

IN THIS ISSUE
INTERVIEWS WITH
ADAM
ENGLISH
ERIC
GOODWIN
CONVENTION
INFO

exaggerated

F E A T U R E S





From the editor

Hello again! Welcome to the second and final interactive PDF issue of 2016. Just a reminder that the next two issues, the pre- and post-con, will be printed. We hope for the pre-con issue to be mailed out by early October and the post-con issue to arrive no later than mid-February.

Sometime last year, I received an email from Eric Goodwin asking if I still had a copy of Adam English's CD *Sketched Out?* Of course, I did. It seems that Eric was writing a few songs of his own that had a similar theme. That email led to two of the three interviews in this issue. In our first interview, Adam English talks about his career as an established "filk" singer and reflects on what compelled him to produce his first, and probably first ever in the world, caricature-themed CD back in 2005. (You read that correctly, "Filk" is a term for genre of music con-

nected to the sci-fi and fantasy community.)

In the second interview (or should I say SELF-interview) Eric Goodwin interviews himself and shares one of his new songs about drawing caricatures. See page 17 on how you can download Eric's song for free. In the third one, Ben Vincent interviews one of the founders of *Ren and Stimpy*, Bob Camp.

Time to announce nominations for the board. Know someone who would make a great leader or maybe you want to step forward yourself? If so, see page 5 for details.

It seems there is always a caricature-related gathering going on somewhere in the world. In this issue, we get a brief glimpse into two recent art gatherings across the globe. Canadian member Robert LaFontaine highlights what we missed at the latest

gathering of the Association of Canadian Cartoonists. In the other article, ISCA member Beau Hufford offers his take on his latest trip to Japan for the Caricature Japan Festa. If you want to get in on the action, there is information for the caricature mini-con near Seoul, hosted the Korean Chapter of ISCA, on page 24.

Also, don't forget to book your rooms for one of the largest caricature gatherings in the world: the annual convention in Phoenix. You will find everything you need to know starting on page 6, followed by a sneak peek of the current line-up of seminars and presenters. Lastly, we are always looking for new ideas and new contributors for this magazine. Let us know!

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ISSUE 2016.3

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If you see this icon, click for more info!

Underlined hyperlinks email addresses, websites and Table of Contents are clickable too!

Please note: links may not work on all devices. Internet connection required.

The cover

When I asked Jeremy Stock to do the cover, I had no idea that he was such good friends with the two artists featured on the cover, Adam English and Eric Goodwin. See Jeremy's article on page 9 to learn more about his Pokemon GO! inspired cover.





Matt Zitman
President

A word or two from the Prez

Hello, ISCA members!
Wow, has the Summer season kept you busy? I know we have been! With all of our kind in the parks, fairs and events during the busy season I hope all you have survived this really hot summer. I think I almost stopped sweating today... nope, typed too soon. Well, either way, I hope this season brought you tons of fortune in both the art side and the monetary side.

The board and I have been plugging away at planning the convention for 2016 and have finally announced all of our amazing guest speakers. We have had Greg "The King of Sting" Dohlen make a teaser trailer for us showcasing all our featured guest speakers. Heres a link to check it out:
<https://videos.smugmug.com/ISCACON25-Speakers/i-T36cx5r/o/SMIL/T36cx5r.smil/master.m3u8>.

Doesn't that get you all excited inside! I know it does for me. We are working hard to make this con the biggest one yet

and leaving out none of the stops. This will definitely be a convention to remember, so register ASAP! The deadline for early registration (\$225) is August 31st. Go to our website, register and save some money! If you are curious about all of the other convention details, check out the convention section of this issue and keep your eyes open for more info in the next magazine on #ISCACON25.

This magazine features some fun articles from two of our musically talented artists as well, Adam English and Eric Goodwin. Jeremy Stock (multiple most Humorous winner) drew them as our Pokemon Go inspired Cover and Its a real fun time to watch his process recorded. It also features articles about two of our groups and events from Japan and Canada which display how truly international we have become.

We have had a really great response to our new meet the artist section in our monthly Facebook Challenge. There

are lots of amazing drawings happening on there and if you haven't looked yet, you need to do so right now and throw your sketch into the arena!

Also at this time, we are accepting nominations to be apart of the board. As of now, the five of us wish and plan on staying on for another year, but that doesn't stop you from being part of the team. If you have interest please see page 5 for nomination information.

Thank you so much for being a part of this great organization and keep sending in articles and drawings.

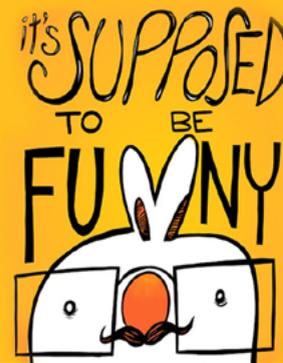
Cheers!

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for more info!

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SEMINARS AND CARIGATURE DOCUMENTARIES.**

SEARCH FOR THE ISCA CARICATURE NETWORK



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FEAT U R E S

If there is something you would like to see in the next issue, let us know!

efeditor.isca@gmail.com



Reach your target market!

AD PRICES

General Rates	Member Rates
Quarter page: \$100	Quarter page: \$75
Half page: \$150	Half page \$112
Full page: \$250	Full page: \$187
Back cover: \$325	Back cover: \$243

ENTER FOR YOUR CHANCE TO WIN!



Submit an article, cartoon or showcase item to efeditor.isca@gmail.com. If your submission is printed in *Exaggerated Features*, you will be entered in the drawing at the 2016 Annual Convention for an Apple Store Gift Card!

Deadline for the next issue: September 5th, 2016

Members must be in good standing at the time of submission and during the time of the entire annual convention to be eligible to win. Winners from previous years are ineligible to win again. Drawing to be conducted at the awards banquet from all submissions printed in the previous four issues. Printed showcase, panel/one-page cartoons = 1 entry. Printed full-page articles or longer articles = 2 entries. How-to articles, and two-page cartoons = 3 entries.

Call For Nominations!

For the ISCA Board of Directors

Paraphrased from the ISCA Bylaws:

The Board of Directors shall comprise no fewer than four (4) Directors. The Directors shall be elected each year at the Annual Member Meeting, by the affirmative vote of a majority of the Voting Members, provided that a quorum is present. Directors shall be at least twenty one (21) years of age but need not be residents of the United States (except for the office of Treasurer.) Each Director must be a Voting Member of the Corporation. No person may serve as a Director if such person has been convicted of a felony in their country of citizenship unless otherwise approved by the Board of Directors.

The Officers of the Corporation shall be chosen by the Board of Directors and shall consist of a Presi-

dent, a Vice President, a Secretary, and a Treasurer. No two (2) or more offices may be held by the same person. Each Officer must be a Voting Member of the Corporation. No person may serve as an Officer if such person has been convicted of a felony in their country of citizenship, unless otherwise approved by the Board of Directors. Any existing member of the Corporation who has a membership in good standing for a minimum of one (1) year is eligible to serve as an Officer except for the office of President. The President must be an existing member of the Corporation with a membership in good standing for a minimum of two (2) years.

Below is a description of each officer position made up of or chosen by the Board of Directors:

President: The chief executive officer of the association. He/She holds the responsibility of the general and active management of the affairs of the association, and sees that all orders and resolutions of the Board of Directors are carried into effect.

Vice President: Assists the President in the management of ISCA, heads up membership drive and assists in the planning and operation of the annual convention. Additional duties may include assisting with the quarterly publication, *Exaggerated Features*. The Vice President is also next in line to ascend to the office of President in case the sitting President is unable to complete his or her term.

Secretary: Attends all meetings of the Board of Directors and the members, records all votes and actions there taken, maintains the minutes or records of all proceedings, and performs like duties when requested by the Board of Directors or the President. The Secretary shall give, or cause to be given, notice of all meetings of the members and special meetings of the Board of Directors.

Treasurer: The chief financial and accounting officer of ISCA shall have custody of all funds and securities, shall deposit all monies and other valuable effects in the name and to the credit of the Association, and shall keep full and

accurate records and books of account of the Association. The Treasurer shall perform these duties when requested by the board of directors or the President, including preparation of any accounting of financial transactions or proposed budget for ISCA.

As mentioned above, members choose four (4) people to serve as the Board of Directors. The Board of Directors chooses who will serve the board as officers. In most cases, the board will select themselves for each office. (It's a little different than how we have done it in the past, and it was strongly recommended by our attorneys who are following common law practices from most major non-profit trade organizations.) This election will conclude at the annual business meeting during this year's annual convention in Chandler, Arizona. The new term will begin November 18th, 2016 and last until the next annual convention in November, 2017.

Other than President and Treasurer, most of these positions are a minimal investment of your time, roughly a total of 5-15 hours a month. Most of the responsibility of the board members comes into play at the annual convention. These responsibilities include helping at registration and overall assistance at the event. Throughout the year, the President will call on

the board members for assistance in certain projects and overall decisions of the organization. So, if you think you can help ISCA grow, and have a few hours a month to spare, nominate yourself for a position! All new board members are guided through the operations of the organization and trained in their position. Show your support; join the board!

Now that you're interested in the prospect of supporting this tremendous organization of ours, here's what you do to submit your nomination:

Submit your nominations on the Facebook page in the nominations thread. Make sure your nomination is seconded. (Another member must post their support of your nomination) Then contact ISCA Secretary Tom Faraci at tomfaraci@caricature.org. Nominations must be made no later than September 5th, 2016 to qualify for the 2016-17 election.

