



The Jester

WINTER DRAWS ON

JACK KIRKBRIDE

**1923 – 2006
TRIBUTES INSIDE**



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GAGS**

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THE BIG DRAW**

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**NIK SCOTT IS
IN THE ZONE**

The Newsletter of the Cartoonists' Club of Great Britain

The Jester

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Front cover: Jack Kirkbride

Back cover: Royston Robertson

The Chair



DEAR Members, sadly we have to bid farewell to long-term member Jack Kirkbride who died recently.

I personally didn't see Jack often but when we met at club conventions I certainly recall his smiling personality and witnessed his prolific cartoon output. His son John has kindly included an editorial tribute in these pages along with others [see pages 4 and 5]. For those of you who recognise the surname, Jack's daughter Anne plays Deidre Barlow in Coronation Street. It goes without saying Jack will be much missed and our very best wishes to his family.

The Big Draw event (the campaign for getting the nation drawing) which I mentioned in the September *Jester*, while pleading for members to join us, was quite the best so far [see pages 10 and 11]. It took place in the massive Somerset House in London, and the public were not only able to watch painters, illustrators and cartoonists at work but have a really good go themselves using an abundance of sponsored art materials at their disposal.

The political cartoonists of the national press produced wonders to behold with huge metre high strips before our very eyes. I wish that particular event had taken place earlier for us to have had more time to absorb the fin-

ished works. They were displayed in the main square and I understand now in the Cartoon Museum, Little Russell Street. The weather was heaven sent for this most family of family days with the children scattng about the fountains that fill the whole central area. Interesting to see the youngsters so preoccupied with artwork that there was no time for bad behaviour. Clearly, it beat the heck out of a slap round the legs in Tesco!

And on to the CCGB questionnaires, which continued to creep in after the end of the mid October deadline, and for which we thank you. Just over half of the membership returned them, which is an interesting statistic in itself, and a number of members expressed a possibility of small groups of you getting together in far flung places.

If any of you know other members within reasonable travelling distance of each other, then why not meet at a suitable hostelry every now again. It doesn't need to be at a regular time each month if that's not convenient – maybe every quarter or so – it's so much easier to arrange these things these days, with mobiles and email etc. If this happens, don't forget to let *The Jester* know. Full details on the data gleaned from the questionnaire will be in the December/January *Jester*.

Which reminds me to mention the Members' Directory, which our Ed is putting together. It will be really helpful for keeping members in touch. The deadline for inclusion is November 12 and it would be ideal for a square of your artwork to be included of course, along with your current contact details. See page seven of this issue. And remember: it's free!

Finally, gather ye flock buds while ye may – your Membership Secretary, Jed Pascoe, has put together a super weekend in the Dales of North Yorkshire. A posh do indeed. So grab your partner and let's ride the Yorkie trail on the March 9, 10 and 11. Fill out your invitation form and you'll be in good company. And not a North-South divide in sight!

Cheers now,

Terry Christien



Don't forget: the Gathering of the Flock. See page 7

News



Jack Kirkbride dies at 83

Jack Kirkbride, a CCGB member since 1962, has died suddenly at the age of 83.

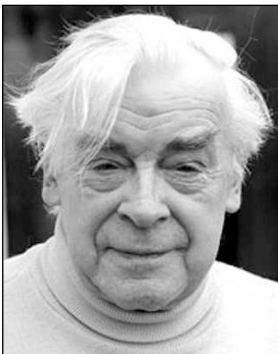
He worked as a cartoonist to the end, with his final gag appearing in his regular spot in the *Oldham Evening Chronicle*, which he held for 48 years, two days before he died.

Jack suffered an aneurysm at his home on Sunday, October 1. He died peacefully, surrounded by family, including his actress daughter Anne, who plays Dierdre Barlow in *Coronation Street*. The funeral took place at Oldham Crematorium on October 9.

His son John, 49, who has written a tribute to his father for *The Jester* [see page four] said: "It happened so suddenly and there was no warning so it was a huge shock."

Jack had been diagnosed with an aortic aneurysm two years ago but it didn't require immediate surgery and he was able to live with the condition. John said: "It ruptured and everything happened very quickly on Sunday morning. It was very peaceful."

Jack told the *Chronicle* in 1995: "The pleasure I have had is in being able to make people laugh. I love it when people I hardly know stop me



Jack Kirkbride

in the street and say they enjoyed my last cartoon.

"We all have problems, but if you have a sense of humour and can still laugh, you are probably one step nearer to getting over them."

As well as John and his wife Jacqui, and grandchildren Samedi and Alphin, John leaves behind daughter Anne, her husband David and his brother Arthur. His wife Enid died in 1993.

See pages four and five



Private view

Private Eye at 45, an exhibition of the satirical magazine's cartoons from the last 45 years, is at the Cartoon Museum in London from October 26 until February 11.

The exhibition, which is accompanied by a 44-page catalogue, includes work by more than 50 cartoonists including some of the best known names in the business, such as Ronald Searle, Gerald Scarfe, Ralph Steadman, Michael Heath and many others. There are illustrations from regular features and strips such as Pseud's Corner, St. Albion Parish News and many others.

It also includes specially commissioned cartoons by Michael Heath [see page 18] and Nick Newman and unpublished works by Gerald Scarfe and George Adamson.

The *Eye* was launched on October 25, 1961. From an initial run in the low hundreds – some say 300, some 500 – *Private Eye*'s sales have risen to more than 200,000. This year also marks 20 years since Ian Hislop took over as editor. He selects all the cartoons that go into the magazine and claims it is his favourite editorial job. The Cartoon Museum is open

FAMILIAR LINES:

We knew you wouldn't mind us making a few slight changes to the wording -



Tuesday to Saturday 10.30am-7.30pm and Sundays 12pm-17.30pm. Admission: adults £3; concessions £2; free to students and under-18s. Call 020-7580 8155 or visit www.cartooncentre.com

No talk, so chat

There is no talk, quiz, comedy turn or presentation of any kind planned for the November meeting! So it is a chance for those that have expressed reservations about these things to come along and simply have a good chin-wag with their fellow members. The meeting is November 7 at The Cartoonist pub. Committee 5.30pm, Members 7pm.

Xmas cartoons

Christmas is coming and *The Jester*'s getting fat – with your Christmas cartoons. Yes folks, next month's cartoon theme is, unsurprisingly enough, Christmas. Send those festive funnies, by email or post, by November 12 please. Colour work is welcome as the December/January *Jester* will have colour covers, like last year.

Ye Olde Judge Dredde

There is also great comic artwork from 200AD

From a Cartoon Museum flier

He was all right, Jack

I know we all have to go sometime, but it is still a great shock when it happens. I have known Jack Kirkbride for many years, since he came into my Fleet Street office with his wife, Enid, and their two toddlers.

We became good friends over the years and shared happy times at the conventions and outings.

He was quietly spoken, very laid back and I have never heard him raise his voice in anger. Jack was well known to the people of Oldham through his weekly topical cartoons in the local paper, but he also drew for the general market and sold well to most magazines and papers in the old days.

I am enclosing a copy one of his classics, which won first prize at the Margate Cartoon Festival in 1989 [see right].

Nita and I are greatly saddened by his death and our deepest sympathy is extended to Anne, John and family.

Frank Holmes

The news that Jack Kirkbride, one of our longest serving members, had passed on saddened many of our more "mature" members.

