

HOW *to* DRAW *the* **NEWSPAPER** **ADVENTURE STRIP**



**FACTS CONCERNING ALL
PHASES OF DRAWING FOR
NEWSPAPER SYNDICATION**

BY **CHARLES
FLANDERS**
II

Hi Ho Palm Beach, Away!



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To the avid enthusiast,

This is a booklet crafted in the 1960's primarily to interest the young person who was contemplating a career as a comic strip artist.

It is a guide to all especial and essential phases in the field of the pure comic strip, or illustrated adventure strip which includes the westerns, soap operas, detective stories, and all general adventure forms.....

It includes instruction in drawing styles, techniques used, materials, action, and the importance of good characterization.....

The author, *Charles Flanders*, my father, was a professional comic strip artist for over 40 years. He worked on such well-known strips as, *Robin Hood* in 1935, *Secret Agent X-9* from 1935 to 1938, and *The Lone Ranger* from 1938 until his retirement in 1969. He also worked on *Tim Tyler's Luck*, *Bringing Up Father*, and *King of the Mounties*. My father often received fan mail from young aspiring comic strip artists, and thus he created this booklet with the idea of helping those youth with a fascination for comics. Unfortunately, my father died in 1973 and after over 30 years, this booklet has only recently been discovered.

On page 9, I have added an original example of written daily, well worn from age, which is all that might be supplied to the artist by the strip writer. It describes in words what an artist might need to illustrate into action.

I hope that you enjoy this booklet as my father had intended.

All the best of luck,

Shelley Flanders

ACTION IS IMPORTANT

IN BOTH COMIC AND ADVENTURE STRIPS.
PICTURES WHICH ARE TOO PROGRESSIVELY
STATIC CAN REDUCE READER INTEREST-

NOT THIS



THIS



REMEMBER TO KEEP ACTION FACING INWARD
TOWARD THE CENTER.

• • •

ACTION SHOULD TEND INWARD-FROM THE ENDS.

TO HOLD THE READER'S EYE ON THE STRIP IT IS BEST TO HAVE THE ACTION FACE OR TURN INWARD TOWARD THE CENTER OF THE STRIP. THIS TENDS TO HOLD THE READER'S INTEREST WITHIN THE BOUNDARIES OF THE STRIP - RATHER THAN TRAILING OFF AND AWAY.

THIS



NOT THIS



THIS CAN NOT BE DONE IN ALL CASES
YET IT IS GOOD AS A GENERAL RULE..

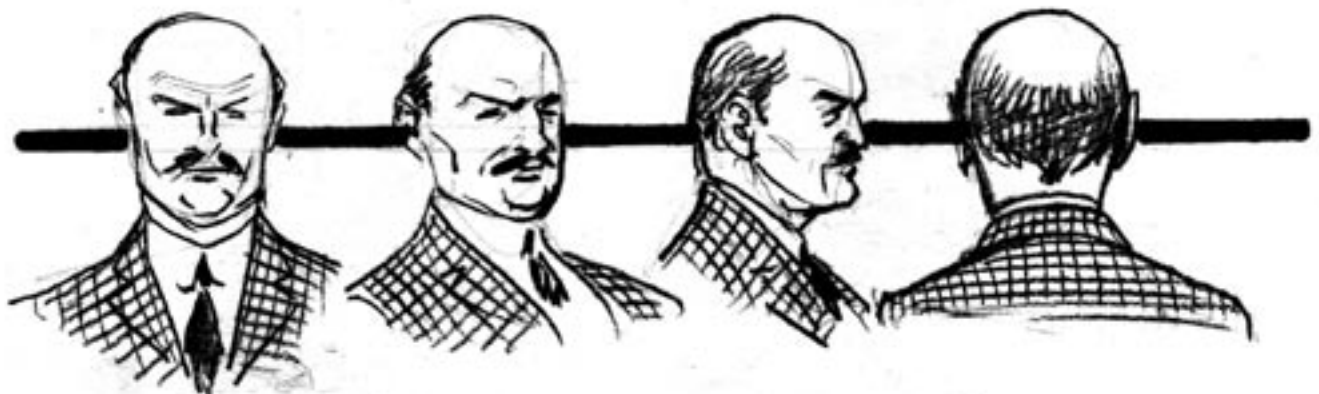
CHARACTERIZATION *IS OF* MAJOR IMPORTANCE!

