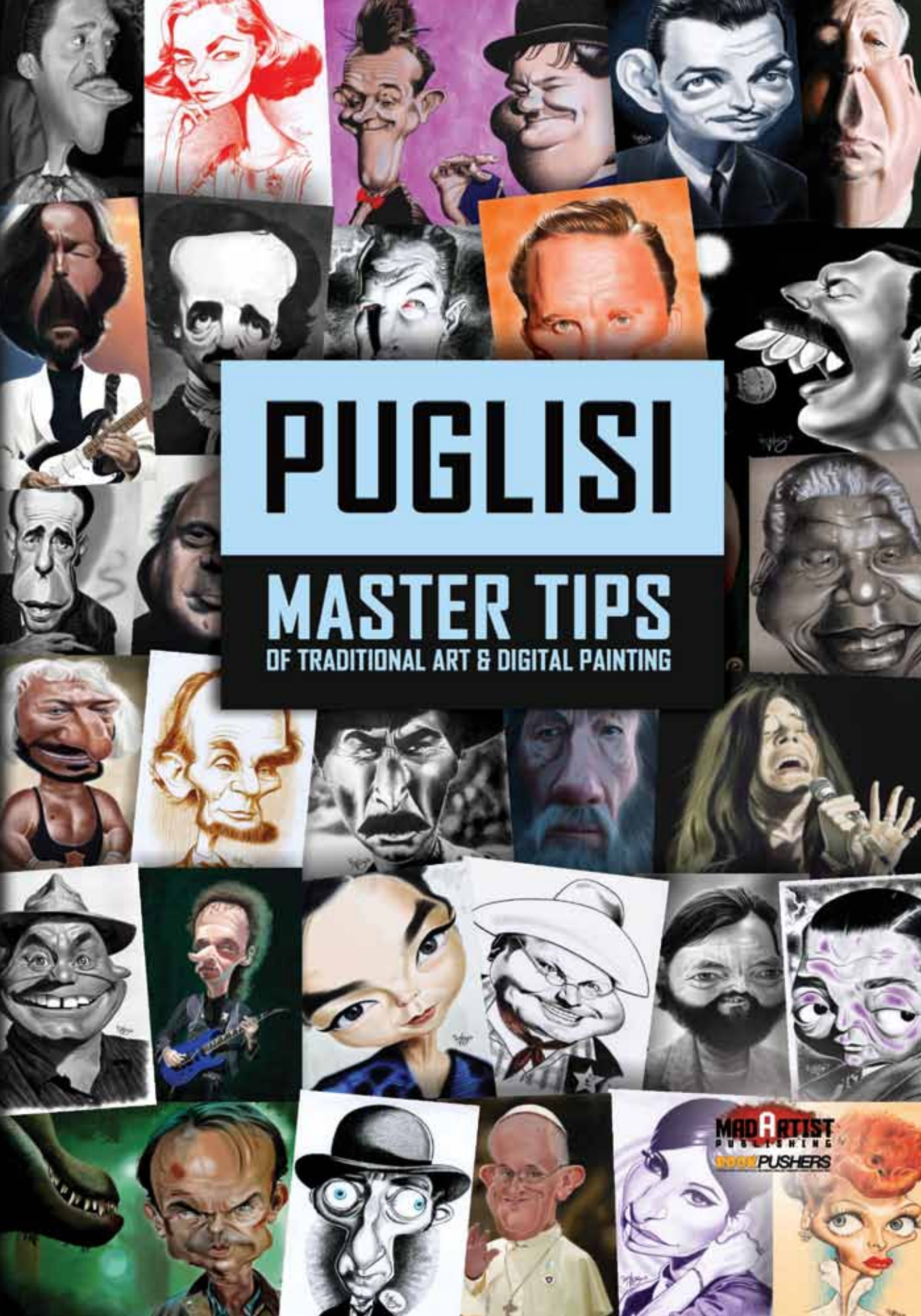




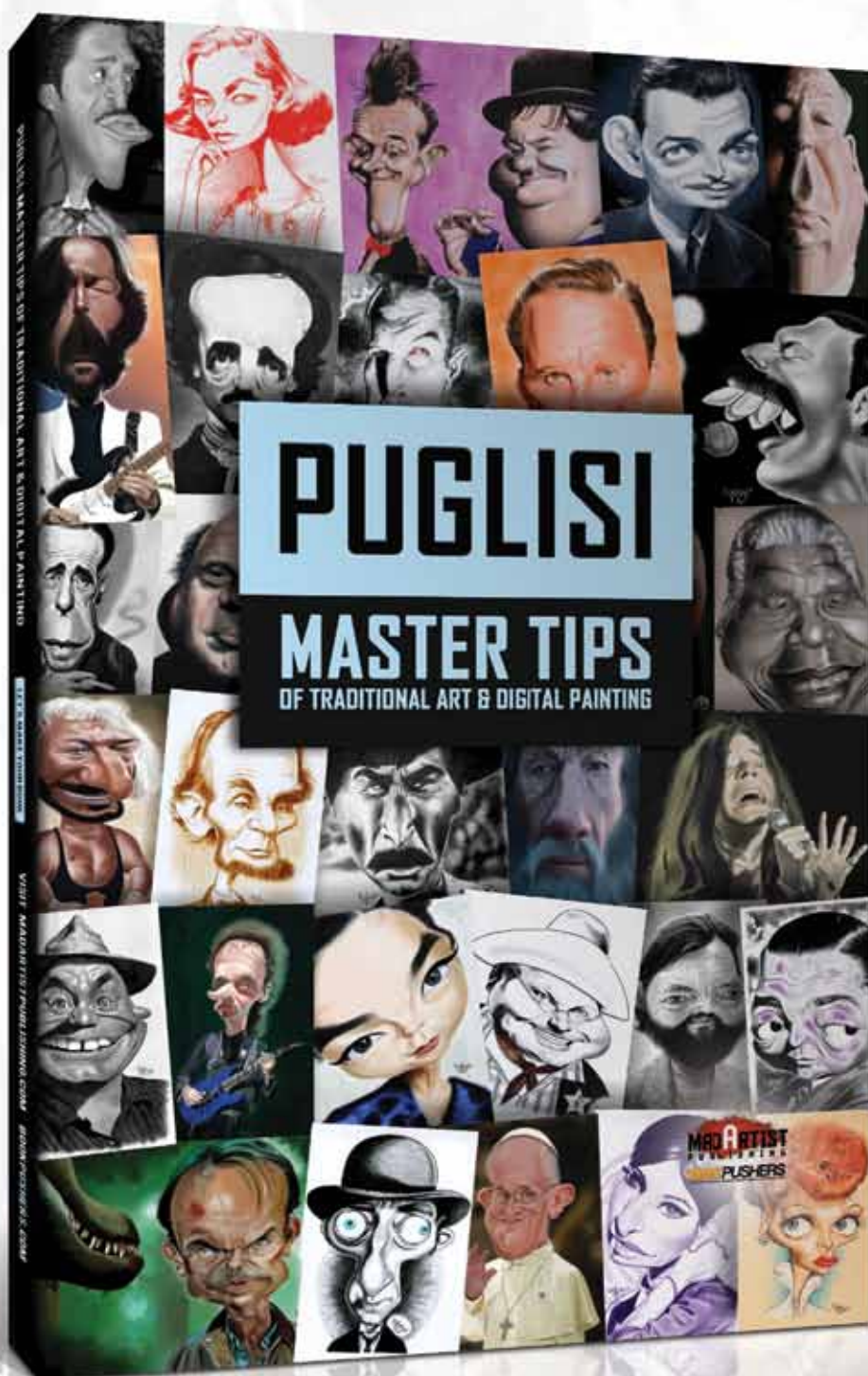
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DIEGO PUGLISI

CARICATURIST + ILLUSTRATOR

Diego Puglisi is an award winning artist from Argentina whose work is featured in countless magazines, and exhibited around the world. Diego's work has been featured in *Informe Asegurador*, *Suplemento Rural* and *Tips & Tools* (both for the country's inside), *Sólo Fútbol*, *AZK* magazine, *Ser y Expresar*, *CORSA*, *Club Humor SA*, *The Foghorn* (England), *Sticker Fanatic* and *El Batracio Amarillo* (both from Spain) and for the TV programs "Tsu Negocio" (Telefe) and "Fusión Crear" of Magazine Mujer channel (Artear). He has exposed three related exhibitions in Buenos Aires, Córdoba and also collectively in Brazil, Columbia, Mexico, Portugal, Spain, Austria, Greece, Scotland, Germany, France, Belgium, Croatia, Sweden, Czech Republic, Bosnia and Herzegovina, Romania, Turkey, Israel, Iran and Korea. Diego was awarded a Special Mention in the First FreeCartoonsWeb International Cartoonet Festival (China), an Honorable Mention (fifth prize) in the 11th, 12th and 13th Daejeon International Cartoon Contest (Korea), a Special Prize in the 1st. Leng Mu International Cartoon Competition (China), an Honor Prize in the 2nd. FreeCartoonsWeb International Cartoonet Festival (China), an Honorable Mention in the 1st. Football International Cartoon & Caricature Web Contest "Footnet" (Iran), a 1st. Prize for Excellence in the 2nd. Leng Mu International Cartoon Competition (China), and an Honorable Mention Certificate in the 10th. International Cartoon Contest of Haifa (Israel). Diego's enterprise clients include Fedan, Fernet Branca, Acindar, Larossi, Ing Bank, Duke Energy, Stendhal, Leo Art, YPF Servicelub, Rohde & Liesenfeld, Met Life, Banco Comafi, AMIA, Siemens Medical, LG, Makro, Club HACDIA, Petrobras, Volkswagen, Nextel, AVON, Carboloc, Universidad Austral and Farmacias Punto de Salud.

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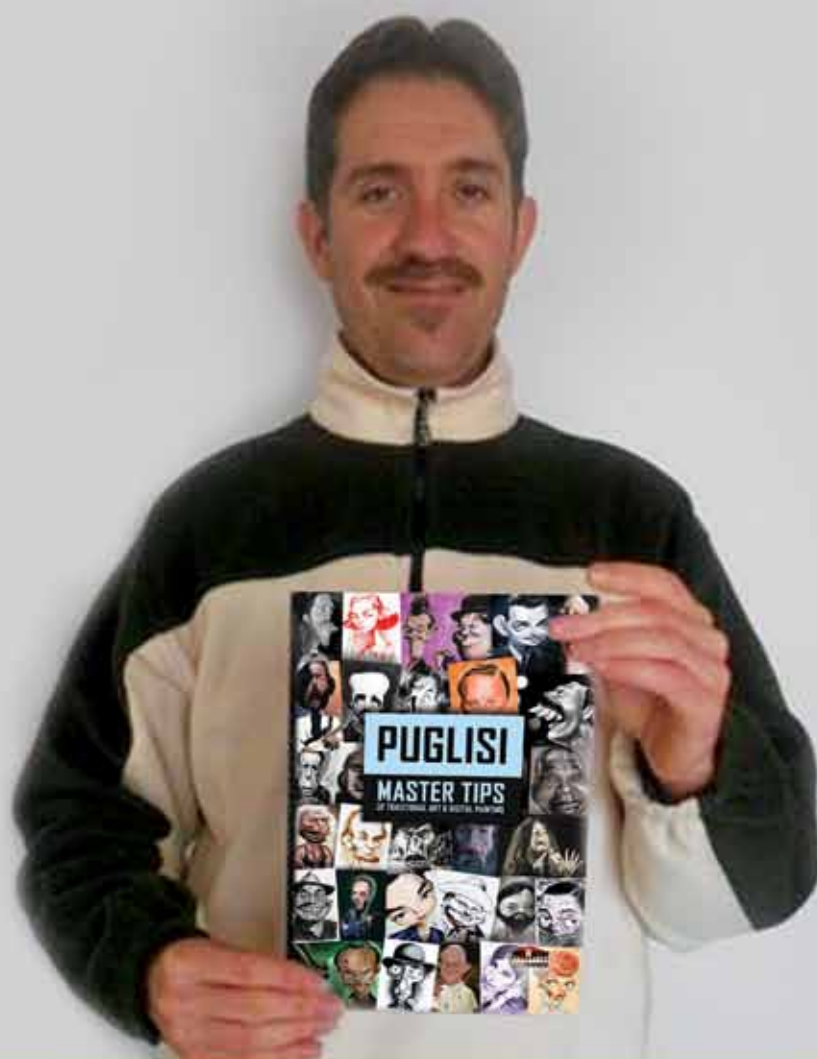
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THIS BOOK IS DEDICATED

*"To the loving memory of Daniel
Puglisi, Rosa Rodríguez and
Humberto Massa Montano"*



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WHAT DIEGO'S FANS ARE SAYING...



"It's a pleasure and an honor to share a few words about my friend, the very talented Diego Puglisi. Having been associated with the caricature community over a number of years I encountered Diego's wonderful work early on. His approach and technique to the art form has always been unique and a joy to experience. I'm very pleased that Sketchoholic has provided him with an opportunity to share all his wonderful work with us in print!"

~ VINCENT ALTAMORE VINCENTALTAMORE.BLOGSPOT.COM



"Diego is one of those artists where his fusion of vocation and passion is reflected in each work, some with a fascinating and fully descriptive simplicity and others where every detail deserves to be shredded. A Great Artist and excellent Friend."

