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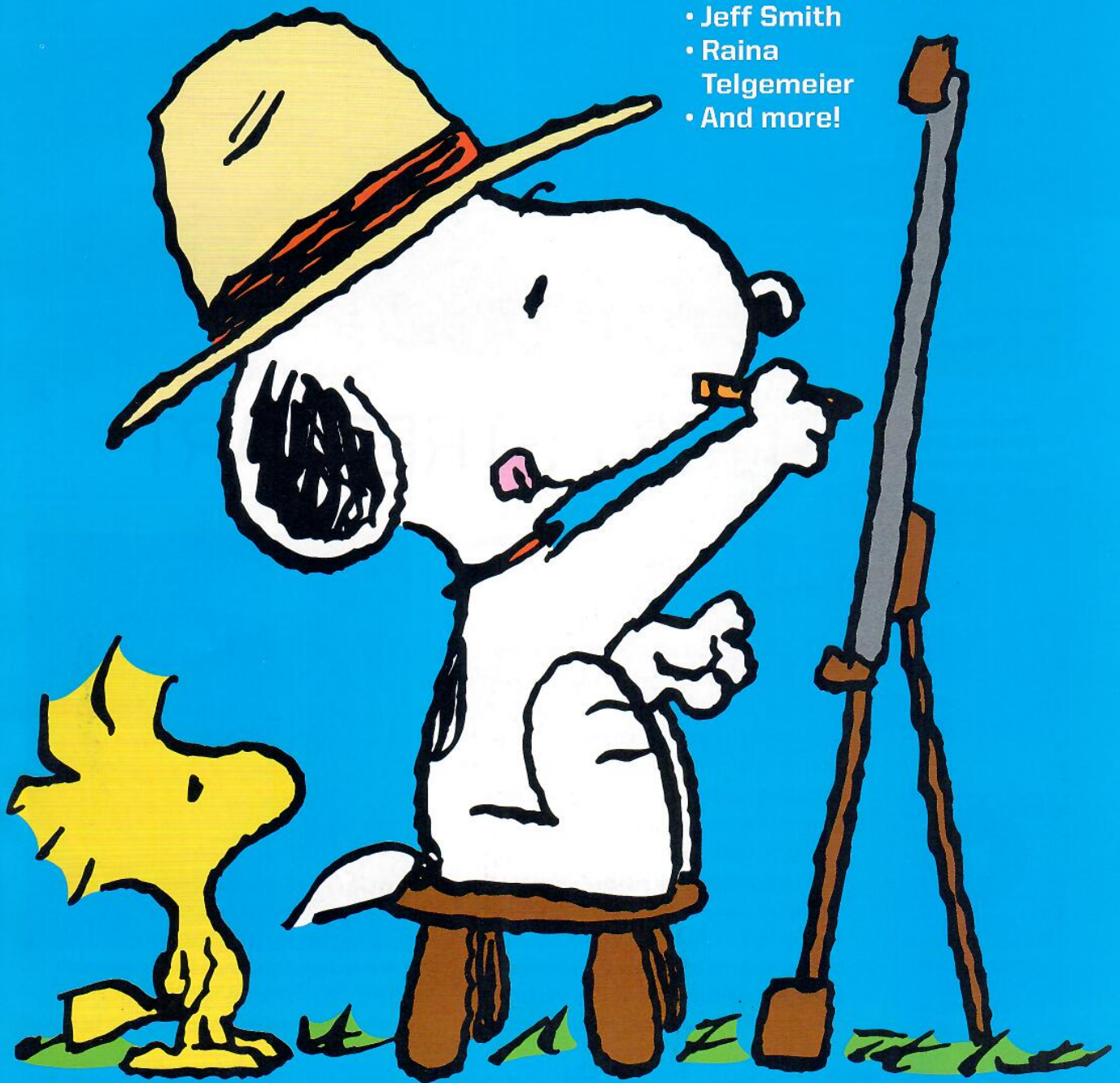
art

The Art of Cartooning

featuring Charles M. Schulz

Plus!

- Marjane Satrapi
- Jeff Smith
- Raina Telgemeier
- And more!



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Cover: © 2011 Peanuts Worldwide LLC.

ART NEWS + NOTES



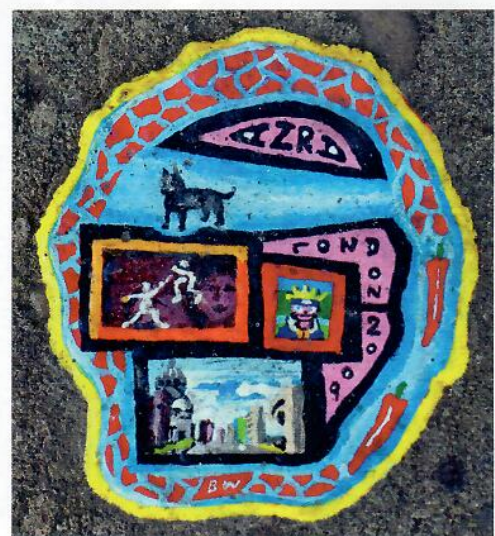
People sometimes give Wilson strange looks as he works on his gum paintings.

