



# Mount Gravatt Men's Shed

## *Beginner's Guide*

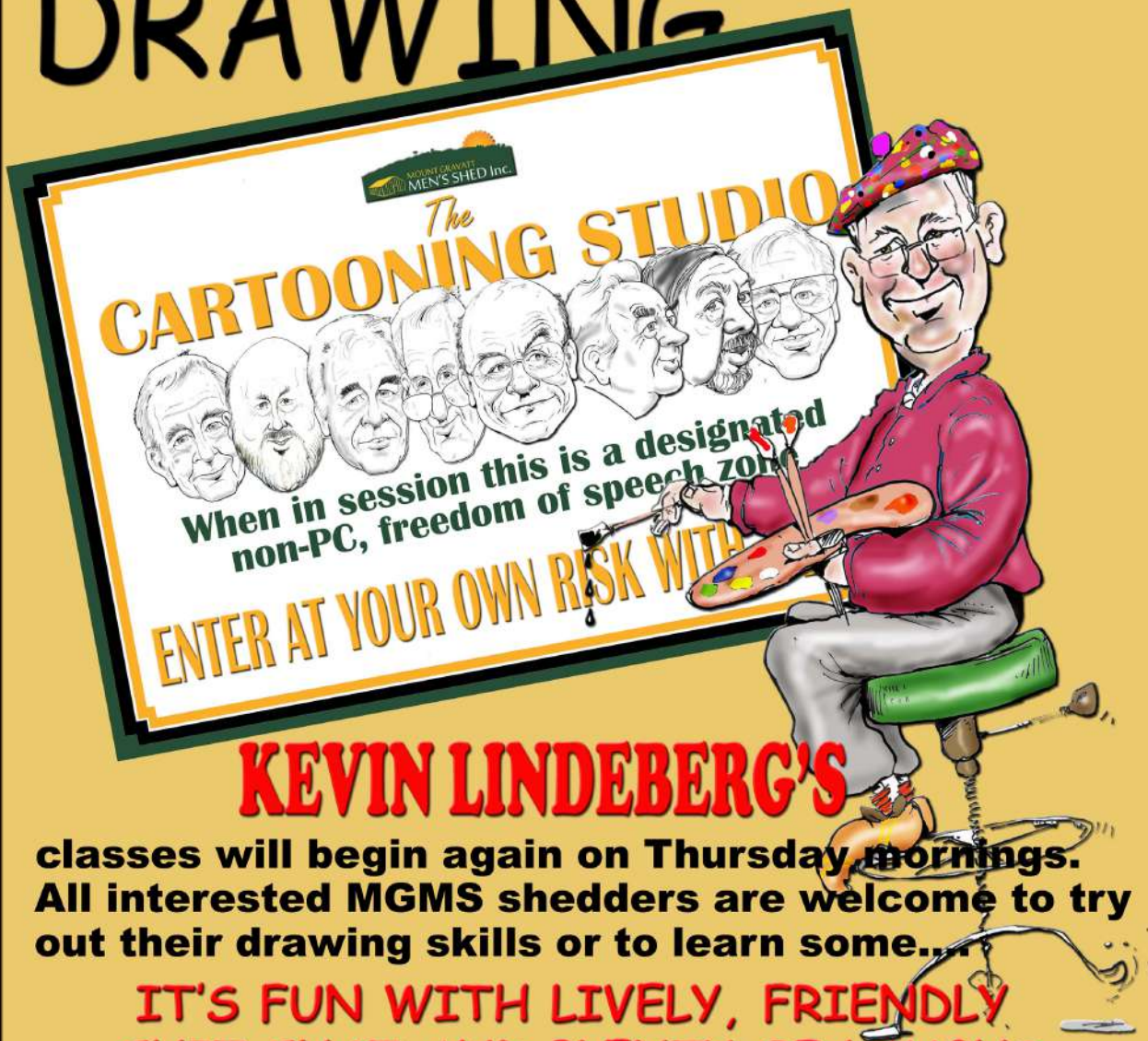
### *to the*

# *Art of Cartooning and Caricaturing*



2009 - 2019  
**10<sup>th</sup> ANNIVERSARY**

# CARTOONING CARICATURING DRAWING



## **KEVIN LINDEBERG'S**

**classes will begin again on Thursday mornings. All interested MGMS shedders are welcome to try out their drawing skills or to learn some...**

**IT'S FUN WITH LIVELY, FRIENDLY  
CHIT CHAT AND PLENTY OF LAUGHS  
WE HAVE PENCILS, PENS AND PAPER**

## Introduction

Never let anyone tell you that cartooning is an easy art form.

