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### INTRODUCTION

TACK'S CARTOON TIPS have been prepared for the purpose of aiding those desirous of entering the field of Comic Art. I have used these "Tips" in my personal instruction classes with marked success.

You will note that each of the Plates, Numbers 1 to 12, deals with some specific phase in creating a comic drawing, and I would suggest that they be copied several times until you are familiar with "the general idea." With these as a guide, you should be able to originate your own characters in a short time.

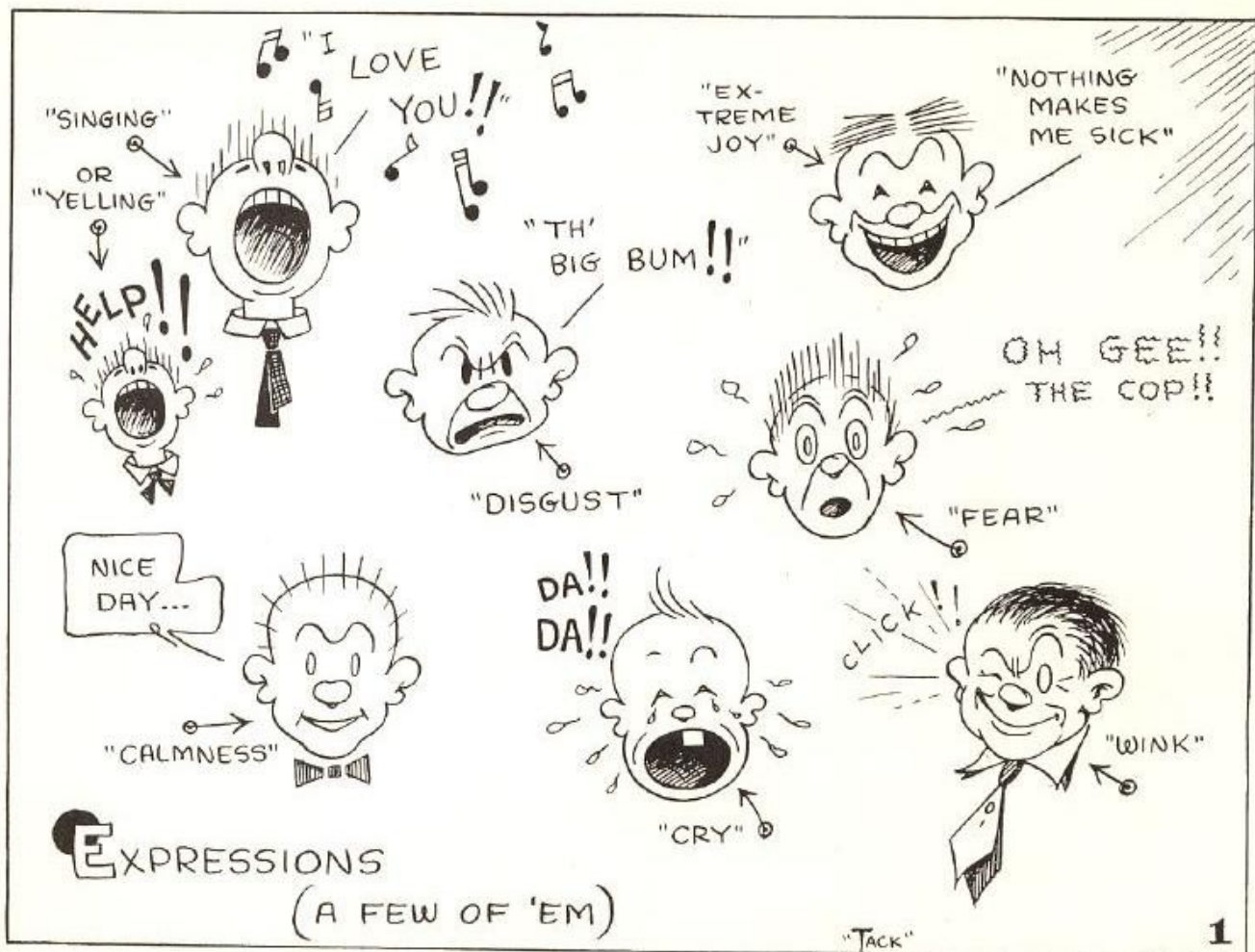


Sincerely yours,

"TACK"

