

DRAWING FUNNY CHARACTERS



Η ΓΕΛΟΙΟΓΡΑΦΙΑ ΧΘΕΣ & ΣΗΜΕΡΑ

Ως γελοιογραφία χαρακτηρίζεται κάθε ζωγραφική παράσταση της οποίας τα κύρια γνωρίσματα προσώπων ή πραγμάτων αποδίδονται κωμικά παραλλαγμένα.



«Το γέλιο μακραίνει τη ζωή» ακούμε από παιδιά.

Όταν όμως το γέλιο πηγάζει από την πολιτική γελοιογραφία, οξύνει την κριτική μας σκέψη και μας θυμίζει ότι ο γελοιογράφος είναι «**λειτουργός μιας κοινωνικής διαδικασίας απελευθέρωσης**».



Στόχος της γελοιογραφίας είναι η διακωμώδηση προσώπων από τους λόγους ή των πράξεών τους καθώς και καταστάσεων που όμως δεν συμβιβάζονται στη κοινή αντίληψη. Η σημασία δε της γελοιογραφίας συνήθως υποδηλώνεται με σχετικό υπότιτλο ή στιχομυθία αν πρόκειται για γελοιογραφικό σύμπλεγμα.



Γεγονός πάντως είναι ότι η γελοιογραφία μεγαλοποιεί τα φυσικά γνωρίσματα και κυρίως τα ελαττώματα, ή με αντιθέσεις, καταδεικνύει την ασυμφωνία των φυσικών χαρακτηριστικών ή των ηθικών ιδιοτήτων του γελοιογραφούμενου προκειμένου να αναδείξει κωμικό στοιχείο. Ως θέματα της λαμβάνονται συνήθως άστοχοι ή ανόητες φράσεις, έργα, ή υποσχέσεις κλπ..





Ίστορία δύο εβδομάδων.

Η αξία δε της γελοιογραφίας συνάγεται από το λεπτό και συνάμα δριμύ πνεύμα, συνδυαζόμενο με σαφήνεια και απλότητα έτσι ώστε να προκαλείται αυθόρμητα στον παρατηρητή εύθυμη διάθεση ακόμα και όταν αυτή αποσκοπεί στο σαρκασμό ή στην εχθρότητα. Αντίθετα η ψυχρότητα και η ασάφεια έχουν ως συνέπεια την αποτυχία της γελοιογραφίας.

Η γελοιογραφία ήταν γνωστή από τους αρχαίους χρόνους. Κατά τον **Πελοποννησιακό πόλεμο**, στις αρχές του 4ου π.Χ. αιώνα στην Αθήνα ζούσε ο ζωγράφος **Παύσων** που κατά τον Αριστοτέλη παρίστανε τους ανθρώπους, όπως οι κωμικοί ποιητές, πολύ χειρότερους σε μια ρεαλιστική τάση παρωδίας και διακωμώδησης. Άλλος γνωστός γελοιογράφος ήταν ο **Αντίφιλος** της Αιγύπτου (β' ήμισυ 4ου π.Χ. αιώνα) που λέγεται πως αυτός εισήγαγε τη γελοιογραφία ως είδος της ζωγραφικής και του οποίου τα έργα επειδή σατίριζε κάποιον Γρύλλο ονομάσθηκαν «Γρύλλοι».



Η γέννηση της Γελοιογραφίας στην αρχαία Ελλάδα.



Στην **Ελληνιστική περίοδο η Αλεξάνδρεια** εκπροσωπεί κάθε τι σκωπτικό και γελοιογραφικό είδος στη Τέχνη. Αλεξανδρινός ήταν πιθανώς και ο **Γαλάτων** που ζωγράφισε τον Όμηρο «έμοϋντα» και τους άλλους ποιητές «άρυομένους τὰ έμνημεσμένα», καυτηριάζοντας έτσι τους ποιητές ότι δεν φτιάχνουν τίποτε νέο, αλλά διατηρούν ως πηγή έμπνευσης τον Όμηρο. Άλλοι γελοιογράφοι της εποχής εκείνης ήταν ο **Γραφικός, ο Καλάτις** κ.ά.



Στο **Μεσαίωνα** η γελοιογραφία αποτελεί όπλο της Εκκλησίας για να **σατιρίσει τους άπιστους και αιρετικούς** αλλά και την όποια εκδήλωση Τέχνης πέραν της θρησκευτικής. Αντίθετα η **κοσμική Τέχνη** χρησιμοποιεί τη γελοιογραφία προς διακωμώδηση έκλυτου βίου μοναχών και σατυρικής αναπαράστασης έμμετρων μεσαιωνικών μύθων.

Γελοιογραφία με θέμα την δικαιοσύνη στον Μεσαίωνα.

Κατά τον **16ο αιώνα** με την διάδοση της τυπογραφίας συντελείται και η ανάπτυξη της γελοιογραφίας με θέματα από τον καθημερινό βίο. Παρότι τότε η κοινωνική και πολιτική ζωή παρείχαν άφθονο υλικό τα Μοναρχικά καθεστώτα καταδίωκαν κάθε σάτιρα κατά των ισχυρών και των καθεστώτων έστω και αν εύρισκαν διέξοδο δια αυτής στη σάτιρα των αντιπάλων. Το ίδιο και στον **17ο αιώνα**.



649738592



Έτσι η γελοιογραφία άρχισε να αναπτύσσεται επί **Λουδοβίκου ΙΔ'** στη Γαλλία, Αγγλία και λοιπή Ευρώπη μέχρι τη **Γαλλική Επανάσταση** (1789) όπου και έφθασε στη μεγαλύτερη ακμή της γενόμενη πλέον και προπαγανδιστικό μέσον με ιδιαίτερες εκδόσεις γελοιογραφικών περιοδικών. Τέτοιο ήταν και το γαλλικό **Σαριβαρί (Le Charivari)** που ιδρύθηκε το 1832 που δημοσίευσαν περίφημες γελοιογραφίες ο **Ονορέ Ντωμιέ**, ο **Γκαβαρνί**, ο **Γκρεβέν**, ο **Ζίλ** κ.ά. Στη Γερμανία αντίστοιχο περιοδικό ήταν το **«Φλίγκεντε Μπέττερ»** με γελοιογραφίες των **Μελγεντόρφερ**, **Ράϊνικε**, **Ιμπάουερ**, του λαϊκότερου γελοιογράφου του **Αννοβέρου του Μπους** κ.ά.

Στην Αυστρία τα περιοδικά της Βιέννης **«Νόϋε Ιλλουστρίτε Τσάιτουνγκ»** και **«Χουμοριστίσε Μπλέττερ»** διακωμωδούσαν τον Αυτοκράτορα της Γερμανίας, τον Βίσμαρκ, τον Βάγκνερ και την ελαφρά γυναικά της Βιέννης. Στην Αγγλία δημιουργός της καλλιτεχνικής γελοιογραφίας ήταν ο **Ουίλιαμ Ογκάρ**. Το 1841 εκδίδεται το περιοδικό **«Παντς» (Punch)** που συγκεντρώνει την άριστη αγγλική γελοιογραφική παραγωγή από τους **Κάρολο Κην, Ρίτσαρντ Ντόϋλ, Έντουαρτ Λίνλεϋ Σάμπουρν, κ.ά..**

ALPINE ABERRATIONS.



A Kneesy Climb.



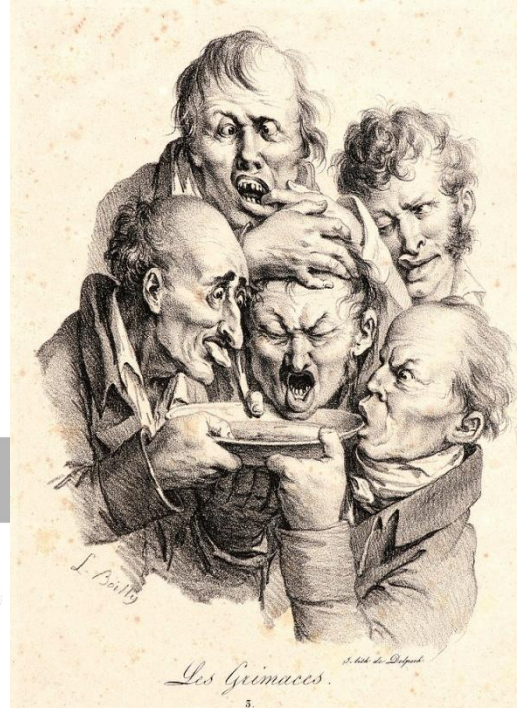
A Difficult Pass.



A Smiling Valley.



A Magnificent Gorge.



Les Grimaces.



Le baume d'acier.



Το γελοιογραφικό πνεύμα στην **Ελλάδα**
εκπροσώπησαν τα περιοδικά **«Ασμοδαίος»** και
«Άστυ». Πρώτος που καλλιέργησε με σαφήνεια,
κομψότητα, απλότητα αλλά και πνευματώδη
χαρακτήρα το είδος αυτό της τέχνης ήταν ο **Θέμος**
Άννινος που υπήρξε και ο εκδότης των παραπάνω
περιοδικών. Επόμενοι ήταν ο **Δημήτριος Γαλάνης**, ο
Ζαχ. Παπαντωνίου, ο **Φρ. Αριστεύς**, ο **Σταμ.**
Σταματίου, ο **Ηλ. Κουμετάκης**, ο **Σοφοκλής**
Αντωνιάδης (ΣΟΦΟ), ο **Φωκ. Δημητριάδης**, και ο
ζωγράφος Ροϊλός.

Νεότεροι αυτών μέχρι το **1950** διακρίθηκαν οι
Ν. Καστανάκης, Γ. Μαυριλάκος (Noir), Δ.
Παπαδημητρίου (Μιμ. Παπ.), Σ. Αντωνιάδης, Γ.
Γκεϊβέλης, Αρσλόγλου, Κ. Μαραγκός (ο Κεμ
Αλεξανδρείας), Κ. Ρωμανός του Καΐρου, Σ.
Πολενάκης, Π. Παυλίδης, Μ. Γάλλιας, Ε.
Τερζόπουλος, Α. Βλασσόπουλος, Αρχέλαος
Αντώνναρος, Β. Χριστοδούλου, Ν. Νομικός, Α.
Θεοφιλόπουλος κ.ά.

**Ο όρος δεν πρέπει να συγχέεται με την
σκιτσογραφία (σκιαγράφημα), που δεν είναι
απαραίτητα και γελοιογραφία.**

ΕΛΛΗΝΙΚΕΣ ΓΕΛΟΙΟΓΡΑΦΙΕΣ 1800-1900



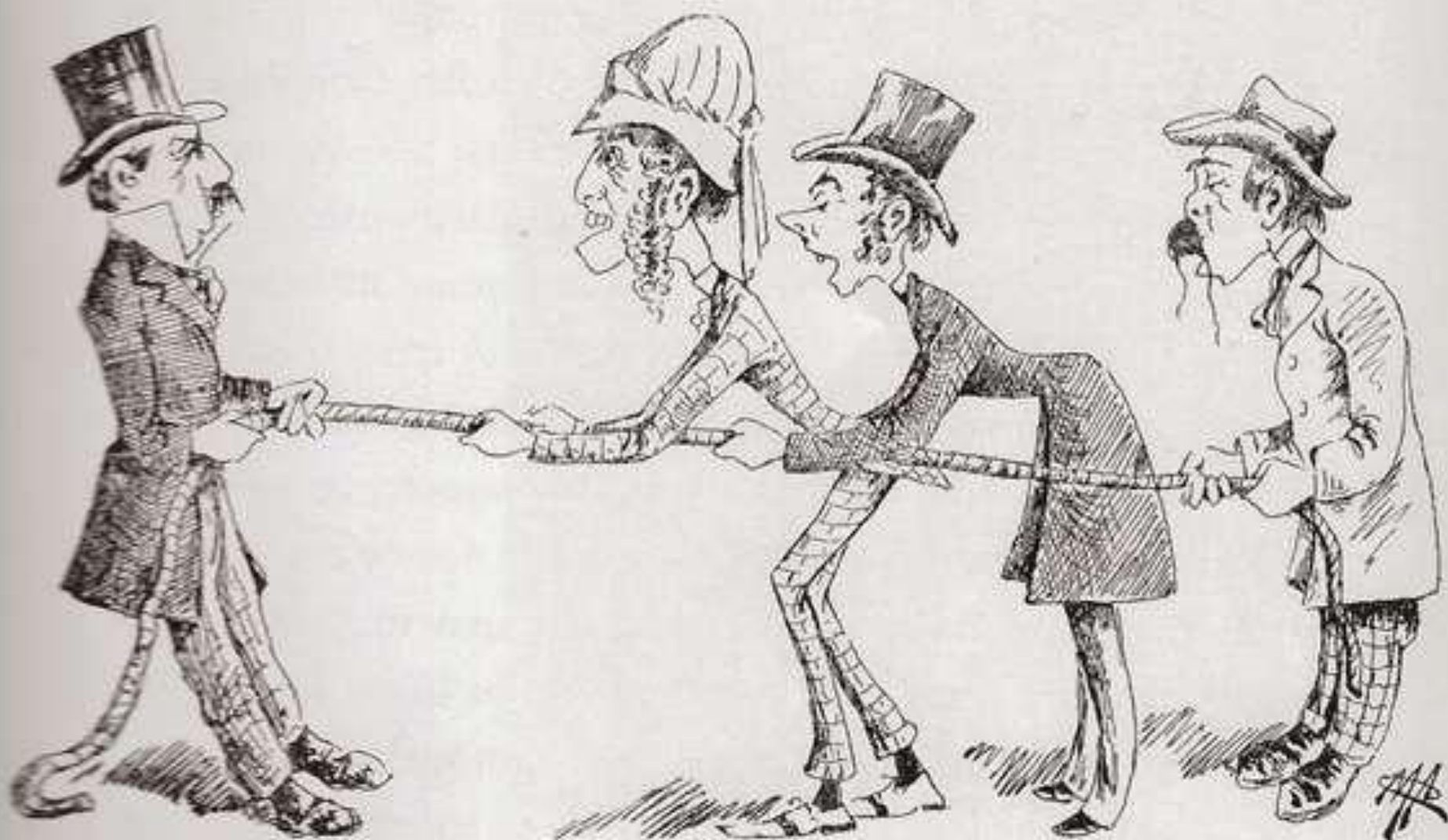
ΤΡΙΚΟΥΠΗΣ - ΑΡΕΑΡΙΣΜΕΝΟΣ ΣΠΙΧΟΜΑΙ ΣΤ ΚΥΛΙΝΤΑ ΑΠΙΣΤΕΥΕΝΑ
- ΕΙ' ΑΝ ΔΕΝ ΑΝΑΒΕΘΥΝ ΟΙ ΕΛΛΗΝΕΣ ΤΟΝ ΚΑΙΝΟΛΟΓΟΝΤ' ΕΝΕΙΝΑ



Ὁ χρυσοῦς αἰὼν τοῦ Περικλέους



Ἰπποκράτης: Καὶ νὰ δεῖς κὺρ Περικλῆ μου ὅτι αὐτὴ
ἡ ἐπιδημία τῆς χρυσῆς θὰ μείνει ὡς χρυσοῦς αἰὼν τῆς ἐποχῆς σου.



Ο Συμβιβασμός.
Τράβα - τράβα 'στό τέλος θά κοπή.

Ο ΜΗΝ ΤΩΝ ΕΡΩΤΩΝ



1. Στάν Κορίνα...



2. Στάν Κορίνα...



3. Στάν Κορίνα...



4. Στάν Κορίνα...

5. Στάν Κορίνα...

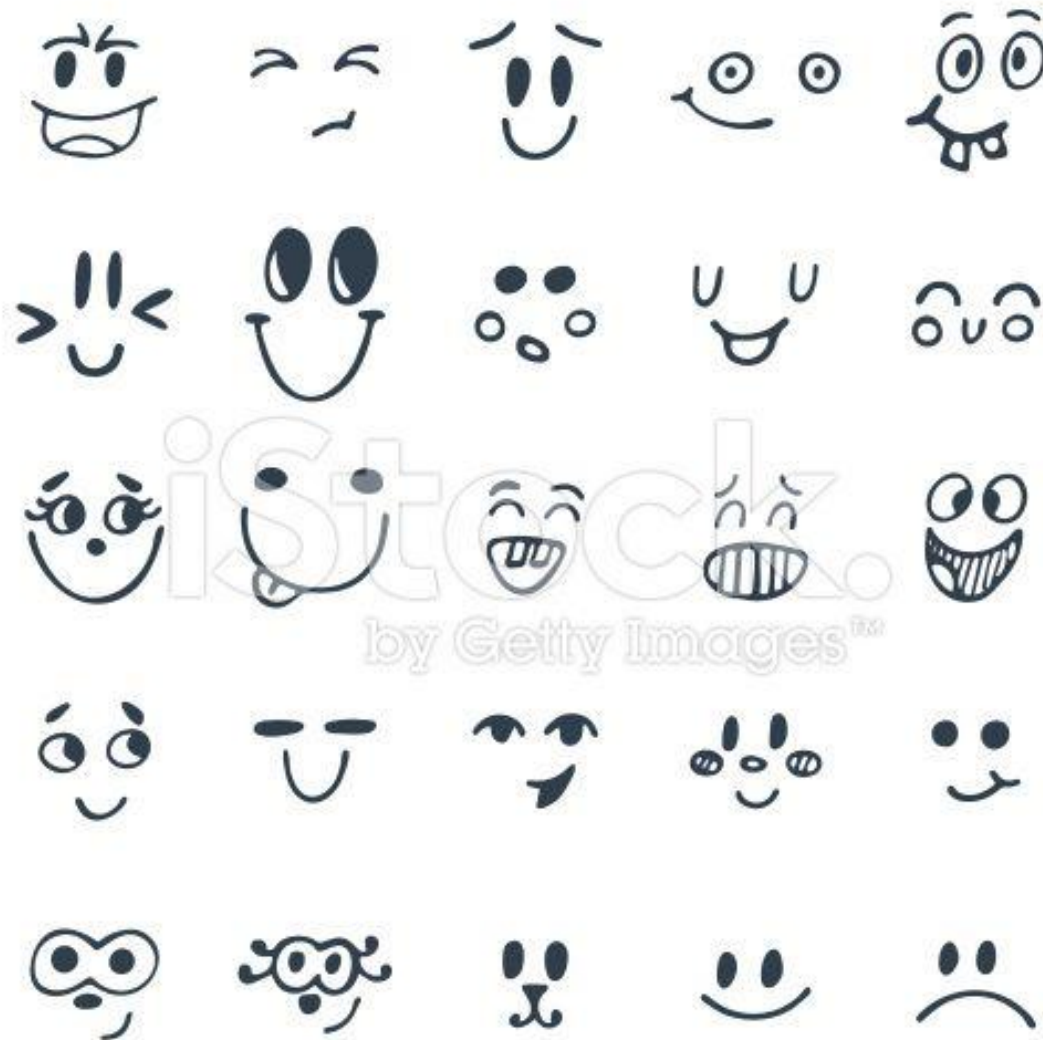
6. Στάν Κορίνα...

