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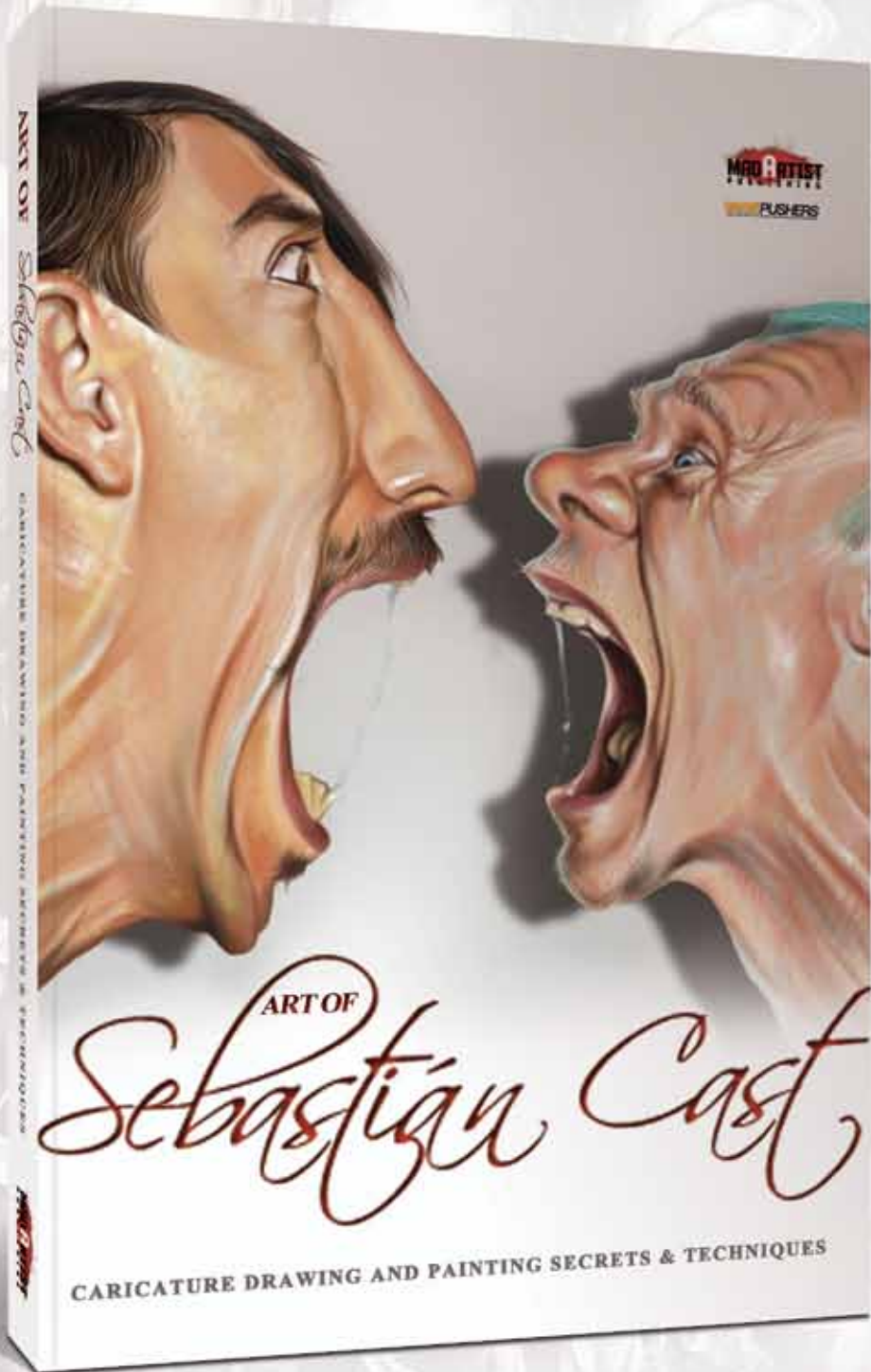
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ART OF
Sebastián Cast

CARICATURE DRAWING AND PAINTING SECRETS & TECHNIQUES

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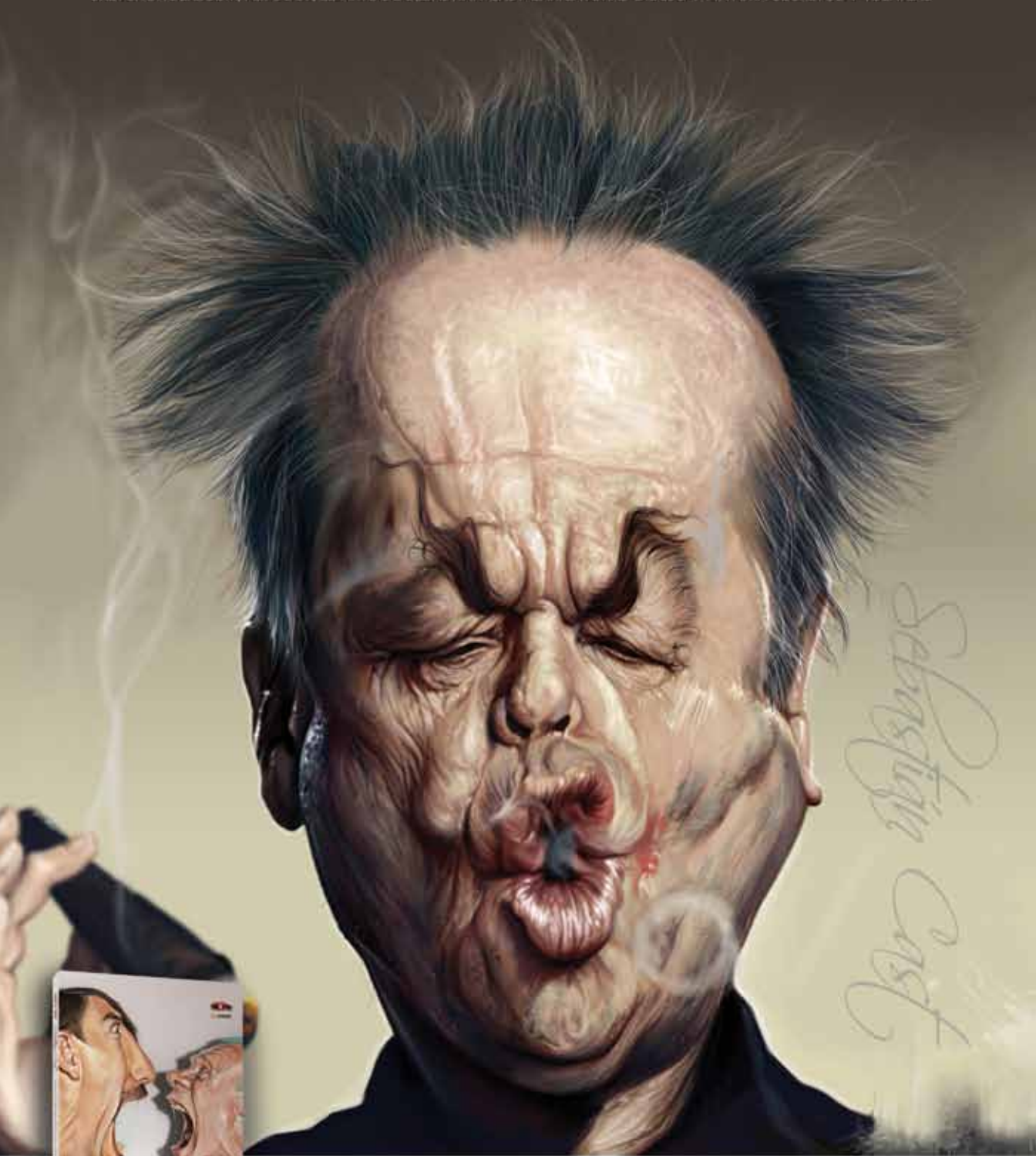
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BOOKPUSHERS



SEBASTIÁN CAST

CARICATURIST + ILLUSTRATOR

Sebastian was born on January 29, 1973 in the city of Buenos Aires, Argentina. There he conducted his studies in the Fine Arts Institute Manuel Belgrano and Beato Angelico. He continued his training in the artist studio of Claudio Plastic Stones (Ex ESPARTACO GROUP) where he was mainly devoted to the study of the anatomy. He also mentored under caricature cartoonist Hermenegildo Sabbath.

Over the years, he's participated in numerous art exhibitions held individually and as collective. From 1993 to 2010 Sebastian belonged to the artistic group ALFA, where he devoted his summers to actively illustrating and cartooning people on the streets of Mar del Plata and provinces that included Santa Fe and San Luis, Lloret de Mar of Barcelona, Spain.

Sebastian is an internationally published illustrator, he has illustrated the cover of several books including the biography of actor Danny Kaye. In 1993 he started a company "CaricaturasCast", which features a group of several artists whom perform live caricature drawing for parties and events. Sebastian is dedicated to teaching the art of cartooning through traditional and digital media and trying to convey his experience from his years of experience in fine arts, thus enriching the art of caricature.

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MESSAGE FROM THE PUBLISHER



Sebastian Cast has a rare gift of portraying emotion in his illustrations and subjects. His images come alive and are full of vitality. Cast is a true master having excelled in every aspect of his creative career. With countless awards and exhibitions of his work, he is a sought after talent and I'm thrilled to work with him in any capacity.

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.

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[Linkedin.com/in/MarcinMigdal](https://www.linkedin.com/in/MarcinMigdal)

A handwritten signature in black ink, appearing to be 'JM' with a long horizontal stroke extending to the right.

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

TEAM



Authored by Mad Artist Publishing, co-written and illustrated by Sebastian Cast, Editor-in-chief Marcin Migdal, Editorial coordination by Alellie (Allie) Gomez, Managing editor Quintini Arnaldo Pedroza, Guest Editor Angel Brkic, Associate editor Marina Madiha Khan, Other Maliha Fatima Khan, Assisted by Jawad Ahmad, Attorney & Legal Representation by Douglas Osterhoudt.

Illustration of Marcin by Rui Duarte

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THANKS TO ALL MY GREAT FRIENDS FOR THEIR KIND WORDS



Sebastian Cast is no doubt a pure artist, one of those people predestined to develop a defining and pioneering instinct. And he's much more than this, a truly rounded artist, who has managed to train himself in the most difficult and best-trodden paths in the visual arts. His artwork has a rare and original expressive strength, a vision that goes beyond appearances and has a remarkable artistic rigor. He doesn't resemble anyone, he owes his instinct of self-improvement to his own strength and self criticism.

~ Ricardo Ajler ([Facebook.com/ricardo.ajler](https://www.facebook.com/ricardo.ajler))



Sebastian Cast is the owner of an unmistakable style. His works make a grand impression at first sight not only for their aesthetics but also for what they transmit. What makes him different from other colleagues is his stroke, the strength and gestures of his characters. His most important virtue is the ability to capture the spirit of the person caricatured like no other. By chance (or maybe not) he's called Sebastian, as the best caricaturist in the world (Sebastián Krüger). I don't know if Cast is the best in the world, but he undoubtedly stands with the best. Since there are so many talented artists around the world, this is no small deed!

~ Claudio Kappel (www.escueladekappel.com.ar)



I really enjoy looking at Cast's illustrations! Making you go from an amused smile to full amazement in just a glance is the great virtue of this artist. To only focus on the observations of the quality of his stroke is to lose the final interpretation of the work, its plan and projection. The treatment of light and the combination of colors, as well as the sensitivity of his pencil sketches make Sebastián's work stand out among other artists' photographic, hiper-real caricatures, which bore the observer. He is undoubtedly, the projection of his teachers!

~ Gustavo Cereijo (www.Facebook.com/gustavo.cereijo)



I receive this news with joy! Sebastián's book is finally out! A most deserved prize! Sebastián Cast is part of a new and very good generation of caricaturists. Due to his brilliant style, he has found his place in such a particular and beloved field as caricature, which is my great passion. Let's celebrate and enjoy this achievement, which is no doubt the first of a long chain of successful feats to come. Congratulations!

