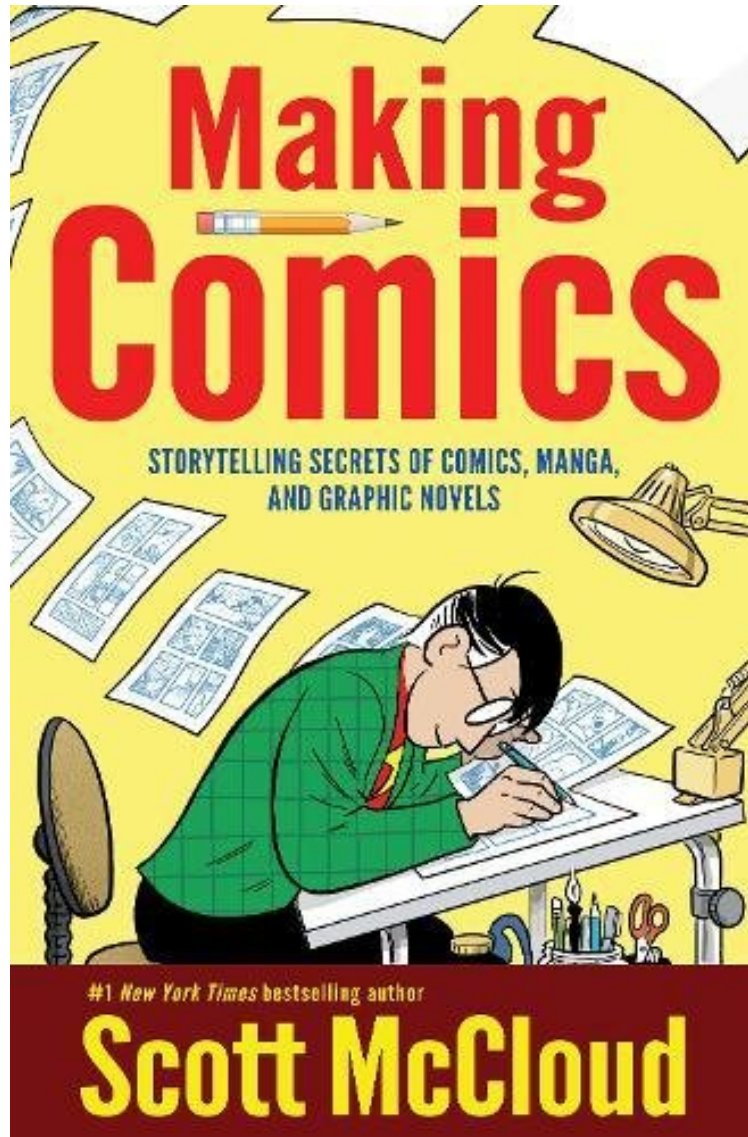


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Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels

Scott McCloud

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#10735 in Books William Morrow 2006-09-05 2006-09-05 Original language: English PDF # 1 10.25 x .63 x 6.75l, 1.23 #File Name: 0060780940264 pages HarperCollins Publishers | File size: 52.Mb

Scott McCloud : Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels before purchasing it in order to gauge whether or not it would be worth my time, and all praised Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels:

0 of 0 people found the following review helpful. If you could only have one comic making book, this is the one you need. By fantasy reader This book is hilarious and a MUST HAVE for any aspiring comic maker. We have several

books at home on the topic and this one blows the others out of the water -- yes, even Stan Lee's. Everything you need to know is in here. Get it. 0 of 0 people found the following review helpful. This is one of the best books I have ever read. By Customer This is one of the best books I have ever read. The way the author breaks down how to make comics is perfect. Every chapter helps you just that much more. I would recommend this to any artist, even if you aren't making comics it helps with story line, narrative, character development, composition and so much more. 4 of 4 people found the following review helpful. A Must-Read for All Comic Artists By T. Hooper Scott McCloud's "Making Comics" is a must-read for all aspiring comic artists. This book is very different from other comic technique books. While most other books will teach you how to draw characters or backgrounds, this one teaches you how to tell stories. McCloud goes in depth into what makes a good story through pacing, image choice, layout, words, facial expressions, among many other factors. All of the instruction is given in comic form, so it is very easy to see how the techniques are implemented since he shows you right on the page. I particularly like the section on facial expressions. He has a very inventive method of using basic facial expressions and then mixing them to create totally new facial expressions. It has to be seen to be believed. If you're thinking of starting to draw comics, or if you're on the edge of giving up comics because you just can't get it right, this will give you the inspiration to keep trying. If you're a great artist, then you'll come to a better understanding of the techniques that you use. I definitely recommend reading this book.

