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# president's parlay

**The current ACA Board is halfway through a two-year term and it's been a busy if not interesting year thus far.**



Caricature By Terry Dunnett

The ACA has this year followed the template that has proved to be a success over the past few years. Four issues of Inkspot, a web presence and the Year Book all led the charge in the ACA being pro-active for its members.

With the 23rd Stanleys tucked away, the ACA would like to thank its corporate friends for sponsoring the Stanley Awards. The *Herald Sun*, The *Sydney Morning Herald*, The *Daily Telegraph*, *The Age*, Thomson Education Direct, Viscopy, Corel, Wacom, the Media, Entertainment and Arts Alliance, Copyright Agency Limited, Auspac and Atlantic Syndication have all contributed to supporting Australian cartoonists. This year we have also been supported by KPMG, the National Museum of Australia, Wollongong City Council, Wollongong City Gallery, New Matilda and the *Illawarra Mercury*.

It's been hectic behind the scenes and I would like to thank the ACA Board for their active support above and beyond the call of duty. **Mick Horne**, **Kerry Anne** and **Grant Brown**, **Rolf Heimann** and **Jason Chatfield** all deserve a special pat on the back. And of course it would be remiss of me to not mention **Peter McAdam** who has put in the hard yards on the ground for The Stanleys in Wollongong. The man is a gem.

The Stanleys Year Book was been mailed to all full members and I trust you have all enjoyed perusing through it. Ex-Board member **Dave Allen** has posted two hundred Year Books to editors and publishers around Australia enabling the ACA to promote cartoonists to all and sundry.

I would like to welcome **Jason Chatfield** as the new Deputy President, **Paul Zanetti** as the new Queensland Vice-President, **James Foley** as the WA Vice-President and **Steve Panozzo** as the new NSW Vice-President. I am sure their experience

will only improve what the ACA can do for cartoonists around the country. The second half of the Board's term will undoubtedly be just as busy.

The 2008 Stanley Awards will be in Coffs Harbour to coincide with the 20th anniversary of the Rotary Cartoon Awards. We trust combining the two will be a success and will make for a great cartoon festival. This was, in part, encouraged by **Christophe Granet** who, having seen cartoon festivals in Europe, particularly France, asked me if it was ever possible to have one in Australia. I believe a Stanleys/Rotary weekend will be the closest we'll ever get to one! Well done, Christophe!

The ACA website ([www.cartoonists.org.au](http://www.cartoonists.org.au)) is currently being overhauled to provide an interactive membership directory where members can update their own portfolios. It was recognised that the ACA website should devote more space to its members and give them an opportunity to control their online presence. Whilst we have had to work with a limited budget, it's hoped the new, improved website will be up and running very soon.

Financially, the ACA is in a healthy state. With due diligence and careful planning the ACA will enjoy continued growth for the benefit of its members. The ACA relies on three income streams: The Stanleys, sponsorship and membership.

Of the three, membership remains a concern. The Board has to look at how it can encourage more cartoonists to join and be retained.

If there are people I have forgotten to thank I sincerely apologise. The ACA is indeed a group effort of volunteers who do it not for money but for the love of the association.

Last but not least the loss of **James Kemsley** is indeed a tragedy for all those who knew and loved him. He will be sadly missed amongst the cartooning community and our thoughts go out to Helen, Jed, Hywell and Seb who all will remain dear friends to us all.

**Broelman**

**Peter Broelman**  
ACA President

# meet your



# board 2008



## President

// Peter Broelman

Peter is a freelance cartoonist with a penchant for editorial cartoons, caricatures and the occasional stick man. He has served on the ACA for longer than he can remember and has now been punished for it by being made President. His term expires at the end of 2008 where, hopefully, alzheimers would have kicked in and everything is reduced to a blur.



## Deputy President

// Jason Chatfield

Jason is an Editorial Cartoonist and Live Caricaturist and was recently given the honour of being the 5th cartoonist to draw *Ginger Meggs*. Based in Perth, he won the Bill Mitchell Award in 2005, and has been a board member in varying capacities since 2006. In between board commitments, producing issues of *Inkspot*, and doing stand-up comedy, he sleeps. Sometimes.



## Treasurer

// Grant Brown

Grant is a freelance cartoonist from Bendigo and has been a member of the ACA since the early 1990s. He has his own cartooning business and is a keen cricketer. He regularly holds workshops at schools. As a gadget collector, you will catch him sitting at his computer searching out the latest electronics during his downtime. He never grew out of playing with crayons.



## NSW/ACT Vice-President

// Steve Panozzo

Steve began his cartooning career at age 3 . . . on his parents' living room wall. The *Manly Daily* came and went, as did a stint with Weekly Newspapers in Perth. He spent 10 years working on *The Australian* and *Daily Telegraph*. A Life Member of the ACA, Steve served as President in 1992-93 and 1998-99. He is always on the phone and wishes he had more time to draw.



## QLD Vice-President

// Paul Zanetti

Paul has been drawing cartoons since he left school, until a real job came along. Starting at *The Daily Telegraph* where he was editorial cartoonist, he then moved to the States in 1992 and returned to Australia later that year pioneering editorial cartoon syndication in Australia. He now lives on the Gold Coast, plays with old yank tanks and is still trying to figure out what to do for a real job.



## Secretary

// Kerry-Anne Brown

Kerry-Anne lives with her cartoonist husband, Grant, in Bendigo and runs her own bookkeeping business. With a strong background in Administration, particularly at Board level, she has predominately worked within the State and local Government Sectors for the past 17 years. She likes men who play with crayons.



## Membership-Secretary

// Mick Horne

Mick is currently the Editorial Cartoonist for a local newspaper, his 3rd such position in WA. In an earlier life he was a licensed aircraft maintenance engineer, but has since swapped stress for humour. A stalwart of the ACA for many years, Mick has been the WA V-P and a legendary Treasurer, before taking on this new role. He doesn't mind the odd can of Carlton Mid-Strength...



## VIC/TAS Vice-President

// Rolf Heimann

Gold Stanley-winner Rolf Heimann came to Australia from Germany in 1959. He started cartooning in the 70s and has represented Australian cartoonists at meetings in China, Japan, Hungary, France, Cuba, the USA and Germany. He has published over 50 books that have been translated into 9 languages, as well as producing a number of animated and short films.



## WA Vice-President

// James Foley

For the last four years James has been producing full-colour cover illustrations for WA's weekly trading post, *The Quokka*. As well as freelancing as an illustrator and caricaturist, James is also on the board of a local theatre company called *Autonomous Productions*, developing educational packages for schools, designing promotional materials, and maintaining their website.

# Flashback

# Flashback

Ever wondered why the old Black and White Artists Club changed into an association?  
The late Cole Buchanan explained it all in 1992 when he was the secretary...

## Inc-ing in the image

by Cole Buchanan



SOME MONTHS back members received through the mail a bulletin stating that the Club planned to incorporate under the Associations Incorporation Act of 1984. This official notice was required by law so members could vote on the proposition.

Some of you might have been wondering why we needed incorporation, particularly since the club has managed to exist since 1924 without it.

The answer is that technically and legally the club has not existed since then, and did not to that minute have any existence under law.

It is true that a bunch of artists calling themselves the *Australian Black and White Artists' Club* have been around for seventy years or so, but they have less official standing than the corner fishmonger.

'Flanagan's Fish Shop' may well be run by someone who bought out Flanagan years ago. You can easily find out. Under the Business Names Act, anyone conducting a business under a name other than their own has to register that name, so that the owners of the business can be recorded as a matter of public record.

If Flanagan or his successor wanted to call themselves the International Piscavorian Emporium they could register that under the Business Names Act too. However grand it sounds, when the fish shop goes broke, the creditors can take the personal belongings of Flanagan, or

whoever's name is on the registration, to pay off the debts.

Your accountant will tell you that if you want to protect your personal capital from business debts it is necessary to become a company. If Flanagan had taken his accountant's advice he would have become Flanagan's Fish Shop Pty Ltd. Then the creditors would only be entitled to the capital lodged within the company, and Flanagan would have been able to keep his furniture and car.

*The Australian Black and White Artists' Club* cannot register under the Business Names Act because it is not a business. The provisions of the Companies Act do not apply, since it is not a profit-making company.