# Plate No. 1—"EXPRESSIONS"

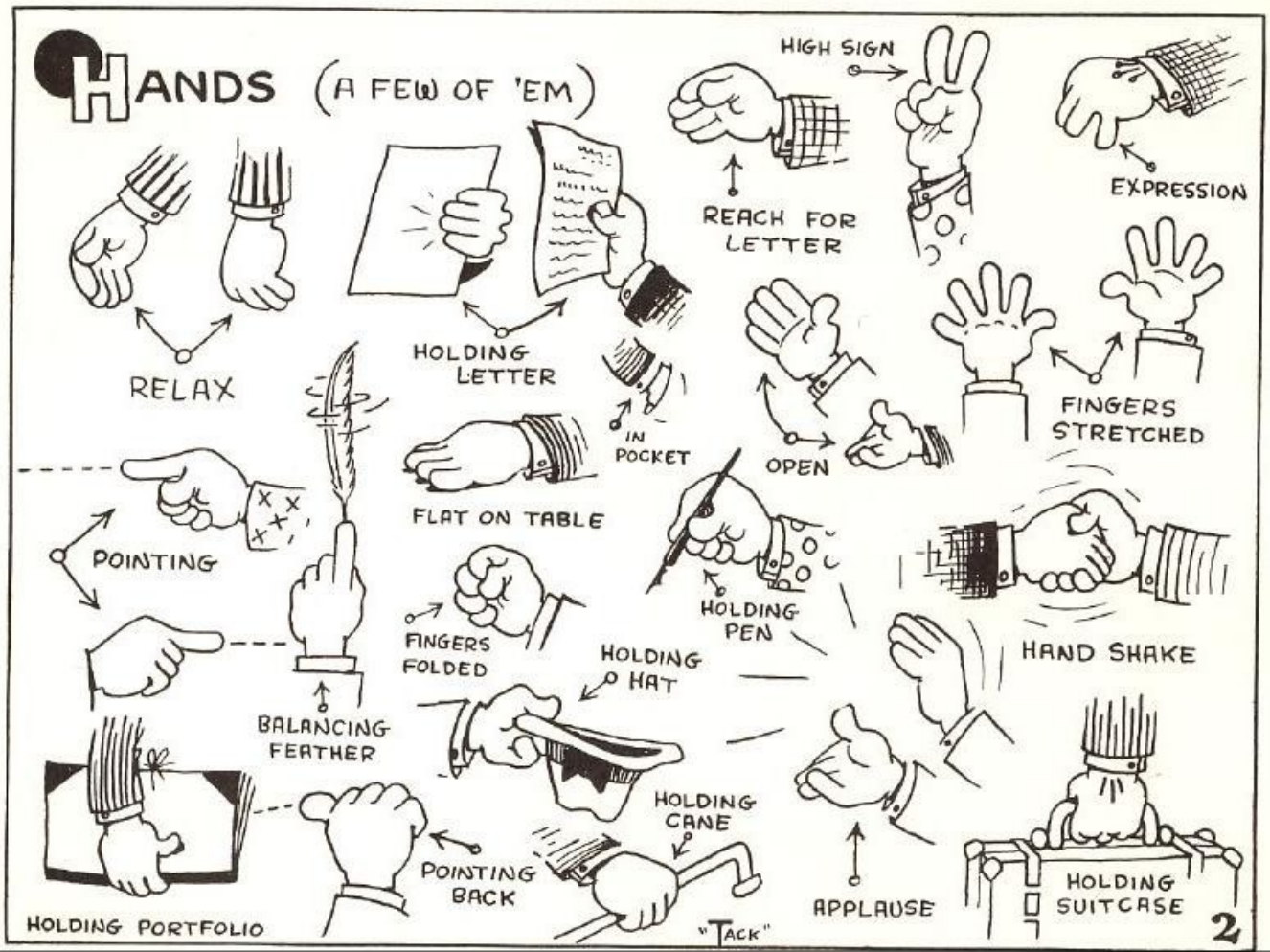
Study the simple lines used in the drawings on the opposite page. These are but a few of the cartoon expressions you will be able to create after a little practice. Do not try to put in too much detail; make every line count for something essential.





