

History of Cartoon Instruction Series

The Landon School of Illustrating and Cartooning

by
Charles N. Landon

1922 Facsimile Edition

edited by
John Garvin



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Preface (First Edition)

This book began as part of a research project on Carl Barks. In various interviews Barks had referred to the “Landon correspondence course in cartooning” he’d taken when he was sixteen. Fascinated, I tried to find a copy of Landon’s course. After a couple of years of searching on eBay and other auction houses – where I was only able to find partial copies – I finally tracked down a complete copy from a New York rare book dealer. In the meantime, my research revealed that more than a few cartoonists from Barks’s generation had taken the Landon course. Landon was mentioned so often in various interviews with different cartoonists that in at least one interview, the question “did you take the course?” was asked as a joke. It seemed that everyone knew about Landon yet the only information I could find on him – or his course – was anecdotal. I was amazed there wasn’t more information – in book form – about a cartoonist of Landon’s stature, a pioneer who had the kind of impact on comics that Landon seems to have had.

I spent the next year researching every source I could find – combing through bookstores and libraries, online and digital collections, auctions and message boards. Everything I found has been collected in this book. We’re still missing important biographical information on Landon and logistical information on his course. Did the course end with his death? How many students did he teach? It is my hope that the first edition of this book will stir up some interest and help bring to light more details from Landon’s life. A second edition can hopefully fill in some of the gaps.

Acknowledgements (First Edition)

Researching this book was a joy because it gave me the chance to read through a large amount of comics related literature. I’m heavily indebted to the comics scholarship done by others, and in fact, this book would have been impossible without the great work done by R. C. Harvey, Jud Hurd, Bill Blackbeard, Moira Davison Reynolds, Michael Barrier, Donald Ault, Bruce Hamilton, Richard Marschall, Roy Paul Nelson, Mark Arnold, Thomas Inge, David Kunzle, Jim Whiting, Jim Amash, Jamie Coville, Ron Goulart, and Maurice Horn. I’m also indebted to the comic creators who shared their memories and insights in so many useful and informative articles and interviews: Carl Barks, Floyd Gottfredson, Art Spiegelman, Mort Walker, Bill Holman, Gill Fox, Milton Caniff, Sid Couchey, and Roy Crane. And, of course, C. N. Landon.

Thanks to Donald V. Cook for sending me copies of his fanzine *The Funnies Paper*. Cook’s fanzines were especially useful in providing biographical information on Landon that I could find nowhere else. Cook and his contributors were also able to provide additional and valuable information on Landon’s students. Also, thanks to David House: His love of writing, publishing, and his skills as a professional journalist, proofreader and editor, have shaped this work immensely. See his work at www.space-worthy.com.

I’m also grateful to my kids: Stephanie, Jennifer, Andrew, Ryan, Ansen and McKenzie – for tolerating years and years of cartoon and comic madness.

And last, but not least, I would like to thank my wife Shiloah for her support for this project: not only did she help with research and make trips to the library, she helped edit and proofread as well.

It goes without saying that while this book is heavily indebted to all of the above – and I apologize to anyone I’ve left out – any errors and omissions are my own.

JOHN
GARVIN

Preface (Second Edition)

With help from fans, scholars, historians and the final owner of the Landon school (see below), I've been able to fill in some of the previously mentioned gaps, though questions remain. This edition includes more of Landon's biographical information and over sixty pages of new material, including Landon's "How to Market Your Ability" and two full editions of Landon's "Pen and Ink" magazine.

Acknowledgements (Second Edition)

I would like to thank those who read the first edition and sent me corrections, comments and additional information. I'm especially indebted to Donald A. Sater, the third and final owner of the Landon School of Illustrating and Cartooning. Don was able to provide invaluable information about the fate of Landon's school. I would also like to thank Bruce C. Shults, a connoisseur of old comic strips and Popeye arcana; Bruce has often pointed me towards eBay auctions of old comics material useful to my research, even when those items were of interest to him. You can check out Shults's Web site here:

<http://home.earthlink.net/~thimbletheatre/>

John Mundt, Esquire, provided a wealth of information from his own research on Landon's early history, and forwarded additional research done by Henry R. Timman of Norwalk, Ohio. Mundt's informative and entertaining home on the Web can be found here:

<http://www.johnmundtesquire.com/>

John J. Nauer, who took the Landon course in 1950, provided some insight into what it was like to take the course as it was nearing the end of its life.

With all their help a few of the gaps in Landon's story have been filled in.

David House again brought his professional proof-reading skills to this second edition. House has a new book out in his Space-Worthy series: *Survivor Planet*. Check out a sample here:

http://www.space-worthy.com/Survivor_Planet.htm

I'm indebted to them all. Any errors or omissions are my own.

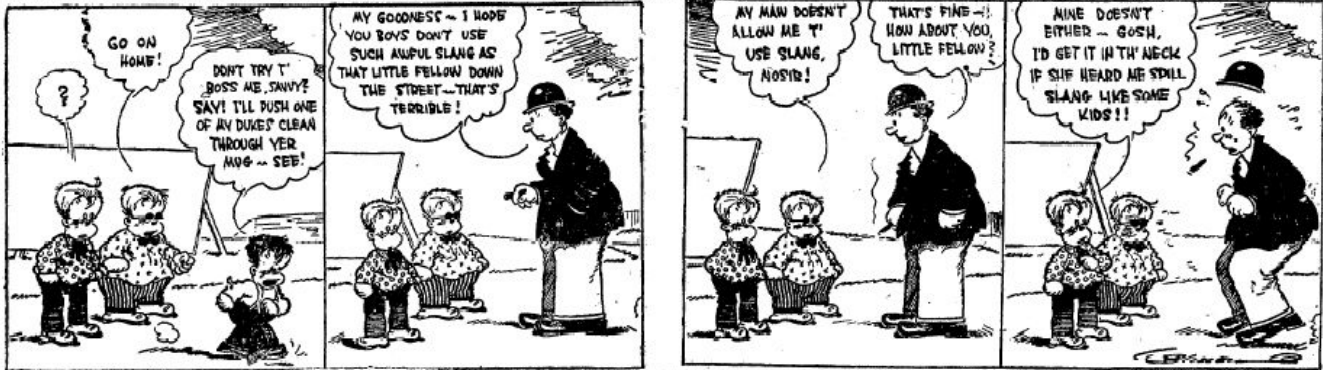
JOHN
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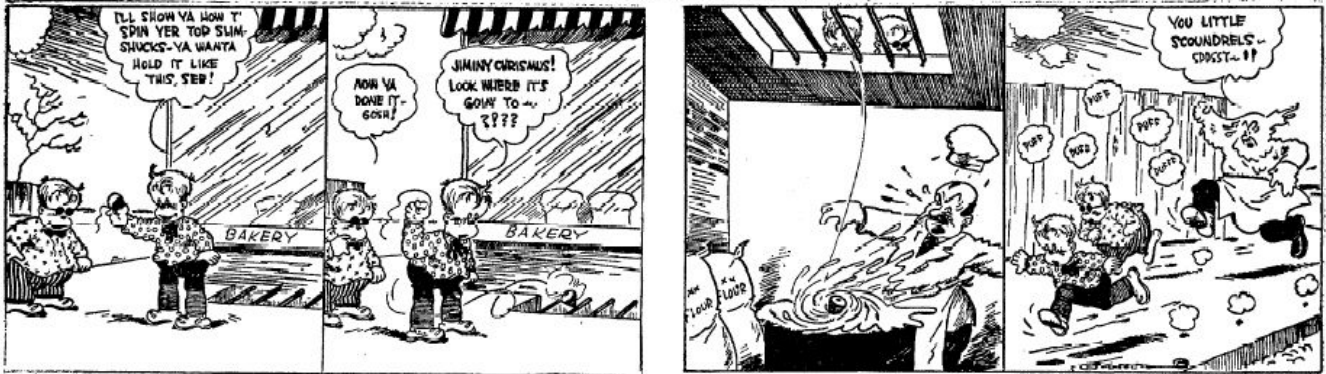
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HE FORGOT HE WAS IN FRONT OF A BAKERY



Freckles and His Friends, November 1918, by Merrill Blosser.³⁴

OTTO WATT



OTTO WATT, by Fred Neher.



Merrill Blosser, Fred Neher and P. H. Kadey all took instruction from Landon.

Illustration by P. H. Kadey from *Puddle to Paradise*, 1925. "This booklet proved to be the bestseller at the scene of the Scopes 'Monkey' Trial in Dayton, Tennessee, in July, 1925."⁴⁰

PREVIEW
Revised Introduction

Introduction

Based in Cleveland Ohio, Charles Nelson Landon's mail order correspondence course on cartooning instructed uncounted numbers of young cartoonists in the fundamentals of drawing and ink-



ing cartoon characters, influencing a generation of artists. In a 1912 letter to *School Arts Magazine*, Landon explains why he started the correspondence school:

My experience as cartoonist and illustrator, and later as art director for the Cleveland Press and the Cleveland Leader, covering a period of fifteen years, convinced me of the great need of a practical training school for newspaper artists and artists engaged in commercial work in general. The big art institutions are training students for the higher branches of art work. Very little attention, however, is given what is commonly called "pot boiling." At least, I found in employing men for newspapers that the average art school graduate could do beautiful work from models, but had a limited idea of how to construct from memory. You will readily appreciate the fact that commercial artists necessarily draw from memory to a great extent. His work is entirely constructive and entirely different from other branches of art work.

From my experience I found, also, that a great many of the artists who are now successful on newspapers, etc., gained their efficiency from hard study, independent of the art school. They came from small towns and are, what would be

termed in business, self-made men.

There is no doubt about the fact that there are a great many young men living in small towns who have ability for drawing, but who are without the means to study in a resident school. When I started the arrangement of a practical system of instruction it was not my intention to start a school for this work, but rather to train men for the Scripps-McRae organization of newspapers. (They control about sixty.) I sent the folios of instruction, with plates, to various towns in the vicinity of Cleveland, and the results were so surprising that I commenced to construct the organization of my present school. Five years ago I broke away from the newspaper business, and since that time have trained students who are employed in all parts of the world.