Incorporation is the way clubs and associations get the kind of recognition businesses get from the Business Names Act and the Companies Act.

The simple 'Inc' after the Club's name tells the media, when they come seeking a quote, public authorities, when we apply for a grant, or politicians, when we have cause to lobby them, that they are dealing with an organisation with some clout.

They know that as long as he is not using it as part of his business or to perpetuate a fraud, fishmonger Flanagan can call himself The Royal Australian Polo Club, if he so fancies. There is nothing to stop him printing a letterhead with that name and using it. But if he wants to get anyone to take

any notice of him he must go through the meat-grinder of getting himself incorporated, and he might have trouble.

Becoming a legal and financial entity through incorporation means that the club can be involved in litigation and financial dealings. This does not mean the Club has a licence to go to law or invest speculatively. Individual officers are still responsible to the membership for their actions.

What it does do to relieve the leadership of the fear of individual writs and summonses while acting on behalf of the Club. This in itself may encourage many able members who have hitherto hesitated seeking office.

And so the meeting to discuss incorporation was held and the required proportion of the membership voted. The motion to incorporate was carried, and within the month, after much dredging up of records and filling in of forms, the wishes of the membership were carried out.

Becoming the *Australian Black and White Artists' Club Incorporated* not only means that the Club officially exists, it means it will go on. Even if, at some point in the distant future enthusiasm wanes to the extent that the Club falls into a limbo of inactivity, until it is officially wound up, it will not die. As soon as interest is rekindled, the Club can carry on where the last executive left off, thus maintaining continuity.

Many of you will have heard President Steve Panozzo speak on radio recently on the low esteem in which cartoonists are held, particularly by certain Government authorities.

Respect, it is said, must be earned rather than demanded. It is part of the Club's constitution to strive for the acknowledgement of the worth of black and white art. Public and official recognition through incorporation is not the total answer, but it must surely be the first step.

# PARZ!

**Supanova 2008 is upon us,** and this year it's reaching further than ever! This year the Supanova comic convention blasts into Sydney & Brisbane as well as heading to Melbourne & Perth for the first time! This is a HUGE undertaking & we need to spread the word! Supanova kicks off in at the Dome, Sydney Olympic Park on Friday, June 20 at 6:00pm. Special Guests, Panels, Exhibitors, Interactive Comps and your basic fun and frivolity celebrating the worlds of film, TV, games, anime, comic-books, sci-fi, fantasy, collectables and more! See [supanova.com.au](http://supanova.com.au) for more info.

## Western Australian Cartoonist bags Comic Prize.

**Shaun Tan** has won Album of the Year at Angouleme, one of the world's biggest comic book festivals. Tan won for *The Arrival*, a wordless graphic novel that tells the story of one man's attempt to emigrate to another country. Late last year, Tan won World Fantasy Award for best artist. Other winners at Angouleme included **Philippe Dupuy** and Iraqi-born **Charles Berberian**, who shared the Grand Prix - one of the most prestigious prizes in comic book publishing.

## Israel Cartoon Museum

**opens.** December 20th saw the first ever comics and caricatures museum open in Israel. A brainchild of the Israeli branch of ASIFA (International Animated Film Association) and the Holon Municipality, the museum will be the 12th of its kind in the world. A dream come true for many in the Israeli animators' community, the museum hopes to introduce its visitors to the layered aspects of the field and exhibit society's historical need for caricatures.

The museum will offer a public archive, intended on documenting and preserving the history of comic culture in Israel and plans to hold an annual award ceremony. Winners will receive a 'Golden Pencil' award for creativity.

## The Cartoonists are Multiplying!

5 time Stanley Award-winning Sydney cartoonist **Tony "Insanity Streak" Lopes** and his lovely wife Lori have welcomed little Isaac Lopes, who, Tony says "Once he starts reading my strip, won't have any trouble falling asleep. He was born October 31st and his interests include boobs & vomiting." Meanwhile further North, Ex-Qld VP **Jules "The Ponytail" Faber** welcomed daughter Mary Alice Faber into the world, on the exact due date predicted! While she shows few signs of being a cartoonist herself (other than meeting deadlines!) she is a keen observer of the world with her favourite time to do so around 3 or 4am.

## Victorian cartoonists had a fitting end-of-year celebration

thanks to **George Haddon's** wonderful offering of his Mount Cole weekender as a venue for a barbeque. This inspired and inspiring double-storey mud-brick house was without doubt their best meeting place ever, and the post-barbecue walk through bush and paddocks was enjoyed by all, even though none of the promised black snakes were sighted, but the mossies did show up. Some stayed overnight, some booked into nearby Beauford, and some had to go back to Melbourne (the cartoonists, that is, not the mozzies). The Victorian crew took the opportunity to pay homage to the universally loved **James Kemsley**, and it was one of his cartoons that was torn



**Tony Lopes** with his 5th Stanley Award for Best Comic Strip Artist, received in absence in 2007.

up, with bits drawn from a hat and the signature winning a prize of a bottle of wine. **Jim Bridges** with his portable cartoon walls was there as always. Where would they be without him?! Heartfelt thanks go to **George and Maxine Haddon** who did a marvellous job organising it all, with balloons showing the way at cross-roads, tons of potato salad, and snags to spare...

## 20 Years for Judy Horacek!

Stanley Award-winning Sydney cartoonist **Judy Horacek** has just celebrated 20 years of cartooning. "On 20 January 1988 when I didn't get the last 'proper' job I said I would ever apply for, I had decided that if I didn't get it I would devote myself professionally to being a freelance cartoonist, and hey, here I am!" Read more at: [www.horacek.com.au](http://www.horacek.com.au)



Five of the Victorian chapter who insisted on eating inside, afraid of becoming mozzie-bait: **Allan Rose, Hazel Daniel, Leigh Hobbs, Vane Lindesay and Peter Foster.**



Back L-R: Phil Faigen as understudy to an absent Michael Atchison, Simon Schneider, Peter Broelman, Matt Golding, George Haddon, David Rowe, Tom Jellet Front L-R: Mark Knight and Tony Rafty.

**A** LOT has changed since the Australian Black and White Artists' Club (founded in 1924) and *The Bulletin* (first published in 1880) combined forces to establish *The Bulletin Black and White Artists' Awards*.

Back then when the 1985 Black Tie event was held at the Sheraton Wentworth Hotel in Sydney and recorded on the very state of the art videotape, cartoonists were still drawing on paper and faxing cartoons around. About 600 people attended to hear MC Mike Carlton point out that until then only cartoonists and dry-cleaners had been without their own awards. Dry-cleaners are still waiting for their awards, *The Bulletin* has been expunged, the Sheraton/Wentworth is now the Sofitel Wentworth, videotapes are gathering dust, cartoonists draw with computers, there are now fax machines in museums and despite some obstacles the oldest cartoonist's club in the world is still running cartoon awards voted on by cartoonists and only cartoonists.

The first change forced onto the awards was the name. They became

The Stanleys in 1994 after *The Bulletin* withdrew sponsorship. The next change was when the Black and White Artists' Club changed name to become the much more formal sounding Australian Cartoonists' Association. Soon after the formal Black Tie event adopted a less formal coloured shirt dress code.

The awards night has become an awards weekend, starting with drinks on the Friday night and an informal dinner. The AGM is held on the Saturday followed by what many think has become a focal point, "The Conference". In 2007 David Spencer from Wacom conducted a showcase of some of the latest technology. Alan Moir presented a cartoon history lesson and George Haddon demonstrated watercolour techniques. Jon Kudelka explained the effect of blogs on cartooning. Another new area for cartoonists to explore is Graphic Novels and Julie Ditrich and Josef Szekeres explained how it can be done.

Australia's oldest working cartoonist Tony Rafty at 92 was able to tell younger cartoonists a few

things about life and Chrissy Tintner and Andrew Leslie from Viscopy explained how the law could treat them if they did not do things right. Mark Knight explained how he had done things right during the Howard Years and added help was supplied during the workshop conducted by Tony Rafty and Eric Lobbecke.

There were about 20 more cartoonists in the 1985 awards book than in the 2007. But given the number of newspapers and magazines that have disappeared it is not surprising.