If there is one secret to becoming a competent and hopefully successful cartoonist it is practice, practice and keeping on with more practice. Cartooning, like most art forms, is really the journey of a lifetime. It is about constantly observing life around you and then trying to capture it on paper in some quirky way.

Each day you will face the excitement of something new and challenging to draw or something new to learn, and through those experiences your skill levels should improve.

Like most things in life, it depends on your outlook and how you handle the challenges that inevitably come your way. You can learn from these challenges by gaining greater insights, especially if you never give up on something that is truly worthwhile in life.

While practice holds the key, it is very important to expand your skill base so that you can have sufficient faith in yourself and your artistic skills to take on bigger and more complex projects. This can turn cartooning into a pleasant lifetime occupation, or pastime.

The other critical factor to remember when undertaking any artistic endeavour such as cartooning, it is highly likely that there will be someone else who is more skilled than you are. ***You must, however, never let this to dishearten or deter you; you should learn from others and press on.***

All artistic endeavours are expressions of you as a unique individual. It is an expression of your worth, your presence and your ideas of and for the world in which we all live. You can influence the thinking of others through your own insights. They are just as valuable and valid as those expressed by others around us who may hold positions of authority - so carry on regardless and have faith in yourself, not forgetting to have fun too.

Political cartoons play a very important role in liberal democratic societies throughout the world. They go to the very essence of free speech. Cartoons, in their various forms and uses, still command attraction and impact in our new Information Technology world.

The Internet provides a new platform for cartoon usage. Viewed and treated properly, cartooning is not the dead-end pastime which others, who lack the creative spirit and drawings skills, might think. The skill can lead to work in the ever expanding animation industry, or children book illustrations.

## Cartooning

There is no one correct way in which a person or object should be drawn. Eventually your own style will emerge. People will recognise it. However, it pays to know the basics of how to draw human faces, limbs, bodies as well as the natural and built environment. Perspective needs to be conquered and commanded. This requires practice and patience, along with your greatest companion in this learning curve: the eraser.

It is a good rule not to persist with a draft pencil drawing that is causing you too much trouble getting your idea down on paper. It most probably means that your starting point is wrong. You should rub it out and start again. ***Always make sure that you have a clean eraser otherwise it might smudge the paper.***

Most cartoonists do not commit their drawings immediately to paper by ink pen, unless it is the simplest of drawings. Generally it is a trial and error trying to shape the task on A4 or A3 paper so that it fits, balances, and is pleasant to the eye either in landscape or portrait. Refinement is necessary. It is not an easy task.

***Most memorable cartoons are simple and immediate to the eye and mind.***

When working on your drafts ***always*** use the pencil lightly. This ensures that the inked finished product looks like there was never several earlier pencil drafts. Heavy pencil outlines can leave unsightly marks on the paper, and when framed, may detract from the finished product.

A prime objective is to always look professional so that the recipient of your work wants to keep and frame it for a lifetime's enjoyment - and hopefully buy it.

Of course, if your drawings are to be scanned into a computer, they can be electronically cleaned up by programs like *Photoshop* or Photo-Express. Nevertheless, if cleanliness in your drawings becomes a habit, it will always work to the final good.

## **Faces and Bodies**

**G**enerally, it is best to start a face with its outline and then fill in the eyes, nose and mouth, rather than, for instance, start with the eyes and then put the facial outline around it. The outline of a face usually looks like an oval-shaped egg, a rectangle, or a circle.

Because you are doing a cartoon and not a portrait, it is important to work on any face, before inking it in, so that it looks different and, where appropriate, funny. This, of course, may not be the case if you are doing a political cartoon which may require the person to resemble a particular politician or other public personality.

The same applies to bodies. Considerable enjoyment can be had if you can make your figures look funny, where and when appropriate. After all, you are the creator. You are the master of what you put on paper and therefore you possess considerable power to influence your reader in a quick and lasting way.

It is for that reason the world of politics and power use cartoons to convey some of its most cutting commentary on those either in power or aspiring to it. It can be done generally without worrying about a defamation action which might otherwise occur if the same idea were to be expressed in writing or orally. After all, what politician or anyone wants to tell the world that he or she has no sense of humour and cannot even laugh at him or herself in a cartoon, nevertheless the provisions of the *Defamation Act 1889* and the *Race Discrimination Act* should not be ignored!

## Before Starting a Cartoon

It is wise not to start any cartoon without first looking at the blank sheet of paper in front of you within a rough border, and imagining what you think the finished product will look like. Remember that you are immediately constrained by the size and/or borders of the paper on which you intend to draw. It is your limited playground.

