

OUTLINE

THE OFFICIAL ILLUSTRATORS AUSTRALIA NEWSLETTER ISSUE 1, 2012



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IA Awards

**Unelected representatives:
political cartooning**

Ginger Meggs celebrates 90 years

Antony Smith

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IA National Committee

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Administration Jody Pratt

New members

January Natalie Marshall, Adam Celeban

February Katrina Young, Melissa Mackie, Philippa Kruger, Andrew Fyfe, Stephen Babic

COVER ILLUSTRATION BY ANTON EMDIN, FOR THE GLOBAL MAIL

From the editor

I'm excited to bring you my first edition of Outline magazine as the new editor, I certainly have some big shoes to fill. The focus of this edition is cartoonists and comic artists, which gave me the opportunity to talk to some fantastic IA members who are leading the field in these areas. In fact, I may have gotten a little carried away and created a bumper edition, full of profiles!

In this edition you'll find interviews, get a glimpse into a day in the life of Australia's top political cartoonist, read about the recent IA awards and hear from some members who have been around since the beginning of Illustrators Australia. I've also introduced a new section where we'll be talking about promotional tools. For the first segment we'll take a look at Pinterest and whether or not it is worth your time. If there is anything in particular you'd like me to cover in future editions please let me know.

Thank you to everyone who helped with this edition. Keep those ideas and submissions coming! But for now, grab a beverage, kick back and enjoy!

Jessica Mack, Editor, Outline magazine



{OUTLINE SUBMISSIONS}

If you have an idea for an article, profile, or even a good book or website you'd like to share, email me at outline@illustratorsaustralia.com

Vice Prez sez



Welcome back to IA for the beginning of another event filled year in 2012! First off the Agenda is to say good-bye to Outline's editor Helena Turinski, she did a fabulous job

in 2011 with the editing and producing of Outline—thank you Helena from all at IA!

We now welcome the new editor for 2012—Jessica Mack, a new member to IA, who has put her hand up to take up the position. We ask that you make Jessica feel welcome and help her to produce great Outlines for you all by responding to themes and interviews that she puts forward, it's a HUGE job, so if you have stories or exhibitions or even books or websites you think we all should know about than let her know for the next issue. Welcome Jessica.

This year we already have 2 seminars lined up, first one is in May and the 2nd in September, these will feature 5 illustrators at each, talking about their work, their processes, stories and experiences, which will be fantastic!

We will be producing the IA annual book a little earlier this year so if you are intending to go in it, it's a 2 page limit, \$385 per page, more details soon.

June will see the A3 print show once again, and November will bring the 9x5 with the special inclusion of mini- markets on the Sat & Sunday, which will involve members selling their wares to the public (more on that later).

The IA awards in Nov/Dec again.

In between we hope to bring you a few little surprises like Andrea Innocent heading off to speak to our members in South Australia, so stay tuned!

We also welcome new ideas, fresh faces and any volunteers that want to get involved with IA, we're not scary so get in contact, this includes all states of Australia, your local representative would love to hear from you.

So with all that said, we wish you a wonderful year ahead and lots of promotion for illustrators!

Jody Pratt, acting Vice President, National Committee

Facebook

Illustrators Australia is starting a new Facebook page to keep you up to date with local and international news and events, let you know when there is a new IA blog post, and allow you to communicate with other members.

Jackie Gwynne, from the IA committee, has kindly offered to run the page, so please contact her if you have any items to include.

➔ **CLICK!**

{Email} Jackie.

agIdeas 2012

agIdeas International Design Week is an annual design festival that celebrates the best in design and creativity, and is held at the Melbourne Convention and Exhibition Centre from 23-25 May 2012.

Now in its 22nd year, agIdeas is one of Australia's largest and longest running design events attracting a national and international audience.

"Over 3 days 40 internationally acclaimed designers will share their insights and experiences with delegates from all over the globe.

This sell-out event is for anyone interested in expanding their design dialogue and opening up their minds to new creative possibilities. Celebrating design is difference, this forum will present creative diversity exploring design from the most contemporary in digital media to the master's of traditional technique. From the areas of graphic design, product design, motion graphics, design for film and television, new media, web design, animation, illustration, typography, architecture, fashion and textiles, sound design, performance art, and advertising."
—agIdeas

In conjunction with the main design forum there are a number of other events being held, including a business breakfast, research conference, design workshops, design studio visits, social events, and exhibitions.

WIN AgIdeas TICKETS HERE!!!

agideas

design is difference

IA is once again proud to be a sponsor for AgIdeas International Design week 21st-25th May 2012.

*We have some fantastic tickets to give away but only to members that email in and mention this 'ad' in the Outline magazine!
office@illustratorsaustralia.com*

*Conditions of entry: you must be able to attend any of the events
You can state your interest in an event but there are not guarantees.
If you are unable to attend we will pick again.*

- **1 x International Design Forum (3 day pass) worth (\$640)**
23 May 2012 to 25 May 2012
- **2 x Research Conference worth (\$300)**
22 May 2012 9.00am to 6.00pm
- **2 x Advantage Business Breakfast worth (\$180)**
24 May 2012 7.00am to 10.00am
- **2 x Futures Secondary School Forum worth (\$80)**
23 May 2012 4.00pm to 8.00pm

*For more info about AGIdeas, speakers and the program:
<http://www.agideas.net/coming-event>
Get in quick, tickets drawn: Thursday 12th April*

➔ **CLICK!**

Find out more at {agIdeas}.

{COVER STORY}



IA AWARDS

{COVER STORY}

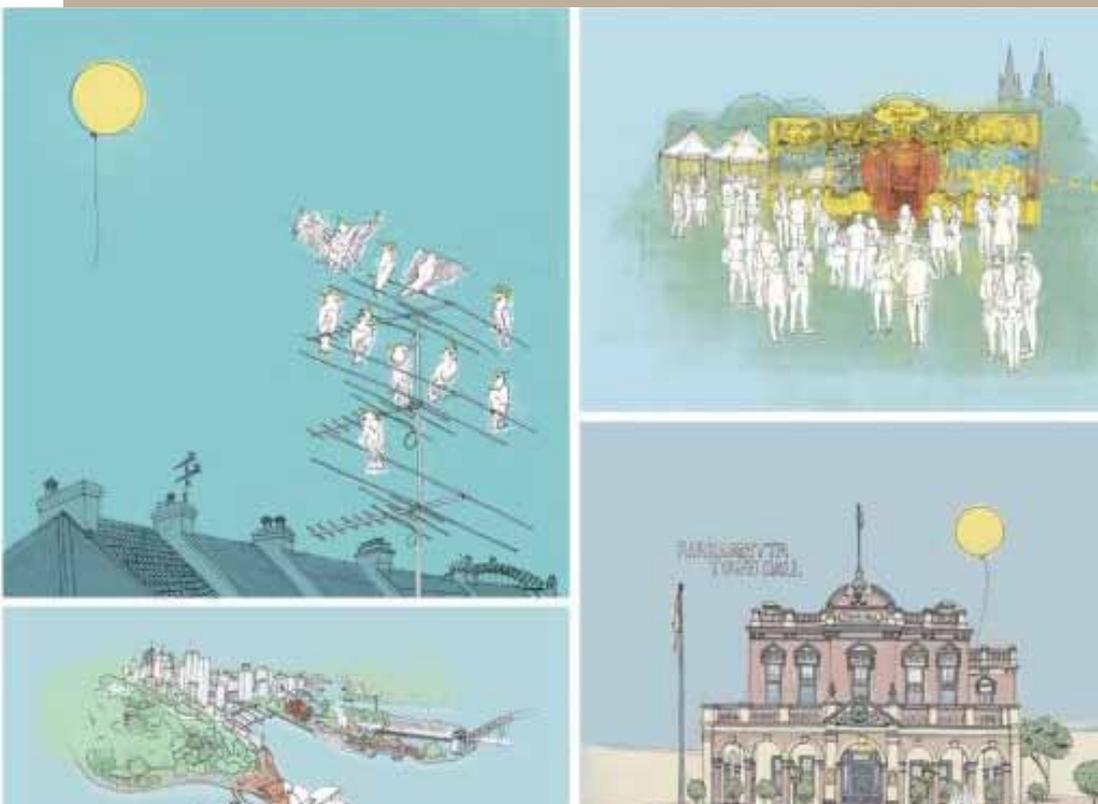
Ben Sanders: SILVER with Book.ish—Books—Single

“This illustration of Pinocchio and Gepetto lighting a fire inside the legendary literary Whale Monstro, can only be viewed when something goes terribly wrong! Nifty e-book reader “Booki.sh” commissioned me to create their version of a “Fail Whale” inspired by the adventures of Pinocchio. So, it’s actually an illustration that Booki.sh hopes no one will ever see, but if something DOES go belly-up and e-book readers ARE confronted with an error message, at least the blow is softened by an amusing illustration. Handling the job at the client end was Inventive Labs creative guru Virginia Murdoch, who was a hoot to collaborate with throughout the entire process. The silver-ware should really be hers.”

Below: Book.ish by Ben Sanders



Marcela Restrepo: GOLD with Sydney Festival—Institutional—Series



Above: Sydney Festival by Marcela Restrepo

“My work for the 2011 Sydney Festival was awarded with gold. I am very proud with such recognition as that project and client still remains as one of my favourites. It was great for me to be involved in a project for the city and the Festival team made it even more fun.

The drawings are about Sydney and experiencing the city in summer. I guess that is what I love to do and what I wait for all year, therefore it came natural.

The main image is a typical scene of Sydney in summer with the noisy cockatoos and the blue sky.

Other illustrations show some of the Festival locations, beautiful landmarks of the city.”

Dean Gorissen: GOLD with Long Story Shorts—Books—Series

“Long Story Shorts is comprised of six collections of Short Stories. The first three were entered in the previous IA awards, getting a bronze, these final three were published in 2011. The brief was to create covers that were both a cohesive and clearly identifiable series while also giving each book its own distinct identity.

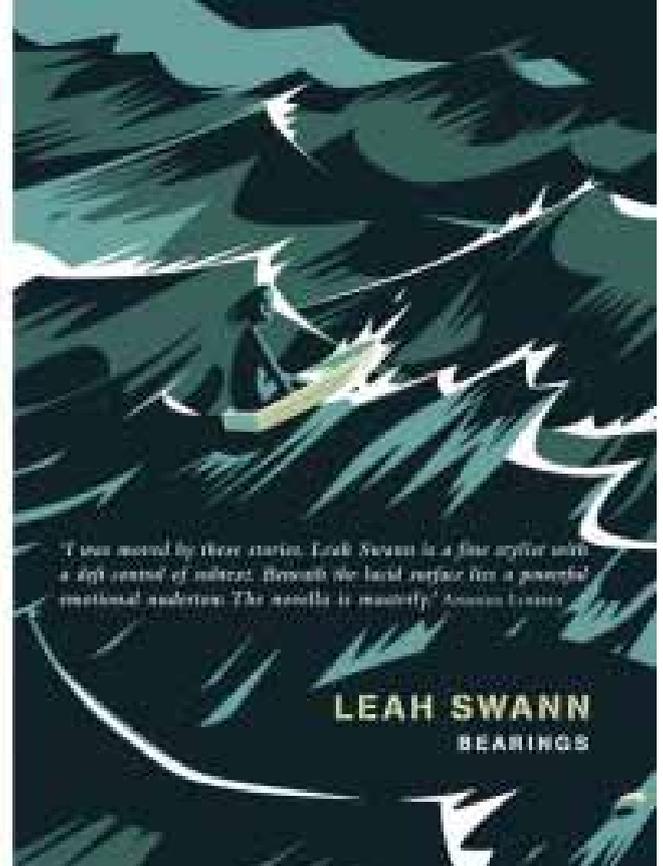
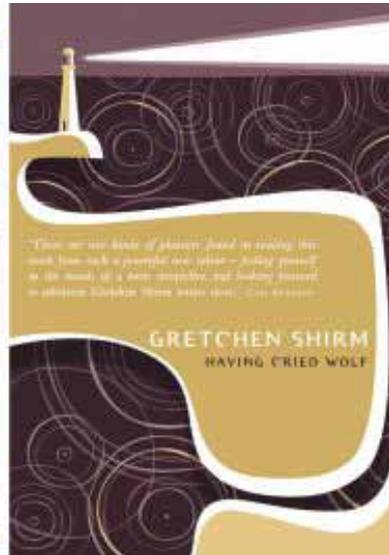
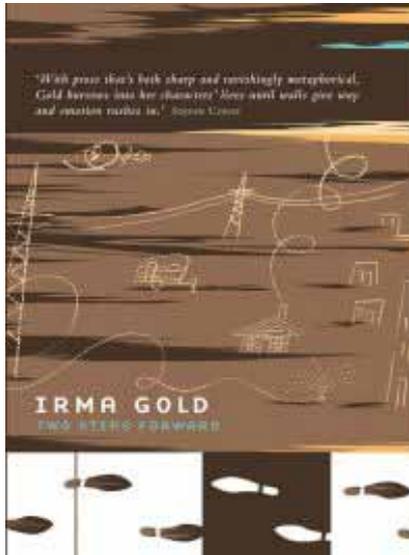
The imagery, while not literal, was inspired by or drawn from themes contained within the books.

Gretchen Shirm’s Having Cried Wolf was a collection of interconnected stories revolving around a small coastal town, with events having repercussions or ripples even years later.

Leah Swann’s Bearings was (sometimes literally) about storm tossed lives, and I really wanted to bring that sense of darkness and vulnerability to it.

And Two Steps Forward by Irma Gold concerned stories about the child in all of us looking for hope and happiness amidst harsh and often terribly sad circumstances.”

Below: Long Story Shorts by Dean Gorissen

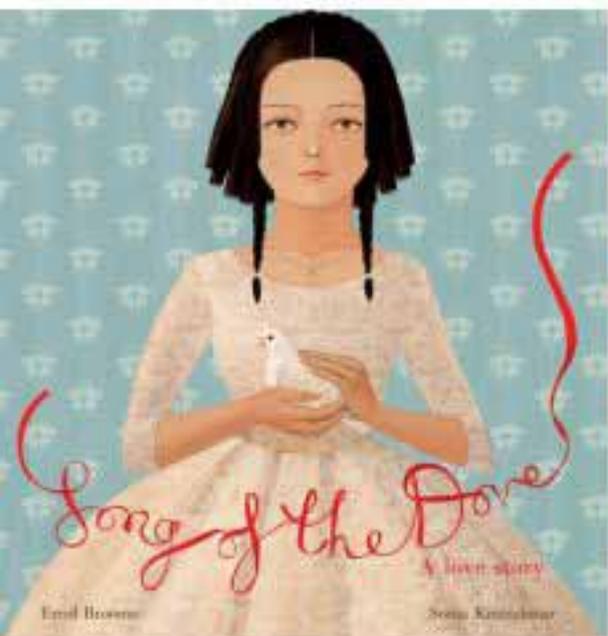


{COVER STORY}

Sonia Kretschmar: SILVER with Songs of the Dove—Book—Series

These images are from “Song of the Dove” published by Walker Books in 2011. It is a fanciful but tragic love story based on the life of Italian opera composer Vincenzo Bellini, who found fame in 1830’s Europe. It was my first hard cover picture book, so it was great to have it acknowledged with a Silver Award.

