

# History & Herblock

BY NANCY ANDREWS — THE WASHINGTON POST

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## An Integrated Curriculum For The Washington Post Newspaper In Education Program

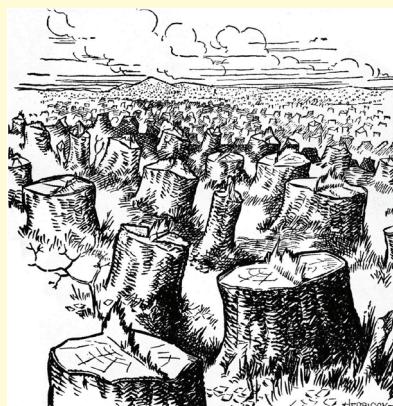
**A Word About Herblock**

"Legendary cartoonists like Thomas Nast, Herblock, and Paul Conrad each played an important — I'd say essential — role in this nation's political dialogue during pivotal times in our history, wrote Ann Telnaes, one of two females to receive the Pulitzer Prize for Editorial Cartooning. "Instead of following the status quo, they spoke out against the political and social majority. And that was because their palette's colors weren't limited to red, white and blue."

October 13 would have been Herblock's 100th birthday. For more than 70 years, the last 55 as *The Washington Post's* editorial cartoonist, he presented his perspective on issues and

individuals, no matter their affiliation. The op-ed page was his forum, for which he "fought for and earned a unique position at the paper: one of complete independence of anybody and anything," according to Katharine Graham.

This guide features 16 of his more than 14,000 cartoons for study in history, art, journalism and English classes — and by all who engage in civic discourse. Current events and history influenced the work of Herblock; he also exercised an influence on events as they unfolded. During a time when newspapers are letting go of their staff for society to re-examine



**"THIS IS THE FOREST PRIMEVAL—"**

April 24, 1929

The first of Herblock's daily cartoons, published in the *Chicago Daily News*, commented on the environment and the need for conservation. This concern was expressed for more than 70 years.

editorial cartoonists, it is important to re-examine the important role that insightful and observant cartoonists play in a democracy and a free press.

**COVER PHOTO:** Pulitzer Prize-winning cartoonist Herbert L. Block, shown in this May 2000 file photo in his office, under the name "Herblock" chronicled 13 U.S. presidents. Block died of pneumonia on Sunday, Oct. 7, 2001. He was 91.

**Lessons:** Editorial cartoonists provide a visual commentary on the current events, policies and issues that confront government officials and citizens. They provide an engaging means to study American history, allusions and personification, and art techniques.

**Level:** Low to High

**Subjects:** Art, History, Government

**Related Activity:** Journalism, English

#### NIE Online Guide

**Editor** — Carol Lange

**Art Editor** — Carol Porter

#### Contributing to This Guide

Harry Katz shared his considerable expertise in the essay, "Herblock and His Children," and in most of the narratives about featured Herblock cartoons. Katz is former Curator of Popular & Applied Graphic Art and Head Curator in the Prints and Photographs Division at the Library of Congress (1991-2004), editor of *Cartoon America* and co-author of *Herblock: The Life and Works of the Great Political Cartoonist*.

The Herb Block Foundation supported this project from its inception. Harry Katz, in his role as curator of the Herb Block Foundation Collection, provided Herblock cartoons for this guide. Additional cartoons came from *The Washington Post* Herblock archives.

#### Available Online

All *Washington Post* NIE guides may be downloaded at [www.washpost.com/nie](http://www.washpost.com/nie).

#### Send comments about this guide to:

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## An Integrated Curriculum For The Washington Post Newspaper In Education Program

### History and Herblock

*The cartoons of Herbert Block, known professionally as Herblock, provide a visual commentary on more than 70 years of U.S. history, from the 1929 Stock Market Crash through the policies of George W. Bush. A sampling of his more than 14,000 cartoons are included to stimulate discussion in history, art, journalism and English classes and to encourage civics engagement.*

#### Introduce Cartoons

Many readers are drawn to the sports and comics pages before they read any other part of the newspaper. How many students read these sections of the newspaper? Do they have favorite comic strips? How many have favorite online cartoon sites that they visit?

Discuss the purpose of comic strips: Do comic strips entertain readers? Provide a slice of life? Educate readers? Persuade them to act?

Ask students to locate the op-ed pages and the editorial cartoon. Why do newspapers have op-ed pages?

Since the time of Benjamin Franklin, the American press has included political commentary in the form of cartoons. What is the benefit of visual commentary? Why do editorial cartoons have impact?

#### Meet Herblock

In "Herblock and His Children," Harry Katz places Herblock in historic perspective and within current occurrences in cartooning. Herblock began his career when he was 19 and worked well past "retirement age," took advantage of opportunities and had artistic ability, had an inner moral compass and intelligence.

As students read the essay, they might prepare a timeline of national and international

events that Herblock included in his cartoons. Teachers might also list topics such as education, economics, international relations and the environment. For each of these, indicate the stand that Herblock took.

Art and cultural history students might be asked to research artists, caricaturists and cartoonists, how events influenced them and their influence on people and events. These would include William Hogarth, Francisco Goya, James Gillray, Horace Daumier, William Charles, Thomas Nast and Joseph Keppler.

The cartoons that illustrate the essay, show different aspects of Herblock's content. On page 9, Mr. Atom in the pose of Boss Tweed demonstrates the depth of Herblock's reading and research. "The 'Brains,'" a wood engraving by Thomas Nast, was published in *Harper's Weekly*, October 21, 1871. What characteristics of Boss Tweed transfer to the personified Mr. Atom?

Artists and cartoonists should be well read. Block knew current events and history, literature and nursery rhymes, and works of his best predecessors in fine arts and cartooning. He could use etymology and word play, parody or allusion to historic and

### On Herblock

[www.washingtonpost.com/wp-srv/metro/specials/herblock/](http://www.washingtonpost.com/wp-srv/metro/specials/herblock/)

#### Herblock 1909-2001

Expressions of appreciation of his life and 55 years at *The Post*, editorial, obituary and photo gallery. Links to Herblock's narratives on his cartooning.

[www.loc.gov/rr/print/swann/herblock/](http://www.loc.gov/rr/print/swann/herblock/)

#### Herblock's History: Political Cartoons from the Crash to the Millennium

In addition to Herb Block's essay, "The Cartoon," and thematic groups of Herblock cartoons and narrative, other cartoonists contribute caricatures of Herblock.

<http://washingtonpost.com/wp-srv/politics/herblock/5decades.htm>

#### Five Decades of Herblock

In celebration of 50 years at *The Washington Post: Herblock's Essays* (1946-1955, 1956-1965, 1966-1975, 1976-1985, 1986-1995) and Katharine Graham's "Herblock's Half-Century: A Tiger by the Tail"

<http://lcweb2.loc.gov/rr/ocr/htm/hlbabt.htm>

#### About the Herbert L. Block (Herblock) Collection

Catalogue of the 14,000 original ink and graphite drawings donated to the Library of Congress Prints & Photographs Division; additional 1,300 drawings of his earliest work for the *Chicago Daily News* and the Newspaper Enterprise Association

[www.washingtonpost.com/wp-srv/politics/herblock/archives.htm](http://www.washingtonpost.com/wp-srv/politics/herblock/archives.htm)

#### Herblock Cartoon Archives

October 1998 to his last cartoons in August 2001

[www.herbblockfoundation.org](http://www.herbblockfoundation.org)

#### The Herb Block Foundation

Learn of the work of the foundation created by Herblock



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contemporary people and events to add layers of intelligent commentary.

The note in the foreground of "Last Words" on page 10 may appear harsh and insensitive. Herblock had campaigned for decades against gun violence. Two high-school seniors, Dylan Klebold and Eric Harris, had carried out an assault on their teachers and schoolmates with knives, guns and incendiary bombs in the suburban town of Littleton, Colo., killing thirteen and wounding twenty-three before taking their own lives.

Herblock said, "Cartoons don't make up into lacy valentines very well, and they're not supposed to. That's not their function." In "Last Words," what function of cartooning is presented? Who had not done their jobs, according to Herblock?

"Fire!" on page 11 is accompanied by commentary by Harry Katz, including Herblock's quotation. As much as possible, this guide includes Herblock's words to present his perspective on his work and current events that inspired his drawings. Page 11 could be used with pages 18-20 to discuss the anti-Communist period of 1947-1954.

"Saying and Doing the Right Thing" provides another dimension of Herblock's impact beyond his professional career (1929-2001). His will established The Herb Block Foundation. Read about the mission and involvement of the foundation. Barack Obama, a young senator from Herblock's home state, was invited to speak at a foundation event in 2005 because he embodied many of the causes that Herblock had championed.

### **Review History Through Herblock Cartoons**

Cartoons and commentary included in this guide may be used in the study of

American history, from the presidency of Herbert Hoover to George W. Bush, 1929-2001. Topics that may be studied directly in the cartoons include:

- A-bomb, Annihilation and Arms Race
- Corruption
- Education
- Foreign Policy
- Gun Control
- McCarthyism and the Red Scare
- Nixon
- The Presidency
- Watergate

### **Compare Cartoons**

The "I Am Not a Crook" cartoon on page 16 was one of Herblock's favorites from the Watergate images. The tapes from a voice-activated recording system in the Oval Office would communicate a clearer message than the speeches of the president. As Katharine Graham stated in her memoir, "[W]ithout the tapes, the true story would never have emerged." Have students research the content of the tapes, including the missing segment. This cartoon is part of the *Washington Post* submission that won the 1973 Pulitzer Prize for Public Service.

A comparison/contrast of the two "I Am Not a Crook" cartoons would include the techniques and the historic context (page 17). Include the Thomas Nast cartoon (page 9) in the discussion of influence of past events and people on current images: the face as a money-bag echoes Nast's handling of Boss Tweed and the shape of all the money bags reflects Herblock's caricature of Richard Nixon.

Cartoons included in the Feb. 3, 2003, *Mightier Than the Sword*, lend themselves for additional study of American history and the use of allusion and visual references.

### **By Herblock**

Of the 12 books written by Herb Block, you may start with these to meet Herblock in his own words.

#### *Herblock: A Cartoonist's Life*

Macmillan Publishers, 1993  
Random House, 1998 (paperback, expanded edition)

#### *Bella and Me: Life in the Service of a Cat*

Bonus Books, 1995  
Life with his cat. Delight for children and adults.

Other Herblock Works:

- Herblock at Large*
- Herblock Through the Looking Glass*
- Herblock on All Fronts*
- Herblock Special Report*
- Herblock's State of the Union*
- The Herblock Gallery*
- Straight Herblock*
- Herblock's Special for Today*
- Herblock's Here and Now*
- The Herblock Book*

<http://www.loc.gov/today/pr/2009/09-169.html>

#### **Press Release: "Herblock!" New Exhibition at Library of Congress Opens Oct. 13"**

Organized in chronological order, the 82 cartoons in the exhibit look at his 72-year career, from Herbert Hoover to George W. Bush. The LOC previously exhibited Herblock's work in 2000, 2003 and 2006. The LOC collection includes more than 14,000 finished cartoons and preliminary sketches, files and manuscripts.