©Andrew Testa for The New York Times via Redux.

STICKY STREET ART

Have you ever stepped in gross, sticky gum that someone spit onto the sidewalk? British artist Ben Wilson wants to turn this annoying problem into something positive. He creates miniature paintings on flattened wads of chewed-up gum stuck to London's sidewalks. Using a blowtorch to soften the gum, he layers the sticky "canvas" with lacquer and acrylic enamel, then uses tiny brushes to paint it. Finally, he seals each piece with lacquer.

Wilson paints in all kinds of weather for no pay. The pocket-size paintings can take anywhere from a few hours to a few days to create—and can last several years. The final paintings won't stick to your shoe, but they may stop you in your tracks!



This chewing gum painting looks like a miniature cartoon. Turn the page to learn about cartooning!

©Andrew Testa for The New York Times via Redux.



WEB LINK:
See more of Wilson's
gum paintings on
our Web site:
scholastic.com/art

Paw-tographer

Cooper the cat has a real eye for beauty. The 5-year-old feline from Seattle, Washington, prowls around his yard taking purr-fect pics. Once a week, his owners attach a lightweight digital camera to his collar.

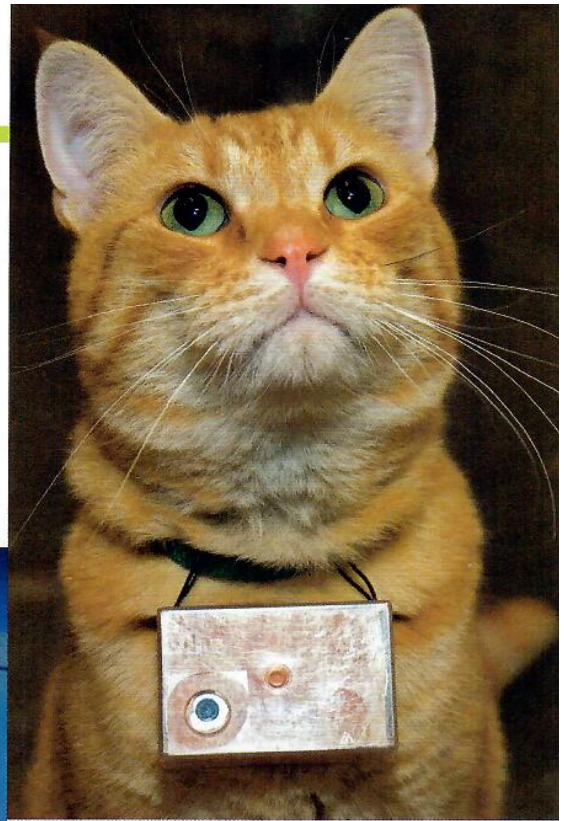
The camera snaps a new photo every two minutes, recording scenes and details from Cooper's point of view. Some pictures capture the landscape in rich and vibrant hues, like the surprisingly stunning "Fall Colors" on the right. Others show real "catitude," like a close-up of his owner's new baby or a portrait of his female feline friend.

Though Cooper isn't really an artist, since he doesn't make artistic choices, he's quite the celebrity on the local art scene. His framed prints sell for \$300.



Cooper's photographs often feature unexpected angles and interesting compositions.

Cooper, Photographer Cat



Cooper shows off his digital camera!

Michael Cross.

CHANCE TO WIN
One of 10
Prismacolor®
prize packs worth
\$200 each!

Create a comic for a chance to win these great prizes!

ONE-SHEET COMIC CONTEST!

This issue of *Scholastic Art* is all about cartooning. Did you know that you can create your own comic book using just one sheet of paper, an X-Acto knife, and a pencil? Turn to pages 14-15 to find out how.

Then send us your creative one-sheet comic for a chance to win a prize pack of Prismacolor® art supplies



worth \$200. We've got 10 awesome prize packs to give away!

To enter the contest, go to scholastic.com/art and download the official entry form. Turn to pages 14-15 and follow the instructions to create your one-sheet comic. Then mail it in. A panel of cartooning experts will judge the entries. Good luck!

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NO PURCHASE NECESSARY. Open to legal residents of the 50 United States and District of Columbia in grades 4-12. All entries must be postmarked by 12/2/2011. Void where prohibited. For complete details and official rules, go to www.scholastic.com/art.



Panels & Peanuts

With his comic strip about a boy and his dog, Charles M. Schulz made art for everyone



“Good cartooning is at heart good design. Keeping it simple is the key.”

—Charles M. Schulz

You have an amazing skill that you use dozens of times every day, and you probably never even think about it. When you see pictures and words together—as you do in an advertisement or on a cereal box—you put them together to create meaning. You “read” the pictures along with the words.

Cartoonists make special use of this skill. In a cartoon or comic, each **panel** contains words and images that stand for one moment in time. When read in **sequence**, the panels tell a story. This kind of artwork is called **sequential art**.