If needed, a ballot will be printed in the pre-convention *EF* for all members to vote on and mail back to the Secretary by the voting deadline. The top four (4) members receiving the most votes will become board members. Those members who do not make the voting deadline may still cast their ballot in person at the annual convention during the annual business meeting.



25th Annual ISCA Convention

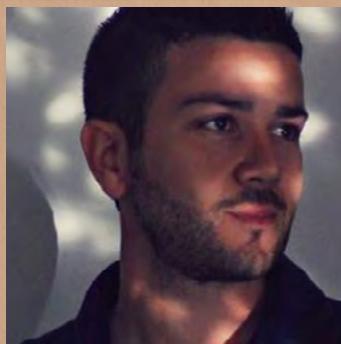
November 13th-18th, 2016

Crowne Plaza Resort Phoenix - Chandler Golf Resort

Featuring Special Guests

To register for the convention

[CLICK HERE!](#)



Anthony Geoffroy



Maria Picassó i Piquer

To book a room at the convention hotel

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HOTEL INFORMATION:

Crowne Plaza San Marcos Golf Resort
One N. San Marcos Place, Chandler, Arizona 85225

Call the Group Reservations Department:

1-480-812-0900

Be sure to mention discount code "VPQ" for our group rate of \$119/night

Or click [here](#) to register online.

Register by 10/15/16 to get the ISCA discounted rate!

The ISCA Convention Package includes:

- Heated outdoor pool and whirlpool
- Complementary Self Parking,
- Complementary Internet in guest rooms
- USA Today
- in room coffee and tea
- in room bottle of water
- on site fitness center
- up to 2 hours per day tennis court access
- Complementary shuttle within 5 miles of the resort (scheduled drop off or pick up for a specific time and location is subject to a \$25 one-way fee and should be scheduled in advance.)

REGISTRATION INFORMATION

HOW TO REGISTER ONLINE WITH A CREDIT CARD

Go to <http://caricature.org/annual-Convention> and click the "Register" button.

Simply fill out the form, choose the pass you need and You'll be directed to PayPal, and you can pay with MasterCard, Visa, American

Express, or Discover!

Send payments to:

ISCA
5110 NE 45th St.
Kansas City, MO 64117
USA

Early Registration- Member

\$225 (until 11:59pm on 8/31/16)

Admission to all seminars, ice breaker reception, and awards banquet. Includes gallery space in the ballroom, voting rights and a convention T-shirt.

Regular Registration- Member

\$270 regular registration (9/1/15 - 11/1/16)

\$300 at the door

Admission to all seminars, ice-breaker reception, and awards banquet. Includes gallery space in the ballroom, voting rights and a convention T-shirt.

VIP Registration- Gold members option

\$285 early registration (until 11:59pm on 8/31/16)

\$330 after 8/31/16

Allows Gold members to attend the convention and the VIP night. Admission to all seminars, ice-breaker reception, VIP night and awards banquet. Includes gallery space in the ballroom, voting rights and a convention T-shirt.

(Gold members can choose regular registration and still get extras in goodie bags.)

Guest Registration

\$160 guest registration, regardless of registration date

Guests receive entrance to the ballroom, the ice-breaker reception, and the awards banquet. Includes a convention T-shirt. (does not include seminar admission.)

Day Pass- Monday - Thursday \$60

Day Pass holders receive entrance to the seminars and ballroom, on the day that the pass is valid. Day Pass: Good for one day, Monday through Thursday.

Day Pass- Friday \$100

Day Pass holders on Friday, 11/22 receive entrance to seminars and to the Awards Banquet.

Friends & Family Pass \$20 (until 11/18/2015)

Allows the guest of a paid member entrance into the ballroom for the day of the pass only. Must be escorted by the ISCA member at all times. (nothing else): \$20 per person per day from Monday through Thursday (this does not include the ice breaker or the Awards Banquet night.)

Gold Member- VIP Guest Pass \$85 (until 11/16/2016)

ISCA Gold Members may purchase a guest pass to the VIP Event.

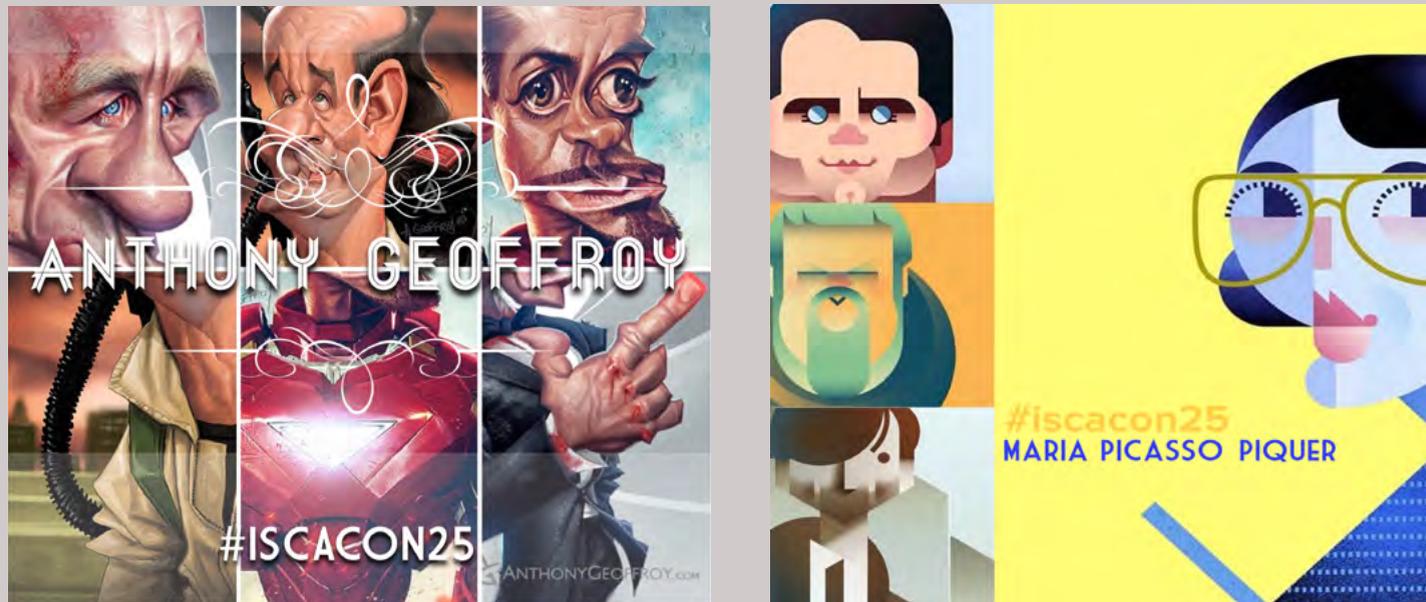
ISCA CONVENTION REFUND POLICY

- 100% of your registration fee will be refunded if you cancel by 9/1/16
- 75% of your registration fee will be refunded if you cancel by 10/1/16
- 50% of your registration fee will be refunded if you cancel by 10/15/16

You also have the option to carry over your registration fees to the 2016 convention by contacting the ISCA Manager.

AIRPORT INFORMATION:

Phoenix Airport (PHX) - 19 miles away



Cover Tunes Go!

by Jeremy Stock

Hi caricature world!

I just want to say that I am super honored to be on the cover of *Exaggerated Features!* Thanks to everyone who thought my drawings were actually funny for the last couple conventions. I always try to tell a story and make my audience laugh with every piece so hopefully you got a little chuckle out of this one. The video shows most of my process so I'm going to take this opportunity to tell some of the backstory.

all of them and they will all tell you how great an employee I am; always on time.

Finally, to the left, is "team Rocket" of Stacy Pierce, Matt Zitman, and Sean Favre who, besides inspiring me, have become great friends and always make me laugh. Conventions are exactly 3.4 times more fun with them around... Except for Matt.

thing in watercolor after sketching it out digitally, but I've been really enjoying drawing on my iPad Pro and thought what better time to jump in head first and do something I've never done before than with the cover of *Exaggerated Features!* Hope you guys dig it and don't figure out that I'm usually the least funny guy in the room.

Love you guys!

