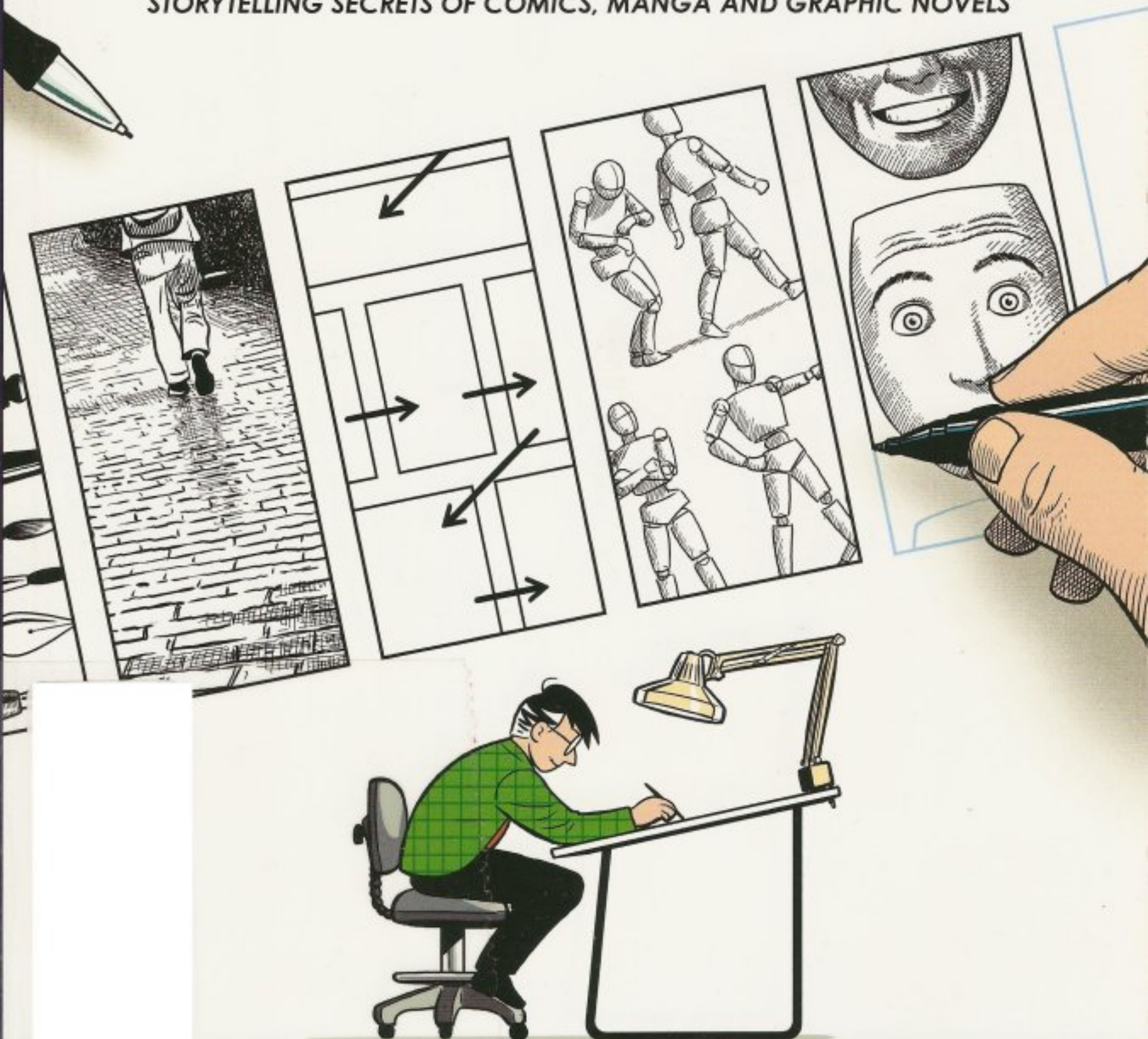


Making Comics

STORYTELLING SECRETS OF COMICS, MANGA AND GRAPHIC NOVELS



FROM THE AUTHOR OF UNDERSTANDING COMICS

SCOTT McCLOUD

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Scott McCloud is the award-winning creator of *Zot!*, *Understanding Comics* and *Reinventing Comics*. His books are available in sixteen languages. *Sin City* creator Frank Miller called him "just about the smartest guy in comics."



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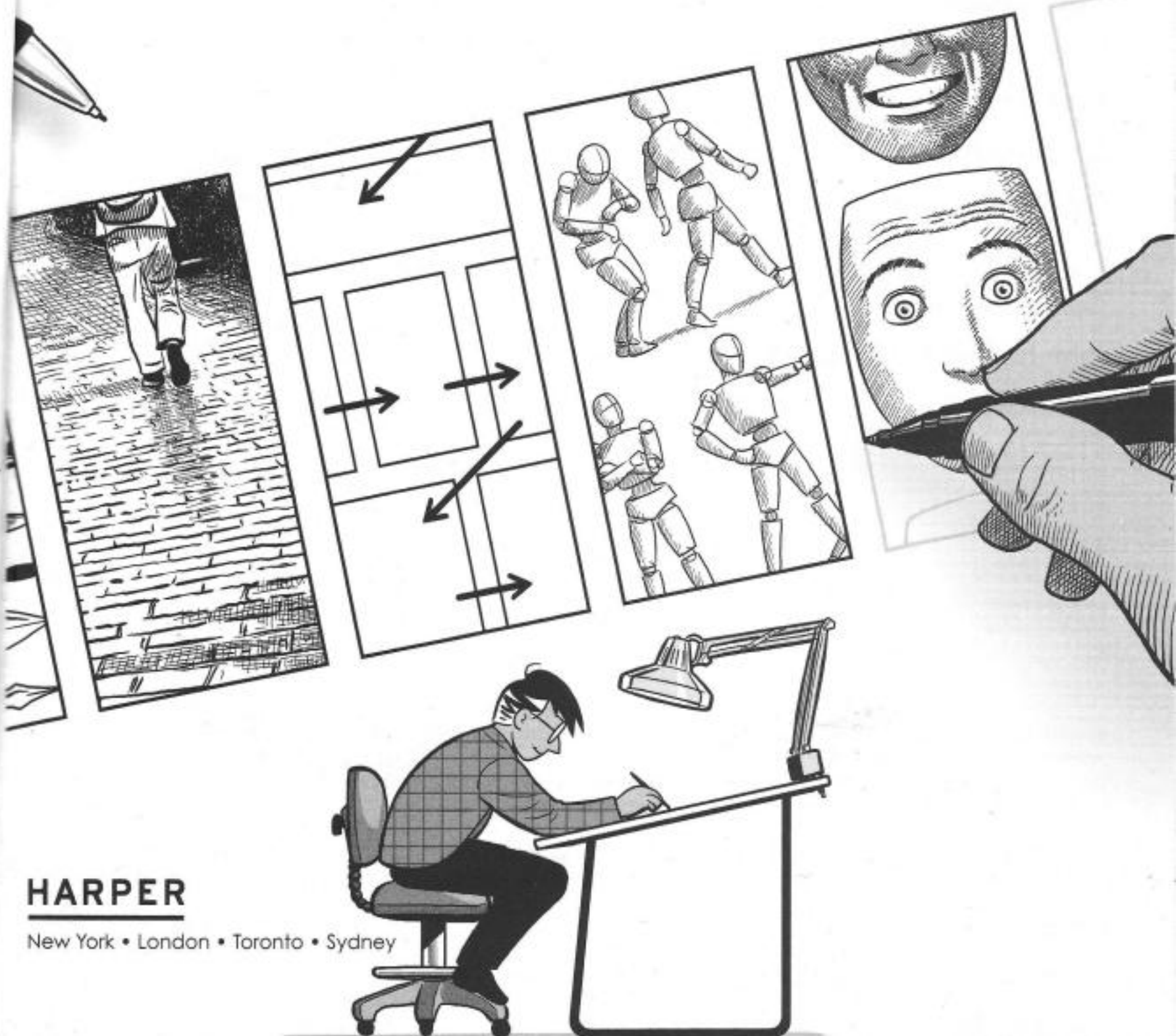


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MAKING COMICS

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HARPER

New York • London • Toronto • Sydney

FROM THE AUTHOR OF UNDERSTANDING COMICS

SCOTT MCCLOUD

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Pre -



Visit any big bookstore and you'll find tons of how-to-draw books on the shelves aimed at comics artists. Flip through them and you'll see step-by-step instructions on drawing manga schoolgirl outfits, superhero muscles and strip gags. These are the books that tell you what they all assume you want to know—how to draw like your favorite artists—and they're pretty good at it. But there's something they're not telling you. In fact, there's a whole book's worth of secrets they're leaving out.

If you've ever felt there must be something more to making comics than just copying drawing styles, then this is the book for you.

In these pages, I've done my best to cover the storytelling secrets I don't see any other books talking about, the ideas every comics artist needs to tackle before they even pick up a pen, including:

- Choosing the right moments to make into panels—what to include, what to leave out.
- Framing actions and guiding the reader's eyes.
- Choosing words and images that communicate together.
- Creating varied and compelling characters with inner lives and unforgettable appearances.
- Mastering body language and facial expressions.
- Creating rich, believable worlds for your readers to explore.
- Picking the tools that are right for you, and understanding how those tools evolved.
- Navigating the vast world of comics styles and genres.

The comics industry is changing fast. Old formats die and new ones are born. Whole industries come and go. But these storytelling principles always apply. They mattered fifty years ago and they'll matter fifty years from now.

Whether you want to draw graphic novels, superheroes, manga-style, comic strips or webcomics, you're going to be putting one picture after another to tell a story.

Here's how.




















Scott McCloud

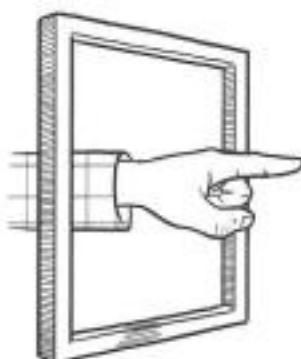


































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



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
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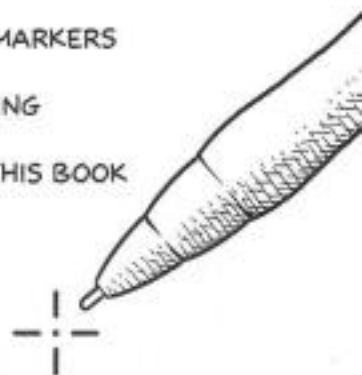
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For
Will Eisner



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Thank you to Kelly Donovan for making Page 30, panel 6 possible.

Thank you to David, Kate, John, Lucy and everyone else at Harper for their advice and support.

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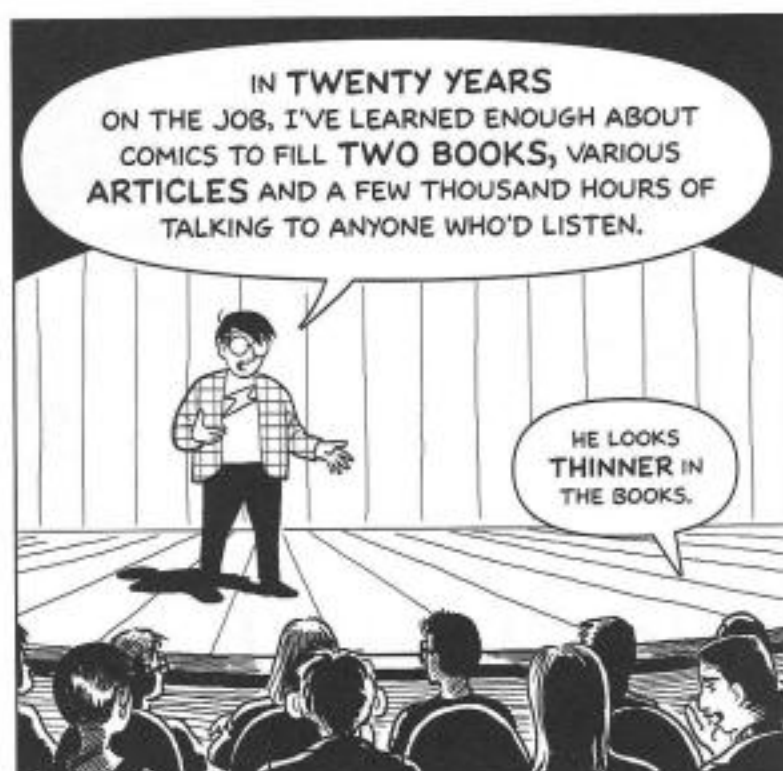
Thanks to Art Spiegelman for introducing me to the term "Picture Writing" which inspired the title of Chapter One, and for influencing my own ideas about comics over the years.

Thank you, with love, to the amazing Ivy for typing thousands of words into those balloons and into the index, and to the whole family for enduring my very long work days for a year and a half and for making it all worthwhile.

The comics world lost Will Eisner in January 2005, while this book was being written. He was 87, but very much in his prime. His book *Comics and Sequential Art* seriously examined the art of making comics way back in 1985 and he inspired us to treat comics with dignity and respect throughout his century-spanning career. He'll be terribly missed.

INTRODUCTION





BUT MY OWN COMICS STORIES HAVE NEVER BEEN AS GOOD AS I KNOW THEY COULD BE.



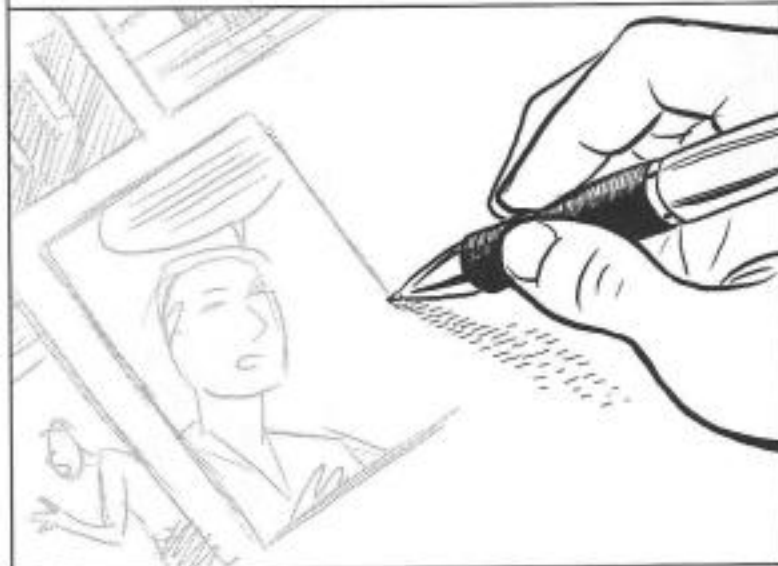
SOME CHALLENGES, LIKE IMPROVING MY FIGURE DRAWING, CAN ONLY BE MET BY HARD WORK, OBSERVATION AND STUDY.



BUT THERE'S MUCH MORE TO MAKING GREAT COMICS THAN DRAWING AND WRITING SKILLS.



COMICS IS A **SECRET LANGUAGE** ALL ITS OWN, AND **MASTERING** IT POSES CHALLENGES UNLIKE ANY FACED BY PROSE WRITERS, ILLUSTRATORS OR ANY OTHER CREATIVE PROFESSIONALS.



UNFORTUNATELY, APART FROM A FEW GREAT BOOKS ON THE SUBJECT* --



-- MOST OF THAT TERRITORY HAS REMAINED UNEXPLORED... UNTIL NOW.



SO, FOR YOUR
SAKE **AND** MINE, I'VE GONE
"BACK TO THE DRAWING BOARD" ONCE
MORE AND COLLECTED EVERYTHING I
KNOW ABOUT THE ART OF TELLING
STORIES WITH PICTURES --

-- THEN
FIGURED OUT WHAT I
DIDN'T KNOW, FILLED IN
THOSE GAPS AND PUT IT
ALL TOGETHER.



THESE ARE THE
BEDROCK PRINCIPLES OF COMICS
STORYTELLING...

CONCEPTS
THAT GO FAR DEEPER
THAN THE USUAL
HOW-TO BOOKS.



THE PRINCIPLES OF **CLARITY** AND
COMMUNICATION, FOR EXAMPLE,
AND HOW THEY GOVERN THE WAYS
OUR STORIES ARE **PACED** --



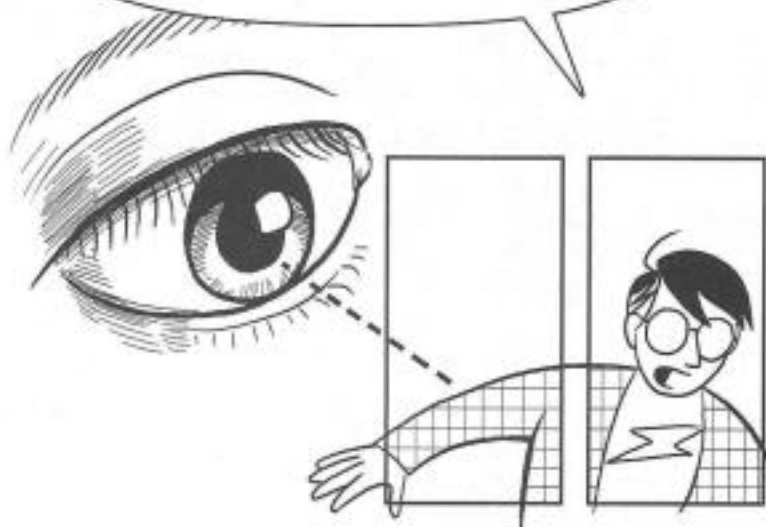
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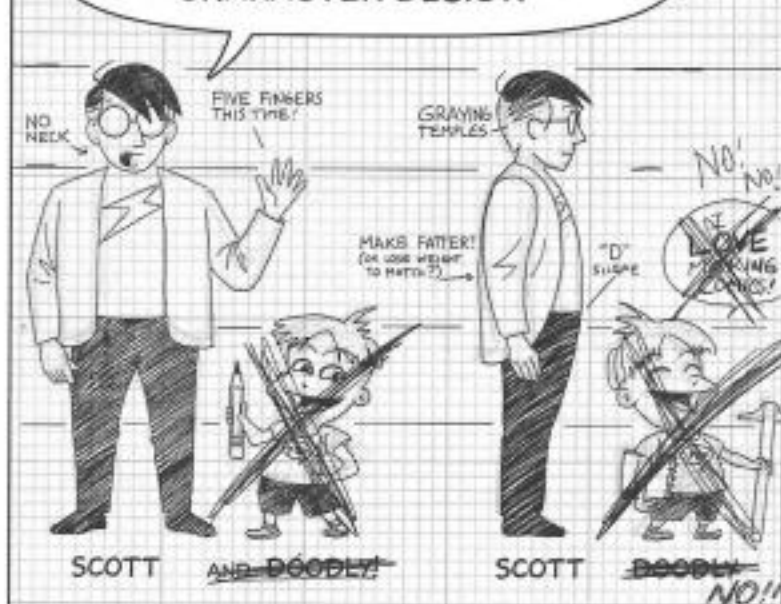
-- AND
RENDERED.



HOW THE
READER'S EYE IS **GUIDED**
FROM PANEL TO PANEL, AND HOW THE
READER'S MIND IS PERSUADED TO
CARE ABOUT WHAT IT SEES.



HOW ARTISTS CONNECT WITH READERS ON A HUMAN LEVEL THROUGH CHARACTER DESIGN --



-- FACIAL EXPRESSIONS --



-- AND BODY LANGUAGE.



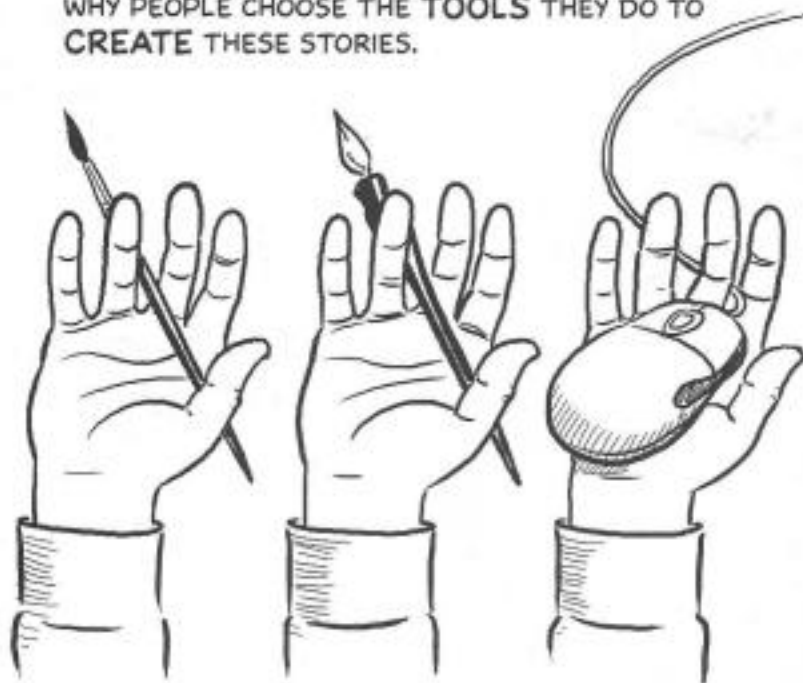
HOW WHOLE WORLDS ARE CONSTRUCTED ON THE PAGE -- AND IN THE READER'S IMAGINATION.



HOW WORDS AND PICTURES CAN COMBINE TO CREATE EFFECTS THAT NEITHER COULD CREATE SEPARATELY.

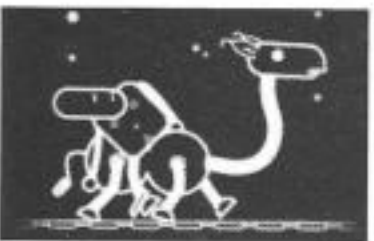


WHY PEOPLE CHOOSE THE TOOLS THEY DO TO CREATE THESE STORIES.



AND WHY THEY CHOOSE ONE KIND OF STORY OVER ANOTHER.