The instructions are arranged along entirely original lines — in fact, I have broken away from the old correspondence school idea entirely. Carefully arranged instructions and thorough criticism of all work submitted are producing results which you will find extremely interesting. Of course the principal service I render to the student, is pointing out along practical lines the various steps which he must cover to understand newspaper drawing and to hold down a position on a newspaper staff. To my knowledge, I have not had a student yet take a position who has fallen down. My boys, and some girls, are employed in every city of any size in this country and a number also in England, Hawaii, and other places. — C. N. Landon

Landon wasn't exaggerating when he described his students as "boys and girls." Carl Barks was just fifteen when he talked his dad into letting him subscribe to the course.¹ In a 1982 interview, both Barks and Floyd Gottfredson discussed their experience with the Landon School:

Bill Blackbeard: Carl, you mentioned that you had taken a correspondence course to study cartooning.

Carl Barks: Yes, I had to drop it because I was too far away from it and the post office.

Floyd Gottfredson: Which one did you study?

Barks: The Landon School.

Gottfredson: I took two courses with them. They had a regular course and an advanced course, and I took both.

Barks: I only got about the first four lessons of the first course.

Gottfredson: But it was a good course!

Barks: Oh, it was all right. I could see that it had all the elements that I would need to learn the cartoons.

Gottfredson: It's all that you needed, without any of the distractions of a real school.

Barks: In 1916 or 1917.²



Carl Barks's early work for the *Calgary Eye Opener*.



© Tribune Media Services

The Dragon Lady from Milton Caniff's *Terry And the Pirates*.

Gottfredson was even younger than Barks when he took the course: "When I was thirteen I started studying cartooning by correspondence with the C.N. Landon School of Cartooning and Illustrating of Cleveland, Ohio ... Since the nearest art schools were in Salt Lake City, correspondence courses were the most practical way for me to go."³ When Roy Crane was "fourteen and growing up in Sweetwater, Texas, he had signed up for the ... course."⁴ Milton Caniff: "When I was in the eighth grade I took a correspondence course in cartooning. It was the best one of its kind in its day. Many of the up-and-coming men in the field took that course. It was the Landon cartoon course, which no longer exists."⁵ Gill Fox: "For my sixteenth birthday, my mother and father gave me the Landon art correspondence

In an interview published in *Milton Caniff: Conversations*, by R. C. Harvey, Caniff discusses some of the possible reasons for this age range:

Caniff: Landon used to touch on this sort of thing.

He really trained you to be a newspaper artist.

Eisner: Landon? I don't remember that now.

Caniff: C. N. Landon was his name... Charles.

Eisner: Yeah, yeah... That's right. Now I remember: "Draw me."

Caniff: "Draw me" was Minneapolis. "Copy me" was Landon - in Cleveland. It was Uncle Sam. That's what I used when I applied for the course and, of course, was accepted immediately. {laughter} No one was ever turned down, unless you were under fifteen. That was one rule he had - you had to be fifteen. I think the reason for that was that below fifteen you couldn't get financial responsibility. Usually it was your father or -

Eisner: Well, also it was signing an agreement. Minors can't.

Caniff: Yes, that too. Under fifteen a kid is not responsible, with rare exception. I took it when I was sixteen or so.⁹



A panel from the *Jeanie* comic strip illustrated by Gill Fox.

course, which many of the famous artists like Jack Cole and Roy Crane had taken ... Landon was awfully, awfully good. In the old-fashioned style."⁶ Jack Cole: "At age fifteen, while reading a magazine he saw an advertisement for the Landon School of Cartooning and asked his par-

ents to buy him mail correspondence art lessons."⁷ Another account has Cole finding a creative way to buy the course himself: "... Cole secretly saved up his school lunch money to pay for the course, smuggling sandwiches from home in the hollowed-out pages of a book."⁸

The cost of the course seemed to be about \$20 to \$25, depending on whether or not you took special instruction directly from Landon. According to Gil Fox: "The course took about a year. If you bought the course, you paid about \$7-8. If you took instruction from him, which meant every week, you'd send stuff to him and he'd correct it and send it back for an additional \$20. I had to take the cheaper way, but I swore to myself that I would religiously follow it, and it worked."¹⁰ Not everyone could afford it. Mort Walker recalls he couldn't afford Landon or

W. L. Evans, Landon's chief competitor:

Dorf: What was the extent of your formal training? Did you take the Landon course by any chance, like everybody else?

Walker: I saw some of the Landon course. I never took it. I never could afford it. I didn't have the five bucks or whatever it cost. W. L. Evans tried to get me to take his course. He used to write me all these letters and try to get me to take his course. I think, it was \$7.50 or something, and I couldn't afford it.¹¹

Roy Crane recalled "my early investment of \$25 in the Landon course paid off."¹²

It's easy to see why so many were drawn to the idea of a career in cartooning. In the early 1900s, cartoonists were treated like celebrities. Jud Hurd,



Illustration by Jud Hurd.

in his book *Cartoon Success Secrets*, discusses the excitement generated when a famous cartoonist would visit his hometown of Cleveland, Ohio.

They were royally welcomed by the mayor and given a key to the city... the promise and excitement of a career in cartooning seemed more and more appealing to me, especially when the magazine advertisements for correspondence courses in cartooning caught my eye. These assured youthful readers like me that taking the advertised course would result in attaining the same fame and fortune reached by the famous cartoonists who had previously completed the lessons.

It wasn't long before my mother and I visited the downtown Cleveland office of one of the best known of these courses, the one operated by C. N. Landon, who had been art director of the Newspaper Enterprise Asso-

ciation, a distributor of comics and other features. Not wishing to discourage a potential student, Landon assured us, after a brief look at a few of my sample cartoons, that a career in cartooning was just the ticket for me, and a little later, while taking the course, I had the thrill of seeing my first cartoon in print in *The Lantern*, my junior high school magazine. That was in 1925.¹³

Roy Paul Nelson in *Cartooning* also notes the celebrity status of cartooning in the early 1900s:

By all odds the most influential correspondence course – partly because it came along at the right time, when careers in cartooning were as glamorous as, later, careers in the movies appeared to be, and partly because its instigator was an impressive if not widely published cartoonist (he was a syndicate executive) – was The Landon Course of Cartooning out of Cleveland... Other correspondence courses came along. Several still operate today...but no course of today could possibly stimulate the dreams of greatness that the Landon course did.¹⁴

Celebrity and "dreams of greatness" were fanned, of course, by Landon himself. Small ads – placed in such magazines as *Cartoons Magazine*, *Popular Mechanics*, *Popular Science Monthly*, *Photoplay*, and others – were aimed at young men: "[The] same simplified method that has helped train creators of 'Steve Canyon,' 'Winnie Winkle,' 'Out Our Way,' 'Secret Agent X-9,' 'The Neighbors,' 'Reg'lar Fellers,' 'Strange As It Seems,' and many others. Send 10 cents for Picture Chart (to test your ability), and full details. (State age.)" Or he ran larger, full-page ads like the one on page 12. If you answered the ad you would get a small promotional booklet like the one reproduced on pages 21-29.

Other ads – like the one reprinted on page 164 – were clearly aimed at getting industry professionals to send referrals to Landon: "To Cartoonists: EVERY cartoonist is confronted almost daily with the problem of advising young men and women with re-



Reg'lar Fellers by Gene Byrnes.³¹

Copy this Sketch

and let me see what you can do with it. Many newspaper artists earning \$30.00 to \$200.00 or more per week were trained by my personal individual lessons by mail. Landon Picture Charts make original drawing easy to learn. Send sketch with 6c in stamps for sample Picture Chart, long list of successful students, and evidence of what YOU can accomplish. Please state your age.

The Landon School 412 National Bldg.
Cleveland, Ohio



Small "classified" style ad that Landon placed in major magazines.

Landon's Students

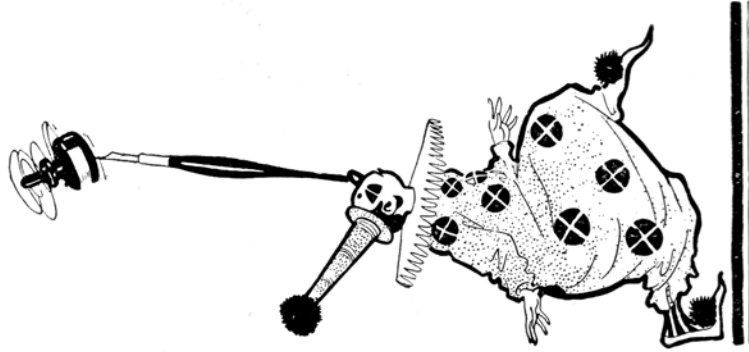
A partial list of professional cartoonists who took the Landon Correspondence Course, compiled from the sources listed on the “notes” page. This list is almost certainly incomplete – if you know of any artist or writer who should be added, contact the editor at johngarvin@bendbroadband.com.

