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# Cover Story

More information about  
**MAILBOX  
MAYHEM**

# exaggerated FEATURES

THE  
**BLACK  
LIVES  
MATTER  
ISSUE**



## The cover

Our cover image of actor Anthony Mackie as Captain America was created by 2019 Silver Nosey Winner Damon Renthrope. See how Damon chose his subject matter and finished this traditional-looking piece on his iPad starting on page 13. **ef**



# Thoughts from the editor

Welcome to another issue of *Exaggerated Features*, the quarterly trade publication of the International Society of Caricature Artists. I hope everyone is hanging in there. 2020 continues to be a challenge for many in various ways.

Just like our last issue dealt with the COVID-19 crisis, this one also reflects what is going on in the current environment, at least in America. In this issue, we are focusing on the Black Lives Matter movement.

One thing I have wanted to do for a while is have a guest editor step in from time to time. It would be very reminiscent of what MTV did back in the 80s when they had guest VJs (Video Jockeys.) Those guest VJs would pick the video content for the two hour segment, just as our guest editor would pick and even provide some of the content for the current issue. Tom Faraci and I decided this would be a great issue to implement our first guest VJ—I mean—guest editor. Tom recommended fellow caricature artist

Clarence D. Meriweather. It was great to work with Clarence on this, and I feel his perspective on the Black Lives Matter movement was more important than anything I could offer. You can find out all about him starting on page 2.

Also, if you have not signed up for the virtual version of this year's convention, be sure to check out the Mailbox Mayhem ad in this issue.

As always, we welcome your content for future issues. Do not hesitate to get in touch if you have an idea that you think other caricature artists would like to hear. Thanks and stay safe!

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# exaggerated

## FEATURES

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of Caricature Artists

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**Tom Faraci**  
President

# Letter from the Prez

Dear ISCA Friends and Family,

Summer is now behind us, and if you're like me, you've spent it in some form of isolation, witnessing the COVID-19 story develop further, and each day seemingly bringing a new tragedy to our attention. With events and gigs canceled, I had a lot of time to reflect and contemplate this moment we're living through. And so did many of you, it would seem. The death of George Floyd at the end of May set off a storm of responses — peaceful protests, violent riots, and universal artistic expression at a scale I don't believe I've witnessed prior in my lifetime. I could feel a collective grief that had permeated into our community of caricature artists. It was all overwhelming, and with the flood of artwork memorializing Mr. Floyd and catapulting Black Lives Matter to the front of everyone's minds — it was a lot to take in. It was upon seeing tribute after tribute, all lovingly illustrated by ISCA members and artists not affiliated with our community, that I began to understand that this moment was something new. The horrors of systematic racism had reached a new, broader audience and our community was speaking out. As an organization, to not explicitly show support in this moment would be to be complicit in the racism itself.

How should ISCA move forward in light of this social awakening? Why should ISCA make a statement at all? The answers seemed pretty obvious to me. First, we have black artists in our community. I had to ask if ISCA has been representing them as well as we could be. And I think we can do better, and I think we can do more. Second, there are black artists who are not members of ISCA. It made me wonder how big the disparity was and how we could reach these potential members. So I reached out to a dear friend and colleague of mine, Clarence Meriwether, and I asked him to guest edit this issue of *Exaggerated Features*. I had a few goals for this issue, goals that required a voice that wasn't mine or Debbo's. With this issue, we wanted to put a spotlight on black artists within ISCA and reach out to a few who aren't members

as well. The second goal was to amplify those artists' voices by making this issue available publicly. I think ISCA has work to do in better representing the BIPOC community, and we are working to address that, starting right here with this magazine. It's not lost on me that there are narratives surrounding Black Lives Matter that make it a divisive topic. Whether you support, oppose, or have yet to find your place in the conversation, I sincerely hope you read the stories and experiences of your black colleagues in this issue with an open mind. With that said, I'll let Clarence take it from here. His letter begins on page 4.

***“If you are neutral in situations of injustice, you have chosen the side of the oppressor. If an elephant has its foot on the tail of a mouse, and you say that you are neutral, the mouse will not appreciate your neutrality.”***

-Desmond Tutu

Before I sign off for this issue, though, I want to address this year's ISCAcon. For one week every November, hundreds of ISCA members from around the world descend on a city (this year was supposed to be held in Las Vegas) to draw, compete and learn. It truly is one of the best experiences I've been privileged to be a part of, but surely you can see how that may not be ideal during an ongoing pandemic. In July, we made the call to postpone the Vegas con to 2021. In its place, we've been developing ISCAcon29: [Mailbox Mayhem!](#) We want to capture as much of the ISCAcon experience as we can online, while also utilizing the strengths of the virtual format. So for \$55 (plus shipping, if not in the US) ANYONE can participate. This con is open to members and non-members alike. ISCA members will still be able to compete, display their art, and participate in live Q&A sessions with some of our guest speakers. Everyone who registers by October 24th will get a box of con swag mailed to their house - including a T-Shirt designed by Kev

Jackson, an exclusive comic book edition of *Exaggerated Features*, an enamel pin, art supplies, and some other surprises! The event itself will be held on Discord Nov. 15-20. We have a great lineup of speakers, including Bill Morrison, Asia Ellington, Andrew Farago, Wilfrid Wood, Celestia Ward, Kelly O'Brien, Hitomi Ishihara, and Rob Dumo! As is tradition, the drawing room will be open 24/7 until voting begins. While we won't be awarding The Golden Nosey this year, many awards will be given for new and classic categories and competitions. We're excited to see all of you in November, even if it can't be in person.

Lastly, if you're not a member of ISCA, and you would like to be, you can join our organization at [www.caricature.org](http://www.caricature.org) (You can also register for [Mailbox Mayhem](#) + Membership as a bundle to save some money).

Please, stay safe and stay healthy.

Tom Faraci

*President of the International  
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# Call For Nominations!

## For the ISCA Board of Directors

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 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 President, 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. (As has been strongly recommended by our attorneys.) This election will conclude at the annual business meeting virtually during this year's annual conference. The new term will begin November 20, 2020 and last until the next annual conference in November, 2021, in Las Vegas, NV. Other than President and Vice President, most of these positions are a minimal investment of your time, roughly a total of 5-15 hours a month (though this year has seen a significant increase in time investment). Most of the responsibility of the board members comes into play at the annual conference. 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, including management of social media posts, moderating ISCA forums, pursuing potential sponsorships, and overall decisions of the organization.

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. You can nominate yourself (which is accepted and encouraged) or someone you think would meet the above requirements. Another member must second your nomination for the nominee to be considered. Once nominated, and seconded, nominees must contact ISCA Secretary Erik Roadfeldt at [erikroadfeldt@caricature.org](mailto:erikroadfeldt@caricature.org).

Nominations must be confirmed no later than October 24, 2020 to qualify for the 2020-2021 election. Virtual ballots will be delivered to members via email or similar means. Those who still wish to submit a physical ballot can request one by contacting ISCA manager CeCe Holt by email ([manager@caricature.org](mailto:manager@caricature.org)) or by post (710 NE 100 Terrace, Kansas City, MO 64155, USA). In any case, votes must be cast by November 18, 2020, prior to the ISCA business meeting (time TBA). The top four (4) members receiving the most votes will become board members. **ef**



Caricature by Arie Monroe

## The 411 on Our Guest Editor Clarence D. Meriweather

**What did you want to be when you grew up? Did you ever think you would be a caricature artist?**

I knew I wanted to be an artist since I was a 7 or 8. I remember drawing my father sitting on the couch. It was a simple study but I remember asking my momma about shadows and how I could draw better. She always made sure I had pencils, crayons and sketch-books. I also spent a lot of time in the art section of the library.

**So how and when did caricatures creep into your life?**

I think it crept into my life like any other kid. I was in love with *MAD Magazine* and the *Usual Gang of Idiots*. I used to draw and copy the styles of Jack Davis, John Severin, Mort Drucker, Sergio Aragones, Al Jaffee and Don Martin. That magazine was my classroom and they were my teachers. I had no idea what they were doing was exaggeration. I just loved the art. I am a huge fan of Tom Richmond too. He's *MAD* too, just a few generations down on the family tree.

**If you could take a different path on the road to where you are now, what would it have been?**

I loved football as a kid. I had a growth spurt one summer (4 inches and 30 lbs) and had to make the decision to either go to art school or regular high school to play high school football.

I auditioned for the Cleveland School of the Arts in the Summer of '83 (I think) and I also tried out for East Tech High School Football. I think I woulda made the team but I told the coach I was going to be an artist. He immediately yelled "Get the hell off of my field!" I never looked back. Sometimes I wonder what could've been, but I know I made the correct decision.

*Continued on Page 6*

# Thoughts from our guest editor

*"To be a Negro in this country and to be relatively conscious is to be in a rage almost all the time."*

—James Baldwin (1924-1987)

This is a strange time.

Deep political division, major social upheaval, a pandemic that has killed 200,000 Americans and counting. Toss in a generous helping of hurricanes, floods, earthquakes, *derechos* (I didn't even know that was a thing) and you have some real Old Testament-level s\*\*t. If 2020 were a TV show the producers would tell the writers, "There's too much drama. It's unrealistic. You have to spread it out over a couple of seasons." Yet here we are, with the world's worst reality show more than two-thirds over and building up steam to the season-ending cliffhanger: "Election Day." I, for one, am horrified yet still glued to the screen to see what could possibly happen next. The problem is that we can't cancel this show, and the consequences are going to have life-altering ramifications for years to come.

What does any of this have to do with being a caricature artist? Why should we care? I gave this a long and hard think when ISCA President Tom Faraci invited me to guest edit this issue. Don't tell Tom, but I wasn't even member of ISCA at the time (I am now. Thanks, Tom.) I am just a speed-gig artist who loves drawing and connecting with people. But right now, I'm just trying to stay healthy, take care of my family, keep my head down and pray that 2021 chills the f\*\*\* out.

But, the problem is that I'm a 6' 3", 330lb black man with a wide body and large hands—there's only so far down I can keep my head. And when

the topic of race is brought up, all eyes turn to me.

Regardless of who starts the discussion, sides are immediately drawn. Frustration, anger, rationalizations disguised as problem solving. Each side throws out cherry-picked discussion points, clichés, and endless rhetoric designed to drown out the opposition.