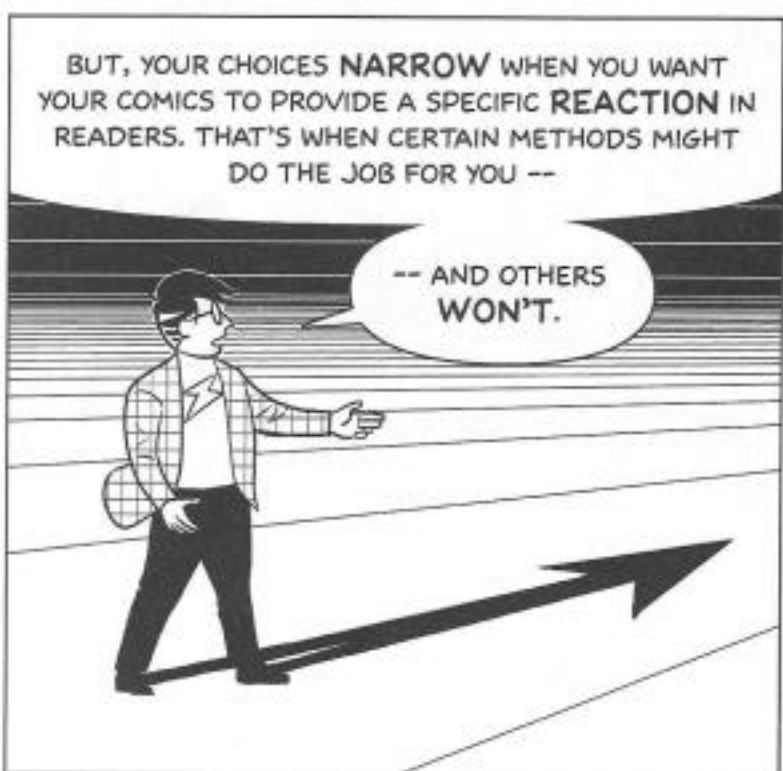
WHETHER
YOU'RE DRAWN TO
COMIC STRIPS,
COMIC BOOKS
OR GRAPHIC
NOVELS...
WHETHER YOU
LIKE JAPANESE,
EUROPEAN, NORTH
AMERICAN OR ANY
OTHER REGIONAL
STYLES... WHETHER
YOU WORK IN
PRINT, ONLINE
OR BOTH --

-- THESE
ARE THE
ISSUES
YOU'LL HAVE
TO FACE.



I WON'T
TELL YOU THE "RIGHT" WAY TO
WRITE OR DRAW BECAUSE THERE'S
NO SUCH THING.

ANY
STYLE, ANY
APPROACH, ANY
TOOL, CAN WORK IN
COMICS IF IT'S RIGHT
FOR YOU.



BUT, YOUR CHOICES **NARROW** WHEN YOU WANT
YOUR COMICS TO PROVIDE A SPECIFIC **REACTION** IN
READERS. THAT'S WHEN CERTAIN METHODS MIGHT
DO THE JOB FOR YOU --

-- AND OTHERS
WON'T.



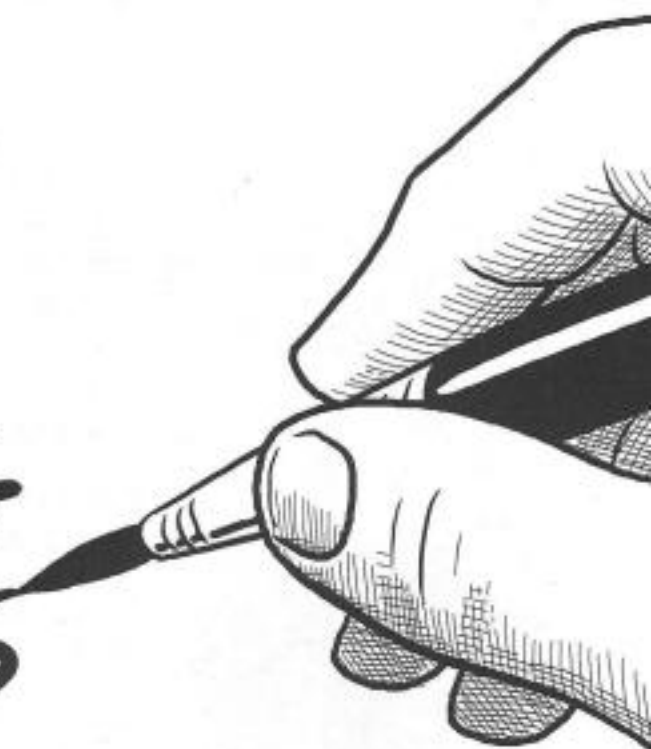
THERE ARE NO LIMITS TO WHAT YOU
CAN FILL THAT **BLANK PAGE** WITH -- ONCE
YOU UNDERSTAND THE **PRINCIPLES** THAT ALL
COMICS STORYTELLING IS **BUILT UPON**.



IN SHORT:
THERE ARE NO
RULES.



MAKING
COMICS

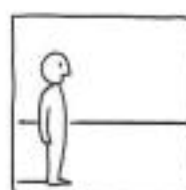




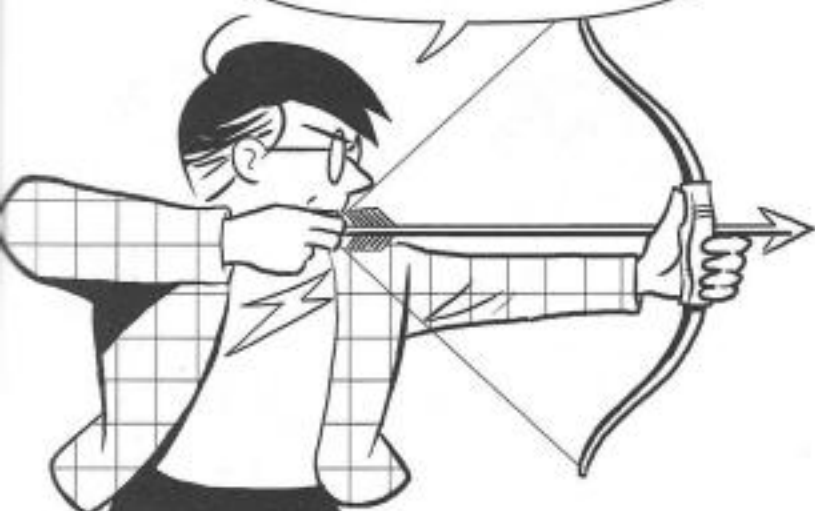
Chapter One

Writing with Pictures

Clarity, Persuasion and Intensity



TO
ACHIEVE THAT FIRST GOAL,
YOU'LL NEED TO LEARN THE
PRINCIPLES OF COMMUNICATING
WITH **CLARITY** --



-- AND TO ACHIEVE THE SECOND GOAL,
YOU'LL NEED TO LEARN WHICH ELEMENTS OF A
WORK CAN **PERSUADE** YOUR AUDIENCE TO
STAY WITH YOU.



IF THE
STORY YOU
HAVE IN MIND IS
COMPELLING,
IN AND OF ITSELF,
THEN **TELLING IT**
STRAIGHT WITH A
MAXIMUM OF
CLARITY MAY BE THE
ONLY PERSUASION
YOUR AUDIENCE
WILL NEED.

It was a dark
and stormy
night...



IN **COMICS**, THAT STORY WILL NEED TO TAKE
THE FORM OF **IMAGES IN SEQUENCE**,
PERHAPS WITH **WORDS** --



-- SO LET'S START BY
EXAMINING HOW THAT
CONVERSION IS DONE
WHEN **CLARITY** AND
COMMUNICATION
ARE THE PRIMARY
GOALS.



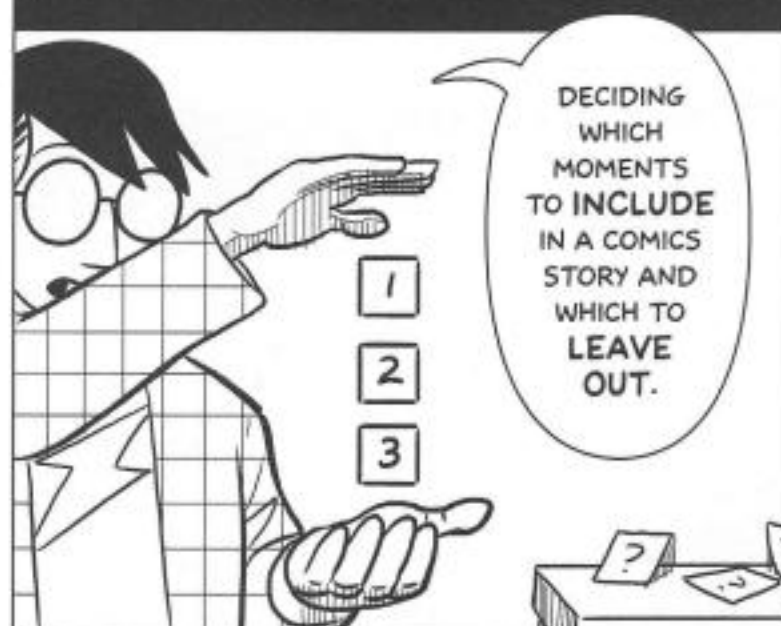
COMICS REQUIRES
US TO MAKE A CONSTANT STREAM OF
CHOICES REGARDING IMAGERY, PACING,
DIALOGUE, COMPOSITION, GESTURE AND
A TON OF OTHER OPTIONS --



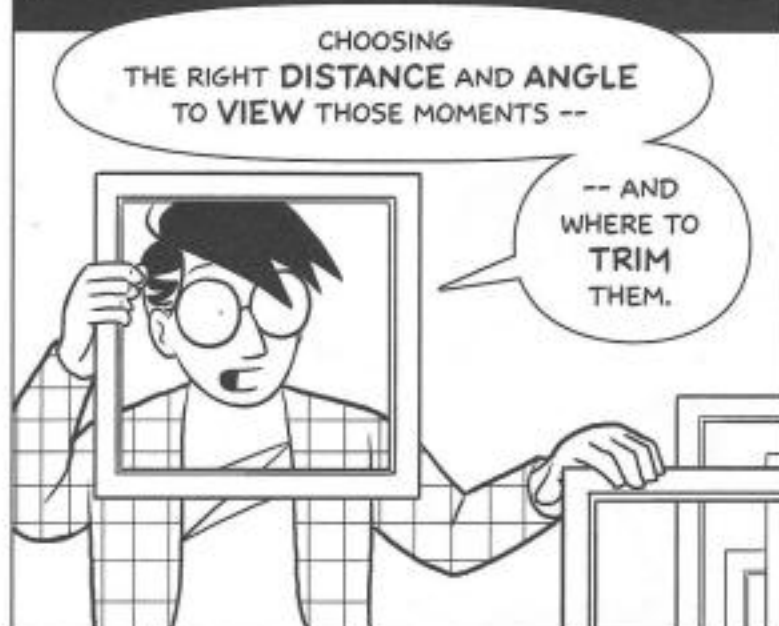
-- AND THESE
CHOICES BREAK
DOWN INTO FIVE
BASIC TYPES.



CHOICE OF MOMENT



CHOICE OF FRAME



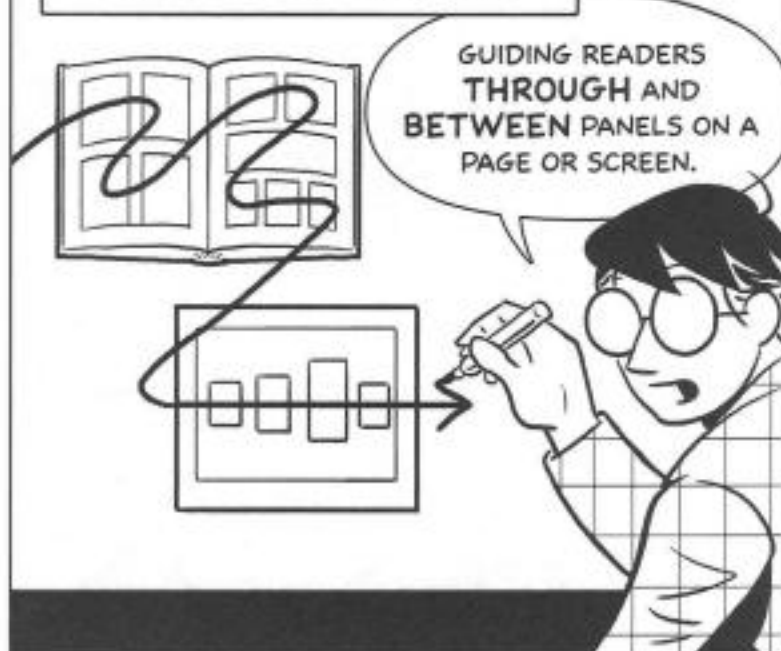
CHOICE OF IMAGE








CHOICE OF WORD







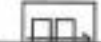
CHOICE OF FLOW



THESE ARE THE FIVE ARENAS WHERE YOUR CHOICES CAN MAKE THE DIFFERENCE BETWEEN CLEAR, CONVINCING STORYTELLING AND A CONFUSING MESS.

-  CHOICE OF MOMENT
-  CHOICE OF FRAME
-  CHOICE OF IMAGE
-  CHOICE OF WORD
-  CHOICE OF FLOW

STARTING AT THE TOP, LET'S TAKE A LOOK AT EACH ONE AND HOW THEY FIT TOGETHER.

-  CHOICE OF MOMENT
-  CHOICE OF FRAME
-  CHOICE OF IMAGE
-  CHOICE OF WORD
-  CHOICE OF FLOW

THESE EARLY CHOICES ARE COMICS' ROUGH **PLANNING STAGE** WHERE A STORY'S EVENTS ARE FIRST **BROKEN DOWN** INTO READABLE CHUNKS.



SUPPOSE, FOR EXAMPLE, THAT YOU WANTED TO SHOW A MAN WALKING...



NOTHING FANCY, JUST A SKETCH.



THEN, LET'S SAY THE MAN FINDS A **KEY** ON THE GROUND, PICKS IT UP, TAKES IT WITH HIM AND COMES TO A **DOOR**.

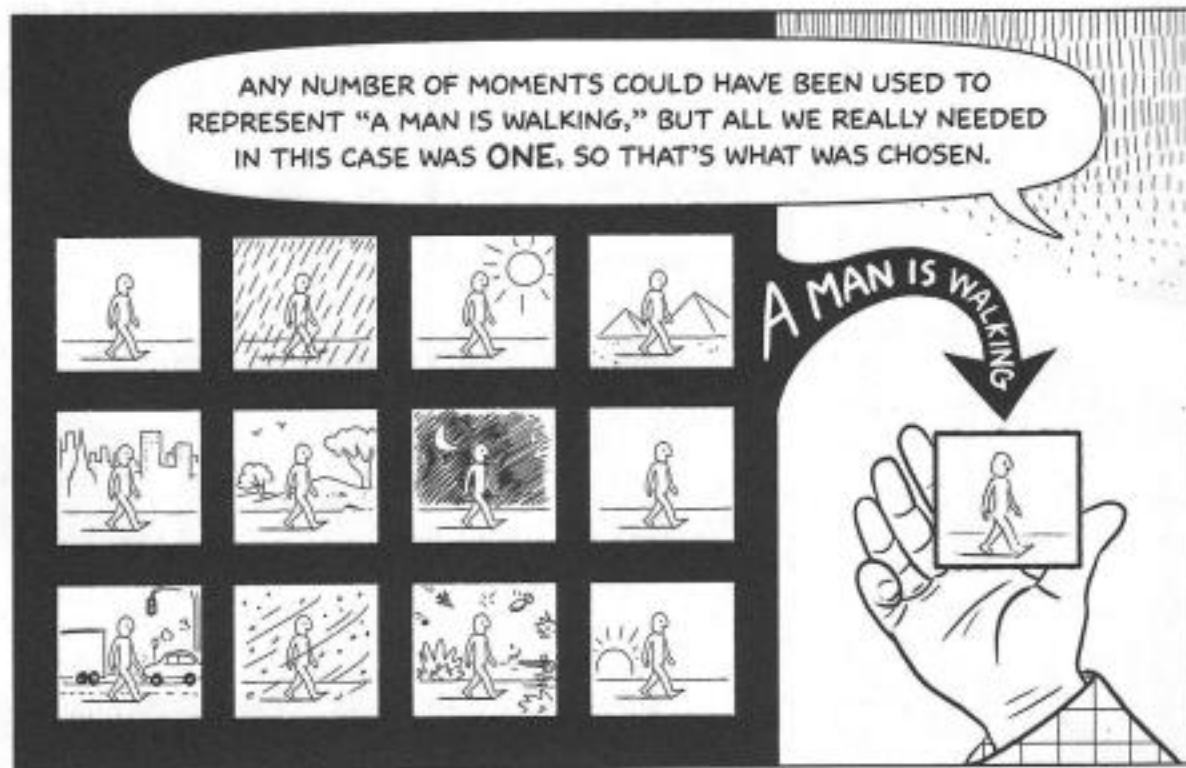
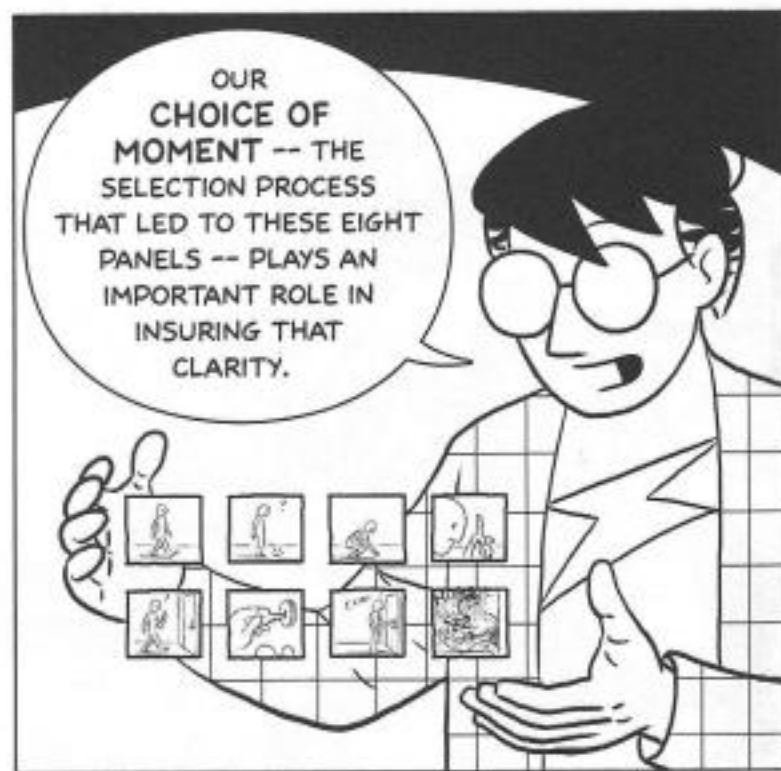
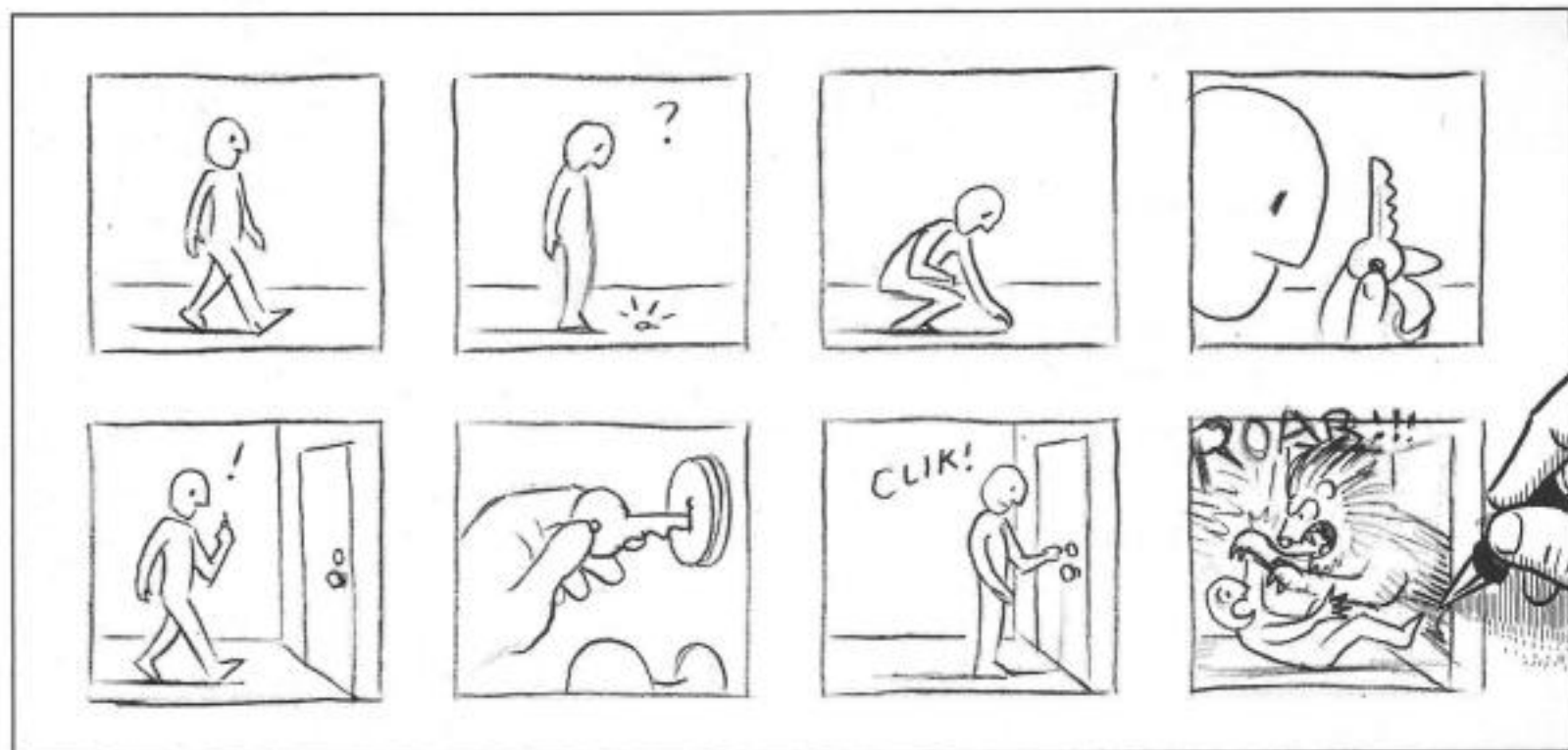


SO, HE **UNLOCKS** THE DOOR AND THEN A... I DUNNO... A **HUNGRY LION** JUMPS OUT!



HERE'S HOW A SEQUENCE LIKE THAT MIGHT TAKE SHAPE IN COMICS FORM.





EACH PANEL FURTHERS THE "PLOT."



"A man is walking."



"He finds a key on the ground."



"He takes it with him, then he comes to a locked door."



"He unlocks the door."



"Then a hungry lion jumps out."

AND IN THIS CASE, EIGHT PANELS IS WHAT WE NEEDED TO GET THE JOB DONE.

REMOVE ONE AND THE MEANING IS ALTERED.



A KEY FOUND --

-- BECOMES A KEY RETRIEVED.



OR A KEY FOUND --

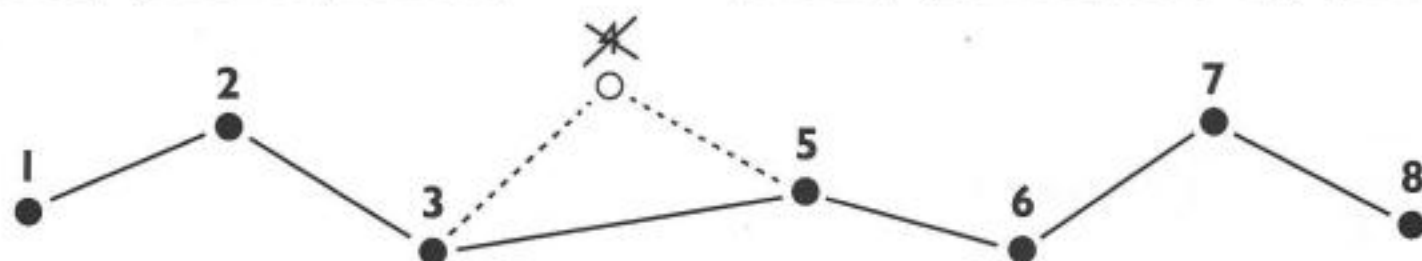


-- BECOMES THE FINDING OF AN UNIDENTIFIED OBJECT.