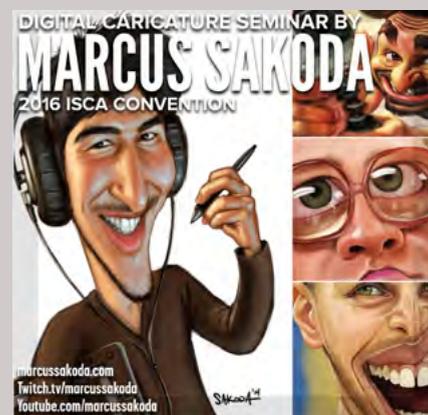
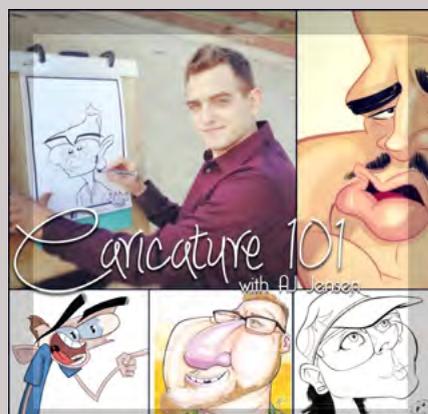
This is my first completely digital piece. I originally planned to redo the entire

Jeremy



2016 convention seminar SNEAK PEEK

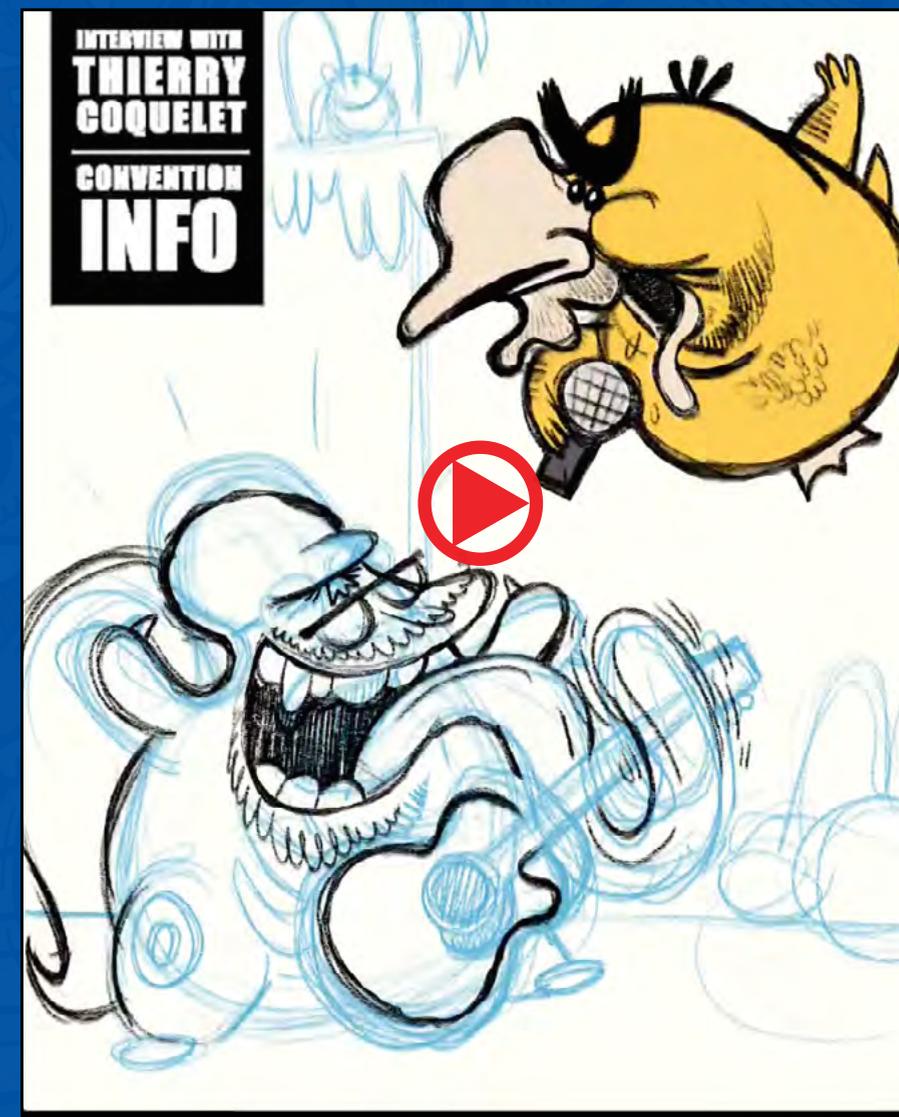
Click on the items to learn more about the seminar presenters.



When Debbie told me they were doing an article about my friends Adam English and Eric Goodwin and their music, I was so excited. Adam trained me to draw caricatures way back in 2003 and without him my life would be completely different. Probably better but, still, I owe him. I also had the pleasure of working and living with Eric in San Diego. His work melts my brain and his coloring techniques light my eyes with technicolor flames. He's cool.

With the Pokemon Go! craze in full effect I couldn't think of anything more topical and fun to draw and I figured it was a cool opportunity to put a bunch of my friends into the mix. Adam is Lickitung and Eric is Psyduck, if you're unfamiliar with the whole Pokemon thing (I was too!). Beau Hufford, Sakiko 'Satsu' Ushioda, Nate Kap, Brian Oakes and Bob Camp (not a personal friend, but a personal hero!) make up the other Pokemon. I share most of my ideas with Beau and he always makes them better and six times funnier. It was his idea to have everyone on their phones and completely ignoring all the action going on.

Behind them is the rest of the Buffalo caricature crew as the Pokemon catcher people: Bill Gallagher, Myself, and Rob Dumo. I was so lucky to grow up in Buffalo and learn from a bunch of incredible world class caricature artists. I've worked for



an
interview
with



Getting In Tune with *Sketched Out*

by Debbie “debbo” Bumeister

What happens when a caricature artist who also writes and performs his own music combines the best of both of his passions? I guess it could be caricatures about music, but in Adam English’s case it was a CD of songs about drawing caricatures. These songs combine the feelings of dealing with caricature

customers in a retail environment with some catchy music and lyrics.

Adam was kind enough to answer a few questions over Skype to help enlighten us on how his first caricature song CD came to be and share his thoughts on caricature and what his musical plans are for the future.

Debbo: I know you are in a band called *Ookla the Mok*, and I know you also do caricatures. So which came first, caricatures or music?

Adam: I started doing caricatures in 1987. I was 17 years old, and I started working for Kaman’s out at Darien Lake theme park. At that time they did not have a caricature concession, so I was their first artist. I had actually started training for portraits, which was what they had out there at the time. I met Rich Kaman on my second or third day of training. He asked how I liked it. I had just had my caricature done on a family vacation the year before, and I thought it was cool, so I said what I really wanted to do was caricatures. He had just opened not that long before, with Dino Casterline and Fred Harper, the caricature concessions at Cedar Point and Geauga Lake (theme Parks) in Ohio for Kaman’s. They wanted to open more caricature concessions. They didn’t have anyone to train me, so my mother bought me “How to Draw Caricatures” by Lenn Redman. Although that is a great book, I would not recommend it as the way to learn to draw caricatures. It took me a few years to actually get competent at it. So that is how I started drawing caricatures.

I actually started doing comedy music in about 1992, with my song-writing partner Rand Bellavia, who is my best friend and song-writing partner still to this day. We, as the “filk” rock band *Ookla the Mok*, perform at science fiction and comic book conventions all over the world. We’ve got six studio albums out as that.

I started doing the songs about caricatures much later. I had been performing at science fiction conventions, and we were writing comedy music about superheroes and *Star Trek* and so forth, and I thought, “Where can I find even a smaller audience than that?” And that is how I started writing the caricature songs. Actually, the first couple of songs I wrote were for the Kaman’s Managers conference in who knows what year, maybe 2000. Each park had to do a five-minute presentation on some aspect of the business, and they were really unspecific as to what they were looking for, so I wrote two songs. The first two songs I wrote were “Don’t Blame Me” and “I’m Gonna Draw Ya,” kind of the most obvious of the caricatures songs, I guess you might say,



Adam English with his tools of the trade in hand
Photo by John Parascak Photography

and I performed those at the Managers Conference that year, and people were very appreciative. And it gave me a lot of encouragement to continue writing caricature songs.

Debbo: Everybody always asks, “So did you go to school for this?” So ... Did you go to school for drawing or did you go to school for music? [Or both?]

Adam: Ironically, I was an English literature major — don’t know what I was thinking — a \$60K piece of toilet paper hanging on my wall. If I had known — when I started doing caricatures for a living, being a professional caricature artist — that wasn’t a thing. I had been doing this for seven years as a summer job, before it ever occurred to me, you know, I kept waiting to figure out what I was going to do when I grew up, and one day I thought, “Hey, maybe this is it!” Maybe I could figure a way to do this as a living, and I did not know one other person who did just this as a living. I know a lot of Kaman’s Art Shoppes people that did it seasonally, but they were all in the off-season trying to find a real job. So it was many years before, you know these kids now, they don’t know how good they got it. They’ve got the Internet, so in the first place, training, I mean, my God, you can hop online and look at thousands of amazing caricatures by hundreds of amazing caricature artists. And I had one book. And if you wanted another book,

you had to go to the bookstore and like ask them if they had ever heard of another one. And maybe they could order it for you so you could buy it. There wasn’t a way of looking that kind of stuff up. Every time I found a book about caricatures, I would try to buy it. But before the Internet, that was a lot more difficult.

Debbo: So like most of us, you weren’t planning on doing caricatures full time. So you mentioned *English*. Did this kind of tie into your song writing?

Adam: Well, yeah, you know, I was going to be a writer. That was always my ambition. Songwriter is what I turned out to be. I’ve been doing caricatures for so many years that a lot of these younger artists that see my sketch say, oh, uh. They thought it would be better, I guess, because I am not as good as lot of guys these days, you know, it’s true — you can’t wave your arms without hitting 25 amazing caricature artists, and I don’t count myself among them. Although I didn’t end up making my primary living at it, the thing that I always felt I did well was write songs. I enjoy drawing caricatures a lot, and I enjoy writing songs a lot, and I wouldn’t want to give either of them up. People often ask me which one I enjoy more: I wouldn’t want to live without either of them.

Debbo: Which one of them takes up more of your time, or are they evenly split half and half?