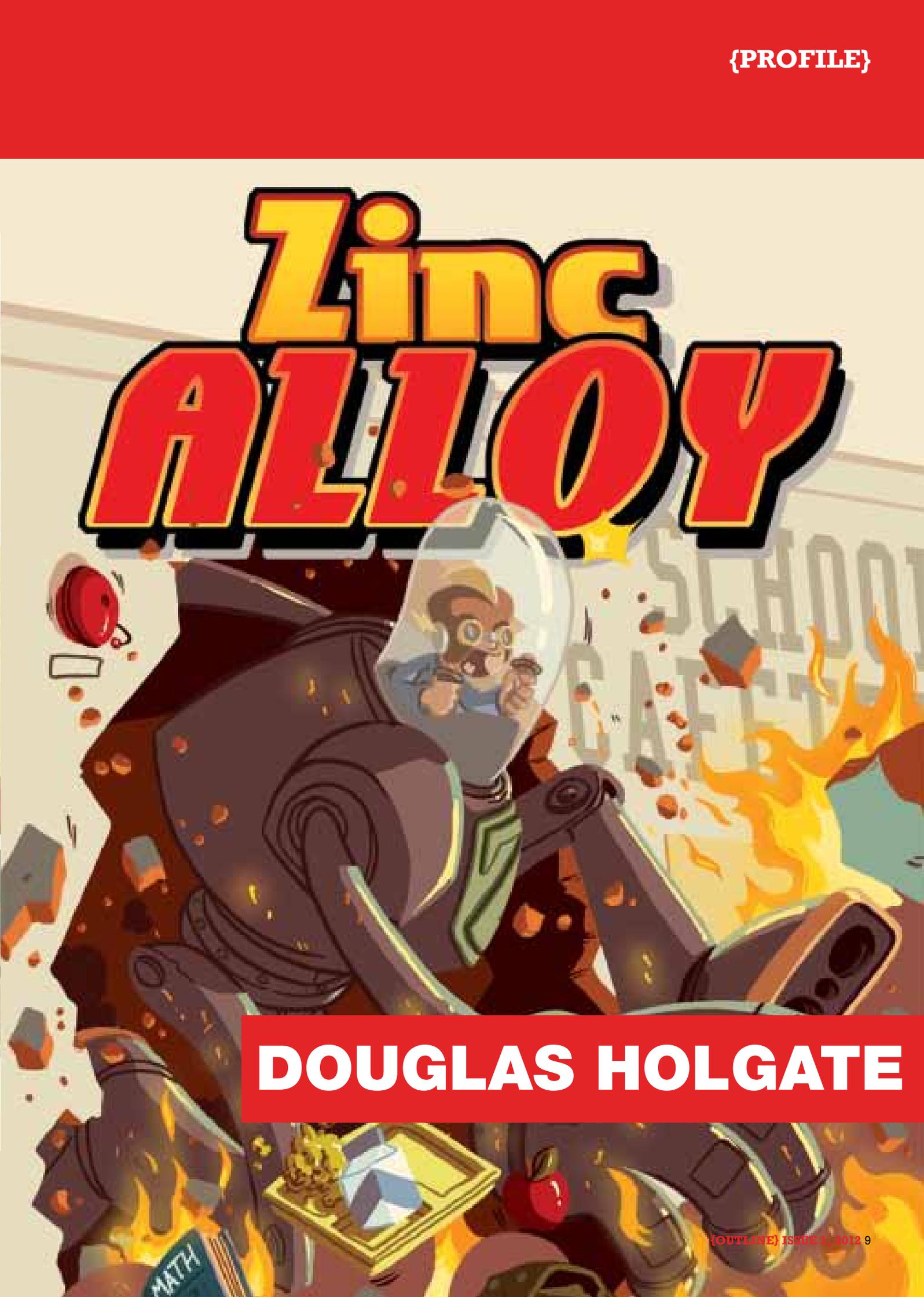
Below and right: Songs of the Dove by Sonia Kretschmar



CLICK!

View all award winners at
[{IA website}](#).

Zinc ALLOY



DOUGLAS HOLGATE

{PROFILE}

Douglas Holgate

Outline spoke to Douglas Holgate about his Gold-winning entry in the IA Awards, how he came to be an illustrator and what his dream job would be.

Outline: Tell us about your background and how you came to be an illustrator and cartoonist?

Douglas: I guess like most artists/illustrators I was the kid who was always drawing, in class and out. I had a great love of weekend comic strips, Saturday television cartoons and English weekly comics, as well as things like Asterix and Tintin. When I reached high school I left cartooning to become a bit of an angsty teen “fine artist” (no poetry), but still continued to devour American comics like Conan and The Xmen so cartooning and illustration was something that always stuck around and something I knew I wanted to do in some capacity. So I left high school and did a scientific illustration course at Newcastle University for four years with once again cartooning taking a bit of a back seat. Then did a few post university odd jobs until I wound up as a toy designer for a few years...then finally felt confident in my skill set and career direction to start freelancing full time. I've now been full time as an illustrator/cartoonist since about 2003.

Outline: You won Gold in the recent Illustrators Australia awards, tell us about your entry and how you chose those pieces for your entry.

Douglas: Three of a number of pieces I was working up as an illustrated version of the George Martin fantasy series that unfortunately never got much farther than the publishers brief. I was given pretty much free artistic license to go a bit nuts, I'm a massive massive (read: obsessed) fan of the books and it was work that I was really really pleased with. Especially as a series.

Outline: What would your dream job or commission entail?

Douglas: Probably some sort of original graphic novel or young adults fiction that I wrote and illustrated and was paid COPIOUS amounts of money to produce.

Outline: Do you feel there been anyone in particular who has influenced your style over the years?

Douglas: Though I think I'm influenced by a lot more than just these two, both Herge (Tintin) and Uderzo (Asterix) are pretty constant names that people mention when they see my work.

There are a number of comic artists I really draw on, Darwyn Cooke, Guy Davis, Alex Toth, Bill Waterson, Jeff Smith and Stan Sakai are always people I turn to when in doubt! Illustrators? The internet is so full of amazing artists it's hard to pinpoint just a few but I'd say Marc Boutavant, Annette Marnat, Uwe Heidschotter, Tony DiTerlizzi, Charley Harper and Chris Riddell.



Outline: What outside sources do you draw inspiration from?

Douglas: A lot of film - Miyazaki, Kubrick, Coen Brothers, Tarantino, Brad Bird and pretty much most Pixar films to name a very very limited few. Enjoy a solid genre film but from a technical perspective enjoy breaking down how a scene is staged, how colours, symbolism, music and lighting effect mood and add subtle layers to a story. All good stuff to pack away in the brain box.

Outline: What promotional tool do you feel is essential to any illustrator or cartoonist?

Douglas: 100% without hesitation, the internet! I've said it numerous times since I've been freelancing full time I doubt I would be where I am today if I didn't have the immediacy of the internet as a tool to communicate. With clients, with potential clients, other artists, writers and fans. From blogging to message boards, Facebook and Twitter. It's been absolutely the greatest tool to date for my career. My first major published comics work wouldn't have happened without the interaction of the internet.



{PROFILE}

Outline: You're giving a presentation for Illustrators Australia in September, can you tell us a bit about it?

Douglas: Hah! I'm really not sure yet. I suspect I'll cover a bit of who I am and how I got here, but I probably need to brainstorm a bit more. Maybe some technical process and tips on dealing with clients, a job from start to finish etc. promotional ideas, working with an agent all that kind of thing. We'll see!

CLICK!

See more of Douglas' work at [{Skull Duggery}](#).

Outline: Do you have any advice for other illustrators?

Douglas: Keep working! Keep making work that pushes you, energizes you and excites you. That way your portfolio stays fresh and you're always excited about it and showing it to potential clients. Don't be afraid to approach publishers, or advertisers or agencies or other writers and artists, you never know where that next job might come from. Surround yourself with people who inspire you, even if they're not artists. Film Makers, designers, writers, typographers, architects. The internet is there and this is all at your fingertips, a click and a google search away...use it!

Images: Douglas Holgate's gold-winning entries in the IA Awards.





Illustration by Anton Emdin

Unelected representatives

Unelected representatives

Political cartoonists and caricature artists play an important role in bringing attention to social and political issues in a way that written news stories cannot. While cartoons may be an expression of the artists' thoughts and feelings about an issue, they often mirror the sentiment of, and give a voice to, the nation.

Every year an exhibition is held to celebrate Australia's best political cartoons. This year the Museum of Australian Democracy is hosting the 'Behind the Lines' exhibition, which will then go on tour around Australia.

"This exhibition celebrates Australia's wonderful tradition of political cartooning. Published in newspapers, journals and online, cartoons are part of the public record of a nation's political life. Each cartoon is a snapshot of the major events and personalities of the last year. With wit and wisdom they provide an opportunity to reflect on the state of Australian politics and expose the robust nature of Australian democracy." – Museum of Australian Democracy

This year, and in previous exhibitions, members of Illustrators Australia have been included in the showcase. Our own Peter Broelman and Joanne Brooker are among the names featured this year.



First Dog on the Moon: Political cartoonist of the year

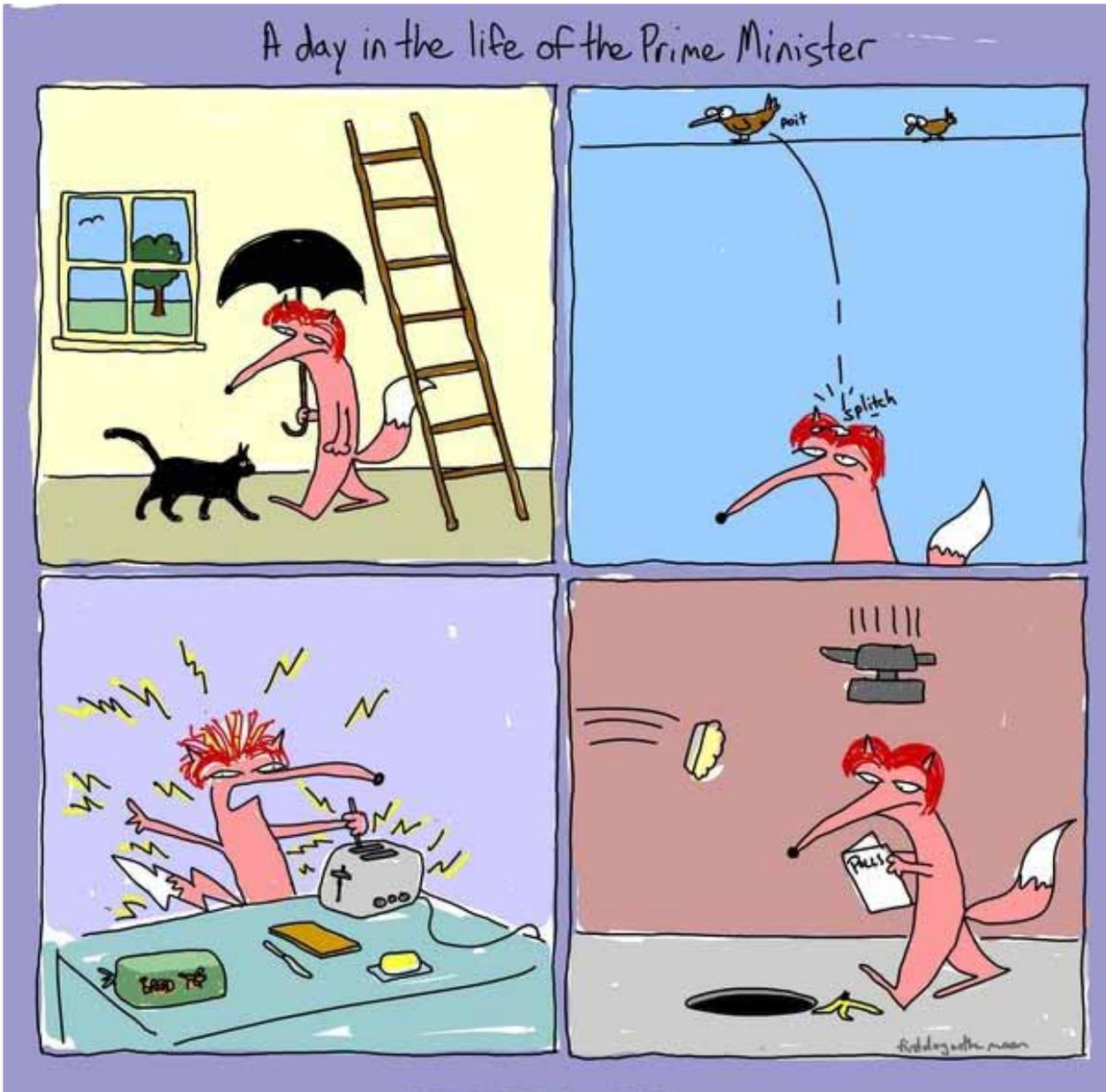
Outline spoke to First Dog on the Moon (Andrew Marlton), who won political cartoonist of the year, an award given as part of the Behind the Lines exhibition. Andrew works as the in-house cartoonist for Crikey and has also illustrated a number of books.

Outline: Can you tell us about your background and how you got started as a political cartoonist?

FDotM: I grew up in Canberra, both my parents were politically active and it was a household where ideas and values and so on were always being discussed and yelled about. You don't have to be interested in politics growing up in Canberra but it helps. That is kind of the point of the place, and why it can be exciting and terrible all at once. I have always been drawing cartoons and always enjoyed politics as a kind of spectator sport. It is very hard to get a job as a cartoonist, which is why I was so grateful, as grateful as a dog rescued from the pound, when Crikey gave me a chance to do this job full time.

Outline: You won the 2011 Museum of Australian Democracy Political Cartoonist Award. How important are awards such as this in recognising and promoting the work of political cartoonists?

