

JOE KUBERT'S
WORLD
OF
CARTOONING



AND HEROES SUPERHEROES

"Bravo!!... Thorough, practical, professional and dependable instruction. A first-rate home study course from Kubert, one of the best pro's in the field. I endorse it unreservedly "

WILL EISNER

The Spirit, Contract With God, Comics and Sequential Art

"This course will be invaluable - and not just for beginners. Get your hands on it. Learn from a master. I will."

FRANK MILLER

Daredevil, Dark Knight Returns, Sin City



"To all who dream in pictures and have need to display their imagination in a graphic form; to be a cartoonist."

"Rules of the Game"

This course contains five lessons. Each lesson consists of six pages. The sixth page is the homework assignment page. Special 11" x 17" two-ply illustration boards have been supplied to you as part of your art material kit. Homework assignments must be done on these boards only. Homework done on any other paper or board will not be critiqued. Upon completion, mail homework to us in the envelope provided. Allow at least two weeks for the critique reply.

Homework must be received in sequence. That is, lesson one must be critiqued and returned before lesson two may be processed. This procedure will be followed for this entire course, lessons one through five.

The projected time frame for the completion of each individual lesson, including your homework assignment and the critique from your instructor is approximately one month. Therefore, the time for completion of the entire course is approximately five to six months. Variations may occur due to differing mail delivery schedules.

Cartooning Art Materials

Art materials are included in your course kit. These materials are of professional quality. If abused they can be damaged. Follow the instructions in this course book and on your video for the proper usage and applications of your art materials. A lap board or a tilted art table is required to do your work properly.

Course

The course you have selected contains instruction and information tried, tested and utilized by professional cartoonists. A list of additional courses and their descriptions appears on the last page of this book.

Practice and Homework Schedule

Practice drawing and sketching as often as possible. Drawing an hour every day is much more beneficial than spending several hours only one day a week. Drawing a little every day works. Your improvement in drawing is directly related to the time you spend at drawing. Carry a sketchbook with you so you can take advantage of any spare time you may have. Don't draw to impress others. Do it for yourself. Build your confidence by drawing more and more. Your efforts will be rewarded by the improvement you will see in your work.

How to Use This Course and Video

Sit in a correct drawing position in order to view your work properly and be comfortable while you draw.

Adjust your table to a slant that allows your drawing to be seen at a 90 degree angle, to avoid distortion.

Place your art kit in a secure place, but within easy reach.

Do not experiment with materials in the kit. (You will receive instructions in the use of each item as required by the course.)

Do all sketching and preliminary drawings on the paper separating the pages in your course book. Use both sides. If more paper is needed, use unlined bond paper or inexpensive stationery.

Set up your VCR at your workplace, if possible. The video is designed for me to accompany and "coach" you through the course.

When you are satisfied with your sketches for your first homework assignment, copy your selected drawing onto one of the five special 11" x 17" homework illustration boards in your kit. Use only one board for each of the five lessons. Save your sketches for future reference, and to check your progress.

Mail your finished homework to us according to instructions. You will receive in return, advice, criticism, and corrections from a qualified instructor, on tracing paper placed over your original homework. Take time to review our comments, make corrections of your own, and then proceed with the next lesson. Follow this procedure with all five lessons, and the course will be complete. Or is it just the beginning? You can continue to use the course book and the video as permanent references over and over again. Have fun, and... **best of luck!**

Joe Kubert

Heroes and Superheroes: Joe Kubert's World of Cartooning, LLC.
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HAND AND HEROES SUPERHEROES

My purpose in offering this course is to nurture, enlighten and encourage. Do you like to draw and want to know more of what it takes to be a *cartoonist*? A *comic book artist*? A *graphic story-teller*? This course book is my attempt to give answers through a combination of learning and enjoyment.

For all of us who take pencil in hand, drawing is an almost tactile gratification. For those of us who have chosen to become cartoonists, communicating by pictures is our ultimate reward.

This course contains my own experiences in the field of comic books as a cartoonist, writer, letterer, colorist, editor and publisher. I have been a professional in this field for over sixty years. I'm still here. I'm still working. And I'm still learning.

I believe that if you apply yourself to the information contained in this course, you can improve your drawing ability and gain some of the greatest pleasures in your life. This is the way. The rest is up to you.

Joe Kubert

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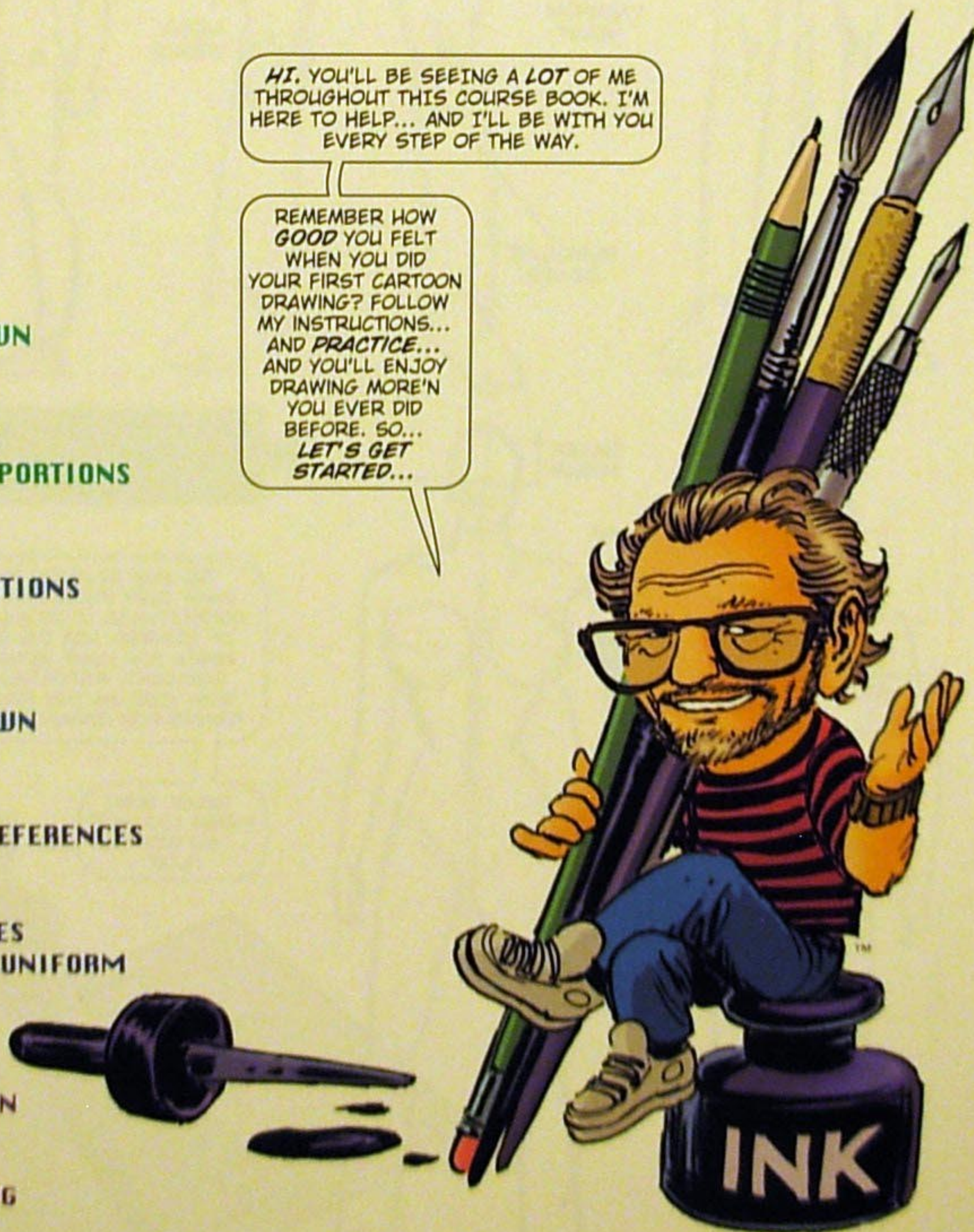
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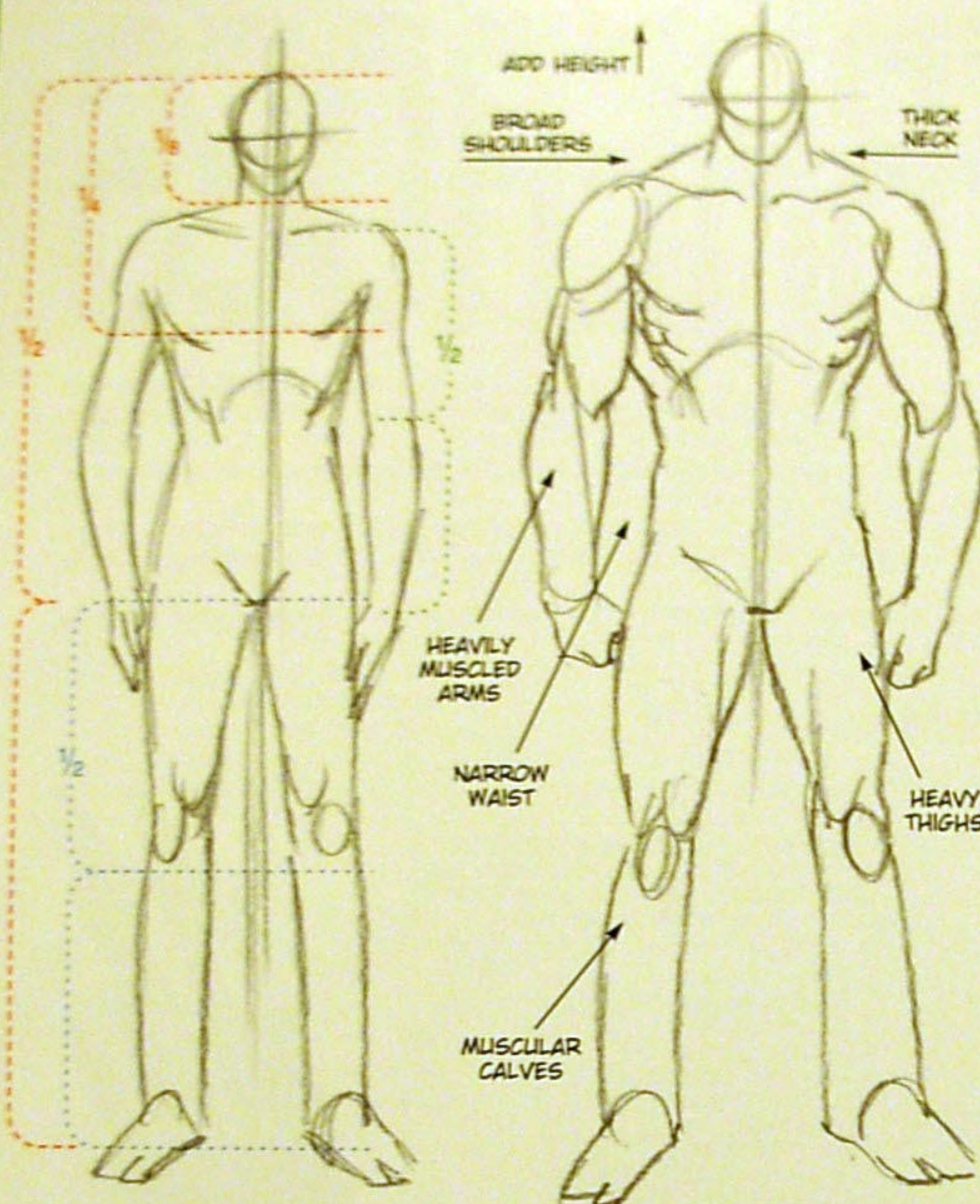
HI. YOU'LL BE SEEING A LOT OF ME THROUGHOUT THIS COURSE BOOK. I'M HERE TO HELP... AND I'LL BE WITH YOU EVERY STEP OF THE WAY.

REMEMBER HOW GOOD YOU FELT WHEN YOU DID YOUR FIRST CARTOON DRAWING? FOLLOW MY INSTRUCTIONS... AND PRACTICE... AND YOU'LL ENJOY DRAWING MORE'N YOU EVER DID BEFORE. SO... LET'S GET STARTED...



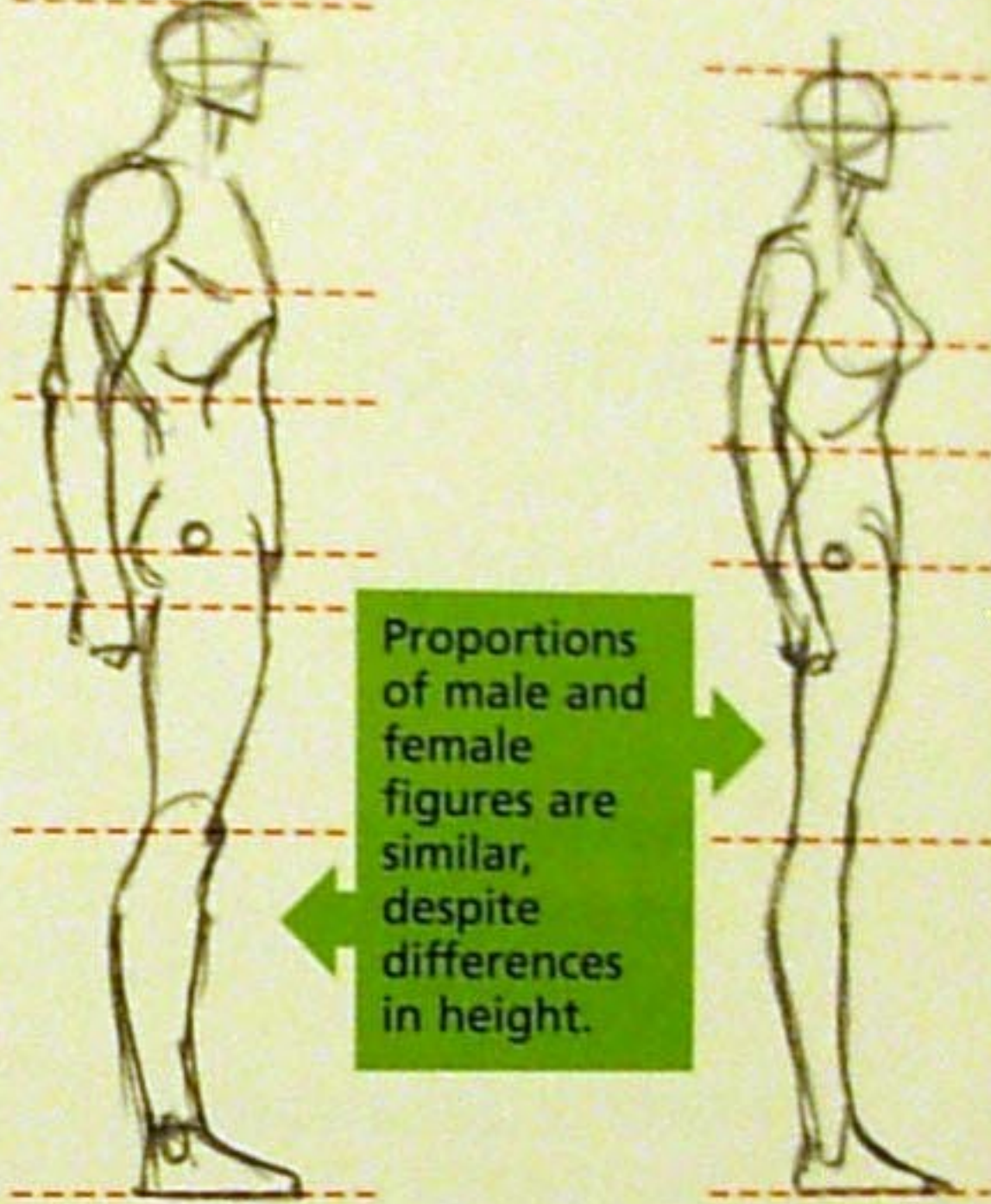
A PROPORTIONS LESSON ONE

The Superhero is the mainstay of the modern comic book. The Superhero comes in many forms and interpretations. Drawing Superheroes involves determining proportions for the basic human figure. The "normal" figure is the basis for the muscular Superhero. Practice drawing these proportions, until your figure drawing becomes easier and quicker.

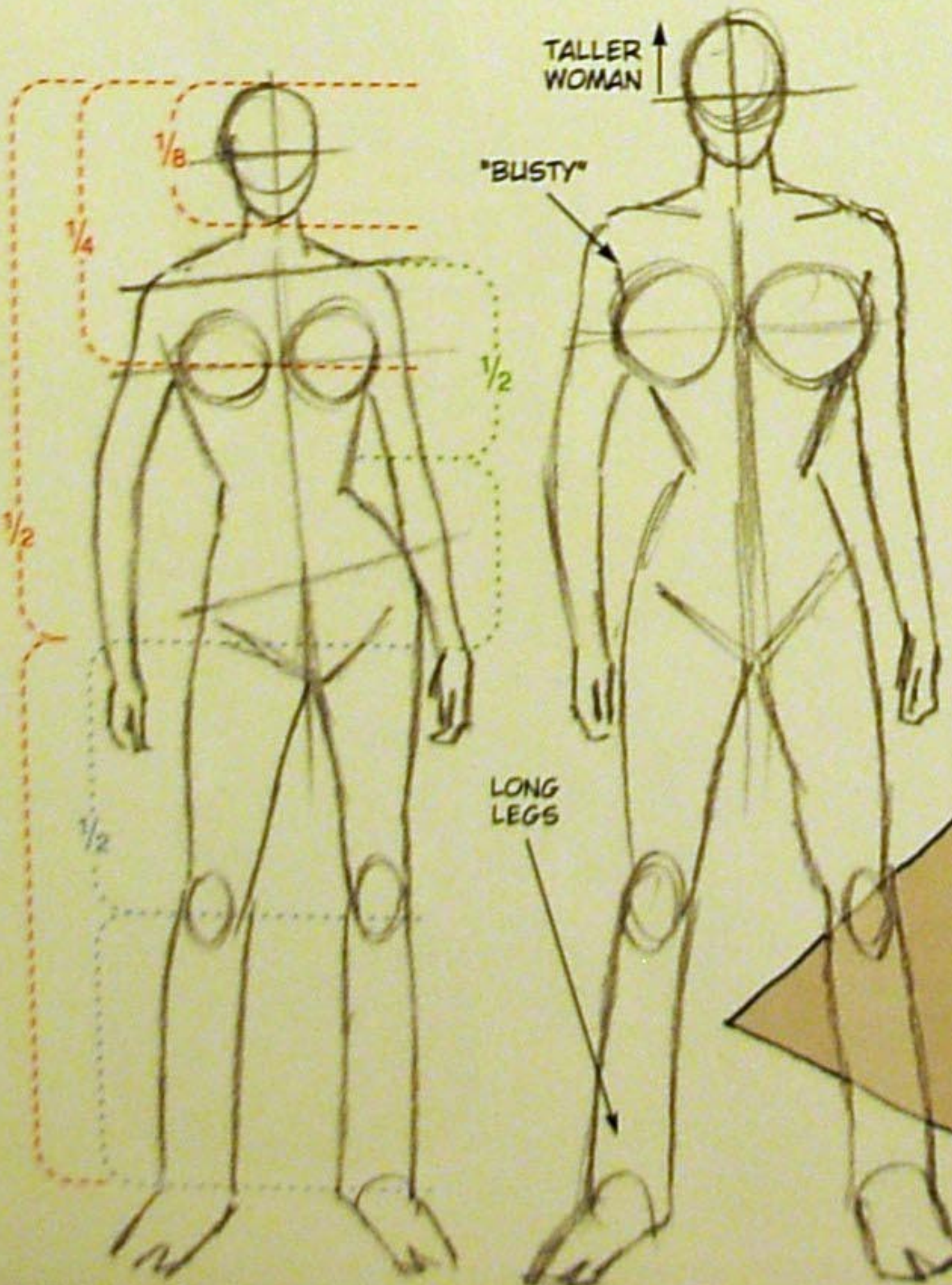


I always start my drawing using the proportions as shown. I divide the figure into simple sections. Make a lot of preliminary rough sketches. If the figure doesn't look right, check it against these proportions.

If you feel confident enough to copy, do so. If you'd rather trace (on tracing paper or on a light box), do so. And don't worry, you're not cheating by tracing. The idea is to feel comfortable with your approach. Copying and tracing are excellent ways to learn. Eventually you will become less and less dependent on copying, and more on drawing on your own. Don't rush it. Don't expect more of yourself than you're capable of at this stage. Improvement takes time and practice.



Proportions of male and female figures are similar, despite differences in height.



The heroine's figure also begins with a normal figure's proportions. Copy or trace these drawings. That's the way I learned how to draw.

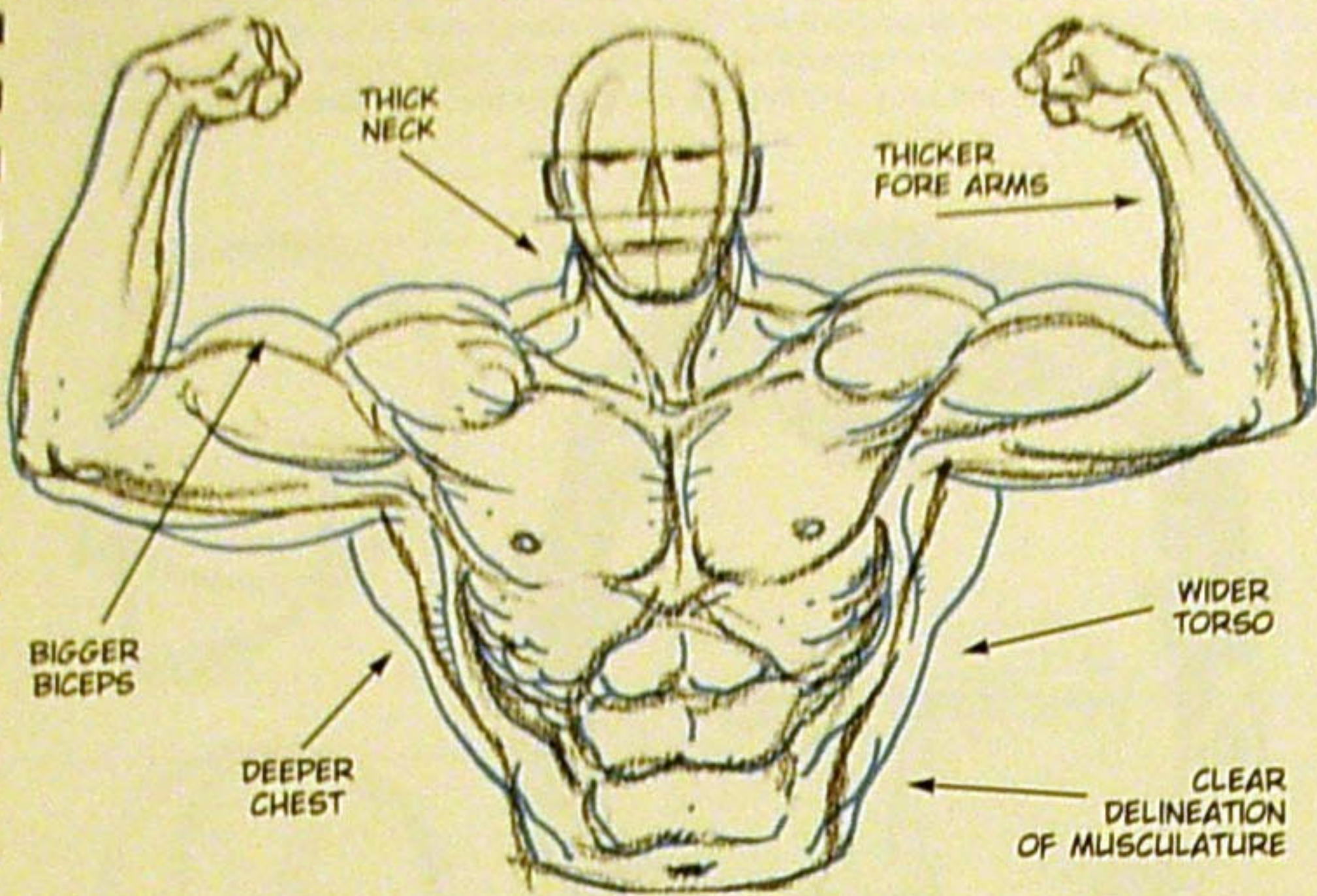
THE WAY TO LEARN TO DRAW BODY PROPORTIONS CORRECTLY, IS TO DO A LOT OF DRAWING. USE THE 3H PENCIL FOR LIGHT, ROUGH SKETCHING. ADD DETAILS WITH YOUR 2H. USE YOUR ERASER FOR CORRECTIONS.

USE THE CLEAN SHEET OF PAPER INSERTED IN EACH LESSON SECTION FOR PRACTICE.

RELAX. DON'T PRESS TOO HARD ... GO WITH THE FLOW.



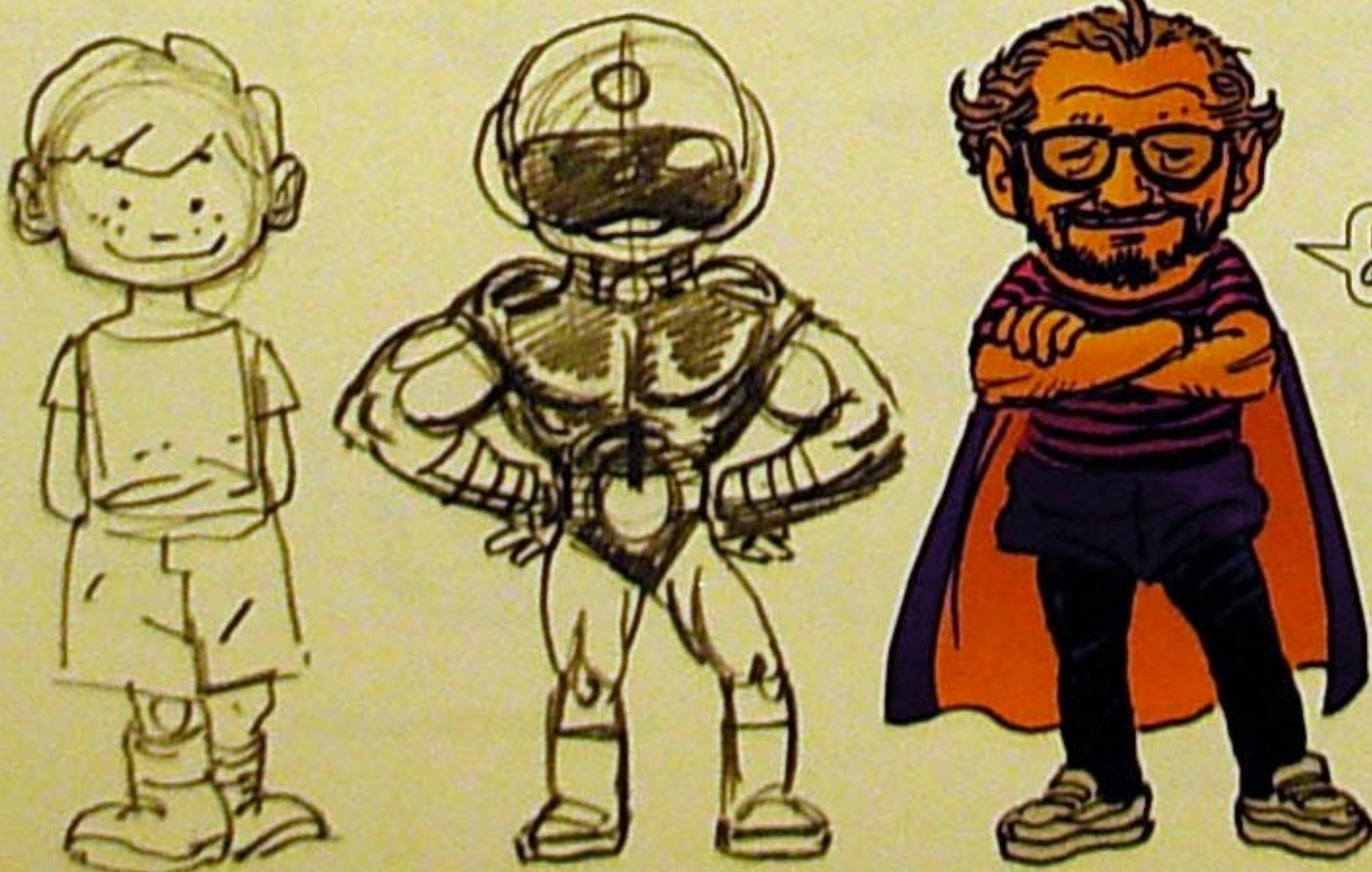
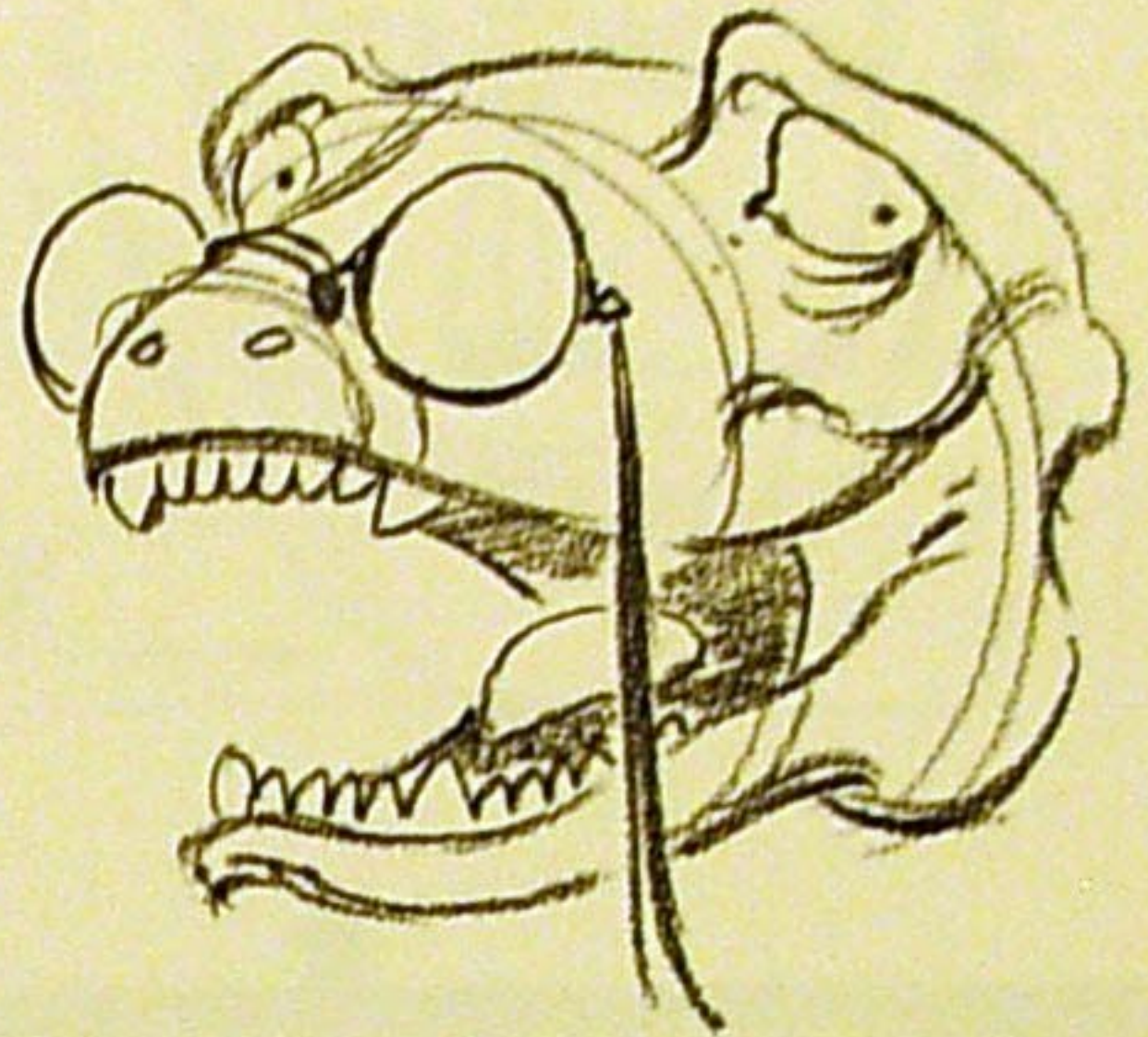
B EXAGGERATION LESSON ONE



You will improve your drawing ability in direct ratio to the time you spend drawing, and the number of drawings you produce. Think before you draw. Try to envision your drawing in your mind before you start to draw. Drawing without thought is merely doodling.

Practice exaggeration by first drawing a normal figure and placing a piece of tracing paper over it. Then expand your original drawing to become a Superhero.

You can take any idea, figure, or object and create a Superhero. But, understand: a drawing does not fall out of a pencil. It starts in your head. Focus on your ideas. Don't let your attention wander. If you're not concentrating, you're not doing your best work.



ISN'T IT GREAT?

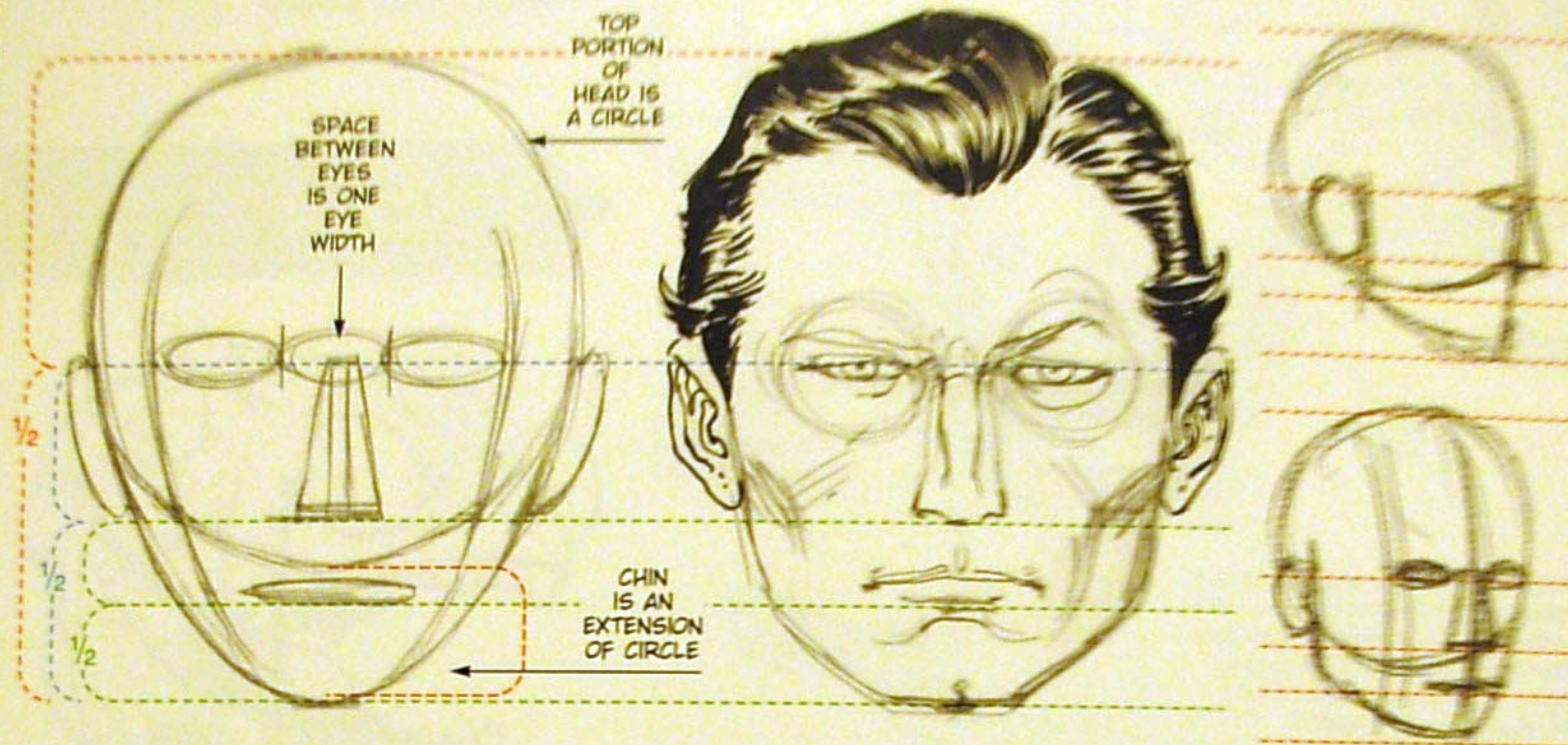
YOU CAN DRAW ANYTHING YOUR MIND CAN CONJURE

Drawing for humor or animation is essentially a matter of simplification. Most people are under the misconception that simple is easy. Not so. Quite the opposite is true. The fewer lines and less rendering in a drawing means that each line becomes critically important. Even a slight error or deviation is recognized.

