[The Washington Post]

INSIDE JOURNALISM

Volume 1, Issue 6

Mightier than the Sword

The Editorial Cartoon Can Appear Humorous, But When It Comes to Social Commentary, Many Have a Sharp Point

Herblock's pen. Read about him on Page 8.

FILE PHOTO BY JULIA EWAN FOR THE WASHINGTON POST

An Integrated Curriculum For The Washington Post Newspaper In Education Program

INSIDE JOURNALISM: The Editorial Cartoon

KidsPost Article: "The Power of the Pencil"

The INSIDE Journalism curriculum guide provides information and resources that can be used on many grade levels and in many subject areas. Here are a few suggestions for using the material in this guide.

Read

They are called "editorial" cartoons because they express an opinion about people or events in the news. Give students the KidsPost article "The Power of the Pencil: Editorial Cartoons Often Make a Sharp Point."

While cartoons may have a humorous element, they are most often serious commentary in visual form. America has a tradition of independent-minded cartoonists. Benjamin Franklin in 1754 used a snake cartoon with the caption "Join or Die" to encourage colonial unity. In a 2001 washingtonpost.com online interview, editorial cartoonist Tony Auth shared a favorite story about the role of editorial cartoonists. "[V]ery early in the history of our country, when we were still colonies, the royal governor of Pennsylvania got very upset with a cartoonist and passed a law that you could no longer draw the governor or any other official as an animal. And so all the cartoonists immediately started drawing the governor as vegetables."

Think About Editorial Cartoons

Collect 15-20 editorial cartoons on different topics. (Some may be the same topic with different points of view.) This can be done in pairs or groups. Do students recognize the topic? Understand the point of view expressed? Ask students to write a one-sentence main idea for the cartoons. You may ask students to select one of the cartoons to write a letter to the cartoonist to tell why they agree or disagree with the point of view.

Collect editorial cartoons from around the world and make overhead transparencies of them with the captions. Next create student handouts or a second set of transparencies without captions. Have students write captions for the cartoons. As each cartoon is displayed overhead, ask students to share their captions. The final step would be to compare the students' ideas to the cartoonists' by showing the originals.

Make a list of concerns that students and teachers have about your school. Select three of the concerns to write topic sentences in which a point of view is expressed. Brainstorm ways to depict the concepts in the form of editorial cartoons. Homework: Draw an editorial cartoon that communicates your point of view about something happening or not happening at your school. Share cartoons with the rest of the class and try to figure out each other's issues and positions.

Learn About Editorial Cartoons in The Post

"Washington Post timeline, 1944-50" and "A Changing Community, A Changing Role" introduce students to a history of editorial cartooning in The Washington Post. Compare

Cartoon Collections

On the Web

➤ *http://www.washingtonpost.com/wp-dyn/style/comics/*
The Washington Post Comics
In addition to links to the comics found in The Post, links are provided to editorial cartoonists whose works appear in The Post.

➤ *http://www.boondocksnet.com/gallery/pc_intro.html*
Political Cartoons and Cartoonists
A history of political cartooning beginning in the 19th century. Click on "Cartoon" to access excellent examples.

➤ *http://www.nisk.k12.ny.us/fdr/*
FDR Cartoon Archive
Political cartoons from the presidency of Franklin D. Roosevelt

➤ *http://cagle.slate.msn.com/*
Daryl Cagle's Professional Cartoonists Index
Cagle gathers cartoons from today's best, many grouped by topic. Use them to stimulate discussion of today's issues and to study the artist's techniques and symbols.

➤ *http://cagle.slate.msn.com/politicalcartoons/*
Political Cartoons
Daily updates of top editorial cartoons.

➤ *http://www.wittyworld.com/editorialpolitical.html*
Witty World
International cartoons

➤ *http://www.reuben.org/*
National Cartoonists Society
The professional organization of cartoonists. Look for winners of the Reuben, its highest honor. Also a compilation of links to NCS members on the Web.

early Post editorial cartoons to those found in today's newspaper.

Meet the Editorial Cartoonist

Tom Toles, recipient of the 1990 Pulitzer Prize for Editorial Cartooning, became The Post's editorial cartoonist in 2002. Give students "Meet the Editorial Cartoonist."

Meet Herblock

Give students "Who Was Herblock?" for background on Herbert Block. The Post's ombudsman in "Drawing the Line," Feb. 2001, responded to readers' reactions to a recent Herblock cartoon. In his conclusion, he stated, "Five years ago, on the anniversary of Herblock's 50th year with The Post, the chairman of the paper's executive committee, Katharine Graham, wrote: 'Herb fought for and earned a unique position at the paper: one of complete independence of anybody and anything. Journalistic enterprises run best when writers and editors have a lot of autonomy. But Herb's case is extreme. And,' she concluded, 'because he's a genius, it works.'"

Graham in "Herblock's Half Century: A Tiger by the Tail" stated, "I too have written my share of explanatory letters. One, in 1989, said that to cartoon is to caricature, and people who are very gifted at cartooning sometimes offend. 'Most of the time, however, cartoons illuminate or amuse,' the letter went on to say. I doubt the irate reader was completely satisfied, but the statement, I believe, is true." Herbert Block, 1909-2001, was The Washington Post's cartoonist for 55 years. He was a gifted cartoonist who amused and offended readers and illuminated issues.

Teachers may wish to read "Herblock, Longtime Post Cartoonist, Dies," a tribute to Herblock that provides an excellent overview of his life, found at *http://www.washingtonpost.com/wp-srv/metro/specials/herblock/*.

Analyze an Editorial Cartoon

Give students "Herblock's Point of View." Ask students to discuss the idea he presents in the cartoon he drew when he was 20 years old. You may need to explain the practice of clear-cutting forests. What do they notice about the techniques he used as he drew the image? Discuss the last cartoon he drew for publication in The Post when he was 91 years old. What is his point of view? What do they notice about his artistic technique?

