

Complete Book Of Caricature

85 Cartoons

Includes hundreds of step-by-step instructions and examples of caricatured subjects that show the art in action.

The New York Times bestseller that gives readers a paradigm-shattering new way to think about motivation from the author of *When: The Scientific Secrets of Perfect Timing*. Most people believe that the best way to motivate is with rewards like money—the carrot-and-stick approach. That's a mistake, says Daniel H. Pink (author of *To Sell Is Human: The Surprising Truth About Motivating Others*). In this provocative and persuasive new book, he asserts that the secret to high performance and satisfaction—at work, at school, and at home—is the deeply human need to direct our own lives, to learn and create new things, and to do better by ourselves and our world. Drawing on four decades of scientific research on human motivation, Pink exposes the mismatch between what science knows and what business does—and how that affects every aspect of life. He examines the three elements of true motivation—autonomy, mastery, and purpose—and offers smart and surprising techniques for putting these into action in a unique book that will change how we think and transform how we live.

This book presents over 200 cartoons lampooning the larger-than-life King George IV (r.1821-1830), combined with a text (in 19 chapters) by Kenneth Baker, who brings his own extensive political experience to his discussion of George. Baker sets George in the context of his personal and political life, and reveals his passion for collecting works of art and his interest in architecture and design. A final chapter discusses George's relations with the press.

A highly original study of newspaper cartoons throughout India's history and culture, and their significance for the world today.

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.

Learn to draw the fun way! Like almost everyone in the world, you are bursting with raw artistic talent just waiting to be released. In a few deft sweeps of your pencil, capture the character of your 'victim'. Use swift strokes to create a face that has instant appeal. Exaggerate the features to make a comical caricature. Brighten up someone's day with your own tiny bit of magic! "Yes, you can do it," says Mark Linley, "and I show you exactly how!"

Published in conjunction with an exhibition held at the Metropolitan Museum of Art, New York, Sept. 13, 2011-Mar. 4, 2012.

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. Entrepreneurship is an academic discipline that, despite decades of growth in research and teaching activity lacks a traditionally distinct or common theoretical domain. In this book, editors Thomas N.

Duening and Matthew Metzger explore entrepreneurial identity, facets of entrepreneurship education in forming and developing this identity and the development of entrepreneurs in general. Chapters focus primarily on macro-level identity issues (i.e., how do these entrepreneurial archetypes form, persist, and sometimes change) or micro-level identity issues (i.e., how can educators and resource providers identify, communicate, and incentivize identity construction among aspiring entrepreneurs), topics that will be of interest to researchers and students alike.

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.

Shares secrets to creating effective caricatures, focusing on what features to emphasize in a face, and includes information on basic theories and professional tips and tricks.

Mae West, George Gershwin, the Marx Brothers, Babe Ruth -- these were just a few of the celebrities caricatured in popular American periodicals during the first half of the twentieth century. This delightful book presents hundreds of these rediscovered drawings and introduces an overlooked type of portraiture based on modern design and a preoccupation with personality-based fame. Wendy Wick Reaves explores the roots of celebrity caricature in the pre-World War I culture of New York and charts its growth into a fad during the 1920s and 1930s. She tells how caricatures of the famous permeated the press -- Vanity Fair, the New Yorker, the New York World, and other periodicals -- and appeared as well on silk dresses, theater curtains, and cigarette cases. She recounts the careers of many of the masters of the art, including Al Hirschfeld, Miguel Covarrubias, Al Frueh, Ralph Barton, and Marius de Zayas, and shows how their stylized portraits of the famous reveal the roots of a celebrity culture in which, as gossip columnist Walter Winchell pointed out, social position was "more a matter of press than prestige". Reaves contends that this modern caricature -- with its abbreviation, provocation, wit, figural distortion, and dissonant color contrasts -- was a fresh, vivid type of portraiture that captured the essence of the times and influenced other arts. Celebrity caricature had enormous appeal to an audience hungry for emblems of the emerging urban culture. This

Ever wonder how those artists can draw caricatures and get such a dead on likeness that often makes you howl with laughter or be amazed at the instant recognition of his subject? You may have seen them at theme parks or at conventions. Maybe you have seen their work in magazines and marveled at the ability to capture a likeness. If you are a budding artist or even an experienced artist that wants to dabble in caricature, this book is for you. Jim van der Keyl takes you behind the curtain of the creative process and breaks down the process in an almost scientific, engineering-like way that explains how a caricature artist approaches his victims, er uh-- subjects!! This book covers proportions, shapes, visual techniques and theories, anatomy and procedure. Add this to your art library and get started drawing caricatures the way the professionals do today.

Discover the award-winning work of the Caricature Carvers of America. Features 50 original patterns along with biographies, carving techniques, and painting tips.