~ Jorge de Los Rios (www.Facebook.com/jorge.delosrios.9)



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

Since I can remember, I have been fond of drawing; I studied in the best Art school in Buenos Aires, Argentina. I also learned a lot at private workshops with great teachers.

Was art your calling? Did you ever want to do anything else?

It was, absolutely! I would totally repeat my choice for art. My other passion is music, another art form...

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

The best part is being able to live off what I have chosen, a tough road, but full of satisfactions, surprises and deceptions. I enjoy the fruits of my effort. "what you don't gain with effort has no value". The worst thing is, without a doubt, the corrections made by agencies! Hahaha Art has no limits. "The best thing that can happen to us is to cast a doubt on our present work, in order to improve the next".

Do you have a style you are known for?

To be objective, the answer is with my followers. My style and technique support my artwork. The main idea is to create a greater visual impact in a free creation, not just a caricature. To go beyond that barrier is what makes me compose and think a piece as the projection of a concept.

Was your family and friends supportive?

Yes, completely. Although I would swim against the current if it wasn't like this.

Who are some of your favorite artists, dead or alive?

Rembrandt, Velázquez, Caravaggio, Sebastian Krugger, Andres Cascioli, Carlos Nine, Tom Richmond.

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

I try to satisfy my client's needs responsibly, by handing in my work properly and on time. The Internet and digital media have broken the distance barrier, so I have clients from all over the world. They generally see one of my works and they get in touch via Facebook or my website.

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

Constant improvement instinct.

Tiene un proyecto o imagen preferida?

The Sixtine Chapel.

How do you stand out among so many artists?

For my persistent self-improvement instinct. I am really anxious and critical of my work.

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

Many years ago I started as an urban letter painter. This job gave me the chance to make several murals. I didn't just draw the letters, I also added drawings so as to paint them.

Did you have a big break in the industry?

Artists dream non-stop about their GREAT CHANCE! It's always the next Project what will make their BEST PIECE.

If you could draw or paint anyone, who would it be?

I would like to make a drawing for Che Guevara but live, in the flesh, because live work and its spontaneity one of my best qualities, though it would be impossible in this case.

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

For both requested work or my own portfolio, the first step is to outline the challenge and look for documentation. I use a scene or a situation that represents the person as the basis. I start then with pencil sketches, sometimes just one or several when the job requires so. Next, I transfer it onto canvas or a bigger piece of paper. If I am painting it traditionally, I choose different materials depending on the aim. If it is digitally done, I scan the drawing and work with

Corel Painter and Photoshop CSS. The process, depending on the piece, may take several days.

Do you recommend any brushes, materials, paints?

I always try to experiment with various materials. I really enjoy, for instance, working with ballpen, mixing then other techniques. In my paintings I usually use synthetic hair brushes.

Do you prefer Digital or Traditional art?

I like both techniques! In the last years I have been choosing digital art a lot. I also feel very comfortable, perhaps because of my education, with traditional art: graphite, acrylic, oil painting and ink.

What do you suggest to put in your portfolio?

Maybe what most represents me, caricature.

How do you decide how much to charge for your artwork?

It depends. The value is many times measured by the complexity of the order, by the previous corrections and the time consumed in making the project. For other things I do, such as live caricature at events, there is a price set by the market which doesn't vary much.

What is your best advice to new and struggling artists?

Work incessantly to achieve your goal and study all kind of art, not just caricature.

What are your other hobbies?

Music, without hesitation. I am a heavy metal Singer as well.

How do you balance your work and your family/social life?

As well as I can, hahaha. The people I love are very important for me because they are the basis of my artwork.

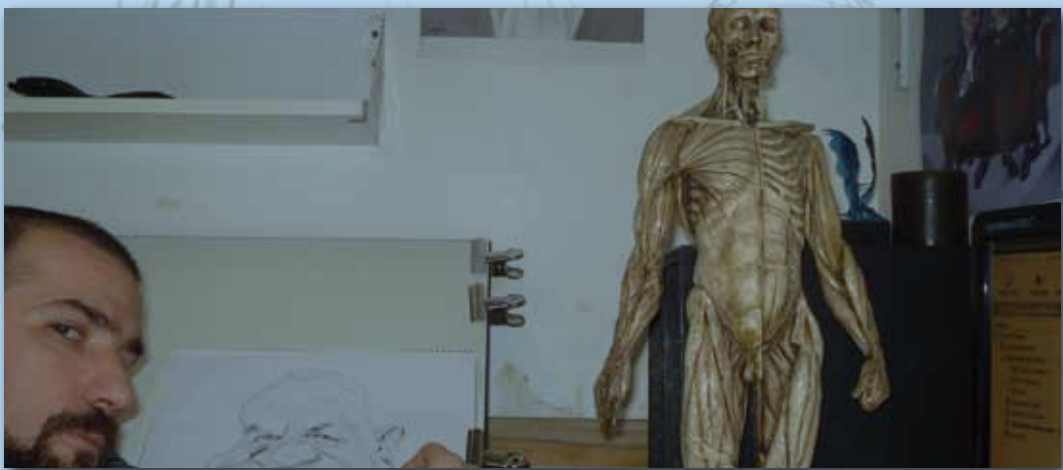
What do you think of Mad Artist Publishing, Book Pushers, and its effort to help artists? Any suggestions?

This initiative is really valuable! It's great support for the artista to advertise their work.

Any last words of wisdom?

"When creating, it's the artwork who decides!"

Interviewed by Marcin Migdal
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It's always an honour to have a great artist super complete, an artist who recommends you to buy a book that helps you to learn and grow as an artist!

Now I have the book in the hands of this great artist full super, a book highly recommended for any artist, with all the techniques you need to know!



UN VISHANO

www.facebook.com/un.vishano

I really got my hands on Sebastian Cast's book. It's really in different techniques, sketches, studies, technical data and reviews, the writing is EXCELLENT, if you can buy this book don't hesitate it's high quality and a great information source for any artist or student!

Al ser yo el hijo de Sebastián Cast, trabajo en diferentes técnicas, bocetos, estudios, datos técnicos y reseñas, la redacción es EXCELENTE, si puedes comprar este libro no dudes en hacerlo, es una alta fuente de calidad e información para cualquier estudiante o artista en formación!



MANEL CALDERÓN

www.manelcalderon.com

Sebastian Cast, un maestro con tanto conocimiento en dibujo, con una técnica y forma muy impresionantes.

Al ser yo hijo de Sebastián Cast, he visto un gran trabajo en dibujo con atención a los detalles, con técnica y arte, ¡no se lo pierdas!



SERGIO BONAVENA

www.facebook.com/sergio.bonavena.1

Por fin tengo en mi poder el libro de Sebastian Cast, me encanta comprar por su completa técnica e ideas y técnicas utilizadas en otros de sus magníficos libros de caricatura.

At last I have in my possession the book of Sebastian Cast, I recommend buying it for its full content, illustrations and techniques, to enjoy the works of this magnificent artist of caricature.



PABLO AGUDELO

<https://www.facebook.com/pablo.agudelo.714>

Je trouve en cet ouvrage de l'artiste maître Sebastian Cast, une œuvre très riche en contenu et en expérience, un livre qui aide à améliorer la qualité de son travail.

I have in my hands the book of master artist Sebastian Cast, this is a very good book with each work in it completed, I recommend it. It is excellent and as is the quality of each work.



SACHA BEBCHUK

<https://www.facebook.com/Sy.Bebchuk>

It's really a great book for people who love the master artist Sebastian Cast, it really is that it's impressive as always, and makes us able to learn from his work and from his experience, it's really a masterpiece, SPECTACULAR!

I've received the book from the master himself, it's impressive as always, seeing off his work on paper makes you able to appreciate from a different perspective, SPECTACULAR!



FERNANDO ADRIÁN GÓMEZ BARRIOS

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Padre de Sebastian Cast... amém!!!

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SEBASTIAN CAST

Judas Priest





In my professional life, apart from work itself, I really like –as you may realize- music. Portraying moments, images and testimonies by means of my pencil draws me closer to my Art experiences. Many times, and almost innocently, I upload the finished drawing of a band or singer online and immediately after fans from different places get in touch with me to buy my art. It's a pleasant surprise for me because evidently my artwork is liked by more than one person! I mean, me and someone else! Haha! That's how a hobby can often become a commercial opportunity.

In the courses I teach I try to organize contents where to transfer my knowledge and education. I make students commit to Art and look for their own path, their own style. As for studies, I always recommend live modeling. It's our foundation; it documents our work to try out any drawing discipline. In my lessons, students are taught the plastic use of the tools provided by the new "digital art". In my online lessons I also use tutorials with text, videos and detailed explanation of each drill or exercise.



SEBASTIAN CAST
CAST







<http://bit.ly/1iAHh16>

When asked “what is the caricature”, my answer is “The caricature is not only to distort the anatomy, but understand!” from there comes my way, my point of view. Generally my colleagues have varied opinions. The beauty of this art is that! Let each mode solves your every challenge. The caricature in my view, is not a minor art. In that situation, an idea was born, a realization that goes beyond the character. In many of my individual work, the commissions web or enterprise, there a style show more humorous than offensive.



KISS





YES

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 with Wacom Bamboo Tablet

COMPLETED IN: 2 days - May 2013 - Buenos Aires - Argentina

REFERENCE BASED ON: 2013 Promotion Tour photograph

RECOMMENDED SOURCE: Hermenegildo Sabat www.hermenegildosabat.com.ar

This influential band in the world of progressive music was given this illustration as a gift . In my Facebook profile you can read their comments when receiving it after their great show here in Argentina. "Drawing a caricature, from my point of view, doesn't mean to offend or laugh at the person".

ADVICE

I make the sketch in a large sheet to have enough space to draw all the characters. I scan the drawing by sections, then I join them and I start painting over the earth color background. All the details here have been done in Photoshop, using soft brush, splash and scattered leaves for the texture of the clothes. It is important to go for a close up when doing the details.



JUDAS PRIEST

PRODUCTION: Pencil sketch and digital finishing using Wacom Bamboo Tablet, Corel Painter 9 and Photoshop CS5

COMPLETED IN: 4 days - May 2013 - Buenos Aires - Argentina

REFERENCE BASED ON: 2013 Summer 2008 - Hair Metal Tours from Hell

RECOMMENDED SOURCE: Tom Richmond www.tomrichmond.com

One of my favorite bands. I am a big fan of heavy metal music. If you visit my website, you will find many illustrations of similar heavy metal bands.

ADVICE

This sketch presents several challenges apart from the creation of the characters, such as the motorbike, the different planes and textures. I use Corel Painter for the first ink splatter with acrylic and conté. At the Photoshop stage, the actual definition of lights, shadows and textures come to life by using different brushes so as to make everything I paint look more real.



AEROSMITH

PRODUCTION: Pencil sketch , then painted in Corel Painter 9 and Photoshop CS5 with Wacom Bamboo Tablet

COMPLETED IN: 3 days - August 2012 - Buenos Aires - Argentina

REFERENCE BASED ON: Aerosmith Wallpaper 2012

RECOMMENDED SOURCE: www.sebastiankruger.com

Aerosmith, American hard rock band. The scene shows several characters; here the distribution and the painting is a complex job.

ADVICE

I draw in pencil, then scan the image and begin the digital process. I work as in a canvas, in one layer only. I use Corel Painter for the first ink splatter with acrylic and then Photoshop for the final touching and the last details using several brushes: hard, soft and dry, as well as different brushes for the textures.



MOTORHEAD

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet

COMPLETED IN: 2 days - July 2010 - Buenos Aires - Argentina

REFERENCE BASED ON: www.rockandrollarmy.com

RECOMMENDED SOURCE: vallejournel.net

One of my first works of a new series and way of working. Here I began to adopt more of the idea of chiaroscuro, so that the characters vibrate among the shadows thanks to the effect of light and color, and I also work on the real textures.

ADVICE

Done in two layers in order to project the shadow, with a background base greenish gray in color; painted with Coler Painter using acrylic and details made in Photoshop with soft and hard brushes, chalk and splashing. The characters become clearer as they stand out of the darker background.



