

CARICATURE

Chuck Thorndike

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.

Face Off Harry Hamernik,2006-09-27 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!

How To Draw Caricatures Lenn Redman,2012-09-18 Includes hundreds of step-by-step instructions and examples of caricatured subjects that show the art in action.

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.

Likeness Is Just the Beginning Manvel Avetisyan,2018-11 A guidebook for modern live caricature, presenting and celebrating the beautiful diversity of styles utilized by some of the world's greatest Live Caricature Artists of our time.

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 History of the Nineteenth Century in Caricature Arthur Bartlett Maurice,Frederic Taber Cooper,1904

Censorship of Political Caricature in Nineteenth-century France Robert Justin Goldstein,1989 This work is an account of the struggle over freedom of caricature in France during the period between 1815 and 1914. Illustrated with caricatures originally published during the 19th century, it traces the attempt of the French authorities to control opposition political drawings and the attempts of caricaturists to evade restrictions on their craft.

Rejects Joe Bluhm, 2007

The Content of Our Caricature Rebecca Wanzo, 2020-04-21 Winner, 2021 Katherine Singer Kovács Book Award, given by the Society for Cinema and Media Studies Winner, 2021 Will Eisner Comic Industry Awards for Best Academic/Scholarly Work Honorable Mention, 2021 Harry Shaw and Katrina Hazzard-Donald Award for Outstanding Work in African-American Popular Culture Studies, given by the Popular Culture Association Winner, 2020 Charles Hatfield Book Prize, given by the Comic Studies Society Traces the history of racial caricature and the ways that Black cartoonists have turned this visual grammar on its head Revealing the long aesthetic tradition of African American cartoonists who have made use of racist caricature as a black diasporic art practice, Rebecca Wanzo demonstrates how these artists have resisted histories of visual imperialism and their legacies. Moving beyond binaries of positive and negative representation, many black cartoonists have used caricatures to criticize constructions of ideal citizenship in the United States, as well as the alienation of African Americans from such imaginaries. The Content of Our Caricature urges readers to recognize how the wide circulation of comic and cartoon art contributes to a common language of both national belonging and exclusion in the United States. Historically, white artists have rendered white caricatures as virtuous representations of American identity, while their caricatures of African Americans are excluded from these kinds of idealized discourses. Employing a rich illustration program of color and black-and-white reproductions, Wanzo explores the works of artists such as Sam Milai, Larry Fuller, Richard “Grass” Green, Brumsic Brandon Jr., Jennifer Cruté, Aaron McGruder, Kyle Baker, Ollie Harrington, and George Herriman, all of whom negotiate and navigate this troublesome history of caricature. The Content of Our Caricature arrives at a gateway to understanding how a visual grammar of citizenship, and hence American identity itself, has been constructed.

A History of Caricature and Grotesque in Literature and Art Thomas Wright, 1865

Caricature; Wit and Humor of a Nation in Picture, Song, and Story, 1908

The Art of Caricature Dick Gautier, 1985 Traces the history of caricature, shows great works of the past, and demonstrates the techniques used to produce a caricature

Cartooning, Caricature and Animation Made Easy Chuck Thorndike, 2012-03-09 Written by an experienced teacher of cartooning, this volume combines *The Secrets of Cartooning*, the author's first and more elementary book, and *The Art of Cartooning*, his follow-up, in which he answered questions raised by readers of his earlier book. Each volume in this double edition is complete in itself as a series of lessons. The first part focuses on such basics as drawing the head, hands, and clothing; creating expressions; conveying motion; and obtaining shading effects. The second section presents a series of lessons in anatomy, followed by advice about drawing caricatures and detailed instructions for creating images for animated features and political cartoons.

Caricature and French Political Culture 1830–1848 David S. Kerr, 2000-09-07 Charles Philippon (1800-1862) was the founder of the satirical illustrated press in France. With the newspapers he owned and directed, *La Caricature* and *Le Charivari*, he led an unprecedentedly coherent and vitriolic campaign of disrespect against King Louis-Philippe and his regime. Using a group of young caricaturists (the most talented of whom were Daumier, Grandville, and Travies) and the collaboration of a gifted team of writers (including Balzac) he crafted a new language of opposition. This book is the first full scholarly study of the structure of the illustrated press in the 1830s, its contribution to political debate in France, the dissemination of caricature and its potential as political propaganda, and the links between caricature and other forms of political-cultural discourse under the July Monarchy.

Prints of a New Kind Allison M. Stagg, 2023-03-20 *Prints of a New Kind* details the political strategies and scandals that inspired the first generation of American caricaturists to share news and opinions with their audiences in shockingly radical ways. Complementing studies on British and European printmaking, this book is a survey and catalogue of all known American political caricatures created in the country's transformative early years, as the nation sought to define itself in relation to European models of governance and artistry. Allison Stagg examines printed caricatures that mocked events reported in newspapers and politicians in the United States' fledgling government, reactions captured in the personal papers of the politicians being satirized, and the lives of the artists who satirized them. Stagg's work fills a large gap in early American scholarship, one that has escaped thorough art-historical attention because of the rarity of extant images and the lack of understanding of how these images fit into their political context. Featuring 125 images, many published here for the first time since their original appearance, and a comprehensive appendix that includes a checklist of caricature prints with dates, titles, artists, references, and other essential information, *Prints of a New Kind* will be welcomed by scholars and students of early American history and art history as well as visual, material, and print culture.