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### Use Original Documents

Remind students that they and the generations to follow them will write the history books about McCarthyism, Watergate and the impact of Supreme Court decisions on American education. Historians will use written, audio and video documentation; diaries, letters, personal and official documents and other primary sources. News coverage and cartoons will also be part of the files that are studied.

Teachers could use the cartoons of Herblock to teach the process of using editorial cartoons and news coverage to understand a president, issue or time period.

The Web sites listed in "First Draft of History: Watergate" serve as starting points for a more in-depth study of Watergate. On these sites students will find news articles and reporters' notes, editorial cartoons and photographs, segments of White House tapes, memos and letters. Students could be asked to critique the sites and compile a list of the five best resources on each. They could be divided into groups by chronology to research the actions of various participants and emerging understanding of what is called "Watergate."

A similar study could be designed using other cartoons included in the guide:

- Anti-communist activities and McCarthyism (pages 18-20)
  - Education and *Brown vs. Board of Education of Topeka* (pages 21-22)
  - Nuclear threat and the arms race (pages 9, 23-24)
- Teachers might select resources for students to examine to answer a specific question. By including varied sources (for example, a cartoon, official document, letter or memo),

teachers can give students practice in responding to the synthesis question on the AP English Language and Composition Examination and working with primary sources.

### Get a Perspective

Art Spiegelman in *The St. Louis Refugee Ship Blues* considers cartoons from 1939 that commented on the refusal of the Franklin D. Roosevelt administration to allow Jewish refugees fleeing Germany on the *St. Louis* to disembark on U.S. soil.

Before giving students the two-page cartoon panels, discuss the historic context. You might also introduce students to Art Spiegelman and his books.

Spiegelman includes a photograph, cartoons drawn in 1939 by cartoonists, allusion, a *New Yorker* magazine cover, his own cartoon work and a conversation with the reader. Questions that might be discussed include:

- What does a photograph of the *St. Louis* add to the commentary?
- Why do you think he included five cartoons from 1939?
- What current example is included to demonstrate that the topic is still pertinent?
- What is the purpose of using a symbol? What symbols are included in the cartoon examples? Do students agree with Spiegelman's assessment of their effectiveness?
- Spiegelman refers to the "right cliché." Find three other uses of "right." What is meant by the phrase "right thing"?
- Does Spiegelman respect Herblock? Why or why not?
- Who are Daumier and Nast to whom Spiegelman's narrator alludes?

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## Cartoon Resources

[www.nieonline.com](http://www.nieonline.com)

### Cartoons in the Classroom

A series of lesson plans to download from the nonprofit Newspapers in Education Web site. Cartooning history lessons and discussion of current events as seen through cartoons.

[www.cagle.com/](http://www.cagle.com/)

### Daryl Cagle's Political Cartoonists Index

Cartoons are grouped by topic, collections of years in review; sampling of daily work of American, Canadian and international cartoonists. Lesson plans for elementary, middle school and high school students.

<http://www.reuben.org>

### National Cartoonists Society

Winners of Reuben, links to cartoon sites and cartoonist bloggers

<http://editorialcartoonists.com/>

### Association of American Editorial Cartoonists

Today's political cartoon and news

<http://www.nisk.k12.ny.us/fdr>

### FDR Cartoon Archive

Organized by time period

[www.how-to-draw-cartoons-online.com/index.html](http://www.how-to-draw-cartoons-online.com/index.html)

### How to Draw Cartoons

Easy-to-follow steps, lessons for "beginner," "intermediate" and "advanced"; from animals to cartoon elements to manga and trees.

[www.MakeBeliefComix.com](http://www.MakeBeliefComix.com)

### Make Belief Comix

Create your own comic strip in English, Spanish, French, German, Italian, Portuguese and Latin. Characters, balloons, all the tools needed; teacher resources include 21 ways to use the site.

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- Explain *The New Yorker* cover that is described as “not always bland.” What was contemporary response to it?
- Is the narrator of the series perfect? How do readers respond to the cigarette that he smokes in different frames? His own “dopey metaphor”?
- Write a statement that summarizes the perspective that Spiegelman presents in this visual commentary that was published June 21, 2009, in the Outlook section of *The Post*.

**Gain Visual Literacy**

Although considered literary terms, “allusion,” “personification,” and “parody” are also in the visual vocabulary of cartoonists. Define the terms and discuss examples from literature.

Teachers may wish to prepare an overhead of “Here We Go Round The Mulberry Bush” for discussion of clues given in the caption and labels of cartoons. What do students know about the children’s game? What do they know about world events taking place in 1947? What clues are provided in the cartoon? Provide students with copies of “Mr. Atom Is a Real Threat” for more discussion of personification and word play (Baby Booms).

“Tick-tock, tick-tock” might be given as a homework or in-class assignment.

Give students “Herblock’s Last Words on U.S. Foreign Policy.” This is the last Herblock cartoon to be published. Discussion would include:

- Who is Putin?
- Why are the words on the “stick” particularly hurtful to Putin?

- Why do the Europeans carry “treaties”? Explore U.S.-European treaties of 2000-2001.
- Who are the onlookers?
- What expectations do the onlookers have of an American president?
- What is the significance of the size of the stick wielded by the president?
- What idea does the caption/header of the cartoon express?
- How does it contrast with President Teddy Roosevelt’s motto and the African proverb?
- What events will take place in September 2001 to impact American foreign relations?

If time allows, students could study current cartoons that express commentary on U.S. foreign policy.

Ask students to draw an editorial cartoon to express their own opinion about U.S. foreign relations. What allusion, visual reference, parody or symbol might they use?

**Study Cartoon Techniques**

“Vocabulary of Cartooning” is provided as a reference to the primary techniques used by cartoonists. Use today’s editorial and comic pages cartoons to identify these techniques.

“How Did He Do That?” might be used as a worksheet or quiz. Discuss with students the details that identify the scene as an office and as the Oval Office. What elements combine to communicate Herblock’s point of view on President Carter’s leadership? After discussion of the message of the cartoon, have students identify the artistic technique used in each circle (magnifying details of the cartoon). Answers are found at the end of these suggested activities.

Note the materials that Herblock used to draw his work. He usually

**History in Herblock Cartoons**

Katz, Harry and Haynes Johnson

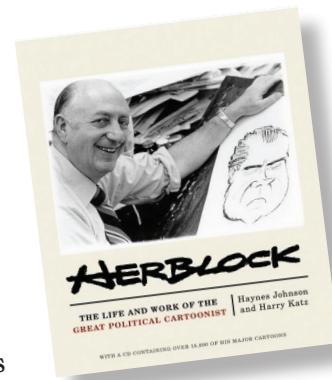
*Herblock: The Life and Works of the Great Political Cartoonist*

W.W. Norton &amp; Co., October 13, 2009

Published in conjunction with a Library of Congress exhibition chronicling his life and times, *Herblock* introduces his work to a new generation as it reminds those who read his cartoons how great he was. October 13, 2009, would have been Herblock’s 100th birthday.

The book and exhibition celebrates Block’s life and reinforces the importance of editorial cartoons as a vital means for expressing political

opinion in America. The book illustrates the influence of history on Block’s work as well as his influence on historical events as they unfolded.



Haynes Johnson provides a reverent and insightful biography, while Harry Katz places Herblock and his work in context.

**Harry Katz** is the editor of *Cartoon America*. **Haynes Johnson** is the author of *Divided We Fall: Gambling with History in the Nineties*.

A tremendous resource for art, journalism and history teachers: In addition to 256 cartoons in the text, a DVD containing more than 18,000 cartoons completes the collection.

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drew his cartoons four times the size they appeared in *The Post*. In *Herblock: A Cartoonist's Life*, he states: "The actual drawing usually takes about three and a half hours. But with an earlier start and more time, I have dawdled and started over and taken six hours or more. And I've turned out the work in less time when there is late news or early deadlines."

**Draw a Cartoon**

The "Comic Tool Box" visually presents some of the basic elements of editorial and panel cartoon strips. Review these with students. Use today's comics or the Sunday comics to find examples of these techniques. What other elements can students find?

This activity sheet gives students the opportunity to draw both an editorial cartoon and a four-panel cartoon strip.

**Use e-Replica**

The "View All Thumbnails" option allows readers to see all pages of

e-  
Replica

an issue in a few screens. Laugh Lines | Comics Pages activity in this guide provides practice in locating the two pages of comic strips found in the back of the Style section.

This option is an alternative to the Search and Advanced Search options. It may be used to locate the crossword puzzle and Sudoku grid, scan pages in each section and count display ads.

**Read the Comics Blogger****Michael Cavna**

*Washington Post* comics blogger, writer and Style editor Michael Cavna called on fellow cartoonists to share their memories of the man Herb Block.

The reflections of "Herblock's children," as cartoonist Tony Auth called them, give insight into Block's humor, willingness to encourage fledgling cartoonists and impact on others.

Look for Cavna's byline in the Style section and visit his blog at [www.washingtonpost.com/comic-riffs](http://www.washingtonpost.com/comic-riffs). ■

**ANSWERS: How Did He Do That?**

1. Hatch mark with wide nib or crayon shading
2. Texture, producing the illusion of a draping and valance
3. Negative space, line and some stippling
4. Movement
5. Shading (also line and stippling)
6. Text with line and shading

**Past Post Cartoon Guide**

*Mightier Than the Sword: The Editorial Cartoon Can Appear Humorous, But When It Comes to Social Commentary, Many Have a Sharp Point*



The **INSIDE JOURNALISM** series focused on the sections of *The Washington Post* in 2002-2003 during the paper's 125th anniversary year.

Go to [www.washpost.com/nie](http://www.washpost.com/nie), Lesson Plans to download the February 25, 2003, guide to the editorial section. This 2003 guide will serve as an effective companion to the 2009 guide.

Both Herblock and Tom Toles are included. Toles became *The Post's* resident editorial cartoonist in 2002, a year after the death of Herb Block. In the guide:

- "Meet the Editorial Cartoonist," a Q and A with Toles,
- "Toles Draws Outside the Lines," a step-by-step progression to a finished cartoon,
- "Who Was HERBLOCK? *The Post's* Editorial Cartoonist for 55 Years,"
- "Herblock's Point of View, April 29, 1929, and Aug. 26, 2001" featuring his first and last published editorial cartoons,
- "How to Draw an Editorial Cartoon" drawn from the comments of Herblock,
- A Herblock cartoon illustrating "The Mechanics of Editorial Cartoons,"
- Three featured Herblock cartoons focusing on his use of literary allusion and symbolism,
- A history of cartooning at *The Washington Post*, including Clifford Berryman, is found in "A Changing Community, A Changing Role,"
- "You and Your Rights" focusing on editorial cartoons and freedom of speech.

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# Herblock and His Children

By Harry L. Katz

Curator, The Herb Block Foundation Collection  
September 5, 2009

These days, political cartoonists are dropping like flies, the victims of a flagging economy, industry downsizing and dwindling print readership. Such noted and diverse cartoonists as Ted Rall, Bill Day, Robert Ariail, Roy Peterson of Canada, and promising Pulitzer Prize-winner Matt Davies are among the latest layoff casualties. Enjoying unprecedented press freedom, American political cartoonists have served as canaries in the coal mine of political life, sniffing out and revealing bad characters and toxic policies they uncover. Davies, like so many in his profession, owes a debt to past masters, foremost among them Herbert Block, aka "Herblock," senior editorial cartoonist at *The Washington Post* for more than five decades. Of Block's influence, his esteemed colleague Tony Auth once said, we "are all your children."