«Ο Μην των Ερώτων», ένα -υπό το πρίσμα της εποχής μας- κόμικ στριπ του Αριστέα, εφημερίδα «Πετεινός», 1906.



—Βρε παιδιά! Σ' έξένο άσχυρώνα;

ΤΑ ΧΑΡΑΚΤΗΡΙΣΤΙΚΑ ΤΩΝ ΣΚΙΤΣΩΝ

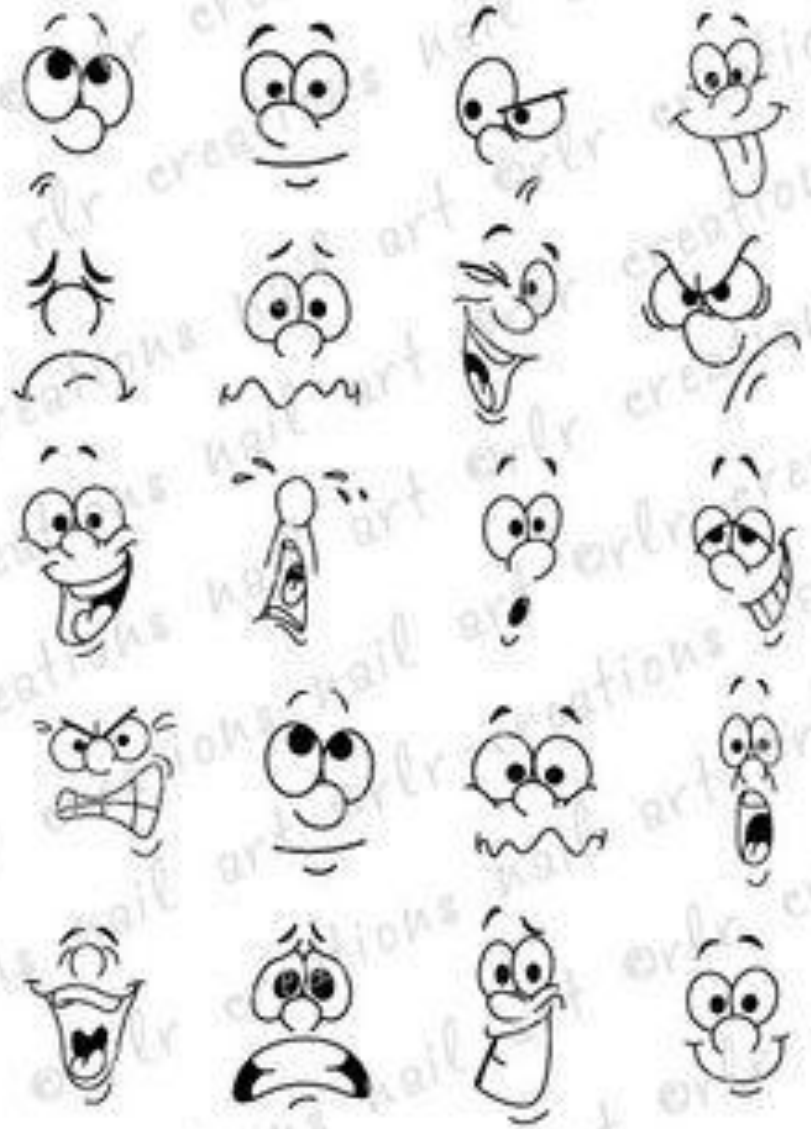
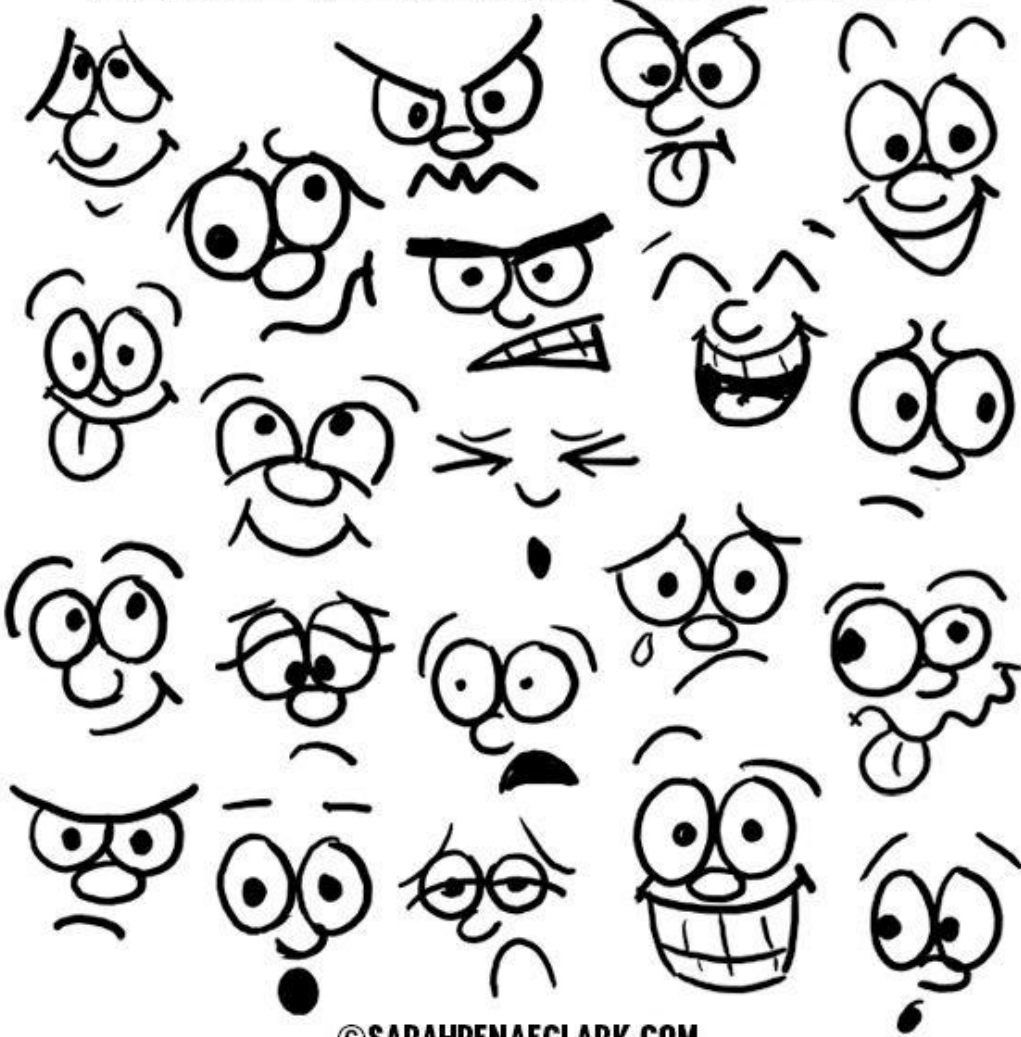






...ΔΟΥΛΕΥΟΝΤΑΣ ΠΙΟ ΛΕΠΤΟΜΕΡΗ:

FACE EXPRESSIONS









THE THREE MAIN NOSE TYPES



THE UPTURNED NOSE



NOSTRILS, SEPTUM
AND FULL UNDERSIDE
OF NOSE VISIBLE



THE STRAIGHT-ON NOSE



SOME NOSTRIL AND
SEPTUM VISIBLE, BUT
PARTS OBSCURED



THE DOWNTURNED NOSE



NO NOSTRIL OR
UNDERSIDE VISIBLE

ΣΧΕΔΙΑΣΤΙΚΟΙ
ΠΕΙΡΑΜΑΤΙΣΜΟΙ

HAPPY



SAD OR GUILTY



CONTEMPT



DISGUST



FEAR



SURPRISE



ANGRY



I HAVE TO
PEE!



IN THOUGHT



DISBELIEF



DRUG INDUCED

ZONKED



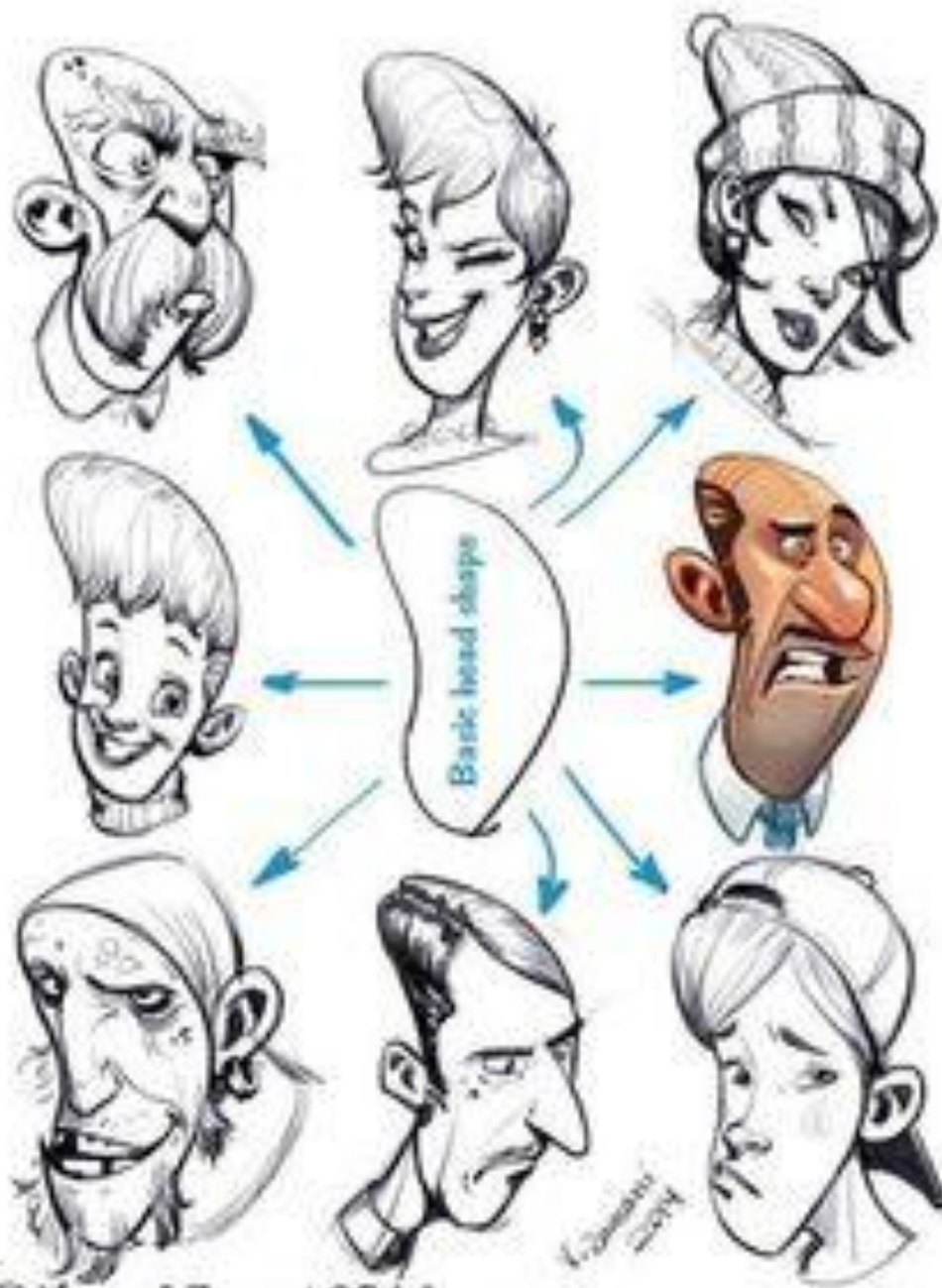
LOVE INDUCED



PLEASE!?

IM A BABY!







DRAW FUNNY FACES



1 WHAT IS CARICATURE?

THE THREE ELEMENTS OF CARICATURE

I've heard caricature described many different ways, from the grossly misunderstood:

"Caricature is where they pick one thing on your face and make it bigger."

to the overly simplified:

"Caricature is where they make you into a cartoon."

Get *LOST*. Some of the stars of the hit TV series *LOST*. From left: Naveen Andrews, Josh Holloway, Terry O'Quinn, Matthew Fox, and Yunjin Kim.



to the downright incorrect:

"A caricature is supposed to be funny . . . it's not supposed to look like you."

The best definition I've ever heard is from caricature illustrator John Kascht:

"A caricature is a portrait with the volume turned up."

That is a perfect way to think of it. A good caricature captures more than the likeness of the subject, and it does more than exaggerate their features. A good caricature captures some of the personality, attitude,

2 BASIC CARICATURE THEORY

Although I say it's nearly impossible to truly teach someone to draw caricatures, it's not impossible to help them develop their ability to draw them. There are many techniques that can help an artist develop their ability to see what is in front of them, recognize what makes it unique, and then amplify that uniqueness to create a successful caricature. Over the next few chapters I will share general concepts that apply to the

overall approach of a caricature, specific tricks and tips for individual features, and important main concepts.

Most of the specific drawing tips are geared toward line drawing as opposed to value-based techniques like painting, as my style of caricature is a line-oriented extension of live drawing techniques. However, much of what I cover can apply to any style of caricature art.



Is there a doctor in the House? Actor Hugh Laurie has a number of features that are begging to be exaggerated.



Hardly a Paltrow model. Actress Gwyneth Paltrow has a long and narrow face.



This is the Pitt. Brad Pitt as he appeared in his role from the film *Inglorious Basterds*.

3

HEAD SHAPE:
THE ALPHA
SHAPE

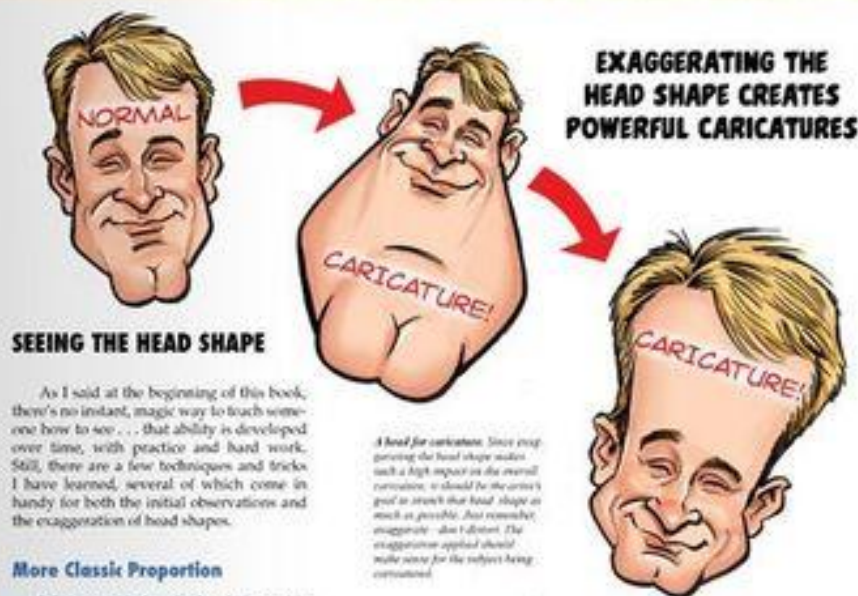
Heads up! These three example drawings have very distinct and exaggerated head shapes, making them strong caricatures. Clockwise from right: Actor William Shatner, internet sensation Red Williams, comedian "Milk" (Megan)



While there are many crucial factors involved in creating a successful caricature, there is one component that is by far the most important and powerful element in any caricature: the head shape.

The head shape is the fulcrum upon which a caricature hinges. The main power of all exaggeration is accomplished through the shape of the head, and realizing this can help you focus your efforts. By treating the head shape as a single shape, it is easier to recognize how that shape differs from "normal"—and it is easier still to draw a corresponding simple shape that exaggerates those properties (as opposed to the more complex, multiple relationships that go on between the features). By stretching and exaggerating the head shape, you create the framework within which your other features and their relationships can be drawn to achieve your caricature.

I have spoken of the Five Shapes and the importance of their relationships already, but let's dig a little deeper. It's fair to say that the head shape is the primary shape—or the "Alpha Shape"—and the other four shapes are the planets to its sun. If a caricaturist can see and exaggerate the head shape, all the other features seem to fall into place. I've talked about the T-Shape as a focal point for the basic caricature, but it's time to amend that notion to comprise the T-Shape and the head shape, which work together as a whole to make up the basic foundation of a caricature. Once we have those shapes and their relationships established, the rest of the caricature quickly follows suit.



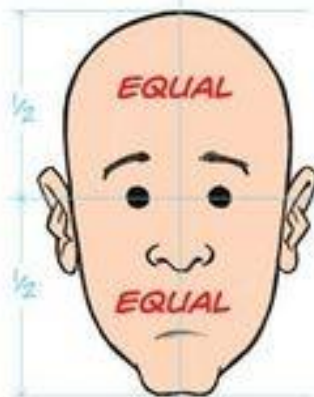
SEEING THE HEAD SHAPE

As I said at the beginning of this book, there's no instant, magic way to teach someone how to see... that ability is developed over time, with practice and hard work. Still, there are a few techniques and tricks I have learned, several of which come in handy for both the initial observations and the exaggeration of head shapes.