The very colourful 23rd Stanley Awards night was held on November 3, 2007 at Rydges Hotel in Wollongong with most people dressed appropriately for theme of the night, black and white. Only two people can claim to have attended all 23 award nights. Marie and Roger Fletcher. James Kemsley had notched up 22, but ill health had restricted his presence to a half-life sized Michael Perkins drawn cardboard cut out. Kemsley watched H.G. Nelson comper the 2007 event from his bed in the Price of Wales Hospital via Skype.

*The Daily Telegraph* sponsored the Comic Strip Stanley Award and **Tony Lopes** took it home for his “*Insanity Streak*” comic, which is published in Australia and overseas. Also nominated were **Gary Clark, Michael Atchison, Dave Follett and Leigh Hobbs**. Rumour has it that Lopes is working very hard in an effort to add to his collection of Comic Strip Stanley Awards which now totals five.

A year’s hard work paid off for Melbourne freelance cartoonist **Matt Golding** who was voted best Single Gag Cartoonist for the fourth time in an award sponsored this year by Thomson Education Direct. **Andrew Weldon, Neil Matterson, Will Goodwin and Dean Alston** also made noted efforts to draw lots of single gags.

Corel sponsored the Humorous Illustrator Stanley Award that went to News Limited artist **Tom Jellett** whose work is reproduced in *The Australian* and *Daily Telegraph*. It was his second Stanley. **George Haddon, David Follett, Leigh Hobbs and Ian Sharpe** also received lots of votes.

Three time Stanley winner and 2004 Cartoonist of the Year winner **George Haddon** was voted the year’s best General Illustrator in an award sponsored by Viscopy. **Sturt Krygsman, John Tiedemann, Peter Sheehan and Brett Lethbridge** all collected votes.

*Herald-Sun* artist **Simon Schneider** collected his first Stanley for the Wacom sponsored Digital Illustrator award. **Tony Bela, Peter Nicholson, Michal Dutkiewicz and Levent Efe** were also nominated.

**David Rowe**, a multiple award-winner and a former Sydney-based cartoonist now living in Melbourne while working for the *Australian*

*Financial Review* was voted best Caricaturist for the year in an award sponsored by *The Australian*. The efforts of **Simon Schneider, Tom Jellett, John Tiedemann and Peter MacMullin** also attracted plenty of attention.

The *Sydney Morning Herald* sponsored the hotly-contested Editorial/Political Cartoonist Stanley and the 2006 winner, *Herald-Sun* cartoonist **Mark Knight**, now has the 2007 statue in his trophy cupboard too. **David Pope, David Rowe, Jon Kudelka and Michael Atchison** all cheered him on knowing their efforts had also gathered many votes. Knight demonstrated why he is such a good cartoonist when was awarded the d’Arenberg wine for the best cartoon drawn on the night. (See Page 9.)

The contributor to cartooning Stanley known formally as the *Jim Russell Award* and informally as the “Uncle Dick” went to **Michael Atchison** - the editorial cartoonist at *The Advertiser* - who was recognized for his outstanding 40-year career at the newspaper. A few months after being given the Dick and life membership of the ACA, Atchison announced his retirement from political cartooning.

There are only 23 Cartoonist of the Year Stanley Awards and **David Rowe** now has two of them. The other nominations in the *Herald Sun* sponsored award were **Mark Knight, David Pope, Jon Kudelka, George Haddon** and the 1985 winner **Alan Moir**. Which, in a funny way goes to show the more things change the more they stay the same.



David Rowe

# David Rowe

## CARTOONIST OF THE YEAR

BY ROLF HEIMANN

AUSTRALIAN politicians, so it is said, frequently want to acquire the cartoons about them, and as often as not they expect them for free - possibly as a reward for their displayed sense of humour. I can't imagine that David Rowe would be much pestered by such politicians, as there is nothing remotely flattering in any of his caricatures.

And this is the very reason his many fans love him so much. Show me a caricaturist who avoids controversy - and I'll show you a boring one. David Rowe's work is certainly far from boring. Over his ten years and more at the Australian Financial Review David has developed a powerful style of his own that is immediately recognisable and that has earned him a whole string of awards, including another Gold Stanley for 2007.

He has the uncanny knack of maintaining the likeness of his subjects even if he gives them ten-meter long noses, zeppelin-sized lips and obscenely ballooning rolls of flesh. I recall one commentator at the Sunday morning ABC Insiders program saying that you feel like you need a good wash after looking at David Rowe's work. Indeed there is something repulsively grub-like in some of his figures, yet so magnetic that one can't look away. Black and white reproductions seldom do his coloured work justice, after the subtle water-colour washes and wild spatters have morphed into muddy greys.

The boy is lucky to live in tolerant Australia, where fundamentalists don't start riots when they see Jesus Christ replaced by Johnny Howard at the Last Supper (hom-

age to daVinci). And to be sure, every face of the "apostles" is a delight to look at. Religious piety is not one of David's weaknesses, he frequently uses biblical metaphors to great effect, as when he has Howard carried as Pope, or again Christ-like, bearing a cross marked 'telecom sale'. Nothing is sacred to this artist.

Criticisms are a badge of honour to cartoonists, and David copped his share. Jim Bridges' trusty archives contain readers' letters accusing him of "appalling slander", as for instance his depiction of Philip Ruddock in Nazi uniform. Typically, another readers' letter will jump to David's defence the following day.

David Rowe is primarily a caricaturist, and a human (or almost human!) presence always takes centre-stage; his figures, sometimes disturbingly naked, seem occasionally to grow out of primeval slime, swelling into life before they are given a context to inhabit, in contrast to the MO of some other cartoonists who may prefer to compose a cartoon, with blank circles for faces first, to be completed last when good and ready. When he won his first gold Stanley in 2002, an international syndicate was keen to sign him up, but could not even get him to reply. Did he not want to get famous internationally? I was asked to follow it up but had the same difficulty to even get in touch with him. "Have you met him?" I was asked, "What's he like?" He's a big guy, I said, sort

of looks like a young wild-haired Irish poet high on Lebenslust.

A web-item from the Coffs Harbour Rotary Club informs us that David was born in Holland to an English mother and an Australian father and went to kindergarten in Italy. "That's all wrong!" laughs David. The truth about this man of mystery is difficult to come by, as David is hard to pin down. After a short stint in Melbourne he just decided to move 'back home', assumingly to NSW. No time to go into details. Too busy. But what does it matter where he lives and when and where he was born, we're glad that he was born, and hope to see his beaming face at all the Stanleys to come!

Congratulations, David Rowe, to another well-deserved Stanley!



Judy Nadin

# Tony Rafty

## LIFETIME ACHIEVEMENT AWARD

BY BILL LEAK

Ladies and gentlemen,  
A week or so ago I got a call from Peter Broelman who asked me if I could think of a few nice words to say about TONY RAFTY. Naturally, I said, “don’t be ridiculous.” “Oh well,” he said, “just think of the nicest ones you possibly can and use those.”

Now, if I were introducing Rafty to any other audience, I’d have to go through the exhausting business of going through his entire life and career and, given that it’s one that spans 92 years and has been led by a bloke with boundless energy who’s never had time to scratch himself, I’d be going for about an hour before getting up to his tenth birthday.

But, fortunately we all know a thing or two about the old scallywag. We know, for instance, that there are six people alive in the world today who claim never to have been drawn by Rafty. We know that they live in a small village in the Democratic Republic of Congo and have never yet seen a white man or a motor car.

When Rafty was just a toddler he was doing a quick sketch of the great 19th century French painter Eugene Delacroix when old Eugene said to him, “you know something, son, a good draughtsman should be able to do a sketch of a man leaping from the fourth storey of a burning building and have it finished by the time he hits the ground.”

Not long afterwards, in about 1902, Rafty was taking some night classes in Nice on the Cote d’Azur

with his old mate Henri Matisse. He told Matisse what Delacroix had said to him about drawing blokes falling from buildings and Matisse just grunted and said, “yes – and get a bloody good likeness too.”

These words of wisdom really hit home on the impressionable young Rafty – he was only 52 at the time – and he never forgot them.

