

# Caricature Studio

Donald Crafton

The Mad Art of Caricature! Tom Richmond,2011 MAD magazine illustrator Tom Richmond teaches how to draw caricatures, with an emphasis on aspects of the head and face.

*In the Studio* Todd Hignite,2007-09-21 Nine critically acclaimed cartoonists and graphic novelists invite us into their studios to discuss their art and inspirations These studio visits with some of today's most popular and innovative comic artists present an unparalleled look at the cutting edge of the comic medium. The artists, some of whom rarely grant interviews, offer insights into the creative process, their influences and personal sources of inspiration, and the history of comics. The interviews amount to private gallery tours, with the artists commenting, now thoughtfully, now passionately, on their own work as well as the works of others. The book is generously illustrated with full-color reproductions of the artists' works, including some that have been published and others not originally intended for publication, such as sketchbooks and personal projects. Additional illustrations show behind-the-scenes working processes of the cartoonists and particular works by others that have influenced or inspired them. Through the eyes of these artists, we see with a new clarity the achievement of contemporary cartoonists and the extraordinary possibilities of comic art.

Caricature of To-day Charles Geoffrey Holme,1928

*Understanding Caricature* Greg Houston,2021-04-27 A truly comprehensive and laser-focused examination of a really wonderful, expressive art form. Understanding Caricature offers artists, aspiring artists, students, journalists, bloggers, etc. a lively guide to an old and respected art form. A great caricature is one that not only captures the subject's look and personality but amplifies them significantly. They are almost always funny and very often (but not always) mean spirited. Eyes, ears, nose, mouth, hairline, cheeks, eyebrows, teeth, chin: There's no facial feature (or any other body part, for that matter) that can escape the sardonic scrutiny of caricaturist and illustrator Greg Houston. But though he cleverly twists, exaggerates, and distorts each subject's image, he always makes sure the person remains recognizable—an absolute must for successful caricature. Whether on assignment or simply drawing for his own perverse pleasure, Houston loves skewering the high and mighty—movie stars, moguls, politicians, and assorted other VIPs—especially when they misbehave. Caricature, says Houston, is a very sharp weapon for the powerless to use against the powerful, and he can teach you to wield it, too. After defining caricature, differentiating it from other forms of portraiture, and delving into its centuries-long history, Houston gets down to the nitty gritty of how to do it. He focuses sequentially on the face, the hair, the body, and what he calls “accoutrements”—distinctive items of clothing that help viewers immediately identify celebrities. You yourself will learn to poke artistic fun at the famous through a series of demonstrations that let you follow Houston as he constructs caricatures of Jake Gyllenhaal, Masie Williams, Dwayne Johnson, Rainn Wilson, and other notable victims of his wicked pen. But Houston doesn't focus solely on his own approach. A whole chapter of Understanding Caricature is devoted to other contemporary caricaturists and the signature mediums they work in, ranging from traditional oils and watercolors, to digital drawing and painting, to sculpture and even puppet-making. And the book's final chapter displays the work of students who've studied with Houston at his Baltimore academy. Brilliant in their own right, these pieces also demonstrate how any artist, with Houston's guidance, can become a skilled practitioner of the caricaturist's art.

Christopher Hart's Portable Cartoon Studio Christopher Hart,1996 A take-anywhere portable cartooning studio, complete with a full-color 48-page instruction book, a refillable 60-page sketchpad, and a pencil, providing would-be cartoonists with all the secrets of successful cartooning.

*Citizen Designer* Steven Heller,Veronique Vienne,2018-05-22 Balancing Social, Professional, and Artistic Views What does it mean to be a designer in today's corporate-driven, overbranded global consumer culture? Citizen Designer, Second Edition, attempts to answer this question with more than seventy debate-stirring essays and interviews espousing viewpoints ranging from the cultural and the political to the professional and the social. This new edition contains a collection of definitions and brief case studies on topics that today's citizen designers must consider, including new essays on social innovation, individual advocacy, group strategies, and living as an ethical designer. Edited by two prominent advocates of socially responsible design, this innovative reference responds to the tough questions today's designers continue to ask themselves, such as: How can a designer affect social or political change? Can design become more than just a service to clients? At what point does a designer have to take responsibility for the client's actions? When should a designer take a stand? Readers will find dozens of captivating insights and opinions on such important issues as reality branding, game design and school violence, advertising and exploitation, design as an environmental driving force, and much more. This candid guide encourages designers to carefully research their clients; become alert about corporate, political, and social developments; and design responsible products. Citizen Designer, Second Edition, includes insights on such contemporary topics as advertising of harmful products, branding to minors, and violence and game design. Readers are presented with an enticing mix of opinions in an appealing format that juxtaposes essays, interviews, and countless illustrations of design citizenship.