More Classic Proportion

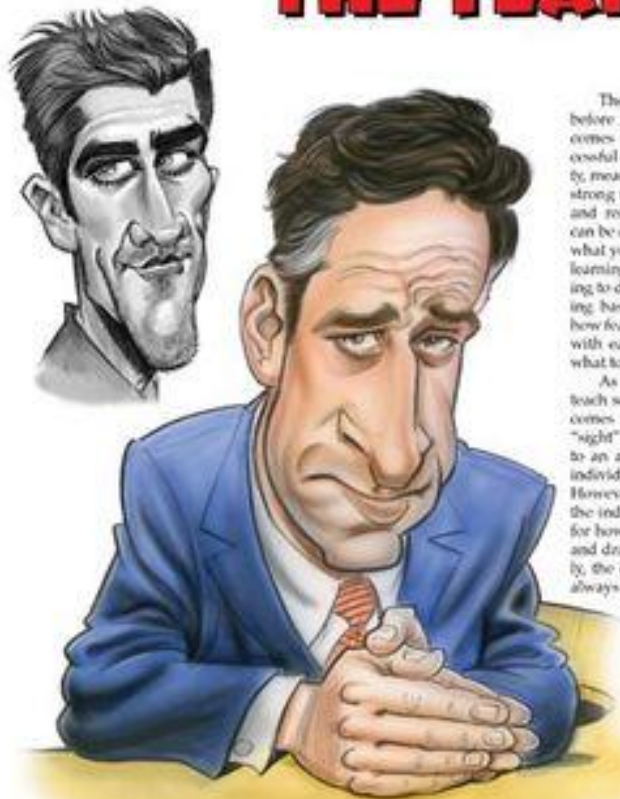
When considering the head shape, it's important to have an understanding of the classic human proportion and anatomy I previously touched on. A caricaturist can use these idyllic proportions, like Redman's "Inbetweenet," as a springboard from which observations can be made. This helps you see what makes a given face unique by comparing it to those "normal" proportions, and it helps you exaggerate those unique aspects by giving you a starting point from which to diverge.

The classic adult head is an oval, slightly flattened along the top. It is divided exactly in half at the eyeline, meaning there is equal distance from the horizontal line of the eyes to both the top and bottom of the head. The distance, or more accurately the mass, of the head above and below the eyes, and how those two areas relate, is a crucial aspect of caricaturing the head shape. I will refer to this mass ratio often.



Half full or half empty?
A caricaturist uses the traditional rules of classic proportion as a starting point for creating their exaggerations. How does the subject's face differ from the established rules of classic proportion? How far from those established rules of proportion can the artist push their drawing and still maintain likeness and recognizability? Rules like the supposedly equal mass above and below the eyeline in the head are meant to be broken at caricature.

4 DRAWING AND CARICATURE THE FEATURES



The axiom "you have to learn to walk before you can run" is apropos when it comes to drawing caricatures. Really successful caricatures are firmly rooted in reality, meaning that the best caricaturists have a strong working knowledge of real anatomy and realistic drawing. Stretching the face can be done more convincingly if you know what you are stretching. Therefore, much of learning to draw caricatures is really learning to draw the face in general: understanding basic structure and anatomy, learning how features work in and of themselves and with each other, and, eventually, knowing what to expect with the human face.

As I said before, it's difficult to really teach someone to draw caricatures . . . that comes with improvement to an artist's "sight" and observation skills, which leads to an ability to find that which makes an individual face unique and exaggerate it. However, I can demonstrate how to draw the individual features and share methods for how to help see them, exaggerate them, and draw them to the best effect. Ultimately, the choice of what to exaggerate is still always up to the artist.

Jim, Juddah, Jingleheimer Schmidt:
There is certainly no lack of features to caricature in actor Jake Gyllenhaal or
The Daily Show star Jon Stewart

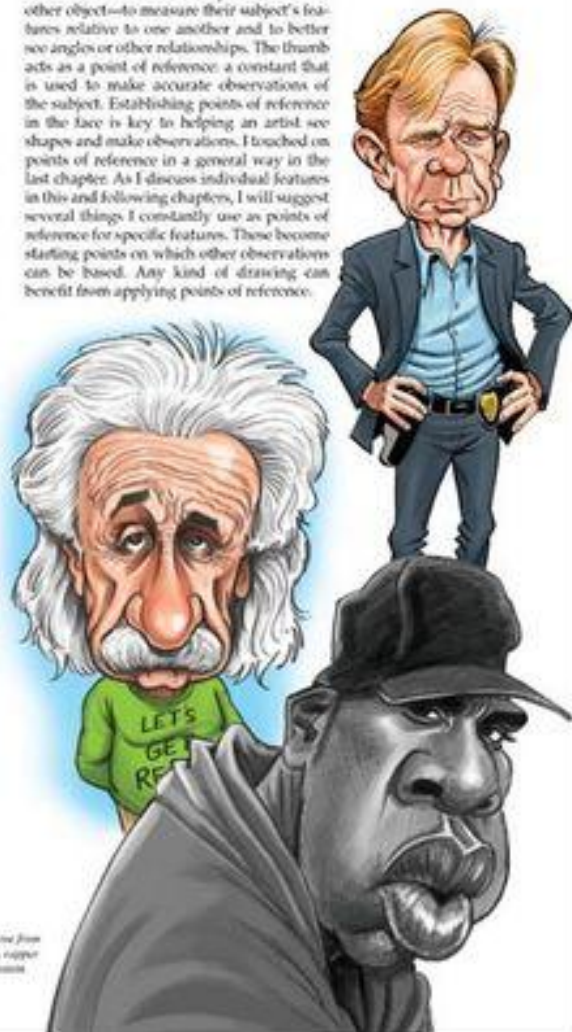
Here is where style becomes an issue. What I have written about so far can apply to almost any style of caricature, from the richly painted to the most minimalist of line drawings. In these next sections, some aspects of what I talk about will relate more specifically to a style of caricature like my own—that is, one based on cartoon line, either inked or rendered in some other medium. Those with different sensibilities and styles can take from it what they will and apply what makes sense to them. Though I cannot change the fact that my viewpoint is informed by my own style, I will try to center my discussions on material that applies to a broader range of styles.

My method for teaching how to caricature the individual features begins with a lesson on real anatomy. I'm not a big believer in memorizing every anatomical name, but I do believe you must have a good working knowledge of how a feature is put together in order to have a good command of drawing that feature. Following the anatomy lesson, I talk about different techniques to help see the shape of the feature and understand how to draw it, including realistic proportion. Finally I talk about interpreting the feature in terms of exaggeration and how to incorporate it into the whole caricature.

MORE ABOUT POINTS OF REFERENCE

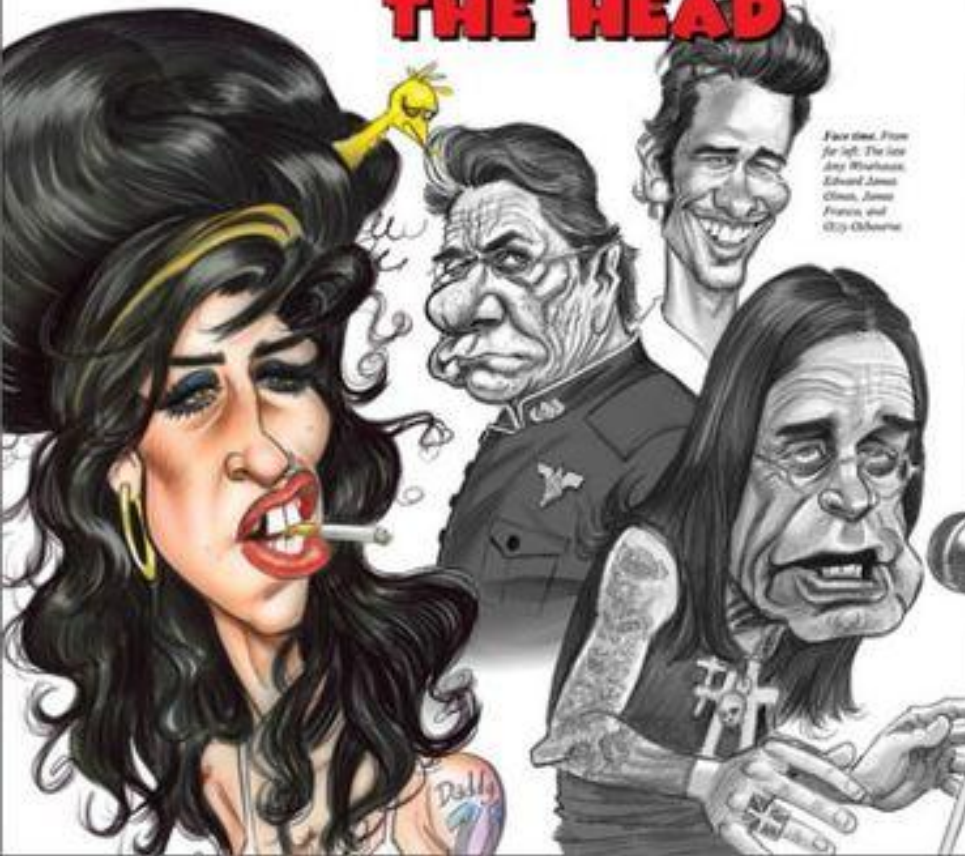
Seeing and drawing anything is all about finding shapes and drawing them correctly, or, in the case of caricature, drawing the exaggeration of them correctly. Either way, first you have to see the object you are drawing and understand its form. We have all seen depictions of an artist raising his or her arm outstretched towards the model, with the thumb sticking out from the fist, while the artist squints at the view of both thumb and model, preparing to begin a new masterpiece. That is supposed to represent an old habit among artists, that of using

their thumb—or hand, or pencil, or some other object—to measure their subject's features relative to one another and to better see angles or other relationships. The thumb acts as a point of reference, a constant that is used to make accurate observations of the subject. Establishing points of reference in the face is key to helping an artist see shapes and make observations. I touched on points of reference in a general way in the last chapter. As I discuss individual features in this and following chapters, I will suggest several things I constantly use as points of reference for specific features. Those become starting points on which other observations can be based. Any kind of drawing can benefit from applying points of reference.



Some real characters. Clockwise from top right: actor David Caruso, rapper Jay-Z, and physicist Albert Einstein

5 CARICATURE THE REST OF THE HEAD



Face time: From left, the late Amy Winehouse, Edward James Olmos, James Franco, and Chevy Chase.

THE LOWER FACE

THE JAW AND CHIN

The lantern jaw, the sunken chin, the jolly jowls—the lower face describes much about its owner. What brawny, muscular outdoorsman would be complete without a big, granite jaw? What dainty, fair lady would have anything but a small and rounded chin? These are stereotypes, but the message is clear: the nature of the lower face suggests a type as well as a look.

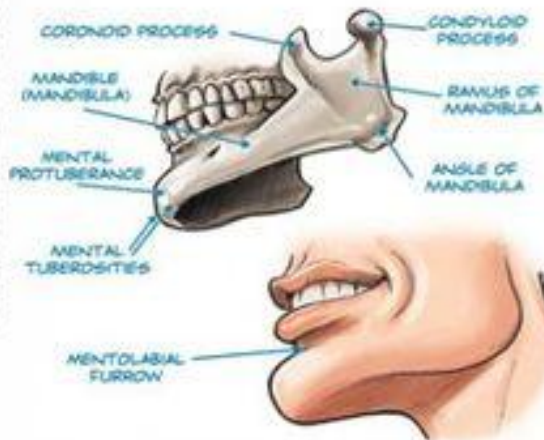
The bottom of the face is defined by the chin and jaw. Like any bone structure, the amount of flesh and fat that cover it will determine how much of the underlying bone is evident and how much is hidden. Chins and jaws vary greatly from person to person and are therefore ripe for exaggeration—bearing in mind that their exaggeration will influence not just the likeness but the perceived personality of the subject.

Anatomy of the Jaw and Chin

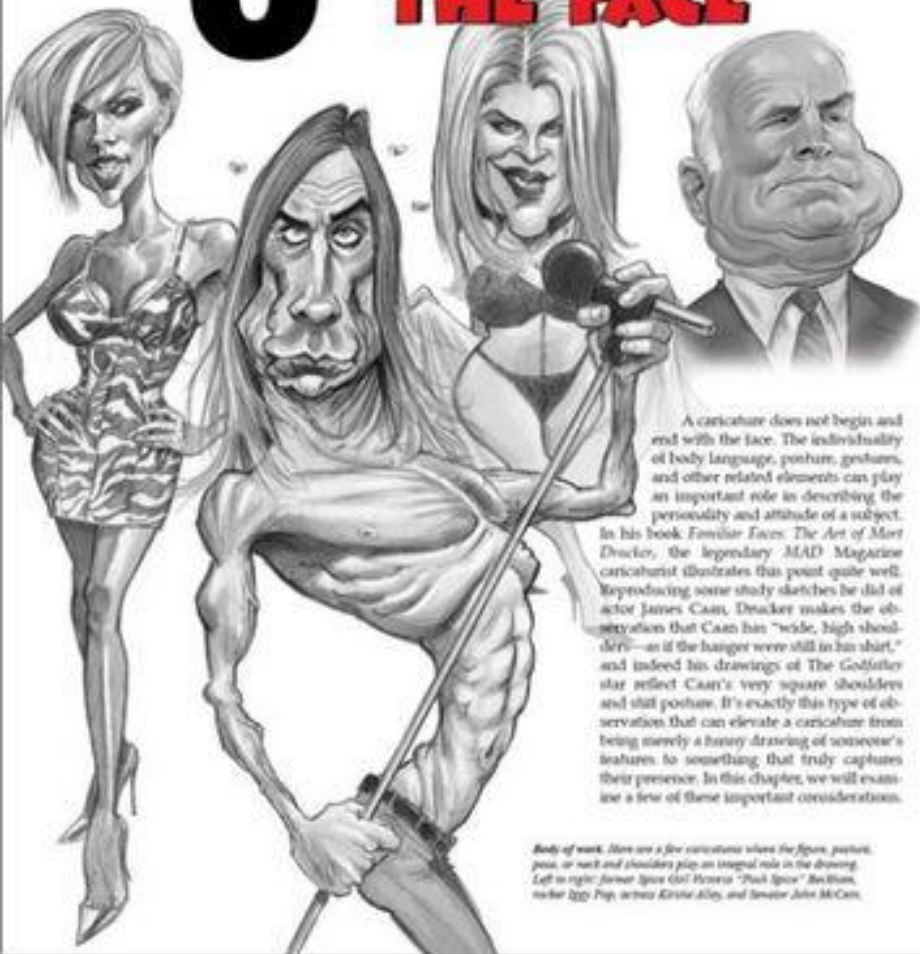
The jaw, or mandible, is the only separate bone in the skull structure. It connects to the main skull just forward and below the bottom of the ear, forming a hinge called the condyloid process. The mandible has a sharp corner on each side under the condyloid process, where the jawline changes direction and forms a ridge along each side to meet at the chin. The chin is an area of bone called the mental protuberance, which juts out from the front place of the face. There is a well-defined “top” surface to the chin that is further emphasized by the protrusion of the lower dental structure, which creates a valley of sorts between the muzzle-like projecting teeth and the chin itself. This defined edge is called the mentolabial furrow. The very bottom edge of the chin area has a dual bulbous formation known as the mental tuberosities.



Keeping their chins up: Sluggo Jim (Thomas) never has a true lantern jaw, while Anna Nicole Smith's granite chin is a given... a chin below her femininity.



6 BEYOND THE FACE



A caricature does not begin and end with the face. The individuality of body language, posture, gestures, and other related elements can play an important role in describing the personality and attitude of a subject.

In his book *Familiar Faces: The Art of Mort Drucker*, the legendary *MAD* Magazine caricaturist illustrates this point quite well. Reproducing some study sketches he did of actor James Caan, Drucker makes the observation that Caan has "wide, high shoulders—as if the hanger were still in his shirt," and indeed his drawings of *The Godfather* star reflect Caan's very square shoulders and stiff posture. It's exactly this type of observation that can elevate a caricature from being merely a funny drawing of someone's features to something that truly captures their presence. In this chapter, we will examine a few of these important considerations.

Body of work. Here are a few caricatures where the figure, posture, pose, or neck and shoulders play an integral role in the drawing. Left to right: James Spaulding's *Portrait of "Paul" Spaulding*, *Portrait of Iggy Pop*, *Portrait of Kristin Scott*, and *Portrait of John McCain*.

THE NECK AND SHOULDERS

Capturing a person's likeness, or recognizability, does not stop at the jawline. A person's posture, the angle at which they hold their head, the thickness of their neck, the squariness of their shoulders—these are important aspects of a person's recognizability and should not be ignored. This is especially true if the subject has some obvious uniqueness to any of these aspects. Full figure caricatures incorporate the entire body, posture and all, but even in a typical live caricature the neck and shoulders are a part of the whole. Few caricatures are of the "floating head" variety.

I drew this caricature of Javier Bardem as he looked in the film *No Country for Old Men*. The slump of his shoulders, his clothing, and the style of his hair all combine to make his neck look enormously thick and beefy. I exaggerated this effect in the caricature on the left by pulling all the visual weight from the top of his head into his jaw, neck, and sloping shoulders. Compare these two identical drawings of his face, only one of which shows attention to the unique look of his neck and shoulders. It is the same face in both, but the one on the left captures his recognizability much better.

This is a consideration that will help enhance a caricature of just about any subject. While some people have nondescript necks and "average" posture, others have very distinct and unusual upper bodies that demand attention. Recognizing this uniqueness is the first step to caricaturing it, and you will never spot things like this if you don't look for them in the first place. As always, the rule of thumb is: if you notice something about a person's neck and shoulders at a casual glance, it's important.

That 'th neck. The exaggeration of the thickness of Javier Bardem's neck and low shoulders is an important part of capturing his character I took from the film *No Country for Old Men*. When his neck is left at a more or less "normal" thickness (right), the caricature is greatly altered—and far less successful.



Twined. It's not just for breakfast anymore. Former gladiator Mark McQuay allegedly had a little artificial help in developing that bull neck and those wide shoulders.



THE MOUTH



Lip service. Designer Donatella Versace (upper left) has huge, over-inflated lips while actress Winona Ryder's tiny, pursed mouth is exaggerated in opposite fashion (above, center).



Busta mouth. Rapper and actor Busta Rhymes has a great deal of mouth to exaggerate.



Want to draw teeth? Wish Granted. Actor Hugh Grant has a toothy and somewhat goofy grin.