You are trying to get a message across in this confined space, and therefore it requires considerable discipline on your part to achieve your objective whatever it may be to maximize the limited space available while staying, as far as possible, within the requirements imposed by perspective.

There are many ways to look at any issue to ridicule, lampoon or highlight it in a cartoon. Although a class room may not permit it, it does pay to get up and go for a short walk around the room before starting because, more often than not, if a blank sheet of paper is looking an artist in the eye, he or she will feel compelled to start drawing immediately. Just like a pianist cannot leave a piano alone, neither can a cartoonist leave a blank sheet of paper alone when the mood captures him or her. ***So the message is to think before you draw.***

It is wise to always put a light pencil-border around your sheet of paper before starting. This will discipline your mind. It will encourage a greater focus on the subject matter in your mind. If you start well, you are likely to finish well. Any worthwhile drawing requires intellectual preparation.

Of course, there will be times when inspiration may overtake you immediately, and when it does, quickly find some blank paper and start work. ***Never waste a good cartooning idea.***

## The Cartoon's Layout

The layout of a cartoon can be as complex as you want it to be. It may depend on the size paper you are working on because generally it is not wise to make a cartoon cluttered with many background objects. Cluttering a cartoon normally detracts from the central idea being conveyed.

Modern cartooning tends towards symbolic type backgrounds. They concentrate on the figures saying or doing something which inspired the cartoonist in the first place against a minimalist contextual background e.g. a rough outline of Parliament House.

Of course, the cartoonist's style may be that he or she likes to put in a lot of detail, and within that detail other complementary funny messages. For example, world famous Australian cartoonist *Rigby* went to considerable detail in his drawings and used a tiny emu in them to complement his signature.

How you decide to position the main characters or objects in your cartoon, will generally dictate its depth, and therefore layout is a prime consideration in a single-cell cartoon.

If, for instance, you were working on a three-cell cartoon strip, you may be able to have several cells with close-ups of the characters and no background, with the first or final cell showing the setting in which the idea is being expressed which underpins the cartoon's final punch line.

The simple message is to think carefully about a cartoon's layout because it is a major element, in most cases, to making it more funny, appealing, memorable and to the point.

## Caricaturing

**W**hen a face has a dominant feature, caricaturing can be a pleasure and relatively easy. It can be finished in a matter of seconds. On the other hand, faces which are even-featured may require considerable draft trial-and-error work before you get it right.

You may be obliged to make one or several features dominant in your drawing. Generally speaking, it is important to capture the eyes, providing you have the time. That is, if you receive a commission and have plenty of time to work on it, then extra work should be put into the eyes.

In many faces, the smile, done with a simple line, may immediately allow the viewer to recognise the person drawn. If time allows, experiment with your pencil drawings by accentuating one part of the face over another and gradually you will be happier with one of them. You should apply your efforts into the pencil draft which makes you happiest.

Once again, to improve your caricaturing skills, it requires practice, and more practice. There is no better teacher than continual practice. You should be a constant observer of the human race. When you see an interesting face, imagine how you would draw it. Sketch it with your finger on an imaginary piece of paper.

Remember to let your drawing hand be bold. Do some broad, grand swoops when it comes to hair, chins, ears or noses. That sense of freedom will enhance the attractiveness of your drawing. It will liberate your mind and will invite more creativity. Draw your friends and members of your family.

Do not let your pencil drawing annoy you too much. This is to mean, if you are not happy with what is coming off the paper, ***scrap it and start again, or use your eraser***. Remember that you are the master of your drawing's destiny.

## Inking in the Pencil Drawing

**W**hen you have completed your pencil drawing to a level which pretty well captures everything you want so that the message can be readily recognised, ink it in. Be careful. The application of black ink will bring a "live dimension" to it as it starts to stand out on the page. This is a thrilling, satisfying experience for the cartoonist.

Try to introduce some variation in the ink lines by making them thicker at different parts of the drawing. It is appealing to the eye because it introduces variation and an element of perspective.

Don't forget to leave space for the caption bubble. In fact, the bubble should be part of the pencil drawing. In some cartoons, the caption can or may appear as a line at the bottom outside its border. There is no hard and fast rule as to which method is more correct or appealing. Also make your signature stylistic.

It is very important to look at what you have any character saying before inking it in. See whether or not there are ways to simplify the words. ***Brevity is the best form of wit.*** The punch line and/or speech bubble will mostly sit on the left side of the page.