You are provided three of Herblock's editorial cartoons. Use them to discuss his use of details, allusion and metaphor. His artistic techniques may also be subject of discussion.

Cartoon 1: "Well, it's about time"

The Supreme Court and Justice reappear in his cartoons. How are they symbols? Why is the contrast of the two female figures of particular significance? Sandra Day O'Connor was nominated by President Reagan as Associate Justice of the Supreme Court and confirmed by the U.S. Senate on Sept. 22, 1981. Note the use of simple lines and graphite.

Cartoon 2: "Said Alice ... 'It's the stupidest tea-party I ever was at in all my life'"

This cartoon was drawn days after Patrick Buchanan switched from the Republican to the Reform Party. The day before Donald Trump had filed papers to become the Reform Party's

In the Know

Balloon: A rounded or irregularly shaped outline containing the words that a character in a cartoon is represented to be saying

Caricature: An exaggeration of characteristics or physical features

Cartoon: A drawing depicting a humorous situation, for entertainment or to make social commentary, often accompanied by a caption

Editorial cartoon: Subjective expression of opinion through art. Considered to be obvious hyperbole or exaggerated symbols. (Also known as a political cartoon.)

Engrave: To carve, cut or etch into a surface used for printing

Halftone: A picture or image with tones of color on a printed page created by the relative darkness and density of tiny dots produced by photographing the subject through a fine screen.

Syndicate: Represents the creators to potential purchasers of cartoon rights. Purchasers might be newspapers that cannot afford a full-time cartoonist or those that want the views of different cartoonists in their papers. Purchasers must be licensees who wish to use the cartoonist's images on merchandise, advertising or in books.

Syndicated: The work of writers and cartoonists handled by organizations that sell the works to various news media whether it is print or broadcast

presidential candidate. Ross Perot was the founder of the Reform Party. Herblock alludes not only to Alice's Adventures in Wonderland, but also to an illustration for the book by Sir John Tenniel. Herblock used ink, crayon, porous point pen, opaque white and overlays over blue pencil underdrawing on paper to create this cartoon.

Cartoon 3: Hare and Tortoise 2000

This cartoon appeared in The Post on June 18, 2000. You might use the news articles of that week to show how Herblock reflects the pre-convention presidential campaign. The use of animals to represent people falls in the cartoon tradition. See "Said Alice ..." for materials used to produce this cartoon.

Draw an Editorial Cartoon

Give students "How to Draw an Editorial Cartoon." When discussing Step 4, "Get the Comment Into Graphic Form," you may wish to give students "Toles Draws Outside the Lines." "The Mechanics of Editorial Cartooning" illustrates some basic techniques for drawing cartoons.

Talk About Freedom of Expression

"You and Your Rights: Editorial Cartoons and Freedom of Speech" is provided for instructors or older students to cover the basics of libel and trademarks laws as they might apply to editorial cartoons. Examine the free expression rights of editorial cartoonists.

Learn about Editorial Cartoonists

Give students "They Had Something to Say." Students are asked to read about an editorial cartoonist then introduce the cartoonists and their works to their classmates. To give students a starting point, the year in which cartoonists received a Pulitzer Prize is given. From 1995, each Pulitzer Prize winner's entry on the Web provides examples of work.

You will need to determine how you wish the cartoonists' works to be presented. Depending on the discipline you are teaching, you may tailor the assignment to emphasize artists' techniques, historic/current events, or symbols and allusion.

For discussion, you may ask:

1. Why did Thomas Nast not receive a Pulitzer Prize?
2. Why do you think there are only two women who have received the Pulitzer Prize in Editorial Cartooning?
3. What is the cartoonist's position on different national and international issues?
4. Which cartoons require help to understand? Do you need to know current events/history to understand all the political cartoons?
5. Which of the cartoons uses allusion? Symbols?

Enrichment

1. Learn about syndicates and the business side of cartooning. Many writers and cartoonists belong to syndicates that find markets for their works. Why are they needed? How long have they existed?
2. Eugene Meyer, who bought The Washington Post in 1933, understood that readers wanted comics. He was drawn into a war with Eleanor "Crissy" Patterson, editor of Hearst's morning Herald, when she announced that four of the most popular Post comics would now appear in her paper. Meyer contended that he inherited The Post's contract. He took it to the court in *Meyer v. Washington Times Co*. On March 11, 1935, the United States Court of Appeals decided in favor of The Washington Post. The cartoons in question were The Gumps, Gasoline Alley, Winnie Winkle and Dick Tracy. Have students research the cartoons. What were their appeal to 1930s D.C.? Were they worth a fight in the courts?
3. Learn about risks faced by international cartoonists. Go to Cartoonists Rights Network, a free expression and human rights organization, all over the world: *http://www.ifex.org/members/crn/*.

"The Power of the Pencil: Editorial Cartoons Often Make a Sharp Point" can be found at *http://www.washingtonpost.com/wp-dyn/education/kidspost/nie/A62648-2003Feb24.html*

Learn More

➤ *http://library.thinkquest.org/50084/index.shtml*

Only a Matter of Opinion?

A site prepared by educators. The section on editorial cartooning provides lessons, how-to advice, sample professional and student cartoons.

➤ *http://cagle.slate.msn.com/*

Daryl Cagle's Professional Cartoonists Index

Daryl's wife, Peg, a middle school teacher, has added lessons for use with elementary, middle and high school students in social studies, art, journalism and English classes.

➤ *http://www.cartoonfactory.com/cartoon_lessons.html*

Cartoon Factory

Provides easy to follow how-to instructions. Recommended reading list includes works by Christopher Hart.

Meet the Editorial Cartoonist

Tom Toles

When did you begin drawing cartoons?