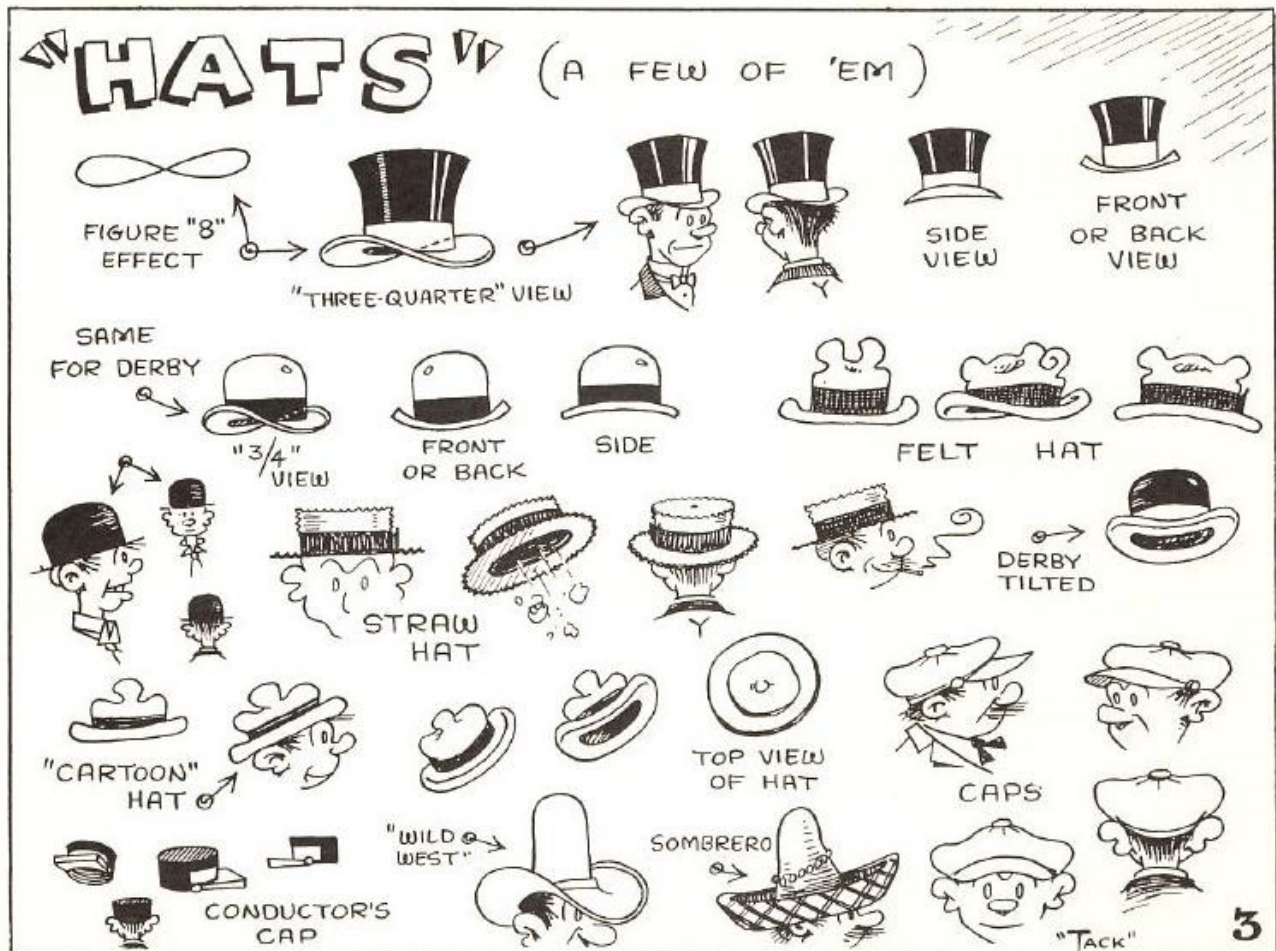
## Plate No. 2—"HANDS"

Beginners sometime experience difficulty in drawing Hands; they either get them too small or too large in proportion to the rest of the subject. Try to strike the "happy medium." Use your own hand as a model when drawing positions not shown here; exaggerate slightly to give the cartoon technique.



# Plate No. 3—"HATS"

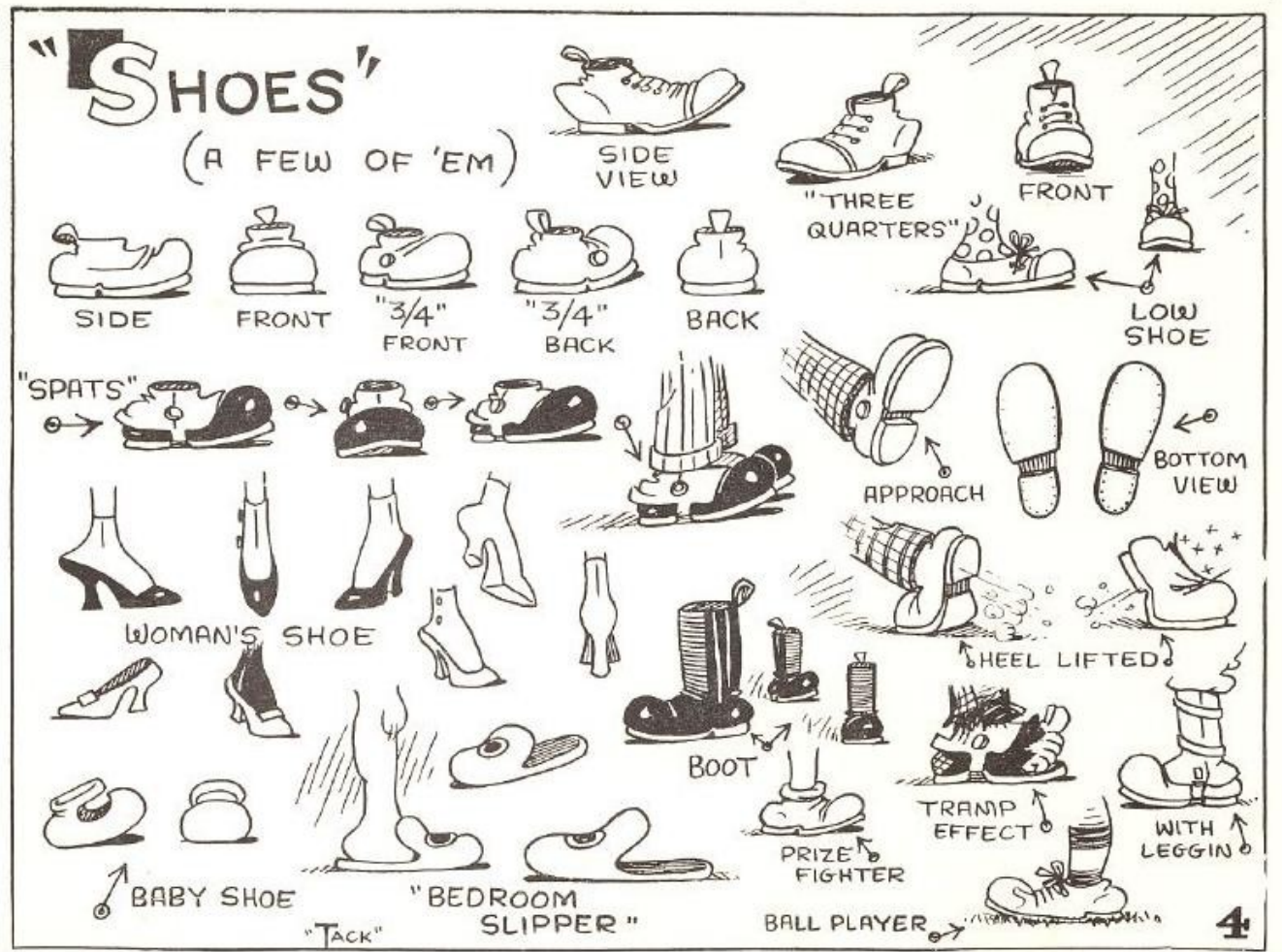
Give particular attention to this Plate. Note especially the "figure eight" effect used as a basis for drawing the three-quarter view. In drawing a hat, be sure to make it fit the character's head properly.