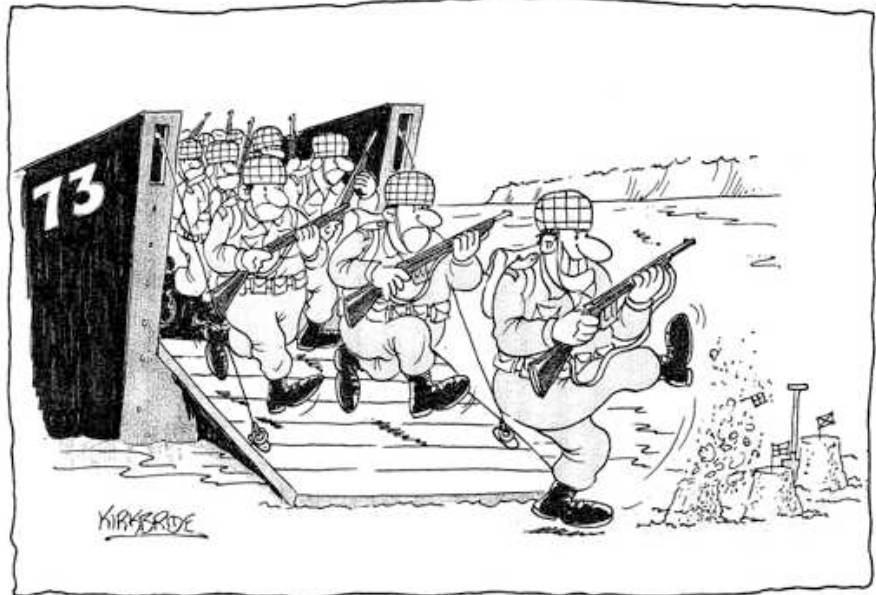
Jack was an amiable, easygoing and gentle man whose cartoons, in today's market, could be labelled "old-fashioned" i.e. they were funny.

I have fond memories of Jack at conventions. On the Isle of Wight he donned a pair of shorts and displayed a set of dazzling white kneecaps that had fellow conventioners rushing to the site shop for sunglasses. And sharing a chalet, no matter what time you returned from the late bar, Jack would be

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Dear Jester



Jack Kirkbride's prizewinning entry from the Margate Festival of 1989

ready for a whisky nightcap over tales of World War Two.

We will miss him.

Mike Turner

Comments from the Website Forum:

Ian Ellery: He was the most lovely bloke. He will be truly missed.

Pete Dredge: One of the "old guard" who always had a warm welcome for "new kids on the block" in the club.

Graham Fowell: Jack's gags were still appearing in the *Ilford Recorder* up until last year – I hope I'm still doing it right to the very end. God rest you, Jack.

Noel Ford: What can I say, any different to the above? Given the way the profession is changing, with the role of "cartoonist" becoming a little blurred, maybe the club could undertake some action to remember all those departed members who laid the foundations for those of us who still toil on in cartooning, albeit not only in its purest form, the gag

cartoon. What about a book of remembrance, recording the work of members who have passed on?

Arthur Middleton: Jack was one of the nicest people one could ever wish to know. I first met him in the Spring of 1976 at Butlins Pwllheli. As a newcomer – and, horror of horrors, a non-cartoonist – Jack was one of many who warmly welcomed me into the CCGB. Jack and his wife Enid were both tireless grafters for the club and during conventions were always close to the action and organisation. They were frequently joined by their daughter Anne. I spoke to Jack on the phone some months ago and whilst he sounded a bit frail he was still up for a laugh, sometimes reminiscing on happenings from past conventions. His stories from the War were well worth a listen and often good for a laugh. Jack, I and many others will miss you.

Anthony Hutchings: Very sad to hear the news about Jack. He was, as anyone who knew him will know, a really nice bloke and a lovely cartoonist.

MY father, Jack Kirkbride, passed away suddenly on October 1, and as some of the younger members of the club may not be too familiar with his name, I offer this tribute to his life and his work.

Born in Oldham in 1923, John Franklin Kirkbride – or Jack as he was always known to his family and friends – left school at 14 to become an apprentice painter and decorator, but was drafted into the Army at 18, where his future career in cartooning would first begin to blossom. He was once put on a charge for refusing to get his hair cut (as he claimed, truthfully, that he already had) and whilst he was banged up, the platoon sergeant asked him to design a poster for an upcoming officers dance. He was most aggrieved that he didn't even get an invitation.

After the war he returned to painting and decorating, and set up in business with his younger brother, Arthur. I can still remember being pushed around on the wooden handcart they used for transport, loaded up with tins of paint, brushes and ladders. During tea breaks (and sometimes not during tea breaks) Jack scribbled down cartoon ideas on scraps of wallpaper.

In the early 1950s he had his first cartoon published in the *Sunday Dispatch*, and after struggling for some time without further success, he eventually became the regular cartoonist for the *Oldham Evening Chronicle* in 1958, a position he held right up until his death. In 1962 Jack became a member of the CCGB, and my sister Anne and I gained some of the fondest memories of our childhood at the annual cartoonists' conventions held at various Butlins camps. It was still all very *Hi-Di-Hi* in those days, and we forged some

'Jest in peace, Jack'



Jack Kirkbride: he always poked fun without being cynical or unkind

fantastic friendships that would endure for years to come. Names like Les Lilley, Mickey Durling, Chic Jacob, Les Barton and Reg Orlandini still spring readily to mind, and holidays were never quite the same after we reached our late teens and decided it was no longer cool to go away with Mum and Dad.

During a career spanning 50 years Jack sold cartoons all over the world, and one of his proudest achievements was winning first prize in the Margate International Cartoon Festival in 1989, beating 700 entrants from 45 countries. He was also very proud of the fact that, after years of "Sorry, not quite", he finally made it into *Punch*. Sadly it was the last issue and the magazine folded the following month

– it took us a while to convince him it wasn't his fault.

My father was one of the gentlest, most good-natured people I have ever met, and I believe those who knew him will agree that there wasn't a malicious bone in his body. I think his gift was in being able to poke fun at people and events without being cynical or unkind, and in finding the genuinely and inoffensively funny side of even the most serious issues.

His death has left a huge hole in our family, and he will be sadly missed by all of us. As far as his work is concerned, it's good to see in *The Jester* that new blood is coming through, because the cartooning world is down by one damned fine cartoonist.

Jest in peace, Dad.

John Kirkbride



"Sorry I slammed the door in your face, Fred! I thought you were a late night bogus caller!"

Left: the last Kirkbride cartoon to appear in the *Oldham Chronicle*. It was published on the Friday before Jack died. Far left: a tribute to Jack from the paper

Jed directs a tricky film quiz

MANY thanks to Jed Stone for hosting his Movie Quiz at the last club meeting.

Jed even provided some fab prizes, but you had to work to get them. This wasn't run-of-the mill quiz stuff, such as naming all of the Magnificent Seven. No, we had to identify them by their hats! And it was full marks to Jon Landers who is clearly a specialist in this area. We look forward to Jon's forthcoming quiz entitled *Who Wants to Be a Milliner?*

Royston Robertson



Bill "Superman" Ritchie saves the strip!

I can well imagine Bill Ritchie's feelings seeing his artwork nearly going under a bus [see last Jester, page 13]. It is, I suppose, a good reason for employing email, unless you're delivering email by hand and the computer falls under a steamroller.

Mike Turner

WACOM SALE

INTUOS 2 outsize A4 graphics tablet complete with pen, mouse, Wacom Intuos software and Painter Classic. Uses serial port, but Belkin serial to USB adaptor for Windows is included.