Many points and suggestions will be repeated as we go along. They're important, gentle reminders, and deserve repetition.

HEADS LESSON ONE

I'm always aware that the effective drawing of a superhero is the sum total of all its part. A vital part of that total is the Superhero's head and facial features. Just as with the body, the head must begin with basic normal proportions. These standard proportions apply to all classes, male and female. In drawing the head, expression is less important than proper proportion at the beginning stage. Facial expression reflects emotion, that which goes on inside the character. Facial expression gives life to a cartoon. It's the connection between the drawing and the audience.



Steps in drawing the human head:

1. Draw a circle and extend the bottom of the circle by (approximately) 25%.
2. Divide the over-all shape by 1/2. This is the eye line.
3. Half-way between the eye line and the bottom of the head is the nose length.
4. Half-way between the bottom of the nose and the bottom of the head is the mouth.
5. The ears are the length between the eye line and the bottom of the nose.

Practice by drawing many different male and female heads and faces. Study the features of people you see. Note how their eyes differ. Their mouths. Ears. Hair. Yet, all are based on classic proportions employed by Michelangelo and daVinci. As cartoonists, we are called upon to draw heads from every conceivable angle. From back, full-face, profile, three-quarter, looking up, down, and every in-between variation.

Male



Female



Humor



Start each head drawing with a rough diagram of proportions



The comic book Superhero drawing is recognized by its physicality, body posture and movement. The earliest examples of the Superhero may be seen in paintings by the masters. Michelangelo's Sistine Chapel is filled with these anatomical renderings in heroic, life-like postures. A Superhero merely standing -- or in a stiff or awkward position -- may be a good example of a uniform, but a poor example of a Superhero character.

Try to generate movement in your drawings of Superheroes. With a *line or flow of action*. Start your drawing with *simple forms*. At this stage leave out details and rendering. Rough, preliminary pencil sketches should be done with *soft, erasable strokes*. This is the *planning stage* where mistakes can be easily corrected. Only after your rough sketches are complete should details be added.

The **live model** is by far the best way to learn how to draw the human figure. If this is not available, your library or bookstore have many art anatomy books. These are the best ways to gain an insight on figure construction and proportion.

Study the great artists in history and the cartoonists whom you admire. Your local library has artbooks that contain the work of the masters. *Copy and trace*. Analyze their drawings. Learn from these valuable sources of existing art.

Michelangelo



DAVID



TOMB of the MEDICI

YOU WANT TO IMPROVE YOUR DRAWING? OKAY... THEN DO A LOT OF 'EM... INSTEAD OF WORKING ON ONE DRAWING FOREVER.

DON'T BE AFRAID TO MAKE MISTAKES! YOU LEARN FROM YOUR MISTAKES... LIKE ALL ARTISTS DO.



E COSTUMES LESSON ONE

When creating a Superhero in costume it's important to recognize that parts of the costume exist elsewhere in one form or another. Historical illustrations of uniforms and clothing styles can be extremely helpful in designing today's Superheroes.

Hundreds of years ago, knights and soldiers wore armor and battle garb that may be adapted to the Superhero. Such as *helmets*, *boots*, *body armor* and *weapons*. With some minor alterations that reflect the Superhero's powers, the uniform of old can become the costume of today.

Make up your own Superhero costumes based on historic references.

A viking's helmet may be the basis of a Superhero's headgear.

There are many books and magazines that feature historical subjects such as knighthood, vikings, egyptians, romans, etc. For practice, copy the illustrations in these publications. Then, design your own Superhero costume. The more you learn of the past, the more you bring to your own drawings. Remember; details are important. Study them carefully and draw, draw, draw.

ANCIENT ARMOR
C.1480



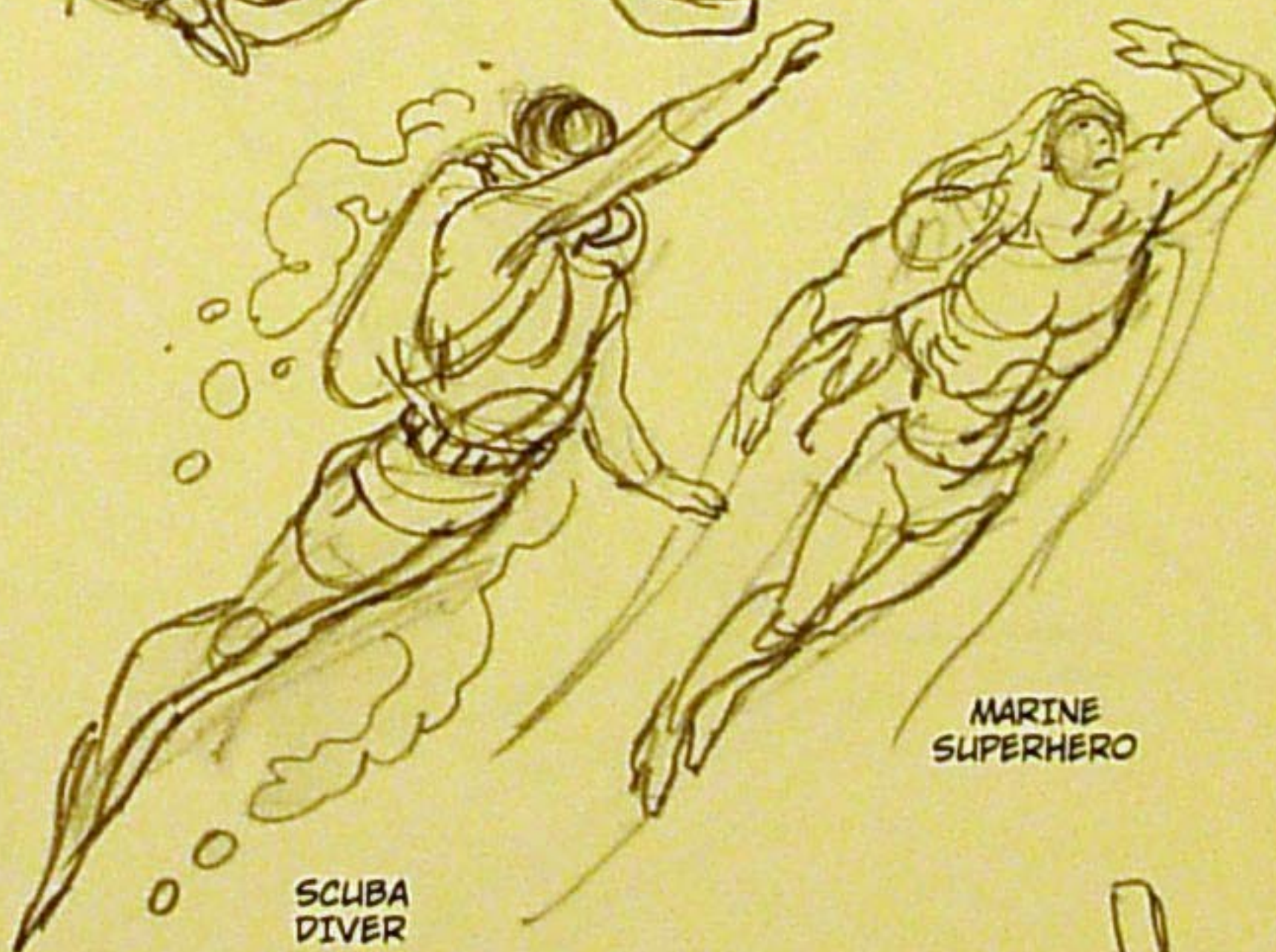
YOUR
SUPERHERO



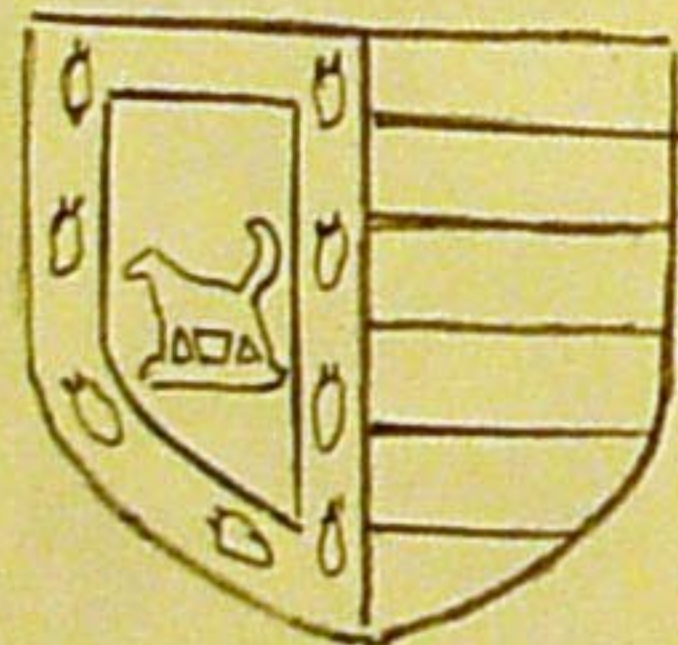
VIKING



SUPERHERO

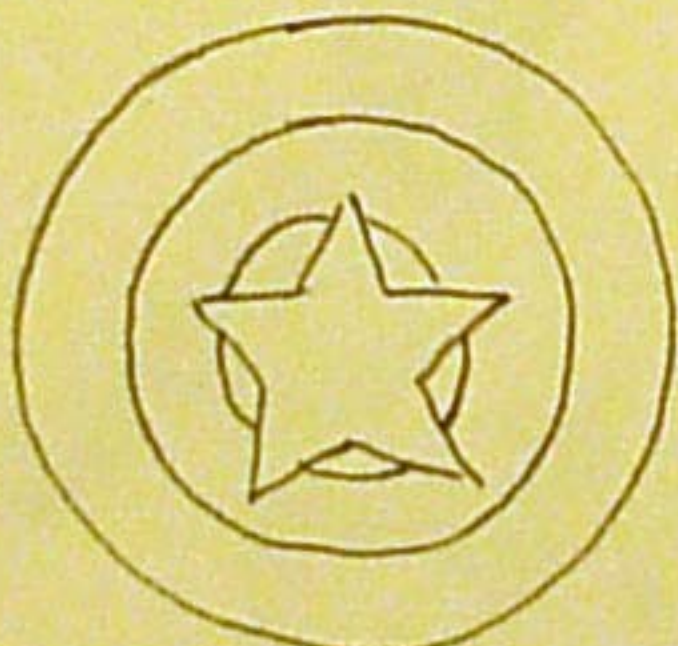


MARINE
SUPERHERO

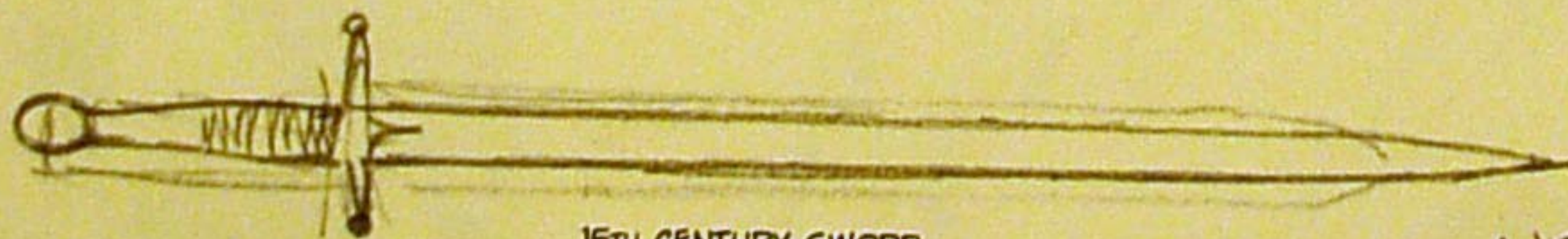


C.1492

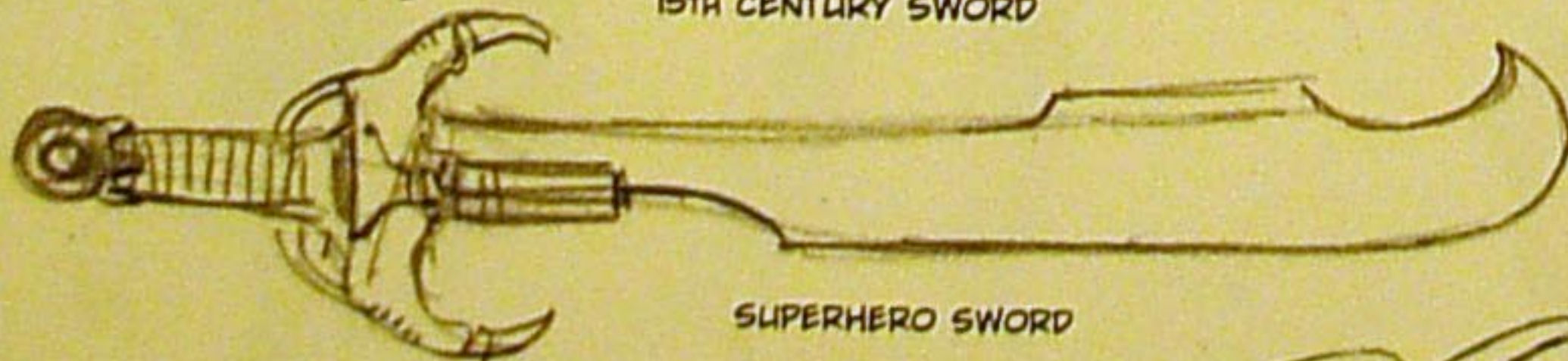
SHIELDS



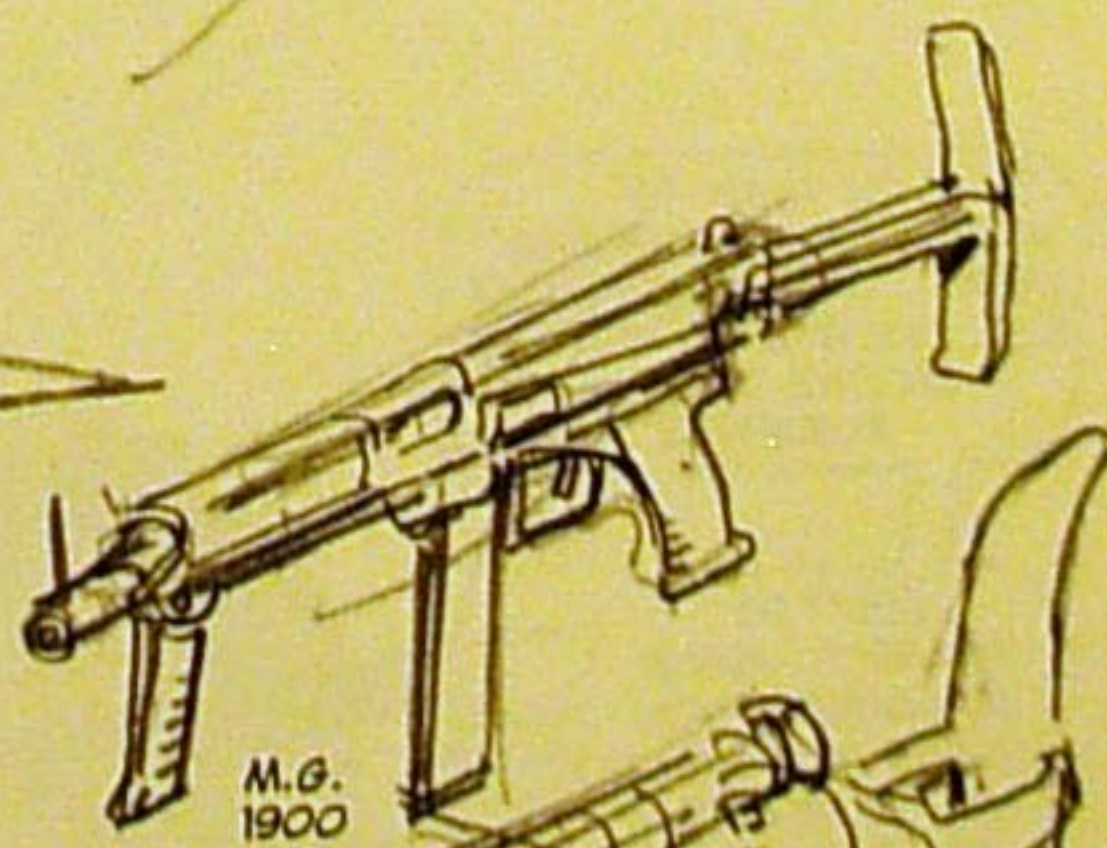
C. 1950



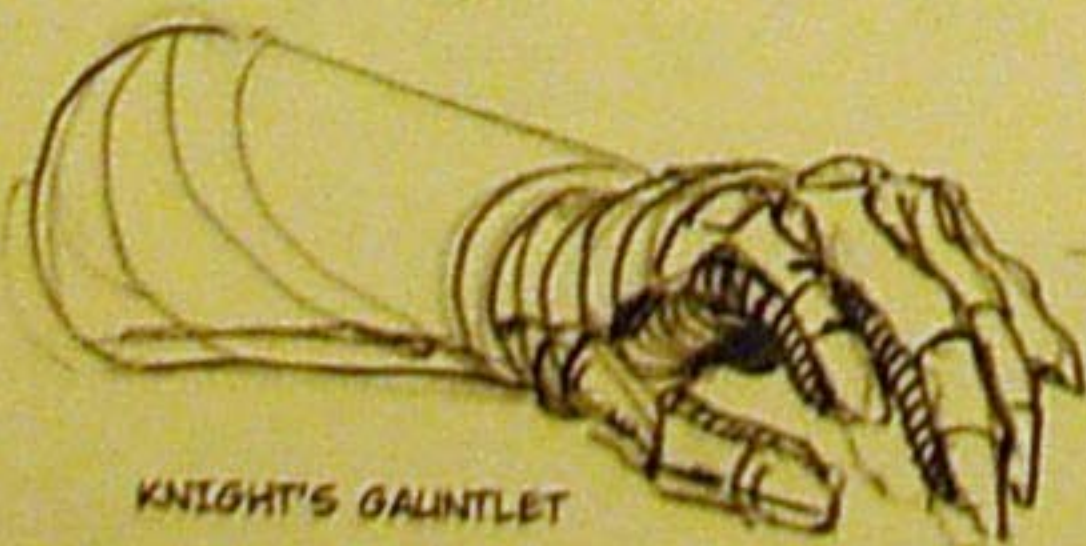
15TH CENTURY SWORD



SUPERHERO SWORD



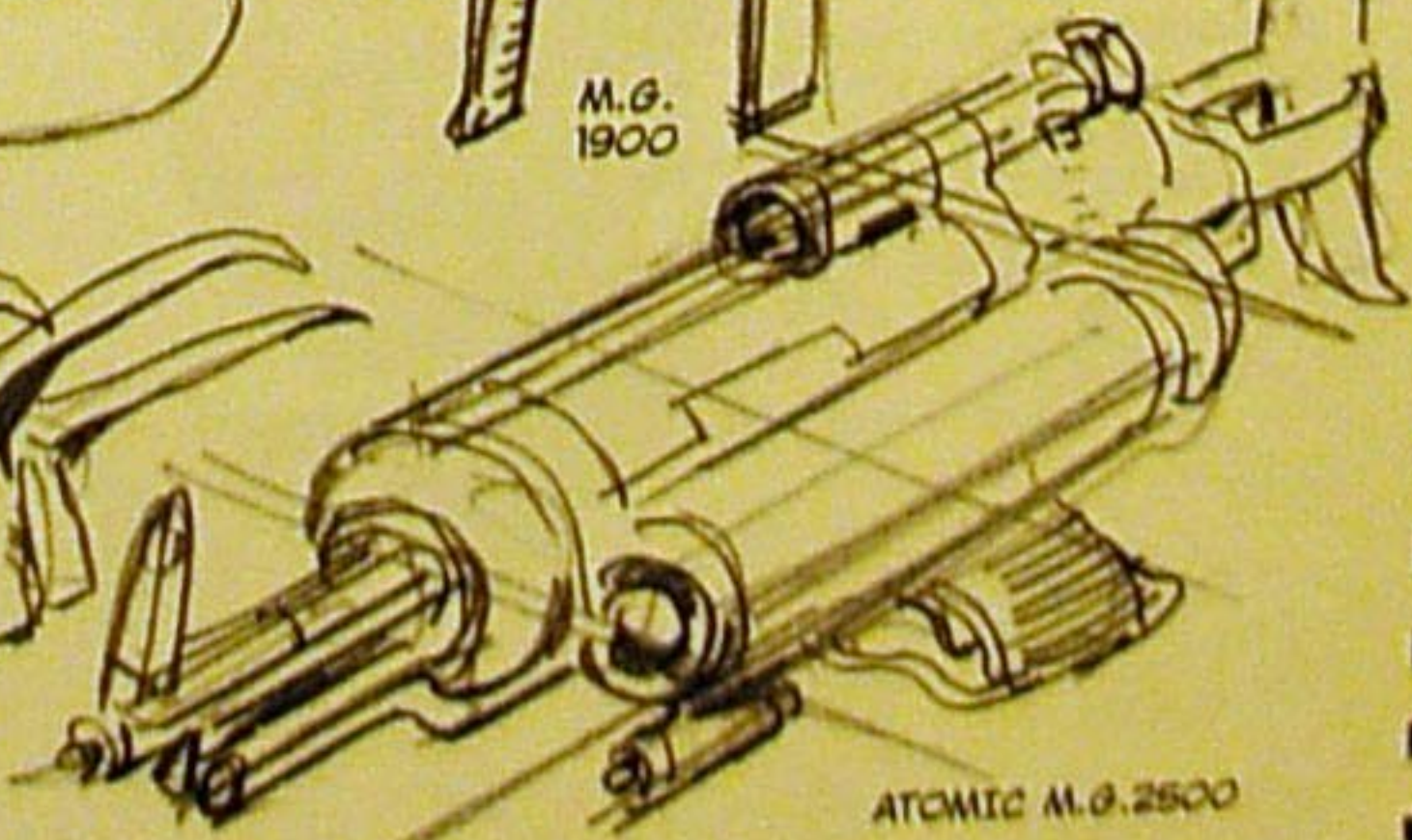
M.G.
1900



KNIGHT'S GAUNTLET



SUPERHERO
FIST



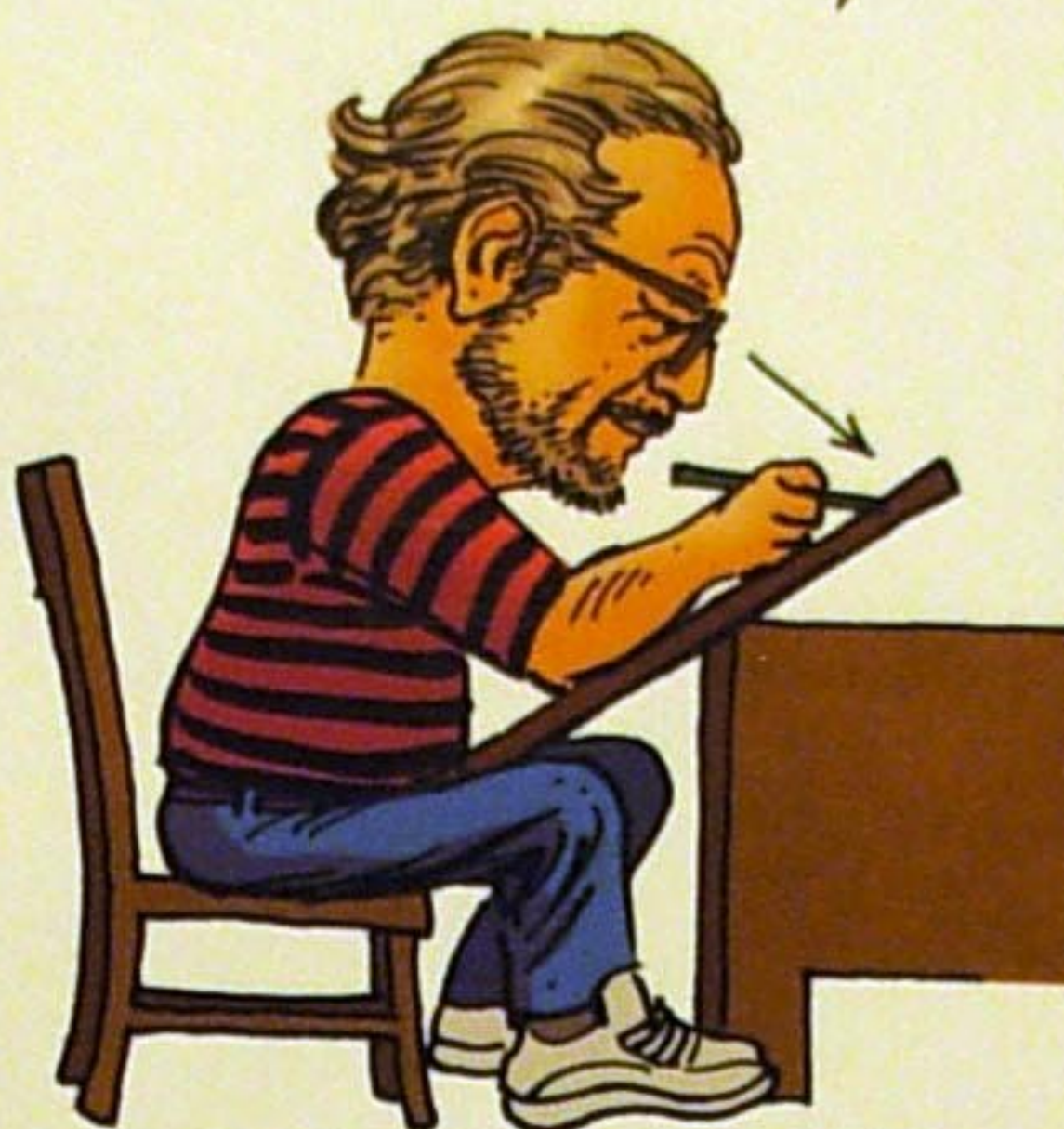
ATOMIC M.G. 2500

HI, HERE ARE SOME HOMEWORK HINTS

PUT YOUR TABLE AT A COMFORTABLE SLANT... SO YOU CAN SEE YOUR DRAWING AT A 90° ANGLE

IF YOU DRAW ON A FLAT SURFACE, YOUR DRAWING WILL BE DISTORTED THE PART OF THE DRAWING FURTHEST FROM YOU- SEEMING SMALLER- YOU WILL TEND TO DRAW LARGER.

IF A DRAWING TABLE IS NOT AVAILABLE, USE A LAP BOARD (PLY-WOOD OR HEAVY CARDBOARD).



Procedure

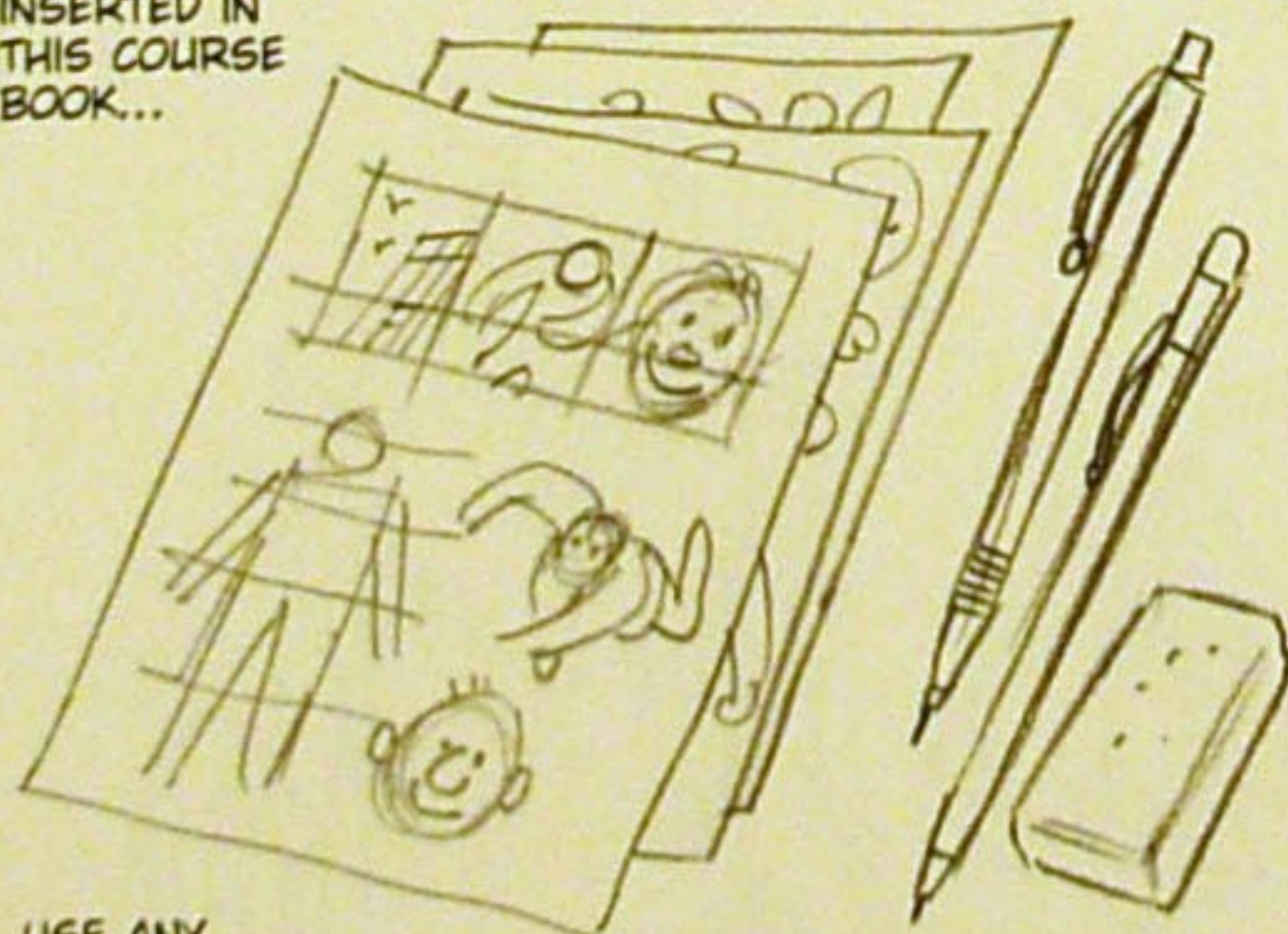
Use the sheet of paper inserted in front of your homework page to do preliminary rough sketches and "thumbnails". Plan your work carefully. Take your time. Don't rush it. Think *before* you start to draw. Only after you're satisfied with your initial "rough" should you copy or transfer your best efforts onto the 11" x 17" two-ply homework board. Relax. If your fingers cramp, it means you're holding your pencil too tightly. You're too tense. Begin your drawing by sketching *lightly* with your 3H pencil. It makes erasing a lot easier. Then, finish the details with your 2H pencil.

Use one of the five boards for each of your homework assignments.

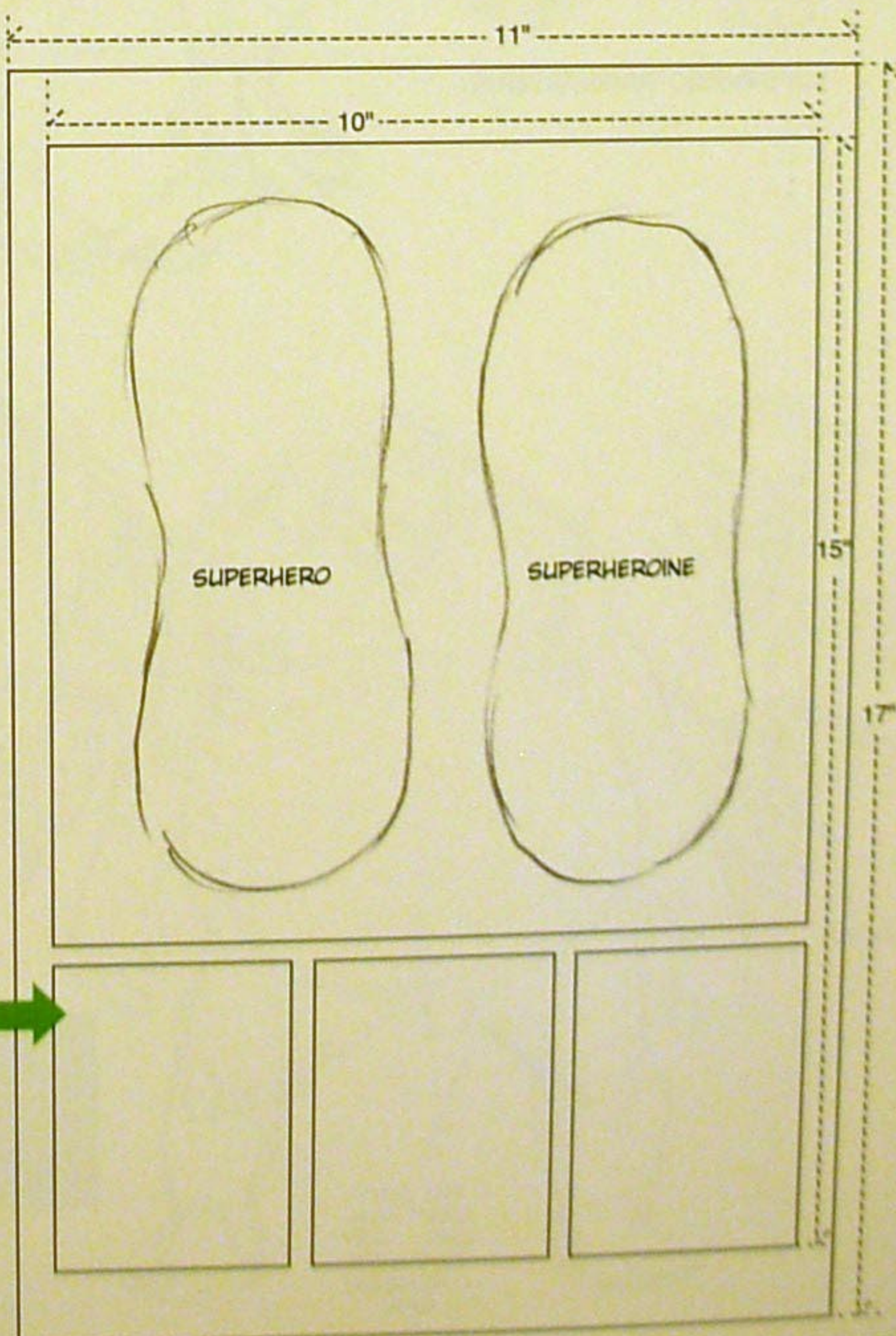
Purpose

Telling a story in pictures is the primary purpose of the cartoonist. Use the bottom third of your page to do a short sequence featuring your Superhero (or Superheroine) character. Draw it in any style with which you feel comfortable.