Roger Armstrong (Comic strip *Napoleon and Uncle Elby*, others)³⁸
Carl Barks (Disney comics: *Donald Duck*, creator of *Uncle Scrooge*)
Allen Bellman (Timely comics: worked on *Captain America*, others)
Merrill Blosser (Early comic strip: *Freckles and his Friends*)
Martin Branner (Comic strip: *Winnie Winkle*)
Gene Byrnes (Early comic strip: *Reg'lar Fellers*)
George Clark (Comic strip: *The Neighbors*)
Sid Couchey (Harvey comics: *Richie Rich*, *Little Dot*, others)
Milton Caniff (Comic strip creator: *Terry and the Pirates*, *Steve Canyon*)
Jack Cole (Comic book: *Plastic Man*)
Wood Cowan (Comic strips: *Mom 'N Pop*, *Them Were the Days*, *Sissy*)
Roy Crane (Comic strip creator: *Wash Tubbs and Captain Easy*, *Buzz Sawyer*)
William Donahey (*The Teenie Weenies*)
Edwina Dumm (Early comic strip: *Cap Stubbs and Tippiie*)
Ric Estrada (DC comics and others, *Eerie* magazine)
Gil Fox (DC, Quality comics, others)
Paul Fung Sr. (Early comic strips: *Dumb Dora*, *Polly and her Pals*)
Floyd Gottfredson (Disney comic strip: *Mickey Mouse*)
Vince Hamlin (Comic strip: *Alley Oop*)
Ethel Hays (Comic strip: *Flapper Fanny Says*)⁴³
Ralph Hershberger (Cartoonist: *Life-Laffs* daily panel, *Funny Business*)
John Hix (Comic strip: *Strange As It Seems*)
Bill Holman (Comic strip creator: *Smokey Stover*)
Jud Hurd (Comic strip: *Health Capsules*, others; creator Cartoonist PROfiles)
Graham Hunter (Comic strip: *Jolly Jingles*)
P. H. Kadey (Illustrator: various Christian Magazines)³⁹
Ed Kuekes (Pulitzer Prize winning editorial cartoonist of the *Cleveland Plain Dealer*)
Stanley Link (*Tiny Tim*)
Fred Locher (Early comic strip: *Cicero Sapp*)
Phil Love (Cartoonist, columnist in *Cartoonist Profiles*, features editor)⁴¹
Edgar Martin (Comic strip: *Boots and Her Buddies*)
Bill Mauldin (*Stars and Stripes* comic panel: *Willie and Joe*)
Henry Maust (Editorial cartoonist)
Ken Muse (Comic strip: *Wayout*)
Robert Naylor (Comic strips: *Barney Baxter*, *Jerry on the Job*, *Big Sister*)
Fred Neher (Early comic strips: *Doo-Dads*, *Otto Watt*, others)
Gladys Parker (Comic strip: *Gay and her Gang*, *Flapper Fanny*, *Mopsy*)
Francis “Mike” Parks (Editorial cartoonist)
Allen Saunders (Comic strip writer: *Steve Roper*, others)³⁷
Frederick Siebel (Magazine illustrator)
Dorman H. Smith (Editorial Cartoonist)
Dow Walling (Comic strip: *Skeets*, *Campus Cowboys*)
J.R. Williams (Comic strip: *Out Our Way*)
Chic Young (Comic strip: *Blondie*)

PREVIEW

Promotional Booklet

The LANDON Course of Cartooning



The Landon School, National Bldg., Cleveland, Ohio





Your Opportunity

THE rapid increase in the demand for cartoons and comic drawings in recent years has opened up opportunities which deserve the serious consideration of those who like to draw.

As public interest in cartoons has grown, editors and publishers have sought the services of more and more cartoonists. A scarcity of competent artists developed because sufficient opportunities to secure PRACTICAL training have not been available.

Resident art schools have specialized on teaching painting and sculpture and have paid little attention to cartoon drawing. There is no time in busy newspaper offices to train beginners. The only solution of this problem was the organization of a training school to provide PRACTICAL instruction on cartoon drawing, and comic art.

For twelve years, as newspaper artist and art department manager for the "Cleveland Press" I saw the demand for cartoons and comic drawings steadily grow. To secure new artists for the Press and several other newspapers under the same ownership, I developed a practical course of training to teach the principles of cartooning. The results produced by this Course so completely fulfilled newspaper requirements that the organization of the Landon School followed. This instruction is offered entirely by correspondence because a larger number can be benefited at less cost to each student by this plan.

The widespread results produced by this course of instruction offer conclusive proof that cartooning can now be learned successfully during spare time at home, regardless of where you may live.

If you like to draw, THIS IS YOUR OPPORTUNITY.

This booklet states the facts about this interesting and profitable occupation. Read the following pages carefully. If there are any questions you would like to ask, write to this School. Your letter will receive prompt attention.

C. N. Landon

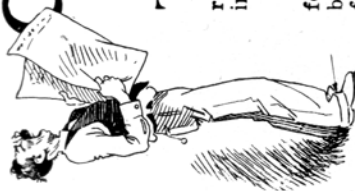


CHARLES NELSON LANDON

JAMES INGLETON FLAGG

C. N. LANDON SKETCHED BY J. M. FLAGG

Cartooning a GREAT FIELD



TO explain the opportunities in the field of Cartooning it is first necessary to briefly review the remarkable growth of public interest in cartoons of all types.

A few years ago cartoons appeared only in a few newspapers of large circulation and were based upon politics or national affairs. Other forms of cartoons, including comic strips then commenced to appear. The demand for cartoons and comic drawings has grown so rapidly in recent years that hundreds of men and women, even boys and girls, have found interesting and profitable employment in this great new field. Cartooning now occupies an established position among the most desirable occupations of today.

The tremendous increase in the popularity of cartoons is explained by the demand of the public for amusement. Cartoons and comic drawings have become the most popular features of our daily newspapers and are directly responsible for large increases in newspaper circulation. For this reason many publishers are spending more money for cartoons and comic drawings than for the other contents of each daily issue.

Newspapers in all of the larger cities now employ a staff of artists to draw sport cartoons, editorial cartoons, theatrical and movie caricatures, radio comics, comic strips and other forms of daily cartoon features and are steadily adding more artists to their art departments.

The sport cartoonist attends boxing matches, baseball and football games and other types of athletic contests and draws cartoons of interest to readers of the sport page. The caricaturist draws sketches at the theaters and movies or at banquets and political conventions. The editorial cartoonist bases his daily drawing on news events of national or local interest and the comic strip artist or feature cartoonist pictures the antics and adventures of a series of comic characters which they have created.

Big newspaper syndicates located in many publishing centers also employ a large number of cartoonists and comic artists to supply additional cartoons and comics to newspapers. The demand for

more cartoon features has increased so rapidly that syndicate editors are always on the lookout for something new and original in cartoons.

The power of the cartoon to attract public attention and interest is now widely recognized by many national advertisers. The rapidly growing demand for cartoons to advertise various brands of merchandise has opened up an unlimited field for more cartoonists at exceptional pay.

There are many other profitable fields for the cartoonist. Thousands of weekly and monthly magazines, trade journals and other publications buy cartoons and comic drawings regularly. Drawings can be sold to publications by mail regardless of where the artist may live. Many cartoonists prefer to work independently and earn an excellent income by producing drawings regularly for a list of publications which do not employ a staff of artists, or for newspaper syndicates. Cartooning thus offers unusual opportunities for spare time employment. The actual amount earned by many during spare time enables them to enjoy luxuries which would otherwise be out of reach. There are many simple types of cartoons and comic drawings which can be completed in an hour or less time and for which the pay ranges from \$3.00 to \$10.00 per drawing.

The pay received by cartoonists who work on a salary basis is larger, even at the start, than in most other occupations. Every cartoon and comic drawing which appears in print is signed with the artist's signature. From month to month the cartoonist's name thus becomes better known to the public. As his work gains in popularity his services become of greater value to his employers and he benefits by steady increases in salary. No other occupation offers the opportunity to link your name with the work you produce and to benefit so quickly from conscientious effort.

There are opportunities in cartooning, for all who like to draw regardless of age, sex, nationality or the location in which you live. It is not uncommon for young men and women to earn exceptional incomes as cartoonists at an unusually early age. Others who have been employed at ordinary trades and occupations until middle aged have found cartooning far more interesting and more profitable than their old jobs.

If you like to draw, turn your hobby into a profitable occupation. Prepare for the future with competent instruction, herewith fully described.



PREVIEW
The Landon Course

GENERAL INSTRUCTIONS

Before starting on this course of lessons I want to call your attention to some important facts about cartooning and to offer some suggestions which will help you to get the best results from this course.

To learn how to draw cartoons successfully you should follow the directions in the lessons CAREFULLY. The greatest stumbling block to success is CARELESSNESS. Be careful then to do your very best on each lesson. In this way we will get successful results in the shortest length of time.

Many students make the mistake of trying to draw funny pictures too rapidly. While it is true that the professional cartoonist is able to turn out a good cartoon in a short space of time, it is a mistake for the beginner to try to do so. Speed comes only with experience. Don't try to "speed up" at first. Speed will come all right later on.

I do not expect you to finish a lesson in any set time. From your first instructions on making pen lines on to advanced lessons in composition, I want you to take enough time to master the contents of each lesson. By following this plan you will lay the right foundation for future success.

After you read each lesson carefully and study the plates, take a pencil and some paper and practice on the ideas explained. You will find this practice work extremely interesting and it will be of great help in memorizing the necessary facts. Practice will make it easy to draw the sketches called for in each lesson.

Each lesson states clearly just what to draw for criticism. The drawings you send to me will be criticized carefully. It is important that you know just where your mistakes are and how to avoid them in the future. Sketches made right beside your drawing will show you just how a professional cartoonist works. You will find the written criticisms frank and to the point, but you will also find your work commented upon favorably when the opportunity presents itself. It is of value to you to know just when your work is done right as well as when it is done wrong. As you progress through this course of instructions, remember that hundreds of the successful artists of today have made a success of drawing through the same lessons. What they have accomplished you can accomplish if you will just follow directions carefully and do your best on each lesson.

COLLECTING A MORGUE

* * * * *

It is practically impossible for an artist to remember the construction and details of locomotives, boats, automobiles, and hundreds of other objects which he may use in cartoons and comic drawings. It is, therefore, customary to collect pictures to be used for reference. Such a collection is termed a "MORGUE" by every newspaper artist.

Start to establish a "MORGUE" for future use. By occasionally clipping pictures of animals, engines, etc., from magazines you can gradually build up a collection of reference clippings which will be very valuable to you in the future.

Remember a good humorous drawing is based upon exaggeration of real life and form. Even in drawing a cartoon or comic the character of various objects must be retained sufficiently to be easily recognized. Remember the pictures in a "morgue" are not collected to be copied, but rather to suggest ideas of the form of animals, details of machinery, styles of women's clothes, hats, etc.

Some artists file their clippings in letter files and others make envelopes about eight by ten inches in size out of white paper. You can classify your clippings alphabetically -- M for men, W for women's styles, C for cars, E for engines, B for boats, etc. It is advisable to file your clippings in this manner so that you can find them more readily when you are looking for a certain subject. Some artists paste the clippings in scrapbooks, although, personally, I think it is better to keep them loose in envelopes.

Another good idea is to collect the work of the best artists. Keep a pair of scissors handy and clip from newspapers the work you like best. Often the technique of other artists will suggest methods of handling various subjects which will be helpful to you. You will find collecting pictures for a morgue very interesting when you get started.

PEN AND INK LINES

LESSON NO. 1

First I will teach you how to use your materials. We will, therefore, take up in our first lesson the subject of pen and ink lines. The knack of making clean pen lines is not difficult to acquire: a little practice will solve the problem.