GRAPHIRE CTE-630 Sapphire A5 with pen, Wacom driver, plus Pinnacle studio, Photoshop elements. USB connection. Sold separately or together. Any reasonable offer accepted. First come, first served. Call Jed Pascoe 01767-682 882 or e-mail mail@jedpas.co.uk

Forthcoming club events

December: Big Christmas Cartoon Quiz – to be hosted by Neil Dishington and Clive Collins

Jesterquiz

by Rex Juriansz

Solve the anagrams to reveal names of CCGB members

1. Terror son Toby's on
2. Hi! Tear rims
3. How Marge fall
4. Nett Cherry Iris
5. Birtie Chill

6. I gush, U rebel!
7. Civil son cell
8. Space Ode 'J'
9. U R keen trim
10. Mutt Back

Answers p. 19

Tate snaps up cartoons by David Shrigley

A collection of surreal cartoons and illustrations by David Shrigley, whose work features in the Guardian's Weekend magazine, has been bought by Tate gallery.

Well known as a cartoonist, Shrigley also makes sculptures, paintings and animations. The subjects of his childlike ink drawings include an argument between a pencil and an eraser, orgies being interrupted by earthquakes, and an image of Buddha being carried away by ants.

"I'm quite happy for people to call what I do cartoons, but I've had a career in the world of fine art for much longer than I've had any presence in newspapers and magazines," said Shrigley.

"I don't see much distinction between the two. That's just the way my work is – it functions as cartoons,

and I suppose it functions as fine art. It's just a matter of what you call it."

The Tate bought 14 works at last week's Frieze art fair, at prices starting from £1,000. The largest is an illustration of an elephant sitting on a car.

"The humour is obviously a huge part of it," said Tate curator Ann Gallagher. "He's pointing out the absurd in life. Artists working today can work in any media."

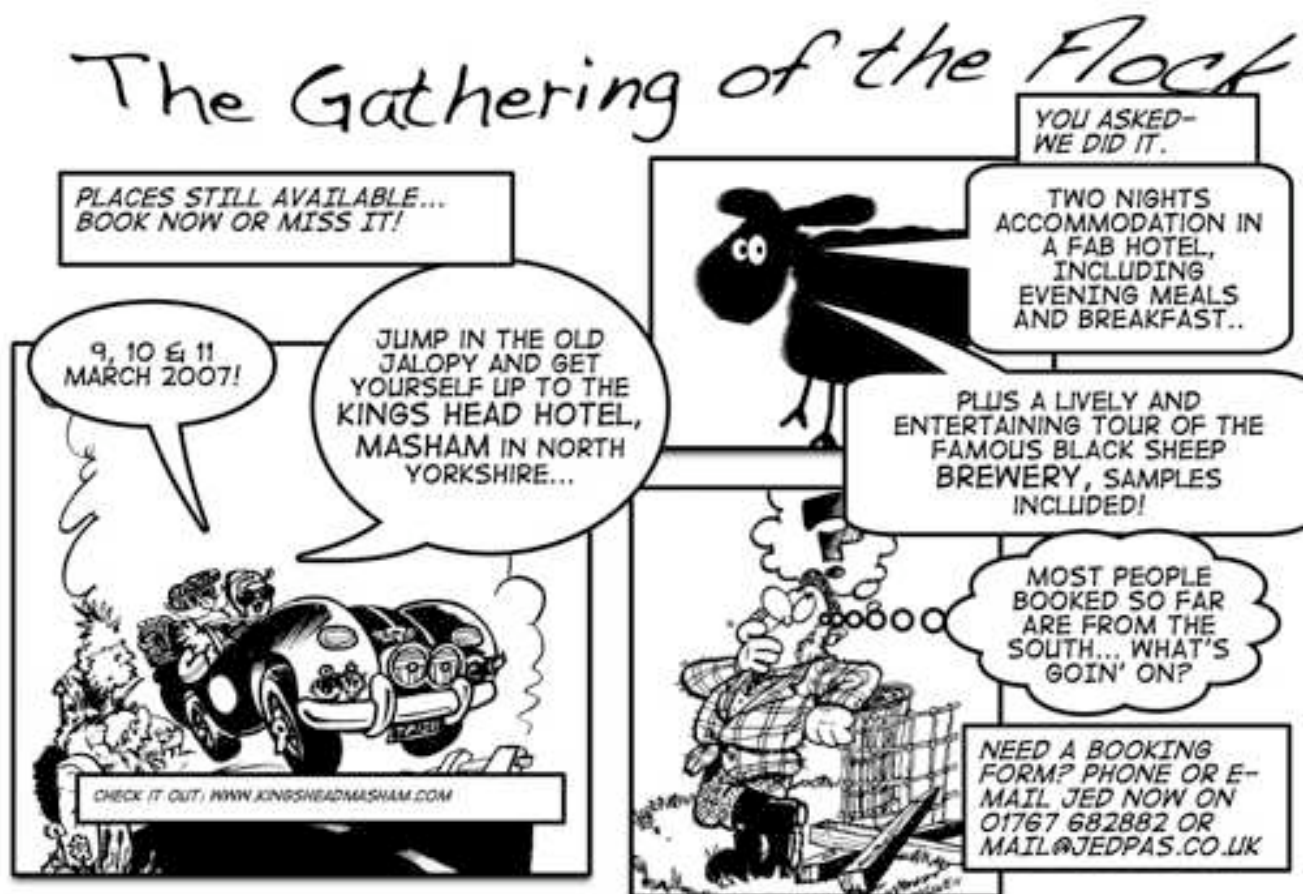
Shrigley has exhibited in galleries around Europe and held an exhibition at the London's Serpentine Gallery in 2004, but this will be the first time his drawings have been shown at the Tate. "I was chuffed when they told me," he said. "I've got my work in a few public collections but none my mother would have heard of."

Paul Arendt



Courtesy Stephen Friedman Gallery

Fom The Guardian, October 17. Exactly how annoying do you find this article, Dear Reader? Answers on a postcard please ...



Members' Directory – final reminder!!!!!!

[That's enough exclamation marks!!!!!! – Ed]

TIME is running out to get entries in for the Members' Directory. **THE DEADLINE IS NOVEMBER 12.** All you have to do is send the following details, preferably by email, or by post if that's not possible:

Your name

Address

Telephone number

and, if you have them ...

Mobile number

Email address

Website address

Please also send a small piece of artwork. This will be reproduced in black and white. It must be roughly square in shape and fit a single column. A visual gag or a thumbnail

from a larger cartoon may be the best solution. Here's an example:



Please note: the artwork must not need a separate caption.

Please send as a 300dpi *jpeg* if submitting by email. The directory will be printed in the same

format as *The Jester* and will be published next year.

To submit via email:

jester_magazine
@yahoo.co.uk

To submit via post:

The Jester
c/o Royston Robertson
20 Upton Road
Broadstairs
Kent CT10 2AS

**REMEMBER REMEMBER,
THE 12th OF NOVEMBER.**

If you do not submit your details, those on the existing database will be used – right or wrong. So why not do it now, while you remember ...

Baker's Dozen

Don't underestimate John Ireland just because he worked for *TV Times*, demands **Paul Baker**, in the eleventh part of his series on caricaturists



I WONDER if simply working for the *TV Times* is deemed less worthy than working for a broadsheet newspaper by the people of the Cartoon Art Trust.

I attended several of their award ceremonies in the late 1990s, and John Ireland was strangely absent from the list of nominees for Best Caricaturist.

Ireland was born in 1949 and works from his home in Norfolk. He trained as an illustrator and began his career by producing work for various newspapers, magazines and book jackets. Most of this work was his highly detailed cartoon illustrations, but occasionally he was able to demonstrate his caricature ability.

Towards the end of the 1980s he produced, in conjunction with various top sports writers, a series of books featuring caricatures of sporting heroes. The first, *Cricket Characters*, was a huge success and was soon followed up with *Golf Characters*, *Racing Characters*, *Rugby Characters* and *Snooker Characters*.