*"Work hard and stop complaining and making excuses, you can be anything you want to be in the greatest country in the world. If you don't like it, just leave!"*

*"This country is built on the backs of black and brown people for the sole purpose of sustaining the systems of white supremacy. That system is not built to benefit anyone that is not white."*

Maybe there was a time when there was only a sliver of daylight between genuine ideologies, but now it's a gaping fracture-spewing rancor, hyperbole, and dangerous deeds—fueled to a large extent by the words and actions of Donald J. Trump, the 45th president of the United States.

In 2013, three black women—political organizers Alicia Garza, Patrisse Cullors, and Opal Tometi—organized a political movement in response to the systematic oppression that allowed the killer of Trayvon Martin to get away with murder. Their organization's name and rallying cry was three simple, yet powerful words:



*Speed-sketching at a company holiday party. Fresh-dressed and ready to draw at a wedding.*

### ***Black Lives Matter.***

No one argues that systemic racism and oppression isn't an incredibly complex issue; one that can't be fixed with catchy taglines. However, somewhere along the way, these necessary discussions on police reform, calls for accountability and demands for sensible restructuring were rebranded as "anti-police" and worse, "anti-American."

How did we get here? Let's consider one example, the 2017 "Unite the Right" march in Charlottesville. As protestors and counter protestors shouted at each other, a motorist plowed his car into a group of left-leaning counter-protestors, injuring more than 30 people and killing a 32-year-old activist named Heather Heyer.

Later President Trump would publicly assert that "there were very fine people, on both sides." Perhaps the President wasn't aware that there were as many as 17 different hate groups present that day—Klansmen, actual Nazis and more than a dozen other fringe groups.

Or perhaps he just didn't care.

Maybe Trump also wasn't aware that the number of hate groups operating across America has risen to a record high—1,020—according to the Southern Poverty Law Center in February of 2019. Incidentally, that's a 30% increase roughly coinciding with Trump's presidential campaign and presidency following three consecutive years of decline under the Obama administration.

He definitely doesn't care about that.

Fast forward to May 25, 2020 when George Floyd, a 46-year-old black man, was killed in Minneapolis while being detained for allegedly passing a counterfeit \$20 bill. Eyewitness cell phone video shows a white police officer kneeling on Floyd's neck for eight minutes and 46 seconds while the prone, handcuffed Floyd repeatedly cries, "I can't breathe" and "Please."

I remember having a visceral reaction when I saw the video. Teeth clenched, chest tight, brow furled with anger and frustration. Floyd called for his momma while his life drained away under the knee of a police officer.

All for twenty bucks.

This wasn't the first time I felt this way. It was the same watching videos of Sandra Bland. Eric Garner. Elijah McClain.

I remember my heart breaking as I watched the video of McClain repeating Floyd's final words:

*"I can't breathe. I have my ID right here. My name is Elijah McClain. That's my house. I was just going home. I'm an introvert ... I'm just different, that's all.... I'm sorry. I'm so sorry. I can't breathe."*

But heartbreak was replaced with frustration and rage when, despite clear evidence on video, the evening news predictably announced that the officers involved would face no criminal charges.

Even as I was working on finishing my final piece for this issue another video surfaced of a black man assaulted by police. This time it was Jacob Blake, who witnesses said had been trying to break up a fight, and who was then shot in the back seven times at point blank range as his three young sons watched.

#### 4.11 *Continued from*

**And the road continues...where would you like to go?**

Well, COVID kinda has everything on hold. I am just trying to stay healthy and out of the way. Perhaps education? I enjoy teaching art/graphic design very much. I would love to inspire and teach the next generation of designers of color. Give inner-city kids like I was an opportunity to learn to express themselves and communicate through design.

**What is your caricature background?**

I'm a Kaman's Art Shoppes kid. I think part of the rite of passage of being an artist is working as a caricature artist at an amusement park. You learn the difference between art for art's sake and for commerce. I didn't realize it but those were some of the best times of my life. I learned so much about drawing, interacting with people, and developing my aesthetic and style. I've also made some lifetime friends and colleagues.

In the last 5-7 years I have been doing speed sketching with my homeboy Adam Pate. He taught me how to take what I knew about sketching, simplify it and do it faster. What used to take me 3-5 min for a black and white now takes me 1.5 - 2 min when I'm really cooking. It sharpens your eye/hand skills. It's also a laboratory to try different ways of sketching. The thing I think I miss most during this time of COVID is drawing at live gigs and interacting with the partygoers.

I am debating if I want to continue drawing gigs in the current political climate. I don't believe it is safe for me traveling in certain areas right now. I hope it won't always be like this. We'll see. I was never really interested in drawing sketches electronically but that's where everything seems to be heading so I'll learn just to keep my chops. I never want to lose my chops.

**What else would you like people to know about you before we wrap up?**

Hmmm. I would like to learn how to draw comic books or a graphic novel. I enjoy telling stories and I have some ideas I would like to bring to fruition.

I currently teach 2D Foundations at University of Akron. That's fun. I like my students even though I am still finding my footing as an instructor.

I love science fiction. I believe *Star Wars* wasted a great character opportunity with John Boyega's character Finn. (Still ticked about that.) I am a huge Sherlock Holmes fan and Who-vian. I love the 4th and 11th Doctor. **ef**

**What does it do to a kid to watch your father gunned down in the street by the very police who are supposed to protect you?**

As of our press date, Blake is paralyzed from the waist down and it's unknown if it will be permanent. He also suffered damage to his stomach, kidney, and liver, with the wounds requiring that most of his small intestines and colon had to be removed. If he ever walks again, it will be with a colostomy bag.

**Black and brown people are tired.**

**We are tired of being tired.**

Before the pandemic I was making a very good living doing speed caricatures for private parties, weddings, and college functions. I wear black at a lot of these formal functions and I am allowed to venture into social circles and functions I normally couldn't attend. I can't

help but wonder what would happen if someone mistakes me for a criminal—or worse, calls the police just because I am black and look suspicious. What if the next video is of me being detained, choked, and arrested for being black in the wrong place at the wrong time?

For the first time in my life, I am considering getting training and carrying a firearm for when I am traveling to places like Indiana or Pennsylvania because I don't want to be the next hashtag. Not without a fight.

I love doing caricature gigs. I get huge satisfaction from connecting with people and seeing their faces light up from my work. It's magical.

But it's not worth dying for.

When this pandemic finally ends, I'll have to carefully consider if I want to go to those parties and weddings again. When clients start booking again, I know I will have to do a much more careful background check before accepting any gigs. Googling an address to find if the event location lies in Democratic or Republican territory. Intensive perusal of client social media pages in search of MAGA hat wearing photos, pro right-wing election memes or banners declaring

“Blue Lives Matter.”

For me, these symbols are a clear and present warning to people of color akin to the confederate flag, or the “Back-The-Blue” Punisher skull; and that warning is “Bigotry, prejudice, or violence is allowed and encouraged here. Proceed at your own risk.”

Right now, today...

I wouldn't.

*Black Lives Matter.*

Despite all the evidence to the contrary, I continue to hold out hope that someday this won't still be a point of conflict or deep division. It will just be understood. Then, we can all get back to drawing or sharing conversation over a drink or two.

Maybe someday. **ef**

Clarence can be contacted at [CreativeDesignMind@protonmail.com](mailto:CreativeDesignMind@protonmail.com)



# The BLM Movement Mixtape 2020

by Clarence D. Meriweather

One day in the future, a Ken Burns-style documentary will be released that chronicles the dumpster fire that was the year 2020. The creators will have the unenviable task of documenting the inconceivable mix of natural catastrophes, man-made debacles, and failed leadership that plagued the land during the pandemic and left more than a quarter of a million Americans dead.

What follows is my proposed soundtrack for the chapter of the docu-series detailing escalating racial tensions after George Floyd's death and the 2020 presidential election.



Radio



Video

**Click on the appropriate link to listen to the playlist.**

*Internet access required. All songs may not be available.*

### **“What’s Goin’ On”**

**by Marvin Gaye**

Still timeless and contemporary even after 50 years, this song seeks long-ignored answers for the societal ills of the 60s and 70s—unfortunately, not much has changed.

### **“I Can’t Breathe”**

**by H.E.R.**

A somber, poetically admonishing ballad made all the more powerful by using the last words of some police abuse victims.

### **“This is America”**

**by Childish Gambino**

A visceral and brutal response to Marvin Gaye’s question as the listener is asked to consider America through African-American eyes.

### **“Fight the Power 2020”**

**by Public Enemy featuring Nas, Rapsody, Black Thought, Jahi, YG & QuestLove**

This generation’s call for unity and defiance from the OGs of conscious hip-hop.

### **“I Just Wanna Live”**

**by Keedron Bryant**

Teen gospel singer/social media star soulful, solemn appeal for survival has become an unofficial anthem of the Black Lives Matter movement.

### **“Is It Because I’m Black”**

**by Salaam Remi featuring Sandra Bland, Black Thought, Cee-Lo Green, Anthony Hamilton, Syleena Johnson & Stephen Marley**

The obvious question raised at every new tragedy at the hands of the authorities. Even more haunting with the inclusion of the voice of police violence victim Sandra Bland.

### **“Lockdown”**

**by Anderson Paak featuring Remix with JID, Noname, & Jay Rock**

Play-by-play from the protests over a tight snare drum.

### **“The Bigger Picture”**

**by Lil Baby**

The hook says it all: “It’s bigger than black and white/It’s a problem with the whole way of life/Can’t change overnight/But we gotta start somewhere.”

### **“March March”**

**by The Chicks**

No longer from Dixie, the much-maligned ladies recall the strength of protest over haunting strings and stark drums.

### **“Alright”**

**by Kendrick Lamar**

Half exclamation/half affirmation, Kendrick is the voice of hope and defiance in the midst of violence and chaos.**ef**



Arie Monroe



Krystal Simmons

# An Interview with Two Unicorns Drawing While Black and Female

Interview conducted via email by Clarence D. Meriweather with additional editing by Craig Israel

**In the caricature biz, it's pretty rare to see female artists and rarer yet to see black female artists. If women are the unicorns of our industry, black women must be... what's rarer than a unicorn? A double unicorn? As part of this special issue, I reached out to two of these double unicorns who are just killing it, Arie Monroe and Krystal Simmons.**

**How long have you been a caricature artist?**

**ARIE:** I have been a caricature artist since 1997-8, so about 20 years.

**KRYSTAL:** Since summer 2005, so 15 years.

**Where are you based and who do you work for?**

**ARIE:** Currently, I live in Kansas City, Missouri and I work for myself under [Drawlikecrazy Studios LLC](#). I also work as a contracted caricature artist for

events, trade shows and parties.