We all know that he went off and worked as a war artist, where he pioneered the technique of ensuring his Japanese models kept still by shooting them first.

The first Olympics Rafty witnessed were the 1904 games in St Louis.

He was coaching the Canadian Lacrosse team at the time, a squad made up entirely of Mohawk Indians. Thanks to Rafty’s tactical advice, which basically came down to clubbing all their opponents unconscious with their bats in the opening minutes, Rafty’s Mohawks came away with the bronze medal. The team included legends of the game such as Almighty Voice, Black Eagle, Snake Eater, Flat Iron, Rain in Face and the immortal Man Afraid Soap. To this day, Rafty’s drawing of Man Afraid Soap remains the only image of the great man and is on permanent exhibition in an airtight glass box in the Sporting Hall of Fame in Ontario.



Mark Knight

After that, Rafty made it his business to draw every athlete who ever competed in an Olympic Games ever since. No matter how fast they were, they were never quick enough to foil his attempts to get them down on paper.

When Ben Johnston ran the 100 in 9.79 in Seoul in 1988 and was subsequently stripped of his gold medal for having taken steroids, he sheeted the blame home to Rafty. “I was trying to run so fast that mo’fucker wouldn’t be able to get his drawing done by the time I finished. I HAD to take them drugs,” he argued. This cut no ice with the Olympic committee, although they did issue a warning to Rafty and barred him from running alongside the athletes with his sketchbook in all subsequent competitions.

So, ladies and gentlemen, it’s now my great pleasure to present this lifetime achievement award to the great, the one and only, **Tony Rafty**.

This is his 100th Lifetime Achievement award and I’m sure it won’t be the last.

Bill Leak is the multi award-winning editorial cartoonist for *The Australian*.





PHOTOS:  
Grant Brown, Jason Chatfield,  
Rolf Heimann, Judy Nadin,  
Jeanette Panozzo, Steve Panozzo,  
Geoff Richardson



# The Stanleys IN THE 'GONG

CLOCKWISE FROM TOP LEFT:

**Broels** goes where not many men have gone before... daytime TV; A healing touch from **Peter McAdam**, and **Jack Edmunds** is again able to draw; **Jim Bridges** on show; *The Grey Brigade* - **Vane Lindesay**, **Stewart McCrae** and **Tony Raffy**; **George Haddon** ready for action; **Lindsay Foyle**, elated to find his work on the Wollongong City Gallery's dunny wall; **Steve Panozzo** and **Judy Nadin** face the public in Crown Street Mall; and another one of **Raffy** showing off for the media...

BELOW: *A Night At The Gallery* - Lord Mayor, Cr. **Alex Darling**; **Kerry-Anne & Grant Brown**; **Sandra & Warren Steel**; and a beaming **Guy Hansen**





CLOCKWISE FROM TOP LEFT:

Dave & Jan Gray, Grant Brown and Jay Harley at the Gallery; WACOM whiz David Spencer explains how *Torkan* couldn't have had razor blades in the Dark Ages; After a failed *Wiggles* audition, Jason Chatfield, Mark McHugh and Jules Faber retire to the *Ryldges* bar; Rolf & Lila Heimann find a quiet corner; Lindsay Foyle's bowling prowess wins a rave review from Jan Andrews; Bevan McPherson from Cengage (formerly Thomson Education) basks in Matt Golding's tan; Mark Knight, Peter Byrne and Paul Zanetti at "The Noisy Table"; Cartoonist of the Year David Rowe in his Saturday best; Local Mafia boss Margaret Hetherington; Corel's Kym de Warren snuggling with Tony King and Stanleys compere H.G. Nelson

BOTTOM LEFT: Phil Faigen stands in for an absent Michael Atchison, while Simon Schneider, Peter Broelman, Matt Golding, George Haddon, David Rowe, Tom Jellet, Mark Knight and Tony Raffy admire H.G.'s Cossack dancing moves

*The Stanleys*



2:00 am...  
one day, you're  
gonna get caught



# Can cartoons be Art?

by **Royston Robertson** from the **CCGB**



**Write this on a sunny day, whilst all around me I hear the shrieks of 'Christ, mate! Put down that bloody knife!' as hitherto devoted owners of Mynahs, African Greys and Cockatoos take emergency action to ward off the imminent threat of Avian Flu.**

The subject of Art, with a capital A, and its relation to cartoons, or otherwise, has been much discussed among the UK's cartooning community lately.

This was partly prompted by an exhibition at the Hayward Gallery in

London, which was all about "laughing" and aimed to see if Art can be funny. So there was a machine that tells offensive jokes, photographs of a man trying to fly, a video installation of a clown struggling through a forest – stop! Oh, my aching sides!

But the work of cartoonists, whose work is usually funny in a far less ham-fisted way, was not included. Cartoons, of course, are not seen as Art. There's that capital letter again.

Another reason that Art is prominent in the minds of UK cartoonists is that it is also the theme of this year's Shrewsbury International Cartoon Festival, which takes place on the weekend of

April 18-20. Many cartoonists have already submitted cartoons on the theme "But is it Art?" for the festival's exhibition (which runs from March 30 until April 26) and are now limbering up to produce a "big board" on the subject in the market square during the festival.

So, can cartoons be Art? The problem is that it's one of those words, like "cartoons" and "comics" that can be interpreted in different ways. We all talk about producing artwork, but how many would claim they are works of Art?

I've decided that, really, I don't care. And although I'm happy to see cartoon exhibitions promoting our industry, such as those at Shrewsbury, I always feel that cartoons look best where they belong: on the page. I recently attended an exhibition of work by Heath Robinson, but I had a pressing appointment and didn't allow myself enough time to take it all in. But it didn't matter; I just bought the programme and looked at the cartoons at my leisure in the format in which they were meant to be seen.

Cartoons, at the risk of sounding a bit Tony Blair, are The People's Art. They belong not in galleries but in newspapers, magazines and books. And when they are there, you can bet that they're far, far funnier than a film of a clown stuck in a forest.

Royston Robertson is a freelance cartoonist regularly published in *Reader's Digest*, *Private Eye*, *Prospect*, *The Spectator* and elsewhere.



"I don't know much about art, but I know what to pretend to like."



**Royston Robertson** is a freelance cartoonist regularly published in *Reader's Digest*, *Private Eye*, *Prospect*, *The Spectator* and elsewhere.

## 5 Minutes away from the drawing board

*Inkspot* talks with multi award-winning American cartoonist **Jim Borgman** who will be the **special guest at The Stanley Awards in Coffs Harbour on November 22nd!**



**Q** You were one of the pioneers of the editorial cartoonist blog, in fact you won an award for it in 2007 if I'm not mistaken. How do you find the immediacy and variation of reader responses in the blog's comments, potentially within minutes of posting your cartoons, as opposed to the uncertainty of the readers' response when it appears in print?

For example, people seem to be much more confident and acerbic when they have a computer keyboard to hide behind, so such comments as this (below), in response to your February 6th cartoon, seem to be more common than the days of having to supply a name and suburb to the newspaper. (I note the very heroic signing of the comment as "anonymous".)

**ANONYMOUS SAID...**

*"Geez Borgman, you really are pathetic... Same old worn out, boring story. I bet it takes you 2 minutes to make these cartoons. They require no creativity at all. A Pulitzer Price winner??? You are a shell of what you used to be."*

Borgman: You're right, a Letter to the Editor required a certain gathering of one's thoughts, a careful and conscious effort to make oneself understood, a signature that held one accountable for those thoughts, and enough effort in the writing and mailing to scare away the fainthearted or ambivalent.

Borgblog has become an unruly beast, for sure. I began the blog with the thought that I would share sketchbook pages, live roughs, scrawled-upon Starbucks napkins and drawings in process -- a behind-the-scenes layer of my work that I had reason to think might interest a small but passionate cartoon-centric community.

And I did proceed to finish and publish a couple of posted ideas I would otherwise have abandoned thanks to some encouraging "live" comments. I also found that a lack of enthusiasm took the wind out of my sails on ideas I'd otherwise felt were promising. It's been fun to ask for readers' thoughts when I was at a crossroads or straining for a caption, and occasionally the community responded in a very cool collaborative spirit.