~ WALTER FORNERO WWW.WFORNERO.COM.AR



"It's evident that Diego loves what he does, his progress is exponential, in every job does exceed the previous one, and always does retaining his identity, style and their view on others."

~ ERNESTO PRIEGO DIBUSTRACION.BLOGSPOT.COM



"Talent is a natural virtue ... develop it is a personal virtue" ... DIEGO PUGLISI achieves to capture the natural with the personal with extraordinary talent in the art of caricature. Excellent artist."

~ OSVALDO LAINO OSVALDOLAINO.BLOGSPOT.CA

MESSAGE FROM THE PUBLISHER



I've had the pleasure of seeing Diego Puglisi's work from a different perspective during the production of his book. Watching Diego work transcends the language barrier and his passion for art is contagious. What impressed me the most was his professionalism and his ability to work across many media with digital and traditional tools while making it seem extremely easy. Diego, my friend I wish you continued success in the art world.

As a creative person, I know first hand the difficulty and hardships of finding a place in the industry. While skill can be shaped with time, there is no substitute for passion and determination; awards come with time and hard work, there is no easy way to get ahead, find what you like, stick with it and you'll succeed with time. I'm thankful to have found my place in the industry and be able to give back to the creative global community and be part a leader in promotion and publishing of independent talent from all walks of life. Share your knowledge, give back and you too will reap the rewards and get paid to have fun.

Visit BookPushers.com to give your career an extra push in promotion. Let's finally get you on the M.A.P. We're recruiting for our Talent Agency experts in 2d, 3d, animation. To be considered you must show professionalism and dedication and have a portfolio on our Sketchoholic.com showing your particular expertise. Our agency receives requests for various advertisement and productions from around the world. Your name will be presented to clients and you will be able to choose freelance projects that come our way.

MARCIN MIGDAL (Founder / Editor-in-Chief / President)

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Youtube.com/MadArtistPublishing

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www.Linkedin.com/in/MarcinMigdal

A handwritten signature in black ink, consisting of stylized, overlapping loops and a long horizontal stroke at the end.

Marcin is a Board Member and Business Strategy Advisor at RetouchingAcademy.com and entrepreneurial & marketing Mentor at CYBF.ca (Canadian Youth Business Foundation).

TEAM



Authored by Mad Artist Publishing, Editor-in-chief Marcin Migdal, Authored with Diego Puglisi, Illustrated by Diego Puglisi, Editorial coordination by Alellie (Allie) Gomez, Managing editor Arnaldo Pedroza Quintini, Assisted by Jawad Ahmad, Associate editor Madiha Marium Khan.

Illustration of Marcin by Rui Duarte

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Diego, Can you please tell us a little about you and how you started in Art?

I always loved drawing since childhood, and then at age 20 went to a school of caricature and cartoon, where I learned the different techniques and polished my way of drawing.

Was being an artist your calling? Did you ever want to do anything else?

I always felt that drawing was my calling. Before starting caricature school I enrolled to start studying Graphic Design. But I only lasted one year and a half, since I realized that the illustration and caricature were everything to me.

What is the best and worst thing about being an artist?

The best thing about being an artist is that you are a freelancer: you are the boss, don't have a daily schedule like a "normal" job and you always deal with new people. The worst thing is that the work is irregular throughout the year.

Do you have a style you are known for?

I guess so, but I will leave that to be said by the people who see my work and my fellow artists.

Was your family and friends supportive?

At first they were a little skeptical, and then accompanied my career.

Who are some of your favorite artists?

Among the Argentinian artists I admire Abel Ian-iro, Jorge de los Ríos, Walter Fornero and Santiago Dufour, and in the international field I really like Krüger, Jean Mulatier, Jason Seiler, Jan Op De Beeck, and many more.

Can you offer any tips on how to get clients or freelance projects?

You always have to stay active, uploading caricatures to the Internet and sending portfolios to the agencies. Publishing illustrations in a newspaper / magazine may open you the door to publish in another. Although a couple of times obtaining a job just depends on luck: maybe you just need to be in the exact time and place.

Sometimes artists have to be business and marketing people, do you have any thoughts or tips on this area?

Yes. Being an independent artist, promotion is done by you. There are three main aspects: graphic advertising, personal web page / blog and social networks. Any other additional promotional item is welcomed.

Do you have a favorite project or image?

I have in mind to do a caricature collection of classic movie artists.

How do you stand out among so many artists?

I do not know if I stand out, but anyway and as I mentioned earlier that must be said by those who see my art.

How did you get your first Art Job and what was it?

It was in the early 90's in local newspapers, doing black and white cartoons!

Did you have a big break in the industry?

I don't think so, when I obtained a job was gotten after a certain process, wasn't that easy for me.



Can you take us through you start to finish process when starting a new painting/drawing.

First I sketch in one or more papers until I have achieved the desired illustration. Then I transfer the final sketch to the definitive paper / wood / canvas and give color. In the digital field, I scan the sketch and then give color with Photoshop.

Do you recommend any brushes or materials?

In regard to brushes and inks I recommend working with Winsor & Newton, and feel comfortable with papers Fabriano and Schoeller. I use Pelikan watercolors, and acrylics and tempera Alba. A very good acrylic brand was Teniers, which no longer exists. In Polychromos I use Faber-Castell, and Staedtler and Schwan Stabilo pencils.

Do you prefer Digital or Traditional art?

I prefer both, they are different and yet very rich in possibilities for the artist.

What do you suggest to put in your portfolio?

I suggest putting only the most representative works of art that manages each artist. And be concise, only the best.

How do you decide how much to charge for artwork?

That depends on how long it takes me to do each work. Also the price varies whether it is a particular client, an educational institution or a multinational corporation, for example.

What's your best advice to struggling artists?

They must draw a lot, attend an art academy to learn the techniques and they develop their own style.

What are your other hobbies?

I'm about to turn 20 years as a Three Stooges' collector.

How do you balance your work and social life?

As a freelancer I have no fixed schedule, so it's a bit difficult to put an end or interrupt a project. But certain guidelines may be established to divide the working time with family or social time.

What do you think of Mad Artist Publishing and BookPushers effort to help artists, any suggestions?

I think it's an excellent project and one of mutual help, since both parties are benefited by a great promotion and advertising. The publisher benefits from the artist to introduce their product and the artist benefits from the book to exhibit their art and be much better known.

Any final words of wisdom?

An artist never stops learning, I'm still marveling at every artist I discover and learn a lot from all my colleagues. We all certainly have something to contribute to the art world.

Interviewed by Marcin Migdal

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The caricature is the art of a face's humorous deformation without losing the likeness, so that someone sees the work and instantly knows who it is. That's the key. It's a funny surreal sight.

The caricature, in its modern sense, was born in Bologna at the end of XVI Century in an art school founded by a family of painters, the Carracci. Students of this academy had fun doing portraits of visitors under the guise of animals or inanimate objects.

Far from that time to the present day the caricature was also political, religious, rebellious, indulgent, partisan,

offensive, capricious and so much more.

Was progressing even in the materials used to make it: from ancient canvas and rice papers, through the gouache, charcoal, vegetable dyes, chalk, oil, watercolor, ink, and more recently acrylic and anilines up until to do it through the most modern digital tablets.

But the meaning, the ultimate purpose of a caricature has always been the same through the centuries: to awake a feeling, an emotion. Be it joy, anger, laughter, surprise, admiration, or upset, caricature will always be there to provoke it.



Pugliese
10

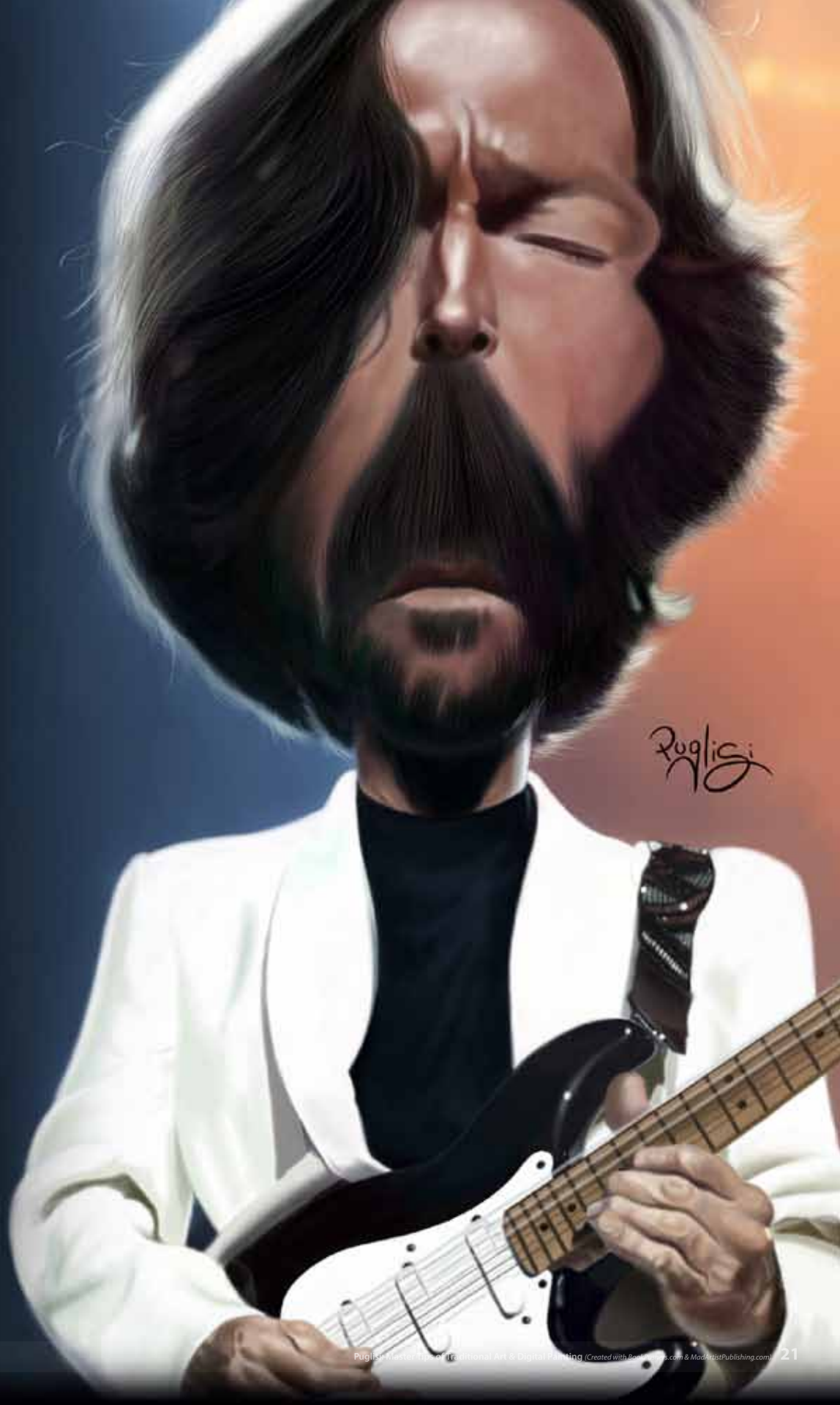














ALFRED HITCHCOCK

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 8+ hrs - SEPTEMBER 2010, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity Still

RECOMMENDED SOURCE: www.facebook.com/artbystevie

Hitch's face is a predilect subject among illustrators and caricaturists from around the globe, because irradiates power and a sense of control and domination. I chose the photo on which I based my caricature because the combination of light and shadow gives a twist to the vision of the Master of Suspense: almost half a face is not visible and yet you realize that it is him!

ADVICE

When sketching, keep your hand loose and tries to relate the shape of the head with a geometric figure, see the eyes' separation, its inclination, the distance between the mouth, nose and eyes, and the size of the forehead, ears and chin. After that, begins sketching the nose, which is the face's center and will help you focus while drawing. Then, try to sketch first the general shadows and then go to the smaller ones, keeping that quick aspect that gives the sketch to the work.



SIR IAN MCKELLEN AS GANDALF

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 15+ hrs - DECEMBER 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: The Hobbit: An Unexpected Journey (2012 adventure and fantasy film directed by Peter Jackson)

RECOMMENDED SOURCE: www.facebook.com/jasonseilerillustration

I adore this movie and the previous trilogy, so I wanted to choose an iconic moment of the film and this, with the detail of Gandalf's face between absent and melancholy, fitted in perfectly. I find it very funny and interesting to caricaturize from film frames than just from production photos: it gives more impact and a sense of action to the caricature. Defocusing the background with Galadriel helps to reinforce Gandalf's gesture and its protagonism. It takes quite a while to do the details (especially that of the face) but the end results justifies it. Always separated by layers (background, skin, hair), it was done with a stippling brush and some hair brushes.

ADVICE

When I work with ink, a trick to make backgrounds out of the ordinary is to use a toothbrush dipped in ink and scraping it against a comb on the paper drawing, previously masking the main illustration (if any). More or less amount of ink will vary in the scattering and dots' size.



JAMES EARL JONES

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 8 hrs - AUGUST 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Clear and Present Danger (1994 thriller directed by Phillip Noyce)

RECOMMENDED SOURCE: www.facebook.com/groups/caricaturama/

Jones' face is a real treat to all caricaturists. Widely known as Darth Vader's voice, he is performing since 50 years ago when he was in his thirties. The chosen photo for the caricature it's from a supporting role as Admiral James Greer, and I wanted to emphasize the look's strength, paying attention to a TV screen off camera. The bottom light is done with a stippling brush.