KISS

PRODUCTION: Pencil sketch, digital finishing with Corel Painter x and Photoshop CS5 using Genius Pensketch Tablet

COMPLETED IN: 22 days - January 2012 - Buenos Aires - Argentina

REFERENCE BASED ON: A photograph from the Rolling Stones magazine

RECOMMENDED SOURCE: delosriosgeorge.blogspot.com

Sketch made on a 50x35 cm paper which gives enough space to organize the composition easily. This is one of the bands I have listened to since I was a child.

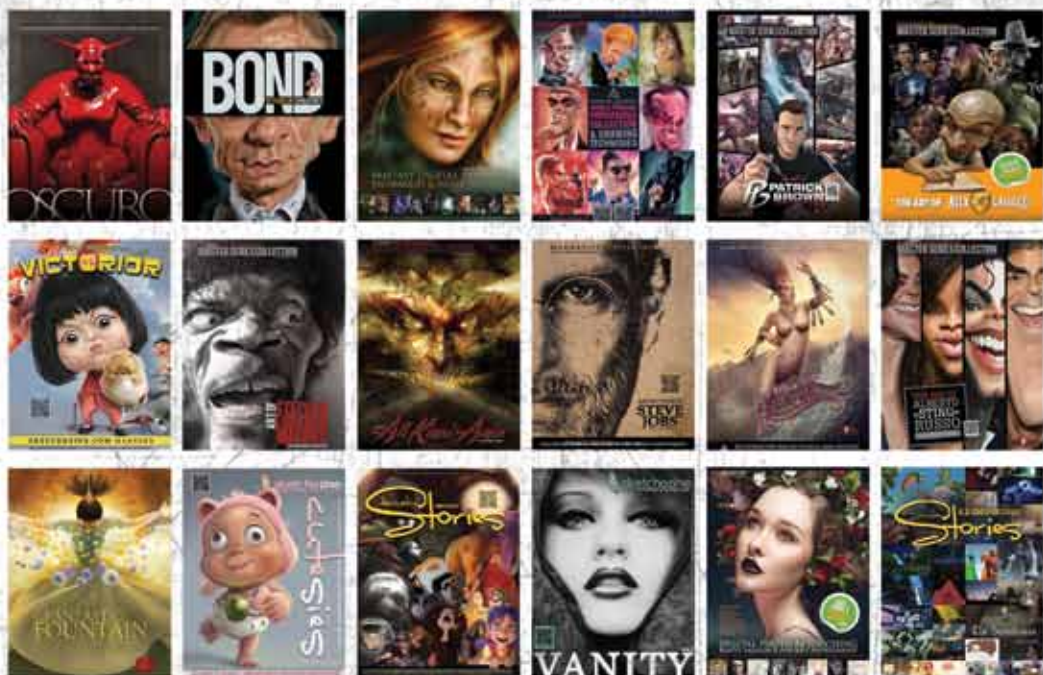
ADVICE

The drawing is scanned by sections. I use one layer for the background so as to project the shadow, then I start painting each character.

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I always need a preliminary study in pencil and paper in the old school fashion. The choice of characters is very important for the future realization. Sometimes it's intuition which leads my choice! I think carefully about the final piece while going about the first sketch. I always try to document my work with good quality photos. The search is thorough until I achieve the image I want. I grab a pencil

and paper. I need to express myself, to tell a story. Movement, power, and music pierce the piece of paper and blend in the gesture. Print media have become faithful witnesses of our artists' legacy. Without a doubt, if there is no imagination, there is no possible artwork!



"When you truly commit in your life, you start receiving more than you could imagine." ~ Jeff Bridges







The selection of the photo is very important here; this piece requires complexity. There is a challenge I set for my artwork, for publishers or private clients who hire me via the Internet: **“I try to recreate the atmosphere of the photocomposition”**.

The sketch is the most important basis of my work; if it's not well done, the final illustration won't be good. When I work digitally, the process is always similar. I draw in pencil, scan the original and start the process in Photoshop. The first step is to change the color of the lines into earth colors: this will lead me closer to the colors I will use in my palette. I add then a new layer which I will multiply to create a base color; it is generally the color the photo suggests me. I make the first approaches to color and shape with Corel Painter. Once the general idea is finished, I go back to Photoshop for details. I use a saturated color palette; the idea is that colors vibrate, as well as the lights. This is a project where several textures come up, and I always try to reproduce them. You can see the brick wall, the wood, the glass or the guitar. For this I work with different brushes, to make them look very real. There is some blurred out of focus effect on the foreground.



“When I’m left on my own I’m my own worst enemy.” ~Ron Wood







<http://bit.ly/1cv0wuO>



Once I could overcome my self-consciousness when facing Sebastian Kruger's work, I managed to draw Ron Wood!!!!

Really, it was impossible to resist such a beautiful photo; it caught me at first glance. I could imagine the finished piece immediately! Here is my version of Ron.

The posture captivated me. In the sketch I tried to take the position and gesture to the extreme. The inclination of his body, his hands, the full length of his legs and the shoes, all was analyzed and projected. My studies are based on the idea



of caricature as a composition. The background on a second plane boosts the importance of the figure in the space. My work aims at achieving the atmosphere in the photo, respecting the spirit, textures and tones in the original image; from there on I use it as a reference and I create freely.

In the step by step process, you can find the description of the project. Made in graphite, Corel Painter and Adobe Photoshop CS5.





KIEDIS AND FLEA (RED HOT CHILI PEPPERS)

PRODUCTION: Pencil sketch, later painted with Corel Painter 9 and Photoshop CS5 in Genius Pensketch 9x12 Tablet

COMPLETED IN: 18 hours - Sept 2011 - Buenos Aires - Argentina

REFERENCE BASED ON: Photograph

RECOMMENDED SOURCE: delosriosgeorge.blogspot.com

Musicians from the Red Hot Chili Peppers. The most important thing here is the expression. Following that idea, I worked on the anatomy and the caricature in the drawing.

ADVICE

Sketch made with pencil and finished digitally. Work done in two layers over a colored background. I used Coler Painter for the first ink splatter with acrylic. I then did the finishings in Photoshop using different brush options: hard, soft and dry brush.



STAN LEE

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet

COMPLETED IN: 12 hours - February 2013 - Buenos Aires - Argentina

REFERENCE BASED ON: Stan Lee in OZ Comic Con wallpaper

RECOMMENDED SOURCE: www.facebook.com/realstanlee

I am a fan of this great scriptwriter, creator of Spiderman, Ironman, Hulk. The hand in the foreground is out of focus, though not too big. The aim is not to outweigh his face.

ADVICE

Using a base color within the earth colors palette as a starting point, I then paint the background, imitating wood texture, not too detailed and a bit blurred so that the figure becomes the protagonist with more detail and definition. An example of this can be found in the treatment of his hair, for which I reduced the diameter of the hard brush option to the minimum.



SCARLETT JOHANSSON

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet

COMPLETED IN: 6 hours - February 2013 - Buenos Aires - Argentina

REFERENCE BASED ON: www.scarlettjohanssonfans.co.uk

RECOMMENDED SOURCE: www.ciruelocabral.com.ar

She is one of the most beautiful actresses nowadays. How to start a caricature? Undoubtedly, by issuing a challenge to yourself. I always say so. Here I tried to boost her sensuality by means of a suggestive posture, as well as by using the traditional caricature scale: in my opinion, the body should be three and a half heads tall.

ADVICE

I paint it all in one layer; as a base I use a grayish sky blue background. I previously have painted a ink splatter using corel painter with acrylic and the finishing is done with Photoshop brush options: soft, hard and chalk.



JEFF BRIDGES

PRODUCTION: Pencil sketch, then painted in Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet

COMPLETED IN: 2 days - April 2013 - Buenos Aires - Argentina

REFERENCE BASED ON: Image from the movie *The Weary Kind*

RECOMMENDED SOURCE: www.escueladekappel.com.ar

American actor. An image from one of his films has been the inspiration behind this caricature. The idea was to work with details, different textures and lighting. At the contest "Caricaturama Enfrentamiento 3000" it took second place.

ADVICE

When I work in digital format, the process is always similar. I draw with pencil, then I scan the original picture and I begin to work with Photoshop. The first step is to change the color of the lines into earth colors. This is going to lead me closer to the colors I am going to choose as my palette. Next I move to Corel Painter where I do the ink splatter. Here I used acrylic and crayon for the different textures of the wall. Then I go back to Photoshop where I work on the details. I add some tones, painting the window and the hanging lights with intense light in order to create a more real effect.



RON WOOD

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet

COMPLETED IN: 20 hours - August 2013 - Buenos Aires - Argentina

REFERENCE BASED ON: www.rockandrollarmy.com

RECOMMENDED SOURCE: www.luisroyo.com

"Once I could overcome my self-consciousness when facing Sebastian Kruger's work , I managed to draw Ron Wood!!!"

ADVICE

Bluish grey base for the background. First I paint the background with different textures and ink splatters; then I add a bit of out of focus effect and the figure stands out with greater volumen; the palette includes earth and blue colors; textures with different brushes to imitate the wood in the table, the clothes and the footwear.