Now, the profession is lost in transition as cartoons, like newspapers, go online. In his 1964 book entitled *Straight Herblock*, the cartoonist wrote, "Government by and for the people sounds so good I think we should get it." I feel the same way about political cartoons; they sound great and we should have them! After all, cartoonists say what nobody else in our society may, their graphic sallies are protected as opinion under constitutional law.

They protect us from corrupt politicians and poor policies, missteps and mismanagement; editorial cartoons offer a real and effective vehicle for political commentary, satire and dissent.

Herblock, Auth, Davies and their colleagues draw from a tradition which opens in the 17th Century with such European masters as William Hogarth, who introduced the art of social caricature; Francisco Goya, who revealed the oppressiveness of royal Spain and the horrors of warfare in the eighteenth century (1697-1764); James Gillray (1765-1815), a brilliant, mercenary cartoonist whose acid-dipped etchings led a Golden Age of British satirical prints;

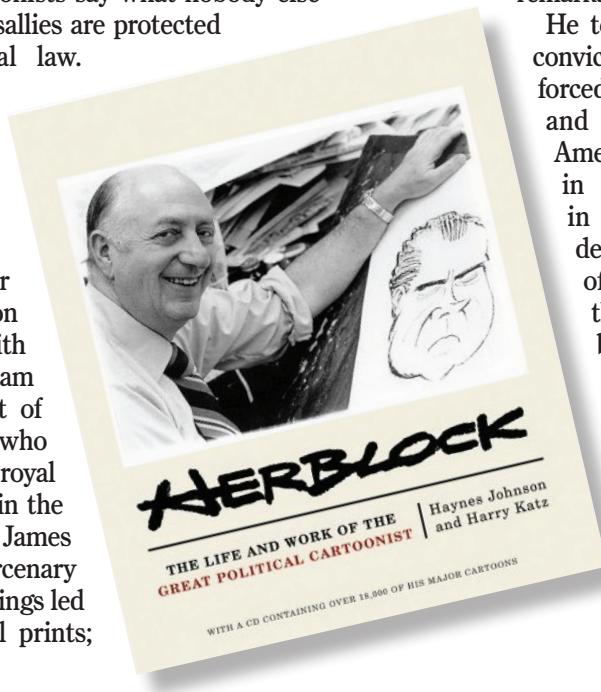
and Honore Daumier (1808-1879), the nineteenth-century Frenchman who drew for the working classes, went to prison defending his right to publish freely, and set the standard of political art for generations to come.

America's first professional editorial cartoonists came mostly from Europe, although native son Benjamin Franklin is credited with publishing the country's first political cartoon in 1754. Scotsman William Charles, German-born Thomas Nast and Austrian immigrant Joseph Keppler were among those who dominated the profession in the United States during the nineteenth century. Over the last century in America, however, Herblock (1909-2001) set the standard for political cartooning.

During his career, he caricatured thirteen U.S. presidents and chronicled American history from the 1929 Stock Market crash through summer 2001, becoming the most honored cartoonist of his time — winning three Pulitzer Prizes and sharing a fourth for his Watergate cartoons which contributed to the resignation of President Richard Nixon. He was the only living cartoonist whose work was exhibited in the National Gallery of Art, and the only living cartoonist to receive the Presidential Medal of Freedom. Certainly, no other American cartoonist ever confronted so many controversial issues and episodes over so many years as did Herblock during his remarkable run.

He took on tough causes with courage and conviction, coined the phrase "McCarthyism," forced reform and became the most influential and enduring political cartoonist in American history. He believed passionately in good government, writing: "If faith in representative government is ever destroyed in this country, it will be because of the irresponsibility of representatives themselves — their failure to serve the best interests of the people."

Above all, Herblock believed that in a democracy the electorate must be knowledgeable, its voters possessing an education worthy of the richest, greatest country on earth. He hated bullies of every stripe at every level and always looked out for the little guy, the



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most vulnerable among us. Most cartoonists take the cartoon-a-day approach, looking for ideas from the daily headlines and current events. Herblock's cartoon campaigns championed causes dear to him, ones that he considered important to maintaining the high standard of life and unprecedented level of personal freedom and liberty Americans had achieved.

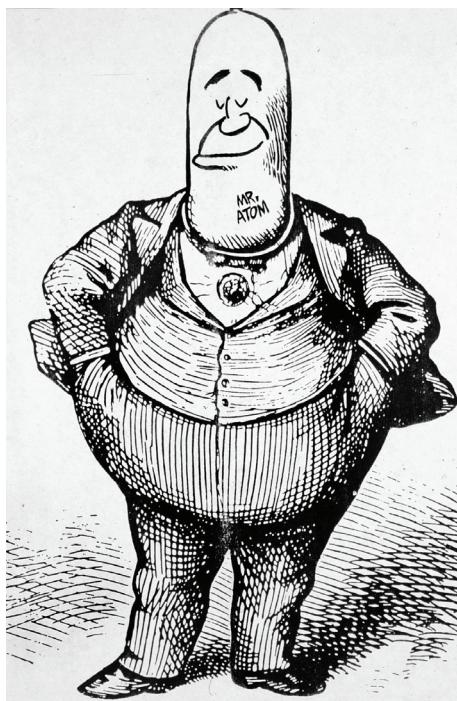
Through the decades he remained true to certain issues and principles: supporting civil rights measures, gun control, campaign finance reform, funding for education and democracy for residents of the District of Columbia, among them. "Taking one issue at a time and one administration at a time and dealing with it the way you see it," is how he described his approach. He believed as deeply as any patriot that America was the world's greatest nation, yet to reach its full potential its citizens must all vote their conscience, pay taxes, and meet their civic responsibilities while the government must work faithfully and effectively on behalf of all the people, not just those who helped them into office.

He constantly advocated federal support for education, concerned for children and their ability to make their way as productive citizens and future leaders. His values transcended party politics: "My feeling was best expressed in a statement by a Republican President, Abraham Lincoln, that the object of government is to do for people what they need to have done but cannot do at all, or cannot do as well for themselves." Herblock never forgot who he was really working for — the people — as others around him did.

During the early 1950s, along with Edward R. Murrow, he was one of the very few American commentators



**Herblock would parody or make direct references to works of artists and other cartoonists. The educated reader would understand this additional layer of commentary. Here, Mr. Atom takes on the shape of Thomas Nast's Boss Tweed.**



to challenge Senator Joe McCarthy's Communist witch hunts and assaults on civil liberties, coining the phrase "McCarthyism" for future generations. Unlike many prominent dissenters from the period Herblock had nothing to hide, no incriminating past political affiliations, no Communist skeletons in his closet or "progressive" peccadilloes for his enemies to uncover and reveal. He offered no purchase for the mud-slingers and continued to badger Eisenhower for allowing Republican smear and fear campaigners to do their worst, relentlessly pursuing Richard Nixon as a case in point. He urged action on civil rights, poverty, education, campaign finance reform, Cold War détente and diplomacy, nuclear arms control, labor union and crime legislation, among other hot-button issues. Calling his own shots, Herblock took aim at any politician or issue he felt threatened the people of the United States in their quest for decent and effective democratic government.

Following McCarthy's departure from the scene, he bedeviled Nixon for decades, helped to expose the Watergate scandal, and inspired legions of editorial cartoonists.

Fiercely independent, artistically versatile, humanistic and humorous, Herblock waged cartoon campaigns that lasted years, even decades. His first cartoon on gun control appeared in the 1930s, as did his first graphic essays on corrupt lobbyists, bank bailouts, campaign finance reform and many other issues familiar to contemporary political observers. His first professional cartoon, in fact, commented on the environment at a time when conservation was far down on the list of national priorities. In spring 1929, the country was dancing to the beat of the Jazz Age, consumerism was hot, saving the wilderness was not, and few

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Americans were concerned with woodland devastation. Over the next seventy years the global environment, and America's impact on its health and well-being, emerged as a principal concern in Herblock cartoons.

On so many salient issues, Herblock was relentless; the separation of church and state, poverty, education, abortion rights, civil liberties, civil rights — the list goes on. He was prescient, always seeming to know what would happen before anyone else and what obstacles lay in the road ahead. Such current topics as the Mideast crisis, Big Oil and Big Tobacco, battered women and child abuse appeared in his cartoons long before others became aware or were willing to publicly acknowledge that there was a problem. His steadfast support for established values and reform policies transcend party politics.

His longtime assistant, Jean Rickard, has suggested that his parents instilled in him a strong sense of wrong and right, the confidence to express his views openly and the courage to stand up for what is right. For example, on the issue of racism, which Herb Block began addressing immediately after World War II (in advance of virtually all other American cartoonists), he notes. "I never had those feelings growing up. My father and mother felt that you should simply be a good citizen and think about the other guy."

Herblock thought about "the other guy" throughout his career. For more than seventy years, cartoon after cartoon, day after day, he chronicled the best America has to offer and the worst, from the depths of the Great Depression into the new millennium. No editorial cartoonist in American history, not even Thomas Nast, has made a more lasting impression on the nation than Herblock. His influence has been enormous, both on his profession and the general public, although he modestly sloughed off such praise with anecdotes. One was about a

comment related to *Post* publisher, Phil Graham during the 1954 Army-McCarthy hearings. Walter Winchell told Graham that he had come upon Senator McCarthy shaving at midday and complaining that he had to shave twice a day on account of that guy [Herblock] and his cartoons. Apparently his caricatures of the senator as an unshaven, belligerent Neanderthal in a suit found their mark. When asked if he feels he played a role in checking McCarthy's rise to power, Herblock quietly responds, "I sure tried to." Richard Nixon expressed a similar reaction to the cartoons, saying at one point he had to "erase the Herblock image."

Admired and feared by presidents and politicians, Herblock rarely befriended them. He once wrote:

"Cartoons don't make up into lace valentines very well, and they're not supposed to. That's not their function. I could do pictures every day of the week showing Uncle Sam resting his hand on somebody's shoulder and saying, 'Well done, Insertname,' and I think we'd all get pretty sick of them. They wouldn't have anything much to say. They'd show that many jobs were being well done, all right, but mine certainly wouldn't be one of them."

As the ultimate public servants in American political life, Herblock held U.S. presidents above all accountable to the people. His cartoons shed light on their ambitions and accomplishments while bringing their misjudgments and manipulations under scrutiny.

Laughter warms the coldest heart and lends perspective to serious issues and events. "I enjoy humor and comedy," he said, "and try to get fun into the work." Humor is an important vehicle for delivering a message, making "it a

little easier for the medicine to go down." Herblock's cartoons may never have cured cancer or the common cold, but for the better part of a century they helped ward off the ill effects of war, bigotry, economic opportunism, political arrogance, and social injustice.

Herblock made his mark one cartoon at a time. His "children" survive, making their own marks, fighting our battles. Cherish them. ■



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# “Fire!”