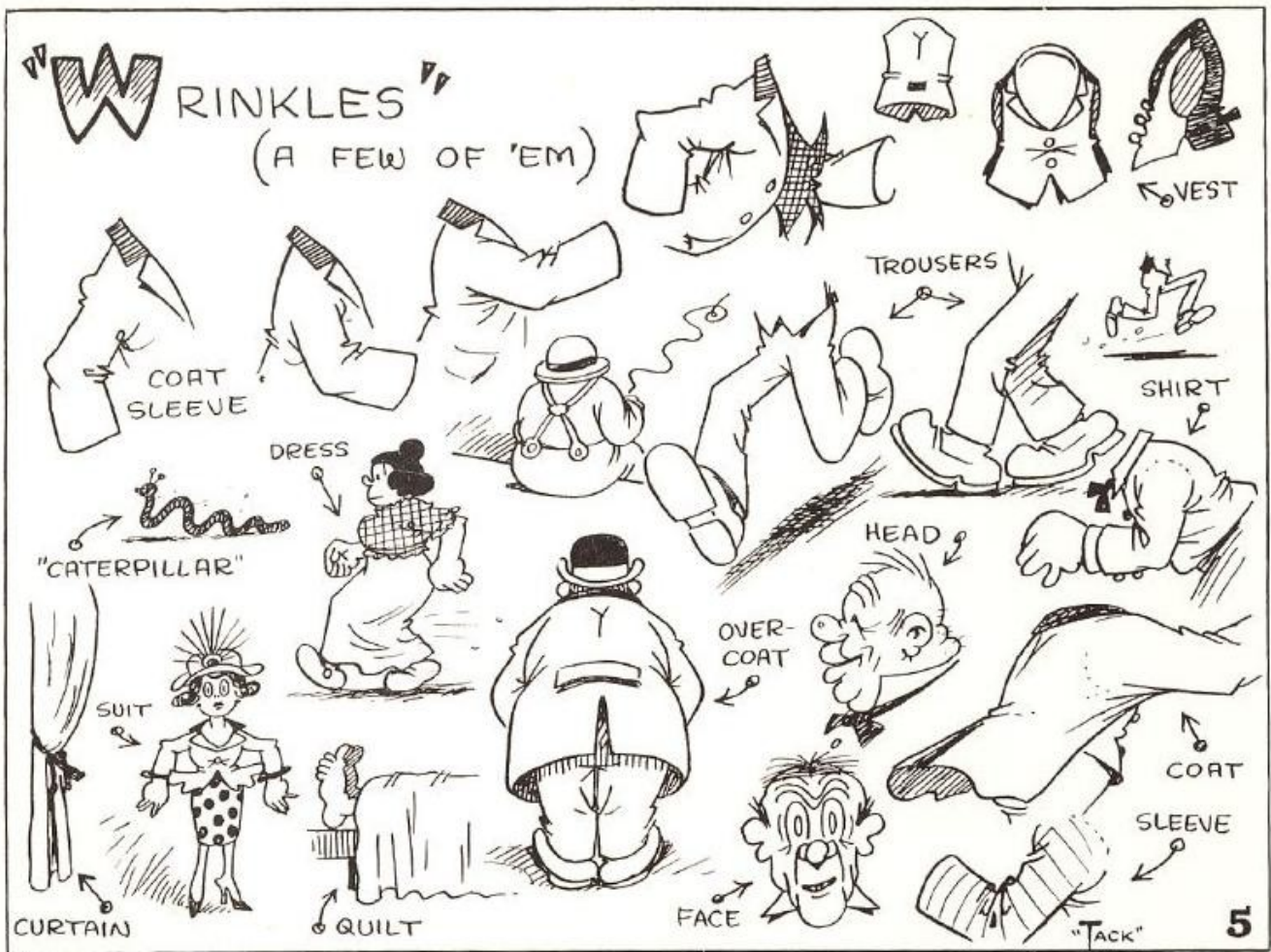
# Plate No. 4—"SHOES"

Practice drawing footwear until you have acquired an individual style. Shoes help greatly in emphasizing the humor of a cartoon. Note how the heels and toes are exaggerated; observe the white spots, indicating high lights, on the black shoes. High lights "brighten" a drawing, and may be used effectively in various ways, as you will note in some of the other plates.