THE ARTIST IS ALSO A CASTING DIRECTOR WHERE TYPES OF PEOPLE ARE USED IN A GIVEN STORY. THE IMPORTANCE OF DRAWING A GOOD VARIETY^{OF} CHARACTERS IS ONE OF THE MOST ESSENTIAL FACTORS IN ILLUSTRATION



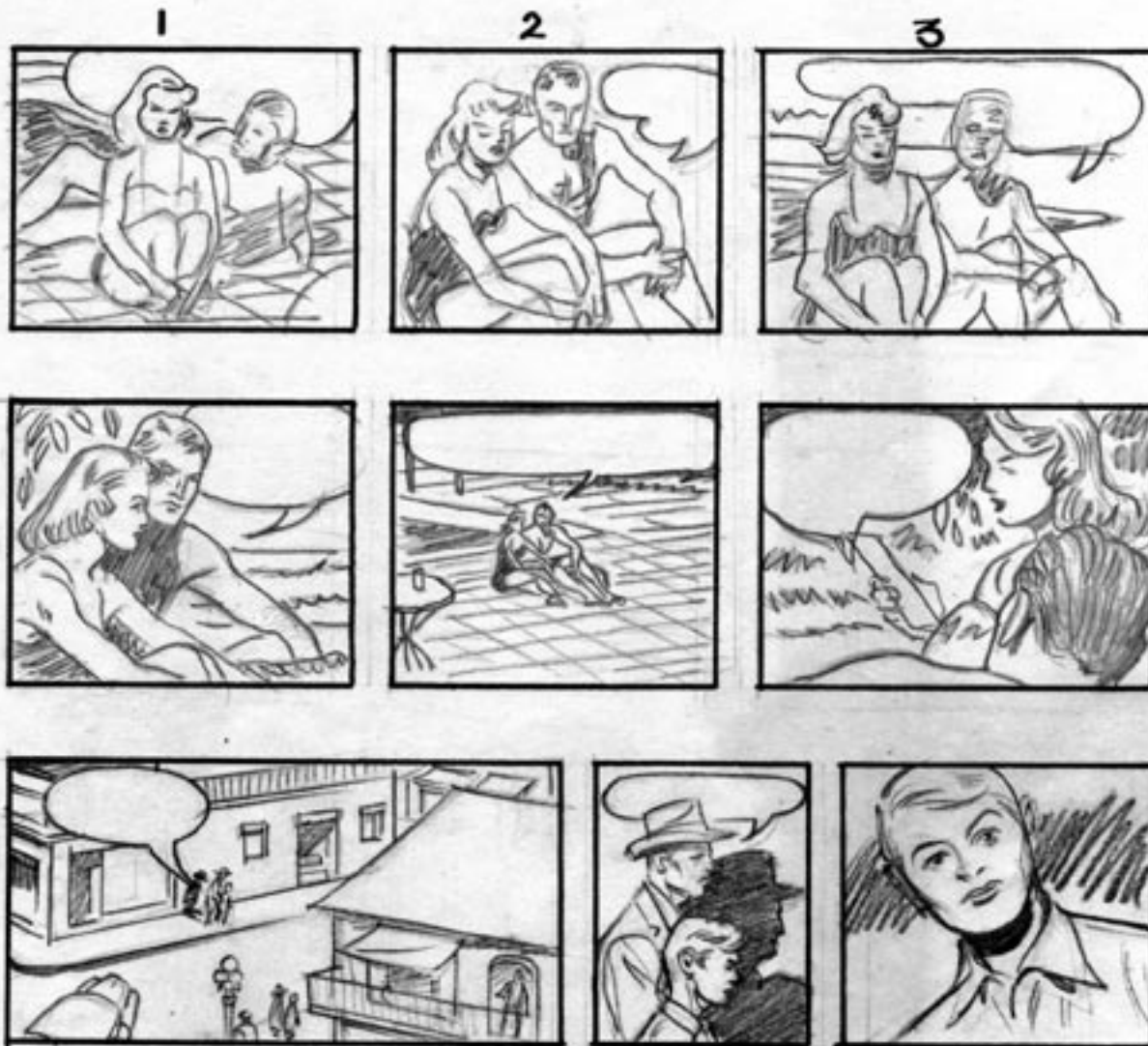
CHARACTERS MUST BE MAINTAINED THROUGH LENGTH OF A STORY.