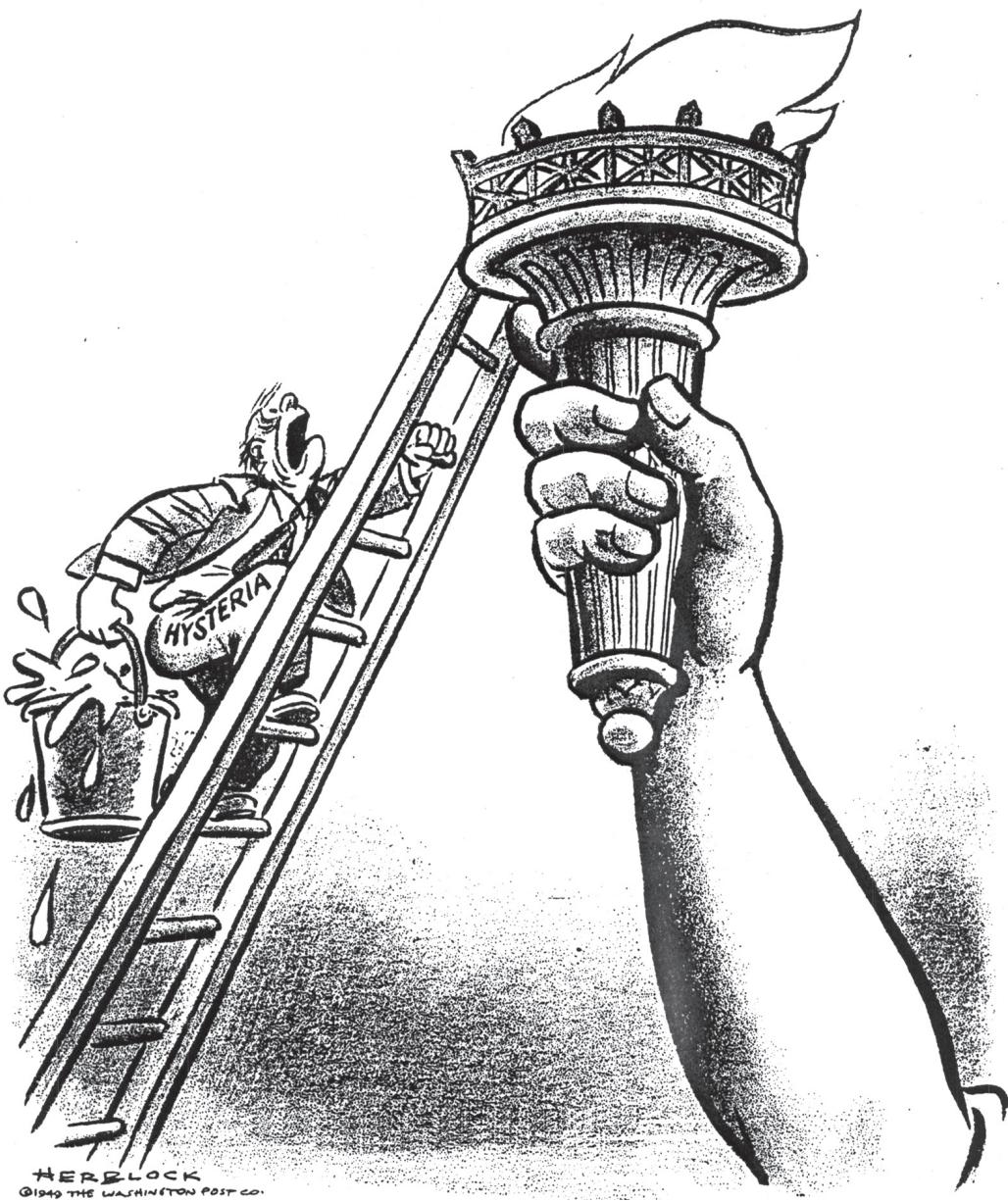
## June 17, 1949

After World War II, the Soviet Union expanded its control to most of Eastern Europe, and it appeared that China would soon fall to the Communists. Herblock drew this cartoon in response to the postwar “Red Scare” hysteria sweeping the nation, as anti-communist crusaders led by the House Un-American Activities Committee threatened civil liberties in their efforts to preserve democracy.

Herblock wrote of this cartoon, “For the past few years the air of fear around here has been pretty thick. There's not always something you can put your finger on, but there are plenty of people anxious to put the finger on somebody. Perhaps there is more nervousness in Washington than elsewhere because federal employees are sitting ducks these days. A government guy never knows when some anonymous witness might send a fast accusation at him, and before he quite knows what's happened, he's liable to find himself out on the sidewalk and wearing a scarlet “D” for Disloyalty. But I think the jitters have been pretty general, even though different people are twitchy about different things. With all our power and prosperity we rest as uneasily as the storybook princess who tossed and turned all night atop twenty eider-down stuffed mattresses because somebody had slipped a single pea beneath the bottom one.

“Well, I think some honest people have been vaguely confused and panicky in just that way, endangering the freedoms and the security that we're trying to insure. That's why I've done cartoons like the one titled ‘Fire!’” ■

“Fire!”



**HARRY L. KATZ**, curator of The Herb Block Foundation Collection and former head curator in the Prints and Photographs Division at the Library of Congress, is editor of *Herblock: The Life and Work of the Great Political Cartoonist*, *Cartoon America: Comic Art at the Library of Congress*, and *Baseball Americana: Treasures from the Library of Congress*.

KATZ PHOTO BY ANNE H. HUTCHINS

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THE DAVID S. WYMAN INSTITUTE FOR HOLOCAUST STUDIES SHOWED ME SOME OLD CARTOONS FROM 1939 THAT COMMENTED ON THE NOW INFAMOUS "VOYAGE OF THE DAMNED." OVER 900 JEWS FLEEING NAZI GERMANY ON THE ST. LOUIS WERE DENIED HAVEN IN THE USA AND FORCED TO RETURN TO EUROPE ON THE EVE OF WW2. SEVENTY YEARS AGO TODAY, THE LAST PASSENGERS DISEMBARKED. FEW AMERICANS PROTESTED. ONLY A TINY HANDFUL OF EDITORIAL CARTOONISTS MOURNFULLY SANG...

# THE ST. LOUIS REFUGEE SHIP BLUES

THE ROOSEVELT ADMINISTRATION'S REFUSAL TO LET THOSE REFUGEES IN HAS COME TO SYMBOLIZE AMERICA'S INDIFFERENCE TO THE NAZI GENOCIDE.

AS A CARTOONIST-AMERICAN WHOSE PARENTS SURVIVED AUSCHWITZ I'M PROUD THAT AT LEAST A FEW CARTOONISTS ROSE TO THE OCCASION!

MOST CARTOONISTS—  
LIKE MOST OTHER PEOPLE—  
JUST HAD A FAILURE OF  
MORAL IMAGINATION...

OF  
EMPATHY.

TAKE CARTOONIST JERRY DOYLE. HE DIDN'T TO-TALLY IGNORE THE 1939 ASYLUM SEEKERS... HE JUST TOTALLY TRIVIALIZED THEIR SUFFERING.

HE USED IT ALL  
AS A DOPEY METAPHOR.  
HE WASN'T EXACTLY EVIL—  
ONLY CLUELESS.

IT'S NOT LIKE HE CONDONED,  
SAY, TORTURE! BUT, HEY, THERE  
WAS A DEPRESSION GOING ON...  
AND MAYBE HE HAD A KID JUST  
GRADUATING FROM COLLEGE.

By art spiegelman — 2009

Historical research: DR. RAFAEL MEDOFF,  
director of the David S. Wyman Institute for Holocaust Studies.

JESSE CARGILL TRIED TO WIN SYMPATHY FOR THE JEWS BY INVOKING A PROTESTANT HYMN ABOUT TAKING SHELTER IN JESUS.

BUT AS A CARTOON TRYING TO MAKE A CLEAR POINT, IT DIDN'T QUITE—UM—CUT IT.

"Rock of Ages, Cleft for Me!"

EDMUND DUFFY BOILED IT ALL DOWN TO A MEMORABLE IMAGE.  
(IT'S WHAT EDITORIAL CARTOONS AT THEIR BEST CAN DO!)

THE WANDERING JEW SHOWN AS SMOKE RISING FROM A SMOKESTACK WAS HAUNTING AND PROPHETIC.

## THE WANDERING JEW

KEEP OUT

FRED PACKER DREW THE STATUE OF LIBERTY, A TIRED CLICHÉ SYMBOL IN THE CARTOON TOOLKIT—but it sure was the right cliché!

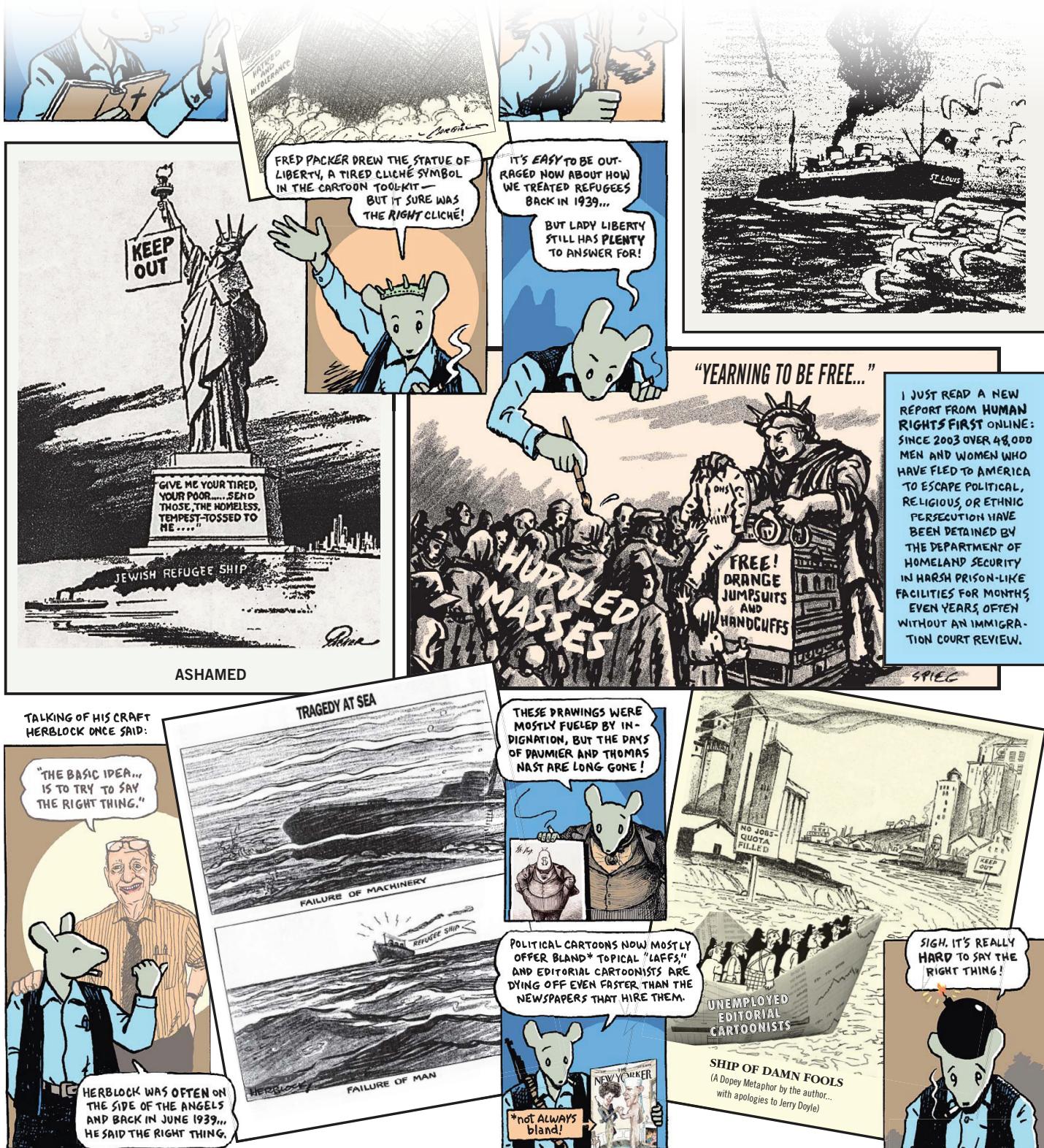
IT'S EASY TO BE OUTRAGED NOW ABOUT HOW WE TREATED REFUGEES BACK IN 1939...