ADVICE

Promotion is very important in the career of an illustrator, even in an established one. Added to the traditional and personal presentations, with the advent of new technologies we have now websites, blogs, Facebook, Twitter and other social networks and contacts that enable and promote instant worldwide exposure. I recommend that you draw people in public: that will give you more confidence in yourself.



JANIS JOPLIN

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 15+ hrs - JULY 2011, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Photo cover of her "Super Hits" album (May 2000)

RECOMMENDED SOURCE: www.facebook.com/artmaxkostenko

In this Joplin portrait taken from the cover of her "Super Hits" album, I tried to visually capture her powerful singing and the energy that always transmitted in her shows. Again, the control of light and shadows is essential to properly represent the scene. Done with a spray and soft mechanical pencil brushes.

ADVICE

To paint on big canvas, wood or paper, always use different brushes for every need. A large flat brush (may be rounded) will help to cover the background and give a thick blending with certain contrasts. A medium brush will be very helpful in giving different skin tones and undertake clothing features or other objects. And a small brush (No. 3) will serve for the minimum: tiny glare, wrinkles, eyelashes, hair and other small details. Always use synthetic hair brushes, natural bristles will spoil fast.



ERIC CLAPTON

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 10+ hrs - APRIL 2013, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Photo from a live concert in Paris (1990)

RECOMMENDED SOURCE: www.achillesuperbi.it

For the scene to be credible, it is important to do the illustration as realistic as possible. I wanted to highlight the expression of concentration and profusion of hair so typical of Clapton at the time: for that I used several hair brushes, broad strokes first and then increasingly smaller strokes, highlighting the lights around and drawing hair by hair in the finishing touches.

ADVICE

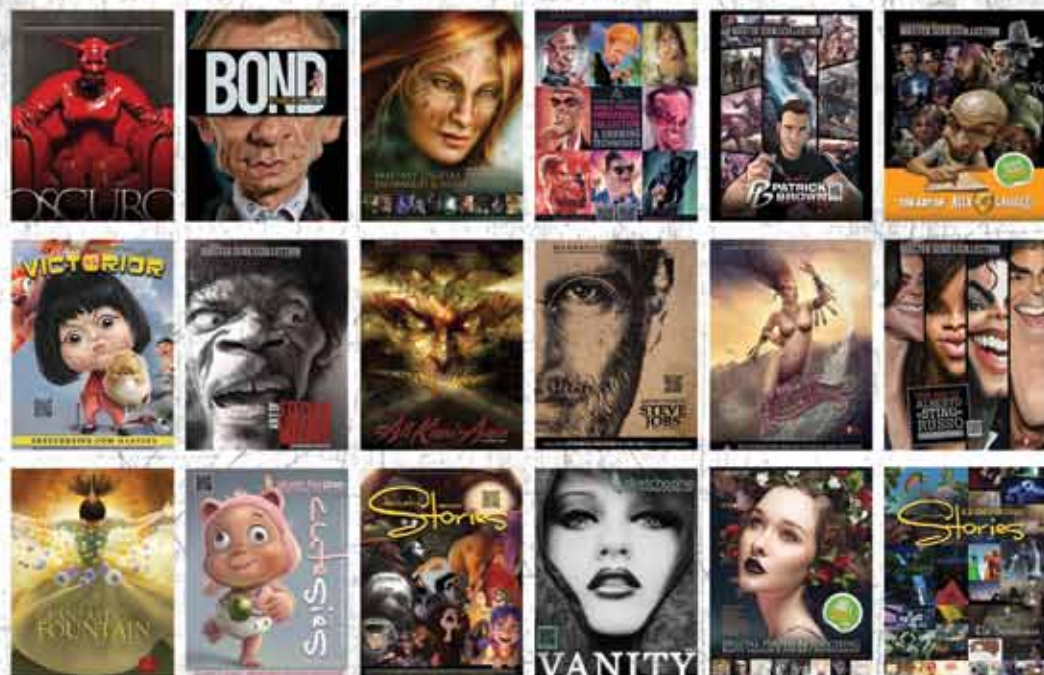
When you make a portfolio in order to present it at an agency, try to include quality and not quantity in your selection of works, trying to cover all the techniques that you consider business, either you are professional or not. Be simple and concise, and include a curriculum vitae in which you put the highlights of your career. This will help potential customers to select you better in their search.

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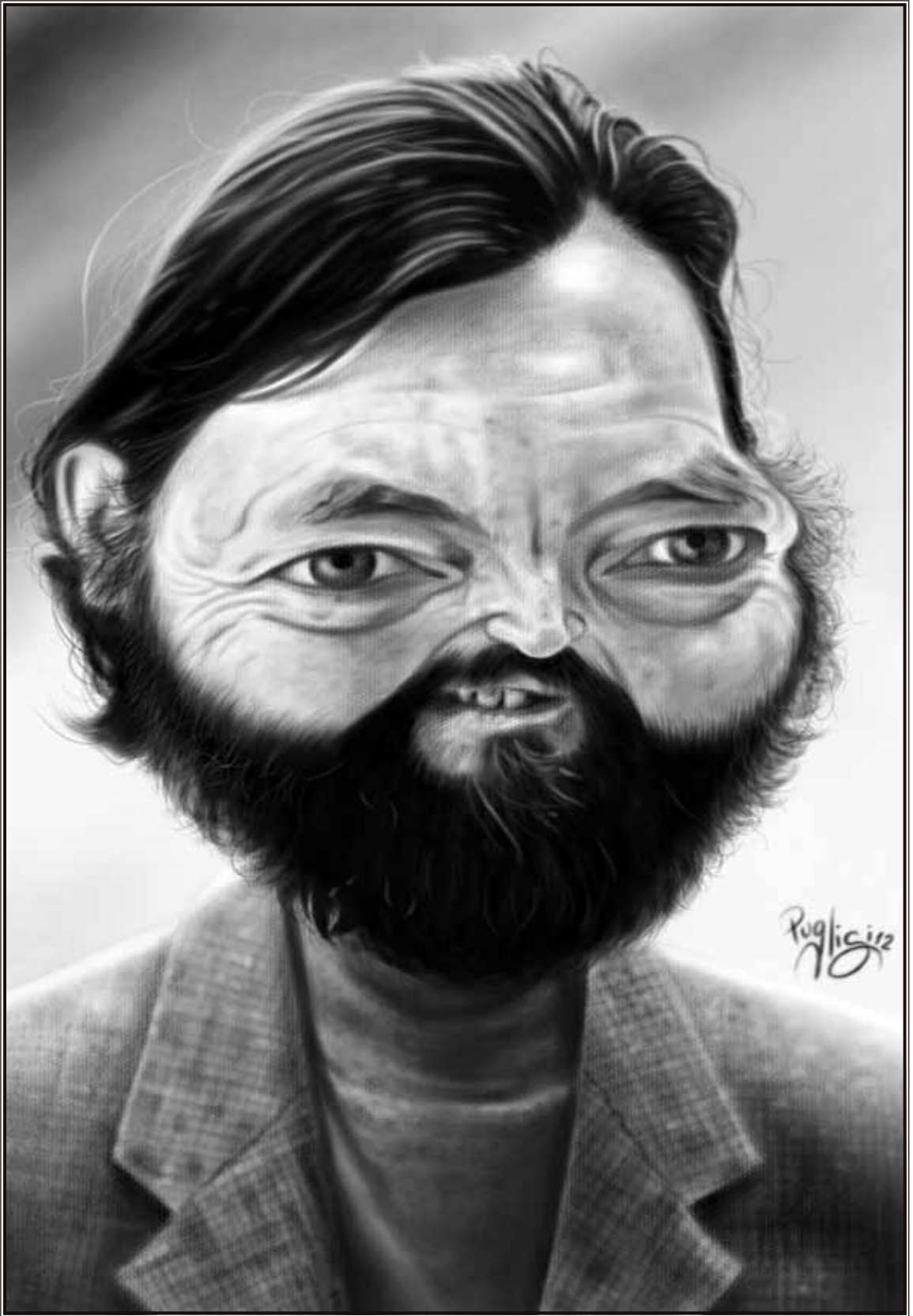


JAMES DEAN PROCESS



After transferring the final sketch, I begin by lightly shading the background and face, increasingly emphasizing shadows and also highlighting the lights in the following steps. I undertake then the sweater, while doing full blacks and final details of the strands in the silhouette, and finally devoting considerable attention to the hair, making the crossovers and giving it the appearance of untidiness that had James Dean in his personality.

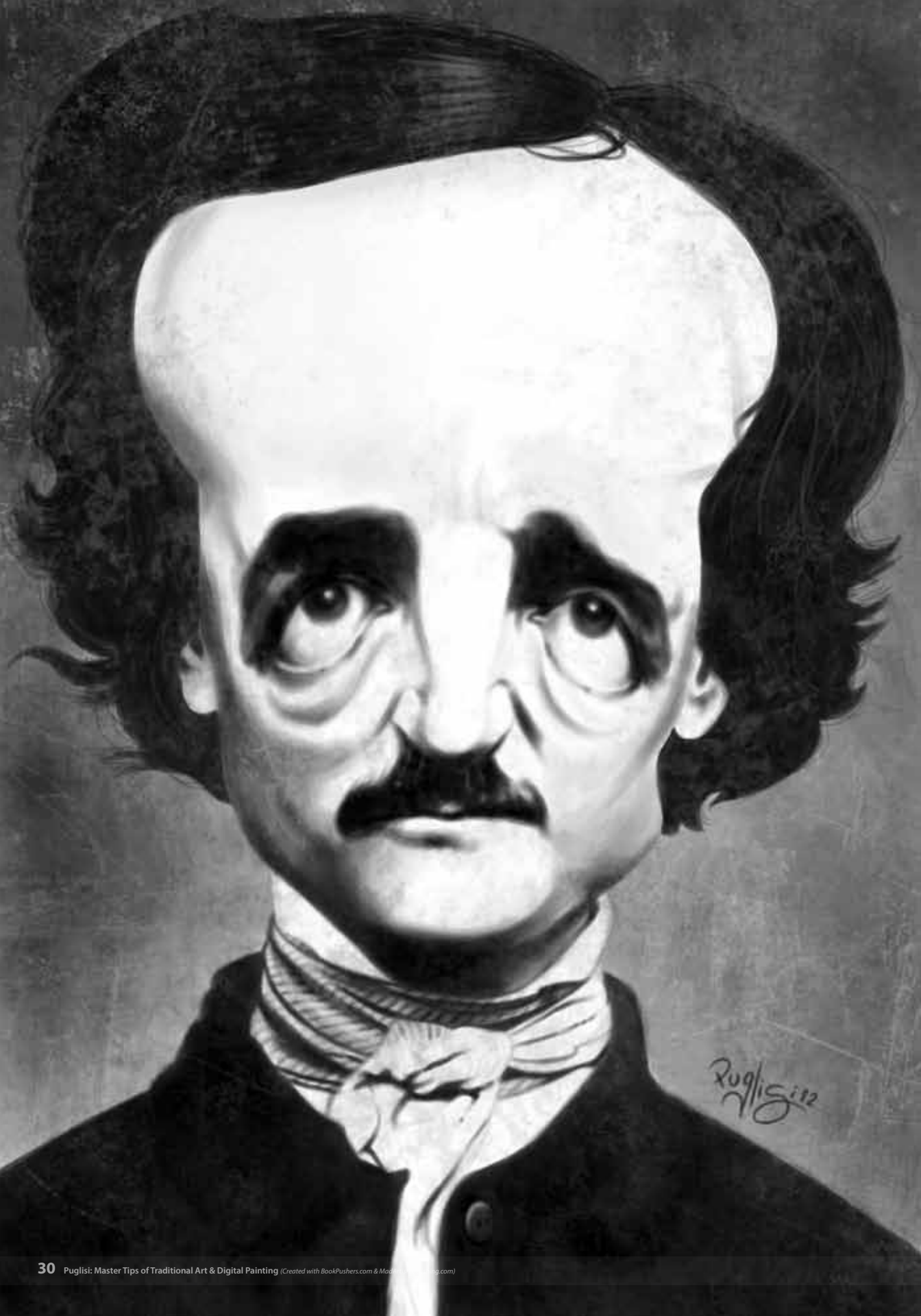
In these works of sharp light and shadows it is important that the final artwork is well contrasted, that way we will be satisfied and we will do a very good job.











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CARICATURE SHADING (FREE VIDEOS IN EBOOK)

It is important not to apply full color immediately and go slowly shading the drawing, using the background color of the paper as an ally. To make the skin we darken with different flesh tones within the same color spectrum. We're doing some final details like eyelashes. The hairs are drawing almost one by one and greatly emphasizing the black areas. The lighter areas are not shaded or we apply white pencil to highlight the brightness.



DRAWING LIVE IN PUBLIC (FREE VIDEOS IN EBOOK)

It's always good to quickly sketch the caricature on the sheet so that the work is well centered and doesn't move to either edge. I rarely do preliminary sketches when drawing live due to experience and little time I have available. I always start drawing the nose, as it is the center of the face and helps me properly position the drawing. I then continue with the mouth and details to capture the likeness. We give slight shading and the caricature will be ready to deliver in a few minutes. Sometimes it's good to place a sheet of paper under the working hand to avoid staining the drawing.