IN ADDITION TO THE SKETCH PAPER INSERTED IN THIS COURSE BOOK...



USE ANY UNLINED PAPER OR STATIONERY AVAILABLE.



Homework Assignment

Divide your homework board into panels (boxes) as shown. In the upper large area, draw your own Superheroes in costume. Do the drawing using the space designated for the figures. Use pencil only.

The following is a short script to be illustrated in the bottom three panels. In pencil only.

Panel one:

An evil villain is robbing a bank. He's got a gun.

Panel two:

Your Superhero bursts into the scene.

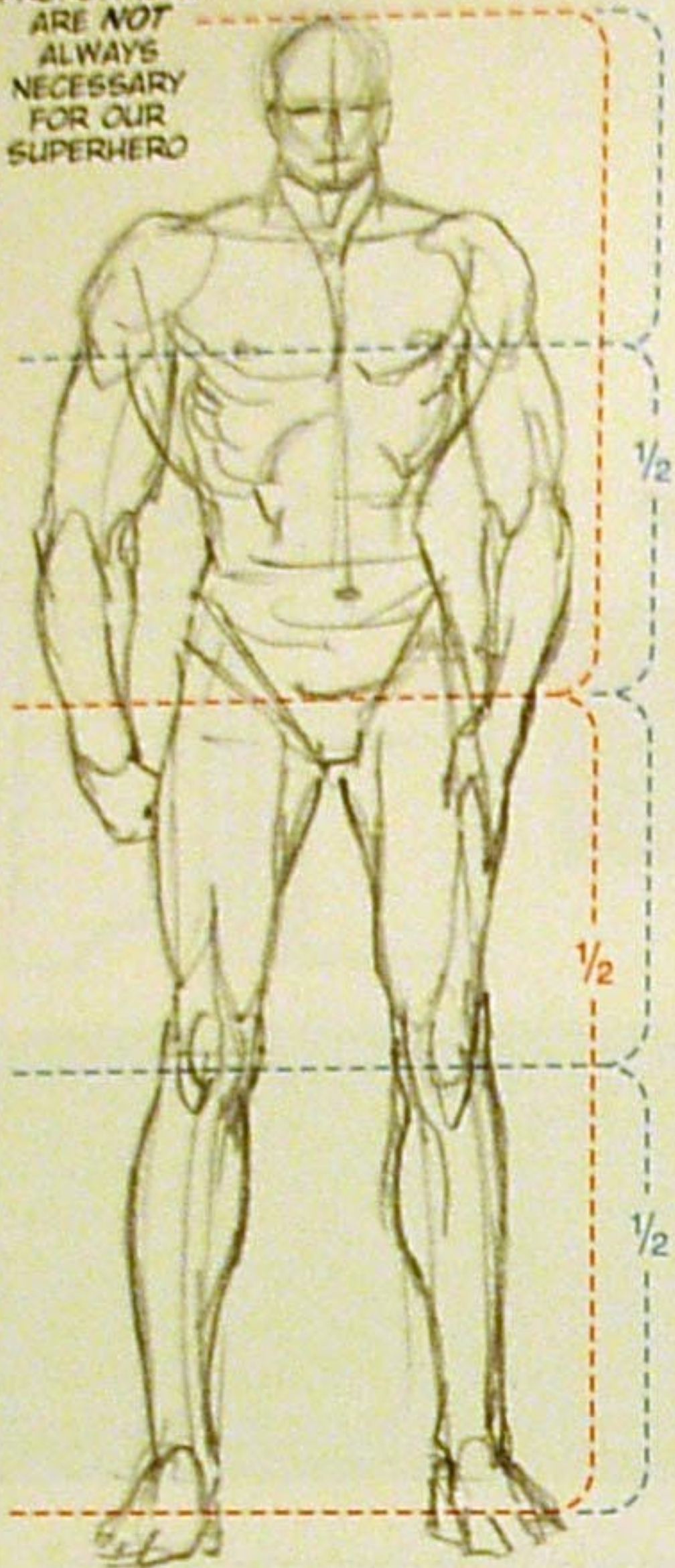
Panel three:

Your Superhero slams the villain.

Option

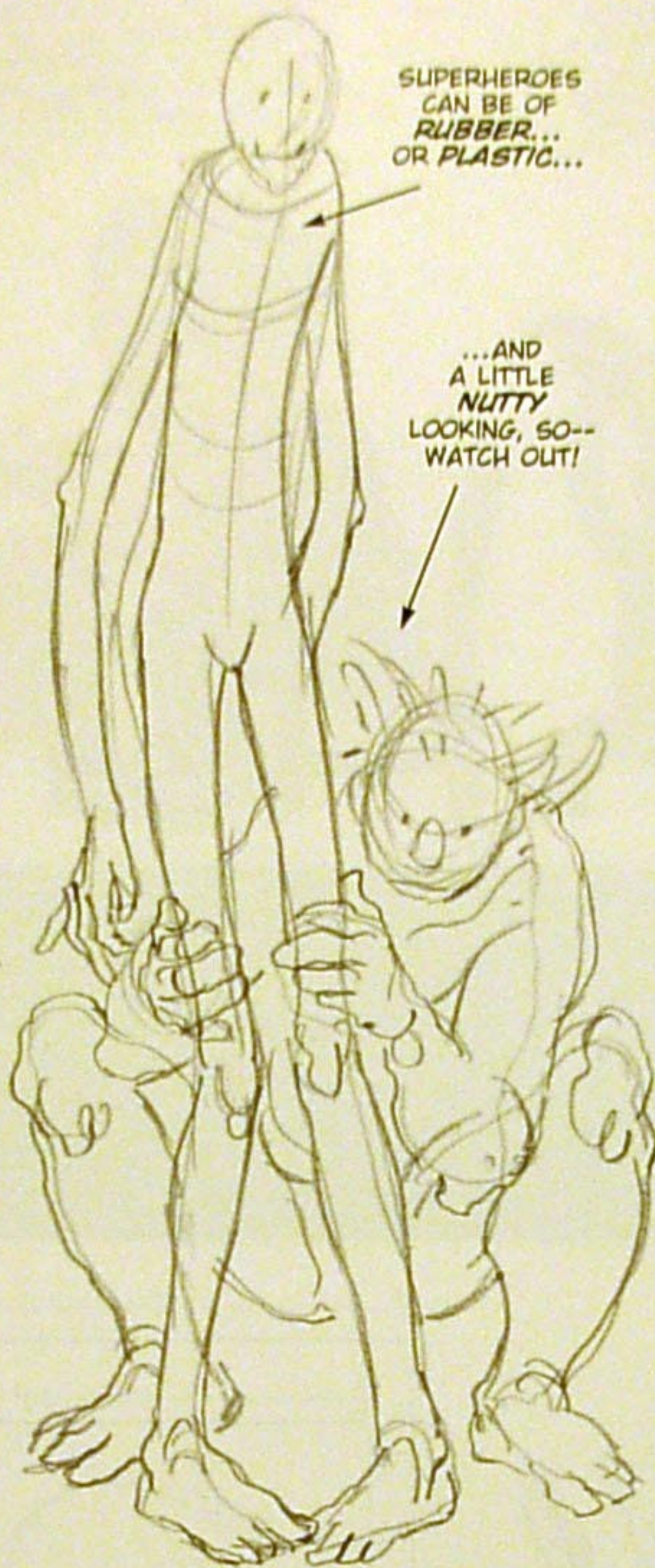
For those of you who would like to write your own three-panel story, ignore my script and do it.

PERFECT PROPORTIONS ARE NOT ALWAYS NECESSARY FOR OUR SUPERHERO



SUPERHERO PROPORTIONS

SUPERHEROES CAN BE OF RUBBER... OR PLASTIC...



...AND A LITTLE NUTTY LOOKING, SO-- WATCH OUT!

Superheroes come in all shapes and sizes. However, in order to maintain a consistency in drawing a series of Superhero illustrations, the artist must acquire a thorough understanding of the human figure. Hence, despite distortions and exaggerations, the Superhero figure will still look valid and believable.

When you design your character, endow him with a background and life history. Is he an engineer? A scientist? A mechanic? A farmer? A cowboy? A sewer worker? This will enable you to define your Superhero's characteristics and physical appearance more logically.

Your Superhero's physical, mental and emotional attitudes will give you, the artist, an insight on his looks and how he should perform. Individual characteristics will also enable your Superhero to be easily recognized and identified. When an audience thinks, "Oh yeah... I know someone just like him", your Superhero becomes more credible. And the story in which your Superhero is involved becomes more believable.

For instance, perhaps your Superhero character worked in a zoo. Somehow, he has taken on the characteristics of certain animals. Or, he is a scientist doing research in kryonics. Or a dietician. Use your imagination draw, draw, draw!



ANIMAL



FAT GUYS CAN'T RUN BUT... THEY CAN STOP A RUNAWAY SEMI.



VEGETABLE?

No matter how these figures are distorted and exaggerated, they must seem believable.



THE ICEMAN COMETH

The varieties of Superhero types are limited only by the cartoonists' imagination and creativity. A stone Superhero? One made of tree limbs? Or fire? Or fish scales? Sure. And combinations of the aforementioned.

In these examples, the Superhero is *not* dependent on a costume to be distinctive. Costumes are important, but when enhanced by physical attributes, the Superhero becomes more effective, recognizable and identified to the audience. Very often, the neophyte cartoonist will think that mathematics, history, geography and science are unnecessary subjects to his desired profession. All he wants to do is *draw*. That is a *major mistake*. The more you learn and know about the world, the more you bring to your ability to draw. And the more *fun* you generate from your drawings. Do you have a set of encyclopedias? Keep it near at hand when you're drawing. An illustrated dictionary will also be helpful. And there's always your school or public library to gain reference *and* inspiration.

Select any gender for your Superhero character. Man or woman, they're *all* Superheroes. Here are some sample sketches. Now, try some of your own.

Try doing your drawings from different angles. It's a way to get to know your characters.



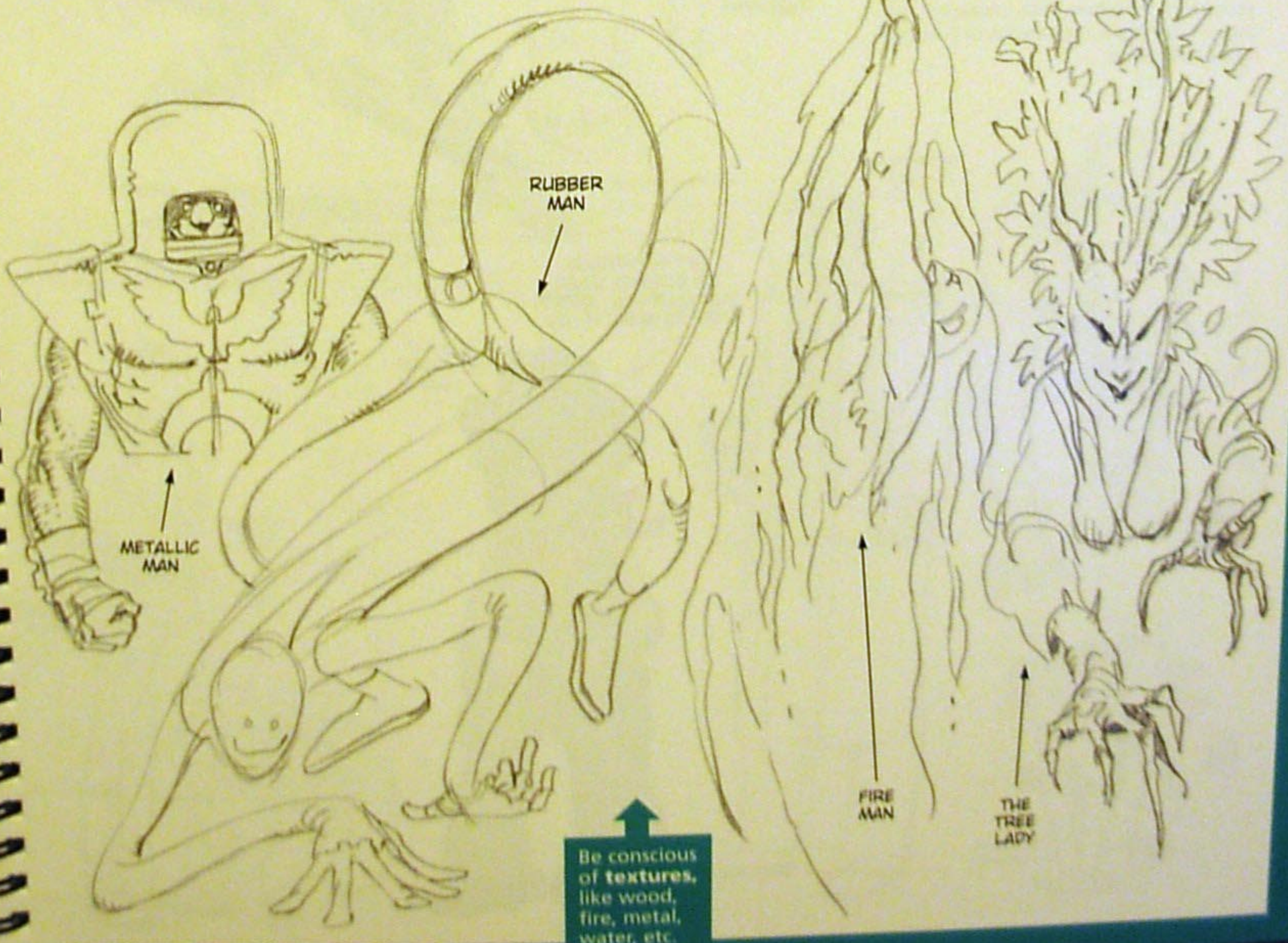
STONE, CEMENT OR SOME-SUCH

MINERAL MAN

"PONDEROUS PETE"

ATTENTION TO TEXTURE

ICE CUBE



METALLIC MAN

RUBBER MAN

FIRE MAN

THE TREE LADY

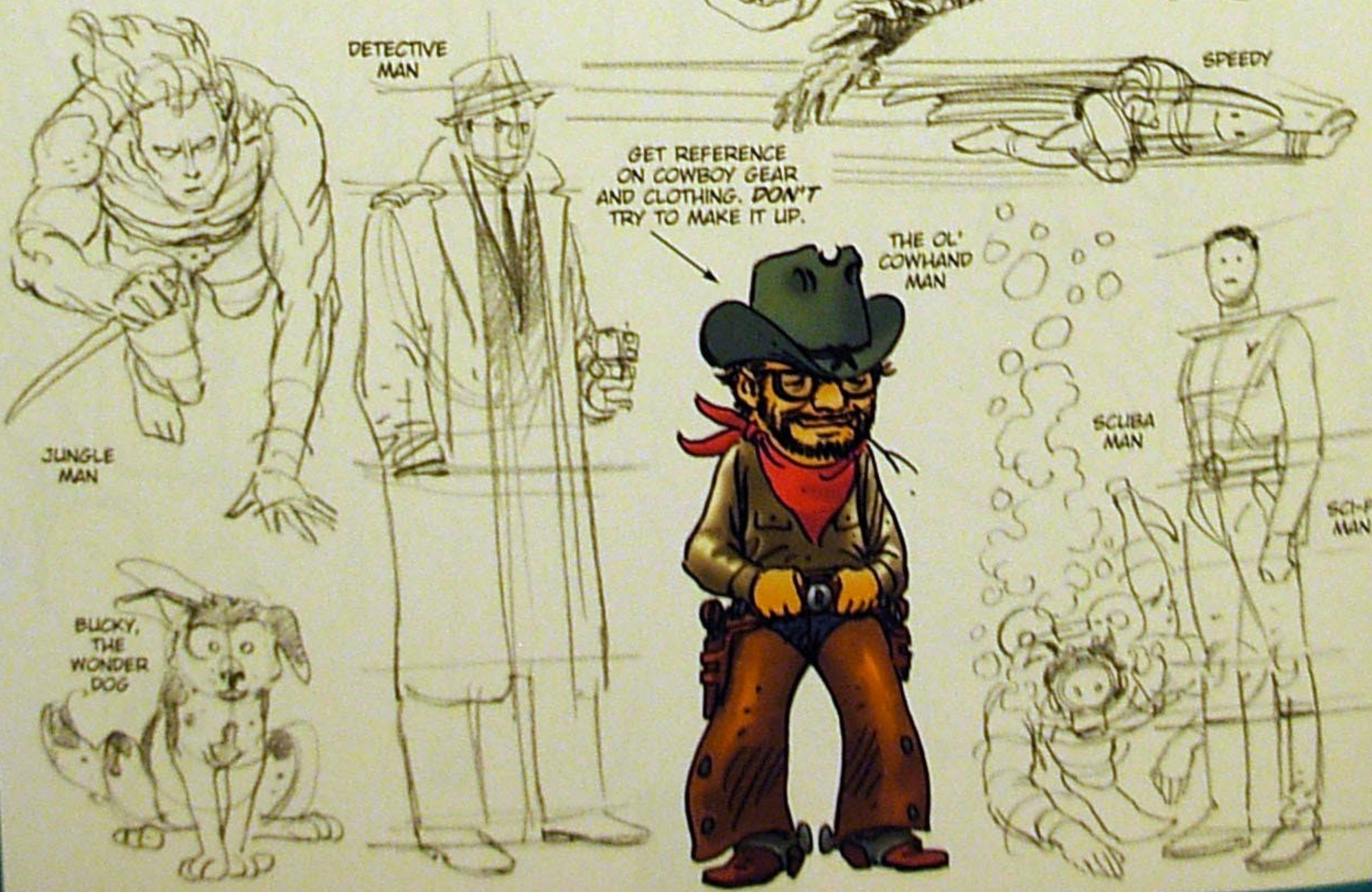
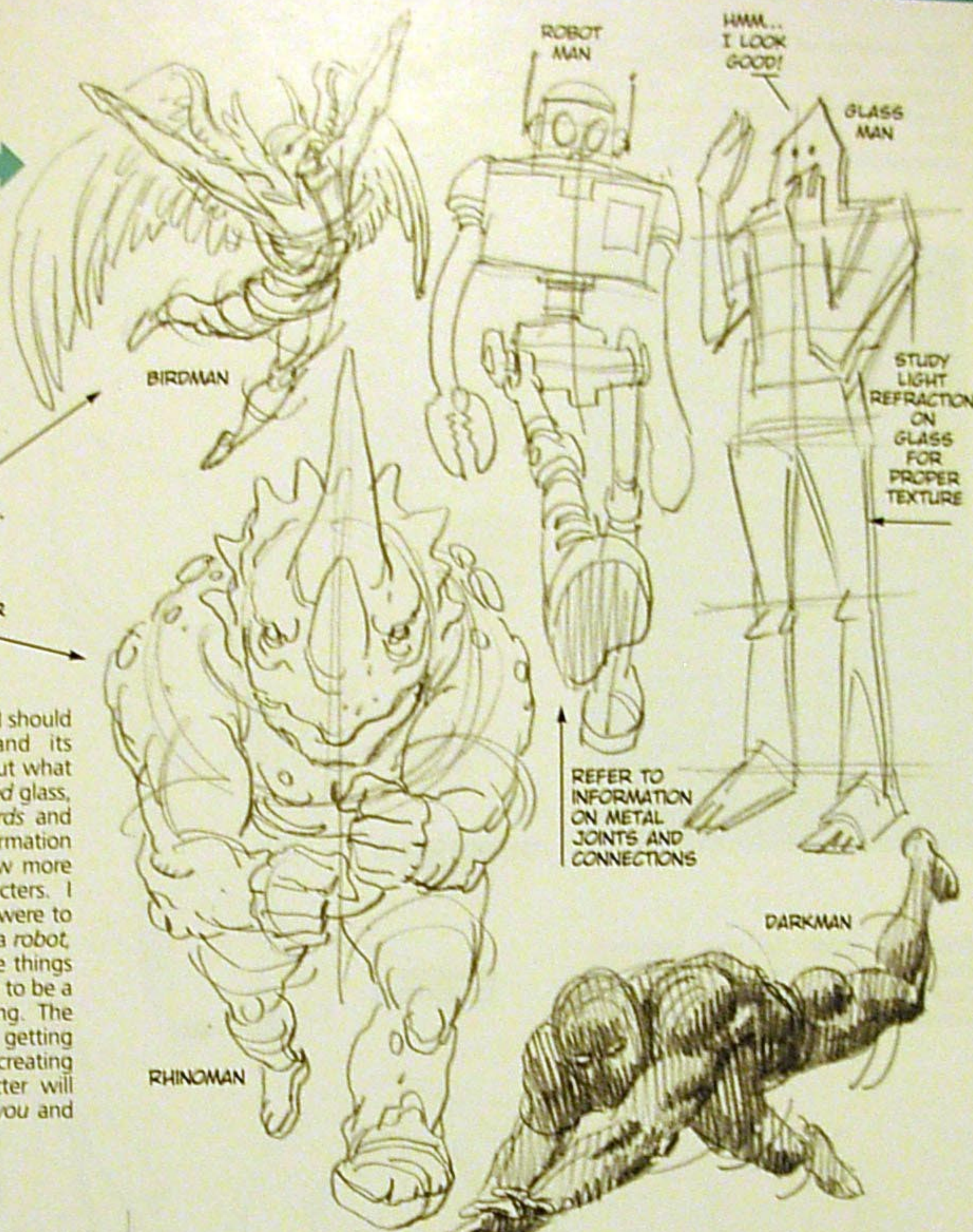
Be conscious of textures, like wood, fire, metal, water, etc.

When designing a Superhero's costume, the costume should reflect the character's power, ability, and strength. The character's appearance should resemble the particular elements he represents. This is another reason why research and reference material are so essential in creating a Superhero.

CHECK THE FEATHER FORMATION AND WING CONSTRUCTION ON BIRDS.

DO SKETCHES OF REAL RHINOS, AT THE ZOO OR FROM PHOTOGRAPHS

If my Superhero is made of glass, I should learn as much about glass and its properties as I can. I should find out what the differences are between crushed glass, glass crystals, glass splinters, shards and their reflective qualities. This information will enable me to create and draw more believable and interesting characters. I would use the same approach if I were to draw a birdman, or a fish-man or a robot, or a cowboy. Trying to make these things up or relying on memory will prove to be a weak foundation for your drawing. The character will not ring true. By getting and using proper reference in creating your own Superhero, the character will prove to be more meaningful to you and to your audience.





G.I. (OR EX-G.I.):
BRUSH CUT HAIR, TRIMMED SIDES, PIERCING EYES



SURFER:
LONGER HAIR, LAID BACK, RING IN EAR



COWBOY:
SQUINT (AGAINST SUN), LEAN, UNTRIMMED HAIR



PILOT:
VERY CLEAN LOOKING, SHARP, WELL-GROOMED, NOT TOO YOUNG



PRIVATE EYE:
WORLD-WEARY LOOK, OLDER, A LITTLE HARD



SCIENTIST:
SCHOLARLY, GLASSES, OLDER



EVIL



SOLID, ATHLETIC



OLD



FEMINE

When we cartoonists create a character to play a part in a story we're illustrating, the character must be believable. Posture, hand movement, stance, walk and facial expressions are all means by which an audience comes to know and recognize the character. To identify with the character. These nuances and physical traits are impressions upon which we determine if we like a person or not. These characteristics must be included in the cartoonist's illustrated characters.

The cartoonist must be alert and aware of life around him. Pay attention to people. Study their expressions and reactions. Watch how different people stand, sit, walk or run. Outer characteristics will often indicate what goes on inside. Distinguishing characteristics distinguish the character.

Hunched shoulders. A sidewise glance. A handrubbing action in a hunched position. Or a bent-kneed shuffling walk. These are outward indications of certain types of characters. When we, as cartoonists, design a Superhero, we must think of ourselves as casting directors for a movie. But, instead of selecting an actor, we create him.

FOR FACIAL EXPRESSIONS, KEEP A HAND MIRROR NEARBY AND DRAW WHAT YOU SEE. IT'LL ALSO GIVE YOU AN EMOTIONAL "FEEL" TO YOUR WORK IN GENERAL.

WOW!



Facial expressions display emotions, but emotions must also be indicated by body language. The arch of a back or the position of legs. Posture. Weight. Height. Hands and feet convey attitudes. A good model to practice from is yourself. All you need is a mirror, a pencil, some paper, and a sharp eye.



"STOP"



"I MEAN YOU!"



"LINDER" MY THUMB



"SIT DOWN"

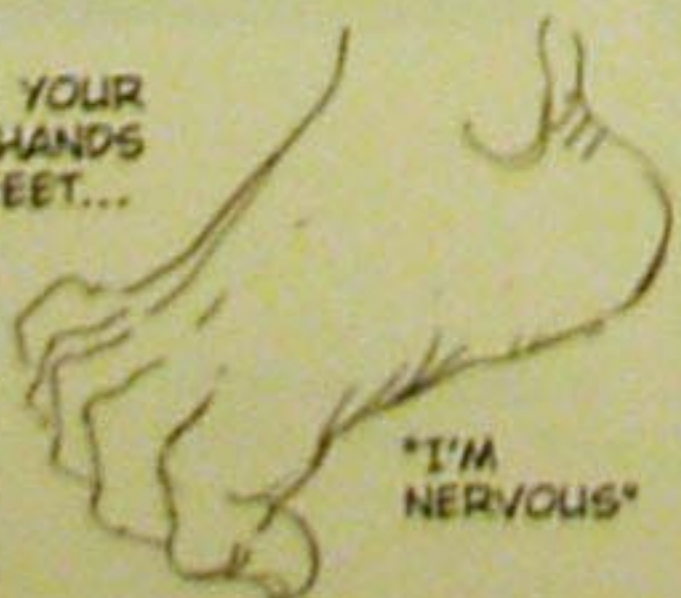


"GOTCHA"

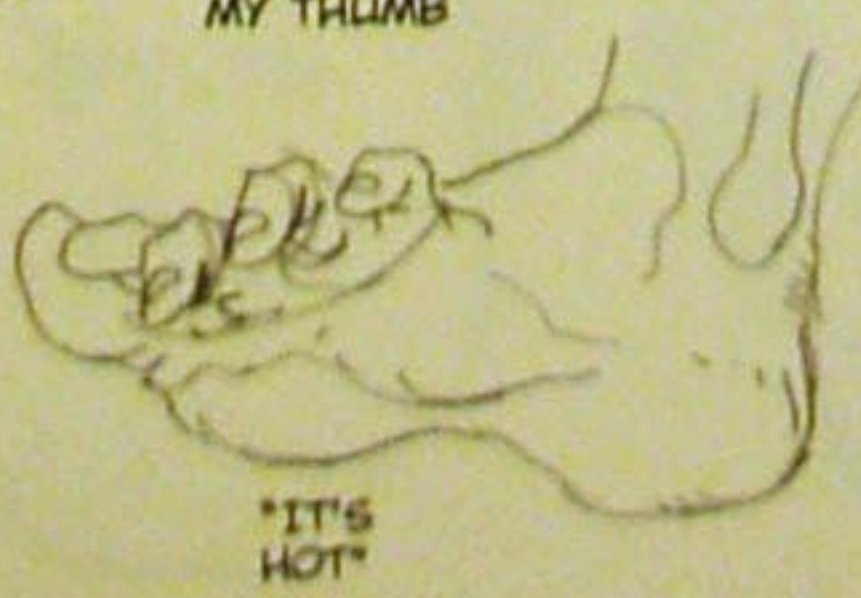


"I'LL... GET... YOU"

DRAW YOUR OWN HANDS AND FEET...



"I'M NERVOUS"



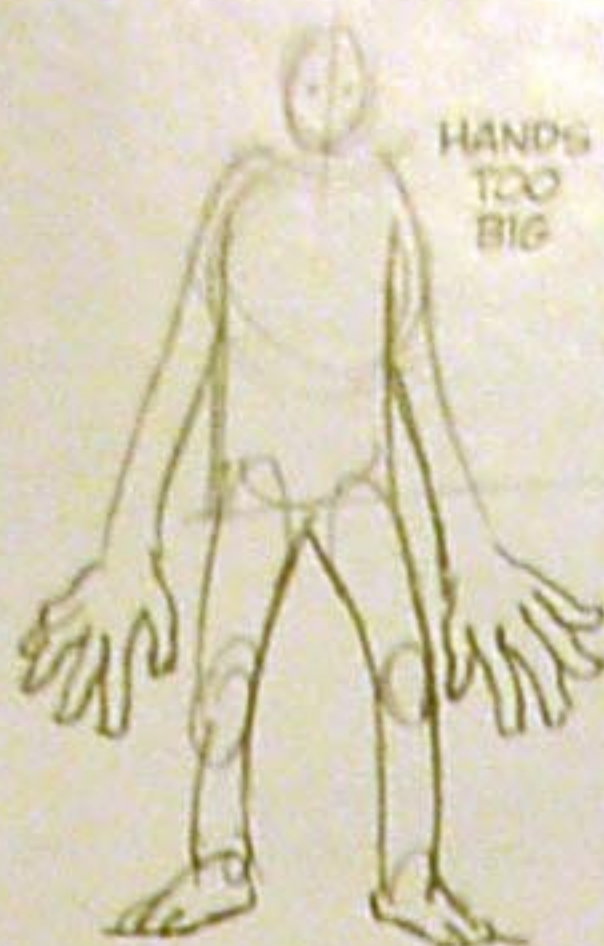
"IT'S HOT"



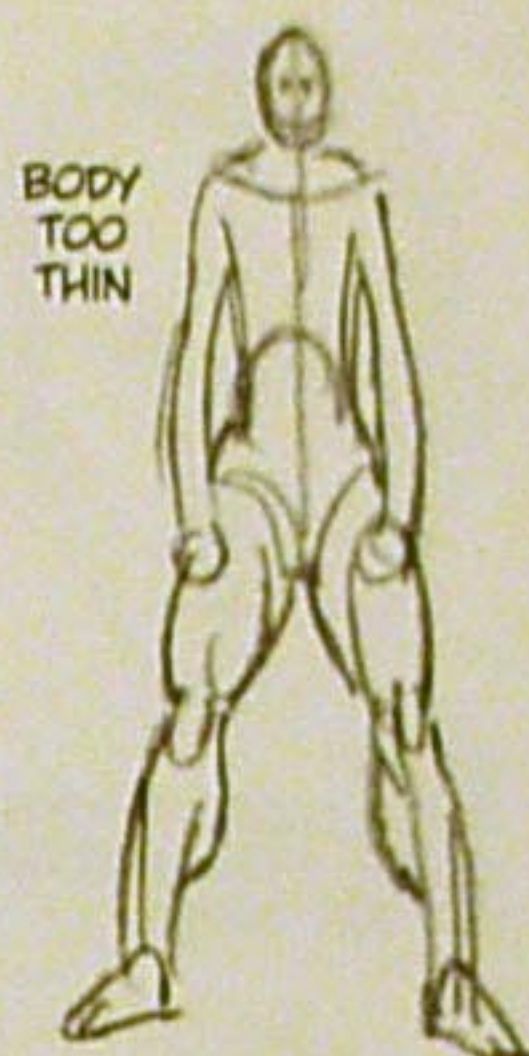
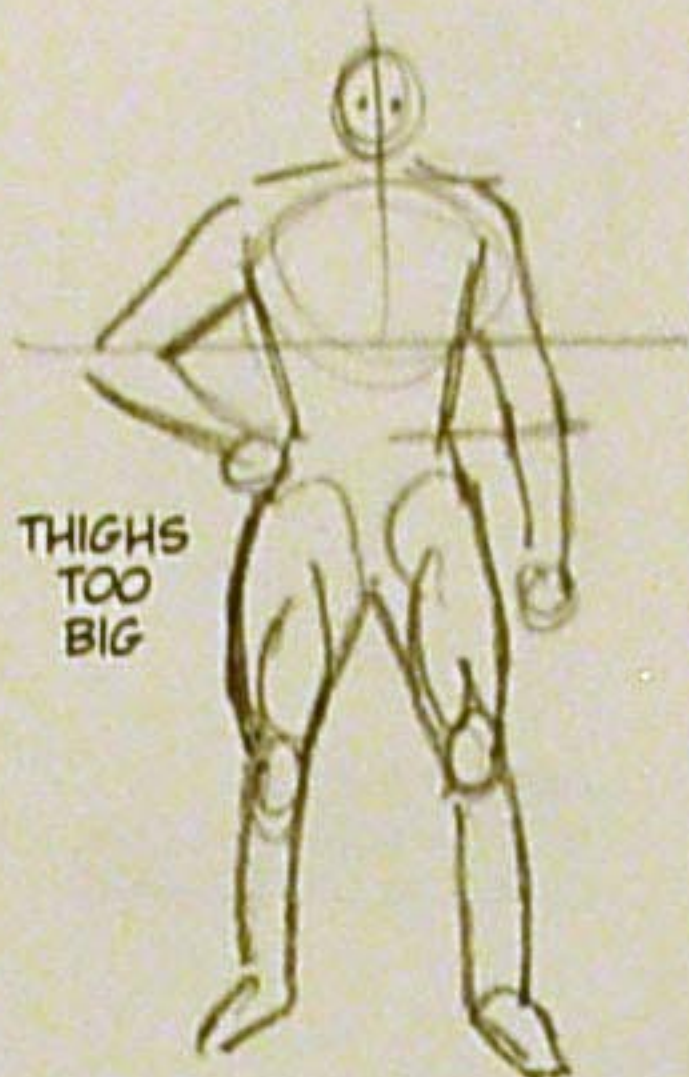
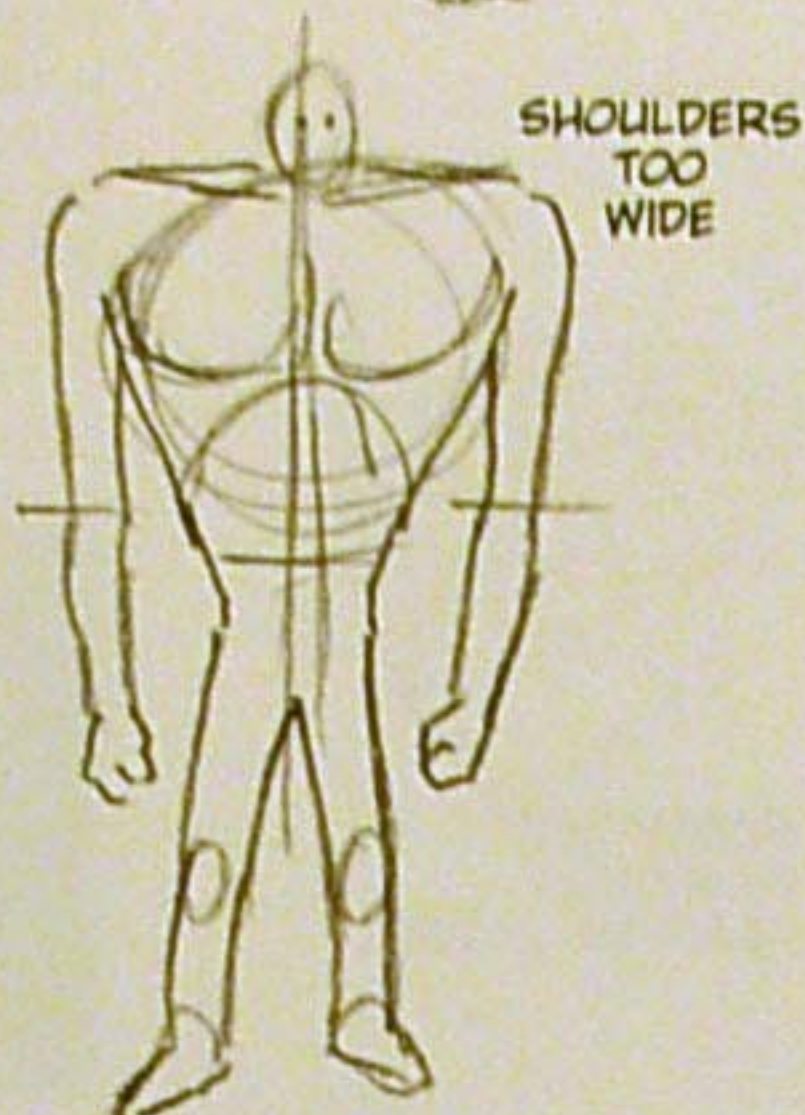
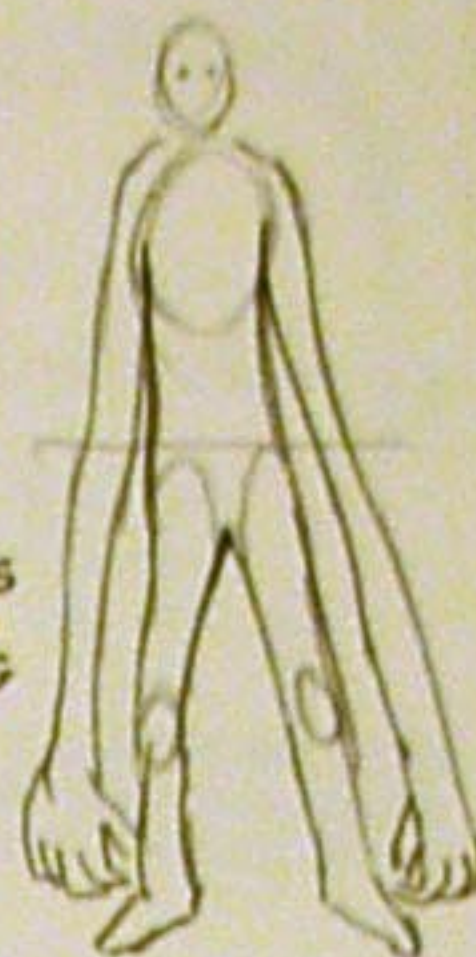
"ON SOLID GROUND"

...BUT... TAKE YOUR SHOES OFF, FIRST.