A Great Cartoonist

One of the most influential cartoonists in history is Charles M. Schulz. He created the **comic strip** “Peanuts,” featuring Charlie Brown and his dog, Snoopy. For 50 years, Schulz drew a daily “Peanuts” strip that appeared in newspapers worldwide—and he never missed a day!

“Peanuts” was first published on October 2, 1950. At first it appeared in only a few papers, but it quickly became popular

and expanded to many more. Soon, Schulz’s lovable characters were also featured in TV specials, as toys, and in books. The strip is still reprinted today.

Inspiration From Life

Schulz was born in Minneapolis, Minnesota, on November 26, 1922. As a child, Schulz loved his dog Spike, comic strips, and drawing. These three things later inspired him to create “Peanuts.”

In the strip above, Schulz fills the first panel with a simple image of Charlie Brown sitting on a chair, with his dog Snoopy nearby. The **speech balloons** tell us that he is inviting Snoopy to go for a walk.

In the second panel, the chair is gone. In the space between panels, or **gutter**, time has passed and the characters have moved. Schulz shows Snoopy’s excitement by drawing him in a vertical position, with upright ears and **movement lines** that indicate he is jumping up and down.

In the third panel, Schulz sets up the punch line that will come in the fourth panel. Charlie Brown thinks of Snoopy as a regular dog, but Snoopy has other ideas.



Four-panel comic strips, like "Peanuts," often feature silly situations or jokes.

© 2011 Peanuts Worldwide LLC.

Much of Schulz's humor comes from taking a familiar situation and twisting it into an unexpected one. Snoopy is a humorous character because he is a dog that acts like a human being.

Practice Makes Perfect

Schulz drew comic strips every day, even before he was hired to publish them. He believed that the only way to become a good cartoonist was to practice. He once said, "A cartoonist has to draw the same thing every day without repeating himself." What do you think he meant?

Schulz began each strip by drawing a very simple **layout** in pencil to block out the character's **height** and **placement**. Then he used an ink pen to write the dialogue and draw the speech balloons. Last, he drew the objects, characters, and background **freehand** in ink. This didn't leave room for mistakes, but Schulz thought that this method made his strips appear spontaneous and exciting.

Charles M. Schulz died on February 12, 2000. His very last "Peanuts" strip was printed in newspapers the next day.

“Snoopy is not a real dog, of course—he’s an image of what people would like a dog to be.”

—Charles M. Schulz

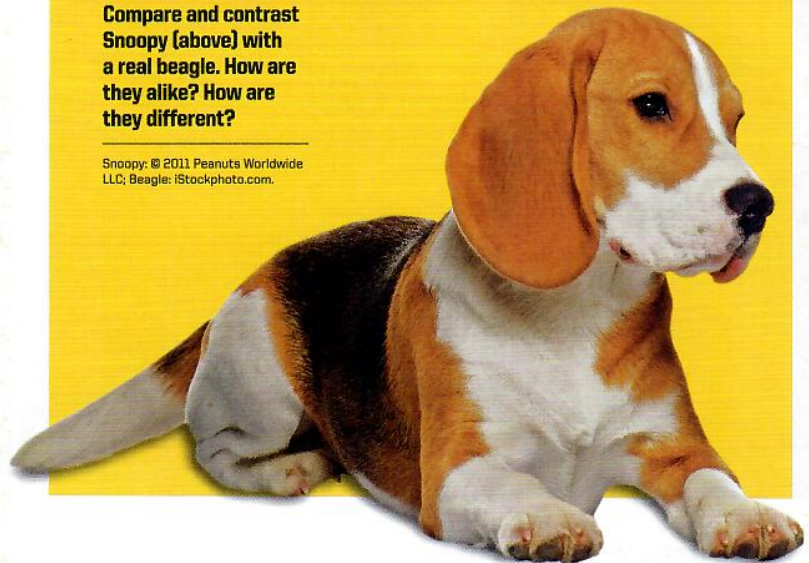
What Makes a Dog a Dog?

Snoopy is a beagle, but he doesn't look realistic. By **exaggerating** and **simplifying** the dog's key features and eliminating unnecessary detail, Charles M. Schulz created an **icon** that represents a beagle. This **abstract** cartoon may not look like a real dog, but it brings to mind the reader's own ideas about dogs and what they are like.



Compare and contrast Snoopy (above) with a real beagle. How are they alike? How are they different?

Snoopy: © 2011 Peanuts Worldwide LLC; Beagle: iStockphoto.com.



Creating Worlds of Fantasy

Comic book artists bring the incredible worlds of their imaginations to life

Comics aren't just the short strips you see online or in the newspaper. They can also be exciting adventure stories set in outlandish locations. Artists who create these types of comics draw us into their worlds.

The Big Picture

Comic artists often try to engage the reader by changing the way the panels appear on the page. They sometimes fill an entire page with a single panel! This is called a **splash page**.

In the splash page on the left, from Brian K. Vaughan and Adrian Alphona's *Runaways*, a team of teenage superheroes are traveling through a sewer. The illustration style is realistic, but there are elements of fantasy. Can you spot them?