Let us study Plate 1 first. In the upper left hand corner you will find a drawing showing you how to hold your pen. You will notice that the grip is from one-half to one inch higher up than when holding the pen to write. This makes it easier to get a free swing than if you gripped the pen holder down closer to the pen point. The main thing to determine is the NATURAL POSITION in which to hold the pen to get the desired effect in pen lines. For a test, make a number of pen lines in different directions. Remember, the easiest way is the best way.

Beside the hand holding the pen on Plate 1, Fig. 1, you will notice a drawing showing how to hold the small brush which is used to fill in the solid blacks in pen and ink drawings. Notice that the brush is not pressed down hard. The point of the brush is used to put the ink on the paper.

Fig. 2, Plate 1, shows how to sit in using a drawing board. The board rests, on a slant, against the table. Be careful not to tip the board at too sharp an angle or the ink will not flow freely from the pen. The source of light, either window or lamp, should be at your left. You will readily see that if the light came from the right side your right hand would throw a shadow on your drawing. Keep your ink and materials on the right side of the table, within easy reach. Of course, if you are left handed, these directions should be reversed.

Sometimes a new pen will not hold the ink. This is due to the high finish of the pen. You can make the ink stick on the pen by lighting a match and dipping the pen into the flame. Don't allow the pen to become hot or it will lose its temper. Always wipe off the pen and wash out your brush when you have finished with them.

When starting out to make a pen and ink drawing, a pencil sketch is made first. In this way the artist puts definitely on paper what he has in mind, and by erasing can make changes and improvements until he is satisfied with his sketch. He then goes over his drawing with pen and ink, using the pencil lines as guide lines. It is easy to see that it would be a difficult matter to make corrections if he started with pen and ink. Fig. 3 on Plate 1 shows about how far it is necessary to go in making a pencil sketch before putting on the ink. Some artists make even a more complete pencil sketch. The main point, however, is to get sufficient form and proportion in your pencil sketch so that it will be impossible to make mistakes when putting on the ink. After the ink is perfectly dry the pencil lines should be erased with a soft eraser.

Now we will take up the use of your pen. Don't dip your pen point in the ink bottle too far, or the ink may run off and blot your paper.

Let me explain here that there is a difference in pen lines. The uniform line is the same width all the way. The spread line is made by starting with a thin line and increasing the thickness by pressing down on the pen. The best results are obtained by using a ball pointed pen for uniform lines and a Gillott's No. 170 pen for making the spread lines. Group 4 on Plate 1 shows a number of different lines. No. 1 is the uniform line used in making outline sketches. No. 2 shows a set of uniform lines parallel to each other. No. 3 shows uniform parallel lines cross-hatched. ("Cross-hatched" is a term used by artists for this kind of shading.) No. 4 is composed of two kinds of spread lines. The upper set starts with a fine line and gradually thickens: the lower set starts with a fine line, gradually thickens, and tapers down to a fine line again. No. 5 shows spread lines cross-hatched. The five groups of lines pictured on Plate 1, Fig. 4, are the ones you will use mainly in your work.

First, I want you to practice with your ball-pointed pen making uniform lines. With your other pen practice on Nos. 2, 3, 4 and 5 of Fig. 4. Practice will make it easy to do all of these exercises. The main point to watch in making parallel lines is

to keep them THE SAME DISTANCE APART. When making cross-hatched lines LET ONE SET DRY before putting the second set across them. You will thus avoid blurring and running them together while the ink is still wet.

Next, take Plate 2 and study how a sketch or picture is enlarged. This method may be used to good advantage, for instance, in enlarging a small pencil sketch. To reduce a drawing reverse the method used in enlarging.

On Plate 3 we take up line drawing. Now, in making an outline figure, you must make your lines uniform throughout. The result is a clean, finished-looking piece of work. If your outline is weak in spots the drawing looks mussy and unprofessional. A little practice is all you need to make a clean, even line with your ball-pointed pen.

There are four sketches on Plate 3. Notice the difference in the thickness of the lines. Figs. 1 and 2 are in heavy outline. Figs. 3 and 4 are in light outline. DON'T MAKE YOUR LINES ANY LIGHTER THAN FIG. 4, NOR HEAVIER THAN FIGS. 1 and 2. Follow this rule and your work will reproduce well.

The main object of this lesson is to show you HOW TO MAKE YOUR PEN LINES FOR REPRODUCTION. As all drawings are printed smaller than the original drawing is made, it is necessary to make your lines strong and even. Here I want to call your attention to Plate 4. The large drawing is reproduced exactly the same size the original was made. The small picture is the same drawing reduced one-half. (One-half reduction means one-half the width and one-half the depth.) The common scale used is one-half reduction: so bear in mind when making pen and ink lines that they must be much farther apart and also much heavier than you have been accustomed to seeing them in printed pictures. Drawings are reduced to make the detail much finer, and the whole appearance more finished. The mistake which some students make in starting is to make their pen lines too fine and too close together. Study the small picture on Plate 4 and compare it with the large figure. You will see the value of making your drawings for half reduction.

For your work on this lesson take a sheet of paper and DRAW FIG. 2 PLATE 3 WITH PENCIL IN OUTLINE, SIX INCHES HIGH. Then go over the pencil lines with clean, sharp, black pen lines. NEXT SHADE THE FIGURE, using uniform, parallel or cross-hatched lines. Draw, for instance, a cross-hatched dress and leave the apron white.

Next, DRAW FIG. 3 IN OUTLINE, NINE INCHES HIGH. SHADE THE CLOTHES, using the lines mentioned above, or solid black in parts.

Next, DRAW FIG. 4 IN OUTLINE, NINE INCHES HIGH, AND SHADE IT. Try to get variety into your shading - for instance, a solid black vest and cross-hatching on the suit. Put a solid black band on the hat. Leave the shirt white.

I WANT YOU TO SEND ME THESE THREE FIGURES SHADED, FOR CRITICISM. This is the extent of the work to SEND me on this lesson, but you must not overlook the fact that you must practice on your pen lines in order to do your work well. These drawings will show me how well you have mastered the pen lines.

If you are not satisfied with the results of your first efforts make them over. The practice will do you an infinite amount of good. Take your time and be careful. Remember that "Haste makes waste". Leave enough space around the drawings so that criticisms can be made on the drawings themselves. You will readily see the value of this method.

When your drawings are finished send them on to me. WRITE YOUR NAME, and ALSO THE TITLE OF THE LESSON ON EACH DRAWING. Your drawings and criticisms will then be returned to you. BE SURE TO PROVIDE POSTAGE FOR THE RETURN OF YOUR DRAWINGS AT THE RATE OF 2¢ AN OUNCE.

Address your drawings plainly:

THE LONDON SCHOOL, NATIONAL BLDG., CLEVELAND, OHIO.

I shall endeavor to keep you constantly supplied with instructions. If at any time, however, you may not have a new lesson to work on, keep practicing on the subjects you have already covered until your next lesson reaches you.

Read carefully the mailing instructions on the following pages, which will tell you just how to send in your work for criticism, etc.

Dictated by,

C. N. LONDON

When laying out a COMIC SERIES drawing there are several points which should receive your careful attention. The figures should be made large enough in each square to bring out the idea clearly, yet not too large to crowd the drawing. Space enough should always be left to locate each balloon so that the words will not be crowded. The lettering should be very carefully drawn so as to be easily readable. When making the pencil drawing be sure to get action into each figure so that the idea will stand out.

Note my suggestions on the "Optimistic Oliver" drawing to show the handling of the balloons, the lettering and also the figure. Note the spots of black and the type of lines used. Note the variety in the shading and also the expression on the faces.

I have also suggested more action for the figure of Mr. E. X. Citable. Note how I have brought out the wrinkles in the clothes.

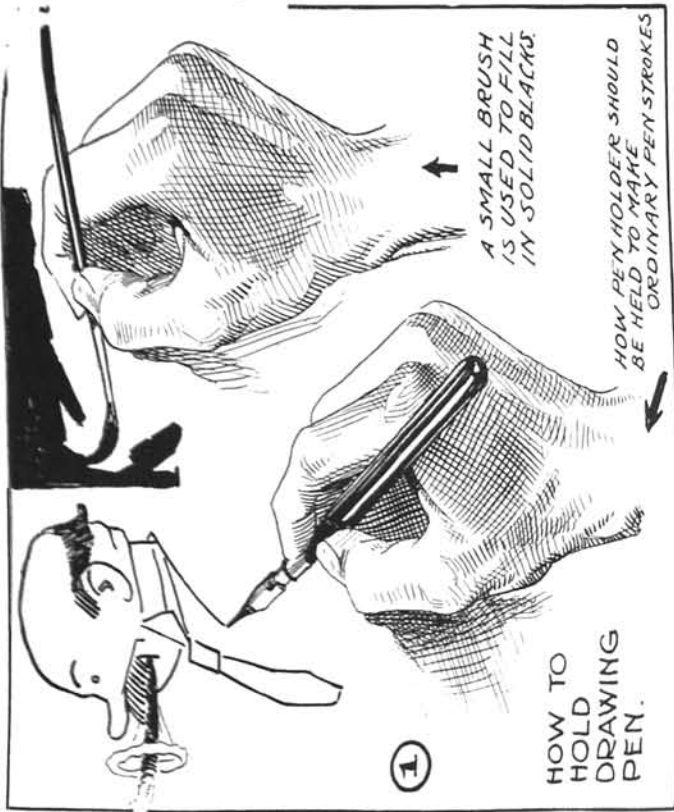
I think you have made a good start on this subject but further study and review of lessons you have received will be helpful in refreshing your memory on fundamental principles. Go carefully over the subjects which I have mentioned above and I am sure that your work will show improvement.