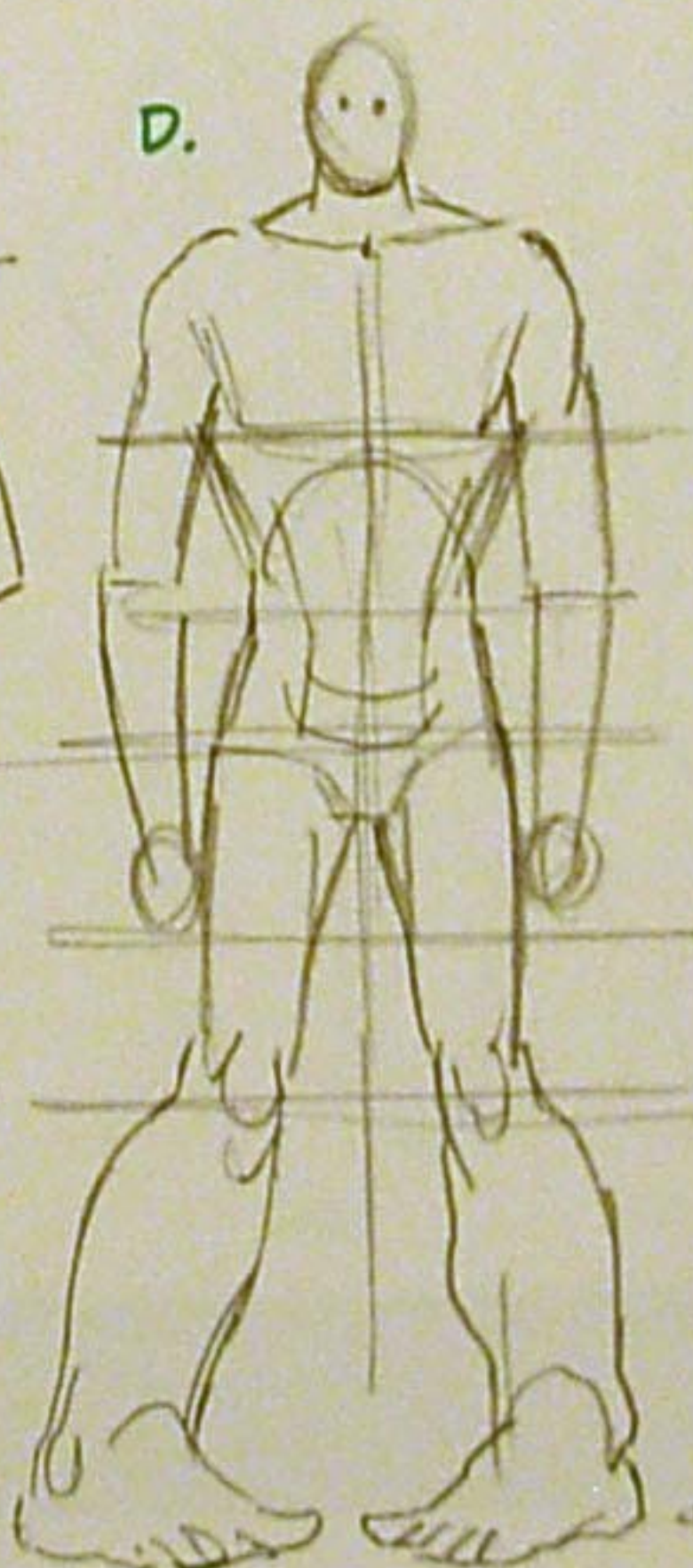
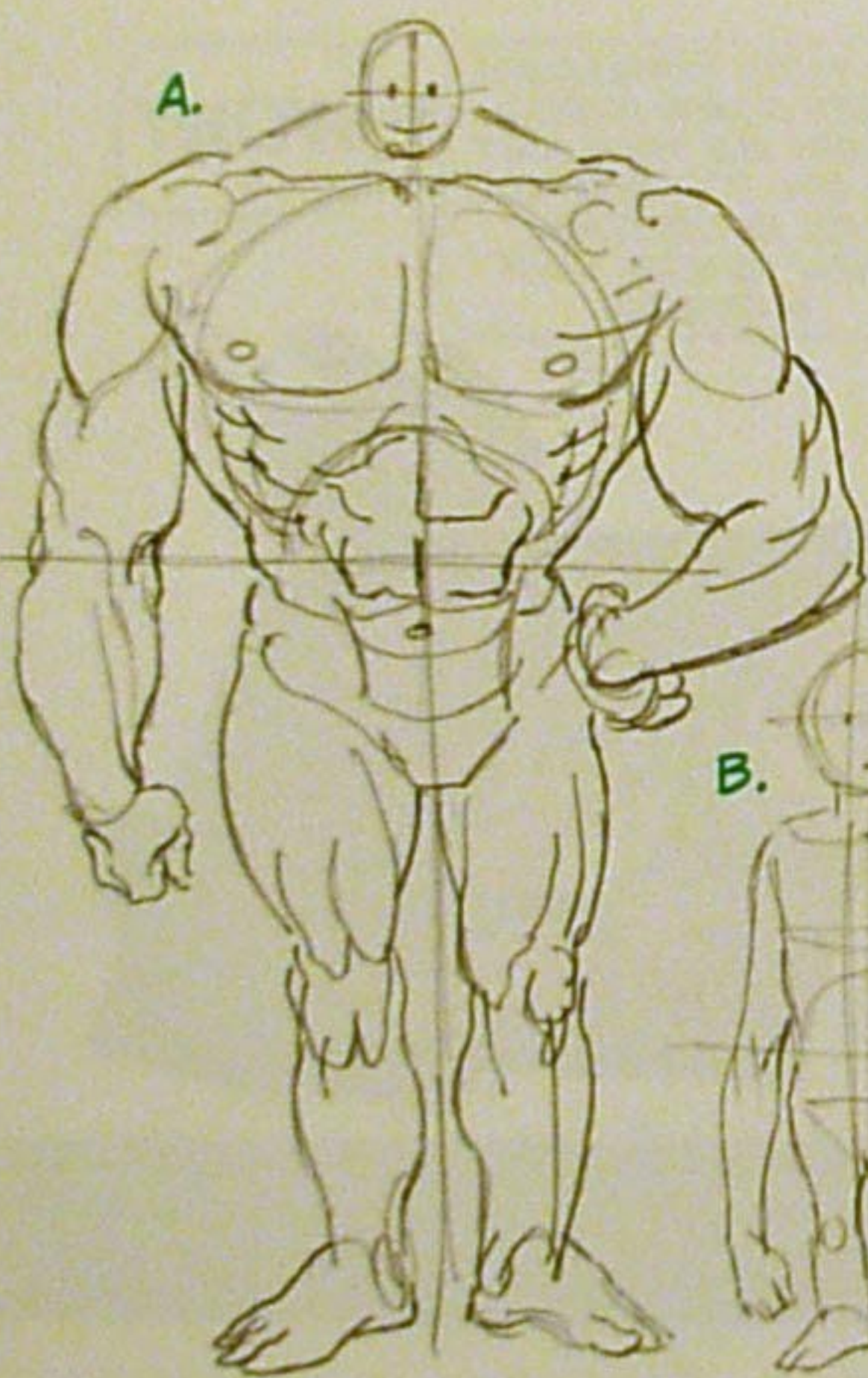
In creating a Superhero, very often we tend to over-exaggerate various parts of the character's anatomy. Sometimes, this is due to the interests or personality of the cartoonist. Nothing wrong with that, but, a condition of which we should be aware. For instance, some artists feel that strength should be evidenced in heavily-muscled arms. Or chest. Abdomen. Legs. Neck. In fact, all of these anatomical areas should reflect the Superhero's strength in proper proportion.



THE MORE YOU PRACTICE AND THE MORE YOU DRAW, THE MORE YOU WILL GAIN AN INSIGHT ON PROPER PROPORTION.



Overly-exaggerated proportions tend to give the Superhero a freakish rather than a heroic look. More peculiar than credible. That's why it's so important to study normal anatomy before drawing heavily-muscled Superheroes. By learning to draw the average figure first, we gain a sense of how much exaggeration is acceptable. Drawing from a live model is the best way to learn proportion and anatomy. Art anatomy books are the next best.



A. Our Superhero becomes a "pin-head" if his head appears too small.
 B. Legs that are too short are no foundation at all.
 C. Buxom becomes bovine, when over-exaggerated.



D. Too thick calves look cumbersome.
 E. Legs that are too thin are a weak foundation for a Superhero.

A HEAD WITH TOO MUCH HAIR

A HEAD WITH TOO MUCH CHIN

Create, develop and refine six drawings of heads, as shown. Use your own characters showing expression of emotions as indicated. Finish drawings to completion in pencil. Include a full figure in an action pose in space shown. Vary the pose to your liking and draw in any style with which you feel comfortable.

Practice first on the insert sketch paper before you start to draw on your two-ply 11" x 17" homework illustration board. Start with *basic proportions* before exaggerating musculature. Practice facial expressions for emotional effects.

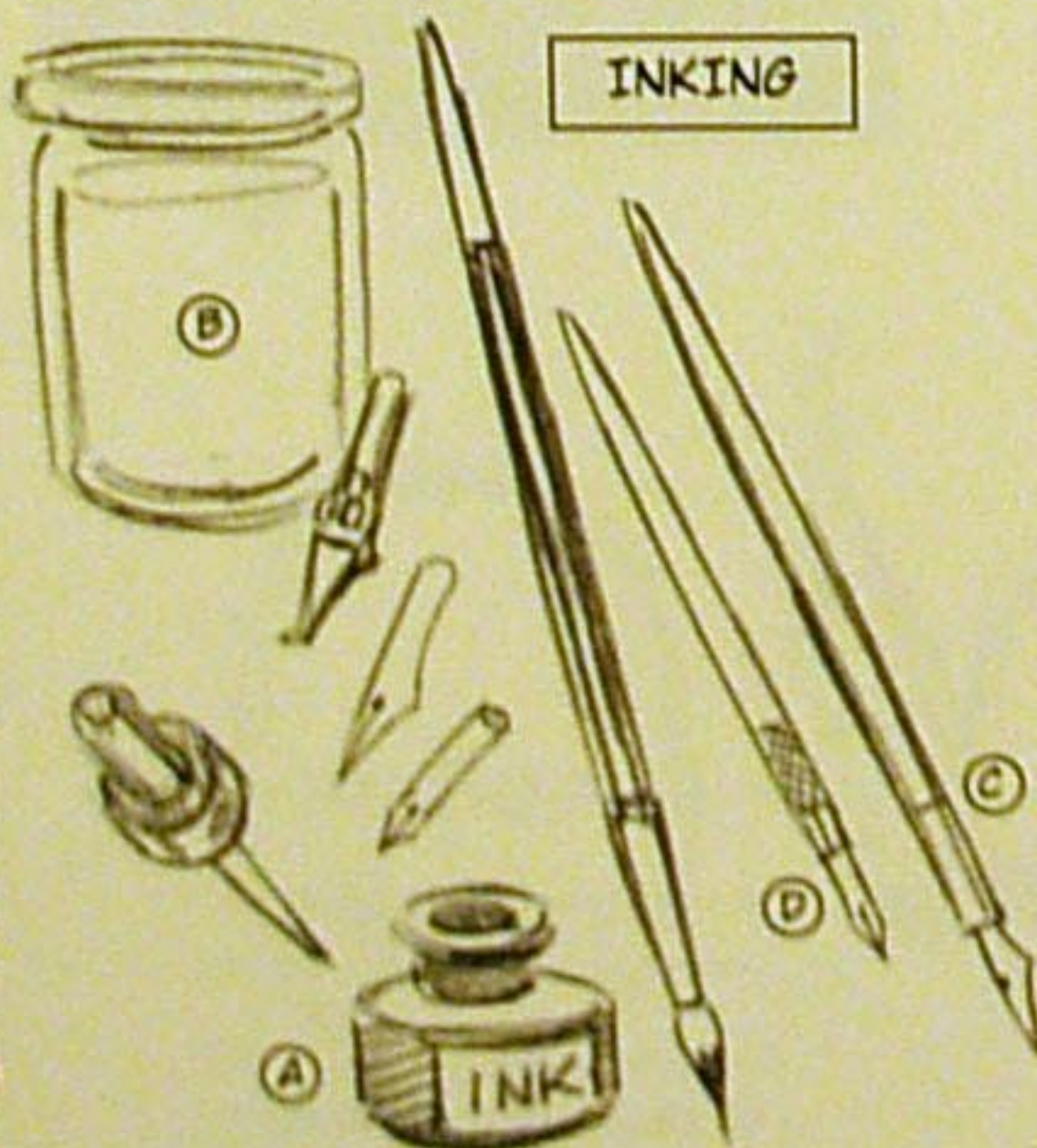
3 Panel Script

PANEL ONE: Flood engulfs a farm. Animals and people are caught in the rising water. Heavy rain is falling and ground water is rising.

PANEL TWO: Closeup of farmer, wife, kid, dog on roof of farmhouse. They are petrified with fright. The house is about to go under.

PANEL THREE: The Superhero (*your Superhero*) comes to the rescue.

The bottom third of your homework page is to be used to illustrate the 3-panel script. You may write your own 3-panel sequence or, follow the script supplied.



INKING

1. PRACTICE INKING OVER MY DRAWING. PLACE A PIECE OF TRACING PAPER OVER IT...

3. ...ALL YOU DO IS REMOVE THE OLD TRACING PAPER AND PLACE A FRESH PIECE OVER MY DRAWING.

2. ...AND INK ON THE TRACING PAPER. DON'T BE AFRAID TO MAKE MISTAKES, CUZ...

4. REMEMBER, LEARNING TAKES TIME AND PRACTICE. STICK WITH IT.



Keep your video close at hand whenever you work on any part of this course. It is an important supplement and will help clarify instruction with graphic demonstrations.

If you feel brave enough, try some inking on parts of this homework assignment. Here are some initial, basic directions for inking. Check your video for an actual demo.

India ink (A) has a tendency to separate when left standing for a long period of time. So, shake the bottle gently before opening. Dip brush (as shown). Remember, only the tip of the brush is used for the line work. After use, gently shake ink from brush in clean water (B). Then, dry (to a point) on a soft cloth or absorbent paper. Never leave the brush in water.

To practice with brush and pen, place tracing paper over your pencil drawing. Ink on the tracing paper. In this way, it's unnecessary to re-draw your pencil drawing. Use lettering pen (C) and ruler to ink panel borders. The crow-quill nib (D) for drawing.

A complete and detailed course in inking is available. The use of brush, pen, and varieties of techniques are demonstrated in both print and video.

From the beginning, comic book Superheroes were distinguished and recognized by their costumes. These usually consisted of "cap and tights".

Here are some examples of "pioneer" Superhero costumes. Kind of old-fashioned in comparison to today's Superhero costumes. Basically, they were a mix of gloves, boots, masks, capes, etc. Sometimes the cartoonist would eliminate and simplify costume parts in an attempt to make the Superhero look different. A difficult task, with the proliferation of comic books and Superhero characters. A distinctive costume by which one Superhero stood out from all the rest was the cartoonist's goal. And still is.

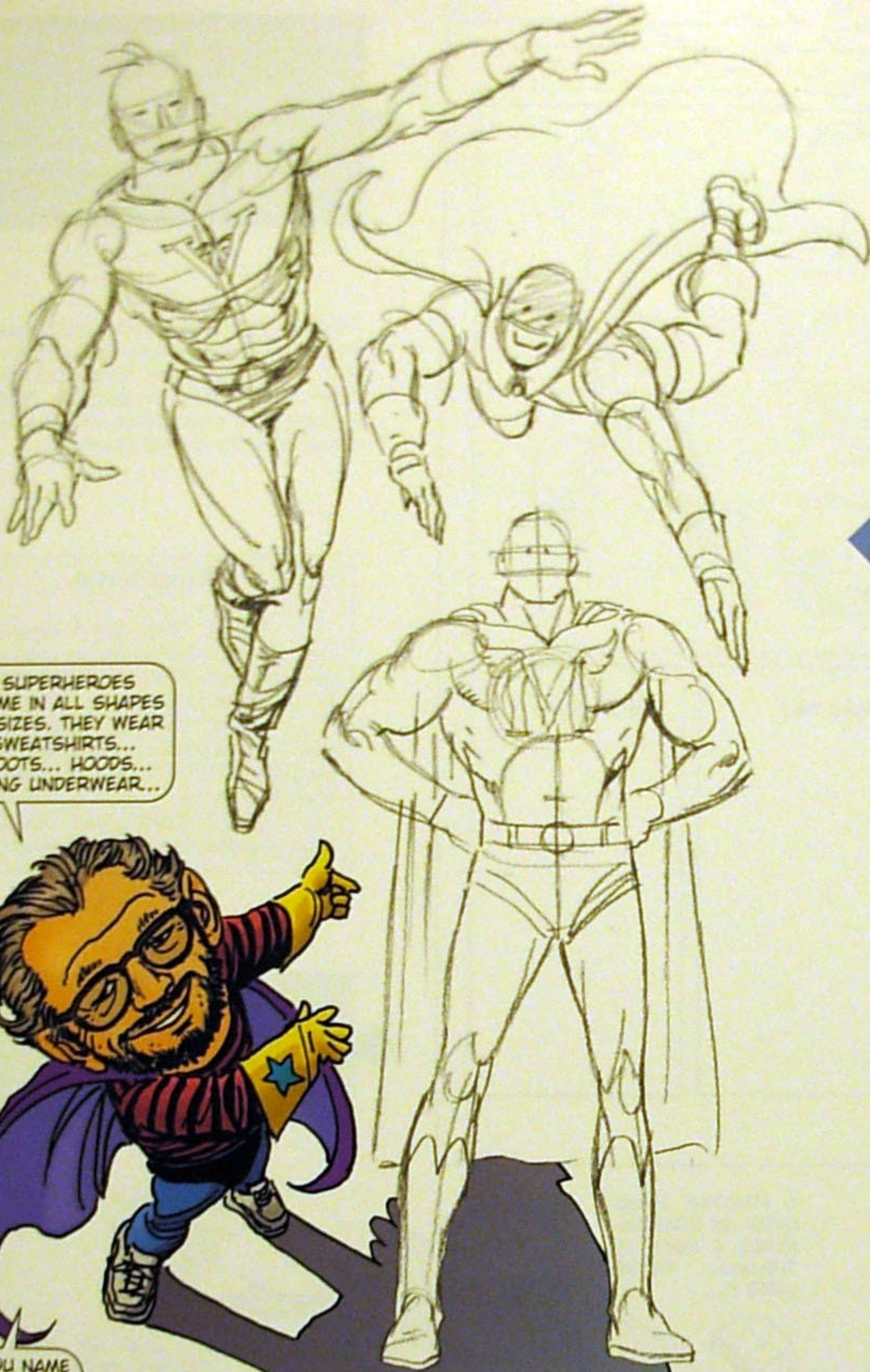
How many different costumes can you design? Just place a piece of tracing paper over these drawings and create your own costumes over them.

The mask worn by a Superhero can indicate a sense of the character.
 A; mysterious, almost criminal
 B; sci-fi
 C; birds or flight.
 D; concealed identification
 E; ninja clan member
 F; pirate or criminal
 G; impish, devilish
 H; animal-related, but not domesticated

SUPERHEROES COME IN ALL SHAPES 'N' SIZES. THEY WEAR SWEATSHIRTS... BOOTS... HOODS... LONG UNDERWEAR...



YOU NAME 'EM... WE GOT 'EM



A) EYEMASK



B) NOSE AND MOUTH EXPOSED



C) BIRD-LIKE



D) ONLY MOUTH EXPOSED



E) ONLY EYES EXPOSED



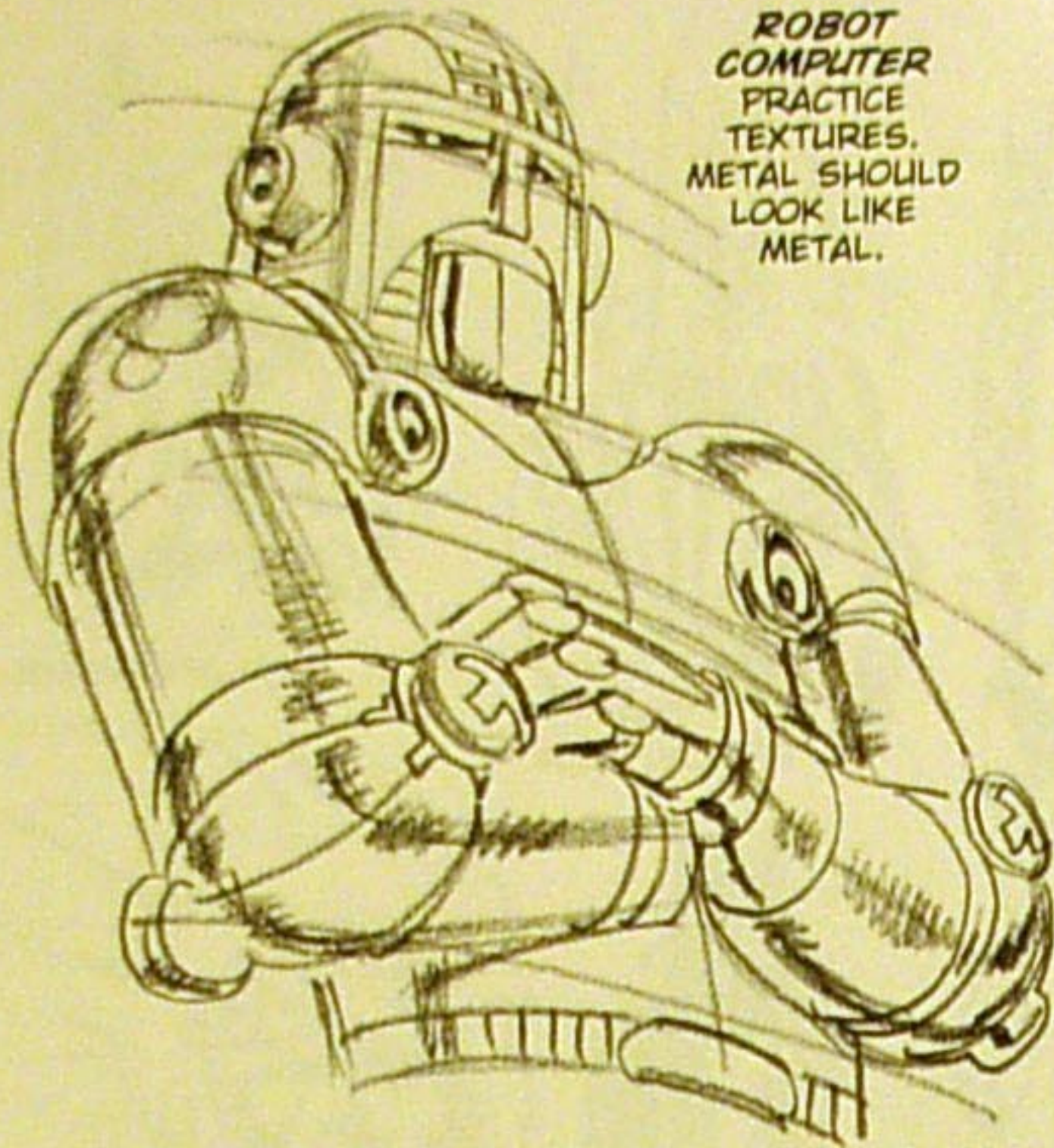
F) ONLY EYES CONCEALED



G) SKULL CONCEALED



H) FACE CONCEALED



ROBOT COMPUTER
PRACTICE TEXTURES. METAL SHOULD LOOK LIKE METAL.

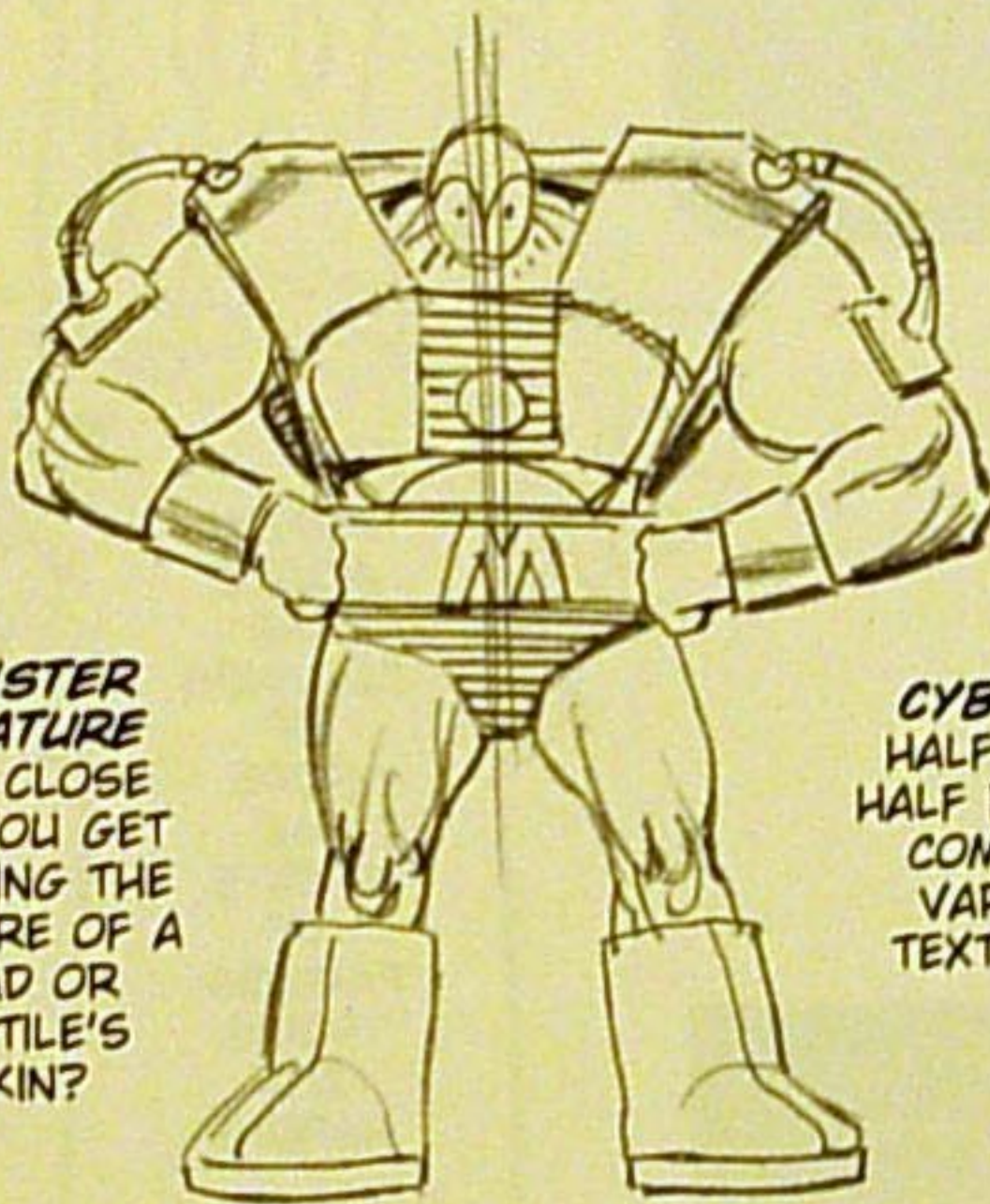


SPIRIT GHOST
DIFFERENT KINDS OF MATERIAL, LIKE LEATHER, SILK,...

The latest costume designs for Superheroes tend to stretch the cartoonists' imagination and creativity. Science and medicine have advanced at an incredible rate in the past century. Having emerged during this time span, heroes and Superheroes must keep one step ahead of these advances. In the age of computers, the cartoonist needs to be knowledgeable on the subject. If a Superhero is the result of physical or psychological changes, then the cartoonist must know something about physiology and psychology.



MONSTER CREATURE
HOW CLOSE CAN YOU GET DRAWING THE TEXTURE OF A TOAD OR REPTILE'S SKIN?



CYBORG
HALF MAN, HALF ROBOT. COMBINE VARIOUS TEXTURES

Today's comic book audience will no longer accept an impervious-skinned super-strong, high-flying, x-ray visioned character endowed with powers simply because he was born on another planet. The reader needs logical, rational explanations that are more credible and believable. For practice, create your own Superhero based on:

1. a bear
2. a robot
3. a computer

Do research first. Get graphic reference, photographs, or get a model of the real thing.

HOW DID THESE GUYS GET TO BE WHAT THEY ARE?

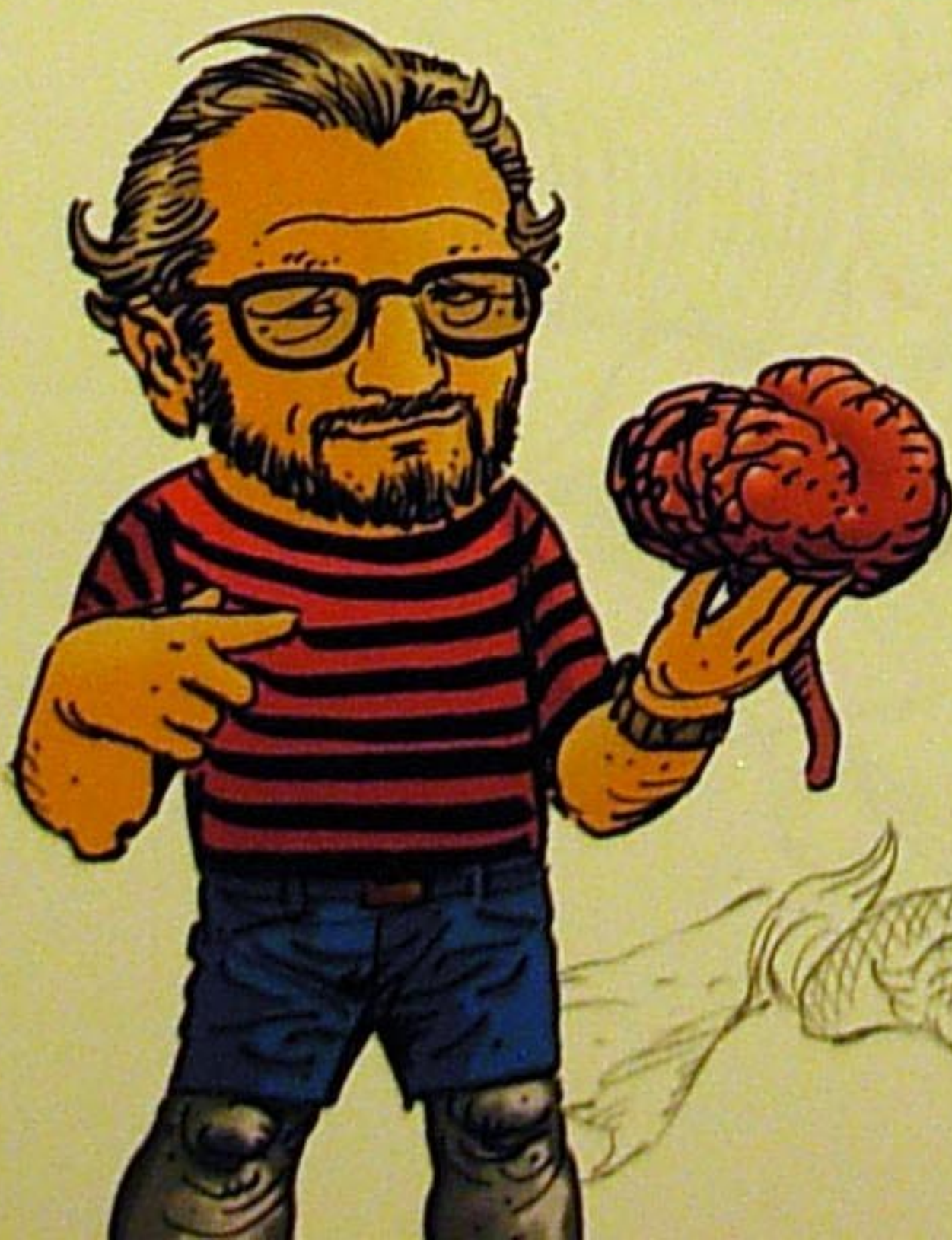
THIS BRAIN MAY BE THE ONLY HUMAN PART OF A CYBORG...