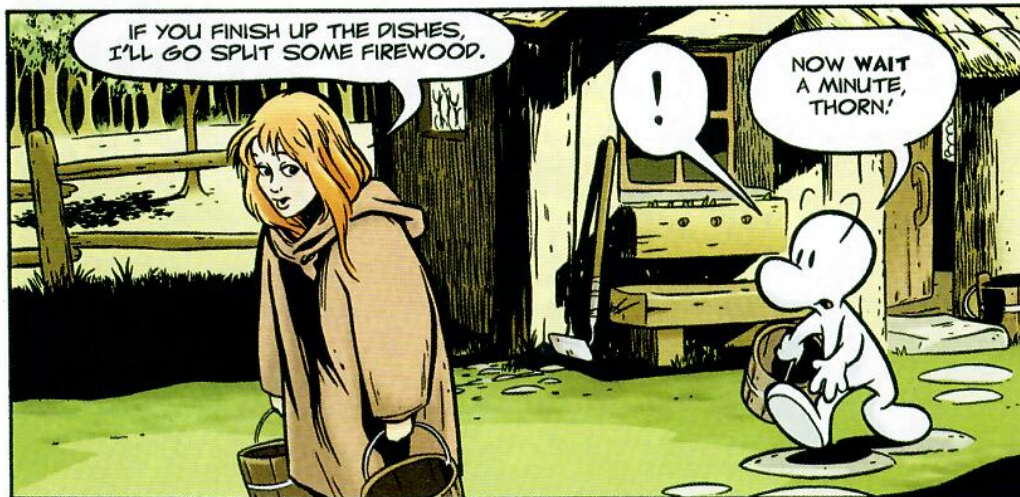
The large panel allows the reader to see how the characters react to their surroundings. While the character in front lights the way, the others hold their noses and pick trash off themselves. The amount of detail allows the reader to imagine what it would be like to occupy this dank and stinky setting.

The dramatic angle of this panel also grabs the viewer's attention. Comic artists use different **viewing angles** to make superheroes look more heroic, fight scenes more dramatic, or, in this example, to give the feeling that we are looking down on the characters as they travel underground.

The dinosaur character and mechanical hands are two fantastic elements of *Runaways*.



Runaways written by Brian K. Vaughn, pencils by Adrian Alphona.™ and © Marvel and Subs, used with permission.



In *Bone*, Jeff Smith juxtaposes realistic human characters and backgrounds with cartoonish fantasy characters.

BONE is copyright © 2011 by Jeff Smith.

Fantasy and Reality

Artists can also mix different artistic styles to create new worlds. In the panel above, from *Bone* by Jeff Smith, the female character, Thorn, as well as the cabin, fence, and other **background** scenery are drawn realistically. The character Fone Bone, on the other hand, is drawn in a simple, cartoony style. His plain white body and giant feet don't seem to fit in with the rest of the panel.

This **juxtaposition** of a cartoon in a lifelike setting places the story in a fantasy world where anything can happen.

Mega Manga

In Japan, adventure stories most often appear in **manga**, a type of comic that is popular with kids and adults alike. Hayao Miyazaki's *Nausicaä* features the traditional

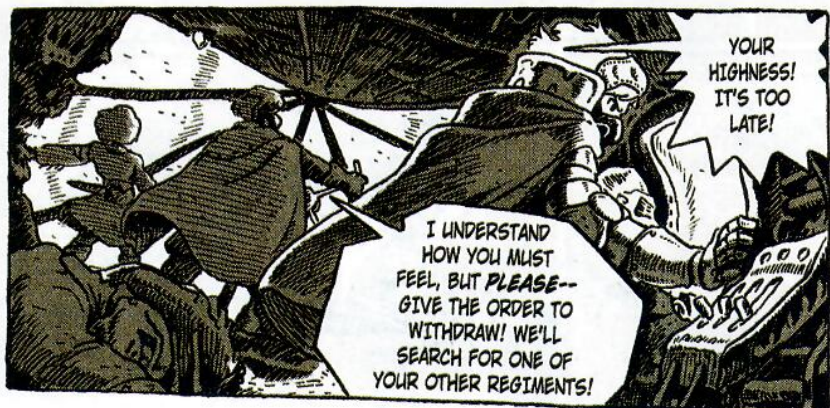
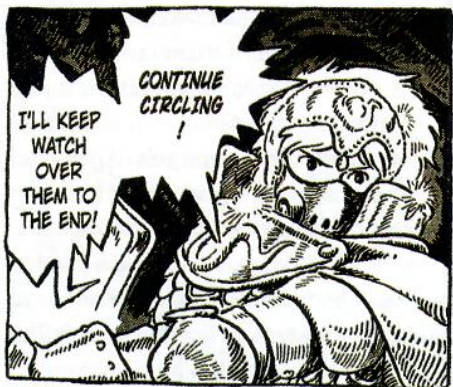
elements of this style. In the highly detailed panels below, the artist uses black lines to create **shadows** and **textures**. The knobs, switches, and the character's armor show intricate detail. And, just as in other kinds of comics, jagged speech balloons indicate that the character's voice is amplified.