But over time the anonymous commenters and trolls have had the effect of making me less willing to put

my tenderer and embryonic ideas out there to be smashed to bits. I don't so much mind it with the finished cartoons, which I post as soon as they are completed, because that's their role - to go out into the world and disturb the peace. They're tough enough to take it. But the stuff I'm still working on, the half-notions, don't survive well in that atmosphere. I suppose it was naive to hope for a benign viewership.

It's all still evolving. I'm insisting on a modicum of civility in the comment neighborhood now, but mostly I ignore it and have begun posting notes and scribbles again. It's simply more fun and I've developed a thick blogger's skin. As I think it was Jesus said, "The assholes will always be with us."

**Q** What is your schedule like? You mentioned way back on your blog that you sometimes pencil ZITS comics in your car while waiting for your teenagers to get out of practice. Describe what a week is like for you. What time do you wake up/go to bed? Do you ever feel like a busy work schedule of doing a comic strip AND editorial cartoons steals time away from your family? How do you achieve balance?

A. I keep a laptop drawing board in my car and can pencil strips while killing time here and there. I am thinking about getting one of those jobs with the neck strap so that I can pencil as I walk through the grocery store.

I don't think much about when I'm working and when I'm not working -- drawing and living is kind of a flow for me. I spend four normal workdays a week at my Enquirer studio during which I do my five editorial cartoons and post all my blog entries. I draw Zits on Thursdays, in the evenings and on Sundays. But it's not as draconian as it sounds.



*Continued on next page...*

My home drawing board is in the middle of our family workroom, so I'm actually in the perfect middle of family comings and goings. Drawing the strip is highly interruptable, so I stop to change the laundry, talk with whoever wanders along, or do what needs to be done. I have a big comfy recliner on the other side of my drawing board, so Suzanne or the kids often hang out or do homework there. When there's no one around, I have a little TV with ESPN and CNN to keep me company or NPR or the BBC on the radio.

It helps that constitutionally I am a night owl and am happy with five hours of sleep and the occasional power nap. I often work a couple of hours after the rest of the house has gone to sleep -- my favorite time. Up at six.

**Q** Lots of editorial cartoonists, be they comic strip, single-gag or editorial, will often argue that it's more the idea than the drawing that holds the most importance in a cartoon. A bad idea, no matter how well-drawn, will stand no match to a good idea, less skillfully drawn, is the general argument. Although some would argue that an amazing peice of art with a weak idea is nicer to look at, so holds equal value. Where do you stand on this issue?

Borgman: If your audience is all artists and cartoonists, we'll be thrilled and go away happy if you wow us with a great drawing any time. But most readers don't know a good drawing from a bad drawing, and they're the better gauge. They really don't notice if I got the veins in John McCain's forehead right - they just want to get my point. They are your audience. To the extent that the good drawing strengthens the message, it is important, of course, but we are largely impressing each other with our aerial acrobatics.

**Q** More editorial cartoonists are adding the dimension of animation to their arsenal in recent years. Mike Lester, Ann Telnaes, and Australia's Peter Nicholson are just a few whom have all been regularly producing animated versions of editorial cartoons that appear online. Wiley Miller (of the



**“Non Sequitur” comic strip) was recently quoted as saying these animated editorial cartoons “tend to go towards the entertainment value rather than the editorial or political side of things. They’re funny but they miss the point.”**

*“ It helps that constitutionally I am a night owl and am happy with five hours of sleep and the occasional power nap. ”*

**Do you agree with his sentiments on this new medium? And would you ever consider making an animated version of your editorial cartoons?**

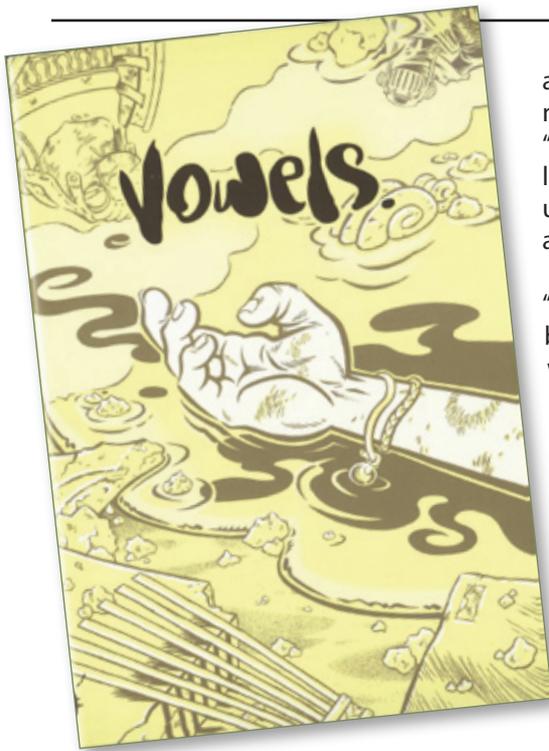
Borgman: Well, we can't all be trailblazers through every thicket, can we? Animation isn't one of the frontiers that interests me because I love line and rendering and these things are largely lost in the level of animation I could aspire to. Very few of my ideas present themselves to me in motion, so I would simply be imposing an unnatural task upon a drawing that wants to sit still.

There's no inherent reason why an animated editorial cartoon has to tend to the entertainment side of the equation rather than the political. It has more to do with whether movement helps a cartoonist convey their point. Most of us grew up thinking in terms of the static image and so ideas occur to us in that form. But the availability of animation may spawn a generation of people who naturally express their political viewpoints that way. Neither form is inherently superior.

That said, I'm opportunistic enough to take advantage of blazed trails, and if the pioneers work out the knots and eventually hand the rest of us an accessible map to the land of worthwhile animation, I'll acquaint myself and see if ideas start talking to me in moving form.



**Jim Borgman** has been the Cincinnati Enquirer's editorial cartoonist since 1976. Borgman has won every major award in his field, including the 1991 Pulitzer Prize, the NCS Reuben Award for Outstanding Cartoonist of the Year in 1993, and most recently, the Adamson Award in 2005 as International Cartoonist of the Year. His award-winning daily comic strip Zits, co-created with Jerry Scott, has regularly finished #1 in reader comics polls across America and is syndicated in more than 1500 newspapers around the world.



## Vowels by Skye Ogden

A5, 88 pages, B&W  
\$18.95  
Gestalt Publishing  
Applecross, WA, 2007  
ISBN 9780977562817

Reviewed by: **Ian C. Thomas**

Following on from the anthology "Character Sketches" (which Ogden contributed to), new Australian comics publisher Gestalt have launched

a series of well-presented graphic novels. The first of these, Skye Ogden's "Vowels," is a strong start to the line, with previews indicating that upcoming titles will be consistently assured.

"Vowels" is a wordless graphic story, broken into five parts, corresponding with the five vowels of the alphabet, following tangential incidents in the lives of loosely interconnected characters. The wildly imaginative but internally consistent fantasy setting builds nicely on itself, expanding a world-view as the reader progresses through the parts.

The wordlessness and heavy borders have a graphic immediacy that calls to mind Andy Ruyton's superb "Owly", but this is definitely not a children's comic. Despite the cute, appealing character designs there is a pervasive sense of doom throughout "Vowels" - through the changing perspectives of various characters, and with gradually escalating violence. While the cover gives little indication of the contents, thematically and style-wise this unusual fantasy can probably best be compared to the work of underground great Vaughn Bode ("Cobalt 60," "War Lizards").

The first story features two ogres attempting to capture a lizard, with mixed results. Beginning with the most human characters in the cast is a smart move (why the male ogre is dressed and the female completely

naked is inexplicable, beyond overt sexism). If our sympathies are with this inept couple by the end of part one, they shift quickly once the main type of protagonist - a more cartoony, lizardish humanoid - is introduced in part two. Ogden's visual command is expert, driving the tales forward with dextrous panel sequencing and clear layouts, and all without words! His deft brushwork renders eye-pleasing textures and line-weights (something often lost in these days of felt-tip pens), with spot-blacks well-placed for emphasis. This clarity of vision and purpose gives an appeal and immediacy to what could have been overly dark material, providing humour and pathos amid the tragedy. It also leaves the reader free to contemplate the nuances and deeper meanings of these stories, particularly on repeated readings.