Adam: Caricatures is what puts bread on my table. So for sure that is more of my time. Music has always been my HOBBY, and that’s not to say I haven’t made a little money at it. My claims to fame, musically speaking, include in 2002, we sold a song to Disney. It was the theme song for a Saturday morning cartoon called (Disney’s) *Fillmore!* That was an amazing, awesome, really cool cartoon that was on ABC from 2002 to 2004. That was an amazing experience. We got a call one day from Scott M. Gimple, and at the time he was the producer of a very hip Disney show that was in development. The interesting thing about Scott Gimple is he is now the show runner for *The Walking Dead*, so he did really well for himself. But at that time, we knew who he was because my songwriting partner Rand has an eidetic memory. He is a librarian

and remembers everything he has ever heard in his entire life. At that time, we were still at a point where when someone ordered one of our CDs online, we would put it in a box and write their name on a label. Rand had recognized Scott's name because he was the editor of *The Simpsons Episode Guides*. That is the kind of memory he has. So one day we got an order for all of our CDs from this guy, and we sent them to him and we noticed he was in "the industry," as we say. The next thing you know, we get a call from him and one of the executive producers over at Disney, and they were interested in buying the song. It was a long process, but that is what happened, and we got to go to LA and schmooze with the Illuminati, and it was just a super cool experience I will never forget.

Debbo: So in "Sketched Out," there are (quite a few) songs that are very passionate about customers and the rigmarole that all caricature artists go through. So I know you were probably influenced by your job, but were some of these written on the spot or did you come home one day and were like "I just like I had to get this out. I have to get his on paper"?

Adam: The two songs, there really are only two in the ilk of which you are talking, "Ocean of Idiots" and "The Day I Killed All the Customers." Those songs were written back to back one year for the Ka-



Adam drawing at his booth in Buffalo, New York

man's Art Shoppes Managers conference. I specifically remember the moment that the idea for "Ocean of Idiots" occurred to me. It was a sweltering hot August Saturday at the theme park that I was working at. I was at my main fountain plaza stand, and this would have been at the end of the season that every caricature manager knows, that part of the season when all of the college students have headed back to school and you have no staff, so you are probably working a 70-hour weekly schedule by yourself. I was standing out there one day and people were walking by and it was such a dense crowd and I

was just looking out over the tops of the crowd at these people kind of drifting by, all shuffling by in the heat. If you take a look at the cover that Steve Brodner drew for the *Sketched Out* album, the people that are walking by at the bottom of this kind of horizon line of stupid people down at the bottom of the page and that was informed by my telling him about that day, and I just remember that people were walking by and saying things like "Hey, how many people can you draw in a double?! Can you draw my self-portrait, please?!" And all the things that the people were saying, and I just stood there

and just had a moment of despair and I thought "I am adrift in an ocean of idiots," and the song was pretty much written by the end of the day, and "The day I killed all the Customers" was just a logical extension of that. You know I just had the idea that rather than actually doing it, perhaps writing a song about it would be a more constructive use of that energy.

But I will say, my favorite thing about the job we all do is the five-minute love affair I spend every day with as many people as happen by my stand that I get to sit in my chair and get to chat with for a couple of minutes. And I love, love, love the job that I spend my days doing. I've always felt like those songs, they were kind of one idea that I had for a song to write about drawing caricatures, but people just — WOW — they really caught on to those. They really latched on to the idea of those. And that is something we have all felt at times, but I hope that we all also enjoy the way that we have chosen to spend our days or what we are all doing out here.

Debbo: So it's been, what, 11 years since "Sketched Out" first was released? Is that true?

Adam: I believe that is so. It was 2005, so that sounds right.

Debbo: And so a lot of people probably don't know about all the songs, and there are some people who probably want to know where they can get the CD. Is it available for download or purchase?

Adam: Now, that's an interesting story. The reason that CD got made is because I had been asked to play, after playing for several years at the Kaman's Managers conference, I had been asked to play at the — well back then — NCN convention. So I went up and did the songs that I had written so far, and I have still — in however many years I have been performing — I still have never experienced a room like that. Like finishing the song, and the amount of appreciation in that room I will

never forget it. I had never gotten that much attention for a song I had written before. Everybody came up to me and they're like, "You've gotta record these songs. Where can I buy this music? I will give you the money right now!" That excitement sent me into the studio. At that point, we still were using a different producer outside of the band to produce our music, but I couldn't afford him for that record, so I produced the record myself and it was my first time producing, and the recording of that album when I look back at it is very much a mixed bag.

FROM ADAM ENGLISH
I'm super-proud of the amazing bunch of artists that have come out of Darien Lake over the years, many of whom appear on the cover of this issue with me, including my amazing Canalside business partner Bill Gallagher, Jeremy Stock, Brian Oakes, Rob Dumo, Tim Reed, and Adam Zyglis, current editorial cartoonist at the Buffalo news who won the Pulitzer Prize for cartooning last year. A lot of people say that having children is the greatest joy that life can bring — I didn't have kids, I had these guys.

the convention that year. Everybody was, like, "Hey you're really great." And I'd be like, "Hey, I have this record for sale for \$10," and they'd be like "Uhhhh, let me see how my money holds out till the end of the weekend." And to this day, I believe the number of copies of the record that I sold is not yet 20.

Debbo: So do you still have 980 CDs?

Adam: Yes, I do! I sure do. I sure have boxes of them in my basement.

You know, of the six songs on that album, four of them are probably the four most obvious songs you would write about caricatures. And, you know, I've got some more. I have actually performed some more songs that aren't on the album at the ISCA/NCN conventions, and I've got a bunch more ready to go. My next record is going to be called *Back to the Drawing Board*, and I'm planning on having it out next year, and I want to have several new songs as well as new recordings of the old songs so people can maybe — hopefully — enjoy them a little bit better.

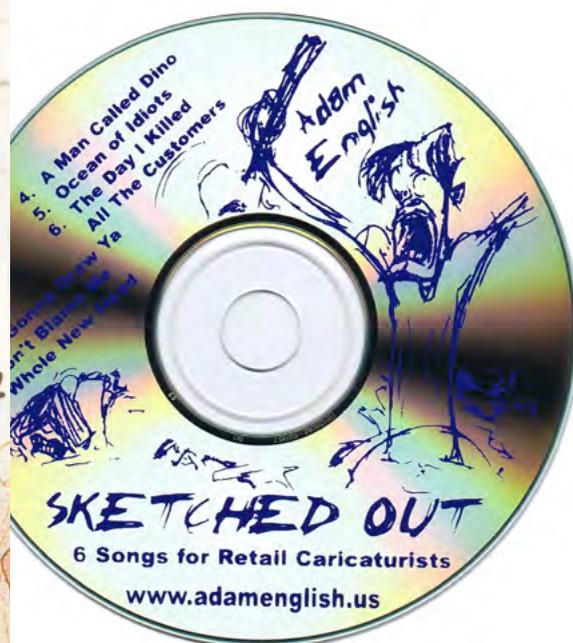
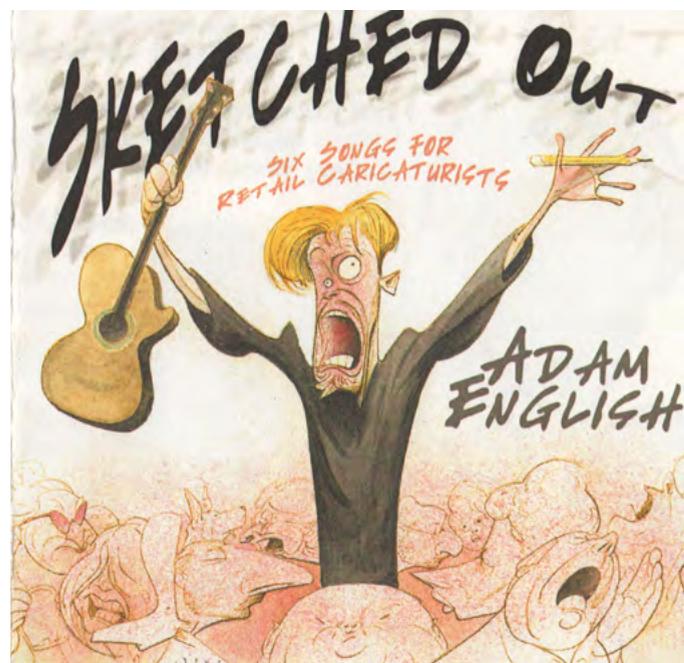
My original plan was to have it out this year. As it turns out, I am not going to be able to go to the convention this year. My band is guest of honor at a science fiction convention in Chicago that same time, so I am not going to be able to make the convention this year, so I am going to try to have the record done by next year. But we'll see. You know how hobby/artistic endeavors like that go.

Debbo: Yeah, drum up some business for next year and hopefully you will sell at least 14.

Adam: Yeah, at least 14. Although I will tell you something, in this day and age, 14 copies of a CD, that would be great!

Debbo: Or maybe just downloads, set up a store or something. We'll see. Alright Adam, it was great talking with you!

Adam: Debbo, thank you so much.



Check to see where his band is playing next. Maybe at a sci-fi convention near you:
www.ooklathemok.com

When Adam isn't doing the sci-fi convention circuit, you may find him drawing here:
www.canalsidecaricatures.com

Can't wait til his new CD comes out? Contact him directly to purchase *Sketched Out*:
caricaturesbyadam@yahoo.com

Exaggerated Art Tunes

with Eric Goodwin

by Eric Goodwin

Eric Goodwin is a caricature artist known to some as an extreme exaggerator specializing in various styles of extremeness. He also does a couple decent impressions, enjoys singing until his voice gives out and currently lives in San Diego, California. I sat down with Eric on his flea-infested, animal-print couch in his "studio" to get the scoop on his upcoming music album.

Hi, Eric. Thanks for allowing me to do this exclusive interview with myself! I can only guess at how busy you must be these days.

I sure am busy, me! Good guess! You know me well haha. How are ya?