...OR...

...MAYBE YOUR CHARACTER IS HUMAN... WITH THE NATURE OF AN ANIMAL...

...OR...

...AN INSECT.



C REFERENCE LESSON THREE

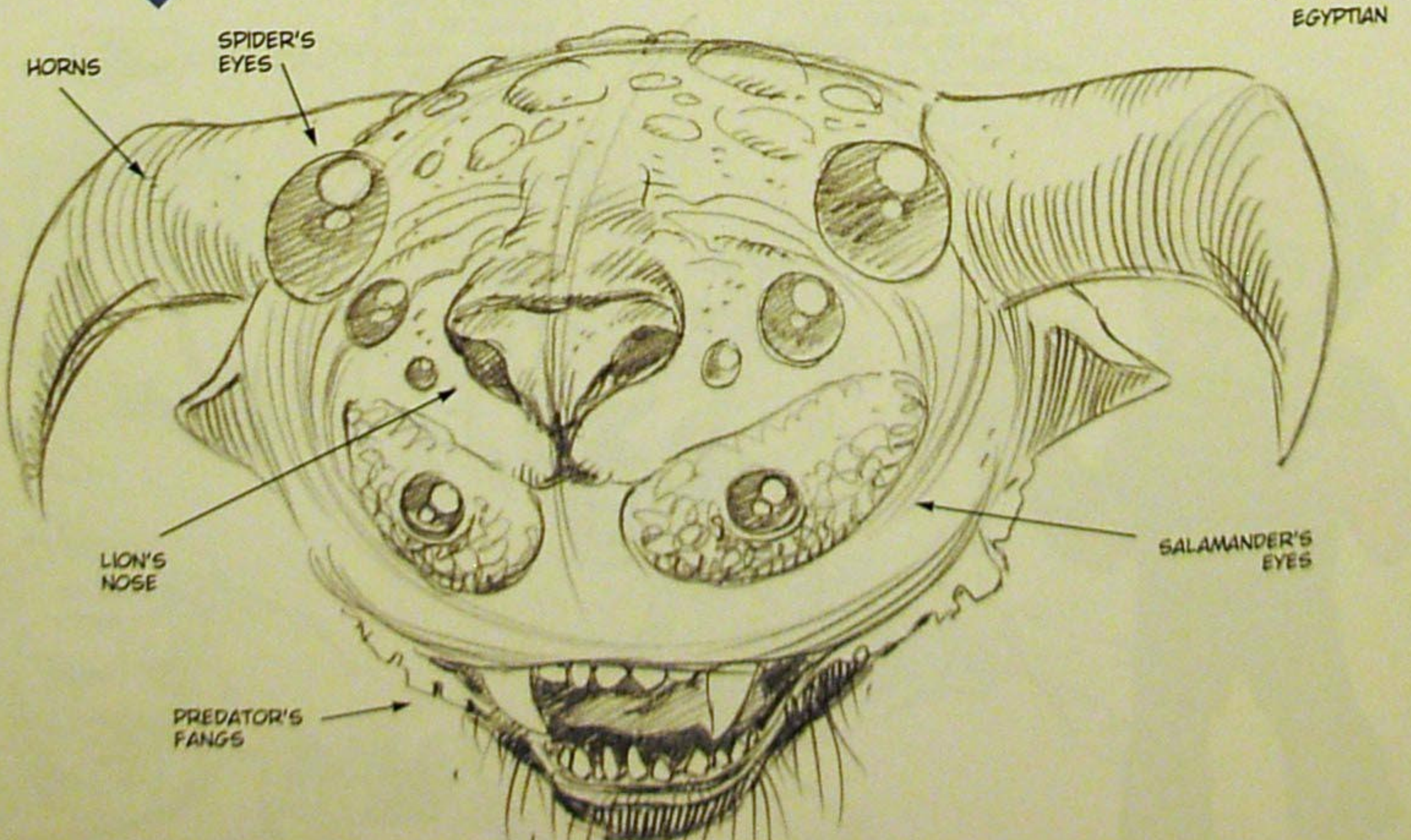
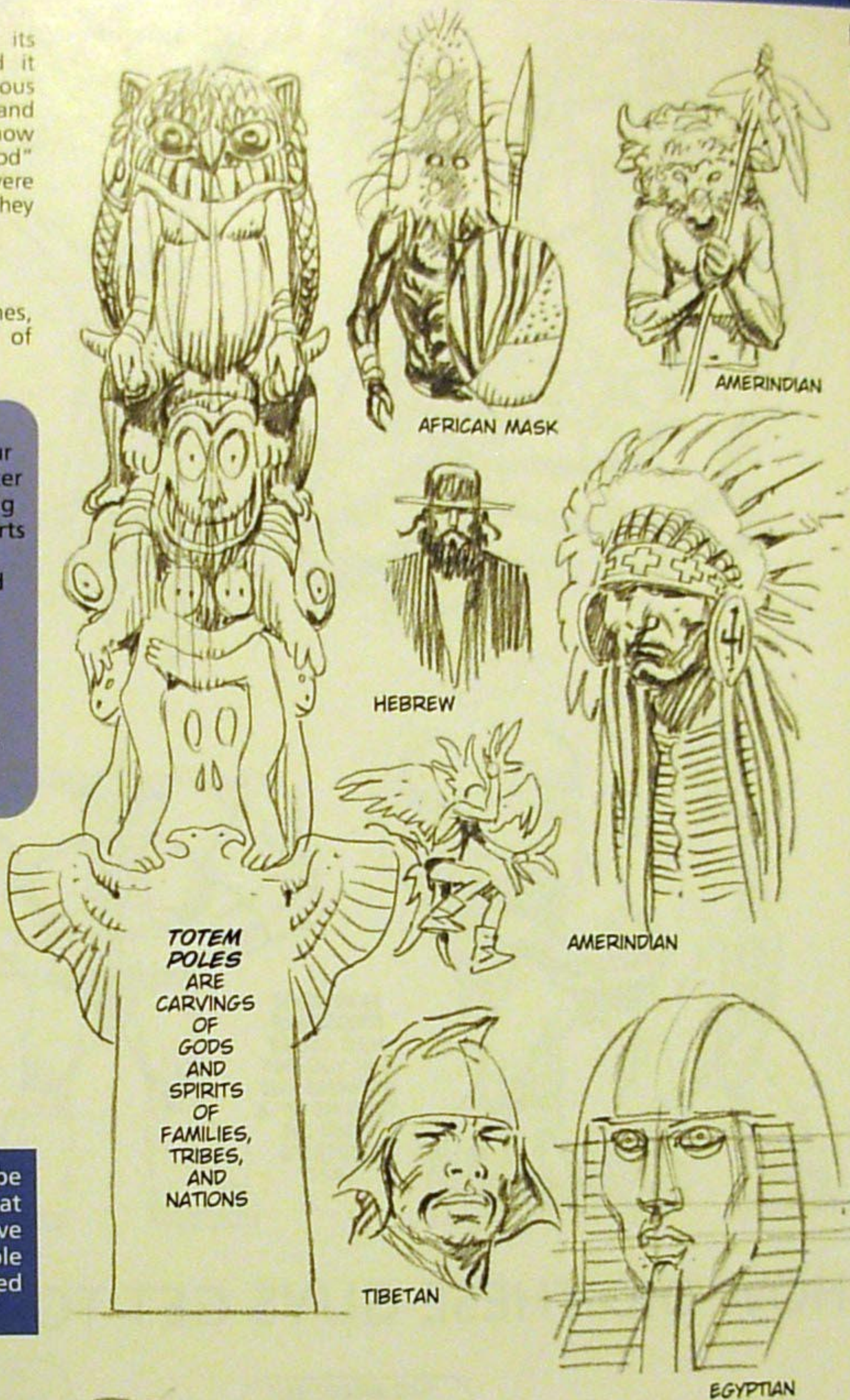
The creation of Superhero costumes has its origins in history, and antiquity. You will find it helpful to research the beginnings of various civilizations. The caveman held their artists and storytellers in high respect. Cave drawings show hunters, primordial animals, and the depictions of "god" figures who helped them and who were powerful beyond their own human limitations. They were the Superheroes of that time.

Today's cartoonists utilize prehistoric costumes, carvings and drawings to create the costumes of current Superheroes.



Practice creating your own character by combining different parts of humans, animals, and machinery. It can be a Superhero or a villain. Let your imagination loose and have fun.

Nothing exists in a vacuum, and nothing can be created currently that does not have part (or parts) that pre-exist. And in cartooning, the most imaginative monsters are made up of individually recognizable elements. Eyes, teeth, claws, fur, tentacles, juxtaposed to make them look new and original.





The cartoonist can adapt and utilize all that has pre-existed, even back to the time of the caveman, in his attempt to be creative, innovative and communicative. We cartoonists are, in fact, the original story tellers.

Shamans and medicine men (some still existing in Asia and Africa) can be a source of costume design. The cartoonist should seek reference from the origins, rather than depending on other artists' interpretations of the original information. Just as in the case of exaggeration as it applies to anatomical proportions, the cartoonist must learn the basic facts concerning references to be used. Information based on someone else's interpretation dilutes the results. Go to the original source. Read, read, read. The knowledge you obtain in this manner will build an unassailable foundation for your ideas and creativity.

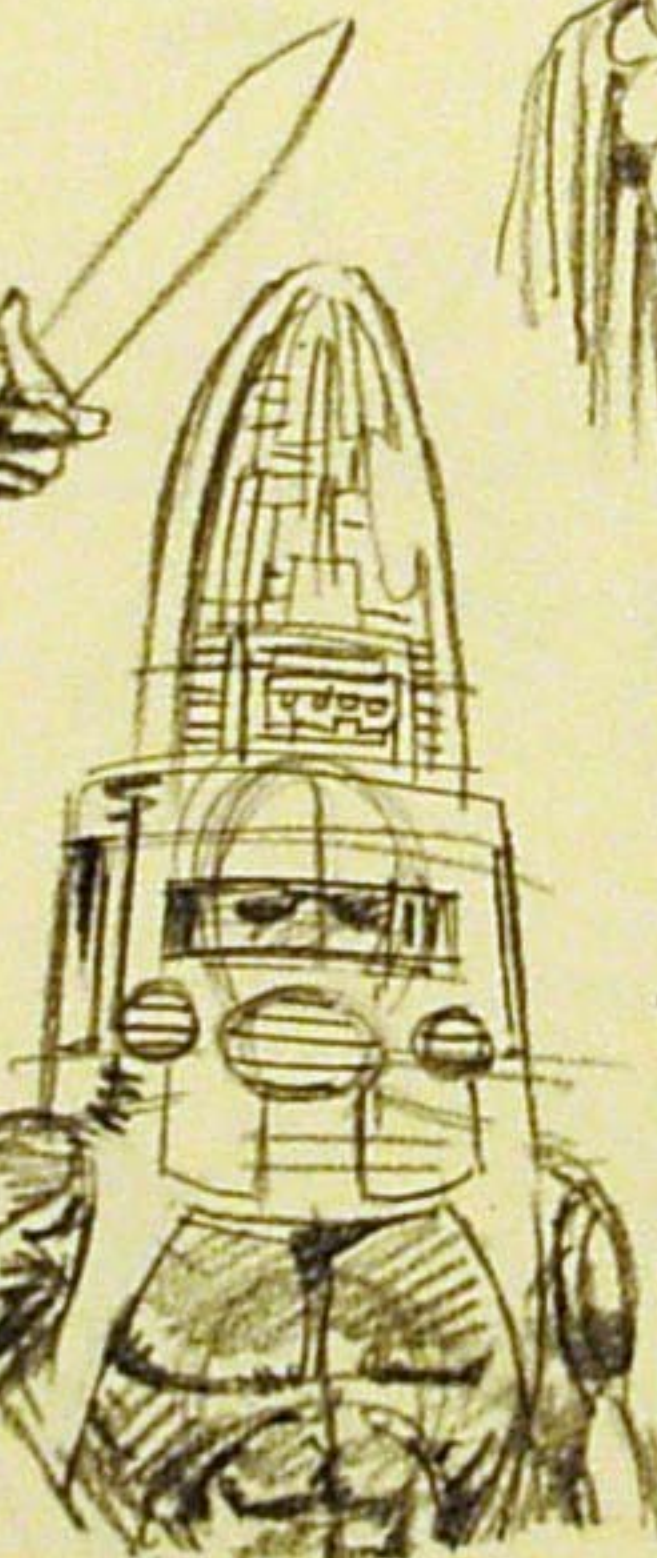
EXAMPLES OF SUPERHEROES AND VILLAINS BASED ON HISTORICAL AND PREHISTORIC REFERENCES



NORSEMAN



INQUISITION



AFRICAN MASK



OUTLAW

Soldiers of different eras can supply ideas for costumes of today's Superheroes. Understand the uses of the various components that make up a soldier. Their uniforms. Their armaments. From the earliest weapon, the caveman's club, to the most current means of atomic devastation. The more you learn, the more credible your ideas will become.

For practice, draw a figure in an action pose. Don't render it in detail. Place a piece of tracing paper over your sketch and design your characters' costume. In this way, you needn't redraw the figure for each new costume creation.



KNIGHT



G.I.



WOODS-MAN



BARBARIAN

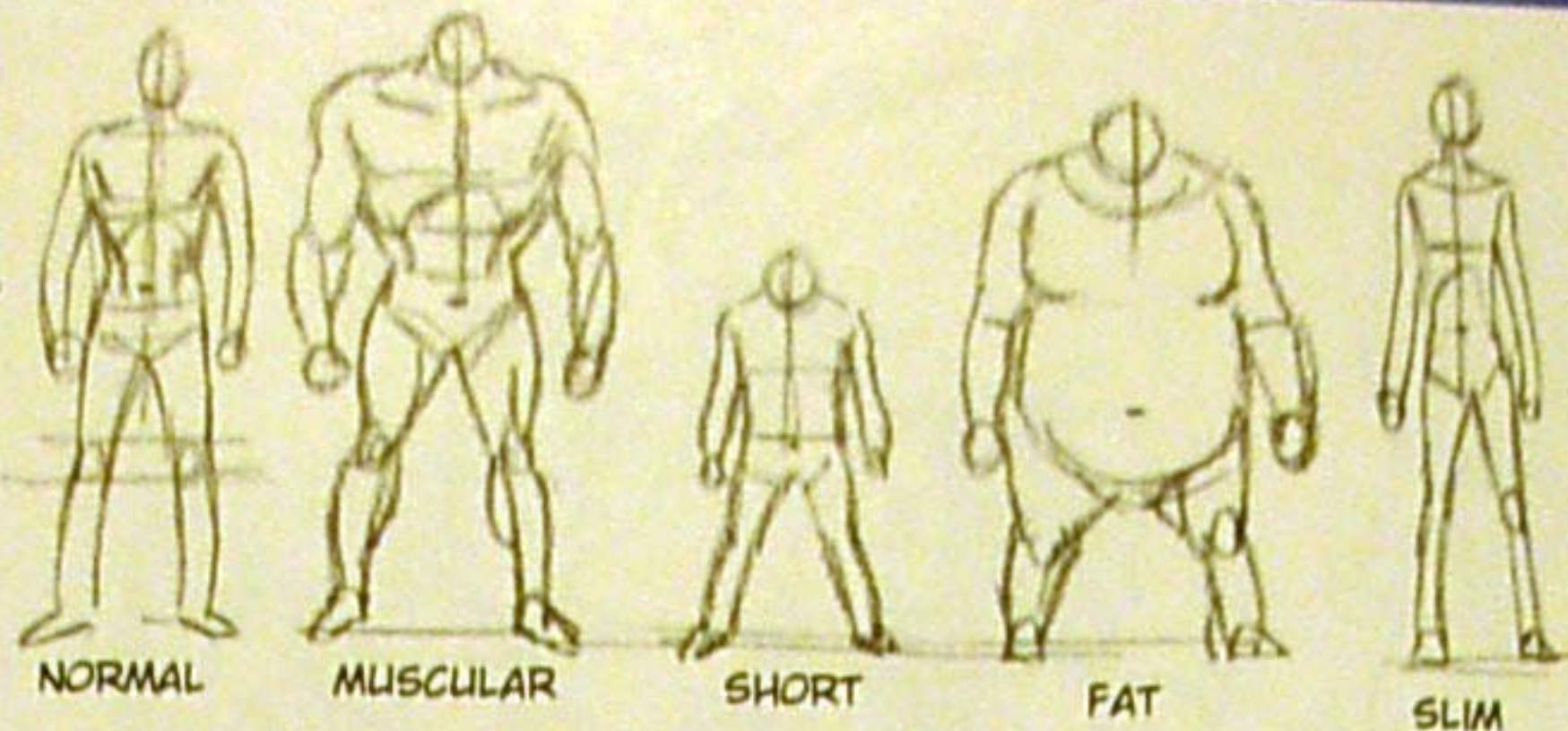


INDIAN

E CREATE YOUR OWN LESSON THREE

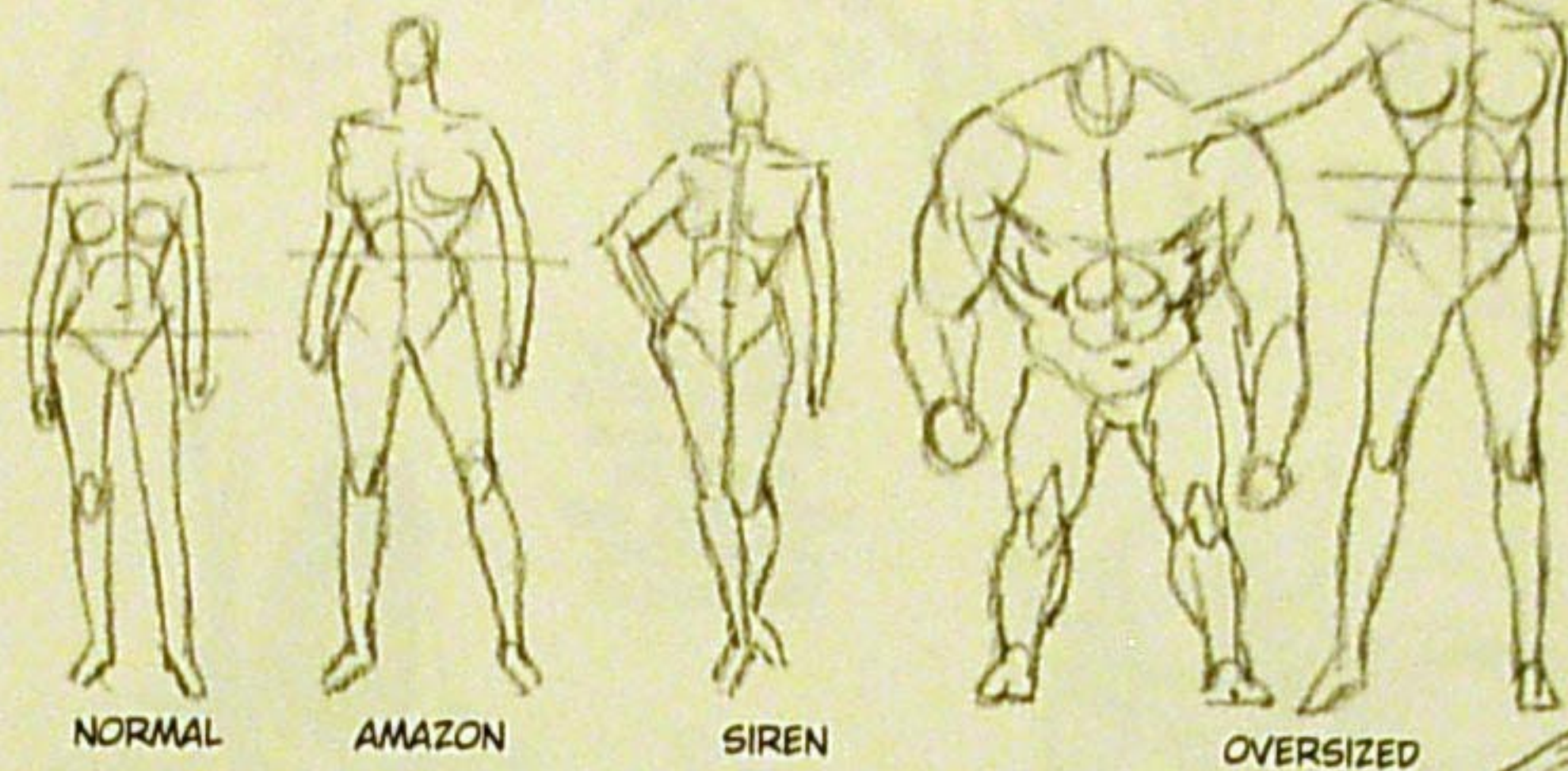
Step A

Think about and consider the proportions and physical attributes with which you will endow your Character, Hero, or Superhero.



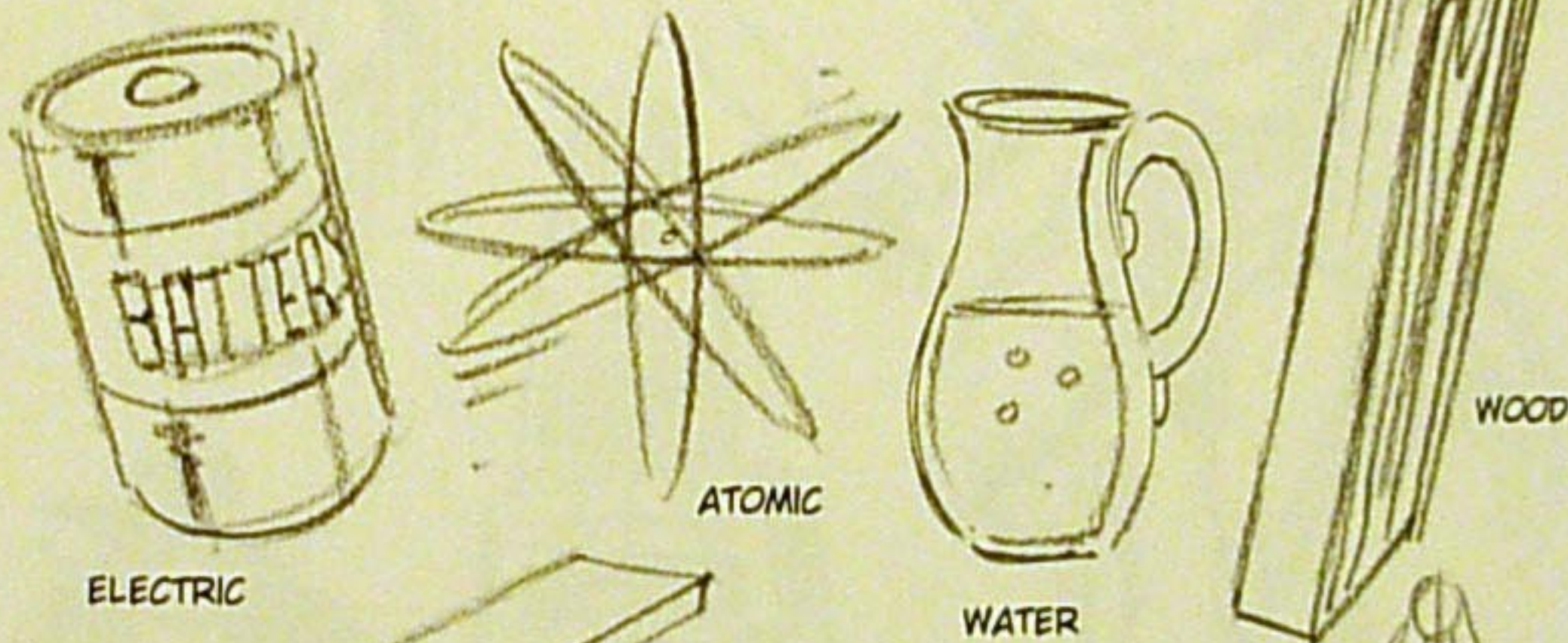
Step B

Select the elements or objects in the development and the makeup of your Superhero that make him or her a "Superhero". They should suggest the Superhero's background and history.

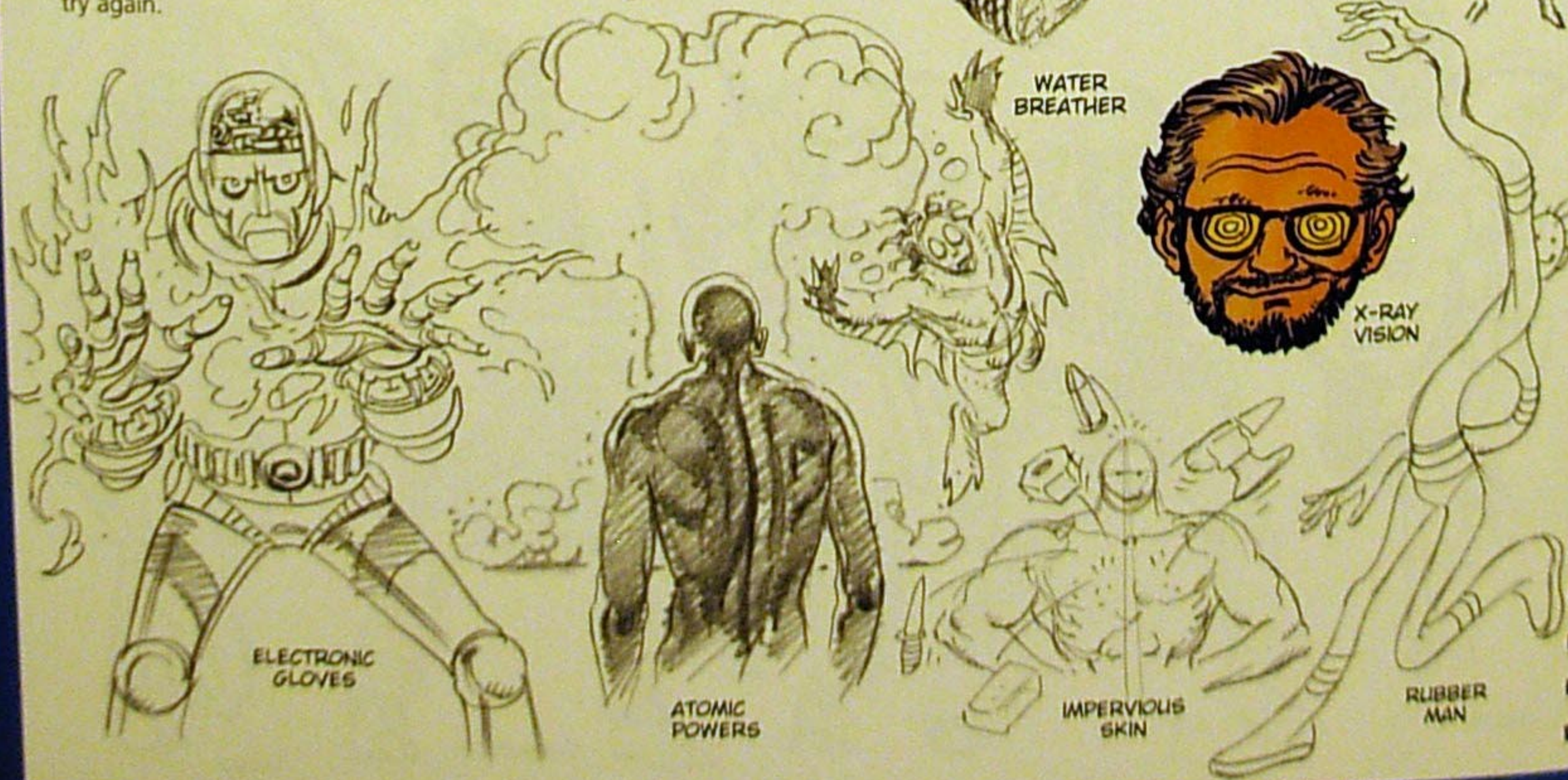
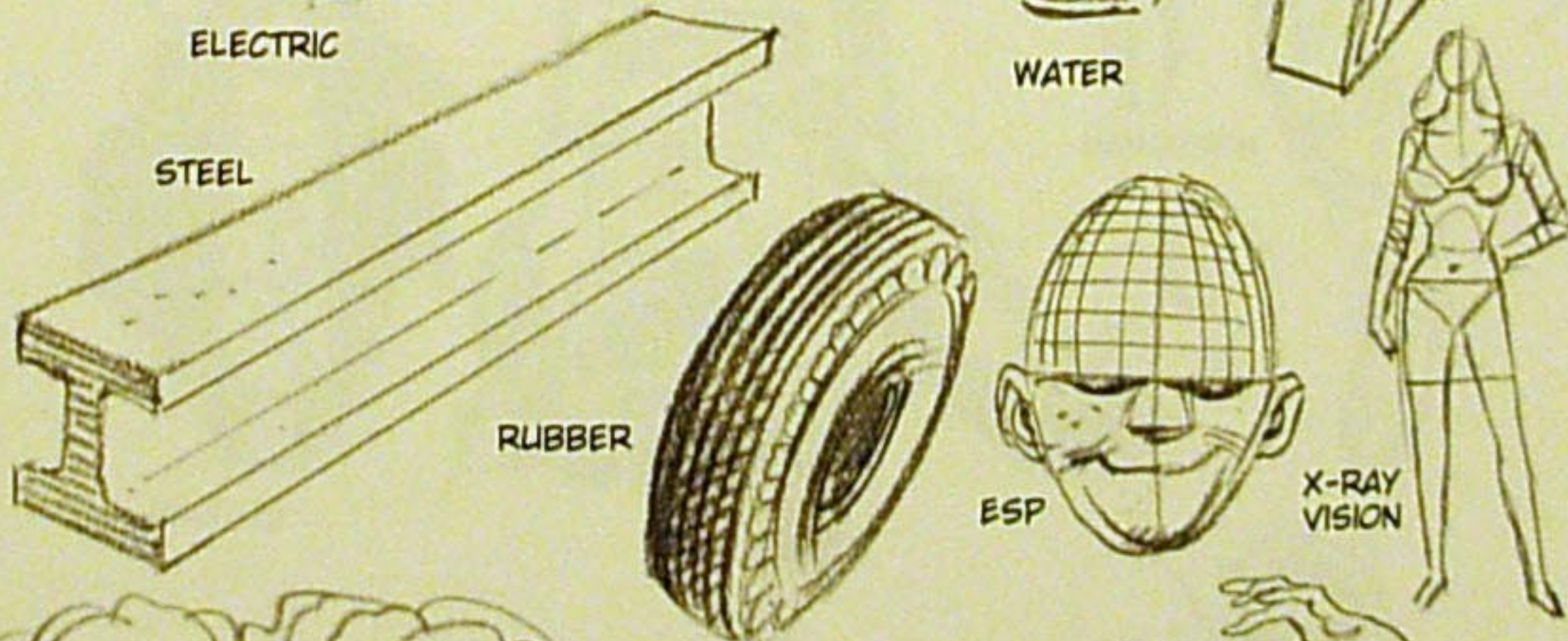


Step C

Design your Hero or Superhero's costume to conform with the elements selected which reflect your character's ability.



Combine all your ideas to create your Superhero. Don't be afraid to make many, many sketches. Don't be afraid to make mistakes. You learn more from your mistakes than you do from repeating drawings you already do well. It takes courage to draw, because an artist can never reach perfection but must always try-- make mistakes-- and try again.



LAYOUT FOR HOMEWORK PAGE

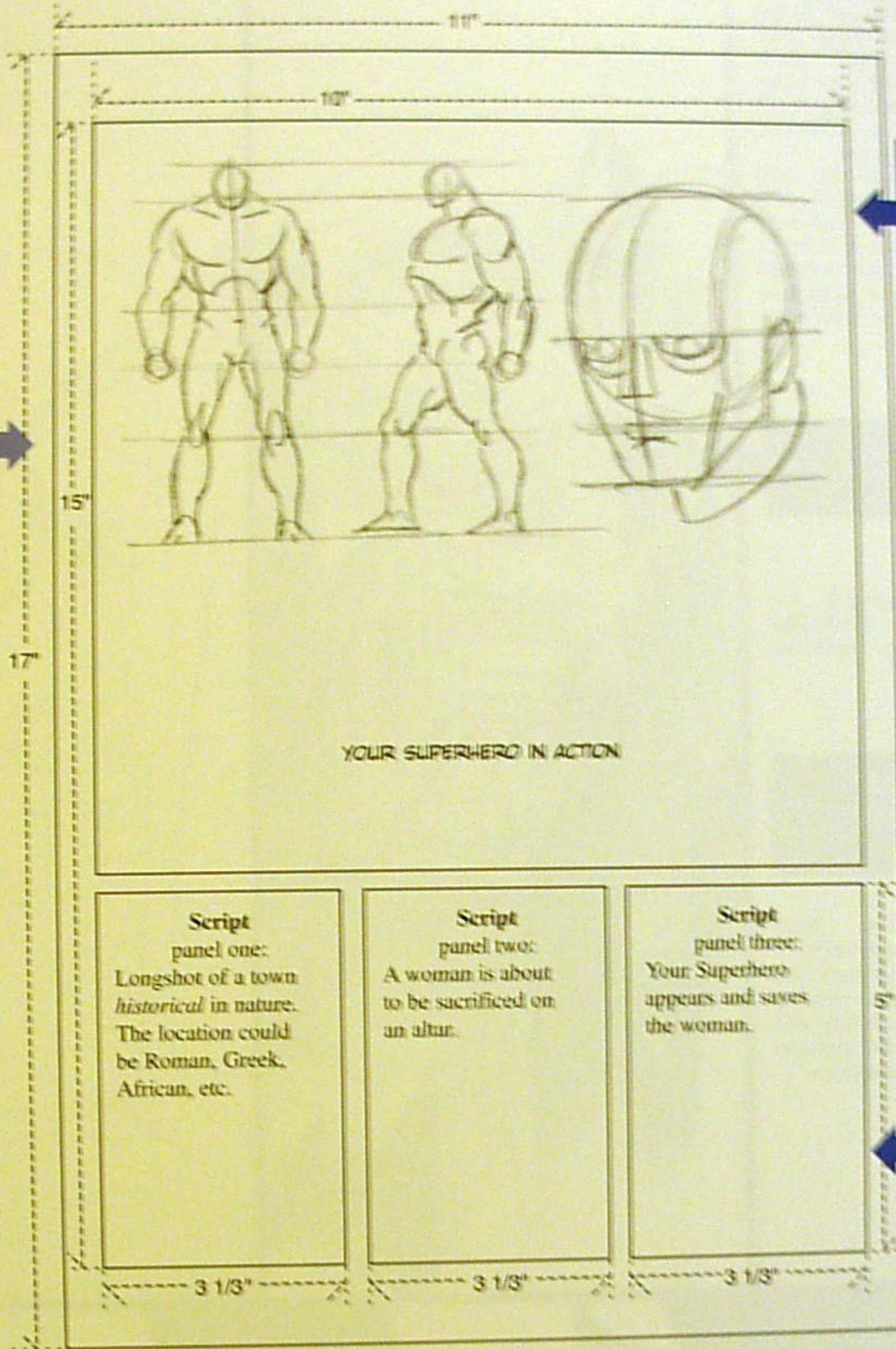
to be drawn on 2-ply board 11" x 17" included in kit

1
Don't forget to use the practice page insert for preliminary sketches and practice before you start to draw on your two-ply 11" x 17" homework illustration board.