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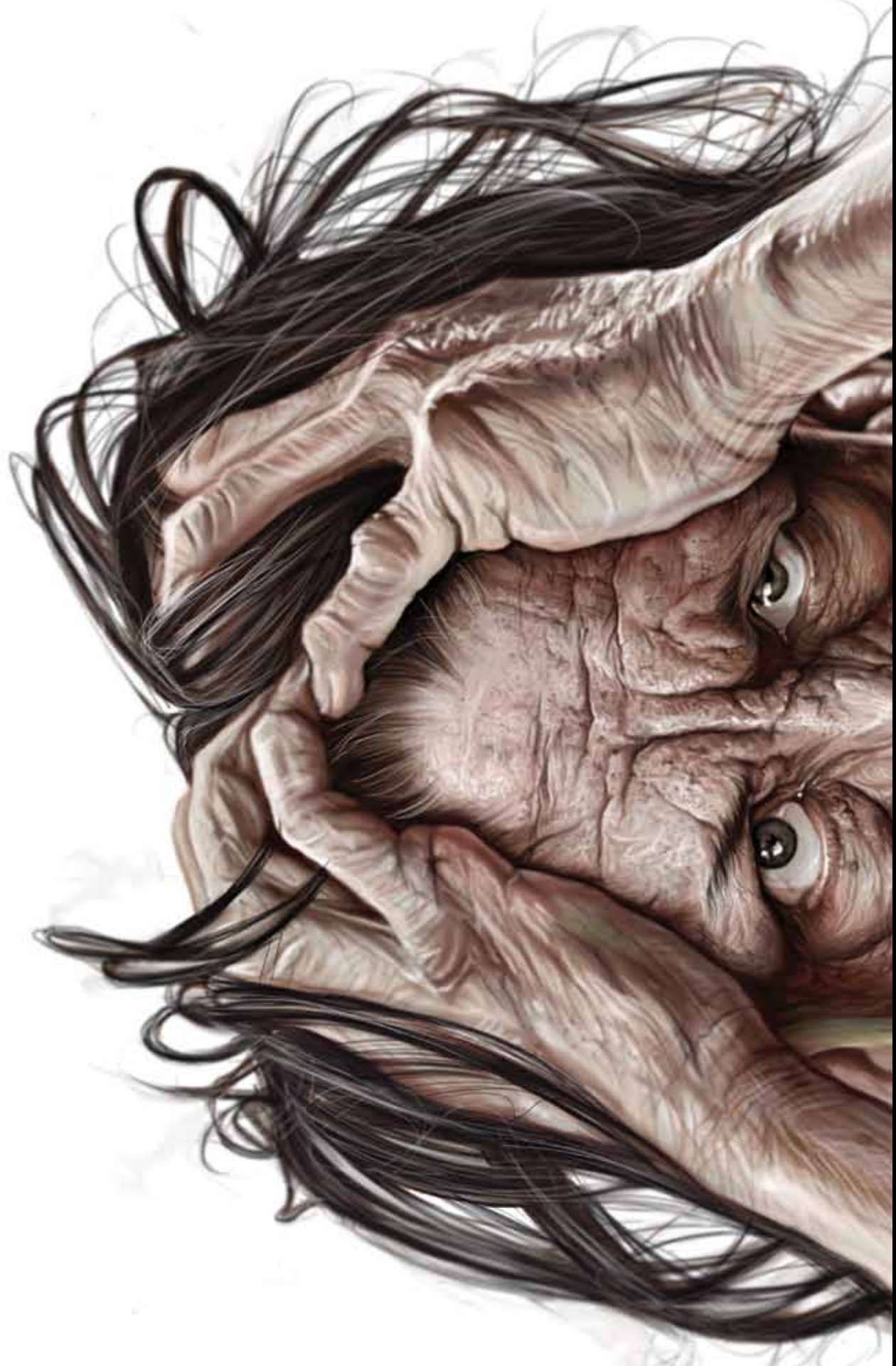
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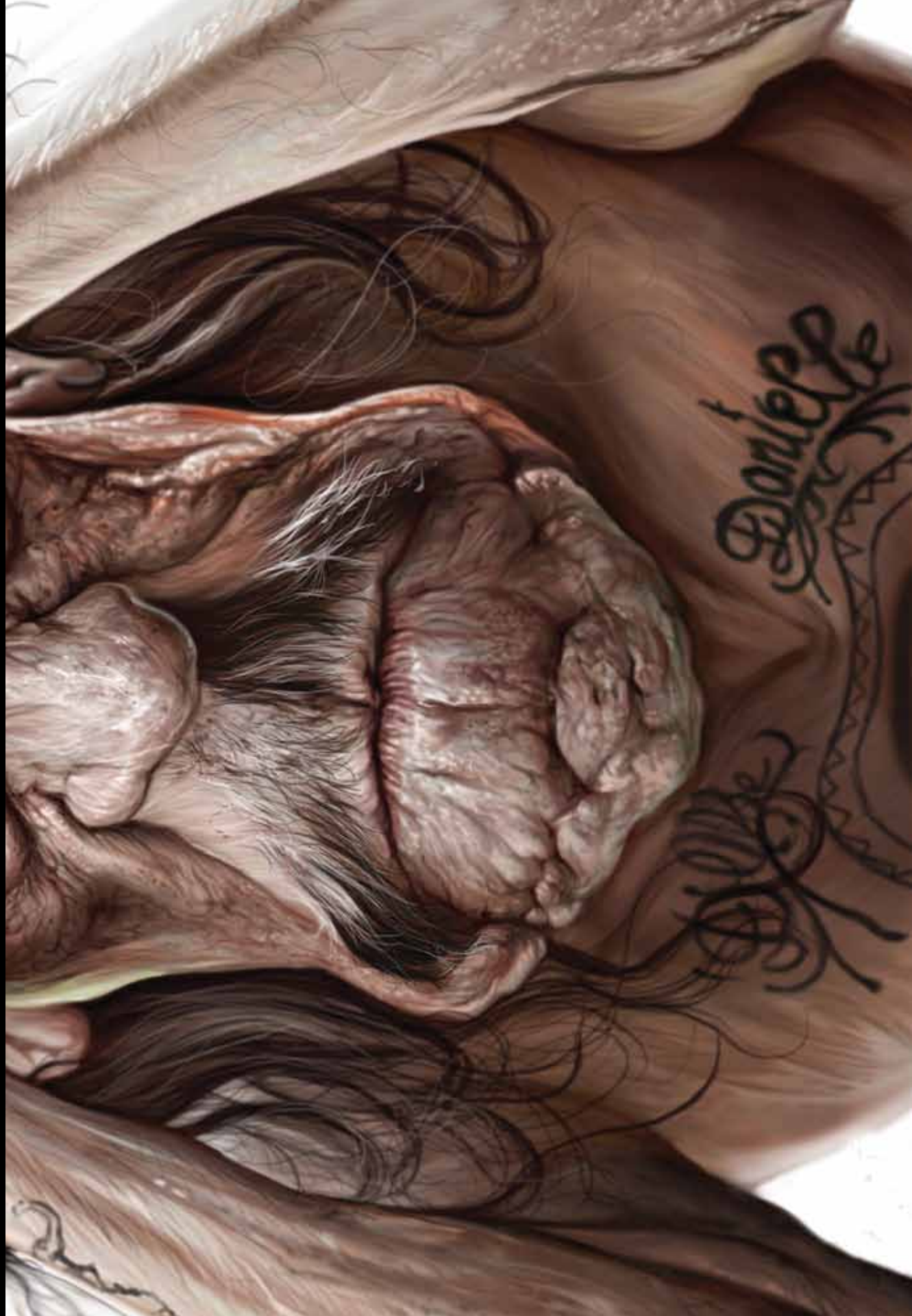
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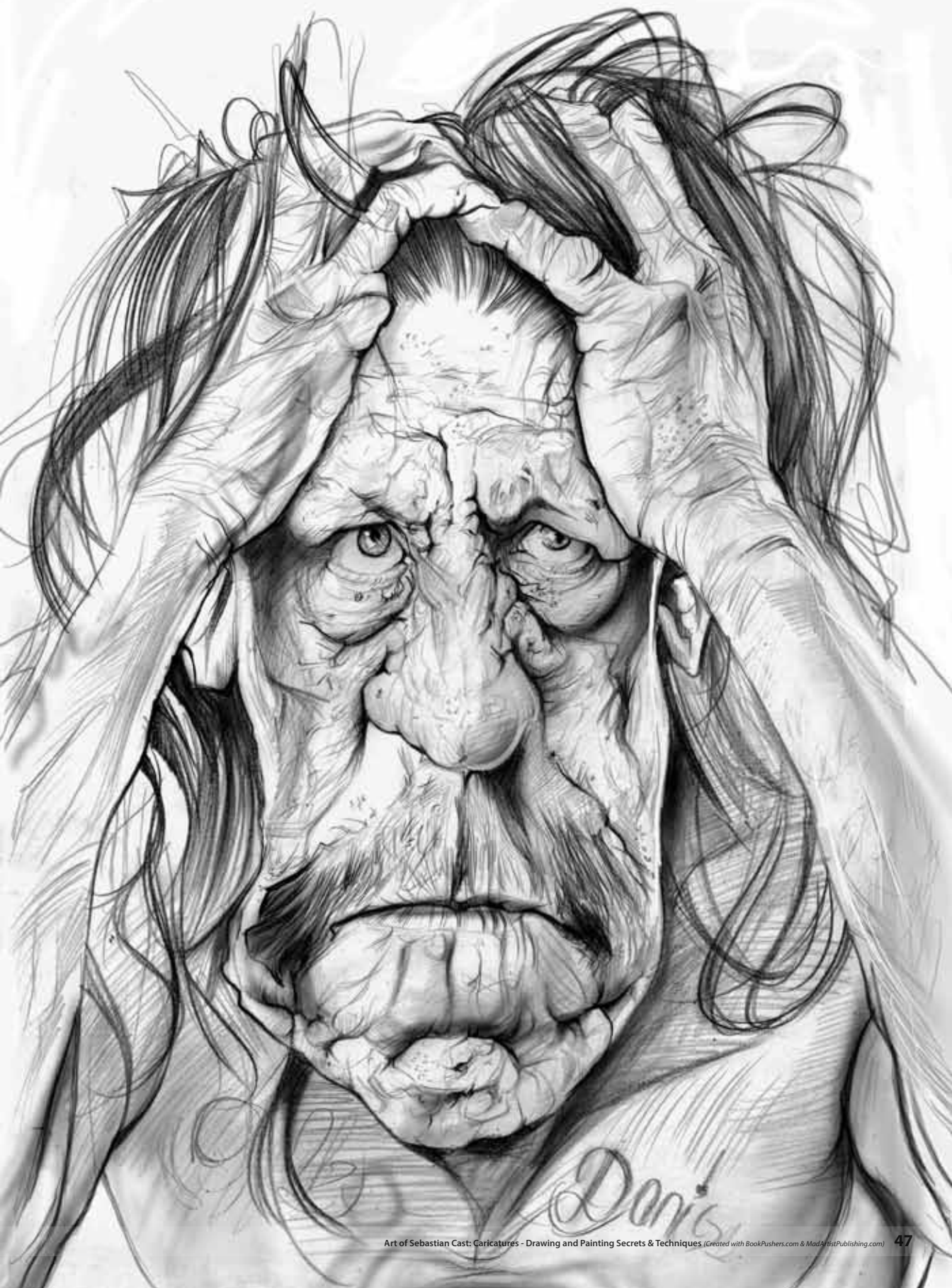






Just before closing this edition, I am facing a new path: to go for the toughest challenges has always been my greatest professional drive; to study every structure, every light bounce in detail, this is what makes the adventure exciting. Many of the thoughts a caricaturist has when composing might impact a traditional artist. Studies of the figure, the postures, and the creative act of bringing imagination into life. Caricature, as the popular belief states, "is a minor art form". I

obviously couldn't disagree more and I make an extra effort to overcome all barriers. I always joke with traditional artists when I tell them how they would suffer by just changing the proportions of the human scale! They have no idea how difficult it is to make a character play the guitar and still manage a harmonic figure.

















DANNY TREJO

PRODUCTION: Sketch made in pencil and painted with Corel Painter 9 and Photoshop CS5 in Wacom Bamboo Tablet.

COMPLETION: 24 hours - Septiembre 2013, Buenos Aires, Argentina

REFERENCE BASED ON: Photo by Paul Mobley

RECOMMENDED SOURCE: www.wittygraphy.com

In this illustration I aimed at going deeply into the details. I have my doubts concerning hyper-realism; I'd rather represent lights, hatching and structure from another point of view, mine! Ha ha ha! Warmth in the final outcome is what I look for in a finished piece. I think I'm getting closer to finding this new quality within my style. If you look in detail, you will see that everything has been "drawn", there are no computer tricks! I thrust out many strokes and hatchings in different directions, as I most like. I try to interpret the detail above all, searching for plasticity in the general realization.

ADVICE

I drew with pencil, then I scanned the image and I began with the digital process in only one layer. I used Corel Painter for the first ink splatter and then Photoshop CS5 for the final touches and the last details using different brushes: hard, soft and dry, as well as other brushes for the skin textures.



JAMES LEBRON

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 with Wacom Bamboo Tablet.

COMPLETION: 15 hours - July 2013, Buenos Aires, Argentina

REFERENCE BASED ON: Image from Miami Heat vs Indiana Pacers

RECOMMENDED SOURCE: www.nba.com

Miami Heat basketball player. I enjoy working with contrasts. The character stands on a dark out-of-focus background which makes it appear three-dimensional.

ADVICE

Once the sketch is scanned, I just paint the background with Corel Painter and then choose a Gaussian blur using Photoshop. I keep working on the character with both programs, enhancing the contrast of lights, backlights and shadows. As usual it is very important to depict the real textures, as in the case of the T-shirt or the towel headband.



NEYMAR DA SILVA SANTOS JUNIOR

PRODUCTION: Sketch made in pencil and painted with Corel Painter 9 and Photoshop CS5, Wacom Bamboo Tablet

COMPLETION: 6 hours - May 2012, Buenos Aires, Argentina

REFERENCE BASED ON: Photograph of the Brazilian national soccer team

RECOMMENDED SOURCE: www.aceshowbiz.com (another great photo website)

Soccer player. Characters with a huge amount of popularity at the momento are always a big challenge: a great number of supporters will be looking at your work. This drawing was sold to several clients, especially coming from Brazil.

ADVICE

There is here a blurred background, without detail, so that the figures becomes larger. I worked on some details as the sweat and the light bouncing.



LIONEL MESSI

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet

COMPLETION: 8 hours - June 2012, Buenos Aires, Argentina

REFERENCE BASED ON: The Barca football team 2011

RECOMMENDED SOURCE: www.zimbio.com (a very good photo website)

The best-known Argentinian sportsman all over the world. Undoubtedly, an unavoidable temptation for my portfolio. Drawing made for a client.