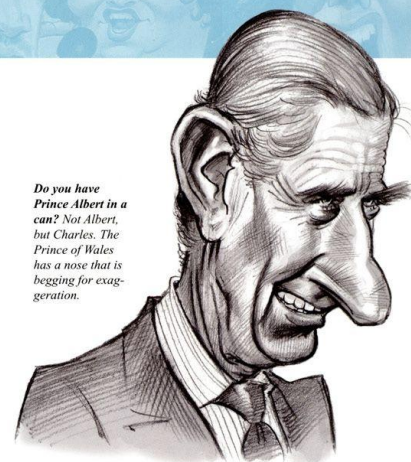
The mouth is the most varied of all the features. It changes in so many ways, and for so many reasons. Like all features, the mouth has certain tendencies with regards to the subject's sex, race, and age. But, more than the other features, the mouth changes radically with expression. It is by far the most expressive part of the face, even more than the eyes. As a result, drawing the mouth becomes an exercise not only in observation of its structure but also in sensing its projection of the subject's emotions. The real key to capturing "personality" in a caricature rests in the eyes and mouth. When, as a live caricaturist, you hear those magic words from the model's friends—"He always has that look on his face! THAT'S HIM!"—you know you've just read the subject's expression right and captured it in the drawing. If your drawing elicits this kind of reaction, you have succeeded in producing a caricature with statement. That is what makes a drawing come

THE NOSE

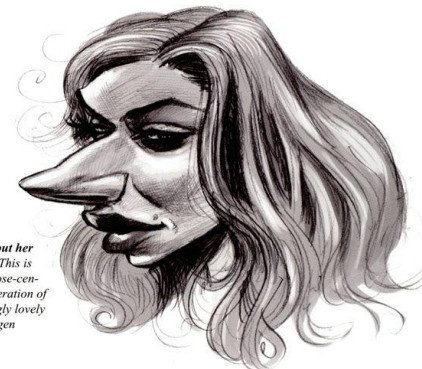


Frankly, Scarlett... Not every nose worthy of exaggeration is big. Actress Scarlett Johansson's nose is small—but also very wide, with upturned and prominent nostrils.

I think the feature most commonly abused in a caricature is the nose. Many people actually think the definition of caricature is just "a drawing with a big nose." What is it about the nose that makes it such a ripe target for exaggeration, so often picked on (pardon the pun) that even the layman notices? Simply put, the nose is the most obnoxious of features. It sits in the very center of the face. It is a vertical feature, in contrast with the horizontal nature of the eyes and mouth. It sticks out radically from the plane



Do you have Prince Albert in a can? Not Albert, but Charles. The Prince of Wales has a nose that is begging for exaggeration.



Pooting about her caricature. This is a brutal "nose-centric" exaggeration of the hauntingly lovely actress Imogen Poots.

of the face, providing much more of an outcropping than do any of the other features. It's so prominent that it's all too often used as a de facto way to exaggerate the face. But the nose is like any other feature—its perceived relationship with the other features must determine the extent and direction of the exaggeration. Many people have small, button noses that need to be made smaller when exaggerated. In some cases the end of the nose may rest close to the point between the eyes, and in others it might lay far down

Exaggeration and Hair

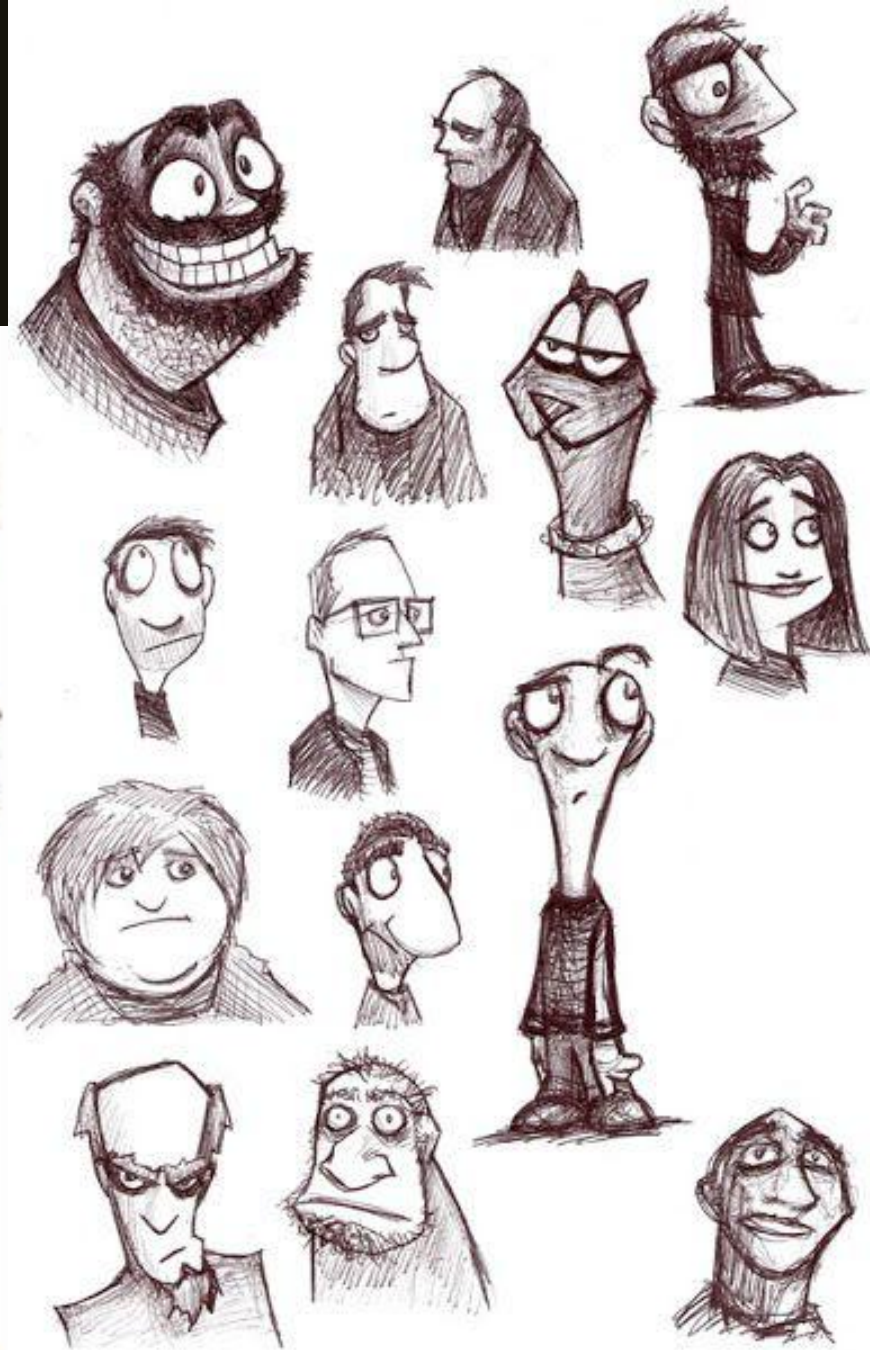
Like any feature, hair can and should be exaggerated when the subject's hair is calling for it. Usually exaggerating hair means playing with the volume, or mass, of the whole—this could range from massive tresses to a completely bald pate. It's also possible to exaggerate the hair's style, meaning that if a subject has very curly hair, we could exaggerate this by not only making it curlier but also making the hair more prominent by giving it a bigger mass compared to the face.

This page contains some examples of hair in caricature.



He said, she said. Clockwise from top left: Heroes' Adrian Pasdar has chiseled male features; model Brooklyn Decker's big chin doesn't detract from her beauty; LOST's Henry Ian Cusick has a very manly nose and chin; rocker Courtney Love has that heart-face shape; Grey's Anatomy star Patrick Dempsey is classically handsome... now about that nose; and it looks like tabloid darling Tori Spelling needs a refund from her plastic surgeon.

Από το πιο απλό στο
πιο πολυσύνθετο:





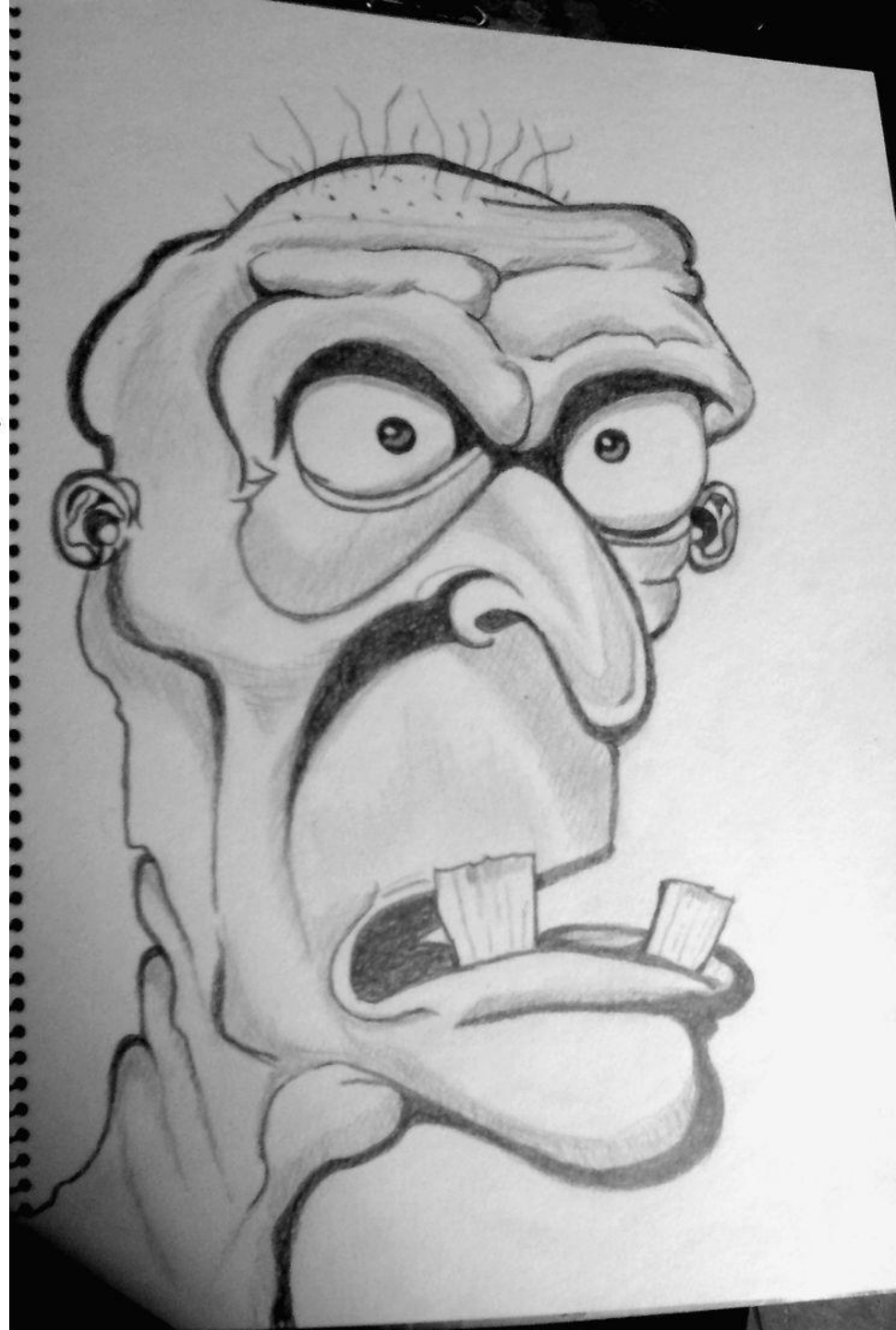
"CORNER" CHANGE OF
DIRECTION/ANGLE

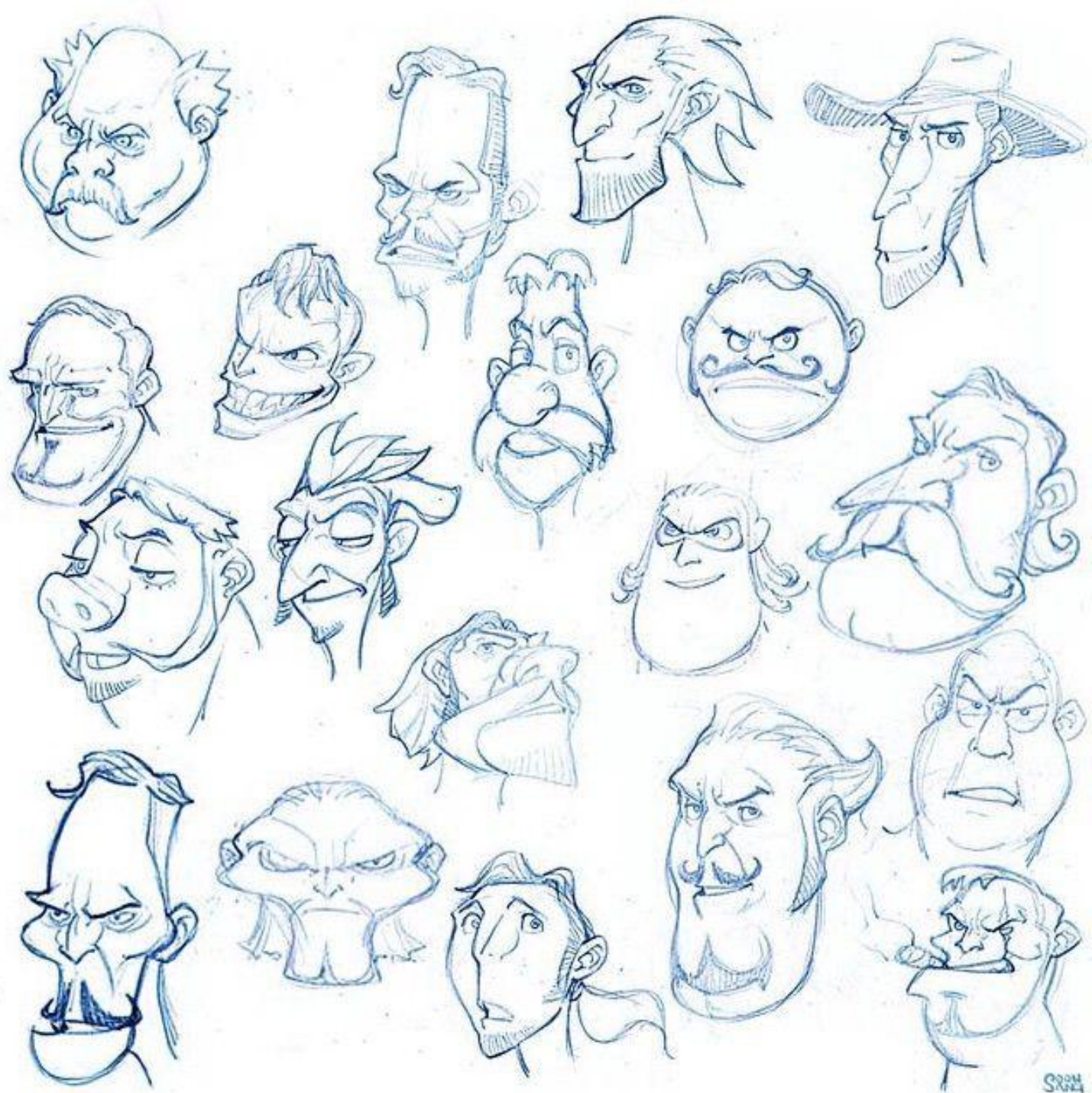


LOOKING FOR
STRAIGHT LINES



POINTS OF REFERENCE









17^{ος} αιώνας



BUCOLIC GAME OF BOWLS.

Parties represented—Messrs. TITRUS, MELIBIUS, CORYDON, STREPHON, &c.



gettyimages
Credit: duncan1890

"A little additional leisure will enable them to improve their minds."—*Vide Philanthropic Sentiments.*



gettyimages

Credit: clu

18^{ος} αιώνας





gettyimages
Credit: ilbusca



Les époux assortis.



Les Grimaces.

19^{ος} αιώνας



gettyimages®

Credit: ilbusca



F.D.

Le pasteur

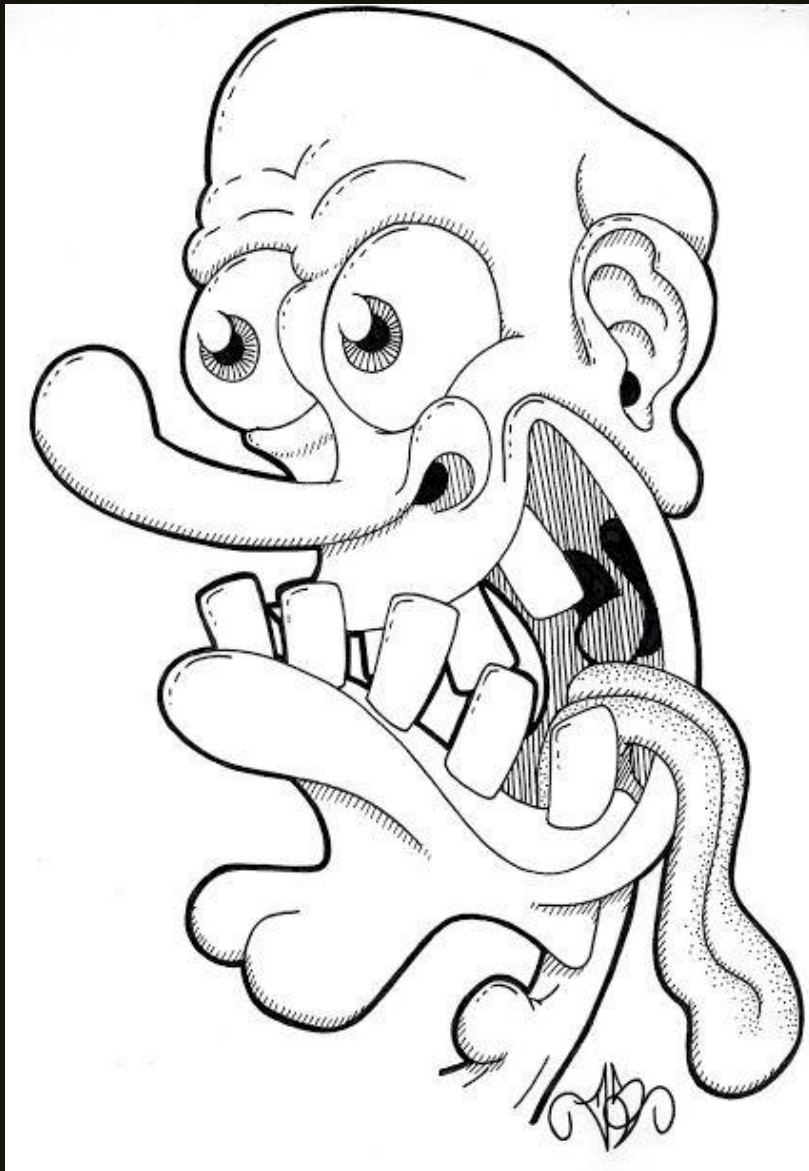
Le pasteur

Chouart

1888:



20^{ος} αιώνας – 21^{ος} αιώνας









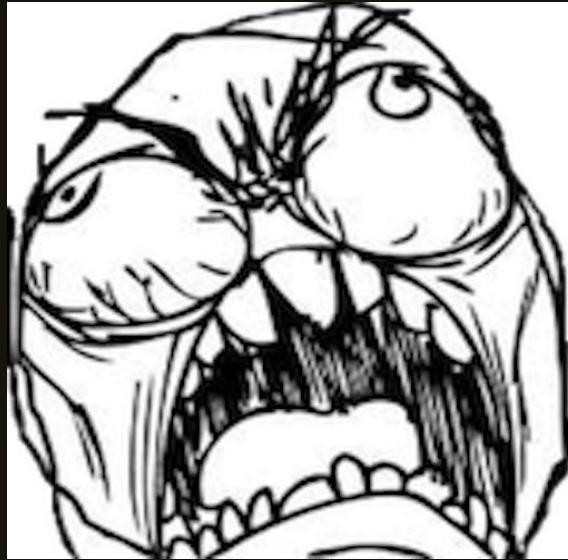
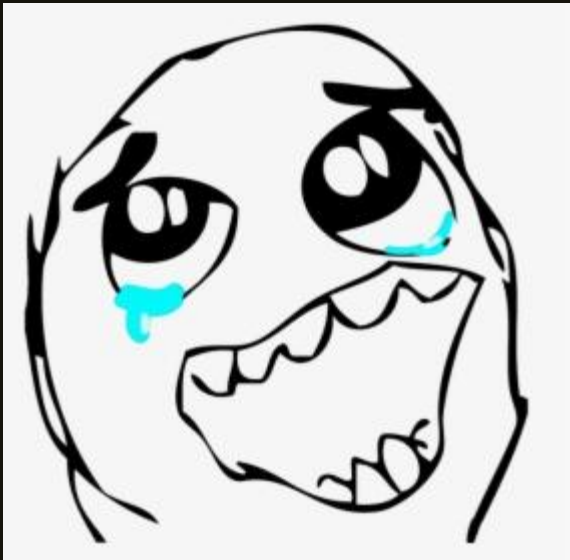
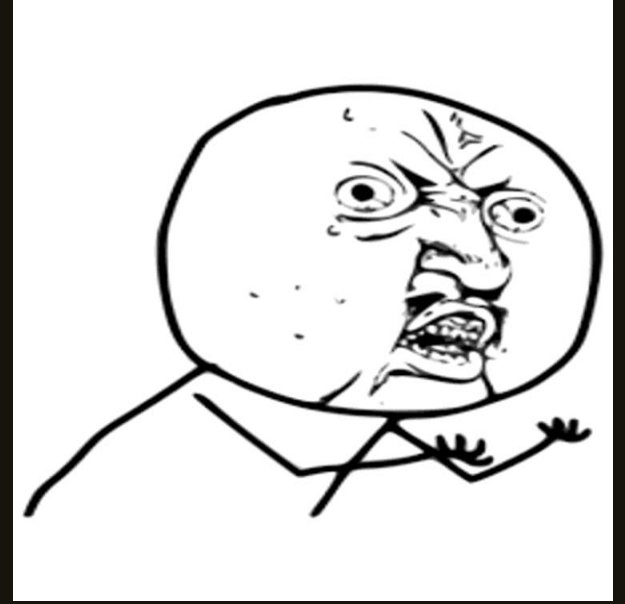
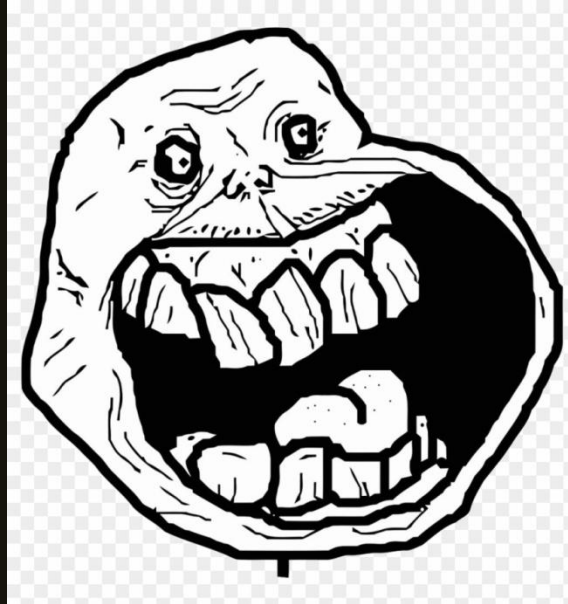
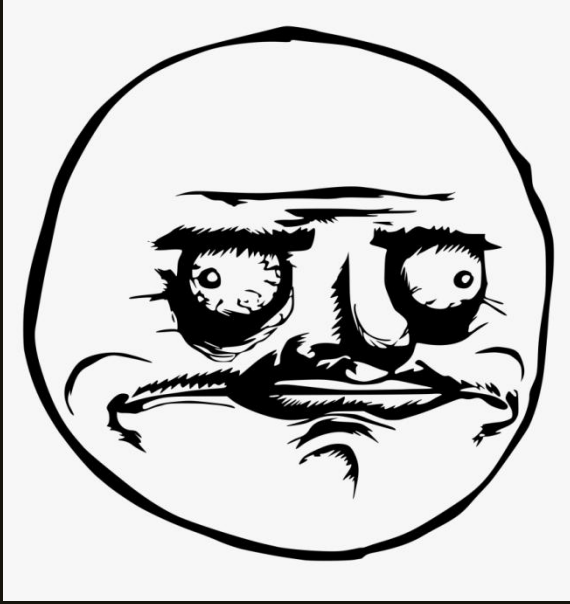


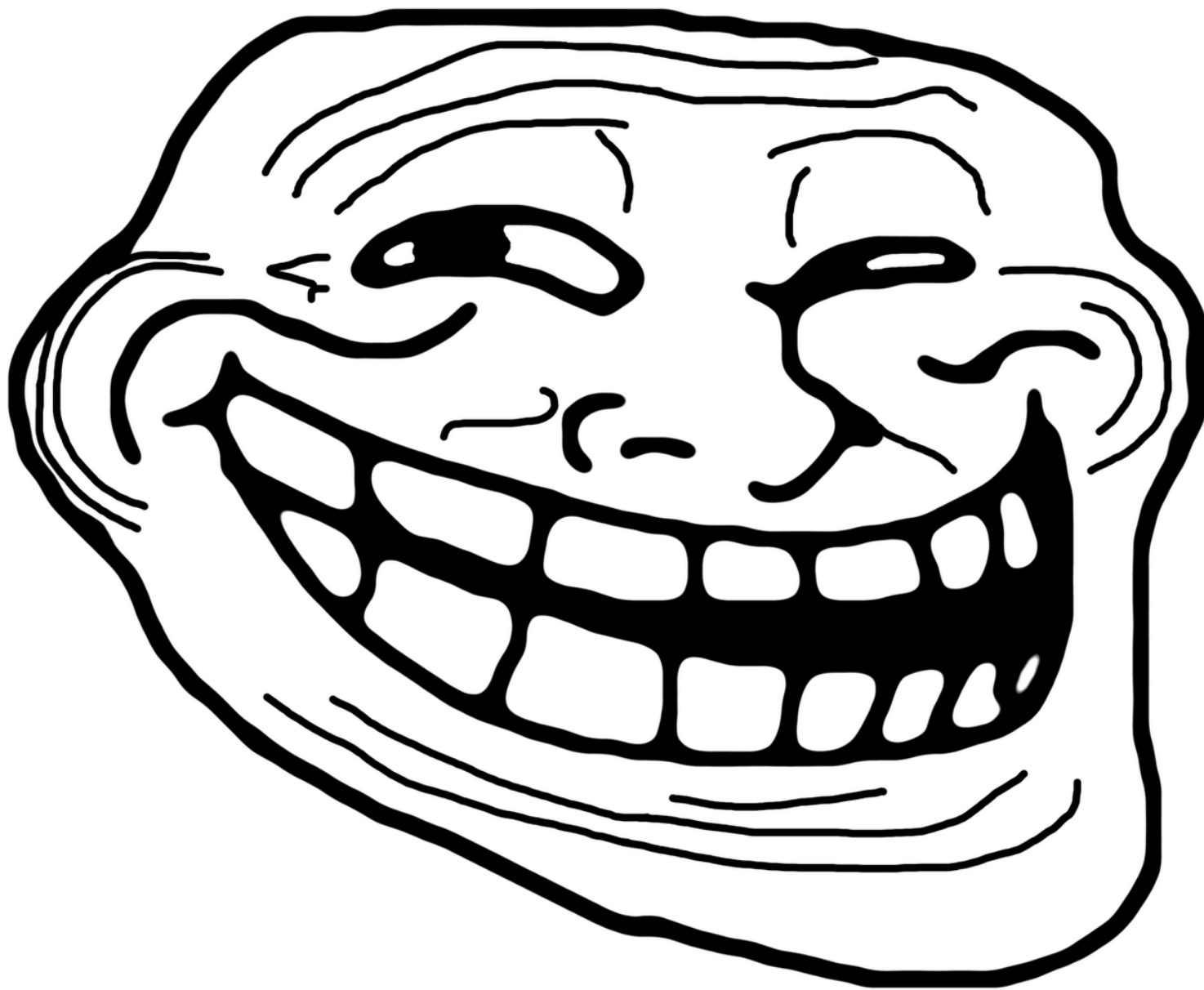


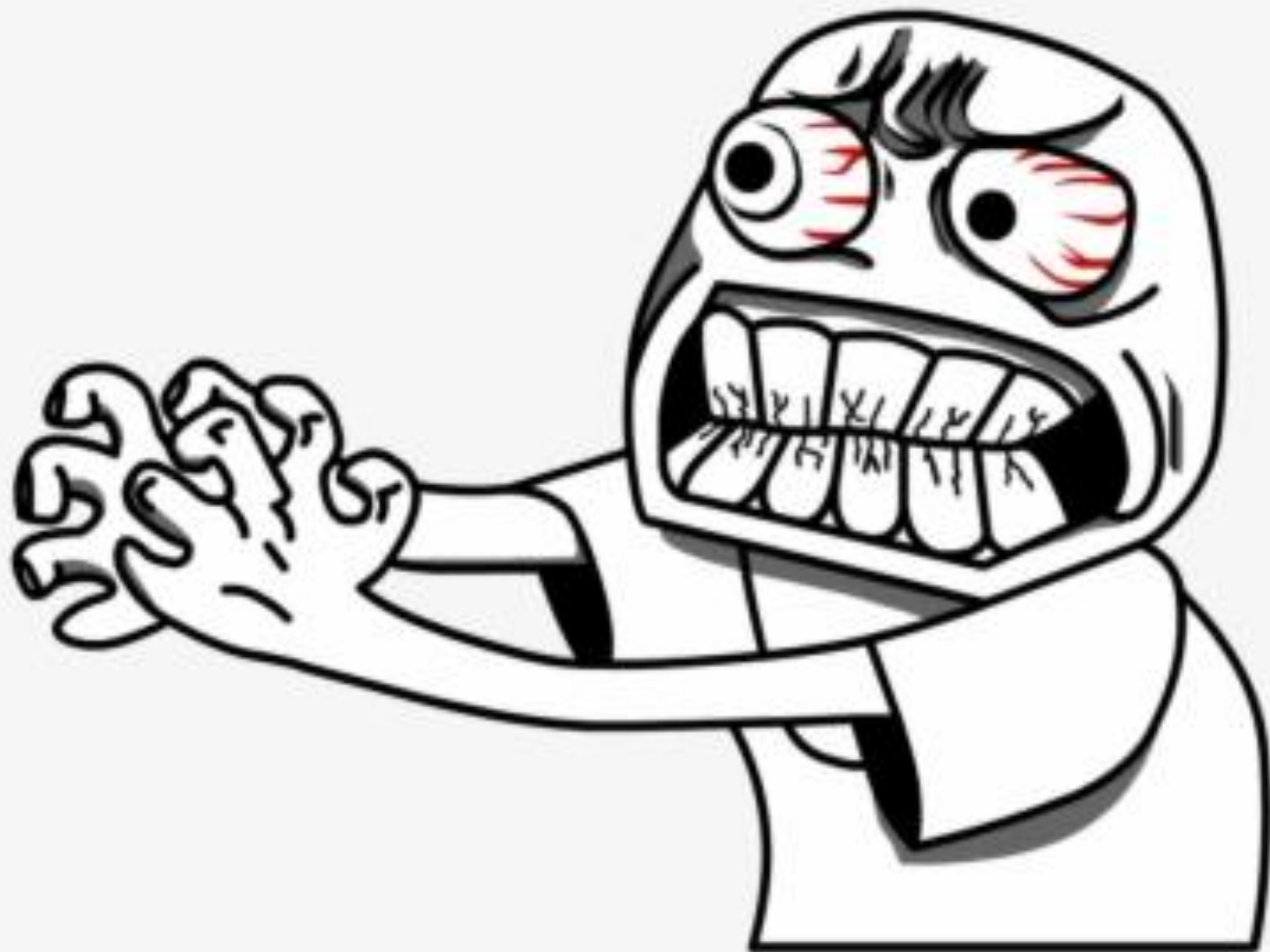
ΤΑ ΔΙΕΘΝΗ – ΤΑ ΜΕΜΕ –ΚΑΙ ΑΛΛΑ:



TA VIRAL TPOΛΛ TΩN SOCIAL MEDIA







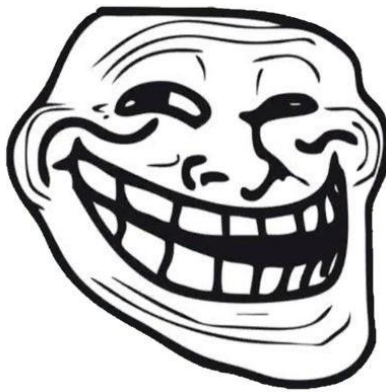
I AM A GROWN MAN

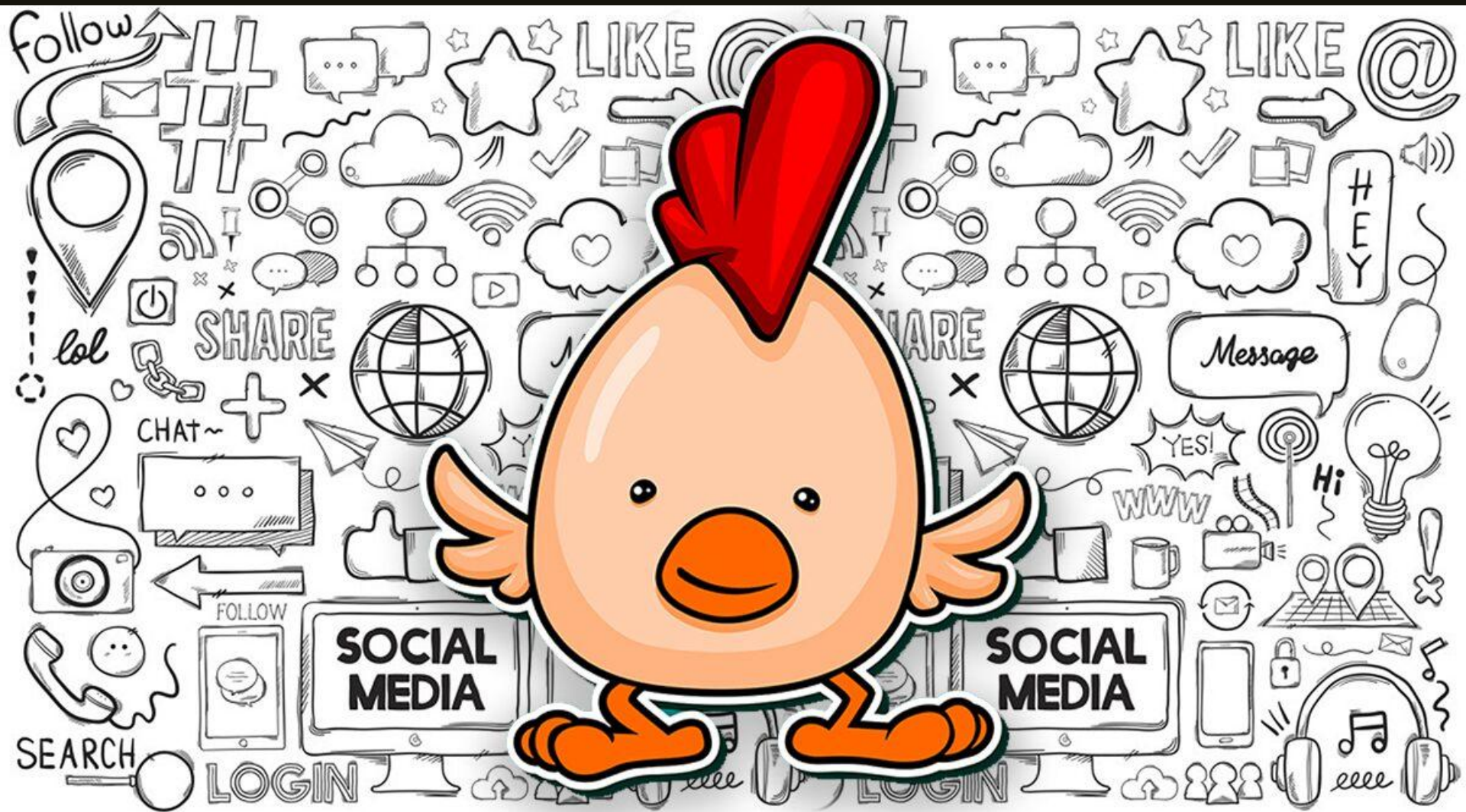


I'M A BIG ADULT



I CAN DO THIS

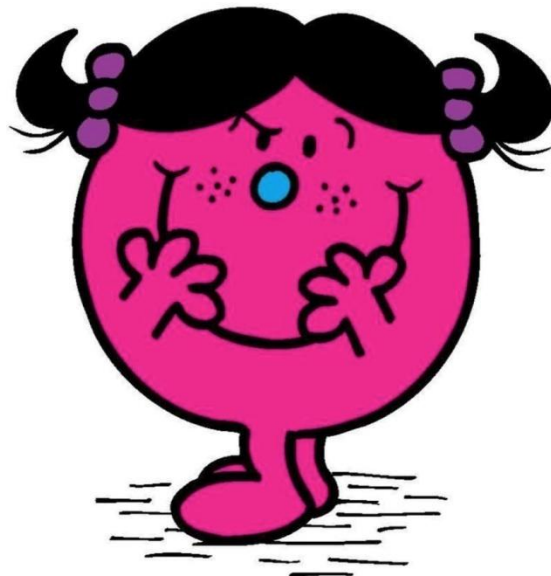




LITTLE MISS
WEED PSYCHOSIS

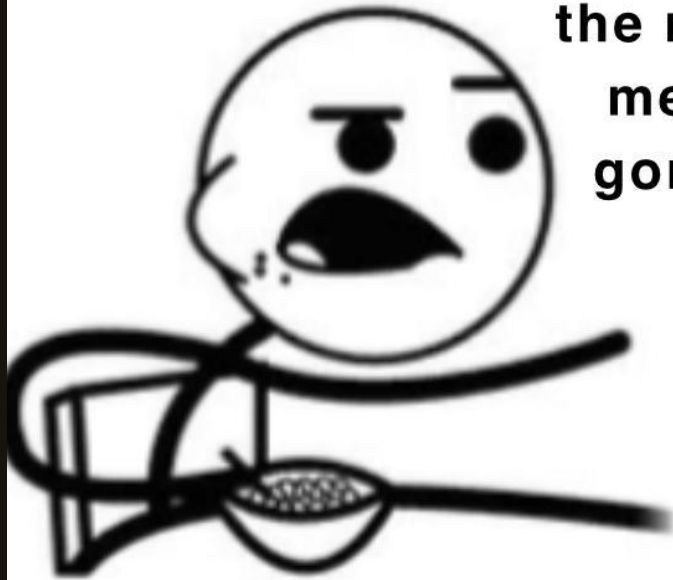


LITTLE MISS
BORDERLINE
PERSONALITY
DISORDER



LITTLE MISS
IRRITABLE BOWEL
SYNDROME





I wonder what
the next big
meme is
gonna be

Custom prompt ▼

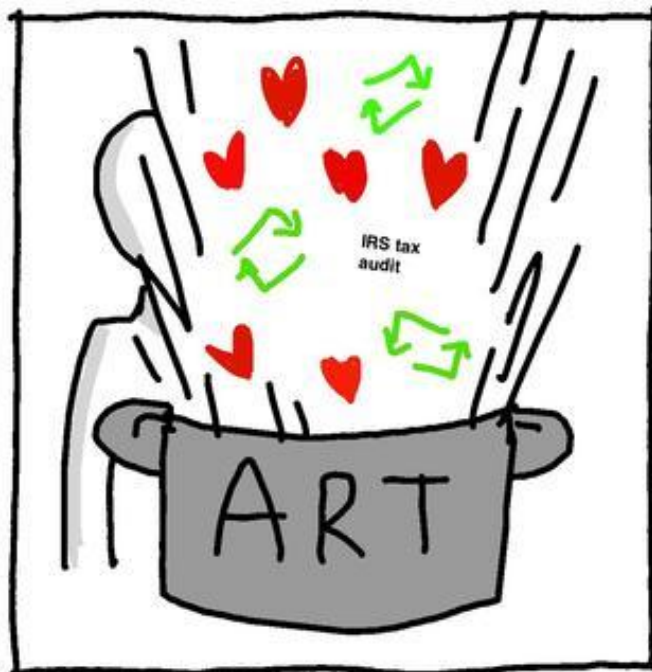
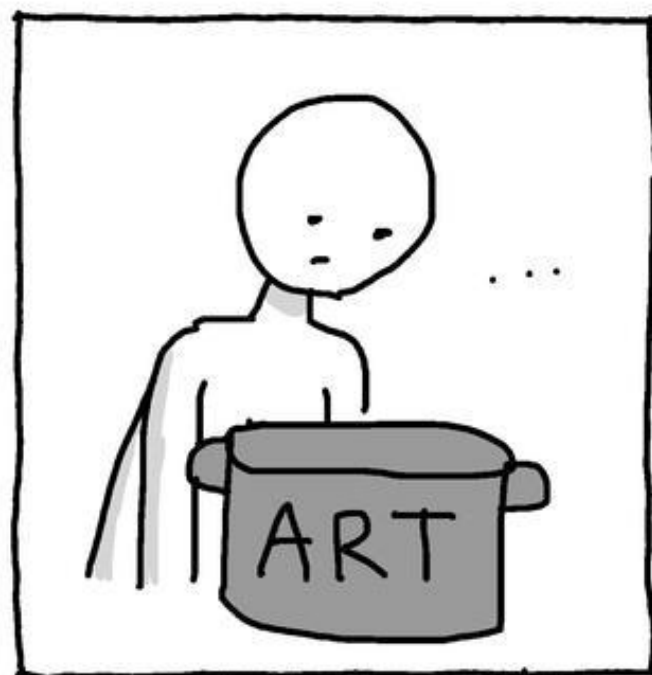
The next viral meme is going to be

Generate Another

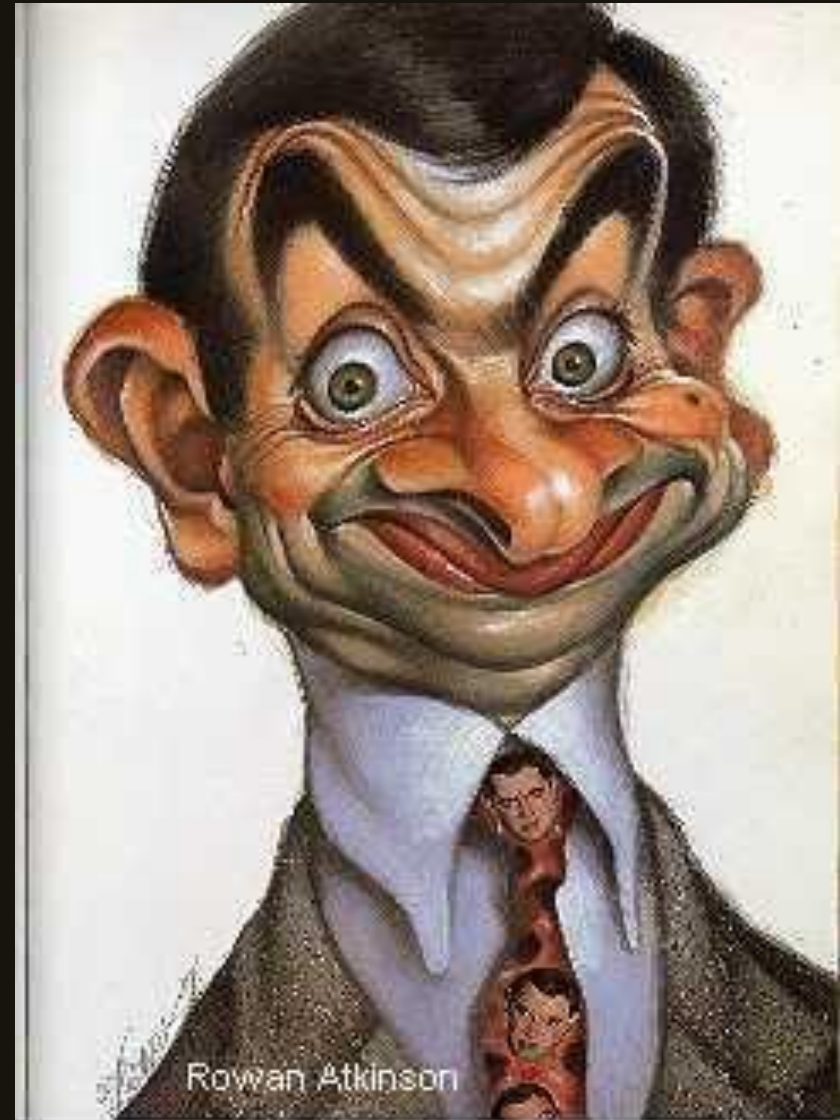


The next viral meme is going to be "Peeing in a Chihuahua." I know, it's all the rage right now and it's not going to fade anytime soon. If anything, the internet is like a trending ticker of internet trends and this is just another example of why it's a top choice on social media.

"Peeing in a Chihuahua" originated on the Facebook page for the children's book "101 Dalmatians," which is an important book in my

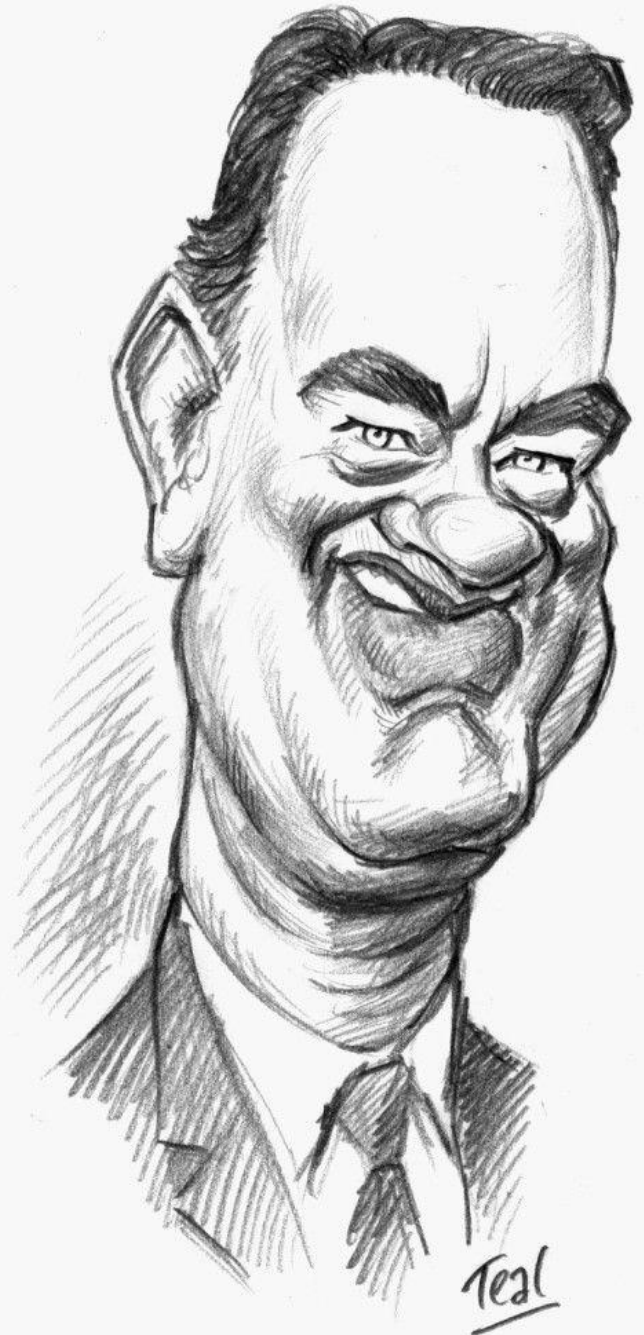


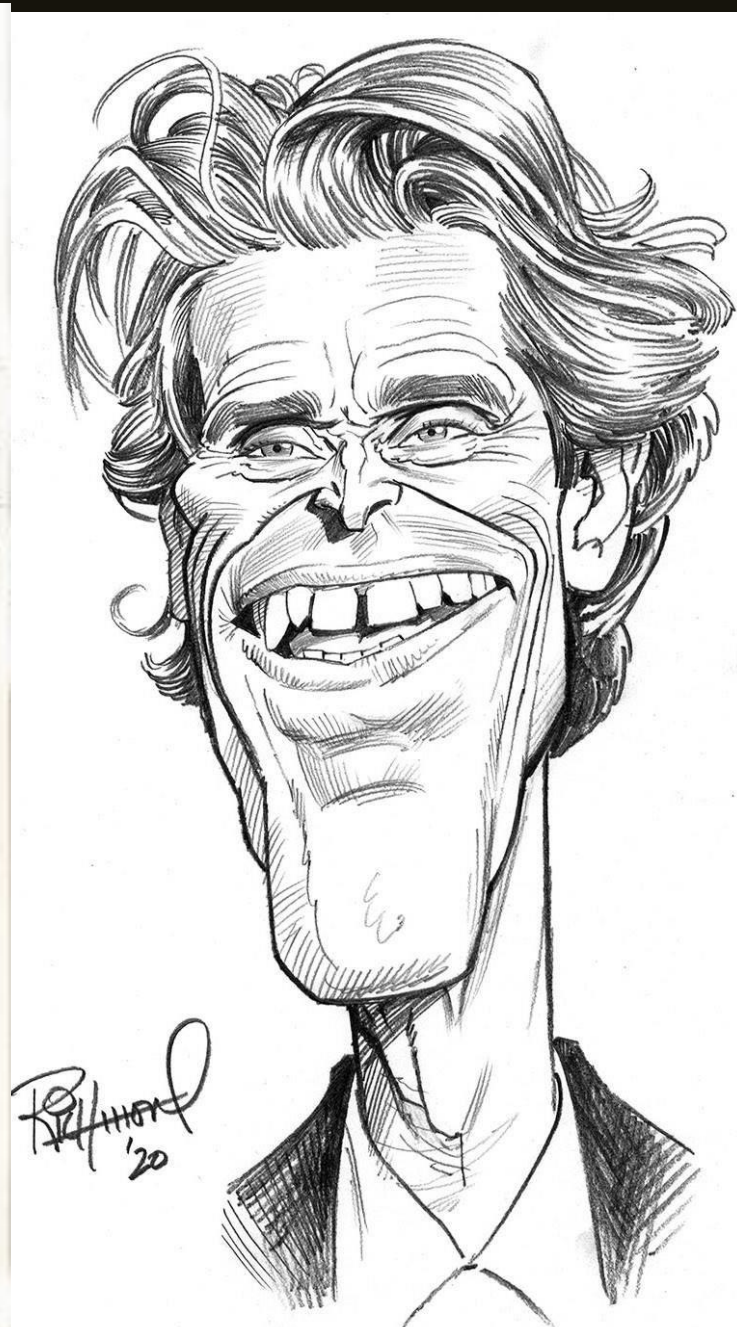
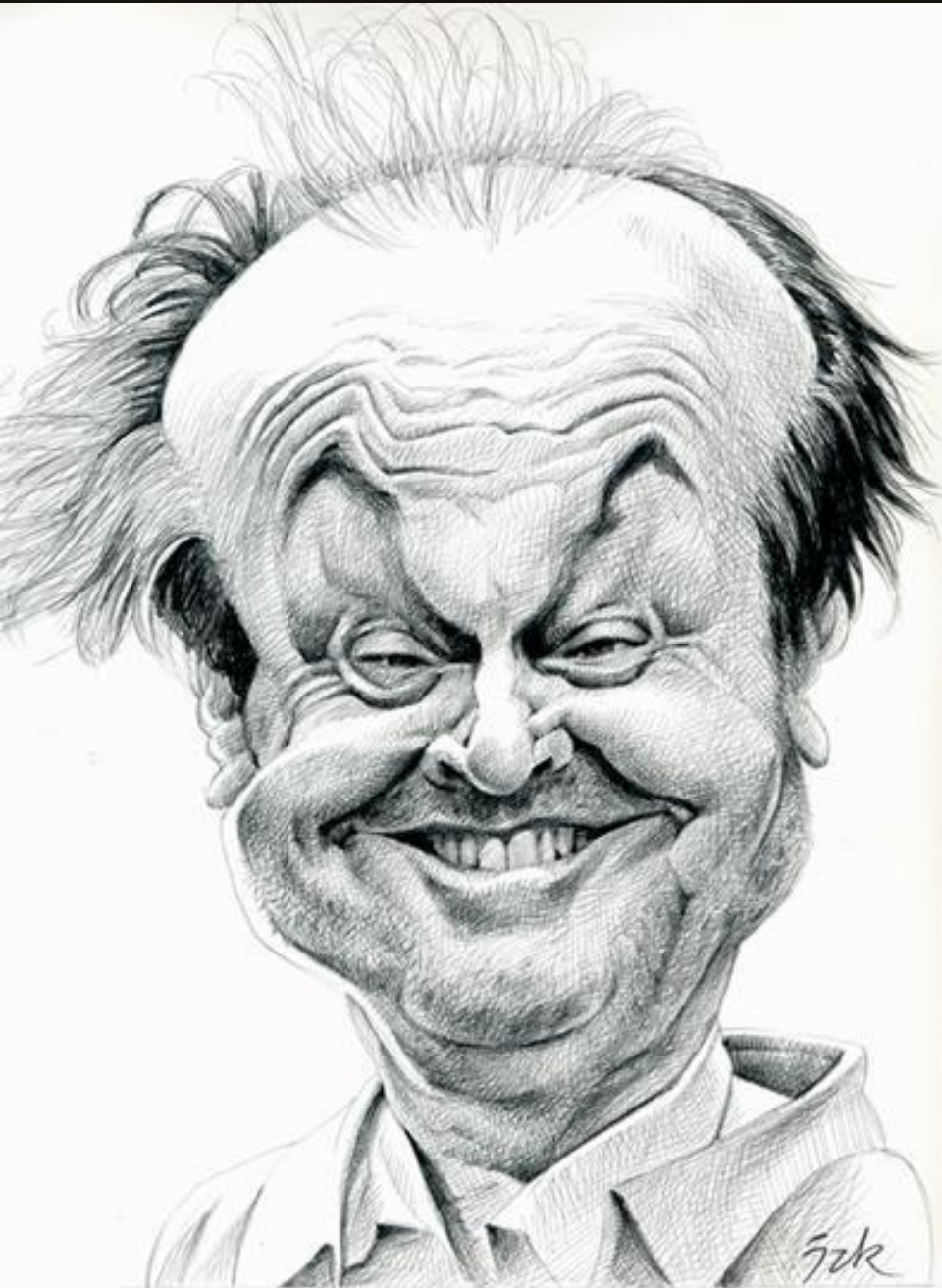
ΣΚΙΤΣΑΡΟΝΤΑΣ CELEBRITIES