The vowels that serve as Chapter titles are possible clues to key themes - my best guesses are Appetite, Epiphany, Insecurity, Oppression and Underneath.

The paperback with dust-jacket format, and the size and layout of the book are ideal. A local publisher specialising in graphic novels is a new initiative and I look forward to reading more of Gestalt's titles in this series.

**Ian C. Thomas** is a regular book reviewer for Inkspot. He draws Moth & Tanuki in MANIA and OZTAKU magazines.

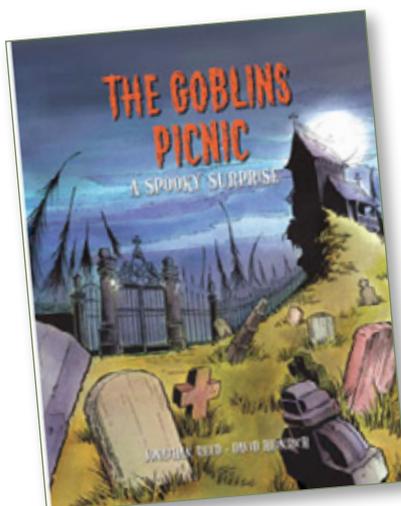
## What's New?

**Dave Heinrich has just finished illustrating "The Goblins Picnic" written by London-based American author Jonathan Reed.**

Published by Little Hare Books, it was released in the US, UK, Europe, Israel, New Zealand and Australia at the beginning of November in time for Halloween. Featuring some amazing comic-style art, The Goblins' Picnic is an interactive lift-the-flap book for ages 6 and up that children's will love to use to spook their friends and teachers! A reworking of the popular song The Teddy Bears' Picnic, The Goblin's Picnic: Spooky Surprise is an interactive reading experience, featuring witches, ghouls, ghosts, and other scary characters.

When the flaps are lifted on each page, the original tranquil picture is transformed into a new "spooky" picture hidden away waiting to spook the unwary reader.

**Available through Dymocks or Angus and Roberston for only \$15.99**





By Lindsay Foyle

**When addressing groups of cartoonists politicians like to tell them Australia has the best cartoonists in the world.**

Not surprisingly cartoonists like hearing this and nod in agreement. The fact that people can say this is due in no small way to *The Bulletin*. While it is a publication that made a bigger contribution to Australian literature than any other it is best remembered for the cartoons that became synonymous with it.

The history of *The Bulletin* started in 1879 when two journalists stood talking near Sydney's Hyde Park about a newspaper they wished to publish. Neither had much money. One about 150 pounds the other nothing of note. This didn't stop them and on January 31, 1880 the first issue went on sale. John Haynes was 30 years old and his partner John Feltham (or Jules Francois as he was to become known) Archibald had just turned 24. They didn't know it, but over the next 50 years *The Bulletin* was to become the most influential publication in Australia.

Four cartoonists contributed to the first issue of *The Bulletin*, William MacLeod, Sam Begg, Alfred Clint and Montagu Scott. Despite the paper having a nationalistic bent, it seems Australian cartoonist of the day did not have what was wanted. All four were Poms.

When William Traill became editor in 1882 the paper was in all sorts of bother. No money, no advertising, no staff and Archibald and Haynes in Darlinghurst jail because of unpaid legal costs related to a story Traill had written about dirty dancing at Clontarf. Surprisingly it was the cartoon content that bothered Traill most. He said, "The sketches in the American

comic papers made us yearn." One of the publications that influenced them was the San Francisco Bulletin. It is long gone now and the building that it was published from is now home to a cartoon museum. To placate his yearning Traill borrowed 250 pounds so he could go to America and bring back a cartoonist.

Livingston Hopkins gave up a good job in New York on the promise of an annual salary of 1,000 pounds for three years to work on *The Bulletin*, and arrived in Sydney on the mail steamer Australia on February 9, 1883 to collect it. Had he known what condition *The Bulletin* was in he might not have made the trip. There would have been second thoughts too, if he had known Traill had spent what was left of the borrowed money on photoengraving equipment, the first imported into Australia. It arrived on the same ship that brought Hopkins.

*“Over the next 50 years The Bulletin was to become the most influential publication in Australia.”*

Traill knew there was no point in hiring a cartoonist if the cartoons could not be reproduced at their best. Photoengraving made wooden printing blocks a thing of the past. Cartoonists could now draw on paper and have them photographed, reproduced onto a zinc plate, which was tuned into a printing block, all within hours. A huge change from the days it took to have a wooden printing block prepared.

It was not long before other newspapers

acquired their own photoengraving equipment. The Daily Telegraph in Sydney was one of the first and soon after journalistic convention was abandoned and a daily cartoon was introduced. Today of course, every newspaper that wants to be taken seriously has to have a cartoonist or two.

After Hopkins settled into *The Bulletin* it was decided the paper needed a second overseas artist, to further establish the paper's reputation for running the best cartoons in Australia. Hopkins said, "Mr Traill by-the-by, went to London and 'discovered' Mr Phil May, and commended him also to Australia." May arrived in Sydney early in 1886. Soon after he started work Traill said, "Look here, Mr May, Hopkins puts a good deal more work into his drawings than you do. Can't you finish yours up a bit?" May replied: "When I can leave out half the lines I use now, I shall want six times the money I am being paid now."

Soon after that little exchange Traill sold his shares in *The Bulletin* and departed into the world of politics, leaving Archibald in the editor's chair. There is no record of May's often repeated boast, "I never had a drawing lesson in my life" having had anything to do with his departure. Hopkins claimed he too had never had a drawing lesson.

May stayed almost three years, had an estimated 900 drawings published before returning to England and became recognized as one of the best cartoonist in the world. He died on August 5, 1903 at the age of 39. Some say, "he was got by the drink" and during his life he gave "the drink" every opportunity to get him. But officially he died of "phthisis and cirrhosis of the liver, following an attack of congestion of the lungs induced by hereditary weakness,

early hardship and careless living.” That is enough to kill anyone.

Archibald pushed for federation, white Australia and national pride. There was a flirtation with republicanism, but when it proved unpopular it was left to fend for its self. Mate ship was good. So too were the cartoonists. Julian Ashton, Bert Levy, G. A. Taylor, George Lambert, Will Mahony, B.E. Minns, Tom Durkin, Ambrose Dyson, Jack Eldridge, D.H. Souter, Bert Levy, Percy Spencer, Fred List, Alex Sass and many others, all of them intent on being able to say they had been published in *The Bulletin*.

One of the cartoonists who modeled his style on May was Alf Vincent. He was said to be of sensitive disposition and something of a trial to his friends. He was a bit of a trial to others too. In 1899 he disguised himself as a woman so he could attend a ladies’ swimming tournament, claiming Archibald had forced the deception on him so he could get an accurate record of the event. He committed suicide at Manly in 1916 after a nervous collapse.

On January 1, 1901, the same day Australia became a federation and Melbourne the national capital Norman Lindsay started work at *The Bulletin*. During his life he was to write over 20 books (including *The Magic Pudding*), produce countless paintings, etchings, models and sculptures and in any other country he would be remembered as a literary giant. Here he is best remembered for the cartoons he drew to order for *The Bulletin*.

In 1911 New Zealand cartoonist, David Low followed Lindsay to *The Bulletin* saying, “It was the dearest wish of all black and white artist to get into *The Bulletin*”. He headed to Melbourne office to draw twelve topical cartoons filling one page and was paid 10 pounds a week. After drawing and estimated 19,000 cartoons Hopkins drifted into retirement in 1913 and Low moved to the Sydney where he shared a studio with Lionel Lindsay. Low was using newspaper cuttings and photographs for reference and Lionel claims to have introduced Low to the benefits of live models. Lionel said once Low started using models his work rapidly improved and he developed an uncanny knack of catching an expression. Norman didn’t have a high personal regard for Low. “Like all ruthless go-getters,” he said, “he was not a likable man.” In 1919 Low moved to London to work on *The Star* and he soon became recognized as one of the best cartoonist in the world.