I started with a purple crayon. And a box of other colors. Once I learned how to color within the lines of a coloring book, I discovered that it was a lot more fun to color outside the lines. I actually pretty much taught myself to draw, and I put a portfolio together by drawing for my school newspaper in college. I probably should have taken some art lessons, but I was never very fond of taking instructions and still am not.

When did you know you wanted to be a professional cartoonist?

I never wanted to be a political cartoonist. I had an editor who wanted me to be a political cartoonist. I went along so as not to be fired

Did you experiment with different styles before your present one?

I used to have a different drawing style that wasn't suitable for cartooning. I had to take it apart and rebuild it.

When did your "alter ego" first appear in your cartoons? Why is the artist in the corner present?

I started drawing myself in the corner of my cartoons when I started doing them full time. I figured if I was going to be in cartooning, I might as well be in cartoons.

Do you have full editorial control over what you draw and the position you take?

I have full control over my cartoons, but if my editor doesn't want to run one of them, he has the right to shred it and feed it to the fish in his aquarium.

Have you ever not had an idea for an editorial cartoon? What do you do to generate a topic?

I never have an idea for a cartoon. As far as I've been able to figure it out, ideas come from chewing fingernails. Toenails on really, really bad days.

Are there certain symbols that are shared by cartoonists? For example, when cartoonist Bill Mauldin died recently, many cartoonists included an ink pen in their appreciation cartoons as well as their versions of Willie and Joe, Mauldin's main characters.

Yes, there are symbols. Donkeys, elephants and Uncle Sams. They are overused and I am as guilty as anyone.

What qualities does a good editorial cartoonist possess?

A good cartoonist knows what he or she wants to say, can find an interesting way to say it, and doesn't mind getting yelled at for doing it.

What advice do you give to young cartoonists?

Draw, draw and draw, especially people. If it's political cartooning, read, read and read. Then find somewhere, anywhere, that will publish it.

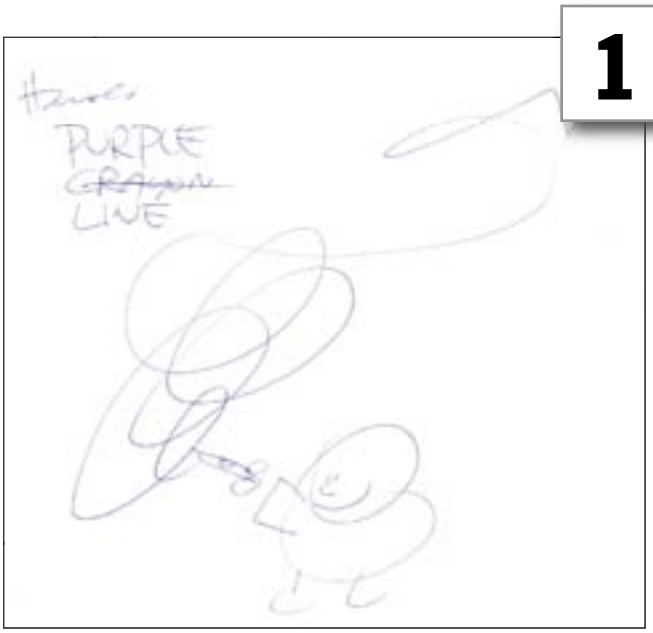
Winner of the 1990 Pulitzer Prize for editorial cartooning, Tom Toles is the editorial cartoonist for The Washington Post. A native of Buffalo, N.Y., Toles graduated in 1973 from the State University of New York at Buffalo and began his career as a staff artist and caricaturist for the Buffalo Courier-Express.

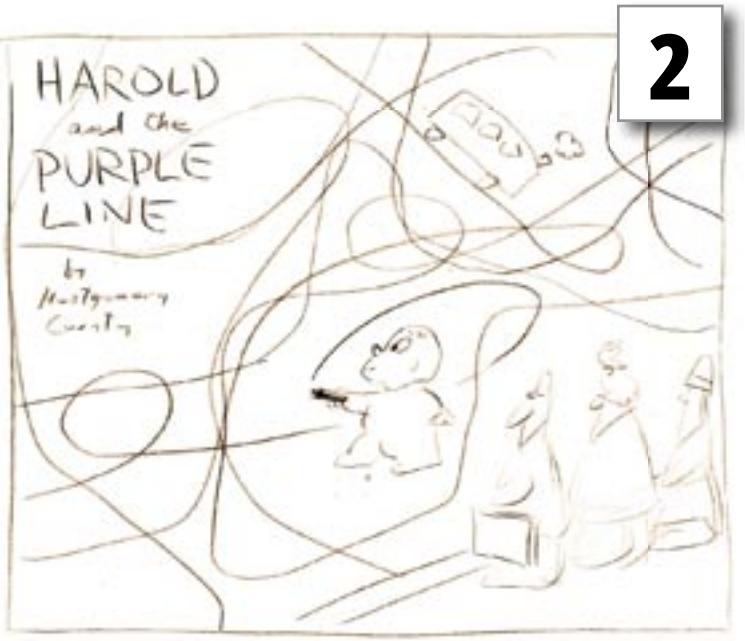
Cartooning, he says, chose him as a profession when an editor at the Courier-Express encouraged him to become the paper's full-time editorial cartoonist. He moved to The Buffalo News when the Courier-Express closed in 1982 and remained there until taking the position at The Washington Post in 2002.

Toles has received the John Fischetti Award, the Free Press Association Mencken Award, and a Global Media Award for his environmental cartoons. In addition to newspapers, his cartoons regularly appear in U.S. News and World Report and have appeared in The New Republic, Amicus Journal and other national magazines.

His children's book *My School is Worse Than Your School* was published by Viking. Toles' work is syndicated by Universal Press Syndicate in 200 newspapers. He and his wife, Gretchen, have two children, Amanda and Seth.

Toles Draws Outside the Lines





What prompted you to do this cartoon?