FDotM: I was completely chuffed to win this award. It is lovely to be recognised and I certainly appreciate it. I am not sure these kinds of competitions advance the cause of political cartooning—I am not sure it is a cause that needs to be advanced, but they are certainly fun. Political cartooning is a great tool for cutting through to the substance of a particular issue—but I don't know if political cartoons change the way people think about things. Maybe they do, I don't know. Actually now that I think about it there was that one by David Pope that changed the way I thought about something so yes... political cartoons are awesome and there should be more of it. Also I got money and a trip to Canberra so it was excellent. I think we are pretty well served in this country with the quality of some of our mainstream editorial cartooning—of course cartoonists are not shot or imprisoned in this country either so that is quite pleasing.



Above: *A day in the life of the Prime Minister* by First Dog on the Moon, exhibited as part of *Behind the Lines*

Outline: In your opinion, what role does political satire perform in reporting the issues?

FDotM: A very important role at the moment at least for me anyway. The way we are currently dealing with various challenges as a nation and a species is so grim and amoral and degraded that I am surprised we don't all just kill ourselves. I think taking the piss is critically important—it keeps us honest, or if not honest, at least entertained. I think it is essential that we continue to hope, I think the best cartoons help us do that.

Outline: How do you keep up with the dynamic political landscape we have at present, and when news such as the Rudd leadership challenge breaks do you drop everything to start drawing?

FDotM: Because I work in a “newsroom” and spend ridiculous hours on the internet chatting with my “friends” I am usually across the news as it breaks. I have a bunch of people and outlets I get my news from and who help me to come up with ideas.

I don't usually start working right away if something big happens—although I might file an idea away if something occurs to me—the good thing about a big story breaking like that is I think to myself “OK, that is tomorrow's cartoon idea sorted” and then I will usually just pay attention to the story as it unfolds. It lets me off the hook for one of the hardest things which is deciding what subject to tackle.

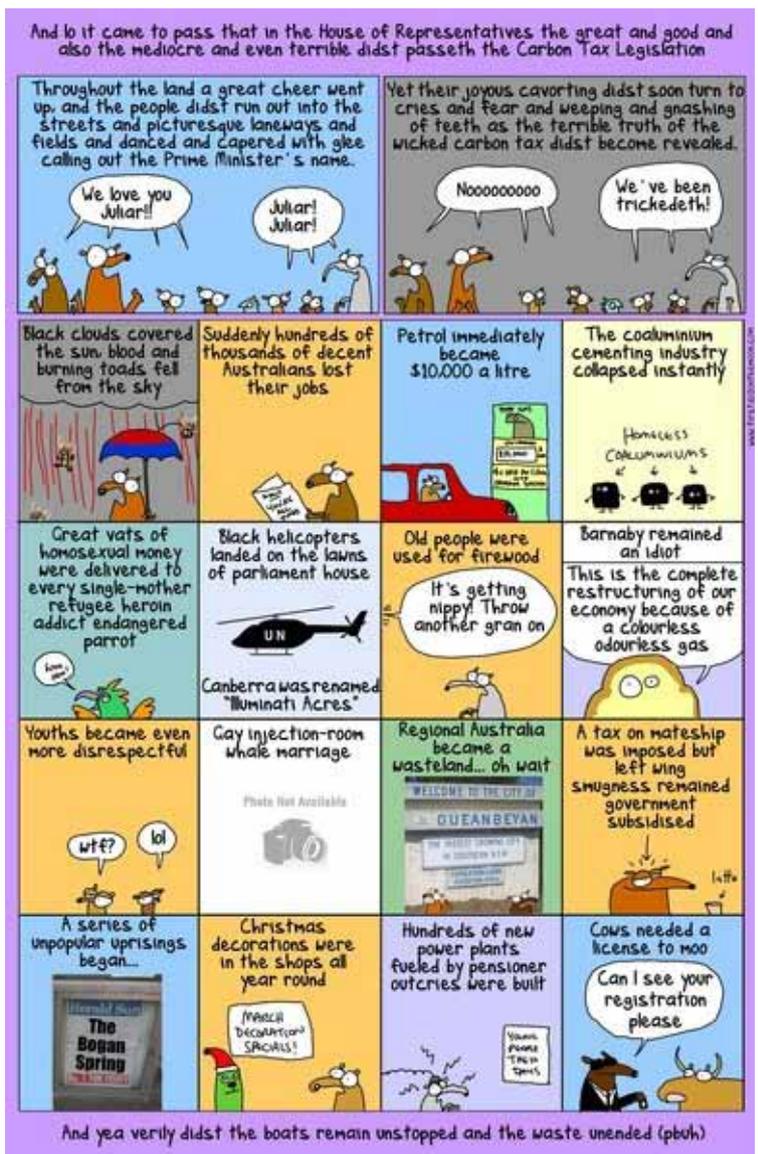
{COVER STORY}

Outline: Can you walk us through your creative process?

FDotM:

- 6.30 Alarm - Radio National
- 7.15 Get Tram—read papers and internet on ipad
- 8.00 Arrive at Crikey bunker—read internet on computer at work—drink coffee
- 8.30 Editorial Meeting—have no idea for a cartoon and hate all suggested ideas
- 9.00 Start work on cartoon idea (read internet—drink more coffee)
- 9.15 Start writing or drawing even though no idea yet (read internet some more)
- 10.00 Should really have idea by now
- 10.30 Seriously, should really have idea by now—go outside look at sky
- 11.00 Explain to editor will not have a cartoon today because no idea
- 11.02 Get yelled at by editor
- 11.04 Get given excellent idea by editor
- 11.06 Start writing cartoon
- 11.20 Give draft of excellent and hilarious cartoon to editor
- 11.40 Editor ruins cartoon by taking out all the best and funniest bits and unnecessary swearing
- 11.45 Sulk a bit
- 11.50 Discover editor has actually made cartoon better—sulk a bit more
- 11.51 Start drawing cartoon—I have 26 minutes now
- 11.55 Read internet
- 12.00 Start to panic
- 12.10 Draw feverishly
- 12.15 Deadline! Haven't finished drawing yet
- 12.25 Finish outlines—will need to start colouring soon (resist urge to read internet)
- 12.27 Get distracted by awesome new Photoshop effect
- 12.28 Get yelled at
- 12.30 Start colouring
- 12.35 Spellingcheck
- 12.40 Realise the whole thing is terrible have to change that frame and rewrite that other one
- 12.45 Really get yelled at
- 12.50 Final read through—discover typos that weren't there before—miss other typos
- 12.51 Export to jpg for publication
- 12.52 Write headline
- 12.55 Email to production manager
- 12.56 Burst into tears because of more typos

Outline: You're a prolific tweeter, how important is it, in your line of work, to get involved online?



Above: Carbon Disaster by First Dog on the Moon

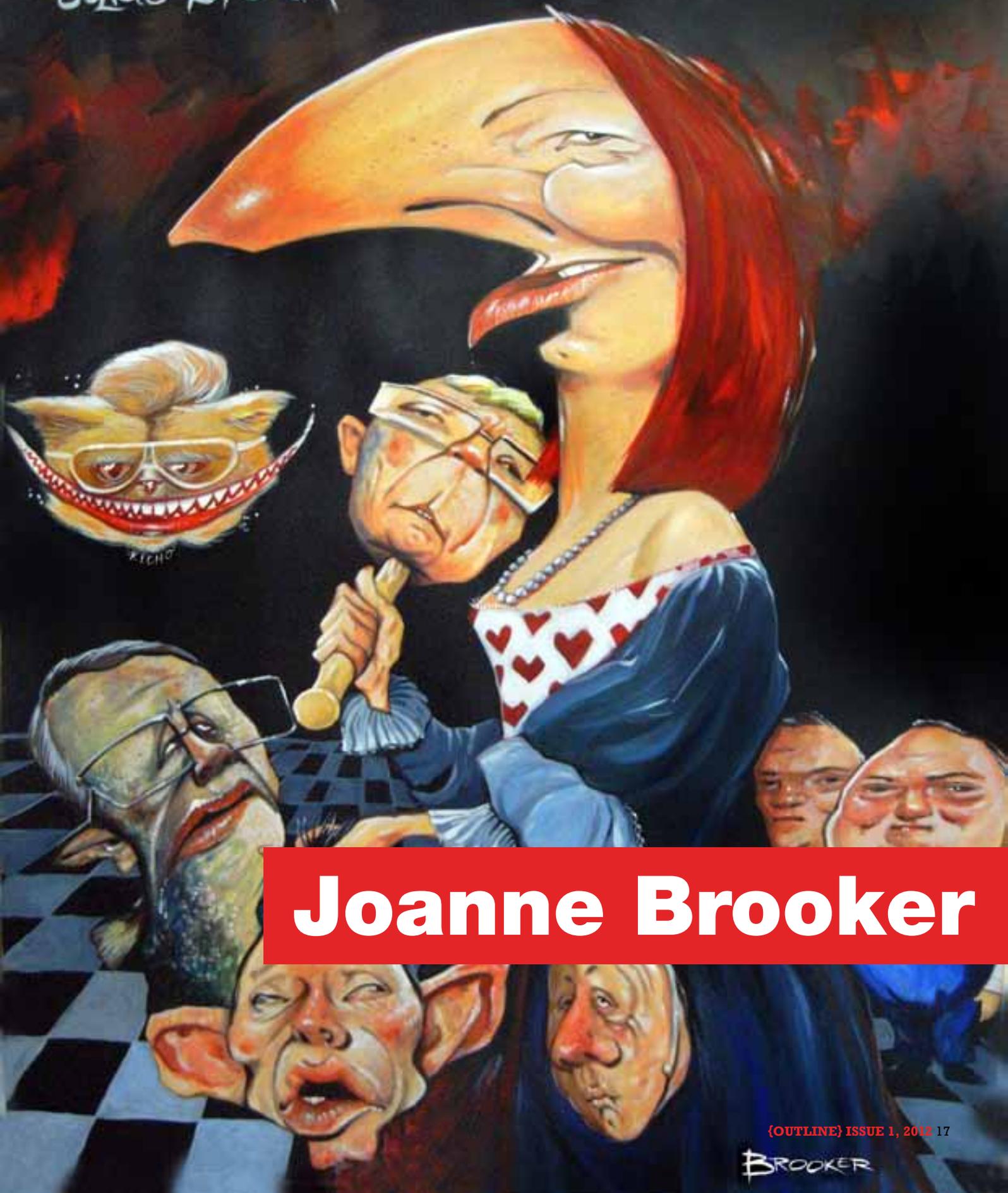
FDotM: For me it is an important part of what I do, and also hilarious fun. It is an extension of the work I do—because I work solely online—it is important to use the internet the way god intended which is everyone talking to everyone all the time about everything—I don't say anything particularly helpful or uplifting but that is ok because it is the internet. People can talk to me about my cartoons right there and then. It is quite satisfying.

Outline: Do you have any advice for other cartoonists?

FDotM: Do not be funnier than me and if you are please ensure nobody tweets you into my timeline.



Julia's Dream



Joanne Brooker

Joanne Brooker

Joanne Brooker's work was showcased as part of the Behind the Lines exhibition. Outline spoke to her about the exhibition, her process, and her dream job.

Outline: Tell us about your background and how you got started in caricature and illustration.

Joanne: I remember being fascinated with drawing from the age of five. I drew all the time on anything I could find, desk, school books, my arms! As my teachers were always in front of me at school, I drew them. I think this was my early training for drawing caricatures of politicians. Luckily my teachers liked my caricatures and were very supportive. I can't be the same of all the politicians I have drawn!

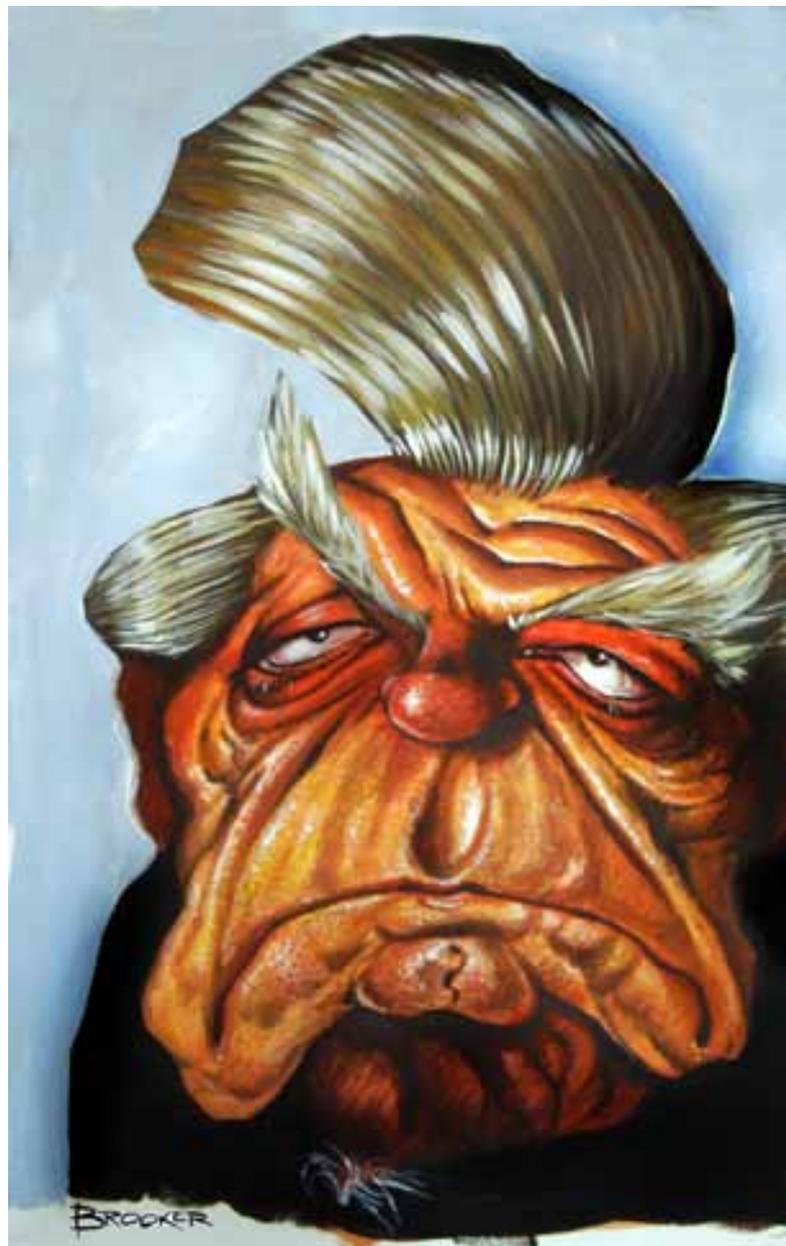
In 1988, I finished Commercial Art training and started working in various art related jobs. In 1991, I joined the Australian Cartoonists Association and through them I met Tony Champ who was the editorial illustrator with Qld Newspapers at the time. I thought his job as an illustrator was amazing so I decided this was for me. Through sheer nerve I talked the editor to giving me a job as an in house artist that lasted for ten years! It was fast, stressful, demanding and the most wonderful work for an illustrator. To see my artwork in print was always a thrill.