*The Hirschfeld Century* Al Hirschfeld,2015-07-07 I am down to a pencil, a pen, and a bottle of ink. I hope one day to eliminate the pencil. Al Hirschfeld redefined caricature and exemplified Broadway and Hollywood, enchanting generations with his mastery of line. His art appeared in every major publication during nine decades of the twentieth and twenty-first centuries, as well as on numerous book, record, and program covers; film posters and publicity art; and on fifteen U.S. postage stamps. Now, The Hirschfeld Century brings together for the first time the artist's extraordinary eighty-two-year career, revealed in more than 360 of his iconic black-and-white and color drawings, illustrations, and photographs—his influences, his techniques, his evolution from his earliest works to his last drawings, and with a biographical text by David Leopold, Hirschfeld authority, who, as archivist to the artist, worked side by side with him and has spent more than twenty years documenting the artist's extraordinary output. Here is Hirschfeld at age seventeen, working in the publicity department at Goldwyn Pictures (1920-1921), rising from errand boy to artist; his year at Universal (1921); and, beginning at age eighteen, art director at Selznick Pictures, headed by Louis Selznick (father of David O.) in New York. We see Hirschfeld, at age twenty-one, being influenced by the stylized drawings of Miguel Covarrubias, newly arrived from Mexico (they shared a studio on West Forty-Second Street), whose caricatures appeared in many of the most influential magazines, among them Vanity Fair. We see, as well, how Hirschfeld's friendship with John Held Jr. (Held's drawings literally created the look of the Jazz Age) was just as central as Covarrubias to the young artist's development, how Held's thin line affected Hirschfeld's early caricatures. Here is the Hirschfeld century, from his early doodles on the backs of theater programs in 1926 that led to his work for the drama editors of the New York Herald Tribune (an association that lasted twenty years) to his receiving a telegram from The New York Times, in 1928, asking for a two-column drawing of Sir Harry Lauder, a Scottish vaudeville singing sensation making one of his (many) farewell tours, an assignment that began a collaboration with the Times that lasted seventy-five years, to Hirschfeld's theater caricatures, by age twenty-five, a drawing appearing every week in one of four different New York newspapers. Here, through Hirschfeld's pen, are Ethel Merman, Benny Goodman, Judy Garland, Mickey Rooney, Katharine Hepburn, the Marx Brothers, Barbra Streisand, Elia Kazan, Mick Jagger, Ella Fitzgerald, Laurence Olivier, Martha Graham, et al. . . . Among the productions featured: Fiddler on the Roof, West Side Story, Rent, Guys and Dolls, The Wizard of Oz (Hirschfeld drew five posters for the original release), Gone with the Wind, The Sopranos, and more. Here as well are his brilliant portraits of writers, politicians, and the like, among them Ernest Hemingway (a pal from 1920s Paris), Tom Wolfe, Charles de Gaulle, Nelson Mandela, Joseph Stalin, Winston Churchill, and every president from Franklin D. Roosevelt to Bill Clinton. Sumptuous and ambitious, a book that gives us, through images and text, a Hirschfeld portrait of an artist and his age.

**Funny Pictures** Daniel Ira Goldmark,Charles Keil,2011-07-21 This collection of essays explores the link between comedy and animation in studio-era cartoons, from filmdom's earliest days through the twentieth century. Written by a who's who of animation authorities, Funny Pictures offers a stimulating range of views on why animation became associated with comedy so early and so indelibly, and illustrates how animation and humor came together at a pivotal stage in the development of the motion picture industry. To examine some of the central assumptions about comedy and cartoons and to explore the key factors that promoted their fusion, the book analyzes many of the key filmic texts from the studio years that exemplify animated comedy. Funny Pictures also looks ahead to show how this vital American entertainment tradition still thrives today in

works ranging from The Simpsons to the output of Pixar.