I was reading about all the different proposals for the proposed Purple Metro Line [connecting Bethesda and Silver Spring] and thinking that it was quite a confused situation. I wanted some way to show that confusion.

What point of view were you showing?

I wanted to show that the situation was likely to result in no real Purple Line at all.

How did you come up with the idea?

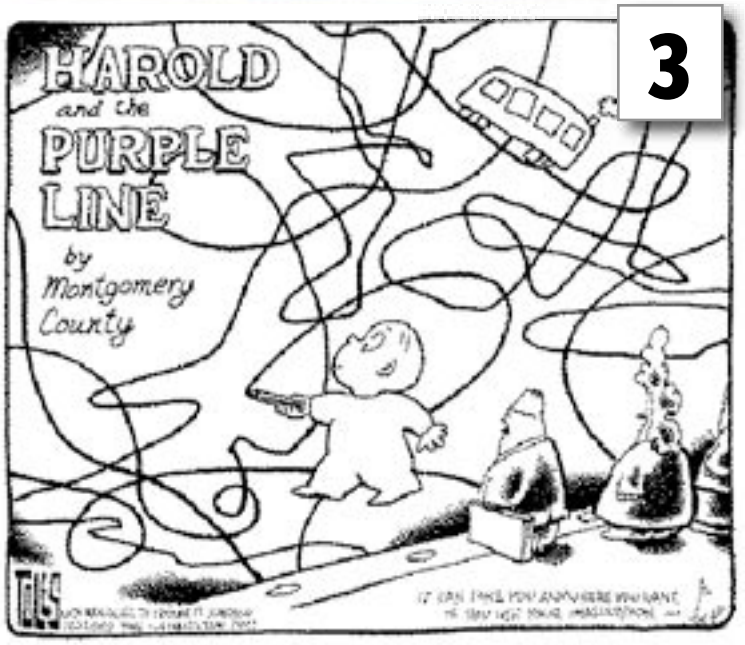
I thought about the subject in a variety of ways and sketched "The Purple Crayon" scribble. I knew immediately that this was the image I was looking for, and drew a more complete pencil-sketch. This all took a reasonably brief 15 minutes.

Do you work on deadlines?

I do work on deadline, but I get to work very early in the morning and I have all day to finish. It only takes me all day if I dawdle.

How did you know about 'Harold and the Purple Crayon?'

I read Harold to my kids.



This editorial cartoon appeared in KidsPost on Feb. 25, 2003, and was published in The Post on Jan. 29, 2003.

A Changing Community, A Changing Role

In its early years, The Post published cartoons and illustrations that often came from news syndicates or other papers. The Post published its first editorial cartoon in 1879. It featured a ballot box atop a bayonet—a gibe at President Rutherford Hayes for his veto of a Democratic bill to nullify federal protection of voting rights for blacks in the South. The cartoon was so unclear that Post editors had to explain it in an accompanying note.

The first Post editorial cartoonist was George Y. Coffin. According to Chalmer Roberts in *In the Shadow of Power, The Story of The Washington Post*, "After the fashion of the time, Coffin, who graduated from a government clerkship to cartooning, sketched for magazines and various newspapers at the same time, gradually becoming a full-time Post employee." His editorial cartoons were printed on the front page, the place at that time for a newspaper's visual comment on events. In 1893, Coffin created "The Post Boy," who became the paper's emblem.

In 1891, Clifford Berryman left his $30-per-month job as a draftsman at the U.S. Patent Office to understudy The Washington Post's cartoonist Coffin. When Coffin died in 1896 at age 46, Berryman became the Post's cartoonist. He is best known for creation of the Teddy Bear that first appeared on the Post's front page Nov. 16, 1902. In 1907 he left The Post to work at a larger-circulation newspaper, the Washington Evening Star, where he worked until his death in 1949. More than 2,500 drawings by Berryman, considered Washington's most-admired artistic commentator on politics in the first half of the 20th century, are in the U.S. Senate Collection. His son, James Berryman, also an Evening Star cartoonist, won the Pulitzer Prize in editorial cartooning in 1950. (More on Berryman can be found in the 'Good Picture' curriculum guide.)

After trying several editorial cartoonists for a month, The Post gave up after Berryman left. Roberts reported that "William A. Rogers of the New York Herald, at age 69 became a regular, joining The Post in 1923. He drew local as well as national cartoons for three years." For the next seven years, James North drew The Post editorial cartoons. In 1932, Eugene (Gene) Elderman, 22, became The Post cartoonist. When he became undependable, syndicated cartoons were used, then for a year work by LeBaron Coakley appeared. "Finally, on Jan. 1, 1943, The Post dropped editorial cartoons from the daily paper," Roberts writes.

Three years later, cartoons by Herblock appeared and continued six days a week until August 2001. In 1994 Herbert Block received the Presidential Medal of Freedom, the nation's highest civilian award, and in 2000 he was named a "Living Legend" by the Library of Congress.

Tom Toles became the Post's editorial cartoonist in 2002.

In 1893, George Y. Coffin created "The Post Boy," which became the paper's emblem.

Washington Post Timeline

1946: Philip L. Graham, husband of Eugene Meyer's daughter Katharine, becomes publisher of The Post at age 30. Of Graham, Post Managing Editor Alfred Friendly later writes: "[He] could out-sleuth the paper's star reporters, out-think its sagest pundits, out-wit its most genial spoofers and out-write its fanciest—or most fancied—stylists."

Herbert Block is hired by Graham to be The Post's editorial cartoonist. Meyer's policy was to hire good people and let them do their work. Block had won a Pulitzer Prize for editorial cartooning in 1942 then served in the Army. Herblock's cartoons appear six days a week. More than 50 years later, Katharine Graham explained the importance of this hire: "The Post is his forum. He helped create it, and he has been its shining light."

1949: Philip Graham conceives the idea of a Senate investigation of organized crime, resulting in the famous hearings presided over by Sen. C. Estes Kefauver (D-Tenn.).