Rowan Atkinson

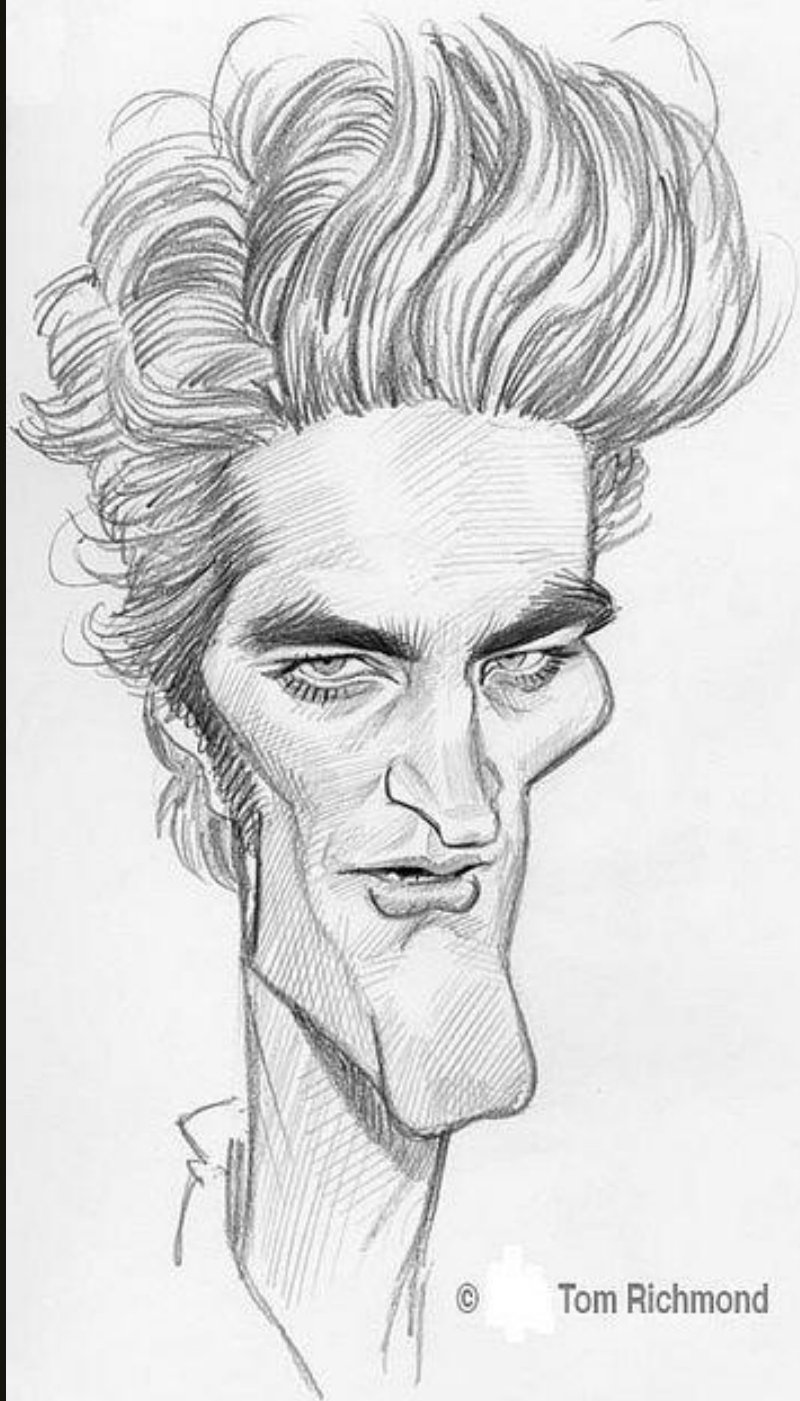








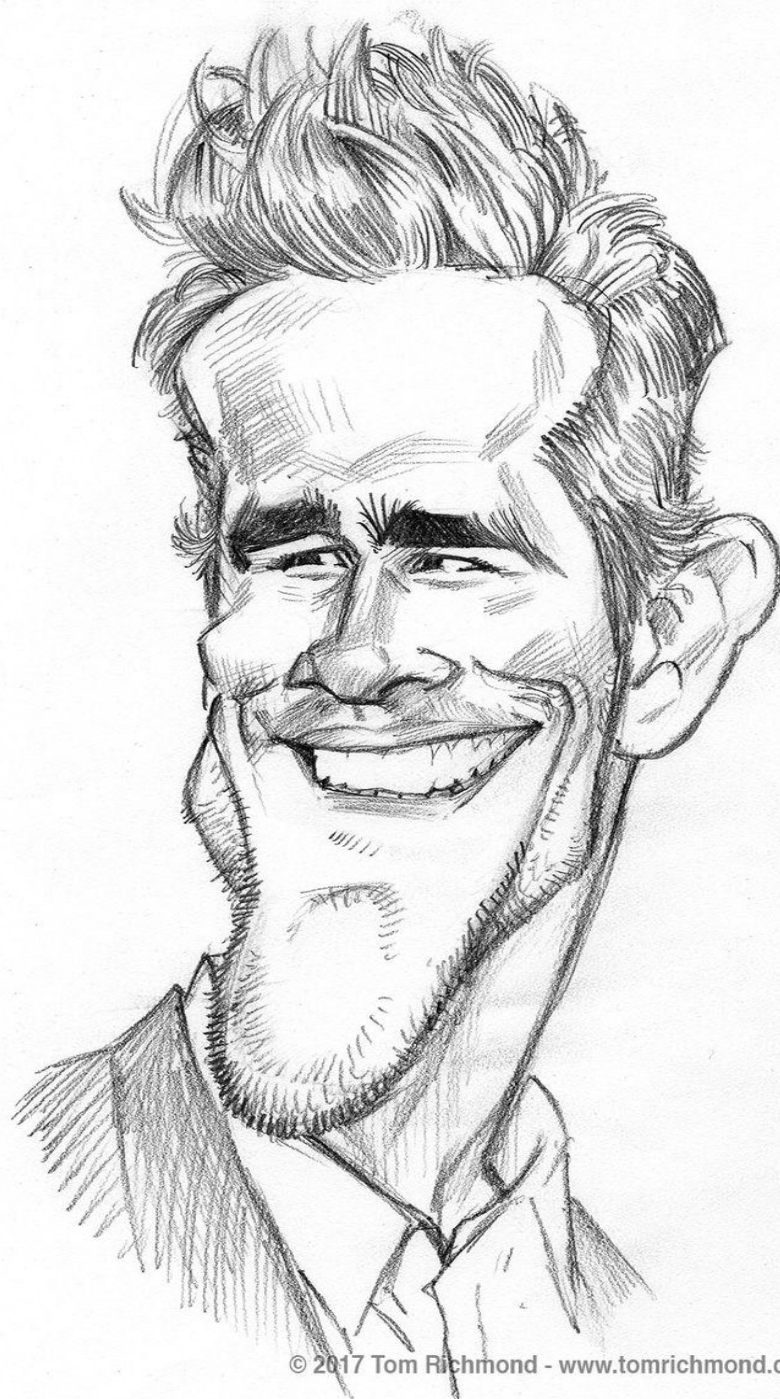
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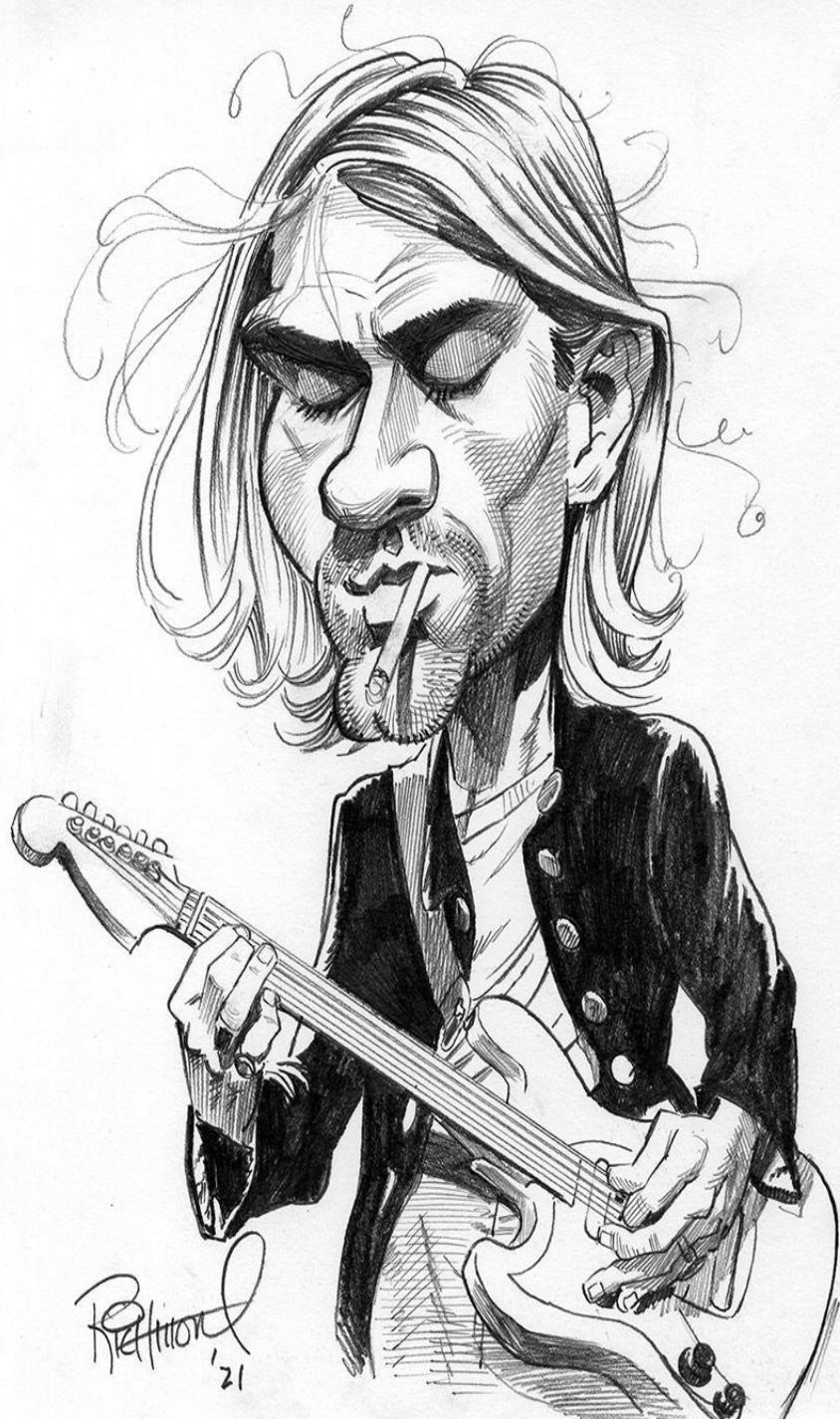


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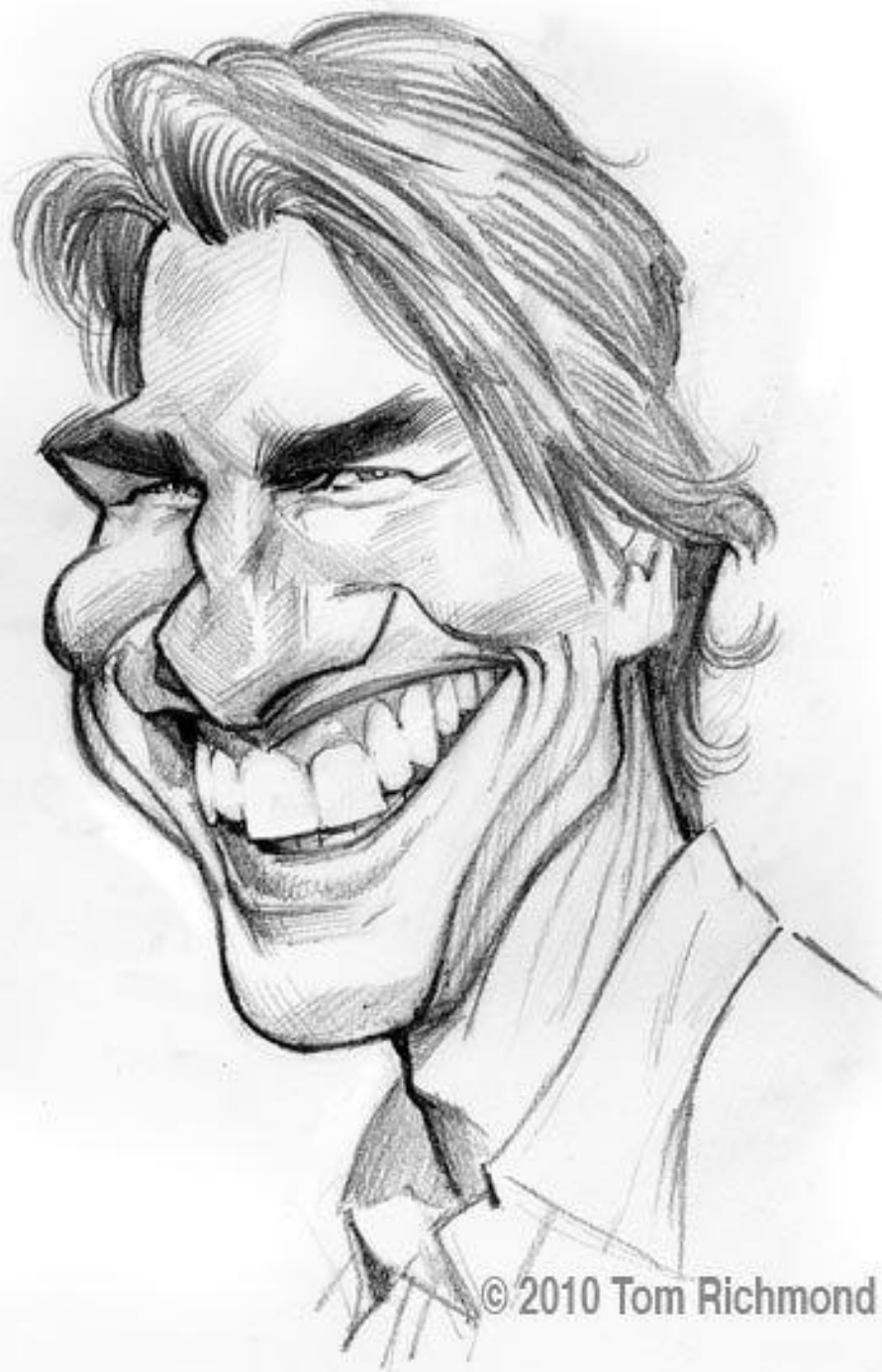




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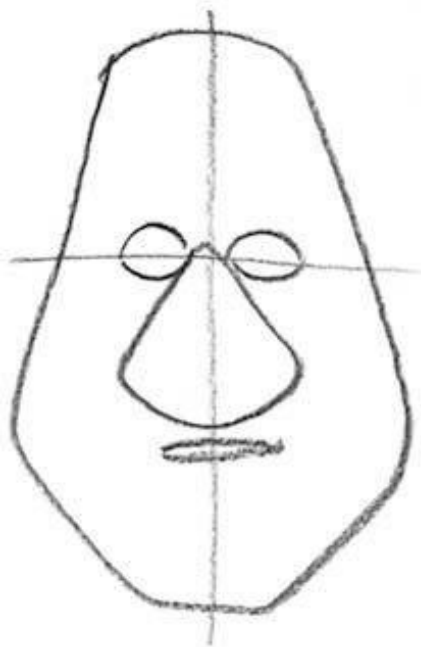
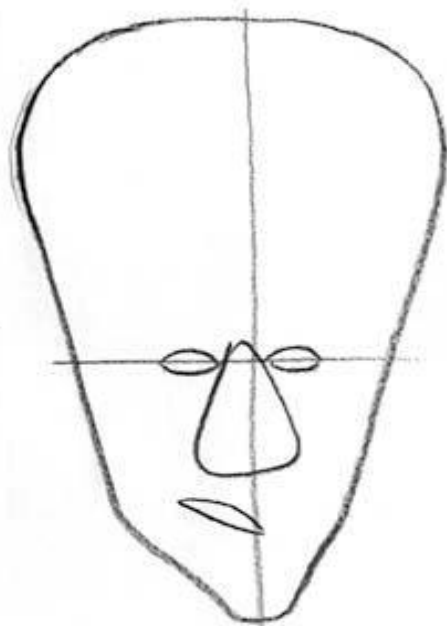






Photo by Daniel Langer





Ben Buckley "The Dandyman"

Η ΕΛΛΗΝΙΚΗ ΓΕΛΟΙΟΓΡΑΦΙΑ

ΤΙ ΕΜΑΘΑ; ΙΣΧΥΕΙ ΟΤΙ
ΣΕ ΟΛΕΣ ΤΙΣ ΜΥΦ ΔΕΝ
ΕΙΧΕΣ ΚΑΜΙΑ ΔΙΑΦΟΡΑ
ΚΑΙ ΣΥΜΦΩΝΗΣΕΣ ΜΕ
ΟΛΟΥΣ;

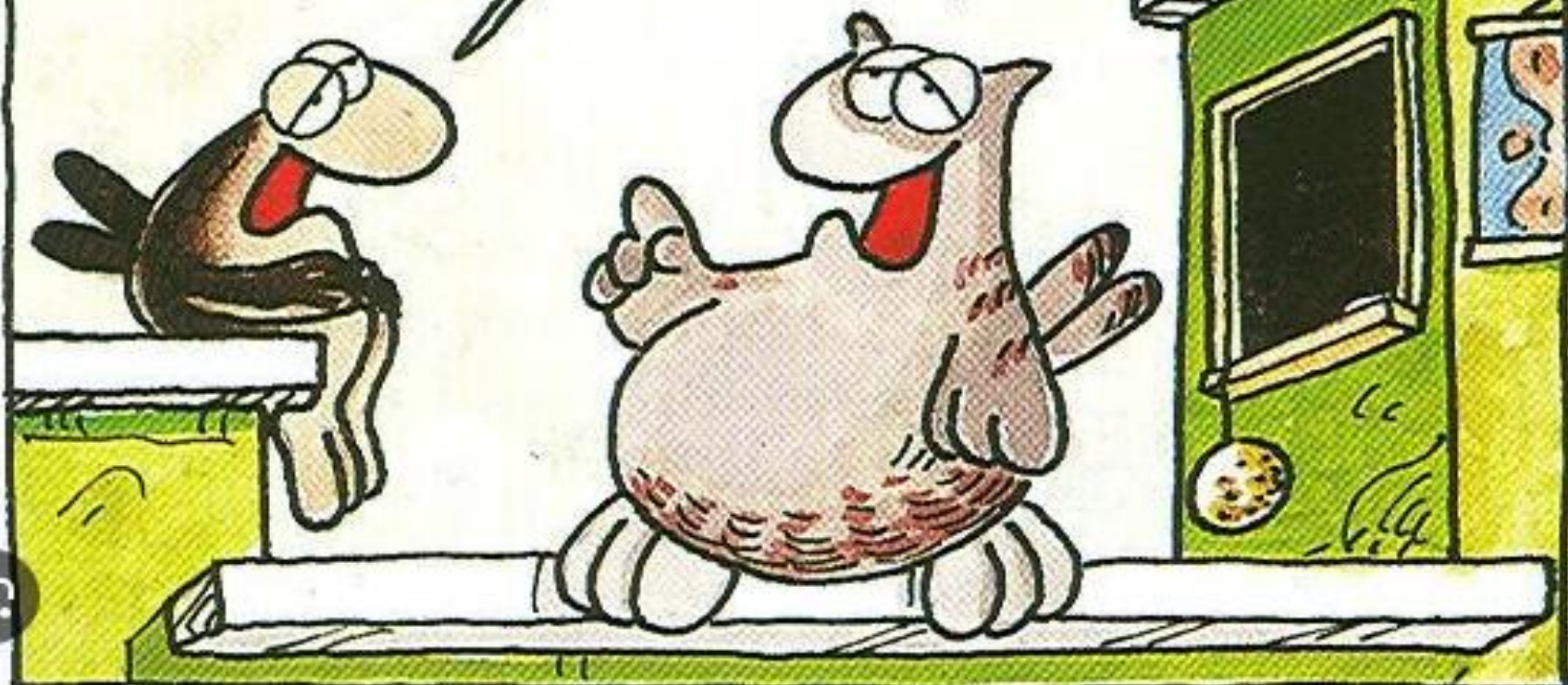
ΝΑΙ, ΙΣΧΥΕΙ, ΑΦΟΥ ΔΕΝ
ΕΧΩ ΣΤΕΙΛΕΙ ΚΑΜΙΑ
ΑΚΟΜΗ!



karolos

ΘΕΛΩ ΤΩΡΑ ΝΑ ΜΟΥ ΛΥΣΕΙΣ ΤΗΝ ΕΞΗΣ
ΑΣΚΗΣΗ: ΕΧΕΙΣ ΤΕΣΣΕΡΑ ΠΟΡΤΟΚΑΛΙΑ ΚΑΙ
ΣΟΥ ΔΙΝΩ ΚΙ ΕΓΩ ΑΛΛΑ ΤΡΙΑ. ΑΠΟ ΑΥΤΑ
ΤΡΟΣ ΤΑ ΠΕΝΤΕ! ΤΙ ΘΑ ΣΟΥ ΜΕΙΝΕΙ;

ΜΙΑ ΞΙΝΙΑ!