CNL/O

Very truly yours,

C. N. LONDON

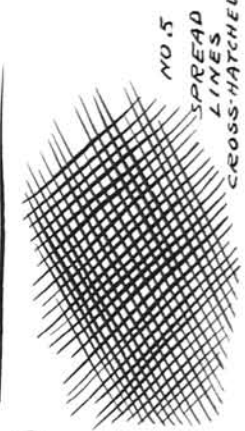
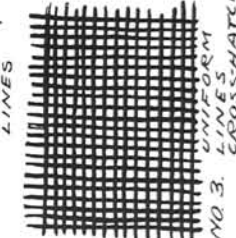
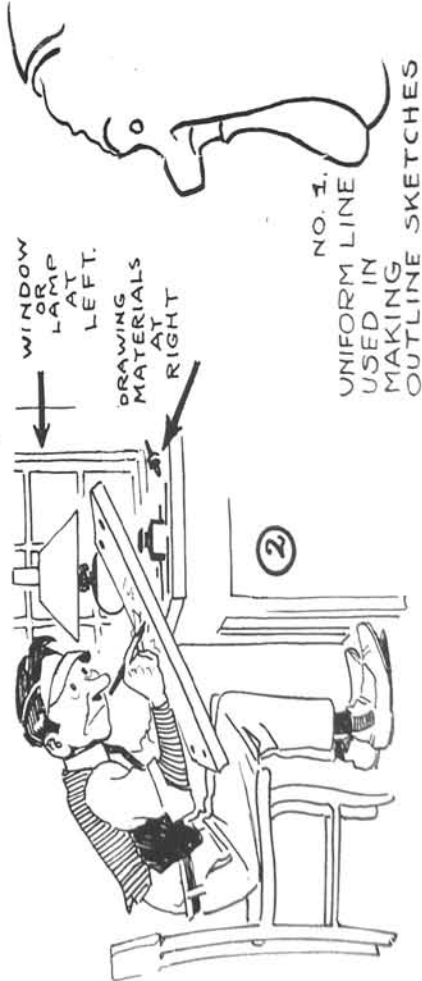
A typewritten critique written by Landon to one of his students.



LESSON NO. 1.

LINES

PLATE NO. 1.



The CORRECT WAY to ENLARGE or REDUCE a PICTURE

D RAW ON THE PICTURE YOU ARE ABOUT TO ENLARGE FOUR LINES BARELY TOUCHING THE OUTSIDE DIMENSIONS AS IN FIG 1. **A. B. C. D.**

MEASURE THE LINES **A. B. C. D.** AND PLACE THEM ON THE UPPER RIGHT HAND CORNER OF YOUR DRAWING PAPER. EXTEND **A. C.** TO THE LEFT. MARK OFF ON THIS LINE THE EXACT WIDTH TO WHICH YOU WISH TO

ENLARGE THE ORIGINAL. (**E.**) DRAW AT RIGHT ANGLES A LINE FROM **E** DOWN. NOW DRAW A DIAGONAL LINE FROM **C.** PAST **B.** UNTIL IT INTERSECTS THE LINE DRAWN DOWN FROM **E.** (SEE FIG 2).

THIS POINT **F.** DETERMINES THE DEPTH. EXTEND **C. D.** AND DRAW A LINE FROM **F.** TO **G.** RUB OUT ALL LINES BUT **E. C. F. G.** DIVIDE **A. C.** INTO EQUAL POINTS. THEN **C. D.** DRAW THE SQUARES. DIVIDE **E. C.** AND **C. G.** INTO THE SAME NUMBER OF POINTS AS **A. C.** AND **C. D.** RESPECTIVELY. DRAW THE DOTTED LINES

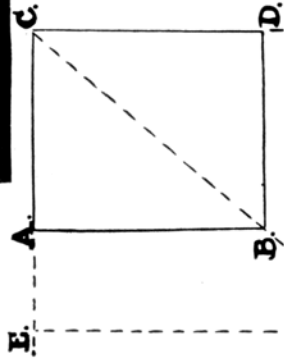


FIG. 2

THEN SKETCH IN THE PICTURE ONE SQUARE AT A TIME, ATTENDING THESE DIRECTIONS IN RESPECTIVE A. B. C. D. E. F. G.

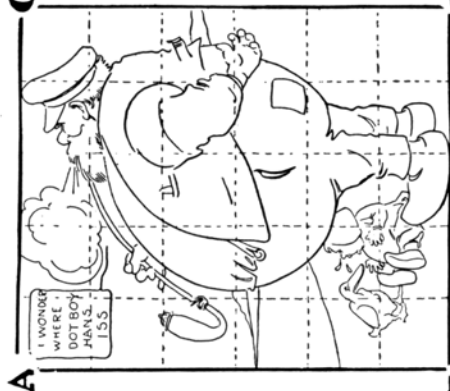


FIG. 1

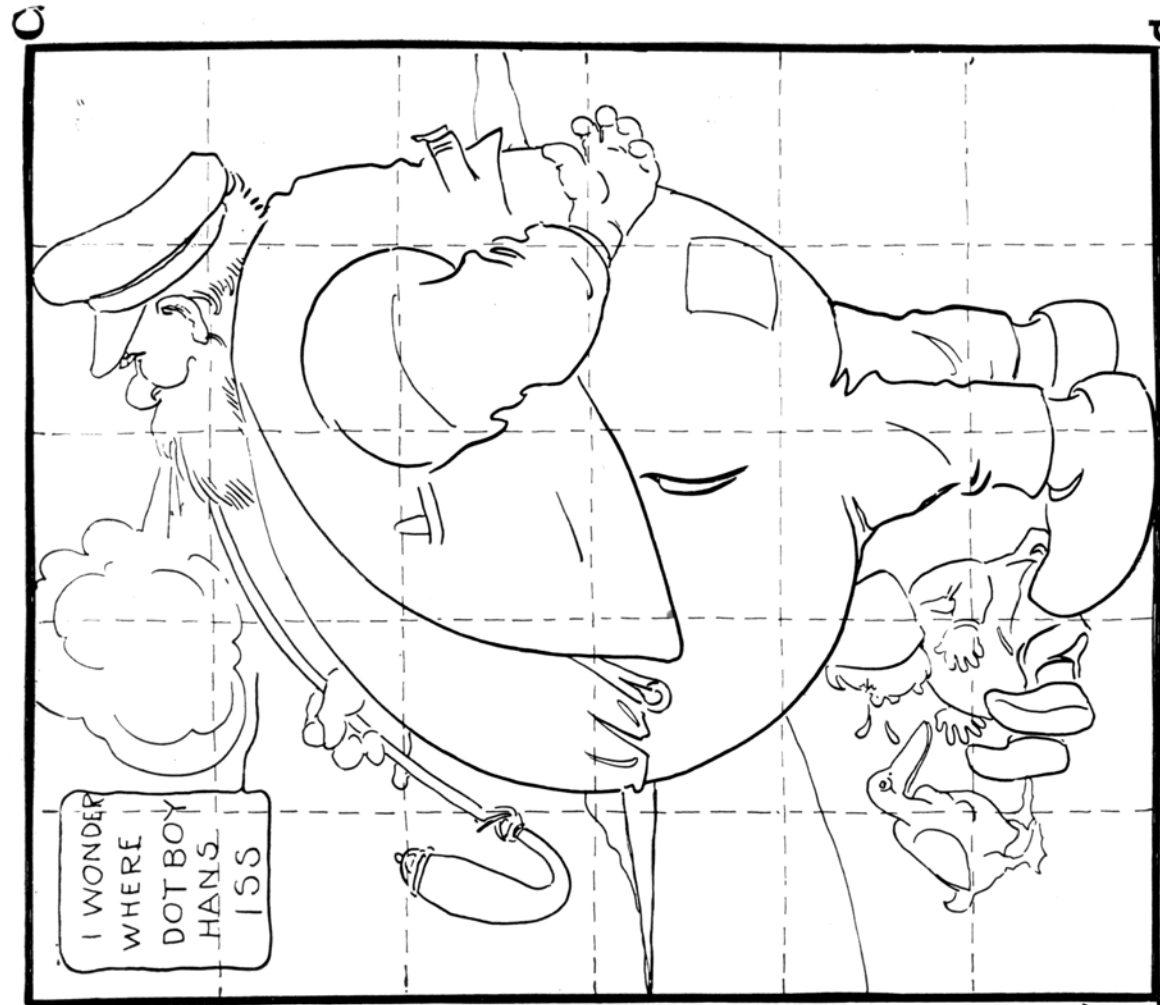
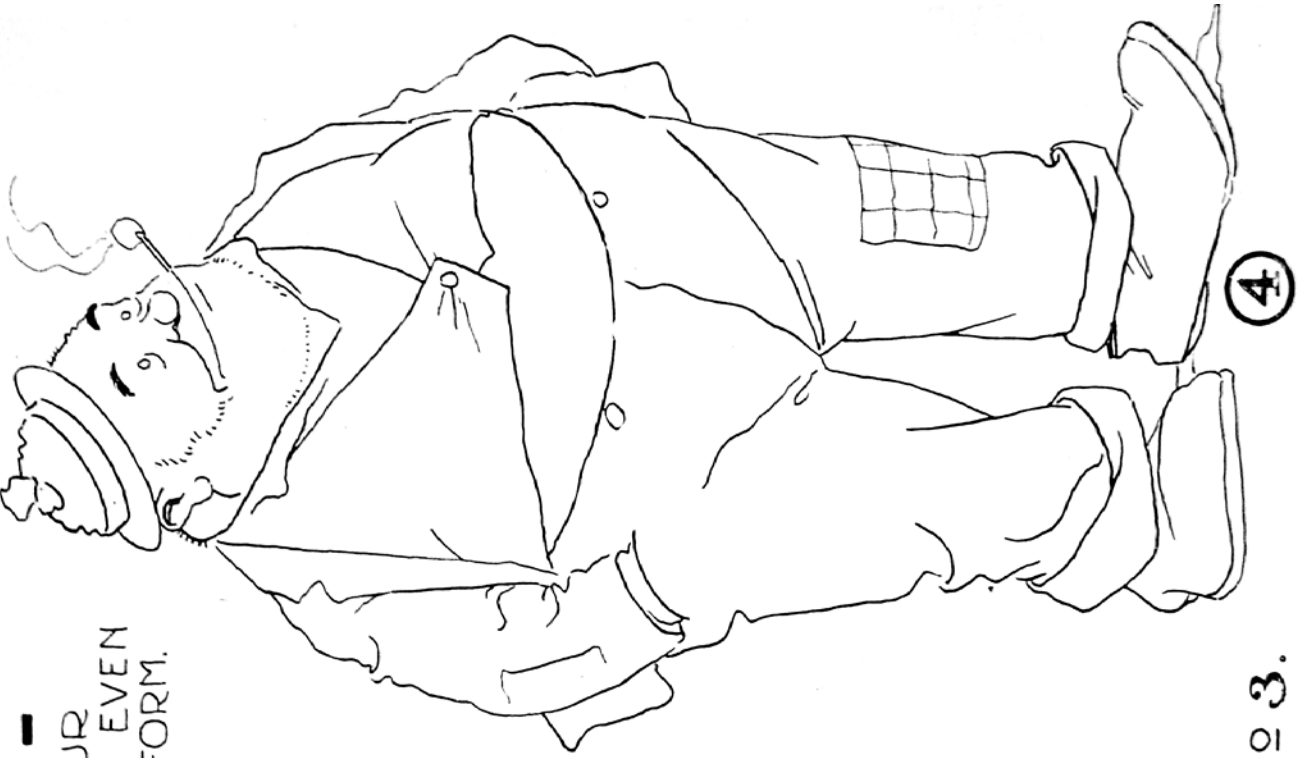
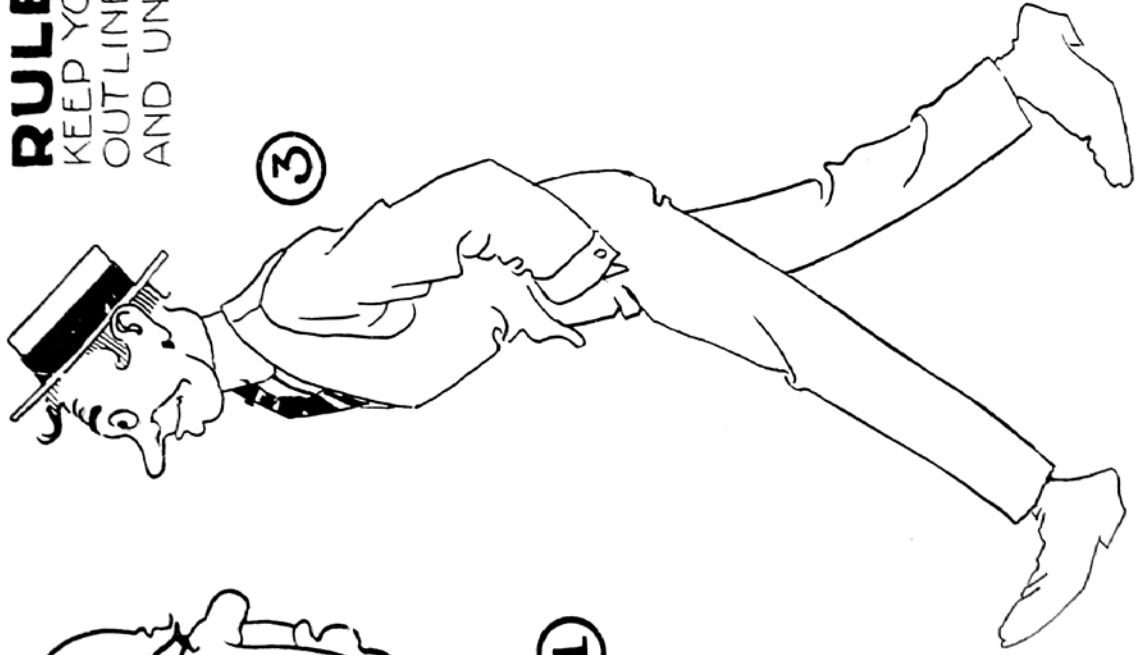