When reading these panels, start with the one on the right showing the **long shot** of the ship, then move left to the **close-up** of the face. Manga preserves the Japanese custom of reading right to left. To us, it seems like we are starting at the end of the book and reading to the beginning!

Fantasy comics allow us to visit exciting new worlds. What kind of world would you create like to create in your own fantasy comic?

The panels in Hayao Miyazaki's manga comic *Nausicaä* are read from right to left.

Kaze no Tani no Nausicaä (*Nausicaä of the Valley of The Wind*) © 1984 Nibariki Co., Ltd.



Comics Made Personal

Graphic novels are a powerful medium for telling stories about life

Although the word *comic* implies a humorous subject, the comic medium can be used to explore serious themes. Many of today's top artists are using the **graphic novel**, or long-form comic, to tell powerful stories about what it's really like to be a teenager.

Show-and-Tell

In a written story or novel, the reader relies on the author's words to reveal the plot, characters, and settings. In a graphic

novel, the images show details that don't need to be described in words. *American Born Chinese* by Gene Luen Yang tells the tale of growing up as a first generation Chinese-American.

In the page below, the **captions** in the first two panels provide background information about why the main character, Jin, is entering a public restroom. The action is **sequentially** revealed in simple images: a long shot of Jin entering the bathroom, followed by a **close-up** of a pumping soap dispenser, and then Jin applying the soap to his armpits. When an

employee walks in, Jin's **facial expression** changes. On the next page, an embarrassed Jin rushes out!

Stark Contrast

In the **graphic memoir** *Persepolis*, Marjane Satrapi tells her story of growing up in war-torn Iran. As a teenager, she leaves her family and travels to Vienna, Austria to attend high school. Life in Europe is hard for Marjane as she struggles to understand a new culture. Like many teens, she makes mistakes and learns from them.

In the panel above right, Marjane dreams of her family in Iran. The **positive white images** of her memories spring up out of the **black negative space** above her sleeping figure. It's a scene filled with both happy images of her parents and sad images of war. She misses her family, but it's not safe to live at home. When she returns

Gene Luen Yang sets up this sequence from *American Born Chinese* much like a film director sets up camera shots.

American Born Chinese ©Gene Yang. All rights reserved. Square Fish.





In *Persepolis*, Marjane Satrapi groups together images that represent her dreams and memories.

Persepolis 2 by Marjane Satrapi. Satrapi/Pantheon Books.

to Iran at the end of the novel, Marjane finds that both she and Iran have changed.

Out of the Box

Raina Telgemeier wrote the memoir *Smile* about her teenage struggles with wearing braces to fix her smile after her two front teeth are knocked out. In the book, Telgemeier varies the size and shape of the panels to make the pages visually more interesting. In the image at right, she discards the **frame** of the panel entirely. This usually means that the author is talking about a larger idea that expands beyond the character's story.

Here teen Raina is walking home from school. A backpack is on her back, her body is hunched-over, and she has a wide-eyed facial expression. The **thought balloon** tells what Raina is thinking but not saying out loud. Can you relate to the big idea

Telgemeier is communicating?

Smile recently won the 2011 Eisner Award for "Best Publication for Teens."

Telgemeier shared her top-five cartooning tips with us. To read them, turn the page!



How is the character Raina feeling in this visual from *Smile*? How do you know?

Artwork © 2010 by Raina Telgemeier, from the book *SMILE* published by Graphix, an imprint of Scholastic Inc.

5 Things to Know About Cartooning

By Raina Telgemeier, author and illustrator of the award-winning graphic novel *Smile*



1 Make your panels different shapes and sizes.

THIS WILL KEEP YOUR PAGES INTERESTING, AND PUT FOCUS ON IMPORTANT MOMENTS.

WHEN COMIC CHARACTERS TALK, THEY SOMETIMES HAVE A TON OF THINGS TO SAY ABOUT THE WORLD THEY LIVE IN, THE PEOPLE THEY MEET, AND THE PLACES THEY GO. AND THEY JUST TALK AND TALK AND TALK, AND IF YOU AREN'T PAYING ATTENTION, YOU MIGHT ACCIDENTALLY FORGET TO--

2 Leave room for the drawings!

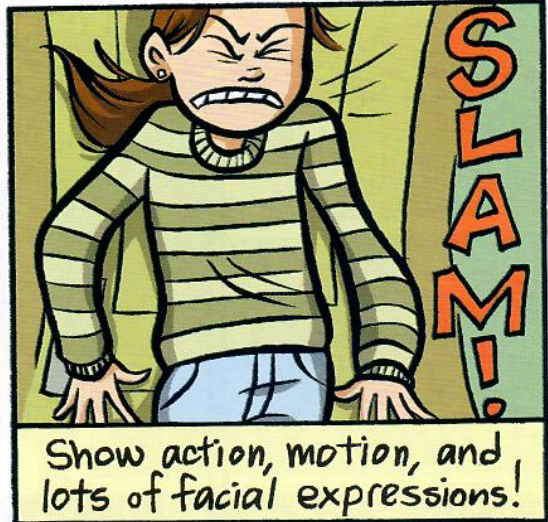
3 Draw in pencil first.