2
For this homework assignment, draw two undraped figures of your Superhero on the homework page area as shown. Front and profile.

3
Design a costume for your Superhero. For practice, place tracing paper over your drawing of the undraped figures. Replace the tracing paper to draw a new costume.

4
Complete the two Superhero figures in costume on your homework board.



5
Draw a 3/4 view of your Superhero's head in the designated space as shown.

6
Draw your Superhero character in action in space shown, complete and in uniform.

7
This is an opportunity for you to create your own story (1 to 4 panels). If you prefer, illustrate the three panel script supplied on this page.

DON'T FORGET TO DO PLENTY OF PRE-SKETCHING BEFORE YOU START TO WORK ON YOUR TWO-PLY ILLUSTRATION BOARD.



WHEN YOU FINISH SEND ME YOUR HOMEWORK IN THE ENVELOPE PROVIDED IN YOUR COURSE KIT. WE'LL CRITIQUE IT AND SEND THE RESULTS BACK.

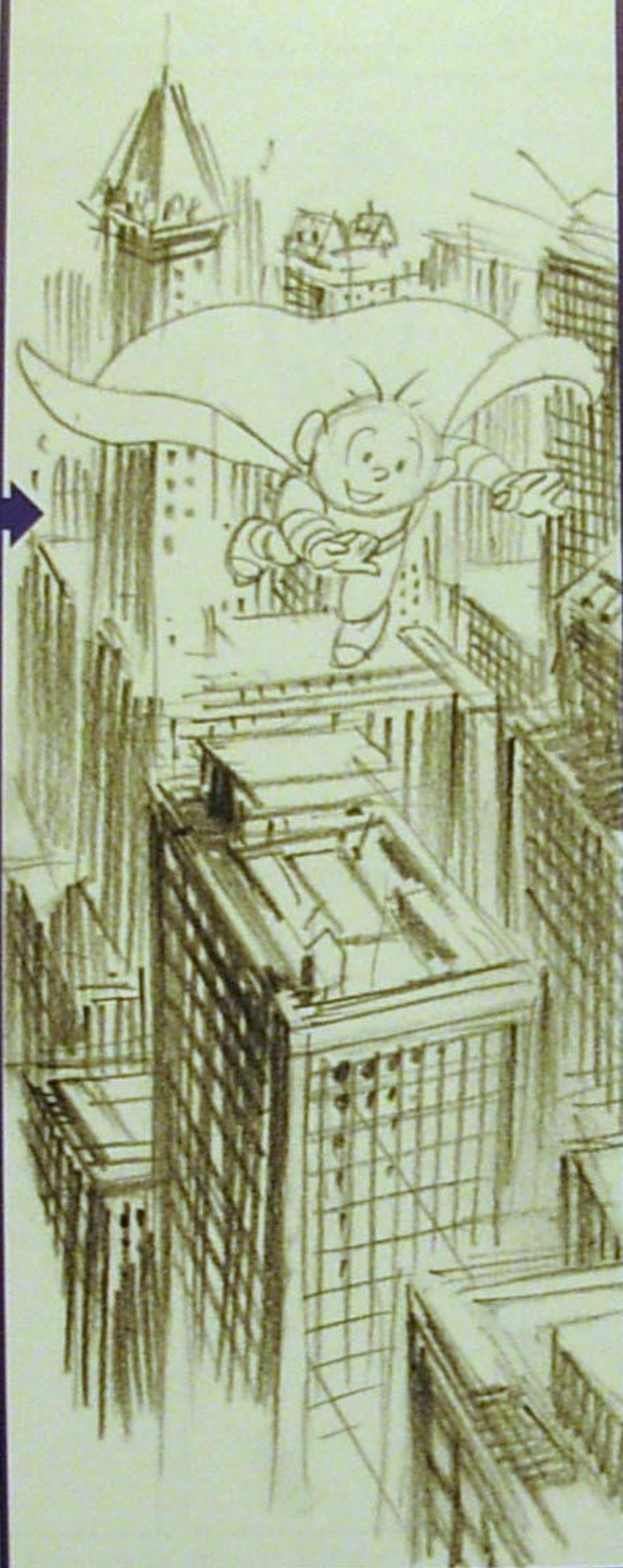
The use of reference material for backgrounds will add to the credibility of your cartoons. Since comic book Superheroes stretch the imagination and are larger than life, true-to-life backgrounds give believability to otherwise hard-to-believe characters. Buildings must look like *real* buildings. Mountains must look like *mountains*. Water must look like *water*. A car must look like a *car*. Photographs and detailed sketches from life (and museums) are the best sources for these kinds of references.

A Superhero will seem like he's *really* flying, if a background city is detailed and looks real.

But if the background city looks like cut-out *cardboard*, the Superhero also becomes less believable.

When your Superhero rips a tree out of the ground, it's no great accomplishment if the tree does *not* look real.

Cartooning has been described as a lesser form of art. After all, cartoons are *simple* and look so easy to do. Wrong! To simplify and still maintain correct drawing is a *more difficult* artform.



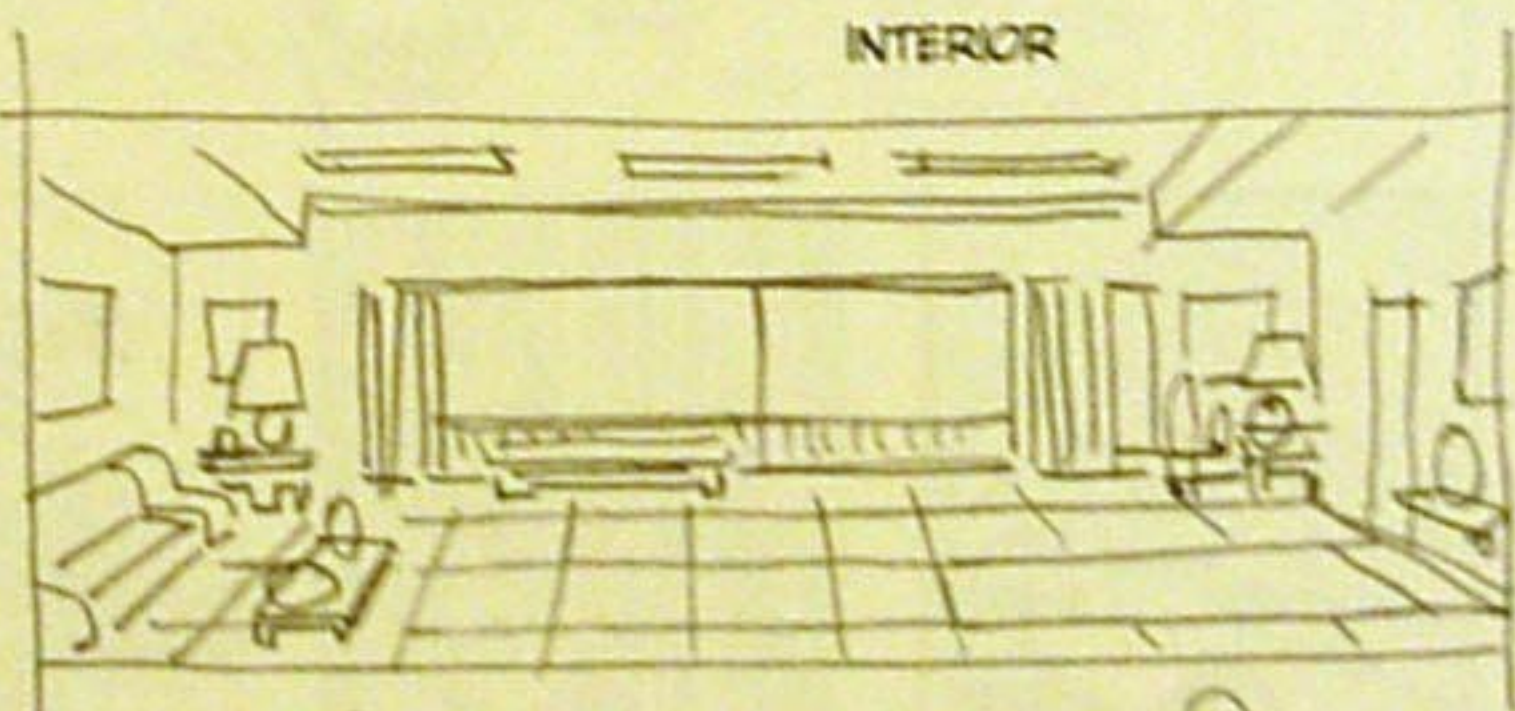
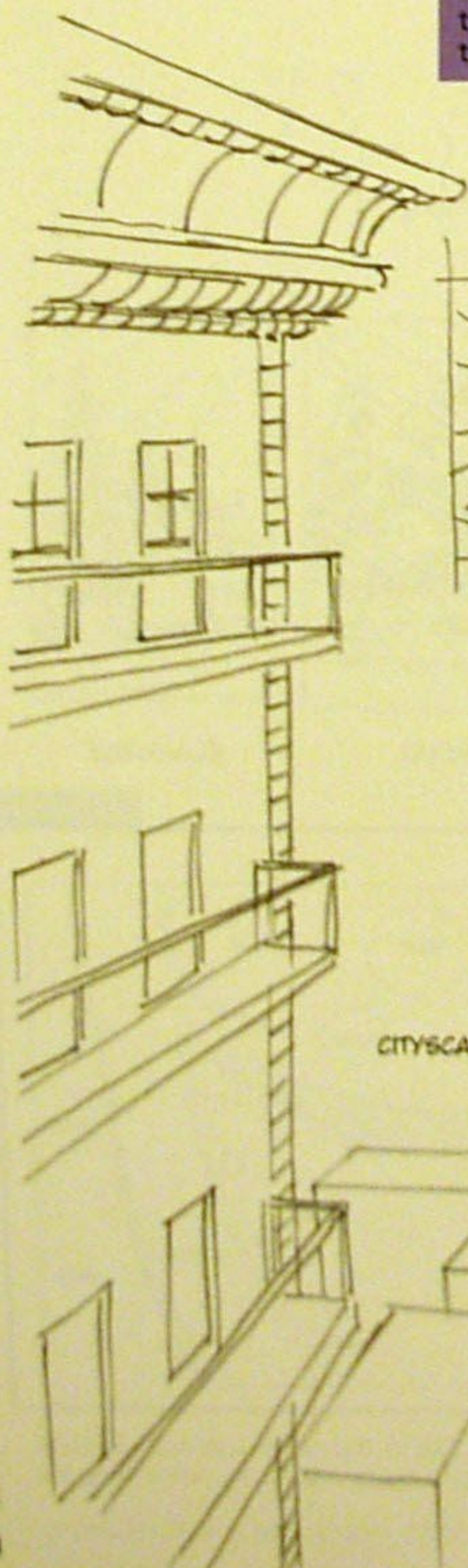
Comic books are identified primarily by illustrations done with blackline outline and simple rendering. Comic book artists had to simplify their drawings, and yet maintain realism and dramatic effect. In addition, the cartoonists' main function is *story-telling*. We are *story-tellers* and *communicators*. Style of drawing is secondary. All of us have read strips whose illustrations are very varied and extremely simple. But, they communicate. They get their points across. Conversely, the most detailed and realistically executed drawings would be classified as unsuccessful, if the story is unclear or unintelligible. Realism can be (and is) conveyed with the simplest cartoons. It is our responsibility to find proper reference so that all parts of our illustrations work effectively.

Even the simplest, most humorous animated cartoon assumes believability when backgrounds and locales look correct. True backdrops (backgrounds) can give the most imaginative drawings credibility. Reference should be used at *all times*. Use photographs, clip art, magazines, and sketches from life. Either clip out these references, or make copies and put them in a *permanent file*. Categorize and alphabetize them, because you will be using them over and over again. This will enable you to find your reference more easily the next time you need it.

When using reference material, do not limit yourself to one or two examples. You need to know what your object looks like from *all sides*. It's difficult to tell what an object looks like in profile, when your reference shows the front only.

Develop a sense of space and distance, so you can move characters and objects properly. If your hero is doing battle atop a building the cartoonist must imply both height and the space in which the battle is taking place. How tall is the building? How close to the edge are the combatants?

Find proper reference (several examples) of cave interiors. Analyze textures, forms and lighting.



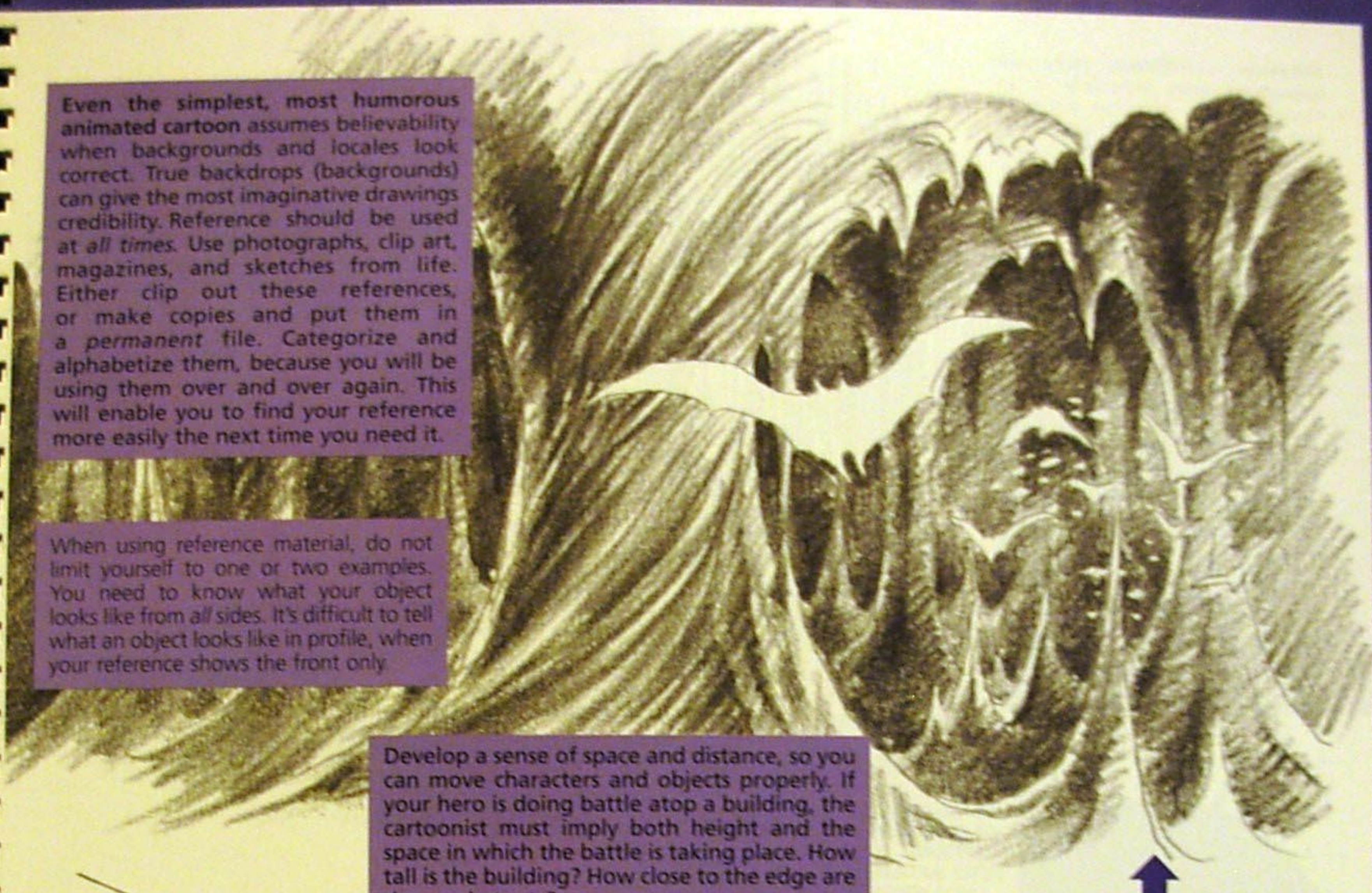
Do some practice sketches of room interiors. Details are important. Style of furniture, lamps, TV sets, bookcases, small objects on shelves and tables add to the locale's credibility.

Don't try to "make up" a cityscape, or to draw from memory. Use photographs showing different angles.

CITYSCAPE

RURAL EXTERIOR

If your story's action takes place outdoors, design a layout to envision the scene. It will enable you, the artist, to get a better sense of space and distance, and your drawings will communicate more effectively.



Weather conditions play an important part, especially in an illustrated story. Weather elements such as rain, snow, sleet, wind, fog, etc. can add dramatic effect and emotional impact to a drawing. It can be especially effective in enhancing mood.

Placing a story in an interesting locale will create an additional appeal for an audience. Jungle scenes, actions that take place atop snow-capped, wind-whipped mountains or in the oceans' depth pique the curiosity and almost demand to be read. So it becomes our responsibility as cartoonists to render these environmental conditions correctly. How do you do that? By constantly using good reference. By sketching from life. It may seem mundane and boring to draw "scenery" instead of your favorite Superhero. But scenery will give life to your Superhero.



FOR PRACTICE, DO SEVERAL SKETCHES OF DIFFERENT WEATHER CONDITIONS. YOUR SUPERHERO BATTLES A VILLAIN ...IN A SNOWSTORM! OR UNDERWATER! OR IN A DESERT!



Seasonal changes can alter a scene dramatically.



SNOW



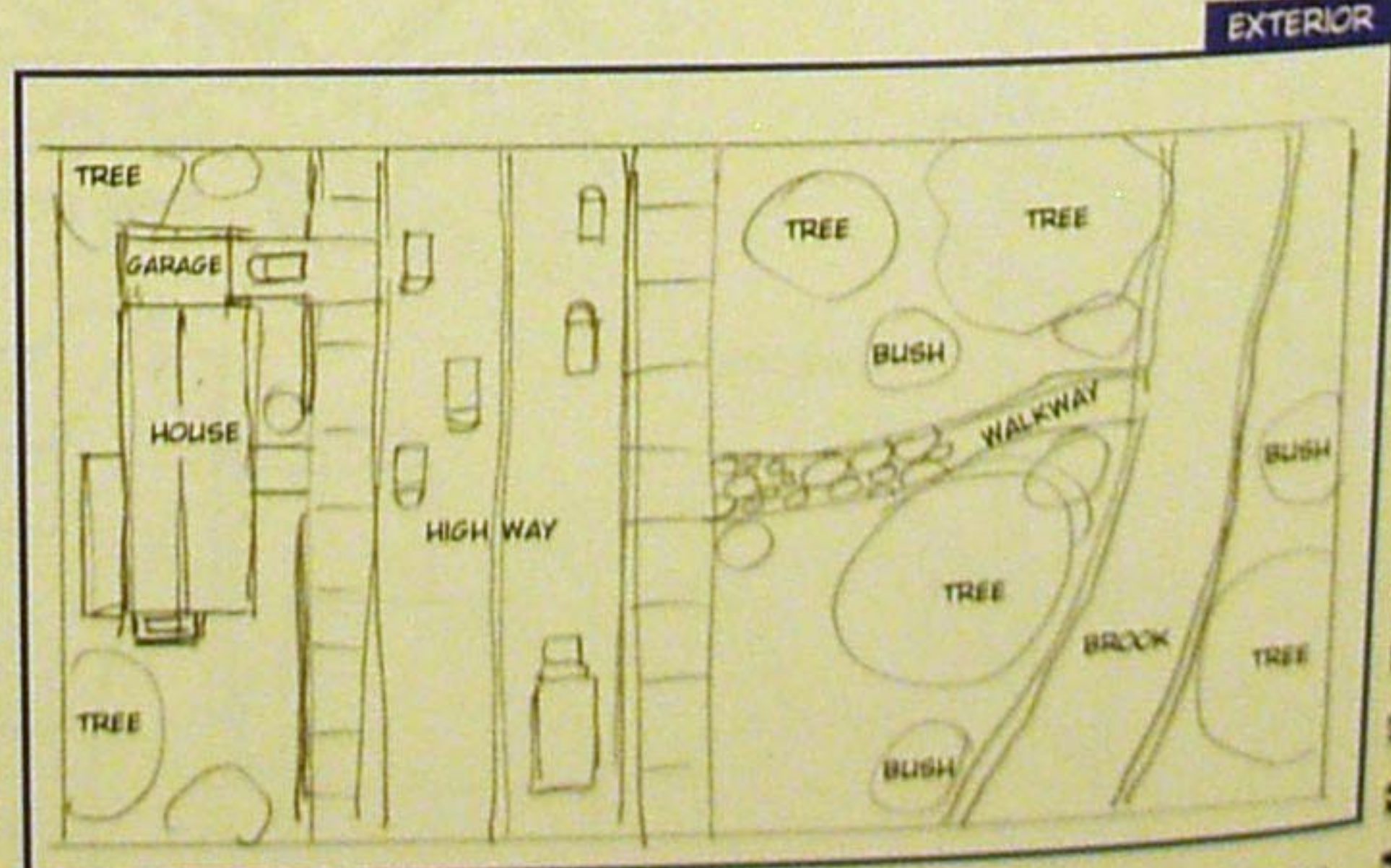
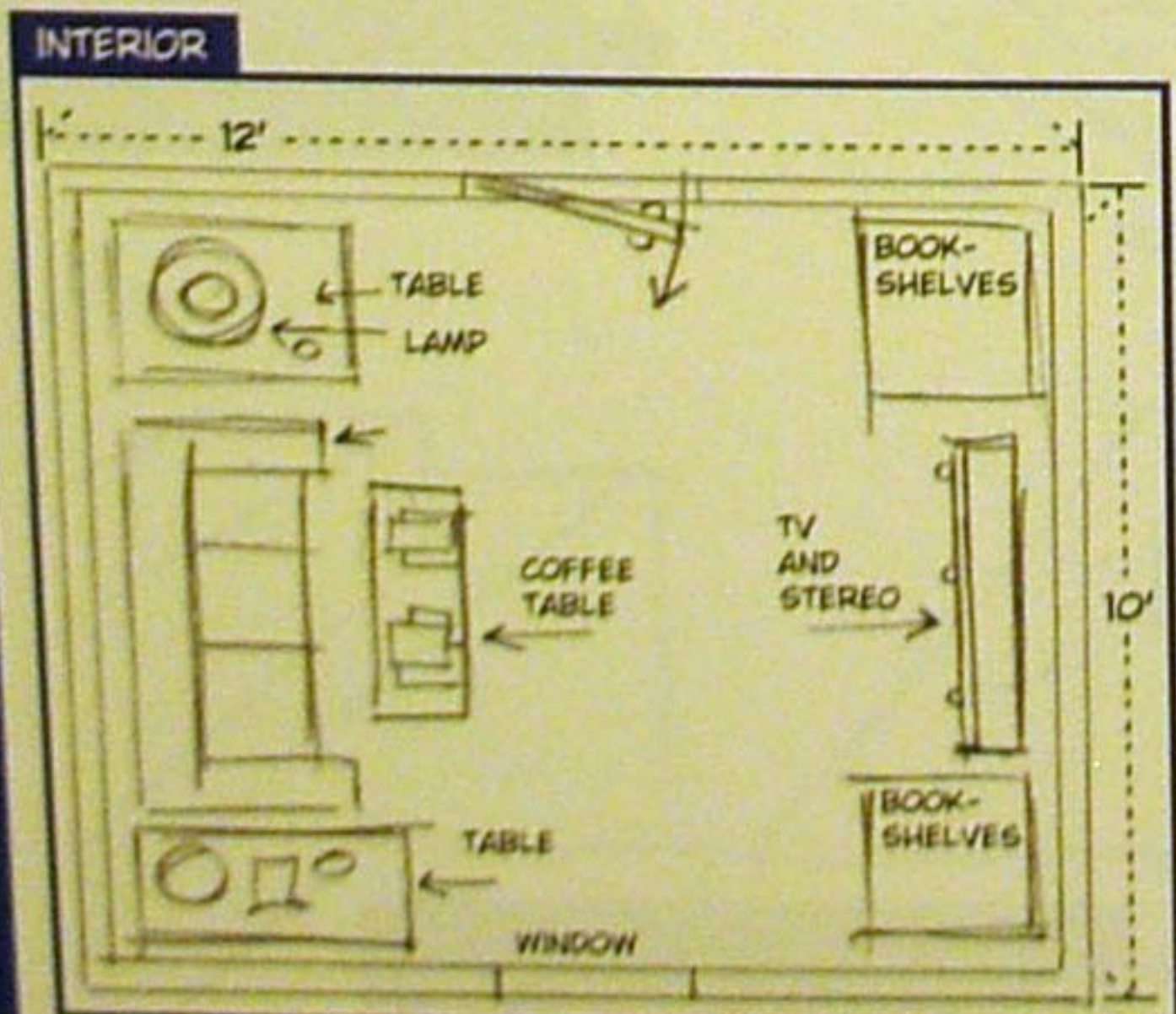
RAIN



WIND

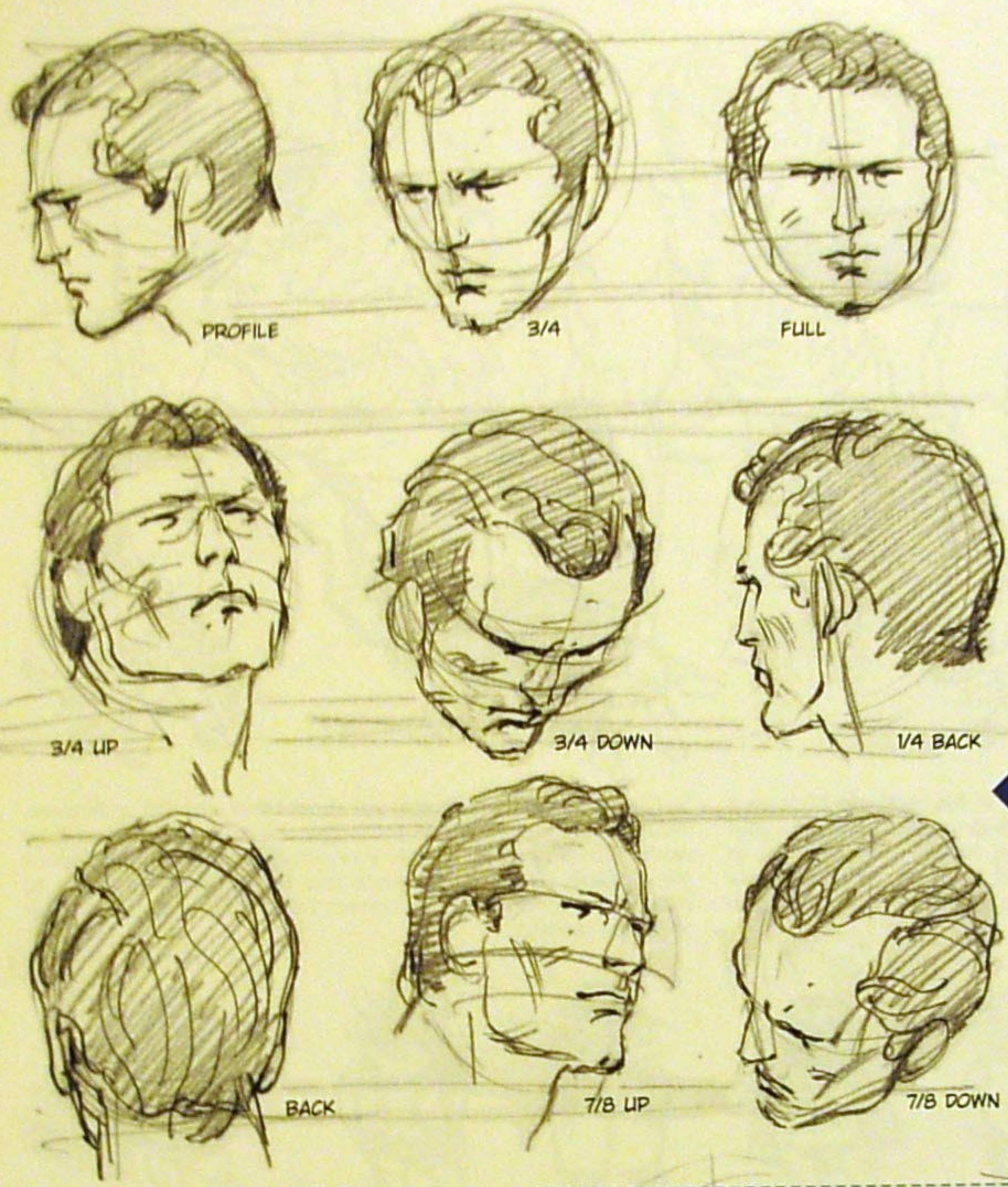


SUNSHINE



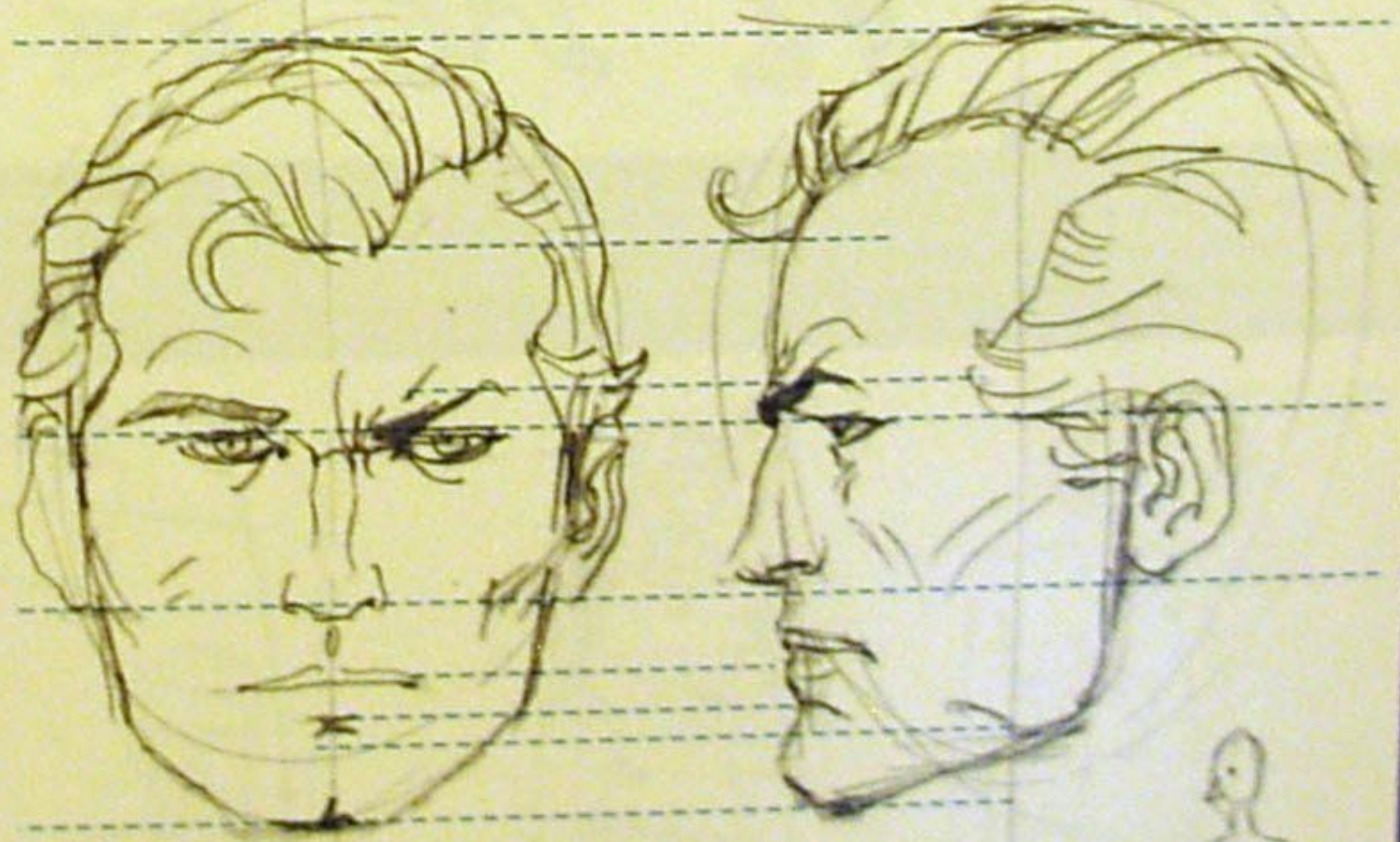
It's very helpful to do a schematic, or a rough plan of the area in which a scene is to take place. This is the same approach a scene designer uses when making a movie or a stage play. It enables you to move your characters around more easily, and know where they are in relation to the set and other "actors". This works for both interior and exterior scenes. It enables you, the cartoonist, to visualize the action more clearly. And communicates to the audience a sense of space and time.