Samuel Prior became editor in 1915 and

like all the editors before him was happy to pay good money to promising cartoonists. Jimmy Bancks was paid eight pounds a week when he started in 1917. At that time senior journalists were getting eight and the basic wage was only three. Bancks went on to draw Ginger Meggs and become the highest paid person working on Australian newspapers. Syd Nicholls who was to draw Fatty Finn also contributed to *The Bulletin* around that time.

After helping to get Smith’s Weekly established in 1919, Archibald died. Without doubt he would have been the most influential editor in Australia’s history. Smith’s became *The Bulletin*’s major competitor for cartoonists. George Finey was



convinced to swap papers, and he was just one of the many cartoonists which included Ces Hartt, Unk White, Eric Jolliffe and Emile Mercier who oscillated between the publications.

There was never an empty chair for long at *The Bulletin*. Tom Glover arrived in 1920 and left in 1928 to draw political cartoons for the Sun and Sunday Sun. John Frith took his spot. Frith had no experience, but the art director Ted Scorfield, thought he showed promise. Glover died suddenly in 1938. It is said his cartoons were so popular he was given a State funeral.

By then Frith had developed into one of the best cartoonist on *The Bulletin*. Soon after Irving Douglass became news editor of the Sydney Morning Herald in 1944, offered Frith a job. By January 1945 Frith had become the first full time political cartoonist on the SMH. In 1950 he was enticed to Melbourne to work on *The Herald* where he cartooned till 1969.

Before Frith left Sydney he contacted

Norman Hetherington who was working as a cartoonist on *The Bulletin* and offered him the spot at the SMH. Had Hetherington taken it Mr. Squiggle may never have been seen on Australian television.

For some time Lindsay had thought *The Bulletin* was dying of senile decay and nobody there seemed to know how to revive it. Still he was shocked when he received a letter from the editor, David Adams in 1958 telling him his 800-pound annual salary would stop at the end of the following week. Lindsay said, “Damn it, I’d expect an association lasting sixty years to count for something. You’d think I was an office boy they’d caught pinching stamps.”

Lindsay was right, there was a touch of senile decay about. Individually and collectively *The Bulletin* had a good staff but circulation was declining and everyone knew changes were needed. The magazine was put up for sale and everyone knew there would be changes when Frank Pacer took control. Before he arrived over 10,000 cartoons for *The Bulletin*’s vast collection, accumulated over 80 years was donated to the Mitchell Library. While Packer assured everyone their jobs were safe, they were not.

First to go was the former managing director Kenneth Prior. Just over two weeks later Adams was gone too. He had waited for Packer to call him, when it did not happen he resigned. Douglas Stewart in his book ‘Norman Lindsay - A Personal memoir’ wrote, “The new editor was a person named Donald Horne. Slight, pale, stooping and intense, he prowled from room to room fixing people with a single glittering eye, and under its power they melted. Some were sacked. Some resigned. Some just ran.”

At 74 Scorfield was not in condition to run. He had spent over 30 years on the magazine and just quietly departed, replaced by Les Tanner who won two Walkley Awards, 1962 and 1965 while on *The Bulletin*. Martin Sharp, Garry Shead, Stuart McCrae (Pep), Jim Phillips, John Endean and Peter Harrigan were among the cartoonist to submitted work to him.

Another cartoonist to walk in off the street and offer cartoons to Tanner was Bruce Petty. He was just back from overseas where he had contributed cartoons to *Punch* and the *New Yorker*. After having cartoons published in *The Bulletin* Petty joined the *Daily Mirror* and then *The Australian* when it started in 1964. Tanner also contacted Lindsay in 1967 and commissioned him in to make one more drawing for *The Bulletin*.

While Horne was editor the number of cartoons run in *The Bulletin* was only a fraction of what had been. The magazine was going through a total make over in an effort to find new readers. Syndicated cartoons from Punch were introduced. Original cartoons were not viewed in the way they had been and the vast collection that remained in *The Bulletin* office was put into a very large garbage truck. A cartoon published in the Christmas issue of 1961 and drawn by McCrae (Pep) is said to illustrate what was going on. It showed a beard man in shorts and singlet, with a hammer-and-sickle tattoo and a cross hanging around his neck, writing a letter to the editor by lamp light in his tent. "Sir, As an ex-student of the University of Tasmania, but now an opponent of Professor Orr (Observer, 1958-59, Bulletin 1960-61), recently converted to the Catholic faith and Developing the North, I look forward each week to my copy of The New Bulletin."

The changes introduced did not help Horne find the magic formula to success and he was sacked after two years, replaced by Peter Hastings. There was an upturn in sales before he moved on and Peter Colman took over in 1964. After it was made clear to him in a hundred ways that the sort of magazine he was editing was not what the proprietors wanted he resigned in 1967 and departed into the world of politics. Horne was reappointed. Soon after Graham Perkin offered to double Tanner's salary if he would move to *The Age*, which had been without a political cartoonist for 30 years. It was time to move on. For the first time since Hopkins had joined *The Bulletin* in 1883 the magazine was without a resident cartoonist.

In 1972, with the circulation less than 30,000 Horne was sacked again. Trevor Kennedy replaced him and one of the first things he did was make room for Alan Moir. Kennedy set about to hire the best journalists he could and published as many cartoons as he could, including ones by Patrick Cook who went on to be published in the Australian Financial Review, Ross Bateup whose cartoons appear in *The Advertiser* and Ward O'Neill, who won three Walkley Awards while there and is now with the Sydney Morning Herald. Moir became the daily cartoonist on the Courier-Mail taking over from McCrae who won a Walkley in 1978 and retired in 1979. Moir moved to the Sydney Morning Herald in 1984 and has won Walkley Awards in 2000 and 2006.

With the circulation near 100,000 and big profits rolling Kennedy handed the editorship to Trevor Sykes in 1980 who

continued to publish lots of cartoons. The introduction of Newsweek in July 1984 was a circulation and advertising revenue boost, but a physiological foreign invader barrier to some. When David Armstrong took over from Sykes circulation was nearer 130,000 and *The Bulletin* was running more pages of advertising than any other magazine in the country. Kennedy told Armstrong, "You can't run too many cartoons." Soon the magazine was running up to 60 a week. There were general cartoons, chess cartoons, political cartoons and regular business cartoons. To list all the contributing artist would fill a book. However some of the better known were: Mark Cornwell who has been published in *The Australian Financial Review*, the Sydney Morning Herald and the Australian, Mark Lynch in *The Australian*, Neil Matterson now with the Sunday Mail in Queensland, Mark Knight who makes people laugh in *The Herald* (two Walkley awards) and Bill Leak now with *The Australian* who started his cartooning career contributing to *The Bulletin* and has eight Walkley Awards.

“ To list all the contributing artist would fill a book. ”

As these events were happening at *The Bulletin*, John Thorby was doing his best at revitalisation of the Black and White Artists' Club that had a membership that could almost be counted on Thorby's fingers and toes. As part of the revitalisation he wanted to establish a national awards for cartooning. The idea was to have trophies modelled on Stan Cross' 1933 'Stop Laughing' cartoon and to find a sponsor to promote the awards. Jimmy Russell and Ken Emerson had been drawing cartoons at the Royal Easter Show in Sydney when they had talked about the idea with James Kemsley who was also at the show. Thorby along with Russell and Kemsley decided to approach Kennedy at *the Bulletin*, about sponsoring them. It seemed appropriate as *The Bulletin* was enjoying great success with cartoons and had been re-established as the home of Australian cartooning. Before everyone arrived at Kennedy's office he talked over the proposal with Lindsay Foyle (who was working at *The Bulletin*) and Armstrong. Kennedy decided it would be good to run the awards both as a promotion for the magazine and for its standing within Australian publishing. Russell came out of the meeting having been told *The Bulletin* would run the awards and said, "That was easy."

By the time of the first awards night in

1985 membership of the Australian Black and White Artists' Club was over 200 with cartoonist from all over Australia having joined. Guest of honour was Prime Minister Bob Hawke who promised to establish a national gallery for Australian cartooning.