THAT WAY YOU CAN ERASE MISTAKES.

4 Show, don't tell. The fewer words, the better.

HA! IS THAT SUPPOSED TO BE ME?!

HEY! WHO SAID YOU COULD LOOK AT THIS?



5 The backgrounds you draw can tell the reader a lot about your characters.



SO, THAT'S 5 THINGS. I CAN THINK OF LOTS MORE, BUT THE BEST WAY TO LEARN ABOUT DRAWING COMICS IS TO JUST DIVE IN AND MAKE THEM.



ALL YOU NEED IS PAPER, A PENCIL, AND YOUR IMAGINATION.



WEB LINK:
Telgemeier talks about
cartooning on our
Web site:
scholastic.com/art



TELL US
WHAT YOU THINK!
Post your opinion
on our Web site:
scholastic.com/art



The political cartoon above is critical of the president. But is it fair to make fun of his appearance as in the panel at left?

Cartoon Controversy

Political cartoons tackle important issues. Are they effective or offensive?

Americans have always relied on **political cartoons** to illuminate the important issues of the day. In fact, it was a political cartoon by Benjamin Franklin that convinced many people to join the American Revolution. It featured an image of a snake cut into segments representing the colonies and read "Join, or Die." It meant that the colonies would not survive unless they united to fight against Britain.

Today, political cartoons are often critical of the president and Congress. The cartoon above pokes fun at President Barack Obama. The image on the right is a reference to street artist Shepard Fairey's 2008 campaign poster of Obama. Different versions of this poster featured the slogans "Hope," "Change," and "Progress."

The image on the left is a **caricature** of Obama. Certain physical features are **exaggerated** or **distorted**. Some people say caricatures such as this one are offensive because they put focus on physical characteristics that can't be changed rather than on issues. Others say that the point of a caricature is to exaggerate, and that public figures like the president and other politicians are fair game.

What do you think? Is it disrespectful to portray public figures like the president and other political leaders as caricatures?

YES It is disrespectful to portray public figures as caricatures. Here's why:

- ▶ People can disagree with a politician's ideas, but should not make fun of his or her appearance.
- ▶ Such caricatures focus on superficial traits. They don't help move real debate forward.
- ▶ Some caricatures go too far, exaggerating a person's features based on race, religion, or gender.

NO It is not disrespectful to portray public figures as caricatures. Here's why:

- ▶ The point of a caricature is to distort features. They're not meant to be accurate portrayals.
- ▶ Political leaders have always appeared in cartoons. The cartoons make people think about issues.
- ▶ Art can promote or criticize. Political cartoonists are exercising their freedom of expression.

Sketching a Story

A passion for storytelling helped this artist create an award-winning comic

Animation is her focus now, but Paulene Phouybanhdyt (foo-BAHN-dit) really just loves to tell a good story. That's why she also enjoys drawing comics. The multiple panels allow her to develop complex characters. Paulene, 18, is currently pursuing a degree in animation at the Maryland Institute College of Art (MICA) in Baltimore.

When did you first get serious about art? During my sophomore year at Waukesha West High School in Waukesha, Wisconsin, my art teachers helped me realize I could make art a career.

What is your award-winning comic about? It is about a boy who chases a dog into an old shed, where he discovers a journal. Inside it are drawings of a human-powered flying machine. The boy decides to build it. The story ends with him testing the machine by jumping off a cliff, but the reader doesn't know if he succeeds.

Can you tell us what is happening on this page? The boy walks into the shed. He turns the light on and realizes, "Whoa! There's a bunch of stuff in here."



Paulene won a Scholastic Art & Writing award for her comic *Flight Savvy*, about a boy who builds a flying machine.

Why did you decide to use the high and low viewing angles in the panels?

The dramatic, skewed angles give the story added emphasis. They create the sensation that what is happening in each panel is something big.

How did you create your comic? I did rough pencil sketches of the characters and backgrounds and developed the story in my mind. I wrote a script. Then I blocked out pages and panels on larger paper. I inked in the black lines and colored them with a quill pen, which allowed me to give the lines variety and weight. Then I erased all the pencil lines. Finally, I scanned each page and reworked the color using Photoshop.

Do you have any advice for aspiring artists like yourself? Practice a lot and draw from life—that's very important. Also, if there's an artist you admire, don't be afraid to reach out to him or her. You never know how that person's advice and support might help you.



Paulene Phouybanhdyt

Scholastic Art & Writing Awards

Paulene's comic won a Silver Medal in the 2011 Scholastic Art & Writing Awards. To find out more about this program, visit artandwriting.org.

Make a Comic

Use what you've learned about cartooning to create a mini-comic

You've seen how cartoonists combine words and images to tell stories in sequence. Now use what you've learned to make your own mini-comic. Don't forget to enter your comic in our One-Sheet Comic Contest. See pages 2-3 for details!