Gathers caricatures of rock stars, actors, actresses, artists, writers, politicians, and television personalities

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!

Explains the role of caricature, tells how to develop a personal style, and includes profiles and work by top caricaturists

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.

Find out what makes a carving "caricature" with this top-notch guide. First you will learn how anatomy relates to expression by creating a clay model. Then, you will follow the author step-by-step through an entire carving project for an Old Man with Walking Stick. Additional patterns for alternate facial expressions, wood selection, tools and a photo gallery also included.

The Complete Book of Caricature Northlight

The world's bestselling author of drawing, manga and cartooning books presents this must-have tutorial on creating cartoon characters in all shapes and sizes through easy, step-by-step demonstrations that go through all the features and explain how to build a character from head to toe. Original.

Once at the center of the American conservative movement, bestselling author and radio host Charles Sykes is a fierce opponent of Donald Trump and the right-wing media that enabled his rise. In How the Right Lost Its Mind, Sykes presents an impassioned, regretful, and deeply thoughtful account of how the American conservative movement came to lose its values. How did a movement that was defined by its belief in limited government, individual liberty, free markets, traditional values, and civility find itself embracing bigotry, political intransigence, demagoguery, and outright falsehood? How the Right Lost its Mind addresses: *Why are so many voters so credulous and immune to factual information reported by responsible media? *Why did conservatives decide to overlook, even embrace, so many of Trump's outrages, gaffes, conspiracy theories, falsehoods, and smears? *Can conservatives govern? Or are they content merely to rage? *How can the right recover its traditional values and persuade a new generation of their worth?

Pete LeClair shares his insights into carving whole figure caricatures from scratch. Heavily illustrated in color, the book starts with a simple block of bass wood, and goes all the way through carving and painting of a figure. Each step is illustrated and a helpful caption helps the reader carry out the project. A gallery of figures in the back shows the endless possibilities of using Petes technique. This treasury of illustrated step-by-step instructions is rich in the period style of the 1920s and '30s. It features practical advice on depicting faces, motion, anatomy, caricatures, animated features, and political cartoons.

Award-winning artist, illustrator, character designer and recovering theme park caricaturist Joe Bluhm displays his rejected sketches with hilarious results in his first art book. These frighteningly exaggerated portraits could serve as a lesson for how to (and how not to!) become a successful caricaturist. Bulbous eyes, jutting underbites and elongated necks make these drawings straddle the line between grotesque and hysterical, and the stories that accompany them will have you laughing out loud. This sturdy, glossy 8.5x11" hardcover book is great for aspiring or seasoned artists, caricaturists, art lovers, or anyone who appreciates good satire and a good laugh.

Oliphant's Presidents is a unique presentation of some of the best of this artist's work--a review of artwork dating from 1964 and spanning more than 20 years, gauging the political peaks and valleys from LBJ and Vietnam to "Tricky Dick" and Watergate.

The Caricature of Love was originally published in 1957 by Hervey Cleckley, the author of the classic text on psychopathy, The Mask of Sanity. With his extensive clinical knowledge and experience, in this volume Cleckley plumbs the depths of sexual dysfunction and perversion, exposing their influence on culture and society. While Cleckley's views on homosexuality may be typical of his time, his analysis has broad applications, bringing insight to the dysfunction in homosexual and heterosexual relationships, the probable causes, and the sexual perversion of many of the "leaders" of our literary heritage. From Plato to Marquis de Sade, and Andre Gide to Evelyn Waugh, Cleckley describes the twisted views of sexuality popularized via art and literature, making it highly relevant in today's hyper-sexualized culture. In concert with his more famous work on psychopathy, The Caricature of Love sheds important light on the problems of psychopathology. As is becoming increasingly clear in our time, positions of leadership are being saturated with such individuals, manifesting in everything from government incompetence, economic failure, endless wars and civil oppression, to human trafficking and pedophilia rings. Cleckley exposes the nature of what lies beneath those manifestations.

Hot on the heels of Clowes' phenomenal GHOST WORLD success, soon to be made into a film, CARICATURE is a collection of nine dramatic short stories culled from EIGHTBALL and ESQUIRE magazine. This is his first collection since GHOST WORLD. Clowes has been described as the most respected American cartoonist after R.Crumb'. A film based on GHOST WORLD will be released in 1999, directed by Terry Zwigoff and starring Christina Ricci.'