These quickly established Ireland as an accomplished caricaturist. The idea behind these publications was the old



Street wise: Julie Goodyear in Bet Lynch mode

sporting caricatures of Spy and APE that appeared in *Vanity Fair* in the late Victorian era – when sportsmen such as W. G. Grace were first being established as “stars”.

These usually had the sportsman in characteristic pose with very little background or superfluous detail. The success of the books led Ireland to the

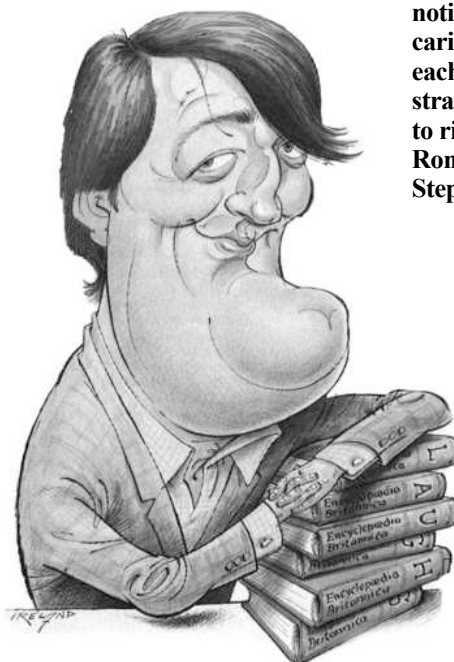
TV Times where, throughout most of the 1990s, he would have two or three prominent full-colour caricatures in one issue. Ah, those were the days!

John Ireland works in pen and ink and watercolour, and appears to prefer the old swollen head on a small body formula begun way back by Andre Gill and Gustave Dore. Despite his ability to stretch the features to great lengths his likenesses remain incredibly accurate.

This is mainly due to the detail he puts in, but also his excellent eye for noticing the simple caricature shape in each face and never straying from it.

Seldom venturing into satire or ridicule, his work celebrates the individual's character – often capturing a distinct expression or look. As with Al Hirschfeld, his line work is deceptive. At a glance it looks very spontaneous and free, but closer inspection shows that each line of every crease in the flesh and fold of the clothes is meticulously drawn in a tiny zig-zag motion.

For me, another of Ireland's great skills, which I completely envy, is the sense of distorted perspective he



John Ireland has an excellent eye for noticing the simple caricature shape in each face and never straying from it. Left to right: funnymen Ronnie Corbett and Stephen Fry

Entering the Zone

Nik Scott of the Australian Cartoonists' Association on the way in which we strive for the cartoonists' nirvana

manages to encompass in his drawings. Given the limited space on a magazine page, Ireland can create a whole scene, squeezing in furniture, cars, buildings etc. as well as the figures themselves.

He is, in a sense, very similar to Mort Drucker in that he has the ability to caricature not only people but also inanimate objects. Chairs, tables, ashtrays, even a meat pie with spuds and peas seems to have been rendered with his caricaturist's eye. Animals appear to be a firm favourite of his.

Sadly the *TV Times* caricatures were reduced in both number and size – so much so that it eventually became pointless publishing them altogether. Ireland's brilliant, detailed and vivid illustrations were dropped in favour of yet more airbrushed photographs of yet more airhead f***ing celebrities. His work can still be seen in magazines and on book jackets, if only occasionally.

Whether or not John Ireland should have been voted Best Caricaturist at the CAT Awards is really up to the judges, but to leave out Britain's most prominent caricaturist at the time from the list of nominees was rather shortsighted of them.



Rugby character: John Ireland's take on Rory Underwood

YOU are sitting comfortably and chasing the zone. You've closed your eyes and stopped thinking about sausages. You've also stopped thinking about bills, taxes, sex or cancer. You are entering another dimension.

The reference material you absorbed earlier is shaking hands with your inner creative team. Contact is being established with the collective cartoon unconscious and tiny jokes are suddenly beginning to form like sparkles in the night sky. Now you're fully in the zone and everything is firing. Neurons ping with delight. Thoughts give each other big hugs and develop into better thoughts. Now your eyes are open and you're drawing thumbnails. Ideas are popping up so fast that you're having trouble getting everything down on paper. It's bliss.

That's what it's all about. It's about getting paid for visiting the zone and having a visionary experience. Once visited, the zone insists on further and deeper exploration. Soon the user is hanging out for a zone fix as consensual reality has nothing on the fun stuff one can discover inside one's own head.

Cartoonists aren't the only ones privy to the zone. Poets, writers, musicians and mystics also enjoy regular access.

Sadly most traditional wage slaves have no time in which to explore such luxuries. Their jobs and families won't allow it and arguably that suppression does them no good. Visiting the zone is good for your health. Cartooning is good for you.

However if constant visitors are not careful they can find themselves ending up living in the zone and shuffling around the mall in their pyjamas. Some get bewildered and ultimately swallowed. Some cross over and choose not to come back. Poets traditionally and famously get lost but they'd get lost anywhere.

Most cartoonists are made of sterner stuff and can keep it together or at least fool the outside world it is all being kept together. A passer-by might see a lazy fool slumped in an armchair but the canny observer would recognise a cartoonist hard at work entranced by a delightful series of essentially ridiculous thought patterns.

In short, a professional dreamer.

Nik Scott supplies cartoons and illustrations to books, magazines and newspapers across the world, from his lair deep in the Australian countryside. His stuff can be seen at www.nikscott.com



... having a visionary experience

Drawn together

MEMBERS of the CCGB attended the launch of The Big Draw, the annual campaign to get the nation, young and old, drawing, which ran throughout October.

The launch was on September 24, at Somerset House in London. CCGB members were based in a marquee, encouraging kids to draw funny faces and offering tips and advice ... though to be honest, few of them seemed to need any, as they were very keen.

The day featured a huge range of drawing activities and included talks and demonstrations from the likes of Quentin Blake and Posy Simmonds. There was also the Battle of the Cartoonists, in which teams representing *Private Eye*, *The Guardian*, *The Independent* (the latter two featuring the CCGB's Andy Davey and Matt Buck) and the *Financial Times*, each produced a banner on the day's theme of "Amazing Space". The banners were put to the public vote, with *The Guardian* emerging victorious. The four banners were later taken to be displayed at the Cartoon Museum. The launch was a well-attended, well-organised event, with the added bonus of beautiful sunny weather (the kids enjoyed playing in the fountains).

There were Big Draw events throughout the UK in October. I took part in an event on Broadstairs beach on October 14, in which we all gathered to draw a huge shoal of fish in the sand, working its way across the bay.

Royston Robertson

FOLLOWING a recommendation from a successful Big Draw workshop I ran in 2005, I eagerly responded to a request for a booking on October 7. I ran a cartooning workshops for the Big Draw at the Silk Mill Museum, Derby. Starting at 10am, the *Derby Telegraph* was among the crowd of eager onlookers, to take photographs and conduct a mini interview about the event.

It was a fantastic success with more than 100 people participating on the day. The animal cartoons that I drew proved extremely popular with the younger members of the audience. An excellent time was had by all and the organisers

have already booked me for the event next year. I thoroughly enjoy running workshops for the Big Draw. It's great to see people "have a go" who probably wouldn't necessarily take time out to become involved with drawing.

Andy Gilbert

If you took part in a Big Draw project, do send details and/or pics to *The Jester*.

The Big Draw

www.thebigdraw.org.uk

The Campaign for Drawing

www.drawingpower.org.uk

The Cartoon Museum



Brown but not out: Andy Davey works on the *Guardian* team's banner

ONE single piece of blank A4 can be pretty intimidating when you are on a deadline and inspiration is not with you. Magnify the paper by a factor of 30 and you get somewhere close to the 9 metre long banners that confronted participants in the Battle of the Cartoonists.