1950: Sen. Joseph R. McCarthy launches his crusade against communists and other subversives in government. For four years, The Post covers the McCarthy hearings and comments on them largely through the pen of cartoonist Herblock and the editorials of Alan Barth. Herblock coins the term "McCarthyism." It is a lonely fight that earns the paper the moniker "Pravda on the Potomac."

Who Was HERBLOCK? The Post's Editorial Cartoonist for 55 years

PHOTO BY DAVID TROZZO FOR THE WASHINGTON POST

Political cartoonist Herbert Block reacts to an ovation at an exhibition of his work at the Library of Congress in October 2000.

When he was 12 years old, Herbert Block won his first big prize for drawing. He used the $50 to help pay for art lessons. Seven years later he was hired as an editorial cartoonist for the Chicago Daily News.

Using the pen name "Herblock," which his father suggested, he published his first cartoon for the newspaper on April 24, 1929. That was the start of one of the most distinguished cartooning careers in American history. For the next 72 years, the last 55 as the editorial cartoonist for The Washington Post, Herblock became famous for taking on the politically powerful and standing up for the little guy.

Herbert Block thought this was part of his job. He told the story of a teacher who asked the children in her class to give examples of their kindness to birds and animals. One boy said he had taken in a kitten on a cold night. A girl said she had cared for an injured bird. The one boy told how he had kicked a boy for kicking a dog. Editorial cartoonists, Herblock said, "frequently show our love for our fellow man by kicking big boys who kick underdogs."

Inside the Post, where he worked out of a really messy office in the newsroom, Herb was known for being very careful to make sure his drawings were always technically correct and the few words he used in the cartoon were just right. And because he was so fussy about getting things just right, he almost always waited until the last minute to get his cartoons to the engravers in time for the next day's newspaper.

After he arrived at his office each day, Herb would read several newspapers, listen to the radio, watch television news and then go out to talk to reporters in the newsroom about the news events of the day before sitting down at his desk to draw his cartoon.

In his cartoons, Herblock often used themes from fairy tales or children's stories, themes such as the tortoise and the hare or the Mad Hatter's tea party from Alice in Wonderland. These were characters with which most people were familiar.

During his career, he drew nearly 15,000 cartoons, earning him four Pulitzer Prizes (given only for the best newspaper work) and many other awards and honors. He died on Oct. 7, 2001. He was 91 years old.

—Frank Swoboda

How To Draw an Editorial Cartoon

Herbert Block knew something about drawing editorial cartoons. His first daily political cartoon was published on May 24, 1929. More than 70 years later, Herblock cartoons appeared six days a week in The Washington Post. He wrote essays and books about his art and life as a cartoonist. Block gave the Library of Congress more than 100 cartoons; his essay, "The Cartoon," was included in the exhibit book, *Herblock's History: Political Cartoons from the Crash to the Millennium*. Herb Block used these steps. Quotations from Block were published in "The Cartoon," his essays and books.

1. Know What's Happening

Read the newspaper and listen to news broadcasts. Know what the school board and administrators are deciding about your school's physical and learning environment. What concerns student government officers and the kids who sit next to you in class?

2. Select a Topic

Of the many actions taking or not taking place, which one should get attention first? "Unless there is one subject of overriding importance or timeliness on a particular day, or some special outrage, I generally try to narrow down the list of subjects to two or three," wrote Block.

3. Decide What Needs to Be Said

"It may not sound very exciting or 'cartoony,' but to me the basic idea is the same as it ought to be with a written opinion—to try to say the right thing. Putting the thought into the picture comes second." The editorial cartoon is similar to a column. Both are signed and express a personal point of view. State your idea in a sentence. Then try to express it another way.

4. Get the Comment Into Graphic Form

Is there a metaphor, allusion or symbol that comes to mind? Sketch several ideas. "A series of 'roughs' may approach a subject from different angles or may be variations on a theme." At this stage Block often shared his sketches to get reaction and "to get out any bugs that might be in the cartoon ideas."

5. Research to Get Accurate Information

You don't want to be guilty of libel. You also want readers to trust you. Get the facts. Block would ask reporters who covered certain beats for information or research for "who said what or exactly what happened when." For Herblock, "Such help—not 'ideas for cartoons,' but background information and relevant facts—is of enormous value."

6. Complete the Cartoon

Block kept a supply of lead and non-reproducible blue pencils. His cartoons were composed with crayons, graphite, ink and opaque white. You will use the tools that best suit you. Practice making lines, hatch and cross-hatch marks to give dimension to your cartoon. Keep the drawing uncluttered. You may wish to use a balloon, labels or title. "Wordiness can be awkward in a cartoon—though sometimes needed to explain an issue or provide dialogue," explained Block.

7. Share It

Share your cartoon with others to make them think, to start them talking or just to see them enjoy your work. When Block was starting his career he experienced "The Thrill That Comes Once in a Lifetime." He wrote, "Such a moment came in one of those early days on the News when I was riding a bus, seated behind two men who were reading the papers. One of them nudged the other and handed across his folded paper, pointing to something in it. And looking between their shoulders I could see what he was pointing at—my cartoon! Not family or classmates or colleagues, but a couple of people I didn't even know!

"It may not sound very exciting or 'cartoony,' but to me the basic idea is the same as it ought to be with a written opinion—to try to say the right thing.

The Mechanics of Editorial Cartooning

Line: A continuous mark, as that made by a pen, pencil or brush applied to a surface

Hatch: To shade by drawing or etching fine parallel lines

Ben Day: A way to add a tone or texture to a printed image by imposing a transparent sheet of dots or other patterns on the image at some stage of a photographic reproduction process. (Also known as benday, Ben Day dots.)

Cross-hatch: To mark or shade with two or more sets of intersecting parallel lines

Hatch mark: Line used to create shade

Non-photo blue: Color that does not photograph so does not reproduce on a printed page.