BUT LADY LIBERTY STILL HAS PLENTY TO ANSWER FOR!

"YEARNING TO BE FREE..."

I JUST READ A NEW

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## Michael Cavna

# Cavna and Cartoonists Reflect on Herblock

When a man leaves behind mountains of Accomplishment with a towering capital "A" — all those Pulitzers and plaudits and honorary recognitions and bound book collections — it is easy to lose sight of the man himself, the daily creature who also creates a separate legacy of small gestures, encouraging words and subtle, generous affirmations. Those are the plaque-less acts that recipients cherish for lifetimes and carry deep in their hearts, to be taken out and reinflated, silently to themselves, whenever a little emotional buoyancy is required.

"Herblock," political cartooning legend, was also Herb Block, the man of many minute yet enormous inspirational moments.

In this spirit, for what would have been his 100th birthday, I asked a handful of my cartooning colleagues to share their remembrances and insights about the great Mr. Block — both as a person and as an artist. Here are some of them.



*"What I admire most about Herblock is that he cartooned from a definite moral perspective — and a good one, at that. Too many daily editorial cartoonists go for the easy-breezy sight gag or contemporary movie reference without actually saying much. Herblock took the job seriously."*

— JEN SORENSEN

alt-political cartoonist *Slowpoke*



*"His work was a huge influence on me. Not so much artistically as much as conceptually. His passion and tenacity were a constant inspiration. Even when I was a kid growing up in Madison, Wisc., Herb's work appeared almost daily in the afternoon daily. You just knew that his cartoon would pull no punches. I was amazed he could do that day after day."*



— SCOTT STANTIS

political cartoonist for the *Chicago Tribune*

*"Herblock was very nice and sweet to me. One time, in the '90s, I won a Robert F. Kennedy award for my cartoons and Herb won one for a book he'd done. The award is a dark-brown bronze bust of RFK. It's kind of a somber ceremony, because most of the awards go to stories focusing on the less fortunate. When I got my award, I sat and whispered to Herb that the bust they gave me was "chocolate." Awhile later, I was sort of rubbing the top of my RFK bust when Herb whispered to me: "Don't start eating it already."*



— MIKE LUCKOVICH

political cartoonist for the *Atlanta Journal Constitution*

CONTINUED ON PAGE 15

**Michael Cavna**, a recovering syndicated cartoonist, writes and blogs about cartoons and comics culture for *The Washington Post*. His editorial cartoons, sports cartoons and comic strip *Warped* have been reprinted internationally. His blog, "Comic Riffs" ([washingtonpost.com/comicriffs](http://washingtonpost.com/comicriffs)), features interviews with such creators as Tim Burton (*9 and Alice in Wonderland*), Aaron McGruder (*The Boondocks*), director-actor Jon Favreau (*Iron Man*), Joe Quesada (Marvel Comics), political cartoonist Signe Wilkinson (*Philadelphia Inquirer*) and Bob Peterson (co-director of Pixar's *Up*). You can follow Michael's works at [Facebook.com/comicriffs](http://Facebook.com/comicriffs).

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Matt Wuerker

*"Herblock's always been a cartoon king to me. My first book of political cartoons was a Herblock collection my mom gave me in the sixth grade. That would have been about 1967 (which means he'd already been drawing cartoons for nearly 40 years at that point).*

*Flash forward 20 more years and I was then a freelance cartoonist/illustrator schlepping my portfolio by The Washington Post to show to designers and art directors. I remember sitting outside the newsroom in front of a wall-sized mural, a map of the world, waiting to see [art director] Mike Keegan and a door in the world opened. It was a very graphic entrance, and out came an older gentleman with a cane. I noticed he was wearing an old Pendleton wool shirt, rolled up at the sleeves, and the sleeves were all flecked, really lathered with spots of white. I realized it was white-out and this had to be Herblock himself.*

*I jumped up to introduce myself, and told him I just had to seize this opportunity to shake the hand of a cartoon giant. He was very gracious, and pretended he knew my work, which was very unlikely. He asked to see my portfolio and was generous with his time and also with advice. He had a pencil sketch he was taking to test out on associates in the newsroom — something on Reagan.*

*I got to see him one other time, after he died. I remember seeing his urn being carried down the aisle of the National Cathedral in a long procession. His memorial seemed like a state occasion — it reminded me of pictures of Victor Hugo's funeral. The*

*idea that a cartoonist would have a huge memorial at the National Cathedral really said it all. He was a king of cartooning, a class act who practiced his cartoon art at what may have been the height of prestige for the profession."*

**— MATT WUERKER**  
political cartoonist for Politico

*"When I put out a book of cartoons in 1998, I sent a letter asking Herblock to do the foreword. He sent me back a very nice handwritten letter explaining he did not do forewords for other people's books. Usually, when you get a rejection letter, you toss it in the garbage. But with Herblock's letter, I framed it and hung it on my office wall!*



*Another Herblock memory is that I found out the day after he passed away that he had died. It happened on Oct. 8 in 2001, and that was my 50th birthday. So instead of dwelling on that, I was mostly sad about Herblock passing away. I also wrote a piece on Herblock for my paper's op-ed page — the only time I have written something for my paper. One of the points I made was that I learned more about 20th-century history from looking at Herblock's old books of cartoons, which I have collected, than I ever did in a classroom."*

**— JIMMY MARGULIES**  
political cartoonist for The Record (N.J.)

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# First Draft Of History: Watergate

From the arrest of five burglars at the offices of the Democratic National Committee in the Watergate office complex in D.C. to the resignation of President Richard Nixon, a story emerged from the back pages to front page of *The Washington Post*. The first draft of Watergate history was written by *Post* reporters Bob Woodward and Carl Bernstein with the support of Howard Simons, Len Downie, Barry Sussman,

Ben Bradlee and publisher Katharine Graham.

Benjamin Bradlee, former executive editor of *The Post*, wrote on June 14, 1992, in the Style section:

"Looking back, it's easy to forget that *The Post* published more than 300 Watergate stories. Each was a comparatively small bite of an apple whose size we were to recognize only later. During that first summer (1972), we felt lonely.

Few of our colleagues outside *The Post* were with us, and in the great American tradition, many newspapers seemed to be trying to knock our stories down. ... Only toward the end of October 1972, when Walter Cronkite devoted two consecutive broadcasts to Watergate, did many editors begin to take *The Post's* Watergate coverage seriously."

## "I am not a crook"



**Two cartoons about Richard M. Nixon in the era of the Watergate scandal.**

### April 4, 1974

On April 4, 1974, a cartoon of a figure, with a money bag for a face, carrying a sign was published in *The Washington Post*. The previous day, the White House had announced that President Nixon would pay \$432,787.13 in back taxes. The previous November, Nixon had told 400 managing editors that "he had not profited from public service ... I'm not a crook." Note the shape of the bags.



### May 24, 1974

President Nixon and his words reappear on May 24, 1974, when tapes recording conversations in the Oval Office provide evidence of corruption. After the existence of the tape system had been revealed, it took an order from the Supreme Court to obtain them.

## Watergate Primary Sources

[www.washingtonpost.com/wp-srv/politics/special/watergate/index.html#](http://www.washingtonpost.com/wp-srv/politics/special/watergate/index.html#)

### The Watergate Story

Articles, documents, audio, cartoons, video and photographs

[www.washingtonpost.com/wp-dyn/content/article/2007/08/10/AR2007081001355.html](http://www.washingtonpost.com/wp-dyn/content/article/2007/08/10/AR2007081001355.html)

### 1966-1975: The Agonizing Age of Nixon

Essay by Herblock

[www.nixonlibrary.gov/](http://www.nixonlibrary.gov/)

### Nixon Presidential Library & Museum

Virtual Library (includes portions of Nixon White House tapes), For Kids and Teachers material

[www.ford.utexas.edu/museum/exhibits/watergate\\_files/index.html](http://www.ford.utexas.edu/museum/exhibits/watergate_files/index.html)

### The Watergate Files

Gerald R. Ford Library & Museum documents, photographs, timeline and film reels. Sections: "The Watergate Trial," "Senate Hearings," "Battle for the Tapes," "Trials & Tribulations," and "The Aftermath."

[www.hrc.utexas.edu/exhibitions/web/woodstein/](http://www.hrc.utexas.edu/exhibitions/web/woodstein/)

### The Woodward and Bernstein Watergate Papers

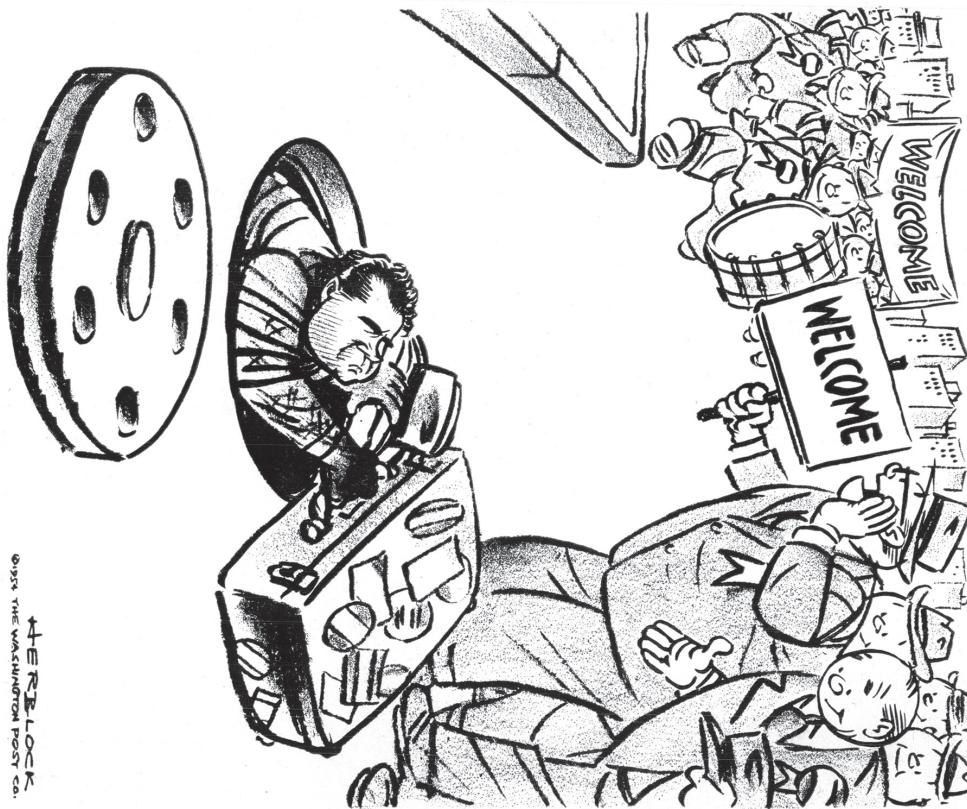
Online exhibit includes reporters' notes, memos, letters

[www.cbsnews.com/2316-100\\_162-564964-0.html](http://www.cbsnews.com/2316-100_162-564964-0.html)

### Watergate Players

Briefs on the individuals who were part of the Watergate story

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“Here He Comes Now”



“It's Okay—We're Hunting Communists”

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## “You Mean I’m Supposed To Stand On That?”