**KRYSTAL:** Allentown, Pennsylvania.

I don't work for anyone per se, but I am listed as an independent contractor on [About Faces Entertainment](#) and [Goofy Faces](#).

**What got you into caricatures?**

**ARIE:** I loved cartoons and worked at an amusement park when I was 16. I saw a guy drawing caricatures and every chance I got I would talk to him and look over his shoulder. The next

summer I got a job at the same park, but I applied to be an artist because I wanted to improve my drawing.

**KRYSTAL:** I always liked to draw as a child, particularly people and cartoon characters. In the summer of 2004, I started working retail (not caricatures, just park gift shops) at Dorney Park. On my breaks I would pass the caricature stand to go to lunch, and I became totally fascinated. I would go on to apply as a caricature artist the following summer.



Left: B&W Couple caricature, SantaCaliGon Days - Missouri 2019. Right: B&W Couple caricature, private event- Pennsylvania 2020, by Krystal Simmons.

### Are you a member of ISCA?

**ARIE:** Not currently. I have always wanted to be, but I was always having personal issues that made it hard to afford the fees and to attend the ISCA Show [ISCAcon].

**KRYSTAL:** No, I am not.

### What can ISCA do to develop more women/women of color caricature artists?

**ARIE:** Man, I love meeting women of color that draw caricatures! I guess it would be cool if ISCA could bring us together more often or introduce us to each other. Maybe show us where to find each other. I don't meet them very often and have come across very few that take it seriously as a way to make a living as an artist. For a long time, I thought I was the only one, to be honest. I even tried training a few ladies that I met. But they never stuck with it. I think a lot of women artists of color don't recognize that they can be cartoonists for a living and be very happy doing what they enjoy.

**KRYSTAL:** I can honestly say over the course of traveling with my art for 15 years, I have only physically met one other caricaturist who was a woman of color—maaaybe two. I think because as a black woman in general, I'm honestly not used to being given any type

of special treatment. I don't typically expect people to take my efforts as an artist seriously and I'm usually just happy and grateful to be a part of the conversation at all. I was very surprised I was reached out to for this article, but to be honest, it was bittersweet. I'm sure more opportunities like this just to speak on our thoughts/share our art, would be helpful in exposing everyone to other female caricaturists of any color and aid in raising awareness for their individual needs in the industry.

### Do you think there is a need for a collective for caricature artists of color?

**ARIE:** I would love to see that, but I don't think it is absolutely necessary. Artists tend to be naturally very introverted and independent people, so to me it is more important to have an outlet that allows you to have artistic community overall rather than just being based on racial groups. But having access to a resource that tells possible clients about people of color is a good idea. I have met a lot of people that want to specifically hire women of color or people of color to show support to their business.

**KRYSTAL:** Do I think there is a NEED for it? No. What would our role be as a group? Do I think it would be really cool and couldn't hurt? Certainly. I'm here for it. I think it would be very inspiring and provide a place to feel even

more related to in areas where white caricaturists couldn't necessarily relate. We all share a lot of the same stories as caricaturists regardless of color, but in any industry the black experience will be different. That honestly goes without saying, in my opinion. Maybe ISCA could use a diversity team of sorts to give more purpose to a random but equally talented and important group of black artists.

### What are your long-term goals as a caricaturist?

**ARIE:** I want to continue to grow my business and work with great creators doing shows and events and maybe even online events. I just love getting to work with them and have a good time. It feels like we are all a part of a caricature family, helping each other to progress and learn new ways of doing things and breaking the starving artist stereotype that I think holds a lot of people back from being the best they can be. Alongside my caricature work I am also a comic artist. So, I want to be able to nurture my other passion and fund it with my caricature business and lifestyle.

**KRYSTAL:** I love doing events, I'll do them until my hands don't work. It would be awesome to acquire the necessary tools and knowledge to get into digital event services, for remote or live entertainment—that's a great

place where [ISCA could provide support].

### How do you feel about the Black Lives Matter movement?

**ARIE:** As far as social climate in terms of Black Lives Matters and racism in this country, I would say things have not changed a great deal for me. Racism just seems to be a sad fact of life that you have no choice but to deal with. I have in the past had people look at me and say I don't look like I can draw, simply because I am female and black. Then they get a rude awakening when they realize the guy sitting next to me is a beginner and I have 20 years of experience. I feel like all I can do is accept that this is the world I live in and appreciate those that support my work and want to have me as their artist.

**KRYSTAL:** I feel as though it's wildly misunderstood. I understand that violence and rioting are heavily associated with the BLM movement—especially because of the media—which is scary. But it's also scary being black. And the movement isn't always violent if you pay enough attention. And it isn't "political" to me. However, certain facets could be politically driven of course because certain politics do play a role in the unjust and violent acts committed against black people. It isn't a "movement" to me. It's a fact. It's as simple to me as saying "breast cancer matters so let's do something about that," or "premature babies matter, let's help them." It is a cause about saving people's lives who are at a disadvantage in this world. It doesn't mean other people's lives or causes don't matter. Saying "breast cancer matters," doesn't mean "testicular cancer doesn't matter." Saying "I love pizza" doesn't mean "I don't like Chinese food." Simple concept in my opinion. If you don't understand it, it's because you are unintelligent or ignorant. If it makes you uncomfortable, the movement isn't the prob.

### How has the present social climate affected you, your work or your creativity?

**ARIE:** The biggest way I have been affected has been COVID-19 closing down everything. One of the things I love the most is traveling throughout the spring, summer and fall to shows and events in other states and I miss it so much. I miss all my friends that I get to work with, and I miss the op-



*One of my first digital color caricatures, 2020, by Krystal Simmons.*

portunities to see and do new things while I am on the road. The financial effects are also very real.

**KRYSTAL:** It's an emotional rollercoaster. I feel as a collective, a lot of black artists are extremely inspired right now, but some days are very difficult. I have been more successful as an artist during the pandemic than I've ever been and I'm grateful for that. I know how to hustle in the digital world better than I do in the physical, so staying home hasn't necessarily hurt me financially. Obviously gig opportunities haven't been as abundant for me as they have in past seasons and I miss that for not only financial reasons, but because I really love doing events. I've probably booked four gigs in the past six months when I'm typically busy every weekend from May-September. What I will say is it is hard to be in creative mode all the time when you're simultaneously anxious and worried about your black family members all the time. When you log onto social media to share your work and you see another black person being murdered, it's very draining. I've been feeling a lot of guilt between what more I can do as a black person and as a black artist. It's hard to stay focused and I lose track of time a lot by dissociating from stress. And that comes with its own problems.

### Have you experienced any racism or bigotry while working?

**ARIE:** Yes, and also sexism. I have had

male artists get upset or jealous because I had a line of people waiting to be drawn by me and they were not getting anyone to sit down. But I notice they don't get mad if it is another guy for whatever reason. They just ask the guy to help them to get better so they can be able to have the same reaction to their work. Or they show the guy respect and look up to them. But for me they get mad or say something rude or mean or even refuse to talk to me, as if I did something to them. Often times I end up preferring to work with other female artists because we talk about girly stuff and just have fun and dance around. As far as racism, that often comes more from the customers than the coworkers. I have been outright ignored by customers and overlooked only to have the person walk over to the white guy or even Hispanic guy I am working with and ask them to get drawn. I say it is their loss. They just aren't my customer.

**KRYSTAL:** I would honestly be here all day if I addressed everything. I've always been the "token black person" at the caricature stand. I can recall so many times customers approaching me when my white male peers were busy drawing and asking me if I was the cashier, even after me asking them if they'd like a caricature. I've had to say so many times, "I'm the artist. I draw too." Hey, maybe it's not a racism thing, but it's certainly annoying and stands out the most for me. I've been



*Left to right: Vanessa doing African dance, Illustration: Riding the Tinman's back and a live online caricature, all by Arie Monroe*

expected to answer questions on behalf of all black people for other caricaturists a lot. Not like in this interview, but really ignorant questions that always start out with "Why do black people...?". If you're reading this, and you do that, stop doing that. I've been the butt of many stereotypical jokes that I brushed off for many years. My actual butt has been the butt of jokes—don't get me started on sexual harassment in the art industry. I've found out that I was being paid less than the artists around me. Been accused of stealing when other artists around were not being accused of stealing. I always get nervous going to events because I wonder if they know they hired a black person and what their guests will be like towards me.

**Which artists inspire you or do you follow on social media?**

**ARIE:** I follow a lot of artists! There are so many people whose work I really admire and I feel proud to also be able to call them my friends. Sam Seller, Christian Meeseey, Beeyjay Hawn, Candy Briones, Damion Dunn, Alex Casanova, Garret and Cece Holt, Tom Richmond, Javier Gonzalez....the list goes on and on. Such wonderful, inspiring people. I feel blessed to have worked with most

of them and call some of them my best friends. All of them are hard workers and amazingly talented.

**KRYSTAL:** Tim Reed was the man who hired me in 2005 and I will always look at him as a mentor, an amazing artist and friend. Amanda Hackert and Dennis Hart are very good friends and amazing artists. Who doesn't like Tony Sobota? I've also had the pleasure of working alongside great artists like Nick Mitchell and Sean Gardner. There is a very talented and respectful black caricaturist named Reggie Ferguson in Atlanta whose work I enjoy and who I appreciate.

**Do you have any words of encouragement for aspiring artists?**

**ARIE:** Don't give up on yourself, especially if you are just starting out. I remember being extremely self-conscious about my work for a very long time. I compared myself to a lot of others around me constantly. Then one day I decided I needed to accept the way I drew because a person's style of drawing is ingrained like a fingerprint. No matter how one tries to mimic someone else, it always comes back to your underlying style no matter what you do, so just be yourself, work with what you've got and ask others who you love for tips and help



so you can improve on your God-given talent in your own way. Then get out there and share it with folks and have fun making money! In the end, beauty truly is in the eye of the beholder. One person might hate how I draw while another person sheds tears of joy over it because it moved them so much. Be yourself, work hard and reach high. Only you can set your limits.

