

## Editorial Cartooning Symbols

Special features, such as syndicate directories, annual newspaper lineage tabulations, etc., appear as separately paged sections of regular issues.

A lively graphic narrative reports on censorship of political cartoons around the world, featuring interviews with censored cartoonists from Pittsburgh to Beijing. Why do the powerful feel so threatened by political cartoons? Cartoons don't tell secrets or move markets. Yet, as Cherian George and Sonny Liew show us in *Red Lines*, cartoonists have been harassed, trolled, sued, fired, jailed, attacked, and assassinated for their insolence. The robustness of political cartooning--one of the most elemental forms of political speech--says something about the health of democracy. In a lively graphic narrative--illustrated by Liew, himself a prize-winning cartoonist--*Red Lines* crisscrosses the globe to feel the pulse of a vocation under attack. A Syrian cartoonist insults the president and has his hands broken by goons. An Indian cartoonist stands up to misogyny and receives rape threats. An Israeli artist finds his antiracist works censored by social media algorithms. And the *New York Times*, caught in the crossfire of the culture wars, decides to stop publishing editorial cartoons completely. *Red Lines* studies thin-skinned tyrants, the invisible hand of market censorship, and demands in the name of social justice to rein in the right to offend. It includes interviews with more than sixty cartoonists and insights from art historians, legal scholars, and political scientists--all presented in graphic form. This engaging

account makes it clear that cartoon censorship doesn't just matter to cartoonists and their fans. When the red lines are misapplied, all citizens are potential victims. From Benjamin Franklin's drawing of the first American political cartoon in 1754 to contemporary cartoonists' blistering attacks on George W. Bush and initial love-affair with Barack Obama, editorial cartoons have been a part of American journalism and politics. American Political Cartoons chronicles the nation's highs and lows in an extensive collection of cartoons that span the entire history of American political cartooning. "Good cartoons hit you primitively and emotionally," said cartoonist Doug Marlette. "A cartoon is a frontal attack, a slam dunk, a cluster bomb." Most cartoonists pride themselves on attacking honestly, if ruthlessly. American Political Cartoons recounts many direct hits, recalling the discomfort of the cartoons' targets and the delight of their readers. Through skillful combination of pictures and words, cartoonists galvanize public opinion for or against their subjects. In the process they have revealed truths about us and our democratic system that have been both embarrassing and ennobling. Stephen Hess and Sandy Northrop note that not all cartoonists have worn white hats. Many have perpetuated demeaning ethnic stereotypes, slandered honest politicians, and oversimplified complex issues.

Last year was a big story year. The greatest natural disaster in U.S. history, Hurricane Katrina, tore up the Gulf Coast, then Hurricane Rita hit the Texas/Louisiana border. John Roberts became our Supreme Court chief justice and first Harriet Miers and then Samuel Alito were

nominated to replace retiring justice Sandra Day O'Connor. The Iraq war continued, and two terrorist attacks in London reminded us all to be vigilant. President Bush's approval ratings reached an all-time low, and the deaths of Pope John Paul II, Judge William Rehnquist, and Terry Schiavo all had surprising ripple effects. "Deep Throat" was revealed, as was the use of steroids among professional baseball players. Israel withdrew from Gaza, and Syria withdrew from Lebanon. All in all it was an exciting year for cartoonists and more than 150 are represented here in this 33rd annual edition, including work from Pulitzer Prize-winning artists, the years major award-winning cartoons, and the best work from Canadian cartoonists.