Outline: You're currently featured in the National Museum of Australia's Behind the lines exhibition. In your opinion, what role does political satire play in the reporting of news and public issues?

Joanne: I lived in the UAE for two years and Kuwait for a year. I also travelled alone through Iran and South America meeting local cartoonists. Although we are aware of the censorship for cartoonists in these countries, the idea that a government can imprison or murder a cartoonist for his/her artwork seems ludicrous here in Australia. Living in these countries has made me very aware of the power of the political cartoon. Caricature can capture more about character than many powerful people care to have shown. In Australia we take these freedoms for granted and sometimes, I think, we forget how valuable political cartooning is in the media. I hope that there will be a new generation of political artists in the future and this art form won't be lost.

Outline: Can you walk us through your creative process?

Joanne: An editorial illustration requires an image that grabs attention and captures the strongest ideas within the story. I can call on a variety of styles from realistic, graphic, cartoon, caricature, line work or computer work as suits. I have a vast collection of reference books and magazines and if I don't have what I need, I can find it online.



Right: Bob Hawke by Joanne Brooker

Previous page: Julia Queen of Hearts by Joanne Brooker



CLICK!

See more of Joanne's work at [{The Brooker Studio}](#), and also keep up with her news on [{Facebook}](#).

Right: Christine Nixon by Joanne Brooker

Once I have the elements organised I can sketch up in a matter of minutes. Painting in acrylics takes an afternoon, oils a few days. Line work art is done in an hour. Many years of working to a deadline has made me a very fast artist!

Most of my clients find me online so a lot of my artwork is scanned and emailed to them so it makes no difference if they are the other side of the world or next door. This is a very fast and efficient way to work.

Outline: What would your dream job or commission entail?

Joanne: I have actually lived my dream jobs! Through my work I have travelled to China three times working in fourteen cities in all the provinces. I have worked in Bolivia, Dubai, Kuwait, South East Asia and India meeting artists from all walks of life and cultures.

I have drawn hundreds of people from all over the world in some amazing places. I have travelled all over Australia as an artist and had a wonderful time.

But if I were to choose a dream commission at this stage, I would like to paint a series of portrait oil paintings of famous Australians and have them exhibited.

Outline: Do you have any advice for other illustrators?

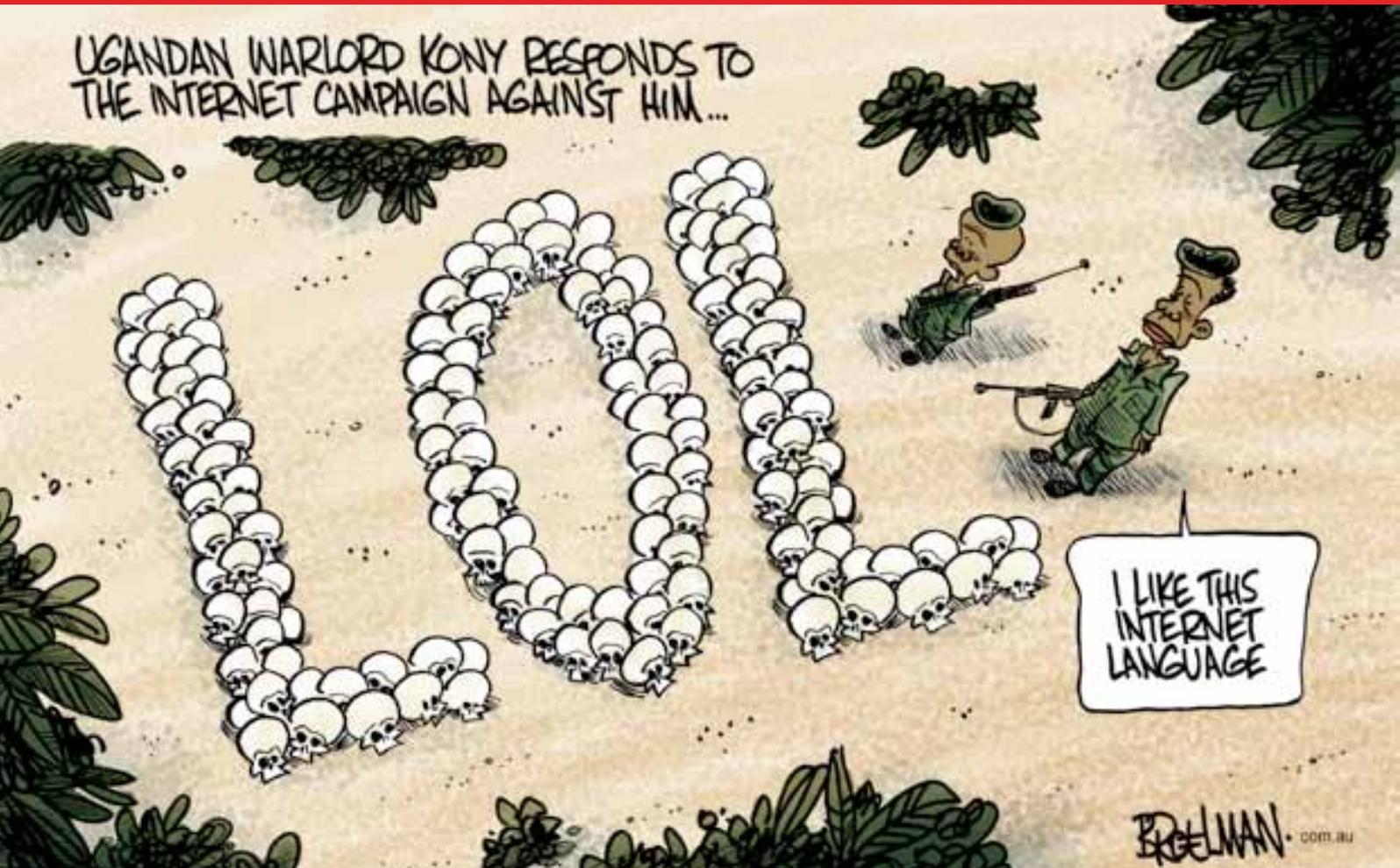
Joanne: To be a professional illustrator you need to learn as many styles and techniques as you can master. This greatly increases your ability to service a larger client base. Always treat your art as a product that is a reflection of your time and talents and charge accordingly. Always be professional and treat clients respectfully as they will pass on their experience with you to others. Illustrators need to support each other not work against each other. The only person that wins in a price war between artists is the client.

Remember you have a lifetime to learn, practise and enjoy being an artist. There is no cut off point, any retirement, no limits. To be paid to do what you love is the greatest way to work. To use your art to expand your life is a great privilege.

Joanne's painting *Julia Queen of Hearts* is currently on tour as part of the Bald Archy Prize. For those who aren't familiar with the Bald Archies, they started as a spoof of the Archibald Prize but have become an Australian icon and an anticipated item on Australia's art calendar.

CLICK!

Find out more at [{The Bald Archy Prize}](#).



Peter Broelman



Peter Broelman

Peter is no stranger to the Behind the Lines exhibition, having been showcased a number of times. He also received the Editorial Cartoonist Of The Year award in 2004, and a Gold Stanley for Cartoonist of the Year in 2005 and 2009. Outline spoke to Peter about how he got his start, political cartoons, and his creative process.

Outline: Tell us about your background and how you got started in cartooning and illustration.

Peter: It was only after I completed Year 12 in South Australia that I decided to try my hand at being a cartoonist. While I wasn't big on art at school I maintained a keen interest in cartooning as an art form and as an expression of opinion and ideas. It looked like a fun thing to do! Like most artists I have always drawn. It helped being an asthmatic as a child and physical activity was replaced with countless hours at a desk with a piece of paper. I also had a dark sense of humour back then which continues to

this day. I blame Ventolin. I tried my hand at a graphic design course yet pulled the pin with six months to go of a 4-year part-time course. Letraset and acetate overlays drove me crazy! Plus the full time students had these things called Apple Macintoshes. We weren't allowed to touch them. In hindsight it was incredible that we were being taught obsolete techniques. I got a job at The News straight afterwards and thankfully editors have been kind to me ever since.

Outline: You're currently featured in the National Museum of Australia's Behind the Lines exhibition. In your opinion, what role does political satire play in the reporting of news and public issues?

Peter: Political satire is a traditional mainstay of any serious newspaper. Readers expect a cartoon commenting on current issues. It's about engaging the reader even if it's for 10 seconds. They may like it, they may hate it. As long as they look for it and think about it that's all what matters. We need more political cartoonists. Ask any reader what they look for in a newspaper, particularly the op ed pages. The first thing they do is look at the cartoon, humans are a visual lot. I never read columnists. And I suspect many others don't (which begs the question why they get paid a lot more but that's another issue).

THE BIG COUNT...



{PROFILE}

Outline: Can you walk us through your creative process?

Peter: I've never really analysed my creative process other than to say it's a mishmash of blurred and convoluted thoughts racing around in my head. In there somewhere is an idea waiting to get plucked out. I listen to the news, read news online and drink coffee. I never read too much but prefer to keep in touch with what's going on. I also like to mix up my daily cartoons throughout the week - silly, serious, clever, not-so-clever, weird. The more the better. The targets of my cartoons also must vary. Gillard, Abbott, Brown, etc are all in my focus regardless of my own political persuasions. I usually start at 10am and finish my daily cartoon(s) by 5pm. Quite often I work to some ungodly hour on special projects.

Outline: What do you love most about cartooning and caricature?

Peter: I love cartooning but it's the challenge of coming up with an idea that is most satisfying. A good cartoonist mate of mine, the late Michael Atchison, once said that a cartoon is 95% idea, 5% drawing. He was a consistent master of the art form so who am I to argue? There is also an element of self-satisfaction with a fair smattering of self-criticism. Maybe it's a ying and yang thing. I hate the stuff I did 2 years ago and I'm sure I will dislike the stuff I'm doing now in a couple of years time. In the meantime I keep enjoying it in the now.

Outline: Do you have any advice for other cartoonists or illustrators?

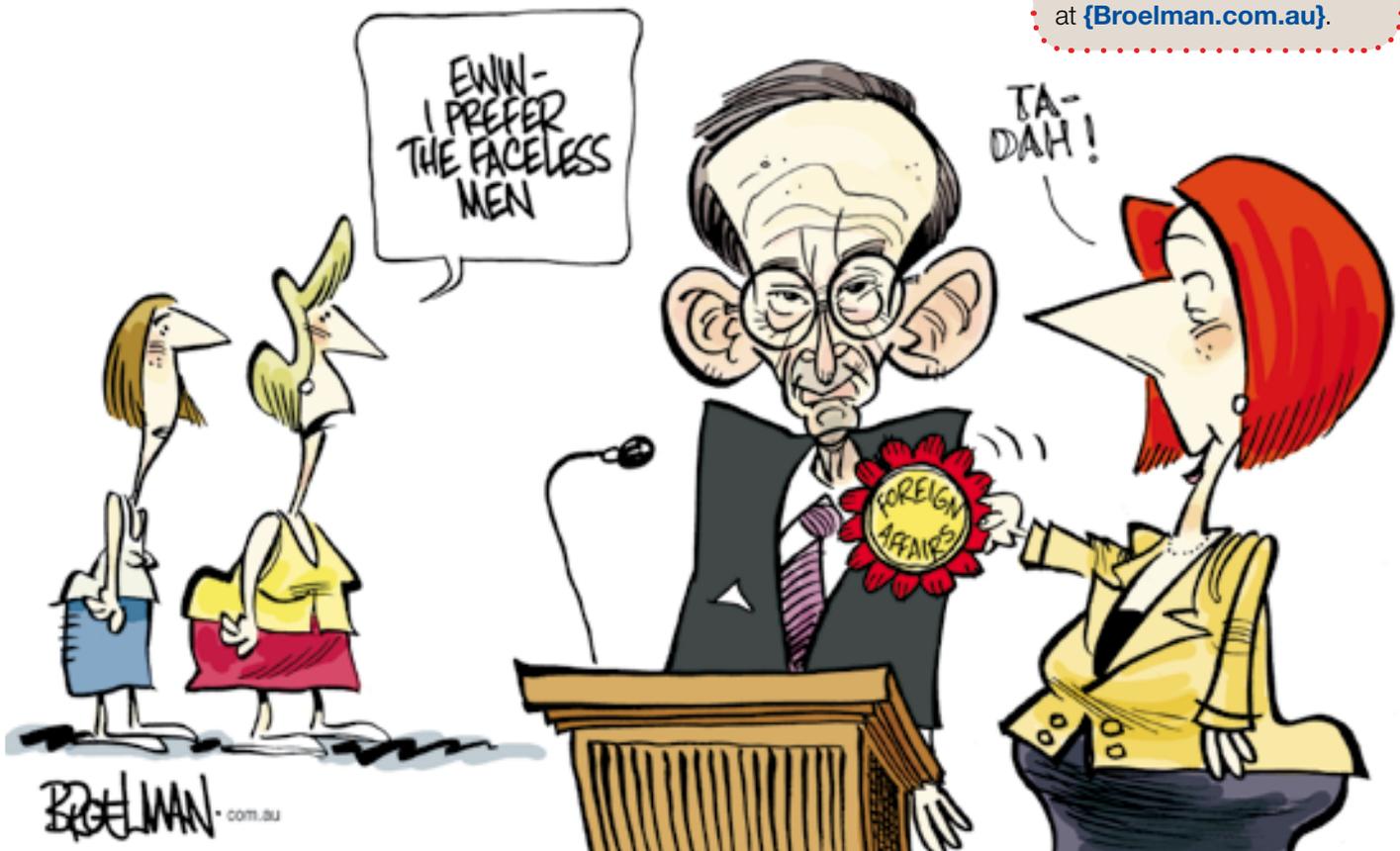
Peter: Meet other cartoonists and illustrators and do it often. I was fortunate to have some good mates offer me some good advice. Everyone has an influence or two but the danger of that is that you can pigeon-hole yourself by becoming a clone.

I saw a live caricaturist in Adelaide recently. I didn't know him but when I saw him work I figured he had no (or very little) exposure to other working caricaturists. He was clearly out of his depth and I hazard to say he did the profession no favours at all. What he really needed was to see how other guys worked. Then maybe he would have figured out that he was charging too little, he didn't need to sit on the ground in poor light, he can talk to his clients while working, he didn't need to take 30 minutes per caricature and he didn't have to agonise with a HB pencil on cheap photocopying paper... and he could have learnt some tips on style. The other tip for editorial cartoons is to simplify, simplify, simplify.