If you have movement lines cutting through a person who is running, falling or walking, remember not to let the lines clash like a railway junction line. In other words, the movement line has the right of way. It becomes the dominant line. It should be drawn so that there is a space/gap of both sides of the movement/motion line cutting in half the line which might be otherwise be a leg or arm, or whatever.

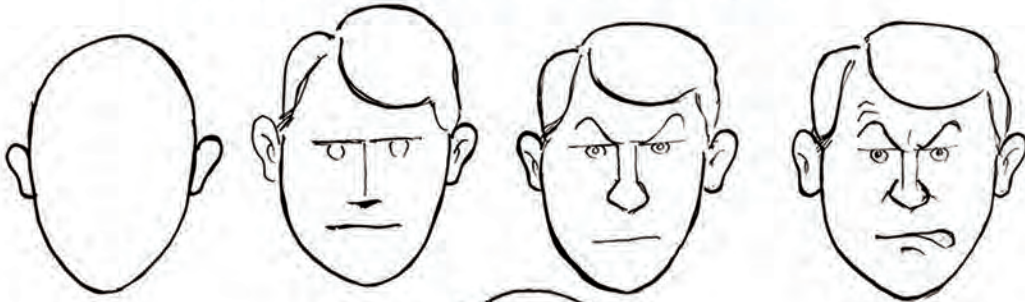
Never casually ink in pencil lines. Always look where you are going. ***Concentrate all the time.***

Once you have decided what the caption will say, double-check and recheck that the grammar and spelling are correct. One silly little mistake may mean that you have to start all over again; or worse still, you may have a brilliant cartoon spoiled by one simple, but glaring spelling mistake, although if you use *Photoshop* corrections are possible right up to publication without too much trouble.

***Remember to have fun drawing.***

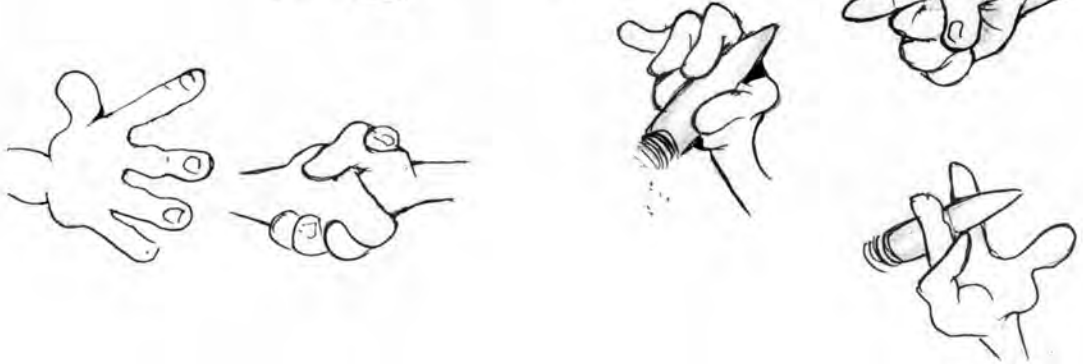
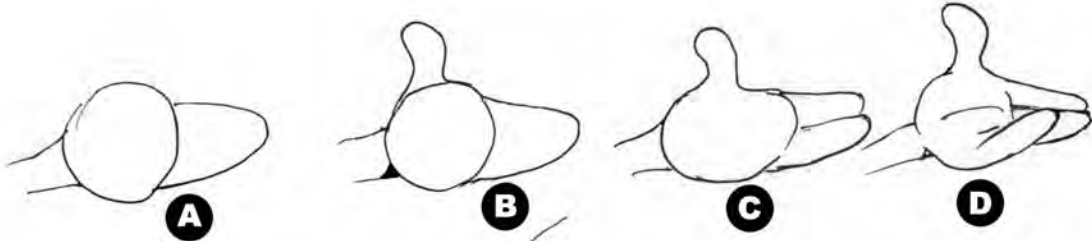
This Guide has been drafted by MGMS Shedder, Kevin Lindeberg. Kevin is one amongst other prominent Australian political cartoonists/illustrators who regularly contributes his work in many areas. His cartoons may be found at: <http://www.kevinlindeberg.com/gallery.htm>