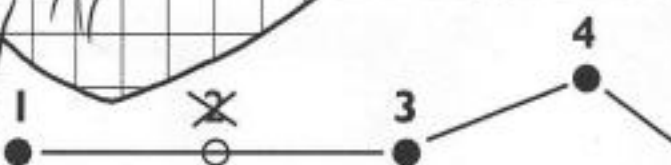


WHEN
CLARITY IS
YOUR **SOLE**
PURPOSE --

-- YOUR STORY'S MOMENTS SHOULD
BE LIKE A **DOT-TO-DOT PUZZLE**.
REMOVE ONE DOT AND YOU **CHANGE**
THE **SHAPE** OF THE STORY.



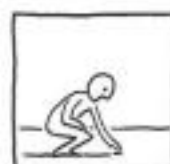
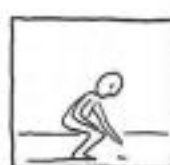
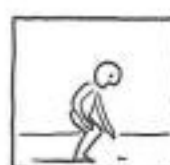
OR IF
THAT'S **NOT** THE CASE,
MAYBE THAT PARTICULAR
"DOT" WASN'T NEEDED IN
THE FIRST PLACE.



EACH PANEL
SHOWS A COMPLETE
ACTION, BECAUSE WE'RE
ADAPTING A PLOT THAT'S
ANCHORED ENTIRELY
IN **ACTIONS**.



"HE FINDS A KEY ON THE GROUND"
BREAKS DOWN INTO THREE SUCH ACTIONS:
SEEING, REACHING DOWN AND
EXAMINING (I.E., GIVING READERS A CLEAR
VIEW OF THE KEY ITSELF).



-- BUT BECAUSE WE'RE ILLUSTRATING THE **FACT** OF
THESE ACTIONS, RATHER THAN THEIR **QUALITY**, ONE
PANEL PER ACTION SEEMS TO BE ENOUGH.

CONSIDER WHAT YOU WANT FROM EACH PART OF YOUR STORY: DO YOU WANT TO JUMP AHEAD TO A **KEY EVENT**? DO YOU WANT TO PUT ON THE BRAKES AND FOCUS ON **SMALLER MOMENTS**? DO YOU WANT TO DRAW ATTENTION TO **CONVERSATIONS AND FACES**?

DEPENDING ON YOUR ANSWERS, YOU'LL FIND THAT CERTAIN TYPES OF TRANSITIONS **BETWEEN PANELS** MAY GET THE JOB DONE BETTER THAN OTHERS.

THESE **PANEL TO PANEL TRANSITIONS** COME IN SIX VARIETIES*, INCLUDING:



1. MOMENT TO MOMENT



A SINGLE ACTION PORTRAYED IN A SERIES OF MOMENTS.



2. ACTION TO ACTION



A SINGLE SUBJECT (PERSON, OBJECT, ETC...) IN A SERIES OF ACTIONS.



3. SUBJECT TO SUBJECT



A SERIES OF CHANGING SUBJECTS WITHIN A SINGLE SCENE.



4. SCENE TO SCENE



TRANSITIONS ACROSS SIGNIFICANT DISTANCES OF TIME AND/OR SPACE.



5. ASPECT TO ASPECT



TRANSITIONS FROM ONE ASPECT OF A PLACE, IDEA OR MOOD TO ANOTHER.

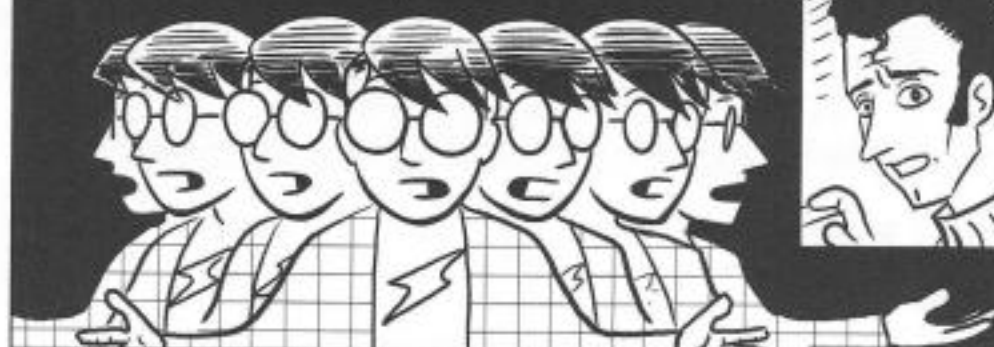


6. NON SEQUITUR



A SERIES OF SEEMINGLY NONSENSICAL, UNRELATED IMAGES AND/OR WORDS.

MOMENT TO MOMENT
TRANSITIONS, FOR EXAMPLE, ARE
USEFUL FOR SLOWING THE ACTION DOWN,
INCREASING SUSPENSE, CATCHING SMALL
CHANGES AND CREATING MOVIE-LIKE
MOTION ON THE PAGE.



2

ACTION TO ACTION
TYPES ARE KNOWN FOR THEIR
EFFICIENCY. THE CARTOONIST ONLY
PICKS ONE MOMENT PER ACTION, SO EACH
PANEL HELPS FURTHER THE PLOT AND
KEEP THE PACE BRISK.



3

SUBJECT TO SUBJECT
TRANSITIONS ARE
EQUALLY EFFICIENT AT
MOVING THE STORY
FORWARD --

-- WHILE
CHANGING ANGLES
TO DIRECT READER
ATTENTION AS
NEEDED.*



* ALTHOUGH THEY PRIMARILY RELATE TO CHOICE OF MOMENT,
TRANSITIONS THREE AND FIVE ALSO TOUCH ON THE UPCOMING
TOPIC CHOICE OF FRAME.

4

SCENE TO SCENE JUMPS
CAN HELP COMPRESS A STORY DOWN
TO A MANAGEABLE LENGTH, WHILE STILL
ALLOWING FOR A RANGE OF TIME-SPANS AND
A BREADTH OF LOCATIONS. LOOK HARD AT
YOUR STORIES AND YOU MAY FIND YOU
CAN CUT A LOT OUT.



5

SOMETIMES
IT MAY SUIT YOUR NARRATIVE TO
HAVE TIME STAND STILL AND LET
THE EYE WANDER.

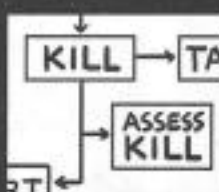
ASPECT TO ASPECT
TRANSITIONS DO JUST THAT, AND
THEY'VE BEEN USED SUCCESSFULLY IN
JAPAN -- AND RECENTLY, IN NORTH
AMERICA -- TO CREATE A STRONG
SENSE OF PLACE AND MOOD.



6

AND FINALLY THE NON SEQUITUR,
WHICH, THOUGH IT MAY NOT DO ANYTHING
TO ADVANCE A STORY --

-- HAS
PLAYED A ROLE
IN EXPERIMENTAL
COMICS, PROVIDING
THE OCCASIONAL
NONSENSE GAG IN
OTHERWISE
RATIONAL
STORIES.



IF YOU HAVE A STORY THAT'S VERY PLOT-DRIVEN, YOU MAY FIND THAT A LOT OF ACTION TO ACTION TRANSITIONS WITH A FEW SUBJECT TO SUBJECTS AND SCENE TO SCENES ARE ALL YOU NEED.

THESE TEND TO CLARIFY THE FACTS OF A SCENE: WHO DOES WHAT, WHERE IT'S DONE, HOW IT'S DONE AND SO FORTH.



2. ACTION

3. SUBJECT

2. ACTION

4. SCENE

TRANSITIONS ONE AND FIVE, ON THE OTHER HAND, HELP CLARIFY THE NATURE OF AN ACTION, IDEA OR MOOD, AND WORK WELL IN MORE NUANCED OR EMOTIONALLY-DRIVEN STORES.



1. MOMENT TO MOMENT



5. ASPECT TO ASPECT

WHATEVER YOUR CHOICE OF MOMENT, THOUGH, CLARITY MEANS LETTING THESE TECHNIQUES OPERATE QUIETLY IN THE BACKGROUND AND LETTING THE CONTENT OF THE WORK SPEAK FOR ITSELF.



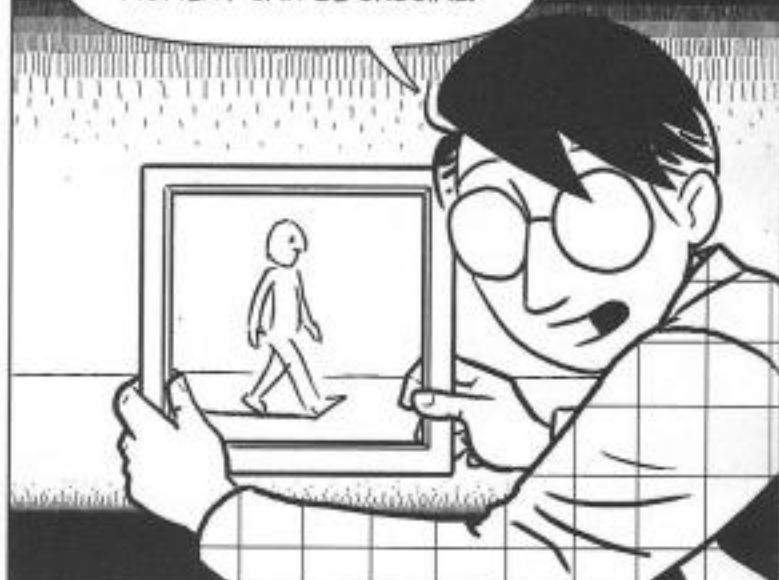
OF COURSE, CHOOSING THE RIGHT MOMENT IS ONLY THE BEGINNING.

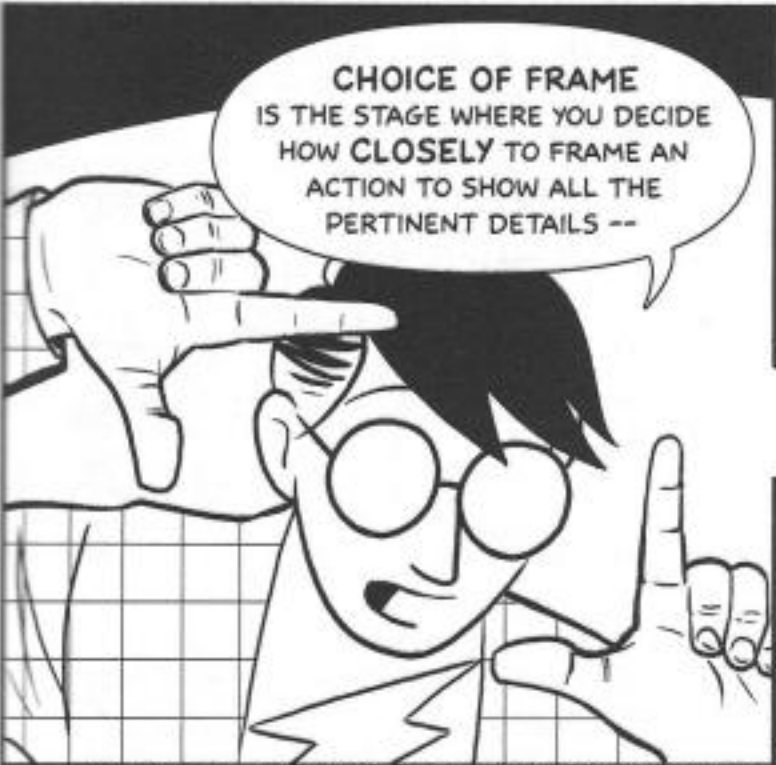


ONCE YOU'VE PICKED THE RIGHT MOMENTS FOR THE JOB, YOU'LL NEED TO SHOW YOUR READERS WHERE THAT MOMENT'S FOCUS LIES.




AND THAT'S WHEN PICKING THE RIGHT VIEW OF THAT MOMENT CAN BE CRUCIAL.






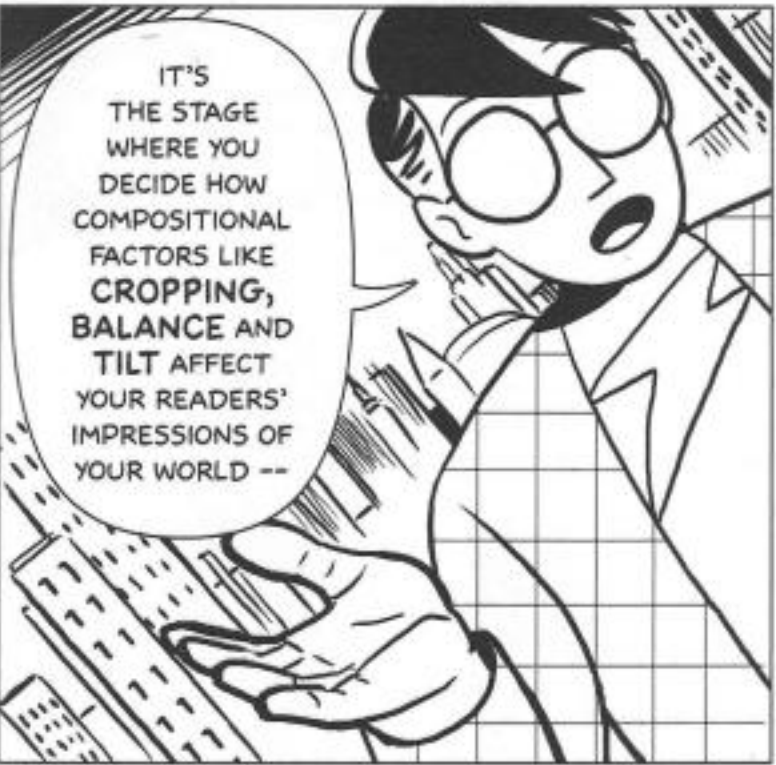
CHOICE OF FRAME
IS THE STAGE WHERE YOU DECIDE
HOW CLOSELY TO FRAME AN
ACTION TO SHOW ALL THE
PERTINENT DETAILS --




-- OR HOW FAR TO
PULL BACK TO LET
THE READER KNOW
WHERE AN ACTION IS
TAKING PLACE --



-- AND MAYBE
GIVE A SENSE OF
BEING THERE
IN THE PROCESS.



IT'S
THE STAGE
WHERE YOU
DECIDE HOW
COMPOSITIONAL
FACTORS LIKE
CROPPING,
BALANCE AND
TILT AFFECT
YOUR READERS'
IMPRESSIONS OF
YOUR WORLD --



-- AND
THEIR SENSE OF POSITION
WITHIN THAT WORLD.

THE CHOICE OF MOMENT FOR OUR ORIGINAL EXAMPLE WAS PRETTY **SIMPLE** (JUST STRAIGHT ACTION TO ACTION) --

-- AND THE CHOICE OF **FRAME** FOR THOSE PANELS WAS TOO.

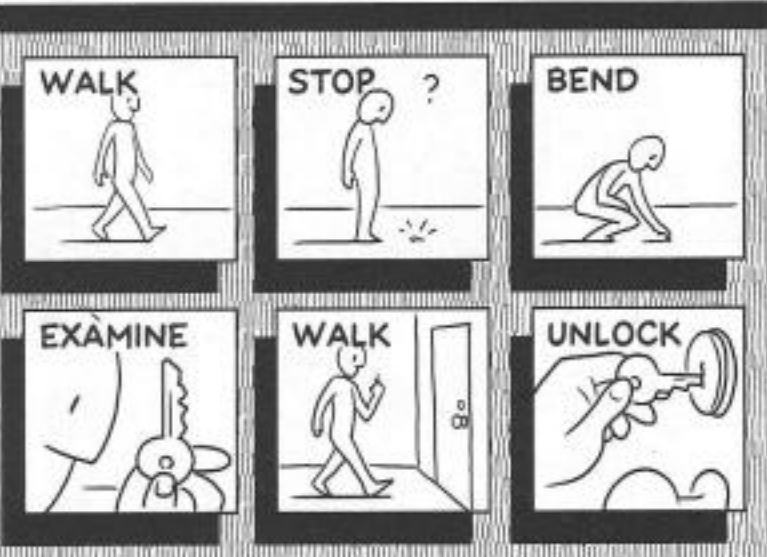
TWO OUT OF THE EIGHT PANELS FEATURED **CLOSE-UPS** TO SHOW A FEW IMPORTANT DETAILS --



-- BUT OTHERWISE, THE ACTION WAS SHOWN FROM A FIXED **MIDDLE DISTANCE** AND FIXED **VIEWING ANGLE**.

OUR TALE COULD HAVE BEEN SHOT FROM **MANY** ANGLES AND DISTANCES, BUT BY OFFERING A VIEW OF THE ACTION THAT BARELY CHANGES --

-- THE READER IS ENCOURAGED TO FOCUS ON WHAT **DOES** CHANGE, SUCH AS THE **POSITION** AND **ATTITUDE** OF THE CHARACTER, AS WELL AS HIS UNCHANGING FORWARD **STANCE** --



-- INSTEAD OF BEING **DISTRACTED** BY NEEDLESSLY VARYING SHOTS, IRRELEVANT TO THE NARRATIVE.

READERS **LIKE** CHANGE AND VARIETY, SO IT'S TEMPTING TO VARY ANGLES A LOT. JUST MAKE SURE THAT THE CHANGES IN YOUR **ARTWORK** --

-- AREN'T DISTRACTING READERS FROM MORE IMPORTANT CHANGES TAKING PLACE IN YOUR **STORY**.

THAT SAID, SOME SCENES REQUIRE FREQUENT **CHANGES** OF FRAME, SUCH AS THE FLIP-FLOPPING ANGLES OF SUBJECT TO SUBJECT TRANSITIONS USED TO CAPTURE THE RHYTHM OF TWO PEOPLE IN CONVERSATION.



WHY DO *I* HAVE TO GET MAULED BY THE HUNGRY LION?!



BECAUSE IT'S *FUNNY!*

TO YOU, MAYBE.



I'M *TIRED* OF BEING A THROW-AWAY CHARACTER.



BUT, LOOK AT ALL THE *PANELS* YOU'VE BEEN IN!



IT'S ONLY PAGE 21!

YOU MEAN I HAVE TO KEEP *DOING THIS?*!



HEY, AT LEAST YOU *GET* TO APPEAR AGAIN. THIS IS MY LAST PANEL *EVER!*



AND THERE'S NO NEED TO KEEP EVERY PANEL AT EYE LEVEL.



A "WORM'S EYE" VIEW CAN GIVE WEIGHT AND GRANDEUR TO OBJECTS --



-- AND CHARACTERS --



-- WHILE GETTING *ABOVE* A SCENE CAN GIVE READERS ACCESS TO A WEALTH OF INFO ABOUT A SETTING --

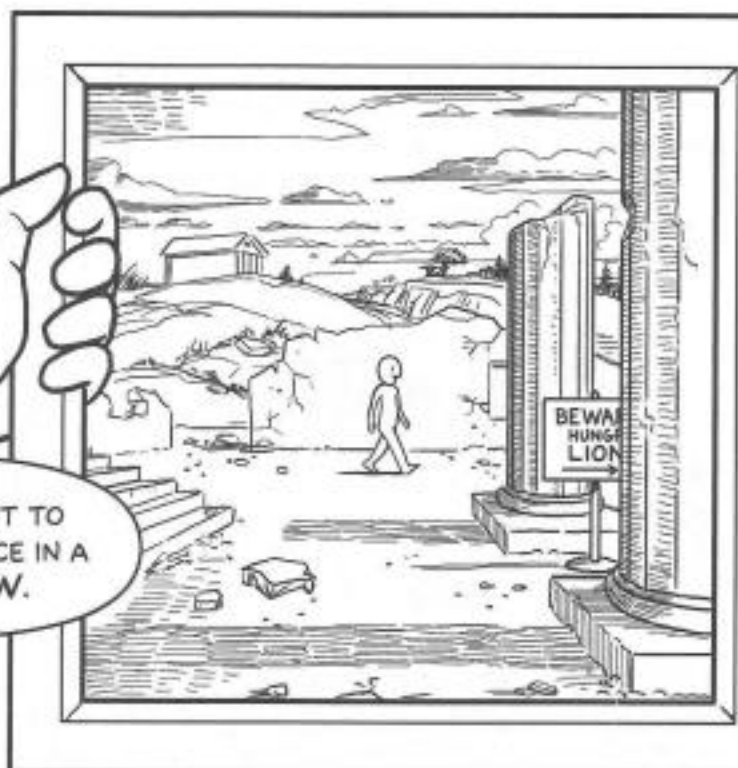
-- AND A SENSE OF "RISING ABOVE IT ALL" EMOTIONALLY AS WELL.



CONCEPTS LIKE
"A MAN IS WALKING" DON'T REQUIRE
PULLING BACK THE FRAME MUCH, BUT IF YOU
WANT YOUR READERS TO KNOW **WHERE**
THAT MAN IS WALKING --



-- YOU MAY WANT TO
INVEST SOME SPACE IN A
WIDER VIEW.



READERS
NEED THAT
INFORMATION
ESPECIALLY WHEN
MOVING FROM
SCENE TO
SCENE --

-- HENCE
THE TRADITION
OF THE
ESTABLISHING
SHOT: A BIG
LONG-SHOT PANEL
OR TWO AT THE
BEGINNING OF EACH
NEW SCENE, USUALLY
FOLLOWED BY SOME
MIDDLE GROUND AND
CLOSE-UP PANELS
OF INDIVIDUAL
CHARACTERS.