A lavishly illustrated, witty, and original look at the awesome power of the political cartoon throughout history to enrage, provoke, and amuse. As a former editor of *The New York Times Magazine* and the longtime editor of *The Nation*, Victor S. Navasky knows just how transformative—and incendiary—cartoons can be. Here Navasky guides readers through some of the greatest cartoons ever created, including those by George Grosz, David Levine, Herblock, Honoré Daumier, and Ralph Steadman. He recounts how cartoonists and caricaturists have been censored, threatened, incarcerated, and even murdered for their art, and asks what makes this art form, too often dismissed as trivial, so uniquely poised to affect our minds and our hearts. Drawing on his own encounters with would-be censors, interviews with cartoonists, and historical archives from cartoon museums across the globe, Navasky examines

the political cartoon as both art and polemic over the centuries. We see afresh images most celebrated for their artistic merit (Picasso's *Guernica*, Goya's "Duendecitos"), images that provoked outrage (the 2008 Barry Blitt *New Yorker* cover, which depicted the Obamas as a Muslim and a Black Power militant fist-bumping in the Oval Office), and those that have dictated public discourse (Herblock's defining portraits of McCarthyism, the Nazi periodical *Der Stürmer*'s anti-Semitic caricatures). Navasky ties together these and other superlative genre examples to reveal how political cartoons have been not only capturing the zeitgeist throughout history but shaping it as well—and how the most powerful cartoons retain the ability to shock, gall, and inspire long after their creation. Here Victor S. Navasky brilliantly illuminates the true power of one of our most enduringly vital forms of artistic expression. From Benjamin Franklin's drawing of the first American political cartoon in 1754 to contemporary cartoonists' blistering attacks on George W. Bush and initial love-affair with Barack Obama, editorial cartoons have been a part of American journalism and politics. *American Political Cartoons* chronicles the nation's highs and lows in an extensive collection of cartoons that span the entire history of American political cartooning. "Good cartoons hit you primitively and emotionally," said cartoonist Doug Marlette. "A cartoon is a frontal attack, a slam dunk, a cluster bomb." Most cartoonists pride themselves on attacking honestly, if ruthlessly. *American Political Cartoons* recounts many direct hits, recalling the discomfort of the cartoons' targets?and the delight of

their readers. Through skillful combination of pictures and words, cartoonists galvanize public opinion for or against their subjects. In the process they have revealed truths about us and our democratic system that have been both embarrassing and ennobling. Stephen Hess and Sandy Northrop note that not all cartoonists have worn white hats. Many have perpetuated demeaning ethnic stereotypes, slandered honest politicians, and oversimplified complex issues.

In this book, Helen Yu-Rivera challenges the conventional use of written documents in delineating the course of Philippines-Japan relations. Using editorial cartoons, the author proves that pictorial documents are potentially as rich in information as written documents. This book highlights the perspective of the popular press instead of the commonly solicited viewpoints of policy makers. More importantly, the author reads the editorial cartoons as symbolic language where images and text reveal more than what they signify at a cursory glance. By so doing, the author has identified, interpreted, and analyzed different levels of synthesis used to represent the Japanese in Philippine editorial cartoons of this period. While many of the symbols used were reflective of the inherent tensions in Philippines-Japan relations, factors such as conventions of the medium of cartooning, individual styles, and personal interpretation also significantly affected the occurrence, change, and continuity of the images.

Ironic, isn't it? For more than a quarter century, Pat Oliphant has skewered the denizens of Congress with his biting sharp editorial cartoons. Now, in an exhibit

and this companion volume, Oliphant is honored in the very repository of that illustrious body: The Library of Congress. Oliphant is, after all, the most important political cartoonist of the 20th century. His trademark wit -- shared with the adoring fans who read almost 350 daily and Sunday newspapers that carry his work -- has impaled presidents, dogged members of Congress, and critiqued a whole host of issues. From Vietnam to Bosnia, from Lyndon Johnson to Bill Clinton, Pat Oliphant has applied his considerable talent to the workings of the world. "Oliphant's Anthem" will catalog the 60 drawings, sculptures, and various art media that will be exhibited as a special tribute to Pat Oliphant's art in March 1998 at the Library of Congress. Interviews with the artist throughout the book will highlight his thoughts, concerns, and considerations as he has created this impressive body of work. Printed on glossy enamel stock, the black and white book will include an eight-page color signature. It is certain to be a collectible edition for Oliphant fans everywhere.

Traces the history of editorial cartooning and examines its importance in American history and culture.