BASIC DIGITAL SKETCHING (FREE VIDEOS IN EBOOK)

To digitally color, first we go shading the main thing in broad strokes. Then we gradually go intensifying shadows on smaller areas but always keeping the idea of a sketch, something not very detailed. We will work the hair the same way, first with broad strokes which are consequently smaller. With thin lines we highlight the brightness. With waxy pencil we do the suit and the tie with a soft mechanical. Finally, with large charcoal pencil strokes we make the background.



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JAMES DEAN

PRODUCTION: Black Polychromos

COMPLETION: 3+ hrs - SEPTEMBER 2011, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: www.facebook.com/pages/DOMINIC-PHILIBERT-ILLUSTRATION/374611877762?ref=ts

Jimmy Dean is an icon of cinema and many caricaturists we've wanted to draw him in different ways. This time I chose to draw him with black polychrome to highlight the intimate photo setting and the tones of light and shade, which while hiding part of his face, is unable to hide his trademark.

ADVICE

Working with pencils, polychrome and chalks, always give color going from lighter to darker. There's always time to darken a little more. Sometimes you can use a textured color paper as support to enrich even more the final work.



JULIO CORTÁZAR

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 8+ hrs - JUNE 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: <https://www.facebook.com/JFStahl>

This is the second time I draw the master writer Cortázar, this time with a beard. I wanted to express a feature of everyday life and carefree, unlike other shots where he looks more concerned and focused. I used a pastel brush with rough texture, a spray brush and some hair brushes.

ADVICE

To enrich the stock of digital brushes in Photoshop is good to download some with textures and/or shapes: shadows, foliage, hair, clothing, leather, freckles, rocks, stains, skin, lights, etc., to help you compose better the illustration and give it higher quality. On the Internet there are several sites to do it, one of the most known is the blog of Chris Wahl.



ERNEST BORGNINE

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 10+ hrs - MARCH 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: The Flight of the Phoenix (1965)

RECOMMENDED SOURCE: <https://www.facebook.com/pages/Drew-Friedman/180576238626220>

I always liked Borgnine's performance in his films, and this caricature was a tribute to him and his countless characters. Wanted to try some different and this one was done with a textured brush with high opacity.

ADVICE

When you give color to a caricature in Photoshop and then it has low contrast because of the picture, a good trick is to use the Auto Contrast in the Image menu, and if not enough you can use the button "Settings" of the Image menu too. You have several options to enhance the work done.



CHARLIE CHAPLIN

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 10+ hrs - AUGUST 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: The Kid (1921)

RECOMMENDED SOURCE: <http://delosriosgeorge.blogspot.com.ar>

In this caricature made for a weekly challenge, my desire was to paint the Little Tramp in one of the most representative frames of his films and the entire history of cinema: that scene of the encounter with the kid in the film of the same name. Trying to depict all the feeling and emotion of this very touching moment, it was done with a stippling brush and some scratch brushes.

ADVICE

For some works is good to improvise a little. Try mixing some techniques (provided they are compatible, of course) and experiment a little with the colors of each one. Including unusual items for the drawing is also very useful (eg coffee, egg yolk, natural dyes, bitumen diluted with turpentine), and you will be surprised with the results.



EDGAR ALLAN POE

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 8 hrs - JUNE 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: 1848 "Ultima Thule", daguerreotype taken by Edwin H. Manchester

RECOMMENDED SOURCE: <http://santiagodufour.blogspot.com.ar>

Using this Poe's famous daguerreotype and representing its ancient aspect, I painted (or at least tried to do) all the pain and suffering that the writer was going through at that time prior to his death. Done with a stippling brush and some scratch brushes.

ADVICE

Drawing live (for instance at parties, product launches, birthdays, etc.) will help polish your stroke and will give you regular contact with people, solving their problems better. And word of mouth is crucial: it allows the client to obtain first hand information on the performance of the artist.



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KIRK DOUGLAS PROCESS

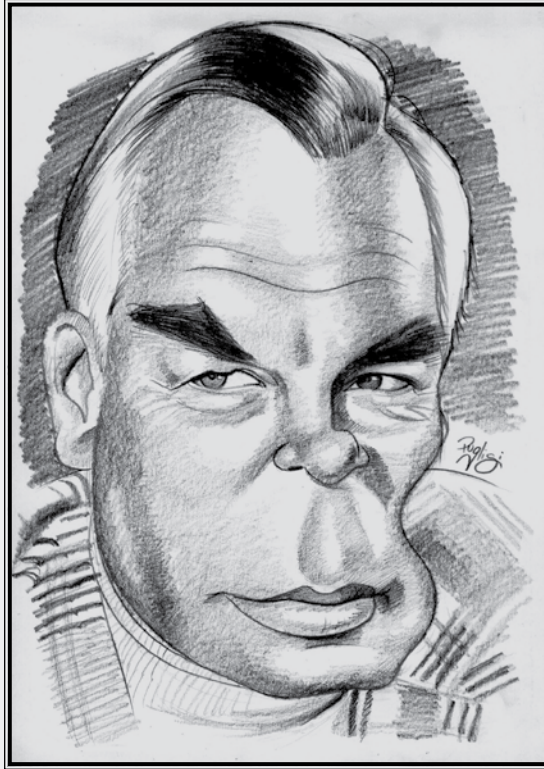


Once I have obtained the desired sketch, I scan it and start coloring the background, applying textures. Then I give tones to the shirt, highlighting volumes and foldings. Later on I give color to the face, paying attention to where the light comes from, this is important to get a work properly shaded. Finally, the hairs are made with a special brush hair (in some areas drawing hair by hair), and applying a layer of light I'm intensifying gradually the glitters. I give the final touch with the filter "focus" and also with the auto contrast under the "Image" menu.









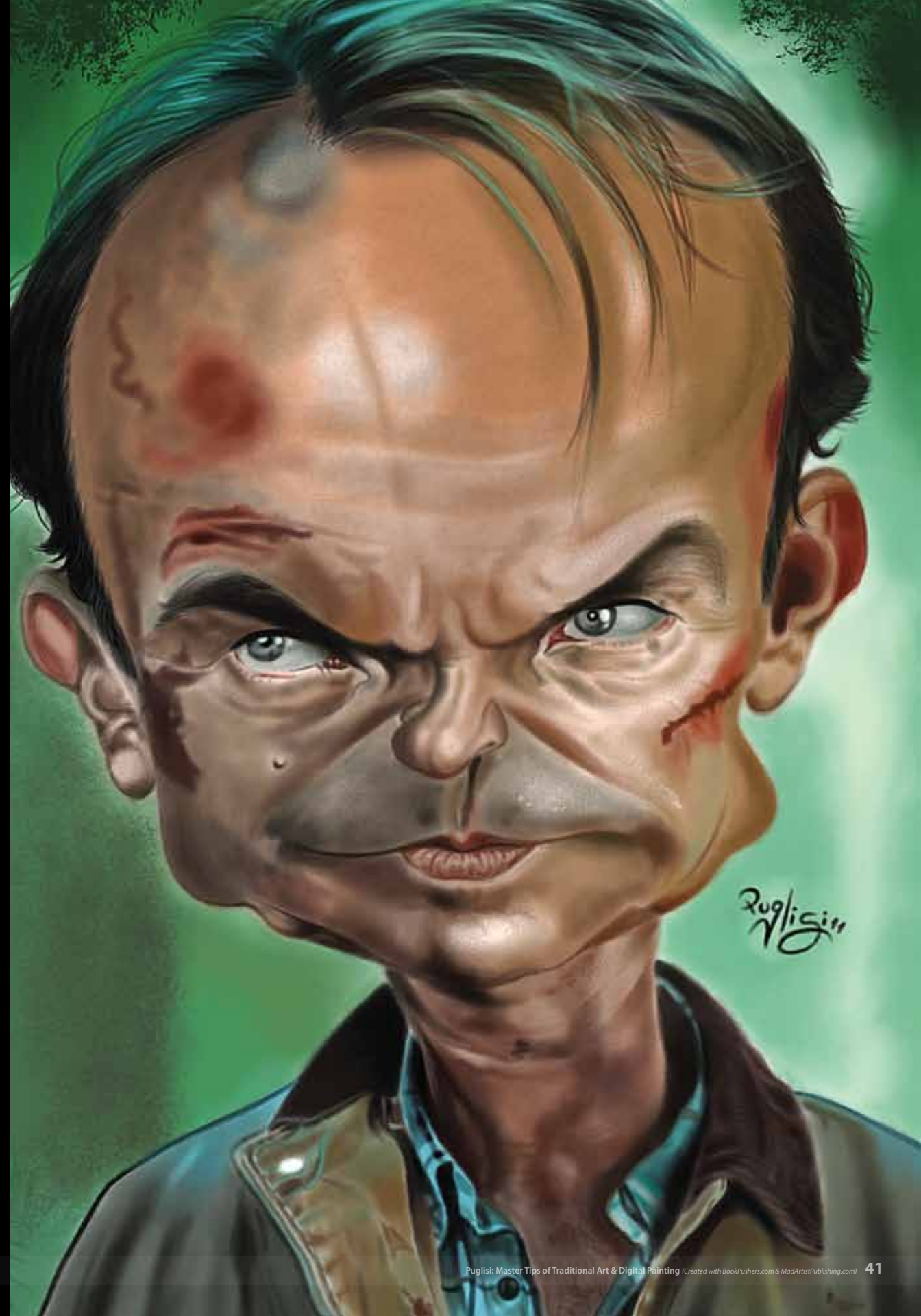
LEE MARVIN



MERYL STREEP









KIRK DOUGLAS

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 10+ hrs - SEPTEMBER 2011, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: www.facebook.com/NICODIMATTIA.illustration

Kirk Douglas is one of the biggest stars from the Golden Age cinema, still living. Done with spray brush, hair brushes and fingerprint brushes.

ADVICE

When I work with pencils on textured papers, often I choose the colored ones because it gives another aspect to the final work, form an intrinsic part along with the pencil stroke and enhance it quite much. The brands I choose are Fabiano, Ingres and Canson Miteintes.



DANNY DEVITO

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: : 3+ hrs - APRIL 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: <http://artofmoyses.blogspot.com.ar>

This sketch of Mr. DeVito was done with a stippling brush, portraying a current picture of him and doing it very loosely.

ADVICE

The main idea is being not too close or too away from the paper. Without clear and general optics of what we're drawing we cannot get what we want. Therefore, depending on the size of the canvas or sheet we must place ourselves in different distances. If your drawing does not exceed the size of a sheet DINA-4 the recommended distance is the elbow-head. When the surface increases so does the distance. It is relatively large distances, as in murals, when intuition and experience of the artist choose the best length.



POPE FRANCIS

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 10+ hrs - MARCH 2011, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: <http://singleservingjack.blogspot.com.ar>

Being myself an Argentinian, Pope Francis could not be left out! I endeavored to show that aura of goodness and serenity that identifies him, and I relied on photos taken shortly after being consecrated Pope. Done with a stippling brush.

ADVICE

It is essential that you draw every day, even if only 5 minutes. Will give you a very precious ease when put to work on an important project. When you're away from home, try to take along a notebook and a pencil whenever possible and, in times when you do not do anything, draw the first thing you see and bring your attention. For example, go on public transport can be a perfect time to sketch one of the people in front of you. Although the drawing may be good or not, the practice is invaluable.



GUSTAVO CERATI

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 10+ hrs - AUGUST 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity stills from a live concert

RECOMMENDED SOURCE: <http://janopdebebeck.blogspot.com.ar>

Gustavo Cerati was the singer and guitarist of the Argentinian rock band Soda Stereo, and I wanted to pay this tribute representing him in the middle of a show, with his look so particular. Done with a spray brush.

ADVICE

When drawing, you must have a general view of what you are creating, the table's tilt helps to provide the necessary freedom of arm movement. If we draw on a completely horizontal surface the arm has to make an additional effort. When extended to the top of the paper the arm has to stretch considerably, also occurs when we approach the arm towards us, which is to withdraw. By tilting the paper we move away the area around us and approach the distant one, achieving a favorable "balance". This inclination is also marked by the size of the figure: greater size larger inclination, smaller size lower inclination. In works of large size is convenient to place the canvas upright so we could move easily through all areas.



SAM NEILL

PRODUCTION: Wacom Bamboo, Photoshop CS4

COMPLETION: 10+ hrs - AUGUST 2011, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Jurassic Park III (2001 action, adventure and fantasy film directed by Joe Johnston)

RECOMMENDED SOURCE: <http://luisgaspardocaricaturas.blogspot.com.ar>

This illustration is based in a combination of photos, trying to emphasize the typical tension of the film. Done with a spray brush and some texture brush.