Good, thanks! And myself?

Just as good, thank you! Shall we get started?

Hey, who's interviewing who here?

Hahaha

Hahahaha! Sorry, I lost track there for a second ;(

Same here haha. Well let's get started.

What kind of album are you working on?

Hopefully a good one.

I agree. Care to be more specific?

Oh I care, all right. I try to put the care in caricature ;) To answer your question, it's a comedic music album all about the caricature lifestyle!

Any particular genre of music?

My goal was to have each song have its own style and emulate, spoof and celebrate different types of musical genres, merged with electronica, as almost all the instruments used are digital. There is also some real electric guitar, some spoons (yes, spoons!), keyboard, kazoo and other fun stuff I recorded! There are tastes of pop, punk rock, rap, early hip-hop, coun-

try, bluegrass, folk rock, '80s music, EDM, emo and more. Each song is an exaggeration of different ideas regarding the art form and of emotions we caricaturists feel (such as joy, frustration, excitement, depression, anger, love and fear) with a funny and honest twist, just like caricatures themselves!

Wow that sounds like quite the diverse album! So what ties all those different-sounding songs together to form a cohesive album?

Caricature, baby. Every song is about caricature.

Sounds interesting, baby. But didn't Adam English already do an EP about caricatures called *Sketched Out*?

Yep....

So what is the point of you doing one, too?

HOW DARE YOU! ... Um, well, this is a VERY different-sounding album. Every song has a different topic about the caricature lifestyle, and none of my songs sound anything like his or have the same topics he already discussed. I promise! Trust me!

I trust you, me. We trust us. What were your biggest influences and inspirations while working on these songs?

Adam's EP definitely got me inspired. It's really well produced and really catchy,

clever and fun. Weird Al has been inspiring, as a couple of my songs will be similar to what he does. The Lonely Island, Tena-cious D, and Flight of the Conchords have all had a HUGE influence on me for this album, as they are all fantastic at making really fun and catchy songs that are also brilliantly dumb and funny. Bo Burnham has made some very clever and funny songs, and I love his stand-up. Eminem, Lil Dicky, Childish Gambino and Hopsin all produce their own beats, have their own unique style and are great at both rapping and singing. And other influences are all the bands and music I've listened to my whole life.

What made you want to start working on this album in the first place?

I've always been into music just as much as art, and I've played around with making fun, little beats off and on since college. After having drawn caricatures for 9 years, I still love it, but I've also been itching to try out other creative endeavors! The animation I made last year for my self-roasting rap (it's on my YouTube channel under my name) definitely made me want to make lots more music. I also wanted to give back in a way to the caricature community, an amazing community that has truly filled my life with passion and joy and friendship and love for the past 9 years. "We Draw Faces/Beautifully Ugly" is the first song I made and is pretty much a



Eric Goodwin interviews himself.

theme song for caricature artists and an introduction to our world for non-caricaturists. After working on that song, I brainstormed and started playing around and quickly had more and more song ideas and realized I had more than enough for a full album!

Shameless plug for your amazing YouTube channel under your name, Eric Goodwin, by the way, Eric (Goodwin). Will you have any guests featured on the album?

Yep, I'm glad you asked! So far I've had Mae Adao, Chris Chua and Sae Mee Yoon help out, and Nate Kap and some others will hopefully be featured as well!

How many songs should we expect? Somewhere in the 8-to-18 range.

That's quite the strange and vague range!

Yeah, it's pretty tough to know at this point since so many songs are just in the demo stage, and I have most of the final vocals still to record, which will pretty much help me decide how much I like the songs. Plus I'm limited by my own self-imposed deadline so that I stay focused.

Any expected release date at this point?

My goal is to have this album come out before the ISCA con in November, if possible. Lots left to do!

If I have to, it's possible that I might split the album into 2 EPs or just release one song at a time for a while. But I really hope to release one solid album. That's what I prefer when I listen to music: a solid album from start to finish.

I take it that you're pretty much doing all the work on this album?

Yessir! The production, songwriting, recording, mixing, advertising, artwork, music videos, you name it! I'm probably having an "expert" friend of a friend do the mastering though just to pump up the volume and make the audio sound extra crisp. I've studied a lot of music theory and mixing techniques while working on this album, so I've come pretty far in music-making compared to what I had done previously, but I'm still very much an amateur. However, I AM a perfectionist, so you'd better believe I'm trying my absolute hardest at making my music as good as I possibly can for my first outing in

the world of music!

Anything else you've learned during all of this so far?

From recently taking improv comedy classes, I've learned quite a bit about acting with emotion, believability and character and how comedy can come from that. In a way, I understand myself better and also feel like I'm reinventing myself and starting over. Pretty deep, huh?

Sure. Any other goals, hopes or expectations for this album?

I really hope it doesn't suck! I hope it inspires caricature artists of all levels of skill and experience. I hope people can relate to the songs. I hope people laugh and want to learn the lyrics and sing and rap along. A song or two might even change the approach, mindset and enjoyment that people get from drawing caricatures! This album is definitely FOR the caricature community, but it would be cool if other people enjoyed it too and maybe learned something about our world :)

So what makes you think people will want to listen to this album? Isn't this a helluva pedestal of power and ego

you're placing yourself upon?

Geez, you might be right ... Harsh question, dude, DANG. Well, some people have enjoyed my stupid impressions, crazy caricatures and weird sense of humor, so I'm hoping this album kind of bridges that gap of creativity. In a way, this is everything I enjoy and love to do all in one place: comedy, music, art, impressions/voices and creative writing, all expressed together.

That does sound pretty cool, actually!
How would you describe your first single that you're sharing with us here?

"Dont Draww Ma Famlee Sillee!" is from the point of view of an exaggeratedly and stereotypically dumb hillbilly customer who's at the fair with his family, set to a fun bluegrass hillbilly beat. You'll hear him say a lot of things that we caricaturists hear all the time that annoy us, and you'll especially enjoy the tune if you've ever

worked at fairs. It's a real crackerjack of a jam!

Can't wait to take a gander with my earholes! Thanks for taking the time to talk to myself, Eric.

Any time, me! I hope that those of you reading this will enjoy the song and are looking forward to hearing the rest of my tomfoolery when it hopefully comes out in a couple of months :)

Download the song and the lyrics
to read along with it FOR FREE!
<https://gum.co/SRPK>

DOWNLOAD



Dont Draww Ma Famlee Sillee!

by Eric Goodwin

VERSE 1

We went to the fair,
the local county fair,
like my lovely family loves
to do every year.
Brought the Ma and Pa
and 3 daughters and a son
and my baby mama
named Mary Claire.
We've petted the goats (baa)
and we've taunted the cows (moo)
every time they come to town.
Bought that fried Koolaid-on-a-stick.
(yummy!)
We've stuffed our greedy mouths.
Yessirreebob, we're from the south!
We do our savior Jesus proud.
Here comes my weekly heart attack!
Gettin' sick of this kettle corn,
we're lookin' for somethin' new.
These fudge-covered deep-fried chicken fries
are makin' me wanna spew! (blough)
We've rid the rides since we were 5;
they all just feel the same.
We've been to every country concert
and beaten all the games.
Well as we was walkin' along
we came to a cartoon stand. (wow!)
I said, "Honey Ham, Baby Sugar,
wouldn't it be grand (yes ma'am)
to get y'all of us drew?
Which artist is better here, him or you?"
(or you?)
This photo will surely show the world
without doubt that I'm the man!

CHORUS

O pleez dont draww ma famlee sillee!
Yes wee look lik sum tuff hil Billees
With arr won rottet tooth,
Butt dond sho us tha trooth
Cuz u cood end up hurten are feelins.
O pleas down hert.... owr feellens.

VERSE 2

We all sat down, all 8 of us,
on that one small plastic chair.
"Don't draw all my sweat and gravy stains,
and why do u gotta stare??
My fat baby is beauty-full,
so don't make her quite so fat.
Make sure you draw my shotgun,
and don't leave out my cowboy hat!
My girls is pretty and my son are strong,
just in case you couldn't tell, (yessir)
so when you draw my family
you better draw us well. (yessir)
I bet that we're the best customers
that y'all have ever seed. (yessir)
Don't mind my lil princesses-
they got nervous and they peed!
(bloop bloop bloop)
Y'all sure are talented-
you got Gawd's gift in your hand.
I sure wish I could draw a stick,
but it wasn't in Gawd's plan.
Yer so lucky; you don't hafta work.
Art just ain't in my blood.
I couldn't draw a straight line
with a straight stick stuck in the mud.
(heehaw)
Make sure you sign the picture just in case
one day you get famous. (yessir)
If that's the case, we'll sell it on ebay.
Hell, can you really blame us? (no sir)
Alrite now, artist, hurry up! I hope yer finally

finished! (yessir) Although yer sketchin' at
Gawd's speed, my patience has diminished!

CHORUS

VERSE 3

"Ready to see?" the artist said,
and his face was full of glee.
"Yer darn tootin'," my baby said.
"You better've drewed me purdy."
The artist ripped the paper off
and all was soon revealed.
My lil piglets gasped in shock, (gasp)
but then they laughed and squealed!
(squee squee squee)
"Why I oughta kill ya sir
for making us look so dumb! (duh)
I oughta take all of yer markers
and stick 'em up yer bum! (pop)
If it's a fight you want
then it's a fight you'll get!
You really got my goat! (baa)
You think yer oh so clever
with that picture you done wrote!
How you gonna mess me up like that?
That ain't me!
You coulda drawd me all nice-like
and with more than one teef!
My daughters Mary Ann, Mary Jane
and Anne Jane Claire are much cuter, and
Bobby Walter don't have such ugly hick hair!"
"What about me?" my baby said.
"I look the worst of all. (you do!)
He gave me 40 hundred chins
and practerly made me bald!" (he did!)
"You made me ma and pa look bad-
they look like they are dead! (they do!)
Where's my shotgun?
You gonn' get a bullet in the head!"