**KRYSTAL:** Consistency is key. Don't compare your work to others, just aspire to always learn from the people you admire and to improve. **ef**



# Cover Story

by Damon Renthrope

Take a peek into the creation  
of this issue's cover!



- GEORGE FLOYD
- LOGO - STYLE FACE
- BACKGROUND WANTS RIOTS
- POLICE TAPE
- "IT'S NOT OVER"

- POLICE TAPE = NOOSE
- SHOOTING TARGET
- BULLET HOLES
- TITLE BAR BEHIND FLOYD/MURKIN
- REF: TUPAC SKETCH
- TEAR(S)
- CHI
- GODFATHER OF HARLEM
- BLACK MONDAY
- BILLIONS



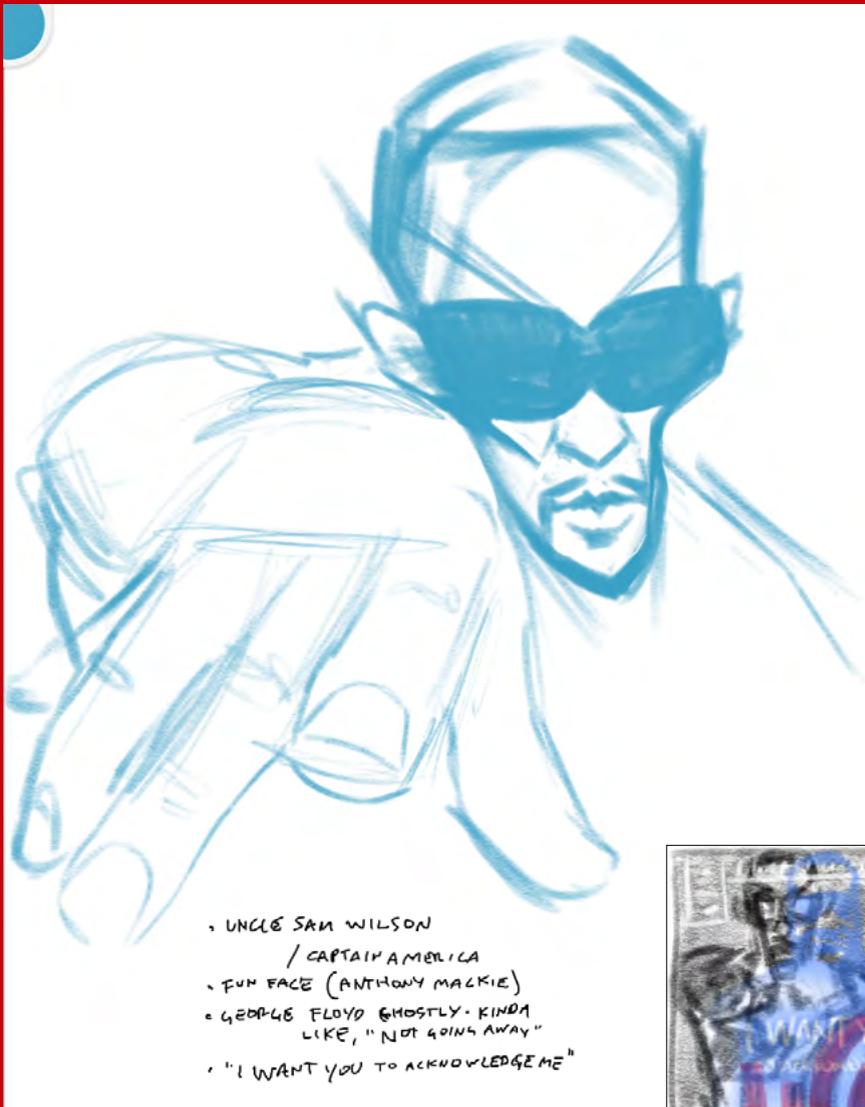
Ideas for this cover came really easily to me. Notwithstanding that I generally get ideas for art way more easily than finding the time to draw and paint, I still could have filled pages of ideas for this cover, because the theme has filled my head for as long as I can remember.

- Sketch 1:**
  - GEORGE FLOYD THUMBPRINT
  - BREONNA IS POLICE PRINT CARD
  - YUG YUG SHOT SLAT
- Sketch 2:**
  - DETAILED HARRIETT
  - MONEY BURNETT (2006+)
- Sketch 3:**
  - SHOOTING RANGE PAPER GUY
  - SLASH (MAY) / HANGS UP
  - BULLET HOLES
  - BREONNA
  - TRAYVON
  - SANDRA BLAIR
  - CAPTION
  - ETC. ETC. ETC.
  - SHOW GIBBS IN PAPER
  - BULLET HOLES
  - STAINS, FLAG-PRINT SALED
  - REF: CAROL COVER
- Sketch 4:**
  - DJANGO STATUE
  - HERO BUNBOY STYLE
  - BY A HORSE/STATUE
  - POP STYLE / MARLBORO MAN
  - ALL WHITE BACKGROUND
  - BLUE BACKGROUND ON TO "FRANK"
- Sketch 5:**
  - BLACK: NAME
  - SPECULATED SHIPS FORTRESS
  - WALKER GOING ON
  - ALL SIX EYES PEEKING TO MY RIGHT
  - BACKGROUND DEVELOPED FROM IMAGES OF GIBBS
  - I AM HOPEFUL TO SEE IF THIS TIME-TIGHT OUT APPROXIM
  - GIBBS IN SYSTEM OF SHADES
  - "HER" IS CAROL FLOYD
  - AS "DARMA" AS ME AS "DARMA"
  - FRANK IS POLICE TAPE "POLICE LINE" "DO NOT CROSS"
  - FRANK DETAILED / DRINKING / GLASSES REALISTIC
- Sketch 6:**
  - NORMAN ROCKWELL SELF-DRAWING FLOYD AS SOLDIER
- Sketch 7:**
  - IN A CAROL SKETCH "WALKER'S MAGIC"
  - GEORGE FLOYD SOME BROWN ARTIST
  - BEAUTIFUL TIME (EPL, OVERWINDS) / NO MATES
  - NO CAPTION
  - CAPTION: "SHE'S SIBBY WALKER"
  - POLICE SCOPING BLACK ARTIST
  - BLUE - WITH SOME RED + BLUE
  - OPEN GALLERY POL
- Sketch 8:**
  - FRANK: FRANK
  - HE IS A POLICE OFFICER PULLING DOWN STAIRS OF A POLICE OFFICER
  - OUT OF FRAME
  - END OF FRAME
  - FRANK IS A POLICE OFFICER PULLING DOWN STAIRS OF A POLICE OFFICER
  - FRANK IS A POLICE OFFICER PULLING DOWN STAIRS OF A POLICE OFFICER

At the time I started focusing on the newsletter, George Floyd, Breonna Taylor, Trayvon, etc. were strong in my mind. Then John Lewis died. Then my cousin died from cancer. Then my parents caught C19. Then I found out I wouldn't be receiving any stimulus money. Etc., etc.

So, I had a lot to go on. Clarence (the guest editor) and I tossed some ideas back and forth, and we decided to go with the first handful of ideas that came out, since newsletters have deadlines.

Sam Wilson (the new Captain America) was my first thought. I felt that with everything happening, a peek at perspective could spur some thinking. One thought is that seeing a black man in the iconic Uncle Sam stance, finger in our face, as Cap 'Merica, demanding of us with firm authority — it makes us see the issues from the other side, especially if we, the viewers are opponents of BLM and police reform. It helps that this character — according to Marvel — is actually Cap America, named Sam. Captain



- UNCLE SAM WILSON  
/ CAPTAIN AMERICA
- FUN FACE (ANTHONY MACKIE)
- GEORGE FLOYD GHOSTLY. KINDA  
LIKE, "NOT GOING AWAY"
- "I WANT YOU TO ACKNOWLEDGE ME"

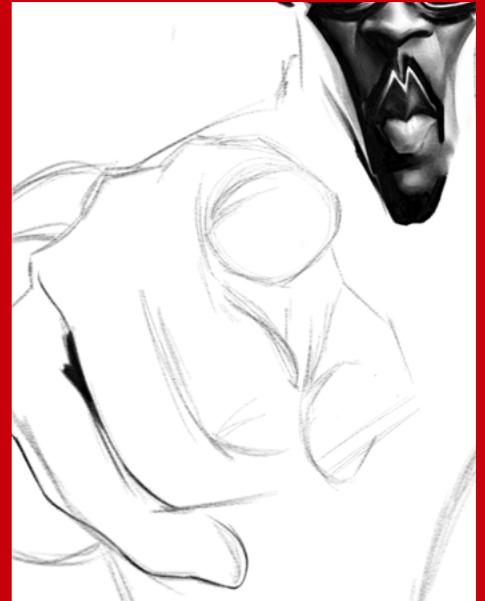
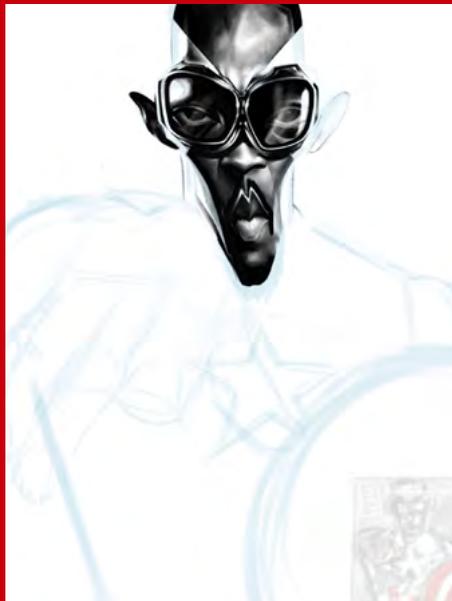
Blue sketch along with initial thumbnail and notes.

America and Uncle Sam are two of America's most "traditional" images of a white man as our leader, boss and model. In my mind, they're the most accurate illustrations of the "Great America" that some of us want to see again. The image of Uncle Sam Wilson forces the acknowledgement of a black man as that figure. If it bothers us, we have more thinking to do. If it doesn't, at least it reminds us of Marvel's next movies.