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**The Communist Scare, 1947-1954****"It's Okay – We're Hunting Communists" | October 31, 1947**

The Cold War revived the anti-communist hysteria that had gripped the United States after World War I. In 1947 Congress revived the House Committee on Un-American Activities (HUAC), opposed by Herb Block since its inception in the 1930s and declared by President Truman to be itself the most un-American activity. Herb Block commented: "The FBI, under J.

Edgar Hoover, helped provide the committee with material from its aptly named 'raw files.' Some producers, directors and screen writers refused to testify or to play the 'name game' in which the committee demanded the names of associates, who could then be called on to name others thus providing an ever-expanding list of suspects to be summoned."

**"You Mean I'm Supposed to Stand on That?" | March 29, 1950**

The word "McCarthyism" first appeared in this Herblock cartoon. In February 1950, Senator Joseph McCarthy captured headlines by his claim that he held in his hand a list of names of some 205 Communists in the U.S. State Department, which he did not reveal. Many members of Congress, influenced by his success, began to support his abusive tactics for political purposes. Here conservative Republican senators Kenneth S. Wherry, Robert A. Taft, and Styles Bridges and Republican National Chairman Guy Gabrielson push a reluctant GOP elephant to mount the unsavory platform.



"For all the talk about McCarthy being a political lone wolf, he was never really alone and couldn't have achieved his peculiar success alone," wrote Herblock. What sustained him were not so much his gullible followers and fellow-traveling demagogues as the tacit support of "respectable" people who found it advantageous to go along with him, or at least to look the other way. They were the ones who kept him going. Some were afraid to cross him and some hoped to reap political profit from his activities by offering a temptation they could not resist—a dirty stick with which to beat their opponents. They did not even have to use it themselves. He and his friends would do the work for them; they merely had to remain silent."

**"Here He Comes Now" | October 29, 1954**

Richard Nixon had discovered the power of smear attacks in his early campaigns for the House of Representatives and Senate years before Senator McCarthy began to use them. In 1954, while campaigning for Republican candidates for mid-term elections, he traveled the country charging

previous Democratic administrations and current Democratic members of Congress with being soft on Communism. His targets included some of the most respected members of the Senate. Herblock's 1954 depiction of the emerging campaigner would stick with Nixon throughout his career.

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## "I'm Eight. I Was Born On The Day Of The Supreme Court Decision"



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# “I’m Eight ...” | May 17, 1962

Herblock was a champion of civil rights throughout his career. Eight years after the 1954 case of *Brown vs. Board of Education of Topeka*, in which the U.S. Supreme Court ruled unanimously that racial segregation in public schools was unconstitutional, he penned this cartoon in 1962 expressing his dismay at the country's slow progress toward educational integration.



Education is one of Herblock's recurring themes, its topics remaining relevant over decades. This cartoon was published again in 1964 with "ten" replacing "eight." And ran in 1968 with "fourteen" substituting for "eight."



Herblock campaigned for causes that he considered important to maintaining the high standard of life and unprecedented level of personal freedom and liberty Americans had achieved for themselves.



He believed as deeply as any patriot that America was the greatest nation the world had ever seen, and yet to reach its full potential its citizens must all vote their conscience, pay taxes, and meet their civic responsibilities while

the government must work faithfully and effectively on behalf of all the people, not just those who helped them into office. Through more than a dozen presidential administrations, both Democratic and Republican, Herblock challenged public officials to do the right thing: Put the little guy first.



Above all, he believed that in a democracy the electorate must be knowledgeable, its voters possessing an education worthy of the richest, greatest country on earth. The federal government's support for education stands out as one of the most pervasive issues in his body of work, his greatest concern children and their ability to make their way as productive citizens and future leaders of the nation and the world.

Whether addressing the impact of civil rights, poverty, gun control, religious or political views on education, Herblock never forgot who he was really working for, the children and their future — our future — as others around him did.

## Consider the Image

1. What do the following figures represent?
  - A. An African-American girl
  - B. Birthday cake
  - C. Name of the public school
  - D. Man wearing a fedora
  - E. Fence
2. Why would Herblock reprint a previous cartoon?
3. What does it mean to “put the little guy first”?
4. What is Herblock’s point of view on education?

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# Mr. Atom Is a Real Threat

In his memoir, *A Cartoonist's Life*, Herb Block states that his A-bomb cartoons represented the nuclear threat. Herblock also represented the potential for nuclear annihilation by large, ominous hands escaping Pandora's box and by a menacing cloud formed by a caricature of China's Mao Zedong, but it was Mr. Atom who reappeared in different incarnations through the years.

As Harry Katz, curator of the Herb Block Foundation Collection, stated, "Herblock urged action on nuclear arms control ... among other hot-button issues."

In 1947, Mr. Atom engages in a children's game ("Here We Go Round the Mulberry Bush"). In the Scottish game from the

1800s, the child in the center of the circling ring of singing children, leads the actions and verses. Who controls the ring of chanting "children" (U.S., Russia and Mr. Atom) in this cartoon?

From February 1947, Mr. Atom measures the globe ("Don't Mind Me — Just Go Right on Talking"). For what is Mr. Atom taking measure? Who might be meeting at the table?

Although "Baby Booms" was published on May 31, 1981, it could appear in today's newspaper. Who are current examples of the offspring of Mr. Atom (note his 5 o'clock shadow and cigar) and Nuclear Proliferation? How is this cartoon an example of personification?



*"Among less personal characterizations, the one of Mr. Atom – based on the bomb of the same name – is a figure that just grew. He wasn't planned as a continuing character, but after his first appearance he kept muscling into the pictures as a warning that he wasn't going to be permanently on our side alone and that if he weren't controlled he could cut loose on the whole world."*

— **Herbert Block**  
*Herblock: A Cartoonist's Life*, 1998

Name \_\_\_\_\_

Date \_\_\_\_\_

## “Tick-tock, tick-tock” | January 11, 1949

The quiet “tick-tock, tick-tock” of the clock in one’s grandparent’s hallway or study can be reassuring. In contrast, the sound of a clock in the classroom reminds students that time to complete a test is almost over.

After the Soviet Union successfully exploded an atomic bomb in 1949, President Harry S. Truman announced that America would develop a hydrogen bomb. The nuclear arms race had begun when Britain, France, China and the Soviet Union stated they would do the same.

Take a closer look at the details of the cartoon. The “tick-tock, tick-tock” of this cartoon’s caption ticks a silent recurring reminder.

1. Mr Atom swings a pendulum, creating an atomic clock. When was the atomic clock created? By whom?

2. How does the “atomic clock” work?

3. What is its purpose?

4. Mr. Atom personifies \_\_\_\_\_. His presence conveys what message?

5. The passage of time in this cartoon is a deadly reminder of inaction. The date of publication helps to identify the person or group for whom time is running out. Who do you think that is?



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# Herblock's Last Words On U.S. Foreign Policy

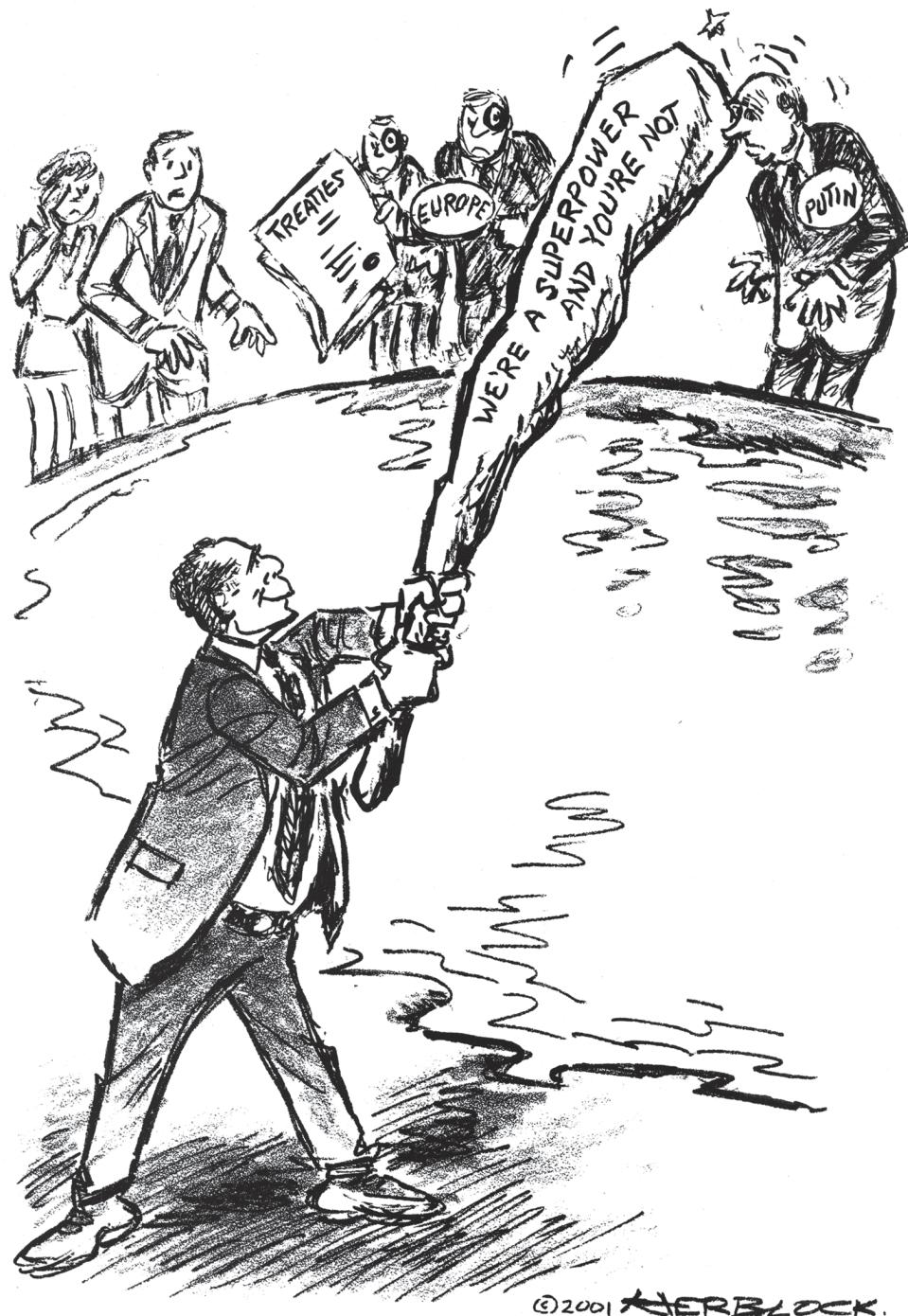
August 26, 2001

This is Herblock's final cartoon. Drawn in August 2001, it criticizes what he perceives as U.S. President George W. Bush's tendency toward unilateralism in American foreign policy.