Sometimes too many ideas wreck a cartoon. Less is more. Why use 20 words when you can do it in three? Readers look at a cartoon for seconds and in that time they have to connect with your idea. Make it too hard and they won't connect with you at all.

CLICK!

View more of Peter's work at Broelman.com.au.



Ginger Meggs celebrates 90 years

GINGER MEGGS™ 90 YEARS YOUNG

On this day in 1921, Australia caught its very first glimpse of the red-headed harridan who would go on to become a national icon. 13th November 1921 marked the very first appearance of Ginger as drawn by the late James C. Banks in his strip "US Fellers" (right). Since then, Meggie has been written and drawn by four other cartoonists, Ross Vivian, Lloyd Piper, James Kennedy and Jason Charfield. Today, the strip is enjoyed by readers in over 120 newspapers in different languages, in 34 countries around the world. A heartfelt thanks to our loyal Ginger Meggs readers over the last 90 years. May there be many more years of Meggie for you and future generations to enjoy!



The father of James C. Banks is 13th November 1921. Reproduced with the permission of the State Library.



{COVER STORY}

Ginger Meggs celebrates 90 years

With Ginger Meggs celebrating 90 years, making the comic strip the longest-running in Australian history, Outline spoke to Jason Chatfield about its success, celebration events, and how he came to be custodian of the comic.

Outline: With Ginger Meggs in its 90th year, tell us about your background and how you became custodian of the comic strip.

Jason: When I was 23, I was freelancing as a caricaturist and political cartoonist in Perth. I had a crappy studio in a tiny, sweaty apartment. Unbeknownst to me, the Ginger Meggs cartoonist at the time, James Kemsley, who had been fighting a long battle with Motor Neurone Disease, had been canvassing his close cartoonist friends as to whom would be an appropriate heir to the Meggs 'throne'. The consensus among them was that I would be the best candidate to take the reigns.

By the time this decision had been made, Kems had lost the ability to speak, so he emailed me. He and I had been emailing between Bowral, NSW and Perth, WA for many years. We caught up once a year at the Stanley awards. We would work on a lot of ACA projects together. He said over the years he'd been following my cartooning work closely, and I reminded him of himself when he was my age. He asked me to take over the strip, and after briefly freaking out, I accepted. It was a big decision. Everyone who's taken on the role has done it for life.

Outline: What do you think is the secret to becoming Australia's longest-running comic strip?

Jason: I think the main reason it's so successful is that James Banks, the original creator, wrote such endearing and solid characters. The archetypes are all there, and are all relatable by not just Aussie audiences, but all countries. The strip gets translated



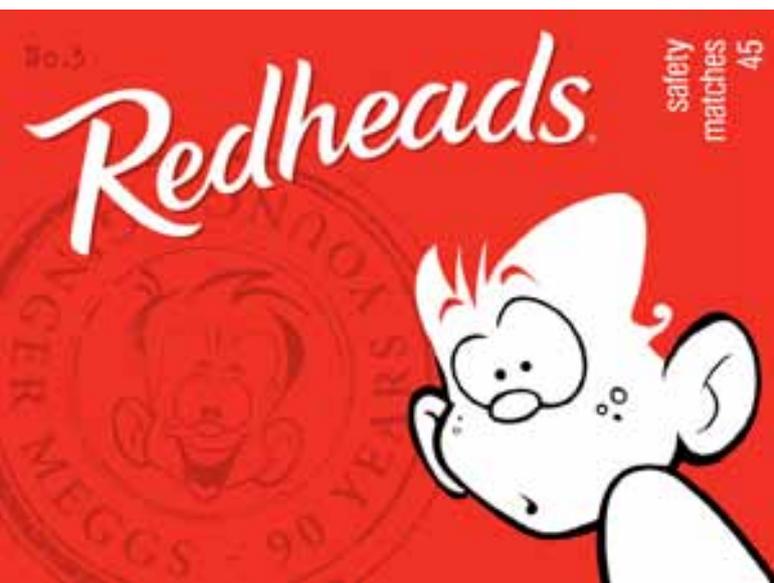
into different languages and goes to 34 countries, so its broad appeal bolsters its ability to continue running no matter what decade it is.

Outline: Why do you think Australians identify so strongly with Meggsie?

Jason: He epitomises the quintessential Aussie larrikin. We get accused as Australians of not having much of a culture, and in a lot of ways that's true; it's a bit of a mish-mash of British and US culture with some other European and Asian influence thrown in the pot for good measure. But when it boils down to finding a singular unique quality; it's our laconic sense of humour, and a healthy disrespect for authority; cornerstones of Ginger Meggs' personality. He's our version of Dennis the Menace or Bart Simpson.

Outline: In celebration of the 90th anniversary a commemorative coin has been minted, redhead matches have released a series of boxes sporting Ginger Meggs, and we hear there is a musical coming out later this year. Can you tell us what it has been like to be involved in these projects?

Jason: It's very strange seeing your artwork on a coin, or on Redheads matchboxes. My wife asked me for some matches the other night and I said we didn't

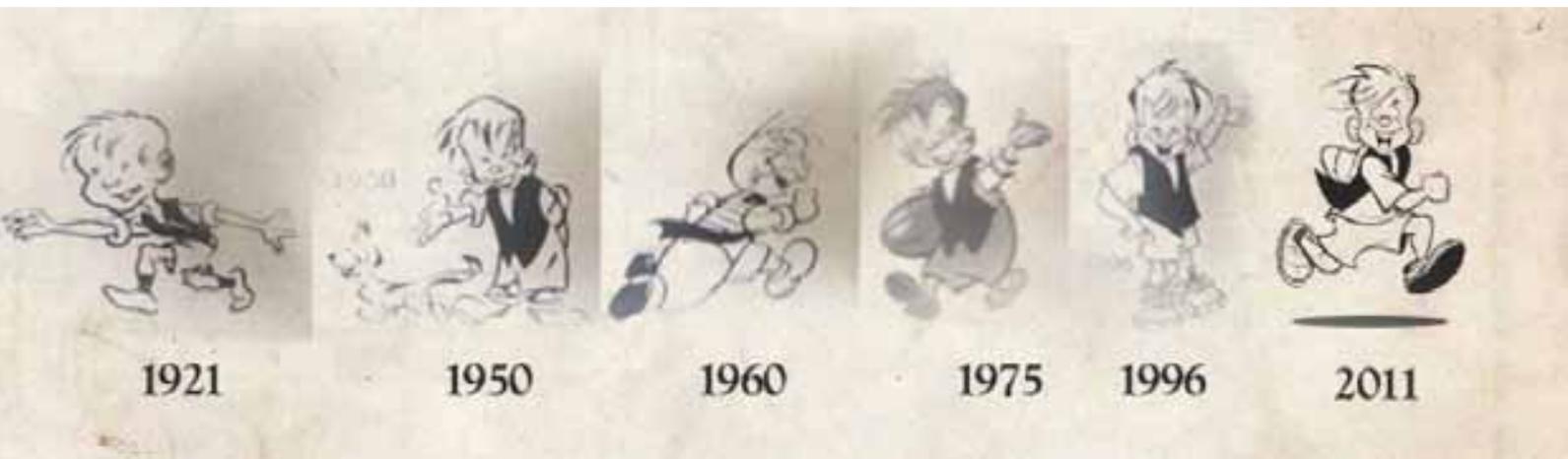


have any. Then she pointed at the massive collection of Ginger Meggs matchboxes in my studio—I didn't even think of them as real!

The projects are all very different in approach, but overall I've been working to ensure consistency. I designed the coin over about 8 months with the help of Rolf Harris and Peter Broelman, and the Redheads matches took about 6 months to design. The musical is being produced by Peter Cousens, who played Phantom of the Opera in London for many years, so I'm confident he knows what he's doing. I'm designing the sets, overseeing costuming and dialogue. My wife is a musician in the comedy industry so she's taught me a great deal about how it all works too.

Meggs has to follow them there. The great thing about that is that he can be introduced to new readers online who might not have heard of him before. The tricky thing is that there are SO many avenues, you have to have all of the above-mentioned things sussed out so you don't miss anyone. There's always going to be a new 'thing' that everyone's doing to get their information. Twitter and Facebook are pretty reliable ways to reach new and old fans at present. I work very hard to keep him up to date online; I was told by Kemsley's widow that was a part of the reason Kemsley chose me to take over.

Outline: What percentage of your time is spent on Ginger Meggs versus other work and special projects?



Outline: What personal touches have you added to the Ginger Meggs characters since you took over the strip?

Jason: I don't think I've changed too much about Ginger Meggs, but I've certainly added a few little contemporisations like my predecessors to make him more relatable for a modern audience. Aussie kids don't tend to say "Golly gee by jingos!" too much any more, so the language is certainly something I've adapted. He talks like a 12 year old Australian kid in 2012, but doesn't say 'like' or 'omg' all the time. That would be interminable to read. I've slightly tightened up the line-work over the last four or so years, and have updated the colouring and shadows. But overall, the strip works so I don't want to change something that already works well.

Outline: Ginger Meggs has stayed current and relevant since 1921 and in addition to having a website Meggs has a blog, a presence on Facebook, Twitter, is available on iPhone and iPad, and even has an eBook. How important do you think this is to Meggsie's longevity?

Jason: It's essential. The newspaper industry as we've known it for the last century is going through a rapid change, and the readers are still around. They're just getting their news in different ways, and Ginger

Jason: I spend most of my time on Meggs. I'd say it's about 60% of my job. The live and studio caricatures come in dribs and drabs, and the comedy work fills in the night time. I'm the President of the Australian Cartoonists' Association which also keeps me very busy. I've always been passionate about keeping the Aussie cartooning industry as strong as possible. It's very difficult in times like these, but I have a lot of hope it'll be a bit of a renaissance for cartoonists in the coming years.

Outline: Do you have any advice for other comic artists and illustrators?

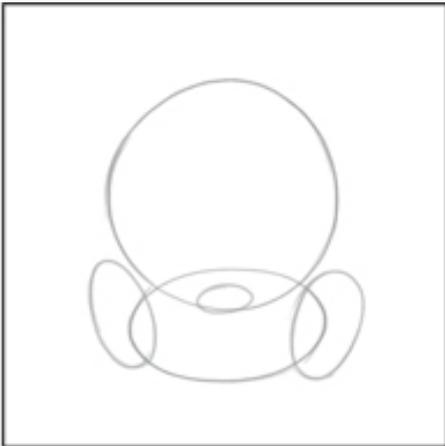
Jason: It'd be presumptuous of me to offer any advice to IA members; they're all way more talented than me. For anyone starting out, I'd just say practice practice practice. That's all I ever did—I drew all day and all night from the day I could pick up a pen, and I still do! You'll get work from just doing great work, not from telling people your work is great.

CLICK!

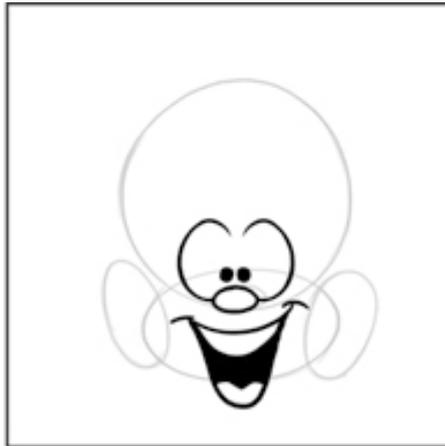
See more of Jason's work on his [website](#).

{HOW-TO}

If you'd like to try your hand at drawing Ginger Meggs, follow Jason's instructions.



First, lightly draw five oval shapes in pencil... (don't press too hard)



Then draw in the nose, eyes, then the mouth all in black pen...



Draw in the sides of the head, the two hairs on top, then the ears...

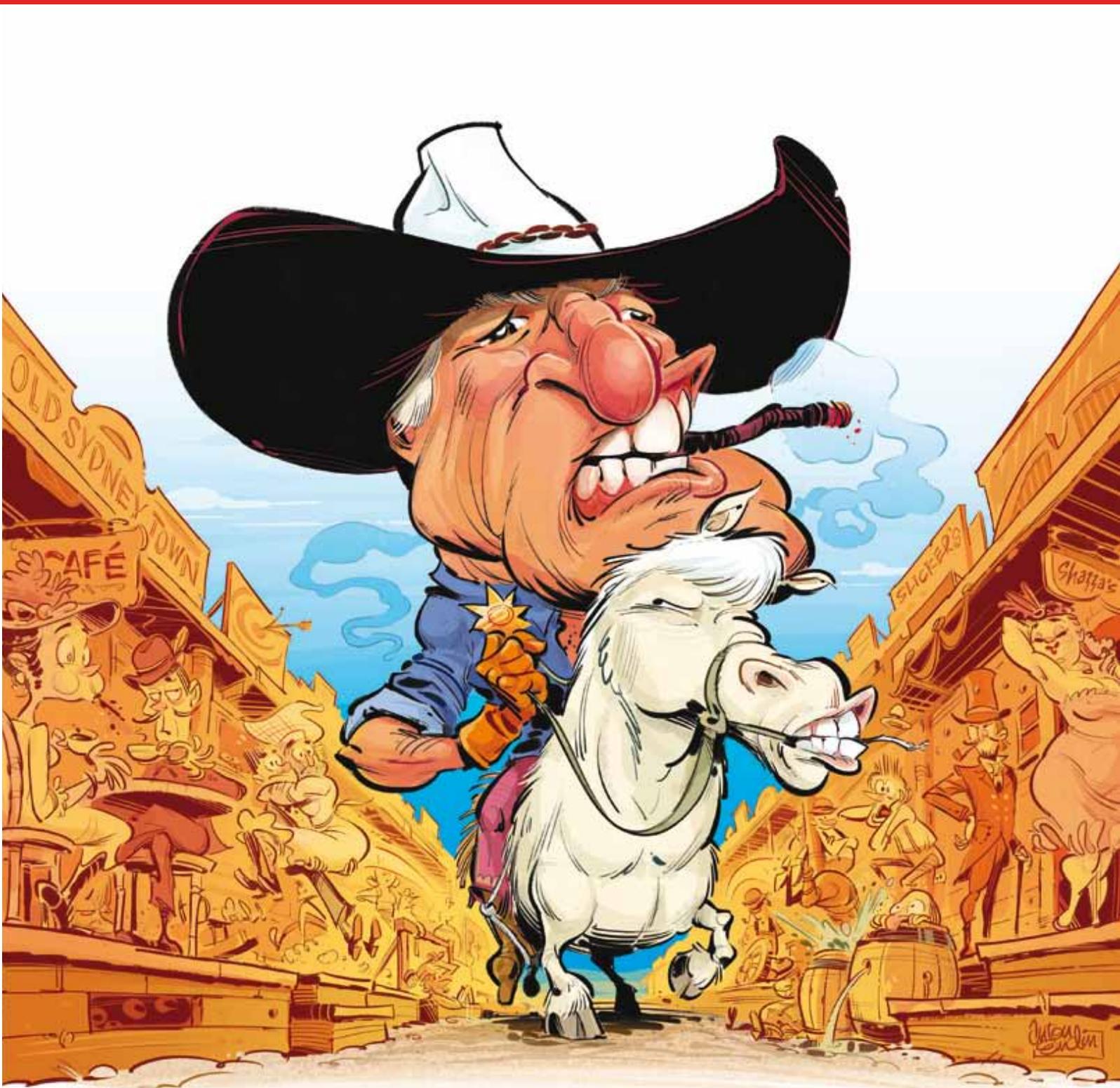


Then add some eyebrows, join up the cheeks to the bottom of the mouth...