Being Bob Camp

by Ben Vincent

Bob Camp started drawing caricatures at Six Flags over Texas when he was 16, and looked like he was 13. After traveling around the country drawing caricatures and portraits, he began drawing for *Crazy Magazine*. He inked comics for Marvel Comics: *G.I. Joe*, *The 'Nam*, *Conan the Barbarian* *Savage Tales*;

was a designer for the animated series *ThunderCats*, *SilverHawks*, *TigerSharks* and several others produced by Rankin/Bass in NYC; and was a designer on *The Real Ghostbusters* and *Tiny Toon Adventures*. Bob is probably best known as co-founder and director at Spumco for *The Ren & Stimpy Show*.

Ben Vincent: Thanks for taking the time to visit, Bob. I'd like for you to share a bit about yourself to the ISCA community. It's a large group of artists who love drawing caricatures and much more. I hope you can come out to a convention sometime and see it for yourself.

Bob Camp: Sure!

BV: Caricature art has changed a lot since we were drawing at Six Flags. I'd like to talk a bit about the growth of your art from caricatures at the park to comic book artist penciler, inker, storyboard artist, character designer, and director.

BC: I meet caricature artists at the Comic-Cons, and I long for the days when you and I traveled all over the country drawing from fair to fair. Occasionally, someone asks me to draw a caricature of them and I say no, that's not what I'm doing now. If I did, I'd be drawing caricatures all day. Ha! I still occasionally draw at parties when asked, for some extra cash, like we all do. I'm a caricature artist at heart. I think caricature is at the heart of all cartooning. Most cartoonists I know draw a pretty mean caricature. It's really what you do — can't separate the two.

BV: I think a lot caricature artists go into storyboarding — feels natural making up bodies and drawing under pressure.

BC: Remember when you and I were at Six Flags, we were some of the few who thought of new body situations for each cartoon, trying to make it funnier. Most artists had a simple running body, a puff of smoke and a sign pointing toward girls or boys or a sack of money going to Vegas. You and I always tried to come up with a brand new joke on someone's cartoon, trying to knock them out and entertain. I still feel the heart of those skills learned as an artist in the park when I'm working the crowd now at the conventions. You know, I meet a lot of artists who got their start drawing at Six Flags. After all, it's the logical place for a 16-year-old to make money drawing. I don't think most people take it to the extremes we did, traveling around the country living on the edge with Charlie Pico, being dead broke and stranded and having adventures.



Al Pacino Caricature, Family Weekly Magazine,

BV: After our interesting trip with Charlie, you created a little cartoon of our adventures with Charlie Pico, which led to you doing movie parodies at *Crazy Magazine*.

BC: The way that happened was I was drawing caricatures. Actually, that year, I was doing portraits in Provincetown on Cape Cod at Whaler's Wharf right off of Commercial street. Next to us was a fellow doing caricatures named Gary Hallgren. He said, "You could work in comics. I'll introduce you to my friend Larry Hama." I went to New York, became Gary's assistant, and the next thing I know I'm doing *Crazy Magazine*. The first issue or two I did while still living in Texas before moving up there.

BV: I remember that first parody. It looked like Ol' Bob drawing street caricatures applied to a movie parody. After that, your style evolved quickly, getting better and better.

BC: Yeah, that first one was *Smokey and the Bandit*. Gives you an idea of how long ago it was. Then I started working

in Marvel offices, working in the bull pen making corrections on all the Marvel titles, and did lots of covers for issues like *G.I. Joe*, *'Nam*, inking a lot of John Buscema. While I was there, I was picking up on all those styles and learning to draw in the professional Marvel cartoon style, picking up inking tips and drawing tips and all that. That was like getting paid to go to college, working with super-talented, world-renowned comic book artists. I was picking up stuff from all those great artists. That's always what I've done, always been a sponge. If I see some cool art going on, I check it out and try to work at it and figure it out and apply it to whatever I need. Steal what I can.

BV: You have a great knack at telling a story.

BC: I really learned storytelling from working with Marvel. It was like being thrown into the lake and told to swim, I never took any lessons from anybody. I would just take a job on and have to figure it out on the fly. That's one of the

good skills I have. I can kinda lie my way into a job and somehow pull it off. And I've done it a lot. My first airbrush illustration, I had no idea how to operate an airbrush, didn't even own one, went to the art store, and they showed me how to work it, and, overnight, I did an airbrush illustration. You do what you got to do to survive, you know. I have done every kind of art job there is except probably sculpture....Anything you can do to make a living at your art, I've done it. The thing that is good about that is I teach at the School of Visual Arts in New York, and I tell my students, "Take any kind of art job you can. Something you learn there can be applied to projects later in life. I think about all those times I did layout, color separations for comic books and that kind of stuff. They are great skills to have. Being able to shape-shift and work on different kinds of art projects and different kinds of mediums is a great thing to know."

BV: I have heard Vincent Waller talk admiringly about how your storyboards are some of the best he has seen at capturing the story humor and

action. Of course, you have also been a director and writer of the stories. How did you make those transitions?

BC: You know what...like I said, I was stuck doing a job, and I had to figure it out. I don't remember anyone sitting me down, saying here is how you do a layout. I did learn some stuff from Eddie Fitzgerald about storyboard framing, I learned mostly by just watching what he did. I, of course, learned some stuff from John K., not all of it good — ha! The good thing about working in a studio situation, you are surrounded by talent, especially the big movie studios. Everybody around you is world class. You're working at the top of the field, and you've got to be good, and you've got to be funny, and you've got to tell a story, and you're basically directing. I really like working in a situation like that because every day is a challenge.

There is a high you get working with talented people. There is a high you get brainstorming an idea. Everyone is pitching in. You feel the excitement build in the room. ... Everyone is going

like YEAH YEAH YEAH. I know then he does this and then this happens to him. Everybody goes yeah yeah, then people are grabbing pencil and paper, drawing like crazy. It is like a cartoon feeding frenzy. Everybody gets excited about an idea. It feels right. You know when you are working on a project and you think, "This is actually OK. I don't suck today." It feels really good, especially when collaborating with other people who are all so talented and fun to work with. It's the best thing in the world. I feel really lucky we were able to work on *Ren & Stimpy* because we were the badasses of animation. We really were. Churning out one incredibly funny cartoon after another. Those were wild times. I got spoiled. We got away with so much. The next thing you know, you are working on *Bubble Guppies*. Don't get me wrong, that was a cool show to work on, just not the same.

BV: One thing about *Ren & Stimpy* was it seemed like such perfect fit for you to express yourself. Of all the shows you worked on and characters you designed, it was a chance for Bob

to be Bob, of all the characters you worked on or created. You know what I mean?

BC: We were really lucky. We had a lot of freedom. Some people like to say Nickelodeon is terrible to work for and that they were unreasonable, and cut out the jokes, and say we hate Nickelodeon and all that stuff. They were terrific to work for and tolerant of us because we were a bunch of funny a-holes, not the easiest guys to work with or particularly well mannered. We were like those rock bands that would throw the TV sets into the pool. We were like that. They put up with a lot from us. You look at the cartoons and you say, "Wow, they got to do all that?" It wasn't because we snuck all of it through. Some of it we did. Nickelodeon knew they had a hit and that the edginess is what made it really popular.

BV: Did you ever pitch any other cartoons before *Ren & Stimpy*?

BC: Me, no, not personally. I worked on a lot and pitched a lot since. Pitching shows and selling them is like winning the lottery. Everybody is still trying to make the next *Sponge Bob*. They haven't figured out that copying *Sponge Bob* is not going to make it a success. Networks like Nickelodeon are struggling now because they don't have control over the market anymore and lots of people are turning to their iPhones and stuff for their media. So the business wasn't hard enough before; now it is more global than it ever was, splattered all over the planet. When we started *Ren & Stimpy*, there was just one way to make a cartoon, the same process people have been using for years and years, on film, hand-painted on cels. Now, there are a thousand different ways to make a cartoon and a hundred different ways to view it. And the market, there used to be three networks to sell your cartoon to. Now there are a million networks, and it's not as easy to make money doing it anymore. I'm sure as artists you run into this all the time. You've got this experience and knowledge behind you, and you're not making any more money than you did 20 years ago. In the comic book business, the people aren't making any more money. Now, the page rate is what it was in the late '80s or '90s. So



Uncle Stink Bug

many people are working for practically free. It's as if it is OK to take advantage of artist's good nature and rip them off. The artist does all this work, and they are the first people who go, on any kind of project. It's like, "We got all the art. We can let the artists go now." The rest of us can work year-around and get pensions. The artists can starve.