D FACIAL FEATURES LESSON FOUR



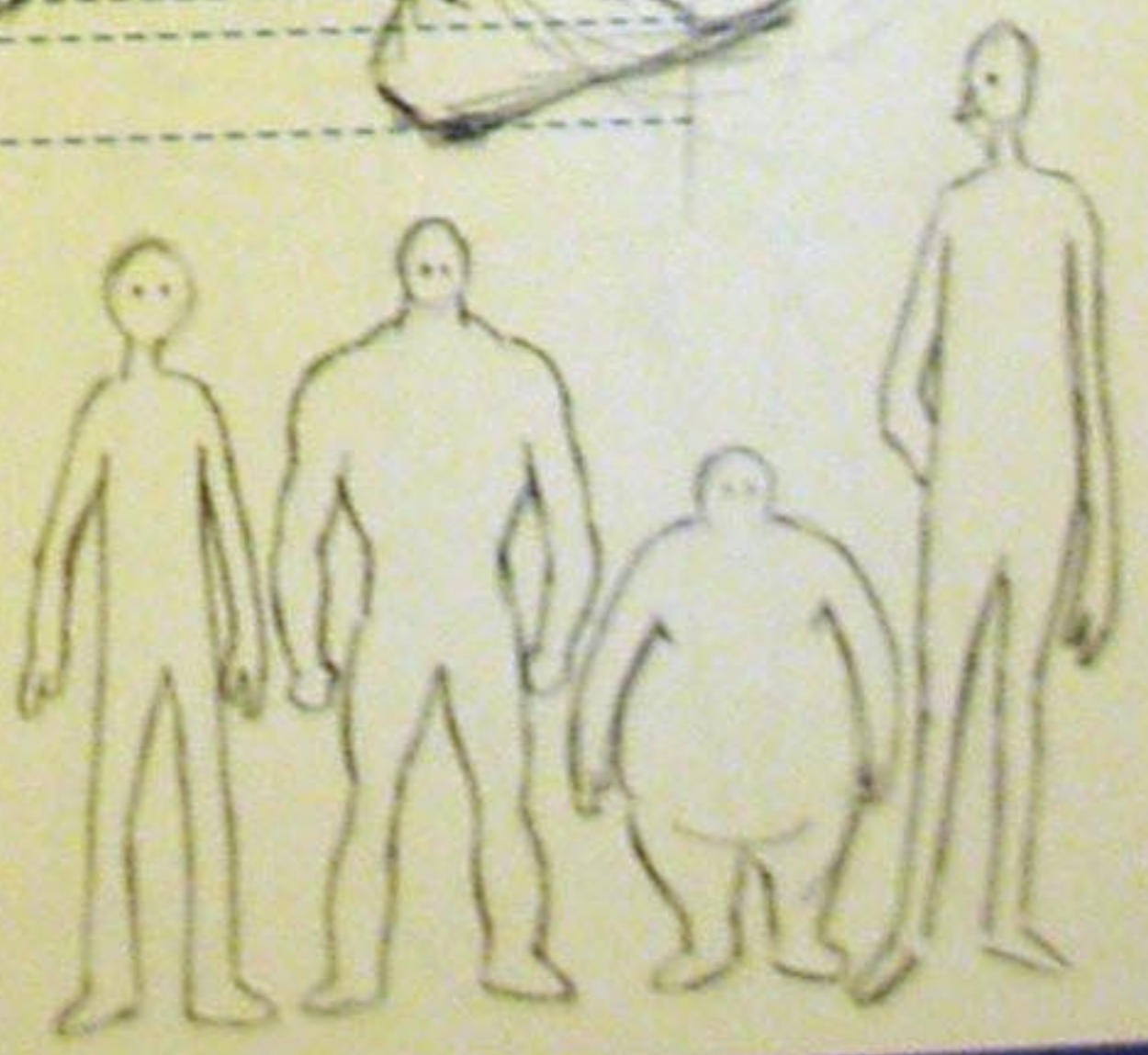
A question that's often asked by aspiring cartoonists is: "How do you get your characters to look the same in all your drawings? Batman always looks like Batman. Sgt. Rock always looks like Sgt. Rock." The answer is: They *don't* look exactly the same in all the drawings. There are always variations (some more and some less) from one drawing to the next. After all, we cartoonists are *not* copy machines. But, by concentrating on distinguishing characteristics, like *hair* (blonde and wavy or black and straight) or *eyes* (blue or brown, wide or squinty) or *mouth* (thin lips or bow-shaped) or *nose* (pug or roman) or *neck* (long and thin or short and thick), we can make our drawings enough alike so that the characters will be accepted as being the same.

Practice by creating your own character and drawing him (or her) in various positions (as shown). Humor or "straight." Heavily rendered or simple. Animated or realistic. Style doesn't matter. The same principles of identification apply.



DO SOME BASIC HEAD MEASUREMENTS. THEN YOU CAN CHECK TO MAKE SURE ABOUT YOUR CHARACTER'S FACIAL FEATURES ARRANGEMENTS.

THE SAME THING GOES FOR THE CHARACTER'S BODY. IS HE (OR SHE) TALL OR SHORT? SLIM OR FATT? ATHLETIC OR SCHOLARLY? KEEP PRACTICING. YOU'LL NEED IT FOR YOUR HOMEWORK ASSIGNMENT.





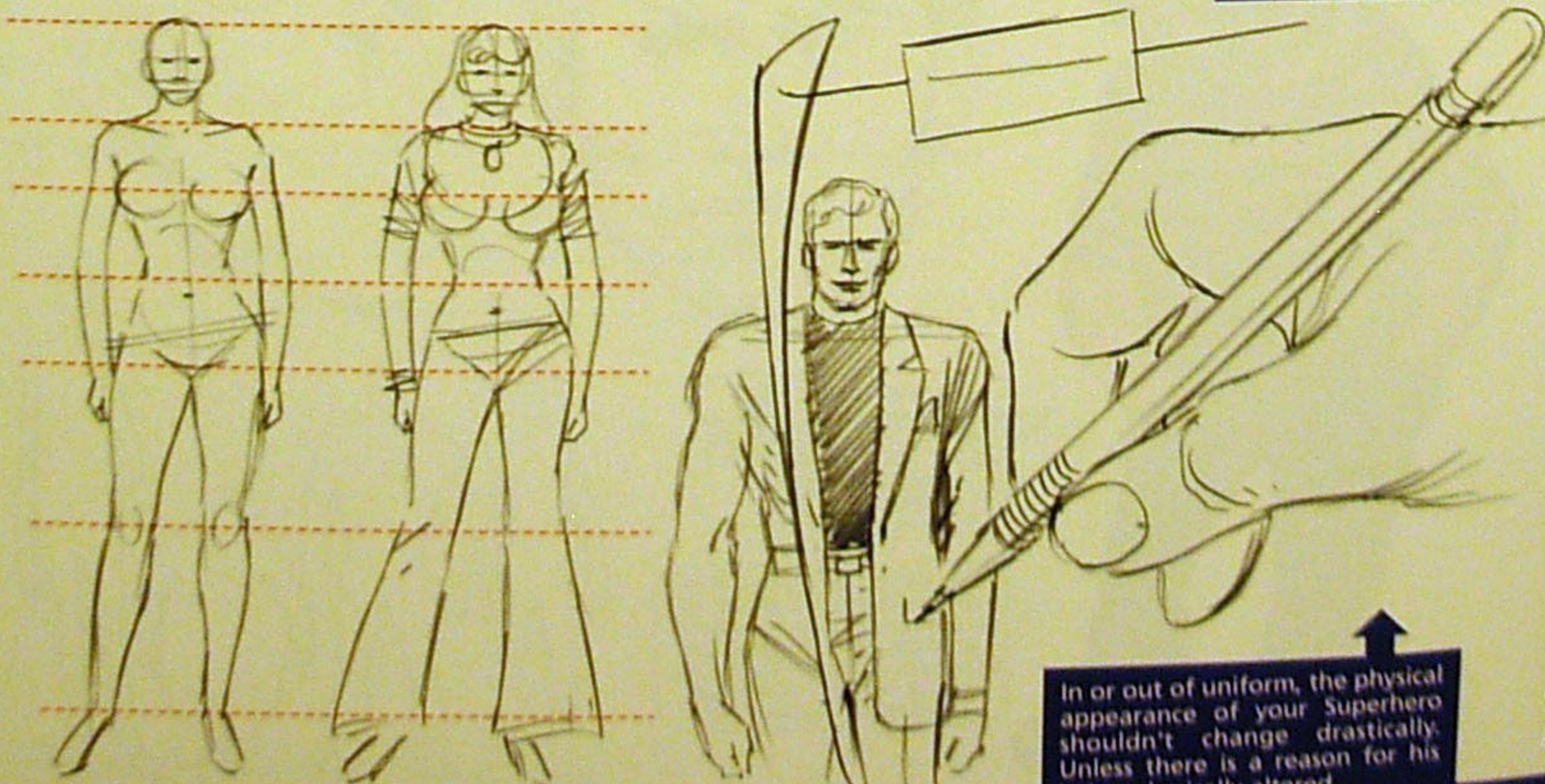
Usually, the Superhero does not live in his costume 24 hours a day. He dons his (or her) cape for impending action. Consider your character as a total entity. What does he do when he's not in costume? Is he a mechanic? A scientist? A reporter? By giving your character a background and history, you are also endowing him with a life and credibility.

So it is important for us to find out about other jobs and professions. What people wear and the tools they use in the practice of their work. Publications that feature every imaginable job and profession are available. That's where you'll find the necessary reference to make sure your drawings are correct. Don't try to make them up or to rely on memory.



For practice in dressing and costuming your Superhero, don't re-draw the figure every time. Sketch one figure and use tracing paper to design the clothing. In this way, you can work up any number of dress styles and costumes without the need to re-draw the figures.

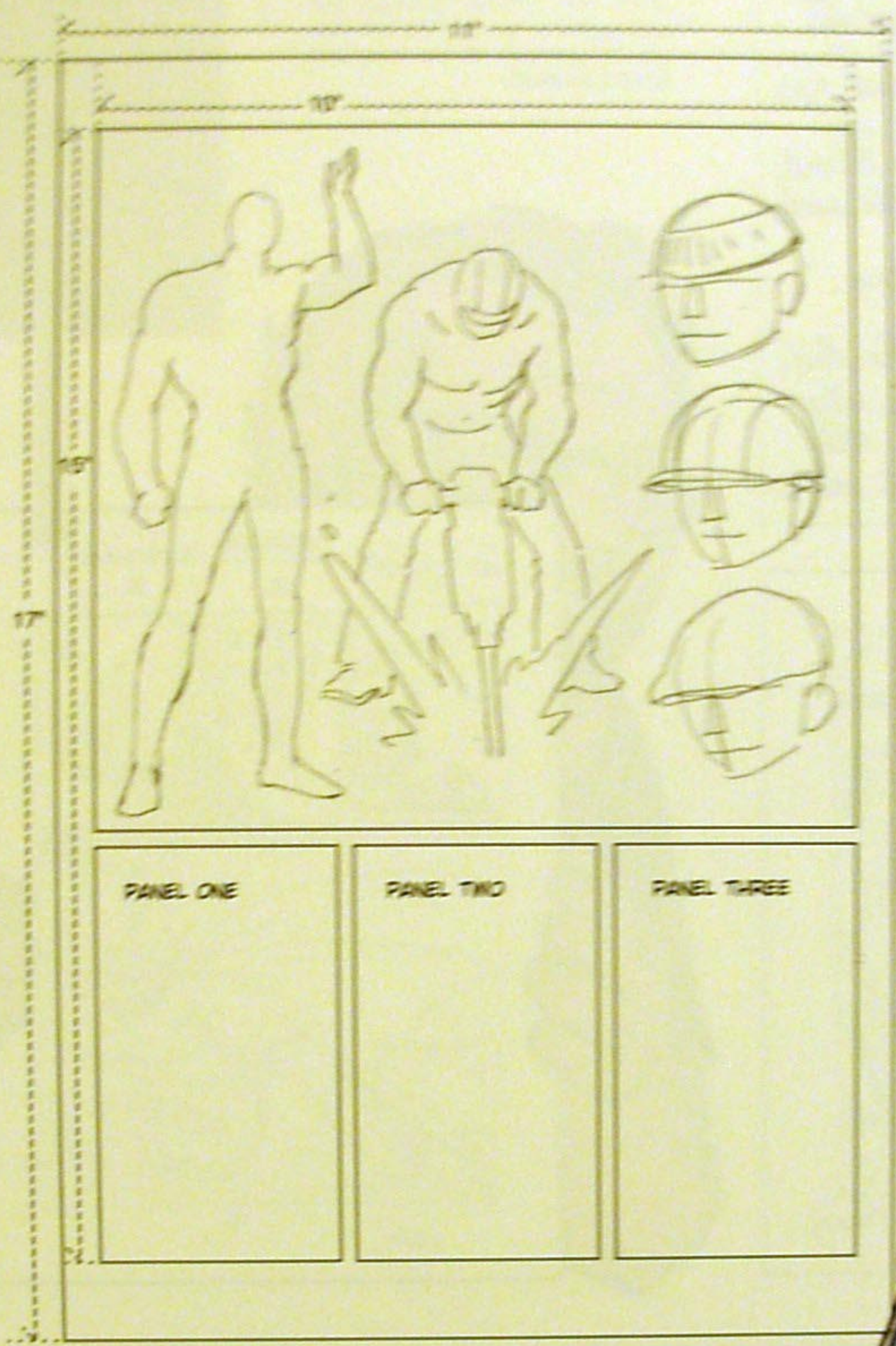
Don't be afraid to make mistakes. All it takes to make a correction is a new piece of tracing paper.



In or out of uniform, the physical appearance of your Superhero shouldn't change drastically. Unless there is a reason for his being physically altered.

The subject for this lesson's homework assignment is mystery leading towards horror. A script is supplied for you, but, as in previous homework assignments, you have the option to write your own script. It must be limited, however, to one page in length.

Very often, a page such as this is used as a sample piece to show an editor, art director or publisher. The possibility of getting into the comic book business may be determined by the acceptance or rejection of such a sample.



Lay out your homework page similar to mine. Utilize the space (as shown).
 Top 2/3 of page:
 two figures.
 1) Superhero in costume
 2) Superhero at work
 3) Three heads of your Superhero wearing three different types of headgear.

Always check your video for additional instruction and detailed information before each practice session and homework assignment.

- Procedure**
1. Read the script carefully.
 2. Find all the references you think you'll need, such as pictures of castles (interiors and exteriors), cityscapes, etc.
 3. Make many "thumbnail" or rough sketches of the characters you intend to use.
 4. Do a number of various page and panel layouts.
 5. Have a clear idea of your concept for the entire page.
 6. Don't rush your work. Good work qualifies more than quick work.
 7. Before you mail us your homework, check it out one more final time.

Bottom 1/3 three panels across:

Panel One
 Description: Longshot overhead of strange-looking castle, with turrets and parapets. Night. No moon or stars. Castle is on a high point of a rock-strewn mountain. Only one window in the entire castle is on. All else is in darkness.
 Caption: Night... the castle is silent...

Panel Two
 Description: Closer to the lit window. In front of a huge, stone fireplace (the rest of the room is dark), a lone figure sits huddled. We can't clearly see the figure, or who it is.
 Figure (thought): They thought to defeat me...

Panel Three
 Description: close-up on figure's face, which we see clearly for the first time. What (or who) the character looks like, or who he (or she) is, is up to you. Face expression is angry, menacing and evil.
 Figure (thought): But... they will learn differently!



Writing for comic books is done in a series of steps. Use plain paper stationery. Write descriptions of your initial sequences (as shown), which may include dialogue text and captions, or not. This will give you an overview of the story and actions involved.

Based on your story idea (or a story script supplied to you), you decide how many panels (boxes) it will take to tell your story properly and effectively. How large (or small) each panel should be. Then, very simply and in rough form, lay the drawings out. Decide the sizes of objects and figures in each panel. Closeups. Longshots. And try for smooth sequential transitions from one panel to the next.

Page one:
 My superhero finds himself in a predicament when he sees a kid about to be run over by a runaway truck. He's got to do something, so he jumps in front of the truck and stops it just in the nick of time.
 "I GOT HERE JUST IN TIME!"

Page two:
 My superhero picks the kid up and flies off to the city's slum neighborhood where the kid lives. They land near

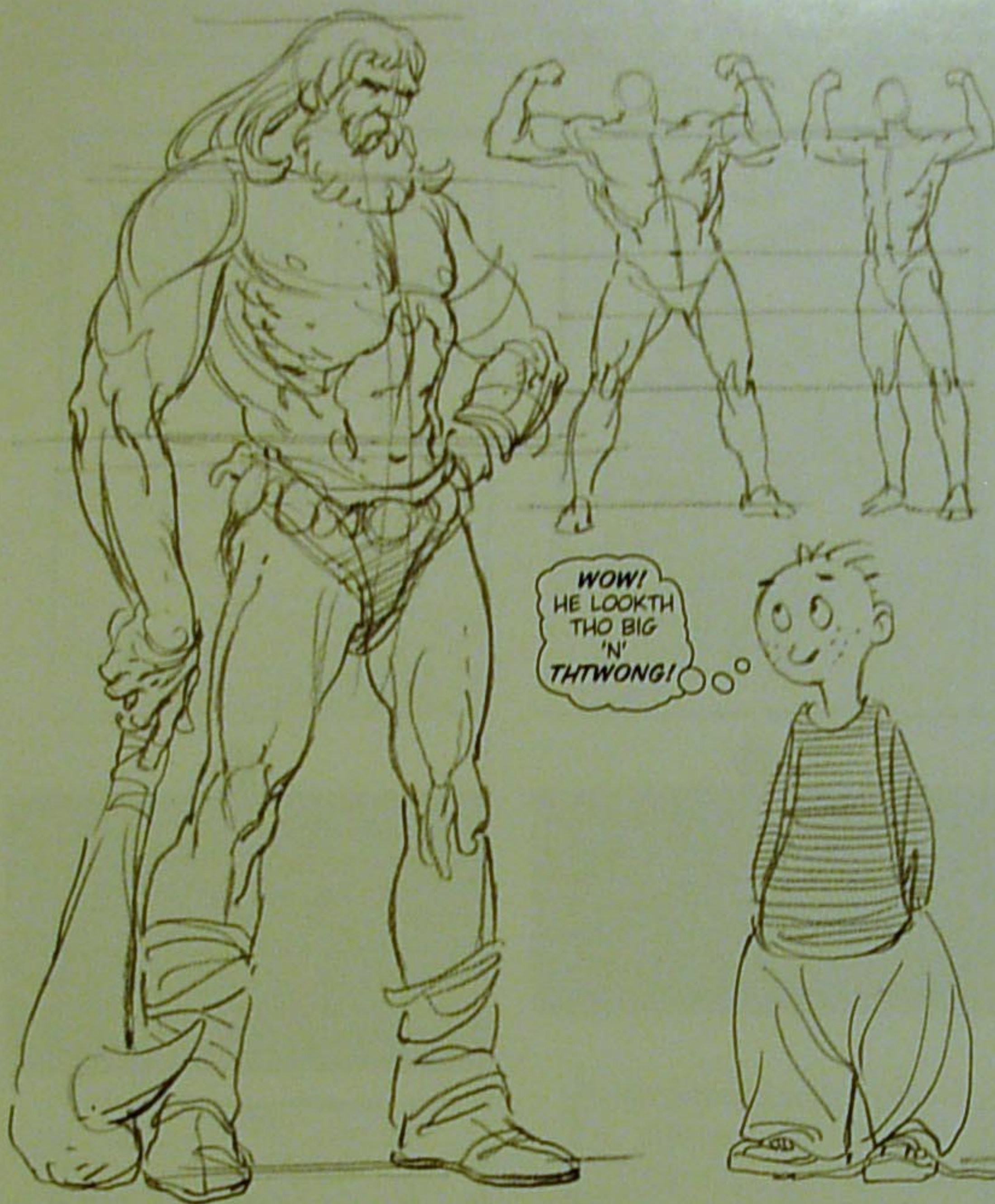


Keep in mind that text, dialogue, and captions, must be planned for and included in your initial layouts. If not, your panels will seem crowded or text will tend to cover an important part of your panel illustration.

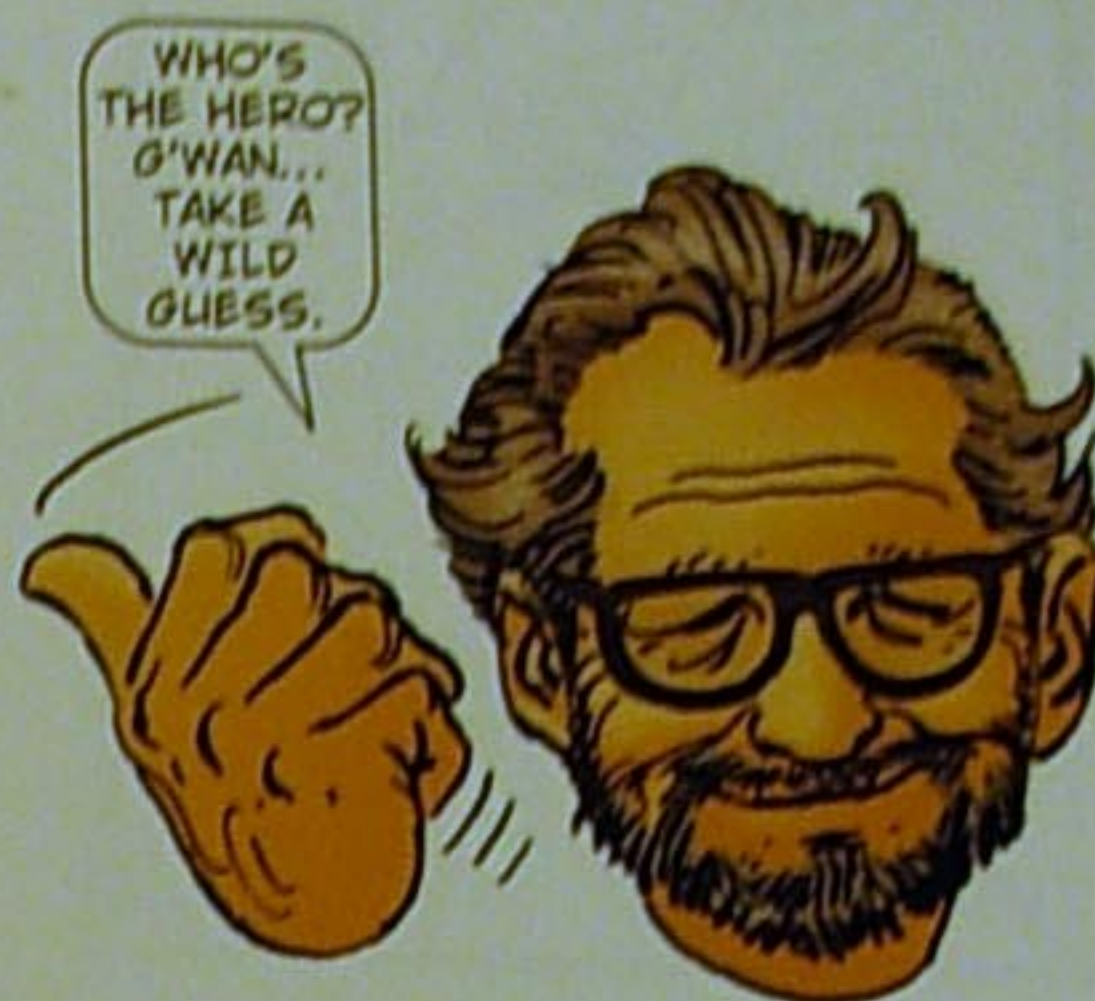
Most of my preliminary drawings are done smaller on plain paper stationery. Character sketches, figures in movement and ideas for backgrounds and lighting. When I'm satisfied with these first sketches, I then transfer them to the full size 11" x 17" two-ply homework board. Then, I start to build my illustrations by adding details; like textures, expressions, light sources and shadows, etc.

Note:
 The successful completion of a comic book page depends on a variety of factors. Subject matter and style will also affect the page's "look". Knowledge of basic anatomy, composition, story-telling, sequential art, emotional content, dramatics, penciling, inking, lettering, etc. are all necessary prerequisites for the comic book cartoonist. We offer additional courses with primary focus on all these essential areas. Requests for additional information will be answered promptly.
 I'd like to make an important point here. No amount of instruction or direction will, of itself, improve your work. These courses can tell you how, but, you can improve your ability to draw only by drawing. By making mistakes. By learning from those mistakes, and making the next drawing a little better. So, keep at it. We're with you... all the way!



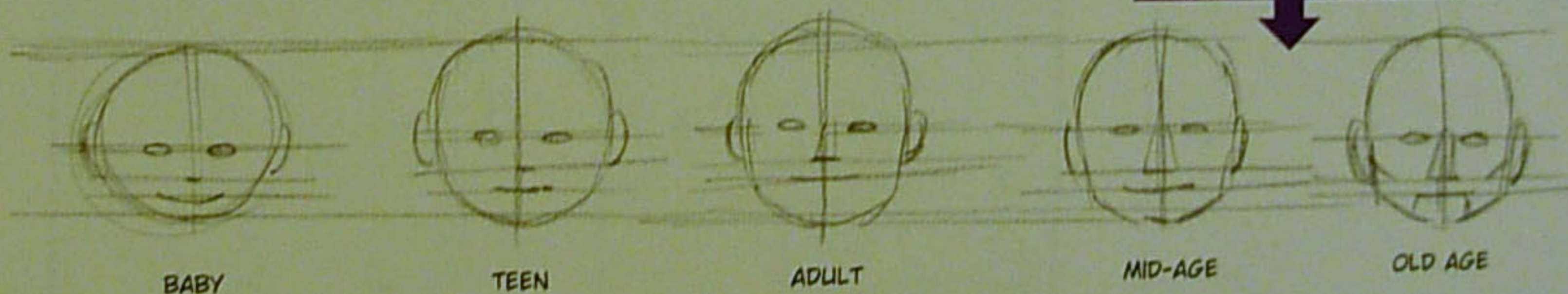


Drama in cartoon art can be achieved in many ways. Just as humor can be portrayed through varieties of illustrations. One way is by *comparison and contrast*. If everyone you draw looks alike, it is difficult to distinguish Superhero from "normal person." In order to make character distinction, we cartoonists must be sensitive to life around us. *Look at people*. What makes people look different, one from another?

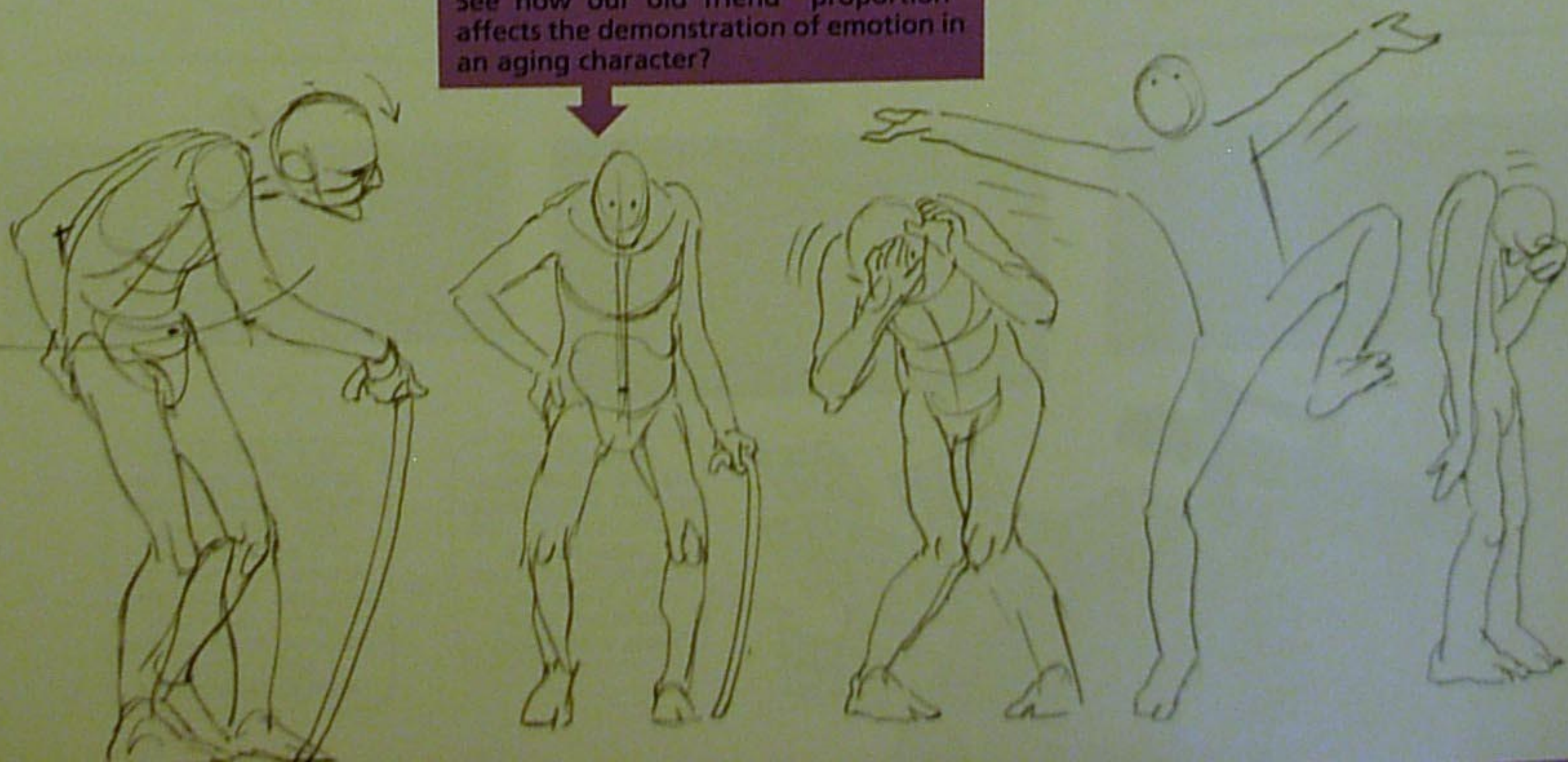


We must take note of people. See them, not just look at them. What are their distinguishing characteristics? How does body language and facial expressions reflect a person's *emotions*? Make sketches from *life*. Keep a notebook or sketchpad with you. Pick an unobtrusive spot and draw what you see. It will be of inestimable value when you draw your story.

Proportion becomes an important factor in distinguishing age in the character you're attempting to illustrate. This series of heads demonstrates how features change in the aging process.



See how our old friend "proportion" affects the demonstration of emotion in an aging character?



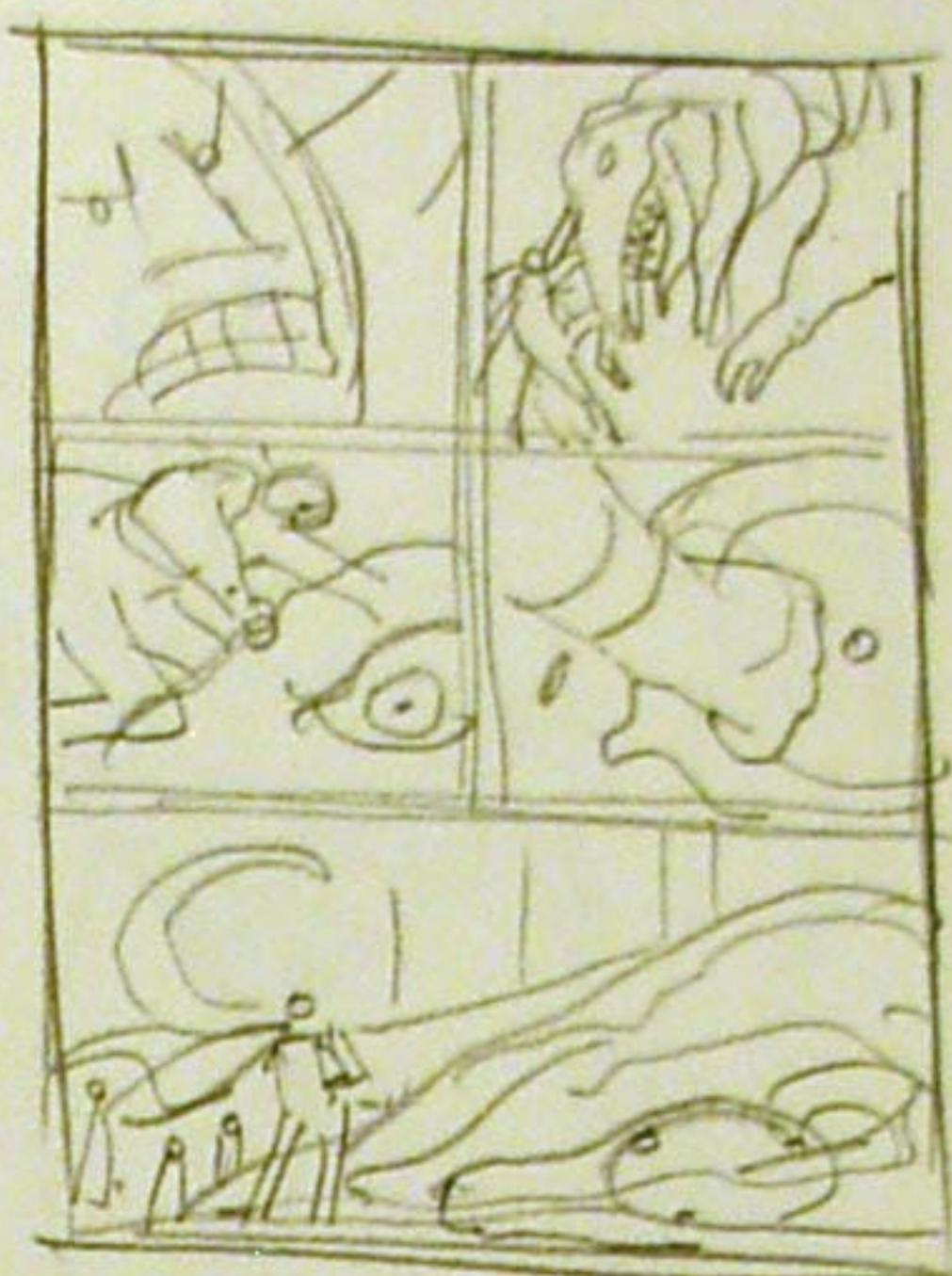
Preliminary sketches and "thumbnails" (small drawings) enable us to catch and correct mistakes *before* we commit ourselves to full size drawings. By doing a number of these, we can then select the best one to use. We are less fearful of making mistakes in preliminary sketches, since they can be corrected so easily at this stage. *Don't be afraid to make mistakes.* It's through our mistakes (and correcting those mistakes) that we learn.



Use the insert pages in your course book for your preliminary "thumbnails". Do small sketches. You can get a better over-view of your page layout from a small sketch and it's easier to analyze.



Don't put a lot of details into your drawings at this planning stage. Rough out your compositions with simple forms. Design your panel-to-panel sequences to flow smoothly. Remember: *communication* is what we cartoonists are all about.



Try *different* page layouts and compositions at this planning stage. You want your page to look interesting. To catch the eye of the reader. To make the reader *want* to read the story. We cartoonists are the Shamans of the Stone Age who drew on cave walls, graphically describing the hunt and tribal rituals.



As cartoonists, our art must be clear and legible. At the same time, part of the art must be left "open" for audience interpretation (which may vary from person to person). But, the *first* person you must satisfy with the work you do, is *yourself*.



The more "thumbnails" you do, the more chances you have to create an interesting, exciting-looking, legible page layout. Take your *time* in these planning stages. Don't rush it. This stage of your work is its foundation. If the foundation is weak, then the finished work will be weak.