Tips for using proper tools and techniques; suggestions for drawing the human figure, animals, and backgrounds; how to create comic strips and editorial cartoons. 75 illustrations.

Humor's EdgeCartoons by Ann TelnaesPomegranate  
Traces the history of American editorial cartooning, discussing the importance of editorial cartooning and its contribution to the nation's development.

Written as a satire on the comic devices cartoonists

use, the book quickly became a textbook for art students. Walker researched cartoons around the world to collect this international set of cartoon symbols. The names he invented for them now appear in dictionaries.

"Thomas Nast (1840-1902), the founding father of American political cartooning, is perhaps best known for his cartoons portraying political parties as the Democratic donkey and the Republican elephant. Nast's legacy also includes a trove of other political cartoons, his successful attack on the machine politics of Tammany Hall in 1871, and his wildly popular illustrations of Santa Claus for Harper's Weekly magazine. In this thoroughgoing and lively biography, Fiona Deans Halloran interprets his work, explores his motivations and ideals, and illuminates the lasting legacy of Nast's work on American political culture"--

From Pulitzer Prize winner Doug Marlette comes the captivating story of Pick Cantrell, a successful newspaper cartoonist whose career has hit the skids. In the grip of a midlife meltdown, Pick returns with his wife and son to a small North Carolina town, where he confronts the ghosts of his past in the form of the family matriarch and his boyhood nemesis, Mama Lucy. What follows is an extraordinary story within a story, as Pick uncovers startling truths about himself and about the role his grandmother played in the tragic General Textile Strike Of 1934 A novel

about family, love, and forgiveness, *The Bridge* explores how much we ever really know about others, and most important, about ourselves. Included in this book are more than 150 examples of Nast's work which, together with the author's commentary, recreate the life and pattern of artistic development of the man who made the political cartoon a respected and powerful journalistic form. Palestinian political cartoonist Mohammad Sabaaneh has gained renown worldwide for his stark black-and-white drawings that express the numerous abuses and losses that his countrymen suffer under Israel's occupation and celebrate their popular resistance. This collection includes 180 of Sabaaneh's best cartoons, including some depicting the privations he and other Palestinian political prisoners have suffered in Israel's many prisons. This book offers profound insights into the political and social struggles facing the Palestinian people and a pointed critique of the inaction or complicity of the "international community." Veteran graphic artist Seth Tobocman contributes a foreword. The authors provide an overview of leadership in the crucial grades of 6-12. Drawing upon theories based on cognitive leadership, affective leadership, and the role of leadership in gifted education, leadership is discussed as it pertains to research projects, problem solving, interpersonal communication, and decision-making.

According to the popular maxim, a nation at war reveals its true character. In this incisive work, Chris Gilbert examines the long history of US war politics through the lens of political cartoons to provide new, unique insights into American cultural identity. Tracing the comic representation of American values from the First World War to the War on Terror, Gilbert explores the power of humor in caricature to expose both the folly in jingoistic virtues and the sometimes-strange fortune in nationalistic vices. He examines the artwork of four exemplary American cartoonists—James Montgomery Flagg, Dr. Seuss, Ollie Harrington, and Ann Telnaes—to craft a trenchant image of Americanism. These examinations animate the rhetorical, and indeed comic, force of icons like Uncle Sam, national symbols like the American Eagle, political stooges like President Donald J. Trump, and more, as well as the power of political cartoons to comment on issues of race, class, and gender on the home front. Throughout, Gilbert portrays a US culture rooted in and riven by ideas of manifest destiny, patriotism, and democracy for all, yet plagued by ugly forms of nationalism, misogyny, racism, and violence. Rich with examples of hilarious and masterfully drawn caricatures from a diverse range of creators, this unflinching look at the evolution of our conflicted national character illustrates how American cartoonists use farce, mockery, and wit to put national character in the comic looking glass.

A companion guide to the cartoonist's exhibition at the Library of Congress from June to September 2004 includes eighty-seven cartoons and an in-depth interview

with the artist.