ADVICE

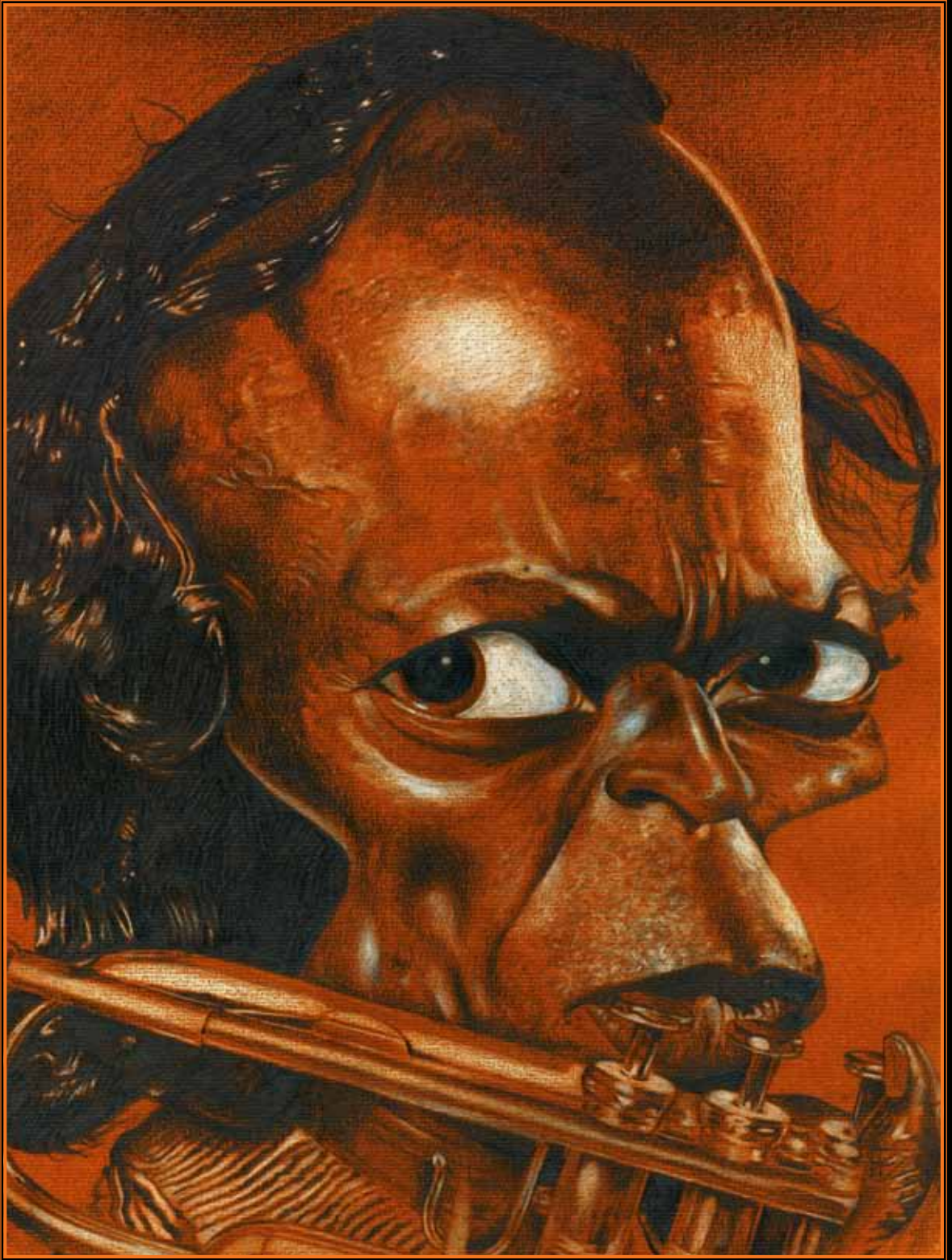
To draw with charcoal, there are different sizes and thicknesses on bars. The thicker ones are to spot large areas and the smaller ones are to draw details. To blur, stumps are used (also of various thicknesses), sponges, cotton cloth and cotton (ear swab can also be used). To emphasize the drawing we use conté crayon (black) and an oily one to darken. And creating lights (especially when using dark papers) can be made with such elements as moldable rubbers or you can use white chalk or pastel applied on drawing.

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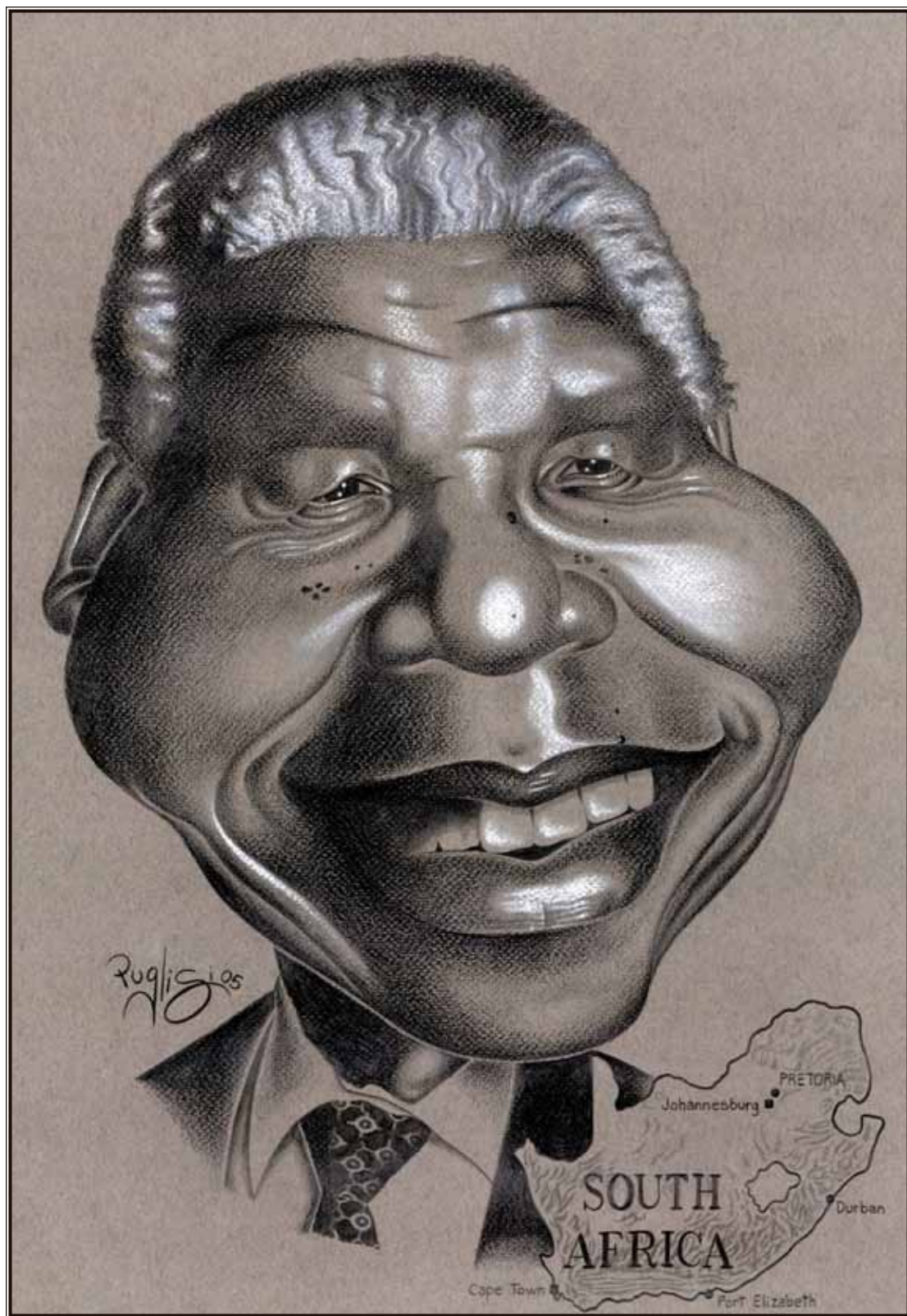


MILES DAVIS PROCESS

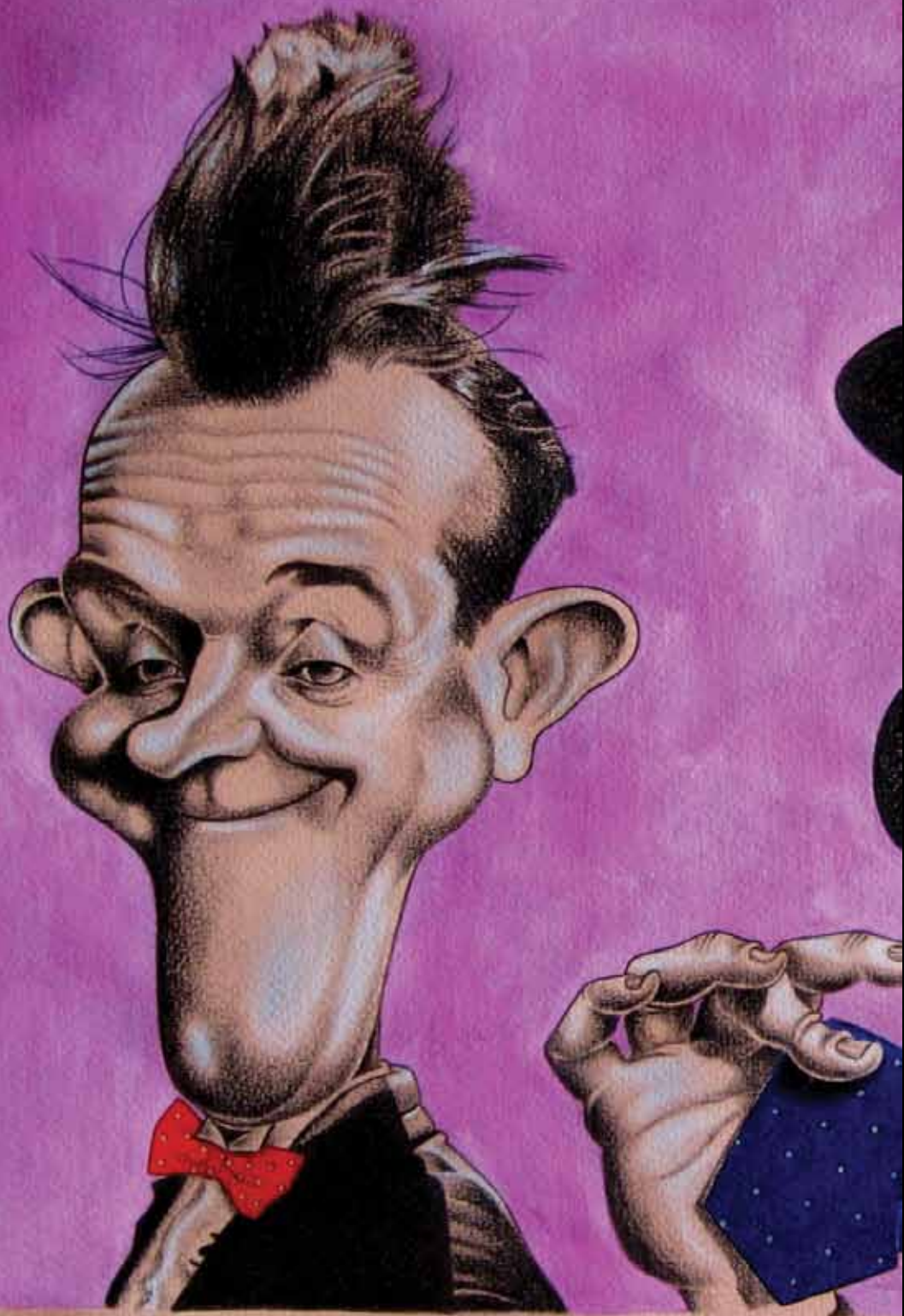


transfer the final sketch on a colored sheet of paper. This background color (brown) will serve perfectly as a base for Miles' skin. This work is rich in contrasts and shadows to do, and I'm drawing with a 6B and 8B pencil. I start by giving a general shadow background and then I go gradually darkening the face, paying attention to concave areas, veins, folds and wrinkles.

Just as I undertake with the clothes and the instrument, always leaving untouched the lightest areas. I'm also going slowly obscuring the hair (the thinnest with a B Plantec pencil 0.5 mm), leaving apart the glitters. I give the finishing touches (brightness) with a white watercolor pencil.







Arthur Stanley Jefferson
June 16, 1890
(Ulverston, Cumbria, England)

Unique, ti



meless comedy.

Oliver Norvell Hardy
January 18, 1892
(Harlem, Georgia, USA)





LIZA MINNELLI



AUDREY HEPBURN



MILES DAVIS

PRODUCTION: Pencil

COMPLETION: 15+ hrs - JULY 2012, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: <http://blancoy negromaska.blogspot.com.ar>

This one was done for a caricature competition, and I chose specially a close-up shot of Davis with his instrument, emphasizing the gesture of concentration and seriousness. Done on a colored Fabriano paper (13.5 x 16 inches approximately).

ADVICE

Working with ink, pen and brush, first sketch the basic shapes of the composition. Refine more accurately some details. Get a sense of volume by drawing crossed lines in order to do the shaded areas: closely spaced lines = dark areas, to greater separation greater clarity. Apply much diluted ink solution to highlight striped shadows.



NELSON MANDELA

PRODUCTION: Pencil and chalk

COMPLETION: 15+ hrs - DECEMBER 2005, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: <http://eloficiodelplumin.blogspot.com.ar>

I really admire Nelson Mandela and his anti-apartheid struggle. The idea was to portray him as a symbol of hope and the fight against racism, referring also to his country of origin. Done on a colored Fabriano paper (13 x 19 inches approximately).

ADVICE

Painting with acrylic, it is recommended to use the same brand or type of acrylic throughout the process of a picture to prevent chemical reactions that may damage it with the passage of time. To dilute the acrylic purchased, in addition to the water, acrylic "thinners" can also be used to make acrylic more stable and to retard drying. You can paint in many ways using, sprayers, sponges, spatulas, scrapers, rollers, varnishes, etc. Acrylic is the most frequently base used for the mixed media with other materials.



