Caricature From Photo

Alexander Bicknell

The Charged Image Beatrice Farwell, Robert Henning, Santa Barbara Museum of Art, 1989

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 widelydistributed 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.

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 "accourrements"—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.

Th. Nast Albert Bigelow Paine, 1904

Caricature Grant E. Hamilton,2012-01 Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

Thomas Nast Albert Bigelow Paine, 1904

Caricature, 1910

Caricature Grant E. Hamilton, W. J. Lampton, 1901

Them Damned Pictures Roger A. Fischer,1996 In late nineteenth-century America, political cartoonists Thomas Nast, Joseph Keppler, Bernhard Gillam and Grant Hamilton enjoyed a stature as political powerbrokers barely imaginable in today's world of instant information and electronic reality. Their drawings in Harper's Weekly, the dime humor magazines Puck and the Judge, and elsewhere were often in their own right major political events. In a world of bare-knuckles partisan journalism, such power often

corrupted, and creative genius was rarely restrained by ethics. Interpretations gave way to sheer invention, transforming public servants into ogres more by physiognomy than by fact. Blacks, Indians, the Irish, Jews, Mormons, and Roman Catholics were reduced to a few stereotypical characteristics that would make a modern-day bigot blush. In this pungent climate, and with well over 100 cartoons as living proof, Roger Fischer - in a series of lively episodes - weaves the cartoon genre in to the larger fabric of politics and thought the Guilded Age, and beyond.

Caricature, 1906

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.

Caricature, 1911

Painting Personified Alexander Bicknell,2015-12-13 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be

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The History of the Nineteenth Century in Caricature Arthur Maurice, Frederic Taber Cooper, 2015-11-13 The History of the Nineteenth Century in Caricature By Arthur Bartlett Maurice And Frederic Taber Cooper Profusely Illustrated While the impulse to satirize public men in picture is probably as old as satiric verse, if not older, the political cartoon, as an effective agent in molding public opinion, is

essentially a product of modern conditions and methods. As with the campaign song, its success depends upon its timeliness, upon the ability to seize upon a critical moment, a burning question of the hour, and anticipate the outcome while public excitement is still at a white heat. But unlike satiric verse, it is dependent upon ink and paper. It cannot be transmitted orally. The doggerel verses of the Roman legions passed from camp to camp with the mysterious swiftness of an epidemic, and found their way even into the sober history of Suetonius. The topical songs and parodies of the Middle Ages migrated from town to town with the strolling minstrels, as readily as did the cycles of heroic poetry. But with caricature the case was very different. It may be that the man of the Stone Age, whom Mr. Opper has lately utilized so cleverly in a series of caricatures, was the first to draw rude and distorted likenesses of some unpopular chieftain, just as the Roman soldier of 79 A. D. scratched on the wall of his barracks in Pompeii an unflattering portrait of some martinet centurion which the ashes of Vesuvius have preserved until to-day. It is certain that the Greeks and Romans appreciated the power of ridicule latent in satiric pictures; but until the era of the printing press, the caricaturist was as one crying in a wilderness. And it is only with the modern co-operation of printing and photography that caricature has come into its full inheritance. The best and most telling cartoons are those which do not merely reflect current public opinion, but guide it. In looking back over a century of caricature, we are apt to overlook this distinction. A cartoon which cleverly illustrates some important historical event, and throws light upon the contemporary attitude of the public, is equally interesting to-day, whether it anticipated the event or was published a month afterward. But in order to influence public opinion, caricature must contain a certain element of prophecy. It must suggest a

danger or point an interrogation. As an example, we may compare two famous cartoons by the English artist Gillray, A Connoisseur Examining a Cooper and the King of Brobdingnag and Gulliver. In the latter, George III., in the guise of a giant, is curiously examining through his magnifying glass a Lilliputian Napoleon. There is no element of prophecy about the cartoon. It simply reflects the contemptuous attitude of the time toward Napoleon, and underestimates the danger.

The image of America in caricature and cartoon Amon Carter Museum of Western Art,1976

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.

The Image of America in Caricature & Cartoon, 1975

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.

Cartoons and Caricatures, Or, Making the World Laugh Eugene Zimmerman, 1910

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