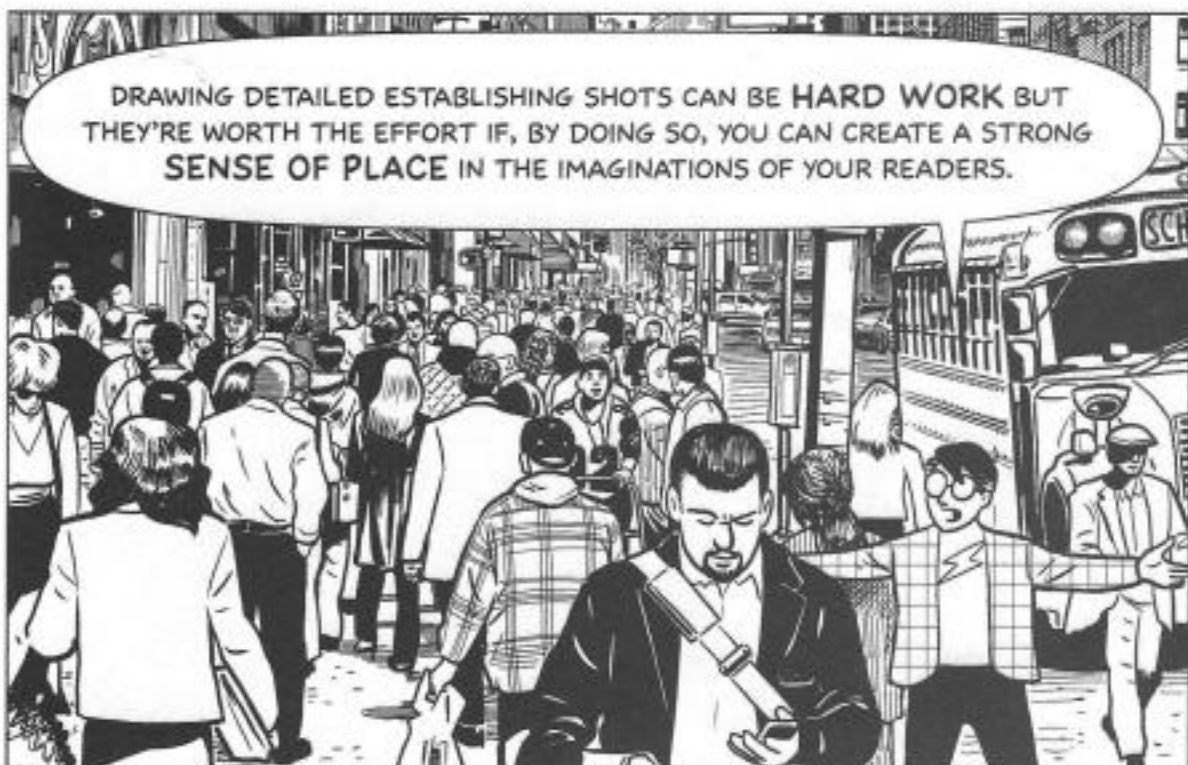


ON THE OTHER HAND, BECAUSE READERS WANT AND EXPECT THAT SENSE OF PLACE, A CLEVER STORYTELLER CAN CHOOSE TO **DELAY** THE ESTABLISHING SHOT TO INCREASE **SUSPENSE** --

-- OR TO MIRROR THE THOUGHTS OF A CHARACTER WHO'S TEMPORARILY **UNAWARE** OF HIS OR HER SURROUNDINGS.



DRAWING DETAILED ESTABLISHING SHOTS CAN BE **HARD WORK** BUT THEY'RE WORTH THE EFFORT IF, BY DOING SO, YOU CAN CREATE A STRONG **SENSE OF PLACE** IN THE IMAGINATIONS OF YOUR READERS.



LOOK FOR MORE ON THIS TOPIC IN **CHAPTER FOUR**.

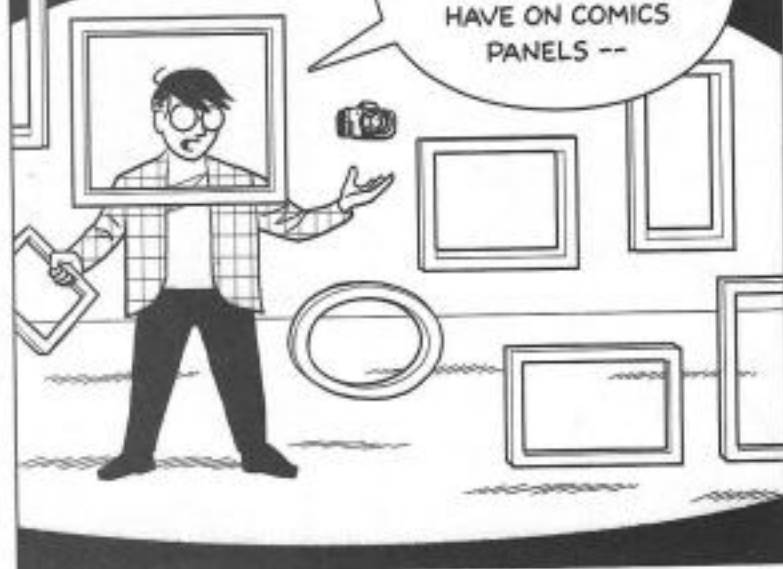


CHOOSING HOW TO FRAME
MOMENTS IN COMICS IS LIKE CHOOSING CAMERA
ANGLES IN PHOTOGRAPHY AND FILM.

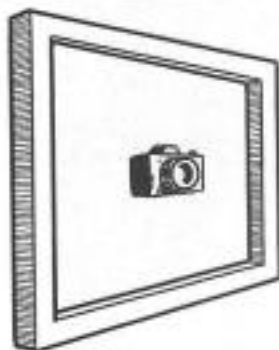


THERE ARE
DIFFERENCES --

--SUCH AS
THE ROLE THAT
SIZE, SHAPE
AND POSITION
HAVE ON COMICS
PANELS --



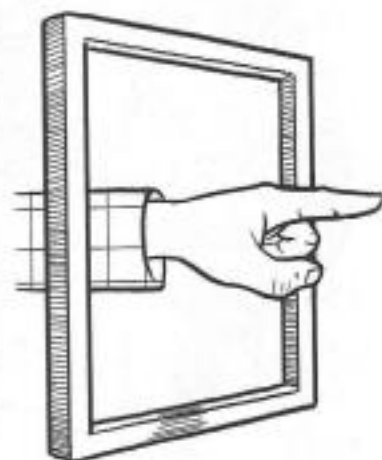
-- BUT TO THINK OF
THAT FRAME AS
**THE READER'S
CAMERA** IS A
USEFUL METAPHOR.



THIS IS THE DEVICE BY WHICH YOU CAN
GRAB THE READER BY THE SHOULDER,
GUIDE THEM TO THE RIGHT SPOT --



"NOW
LOOK."



READERS WILL
ASSIGN IMPORTANCE
TO CHARACTERS AND
OBJECTS PLACED IN
THE CENTER --



YOU CAN'T KILL ALL
OF US, FRANK.

NOT
THAT HE'S
SUGGESTING
ANYTHING!



-- AND SOME COMICS
ARTISTS OBLIGE BY
PUTTING THEIR MOST
IMPORTANT SUBJECTS
THERE.



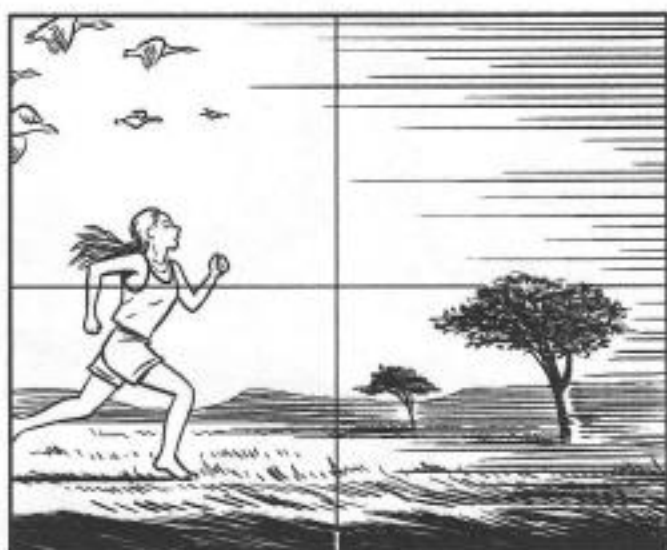
BUT THAT CENTER CAN ALSO POINT
US TOWARD LESS TANGIBLE IDEAS, SUCH AS
THE MOTION OF AN OBJECT --



-- A MYSTERIOUS ABSENCE --



-- A DISTANCE ABOUT TO BE CROSSED --



-- A DISTANCE CROSSED ALREADY --



-- OR THE UNSEEN OBJECT OF A CHARACTER'S
ATTENTION.

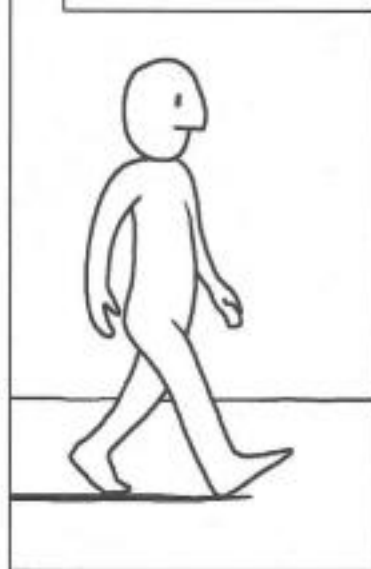


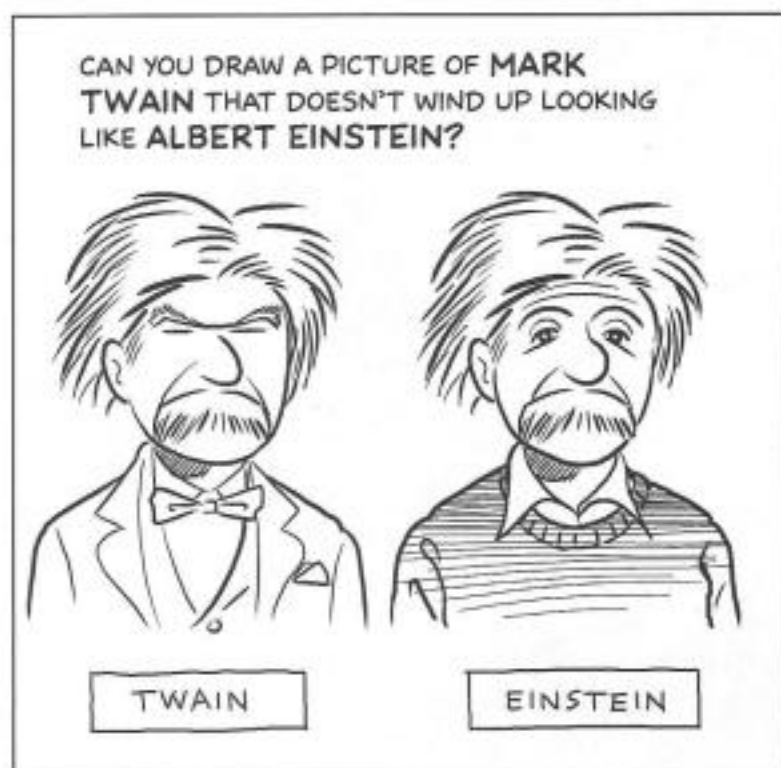
THOSE ARE
JUST A FEW
OF THE REASONS
THAT AN ARTIST
MIGHT CHOOSE A
SEEMINGLY
OFF-CENTER
COMPOSITION.
WE'LL
CONSIDER
OTHERS
LATER.



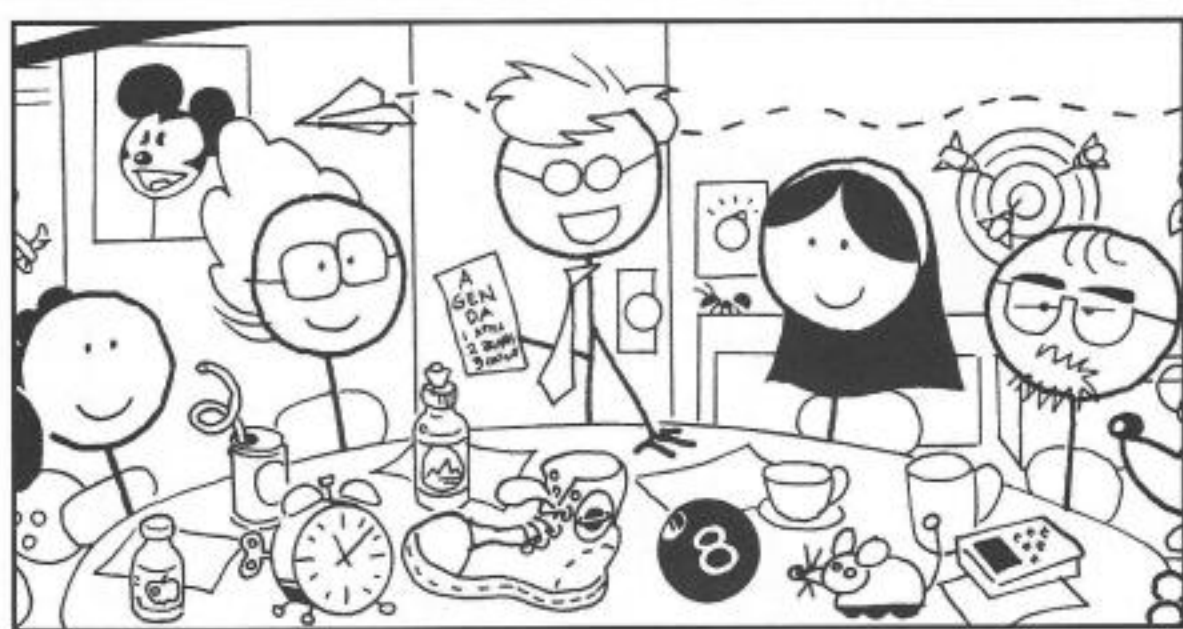


NO MATTER WHAT **STYLE** OF IMAGE YOU CHOOSE, YOUR PICTURES' FIRST AND MOST IMPORTANT JOB IS TO COMMUNICATE **QUICKLY, CLEARLY** AND **COMPELLINGLY** WITH THE READER.





EVEN WHEN WORKING IN A MINIMAL STYLE LIKE STICK FIGURE MASTER MATT FEAZELL, YOUR PICTURES CAN STILL INCORPORATE A WEALTH OF REAL LIFE DETAILS.





HOW YOU DRAW THE INTERIOR OF AN APARTMENT, FOR EXAMPLE, CAN TELL YOUR READERS A LOT ABOUT THE CHARACTER WHO LIVES IN IT.



THE STANCES AND EXPRESSIONS OF CHARACTERS -- EVEN WHEN SILENT AND IN THE BACKGROUND -- CAN GIVE READERS A WEALTH OF INFORMATION ABOUT THEIR EMOTIONS AND ATTITUDES.



A MINOR DETAIL IN THE ART CAN FORESHADOW MAJOR DEVELOPMENTS IN A STORY.



AN ABSTRACT, EXPRESSIONISTIC OR SYMBOLIC IMAGE CAN STRENGTHEN THE RECOUNTING OF AN INTENSELY FELT EMOTION.

I wanted to burn my memories.



AN EXTREME STYLISTIC CHOICE CAN INVEST EVERY MOMENT OF A STORY WITH AN OVERRIDING MOOD.



THE ULTIMATE TEST OF CLARITY IN COMICS ARTWORK IS IN HOW WELL IT DELIVERS ON THE BASIC INTENT OF EACH PANEL.



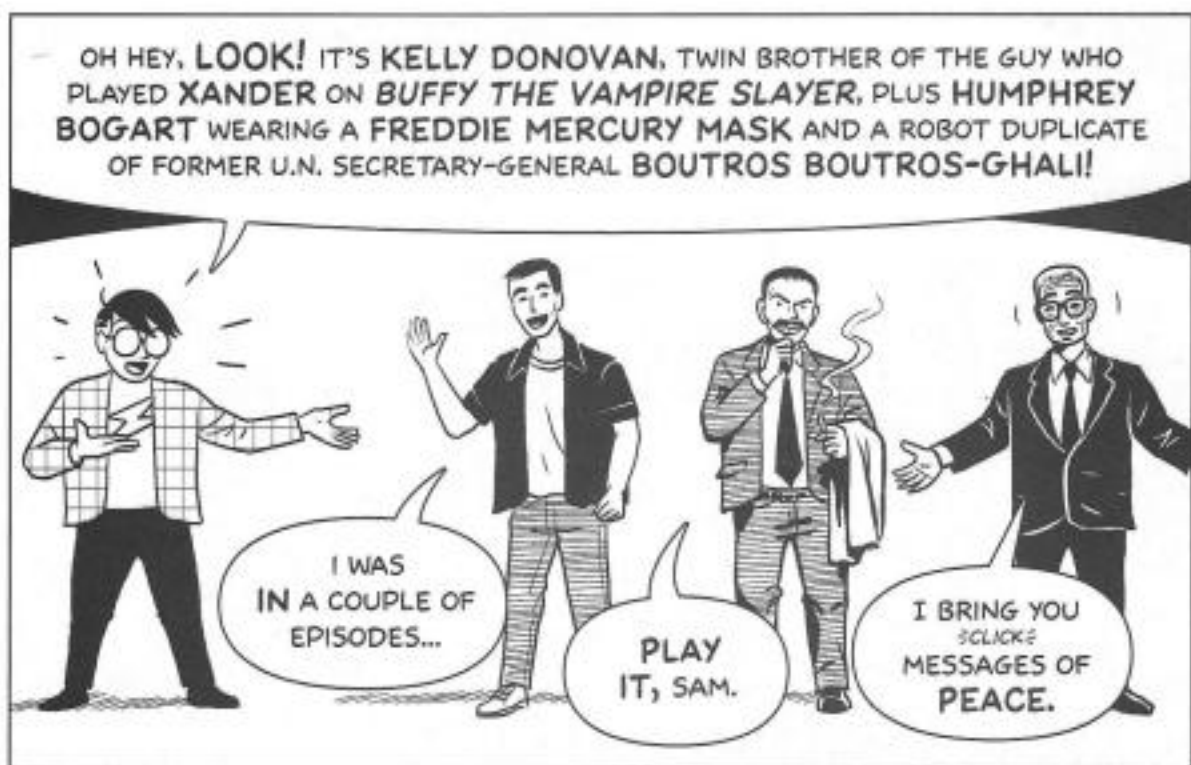
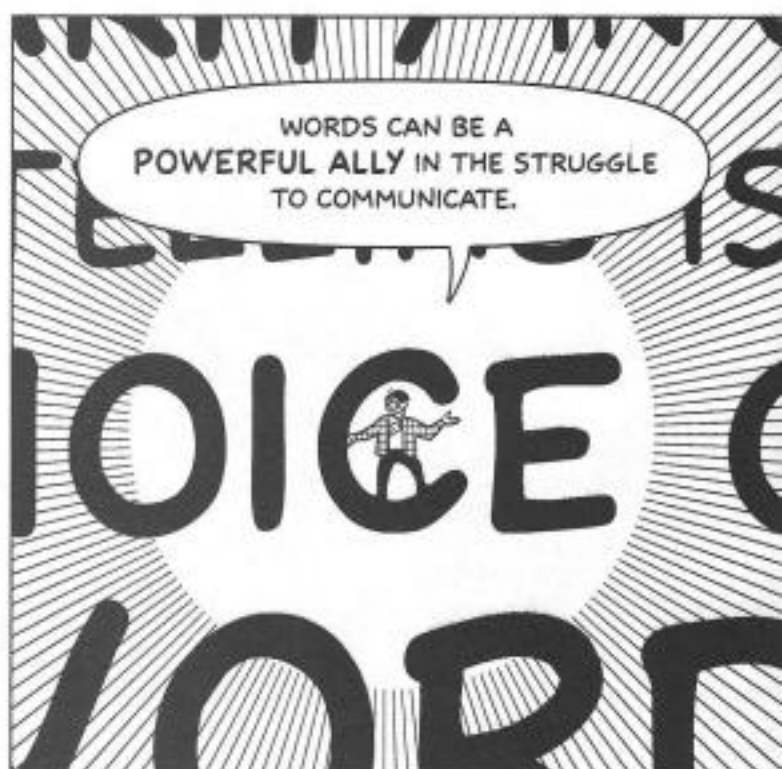
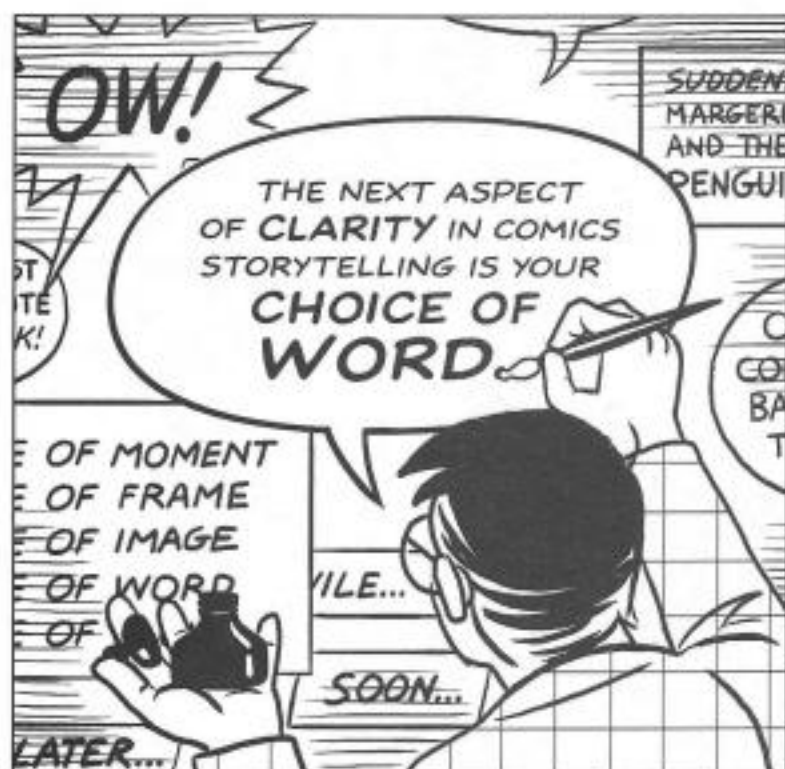
YOU MIGHT ALREADY BE ABLE TO DRAW LIKE MICHELANGELO, BUT IF IT DOESN'T COMMUNICATE, IT'LL JUST DIE ON THE PAGE --

-- WHILE A CRUDER BUT MORE COMMUNICATIVE STYLE WILL WIN FANS BY THE HUNDREDS OF THOUSANDS.

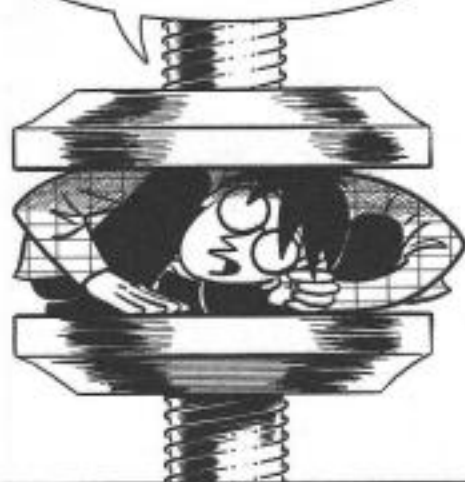


QUESTION NUMBER ONE: WILL READERS GET THE MESSAGE?





WORDS CAN BE USED
TO **COMPRESS** A STORY,
SUMMING UP VAST CHANGES IN
A SINGLE CAPTION AS SEEN IN
SCENE-TO-SCENE
TRANSITIONS.



TEN YEARS LATER...



MEANWHILE...



A LONG TIME AGO, IN A
GALAXY FAR FAR AWAY...



A LONG TIME LATER, AND
MUCH MUCH CLOSER...



AND OF COURSE, WORDS TAKE **CENTER STAGE** WHEN
REPRODUCING THE FINE ART OF **CONVERSATION**.



Words alone
have been
telling
stories
clearly for
millennia.
They've done
just fine
without
pictures...