Add some freckles, draw in the hairline, and erase your guidelines- Voila!





Anton Emdin



Anton Emdin

Outline talks to Anton Emdin about winning Australian Cartoonist of the Year and a Reuben Award, his influences, dream jobs, and what makes up into a typical day.

Outline: Tell us about your background and how you came to be an illustrator / cartoonist.

Anton: I'm a Sydney boy, and have always drawn. My parents have boxes full of drawings from when I was a toddler—I'd copy Mickey Mouse, Woody Woodpecker, The Smurfs, all that sort of thing.

I never thought I'd really do anything else, so when I finished high school I went to uni and picked the course that was closest to what I thought cartooning was: design at The College of Fine Arts (COFA), UNSW. It turned out that it was totally wrong for me—way too technical and stifling—so I moved across to a Fine Arts degree at the same institution. It was there that I met up with an underground cartoonist named Ross Tesoriero who convinced me I should get into drawing and self-publishing mini comics. Now, I'd done some lame superhero type of comics in high school, but what we were doing at uni was more in tune with the 60's American underground (Robert Crumb, Freak Brothers etc.), although ours were even more lowbrow!

I published 'Cruel World' for about seven years, and during that time I began freelancing more and doing a little bit of editorial illustration and cartooning. I started at the Sydney City Hub, where I had a spot on

the back page where I could draw what I wanted—political, personal, offbeat... whatever I felt like. I also started to get a few magazine commissions from magazines like Money, Playstation, Recovery, Juice, The Picture, Rolling Stone, as well as doing animation and interactives in the dot com boom, plus commercial illustration.

Since then I've refined my style and built a good client portfolio. Some recent, regular staples of mine are MAD, The Spectator Australia and People.

Outline: Last year you received a Australian Cartoonists Association Bronze Stanley for Best Illustrator and a Gold Stanley for Cartoonist of the Year, AND a Reuben Award in the Magazine Illustration division. How have these awards impacted your career and work, and what role do you see awards like this playing in the promotion of illustrators' and cartoonists' work?

Anton: The prestigious awards do allow you to open doors otherwise closed—or at the very least, let you jamb your foot in there and throw a portfolio in! In its nature, art and illustration are very subjective. Being 'award-winning' won't automatically get you gigs, but may fill a client with the confidence to trust in you.

Outline: Who do you feel has influenced your work the most over the years?

Anton: I've had many influences over the years. As a kid it was the Harvey comics, 60's-80's MAD, then on to Marvel and DC. I grew out of superheroes and got into 60's underground and then to the Fantagraphics scene in the 90's. Artists like Dan Clowes, Charles Burnes, Peter Bagge and Kaz were massive influences on me.

These days, I love the older illustrators from the mid-20th Century—Rockwell, Hurst, Caniff, vintage MAD with Kurtzman, Elder, Davis. Those guys still put us modern cartoonists to shame—especially with their command of form.

Outline: What would your dream job or commission entail?

Anton: I sorta ticked that box when I first drew for US MAD, but a Time cover would be fun!

Outline: Can you walk us through a typical working day?

Anton: I have young kids, so I'm up pretty early. If I'm sprightly I'll do some exercise, then into the home studio by around 8am. I usually have at least four or five illustrations a week, and they are in various stages throughout.

I tend to do a lot of sketching, doing many roughs and refining along the way until the pencils are pretty tight. The inking and colour are the fastest areas for me, and the job tends to speed along once I start on the colouring.

I started off drawing solely in brush and ink, then colouring digitally. These days I save the brush and ink for certain jobs that require the natural look, or are suited to the looseness of the line. For the rest I use a Wacom Cintiq to draw straight into Photoshop.

Most illustrations take less than a day. A detailed crowd scene will take around two days. I find I prefer shorter deadlines, as I tend to fuss over details and overwork things when I have too much time to play with.

So I'll work until around 5 or 6, spend time with the kids after school, and then (if need be) back in the



THE CARTOONIST IN ITS NATURAL HABITAT

studio after the little ones are in bed. I try not to work past 10pm, as I find it wrecks my sleep. In my experience, it's better to get up early the next day and be fresh. Fresh eyes help a lot, too.

Outline: As a freelance illustrator / cartoonist, what would you say is your most effective promotional tool?

Anton: Shaking hands, and sharing a beer. While social networking is a great way to keep in touch with interstate and overseas friends and colleagues, there is no substitute for real life contact. In fact, all of my regular jobs have come about from meeting people face to face—and other artists' recommendations to clients.

Outline: What advice would you give to other illustrators and cartoonists?

Anton: Strive to draw with good form—style will come and go. And don't be afraid of black ink.

Above: Personal work—original art for ACA charity auction.

Previous page: Pickup lines—illustration for double-spread People Magazine article.

CLICK!

See more of Anton's work on his [website](#).

Andrew Fyfe

Andrew Fyfe joined Illustrators Australia in February this year. You'll recognise his style from his live cartooning days on Hey Hey It's Saturday, on The Footy Show, advertising campaigns for Cadburys, Pilot Pens, Schwepps, and much more. Outline spoke to Andrew about his background, career, and how he promotes his work.

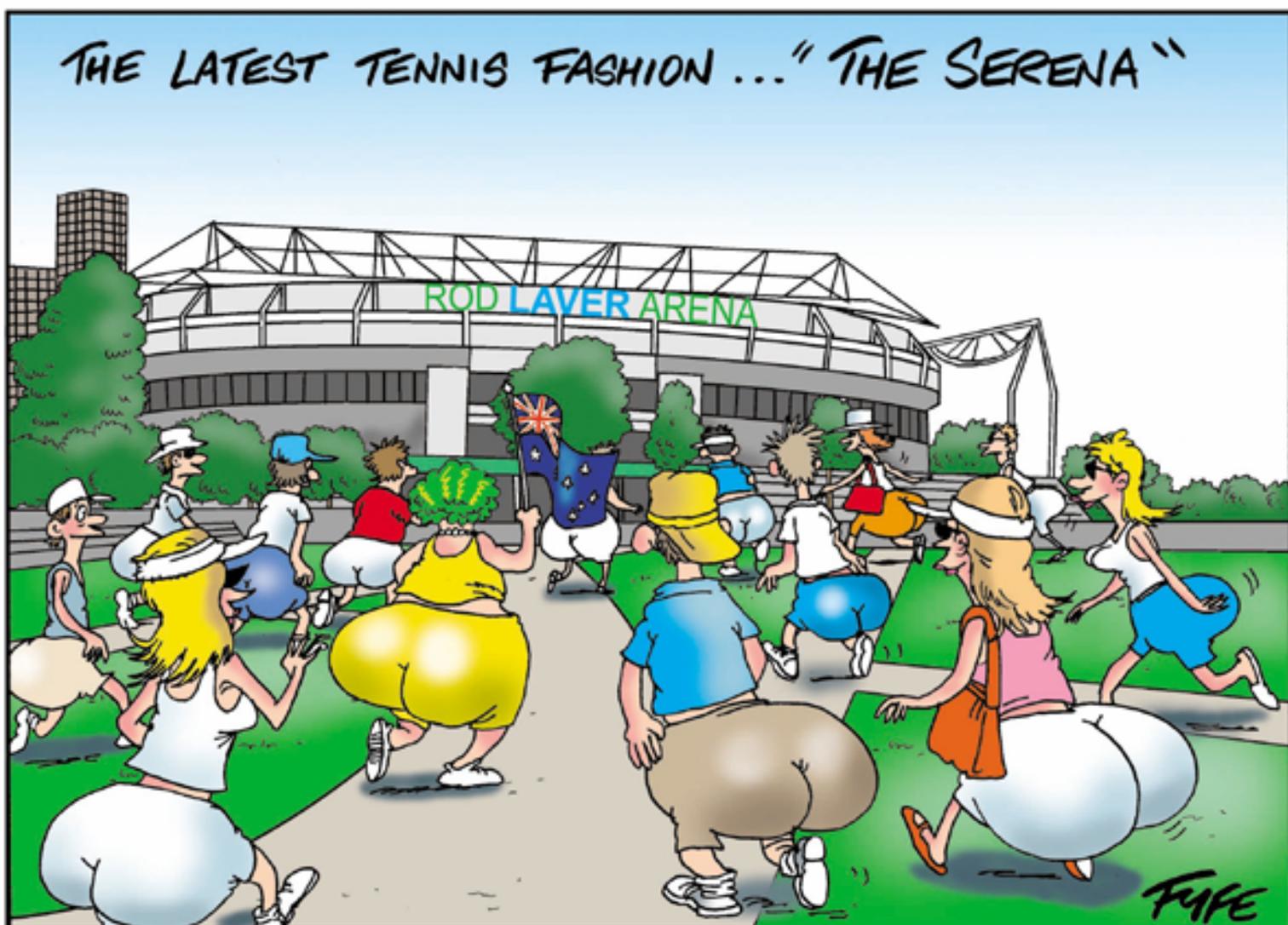
Outline: Can you tell us about your background and how you got started as a cartoonist?

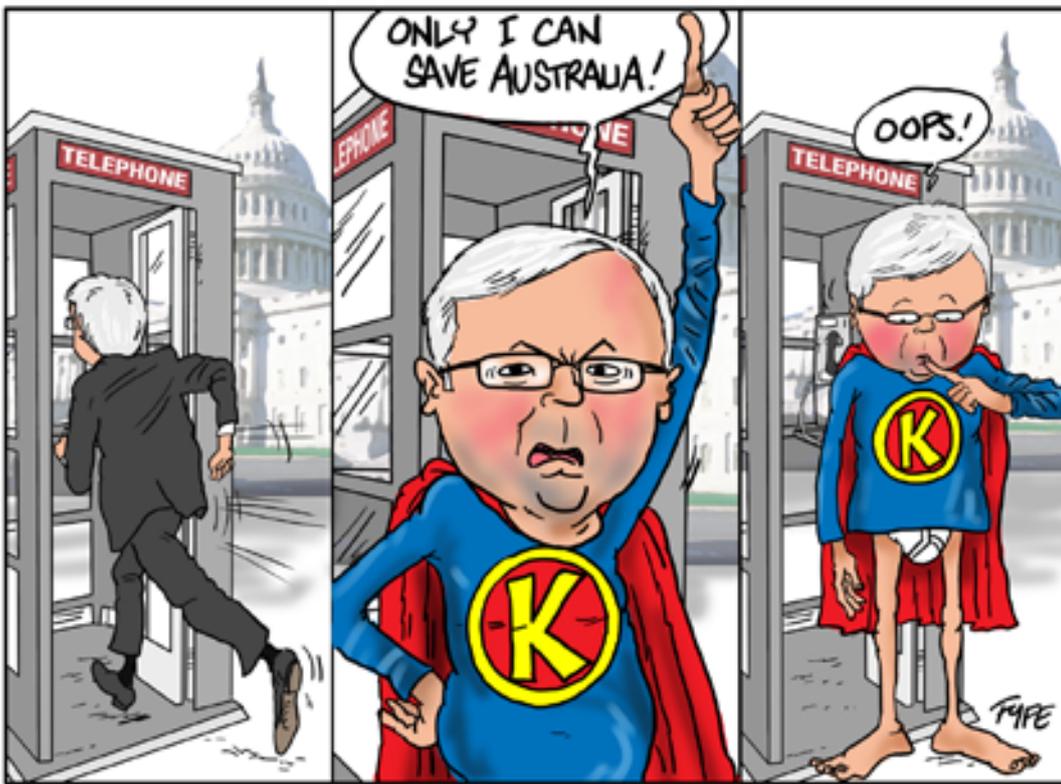
Andrew: From the first time I can remember I was always drawing. As a child I was always known as the guy who drew. My drawings always had a whimsical or comical edge and I soon found my forte in satirical work. Drawing cartoons of teachers was a favourite. At Scotch College I created satirical comics for the school magazine then at Melbourne University I did the same for their newspaper. I found my first job in my first year at uni at Truth newspaper. I produced an editorial cartoon called Fyfe on Four (page four) whilst learning how to layout a newspaper. In that

same year I approached Hey Hey Its Saturday about an idea I had for a live cartoonist to integrate with the various other live elements of the show. I worked on that show for 14 years and back again for its revival in 2010. That was my start as a cartoonist at the age of 17.

Outline: You've had an amazing career to date, including the 14 years of live cartooning on Hey Hey It's Saturday. What was it like working on the show?

Andrew: Working on Hey Hey It's Saturday was very enjoyable. It was such a pleasure to create cartoons on the spur of the moment in response to what was





happening in the studio. It was like a cartoonist's version of theatre sports. There was no time for second-guessing yourself, no rough drafts or worrying about how you were going to draw or say something—it was spontaneous. I was in a very privileged position to be able to come up with my own ideas on the night without any editing. What I drew went on screen. I had to draw very quickly and think even faster! Sometimes I looked back and thought "oh no—I should not have done that!" and other times I thought "gee how did I think of that?" . It was such an honour to work with so many talented and funny people.

Outline: In your opinion, what role does humour play in communicating a message or idea?

Andrew: Humour is a beautiful way to communicate a message. It's like delivering a message with a tickle. No one likes to be belted over the head with a message. If it can be delivered in a way that makes you laugh I think you remember it in a more positive light. We seem to remember things that make us happy... I always try to block out things that make me sad.

Outline: What would your dream job entail?