Shading: Part of a picture depicting darkness or shadow

They Had Something To Say

Cartoonists make us laugh and think. They reflect and react to events that are taking place or actions that fail to be done. Cartoonists can help us to understand history and current events. Read about these outstanding editorial cartoonists then introduce them and their works to your classmates.

You are provided the year in which the cartoonist received a Pulitzer Prize in Editorial Cartooning. In parentheses, the newspaper or syndicate for whom the cartoonist worked is indicated. Use this information to begin your research.

Tony Auth
1976, "O beautiful for spacious skies, For amber waves of grain" (Philadelphia Inquirer)

Clay Bennett
2002 (Christian Science Monitor)

Clifford Berryman
1944, Editorial Cartooning, "Where Is the Boat Going" (Washington Evening Star)

Berke Breathed
1987 (Washington Post Writers Group)

Paul Conrad
1964, For his editorial cartooning during the past year (The Denver Post); 1971, For his editorial cartooning during 1970 (Los Angeles Times); 1984 (Los Angeles Times)

Reuben Goldberg
1948, "Peace Today" (New York Sun)

Herblock
1942, "British Plane" (NEA service); 1954, A cartoon depicting the robed figure of Death saying to Stalin after he died, "You Were Always a Great Friend of Mine, Joseph" (Washington Post & Times-Herald); 1973 shared a Pulitzer with other Washington Post staff for their coverage of the Watergate scandal; 1979, For the body of his work (Washington Post)

Rollin Kirby
1922, first given for an editorial cartoon, "On the Road to Moscow" (New York World); 1925, "News from the Outside World" (New York World); 1929, "Tammany" (New York World)

Mike Luckovich
1995, Editorial Cartooning (Atlanta Journal-Constitution)
Reuben: 2001, Editorial Cartooning (Atlanta Journal-Constitution)

Jeffrey K. MacNelly
1972, For his editorial cartooning during 1971 (Richmond News-Leader); 1978 (Richmond News-Leader); 1985 (Chicago Tribune)

John T. McCutcheon
1932, "A Wise Economist Asks a Question" (Chicago Tribune)

Doug Marlette
1988 (Atlanta Constitution and Charlotte Observer)

Bill Mauldin
1945, For distinguished service as a cartoonist, as exemplified by the cartoon "Fresh, spirited American troops, flushed with victory, are bringing in thousands of hungry, ragged, battle-weary prisoners" in the series entitled "Up Front With Mauldin" (United Feature Syndicate); 1959, "I won the Nobel Prize for Literature. What was your crime?" (St. Louis Post-Dispatch)

Thomas Nast
19th century's most influential American cartoonist

Pat Oliphant
1967, "They Won't Get Us To The Conference Table ... Will They?" (Denver Post)

Mike Peters
1981 (Dayton Daily News)

Michael P. Ramirez
1994, For his trenchant cartoons on contemporary issues (Commercial Appeal, Memphis, Tenn.)

Vaughn Shoemaker
1938, "The Road Back" (Chicago Daily News); 1947, "Still Racing His Shadow" (Chicago Daily News)

Ann Telnaes
2001 (Los Angeles Times Syndicate)

Tom Toles
1990, For his work during the year as exemplified by the cartoon "First Amendment" (Buffalo News)

Signe Wilkinson
1992 (Philadelphia Daily News)

Herblock's Point of View, April, 29. 1929 and Aug. 26, 2001

Born in Chicago, Herbert Block lived a few blocks from Wrigley Field, the home of Major League Baseball's Chicago Cubs.

Block liked school and drawing. In his autobiography, he writes about his first caricature: "[I]t portrayed the man held to be the arch-villain of the time: Kaiser Wilhelm of Germany. ... With his W-shaped mustache, squinty eyes and spiked helmut, he was easy, and I did him in chalk on the sidewalk."

Throughout his career, Herblock remained interested in local, national and international events. He used visual metaphors and allusions to help convey his opinion in his cartoons.

Herblock's first daily cartoon was published in the Chicago Daily News on April 29, 1929. The caption he gave it is the first line of "Evangeline" by Henry Wadsworth Longfellow. At 20, he was concerned about environmental issues.

1. What has happened in this cartoon?
2. What is happening in America in 1929?
3. What does "primeval" mean?
4. Why do you think he chose a line from Longfellow's poem for his caption?
5. What is Herblock's point of view?

On August 26, 200l, this Herblock editorial cartoon was published in The Washington Post. It is the last cartoon he prepared for publication.

1. Who is carrying the big stick?
2. Why are the two figures with the black eyes carrying "treaties"?
3. Who is Putin?
4. What attitude is reflected on the faces of the couple who watch the scene?
5. Governor Teddy Roosevelt wrote a friend that he was fond of the West African proverb, "Speak softly and carry a big stick; you will go far." How does the proverb relate to what is happening in the cartoon?
6. What is Herblock's point of view?

Herblock

On the Web

➤ *http://www.washingtonpost.com/wp-srv/metro/specials/herblock/index.html*

Herblock, 1909-2001

A tribute to The Post's editorial cartoonist for more than 50 years. Obituary, appreciation selections including The Post editorial, and his views in his own words and images.

➤ *http://www.washingtonpost.com/wp-srv/politics/herblock/5decades.htm*

Five Decades of Herblock

"Herblock's Essays" and "An Appreciation by Katharine Graham." Click on key words in Block's essays to link to specific cartoons.

➤ *http://www.washingtonpost.com/wp-srv/politics/herblock/archives.htm*

On Politics, Political News/Herblock

Archives of Herblock cartoons, Oct. 14, 1998-Aug. 26, 2001.

➤ *http://cagle.slate.msn.com/news/herblock/main.asp*

Herblock Dies

A collection of tributes to Herblock from fellow editorial cartoonists.