Other ideas included images of George Floyd with police tape as a noose, a statue of Django replacing confederate generals, shooting targets, a Donald Trump statue being pulled down Iwo Jima style, a Harriet Tubman portrait with elements of a \$20 bill, and more. As I did with a portrait sketch of John Lewis, I may still flesh some of those ideas out. I really just leaned toward Sam Wilson for this cover.

Once the ideas started, I grabbed my iPad, sketched them out, and jotted the notes before I could forget them.

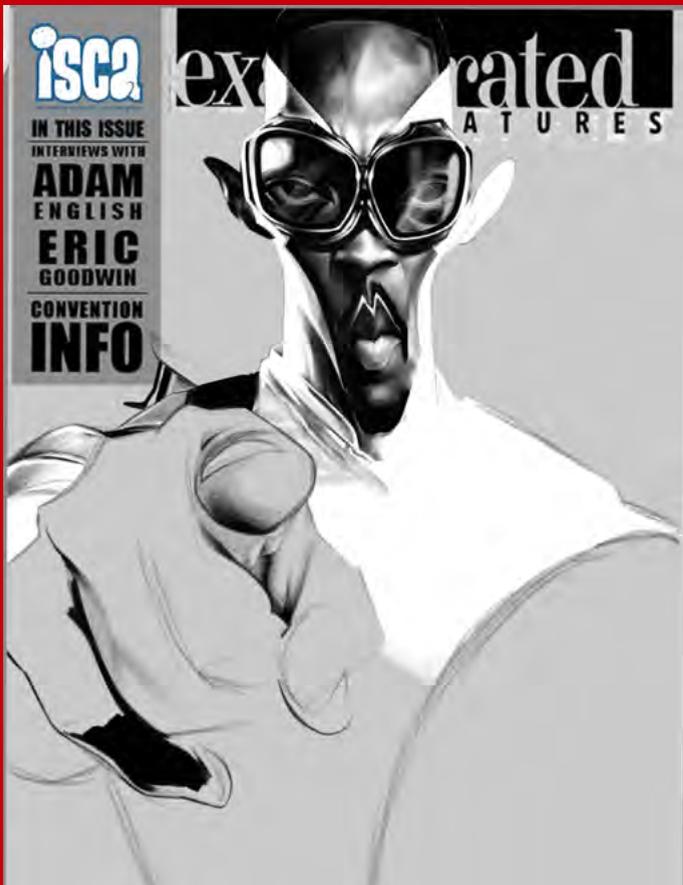


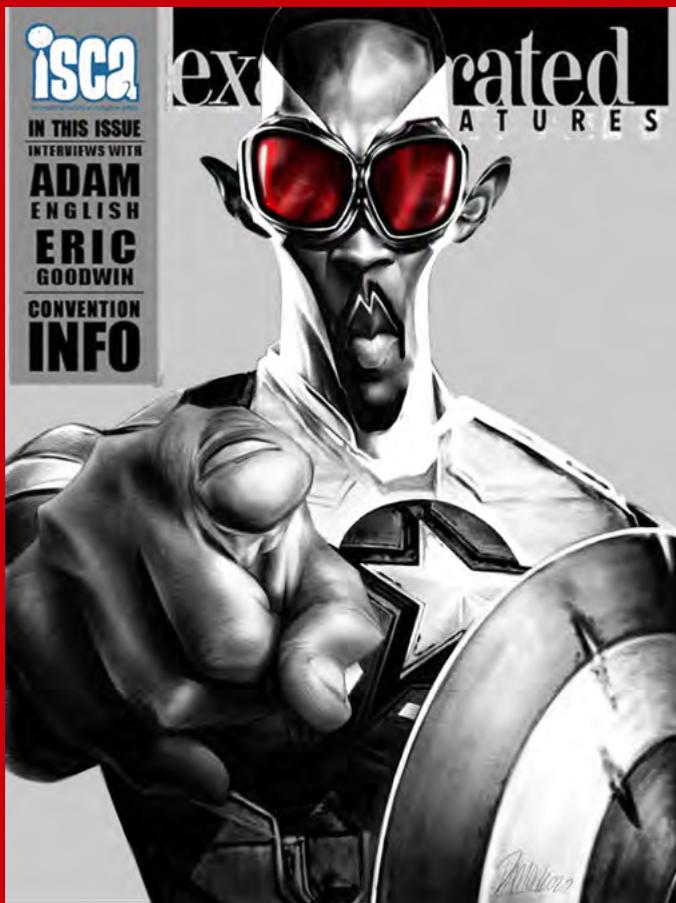


As shown on the previous page, I'll scribble the image in light blue, then just start rendering on a separate layer. I'll sometimes give shadows and highlights their own layers, but it's usually unnecessary. The cover took a while because I worked on it sporadically. I

had other deadlines, but I also had to finish moving to a smaller apartment at the time.

I like Procreate and Fresco, but I feel more comfortable in Sketchbook by Autodesk. I use the first default pencil tool.





I liked the red in the glasses because I feel the mood more that way. I originally planned to include blue, as a ghosted image of George Floyd, and to overlay swatches of red, white and blue on an off-register, but it felt more poignant this way.

The red puts focus on his expression, and it still lets you see his eyes upon closer inspection. With the eyes, the likeness of Anthony Mackie (the actor for Falcon, who becomes Captain America) becomes more evident, but I felt the tone of the image was more important. The red shows more intensity. While drawing the face, I thought of the famous quote by James Baldwin, "to be a negro in this country, and to be relatively conscious, is to be in a rage almost all the time." ef

You can find more of Damon's work at <https://www.damonarts.com>.



**You can purchase a print or digital download of Damon's cover artwork by clicking on the button below.**

70% of proceeds will be donated to Black Lives Matter.



*One of just a few photos showing both of our subjects in the same photo, taken from [www.house.gov](http://www.house.gov). Congressman John Lewis (D-Georgia), Congressman Cummings and Dr. Art Abramson attend the Elijah Cummings Youth Program (ECYP) in Israel event at the Reginald Lewis Museum in Baltimore, MD.*

# Drawing Doppelgangers

by Tony Smith

**A**ccording to Wikipedia, the word *doppelgänger* is a loanword from the German word combining the two nouns *Doppel* (double) and *Gänger* (walker or goer) meaning it is a biologically unrelated look-alike, or a double, of a living person. The similarities between the two congressmen pictured above were brought about when John Lewis passed away this past summer and many news agencies accidentally ran a photo of Elijah Cummings instead. Even Elijah Cummings' widow asked people to forgive Sen. Marco Rubio when he made the mistake, saying Lewis and Cummings were friends and the two of them being mistaken for the other was common. But as caricature artists, what can we look for to avoid this confusion?

The primary goal of caricature is to exaggerate a person's features in a way that magnifies their likeness. We exaggerate the combination of features that makes that person unique from other people. Well, what if we are tasked with drawing very similar subjects, maybe even twins? How do we make sure they stand out as an individual?

One of the keys to drawing people who look alike is to pay closer attention to the features' relationships with one another, not just the facial components themselves. But sometimes the relationships are similar too. Both subjects may have eyes set far apart, or a high forehead, or a prominent chin. Then it would be best if you looked closer at the features themselves. It all comes down to developing your ability to "see." The caricaturist becomes a facial analyst. We analyse the subject, deciding which features we think are prominent and which are not so important to capture the story you are trying to tell about that face.

Remember, here the focus is not on style or technique, but on "seeing." Seeing is not just knowing what a person looks like but also why they look the way they do. When we grow as artists, I can understand that we start by seeing people in a very basic way. We see the features and significant spaces. We get a solid impression of the face. But this can cause us to overlook the differences in people who look similar. But as you continue to study the human face and exercise your perceptive ability, the differences become quite apparent.

Let us take the two men I have been given to compare, U.S. Representatives John Lewis and Elijah Cummings. While these gentlemen are by no means twins, I can understand how one may have difficulty making them distinctly different. They are both bald with similar head shapes. They have relatively similar eyes, somewhat large noses and rather small chins. Let's have a little closer look, shall we?



### Elijah Eugene Cummings, Politician and civil rights advocate

United States Congressman  
Maryland's 7th District

Born: January 18, 1951  
Baltimore, MD

Died: October 17, 2019

1962 When 11, he and several friends faced angry white mobs when they integrated a public swimming pool.

1976 Graduated from the University of Maryland School of Law and admitted to the bar in Maryland later that year. Practiced law for 19 years.

1983-1996  
Served in the Maryland House of Delegates.

1996-2019  
Served in the U.S. House of Representatives.

While they both have relatively prominent noses, they are distinctly different. Mr. Cummings' nose has a wider apex (point) than Mr. Lewis whose peak is rather pointy with more distinct wings. Although both have small eyes, Mr. Cummings has a more angular shaped eye structure than Mr. Lewis's almond-shaped eyes.

Mr. Lewis' has an eyelid line. Mr. Cummings doesn't. While both men



### John Robert Lewis, American statesman and civil rights leader

United States Congressman  
Georgia's 5th District

Born: February 21, 1940  
Troy, AL

Died: July 17, 2020

1961 One of the 13 original Freedom Riders.

1965 Led the first of three Selma to Montgomery marches across the Edmund Pettus Bridge.

1987-2020  
Served in the U.S. House of Representatives.

2013- 2016  
March - A trilogy of graphic novels is published based on Lewis's experiences in the civil rights movement.

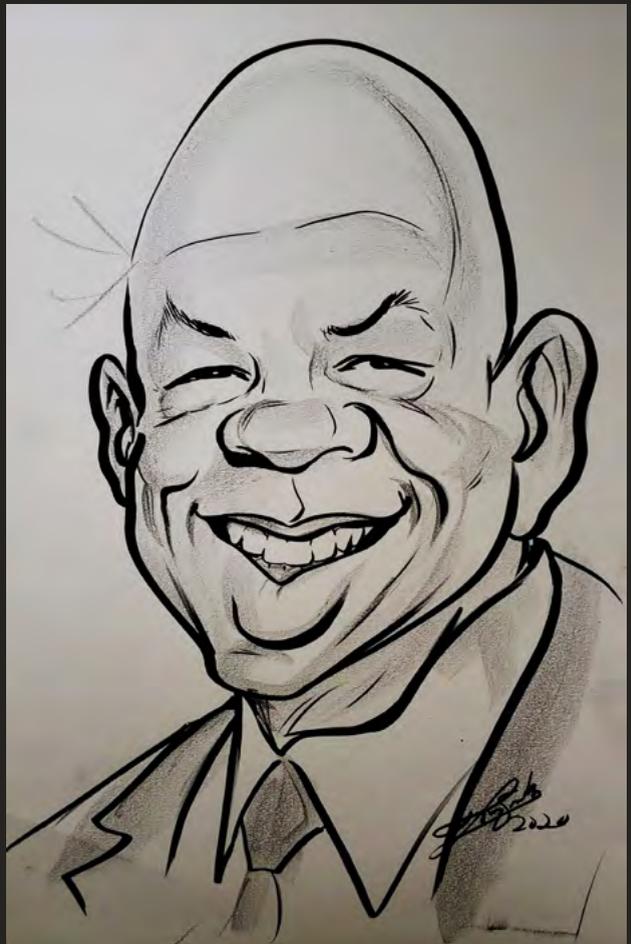
have prominent bags under their eyes, Mr. Lewis has double bags, which are much more apparent.