BUT IN **COMICS**, THE
TWO HAVE TO WORK TOGETHER
SEAMLESSLY ENOUGH THAT READERS
BARELY NOTICE WHEN SWITCHING
FROM ONE TO ANOTHER.

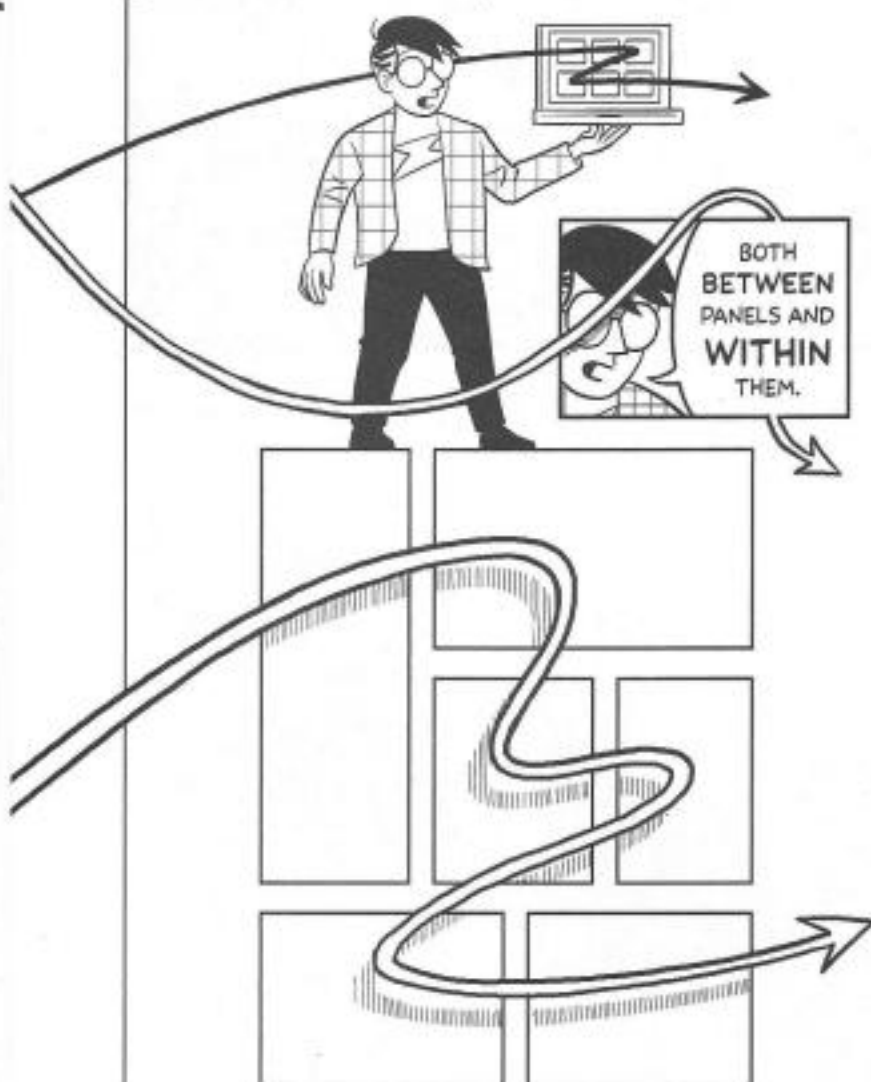


I HAVE A WHOLE **CHAPTER** ON THIS SUBJECT,
BUT FOR NOW, SUFFICE IT TO SAY THAT THE SECRET
OF COMMUNICATING CLEARLY WITH WORDS IS JUST
TO LET WORDS DO WHAT WORDS DO **BEST** --

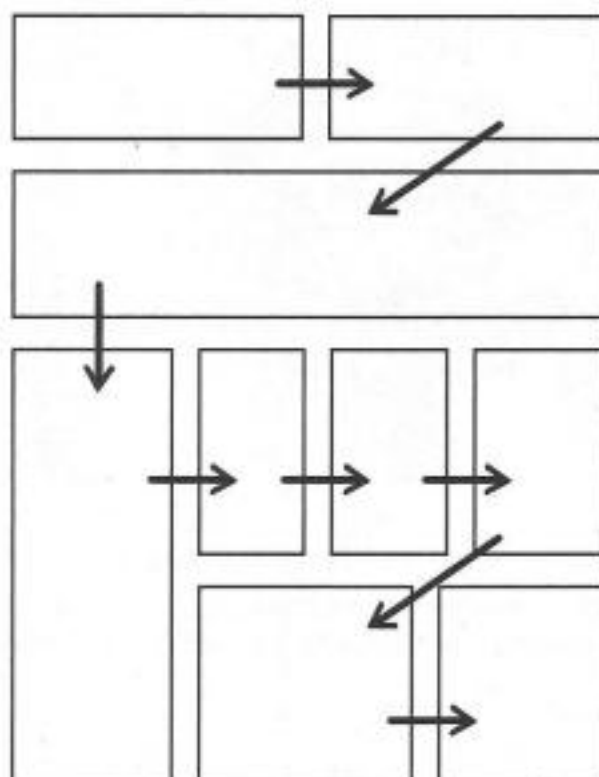


-- AND WHEN A
PICTURE IS THE
BETTER SOLUTION, TO
LET THEM **GET OUT**
OF THE WAY.

FINALLY, AFTER CHOOSING JUST THE RIGHT MOMENTS, FRAMES, IMAGES AND WORDS, ALL THAT'S LEFT IS YOUR **CHOICE OF FLOW**: HOW YOU GUIDE YOUR AUDIENCE THROUGH YOUR WORK FROM BEGINNING TO END.



BETWEEN PANELS, YOUR CHOICE OF FLOW WILL RELY ON THE UNWRITTEN CONTRACT BETWEEN ARTISTS AND READERS WHICH STATES THAT PANELS ARE READ **LEFT-TO-RIGHT** FIRST, THEN **UP-TO-DOWN*** --



-- AND THAT **WITHIN** EACH PANEL, THE SAME PRINCIPLES WILL APPLY TO **CAPTIONS** AND **WORD BALLOONS**.



IT ALSO MEANS BEING ON THE LOOKOUT FOR ANY PART OF THE CREATIVE PROCESS THAT CAN **HELP** -- OR **HINDER** -- THAT FLOW.

- ☒ CHOICE OF MOMENT
- ☒ CHOICE OF FRAME
- ☒ CHOICE OF IMAGE
- ☒ CHOICE OF WORD
- ☒ CHOICE OF FLOW



* OR RIGHT-TO-LEFT IN SOME CULTURES, OF COURSE.

THE EASIEST WAY
TO AVOID PANEL-TO-PANEL CONFUSION IS
TO JUST **KEEP IT SIMPLE**, BUT IF YOU LIKE TO
MIX THINGS UP, KEEP A LOOK OUT FOR CERTAIN
INHERENTLY **CONFUSING** ARRANGEMENTS
LIKE THIS ONE --



-- IN WHICH HABIT
WILL SEND YOUR
READERS **LEFT TO
RIGHT**, LEAVING
THE LOWER LEFT-
HAND PANEL
UNREAD --



-- AND PRODUCING
JUST ENOUGH
SPLIT-SECOND
CONFUSION TO YANK
READERS OUT OF
THE WORLD OF THE
STORY.



SURE, THERE ARE WAYS
TO **COMPEL** READERS'
EYES TO MOVE IN THE
RIGHT DIRECTION.

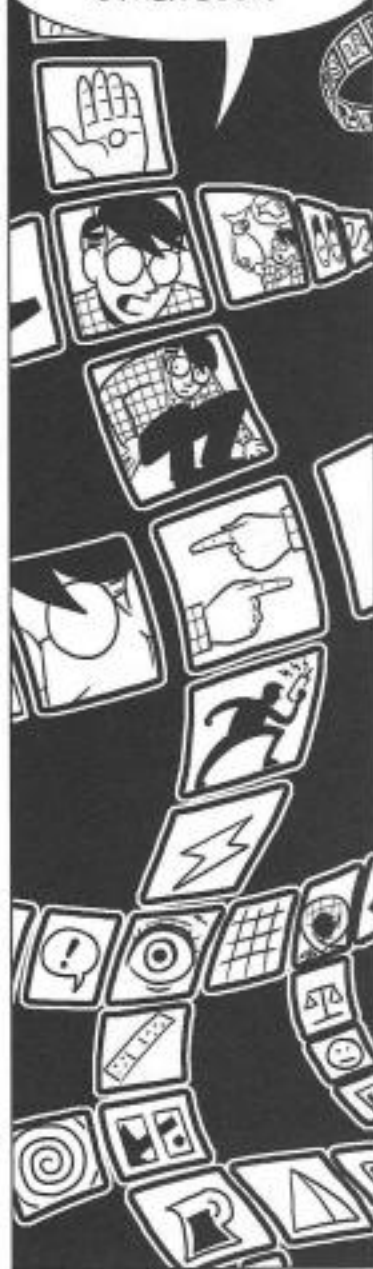


JUST MAKE
SURE YOUR LAYOUT
IS SERVING YOUR
STORY --

-- INSTEAD OF
THE OTHER WAY
AROUND --



-- **UNLESS**, OF
COURSE, YOU WANT
TO GO THE
EXPERIMENTAL
ROUTE, AS I
SOMETIMES DO,
BUT THAT'S A WHOLE
OTHER BOOK!

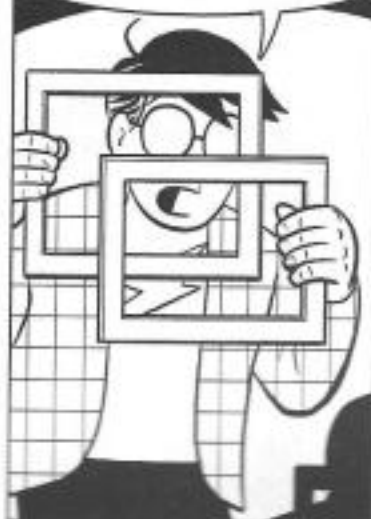


ANOTHER SOURCE OF
"WHICH COMES NEXT?" CONFUSION OCCURS
WHEN PANEL ARRANGEMENTS ARE OBTUSCURED
BY TOO MANY "**FOURTH WALL**" BREAKS
AND **BORDERLESS** IMAGES.



THE **COMPOSITIONS** AND
MOTION IN YOUR FRAMES CAN HELP GUIDE THE
READERS' EYES, BUT MAKE SURE THEY'RE BEING
GUIDED IN THE **RIGHT DIRECTION**!

HOW YOUR **CHOICE OF FRAME** CHANGES FROM PANEL TO PANEL CAN ALSO AFFECT THE **READING FLOW**.



BY ROTATING THE **VIEWING ANGLE** TOO FAR BETWEEN PANELS, CHARACTERS CAN SEEM TO **SWITCH PLACES**, CREATING **CONFUSION**.



CONSIDER SHOWING YOUR **WORK-IN-PROGRESS** TO A FRIEND TO CATCH SUCH **MIX-UPS** IN THE **ROUGH PLANNING STAGE** -- AND IN THE **FINISHED ART**, OF COURSE.



CHOICE OF FLOW IS PARTIALLY ABOUT CLEARING YOUR READERS' PATHS OF **OBSTACLES** TO A **SMOOTH READING EXPERIENCE**.



NOT ALL PICTURES ARE CREATED **EQUAL**. READERS **FOCUS** ON **AREAS OF CHANGE** AND **RELEVANCE** TO THE **STORY**--



-- WHILE **BACKGROUND DETAILS** AND **REPEATED ELEMENTS** JUST **FADE** FROM **VIEW** AND ARE **IGNORED**.

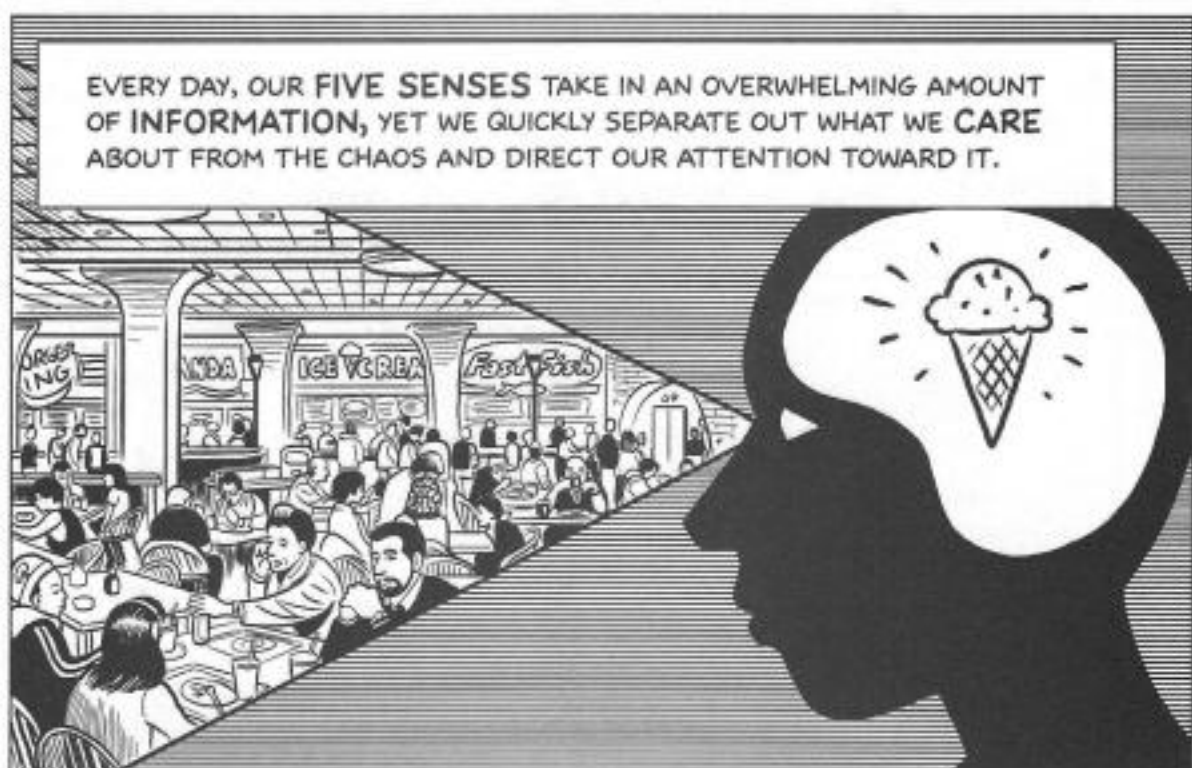
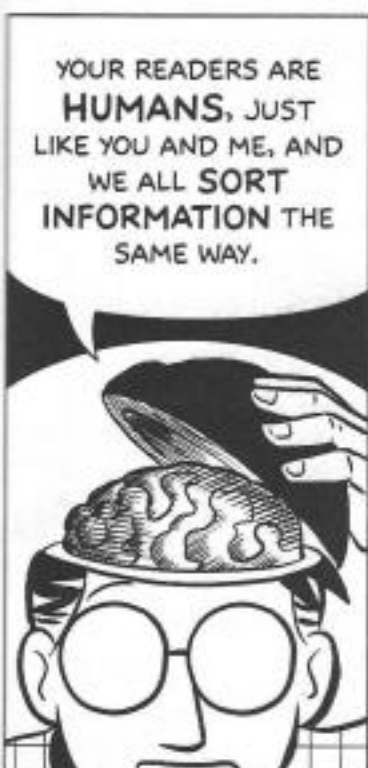
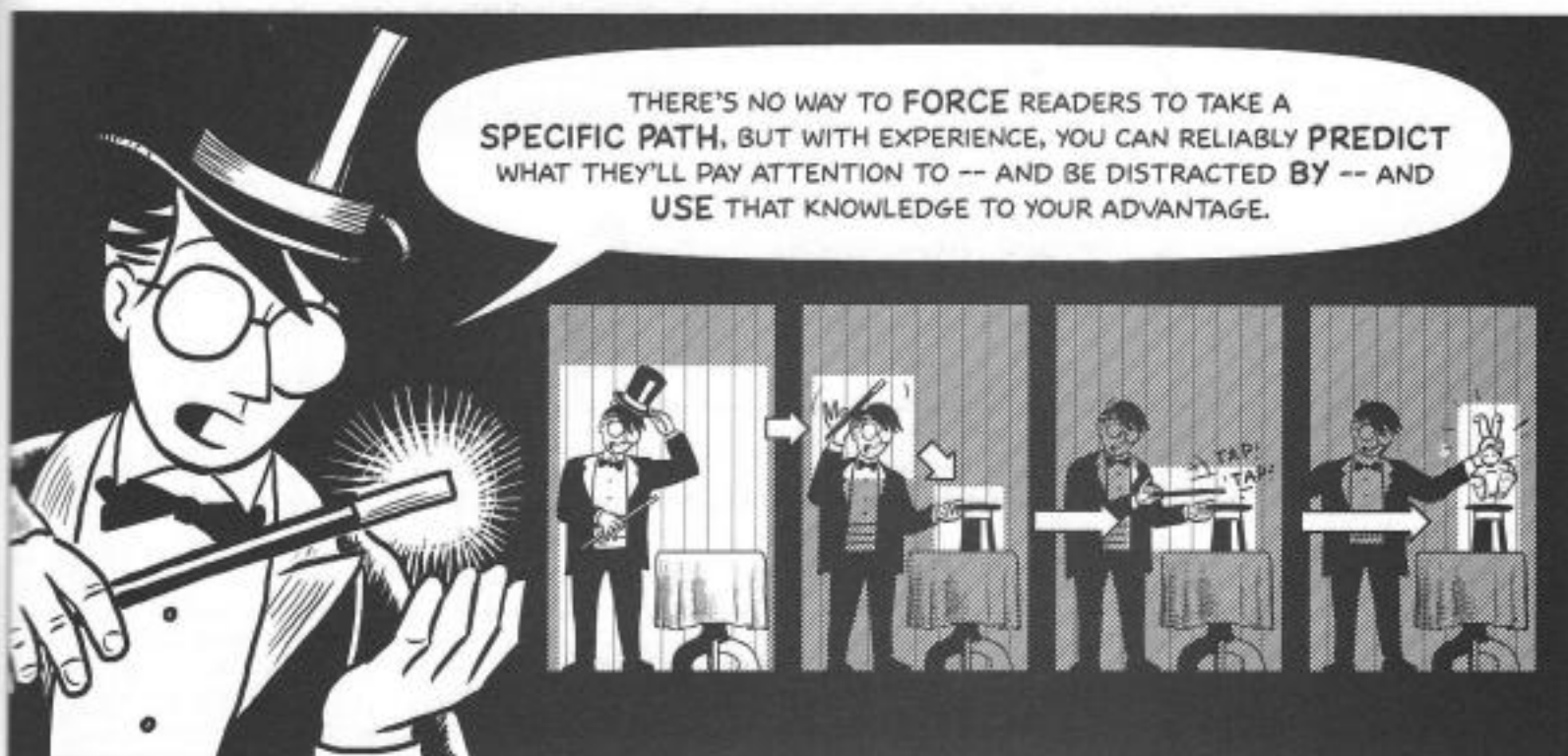


LOOKING AT THE **TABLE-CLOTH** IN THAT **LAST PANEL**?



DIDN'T THINK SO.

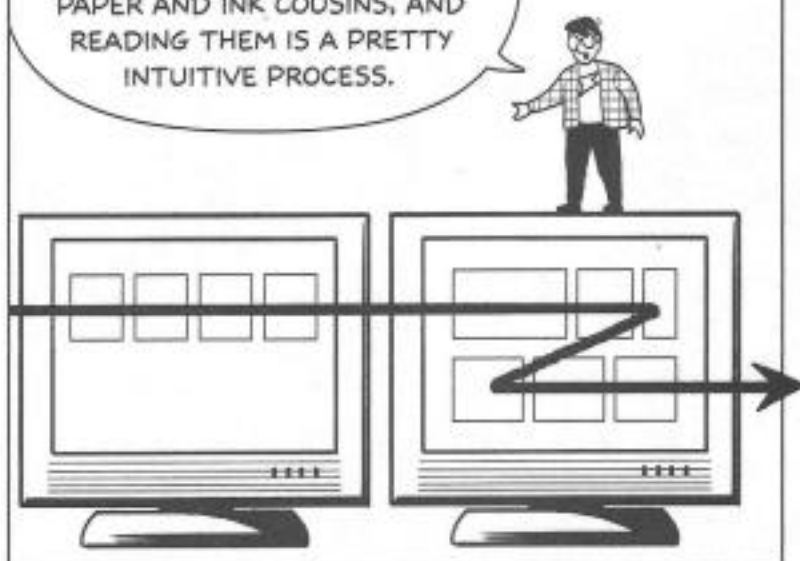




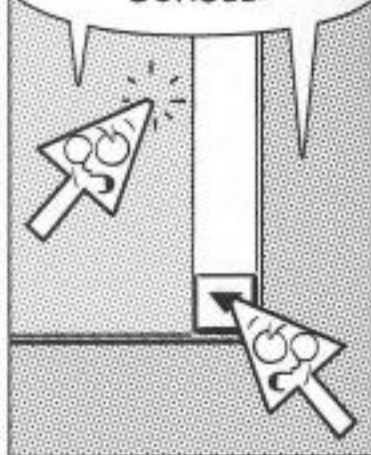
WEBCOMICS HAVE INTRODUCED NEW OPPORTUNITIES FOR -- AND POTENTIAL OBSTACLES TO -- FLOW.



DAILY STRIPS AND SCREEN-FITTING COMICS PAGES FLOW IN MUCH THE SAME WAY AS THEIR PAPER AND INK COUSINS, AND READING THEM IS A PRETTY INTUITIVE PROCESS.



BUT MANY MULTI-PAGE WEBCOMICS YANK READERS OUT OF THE STORY BY CONSTANTLY FORCING THEM TO SCROLL, THEN HUNT, THEN CLICK, THEN SCROLL.



SOME NEW EXPERIMENTAL FORMATS ARE DISTRACTING BY THEIR NATURE, OF COURSE, BUT EVEN THESE CAN ALLOW FOR SMOOTH READING IF ALL THE NAVIGATING IS DONE WITH A SINGLE CONTROL LIKE AN ARROW KEY.



NO MATTER WHAT SHAPE YOUR COMICS TAKE, AS LONG AS NAVIGATING THROUGH THEM IS A SIMPLE, INTUITIVE PROCESS, THAT PROCESS WILL BE TRANSPARENT TO THE READER --



WE'LL GET DOWN TO SOME NUTS AND BOLTS REGARDING THIS TOPIC IN CHAPTER FIVE, AND ITS ONLINE EXTENSION, "CHAPTER FIVE AND A HALF."



FOR NOW, THOUGH, WHETHER YOU WORK IN PRINT, THE WEB OR BOTH: IMPROVING FLOW CAN HELP YOUR AUDIENCE ENTER THE WORLD OF YOUR STORY AND PASS FROM ONE END TO THE OTHER WITHOUT EVER BEING TORN AWAY BY THE WORLD OUTSIDE.



DO THAT, AND YOUR STORYTELLING CAN PUT ITS FULL WEIGHT BEHIND THE "STORY" WITHOUT THE "TELLING" GETTING IN THE WAY.