IN PRINT

Block, Herbert. Herblock: *A Cartoonist's Life*. Random House, 1998.

His memoir reads more like a letter from a friend, recollecting his first caricature (Kaiser Wilhelm) in chalk on sidewalks to recounting his professional years at The Post. The 250 cartoons included span from F.D.R. to Clinton.

Herblock's History: Political Cartoons from the Crash to the Millennium. Herbert Block and The Library of Congress. 2000.

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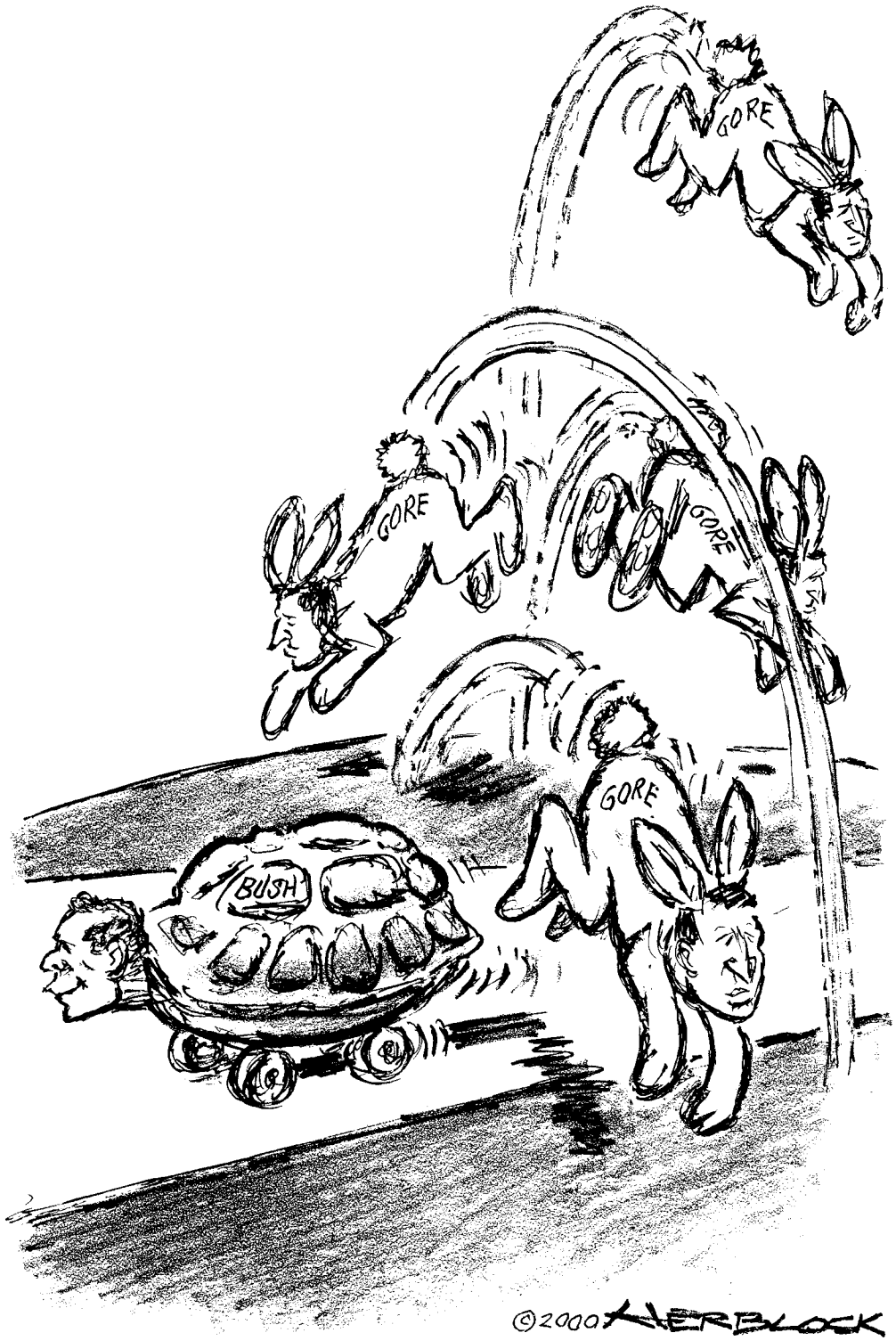
HARE AND TORTOISE 2000



What is the copyright date?

What event was taking place in that year?

What allusion is made in the title?

What was the message of Aesop's fable "Tortoise and the Hare"?

Why is the tortoise labeled "Bush"?

Why is there more than one hare?

What is Herblock's opinion?

What is the copyright date?

What event was taking place in that year?

Who is Alice in the title?

What details in the caricature of the three men distinguish them?

Who are the three men?

Why is it appropriate that they be at a "party"?

What is Herblock's opinion?

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What is the copyright date?

What event was taking place in that year?

What is the setting for the cartoon?

Who are the two female figures in the cartoon?

What allusion is made in the title?

What is Herblock's opinion?

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YOU and YOUR RIGHTS

Editorial Cartoons and Freedom of Speech

Political or editorial cartoons are a form of free expression generally protected by the First Amendment. Cartoons present an opinion in visual form. They entertain, have an element of humor and evoke strong reactions. The satiric caricatures of successful cartoons may poke fun at a person or an event.

Editorial cartoons often play an important role in public debate as well as in the political arena. For example, the Supreme Court has credited Thomas Nast, a post-Civil War cartoonist, with affecting politics through his cartoon criticisms of presidents, presidential candidates and Boss Tweed's corrupt "Tweed Ring." Nast also drew the donkey and elephant that were later adopted by the political parties.

The courts are reluctant to impose legal restrictions on artists' expression of opinions, however offensive they may be.

Editorial Cartoons and the Law of Libel

Cartoonists are most often attacked under defamation laws. Defamation occurs when a false statement injures the reputation of another. Cartoons are subject to the law of libel, defamation by words or pictures.