Fortunately, there were three other team members to help fill the space in the 90 minutes the contest was given. Making the first pencil mark is usually a bit of an issue for me, I can tell if something is going to work, or feel right, straight away. And this long-held and traditional terror was boosted by the dreadful realisation that being so short and all, I couldn't reach over the full extent of the table. Nightmare. I ended up in an uncomfortable kneel on top of the trestle table [see right].

Another cartoonist claimed that the rectangular arrangement where the four teams battled it out came to resemble Rorke's Drift as hordes of art-crazed punters swarmed in. He had a point, we did seem to be popular. Fortunately, Andy Davey excelled himself in the Stanley Baker role from *Zulu*, swiping the hordes off the barricades with a bayonet tipped paintbrush and copious amounts of ink.

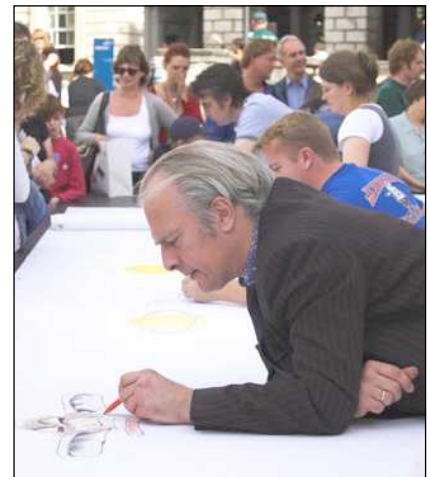
At the end of the struggle, several small and unwounded punters asked whether we were still enjoying ourselves. I can't speak for Stanley, but I did – even if the knees are still complaining.

Matt Buck

TRIBUTE must be paid to our Chairman Terry Christien and to Helen Martin for their work caricaturing at the Somerset House Big Draw event. On such occasions, caricaturists really do come into their own. Other sterling work was demonstrated by Andy Davey and Matt Buck. Other members strolling around in the sunshine were Les and Dorothy Barton, Jed Stone, Neil Dishington, Royston Robertson and family, Tim and Nikki Harries and Gerard Whyman. If the event is on next year it's well worth a visit. There's an amazing variety of art skills on display and whoever organised the weather deserves a free peerage.

Mike Turner

Pics: Royston Robertson and Gerard Whyman



Top: Matt Buck climbs on to the table for *The Independent*. Left: working on the "Private Eye Free Wallchart". Above Martin Rowson drawing for *The Guardian*



Left: Helen Martin hard at work. Right: kids' work from the CCGB marquee



"Darling - how would you like to hear the pitter-patter of our very own lanky, self-absorbed chain smoker?..."



"I don't think he's hungry, dear."



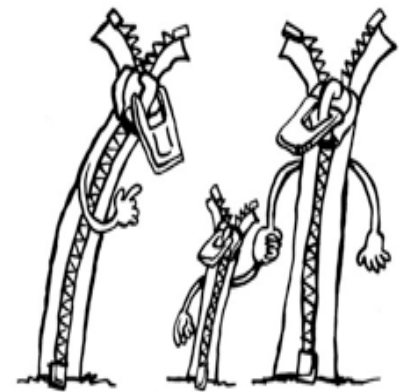
"I don't know how we would manage without Gran's help."



"Do you have a cheaper version with one-parent families?"



"Me old woman an' me have t'live in an old shoe – have you seen the price of houses in this area?"

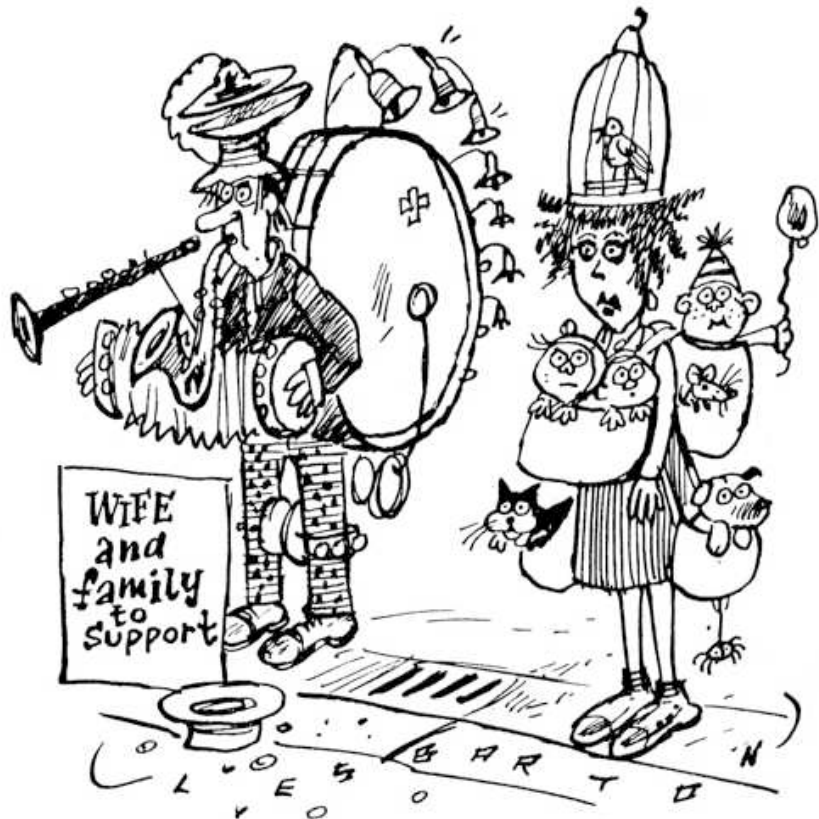


Alexander

"She's cute as a button."



"I don't need to check anything with 'the boys in forensics', I know it was you."



Family Funnies

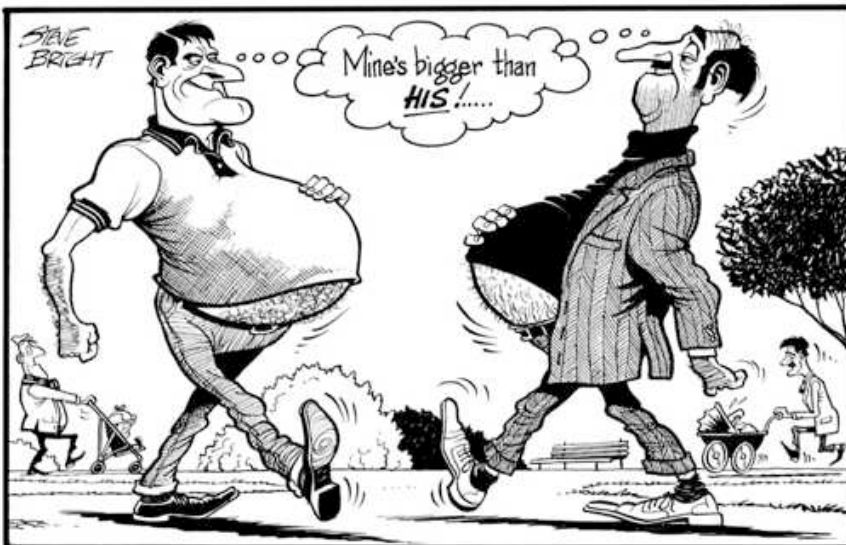


"Big issue!"

Him and Her



If Mother Nature were to change, would human nature follow suit?...

