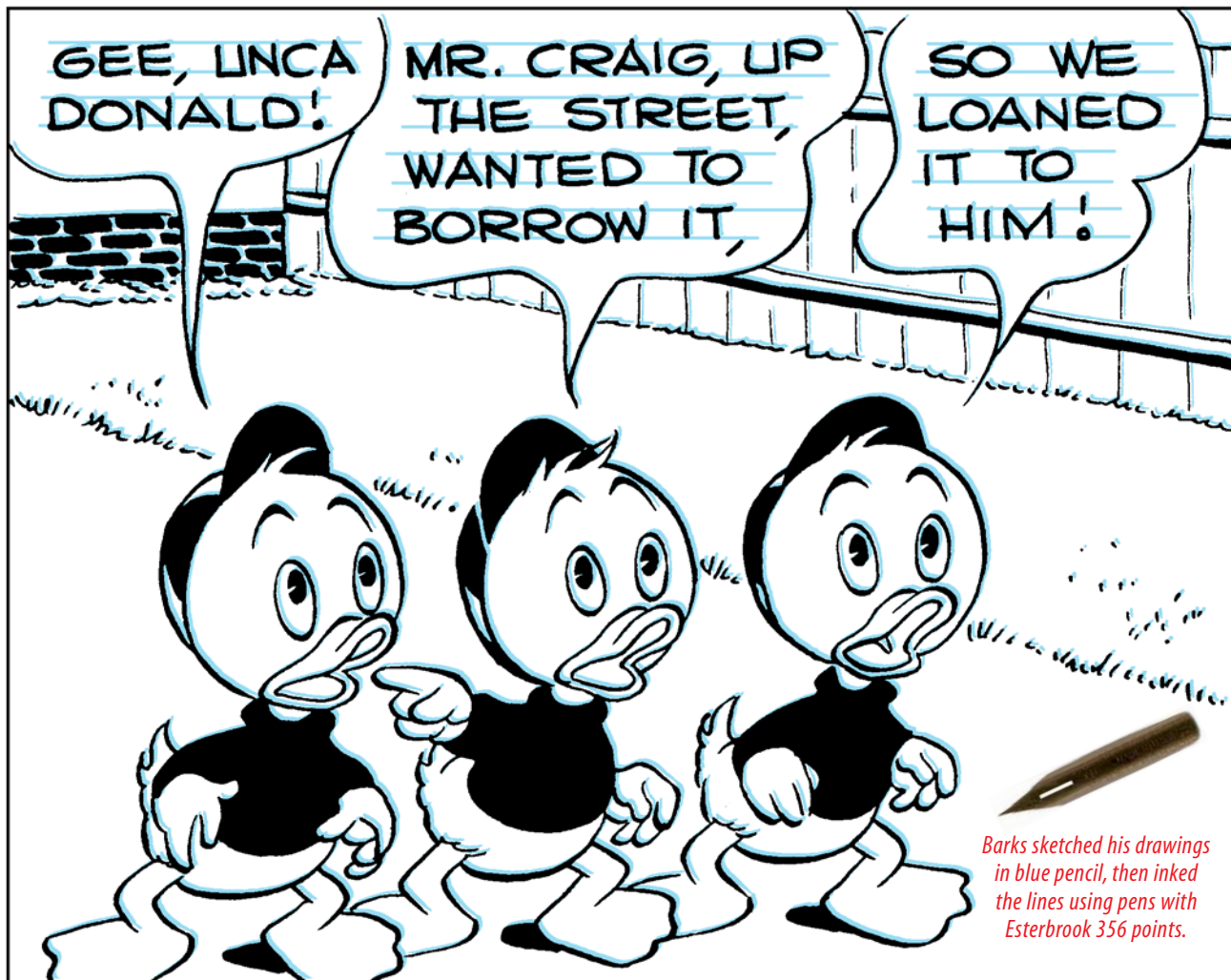
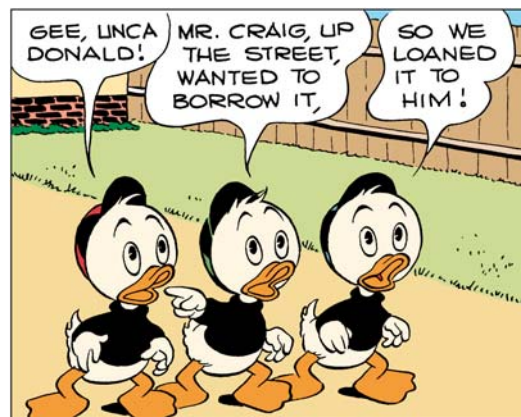




The one-page gag at left first appeared in black and white. Originally published in July 1952, it appeared on the inside back cover of **Walt Disney's Donald Duck and the Golden Helmet**. At the bottom of this page, one of the panels has been restored to about the size it was actually drawn, as it might have looked in India ink with Carl Barks' blue pencil sketches showing through. Right, the panel is colorized and reduced to the size it appeared in the comic book. The ducks' unseen neighbor, "Mr. Craig," refers to Chase Craig, one of the editors at the Los Angeles office of Western Printing.

How was The Good Artist able to pack so much art into tiny comic book panels?

Carl Barks drew about two and one-half times larger than the size his art appeared on the printed page. To make the layout sheets easier to handle, he cut them in two and drew a half page at a time. The printers spliced the boards together and reduced them to 40%. Barks sketched the panels in non-reproducible blue pencil on heavyweight Strathmore Bristol, then finished the drawings with pens and brushes, using India ink and white tempera. He inked with extremely flexible Esterbrook 356 points, and used Speedball B-Series pens for the hand-lettered speech balloons. Brushwork for the solid black areas and white highlights was painted with fine-pointed Windsor-Newton Series 7 Red Sable watercolor brushes. Colors were added by the publishers, generally with little regard for detail or printing registration, much to the cartoonist's chagrin.



Barks sketched his drawings in blue pencil, then inked the lines using pens with Esterbrook 356 points.