Andrew: Hey Hey was like a dream job for the rawness of it but I have been working on my own animated sitcom that I hope will see the light of day someday. It's a series that showcases Australia's idiosyncrasies and satirizes our lifestyle in a way that the Simpsons does so well for America. To produce such a show would be my dream job.

Outline: Has anyone ever been offended by a caricature you've drawn of them?

Andrew: When drawing caricatures of people you will always get the odd person who is offended. Some people don't understand the whole idea of a caricature is to exaggerate features for a comical effect. However I have learnt over the years not to be too cruel...there is a fine line between exaggeration and insult.

Outline: What methods do you use to promote your work?

Andrew: I use word of mouth, networking and my website to promote my work. Promotion is a never-ending scenario. I am always pitching ideas to anyone that will listen.

Outline: Do you have any advice for other cartoonists or illustrators?

Andrew: Far be it for me to offer any advice. I am always out to hear advice from others as I feel I have so much more to learn. I have found it useful to keep talking to people, to be active and interested in our evolving world, to keep drawing and adding to my portfolio. I try to be entrepreneurial in my approach and look for new and different ways to forge myself a niche in the marketplace. Staying true to what moves you is in my mind the most important issue regarding creativity—you can't please all the people all the time.

CLICK!

See more of Andrew's work on his [website](#).

Bob Shields

Bob is a founding member of Illustrators Australia, and has had a varied career spanning several countries. He spoke to Outline about the changes he's seen in the last 20 years.

Outline: Can you tell us about your background and how you got started in illustration?

Bob: When I look back at how my vocation began, I am astonished at just how brash I was to expect to succeed in an industry renowned for its unforgiving and fickle nature. Especially at the age I began!!

I was 27, with a family, a big mortgage and a boring job, when I took a Kamikazi dive from a respectable career in the frozen food world to follow my urge, impulse, notion and caprice.

After a mediocre beginning feeling my way around studios in the small Lincolnshire town we lived in, I took another plunge, packed the Combi and headed off to Amsterdam..... For some strange reason, doors began to open for



me, people were interested in me, culminating in me getting a freelance job at a big studio, Dart Design. It had 4 floors of artists doing everything from story boards to finished art....photography to graphic design and comic books. It was 'manna from heaven' so to speak, and I took full advantage during the six years I worked there, learning everything I could.

Outline: You've been a member of Illustrators Australia since it started in 1989, how have you seen the illustration industry change in the last 23 years?

Bob: I was at the initial meeting of Illustrators Australia, held at Faye Plamka's house, and I am very proud to be numbered amongst the founding members. Unlike Illustration in Europe or USA, where at that time it was a much respected and vaunted industry, the work we did here did not have the same thrall and our initial intention was to do something about that. Since then Illustrators Australia has been largely responsible for giving illustrators exposure and a far higher profile in Australia.

The idea to print an art book filled with members work, and give it away, was inspirational, and introduced illustration to a much wider audience. In turn, more young independent artists saw an avenue for their own careers, and now we have a far richer cross section of creative people here.

Artists rights were addressed aggressively, and now many of us benefit from intellectual property advantages.

Outline: How have changes in technology affected your creative process and workflow?

Bob: I now work almost entirely digitally which I enjoy immensely, and my work flow has certainly become speedier, and with all the software available there is no end to the ways you can enhance the creative process. I work in Photoshop and Illustrator. But I am nothing if not cautious, and all my traditional materials are close at hand just in case a client with pang's for the old fashioned artwork crosses my path.

One major advantage of digital.....we can now archive our work on the computer. In the old days of paper and board, you sometimes went to extraordinary lengths to retrieve the piece for your portfolio. Regrettably though, and this will resonate with those of you who suffer from burning the midnight oil, since digital has taken over, the lead times for completing work are much shorter. Sometimes too short!!

Outline: What do you think has changed most between illustration from 20 years ago versus today's work?

Bob: Just a few years ago people said they could spot computer generated illustration easily, and did not like the results. Nowadays software has become so

sophisticated, and illustrators so proficient that each piece is like a work of art in some artists hands. It is pointless to even compare traditional pieces with digital, they are different and both relevant.

My only criticism of some of todays digital illustrators is that some of the more graphic, vector style work seems to look very similar.

Outline: If you were starting your career as an illustrator today, would you do anything differently and what advice would you give to new illustrators?

Bob: I would have loved to have done drawing classes. I have an innate ability to draw, but there is no rhyme or reason to my process, and I would have loved to learn how to correctly 'build' a drawing or painting.

My advice to aspiring illustrators....practice, practice, practice....there is no alternative. Believe in yourself and what you do, but embrace criticism.

One final thing.....marry someone who has a 'real' job with a regular income!!

CLICK!

See more of Bob's work on his [website](#).



Jack Newnham

Jack is a cartoon illustrator who has been with Illustrators Australia since the start, and gave Outline a glimpse into how he got his start as an illustrator and the things that have changed most during his career.

Outline: Can you tell us about your background and how you got started in illustration and cartooning?

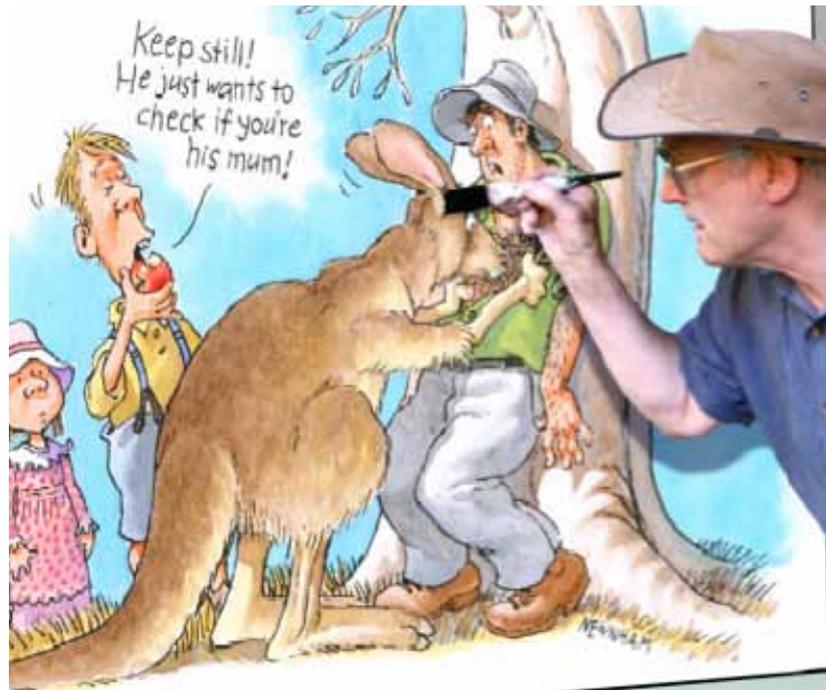
Jack: I grew up on a farm at Romsey, 60k north of Melbourne. Attended Kyneton High School, scored my Intermediate certificate, spent two years working on dad's farm and service station, then two years at Melbourne Tech (now RMIT) for Certificate of Art.

My first job was in what was called the Display industry. We did exhibitions, screen printing, window displays etc. I learned show card writing on the job. After two years, I got a job in a Collins St one man commercial artist's studio for two years preparing art for retail press ads and general print media.

The '56 Olympic Games were over and TV had begun. I won a prestigious poster competition which upped my confidence and went freelance in an old building in A'Becket St. with a group of other freelance artists.

Work came from various sources. If you were a freelance commercial artist you took on anything that was thrown at you...unless you were one of the 'arty farty' elite specialist graphic designers, or skilled illustrators for prestige advertising, fashion or short story illustrations in Womans Day or Womans Weekly.

Cheshires was a thriving publishing house and I illustrated secondary school text books for them. Sands and McDougall was a big printing house for Business and Advertising. I revised their wall street map of Melbourne and suburbs which took me a whole year. All street names were hand lettered with a pen.

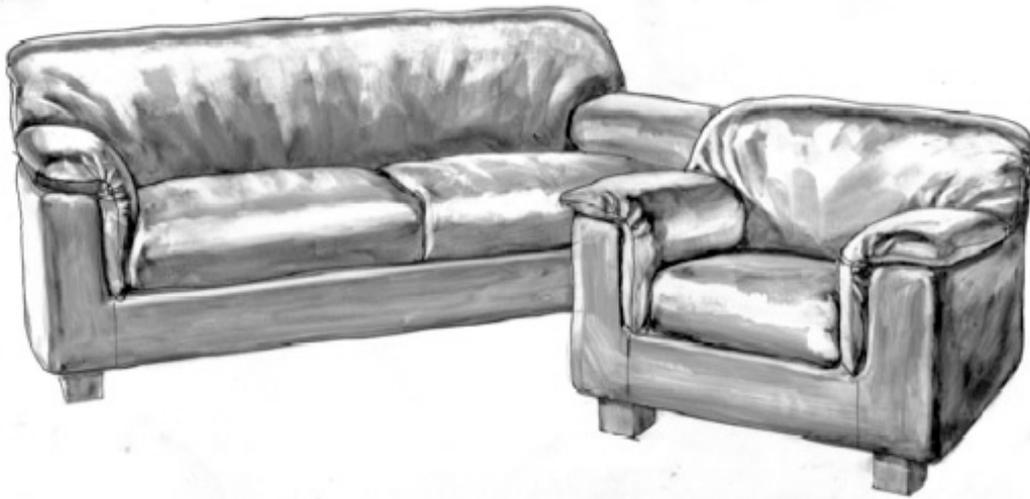


I got married and needed to change my erratic work source for more regular work, freelancing within successive advertising agencies. I was a salaried art director for a year but was sacked when the agency rationalised art directors to concentrate more on TV commercials.

I freelanced in a St Kilda Road studio with other artists. Specialising in furniture illustration, learned how to make bromides and producing complete press ads for an up-market furniture store (photographs were considered inferior in those days).

I illustrated some children's books and was asked to do a cartoon for an article in an investment magazine. The art director and editor liked it and I had regular satirical editorial cartoon work for about ten years until investment magazines changed policy from critical reports of the industry, along with financial advice, to concentrate on strategies for 'wealth creation'. No call for satire in 'wealth creation'. Since then I have been making cartoons for a variety of clients.





CLICK!

See more of Jack's work on his [{IA profile}](#).

Outline: You've been a member of Illustrators Australia since it started in 1989, how have you seen the illustration industry change in the last 23 years?

Jack: The big change of course has been computer graphics. Photoshop, Illustrator, digital photography, uploading and downloading files on the Internet. Another big change is print production is faster and the quality generally much better than it was a few years ago.

Ten years ago, illustration was on the back foot due to a preference by advertising and publishing for photography, or good enough re-cycled images from clip art and image libraries. But I think these days, buyers want clever and evocative images custom made just for them. But I still think, unless your a top gun, they don't want to spend a lot of money.

I think competition is strong in the illustration industry and standards are generally high and getting higher. There are more opportunities in animation and computer game design due to digital innovation.

Outline: How have changes in technology affected your creative process and workflow?

Jack: I haven't been very productive lately. Former clients have moved on. But I rarely use a pen line, preferring to scan pencil lines and colour a laser print with water colour or digitally in Photoshop. I think I usually finish a job quicker that way. The big advantage here is in making changes and corrections of course.

Outline: What do you think has changed most between cartoons from 20 years ago versus today's work?

Jack: Computers again. Because whiz bang effects are possible cartoons are looking very slick and stylish. They are amazing and extraordinary at times. As always, admiring a style can encourage 'sameness', but it's all good fun, and something new (or old) always turns up and makes waves.

Outline: If you were starting your career as an illustrator today, would you do anything differently and what advice would you give to new illustrators?

Jack: I think all illustrators love to stretch their wings on a job. The Illustrators 9x5 exhibition is popular because interpreting a theme is what we do.

The work I enjoyed most was illustrating articles written by serious journalists critical of unfair practices in the money business, or in health care, but always looking for a funny or weird angle. And I think I was reasonably good at it, but I got good at drawing furniture and other things as well.

I suppose my advice to would-be cartoonists is to find where your strengths are. You usually find it's in the work of others that you most admire, but If you're like me you'll have a go at whatever suits at the time.

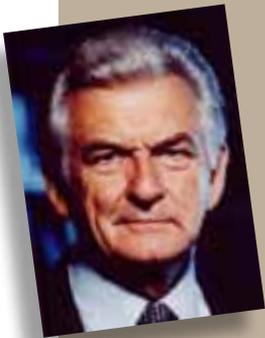


How to draw caricatures

Dani Vittz has over 25 years experience in illustration and has created cartoon illustrations for Amex, AMP, and Rams Home Loans, just to name a few. Outline asked Dani if she would put together a 'how-to' segment showing her process for creating caricatures.

There are two ways in which I draw people. The first is live at events when the subject is sitting in front of me and I only have five minutes to complete the portrait. The second is portraits where I have photos emailed to me and there is more time to add detail.

In this instance I'm going to demonstrate the portrait style. Most of my caricatures are flattering, I accentuate their best features. Though there are times when a person sits in front of me with such a great combination of shapes and the personality to handle a cheeky pic.



STEP 1

Let's start with a photo of Bob Hawke

Look at his face, dissect the shapes you see. For me there are many features that create his look. The things that stand out are: his heavy eyelids with a firm stare; the eyebrows that arch up so high; the nose is quite wrinkly and wedge like at

bottom; his mouth is quite straight with thin lips; large ears that are usually hidden under the mass of hair; his famous hair with majestic widows peak; the wrinkles around his mouth.

For the body and props, you can use his shortness, old drinking habits, the yard glass, ACTU, Labor party, politics or whatever you feel represents him.

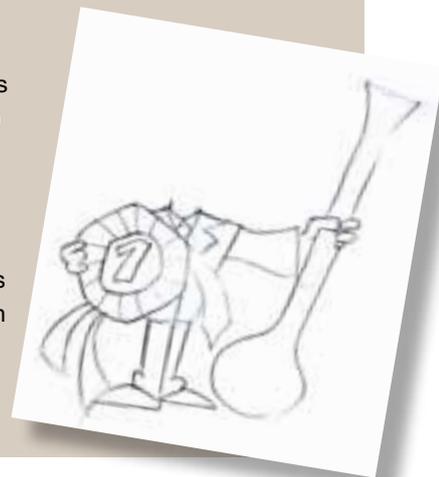
STEP 2

I work on the face being roughly the same height as the head. This creates some exaggeration in the body as well so you don't have to work as hard with the face.

Think about the subject's personality. If you don't know much about the person then you have less work to do on the face. If they have an interesting personality, job, hobby then use this as well as their facial features.

Choose your props. For me Hawke is famous for getting the world record (whilst at Oxford) for being the fastest person to drink beer from a yard glass. I believe he still holds it.