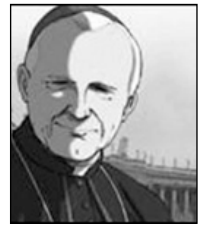


More News



Pope as cartoon character

A cartoon version of the life of Pope John Paul II, telling the story of his life and death in animated form, is to be released on DVD by the Vatican. The film, subtitled *The Friend of All Humanity*, will be the first cartoon account of a Pope's life. It has been created by animation producer Jose Luis Lopez-Guardia. From BBC News website



Pope: cartoon

Capp statue latest

Plans to erect a statue of Andy Capp in Hartlepool, birthplace of his creator Reg Smythe, have moved a step closer.



Capp: statue

The North Hartlepool Partnership carried out a postal survey asking locals what they thought of the plan for a 5ft bronze statue costing £20,000. Of the 527 people who responded, 406 said they were in favour of the statue. A debate about whether to erect the statue has raged in the town for a number of years. Organisers have now written to the *Daily Mirror*, asking if it would be willing to contribute to the cost of the project. From BBC News website. Thanks to Arthur Middleton

Notes from the North

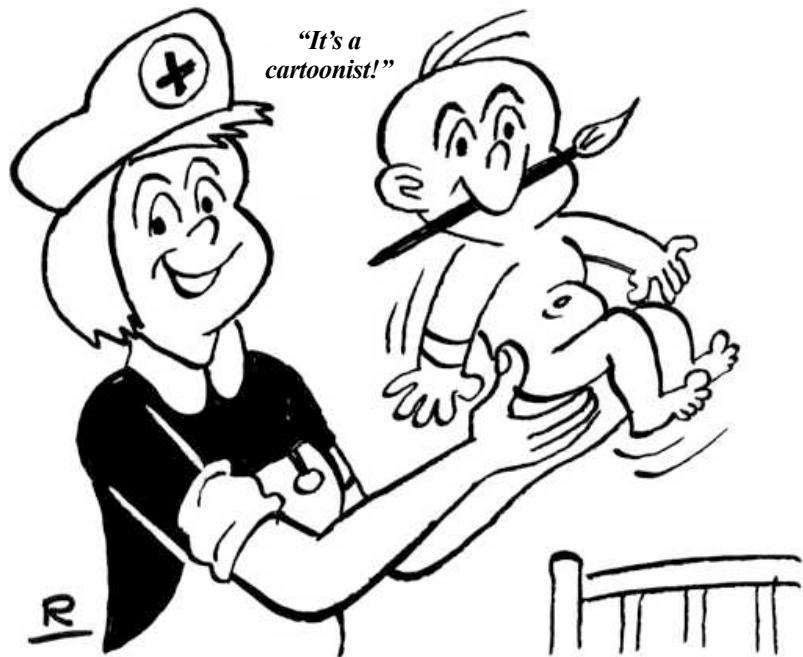
I GOT a copy of *The Writers' and Artists' Year Book*, the 100th anniversary edition. At one time or another, most cartoonists will browse through this publication, looking for addresses of newspapers, magazines, agents, or publishers, in the hope of finding an outlet for their work.

Looking through this latest edition, I am sorry to say that requests for cartoons are few and far between. One excellent feature of the book though was an article on cartooning by Martin Rowson, entitled "How to get ahead in cartooning".

Rowson gives a brief outline of his own career. He starts by asserting that cartoonists are born, not made. You are either born with an all-consuming desire to be a cartoonist, at all costs, or not at all. I am inclined to agree with this. More often than not, the desire comes completely out of the blue. Call it fate, if you will.

Rowson seems to have this compulsion. His story follows the same lines of those of us who are so afflicted: drawing from an early age, on walls, school books, blackboards etc. Turning down art school, Rowson took the university route. He attended Cambridge, studying English literature, at the same time keeping his cartoon hopes alive in student magazines.

He gave himself three years to make it in cartooning or he would give up (although he doubts if he actually meant it). Rowson made a start with the *New Statesman* and eventually found contact with former university contemporaries who were in journalism and were on the lookout for cartoon work. He admits that the Old



'Martin Rowson says cartoonists are born, not made. I'm inclined to agree'

Boy Network played a part in his career – the "not what you know but who you know" syndrome.

At the same time you have to, as Rowson says, "cut the mustard and deliver the goods". Of course, it is quite true that it helps if we know someone in the business to help us get a foot on the ladder.

Rowson goes on to give some good advice to those still wanting to be cartoonists, warning that it's very hard work in a highly competitive business, with many obstacles to overcome. Among these are the mul-

titude of rejection slips. Another, voiced by Dan Piraro in last month's Jester [see page 11] is the continuation of strips long after the original author has retired, moved on or passed away. This denies new talent an outlet – unless you become a "ghost" artist continuing the strip. In the comics industry, many a long career has been based on doing that.

If you do follow up any addresses in *The Writers' and Artists' Year Book*, good luck to you.

Bill Ritchie

CARTOON WIFE SWAP



Have you watched *Wife Swap* on TV? It made me think, What if we had a *cartoon* wife swap? Now that would be something. What about Fred Basset's "mum" moving in with Andy Capp and Florrie moving into the Basset household (see left). Or the Gambols and the Broons exchanging wives? No doubt there would be a language problem there – especially if Gaye Gambol got into the bathroom first in the morning! No doubt there would be havoc, just like the real *Wife Swap*.

...and while I'm on about it...

Clive Collins



NOW that the Captains and the Kings of Politics have departed the stage, all that remains is to report on the last conference of the season, namely that of our own profession – the disparate (and desperate) cartoonists' groups of the UK.

Gathered on a rainy day at The Mac and Pencil bijou licensed fish bar and Masonic hall at Bogleigh-sur-Mer, the whey-faced delegates had earlier queued for some time outside the wrong venue, some three miles from the advertised location – a long-closed ruin of a pub with a faded blue plaque on the battered walls, dedicated to "Abe McPuke, the cartoonist who never knew where to draw the line" – before a passing fisherman saw them and bade them follow him.

It took some while to get the delegates settled as several kept tripping over cables and spilling drinks into the audio equipment, but the meeting eventually got under way with the reading out of fraternal greetings and hate mail from the various organisations, including those not invited from the UK and Europe. Nail letter-bombs were taken as read, and the elected

Chair for this year's conference, Wayland Bogge-Standard – political cartoonist on the *Stow on the Wold Trailblazer* – rose from his seat behind the barricade to face a sea of beards, boils, suppurating sores and nose-picking, and to say an opening prayer.

Closing his eyes he invited the assembled delegates to join with him, beginning, "Bless them, Father, for they know not what they draw" followed by "Jesus wants me for a feature".

"Amen to that" was said, and the business of the meeting got under way, to be immediately interrupted when several European groups had to be separated, heads banged together and lint applied, when a row erupted over the controversial theme of the latest Belgian cartoon contest, namely: "The Co-Efficient of Linear Expansion".

It was obvious, from the raised voices on the fringe of the hall, that there had been much anger this year over the way the profession has been headed, and particularly over the suggestion by a member of the committee, Shane Loony, sports cartoonist on *The Bung*, that cartoons be offered to outlets free of charge, or alternatively for a fee to be paid by the cartoonists themselves. Several Murdoch papers had shown keen interest in this notion and had in fact begun to run three strips and a couple of panels, one of which had been sold to the group at a knock-down rate of £75 per day "for as long as the cartoonist could afford it". There were several outbursts during this discussion, when a number of the older members of the profession shot them-

selves (two of them missing, but dislodging a colleague's wig in the process), and then Health and Safety forcibly removed a cartoonist who tried to hang himself from a CCGB committee member's trouser belt, almost waking delegate Holmes F. who had been dozing in a corner.