# Plate No. 5—"WRINKLES"

Observe this Plate closely, as it is of special importance. Note the lines used in drawing the coat sleeve, trousers, shirt, etc.—also "wrinkles" shown in other plates.





# Plate No. 6—"TALKS, ETC."

Study the expressions in this Plate and note how the wording is placed to emphasize each remark. For instance, where the little boy is addressing his Aunt, it is easy to see that the lady is "perplexed" at his request. Note drops of perspiration, dotted line with dagger, mouth expressions, etc., in the other drawings.

**TALKS, ETC.**

"GLOBLUBDA AV'NU!!!"

"DINNAH AM BEING SERVED, SUH ----"

WHERE IS MY STRIPED SHIRT? (A)

"BALLOONS" OR "TALKS" CAN BE MADE IN A SQUARE EFFECT (A) OR ROUND EFFECT (B) — BE SURE THEY ARE "BALANCED" HOWEVER ----

YOU'VE GOT IT ON! (B)

STOP, FIDO!  
BAD BALANCE

"AUNTIE — LOAN ME ONE OF YOUR STOCKINGS — I WANT SANTA TO BRING ME A FISHING POLE"

(NAME HERE)

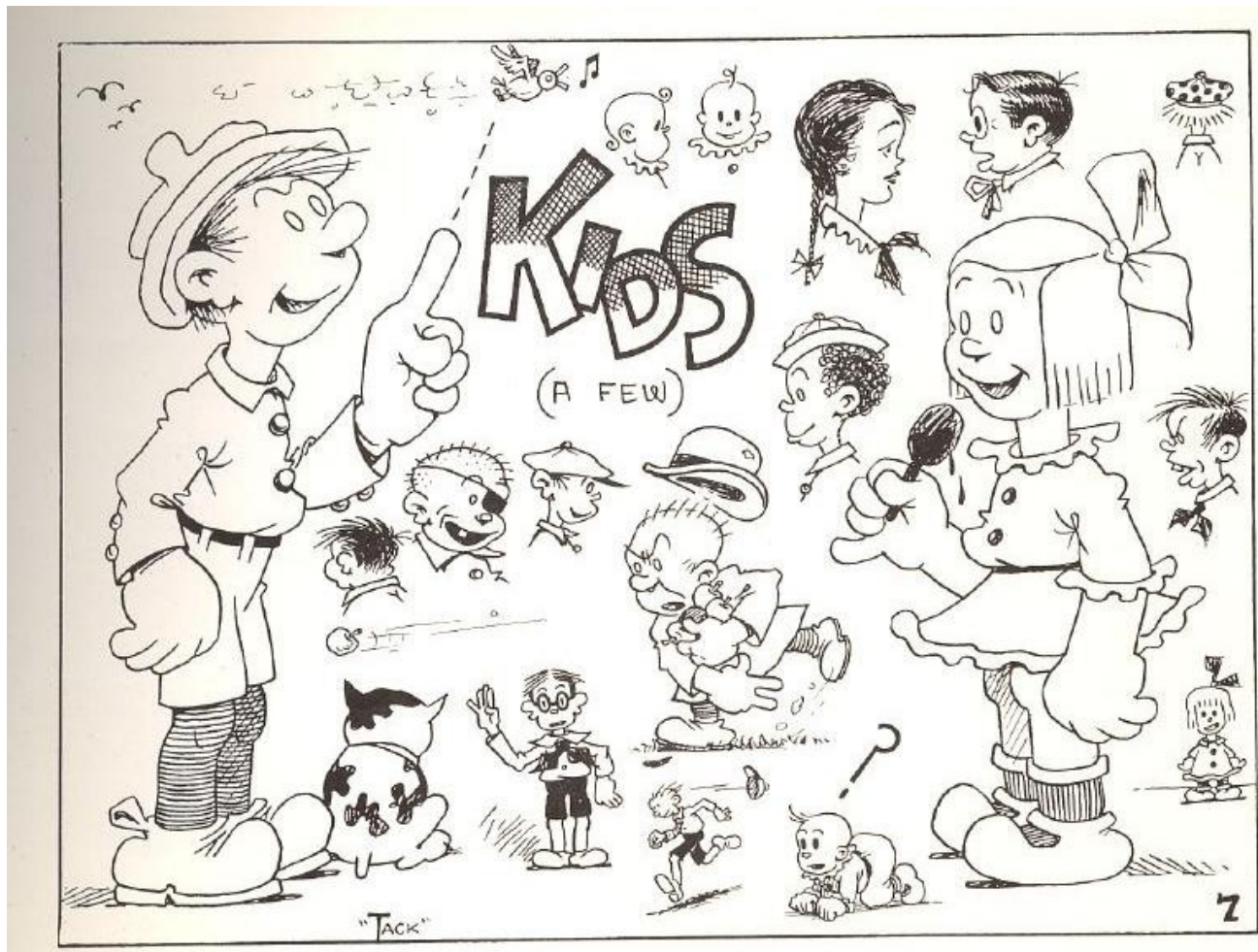
ALWAYS KEEP PICTURE "SQUARED UP", OR "BALANCED" — NOTE PLACE FOR NAME IN THIS PARTICULAR CASE ----