Start to lightly pencil the shape of the body, ribbon and yard glass making sure any props won't interfere with the face. Other props can be added after the face is in.



STEP 3

Now we can add the face. Think about the proportions between hair and face, eyes and nose for example. You can draw the face first if you prefer.

It's really important that the proportions are correct.

Don't draw a long thin nose if the person has a wide fat one. If I give Hawke thin straight eyebrows it will not look like him at all.

I often mark out the hair and face shape first, making sure the proportions are correct then add the facial features.





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STEP 4

Once you are happy with the pencil work, start outlining with ink or markers.

Use various sizes. One of my favourites is a brush style pen that can give you thick and thin in one stroke. Erase any pencil lines you feel detract from the whole image. I adjust line work while I'm inking so sometimes the original pencil lines look odd.

But do keep any pencil marks that suit the look as it adds to the loose cartoon feel.

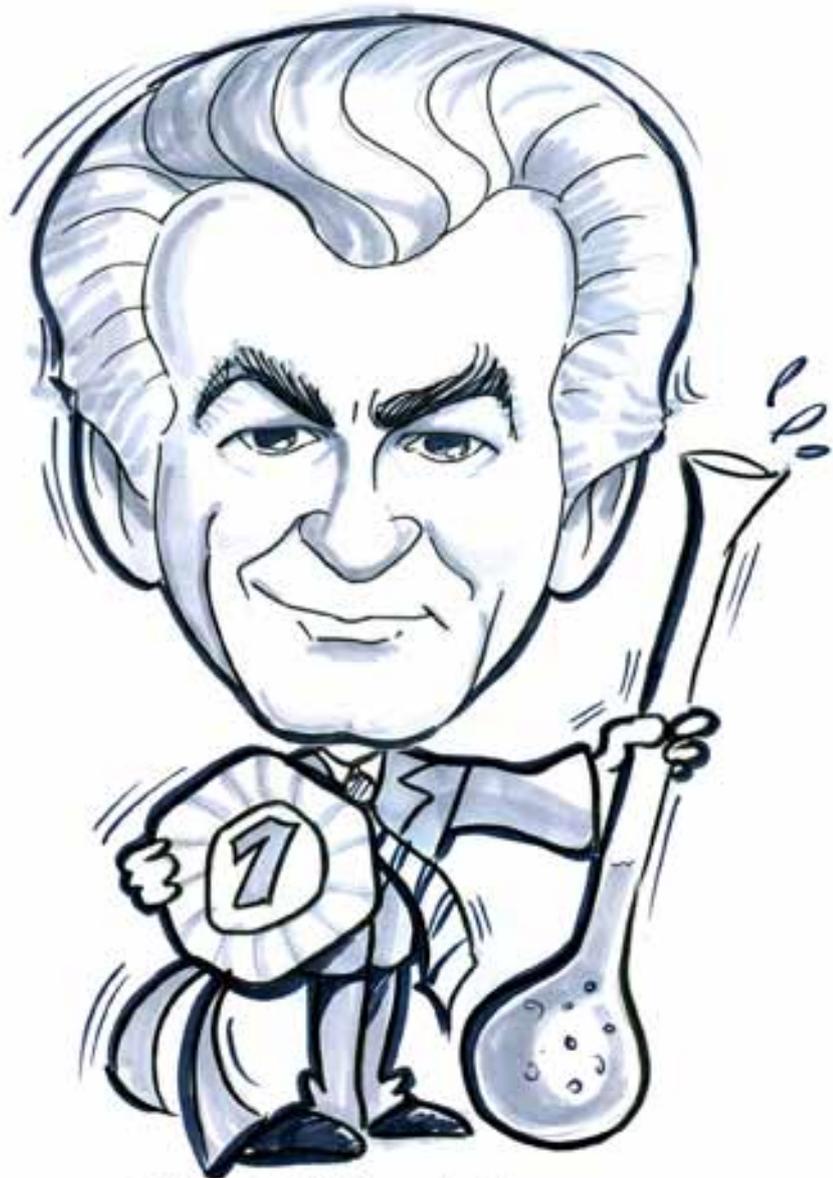
STEP 5

Give Hawke a thicker outline to make him stand out. Shade parts like the hair and outfits, props. Use minimal shading on the face for women to avoid making them look older. Hawke needed shading on the face as he has deep wrinkles and that's part of his familiar look. Grey was used for some face shading for some subtleness. Too much linework in the face may make a person look older than they are. Add shading a bit a time, checking at every stage.

Movement lines around the person adds to the cartoon feel. Feel free to add more props around the person.

➡ **CLICK!**

See more of Dani's work on her [website](#).



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Collaboration and crowd-sourced funding

Late last year, members of the ACT Comic Meet decided to collaborate on a project: a full-colour, glossy anthology of sequential art (comics). The Anthology was launched in early March and Outline spoke to Emma-Jean, one of the editors, about her experiences in pulling together a project with so many participants.

Beginnings

The Anthology grew out of our collective's regular monthly meet-ups. Every month, the ACT Comic Meet is attended by some very talented artists, illustrators and visual storytellers. We all use the meet-ups as a chance to work on our own projects—and a chance to look over each others' shoulders and be inspired by what we see.

Late last year, one of the members brought in an anthology by a Canadian comics collective, and challenged us to make something equally as impressive. Each of us had independently gone through our phases of making zines and indy comics; and each of us were ready to make something more substantial. We realised that by working together we

could achieve something that we could all be proud to put our names on, and by working as a group, we could make the most of all of our individual social networks as a means of seeking wider collaboration, marketing and distribution.

Making it

The editorial team set deadlines for the finished works to be completed, and the grunt work—the actual writing, drawing, painting, print-making, designing and piecing together—was done individually or in creative teams. Eleven of the stories in the Anthology were collaborative works, with the writer being responsible for describing the action and the dialogue, and the artist taking care of the visual storytelling components.

Funding

Funding the anthology was something that we took a lot of time to consider. We thought about looking for investors, but that would have changed the focus of the project, and we would have needed to hand over creative decisions to an outside party. We decided to try the crowdsourced funding avenue and began researching.

We found that all of the crowdsource funding sites that we researched had a dearth of information about the best times to start and end funding campaigns, tips on how to drive traffic to your campaign page, as well as the types of perks that have the most success. We took into consideration the types of fees, the amount of support provided, and other practical requirements, before we decided upon IndieGoGo.com.

IndieGoGo allowed us to fund the Anthology by taking contributions in exchange for ‘perks’ which were donated by local artists, and by professional writers and artists who were already working in the comics industry*. We realised that most people who would be interested in contributing to our funding campaign would be comics fans and comics creators, so we spent time designing and seeking out perks which would attract those people. We made sure that we had perks at all price points, from \$5 badges through to a \$250 script analysis donated by Batman writer, Scott Snyder. We were very happy and grateful, of course, to have art portfolio critiques, script analyses, professional coaching sessions, and commissioned sketches donated to raise money to help with printing costs; but personally, the most exciting aspect of IndieGoGo was the capacity to take pre-orders, and gauge interest in the anthology before committing to a print run.

Self Promotion

Because we only wanted to produce a limited run (for artistic as well as practical reasons), we decided to stick with free or inexpensive forms of marketing and promotion. Although we made a few attempts to promote the Anthology using traditional media, we had the most success through online social networking—using Facebook, Twitter, and blogging; as well as utilising the channels for promoting the project through IndieGoGo.

We have recently started to host giveaways through social networking sites, and to ramp up our use of Twitter and Facebook to spread the word about our milestone events and achievements—including the upcoming launch of our online store.

Learning Curve

Being the first time any of us had put together a book like this, there has been a thousand things that we have learned along the way. In practical terms, we learned to allow a little extra money to cover the fees and charges that we uncovered along the way. The Australian dollar has been getting stronger, which is great... until you do all your fundraising in US dollars.

Artistically speaking, we learned to spend time being conscious of how the subtleties of small things—the way text is juxtaposed against the image; the spacing between the panels; and how the flow of the book is affected by the placement of different story and artistic styles—speak as loudly as the words written on the page.

Words of Wisdom

This book was a collaborative effort in every way, and would not have come together without the team of editors and participants, the people who supported the project on IndieGoGo, and the bloggers, tweeters, and facebookers who helped us spread the word. Don't be afraid to ask for help, to find people that have skills you don't have, and make the most of social media!

*With many thanks to Justin Greenwood, Steven Sanders, Justin Jordan, Kurtis Weibe, Kelly Sue DeConnick, Ed Brisson, Mark Andrew Smith and Scott Snyder for donating their time and talent to help us meet our funding goals!

Previous page: Beginnings cover by Jon Sommariva

 **CLICK!**

Read more about the Beginnings anthology at **{Beginnings Blog}**.



SLAX APPEAL

Slax Appeal is the solo show by Christopher Nielsen, examining the detritus that results when comprehension collides with interpretation.

The exhibition runs until April 7, 2012 at Lamington Drive, 15-25 Keele St. Collingwood VIC.

➡ **CLICK!**

For more information visit
[{Lamington Drive}](#).

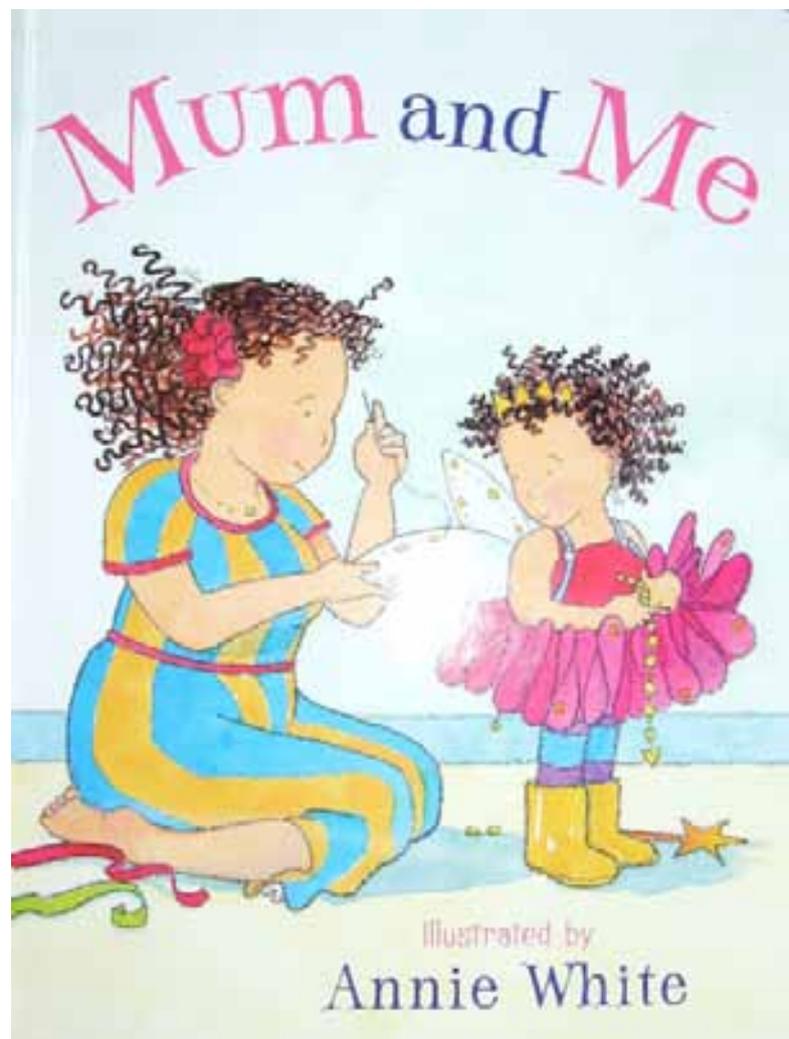
MUM AND ME

VIC member Annie White has an exhibition on at Dromkeen (National Centre for Picture Book Art). It features art work and working drawings for 'Mum and Me', published by Hachette.

Dromkeen is located at 1012 Kilmore Road, Riddells Creek, Victoria. The exhibition runs until March 30.

➡ **CLICK!**

For more information visit
[{Dromkeen}](#).



TO PIN OR NOT TO PIN?



By Jessica Mack

Although Pinterest has been around for a couple of years everyone is suddenly getting very excited about it. But, as an illustrator, should you get involved?

If you're not familiar with Pinterest it is a social bookmarking and sharing platform where you can create digital 'pin boards' of images and files that take your fancy. I did some research and here's what I found:

Pinterest is currently beating Google+ and LinkedIn as the most popular social networking tool, people are flocking to it and membership numbers are climbing at a rapid pace. On the surface it seems like Pinterest would be the perfect promotional tool for visual artists, but is Pinterest all it is cracked up to be?

The Good

- Early research suggests that Pinterest is more effective at driving traffic to your website than Facebook
- It's a platform based on visuals, which seems a good fit for illustrators
- It's a great way to organise ideas, themes, colour pallets and images, eg. mood boards for client work
- You can create a mini portfolio as a 'pin board'
- Pinterest is linked with Facebook and Twitter for easy sharing

The Bad

- If you promote yourself too heavily Pinterest may kick you off (their exact words are "If there is a photo or project you're proud of, pin away! However, try not to use Pinterest purely as a tool for self-promotion.")
- There are some major copyright questions hanging over Pinterest. Although they state in their terms and conditions that you must have permission to publish everything you pin there doesn't seem to be many (if any) members complying with that rule, so lack of attribution to the original owner is a real problem. The real kicker though is that Pinterest's own terms and conditions state:

"By making available any Member Content through the Site, Application or Services, you hereby grant to Cold Brew Labs a worldwide, irrevocable, perpetual, non-exclusive, transferable, royalty-free license, with the right to sublicense, to use, copy, adapt, modify, distribute, license, sell, transfer, publicly display, publicly perform, transmit, stream, broadcast, access, view, and otherwise exploit such Member Content only on, through or by means of the Site, Application or Services"

I would advise doing your own research, reading the terms and conditions carefully and then deciding if you want to use it. In addition I would suggest that if you're uploading any images of your work to the web that you add a watermark of your website address so if your images are published or shared without your permission at least people know where they came from and how to find you.

This is just a quick overview of Pinterest, if you're interested in a more in-depth look into how to use it and some tips on Pinterest strategy, let me know.

CLICK!
To take a look at how I'm using Pinterest, visit [{Illustrateur}](#).



{HAVE A QUESTION OR SUGGESTION?}

Strut your stuff is a new section of Outline magazine where we'll be talking about different ways to promote your work. If you'd like some advice on those pesky new Facebook pages, or have a tip on the best place to get business cards printed then drop me a line at outline@illustratorsaustralia.com