ΔΕ ΘΑ ΤΟΝ
ΧΡΗΣΙΜΟΠΟΙΕΙΣ
ΟΜΟΣ ΓΙΑ ΝΑ ΚΡΕΜΑΣ
ΑΘΩΟΥΣ ΑΝΘΡΩΠΟΥΣ!
ΣΥΝΕΝΝΟΗΘΗΚΑΜΕ;

ΝΟΜΟΘΕΤΙΚΗ
ΕΞΟΥΣΙΑ

ΕΚΤΕΛΕΣΤΙΚΗ
ΕΞΟΥΣΙΑ

ΔΙΚΑΣΤΗΣ ΡΟΙ ΜΠΙΝ
Ο ΝΟΜΟΣ ΔΥΤΙΚΑΤΟΥ ΠΕΚΟΣ

ΔΙΚΑΙΗ ΔΙΚΗ ΚΑΙ ΚΡΥΑ ΜΠΥΡΑ

ΤΡΟΜΟΝΟΜΩΝ
66

ΤΙΤΑΝΟΣ
10/11/2017



ΠΡΟΣ ΤΟΝ ΛΕΝ,
ΠΡΟΣ ΤΟΝ ΛΕΝ ΤΟΝ ΠΟΤΑΜΟΪ
ΙΛΙΣΣΟ, ΙΛΙΣΣΟ.
ΝΑ ΣΟΥ ΠΕ ΤΟ ΜΙΚΡΟ ΜΟΥ
ΜΥΣΤΙΚΟ. ΜΠΑΖΟΥΣΑ
ΤΟΝ ΙΛΙΣΣΟ. ♪





ΕΔΩΣΕΣ ΣΑΝΟ ΣΤΑ ΖΩΑ;

ΣΥΝΕΧΕΙΑ ΤΟΥΣ ΔΙΝΩ!
ΣΤΟ ΤΕΛΟΣ ΘΑ ΜΑΣ
ΨΗΦΙΣΟΥΝ!



Αρκας

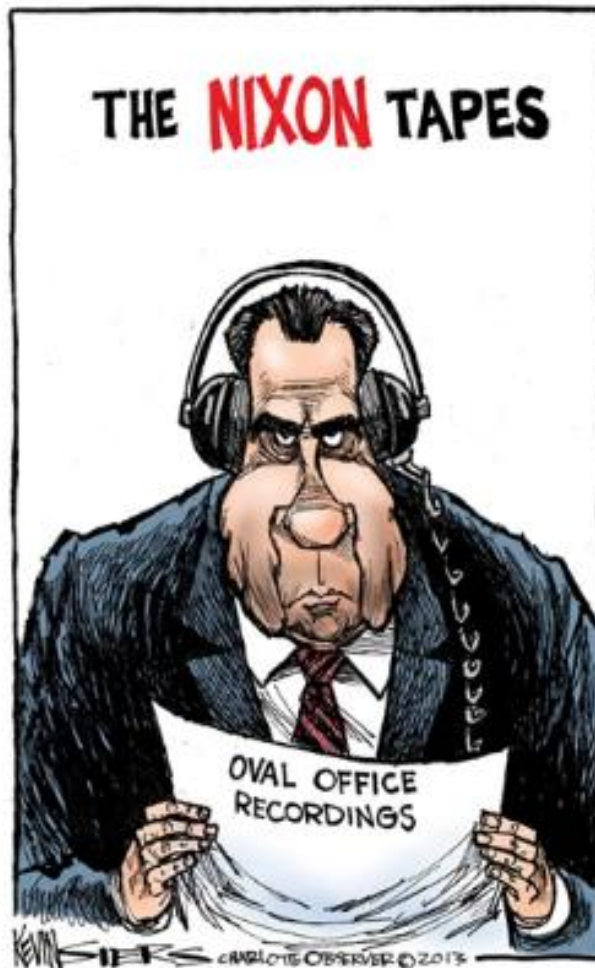
ΔΕΝ ΧΡΕΙΑΖΟΝΤΑΙ
ΑΛΛΑ ΜΕΤΡΑ

...ΤΕΛΕΙΩΣΕ!!!

ΜΕΣΑΙΑ ΤΑΞΗ



ΔΙΕΘΝΗ ΓΕΛΟΙΟΓΡΑΦΙΑ



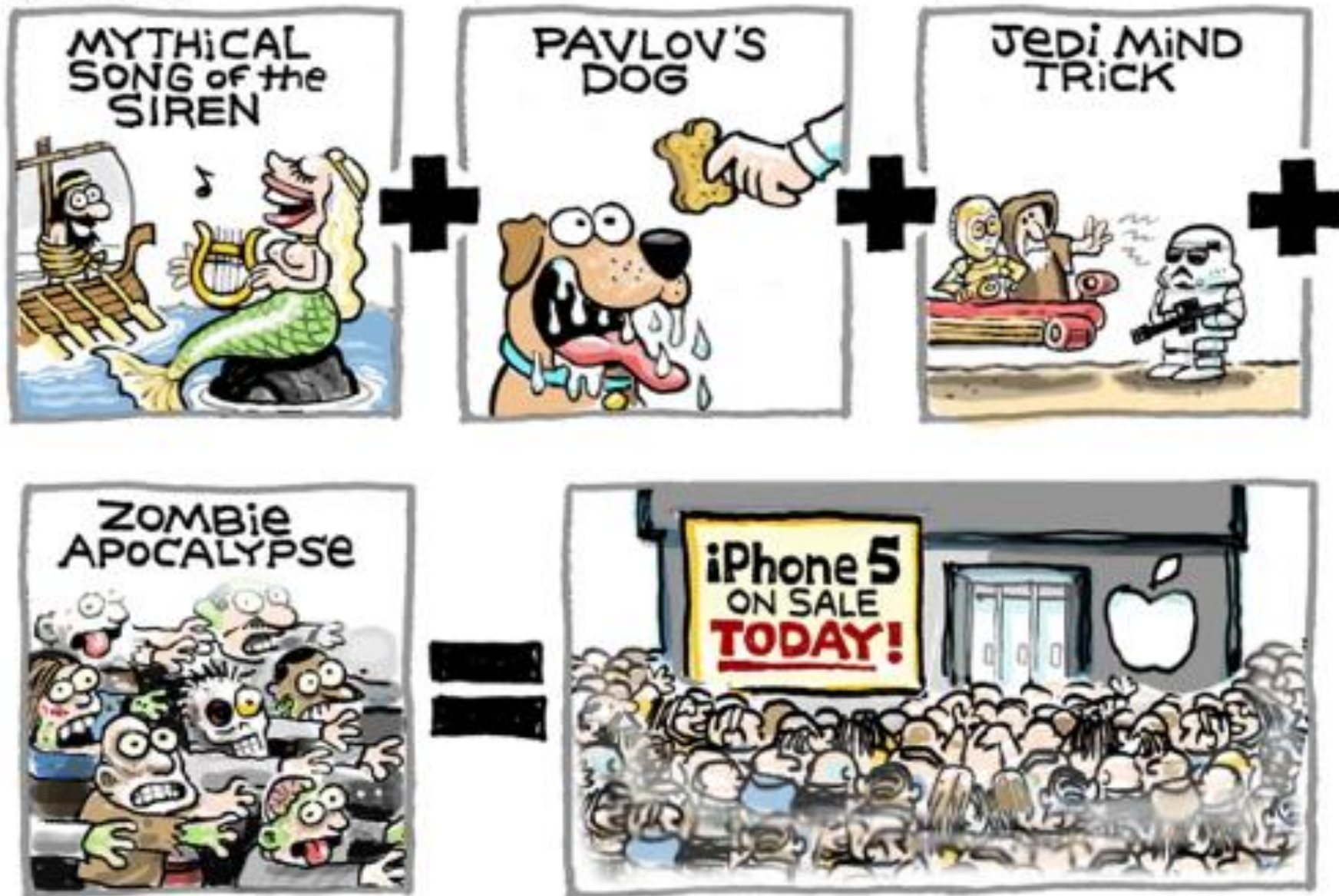
Το πρωτοφανές σκάνδαλο παρακολουθήσεων της NSA συγκλόνισε ολόκληρο τον πλανήτη



Η αλήθεια πίσω από τις διαπραγματεύσεις Αραφάτ-Νετανιάχου



Νέοι και *social media* («Μα γιατί αυτό το ηλίθιο πράγμα δεν με αφήνει να γράψω σχόλιο;»)



Από το τραγούδι των Σειρηνών στο... iPhone 5!



Οι ισορροπίες στη Μέση Ανατολή



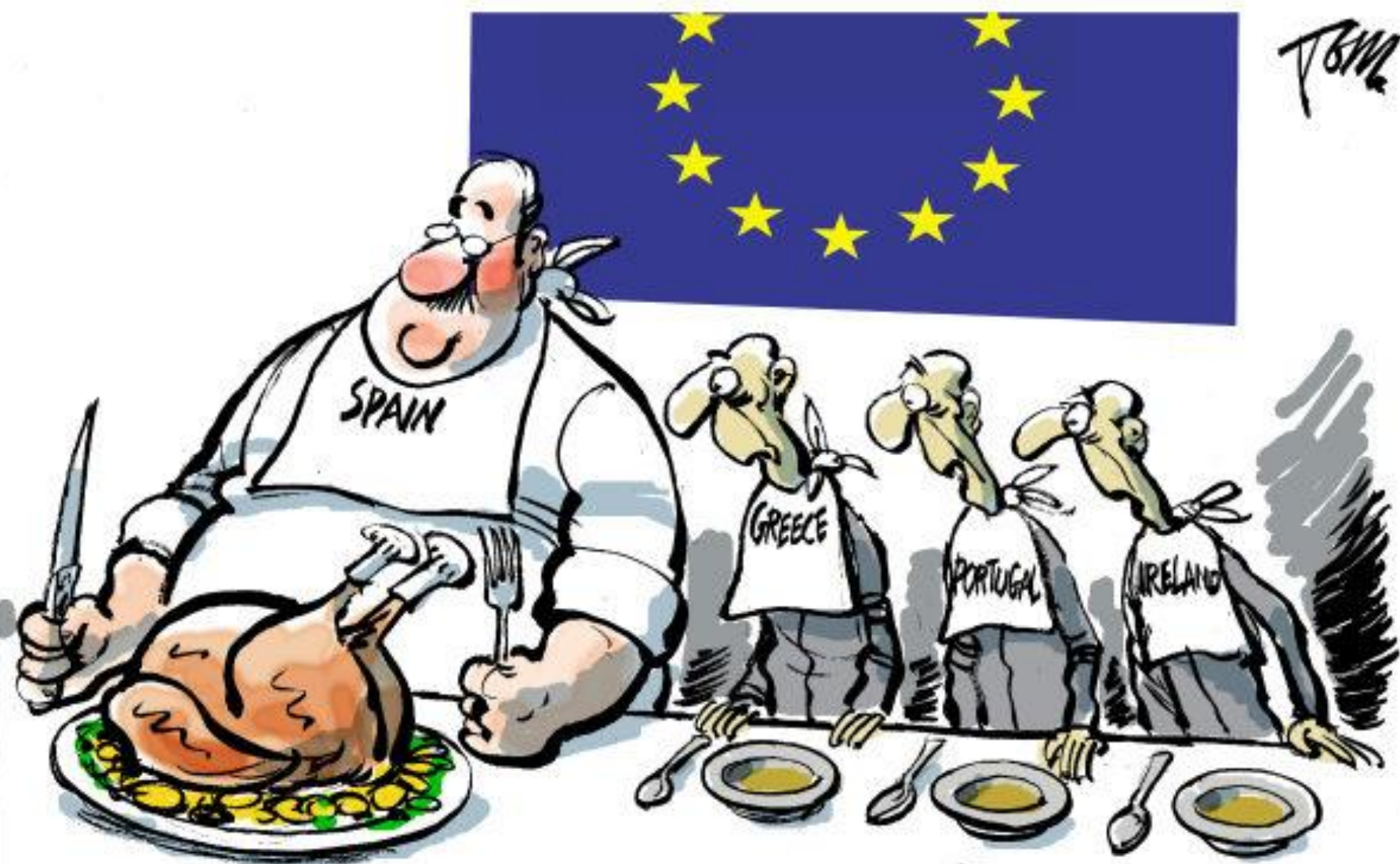
NO BIGGIE,
BUT IF HE
MISSES PROBLEM 9,
WE'LL PULL YOUR
ACCREDITATION AND
YOU'LL BRING SHAME
ON YOUR COMMUNITY...

NO PRESSURE,
BUT IF HE
MISSES PROBLEM 9,
YOU'RE OUT
OF A TEACHING
JOB!!

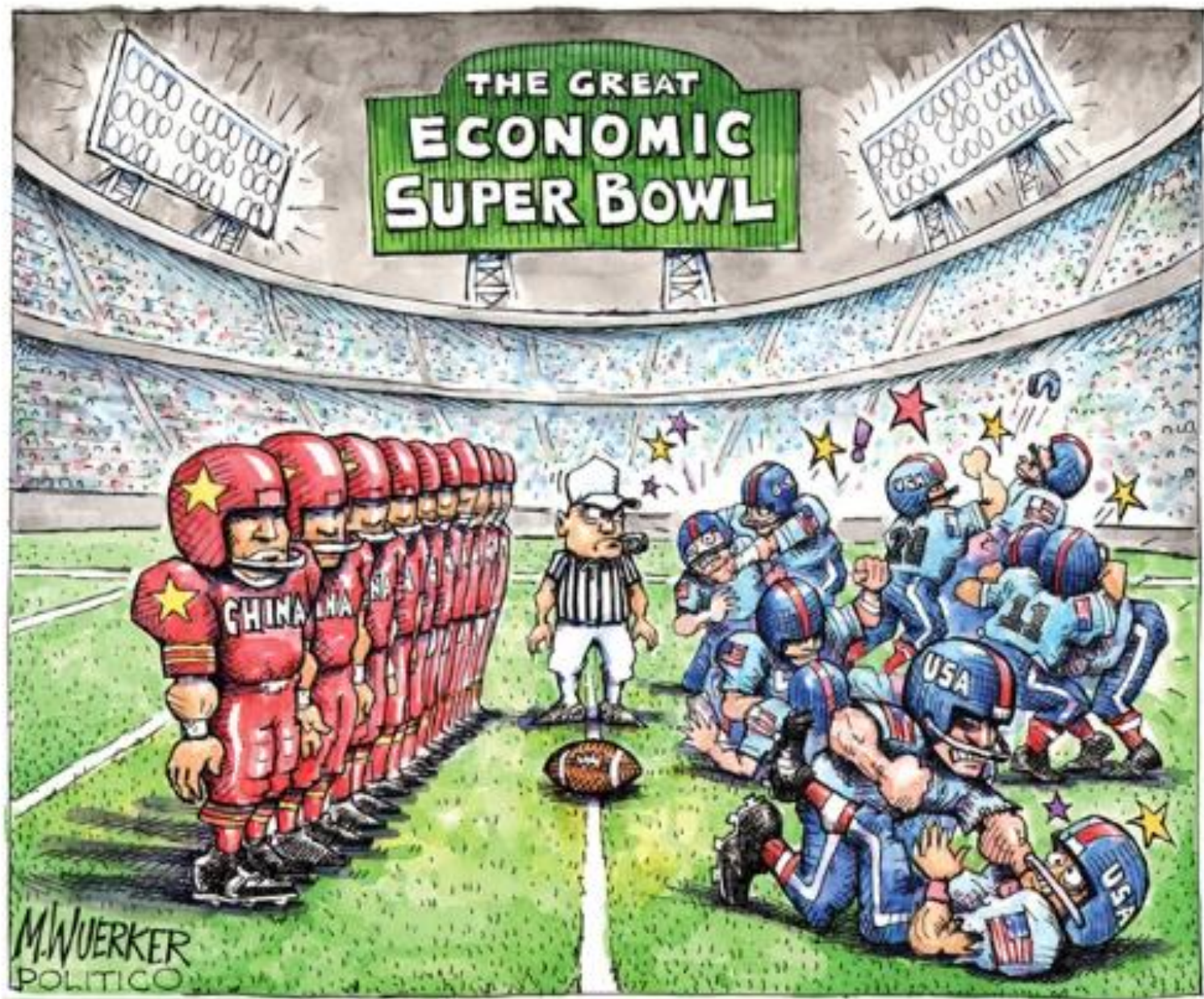
DAVID,
IT'S PROBLEM 9!
YOU KNOW
PROBLEM 9!
RELAX!
RELAX!!

THE
JOY OF
LEARNING





EURO DIET



Αμερικανική οικονομία vs κινεζικής οικονομίας

ΤΕΛΟΣ ΠΑΡΟΥΣΙΑΣΗΣ



ΚΑΛΗ ΣΥΝΕΧΕΙΑ ΜΕ ΧΙΟΥΜΟΡ