FIG. 2

ATTENDING THESE DIRECTIONS IN RESPECTIVE A. B. C. D. E. F. G.

RULE -
KEEP YOUR
OUTLINE EVEN
AND UNIFORM.

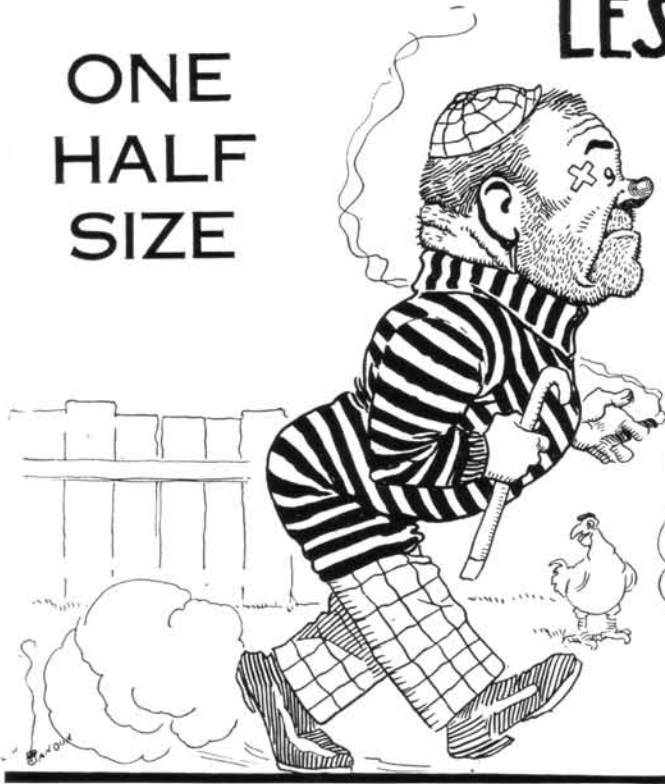


LESSON No 1.
LINES PLATE No 3.

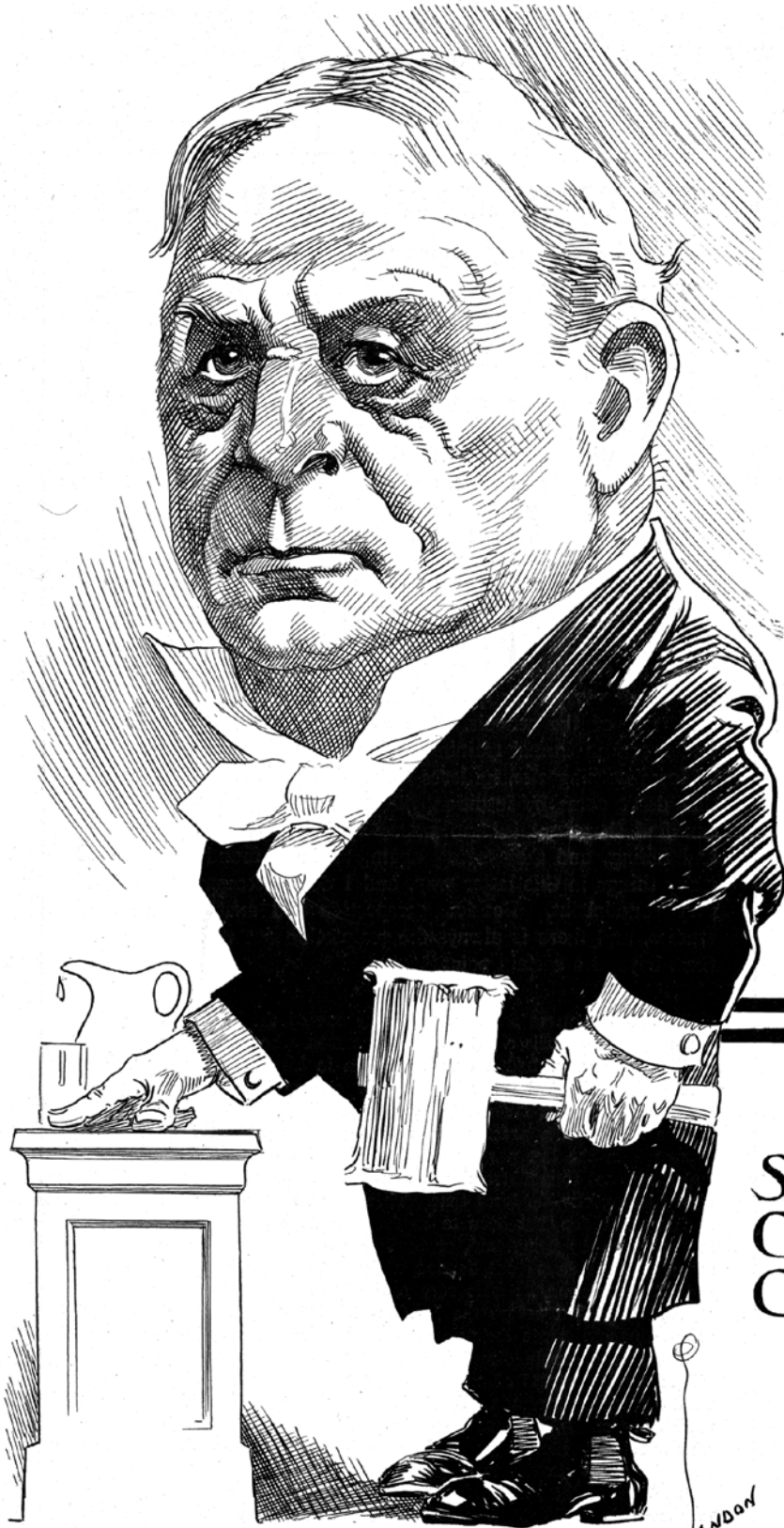
ONE
HALF
SIZE

LESSON ^{NO}1. PLATE 4. LINES

THIS DRAWING IS REPRODUCED
EXACTLY THE
SAME SIZE AS
THE ORIGINAL.



PREVIEW
Pen and Ink Magazine



PEN AND INK



SPEAKER
CHAMP
CLARK

VOL. 1.

NO. 3.

A Magazine Devoted to the Interests of Correspondence Art Students
of Illustrating and Cartooning

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EDITORIAL PAGE

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JUST what makes for success in art depends largely upon the individual.

It is a fact that the circumstances surrounding each student are essentially different. The one good old-fashioned quality, however, which has made for the success of men and women not only in the line of art, but in every other endeavor, is persistence or stick-to-it-iveness. I have known students who had all the qualities which would make a first rate practical artist. Success has been within their reach. They have been tripped at the vital moment by a lack of stick-to-it-iveness just when a little stronger and more persistent effort would have landed them over the line and put them in the ranks with the professionals. If you find yourself hesitating about your work, this little "lack of stick-to-it-iveness" person is hanging around. Give him a mighty shove and get busy with your drawing board. It may be the vital moment in your art career when a little persistence will pull you over. To the one who loves this work, there is always a new interest to be found in it. It has so many and varying sides that before you know it you will be back at your work, as much interested as ever and stronger in your desire to win out. Faith in one's self, stick-to-it-iveness and persistence are the qualities which will win. Remember, others have become discouraged. Those who permit this to get the best of them, however, are never heard of. When opportunities present themselves to you, in order to take advantage of them, you must be prepared. Every minute counts. Persistency and stick-to-it-iveness win.