When looking at the reference photos, both men's mouths look somewhat similar, with the bottom lip being weightier than the top. But when they smile, there's no comparison!

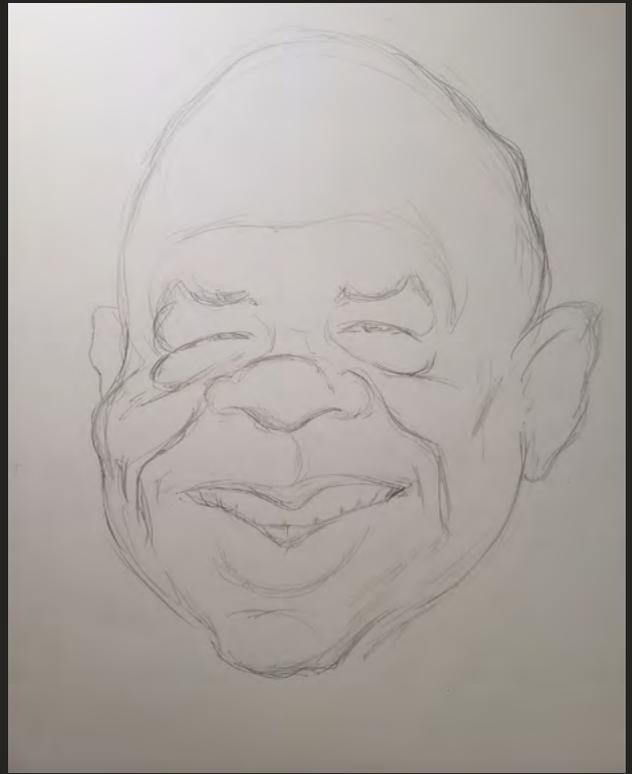
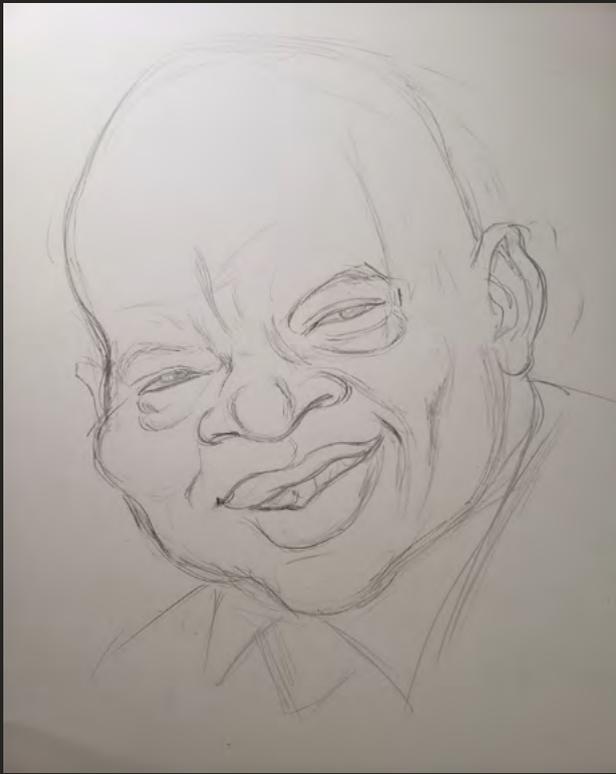
Mr. Cummings smile lines are far more profound and more distinct.



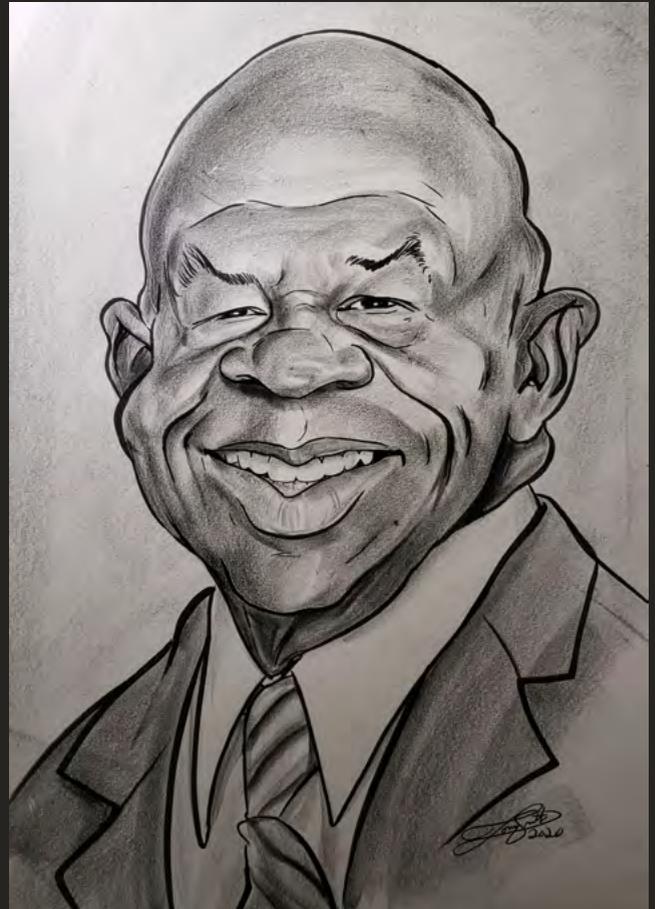
To get a quick feel for the faces, I drew quick 3 to 4 minute party style caricatures of the models.



Then, I used a Tombow brush marker and black Prismacolor Art Stix for light shading.



I then did a light pencil sketch of the faces with the features a little more pronounced. I stretched a little more and decided to change the head shapes to tell a slightly different facial story.



Finally, to keep the drawings simple, I inked the drawings with the Tombow marker and added simple but deeper shading. I really love this part because you get to play with the shapes within the shapes. I kept it quick, about 30 minutes per face.

In my opinion, the main difference between the two subjects is in their forehead brow area. Not much is happening with Mr. Cummings except a single prominent forehead wrinkle. On the other hand, Mr. Lewis has a very deep, curved vertical furrow between the eyes and different folds and lines that set him apart.

Technically, the area between the nose and upper lip is similar to both men. Mr. Cummings has a more noticeable shape to me. For instance, it curves outward. Mr. Lewis' is flat.

Another thing that can cause artists to draw people too similar is drawing overly simplified or formulaic features. Make sure to spend time practicing a large variety of eyes, noses, mouths, etc. This will help the artist develop a more accurate depiction of that particular feature. It is OK when just starting or when drawing a quick sketch but, it's more chal-

lenging to achieve a strong likeness if everything is overly simplified.

Remember, when approaching a drawing, it's not necessary to exaggerate everything. You look first at the significant features, eyes, nose, mouth, facial shape, and ears. Then you move to the relationship distance between them.

As you get better at "seeing," you'll recognize the significant features and relationships very quickly. You will start to see the differences, even minor ones, right away.

Finally, I feel it is essential to touch upon ethnic stereotyping. I realize it's not something done on purpose or to be insulting. However, it results in a visual "laziness" instead of genuinely analyzing the face in front of you. This seems to be more common when drawing African Americans or Asian people.

See the person as an individual with their own distinct features, not preconceived ideas. For instance, an Asian person does not always have to have super squinty or slanted eyes. An African American does not always have big lips or a large nose. Now I'm not going to get into the artist's possible mindset, and many do have those features. Let's just say we have to be careful to see each model on their own merits, not according to some formula you've learned. Don't try to draw a black person. Draw THAT person. Don't try to draw Asian eyes. Draw THEIR eyes. Work at seeing each person as a person, not just a race. Train yourself to see the unique beauty (and humor!) in each face. ef

Learn more about Tony at

<http://caricaturesbytonysmith.com>

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# A Discussion with Ty Jones

Interview conducted via text message  
by Clarence D. Meriweather

Introduction by Tom Faraci



Photo by Eric Goodwin, taken in South Korea.

**T**y Jones is an artist who I find to be hugely inspirational. His live caricature work was some of the best in the business. His skill behind the easel seemed like it came from another planet. Ty hasn't been an active caricature artist for a few years now. Early in my tenure on the ISCA board, he had posted on social media that he had some racist experiences with certain artists within the organization. I reached out to him, and he confided in me some of the encounters he had that turned him away from caricatures for good. He asked me not to make a report of it, and that was that. When we had decided we were going to publish an issue that focuses on black stories and black experiences, Ty was the first person to come to my mind. Having known just a fraction of his story, I thought it could serve others to know how this talented artist had been made to feel unwelcome in our field. Clarence and Ty spoke for a couple of days via text message, and what follows is the raw, (mostly) unfiltered conversation. -Tom Faraci

**CM:** How long have you been a caricature artist?

**Ty:** 16 years.

**CM:** What got you interested in drawing caricatures?

**Ty:** I saw a caricature by Grigor Eftimov online. And I wanted in. LOL

**CM:** How old are you?

**Ty:** 32

**CM:** Fairly young. Are you a member of ISCA?

**Ty:** Not anymore.

**CM:** When was the last time you were a member?

**Ty:** 2012.

**CM:** Why did you leave the organization?

**Ty:** To be honest, I had some racist experiences with people at the convention. So I decided to distance myself from the caricature community.

**CM:** So it was specifically at conventions or racism prevalent at parks and gigs also?

**Ty:** At the convention and with coworkers.

**CM:** Can you speak more about the conventions?

**Ty:** I attended two in 2010 and 2012. I competed. Well, some of the people aren't acclimated to black people. I've had questions like can I afford health insurance to blatant racism, like calling me the N word. Most people are nice, but there's a real bad crowd that attend those conventions.