'Theme of the latest Belgian cartoon contest: The Co-Efficient of Linear Expansion'

Further disruptions occurred when a protester wearing full clerical Muslim attire tried to behead the Chair, yelling "Death to the Infidel". It was not until he had been overpowered and strangled that the weapon turned out to be made of rubber, and the assailant revealed as Ali G performing in one of his amusing spoof disguises, but all attempts to revive him proved to be in vain.

Chairman Bogge-Standard was observed to become increasingly maudlin and emotional at the state of the profession, and then became even more so when it was disclosed that he and his opposite number in the European branch were sharing the affections of a cleaning lady. It seemed that this person had stolen their work and published it under her own name in two redtops and a Berliner. Max Clifford raised his hand and declared the whole matter to be *sub judice*, then lost some teeth when an elbow somehow collided with his smile.

The meeting closed with the anthem: "Drawn together by the strings of our craft" (to the tune of "What a friend we have in new technology".)

A seasoned regular at these events was overheard to say that he looked forward to even more camaraderie at next year's conference.



'I thought, F*** 'em. I'll do it my way'

Lawrence Goldsmith talks to gag cartoonist Tony Husband, who is keeping himself fairly busy

Which cartoonists had an early influence on you and which current cartoonists do you admire?

My early influences were Mike Williams, Mike Williams and a cartoonist from Liverpool called Mike Williams. Sempe, Ffolkes and Tidy weren't bad either. My current faves are Pugh, Matt, Rob Thompson, Kerber.

How did you get started as a cartoonist?

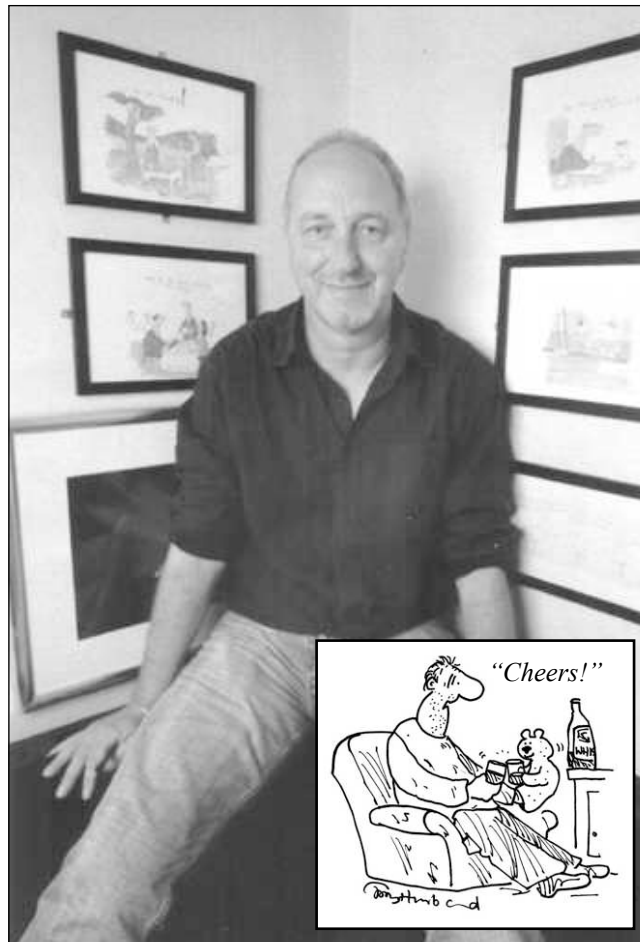
I loved drawing and we'd get *Punch* every week so I started trying to draw cartoons. Some hippy magazine took some things and then slowly the *Mirror*, *Weekend* etc started buying. My big break came with the birth of the *Star* and Gerry Lip started buying tons of my stuff (thanks Gerry). I turned full time in 1984 with my first book *Use Your Head*. I won gag cartoonist of the year in 1985 and Ian [Hislop] took over *Private Eye* and *Yobs* began in 1986. Since then I've never looked back.

Describe for us your method of working

Fast!

What projects are you currently working on?

I've just had my book published – *The Worlds Worst Jokes*. They've got high hopes for that, and I'm working on a series of books called *The Reduced History of ...* football, golf, sex, etc. There's been eight finished, six published and more to follow. I illustrated the *Eye's* *Colemanballs*. I do a daily sports spot for *The Times* as well as the *Times* Property, Travel and Health sections. I also do a *Sunday Express* sports cartoon as well as work in the *Eye*, *Spectator*, *Golf International*, *Nursing Standard*, *TES* and many more. Have been made cartoonist of residence at The Lowry centre Manchester which is great fun and gets me out of the house. I'm also the official cartoonist for the Groucho Club which is even more fun. A couple of internet projects I can't talk about, and I'm doing a series of cartoon/poetry gigs with Ian McMillan, the Yorkshire poet. We've a tour



Tony Husband at his Groucho Club show: "I just love variety, not knowing what the next call will be, good or bad." Inset: a recent gag from *Private Eye*

of village halls in rural parts planned for spring, which should be great. For the last five years I've been working with Griff Rhys Jones on a TV series which must reach a conclusion soon (I hope!). I also do five pages in *The Idler*, which is a magazine/book and probably the best fun of all. They have been great launch parties and we've formed a ukulele band, of which I am the drummer. *The Idler* is full of wonderful people who'll try anything once and I'm all for that! I just love variety, not knowing what the next call will be, good or bad. I get a buzz from new things. Got into *Who's Who* last year too.

What materials do you use?

Edding 1800 0.7 pens, Pantone colours and cartridge paper.

What do you think is the future of cartoonists in the new digital age?

As long as we keep up there shouldn't be a problem but I'd never give up on pen and paper.

What advice do have for aspiring cartoonists?

Keep at it, don't give in, no matter what the editors say. I once wrote to *Punch* and *Mayfair* and asked why they didn't buy my cartoons. *Punch* said, "We like your drawings but not your ideas" and *Mayfair* said, "We like your ideas but not your drawings". So I thought, F*** 'em! I'll do it my way. You can like it or lump it.

What qualities do you think it takes to sustain a long and successful career as a cartoonist like yourself?

Self belief, talent, hard work, taking opportunities when they come, luck, good gags, reliability. Not much, really.

ScrapBook

What a feast of Crumbs

R Crumb's Heroes of Blues, Jazz & Country
R Crumb
Abrams £10.95, pp240

AMERICAN illustrator Robert (R) Crumb, creator of Fritz the Cat and the ubiquitous Keep on Truckin' logo, is remarkable in at least two ways. He is the most famous and collectable artist of the Sixties and Seventies comic underground (proved by the fact that in the 1990s he obtained his current home in the Languedoc in exchange for six of his notebooks). He is also a rapacious

collector of pre-Second World War music, nearly all of it on 78rpm platters.

This gorgeous book fuses his obsessions. In the early Eighties, he produced three sets of colourful trading cards (Heroes of the Blues, Early Jazz Greats and Pioneers of Country Music), making icons of his idols. Now, blown up to four times their original size and reproduced in sumptuous glossiness, all three pantheons are united between hard covers. It is a beautiful thing.

Logically, 114 cartoons, mostly based on rare photographs, by one man ought to be repetitive, even dull. Yet in the hands of a maven like Crumb, whose

evident passion for his subjects glows from each pen-stroke, the parade is compelling. The cherry on the cake is a Crumb-compiled CD of 21 of the featured artists (including the Parham-Pickett Apollo Syncopators) which nestles unprepossessingly inside the back cover, a secret haven for some often secret sounds. At less than 11 quid, it's a stone bargain; regardless of price, it's one of the music – and art – books of the year. **DANNY KELLY**

From The Observer, October 8

(Looks like Crumb is legit now: they're calling him an "illustrator"! – Ed)



This Heath strip is being used to promote the Cartoon Museum's *Private Eye at 45* show. We include it here as many members can surely relate to it ...