"TACK"

6

# Plate No. 7—"KIDS"

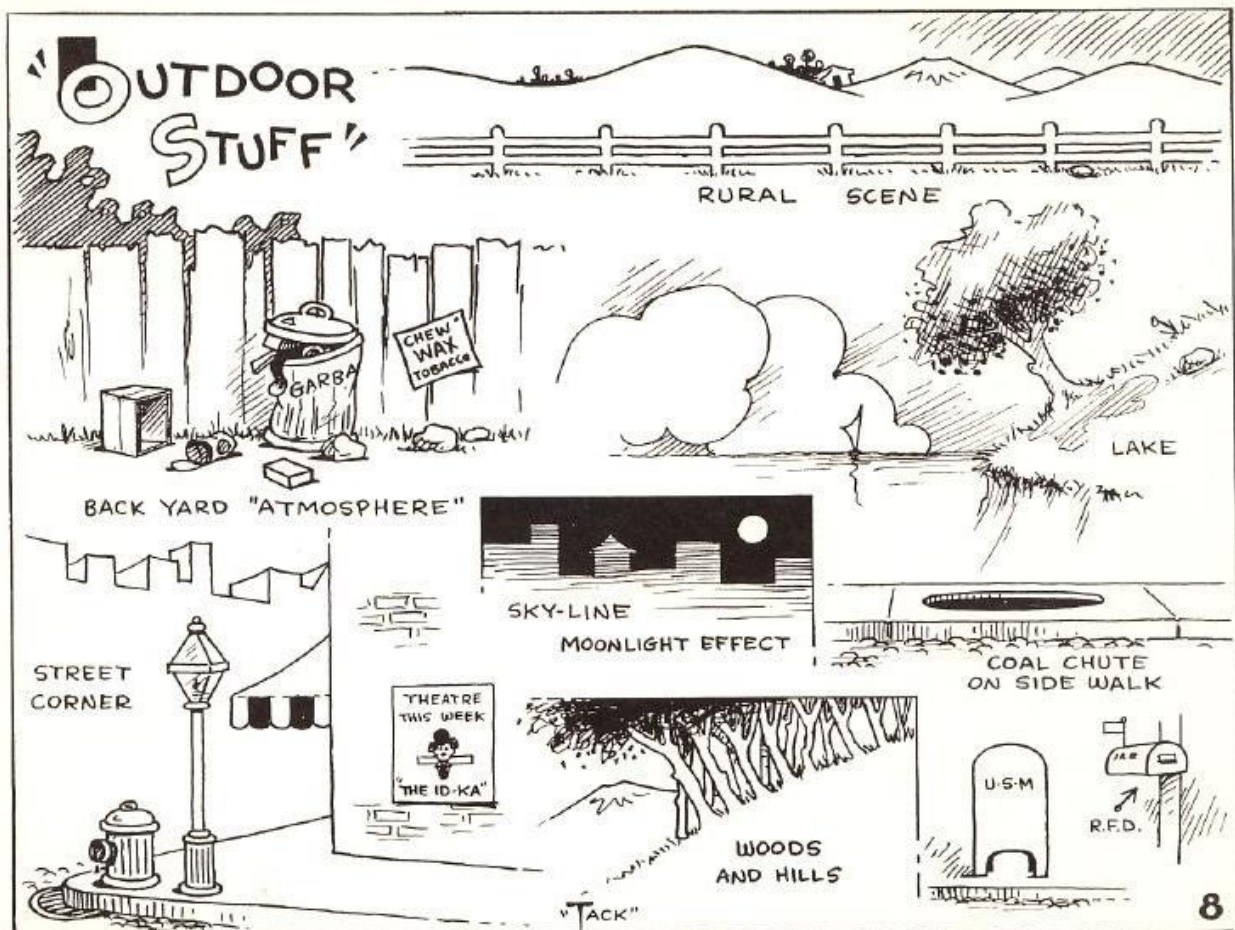
Possibilities are unlimited in drawing Kids. Those pictured should help you to grasp the "atmosphere" of Kidville. Large heads and short bodies tend to give the youthful effect.