PROBABLY THE MOST UNIQUELY DIFFICULT PROBLEM OF THE ADVENTURE-STRIP ARTIST LIES IN HIS NECESSITY TO MAKE HIS CHARACTERS LOOK ALIKE IN ALL ANGLES[™] WHICH THEY MUST BE PORTRAYED. FRONT-BACK-QUARTER-VIEW MUST RESEMBLE THE SAME GIVEN PERSON. ALSO, HE MUST BE SURE TO WEAR THE **SAME** CLOTHES ON MONDAY THAT HE WAS LEFT WEARING ON FRIDAY, OR AS HE DID ON ALL DAYS PREVIOUS TO THAT, UNLESS THERE WAS A STORY CHANGE... CHARACTER IDENTIFICATION IS **MOST** IMPORTANT TO THE READER IN FOLLOWING THE STORY. IF THE CHARACTERS BECOME CONFUSED AS TO READER IDENTIFICATION, THEN THE STORY ITSELF CAN BE SO CONFUSING THAT READERS WILL AVOID IT!



VARIETY OF COMPOSITION

WORK FOR DIFFERENT ANGLES
AND PERSPECTIVE FOR
INTEREST THROUGH VARIETY.



1-2-3 ARE TOO SIMILAR IN COMPOSITION . .

VARIETY FROM BIRD'S EYE VIEW TO INTIMATE
CLOSEUPS-FROM ALL ANGLES THAT MAKE FOR A
MORE INTERESTING AND CHANGING SET OF PICTURES . .

THE LONE RANGER - Daily

SILVER BULLETS

Week of Sept 6th.....FINAL week

MONDAY:

1. (Double. In camp, rain falling. Disguised Lone faces Gil, cup in Lone's left hand, as Gil comes to him with coffee pot. Jim sits in back and watches.)

Caption: After the disguised Lone Ranger enters the camp of Ranger Jim's captors...

Gil: While my pals ride after that masked man and Indian you spotted, let me refill your coffee cup!

2. (Lone draws on Gil, who does take.)

Lone: Thanks! But just raise your hands so I don't have to EMPTY this!

3. (Tonto, on foot, sees Scott and Tod ride thru rain, coming his way.)

Caption: Meanwhile...

Tonto(thot): Kemo Sabay fooled them into coming here! Now, it's up to Tonto to cover them before they see Tonto --

TUESDAY:

1. (Double. In camp. Jim watches. Lone, disguised, covers Gil who jerks coffee pot up so it will splash coffee in Lone's face either from open top or thru spout. RAIN FALLS.)

Caption: As the disguised Lone Ranger covers the remaining convict guarding Ranger Jim, suddenly...

Gil: Want it or not, here's more coffee!

2. (Close, by disguised face of Lone, as coffee hits it) ~~and~~

Voice off: Watch out! He's DRAWING --

3. (Lone fires, hitting Gil's gun.)

Sound: BANG!

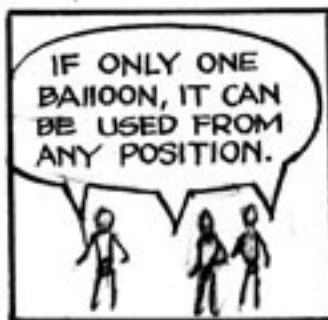
Gil: M-My gun!

Lone: I just hope his pals ~~didn't~~ ^{DIDN'T} HEAR that shot or Tonto could be in TROUBLE --

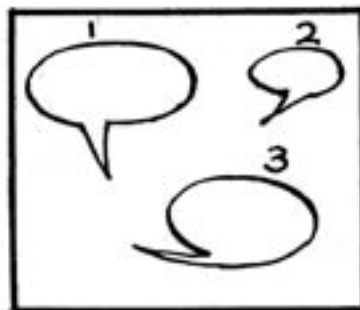
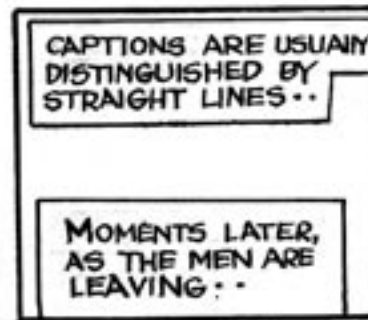
HOW TO USE BALLOONS

BALLOONS - OR THE SPACE WHICH IS USED FOR THE DIALOGUE OF THE STORY- HAVE IMPORTANCE AND MEANING IN SEVERAL WAYS TO THE INTERPETATION OF THE STRIP . .

DIALOGUE



CAPTIONS



BALLOONS SHOULD READ FROM LEFT TO RIGHT- TOP TO BOTTOM



KEEP BALLOONS AS SIMPLE AND FLOWING AS POSSIBLE.