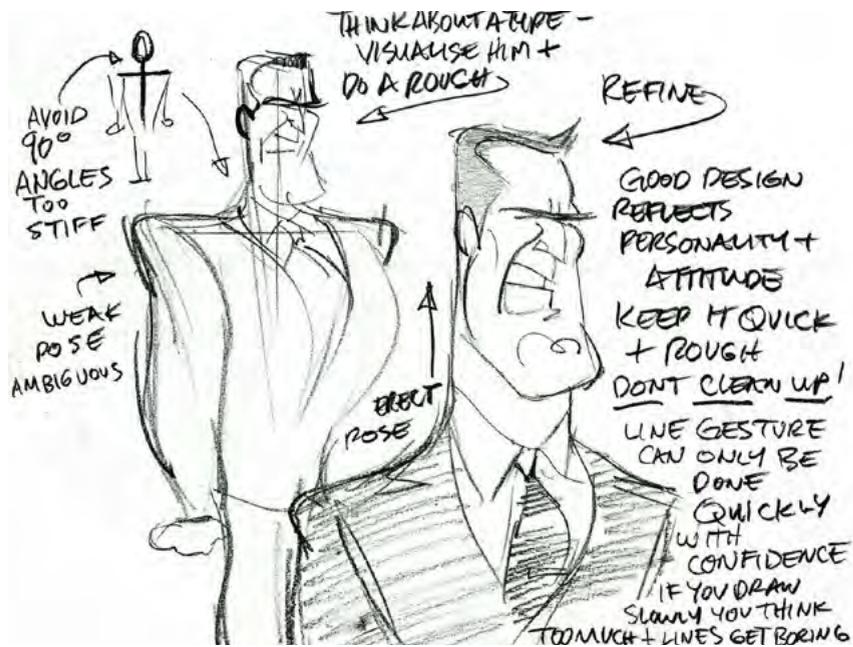
BV: Most of my other work is in advertising, and I get that all the time. It's just a job, nothing personal. I do a fair amount of storyboards for commercials — mostly stationary shot key frame storyboards, stand and shoot. I love to look at and work on storyboards done for animation and movies.

BC: That's something that, if you are

interested in doing it, then you just have to do it. People often ask me how to get in this business, and I say you don't want to get in this business. It's a terrible business and it ruins people, makes people into miserable hacks or angry burnouts. You got people who have a lot to offer and are really talented and are living check to check, struggling, and no one cares. I tell my animation students, "Look, unless this is something you absolutely have to do, something you are driven to do, something you always have wanted to do, something you are going to do whether you take this class or not, something you are truly driven to do. Unless you have that kind of drive and that kind of desire, then don't even bother, because it's real hard, and it



Caricature of the late Michael Gross (producer) with the cast of "The Real Ghostbusters Animated Series."



Drawing Theories

never gets easy, and I've been doing it for 30 years, and it's still really hard. It's a struggle. So many times, you work on shows that you don't really care about, and the writing is terrible, and you can't make it any better because it's not your job to make it better, and you have to storyboard stuff that blows, you know? And you're not going to bother to watch it. I was working on a movie a few years back, and it occurred to me I was really unhappy working on it, storyboarding scenes I knew were going to be cut. I knew they were going to be cut out because they shouldn't be in the movie to begin with....And they did. I said if these are going to be cut, I shouldn't have to board these up. They thought I was being "bad" because I said that....

The realization I came to was that I have so many creative moments in my life to do something beautiful and worthwhile. How many of those days am I going to devote to other people's crap and tired-ass ideas? ... I'm one hell of a turd polisher. I'm pretty good at taking stuff and making it work. Sometimes it is appreciated, and sometimes you piss people off because you change their ideas, and they don't want their ideas changed. A lot of it comes from the fact that I am a director and I look at stuff like a director would look at it and I see big problems. Like they say storyboard this page, with

them going into a cave, and I ask why are they going to the cave, and who is this character? And why don't I care about them if they die? You start asking questions and it just pisses people off. So I've come to the realization I need to start focusing more on my own projects. That's what I'm doing now.

"I tell my students this: You have a superpower. You have the ability to tell stories with pictures, and you can communicate with people on a subconscious level that they are completely unaware of."

Doing fewer storyboards on other people's projects. Here at Bob Lab, we are focusing more on putting projects into production, service work on a creative scale, focusing on development, character creation, concept creation, intellectual property development, that kind of stuff and character designs.

The part of animation I have always enjoyed the best was development. During my time working at Blue Sky, I was really happy doing that, being creative. Not everything is written in stone yet. That's something I enjoy and something I think more of, my focus now. My friend Mark Greenbaum and I worked with a Canadian group doing a mobile game a few years back, *Tanks of Fury*. I have some animation projects, comic book projects, focusing on my own stuff.

It's funny. I always felt like being a story artist is like being a ditch digger. You are down in the ditch, and you make your living off every shovelful....So the pencil is the shovel. As long as you have the shovel in your hand, you're going to dig. You can only make so much money drawing, and you can only draw so many minutes in a day, and you can only do so many drawings in a day. The people making money are those looking down telling you where to dig. So why work on other people's stuff when I can work on my own stuff? That's what we are doing now — developing, pitching and consultant stuff, I like doing that. Last year, I was at Blue Sky studio with the storyboard crew, talking about drawing funny. And I have been teaching storyboarding for animation at the School of Visual Arts in New York, and I kind of dig it. I started out with absolutely no idea what to do, just thrown into the lake and told to swim. After three years of doing it, I kind of have it down. Did you ever see the movie "Exit Through the Gift Shop"?

BV: No.

BC: You know Banksy, right, the famous graffiti artist? He did this movie about this guy, Mr. Brainwash, who followed the guys around the city doing graffiti. He got Banksy's trust and hung out with him, to see his process and do video. So this guy Mr. Brainwash creates this persona of an Andy Warhol character, and he hires these artists to do the art for him. Long story short, he does a big opening and he is an instant millionaire. A huge hit....They are putting their Warhols in the closet so they can put up Mr. Brainwashes....Everyone should watch this. This movie made me think. I love

when movies make me think. What is it about this guy that is any different than Andy Warhol? Warhol did the same thing. He was like a business genius who was also an artist. The conclusion I came to is that the difference between this guy and other artists is that he is dishonest. And that made me think a lot about honesty and art. I always struggled with the idea of what makes someone an artist. It's the person, it's the message. This guy, to my reckoning, is dishonest, and that is why the real graffiti artists hate him. Because he is a fraud. Even though he has people create art for him and other people buy it, that doesn't mean he is an artist. As artists, it is absolutely essential that we always be honest. I tell my students this: You have a superpower. You have the ability to tell stories with pictures,

and you can communicate with people on a subconscious level that they are completely unaware of. You can elicit an emotional response, you can make them cry, or be joyous with your artwork. I tell my students that they must always be honest, and whatever they communicate, it should come from their heart and mean something to them. It can't be a lie, and can't be for motives other than communicating. It's my new thing. I talk about it all the time. You have to be honest and you have to tell the truth with your art and come from the heart....The other thing I tell them is that all artists are your brothers and sisters. They are all as important as your real family. Be there for them when they need you, and you must pass what you have learned on to young artists. You can't just do. You



Bob invites everyone to visit his Blog and Facebook page, BobLab Studio. You can keep up with his visits to the comic-conventions, view current projects or purchase a sketch or commission.



Commission Drawing



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ISCA KOREA CHAPTER

Asia Caricature Convention in

Jeju

*ISCA minicon will be held during Global Caricature Exhibition in Jeju Korea.

- **When: Oct. 4th ~ Oct. 8th**
(Oct. 8th~9th : Jeju Island biggest festival
If you want to stay longer, It will be fun)
- **Where: Jeju, Korea**
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 - Ice breaker (Drink and Finger foods)
 - Banquet dinner /Some lunch
 - Jeju Island sketch tour
- **Competition:** - Likeness/ Speed/ Studio/ 3D/ Digital/
Traditional/ Live and more competitions
- **Price:**
 - 190usd / 220,000 won (until July, 30th, 2016)
 - 220usd / 250,000 won (until August, 30th, 2016)
 - 260usd / 300,000 won (at the door)

--->paypal account: iscakorea@naver.com

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WHERE IS JEJU?

Jeju island is sometimes referred to as "Island of the Gods." This volcanic resort island, located just south of the Korean Peninsula, is often compared to Hawaii.

HOW DO I GET THERE?

Jeju island can be accessed by boat, ferry or airplane. The airport code is CJU.

WHERE CAN I FIND OUT MORE ABOUT JEJU?

Please contact the ISCA Korea Chapter at one of the links below.



60 Seat limited ♥ Prebooking open

3rd ISCA minicon



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Artist Philip Burke drawing ACC president Wes Tyrell during a live painting demonstration demonstration.



Thanks to cartoonist Jeff Burney for the translation.

Clockwise from above:
Kevin Kallaugher and Philip Burke
Kevin Kallaugher holding his latest book
Greeting card for ACC president Wes Tyrell
ACC president Wes Tyrell giving a lecture



The Association of Canadian Cartoonists

Text by Robert Lafontaine • Photos by Scott Burns • Translation by Jeff Burney

The Association of Canadian Cartoonists (ACC) held its latest convention in Toronto in May 2016. Canadian artists as well as those from the United States, Ireland and other parts of the world attended this gathering that takes place every two years in different cities across Canada.

The event featured invited guests, who presented different topics at the Department of Journalism at Ryerson University. They included former CNN journalist Mohamed Fahmy and *The Economist* cartoonist Kevin Kallaugher. Many issues were discussed such as freedom of speech in journalism and the backlash that comes with cartooning in the social media age.

A great moment of this event was the projection of editorial cartoons on the walls of the Royal Ontario Museum (ROM). This coincided with a weekly event organized by the ROM to attract young people and visitors, that included live bands, cocktails and access to the exhibits.