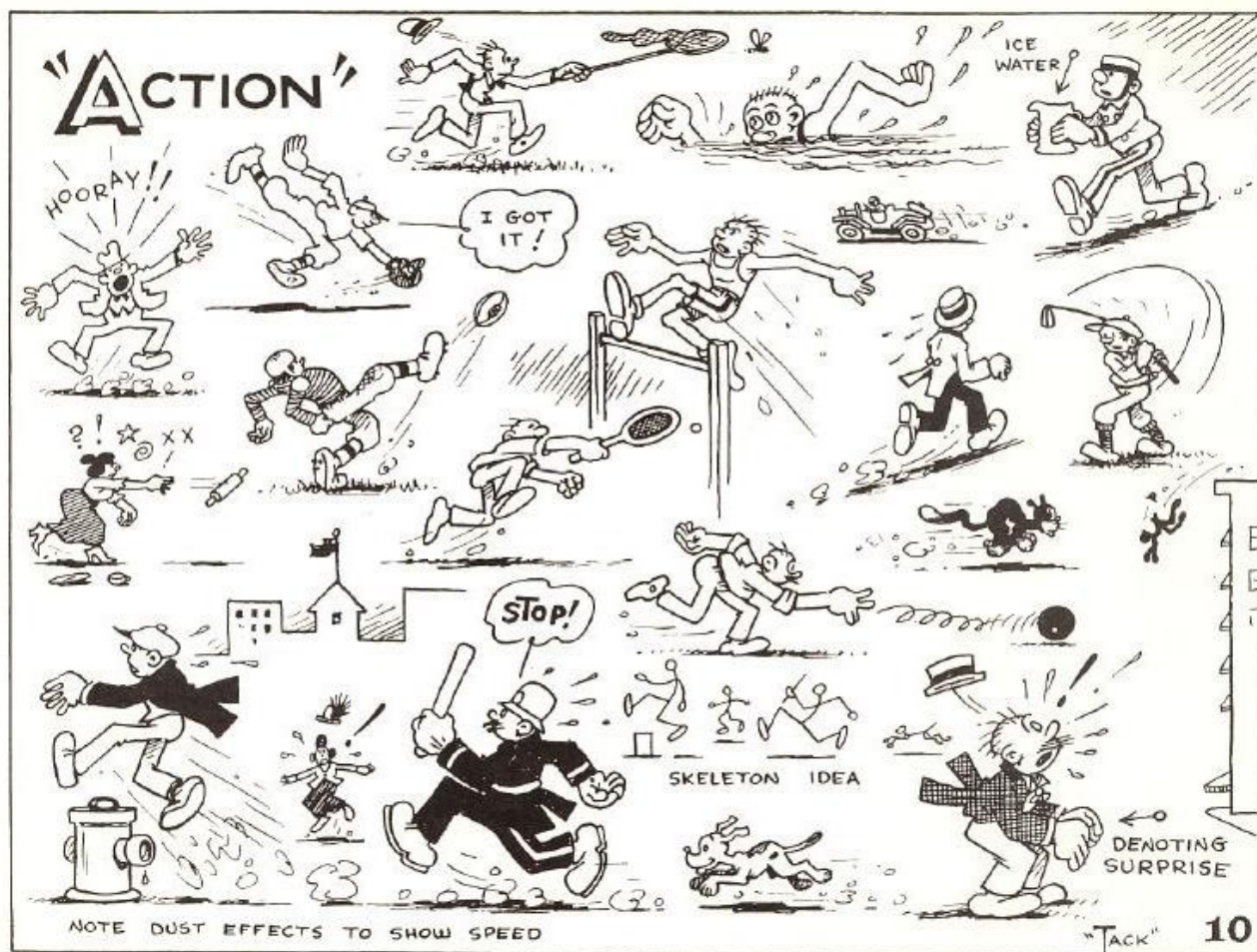
# Plate No. 8—"OUTDOOR STUFF"

This Plate will give you some ideas for back-grounds, or "local color." Most cartoons require a scene to make the picture complete; therefore, give this subject much thought.