**Cartoons and Caricatures** Bevis Hillier,1970 On history of caricatures

**Face Off** Harry Hamernik,2006-09-13 Discover the fast, fun art of drawing comic portraits! Face Off shows you how to draw life like never before. Caricaturist Harold Hamernik shares the secrets to capturing the sillier side of friends, family, celebrities, strangers—any face that crosses your path. 40 step-by-step demonstrations show you how to sketch whimsical and expressive likenesses while developing your own quick, loose, improvisational style. You'll get expert instruction on: • Drawing eyes, noses, mouths and other features. • Creating portraits in front, three-quarter and profile views. • Adding color to your caricatures, either by hand or via computer—instruction you won't find in any other book! • Tips for making a likeness more masculine (skip the eyelashes), more feminine (lengthen the neck), younger, older, sexier, goofier—all while making a portrait your subject will love. • How to draw hair as two simple lines, why drawing the parts of a face in the same order every time can cut minutes off your work, and tons of other handy tricks of the craft! Practice the simple techniques in this book, then start drawing! It's the most fun you can have with paper, pencils and markers!

*The Cartoon* John Geipel,1972

*The Studio* ,1916

**Terr'ble Thompson** Gene Deitch,2007-01-01 In 1955, Gene Deitch embarked on a daily comic strip for United Features Syndicate that he hoped would become his life's work. One of the most unusual strips of the decade, Terr'ble Thompson was about a very odd little boy who had his Werld Hedd Quarters in a tree house and was regarded far and wide as the bravest, fiercest, most-best hero of all-time. Terr'ble Thompson collects the entirety of Deitch's short-lived inspiration for Tom Terrific, and a new generation will discover what could have been one of the great comic strips of all-time had it continued. The strip is drawn in a simple, modernist style that served as an antidote to the ubiquitous Disney look that had spread into all facets of popular culture. Terr'ble Thompson was a visual and verbal feast of fun that blended time and space, with Terr'ble going on adventures with great historic figures like Columbus, George Washington, and Davy Crockett. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 12.0px Arial; color: #424242}

*Emile Cohl, Caricature, and Film* Donald Crafton,2014-07-14 This is the definitive biography of Emile Cohl (1857-1938), one of the most important pioneers of the art of the animated cartoon and an innovative contributor to popular graphic humor at a critical moment when it changed from traditional caricature to the modern comic strip. This profusely illustrated book provides not only a wealth of information on Cohl's life but also an analysis of his contribution to the development of the animation film in both France and the United States and an interpretation of how the new genre fit into the historical shift from a primitive to a classical cinema. Beautiful in look and design, with stunning reproductions from films and newspapers, Emile Cohl, Caricature, and Film offers a biography of a figure who virtually created the European art of animation... In its theory and history, the book is one of the most important contributions to [the field of animated film]. But [it] is central for film study per se, offering a fresh, exciting look at the complicated world of early cinema.--Dana Polan, Film Quarterly Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Original Cartoon Title Cards** Fred Seibert,Eric Homan,2010-12-14 Please, consider the unconsidered art of the original cartoon title card. Gracing thousands of animated shorts over the past century, here's the first collection exclusively dedicated to this coolest example of contemporary graphic design.Over 200 full color original title cards from hit Frederator cartoon series, including Adventure Time, The Fairly OddParents, Fanboy and Chum Chum, Wow! Wow! Wubbzy!, and eight more.Frederator loves you!

*British Books* ,1923

**The Publishers' Circular and Booksellers' Record** ,1923

*In "Vanity Fair"* Roy T. Matthews,Peter Mellini,1982-01-01 Gathers caricatures and portraits depicting royalty, politicians, artists, lawyers, journalists, and sportsmen of Victorian England and includes notes on each subject's life

**USSR.** ,1963

Caricatures in Motion Caricature Carvers of America,2011 Whether running, jumping, or walking, subtle twists or turns of the body can ultimately give a carving a sense of motion. That concept is proven here. Caricature Carvers of America members offer up a variety of carvings of figures in motion. All of them are humorous and several carvings share a similar theme. Among them are a cowboy on a quick trip to the outhouse and another who has been there, met up with a bee's nest, and is making a fast getaway. Sports figures, superheroes, dancers, a fireman, and even a surfing chicken are among the delightful characters who move their way through this book. Phil Bishop provides step-by-step instructions for carving that Green Apple Quick Step. Suggestions are also provided for painting and finishing. Other chapters feature the individual carvers with information about them and their works, along with photos of the works in progress, and beautiful studio photographs of the finished pieces. Patterns are provided for readers who want to carve these pieces, giving them their own personal twist.

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