Potted Minutes from CCGB committee meeting of October 3, 2006

Present: Clive Collins, Neil Dishington, Les Barton, Mike Turner, Royston Robertson, Terry Christien, Jed Pascoe, Helen Martin and Jed Stone.

Apologies: Anne Boyd, Jill Kearney, Graham Fowell, Pete Jacob and Derek Quint.

Matters arising: Ian Ellery to be handed a proposal for the Olympic themed cartoons; Financial preparations for 50th anniversary bash to be put on hold for the moment; A Friday night AGM at The Cartoonist is beginning to look unlikely, as Friday night is karaoke only; It was put forward that more members should be invited to join and take a pro-active part on the committee.

Treasurer's report: The change-over is still in progress.

Website: At a recent meeting with Ian Ellery, Jed Pascoe was informed that the website is being "spoofed" by outsiders.

Jester correspondence: The committee were saddened to hear about the death of Jack Kirkbride. Condolences will be sent.

New Members: Tim Leatherbarrow wishes to rejoin the club

Any other business: John Featherstone has been in touch regarding the Weston Arts Festival 2007 (September 8 – October 13) and the possibility of including the CCGB exhibition. This idea was positively received, but the means of transporting our exhibition down to Weston, need to be sorted; Overseas members will, after having paid their first year subscription at the usual rate, have to pay £50 a year thereon, to offset the postal costs of *The Jester*;

Neil Dishington and Clive Collins have suggested a different venue for the committee's Christmas dinner. Neil has suggested Joe Allen's. It was also suggested we could invite some of our long-standing members as guests;

Earlier meetings was a possibility raised from the questionnaires. It was suggested that some meetings, perhaps every third meeting, could start earlier. The Meeting closed at 7.30pm.

A word from the Editor

This month, I finally managed to sell a couple of gags to *The Spectator*, after nine years of sending stuff to them, on and off. I was pondering on how



On spec: my rejection collection

insane the on-spec gag cartoon market really is, when I read in the *Oldham Evening Chronicle's* website tribute to Jack Kirkbride that he submitted gags to *Punch* for 40 years before he had one accepted. And the magazine shut up shop shortly afterwards.

So my question is this: is Jack's campaign of submissions the record, or does anyone know of a cartoonist who tried for even longer with a particular market? Does anybody else have any good stories of cartoon perseverance? Do let *The Jester* know, by writing to the addresses opposite.

Royston Robertson

Never Say Dai



Tim Harries



Change
of address

Dave Gaskill

2 Rookery Close
Witham St Hughes
Lincolnshire
LN6 9LJ
Tel: 01522 868526

Jesterquiz solution

From page five

1. Royston Robertson
2. Tim Harries
3. Graham Fowell
4. Terry Christien
5. Bill Ritchie
6. Sue Burleigh
7. Clive Collins
8. Jed Pascoe
9. Mike Turner
10. Matt Buck

Membership enquiries to: Jed Pascoe (Membership Secretary), 4 Osprey Close, Sandy, Bedfordshire, SG19 1TW.

Tel: 01767-682 882. Email: mail@jedpas.co.uk

Subscription enquiries to: Anne Boyd (Treasurer), 7 Gambetta Street, Battersea, London, SW8 3TS. Tel: 020-7720 1884.

Email anneboyd@tunamoon.demon.co.uk

Website enquiries to: Ian Ellery, 25 Nelson Road, Hastings TN34 BRX. Tel: 01424-718 209. Email: ian@toondesign.biz

THE DEADLINE IS THE 12th OF EVERY MONTH



Contributions via email:

jester_magazine@yahoo.co.uk

Contributions via post:

The Jester
c/o Royston Robertson
20 Upton Road
Broadstairs
Kent CT10 2AS
Tel: 01843-871 241

Please don't put "Royston Robertson – *The Jester*", my postie gives me funny looks

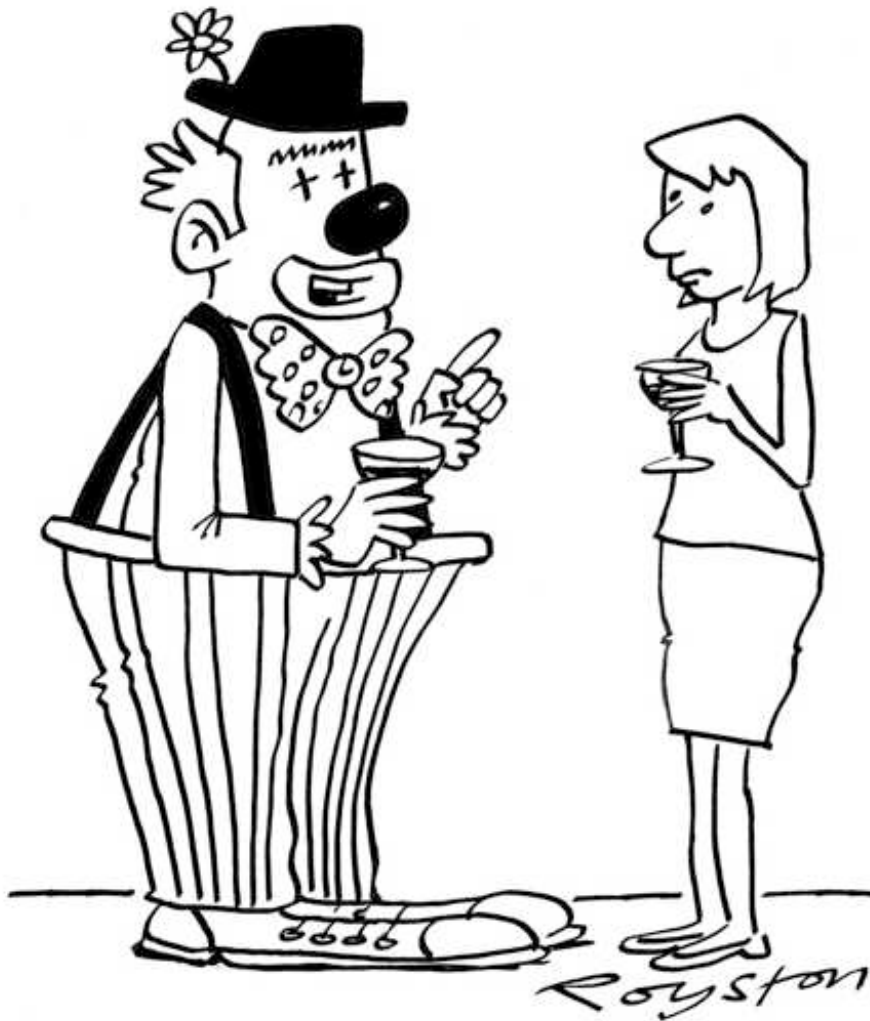
All articles and cartoons welcomed (especially for the front and back covers)

Email submissions are preferred, as then images and text do not need to be scanned – but snail mail is still acceptable. Images sent by email must be a resolution of 300dpi, and in the JPEG format – no Tiffs, Gifs, Cifs, Spiffs or Pifs please!

REMINDER: the next two club meetings are November 7, and December 5 (featuring the Christmas cartoon quiz, hosted by Neil Dishington and Clive Collins) at The Cartoonist pub, Shoe Lane, London.

Committee: 5.30pm

Members: 7pm



"Beneath this clown make-up I'm actually a wacky, zany, rather annoying person."

The Jester is the monthly newsletter of the Cartoonists' Club of Great Britain

The opinions expressed herein are those of the respective authors and are not, unless specified as such, the views held by the club, its committee, or its general membership