VINCENT PRICE

PRODUCTION: Pencil

COMPLETION: 5+ hrs - JULY 2009, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: The Bat (1959)

RECOMMENDED SOURCE: <http://niallouloughlin.blogspot.com.ar>

I'm a huge fan of Vincent Price, he had a Renaissance personality and was a gentleman in all its forms. I tried to paint him with the aura of evil that had many of his unforgettable characters, playing around with the lights and shadows and crowned with the screaming lady! Done on A4 size.

ADVICE

In oil painting, the ratio of solvent (oil or turpentine) should increase subsequently layer after layer, because the first layers absorb oil from the upper layers and if the upper layers dry faster than the lower ones then the painting is cracked. Try to avoid using linseed oil when painting light colors like white and light blue because the oil has a tendency to yellowing colors, pure oil paint (without solvent) is recommended for light colors. If the oil paint you're working with has a lot of solvent, you can put it on newsprint, and when the solvent is absorbed then you can put the oil paint on your palette.



LAUREL & HARDY

PRODUCTION: Pencil and watercolor pencils

COMPLETION: 15+ hrs - 2007, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: <http://jrestrepo.blogspot.com.ar>

I really like Laurel & Hardy, and my decision was to depict them with their typical gestures, but was not sure about draw them with or without their hats on. Finally I decided that just one of them had his hat on (Oliver Hardy), which allowed me to show the bunch of standing hair so characteristic of Stan Laurel! Done on a colored Fabriano paper (13 x 19 inches approximately).

ADVICE

Painting with gouache, each area must be painted with a uniform color. The mixture of colors is always performed on the palette and never on paper, preparing as much as possible the amount needed for immediate use. If the brush does not slide easily over the surface to paint due to the density of the paint, add a little water in the bowl or color surface preparation. The areas to be covered with paint need the fewest strokes, keeping the paper horizontal, so that the color does not run, causing different thickness distributions. It should start from left to right and top to bottom, with the brush horizontally.



LUCILLE BALL

PRODUCTION: Pencil and watercolor pencils

COMPLETION: 8+ hrs - APRIL 2013, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still

RECOMMENDED SOURCE: www.manohead.com

Lucille, the best comedienne in history, was done by applying several layers of polychrome pencils, making volumes with soft shading and aided by the watercolor pencils in some details. Done on a colored Fabriano paper (A4 size).

ADVICE

Working with watercolor pencils, you must first sketch the outlines, and then apply the color in a flat way, differentiating between areas of light and shadow. You have to overlap colors and apply more pigment of the same color to shade the volumes. Finally, with a wet brush you must dissolve the tones starting with the lighter ones.



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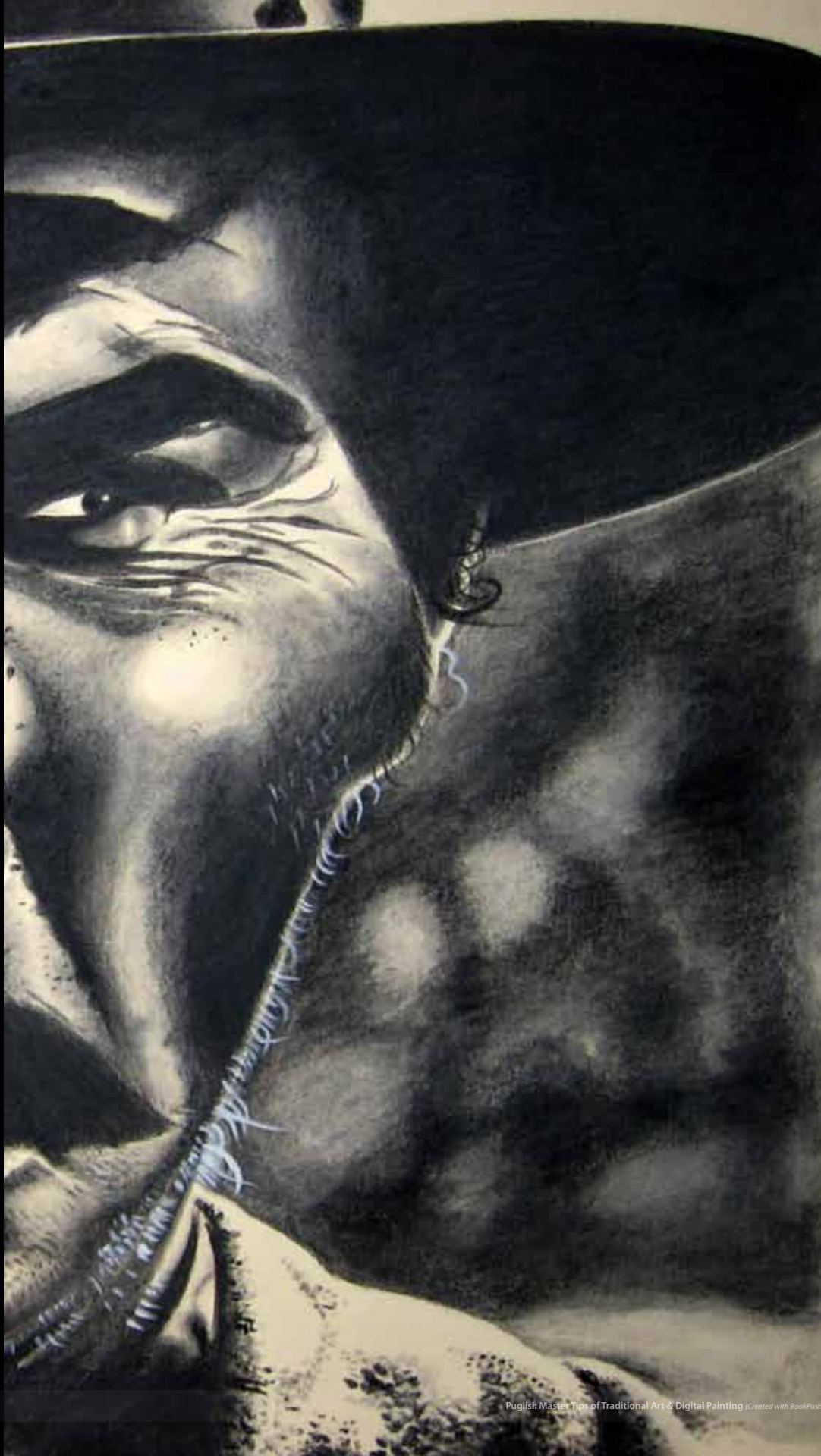
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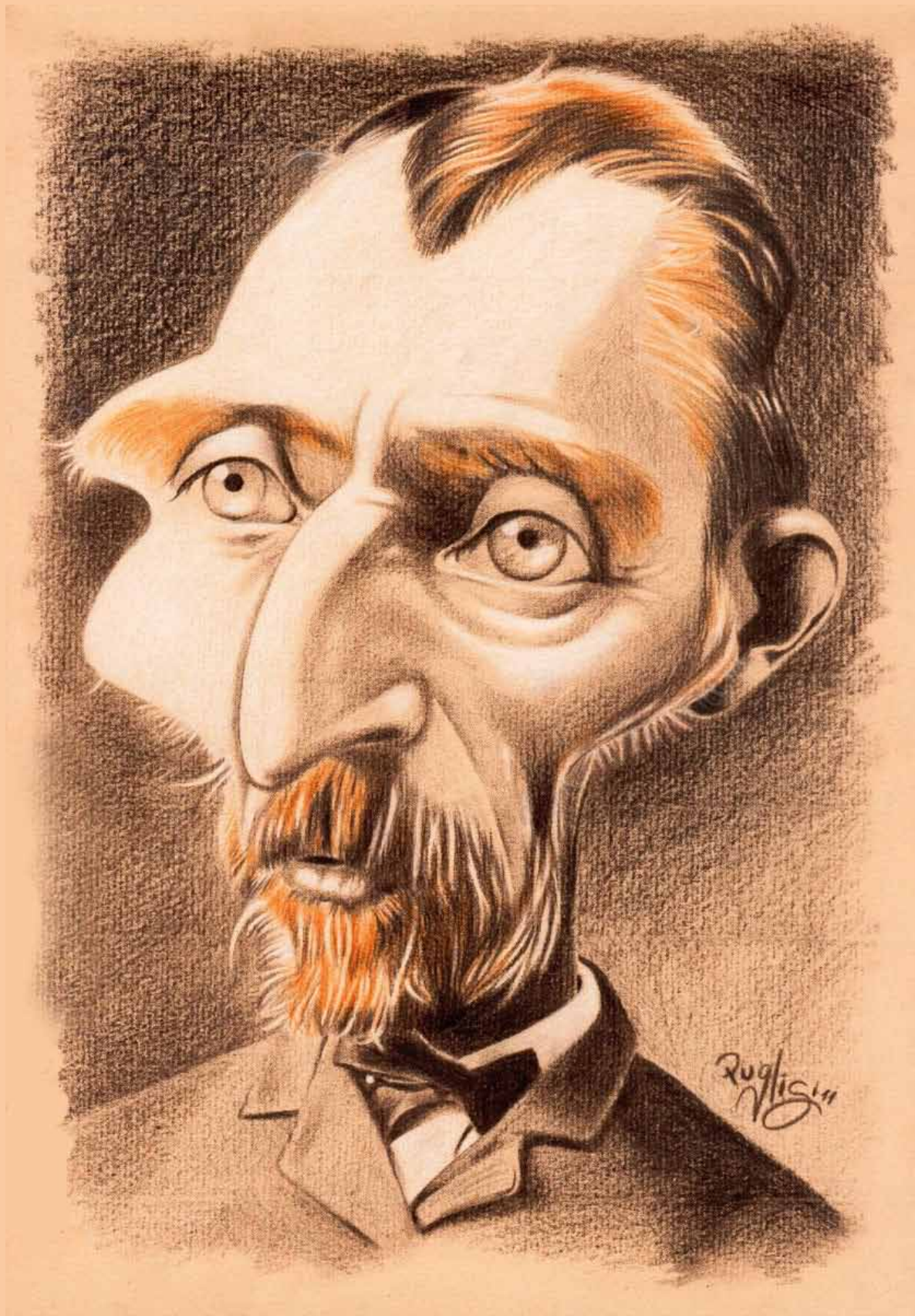
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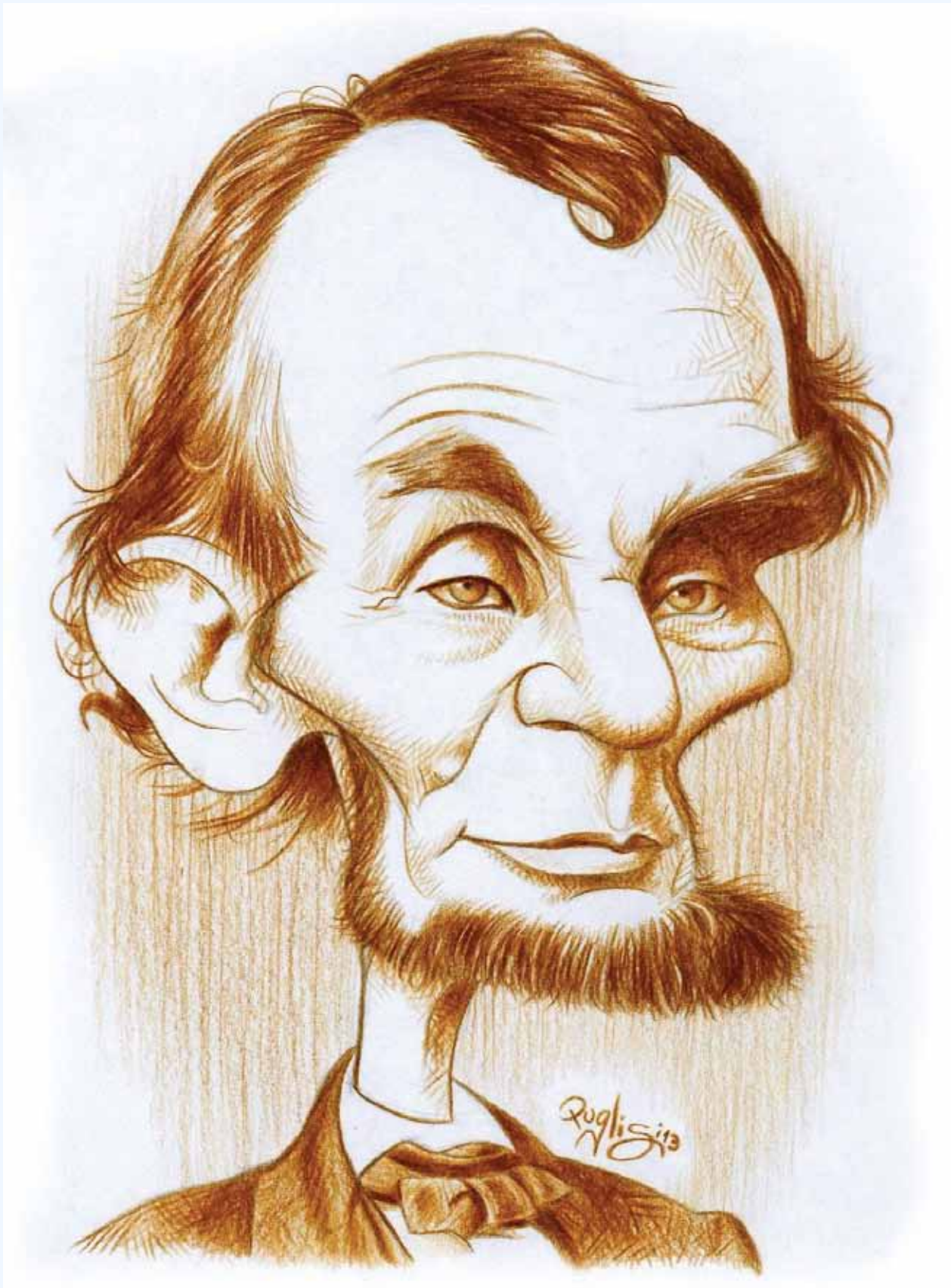