TOGETHER THESE FIVE KINDS OF CHOICES ARE WHAT COMMUNICATING THROUGH COMICS REQUIRES --



CLARITY

-- AND COMMUNICATING WITH CLARITY MEANS MAKING READER COMPREHENSION YOUR ULTIMATE GOAL.

CHOICE OF MOMENT

GOALS:

"CONNECTING THE DOTS," SHOWING THE MOMENTS THAT MATTER AND CUTTING THOSE THAT DON'T.

TOOLS:

THE SIX TRANSITIONS:
1. MOMENT TO MOMENT
2. ACTION TO ACTION
3. SUBJECT TO SUBJECT
3. SCENE TO SCENE
4. ASPECT TO ASPECT
5. NON SEQUITUR

MINIMIZING PANEL COUNT FOR EFFICIENCY, OR ADDING PANELS FOR EMPHASIS. CHARACTER OF MOMENT, MOOD AND IDEA.

CHOICE OF FRAME

GOALS:

SHOWING READERS WHAT THEY NEED TO SEE. CREATING A SENSE OF PLACE, POSITION AND FOCUS.

TOOLS:

FRAME SIZE AND SHAPE.

CHOICE OF "CAMERA" ANGLES, DISTANCE, HEIGHT, BALANCE AND CENTERING.

THE "ESTABLISHING SHOT." REVEALING AND WITHOLDING INFORMATION. DIRECTING READER FOCUS.

CHOICE OF IMAGE

GOALS:

CLEARLY AND QUICKLY EVOKING THE APPEARANCE OF CHARACTERS, OBJECTS, ENVIRONMENTS AND SYMBOLS.

TOOLS:

EVERY ARTISTIC/ GRAPHIC DEVICE EVER INVENTED.

RESEMBLANCE, SPECIFICITY, EXPRESSION, BODY LANGUAGE AND THE NATURAL WORLD.

STYLISTIC AND EXPRESSIONISTIC DEVICES TO AFFECT MOOD AND EMOTION.

CHOICE OF WORD

GOALS:

CLEARLY AND PERSUASIVELY COMMUNICATING IDEAS, VOICES AND SOUNDS IN SEAMLESS COMBINATION WITH IMAGES.

TOOLS:

EVERY LITERARY AND LINGUISTIC DEVICE EVER INVENTED.

RANGE, SPECIFICITY, THE HUMAN VOICE, ABSTRACT CONCEPTS, THE EVOCATION OF OTHER SENSES.

BALLOONS, SOUND EFFECTS AND WORD / PICTURE INTEGRATION*

CHOICE OF FLOW

GOALS:

GUIDING READERS BETWEEN AND WITHIN PANELS, AND CREATING A TRANSPARENT AND INTUITIVE READING EXPERIENCE.

TOOLS:

THE ARRANGEMENT OF PANELS ON A PAGE OR SCREEN, AND THE ARRANGEMENT OF ELEMENTS WITHIN A PANEL.

DIRECTING THE EYE THROUGH READER EXPECTATIONS AND CONTENT.

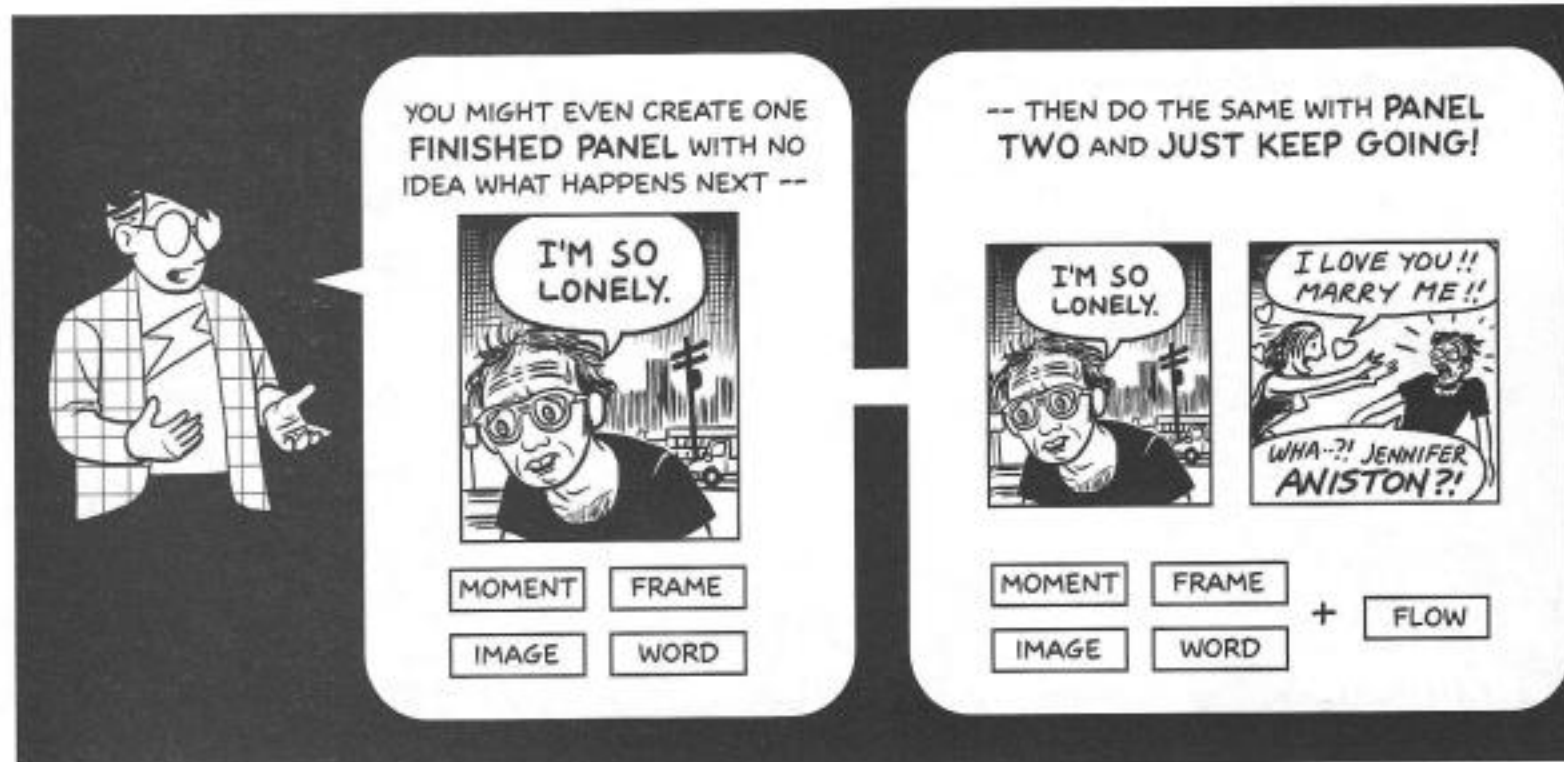
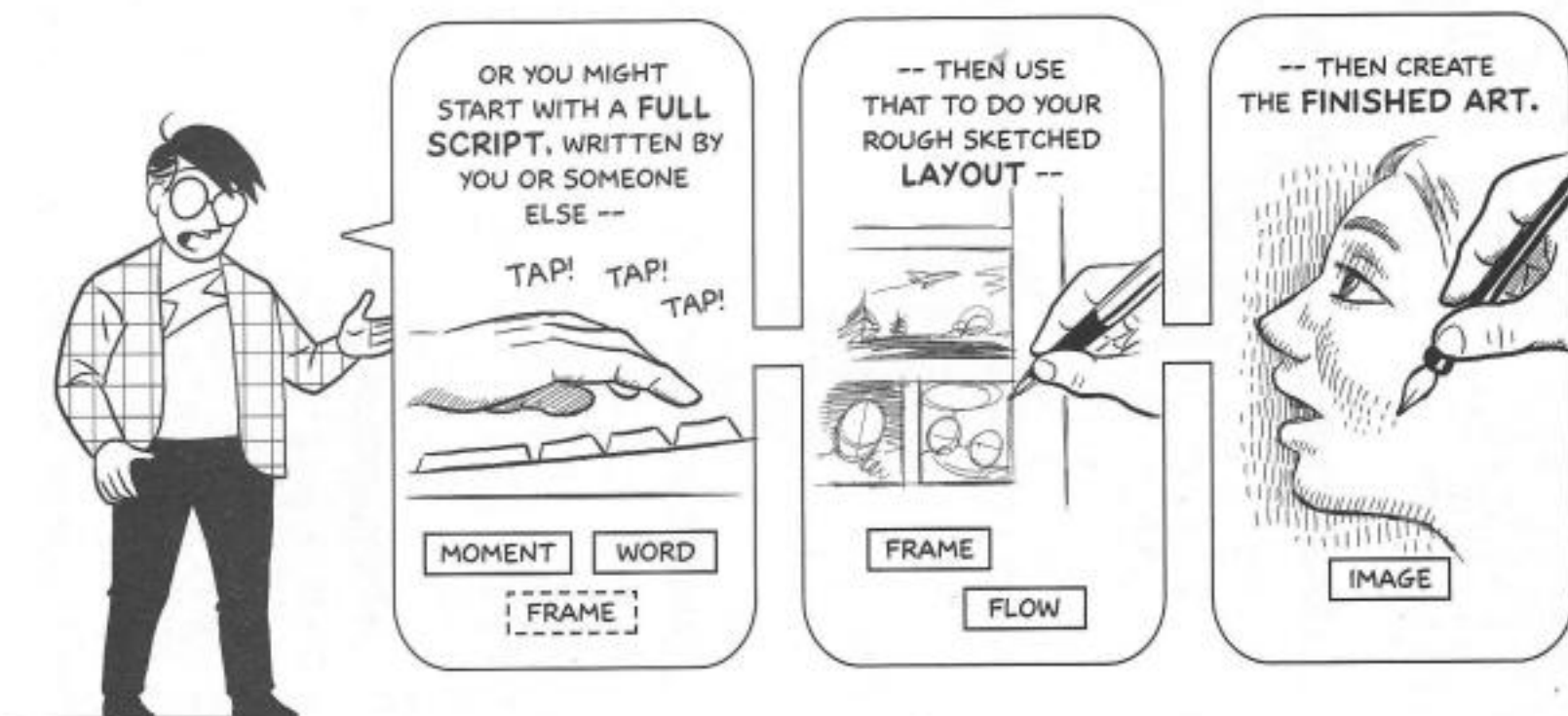
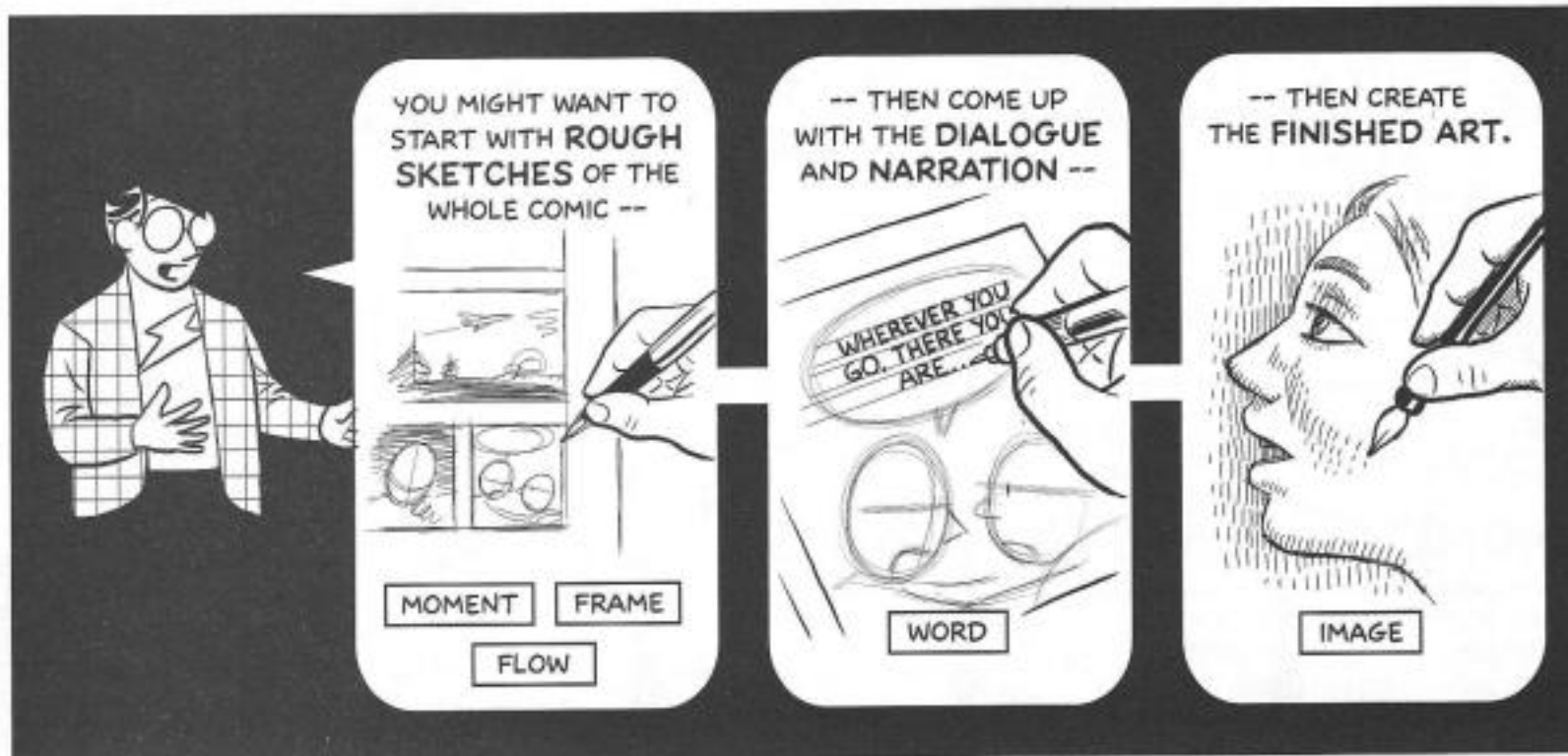
USING MOMENT, FRAME, IMAGE AND WORD IN TANDEM.

THESE AREN'T "STEPS" THAT HAVE TO BE TAKEN IN SOME PREDETERMINED ORDER.

MOST COMICS ARTISTS JUGGLE ALL FIVE AS NEEDED.






DECISIONS HAVING TO DO WITH MOMENT, FRAME AND FLOW ARE LIKELY TO BE MADE IN THE **PLANNING STAGES** OF A COMIC, WHILE IMAGE AND WORD DECISIONS ARE USUALLY BEING MADE RIGHT UP TO THE **FINISH LINE** --

-- BUT YOU'LL FIND THESE CHOICES CAN FIT INTO ANY NUMBER OF **WORKING METHODS**.



NO MATTER WHAT
WORKING METHOD
YOU CHOOSE, MAKING COMICS
COMES DOWN TO A SERIES
OF DECISIONS --

-- AND EACH
DECISION YOU MAKE CAN BE INFORMED
BY, AND EVALUATED ON THE BASIS OF,
THESE FIVE CATEGORIES.

-  CHOICE OF MOMENT
-  CHOICE OF FRAME
-  CHOICE OF IMAGE
-  CHOICE OF WORD
-  CHOICE OF FLOW

EXAMPLE: LET'S
IMPROVISE A SIMPLE STORY,
TOLD AS CLEARLY AS POSSIBLE, AND
SEE HOW OUR FIVE KINDS OF CHOICES
CAN BE MADE IN REAL TIME.

WE'LL START
WITH A FEW
THROWAWAY
CHARACTERS.

AN
UNDERCOVER
COP.

A
HAPLESS
DOOFUS.

A
MYSTERIOUS
WOMAN.

A
SCRUFFY
GUY.

A.

B.

C.

D.

LET'S START THEIR STORY WITH A BIG **ESTABLISHING SHOT** TO SHOW WHERE THE ACTION IS TAKING PLACE, THEN A **MIDDLE SHOT** TO INTRODUCE CHARACTERS A AND B, AND THEN A **CLOSE-UP** ON CHARACTER A.



THREE MOMENTS, ACCOMMODATING THREE DIFFERENT **FRAMES** ON THE SAME SCENE.



WE COULD HAVE DONE MANY MORE FRAMES, BUT THREE GETS THE JOB DONE.

NO FIREWORKS IN THE **IMAGES** DEPARTMENT. JUST A FEW RECOGNIZABLE DETAILS, BUT OUR CHOICE OF IMAGE IS AT LEAST **SPECIFIC**. WE KNOW WE'RE IN A MIAMI-LIKE CITY; WE KNOW CHARACTER A IS A SERIOUS GUY.



WE KNOW WHAT WE NEED TO KNOW -- FOR NOW.

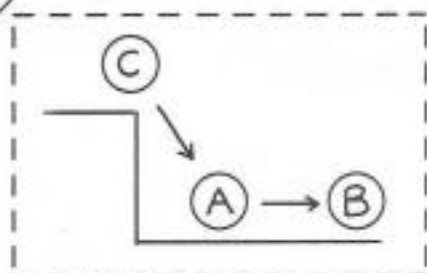
NOW AS A STARTS FOLLOWING B, NOTICE HOW BOTH ARE SHOWN IN **FRAME**, TO REINFORCE THEIR RELATIVE **POSITIONS**. ALSO, DESPITE CHANGING VIEWING ANGLES, BOTH MAINTAIN A LEFT-TO-RIGHT FORWARD **FLOW**, TRACKING THE READER'S USUAL READING DIRECTION.



NEXT, BY SHOWING CHARACTERS A AND B FROM CHARACTER C'S POINT OF VIEW, WE GIVE READERS A CLEAR SENSE OF **WHERE** ALL THREE CHARACTERS ARE IN RELATION TO ONE ANOTHER.



IT WASN'T PRACTICAL TO SHOW ALL THREE CHARACTERS IN A SINGLE FRAME -- THEY'D BE TOO SMALL IN A LONG-SHOT -- BUT THE VISUAL FRAGMENTS STILL ADD UP TO A **SINGLE IDEA**.



THE DOUBLE-CIRCULAR SHAPE OF THE BINOCULARS IN THE FIRST PANEL TELLS US WE'VE INTRODUCED A **THIRD POINT OF VIEW**.

THEN WE PICK A LONG ENOUGH ANGLE TO SHOW C'S POSITION ON THE ROOF --

-- PLUS A CLOSE ENOUGH ANGLE TO SHOW C'S FACE AND THE BINOCULARS CLEARLY.

WE'VE ARRIVED AT THE NEXT IMPORTANT LOCATION, SO THE CAMERA PULLS BACK AGAIN FOR ANOTHER **ESTABLISHING SHOT**.

ALSO, WITH D'S INTRODUCTION, COMES OUR FIRST **DIALOGUE**.



THE NEXT TWO MOMENTS ARE FRAMED A BIT TOO CLOSE TO SHOW US EXACTLY WHAT IS BEING BOUGHT OR FOR HOW MUCH AND THE WORDS AREN'T VERY SPECIFIC EITHER. CHOICE OF FRAME AND CHOICE OF WORD ARE BOTH HOLDING OUT ON US!



BECAUSE OF THAT DELIBERATE LACK OF INFORMATION, WE ONLY KNOW WHAT CHARACTER A KNOWS. IN FACT, PANEL TWO HERE IS SHOT FROM A'S POINT OF VIEW, SO HIS DISCOVERY FEELS LIKE OUR OWN.



NOW, AS SOON AS WORDS ENTER, THE PICTURES ALONE WOULDN'T QUITE TELL THE WHOLE STORY.

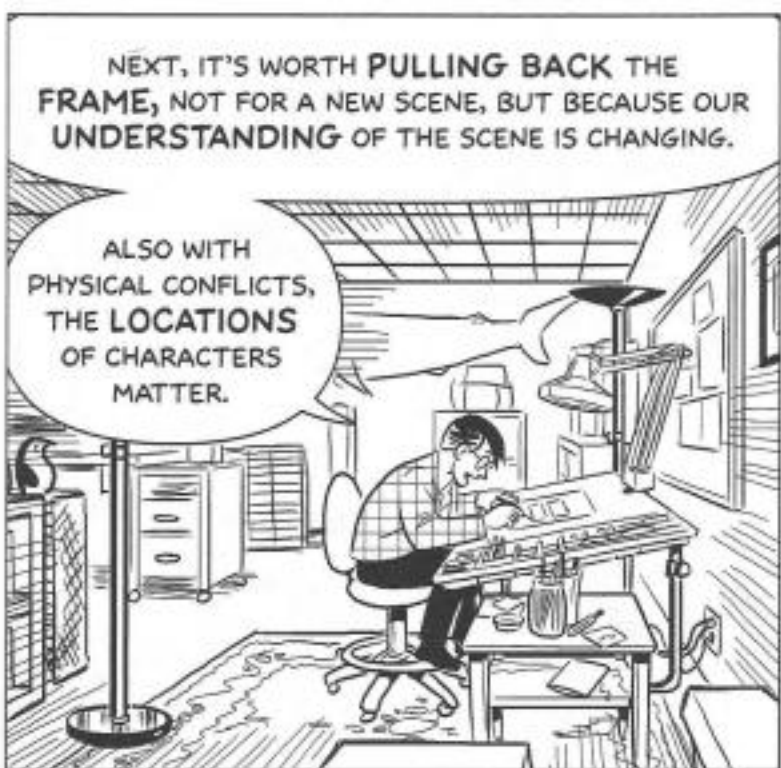


NOTICE TOO HOW MANY OF THESE ACTION TO ACTION CHOICES ARE COMPOSED FOR LEFT-TO-RIGHT FLOW RESULTING IN A SENSE OF FORWARD MOMENTUM.



YET, WHEN CHARACTER A TURNS HIS HEAD AGAINST THE FLOW, IT HELPS PUT ON THE BRAKES JUST AS THE ACTION SLOWS DOWN.