ADVICE

I made an extra layer in the background so that I could cut out the character adding some light around him, using options: layer style, outer glow.



JIMI HENDRIX

PRODUCTION: Biro drawing and digital retouching

COMPLETION: 4 hours - November 2012, Buenos Aires, Argentina

REFERENCE BASED ON: The United States, beginnings of 1968

RECOMMENDED SOURCE: www.jimmihendrix.com

American musician, one of the most influential guitarists in the rock and roll world. One of the techniques I love; just biro and the digital finishing, if the work requires so.

ADVICE

I quickly draw the pencil sketch and then I begin to work on it with the biro. Once finished, I do the background in grey using Photoshop and some cross-hatchings in white.



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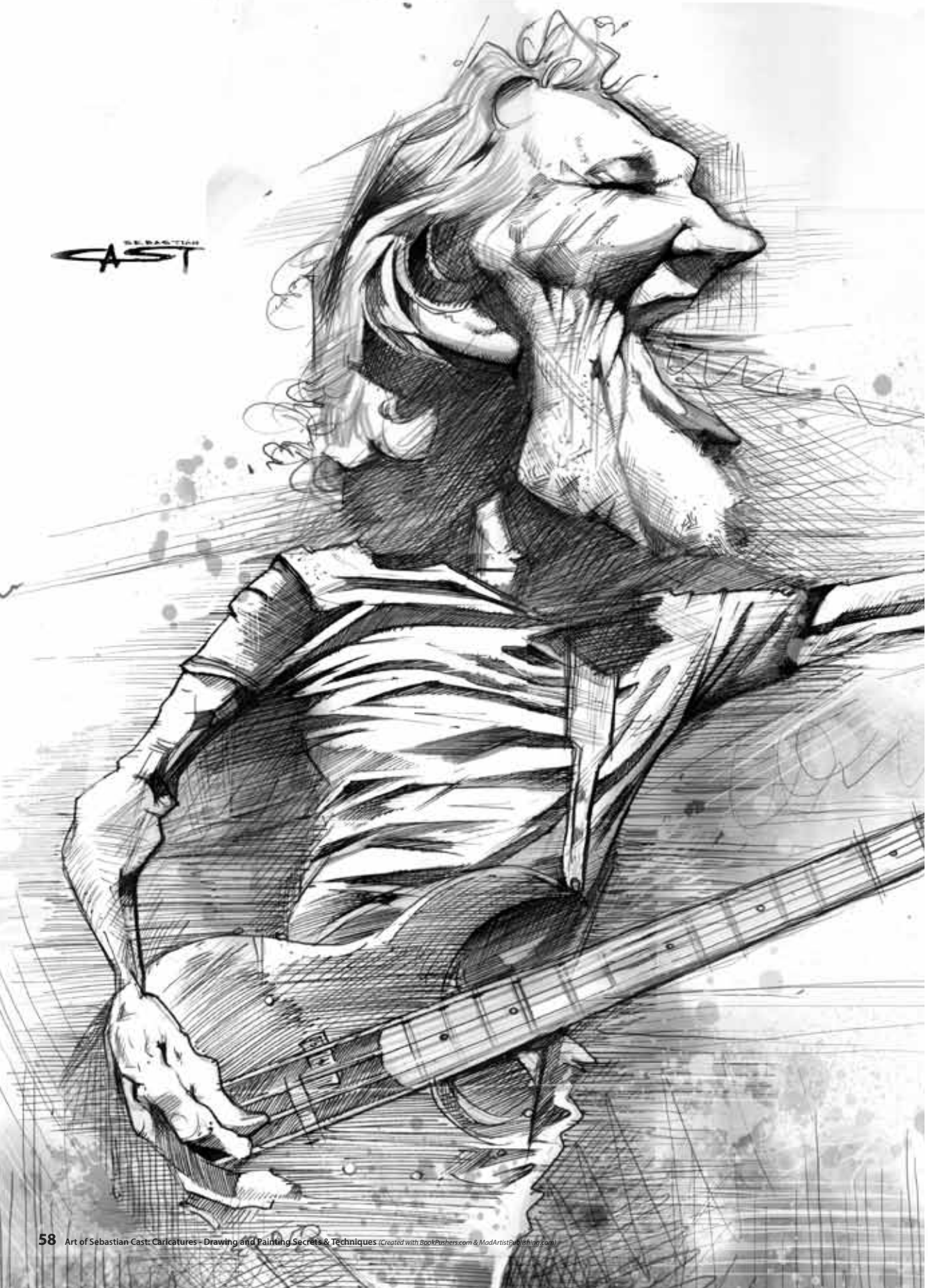
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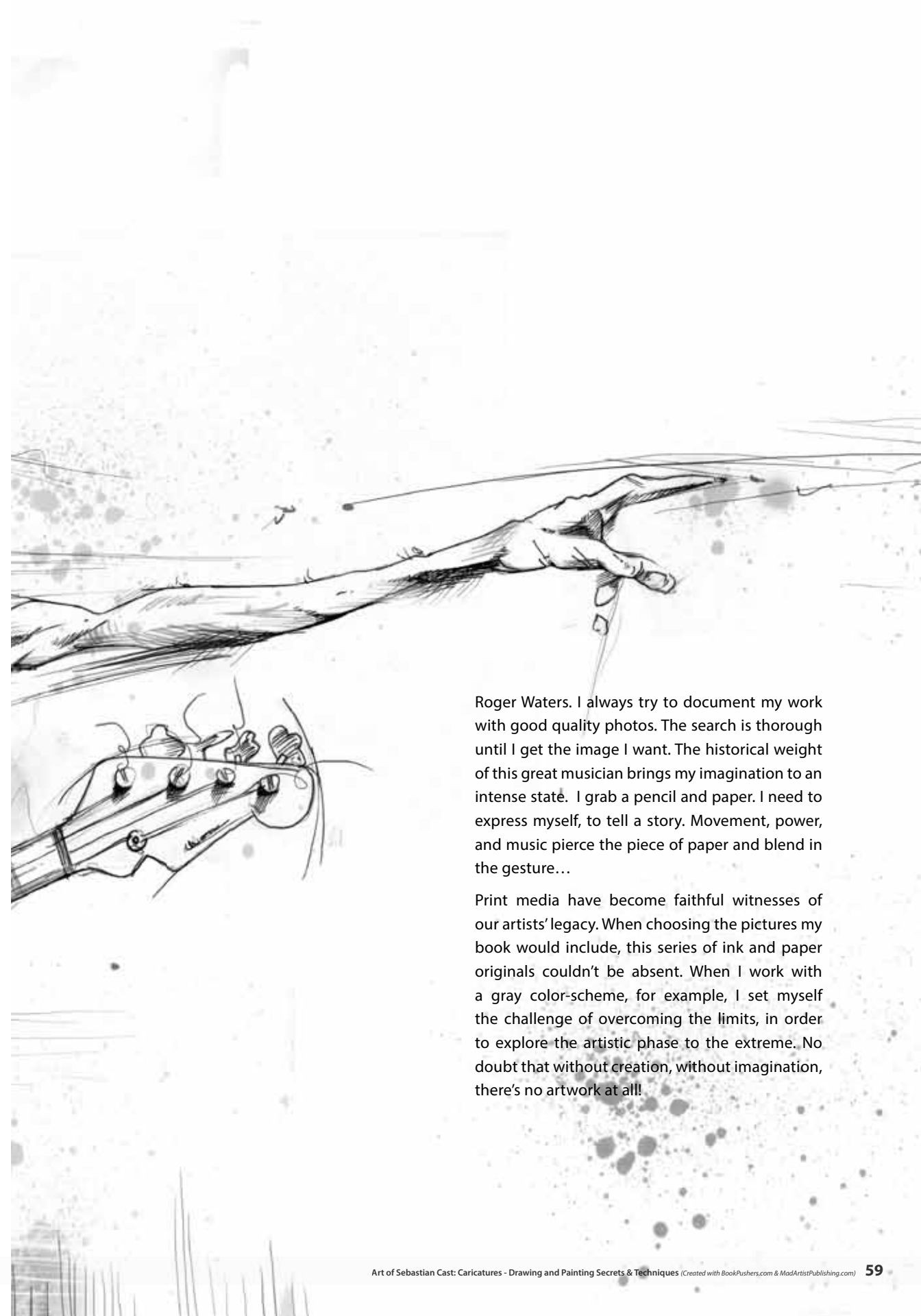






SEBASTIAN
CAST

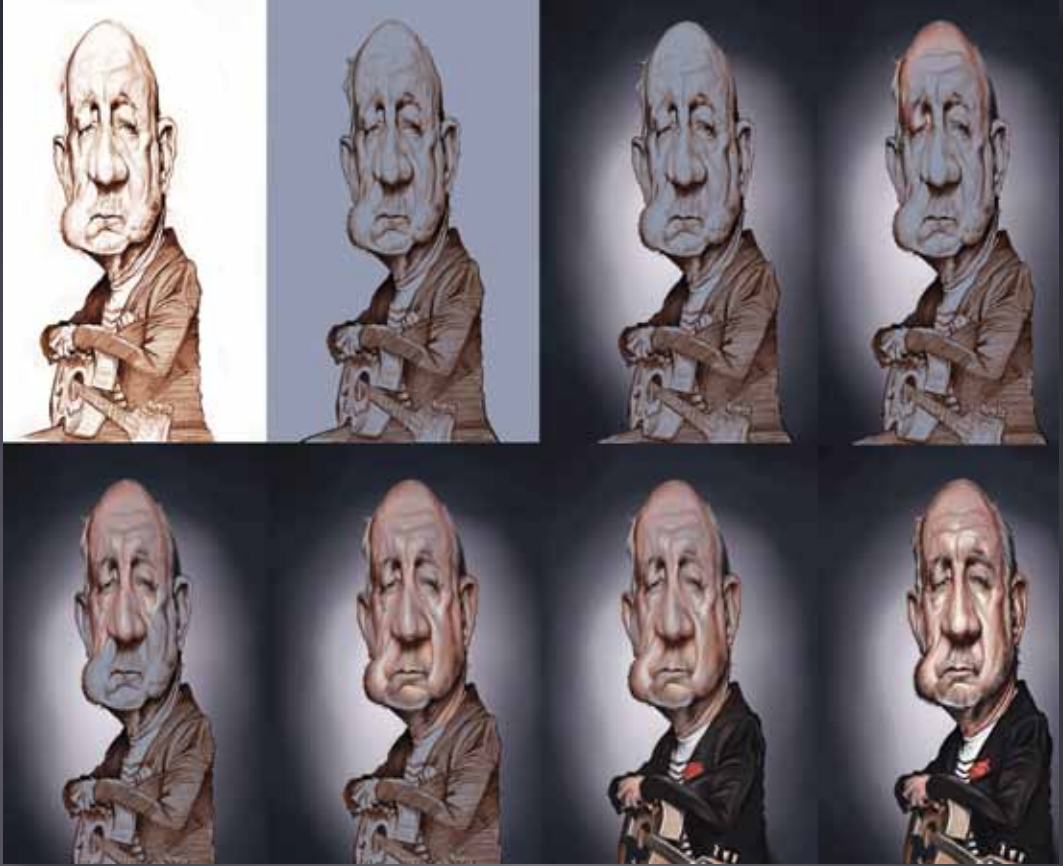




Roger Waters. I always try to document my work with good quality photos. The search is thorough until I get the image I want. The historical weight of this great musician brings my imagination to an intense state. I grab a pencil and paper. I need to express myself, to tell a story. Movement, power, and music pierce the piece of paper and blend in the gesture...

Print media have become faithful witnesses of our artists' legacy. When choosing the pictures my book would include, this series of ink and paper originals couldn't be absent. When I work with a gray color-scheme, for example, I set myself the challenge of overcoming the limits, in order to explore the artistic phase to the extreme. No doubt that without creation, without imagination, there's no artwork at all!