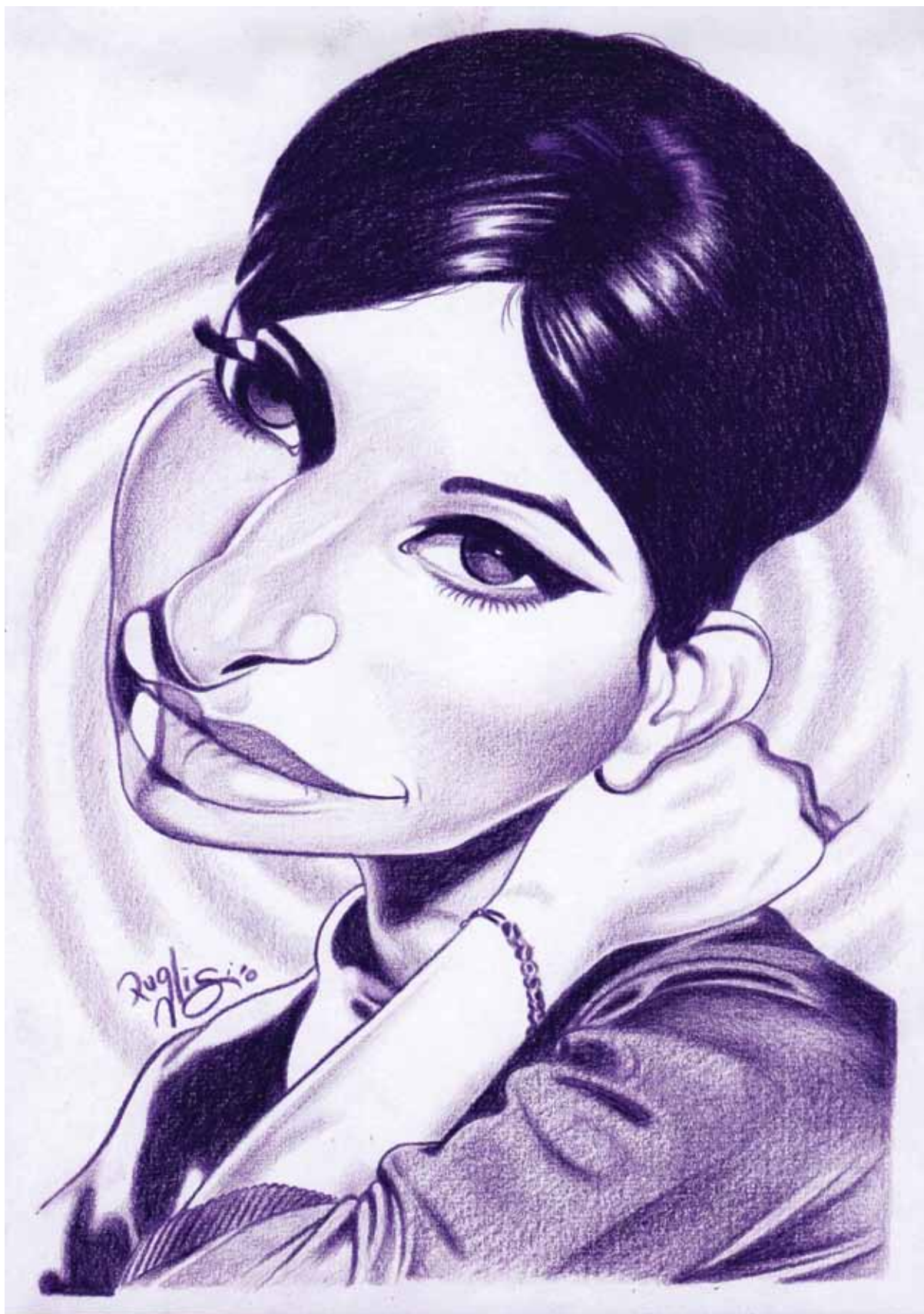


Puglisi 08











La diva aux pieds nus...



LEE VAN CLEEF

PRODUCTION: Watercolor pencils

COMPLETION: 15+ hrs - 2008, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: 'The Good, the Bad and the Ugly' Film (1966)

RECOMMENDED SOURCE: www.facebook.com/serge.birault

Was important to highlight the fierceness of Lee's face and his details, protruding over the blurred background. This was part of the caricatures' trilogy on "The Good, the Bad and the Ugly". Done on a fine passé-partout (12 x 16 inches approximately).

ADVICE

You can pre-wet the paper with a sponge and draw over with watercolor pencils, thus achieving another type of effect, similar to color fibers. With a fine grit sandpaper, rub the tip of watercolor pencil "dusting" in areas where you want to color. Then slide the wet brush dissolving the particles.



VINCENT VAN GOGH

PRODUCTION: Pencils

COMPLETION: 3+ hrs - OCTOBER 2011, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Daguerreotype taken by Victor Morin in 1866

RECOMMENDED SOURCE: www.facebook.com/ruben.bellosoadorna?ref=ts

Made for a contest, I wanted to caricature the face of Van Gogh the most based on an old daguerreotype and emphasizing the triangle formed by the nose and eyes. Done on a colored Fabriano paper, A4 size.

ADVICE

When drawing with charcoal, you cannot mix the common pencil, as this is a greasy pigment incompatible with charcoal. For this technique we use special paper backing for charcoal, which is a paper with a special texture allowing coal fixation to its surface. Note that the charcoal is also very useful to sketch the images on the canvas that you want to paint with oils or acrylics.



ABRAHAM LINCOLN

PRODUCTION: Pencils

COMPLETION: 2 hrs - APRIL 2013, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Photo by Anthony Berger in 1864

RECOMMENDED SOURCE: www.facebook.com/chris.wahl.98?ref=ts

Also made for a contest, this caricature of Abe made with pencil crosshatching, enhances the face's concavity; forehead and chin prominence, all topped off with the profusion of his beard. Done on A4 size.

ADVICE

The polychrome technique varies. Usually taught is that it must be applied in a circular way (especially with textured papers, and generally without covering the pores of the paper), and gently by layers. Do not cover the area immediately, must be gradual so that the color does not present stains and strokes that you don't want. The tip of the pencil must be sharp and acute.



BARBRA STREISAND

PRODUCTION: Watercolor pencils

COMPLETION: 5+ hrs - OCTOBER 2010, BUENOS AIRES, ARGENTINA

REFERENCE BASED ON: Publicity still from 1961

RECOMMENDED SOURCE: www.facebook.com/eric.scala?ref=ts

The idea was to portray a younger Barbra with angelic features, as part of a collection of Hollywood divas. Done on A4 size.

ADVICE

An interesting technique to work with watercolor pencils is the scraping out: first, you must apply a layer of light color. Second, one of dark colors, and then scrapes out the picture with a sharp tool. Dot method: wet the watercolor pencil by dipping it in water, then hold it upright and apply the color in dots or dabs.



CESARIA EVORA

PRODUCTION: Watercolor

COMPLETION: 15+ hrs - MAY 2009, BUENOS AIRES, ARGENTINA

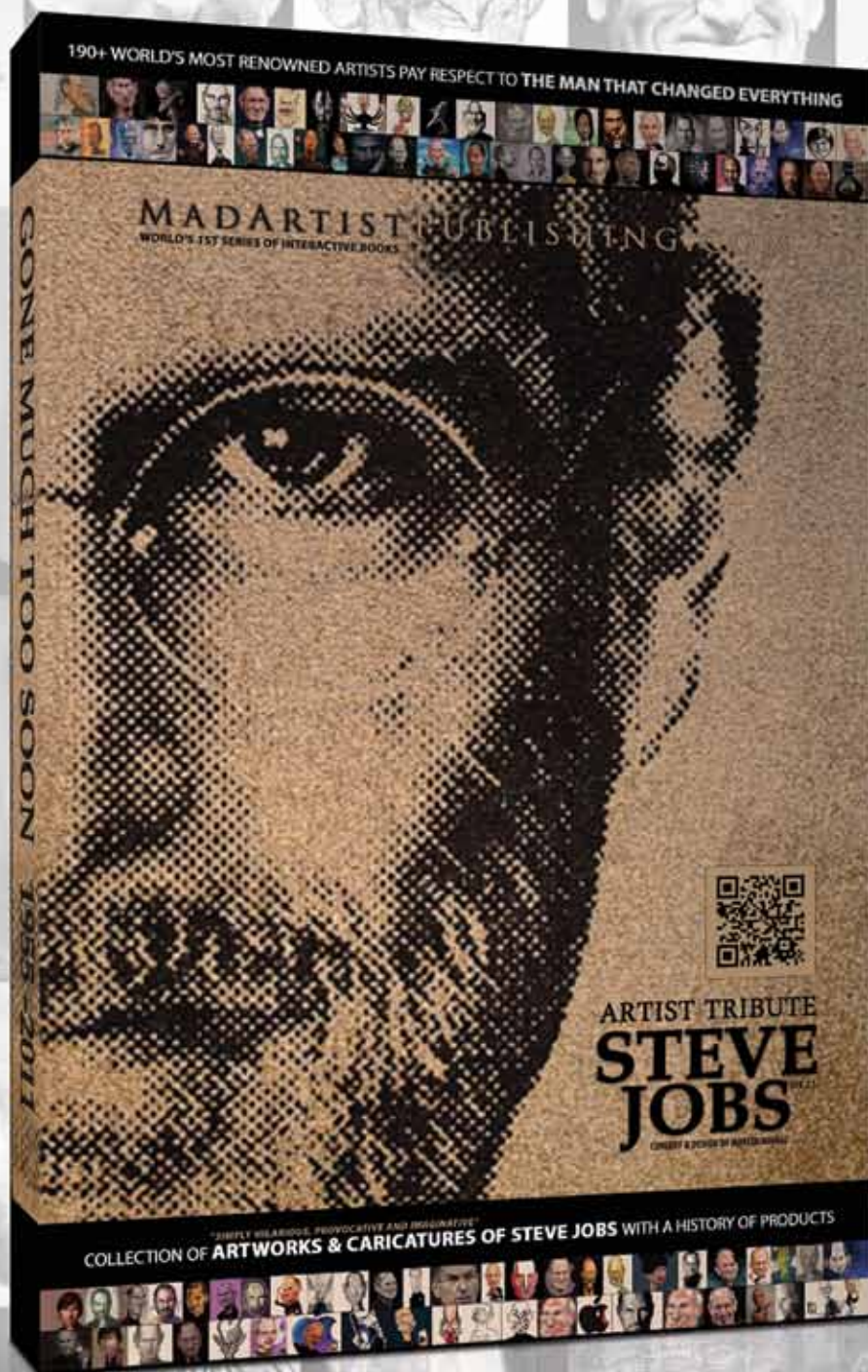
REFERENCE BASED ON: 2005 Publicity still

RECOMMENDED SOURCE: www.facebook.com/pages/Marco-Mazzoni/150873907978?ref=profile

I'm an absolute fan of caboverdian blues: mornas and coladeras, and Cesaria Evora was her greatest exponent singing about nostalgia and melancholy of Cape Verde in her lovely music. Done on a mounted cardboard (13 x 19 inches approximately).

ADVICE

The watercolor is applied first by thin layers and gradually thickening them. We can leave the color marks or fade them with the brush. In the overlays should be applied first the warmer color. To darken a color, we must never add black to the color we want to darken, unless we want to change the color. Add a color in the same trend in the order of the color wheel: i.e. so to darken light yellow, we'll add dark yellow, orange or red, but never black.



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THE ART OF SELF-PROMOTION

WRITTEN BY MARCIN MIGDAL, FOUNDER OF MAD ARTIST PUBLISHING

"Everyone deserves exposure" is the key idea and the essence of Mad Artist Publishing (MAP). It is the core of what drives the creative community Sketchoholic.com and primary reason I founded these two vehicles of promotion.

From 2011 the MAP team and I have had the honor and privilege of promoting, publishing and meeting incredibly talented people who entrusted us with the mission of showcasing and distributing their works through our websites, social media channels and printed books. While the **brilliance of imagination and skill shines bright in the creative community, there is a lack of self-promotion education and fundamentals of business know-how** from academic institutions that shape these great talents. This paradox fuels the existence of the "starving artist" stereotype and is the reason I undertook the writing of this article.

There is a lack of academic support and promotion for graduates of visual arts, animation, photography and other creative disciplines. Many of today's occupations require some sort of practical creative skillsets, and yet school's devotion lies in pumping out and supporting educated professionals for jobs that don't yet exist. Most likely the majority of them will end up spending their lives tied to careers they don't enjoy and will later wish they had the courage to express themselves and follow their dreams like you. And while you are pursuing your dreams, you may be drowning in your own creative genius. I am here to throw you a lifeboat. **With a few strokes of direction we will save your genius and grant you power to paint the world with your creativity.** The advice does come at a cost: the time and application of the information I share with you. It's easy enough, but while this may be an inspiring read for you, ninety percent of the readers will forget all about this tomorrow and continue doing what they're doing. If you're happy that way, I'm happy for you. But if you are one of the few that decides to take my advice and apply it to your way of doing things, don't hesitate to find me at Facebook.com/MarcinMigdal and tell me all about your goals, dreams and your progress.