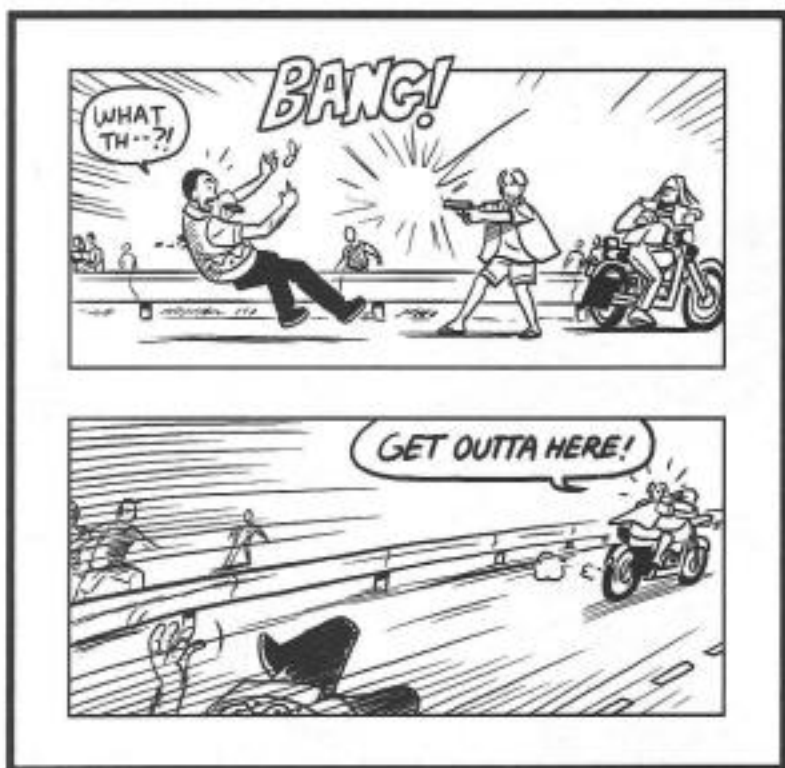


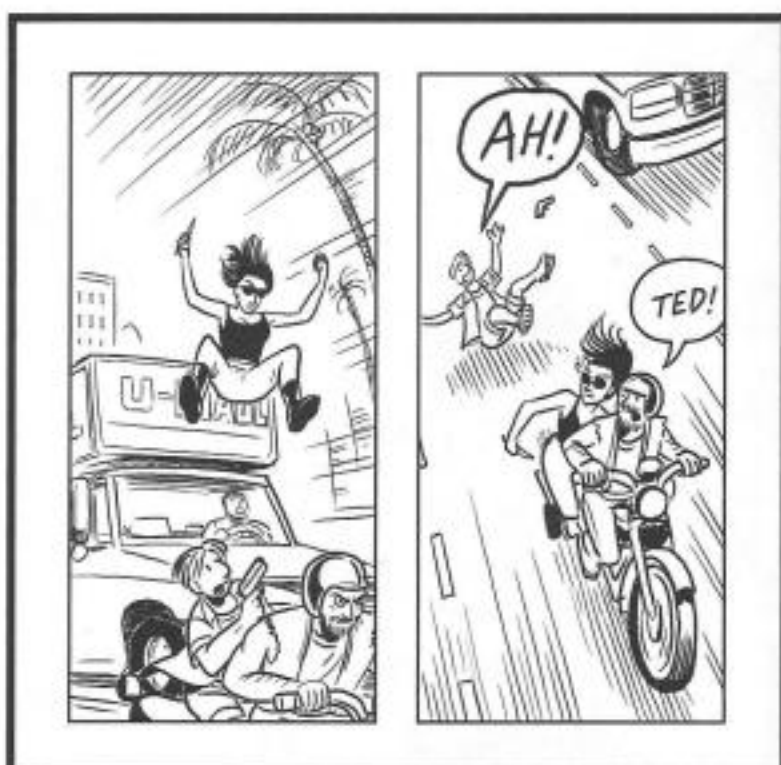
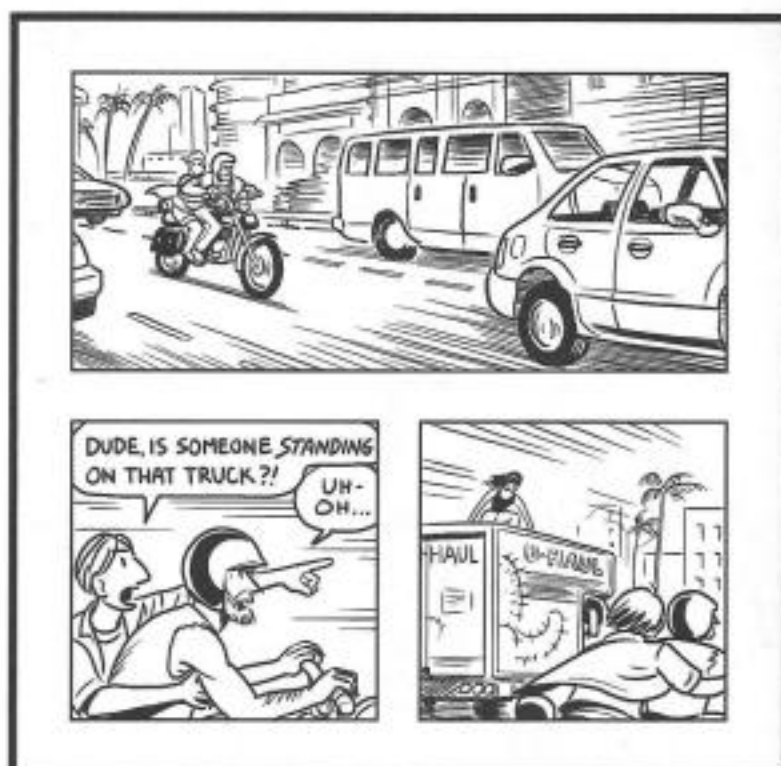


HERE ALSO, WE SEE HOW **WORDS AND PICTURES**
CAN OPERATE ON **DIFFERENT PLANES**: ONE
RELAYING DIALOGUE THAT **ALL** CAN HEAR; THE
OTHER SHOWING INFORMATION (THE AMOUNT OF
MONEY) THAT ONLY **SOME** KNOW ABOUT.



AND BY LETTING READERS "IN ON THE SECRET,"
OUR CHOICE OF **FRAME AND IMAGE** MAY LEAVE
THEM FEELING A BIT LIKE **COLLABORATORS**.





* OBVIOUSLY, THERE'S A DIFFERENCE BETWEEN GOOD STORYTELLING AND A GOOD STORY. I'M OFFERING THIS AS AN EXAMPLE OF THE FORMER ONLY.

NOTE THAT THE VISUALS IN THESE PANELS DON'T FEATURE MANY FANCY CAMERA ANGLES OR STUNNING IMAGERY. IF WE HAD TO RATE THE DRAMATIC CONTENT IN THE ART, WE MIGHT SAY "LOW" TO "MODERATE."



IN OTHER WORDS, THE CHOICES OF MOMENT, FRAME, LINE AND FLOW IN THESE EXAMPLES ARE GOVERNED BY CLARITY --



-- FAR MORE THAN THEY ARE BY --



NOW, DEFINING "INTENSITY" IS A SUBJECTIVE BUSINESS. FOR SOME PEOPLE, A COMIC FILLED WITH NOTHING BUT PANELS OF ONE PERSON ASLEEP IN THEIR BED, SHOT FROM THE SAME ANGLE AGAIN AND AGAIN, MIGHT BE CONSIDERED "INTENSE."



BUT FOR NOW, WE'LL USE IT TO REFER TO THOSE VISUAL TECHNIQUES WHICH ADD CONTRAST, DYNAMISM, GRAPHIC EXCITEMENT OR A SENSE OF URGENCY TO A PANEL.



TECHNIQUES SUCH AS...



**EXTREME
DEPTH
CUES.**

THE SENSE OF GREAT
DISTANCES, EXTREME
CLOSENESS AND THE
CONTRAST BETWEEN
THEM.



**WILD
VARIATIONS OF
FRAME
SIZE AND
SHAPE.**



GRAPHIC CONTRAST.

BOLD JUXTAPOSITIONS OF COLOR,
SHAPE AND BRIGHTNESS.



**EXAGGERATED POSES AND
EXPRESSIONS!!**



**VIRTUOSO
DRAWING
TECHNIQUE.**



BREAKING THE FOURTH WALL.

BORDERLESS AND BORDER-BREAKING CHARACTERS
AND OBJECTS.

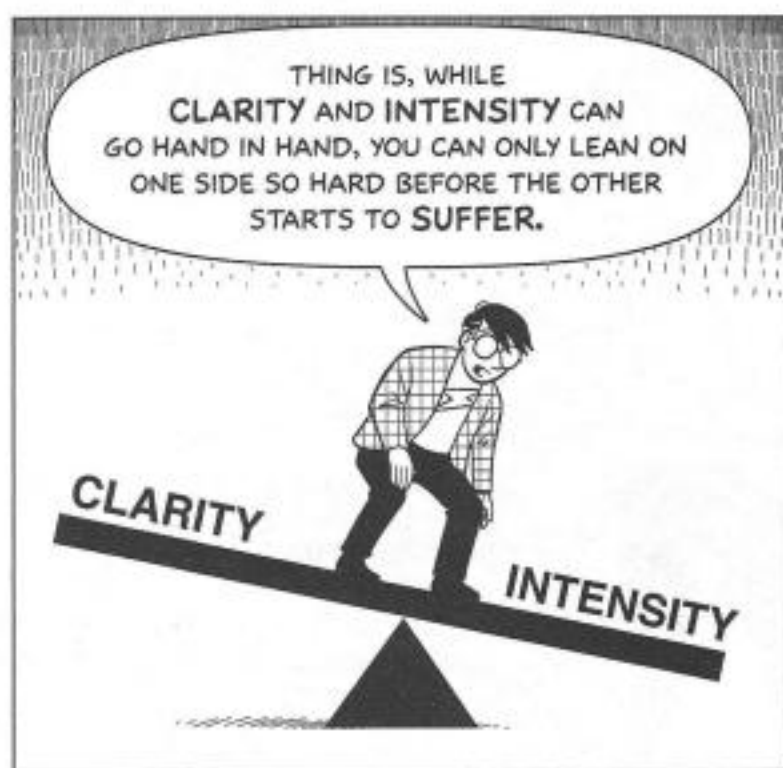
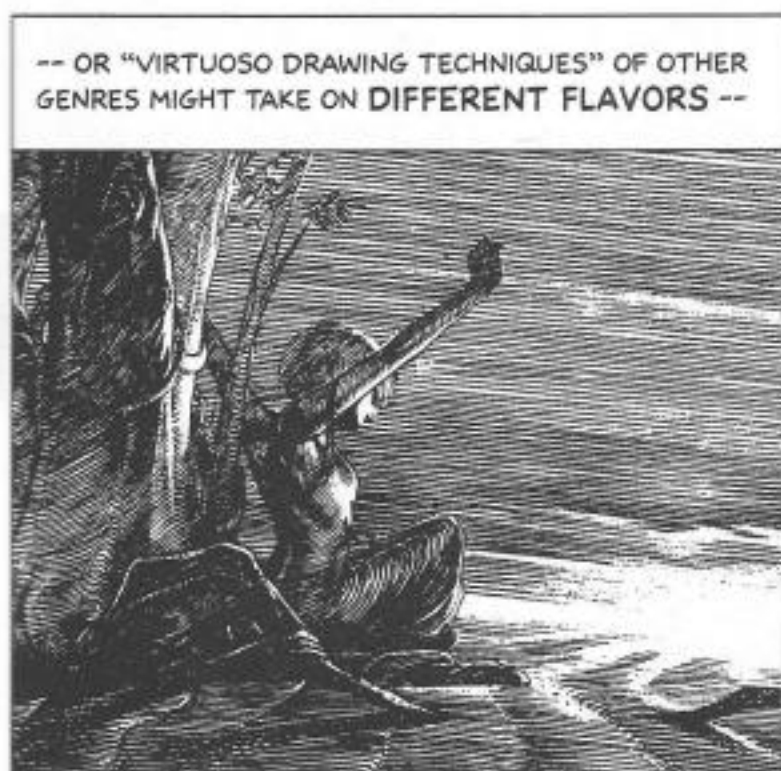


DIAGONALS.

TILED SUBJECTS, ANGLES --



-- AND SO
FORTH.
YOU GET
THE IDEA.





FOR EXAMPLE, IF WE TAKE THE **BASIC COMPOSITIONS** FOUND IN OUR SAMPLE STORY, AND APPLY EVEN A FEW OF THESE DYNAMIC EFFECTS --



-- SPECIFICALLY, MORE EXTREME **DEPTH CUES**, SOME **DIAGONALS**, MORE **EXAGGERATED POSTURES**, AND ONE OR TWO **FOURTH WALL BREAKS** --

-- THESE PANELS START TO FEEL A LITTLE MORE **LIVELY**, WITHOUT SACRIFICING MUCH **CLARITY** IN THE PROCESS.





BUT RAMP
UP THOSE SAME ELEMENTS
TOO MUCH AND YOU GET
AN INCOMPREHENSIBLE
JUMBLE.



IN SUCH CASES, THE
INTENSITY OF THE
WORK AS A **WHOLE**
CAN ACTUALLY GO
DOWN.

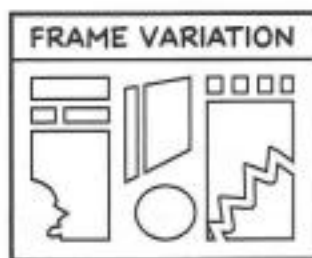


AFTER ALL, IF **EVERY**
PANEL IS TURNED UP TO **FULL**
VOLUME AT ALL TIMES, ANY
HOPE OF **DRAMATIC**
CONTRAST IS LOST!

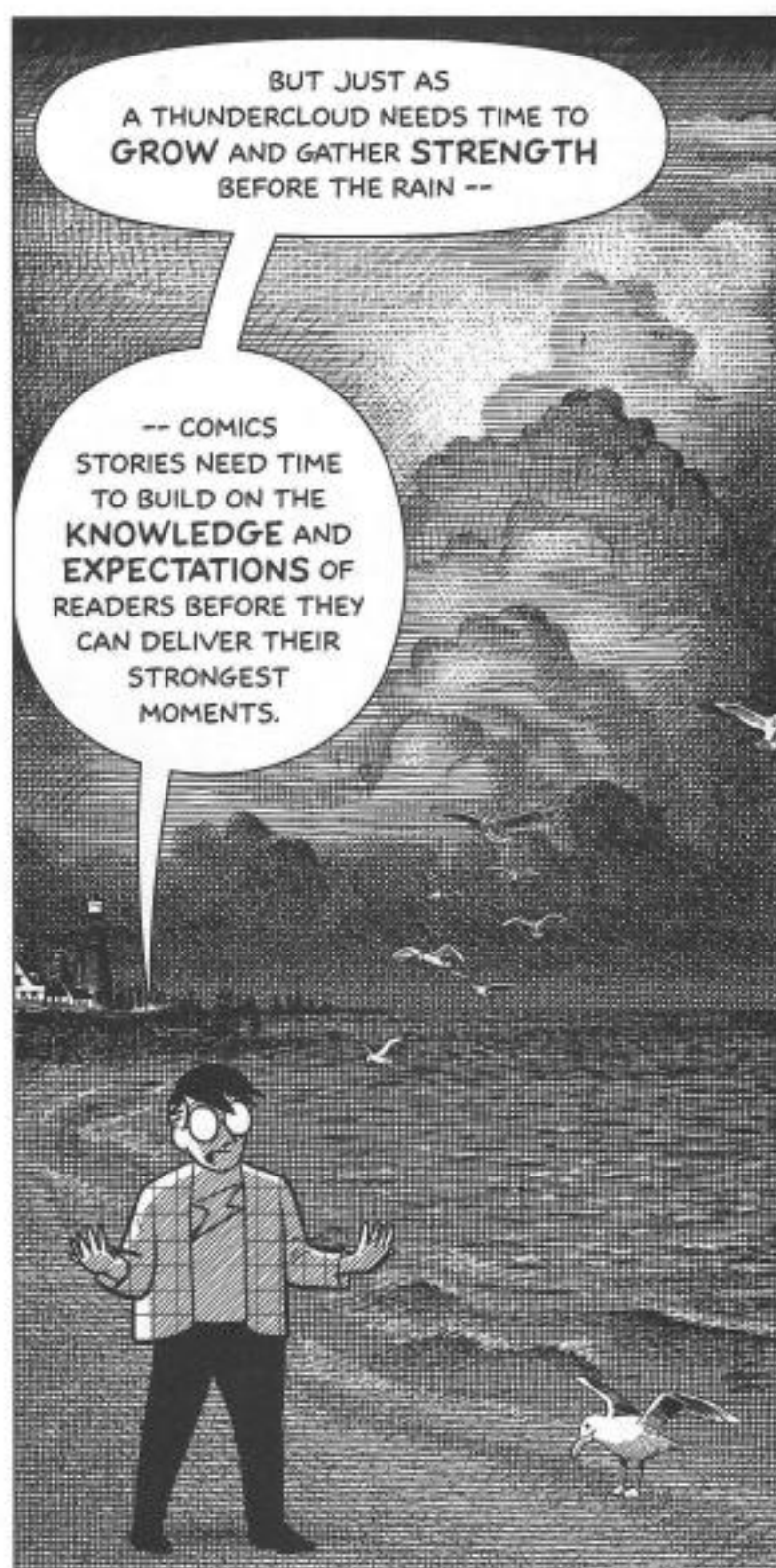


IN FACT, THERE'S NO **SINGLE LEVEL** OF
INTENSITY THAT'S LIKELY TO WORK IN EVERY PANEL.
IT'S IN THE **VARIATION** BETWEEN PANELS THAT
TRUE DYNAMIC EFFECTS ARE CREATED.





WHEN
MAKING COMICS FOR
THE FIRST TIME, IT'S
TEMPTING TO TRY TO
MAKE EVERY MOMENT OF
A STORY HIT LIKE A
THUNDERSTORM.



READERS CRAVE
DRAMATIC CHANGES,
BUT TO **HIGHLIGHT**
CHANGE REQUIRES AN
UNCHANGING POINT
OF REFERENCE.



THE FIXED, QUIET **BACKGROUND** SETS THE STAGE FOR THE CACOPHONOUS
INTRUDER.



THE FIXED CAMERA
ANGLE DRAWS
ATTENTION TO THE
ZOOM.



THE FIXED
THREE-BY-
THREE
PANEL
GRID
PREPARES
FOR THE
IMPACT OF
THE
FULL-
PAGE
PANEL.



AND THE FIXED MIDDLE GROUND SHOT CONTRIBUTES TO THE EMOTIONAL
IMPACT OF THE CLOSE-UP.

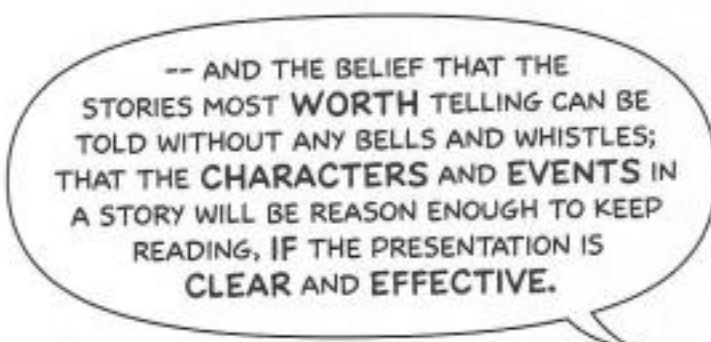
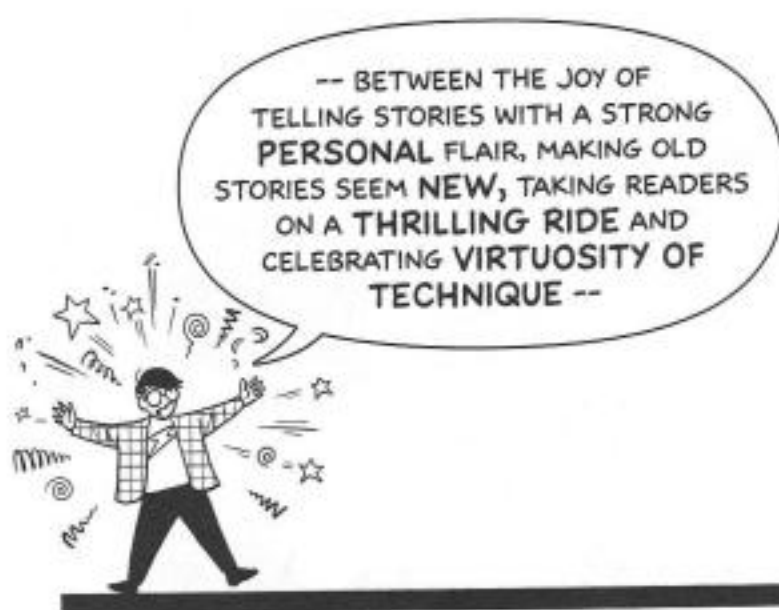
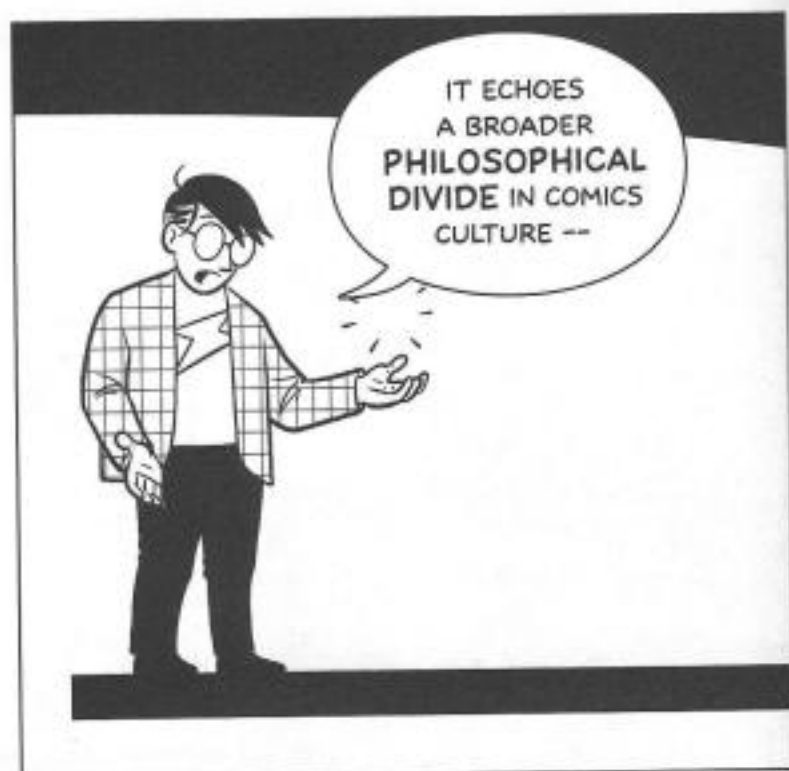
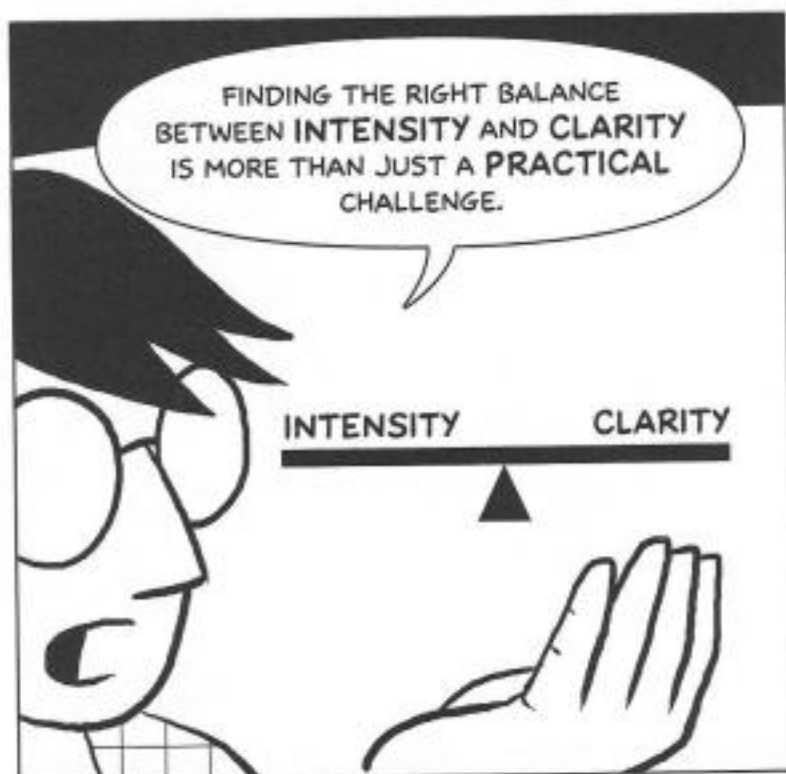


IN SHORT,
SOMETIMES JUST TELLING IT
STRAIGHT, WITH CLARITY AS YOUR
GUIDE, IS THE BEST WAY FOR
STORIES TO GATHER STEAM --



-- AND THEN
STRIKE LIKE
LIGHTNING
WHEN IT COUNTS.