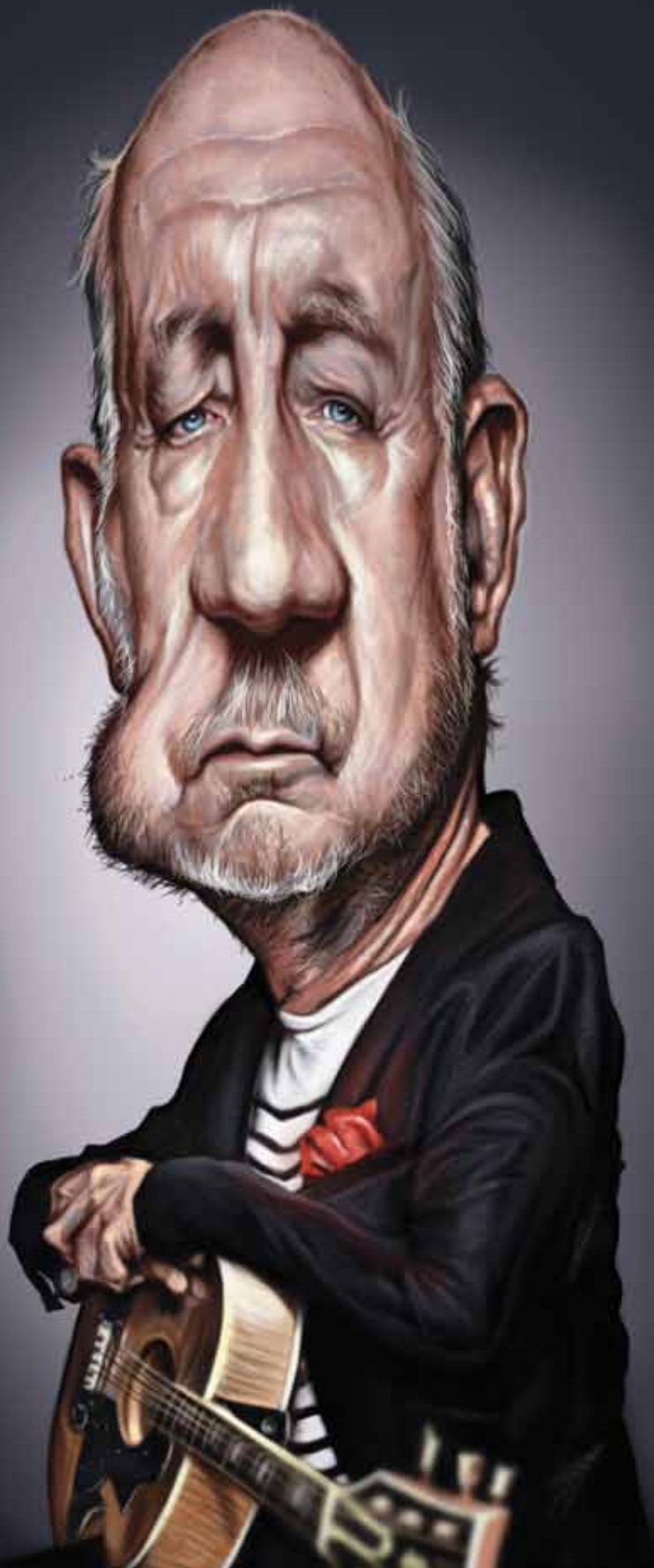
PETE TOWNSHEND PROCESS



The sequence of pictures first shows us the scanning of the original pencil sketch.

With Photoshop I change the lines into earth colors for a greater balance. I add a new layer, and using the Multiply tool I give it a base color. The choice of base color is very important, it will provide atmosphere and uniformity to the piece. I work on the background, blurring it and I add some lights to make the figure stand out.

The main aim is to give it a greater volume. I then blend the layers with the figure. I keep on painting as on a canvas, in one layer, with Corel Painter. I use conté and acrylic. Once the base is done, I work on the details in Photoshop CS5. For the final touching I blur the guitar a little, creating a greater impression of volume.







CAST



This series is part of a tutorial for my digital art students. We can see here a summarized step-by-step process that reveals my style and digital definition method. I start with a preliminary study and pencil sketch, I then scan it and work in Corel Painter and Photoshop.

"I am really attached to my education in traditional visual art. When using digital tools I try to work in the same way".

The illustration is done in only one layer. My aim is to achieve the greatest plasticity possible. In this character the gesture is really important. Caricature doesn't try to distort the anatomy; we should incessantly look for and find the character's essence, by looking for a characteristic trait in his or her personality.

"Nobody ever felt offended by my any of caricatures; that's my greatest achievement, I think. I think? That's a great achievement.."





MARIO BENEDETTI

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Genius Pensketch 9x12 Tablet
COMPLETED IN: 2 days – July 2011 - Buenos Aires - Argentina
REFERENCE BASED ON: Haikus by Mario Benedetti
RECOMMENDED SOURCE: www.facebook.com/CaloiEnSuTinta

Whenever I draw to enrich my portfolio, I enjoy posing myself emotional challenges. Here is a very important Uruguayan writer, who is an important cultural figure in the region where I live.

ADVICE

To search by bearing the observer in mind is an exercise I most enjoy. We can see three different planes here: on the left, the books appear out of focus, creating the feeling of closeness; then you can see the main character who is placed in the foreground. Finally in the background, there is a wall and a bookcase. Each object plays an important role in the piece and manages to complete the scene.



STEVE VAI

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet
COMPLETED IN: 24 hours – November 2013 - Buenos Aires - Argentina
REFERENCE BASED ON: Steve Vai Larry Di Marzio
RECOMMENDED SOURCE: www.americanartarchives.com/davis,jack.htm

American rock guitarist. In my paintings I try to reproduce the real textures so that what one sees looks like what it actually is. Examples of this are the red leather armchair in this picture as well as the sphere.

ADVICE

Previously creating a base color in Photoshop, I then paint all the background dark and I draw the figure in another color, reddish. Once the base color in Painter is finished I begin with the details of the clothes, the armchair with the soft brush option, in the mode: normal and dissolve, to make some textures. I also choose a coarse round bristle brush for the hands and face.



BJORK

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet
COMPLETED IN: 12 hours – March 2012 - Buenos Aires - Argentina
REFERENCE BASED ON: A photograph by Jean Baptiste Mondino
RECOMMENDED SOURCE: www.facebook.com/goro.fujita.artist

The idea, as always, is to say something else, to go beyond the basic caricature structure, to compose the character inside a scene. This picture took a Third Place at the event "Caricaturama Enfrentamiento 3000".

ADVICE

Sketch made in pencil and finished digitally. Work done in two layers over a colored background. I use Corel Painter for the first ink splatter, using acrylic and then Photoshop CS5 brush options (hard, soft, dry) for the details and some other splatter brushes for the blood and other things at the back.



LUCILLE BALL

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet
COMPLETED IN: 7 hours – April 2013 - Buenos Aires - Argentina
RECOMMENDED SOURCE: www.aceshowbiz.com (another very good photo website)

Actress who is very well known for her role in the TV show "I Love Lucy". This picture comes from a tutorial I gave to my students at the Art School where I work nowadays.

ADVICE

The illustration is made in only one layer. My goal is to gain greater plasticity, always finding solutions by means of brushes and textures.



PETE TOWNSHEND

PRODUCTION: Pencil sketch , Corel Painter 9 and Photoshop CS5 using Wacom Bamboo Tablet
COMPLETED IN: 9 hours – July 2013 - Buenos Aires - Argentina
REFERENCE BASED ON: Image from *The Times* magazine
RECOMMENDED SOURCE: www.jasonseiler.com

British Singer and guitarist, leader of The Who. Here is an example of how I use out of focus mode in the foreground: the guitar.

ADVICE

I work over a dark background and for the character I use plain color: greyish light blue. The use of chiaroscuro can be found in many of my works.

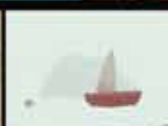
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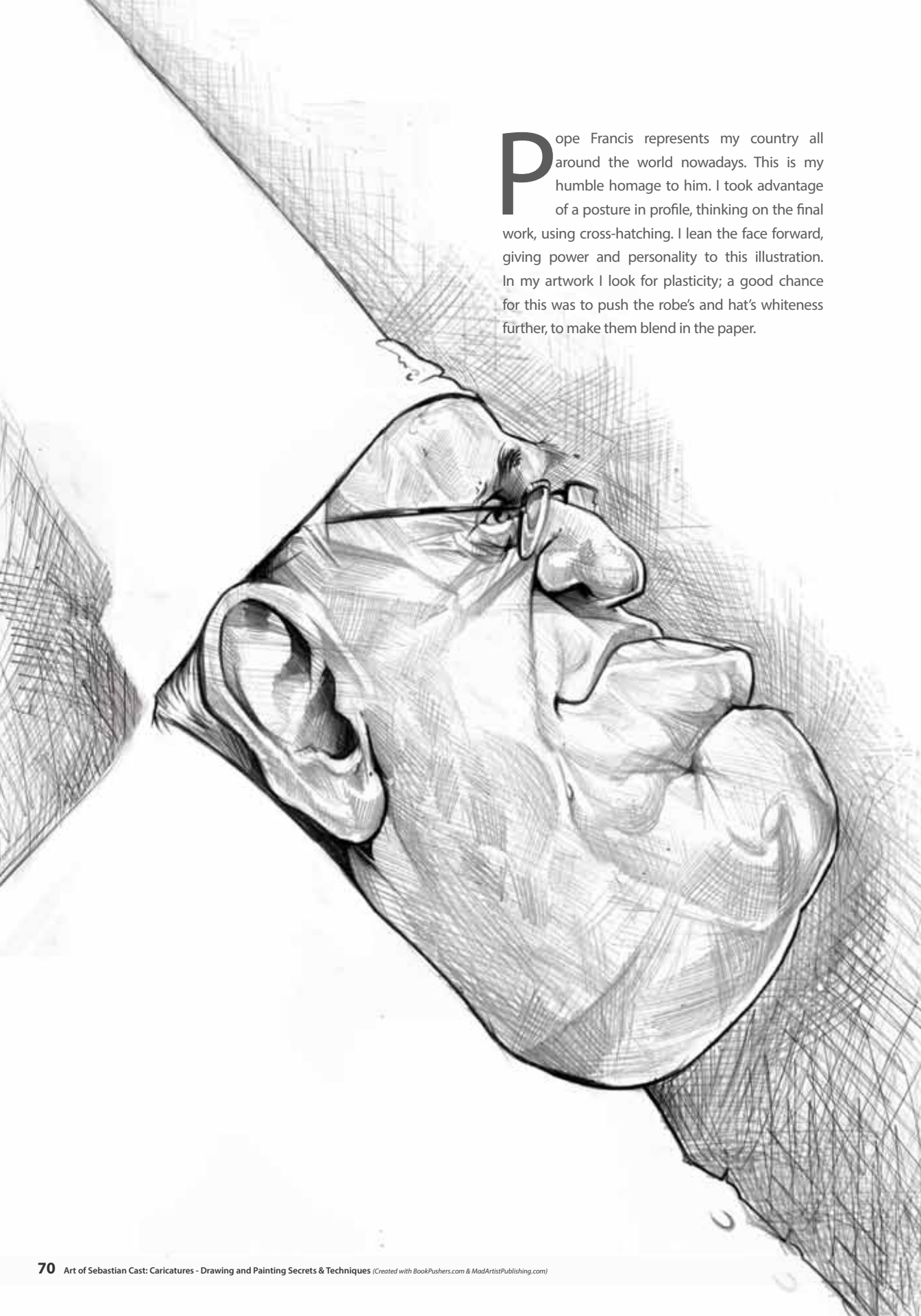
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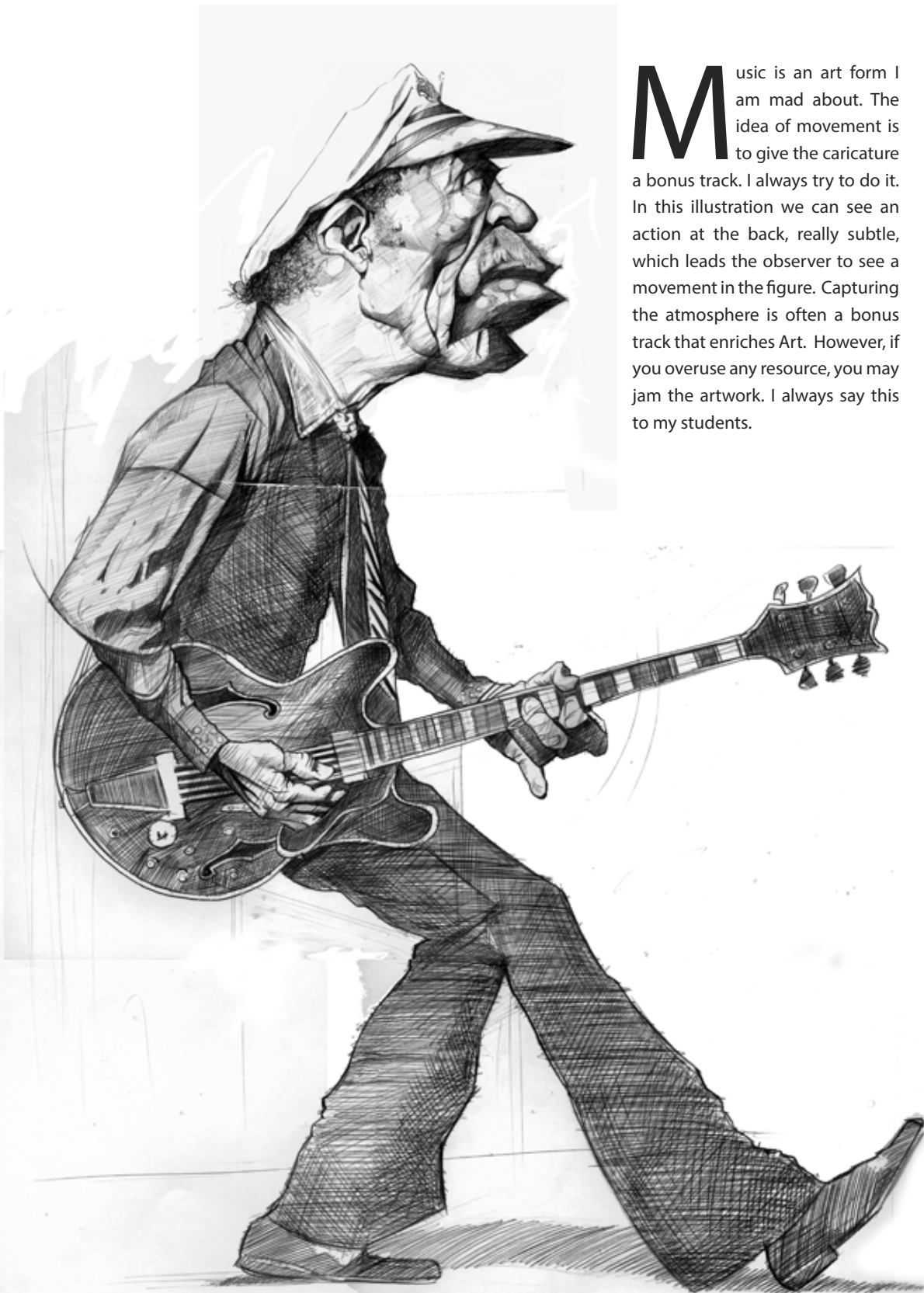