In 1986 Richard Walsh became editor-in-chief of ACP and said he did not understand what made *The Bulletin* successful. Armstrong tried to explain but departed unable to convince him. The following year the magazine went through a total make over in an effort to find new readers. The volume of cartoons diminished, for a time trivia replaced news, circulation went on a decline, as did advertising revenue along with profits. There was a second foreign invasion with the introduction of the letter 'u' into the traditional Bulletin spelling of words such as color and harbor. It was - as one of the many infuriated readers pointed out - just a French affliction imposed on the English language. McCrae considered resubmitting his 1961 cartoon. Editors used budget cuts as an excuse to further reduce the number of cartoons published. Some said it was because there were no good new cartoonists. There is never a shortage of good cartoonists, just a shortage of editors who published cartoons. Over the last few years the magazine often only ran one or two by Cook. He is funny, but not as funny as the combined contribution cartoonists had been contributing weekly for most of the preceding 100 years.

There are many people with suggestions as to why *The Bulletin* failed. Some say it could not compete with daily newspapers or television, others suggest it was unable to compete with colour magazines in newspapers, or that news review publications did not have readership anymore and what it needed was to break ideas and find new ways of understanding society. There might be some truth in what they all say, but *The Bulletin* never was a news review magazine; it was not about who had fallen under a truck, it was about who was going to be next. It never competed with television or with colour magazines that was inserted into a newspaper that people wanted. It survived on what Kennedy called, "Fucking good stories." And it is a fair bet that if it had been running lots of cartoons over the last 20 years it would still be running lots of cartoons.

**Lindsay Foyle** worked on *The Bulletin* in 1967-68 and 1973 to 1991 in various roles including Art Director, Production Editor, Cartoon Editor, Cartoonist and Deputy Editor; he also wrote a few features. Lindsay is an ex-president of the ACA.

# Your View On... Family

Thanks for all of your contributions to "YVO" for Inkspot #54. The next YVO subject will be: **"SPACE"**  
Please email all submissions at 300dpi in RGB to:  
**inkspot@abwac.org.au**



Jules Faber

Phil Judd



Christophe Granet



Mark McHugh

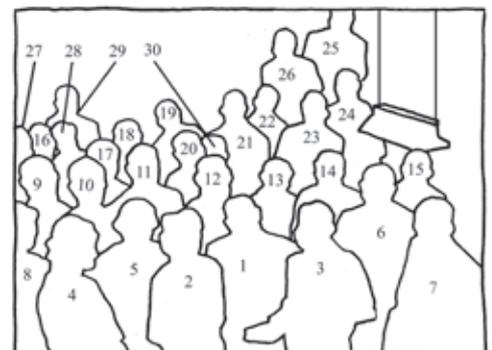


## FLASHBACK



The Sun Art Dept in Elizabeth Street, in 1955 when Bill Knight retired and Gene McCarthy took over.

- 1: Bill Knight, Retiring Art Director;
- 2: Beth Hamilton (Jones), Illustrator; 3: Marjorie Emerson, Illustrator; 4: Barbara Beck, Illustrator;
- 5: Peggy Marver, Illustrator; 6: Charles Benson, Asst Art Director; 7: Gene McCarthy, Incoming Art Director;
- 8: Jackie Horrex (O'Brien), Illustrator; 9: Don Gray, Press Artist; 10: Duncan Lumsden, Layout Artist;
- 11: John Phisoong, Press Artist; 12: John Prosdoloff, Press Artist; 13: Inesmatia; 14: Photographer;
- 15: Harry Campbell, Illustrator; 16: Frank 'Percy' Johnson, Illustrator; 17: Neville Sharpe, Press Artist;
- 18: David Christian, Illustrator; 19: Ken Jarrett, Cadet Artist; 20: Tony Raffy, Caricaturist; 21: John Beverley, Cadet Artist;
- 22: Phil Parham, Press Artist; 23: Peter Van Den Elshout, Illustrator; 24: Steve Richardson, Cartoonist; 25: Photographer;
- 26: Jack Child, Illustrator; 27: Maurice Bramley, Illustrator; 28: Possibly Frank Johnson's Daughter; 29: Auralise; 30: Possibly Maorie Cork, Layout Artist.



# PS...

**After 30 years at *The Canberra Times***, in which time he has drawn more than 10,000 editorial cartoons (and written some fine articles every bit as epigrammatic as his drawings), **Geoff Pryor** (below) bids his readers farewell. Pryor has been one of the mainstays of the paper over three decades, and of political cartooning in general, of which Australia has a rich and proud tradition.

Indeed, anyone assessing the skill, wit, insight and, most importantly, the consistency of **Pryor's** work during that time would rank him as one of the great political cartoonists of the last half-century, certainly one whose work stands comparison with that of the great names of Australian political cartooning, such as **Will Dyson**, the New Zealand-born **David Low** (who honed his skills in Australia before leaving to work in England), **Bruce Petty**, **Larry Pickering** (another cartoonist who worked at *The Canberra Times*) and **Patrick Cook**.

Rarely has a cartoonist been able to emulate the consistently high standards achieved over three decades by **Pryor**, and long-time readers of *The Canberra Times* can consider themselves fortunate, even privileged, to have watched his career unfold.

Keep an eye out in the next issue of *Inkspot* for a feature on **Geoff Pryor's** inspiring career.

## New magazine launches for Artists

Art enthusiasts will be inspired when Australia's Horwitz Publications launches their innovative and new magazine, **Artist Profile..**

A quarterly publication giving readers an all access pass into the studios of both established and up-and-coming artists, *Artist Profile* documents the processes, ideas, inspiration and challenges faced by some of the most compelling artists working today.

Exploring the art scene both locally and abroad, *Artist Profile* will cut across methods and media, reflecting the fluid international environment that shapes our current artistic perspectives. As well as intriguing articles and profiles, *Artist Profile* boasts national icons, esteemed artists and influential commentators including Sebastian Smee and Reg Mombassa as part of the contributing editorial team, with their expert views on an array of current events, historical research and a wide range of critical opinion.

Available on newsstands, at selected galleries and Eckersleys, art lovers can't afford to miss getting their copy of *Artist Profile* - THE voice of the art world.



*Canberra Crew:* L-R Chris Wilson, **Geoff Pryor**, Pat Campbell, Judy Horacek, David Pope.

## Former *LA Times* editorial cartoonist Michael

**Ramirez**, controversially dumped from the Tribune Co. flagship last year, has been recognised for his editorial work by the Scripps Howard Foundation and awarded \$US10,000 for best editorial cartoonist. **Ramirez**, now syndicated through Copleys, was the ACA's special guest at the Stanleys in Brisbane. The karaoke crooner now contributes to *Investor's Business Daily* where he is also a senior editor. Runners up are **Mike Luckovich** and **Kevin Kallagher (KAL)** who has also left Tribune's *Baltimore Sun* under similar circumstances.



Michael Atchison

## And Geoff Pryor's not the only one calling it a day!

Editorial cartooning stalwart and South Australian icon **Michael Atchison** has put the lid on his trusty pen after an amazing 40 years at *The Advertiser*. Michael was given a farewell cocktail party recently at *The Advertiser* where many colleagues saluted his contribution to the editorial pages in Adelaide's only daily newspaper.

Starting in 1968 Michael has drawn more cartoons than he would care to remember (probably around the 14,000 mark), with his trusty little signature dog making his debut in 1973.

Last year he received the Medal of the Order of Australia and the coveted Jim Russell Award for Contribution to Cartooning announced at the 2007 Stanley Awards in Wollongong.

A feature on Atchison's career will feature in the next issue of *Inkspot* - keep an eye out!

**Footnote:** In searching for a new cartoonist *The Advertiser* has asked for cartoonists to contribute cartoons for a panel to select the cartoon of the day. At the time of printing a final decision has not been made.

**Terry Pontikos** (ex-News Limited, now Art Director at the South China Morning Post in Hong Kong) and **Craig Stephens** (now in Denmark) were last week named winners in the annual SND Awards. Both for 'Award of Excellence' in the Illustration portfolio category.

SND (*Society of News Design*) Awards are the biggest international newspaper and magazine design awards in the world. The winners are published in an annual design coffee-table book that goes out to Art Directors and media agencies worldwide. They run a host of conferences and workshops all over the world each year.

The annual Best of Competition Awards are run out of Syracuse University with over 370 media organisations and 14,000 entries in all categories this year.