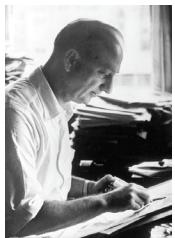
For the more than 70 years Herblock caricatured 13 U.S. presidents, their actions and policies, he urged diplomacy and nuclear arms control.

His satirical swipe alludes to President Theodore Roosevelt's appropriation of an African proverb to describe his approach toward foreign relations: "Speak softly and carry a big stick; you will go far." ■

"IT'S THE SPEAK-LOUDLY-AND-POKE-'EM-WITH-A-BIG-STICK POLICY"

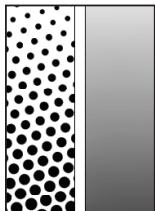


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## Vocabulary of Cartooning

After much thought, Herblock began his final drawings using a thin blue pencil, a non-photo blue one. "The reason is that after inking and erasing and applying the crayon shading, whatever is left of the blue sketch lines doesn't register, as black or gray lines would when photographed," revealed Herblock. He most often used ink, graphite, opaque white over graphite underdrawing on paper or layered paper. He also used crayon and porous point pen.



### **Ben Day Screen**

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.)



### **Caption**

A brief text explaining an image



### **Caricature**

A representation in which the subject's distinctive feature(s) or peculiarities are deliberately exaggerated to produce a comic or grotesque effect



### **Cross Hatch**

To mark or shade with two or more sets of intersecting parallel lines



### **Editorial Cartoon**

A drawing created to get people to think, react and respond to current events. It tells a story or makes commentary in one or a series of pictures called frames or panels.



### **Hatch or Hatch Mark**

To shade by drawing or etching fine parallel lines



### **Line**

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



### **Movement**

Create the suggestion of motion by use of line and repeated shapes that are ghosted back in tonal value to suggest motion



### **Negative Space**

Use of white area as a design element and as a place for the eye to rest; giving space around an object, line and shading create the object within the composition



### **Non-photo Blue**

Color that does not photograph so it does not reproduce on a printed page



### **Shading**

Part of a picture depicting darkness or shadow; creates within the eye a third dimension of a two-dimensional object



### **Text**

Written word, usually in ALL CAPS



### **Texture**

Produce the surface or "feel" of an object: smooth, rough, flat, patterned

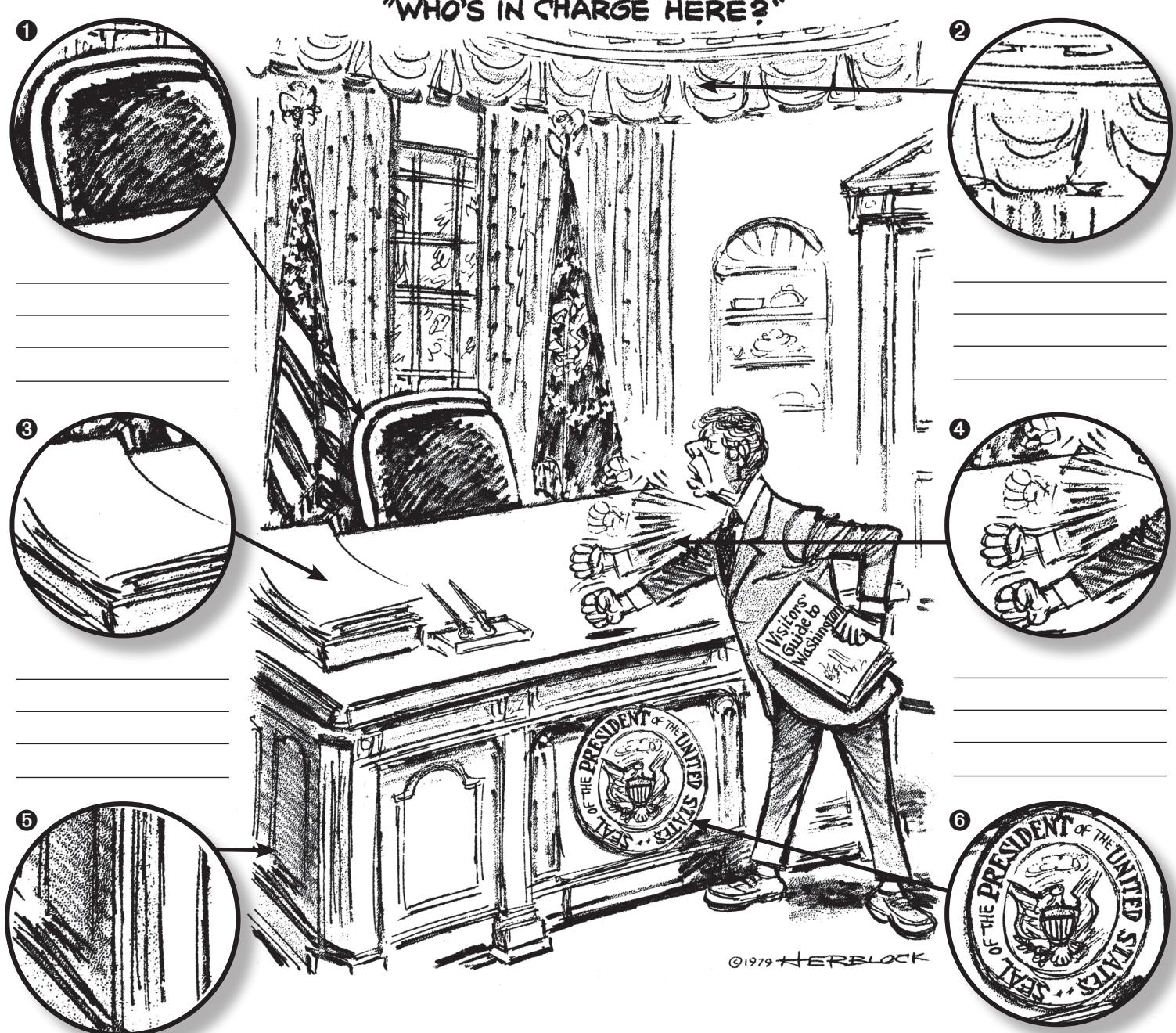
Name \_\_\_\_\_

Date \_\_\_\_\_

## How Did He Do That?

No one cartoon uses all of the techniques and tools available to an artist. In his visual commentary about President Jimmy Carter, Herblock places the reader in the Oval Office. We know that President Carter is on the wrong side of the desk. Take a closer look to examine the visual clues that he uses to develop his perspective.

On the lines below each circle, identify the graphic technique Herblock uses to create the Oval Office.



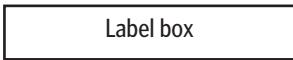
Name \_\_\_\_\_

Date \_\_\_\_\_

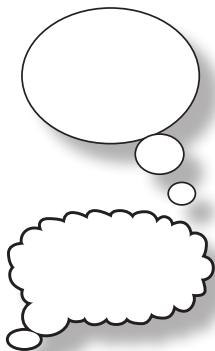
### Comic Tool Box

Basic cartoon elements

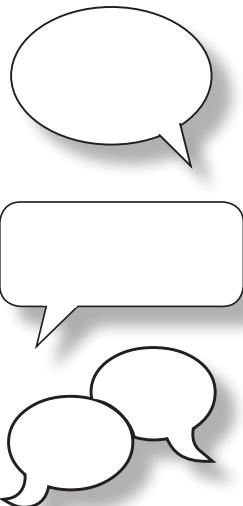
TRADITIONAL  
CARTOON TEXT IS IN  
A HAND-WRITTEN STYLE.  
ALL CAPS AND IN REGULAR  
AND **BOLD WEIGHTS.**