LEAVE PROPER WHITE SPACE AROUND LETTERING.

Balloons, CONTINUED..



VARIOUS LAYOUTS AND USES OF THE BALLOON AND CAPTION TO GIVE VARIETY TO THE PAGE..



TO SHOW A PERSON THINKING, THE BALLOON SHOULD BE SCALLOPED- AS ABOVE..

WHISPERING CAN BE INDICATED BY A JAGGED, BROKEN-GLASS BALLOON..



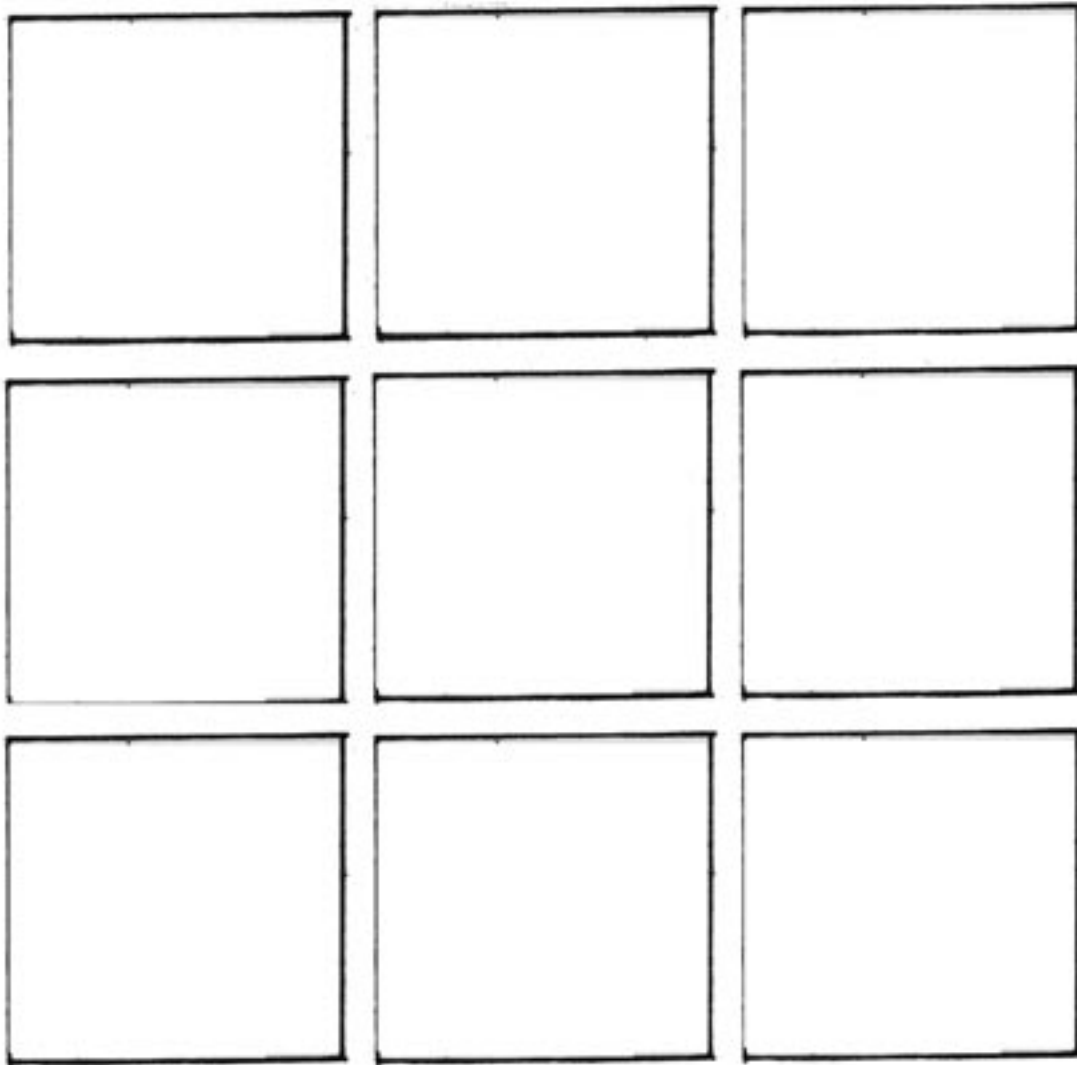
TO EMPHASIS A WORD USE HEAVIER LETTERING..





LOOK AHEAD.

ACTION IS IMPORTANT



REMEMBER TO KEEP ACTION FACING INWARD
TOWARD THE CENTER.





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