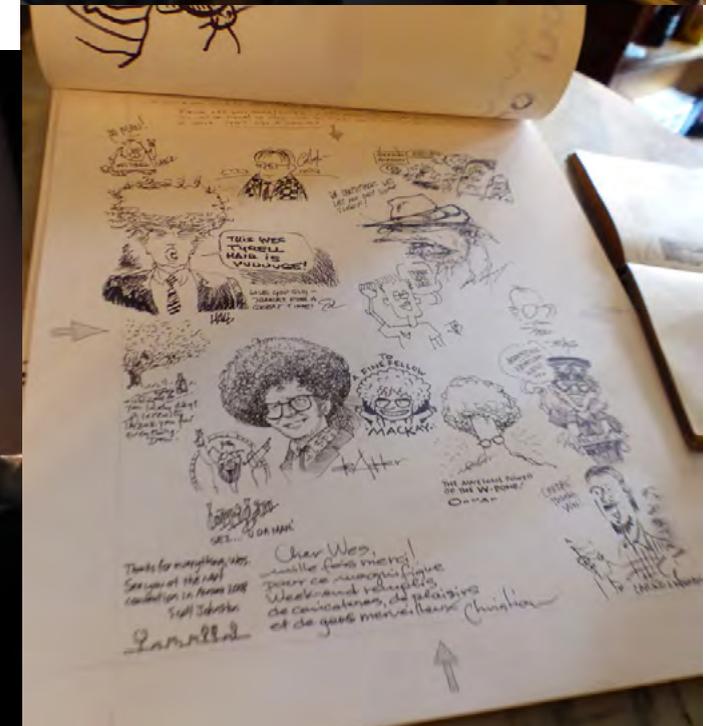
The ACC also celebrated the careers of Aislin (*Montréal Gazette*) and Donato (*Toronto Sun*) in the presence of Kathleen Wynne, the premier of Ontario. Each of these two leading editorial cartoonists have been publishing for more than 50 years.

Rolling Stone and *Variety* magazine cover artist Philip Burke performed a live painting caricature demonstration that was a

highlight for the ACC members. Burke paints in oil, and his unique style and quality work amazed the spectators.

In closing, I'll mention one thing that lurked in the mind of every cartoonist at the event: The profession of editorial cartooning is on the decline. The constant cuts in newspaper and magazine staff offer fewer openings for newcomers to the profession. The organization recognizes that it must renew itself to survive.

As a result, the ACC would like to open its doors to other types of caricature artists. The next ACC reunion, in 2018, will be held in Val-David, Québec, in partnership with the nonprofit association 1001 Visages de la Caricature. We hope that some ISCA members come and join us.



For more information about the Association of Canadian Cartoonists check out their web page <http://acc.format.com>

 or follow them on Facebook

Robert Lafontaine is one of the organizers of 1001 Visages de la Caricature in Québec, Canada. The next one will be held October 8-10th, 2016 <http://1001visages.com/en/festival-1001-visages-de-la-caricature/>



Caricature Japan Festa 2016

by Beau Hufford

Caricature Japan has started a revolution. Years ago, owner Kage Nakanishi made a bold step to invigorate his team of artists and keep them invested in the world of caricature. His plan: Give them the opportunity to experience a new way of thinking, a fresh perspective on caricatures, design, career, passion and the opportunity to meet their creative heroes firsthand. He wanted to offer the chance to make caricature art a career decision, not just a summer job or a way to pay the bills. He loves what caricature has given him, and he respects the art form so deeply that he feels honored and dutiful to pay that forward. The end result is, in my opinion, nothing short of amazing and has changed the way I look at him as a man

and as a business owner and at the entire industry as a whole.

Many of you know the artists of Caricature Japan from the ISCA Conventions, but what you may not know is that Kage handpicks artists who are pushing themselves and the art form in a new direction, and he pays for them to come to the U.S. to compete, including flight, hotel costs and food. He does that so that these artists can experience the chance to see something that would normally be so out of reach. He does this because he knows how amazing ISCA is, and he feels that this act will make the community in his country stronger. I've seen how hard those artists work at the convention and back home, and it is inspiring.

Another way that Caricature Japan is promoting the art in Japan is Caricature Festa. Festa is a weeklong caricature extravaganza that includes seminars and tutorials where artists and guests hear life stories, watch demos, get career and life advice, and receive art products and the opportunity to purchase the guest speakers' work, of which Caricature Japan does not take a commission. Additionally, he schedules several Festas around the country so that employees don't have to travel far to have the experience. There are drawing days and tours to many locations around the country with the guest speakers in order to give his employees the opportunity to show their work and to take pride in their location.

Kage asks his employees whom they want to meet and who inspires them and then he brings that person to their front door. He schedules seminars and meet-and-greets. He plans dinners where the artists spend time with the guest speaker without their boss so they can let their hair down a bit and get crazy, draw each other and get inspired.

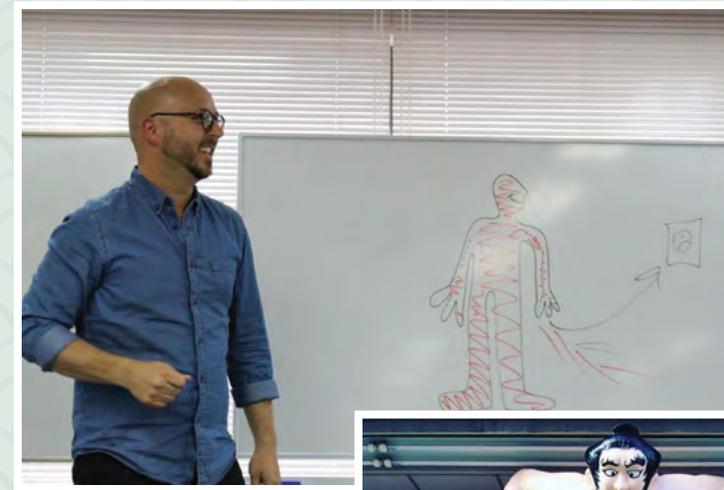
In the last 10 years, he's welcomed an undeniable list of talent with key players such as Court Jones, Joe Bluhm, Paul Gaunt, Chris Rommel, Brian Oakes, Jan Op De Beeck, Manny Hernandez, Steve Silver and more. Beyond that, Festa also includes non-art-related stories of success, too. I've seen pro-wrestlers, NFL cheerleaders, local business owners and acclaimed teachers give seminars during the week.

This year, I was asked to return to Caricature Festa 2016, where Nate Kapnick gave a presentation on the making of his *Beasted* book and gave an inside look at his future projects, including his pet portrait book *Little Beasties*. Kosuke gave a character design seminar, and my presentation focused on how the art of caricature has influenced my life, my business and every creative venture I tackle.

The high-energy week included great art, amazing food, uplifting talks, kind people and a culture that will change you forever. There was also beer at 7 a.m. from vending machines.

If you get a chance to be in Japan, check out Caricature Japan and its many locations, and if you get a chance to go to Festa, I hope you speak Japanese because the translation only goes one way. ;)

To learn more about Caricature Japan visit their website: www.caricature-japan.com



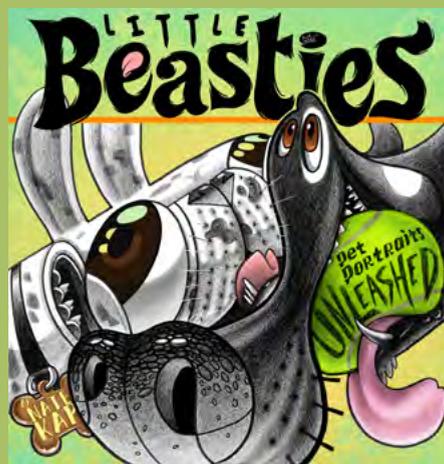
Gone to the Dogs

by Nate Kapnick

I originally started with Kamans Art Shoppes back in 2005 as a portrait artist. Then I started drawing caricatures in 2006 at Sea World Orlando with Joe Bluhm, Aaron Philby, Dino Casterline, Nate Gram, Dan Hay, and Ken Knafou. I've been drawing caricatures for 10 years. Grigor Eftimov, Joe Bluhm, Salvador Dali, Marlo Meekins and Gerald Scarfe were big influences.

Besides the book, I have been doing a lot of inner work and exploring the mysteries of the world, which has given me so many creative ideas for future projects.

My recent trip to Japan changed my life, even though I was only there for a week. People are so respectful, and I feel Kage Nakanishi has created an epic empire for caricaturists with his Caricature Japan business. He has really inspired me with his generosity and care to the caricature world.



I created a book to bring joy and inspiration to those who love caricatures and/or animals. Plus I chose mostly famous pets to relate a popular likeness that most can appreciate and laugh at. I also put the drawings of the supporters' pets in the book as a "thank you" for helping my business become what it is today. After releasing my first celebrity caricature book, *Beasted*, back in 2012, I leaped into

the pet world, which inspired me to create the new fun, funny and exaggerated book called *Little Beasties!* This book will be filled with over 40 finished color caricature studio pieces of famous pets and around 200 pet sketches overall. I love animals and their personalities. Like humans, their uniqueness can be captured and artistically expressed, which is so fun and interesting to exaggerate. Inside the book, I have added just about all of the drawings of the furry little subjects that I drew for the supporters of my Little Beasties business as a way to give back for helping its growth. Three years in the making, this book is all but done except for getting it printed. I am using Kickstarter to raise money to make this book come to fruition. The help that I get will be highly rewarded and much appreciated.

Little Beasties kickstarter campaign: now through the end of August!

Follow on [Instagram @littlebeasties](#)