MATERIALS

Required:

- 8 1/2" x 11" paper
- X-Acto knife
- Pencil
- Pen

Optional:

- Colored pencils
- Markers
- Paint
- Copy machine

STEP 1

Write Your Comic

Your mini-comic will be 8 pages, including the front and back covers. It should tell a story in sequence. You may include dialogue or make a silent comic without it. You might tell a story about your life, a funny joke, or a fantasy tale about talking animals, brave heroes, or strange new creatures. Or, you might make an instructional comic to teach others a new skill. Sketch a storyboard for each page of your comic. **TIP: Show it, don't say it. Let the pictures tell the story.**

STEP 2

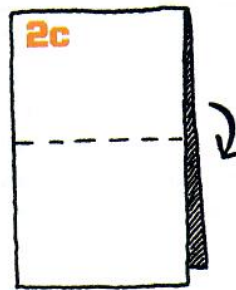
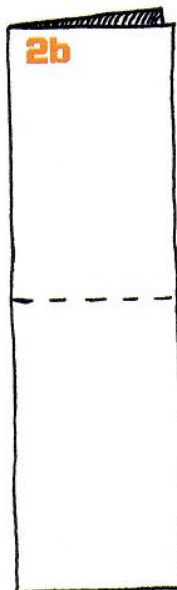
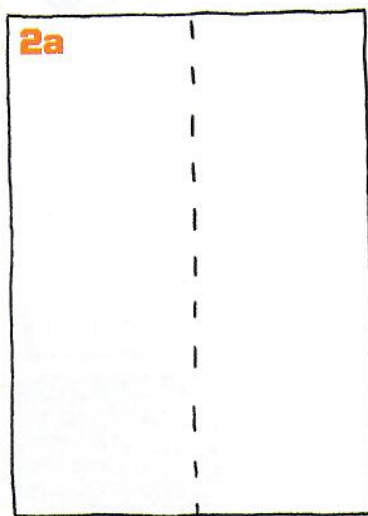
Create Your Comic Template

Follow the steps below to fold your sheet of paper into a mini-book. **TIP: Don't forget to cut along the center line!**

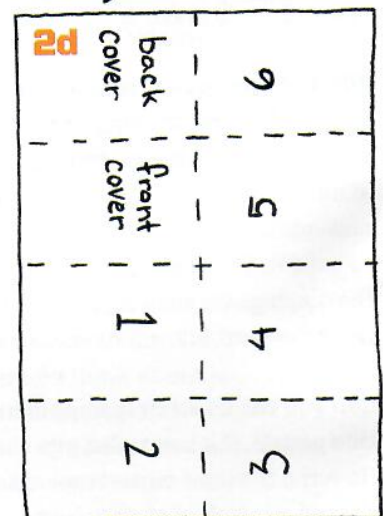
STEP 3

Draw Your Comic

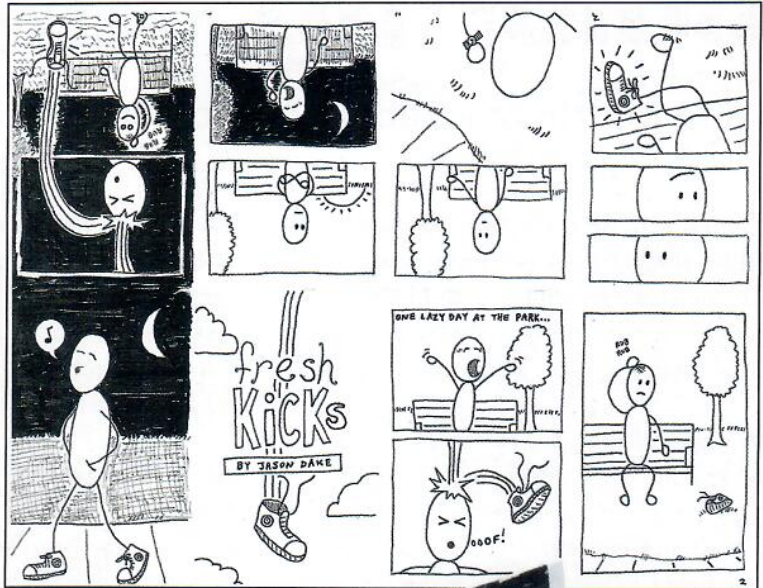
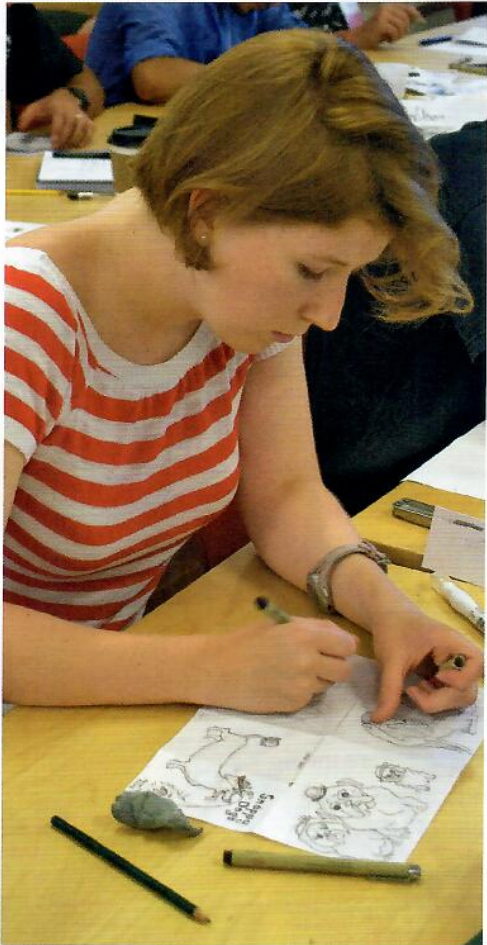
Unfold your book. Follow the diagram in step 2d below to draw the pages in the correct order. Be sure to orient your drawings so they are facing the correct way (follow how the numbers are written). It can help to lightly number your pages in pencil. Draw your comic in pencil first, then go over it in ink. You may also wish to add color with colored pencils, markers, or paint. When you're done, refold your page and you'll have a book! **TIP: You can photocopy your unfolded book to make copies for your friends!**