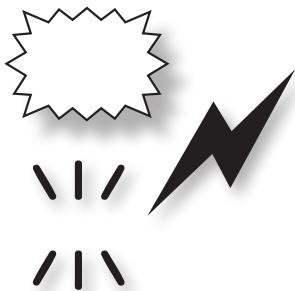
Thought balloons



Speak balloons

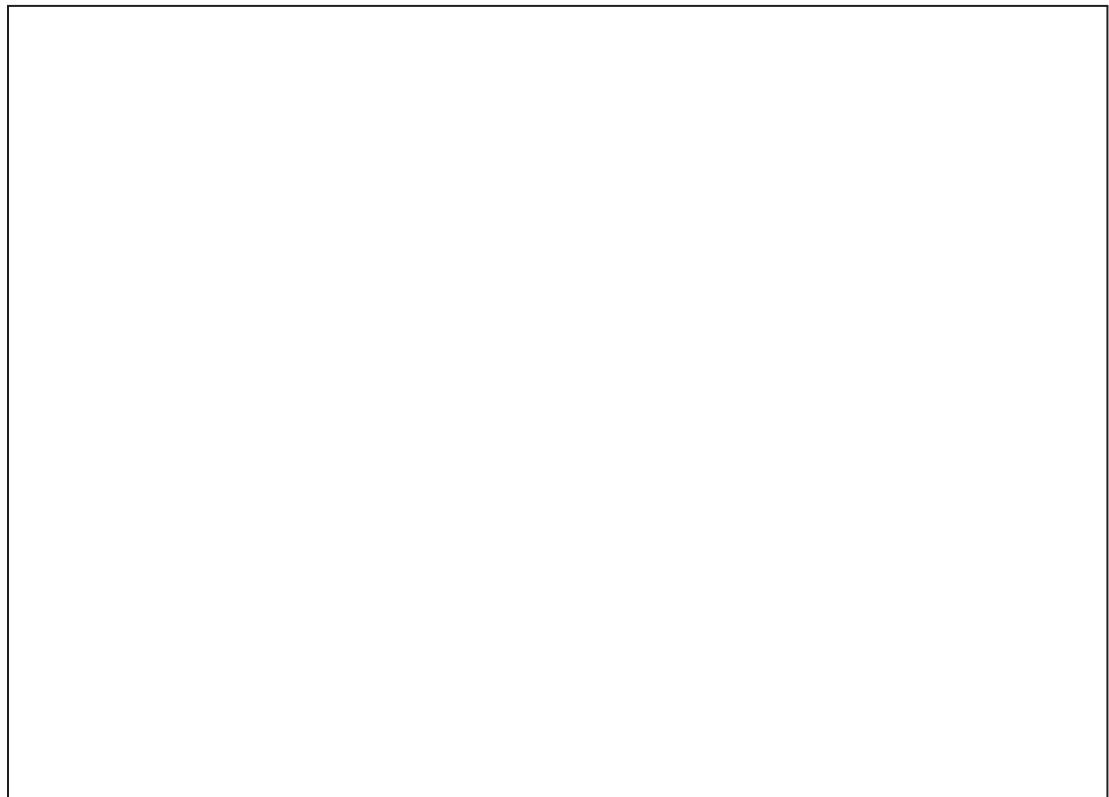


Special effects



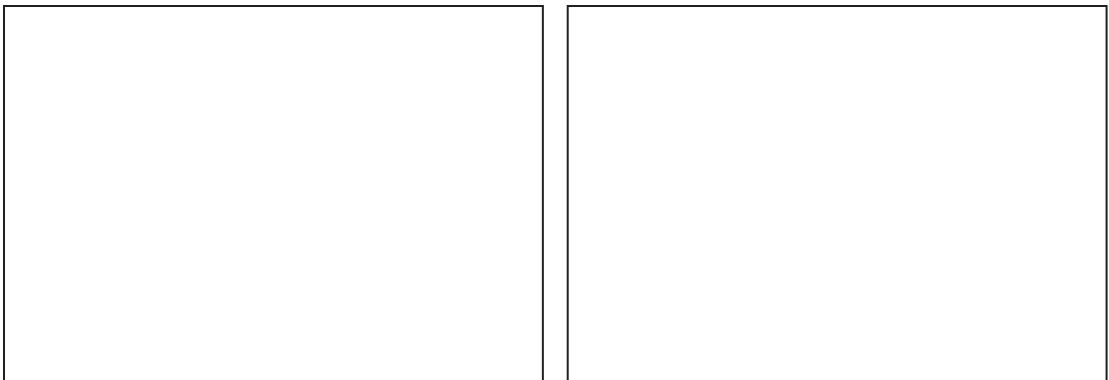
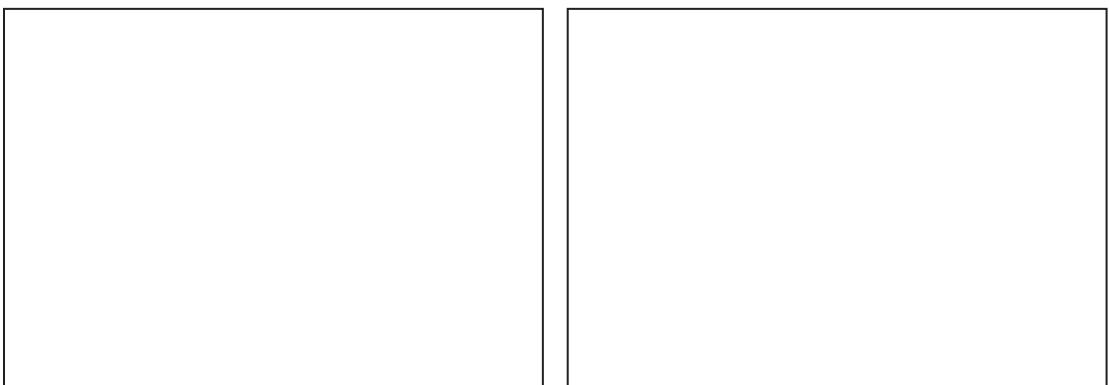
### One Panel

Create an editorial cartoon in which you ask readers to think about an idea, praise an individual or get involved.



### Multiple panels

Draw a series of images and text to show a slice of life, advance a continuing story line or convey an idea.



Name \_\_\_\_\_

Date \_\_\_\_\_



## INSIDE e-Replica

### Laugh Lines | Comics Pages

① You open your copy of e-Replica and scan the Table of Contents. No comics? But there must be a comics section. How do you find it?

② You could do a search, especially if you are looking for a particular comic strip. Today, though, let's try the "View all thumbnails" option found in the upper right corner. Tap on it and the whole newspaper in miniature appears on your screen.

③ Scroll down. Since comic strips are primarily horizontal and grouped, it is fairly easy to identify the two pages of comics. There they are at the back of the Style (C) section. Select one of the pages. If you did not sign in, you'll need to do that before your viewing pleasure begins.

④ A little small to read? Look in the tool bar for the magnifying glass. Click on the plus sign to get the image size you want. If you were overzealous hitting the +, just hit the minus sign. You are in control.

⑤ Other information is found on the two "comics" pages. List five examples:

1.

This screenshot shows the Washington Post e-Replica front page. At the top, there is a navigation bar with 'Search', 'My Services', 'Sign In', and a question mark icon. Below the navigation bar is a 'Table of Contents' button and a link to 'A1 Front Page'. The main content area features a large image of a person in a pink shirt. To the right of the image is a column of news articles. On the far right, there is a sidebar titled 'Table of Contents' which lists various sections of the newspaper. A red circle highlights the 'Table of Contents' button in the top left corner of the sidebar.

Table of Contents

This screenshot shows the Washington Post e-Replica front page with the 'View all thumbnails' feature highlighted. A red oval surrounds the 'View all thumbnails' button in the top right corner of the sidebar. The sidebar also includes links for 'Newspapers' and 'News Today'. The main content area shows a grid of thumbnail images representing different sections of the newspaper, including various news and entertainment categories.

View All Thumbnails

This screenshot shows a close-up of a web browser toolbar. A red circle highlights the magnifying glass icon, which is used for zooming in and out of the page content.

Magnifying Glass

2.

3.

This screenshot shows the Baby Blues comic strip by Gary and Scott Thomas. It consists of five panels. The first panel shows a boy and a girl talking. The second panel shows the girl looking surprised. The third panel shows her speaking. The fourth panel shows her looking at the boy. The fifth panel shows her looking at the boy again. A red line connects this comic strip to the 'Read the Comics' caption below.

Read the Comics

4.

This screenshot shows several comic strips. From left to right: 'THrip the CYBER-VAMPIRE RISES FROM HER FOLDER.' by Michael Cavna; 'FURIOSLY SHE FLAPS HER WINGS.' by Bill Holbrook; and 'ON THE FASTRACK' by Bill Holbrook. A red line connects this row of comic strips to the 'Read the Comics' caption below.

5.

Look for the MORE LAUGHS ONLINE box. Here you will find the Web address to view more comic strips. Click on it to visit [www.washingtonpost.com/comics](http://www.washingtonpost.com/comics). In addition to more comic strips, you have the option of reading about "all things funnies" in Michael Cavna's blog. Select "Blog: Comic Riffs."

An Integrated Curriculum For The Washington Post Newspaper In Education Program

**THE HERB BLOCK FOUNDATION**

# Saying and Doing the Right Thing



THE WASHINGTON POST FILE PHOTO, 1961

For nearly a third of the nation's history since declaring its independence, Herbert Lawrence Block served as a conscience for America.

Better known as Herblock, the legendary editorial cartoonist championed the causes of the poor, attacked discrimination of all kinds, and took on the big guys of American politics from 1929 until his death in 2001. I had the great honor and the pure joy of working with Mr. B. (what we in the office called him) for over forty years.

Mr. B. put his money where his pen had been — pursuing social justice. His will called for the creation of a foundation. He spelled out its charter in broad strokes, but he left the precise compass points for its future direction to be set by the board of directors. He left \$50 million to carry out the mission.

The result was the Herb Block

Foundation, which began its work in 2002 and awarded its first grants in February 2004 and its first scholarships in fall 2005. Since then the foundation has awarded millions of dollars in grants. It has also awarded hundreds of scholarships in a program for financially needy community college students in the Washington, D.C., area.

Barack Obama, speaking at a foundation event in April 2005, summed up Mr. B.'s philosophy of life this way: Be a good citizen and think about the other guy."

Obama praised the foundation for continuing Mr. B.'s work. "Every day he touched his pen to paper, Herblock made a difference in this world, and I'm sure he's looking down with pride, knowing that every day you walk into the foundation you're doing the same," Obama said.

The foundation's mission statement has guided its operations since opening:

The Herb Block Foundation is committed to defending the basic freedoms guaranteed all Americans, combating all forms of discrimination and prejudice and improving the conditions of the poor and underprivileged through the creation or support of charitable and educational programs with the same goals.

The foundation is also committed to providing educational opportunity to deserving students through post-secondary education scholarships and to promoting editorial cartooning through research.

All efforts of the foundation shall be in keeping with the spirit of Herblock, America's great cartoonist, in his lifelong fight against abuses by the powerful.

The foundation has created three grant categories to help fulfill the first part of the mission: Defending Basic Freedoms, Pathways Out of Poverty and Encouraging Citizen Involvement. Each category encompasses the goals expressed in Herblock's cartoons. ■

**—Jean Rickard**  
Executive Director, Herb Block Foundation

Excerpted from Foreword  
*Herblock: The Life and Works of the Great Political Cartoonist*  
October 13, 2009

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## Academic Content Standards

*This lesson addresses academic content standards of Maryland, Virginia and the District of Columbia.*

### Maryland

**Fine Arts:** Students will demonstrate an understanding of visual arts as an essential aspect of history and human experience. (2.0 Visual Arts, Historical, cultural and social context)

2. Explain and demonstrate how artworks reflect and influence beliefs, customs and values of a society, Grades 6-8

**Fine Arts:** Students will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment through visual art. (1.0 Visual Arts, Perceiving and Responding, Aesthetic Education)  
2. Interpret and communicate the meaning of artworks, Grades 6-8

**U.S. History:** Students will examine significant ideas, beliefs and themes; organize patterns and events; analyze how individuals and societies have changed over time in Maryland and the United States. (Standard 5)

The Maryland Voluntary State Curriculum Content Standards can be found online at <http://mdk12.org/assessments/vsc/index.html>.

### Virginia

**Fine Arts:** The student will identify and use a variety of lines in a work of art. (4.6, Visual Communication and Production, Grade 4)

**Fine Arts:** The student will identify the components of an artist's style, including materials, design, technique and subject matter. (6.12, Cultural Context and Art History, Grade 6)

**Fine Arts:** The student will identify and examine works of art in their historical context and relate them to historical events. (All.15, Cultural Context and Art History, Art II, Intermediate)

**Fine Arts:** The student will select and use appropriate technology and electronic media for personal expressive works of art. (AIV.4, Visual Communication and Production, Art IV, Advanced)

Standards of Learning currently in effect for Virginia Public Schools can be found online at [www.pen.k12.va.us/VDOE/Superintendent/Sols/home.shtml](http://www.pen.k12.va.us/VDOE/Superintendent/Sols/home.shtml).

### Washington, D.C.

**History:** Students describe some of the major economic and social trends of the late 20th century. (5.15, U.S. History, Grade 5)

**History:** Students describe important events and trends of the late 20th century. (11.13, U.S. History, Grade 11)

**U.S. Government:** Students evaluate and take and defend positions on what the fundamental values and principles of civil society are, their interdependence, and the meaning and importance of those values and principles for a free society. (12.9, Rights and Responsibilities of Citizens, Grade 12)

**English:** Analyze visual or aural techniques used in a media message for a particular audience and evaluate their effectiveness. (9.M.2)

**Visual Art:** Connect and apply what is learned in the visual arts to other art forms, subject areas, visual culture, communications, and to careers (Connections, Relationships, Applications; Strand 5). Create an editorial cartoon that expresses personal ideas and views of the artist. (8.5.3, Grade 8)

Learning Standards for DCPS are found online at [www.k12.dc.us/dcps/Standards2005/standardsHome.htm](http://www.k12.dc.us/dcps/Standards2005/standardsHome.htm).