Pope Francis represents my country all around the world nowadays. This is my humble homage to him. I took advantage of a posture in profile, thinking on the final work, using cross-hatching. I lean the face forward, giving power and personality to this illustration. In my artwork I look for plasticity; a good chance for this was to push the robe's and hat's whiteness further, to make them blend in the paper.





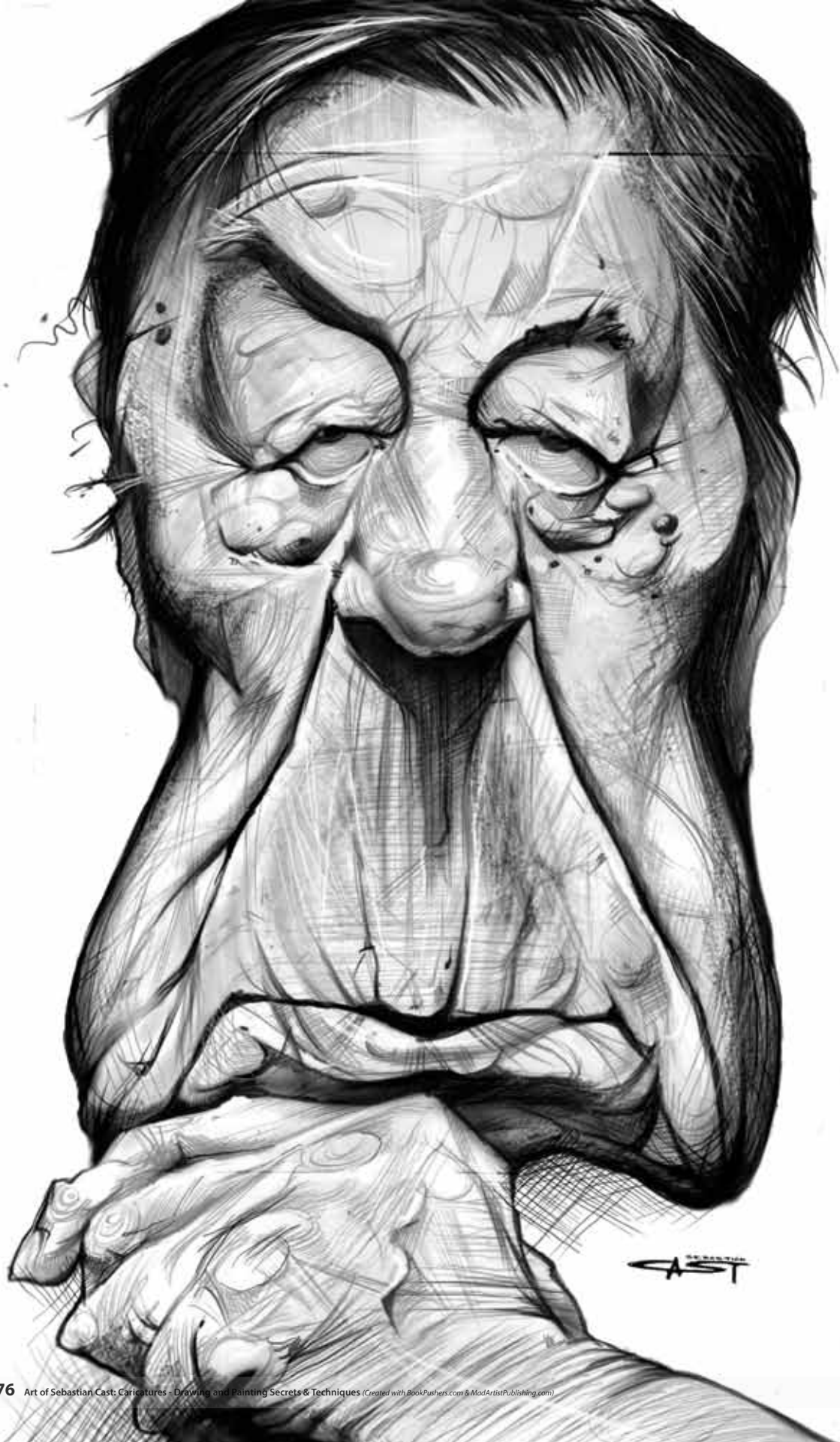
Music is an art form I am mad about. The idea of movement is to give the caricature a bonus track. I always try to do it. In this illustration we can see an action at the back, really subtle, which leads the observer to see a movement in the figure. Capturing the atmosphere is often a bonus track that enriches Art. However, if you overuse any resource, you may jam the artwork. I always say this to my students.

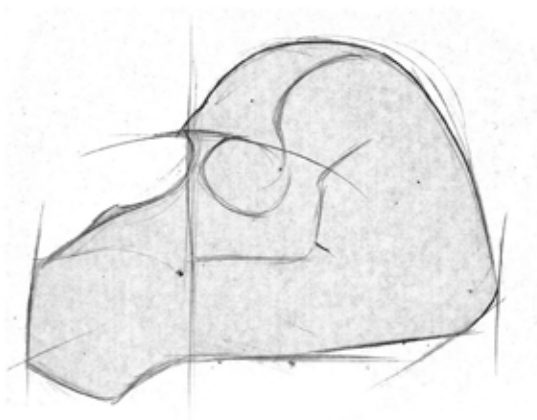
Nelson Mandela











Here is one of my most frequent drills. I begin from a primitive distortion, an idea based on the bone structure of the skull. I can then visualize the real volumen of my character's project. From here on, I start the transformation. Next I look for the most characteristic features, I outline geometries, I study his or her gestures. All the preliminary work will help me achieve a caricature with my own mark.

SEBASTIAN
CAST







BLACKIE LAWLESS

PRODUCTION: Pencil sketch, Corel Painter 9 and Photoshop CS5 with Wacom Bamboo Tablet.

COMPLETED IN: 22 hours – April 2013 - Buenos Aires -Argentina

REFERENCE BASED ON: Loud Festival 2012

RECOMMENDED SOURCE: andrescascioli.com.ar

Singer of one of my favorite bands from the glorious 80s: W.A.S.P. as many others in my catalog couldn't be absent. In this piece the figure of the Singer is as important as the base of the microphone, which defines the character.

ADVICE

I drew on a red color background. I used several tools such as finger, out of focus and stains or spots on the background. For the figure I used several brushes like scattered leaves and chalk to give texture to the face and hands.



MEGAN FOX

PRODUCTION: Pencil sketch, Corel Painter 9 and Photoshop CS5 with Wacom Bamboo Tablet.

COMPLETED IN: 10 hours – September 2013 - Buenos Aires -Argentina

REFERENCE BASED ON: Transformers film

RECOMMENDED SOURCE: jasonseilerillustration.blogspot.com

Caricaturing a pretty woman is a big challenge, and Megan is one of them. The caricature of a woman is always more subtle.

ADVICE

I draw in pencil, then I scan the image and begin with the process: I use one layer for the caricature and another for the background; a previous ink splatter with Corel Painter and then Photoshop CS5 for the final touches. Brushes: hard, soft and dry, as well as different brushes for skin and hair textures.



CHUCK BERRY

PRODUCTION: Ballpen drawing and digital retouching.

COMPLETED IN: 5 hours – February 2013 - Buenos Aires -Argentina

REFERENCE BASED ON: Berry in 1956

RECOMMENDED SOURCE: www.rockpaperphoto.com/photographers

Chuck Berry, one of the most influential rock and roll composers, performers and guitarists of all times. Another ballpen creation from scratch. The digital retouching let me add movement and define the primary idea.

ADVICE

I quickly draw the pencil sketch and then move on to the ballpen. Once finished, I make the background in different shades of gray in Photoshop and some hatching and spots in gray and white.



ATAHUALPA YUPANQUI

PRODUCTION: Pencil Sketch

COMPLETED IN: 4 hours – April 2012 - Buenos Aires -Argentina

REFERENCE BASED ON: Atahualpa Yupanki, Paris, 1983

RECOMMENDED SOURCE: www.atahualpayupanki.org.ar

One of the most representative musicians in my country. This kind of drawing, pencil only, is the main basis of my work. Work selected for the 2012 Exhibition "Ciudad Alterna".

ADVICE

Drawing made in graphite on a 50x35 cm paper. I begin by drawing the character's structure with HB and then I move on to cross-hatching and shading with 6B and 8B.



MADRE TERESA

PRODUCTION: Ballpoint pen, White polychrome, acrylic and oil pastel, using a 120 gr gray paper.