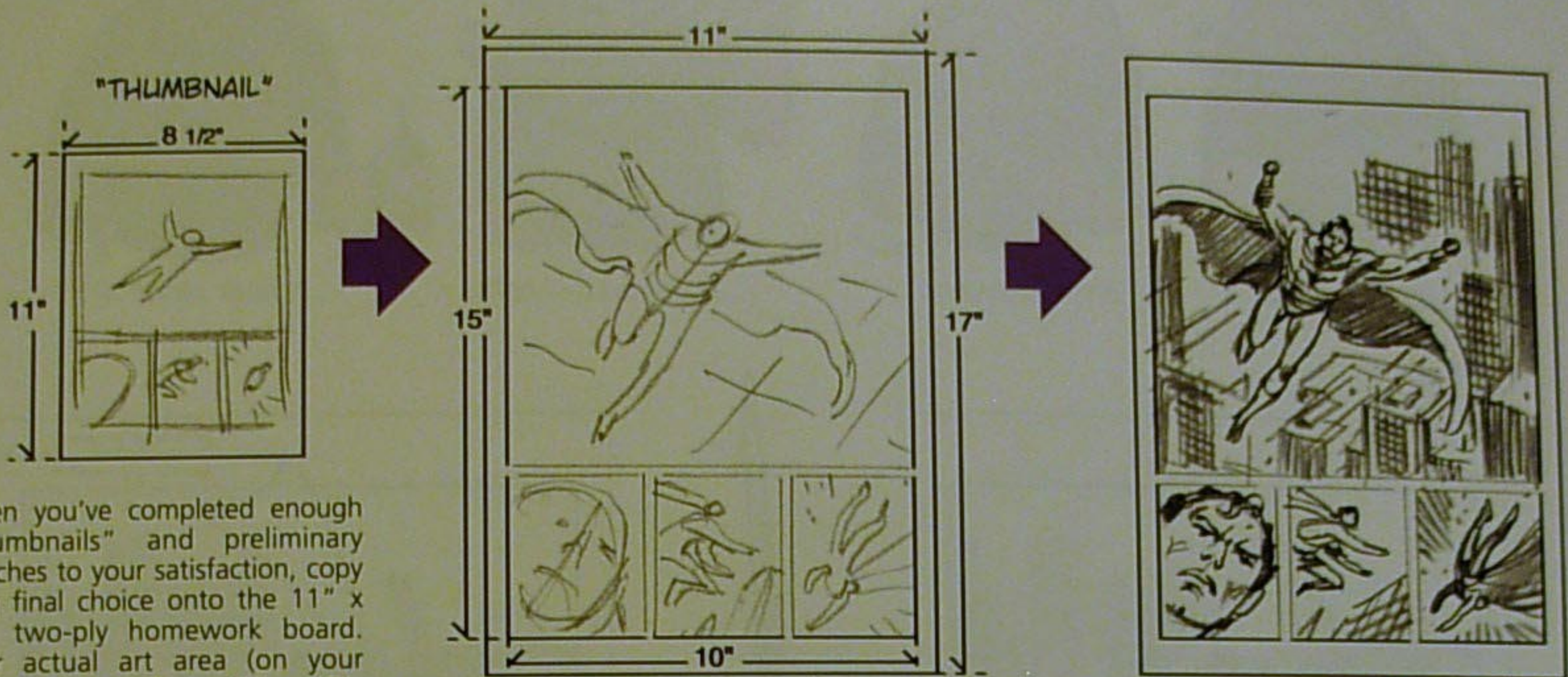
Pre-sketches and "thumbnails" are *throw-away* drawings. The purpose is to *plan* for your *finished* drawings. Pre-sketches should *not* be finished art. They are the basis for your final pieces.



DEVELOP AND REFINED YOUR IDEAS IN YOUR PRELIMINARY SKETCHES. TRY FOR CHANGES AND CORRECTIONS THAT YOU THINK WILL IMPROVE YOUR FINAL DRAWINGS.

IF I SEEM TO BE REPEATING SOME OF THESE SUGGESTIONS AND DIRECTIONS, IT'S BECAUSE THE POINTS I'M TRYING TO MAKE ARE IMPORTANT. THEY'LL HELP YOU IMPROVE YOUR WORK. I WANT YOU TO REMEMBER THEM.

The following information is a simple step-by-step description of the process for the completion of comic book artwork and proper preparation for publication. All the tools you need are in the art supply kit, which is included with this course. Be sure to review the video, which is also included with this course. The video gives supplemental information by means of live demonstrations. You will gain the greatest benefit by following your course book instructions and, at the same time, referring to your video.



When you've completed enough "thumbnails" and preliminary sketches to your satisfaction, copy your final choice onto the 11" x 17" two-ply homework board. Your actual art area (on your homework board) is 10" x 15". This is the standard size for most comic book publications.

ROUGH PENCILS

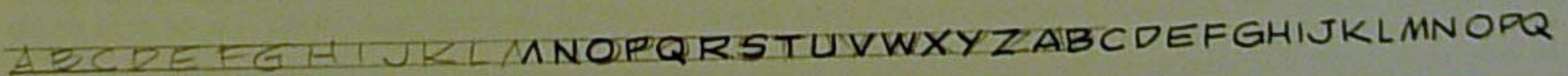
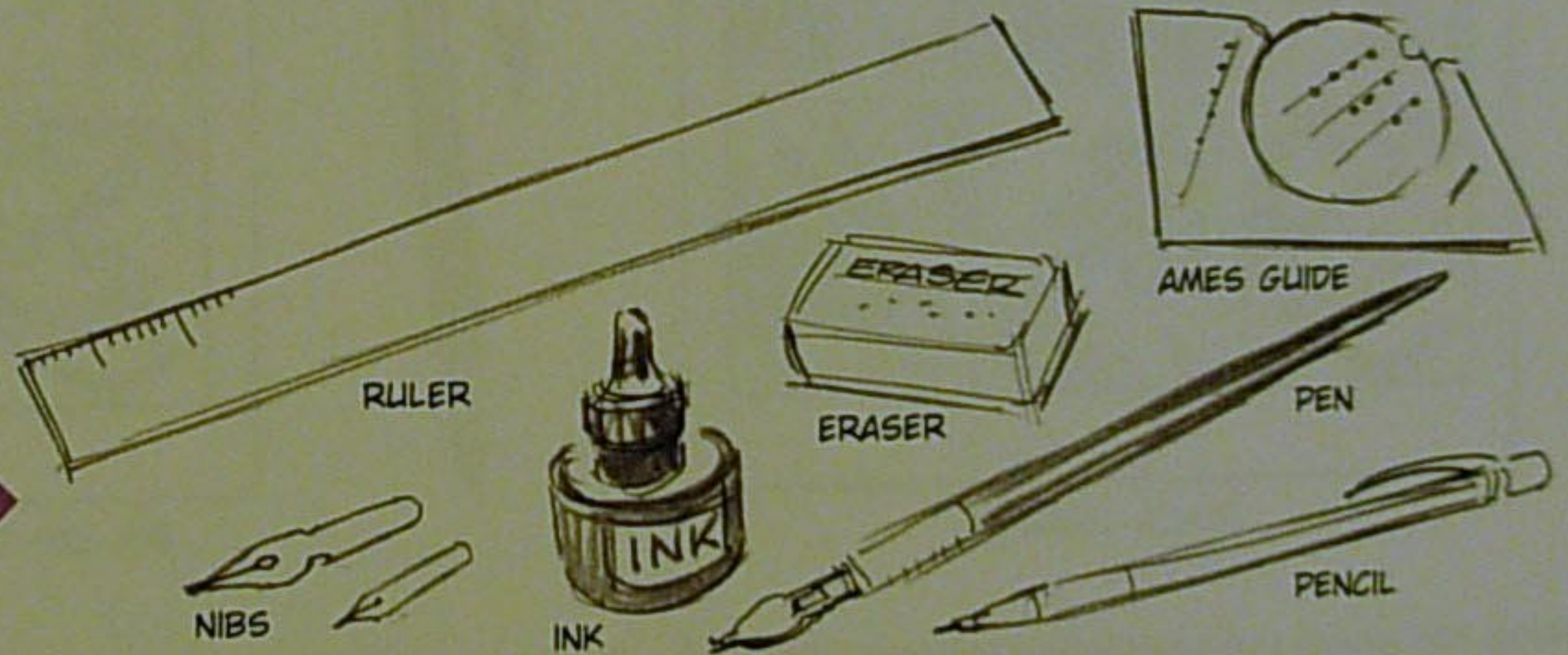
FINISHED PENCIL

Begin your drawing by "roughing" out your page with your pencil. Use your pencil *softly*. Don't gouge or press into the board. Don't start your drawings with details. I block out and then I "build" my cartoon illustrations.

I add details as my drawing develops, and I use my eraser whenever necessary. Finished pencil renderings must include space allocated for balloons and captions.

LETTERING

The following is a simple approach to comic book lettering, utilizing your Ames Guide, T-square, and lettering pen. Comic book lettering is a highly specialized profession. A fully detailed course on **Comic Book Lettering** is available from the Joe Kubert's World of Cartooning.



PENCIL TITLE AND TEXT

Lettering and sound effects are indicated in the penciling of the page. Guidelines (using your Ames Guide) for balloons, captions and title are first done in pencil.



INK LETTERING

Use the lettering pen with ink, and do your title, balloons and captions. Finish the balloon outlines, and use your ruler to do all the panel borders. Be careful not to smudge or smear the ink when ruling lines.



ERASE PENCIL GUIDELINES

After the ink dries, gently erase all pencil lines from lettered and bordered areas.

OPENING A BOTTLE OF INK...



GENTLY SHAKE

OPEN CAREFULLY...

...CAREFULLY- - OOPS!

FORGET ABOUT IT!



PENCIL DRAWING



INK ON TRACING PAPER (PRACTICE)

Inking, the process of completing cartoon artwork for animation, syndication and comic books is done in this manner. Black line art has become the most recognizable identifying technique for cartooning. Rendering with ink, pen and brush (inking) can be done simply or in detail, depending on the artist's style.

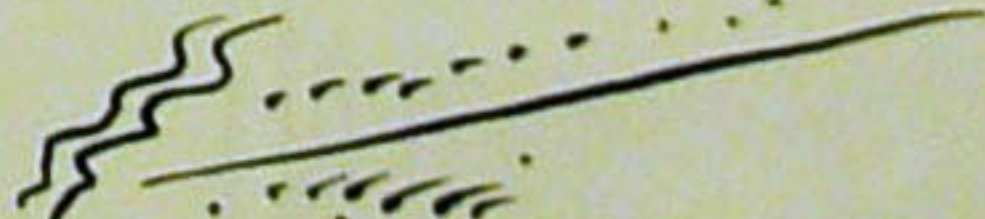
Over the years, comic books have adapted to many varieties and methods of printing processes. Today, comic books display full painted illustrations, black line with full tinted color, half tone, wash, pencil art, and combinations of these techniques. Nevertheless, black line art done with pen and brush remains the *most popular cartoon art technique*.



PENCIL LINES



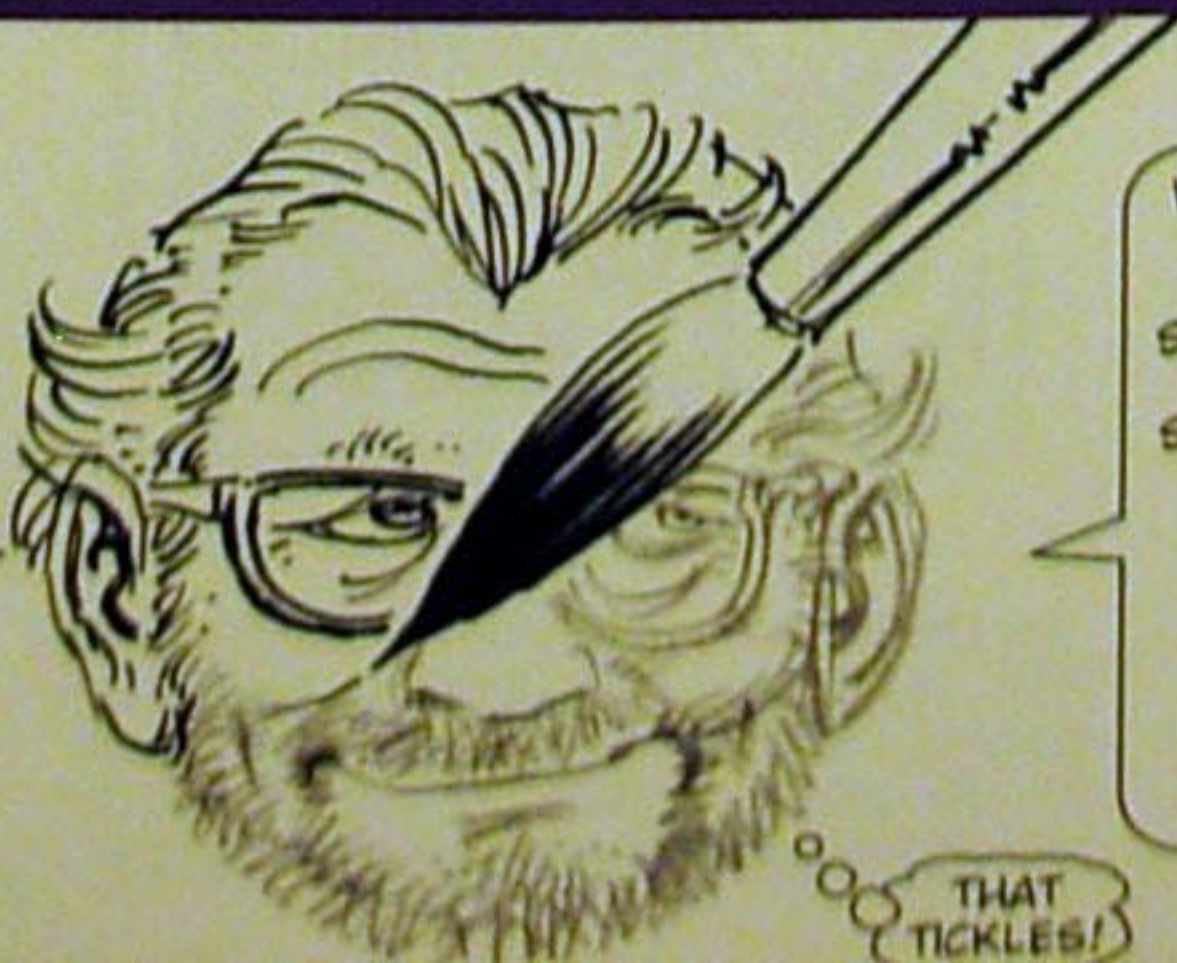
GREY AREAS



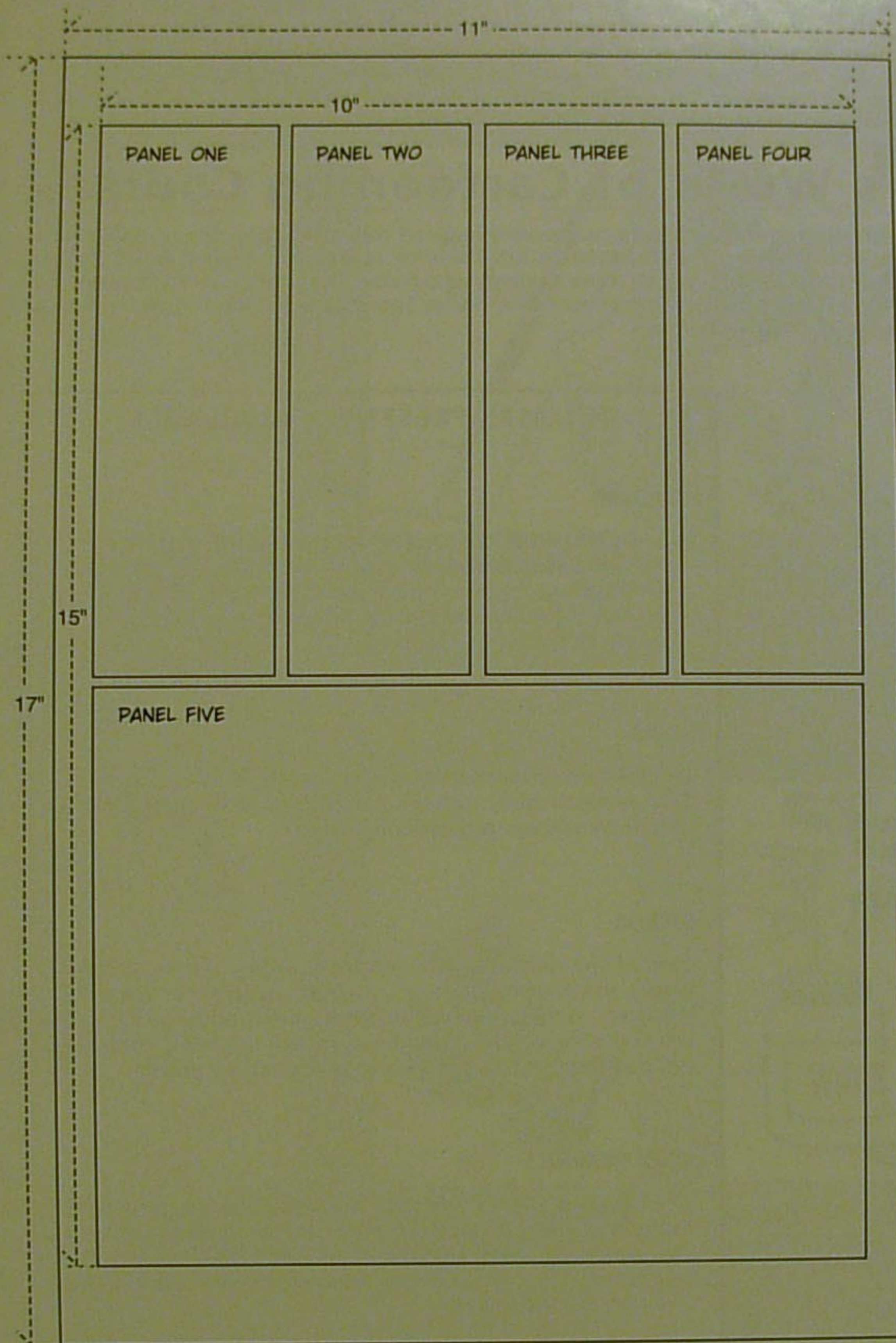
BLACK LINES, BRUSH OR PEN

After I complete my pencil drawing for my comic book page, my next step towards completion is inking. The tools I use are the same as those in your art kit. India ink (permanent), brush and pen. If you've never used these tools before, it does take some practice. *Don't start to ink over your pencils right away. Try these tools out on scrap paper, first. And check your video for my inking demonstration.*

A GOOD WAY TO PRACTICE INKING IS TO TAPE A SHEET OF TRACING PAPER OVER YOUR PENCIL DRAWING. USE YOUR PEN AND BRUSH ON THE TRACING PAPER AS IF YOU WERE INKING DIRECTLY ON THE PENCILS. THAT WAY, IF YOU MAKE ANY MISTAKES, YOU CAN MERELY GET RID OF THE TRACING PAPER AND PUT A CLEAN PIECE ON TOP OF YOUR PENCILS. NO NEED TO RE-PENCIL YOUR DRAWING OVER AND OVER AGAIN. AFTER YOU'VE HAD ENOUGH PRACTICE, YOU CAN INK RIGHT OVER YOUR ACTUAL PENCILS.



WHEN YOU'VE FINISHED INKING THE ENTIRE PAGE, AND THE INK IS ABSOLUTELY DRY, ERASE ALL THE PENCIL MARKS. DON'T SCRUB TOO HARD WITH YOUR ERASER. YOU DON'T WANT TO DAMAGE THE PAPER'S SURFACE. IF YOU HAVE ANY CORRECTIONS, USE YOUR WHITE PAINT TO ELIMINATE THEM. NOW, YOUR ARTWORK IS READY FOR PUBLICATION. KEEP YOUR VIDEO AT HAND AND FOLLOW MY SUGGESTIONS THROUGHOUT THIS COURSE. IF YOU'D LIKE TO GET MY FULLY DETAILED COURSE ON INKING FOR COMIC BOOKS, WRITE ME FOR INFORMATION.



Here's your chance to incorporate all the things you've learned in the previous four homework assignments. This script consists of five panels, including a splash (large panel). Take your time. Don't rush it. And, remember:

1. Get your reference material.
2. Do *many* preliminary "thumbnail" sketches.
3. Pencil your best results onto the 11" x 17" homework board.
4. Letter and ink borders.
5. Try inking on tracing paper and ink your page.

Here's my suggestion for a page layout based on my script. If you'd like to try your hand at writing your own page, do so. Your work will be critiqued on its artistic results. If you prefer to illustrate someone else's story, a script is supplied.

Script

Panel One:
 scene/your Superhero is flying over a *city*, or *jungle*, or *mountain*, or *ocean*. Take your choice.

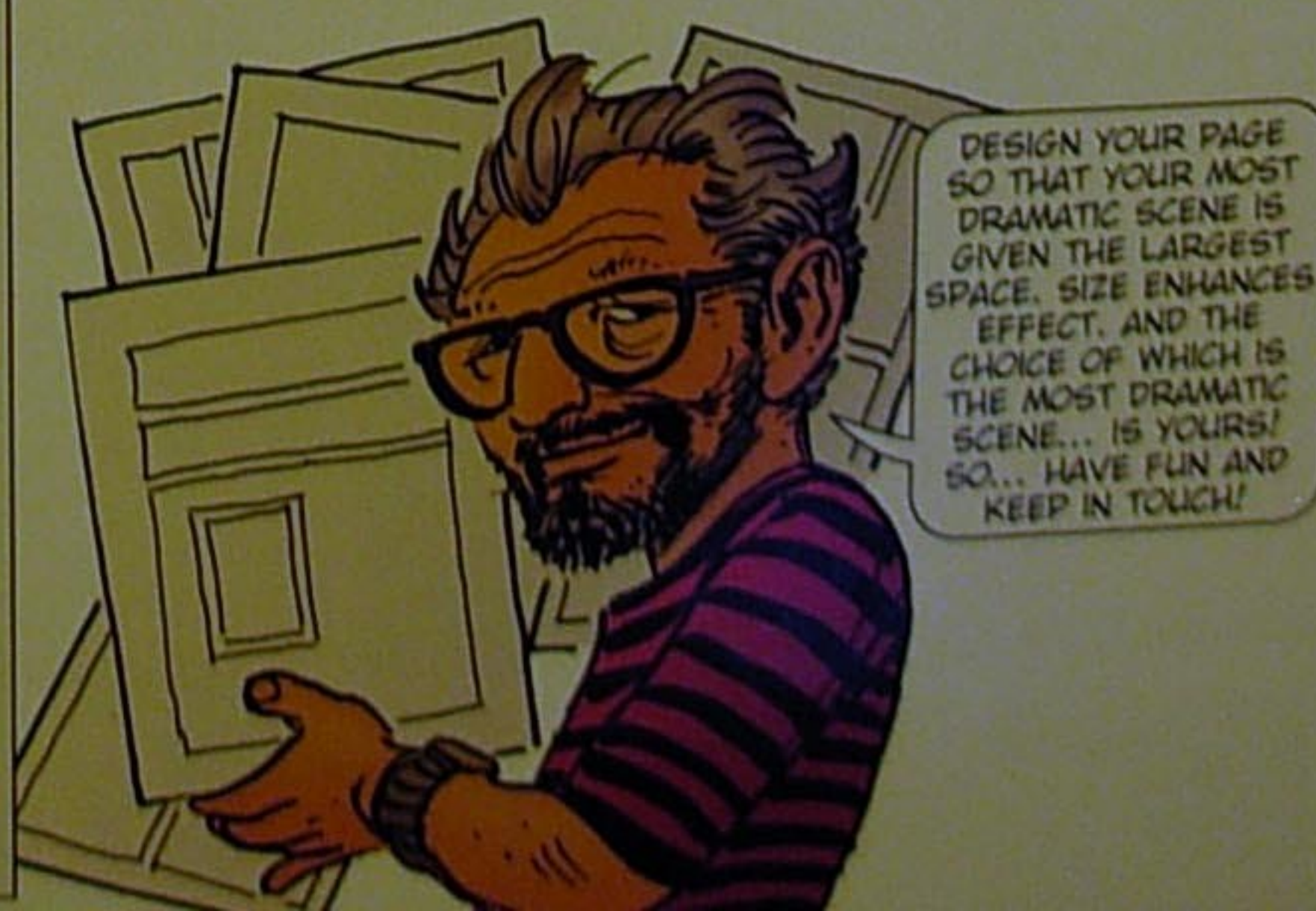
Panel Two:
 scene/the Superhero sees a great explosion in the distance.

Panel Three:
 scene/the Superhero flies closer to investigate the smoking ruins. There is much devastation.

Panel Four:
 scene/A huge devil-like villain rises from the ruins

Panel Five: (splash)
 scene/A huge battle takes place between Superhero and villain.

•add your own dialogue, if desired.



I hope that the course you've just completed has been of benefit to you. If you're uncertain, take another look at your drawings from your *first* lesson and those of your *last* lesson. Compare them. You should see a distinct improvement between the two. And that improvement will continue as long as you continue to practice and draw. Indeed, your gratification and enjoyment will increase as your drawings more closely resemble the graphic images in your mind's eye. This becomes a never-ending circle. The more you practice the more you will improve. The more you improve, the greater the satisfaction, and the more you want to draw. The more you draw, the more you improve, and so on. It's a wonderful whirlpool in which to be caught.



Joe Kubert's World of Cartooning Courses

Just a reminder that we have a number of other courses available to you at a *reduced cost*. Only your *first* course, which you've just completed, includes the World of Cartooning™ Basic Materials Kit. Therefore, subsequent courses which do *not* include the kit are reduced by \$50.00. This discount applies *only* to those students who have completed their first course and are requesting *additional* courses. The five 11"x 17" two-ply homework illustration boards are included in every course package, with the appropriate course book and video instructions.

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COURSES PRESENTLY AVAILABLE

PENCILING

A complete study and explanation of pencil art for comic books and cartooning in general. The final preparations before inking. Focus is on use of tools, panel composition, page layout and all elements of finished pencil illustration in multiple styles.

INKING

Detailed instruction on usages of pen(s), brush(es) and ink. This in-depth study includes varieties of techniques and ink effects by veteran professional inkers.

HORROR

One of the most popular and long-lasting genres in comic books, this course of instruction delves deeply into vampires, monsters, ogres, mutants, witches, aliens and much more. Learn the importance of light and shadow, mood, character development in terms of humor and dramatic impact.

STORY GRAPHICS

This course is a "must" for the would-be aspiring cartoonist. Essentially, the cartoonist is a *story-teller*. A *communicator*. The cartoonist uses pictures as a writer uses words. This course will teach you *how* to tell a story— *any* story in *any* style— in a graphic form.

HEROES AND SUPERHEROES

Comic books and Superheroes are synonymous. But, Superheroes have existed long before the advent of comic books. This course contains information and instruction on the creating of Superheroes that will enrich your interest and improve your abilities to portray this particular subject graphically.

COURSES AVAILABLE SOON

HEADS 'N' HANDS
HUMOR, LETTERING, 'N' SOUND EFFECTS
COVERS 'N' SPLASHES
BLOOD 'N' GUTS (War and Battle)
ANIMALS- DEAD or ALIVE
(Dinosaurs, Horse, Dogs, Apes, Dragons, etc.)

FUTURE COURSES WITH A FOCUS ON COMIC BOOKS AND CARTOONING

CARICATURES
SEMI-ANIMATED
PAINTING
VILLAINS
WRITE 'N' DRAW

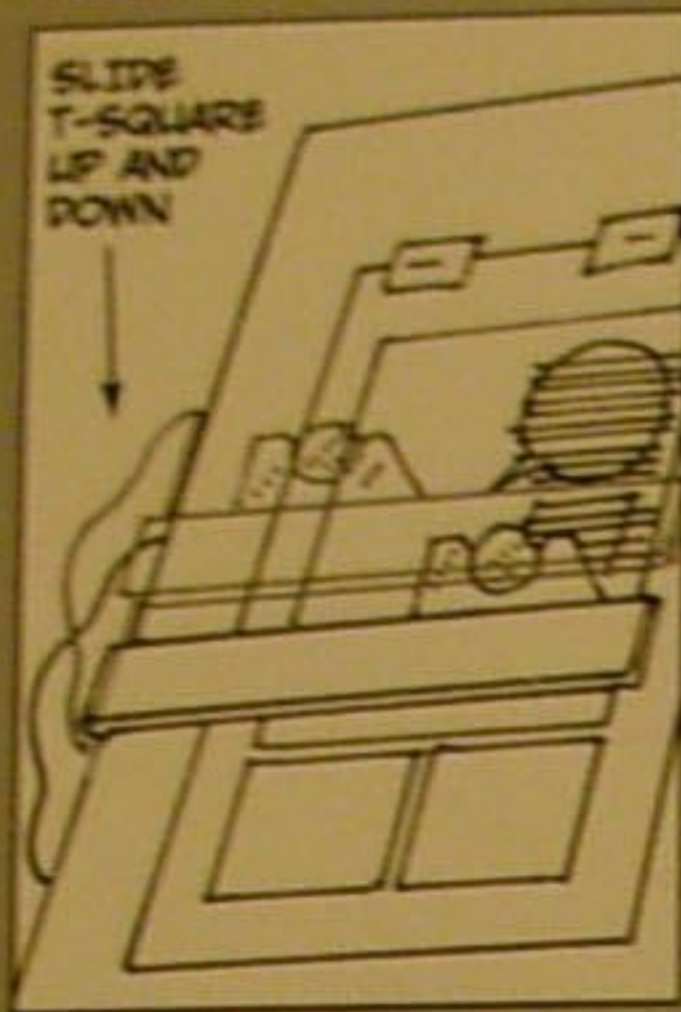
SCIENCE FICTION
WESTERNS
GUYS AND GIRLS
CLOTHING, DRAPERY, AND WRINKLES
HISTORICAL SUBJECTS

GENRES (Western, Crime, Sci-Fi, Dinosaurs, etc.)
ILLUSTRATE AN 8-PAGE STORY
MODEL AND ACTION FIGURE DESIGN
CAVEMEN 'N' DINOSAURS
CARS 'N' GADGETS 'N' THINGS

TOOLS CARE AND MAINTENANCE OF EQUIPMENT

The tools and materials which you have received in your initial course kit are of superior professional quality. They can, however, be damaged if not cared for properly. Follow these tips, and they will last and serve you well.

T-SQUARE



Your table or lap board acts as a straight edge for your T-square and Ames lettering guide.

BRUSH



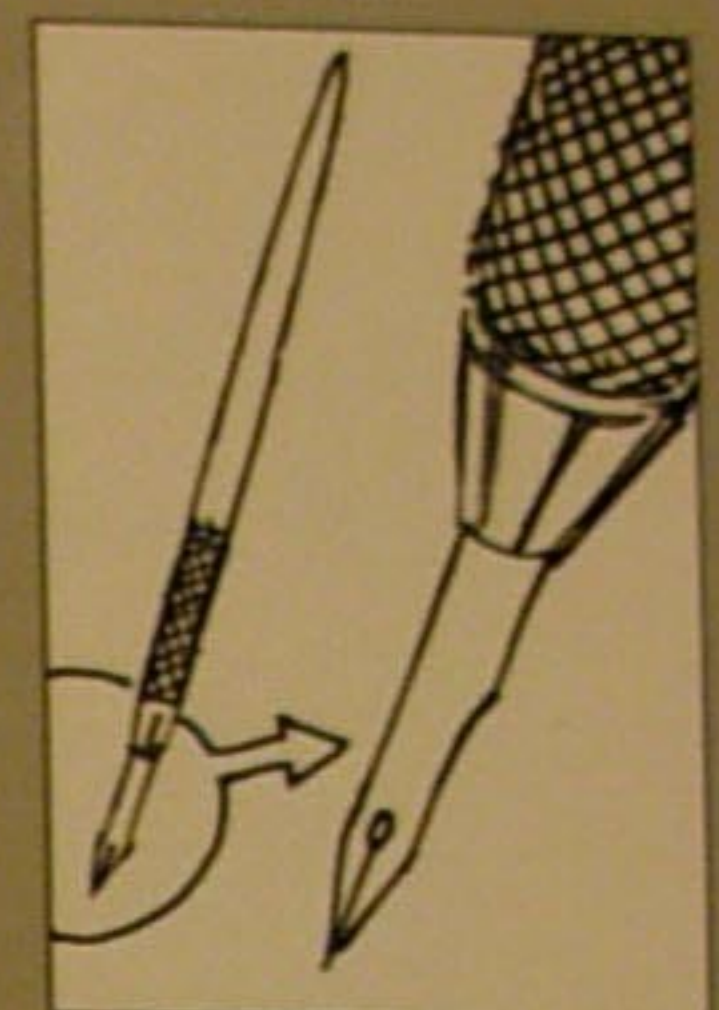
Clean brush in water after use. Do not leave brush in water. After cleaning, dry brush to a point using a soft, clean cloth.

LETTERING PEN



Dip pen nib in water and clean by wiping with cloth to dry.

DRAWING PEN



Same as with lettering pen.

ERASER



Use after ink is dry to erase pencil drawings. Also, for pencil errors, of course.

INK



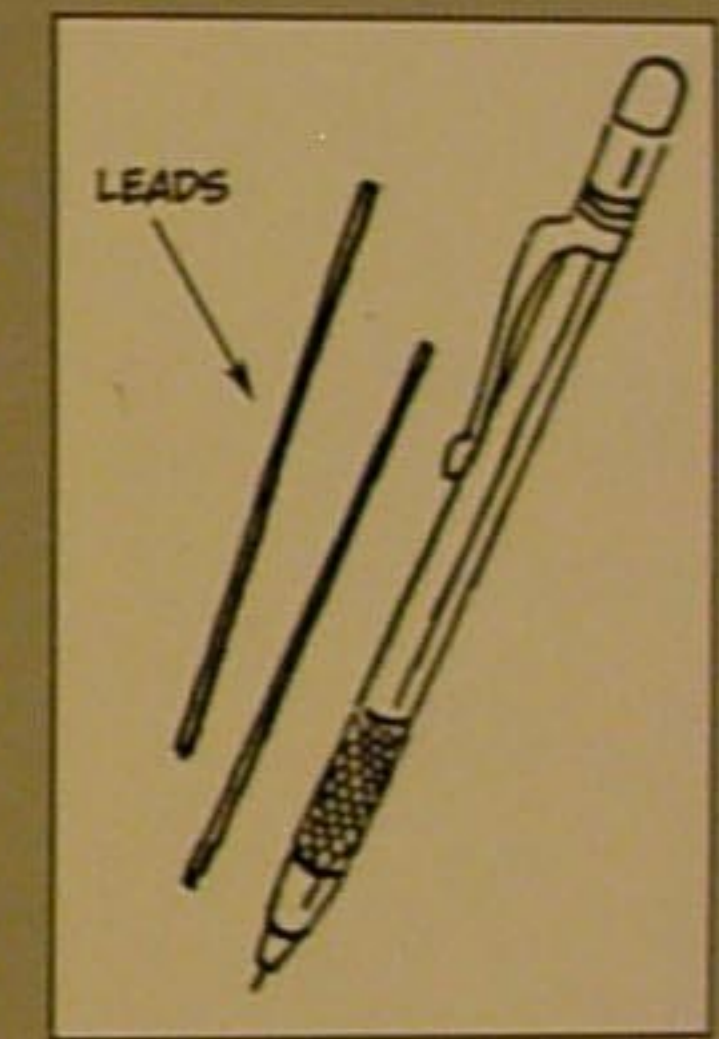
All inks have a tendency to separate liquid from pigment when left standing. Shake bottle gently before use and stir upon opening.

WHITE PAINT



Use at sour cream consistency to correct inking errors. Thin with a few drops of water. Use only the brush with white hair for white paint.

PENCIL



Use 3H lead for preliminary sketches and 2H lead for finish. Don't apply heavy pressure when drawing.



The Joe Kubert Art Store Catalog

A problem which faces most aspiring cartoonists is obtaining the proper tools used for the art of cartooning. Professional cartoonists have recommended materials they have acquired and use to other professionals. Particular brushes, pens, inks, colors, paper, erasers, pencils and a vast array of stuff too numerous to mention.

Included with your Course Lesson Book, the video, basic equipment and homework paper is a special *Cartoonists' Art Materials Catalog*. This catalog has been assembled specifically for those whose central interest is in the area of cartoon art. Within its pages are all the materials needed to successfully accomplish your artistic endeavors.

The catalog is a compilation of a wide variety of these materials. Purchases are available to students of these Correspondence Courses at a reduced discount price by mail. Additional information on placing orders and merchandise deliveries may be obtained by calling this toll free number: 1-800-343-4792.