You need to understand the simplicity of self-promotion and how it can propel you to the heights of creative and personal success that you're striving for. Being good at what you do and possessing a talent does not mean you'll become successful, look at Van Gogh who died poor and underappreciated. **You must inject promotion into your daily routine, you cannot rest on your achievements and skills alone.** You must become a self-branding and self-promotional machine. It's pretty simple in our Internet age: create portfolios on various creative online communities. Create Facebook, Twitter and LinkedIn profiles to expand your network and connect with fellow artists and idols. Pump it up with a blog, add a Youtube channel and upload time lapse videos of your workflow and experiments. Trust me, your efforts will pay off over time and you will soon experience the power of online exposure. Continue by joining niche forum communities, Facebook groups, take part in the industry challenges and contests, even if you are still second guessing your talents and skills. Contribute, comment, communicate, be active and visible. Start working on your self-promotion right today, as you require nothing more than a computer.

You must **understand that it's important to let people know about you as an artist and your work regardless of how you think you look and feel about yourself.** It is your art that speaks to people. You are already an interesting individual to your followers and your appearance is irrelevant in most cases. What I've learnt while running MAP and Sketchoholic is that usually people want to know the story behind artworks and what the artists were thinking while creating them. They want to connect and find commonalities with the creators of the art that they like. When I begun conducting interviews with artists and industry professionals I realized that it would take a lot of persuasion to get them in front of the camera. Talent is something very personal and by nature artists are introverted creatures, but you must get over this. The sooner you do, the more confident you will be in every aspect of your being, and **your confidence is what will propel you to the next level in your work, personal life and professional network.**

Successful people love to teach others and share their knowledge, as long as they feel valued and appreciated. I know the feeling because I have been a business mentor for years. I have donated my time to arts interns as well as business leaders. And I too was once a mentee. I have always been passionate and hungry to learn, and even today I pick the brains of people who peak my interest on a daily basis. Some of those whom I asked for advice and help while growing MAP were Patrice Leymarie, the founder of ItsArtMag.com, Sean Bono, the founder of ArtBattles.com, Julien Bocabeille, Oscar nominated animation director, Jason Seiler, an award winning artist and illustrator, Saturno Buttò, renown Italian surrealist painter. My point is don't be intimidated by fame of your idols, reach out and ask for help. We all know it never hurts to ask, right? Someone will be happy to share their knowledge and expertise with you.

From what I've seen, there are a lot of artists who are unique, brilliant, creative and skilled, but a lot of them completely disregard the importance of self-promotion or aren't confident enough to get themselves out there and show what they do and are capable of. Stop procrastinating, **shift your mind, break out of your old habits and allocate time for it.** Self-promotion isn't something embarrassing, and the reality is that it is an important part of the modern life. Get out of your comfort zone and tell the world about yourself. Show your art and seek the company and support of like-minded people.

I believe confidence is something to be admired, but let's not forget there's always someone who's worked harder, gone further and more successful than you. The minute you get a big head is the same minute that the reality smacks you in that head and shows you that you aren't as good as you thought you were. Stay humble. **Self-promotion is the art of spreading ideas, concepts, and a greater vision,** it's not the same as bragging about your accomplishments. Often people will help you promote your work if you can simply make them feel good about it and appreciate their time and willingness to lend you a helping hand. Your ideas and creativity might inspire hope, ignite a creative spark, attract fellow artists, but bragging isn't going to help you create a sincere connection. Moreover, you may lose friends.

I will now attempt to present you with a seemingly basic promotional platform that can make a drastic change in your life as a creative individual. While the ideas here will apply specifically to careers in creative arts, these concepts can be adapted in any industry.

1. **Be confident.** If you don't believe in yourself, no one will. Be passionate about your art.

2. Start spreading your ideas and your work on the web. Devote a small portion of your time to create a stronger online presence on a daily basis and network in real life. **If you don't see yourself as a successful artist just yet, fake it till you make it!** I know you will, you're just not there YET! We all start out pretty much at the same level. It's hard work, persistence and devotion to our craft that take us further and sky is the limit.

3. **Seek company of like-minded people.** Build up a loyal following that believes in you. Inspire, help and empower your fans and followers to take action. Most of your success will come from other people referring and promoting you.

4. Work and live passionately. Don't focus on immediate gratification and **keep an eye out for opportunities.** Grab them with both hands even if you don't think you are good enough yet. Your hard work will pay off!

5. Write a promotional bio about yourself in third person. Write about your accomplishments and hype yourself up. Always have it handy and update it with your recent projects and achievements. **Believe in being great and express it in your promotional bio.** If anyone ever offers you any type of promotion (guest blogs, creative community features or even simple shares on social media sites) take it and don't forget to express your gratitude.

6. Lastly, don't be afraid to put yourself out there and talk about your ideas and your work. Just remember that it's not about you, **it's all about the art you create and how it inspires others.**

In conclusion, If you have a vision you want to share with the world, don't let anyone stand in your way. If you follow the guidelines I've set out in this article you will start increasing your exposure in no time. Be true to yourself. Remember that **there are fans out there who will love your work and cheer for you,** your mission is to find them and put your art in front of them, so that they can help you grow and succeed.

Don't wait, start today!



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1st Place Winner is Celso Celartis from Portugal
www.sketchoholic.com/Celartis



2nd Place Winner is Misterponce Prigent from France
www.sketchoholic.com/misterponce



3rd Place Winner is Eric Scala from France
www.sketchoholic.com/Scala



Mr. Joe Fu from Taiwan
www.sketchoholic.com/joearc



Mr. Dinko Medved from Sisak Croatia
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CEL SO CELARTIS

TRADICIONAL + DIGITAL ILLUSTRATOR

Celso Cellartis is a talented artist and illustrator from Portimão, Portugal. He is self taught in arts.

"I think I was born a dreamer with a pencil in my hand and ink in my blood vessels, always fascinated of making portraits and illustration since Im kid, that's my passion the most and my fulltime hobby.

I became a freelance artist professionally a few years back, initially I took on portrait commissions using traditional media. In 2012 I discovered the digital world of painting, and begun painting using a Wacom digital table.. and now I'm addicted to it. While digital process is quick and satisfying there is nothing quite like the smell of paper and ink.

The only other thing I love about art is that there is always something to learn".

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1st PLACE WINNER

Celso Celartis from Portugal
Sketchoholic.com/Celartis
www.celartis.blogspot.com

"I want to give A BIG Thanks to all who voted for me and to The great Diego Puglisi, Sketchoholic & MAP team. I'm really happy and surprised at the same time. There were many really good entries by really good artists and I was not expecting to win.. honestly. Thanks once again to everyone for giving me the chance and motivation to continue and share my work with you all. Live & love with Art. Peace!" ~ Celso Celartis



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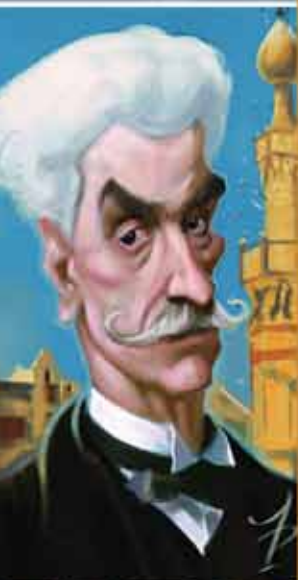
MISTERPONCE PRIGENT

CARICATURIST + ILLUSTRATOR

Prigent was born in Bretagne, France in 1961 to a sicilian mother and a breton father, Pier "Misterponce" Prigent. Misterponce attended the prestigious film school at the L'école Louis Lumière in Paris as well as school of the arts; Le Havre - Fine Arts school where Claude Monet attended as well. There he learned to draw, paint and sculpt and eventually began a course on contemporary artists. Over the years he has exhibited sculptures and paintings in galleries across France while pursuing a career in illustration and advertising for different brands...

An unfortunate accident put his artistic life on hold in 1997. Twelve years later Misterponce returned to the art world stronger than ever and returned to his first love of drawing. He rediscovered art of caricature and is now working in the publishing world. his work is full of tenderness and playfulness.

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2nd PLACE WINNER

Misterponce Prigent from France
Sketchoholic.com/misterponce



"Well, I do prefer Dean Martin.. but it was a real pleasure to nonetheless to illustrate this legendary music artist; Sinatra. I thank Diego Puglisi for giving me this opportunity and I thank everyone who voted for my drawing. Since my mother tongue is Sicilian, I cannot help but to say 'e viva italia!'" ~ Misterponce Prigent



3rd PLACE WINNER

Eric Scala from France
www.sketchoholic.com/Scala
www.ericscala.com

*"Thanks to all the guys and gals for their
vote and congratulations to Celso Celartis
Misterponce, Joe Fu, Dinko and David
Duque!" ~ Eric Scala*





PEOPLE'S CHOICE

Mr. Joe Fu from Taiwan
Sketchoholic.com/joearc
www.behance.net/joearc

"Thanks to all who voted for me and thanks to the MAP & Sketchoholic team. I'm so happy and surprised. Your encouragement is the motivation for me to continue creating and sharing caricature art in Taiwan. Thanks all again!" ~ Joe Fu

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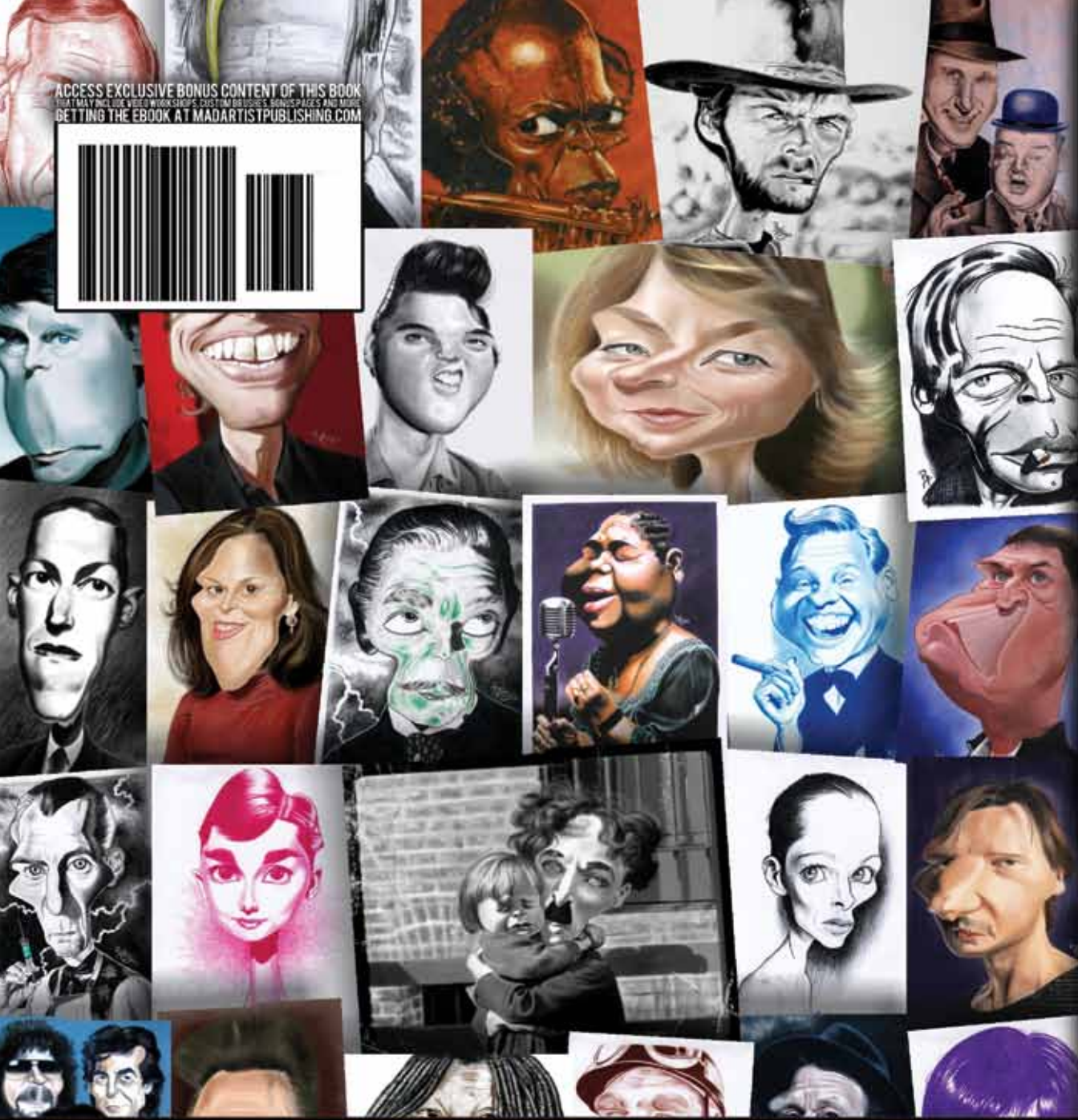


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