MR. PHIL MAY ON HIMSELF

From "The Sketch", March 29, 1893.

"I NEVER had a drawing lesson in my life, but I can't remember a time when I didn't draw. At the time of the Franco-German War, when I was a child of three or four, I used to draw imaginary pictures of the battles—bristling bayonets, cannonade and smoke—more particularly smoke. Later I drew portraits of the actors and actresses who played at Leeds, where I lived. When I was sixteen, I made up my mind to come to London, and see whether I couldn't make a living with my pencil. So I took a ticket, third-class single, and tried my fortune. It was a hard fight. I had no friends and no introductions worth speaking of. But in six months I was beginning to get on. * * * * *

If a man really has any originality in him, it is bound to find its way out. No doubt the art schools turn out plenty of men who can do excellent studies, but they are absolutely incapable of composing good pictures. That is the fault of the men, not of the schools. On the other hand, the man who undergoes no formal training endures many disadvantages. If he loses nothing else, he loses time. There are so many things that don't come by intuition, but have to be found out. You can find them out in two ways—by being told, or by trying and failing, and then trying again. I have found out a good many things in this latter way, and I don't recommend it; it is very roundabout. Besides, perspective and anatomy are dull studies, and there is always the temptation not to bother about them beyond a certain point."

* * *

The above extract from an article by one of the best known of all humorous artists tells a little story of a man who persevered.

Phil May never had a drawing lesson in his life. Without assistance of any kind, he succeeded. His success should be an object lesson for every art student to keep in mind.

The advice of a practical man of experience on art instruction is expressed in the last paragraph of this little article. "The man who undergoes no formal training endures many disadvantages." If he loses nothing else, he loses time. There are so many things that don't come by intuition, but have to be found out. You can find them out in two ways—by being told, or by trying and failing, and then trying again. I have found out a good many things in this latter way, and I don't recommend it; it is very roundabout.

Phil May died before the Landon School was started, yet he has voiced in these words the principles of the Landon School.

There is a simple direct way to accomplish any purpose. Many fail to reach the goal of success as artists, because they stumble along with the wrong methods. A system of training, which has produced results for others, will produce results for you. The methods used by cartoonists and illustrators in their daily work are the simple direct methods which should guide you.

The aim of the Landon School is to teach you along practical lines; to show you the right way to do things; to save your time and the many difficulties which Mr. May experienced by placing you on the right track, thus saving you the experience of trying and failing, and trying again.

PEN AND INK

Vol. 1

Edited by C. N. LANDON

No. 3

The Value of a Sketch Book

By ROBERT BRINKERHOFF, Cartoonist for the Scripps-McRae Newspapers

Illustrated by the author

Written especially for PEN AND INK

NEARLY every student, at some time in his career, has been told to carry a sketch book in his pocket. This advice is too often literally followed and the sketch book rarely leaves the student's pocket. In a sudden fit of artistic ambition, the student goes to a store and really invests as much as twenty cents in a sketch book—an extra good one—the kind he could readily imagine some really and truly illustrator using, sitting around in a Norfolk jacket and smoking a big briar pipe. You will find that the really and truly illustrators *do* use sketch books. They carry them constantly and pick up many an interesting pose, type or suggestion for a background.

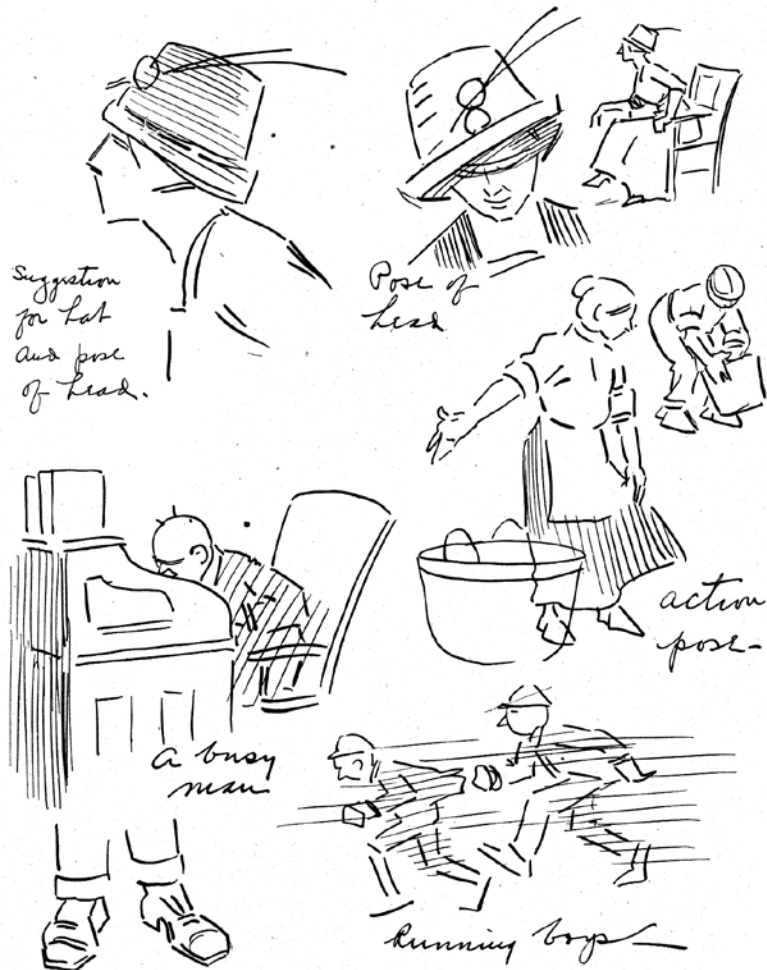
We, all of us, rather flatter ourselves that because we draw for a living that we can readily recall the simple objects around us—lamp posts, fire plugs, watering troughs, store windows, rail fences, etc. Well, may be we do, in our mind, but we find, when we are called upon to put one of these objects down on paper, that for the life of us we can't get it to look "right". The answer is *Sketch Book*. It is a valuable thing to train your memory, but even that trained memory is not as dependable as a real sketch, the real dope. What you want in your pictures is accurate detail. For instance, if you are drawing a railroad track, make it so a railroad man would have nothing to criticise. If you are making a pillow-slip, make it so your mother can truthfully say that you are observing. In other words, get the details correct in your pictures.

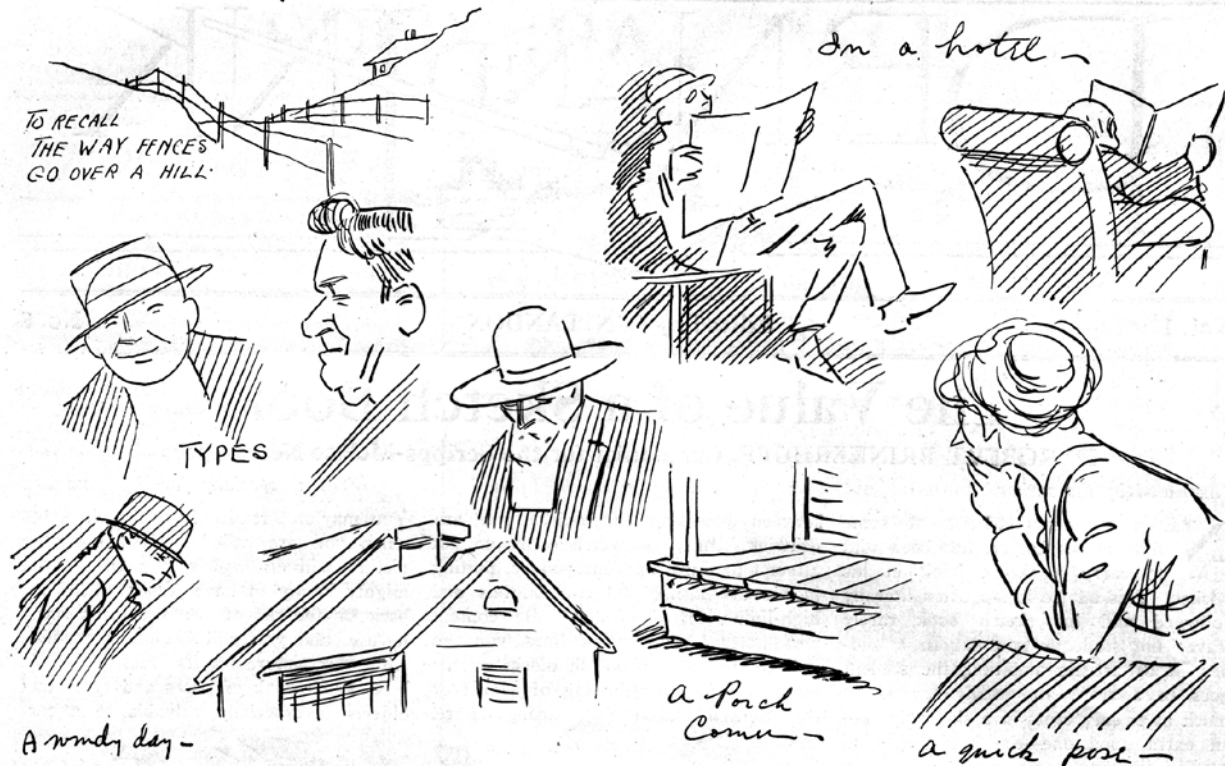
Many a student has become discouraged at the very outset of his sketch-book-carrying-career, by having too elaborate an outfit. Make it a *Sketch book*, not a drawing outfit. It is intended simply for notes—not finished pictures. Finished drawings are impossible merely because your subject will not stay posed and some one may get

between you and the object you are drawing. In your sketch book, do not attempt to finish up your picture, putting in the eye lashes and cuff buttons and high-lights on the shoes. Be content with notes. With a few lines, you can indicate the tilt of the shoulders or the slant of a back or the sag of a coat or the "settled" look of a sitting figure.

You may not realize it at the time, but when you are called upon to make a picture without models, you will find it mighty handy to have this slant of the back or the tilt of the shoulders ready to use, and you will be better satisfied with your picture for its "real life" look.

