Caricature and Other Comic Art in All Times and Many Lands

James Parton

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Caricature and Comic Art - James Lent - 2013-09
In this volume there is, I believe, a greater variety of pictures of a comic and satirical cast than was ever before presented at one view. Many nations, ancient and modern, pagan and Christian, are represented in it, as well as most of the names identified with art of this nature. The extraordinary liberality of the publishers, and the skill of their corps of engravers, have secured my own innumerable researches, and the result is a volume unique, at least, in the character of its illustrations. A large portion of its contents appeared in Harper's Monthly during the year 1875; but many of the most curious and interesting of the pictures are given here for the first time; notably, those exhibiting the present or recent caricature of Germany, Spain, Italy, China, and Japan, several of which did not arrive in time for use in the periodical. Generally speaking, articles contributed to a Magazine may be left in their natural tomb of "back numbers," or "bound volumes," for the better they serve a temporary purpose, the less adapted they are for permanent utility. Among the exceptions are such series as the present, which had no reference whatsoever to the passing months, and in the preparation of which a great expenditure was directed to a single class of objects of special interest. I am, indeed, amazed at the cost of producing such articles as these. So very great is the expense, that many subjects could not be adequately treated, with all desirable illustration, unless the publishers could offer the work to the public in portions.

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Cartoon China - John A. Lent - 2006-11
Celebrates more than two centuries of Chinese and American cartoon art in a collection of works by some of the most accomplished artists and cartoonists in America, including editorial cartoons, animation, comic books, and strips, by Thomas Nast, Charles Schulz, Winsor McCay, Jules Feiffer, and others, accompanied by incisive essays by John Updike, Art Spiegelman, and Chris Ware on the art form.

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This first book in the series is a definitive source on the history of Chinese and American cartoon art. It includes history, art criticism, and interviews with artists. It is an in-depth look at the evolution of Chinese and American cartoon art from the 19th century to the present day. The book is organized chronologically, with each chapter focusing on a specific period or style of cartoon art. The book contains essays by leading scholars, including John A. Lent, Art Spiegelman, and Chris Ware. It also includes interviews with prominent cartoonists such as Winsor McCay, Charles Schulz, and Jules Feiffer. The book is illustrated with hundreds of images, including cartoons, comic strips, and illustrations from Chinese and American cartoon art. It is an essential resource for anyone interested in the history and development of cartoon art.
3/4 are linked. It’s the most fun you can have with paper, pencils and
markers!

Face Off
Harold Hamernik

Discover the fast and fun art of drawing comic portraits! Face Off shows you how to draw life like never before. Caricaturist Harold Hamernik shares the secrets to drawing expressive likenesses while developing your own quick, loose, improvisational style. You’ll get expert instruction on:

• Drawing eyes, noses, mouths and other features. The expressions and moods, from simple to subtle and complex. • Storytelling: Move your story along using expression, point of view and composition. Put it all together to create your own comic strip and multi panel art. With Drawing Cartoon Faces, you’ll learn to draw like you never thought you could—and you’ll have more fun than you ever thought possible!

Drawing Cartoon Faces
Harold Hamernik

Discover the fast and fun art of drawing comic faces! Chances are you already know how to draw some expressions. But you can only go so far with "happy," "sad" and "angry." In this book, you’ll learn new skills to draw a variety of expressions and moods, from simple to subtle and complex. • Storytelling: Move your story along using expression, point of view and composition. Put it all together to create your own comic strip and multi panel art. With Drawing Cartoon Faces, you’ll learn to draw like you never thought you could—and you’ll have more fun than you ever thought possible!

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Drawing is a magical act, an act of abstraction. It is a way of making the visible invisible, and of making the invisible visible. It is a way of 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 caricatures. From the traditional to the modern, you’ll learn to capture the essence of your subject to create an image of unique character and humanity. This book is for anyone who wants to create a portrait of their subject, who wants to know how to draw images that are at once humorous and expressive. It is the perfect book for anyone who wants to learn how to draw a face, from a simple sketch to a detailed portrait. With this book, you’ll learn how to:

• Capture the essence of your subject to create an image that is both humorous and expressive.
• Use pen and ink, markers and other materials to create a variety of effects.
• Draw the human face in a variety of positions and settings.
• Create a sense of depth and realism in your drawings.

Drawing Cartoon Faces
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This book is filled with practical tips and techniques for creating realistic and expressive portraits. It includes step-by-step instructions, inspiring artwork, and helpful hints for creating your own masterpiece. Whether you’re a beginner or an experienced artist, you’ll find something in this book that will help you achieve your artistic goals. With Drawing Cartoon Faces, you’ll learn how to:

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Approaches include historical and contemporary overviews, cartoonist profiles, and comic/art character analyses. Authors of the chapters represent some of the most knowledgeable individuals in Latin American comic art.

**Comic Art of Europe Through 2000** - John Lent - 2003-08-30

A unique and thorough reference work, *Comic Art of Europe through 2000: An International Bibliography* chronicles in two volumes the development of comic art in Europe and reflects the burgeoning amount of literature on the subject. Supplementing the award-winning works on comic art published by the author with Greenwood in 1994 and 1996, the expanded volumes contain over 17,000 multi-language entries on comic art literature in 42 European countries. Bringing order to the scholarship on this fascinating topic, this is an invaluable reference work for those interested in comic art, mass communication, and popular culture. The author gathers in one place an exhaustive collection of literature dealing with all aspects of comics, cartooning, and animation in Europe. Organized by categories of country, genre, approaches, and other aspects, these multi-language bibliographies are compiled and organized for easy reference use. The comprehensive data gathering is backed up by global research. Another useful feature is a directory with vital information on at least 80 periodicals dealing with comic art in Europe. The wide sweep of these volumes includes chapters on global, continental, regional, and comparative perspectives relating to Europe.

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**The World of Comic Art** - Dorothy McGreal - 1966

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**The California Mail Bag** - 1877

**Komiks** - José Alaniz - 2011-02-03

José Alaniz explores the problematic publication history of komiks—an art form much-maligned as "bourgeois" mass diversion before, during, and after the collapse of the USSR—with an emphasis on the last twenty years. The book provides hitherto unavailable access to a rich artistry through unique archival research, interviews with major artists and publishers, and readings of several artists and works—many unknown in the West. The study examines the dizzying experimental comics work of the late Czarist and early revolutionary era, caricature from the satirical journal Krokodil, and the postwar series Petia Ryzhik (the "Russian Tintin"). Detailed case studies include the Perestroika-era KOM studio, the first devoted to comics in the Soviet Union; post-Soviet komiks in contemporary art; autobiography and the work of Nikolai Maslov; and women's komiks by such artists as Lena Uzhinova, Namida and Re-I. Author José Alaniz examines issues such as anti-Americanism, censorship, the rise of consumerism, globalization (e.g., in Russian manga), the impact of the internet, and the hard-won establishment of a comics subculture in Russia. Komiks have often borne the brunt of ideological change—thriving in summers of relative freedom, freezing in hard winters of official disdain. This volume covers the art form's origins in religious icon-making and book illustration, and later the immensely popular lubok or woodblock print. Alaniz reveals komiks' vilification and marginalization under the Communists, the art form's economic struggles, and its eventual internet "migration" in the post-Soviet era. This book shows, as many Russians expressed about their own experiences in the same era, that komiks never had a "normal life."

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