A lavishly illustrated, witty, and original look at the awesome power of the political cartoon throughout history to enrage, provoke, and amuse. As a former editor of The New York Times Magazine and the longtime editor of The Nation, Victor S. Navasky knows just how transformative—and incendiary—cartoons can be. Here Navasky guides readers through some of the greatest cartoons ever created, including those by George Grosz, David Levine, Herblock, Honoré Daumier, and Ralph Steadman. He recounts how cartoonists and caricaturists have been censored, threatened, incarcerated, and even murdered for their art, and asks what makes this art form, too often dismissed as trivial, so uniquely poised to affect our minds and our hearts. Drawing on his own encounters with would-be censors, interviews with cartoonists, and historical archives from cartoon museums across the globe, Navasky examines the political cartoon as both art and polemic over the centuries. We see afresh images most celebrated for their artistic merit (Picasso's Guernica, Goya's "Duendecitos"), images that provoked outrage (the 2008 Barry Blitt New Yorker cover, which depicted the Obamas as a Muslim and a Black Power militant fist-bumping in the Oval Office), and those that have dictated public discourse (Herblock's defining portraits of McCarthyism, the Nazi periodical Der Stürmer's anti-Semitic caricatures). Navasky ties together these and other superlative genre examples to reveal how political cartoons have been not only capturing the zeitgeist throughout history but shaping it as well—and how the most powerful cartoons retain the ability to shock, gall, and inspire long after their creation. Here Victor S. Navasky brilliantly illuminates the true power of one of our most enduringly vital forms of artistic expression.

Catalog of an exhibition, Satirical London, held at the Museum of London, April-September 2006.

That there is a queeras opposed to merely homosexual history before Oscar Wilde will come as news to many in the sexuality studies field. Oscar Wilde Prefigured. It turns out that there is indeed a history of queerness, and that is originated in the early 18th century, coming to a head, as it were, by the end of the 19th. Dominic Janes draws on lots of new historical material, especially parodies and stereotypes in caricatures of sodomy and effeminacy. Front and center, then, are the 18th-century macaronies and mollies and men of feeling, the Regency dandies, and Victorian aesthetes. Visual display become a powerful historical tableau, generating a long history of queerness/homosexuality via caricatures of allegedly effeminate types. Images of effeminacy became a cultural field in which same-sex desire could be expressed. Wilde, then, was not the starting-point of public gay figures, but the endpoint. Wilde, in turn, is the pivot for connecting the Georgian figures to 20th-century stereotypes of camp (think Liberace), using images drawn from theater, fashion, and popular press to reveal new dimensions of identity politics and queer culture."

Provides instruction on drawing cartoons, shows readers how to use perspective, and discusses tools and materials.

Pete shares a great number of techniques and secrets of caricature carving in this volume, paying attention, as always, to the minute details that make the difference between a good carving and a great carving. Every step is illustrated with a color photograph and a clear explanation. Patterns and a gallery, showing all sides of the works, are included to help the carver even more.

According to the popular maxim, a nation at war reveals its true character. In this incisive work, Chris Gilbert examines the long history of US war politics through the lens of political cartoons to provide new, unique insights into American cultural identity. Tracing the comic representation of American values from the First World War to the War on Terror, Gilbert explores the power of humor in caricature to expose both the folly in jingoistic virtues and the sometimes-strange fortune in nationalistic vices. He examines the artwork of four exemplary American cartoonists—James Montgomery Flagg, Dr. Seuss, Ollie Harrington, and Ann Telnaes—to craft a trenchant image of Americanism. These examinations animate the rhetorical, and indeed comic, force of icons like Uncle Sam, national symbols like the American Eagle, political stooges like President Donald J. Trump, and more, as well as the power of political cartoons to comment on issues of race, class, and gender on the home front. Throughout, Gilbert portrays a US culture rooted in and riven by ideas of manifest destiny, patriotism, and democracy for all, yet plagued by ugly forms of nationalism, misogyny, racism, and violence. Rich with examples of hilarious and

masterfully drawn caricatures from a diverse range of creators, this unflinching look at the evolution of our conflicted national character illustrates how American cartoonists use farce, mockery, and wit to put national character in the comic looking glass.

An anthology of six stories by Dr. Seuss, including "And To Think That I Saw It On Mulberry Street," "The 500 Hats of Bartholomew Cubbins," "Horton Hatches the Egg," "How the Grinch Stole Christmas," "The Lorax," and "Yertle the Turtle."

Traces the history of caricature, shows great works of the past, and demonstrates the techniques used to produce a caricature

In this witty and frank guide, 20 of today's top humorous illustrators talk about their work. They delve into such topics as: traditional and unconventional techniques, mediums and tools (from airbrush to toothbrush); the right way to get started in the business; where the money is; inspirations and influences; the ups and downs of illustrating for magazines, advertising, books, animation and other markets; and style... "slamitude" vs. subtlety. Preliminary doodles, rough sketches and colorful final art illustrate the artists' graphic wits, which range from sophisticated to offbeat to downright bizarre. This is work that "takes no prisoners, straddles no fences, and makes no excuses." These illustrators thrive on distorting, exaggerating or totally recreating reality. "With that kind of freedom," notes author/artist Bob Staake, "anything can happen - and often does." If you need proof, just look inside.

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