## Plate No. 10—"ACTION"

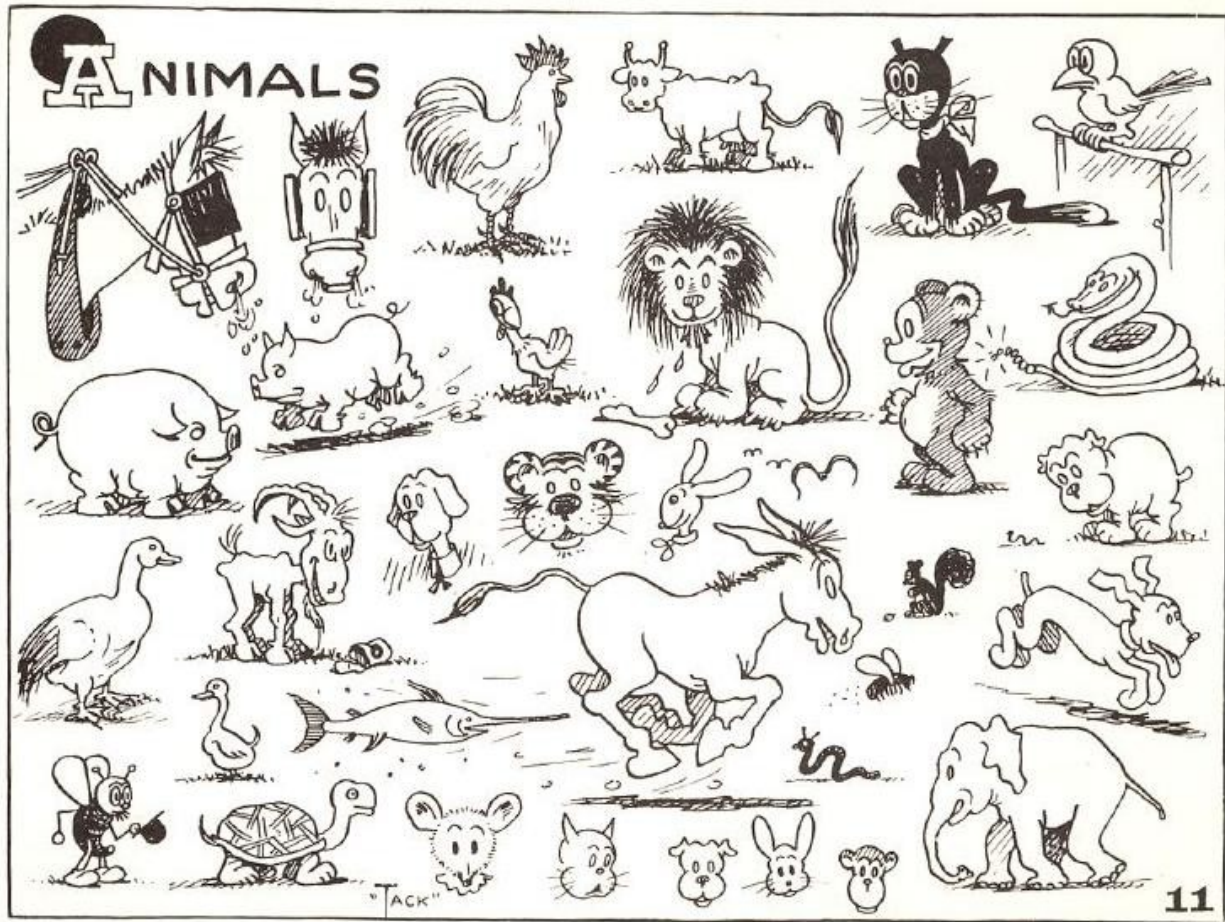
In cartooning it is necessary to exaggerate action positions in order to put the idea across with force, as can be seen in the pictures on this Plate. Note the extra lines used, and the "clouds of dust" which accentuate each idea.





# Plate No. 11—"ANIMALS"

This Plate shows how cartoon Animals are created; pay particular attention to expression and action. Comic drawings of animals, like those of human beings, must be exaggerated to bring out the humorous touch.



# Plate No. 12—"ALPHABET"

This Plate is self-explanatory; however, I cannot impress upon you too strongly the importance of clean-cut, simple lettering in your cartoons.

## ALPHABET

A B C D E F G G H I J K L M M N  
 N O P Q R S T U V W W X Y Z & . ,  
 ? @ ☆ - - X : ! ! ; \* \* !! X

NOTE: A, G, M, N AND W MAY BE  
 MADE TWO WAYS -- HOWEVER EITHER WAY  
 IS O.K.                      STYLE OF LETTERING MAY VARY  
 ACCORDING TO YOUR NATURAL TECHNIQUE


1 1 2 3 3 4 4 5 6 7 8 9 0


A B C D E F G H I J  
 K L M N O P Q R S T  
 U V W X Y Z  
 1 2 3 4 5 6 7 8 9 0


**INITIAL EFFECTS**














**IN** CARTOONING, PLAIN AND  
 DISTINCT LETTERING IS  
 ESSENTIAL, HENCE THE ABOVE  
 STYLES -- PRACTICE LETTER-  
 ING OFTEN AS IT WILL MEAN  
 A LOT TO YOUR SUCCESS AS A  
 CARTOONIST

**NOTE** ARRANGEMENT  
 OF LETTERING IN  
 OTHER PLATES

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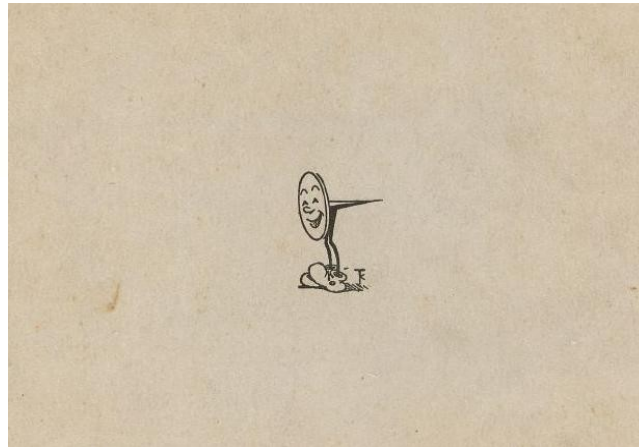
 B."TACK" KNIGHT



**T**HIS little book shows how fascinating and interesting cartooning can be — how much pleasure and profit can be derived by those who acquire the knack.

It takes lots of practice to reach perfection in this as in any other art; but one of the advantages of following these TIPS is that it will quickly show you whether or not you have talent for drawing.

B. "TACK" KNIGHT



**The End**

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