**CM:** Wait. I'm not sure I understand the "health insurance" question. Can you expound a bit?

**Ty:** Some white guy asked that as if I couldn't afford health insurance as if I'm too poor to afford health insurance. He asked me like, "can you even afford health insurance. I bet you can't." He was being racist and condescending.

**CM:** Oh OK, that makes more sense. I know it can be difficult expressing sarcasm or tone in written form. Was he an artist himself or patron? What was your response to this person?



*Character study of Batman 2020.*

**Ty:** I believe he was an artist. I was in so much shock, I just kinda brushed it off and walked away. Looking back I should have said something. But I was so shy back then I didn't even think to speak up for myself.

**CM:** Yeah, I understand that. I had something similar happen to me when I was just out of college. Wanna hear about that?

**Ty:** Sure.

**CM:** It was my first graphic design job out of college. I was young and I don't know that I have ever felt so stupid but I kept working hard asking questions and eventually making less mistakes. One day, our boss took us to HOOTERS for lunch. It was a small company, 10 white fellas, 2 or 3 white ladies and me.

Anyway, I'm sitting at the bar with one of the guys who had been at the company a fairly long time. They ate

there for lunch all the time, so they knew the cooks and wait staff fairly well. So, one of the cooks walks over... I get introduced and they start talking.

The cook looks at my coworkers and asks them if they wanted to hear a joke. I was still looking at the menu, not interested. They were like, "yeah, go ahead." The cook asked them, did they know what the car Pontiac meant. They looked dumbfounded, but you could tell they were anxiously anticipating the punchline. I'm still looking at the menu. The cook replies, "Poor Old Ni\*\*er Thinks It's A Cadillac...PONTIAC!" They immediately bust out laughing.

**Ty:** Wow. Sorry to hear that.

**CM:** I'm looking at them like WTF?! My chest got tight and I could not breathe. I was standing there but my body was empty.

**Ty:** Damn

**CM:** I felt like I got kicked in the chest. My coworkers were still laughing... I had shock face. I wanted to just start punching m\*\*\*\*f\*\*kahs. The cook looks at me and says, "It's just a joke, man," puts his hand out like "gimme five." I remember looking at all three of those a\*\*holes, saying nothing, and leaving the restaurant. I started looking for a new job the next day.

I still have to say almost 30 years later, that episode still hurts like it was yesterday. I still remember the laughter and looks on their faces. I still remember NOT knocking one of those f\*\*kers in the mouth because I needed that job. It's a scar that is still very sore and tender. So I understand.

**Ty:** Yeah. It's a tough thing to get over. Racism stains the soul.

**CM:** It scarred me for life.

**Ty:** Yeah, for sure.

**CM:** So, tell me about getting called ni\*\*er at the convention.

**Ty:** Well, one dude I lived in his house for five months in PA. I immediately got bad vibes from this guy. And heard stories about this guy and his negative outlook on life. When we lived together, he was saying racist sh\*t all the time. Like black people are disgusting. And one day at the stand, I overheard him and his boss saying "It's the first of the month so the welfare checks are out." So I already had beef with the guy. Well at the convention, he says a comment about me and my ex not hanging out anymore. A girl I met prior to the convention in 2010. And I say back to him "I'll just find another one." And he says... "yea whatever ni\*\*er."

**CM:** So that was his regular personality and manner?

**Ty:** Yeah, I believe so.

**CM:** Any other incidents worth mentioning?

**Ty:** Yeah, working with racist coworkers who made fun of black people speech and hairstyles. And working with racist caricature company owners who would make off-color black jokes. Just the whole caricature community has a problem with racism. I faced it in every place I've worked except for when I worked



*Commissioned pieces*

for Tim Reed and his crew. They're nice people. But every place else has some real problems with racism.

**CM:** Did you ever tell anyone at the convention what happened?

**Ty:** No I didn't. I just kinda kept it to myself.

**CM:** Why not? Not tryna be a d\*\*k but I have to ask.

**Ty:** I really don't have an answer for that. Apparently times were different back then. I didn't even think to tell anyone.

**CM:** I get that. For me it was like "What the f\*\*k can they do?" Pssht

and kept it moving. Did you ever travel for gigs or were you always in parks?

Ty: Just parks. Did a few gigs here and there. But they were all local.

CM: Did you ever have any issue with patrons?

Ty: Sometimes. You can tell when a customer doesn't want to go to the only black guy out of all the white guys. That's until they see my work and they usually ease their slight racism. Lol

CM: I've had that happen. No one wants to sit in your chair. You wonder if it's because you don't think my sketch is dope or you think I can't get down because I'm black. I'd like to believe all artists, regardless of color, go through that experience but I dunno. I really don't.

Why do you feel the caricature community as a whole has a racism problem?

Ty: That's America, in general it has a problem with racism. The caricature community is just a microcosm of the (larger) symptom.

CM: Dig that. Can you tell me your experiences with racist/bigoted bosses/owners?

Ty: Yes, I worked for one artist that was just awful. He was just a repugnant racist. He would make racist jokes all the time. He was just a wicked man.

CM: Tell me about your time with him and his crew.

Ty: Yeah, he's the worst. His crew was OK. They only focused on money. Which is technically not a bad thing. But he was just racist.

CM: Did you work with anyone that can corroborate your allegation?

Ty: I worked with a popular caricature artist, but he wasn't around when the racist comments were made.

CM: I had one question I need to ask before I forget. Did you see another unarmed black man got shot a couple of days ago? How is all of the current wave of social unrest affecting you? Personally? Creatively? Are you able to draw or sketch while in recovery or is this a forced break?



Commissioned piece 2019

Ty: I'm still able to draw... but I am scared I'm going to be shot by the police.

CM: How is it affecting your creativity?

Ty: It's not affecting my creativity. I'm fine on that front.

CM: That's good. I find it hard to concentrate. I don't know why. I think it has a lot to do with my frustration with the current times. And the helplessness that goes along with that. I teach, which helps because it forces me to put my energy elsewhere, my focus elsewhere. I already fight depression too... teaching keeps my mind in the place of solving problems and getting the best out of my students.

Ty: Well that's good you have teaching then.

CM: I saw you put those 5 artists you felt were racist on blast on Facebook. Shortly before that incident, I wanted to interview you for the ISCA BLM issue and you turned me down cold. Tom (Faraci, ISCA President) spoke to you on my behalf. All he said was, "You had moved on and wanted to leave all of that behind you." What changed?

Ty: Sorry about that. I thought I was behind it all. And all the things with police shootings conjured some old feelings out of me. I guess I wasn't over it like I thought.

CM: That's OK. I hold no judgment brotha. If you felt you needed to get that off your chest. I saw responses

from one artist in particular that really caught my attention because he called you a “ni\*\*a” publicly. That pissed me off.

Ty: He’s just evil.

CM: Simple enough. I assume you no longer have any other dealings with him. Why do you associate with him on social media?

Ty: Yeah, I completely cut him off.

CM: Did anyone else in that particular post that you named as racist reach out to you directly?

Ty: Yeah, they all reached out and said sorry.

CM: How did that go over with you? Did everyone seem sincere?

Ty: Yeah, they seemed pretty sincere. I accepted their apologies.

CM: That’s definitely wsup. I’m glad they did. Hopefully that helps you with your healing. I assume that did not include the “evil” colleague. What responsibility do you believe ISCA has with fighting/discouraging racism and bigotry within the industry and its members? To developing caricaturists of color? To promoting diversity?

Ty: Yea all of that. According to [President] Tom [Faraci] they’ve made steps to be more inclusive. I’m still not going to attend another ISCA [convention] though. I’m just over caricatures. And caricature art.

CM: I understand. I don’t know that I asked, what are you doing now with your heart? Do you still use the framework of caricatures?

Ty: Not really. I’m doing comics. It’s a different skill set.

CM: How long have you been drawing comics?

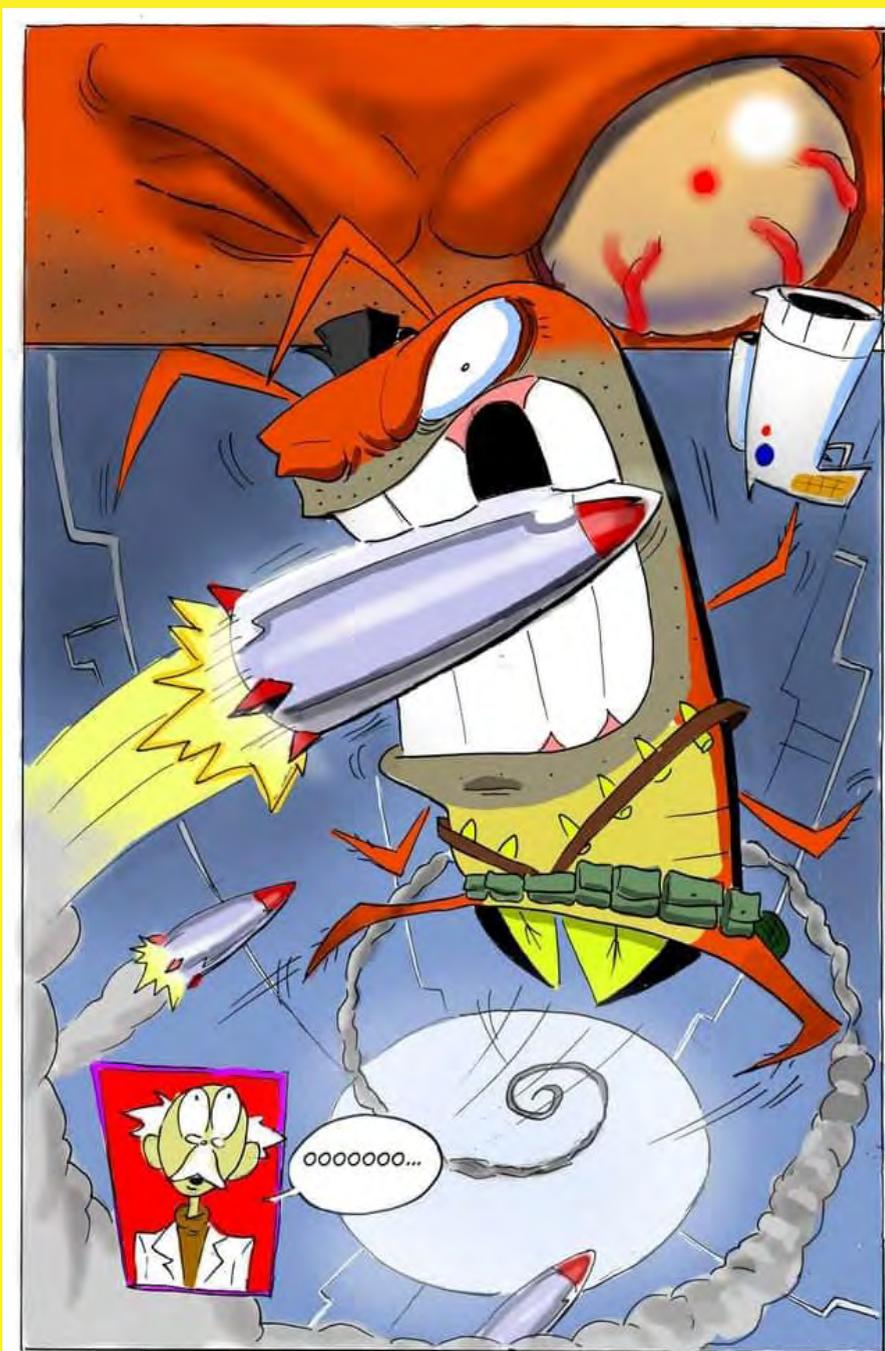
Ty: Eight years.