COMPLETED IN: 4 hours – June 2013 - Buenos Aires -Argentina

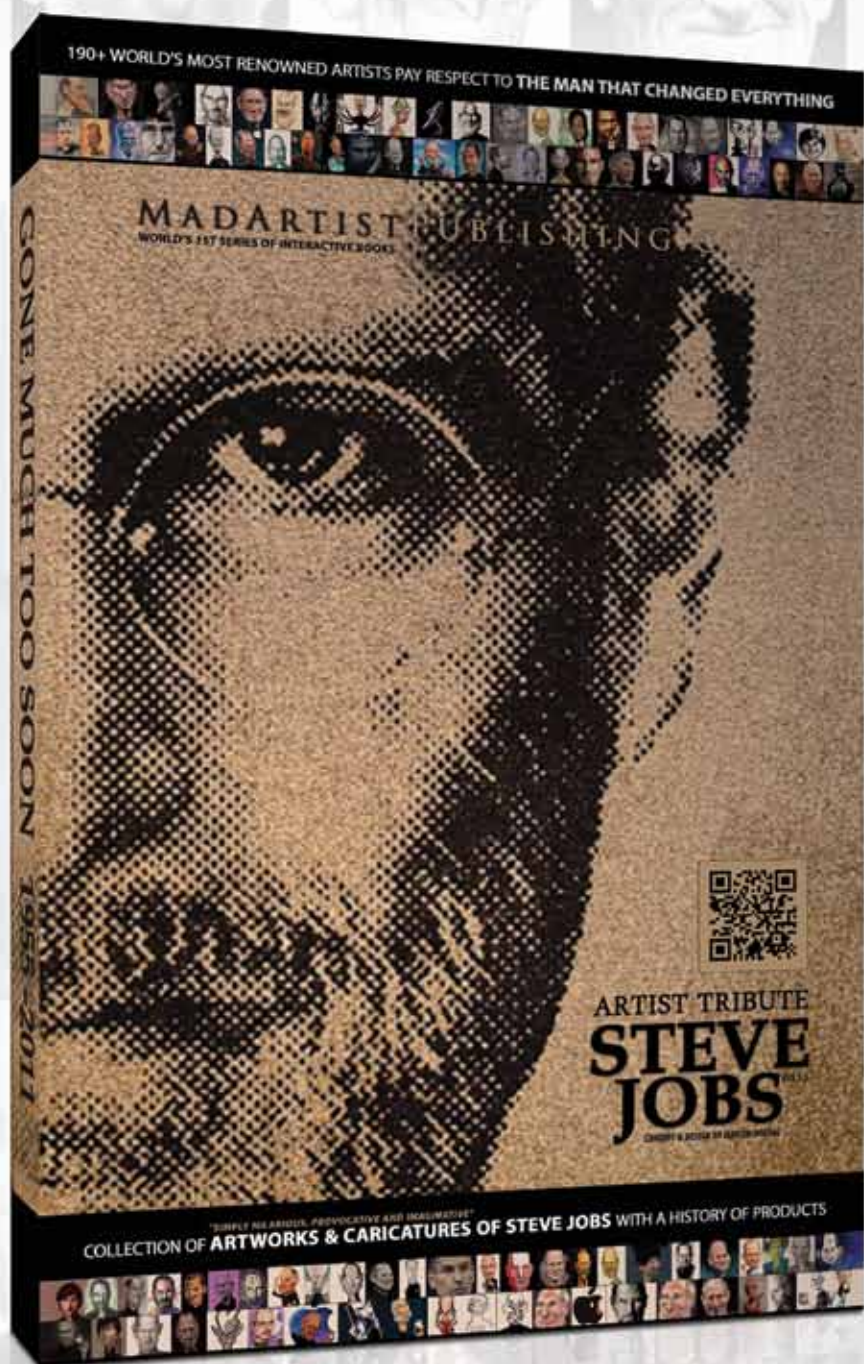
REFERENCE BASED ON: Photograph by Raghu Rai

RECOMMENDED SOURCE: giger.com

Mother Teresa, humanitarian defender of the poor and helpless, is one of the characters that I could not leave out. I really enjoy working with a mixture of several elements. This is a technique I use with my students.

ADVICE

As a first step, I draw a pencil sketch on the color paper. Then I start working on the face with a ballpen, always cross-hatching. The tunic is done with oil pastel. How do I create the texture? Simple, I place the paper over a rough surface that has the texture I am looking for and take advantage of the angels of the oil pastel stick.



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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 Bocabelle, 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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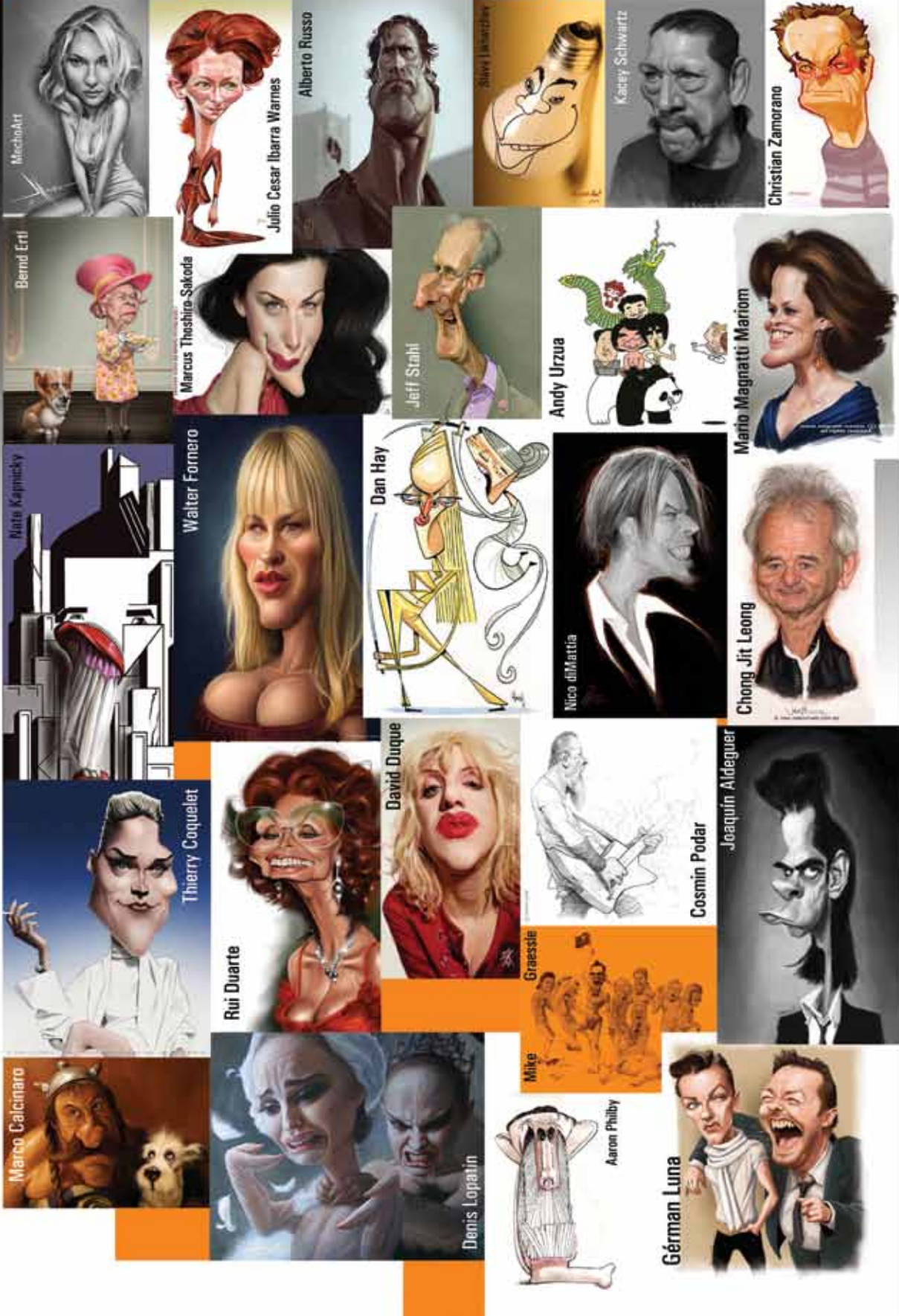


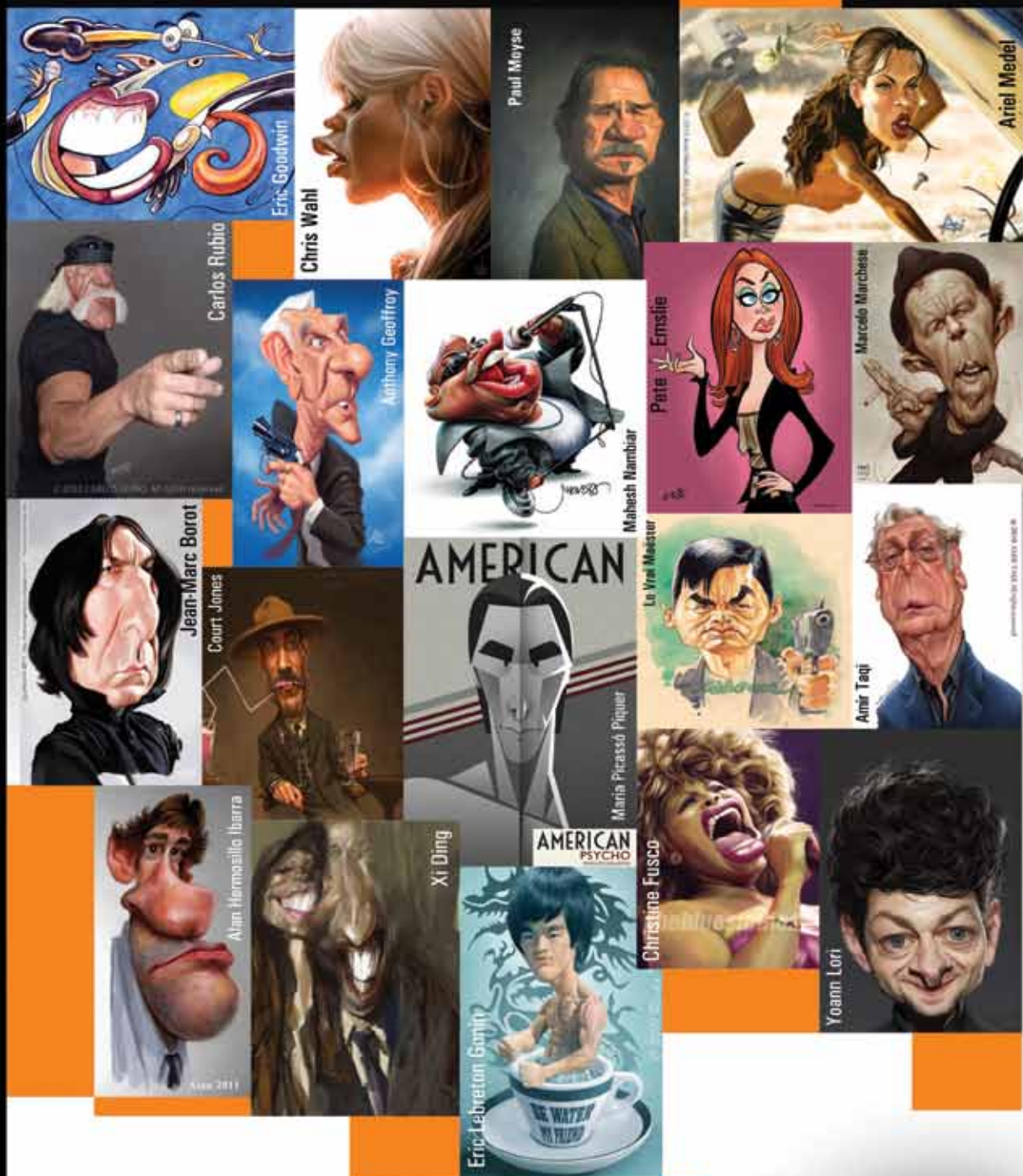
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