"Magnificent! The best how-to manual ever published." Kevin Kelly, Cool Tools Scott McCloud tore down the wall between high and low culture in 1993 with *Understanding Comics*, a massive comic book about comics, linking the medium to such diverse fields as media theory, movie criticism, and web design. In *Reinventing Comics*, McCloud took this to the next level, charting twelve different revolutions in how comics are generated, read, and perceived today. Now, in *Making Comics*, McCloud focuses his analysis on the art form itself, exploring the creation of comics, from the broadest principles to the sharpest details (like how to accentuate a character's facial muscles in order to form the emotion of disgust rather than the emotion of surprise.) And he does all of it in his inimitable voice and through his cartoon standin narrator, mixing dry humor and legitimate instruction. McCloud shows his reader how to master the human condition through word and image in a brilliantly minimalistic way. Both comic book devotees and the uninitiated will marvel at this journey into a onceunderappreciated art form.

.com Scott McCloud's *Understanding Comics* was published in 1993, just as "Comics Aren't Just for Kids Anymore!" articles were starting to appear and graphic novels were making their way into the mainstream, and it quickly gave the newly respectable medium the theoretical and practical manifesto it needed. With his clear-eyed and approachable analysis--done using the same comics tools he was describing--McCloud quickly gave "sequential art" a language to understand itself. McCloud made the simplest of drawing decisions seem deep with artistic potential. Thirteen years later, following the Internet evangelizing of *Reinventing Comics*, McCloud has returned with *Making Comics*. Designed as a craftsperson's overview of the drawing and storytelling decisions and possibilities available to comics artists, covering everything from facial expressions and page layout to the choice of tools and story construction, *Making Comics*, like its predecessors, is also an eye-opening trip behind the scenes of art-making, fascinating for anyone reading comics as well as those making them. Get a sense of the range of his lessons by clicking through to the opening pages of his book, including his (illustrated, of course) table of contents (warning: large file, recommended for high-bandwidth users): From Publishers Weekly Starred . Every medium should be lucky enough to have a taxonomist as brilliant as McCloud. The follow-up to his pioneering *Understanding Comics* (and its flawed sequel *Reinventing Comics*) isn't really about how to draw comics: it's about how to make drawings become a story and how cartooning choices communicate meaning to readers. ("There are no rules," he says, "and here they are.") McCloud's cartoon analogue, now a little gray at the temples, walks us through a series of dazzlingly clear, witty explanations (in comics form) of character design, storytelling, words and their physical manifestation on the page, body language and other ideas cartoonists have to grapple with, with illustrative examples drawn from the history of the medium. If parts of his chapter on "Tools, Techniques and Technology" don't look like they'll age well, most of the rest of the book will be timelessly useful to aspiring cartoonists. McCloud likes to boil down complicated topics to a few neatly balanced principles; his claim that all facial expressions come from degrees and combinations of six universal basic emotions is weirdly reductive and unnerving, but it's also pretty convincing. And even the little ideas that he tosses off like classifying cartoonists into four types will be sparking productive arguments for years to come. (Sept.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From School Library Journal Adult/High School A follow-up to the author's *Understanding Comics* (Kitchen Sink, 1993) and *Reinventing Comics* (DC Comics, 2000), this volume uses the same graphic style and narrator to explain the technical aspects of creating comics. From the layout of each frame and the placement of words and characters to creating facial expressions, symbolism, and more, this highly detailed resource is for serious artists wishing to gain further technical knowledge. Every concept is broken down into its individual elements and thus is probably more than most casual readers would want to know. The book is well organized with a specific table of contents and an annotated bibliography and suggested reading

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