Cartoons may be defamatory if the cartoonist has intentionally portrayed a false fact about a person or event. However, because readers generally understand cartoons as statements of opinion, most will not meet the legal standards of defamation. On the other hand, if the public reasonably interprets the cartoon as a statement of actual fact about a particular individual or as a literal portrayal of an actual event, the cartoon is more likely to move outside First Amendment protections.

New York Times v. Sullivan

New York Times v. Sullivan was one of the first cases to address whether the First Amendment protected editorial commentary. This case involved an editorial advertisement that was printed in the New York Times. The ad alleged that Alabama police who arrested the Rev. Martin Luther King, Jr. for perjury were part of an effort to destroy King's efforts to integrate public facilities and to encourage blacks to vote. No one was named, but the Montgomery, Ala., city commissioner, L.B. Sullivan, filed for libel against the newspaper and four black ministers who were listed as endorsers of the ad. The Supreme Court in March 1964 held that criticisms of public officials fell under the First Amendment, even when they portrayed the official in an unflattering light. The exception would be if the statements were made with no regard for the truth. Under *Sullivan*, a political statement, such as that made in an editorial cartoon, violates the First Amendment only if the statement was false and was made with actual malice.

Precedent indicates that, in the area of defamation, editorial cartoons are likely protected by the First Amendment, unless the cartoonist depicts a situation that could be reasonably interpreted as fact, rather than the artist's opinion. Although case law involving editorial opinions in high school publications is not prevalent, at least one court [*Garvelink v. Detroit News*, 522 N.W.2d 883 (Mich. Ct. App. 1994)] has held that a cartoon in a local newspaper involving a school superintendent was constitutionally valid as an expression of opinion.

Editorial Cartoons and Intellectual Property Laws

Artists should also consider the laws of copyright and trademark when creating an editorial cartoon. Copyright laws protect original works such as literary, musical or artistic pieces and give the creators of these works exclusive rights to distribute and display the work. These laws do allow others to use copyrighted works under certain circumstances. Courts analyzing copyright claims consider:

1. The purpose and nature of the use, including whether the use is for commercial or educational purposes;
2. The nature of the copyrighted work;
3. The amount of work copied; and
4. The effect of the use on market value.

Cartoon parodies are generally considered a fair use under copyright laws. The Student Press Law Center gives these guidelines when you are considering a parody:

1. The parody must be obvious. The audience must reasonably perceive that the use is a criticism or commentary of the original. A disclaimer or notice that clearly alerts readers of the parody may prove useful.
2. The use must reproduce no

more of the work than the minimum necessary to conjure up the original in the audience's mind. For example, a slight change in the appearance of a cartoon character will be insufficient to satisfy fair use.

3. The use must not destroy the market of the original work. If the public will buy the use instead of buying the original or a parody of the original created by the copyright owner, then the use is not fair. So, for example, an artist's rendition of an otherwise exact copy of Beavis and Butthead talking about rock videos that only altered their hair color or clothing would not qualify as a parody but a drawing of two teenage boys who vaguely resemble Beavis and Butthead giggling about school events probably would.

Political cartoons traditionally occur in a non-commercial, editorial context, so cartoonists are unlikely to violate trademark laws. It does not hurt cartoonists to be aware of trademark laws. These laws protect the names and symbols companies use to identify products. Trademarks are also a way for consumers to know the quality of what they are buying. Trademark infringement occurs when a third party use of a mark is likely to confuse consumers. Think of knock-off purses and T-shirts. Trademark dilution occurs when a third party use distracts from the distinctiveness or tarnishes the way the public views a product.

Cartoonists are most at risk under trademark dilution laws. If a cartoonist draws a cat named Carfriend who has an uncanny resemblance to Garfield or if the easily recognized Coca-Cola script and color should appear in a cartoon as "Enjoy Cats," the owners of the trademarks could feel their products are being identified with or confused with the new cartoon.

The best solution. Be original.

Vocabulary

Defamation: A person makes a false statement that harms another person's reputation.

Libel: A false picture or writing that harms another person's reputation.

Emotional distress: Pain and suffering that results from another's actions.

Copyright: Body of law protecting author's right to his creative work (such as a book, poem, photograph, painting)

Trademark: Body of law protecting the name or symbol used to identify products

Parody/satire: A picture or writing that mimics another's work but does so in a humorous fashion

ABOUT THE AUTHOR

Karen Hassinger is a second-year law student at American University Washington College of Law. She teaches constitutional law at Eastern Senior High School and is a junior staff member of the American University Law Review. This is her first year teaching a daily Constitutional Law class as part of the Marshall-Brennan program.

Assignment

Divide students into groups. Provide each group with editorial cartoons from The Washington Post, Harper's Weekly, The New Yorker. Ask students to determine if any of the editorial cartoons might be considered defamatory. Students should consider whether the cartoon 1. Involves public or private figures; 2. Could be reasonably understood as fact or opinion; and 3. if the students determine it is a fact, whether the cartoonist maliciously created the cartoon.

You may use Herblock's "Said Alice ...'It's the stupidest tea-party I ever was at in all my life' " to discuss fair use and parody.

Ask students to draw an editorial cartoon for their school newspaper. Then ask the students to write a persuasive piece on why the cartoon should be printed in the paper, how they have addressed the issue or event in a manner that communicates to their readers without malicious intent or libel.

YOU and YOUR RIGHTS

The Marshall-Brennan Fellowship Program at American University's Washington College of Law trains talented upper-level law students to teach a unique course on constitutional rights and responsibilities to hundreds of students in Washington, D.C. area public high schools. For more information about the program, please contact Michelle Carhart, program coordinator, at mcarhart@wcl.american.edu. For curricular information or information on how to get involved, please contact Maryam Ahranjani, academic coordinator, at mahranjani@wcl.american.edu.