# THE MAKING OF A FACE









# SOME FACIAL EXPRESSIONS



**APOLOGETIC**



**HANGOVER**



**CURIOUS**



**CONFIDENT**



**LOVERSTRUCK**



**ENRAGED**



**SHOUTING**



**EXHAUSTED**



**AGGRESSIVE**



**BORED**



**ARROGANT**



**BASHFUL**



**ENVIUS**



**ANGER**



**SURPRISE**



**HOT**



**UNDECIDED**



**FURITIVE**



**HAPPY**



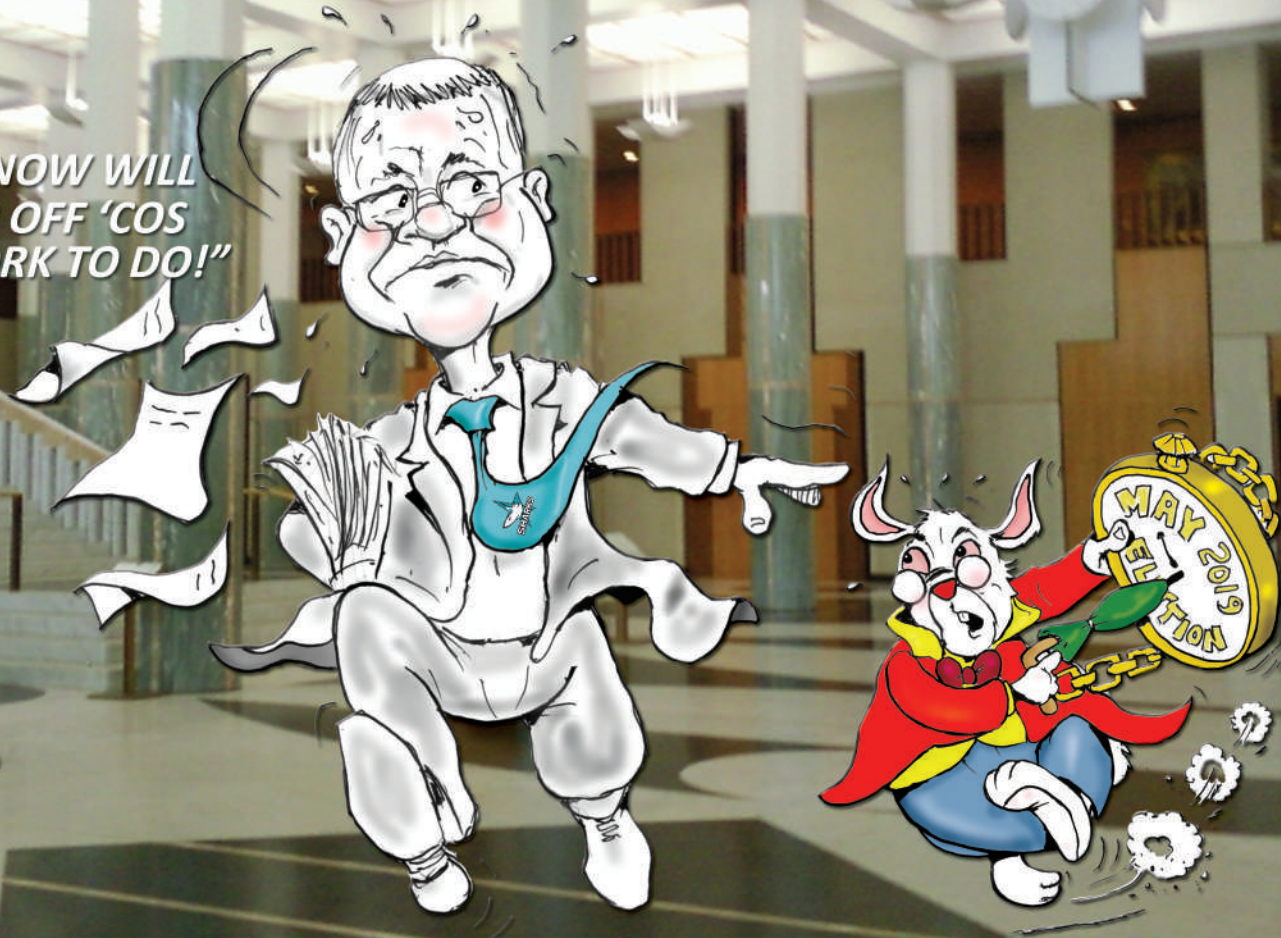
**SNEERING**



**BELLOWING**

# SCOMO ENTERS WONDERLAND...

*"...I KNOW, I KNOW!...NOW WILL YOU PLEASE BUGGER OFF 'COS I'VE GOT A TON OF WORK TO DO!"*



***"...BUT PRIME MINISTER, YOU'RE LATE, YOU'RE LATE FOR A VERY IMPORTANT DATE!..."***



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