We live in a time much like the postwar era. A time of arch political conservatism and vast social conformity. A time in which our nation's leaders question and challenge the patriotism of those who oppose their policies. But before there was Jon Stewart, Al Franken, or Bill Maher, there were Mort Sahl, Stan Freberg, and Lenny Bruce—liberal satirists who, through their wry and scabrous comedic routines, waged war against the political ironies, contradictions, and hypocrisies of their times. *Revel with a Cause* is their story. Stephen Kercher here provides the first comprehensive look at the satiric humor that flourished in the United States during the 1950s and early 1960s. Focusing on an impressive range of comedy—not just standup comedians of the day but also satirical publications like *MAD* magazine, improvisational theater groups such as *Second City*, the motion picture *Dr. Strangelove*, and TV shows like *That Was the Week That Was*—Kercher reminds us that the postwar era saw varieties of comic expression that were more challenging and nonconformist than we commonly remember. His history of these comedic luminaries shows that for a sizeable audience of educated, middle-class Americans who shared such liberal views, the period's satire was a crucial mode of cultural dissent. For such individuals, satire was a vehicle through which concerns over the suppression of civil liberties, Cold War foreign policies, blind social conformity, and our heated racial crisis could be productively addressed. A vibrant and probing look at some of the most influential comedy of mid-twentieth-century America, *Revel with a Cause*

belongs on the short list of essential books for anyone interested in the relationship between American politics and popular culture.

This book belongs on the reference shelf of anyone interested in the interplay between cartoons, politics, and public opinion. It provides the reader a historic framework in which to understand the cartoons' meaning and significance.

Traces the extensive career of the 20th-century political cartoonist while placing his achievements against a backdrop of history, discussing how his spare and folksy style rendered complex issues accessible to everyday people, in a volume complemented by a CD of more than 18,000 cartoons.

No matter what your background, *The Everything Cartooning Book* is the all-in-one reference to unlock your hidden potential and set you on the fast track toward a rewarding career in cartooning. Professional cartoonist Brad J. Guigar shows you everything from how to create believable characters and effective story lines to writing humor and getting published. This step-by-step guide shows you all the insider techniques and tricks you need to make it in this fun and creative field. Features tips on how to: Show movement Create cartoons for different genres Develop your individual style Craft story lines Sell your work and more Whether you like to draw Manga, create humorous animal characters, or satirize the world around you, *The Everything Cartooning Book* teaches you all you need to know to successfully follow your artistic dreams. Through profiles and essays, "Graphic Opinions" examines

current work and opinions of two dozen prominent cartoonists.

Unrestricted by journalistic standards of objectivity, editorial cartoonists wield ire and irony to reveal the naked truths about presidents, business leaders, and other public figures. Indeed, since the founding of the republic, cartoonists have both made an important contribution to and offered a critical commentary on our society. This book demonstrates the limits of cartooning from the courtroom to the newsroom. Chris Lamb examines the reasons for the declining state of the art and the implications for all of us. Most newspapers today publish relatively generic, gag-related, syndicated cartoons. They are cheaper and generate fewer phone calls than hard-hitting cartoons. Lamb charges that they are symptomatic of the foundering newspaper industry and reflect a weakness in the newspaper's traditional watchdog function. If a newspaper wants to fulfill its function in society, maybe it should find ways to make the phone ring more - not less!

"Herblock's History" is an article written by Harry L. Katz that was originally published in the October 2000 issue of "The Library of Congress Information Bulletin." The U.S. Library of Congress, based in Washington, D.C., presents the article online. Katz provides a biographical sketch of the American political cartoonist and journalist Herbert Block (1909-2001), who was known as Herblock. Block worked as a cartoonist for "The Washington Post" for more than 50 years, and his cartoons were syndicated throughout the United States. Katz highlights an exhibition of Block's cartoons, that was on display at the U.S. Library of Congress from October 2000. Images of selected cartoons by Block are available online.

[Copyright: be5dfe3bd8b70eff5dad58750c437a5f](https://www.loc.gov/congressional-information-bulletin/2000-10-herblock-s-history)