A sketch book of poses and types and objects is especially valuable to a car-





toonist or newspaper artist. They are called upon to make such a variety of things, from Republican elephants and Democratic donkeys, to ladies' hats and jack knives. It may be that you may not have an elephant or a donkey, or a lady's hat on hand to pose for you just at the time you are drawing your picture and a little real dope on the subject would make your work a lot quicker and more satisfactory. The artist who does not keep a sketch book and relies altogether on his memory, soon falls into the way of using a few set and favorite poses. He will use, too, the same type of face, the same woman's hat and costume. If he draws a dog in his picture, it will be the same old dog. This sameness gives a monotony to his work. But, if a sketch book is kept, you are constantly acquiring new faces, new and unique poses and new suggestions in women's dress. Even if you do not copy directly from your sketch book, you will recall what you have seen, better, for having drawn it, and be able to incorporate into your picture fresher ideas and give it a look of "realness".

Do not get the idea that you have to be clear off in Spain or Japan, or some secluded part of England to pick up interesting and quaint sketches. Remember that the shadows fall just the same in your country as they do in the studios of the Beaux Arts in Paris or

on the picturesque ruins of Italy and Greece. The very things you see every day, many a New York or Paris artist would regard as "great dope" for sketches. If you will notice the magazine illustrations, as well as the cartoons in newspapers, you will see that there are store scenes and office scenes, and bits of road and barns and telegraph poles and kitchen tables and stoves, and innumerable things with which you are surrounded and do not realize are just the thing for sketches and finished pictures. Don't sigh and curse your luck because you are not in Sunny France, or up in the Canadian wilds, just get out your sketch book and get busy. Subjects are all around you.

It is not necessary to set apart a time to sketch. Those times rarely come. Just keep your sketch book handy and as you wait for a meal in a restaurant, or as you loaf at home, take a few notes and see how much fun you get out of it.

Have a sketch book that is not too large and heavy. Do not get one that will be an effort to carry around in your pocket. A small writing pad with plain paper can be cut down. You can make figures, only a couple of inches high, and get a lot of action in them. In ten lines you can indicate a doorway and a figure leaning against it. It may not be a finished effort, but if you get the slant of the shoulders, and lean of the body,

and the exact point where the feet touch the ground, you have *learned* something and have acquired a bit of detail that some day will be valuable to you.

Often you can sit in a window and collect dozens of poses. A boy running may be indicated by a circle for the head, a couple of lines for the "lean" of the body and half a dozen more lines to give action to the legs. Then in a larger, more pretentious drawing, if you will recall or copy this action, you will be surprised how much "ginger" and "go" it gives your work.

If you ever think, as many students do, that you are not placed as fortunately as some one else to pick up interesting types and scenes, just make up your mind that many another student is dissatisfied with his town or city, and wishes he had the chance *you have* for sketching. You may think because your town is small that you'd be better off in the city, and the city student wishes for the chance to sketch a barn-yard or village street. So be content with your surroundings, whether it be city, town or country, and make the most of it. There is not a spot in this world that is not *good* sketching ground except the middle of the Sahara Desert, and even there you could put your hat on a little mound of sand and make a sketch that would be well worth your time.

Get busy—keep a sketch book, and don't keep it in your pocket all the time.

YOUR MORGUE

JUST how the term "Morgue" is applied to a filing system, is hard to state. There is no particular reason why a filing system of sketches and clippings should be termed as "morgue", however, the term is generally recognized among newspaper artists to denote a filing system of clippings and sketches to use for reference.

A number of students have written to PEN AND INK in regard to various ways of putting away valuable material from their note books and also clippings from magazines and newspapers. Student Earle Sparks sends in some good suggestions. He writes as follows:

"File No. 1, (A) Airships and Autos, (B) Buildings, (C) Carriages, Cartoons, Court Room Scenes. The balance of the alphabet is carried through in the same way. For instance, (E) Electric Cars, (T) for Trains (freight and passenger), (V) for Vessels (sailing, steam, etc.).

"File No. 2 is sub-divided, (A) for Animals, (B) for Birds, (C) for Costumes, etc.

"File No. 2 contains also a sub-division under (S) for Scenery. The space for Scenery is sub-divided in six sections, as follows: (1) East of United States; (2) West of United States; (3) Extreme Southern United States; (4) Canadian, (5) Arctic, (6) European and Asiatic and Island Scenery.

"In File No. 3, I have filed drawings and sketches by my favorite artists. Each letter in the alphabet is used to classify the work of an artist; for instance, (F) for Flagg; (D) for Davenport, etc."

Mr. Sparks has the right idea in filing his clippings and sketches. Of course, there is a chance for many variations from his suggestion which each student can invent to best suit his own convenience. In starting out, one letter file often answers the purpose, or a set of envelopes with the classifications marked on the outside. This is bound to grow, however. A good general plan to start a "morgue" is to take (A) for Animals, (B) for Birds, (C) for Cars, etc. You will find after a short time that it will become necessary to subdivide your system as it grows; for instance, marine pictures will include, in time, old-fashioned sailing vessels, modern boats of all sorts, including everything from a row boat to an ocean liner. Foreign boats, such as the Chinese junk, will also need classifications.

One very important subject, which will take an entire file by itself in time, is Costumes. This subject will need many

sub-divisions. Not only modern costumes should be collected, but those of different nations and different periods in history. Everything you can find along this line will be of value, for you never can tell when you will need a costume of the 16th century, or one of more recent date. If you have a number of old magazines or newspapers, you undoubtedly have a lot of material for a morgue, which you perhaps have never thought of. You are going to find this a mighty interesting pastime and also that the collecting of pictures is a big factor in stimulating your interest in your work.

Every artist, who is engaged in practical work, has an extensive filing system of his own. Dan Smith, of the *New York World*, for instance, has a room full of material on file, which he has collected for years. It stands to

reason that no man can sketch all over the world and acquire sufficient data to help him out of any situation, in which he may find himself. Many a clever study of the action in both illustrating and cartooning has been secured from photographs or from reference material. It is simply a part of the business, which is recognized by every practical artist. It means to him what the law library does to the lawyer. Don't neglect this important feature of your art training.

When you have a few minutes to spare, pick up an old magazine or two and with a pair of shears clip them for your files. It is not a wise idea to paste your clippings in a book, unless the leaves are loose, so that you can take them out for use. When pasting them in a book, it is hard to classify them, especially as your "morgue" grows.



THE above drawing was made by Student Ed Heisman, of West Alexandria, Ohio. This is one of a series of comic drawings he is making, entitled "The Old Bug". The comic series is becoming very popular with daily newspapers all over the country. There are great opportunities along this line. A simple idea like the above often develops into a popular series, which nets the artist a big increase. If your bent is towards humorous work, there is an excellent opportunity along this line as well as political cartooning.

The main point in doing comic series work is to keep each drawing simple and confine each sketch mainly to black and white.

About the Author



Charles Nelson Landon was born in Rochester, New York, on December 19, 1878. His father, Edgerton R. Landon, moved to Cleveland in 1880 to open a chain of tea and coffee stores. According to *A History of Cleveland and Its Environs* (The Lewis Publishing Company,

1918), C. N. Landon was educated in the public schools of Norwalk, graduating from high school in 1897. “As a boy he manifested a natural aptitude for drawing and developed these talents largely by practical application and by close study of the best work of his contemporaries and the old masters” (499).

Beginning in 1900 he spent twelve years with *The Cleveland Press*, producing – according to his own promotional materials – more than 10,000 drawings “including cartoons based upon politics, news events, sports and many other types of comics.” Assignments included travel to the major political conventions to create caricatures. During his last five years at the *Press* he managed the art department, which is where he learned to develop new talent. Later he became the art director of the Newspaper Enterprise Association, one of the largest syndicates of its day. In 1908-9 “Landon developed a practical course of training to teach the principles of cartooning to secure new artists for

the *Press* and several other newspapers. The results produced by his course so completely fulfilled newspaper requirements that the organization of the Landon School followed. He rented space in an office building, hired a stenographer with an abundant supply of printing and advertising literature and officially opened the Landon School of Cartooning” (Sypulski).

Evidence of Landon’s success can be found in the organizations he belonged to: the Union Club, Mayfield Country Club, Shaker Heights Country Club, Cleveland Athletic Club, Cleveland Rotary Club, and the Hermit Club. Landon was also a board member of the Cleveland Art Museum. In 1916 “he built one of the modern homes in Shaker Heights.” Landon was also a member of the Newspaper Cartoonists’ Association of Cleveland, and published at least one book – a signed, limited edition portfolio of caricatures titled *Clevelanders: “As We See ‘Em”* in 1904.

According to Landon’s obituary, Ray Long, a well-known newspaperman, secured Landon a job as manager of the art department of the *Cosmopolitan* magazine in New York, where he became acquainted with “such well-known personages as Charles Dana Gibson.” Roy Crane remembered Landon, known as “Nelt” to his friends, as a “pipe-voiced man who favored selected sartorial elegance like celluloid cuffs and spats.”⁴⁴ In 1932, because of ailing health, Landon resigned his position in New York (*Printer’s Ink*, 1932) and returned to Cleveland, where he died on May 17, 1937, at the age of 59. He is buried in Norwalk at the Woodlawn Cemetery.⁴⁵

About the Editor



John Garvin is an artist, designer, and writer who has written and directed numerous award-winning video games, including *Resistance: Retribution* and the *Syphon Filter* series. At his studio in the high desert of Central Oregon, Garvin paints “fine art” oils of cartoon charac-

ters – a craft learned from the late Disney legend Carl Barks. He is currently at work on an illustrated book titled *After The Good Artist: Learning to Paint Like Carl Barks*. In 2008 Garvin wrote and published the first edition of *The Landon School of Illustrating and Cartooning*, a history of the 19th Century correspondence course that shaped a generation of cartoonists, including Roy Crane, Milton Caniff, and Chic Young. In 2009, Garvin’s comic strip “Peggy” was a semifinalist in Andrews McMeel Publishing’s “Comic Strip Superstar” contest, hosted on Amazon.com. The strip was judged by comic professionals including Garry Trudeau and Lynn Johnston. Garvin obtained his MA in Literature from the University of Oregon in 1989.