CM: Cool. I’ve always wanted to draw comics. What titles are you working on? Independent or your own stuff?

Ty: My own stuff.

CM: Are you drawing, writing, lettering... The whole kit and caboodle? What is the subject matter?

Ty: Yeah, I’m doing it all myself. In a



Page from Ty’s comic book “Roach Wars.”

nutshell it’s about Trump and his presidency.

CM: Any idea when we will see something in the market?

Ty: I’ll be done with it pretty soon. I don’t have a specific date.

CM: Any words of advice for any young caricaturists or young people of color interested in pursuing art?

Ty: Sure. Be patient with yourself. Don’t get upset that your art isn’t good yet. It

took me 10 years of mediocrity to eventually get my work to my liking. So just wait until your talents match what’s in your head.

CM: That’s awesome advice bro. Do you have any contact information that you would like to share in case someone wants to hire you for commissions or comic work?

Ty: My email is [artman88@outlook.com](mailto:artman88@outlook.com) and my Instagram is Tyjonesart **ef**



**W**e put out a call for submissions for our Black Lives Matter art gallery and you delivered.

Please be sure to follow the socials of each artist and let them know you saw it here.

## Black Lives Matter

by Chris Chua

instagram: [@artwhale\\_chua](https://www.instagram.com/artwhale_chua)



## #JusticeForFloyd

by Raul Olmo

Mixed media on 18" x 24" 60 lb. paper

I remember vividly that for their own uncanny reasons a sector of the internet was trying rather hard to distort the terrible George Floyd event. I decided immediately to produce a piece of caricature artwork that would help multiply the sound of the voices that were pleading vehemently for justice. #BLM instagram: [@boricuaturas](https://www.instagram.com/boricuaturas)



## Frederick Douglass

by Adrian Teal

I had painted Lincoln, and I felt a companion piece would be appropriate. And Douglass has such a strong face, which is always a big temptation for a caricaturist. His character shines through.

[www.adrianteal.com](http://www.adrianteal.com)

[@TealCartoons](https://www.instagram.com/TealCartoons) on [Twitter](https://twitter.com/TealCartoons) and [Instagram](https://www.instagram.com/TealCartoons)

## John Lewis by Damon Rentrope

This year feels like a rewind in time for me. I'm sometimes having feelings I haven't felt since first learning about Tulsa in 1921, disparaging land grants, etc.

John Lewis, for me, reps fighting back for the long haul.

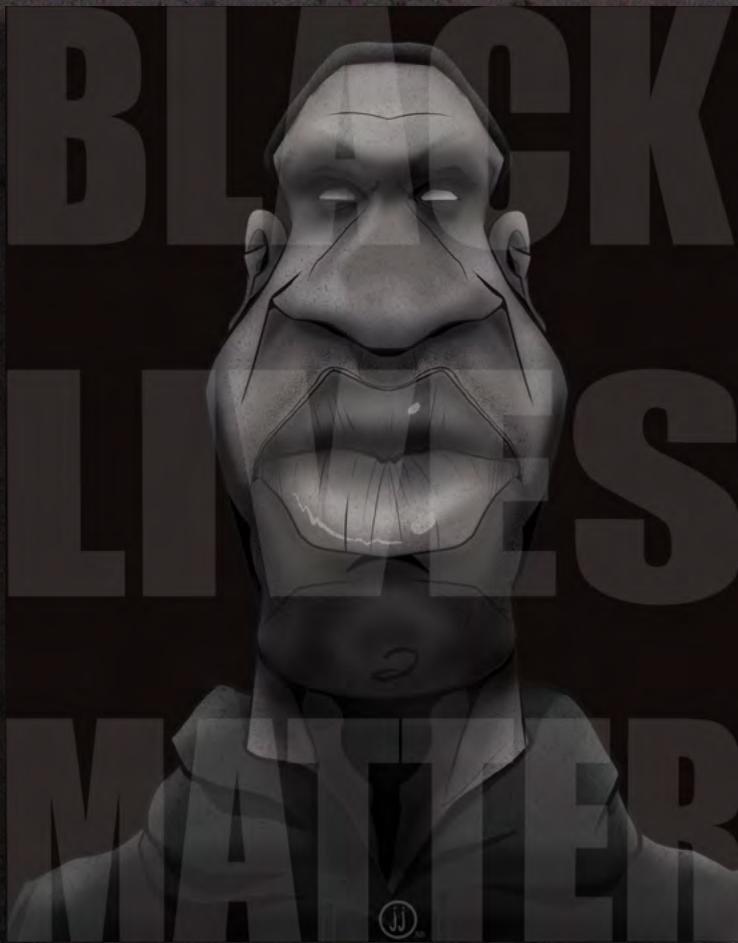
instagram:  
[@damonarts\\_gallery](#)



## Untitled by Rob Hren

Here is my submission for the BLM artwork showcase. This was created to help support the community and the protests that were happening as I painted this mural in downtown Columbus, Ohio. I was inspired by the statement "I cant breathe" I wanted to begin to consume the protester in a way threatening the communities ability to speak, be heard, and ultimately breathe.

instagram: [@robillustration](#)



## George Floyd

by Justin Johnson

I am a caricaturist serving the Baltimore, MD area and I did this as a small caricature in honor of the BLM movement. This is of George Floyd during the height of the protests back in late May/early June. I wanted to do something solemn and grim, as this was a grim time for people of color— such as myself — and to just simply have the phrase Black Lives Matter superimposed over his face. I was debating between either that or “Say His Name”, but I felt “Black Lives Matter” was more appropriate because apparently it wasn’t said loud enough for the people in the back.

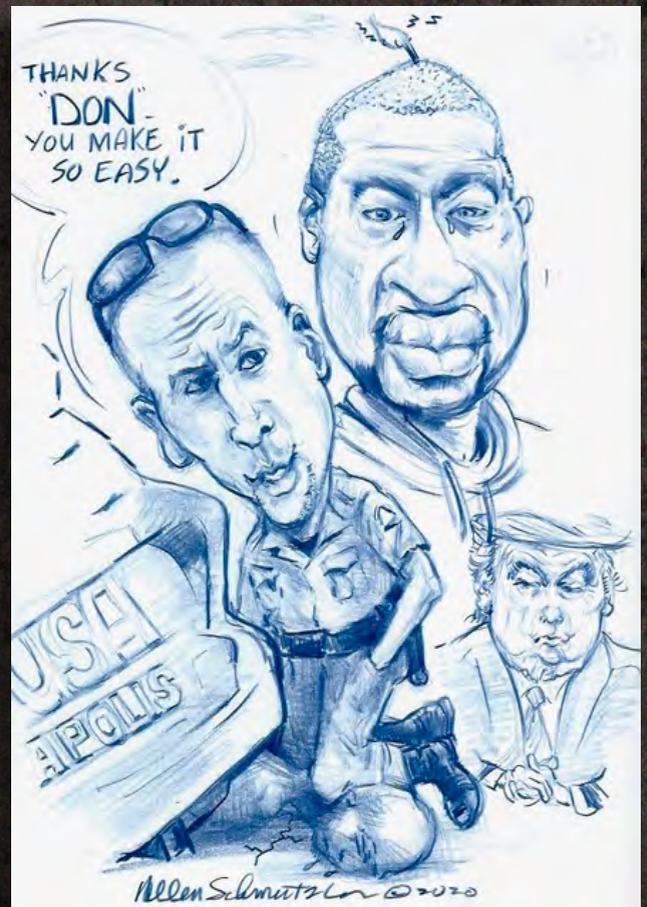
instagram: [@facesbyjjcaricatures](https://www.instagram.com/facesbyjjcaricatures)

## Thanks Don You Make It So Easy

by Allen Schmertzler

This is done with indigo prisma-pencil, 9" x 12". Cartoon-caricatured interpretation of horrific killing that caused an eruption of protests. Portland, Oregon, has been on strike since....90+ consecutive days, and we still wait for some empathy from our president.

[www.allenschmertzler-artist.com](http://www.allenschmertzler-artist.com)





## Chadwick Boseman

by Paula Petlowany

I wanted to show a sensitive person who used his gifts as an actor to serve humanity and his selflessness. He made time to visit children with cancer. A soul that never complained about his personal challenges, but used his life to give gifts of happiness to others.

instagram: @Petlowany

[www.Petlowany.wixsite.com/caricatures](http://www.Petlowany.wixsite.com/caricatures)

## George Floyd

by Mohammad Ozvekhouban

After the cruel police action that caused the death of George Floyd, the soul of the victim is being taken out of his body as the famous Rev. Dr. Martin Luther King, Jr. is observing this incident.

instagram: @mohammad\_ozvekhouban



# ISCA CON 29

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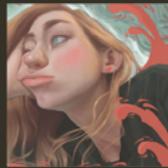
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