Barbaric Intercourse Martha Banta, 2003-01-15 *Barbaric Intercourse* tells the story of a century of social upheaval and the satiric attacks it inspired in leading periodicals in both England and America. Martha Banta

explores the politics of caricature and cartoon from 1841 to 1936, devoting special attention to the original Life magazine. For Banta, Life embodied all the strengths and weaknesses of the Progressive Era, whose policies of reform sought to cope with the frenetic urbanization of New York, the racist laws of the Jim Crow South, and the rise of jingoism in the United States. *Barbaric Intercourse* shows how Life's take on these trends and events resulted in satires both cruel and enlightened. Banta also deals extensively with London's *Punch*, a sharp critic of American nationalism, and draws from images and writings in magazines as diverse as *Puck*, *The Crisis*, *Harper's Weekly*, and *The International Socialist Review*. Orchestrating a wealth of material, including reproductions of rarely seen political cartoons, she offers a richly layered account of the cultural struggles of the age, from contests over immigration and the role of the New Negro in American society, to debates over Wall Street greed, women's suffrage, and the moral consequences of Western expansionism.

The Image of America in Caricature & Cartoon Ronnie C. Tyler, Amon Carter Museum of Western Art, 1976 *The Image of America* traces the development of American history and culture through more than two centuries of caricature and cartoon. Through the acerbic eyes of both American and foreign artists it portrays our history in dramatic tone-building images. With the pathos, humor and the prejudices of his time each artist caricatures the personalities and events that form our culture. Paul Revere, William Charles, and James Gillray satirized the vents of the Revolution and the War of 1812. David Claypool Johnston earned the title of the American Cruikshank with his devastating caricatures of King Andrew Jackson and his administration, and Southern cartoonists vented their wrath on Abraham Lincoln as the Civil War raged. Artists readily identified or created symbols for each era as cartoons became a widely-distributed art of the people. America was first symbolized as a naïve Indian or the virginal Columbia. The American Eagle was employed to represent the country after it was adopted as the official emblem on the Great Seal. The most famous symbol of the United States, however, is Uncle Sam, best personified by James Montgomery Flagg during World War I. In each decade cartoonists demonstrate their ability to capture the essence of an age in a caricature--Theodore Roosevelt, Franklin D. Roosevelt, Louis Satchmo Armstrong, et al. *The Image of America* demonstrates the firm relationship between the events of history and contemporary art forms.--Jacket flap.

Superportraits Gillian Rhodes, 1997-02-28 As Nixon's unpopularity increased during Watergate, his nose and jowls grew to impossible proportions in published caricatures. Yet the caricatures remained instantly recognizable. Caricatures can even be superportraits, with the paradoxical quality of being more like the face than the face itself. How can we recognize such distorted images? Do caricatures derive their power from some special property of a face recognition system or from some more general property of recognition systems? What kind of mental representations and recognition processes make caricatures so effective? What can the power of caricatures tell us about recognition? In seeking to answer these questions, the author assembles clues from a variety of sources: the invention and development of caricatures by artists, the exploitation of extreme signals in animal communication systems, and studies of how humans, other animals and connectionist recognition systems respond to caricatures. Several conclusions emerge. The power of caricatures is ubiquitous. Caricatures can be superportraits for humans, other animals and computer recognition systems. They are effective for a variety of stimuli, not just faces. They are effective whether objects are mentally represented as deviations from a norm or average member of the class, or as absolute feature values on a set of dimensions. Exaggeration of crucial norm-deviation features, distinctiveness, and resemblance to caricatured memory traces are all potential sources of the power of caricature. *Superportraits* will be of interest to students of cognitive psychology, perception, the visual arts and animal behavior.

"The Efflorescence of Caricature, 1759-1838" Todd Porterfield, 2017-07-05 Searing disputes over caricature have recently sparked flames across the world?the culmination, not the beginning, of the story of one of modernity's definitive artistic practices. Modern visual satire erupts during a period marked by reform and revolution, by cohering nationalisms and expanding empires, and by the emerging discipline of art history. This has long been recognized as its Golden Age. It is time to look anew. In *The Efflorescence of Caricature, 1759-1838*, an international, interdisciplinary, and intergenerational team of scholars reconfigures the geography of modern visual satire, as the expansive narrative reaches from North America to Europe, to China and the Ottoman Empire. Caricature's specific visual cultures are also laid bare, its iconographic means and material support, as well as the diverse milieu of its making?the military, the art academy, diplomacy, politics, art criticism, and popular entertainment. Some of its greatest practitioners?James Gillray and Honoré Daumier?are seen in a new light, alongside some of their far flung and opportunistic pastichers. Most trenchantly, assumptions about the consequences of caricature's rise come under intense scrutiny, interrogated for its cherished and long-vaunted civilizational claims on individual character, artistic supremacy, political liberty, and global domination.

The Top Books of the Year CARICATURE The year 2023 has witnessed a remarkable surge in literary brilliance, with numerous engrossing novels captivating the hearts of readers worldwide. Lets delve into the realm of popular books, exploring the captivating narratives that have captivated audiences this year. The Must-Read : Colleen Hoover's "It Ends with Us" This touching tale of love, loss, and resilience has gripped readers with its

raw and emotional exploration of domestic abuse. Hoover expertly weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can prevail. CARICATURE : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This intriguing historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids captivating storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Discover the Magic : Delia Owens "Where the Crawdads Sing" This evocative coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens crafts a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These bestselling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of compelling stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a exceptional and gripping novel that will keep you wondering until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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