fold!

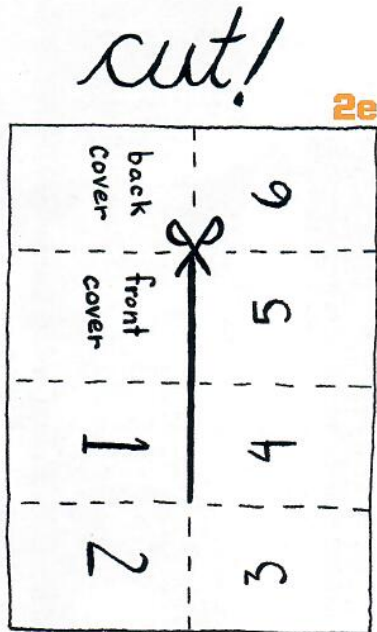


fold!

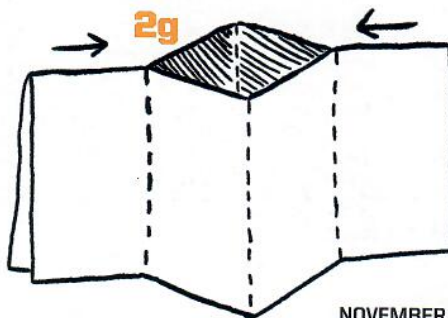


Jason created a silent comic and used his simple images to convey the action.

Abby began by drawing the front cover (see step 2d below). She worked counter-clockwise to end at the back cover.



WEB LINK:
See a video of how to fold the book at scholastic.com/art



Prepared by Beth Hetland,
The Center for Cartoon
Studies, White River
Junction, Vermont. Artwork
by Jason Dake.



Coloring Comics

Laura Martin talks about how coloring became her career

SCHOLASTIC ART: What is your job?

LAURA MARTIN: I am a comic book colorist. I create mood, depth, and focus using color. Other jobs in comics are: writer, penciler, inker, and letterer.

SA: How did you get started?

LM: In college, I studied graphic design. Then one of my friends got a job as a colorist and said it was awesome. So, for my senior project, I made a comic book. Then I built a portfolio and got hired!

SA: How do you color a comic book?

LM: I start with the script and the line art. I choose the color palette and “flatten” the pages, meaning I fill in each space with a color. Then I “render,” which means I put in the highlights and shadows, make shapes look three-dimensional, and make surfaces look shiny, rocky, or metallic. Sometimes, I also add in “special effects” like glows, blurs, and energy blasts.

SA: How do you decide on the colors?

LM: There are cues in the script and in the artwork. In the page from Marvel’s “Fear Itself” (below), the characters are angry. I chose the limited color palette of reds to heighten the sense of danger in the scene.

SA: How do you use technology?

LM: My job, unlike other comic artists’ jobs, is done digitally. I use Photoshop and a Wacom tablet to mimic everything from airbrushes to paintbrushes and pencils.

SA: What makes your job challenging?

LM: Deadlines. I am at the end of the creative line, and everyone else before me may be running late. I have to make sure the pages still get to the printer on time.

SA: What is the best part of your job?

LM: Meeting fans at comic book conventions. That makes me feel like all the long hours are worth it.



CAREER PROFILE

COMIC BOOK COLORIST

Salary: Comic book colorists are usually freelancers. First year colorists earn an average of \$75 per page, depending on location, project, and experience.

Education: Most comic book colorists have a bachelor’s degree in the liberal arts, painting, drawing, or graphic design.

- Getting Started:**
- ▶ Read comics! Pay attention to how the colors affect the story.
 - ▶ Color! Practice using color theory to set a mood.
 - ▶ Go digital! Become a pro at using Photoshop.

This page from Marvel’s “Fear Itself” shows three stages of comic coloring (from left to right): line art, flattened art, and rendered art.