TWO GOALS:

YOU WANT READERS TO **UNDERSTAND** WHAT YOU HAVE TO TELL THEM --

-- AND YOU WANT THEM TO **CARE.**

CLARITY IS THE PATH THAT LEADS TO THE GOAL OF **UNDERSTANDING** --

-  **MOMENT**
-  **FRAME**
-  **IMAGE**
-  **WORD**
-  **FLOW**

-- BUT THERE ARE **TWO PATHS** YOU CAN TAKE TO GET YOUR READERS TO **CARE.**

ONE RELIES ON THE **INTENSITY** OF YOUR PRESENTATION --



-- WHILE THE OTHER RELIES ON THE **CONTENT** OF THE **STORY ITSELF.**

THE HUMAN BEINGS THAT LIVE **WITHIN** THAT STORY.



THE **IDEAS** EXPRESSED THROUGH THEM AND BETWEEN THEM.



AND THE **SENSATIONS** OF THE **WORLD** YOUR STORY BRINGS TO LIFE.



TAKE A BREAK. MAYBE TRY SOME OF THE **EXERCISES** LISTED IN THE FOLLOWING NOTES PAGES.

THEN WE'LL SEE WHERE THAT **SECOND PATH** LEADS.



NOTES

INTRODUCTION

CHAPTER 1: WRITING WITH PICTURES*

PAGE 1 - GUESSING WHAT YOU WANT

OKAY, I'M STARTING WITH SOME BIG ASSUMPTIONS HERE! THE KIND OF COMIC I DESCRIBE ON PAGE ONE ISN'T THE ONLY KIND OUT THERE. (IN FACT, I'LL TALK ABOUT THE VERY DIFFERENT GOALS SOME CARTOONISTS HAVE IN CHAPTER SIX.) BUT I DO THINK THIS IS THE GOAL MOST OF US START WITH: TO TELL A STORY THAT SWALLOWS THE READER WHOLE, USUALLY BECAUSE THAT'S THE EXPERIENCE WE HAD AS READERS THAT LED US TO COMICS IN THE FIRST PLACE.

TELLING STORIES IS WHY COMICS EXISTS, AND THE DRIVE TO MAKE THOSE STORIES MEMORABLE, MOVING AND INTOXICATING IS WHAT GIVES COMICS ITS CURRENT SHAPE, EVEN IF TOO MANY ARTISTS FAIL AT THAT MISSION.

IT'S LIKE LEARNING ABOUT SEX. EVEN IF MAKING BABIES IS THE LAST THING ON YOUR MIND, UNDERSTANDING HUMAN SEXUALITY STILL STARTS WITH THE REPRODUCTIVE SYSTEM.

PAGE 2, PANEL 2 - TEACHING MYSELF

NO JOKE. I'M PLANNING A MAJOR GRAPHIC NOVEL AS MY NEXT BIG PROJECT AND CREATING THIS BOOK HAS HELPED ME PREPARE FOR IT. I HAVE A LOT OF BAD HABITS TO GET RID OF!

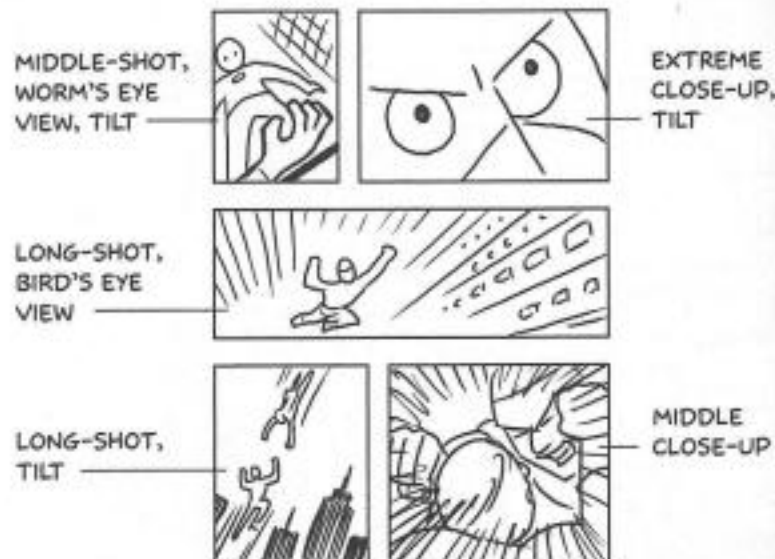
PAGE 5, PANEL 1 - ON MY EXAMPLES

THIS BOOK IS BLACK AND WHITE SO MOST OF MY EXAMPLES COME FROM GRAPHIC NOVELS, MANGA OR COMIC STRIPS WHICH FEATURE REPRODUCIBLE BLACK LINE ART. MOST WEBCOMICS, SUPERHERO COMICS AND CLASSIC EUROPEAN COMICS ARE IN COLOR AND HARDER TO REPRODUCE, SO YOU WON'T SEE AS MUCH OF THAT WORK REPRESENTED UNLESS THOSE SUBJECTS COME UP DIRECTLY. IT'S NOT MY PERSONAL PREFERENCE, JUST KEEPING THE EXAMPLES AS SHARP AND READABLE AS POSSIBLE. MOST OF THESE IDEAS SHOULD APPLY TO ALL KINDS OF COMICS. THAT SAID, IF I CAN PICK A COMIC I ADMIRE TO MAKE A GIVEN POINT, I PROBABLY WILL.

PAGE 19-25 - FRAMES AND GENRES

CHOICE OF FRAME CAN DIFFER FROM GENRE TO GENRE. SUPERHERO COMICS TEND TO FEATURE CONTRASTING DISTANCES, CHANGES OF HEIGHT AND LOTS OF DIAGONALS TO KEEP THINGS LOOKING DYNAMIC (AT LEAST

SINCE KIRBY REINVENTED THE GENRE, WHICH WE'LL DISCUSS IN CHAPTER SIX):



IN A DAILY GAG STRIP, ON THE OTHER HAND, AN ARTIST MIGHT GO FOR MONTHS WITHOUT EVER MOVING THE "CAMERA" TO GIVE THE COMIC A MUNDANE, DOWN TO EARTH FEELING ON THE ASSUMPTION THAT DRAMATIC STAGING WOULD UNDERCUT THE HUMOR:



FIXED MIDDLE-SHOT, FIXED ANGLE, NO TILT

PAGE 29 - DRAWING STYLES AND MOOD

FOR A WHOLE CHAPTER ON HOW DRAWING STYLES CAN AFFECT MOOD, SEE *UNDERSTANDING COMICS*, CHAPTER FIVE, "LIVING IN LINE."

PAGE 36 - FLOW AND PANEL SHAPE

FLOW CAN BE AFFECTED BY PANEL SHAPE IN VARIOUS WAYS. YOUR READERS INSTINCTIVELY KNOW THAT AS THEIR EYES MOVE ACROSS A ROW OF PANELS, THEY'RE MOVING FORWARD IN TIME, SO A ROW OF NARROW PANELS WHICH DIVIDE THE READING FLOW INTO SHORT BURSTS ARE USEFUL FOR FAST, CHOPPY SEQUENCES:



WHILE WIDER PANELS CAN BE USED FOR MOMENTS THAT SHOULD PASS MORE SLOWLY.



* WILL EISNER HAS REFERRED TO HIMSELF AS "A WRITER WHO WRITES WITH PICTURES" AND I'VE HEARD ART SPIEGELMAN TALK ABOUT COMICS AS A FORM OF "PICTURE WRITING" SO THIS ISN'T MY TERM.

PAGE 37 - CATEGORIES AND LIMITATIONS

ARTISTS HAVE BEEN DRAWING WONDERFUL COMICS STORIES FOR WELL OVER A HUNDRED YEARS WITHOUT WORRYING ABOUT TERMS LIKE MY FIVE CHOICES, OF COURSE. A LOT OF PURE INSTINCT GOES INTO MAKING COMICS. THESE IDEAS ARE MEANT TO **SUPPLEMENT** AND **INFORM** THOSE INSTINCTS, NOT **REPLACE** THEM.

IF YOU'RE CREATING A COMIC, AND A PARTICULAR PANEL OR PAGE DESIGN JUST FEELS RIGHT TO YOU, GO FOR IT. JUST BECAUSE YOU DIDN'T GO DOWN ONE OF MY NERDY CHECKLISTS FIRST DOESN'T MAKE IT ANY LESS VALID.

BUT, WHEN YOU COME BACK TO THAT COMIC AND SOMETHING NO LONGER FEELS QUITE RIGHT, OR WHEN A FRIEND READS IT AND DOESN'T GET IT, THAT'S WHEN I CAN PROMISE THAT YOUR SOLUTION LIES IN ONE OF THOSE FIVE COLUMNS. THAT'S WHEN YOU MAY WANT TO RECONSIDER SOME OF THE CHOICES YOU'VE MADE AND CONSIDER THE ALTERNATIVES.

PAGE 38 - ART STAGES

CREATING FINISHED ART HAS TRADITIONALLY INCLUDED SOME KIND OF UNDER-DRAWING WITH LIGHT (HARD) PENCIL AND/OR LIGHT BLUE PENCIL TO GET DETAILS AND PROPORTIONS RIGHT, FOLLOWED BY FINISHED INK DRAWINGS. IN THE INDUSTRY OVER THE YEARS, THESE SEPARATE TASKS -- OFTEN PERFORMED BY SEPARATE ARTISTS -- BECAME KNOWN AS "PENCILLING" (SIC) AND "INKING."



A LOT OF LONE COMICS ARTISTS STILL SPLIT THEIR COMICS ART INTO THESE SEPARATE STAGES. IT MAKES SENSE TO HAVE A NON-PERMANENT WAY TO WORK OUT WHERE LINES ARE GOING TO GO BEFORE INK HITS PAPER. STILL, I'M RELUCTANT TO USE THE TERMS BECAUSE THEY DON'T FIT WELL WITH OTHER TYPES OF FINISHED ART LIKE PAINT OR DIGITAL MEDIA.

THAT SAID, MOST CARTOONISTS GO THROUGH A FEW STAGES ON THEIR WAY TO FINISHED ART, INCLUDING:

- A ROUGH LAYOUT STAGE WHEN THEY FIGURE OUT WHERE EVERYTHING IS GOING TO GO ON THE PAGE.
- A PENCILLING-LIKE STAGE WHEN THEY WORK OUT THE PROPORTIONS AND DETAILS OF CHARACTERS AND OBJECTS IN THEIR STORY
- A FINISHED ART STAGE WHEN RENDERING DECISIONS ARE MADE FINAL.

PAGE 46 - INTENSITY BOOSTERS

ALTHOUGH THESE TECHNIQUES ARE DISCUSSED HERE AS WAYS TO PUNCH UP THE SURFACE APPEAL OF A WORK, THERE ARE ALSO PLENTY OF STRAIGHTFORWARD NARRATIVE USES, INCLUDING:

EXTREME DEPTH CUES TO IMPLY THE EXTREME SIZE OR MASS OF A CHARACTER OR OBJECT:



TILTED ANGLES TO REFLECT A CHARACTER'S SENSE OF DISORIENTATION:

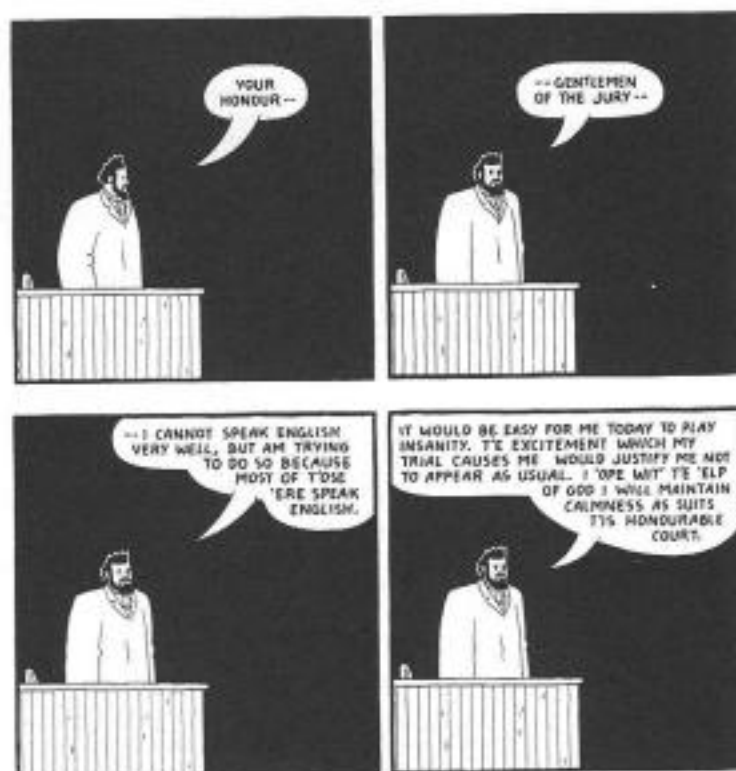


OR HYPER-RENDERING TO SHOW IMPORTANT DETAILS OF AN OBJECT:



PAGE 47, PANEL 7 - CLARITY WITHOUT INTENSITY

IT'S ACTUALLY PRETTY INTERESTING WHEN CARTOONISTS TRY DIALING DOWN THE INTENSITY NEARLY ALL THE WAY. CHESTER BROWN'S *LOUIS RIEL* INCLUDES STATIC CHARACTER POSTURES, VERY FEW CLOSE-UPS AND SOME DELIBERATELY MONOTONOUS LAYOUTS, BUT THE DRAMATIC EVENTS STILL PULL THE READER IN:



GENERALLY SPEAKING, THE "ALTERNATIVE COMICS" SCENE, INCREASINGLY ASSOCIATED WITH THE LITERATE GRAPHIC NOVEL MOVEMENT, USES THE DYNAMIC ACCENTS DISCUSSED ON PAGE 46 ONLY SPARINGLY, CREATING MOODS MORE AKIN TO A STAGE PLAY THAN A HOLLYWOOD BLOCKBUSTER. BROWN'S *LOUIS RIEL* IS AN EXTREME EXAMPLE, BUT LOOK AT MATURE GRAPHIC NOVELS LIKE SPIEGELMAN'S *MAUS*, WARE'S *JIMMY CORRIGAN* OR MARJANE SATRAPI'S *PERSEPOLIS* FOR EXAMPLES OF THAT GENRE'S MORE RESTRAINED ANGLES AND COMPOSITIONS.

OPTIONAL EXERCISES

NOTE: IF YOU'D LIKE TO EXPLORE SOME OF THESE TOPICS FURTHER (OR IF YOU'RE A TEACHER WHO'D LIKE TO INCORPORATE SOME OF THESE IDEAS INTO A CLASSROOM SETTING) I'VE INCLUDED SUGGESTIONS FOR EXERCISES IN THE NOTES SECTIONS OF THE FIRST FOUR CHAPTERS. THEY AREN'T NECESSARY TO GRASP THE IDEAS IN THIS BOOK, BUT YOU MIGHT FIND THEM USEFUL FOR GETTING A MORE HANDS-ON UNDERSTANDING OF THE COMICS-MAKING PROCESS.

1 - CHOICE OF MOMENT (PAGES 11-18)

PICK A FAVORITE MOVIE AND TRY ROUGHLY BREAKING DOWN THE STORY INTO JUST SIXTEEN KEY MOMENTS USING ONLY PICTURES, NO WORDS. MAKE SURE THEY'RE CLEAR ENOUGH AND CONNECTED ENOUGH THAT A FRIEND WHO HASN'T SEEN THE MOVIE CAN TELL YOU WHAT'S GOING ON WITHOUT ANY ADDITIONAL EXPLANATION. QUESTION: IF YOU HAD TO CUT TO JUST EIGHT PANELS, WHICH ONES WOULD YOU DROP? HOW MANY PANELS WOULD BE ENOUGH TO SHOW ALL OF THE KEY MOMENTS OF THE STORY?

2 - CHOICE OF MOMENT/CONNECTING THE DOTS (PAGES 13-14)

PICK A FEW OF YOUR FAVORITE COMICS AND TRY TO FIND AT LEAST ONE PANEL THAT COULD HAVE BEEN CUT WITHOUT ADVERSELY AFFECTING THE CLARITY OF THE STORY. CONSIDER WHAT MIGHT HAVE PROMPTED THE CREATOR(S) OF THE COMIC TO INCLUDE IT IN THE FIRST PLACE. WAS IT MEANT TO SLOW DOWN THE ACTION? OR FILL SPACE BEFORE A PAGE TURN? WAS IT GENUINELY USELESS OR WAS THERE A SUBTLER PURPOSE IN MIND?

3 - THE SIX TRANSITIONS (PAGES 15-18)

PICK ONE OF THESE THREE MINI-PLOTS AND CREATE A ROUGH SINGLE PAGE COMIC ABOUT IT USING ONLY ONE OF THE TRANSITION TYPES FROM PAGES 16 AND 17:

- THE QUEEN DIED AND THE KING DIED OF GRIEF AFTER HER.
- BOY MEETS GIRL, BOY LOSES GIRL.
- DOG EATS DOG, DOG BURPS, DOG FIGURE SKATES.

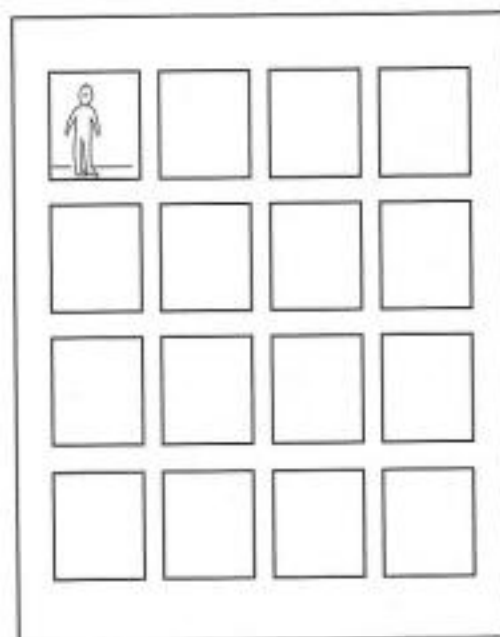
THEN TRY DRAWING A NEW PAGE OF THE SAME PLOT USING A DIFFERENT KIND OF TRANSITION AND SEE HOW IT AFFECTS THE STORYTELLING STYLE AND MOOD OF YOUR COMIC.

4 - CHOICE OF FRAME (PAGES 19-25)

BUY THE LATEST COMIC BY YOUR FAVORITE CREATOR. DON'T LOOK INSIDE, BUT INSTEAD GET A COMICS-SAVVY FRIEND TO COPY JUST THE PANEL BORDERS FROM A FEW PAGES AND WRITE A SHORT DESCRIPTION OF WHAT'S GOING ON IN EACH PANEL. TRY TO GUESS HOW YOUR FAVORITE CREATOR COMPOSED EACH PANEL AND DRAW A ROUGH VERSION INSIDE THE BORDERS. THEN TAKE A LOOK AT THE PRINTED COMIC AND COMPARE YOUR ROUGH VERSION TO THE REAL THING.

5 - CHOICE OF FRAME (PAGES 19-25)

SKETCH A 16-PANEL GRID ON A PIECE OF TYPING PAPER WITH A SIMPLE STANDING FIGURE IN THE FIRST PANEL:



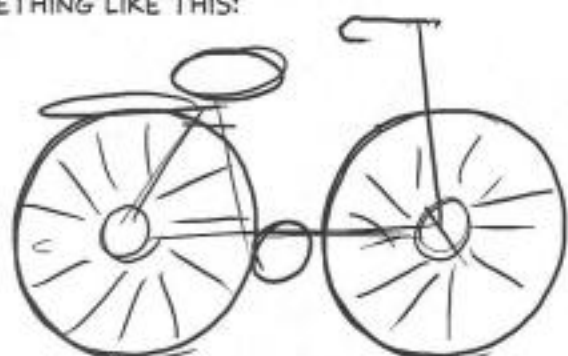
ASK A FRIEND TO DECIDE WHAT YOUR CHARACTER SHOULD DO IN PANEL TWO. DRAW THE SUGGESTION AND CONSIDER WHETHER IT WAS NECESSARY TO CHANGE THE VIEWING ANGLE. IF YOUR CHARACTER ENCOUNTERS AN ELEPHANT, DO YOU HAVE TO PULL BACK? IF HE/SHE CLIPS A TOENAIL, DO YOU HAVE TO PULL IN? DO ANY OF THE SUGGESTIONS REQUIRE A TILT OR ROTATION OF VIEWING ANGLE? DO ANY REQUIRE A CHANGE OF ELEVATION? REPEAT UNTIL THE PAGE IS FILLED!

6 - CHOICE OF IMAGE (PAGES 26-29)

TEST YOUR VISUAL MEMORY. TRY MAKING SIMPLE DRAWINGS OF FIVE COMPLEX ITEMS FROM MEMORY (EXAMPLES: A FIRE HYDRANT, YOUR FAVORITE SKYSCRAPER, A PAIR OF SCISSORS, A SNEAKER, A GAME CONTROLLER...). THEN FIND THE REAL THING OR CHECK THE WEB FOR PHOTOS. STUDY THE DIFFERENCES. THEN DRAW THE SAME ITEMS AGAIN FROM MEMORY AND SEE IF YOU CAN CAPTURE THEM MORE EFFECTIVELY.

ALTHOUGH DRAWING FROM MEMORY ISN'T AS NECESSARY TODAY AS IT WAS FOR MY GENERATION (YOU CAN PRETTY MUCH FIND A PHOTO OF ANYTHING ONLINE) PRACTICING IT CAN HELP ISOLATE THE MOST IMPORTANT STRUCTURAL DETAILS OF SUBJECTS THAT CAN JOG READERS MEMORIES WITHOUT OVERLOADING THEM WITH UNNECESSARY DETAILS.

FOR EXAMPLE, IF ASKED TO QUICKLY SKETCH A BICYCLE FROM MEMORY, A LOT OF PEOPLE MIGHT SKETCH SOMETHING LIKE THIS:



BUT WITH REFERENCE, THE SAME NUMBER OF LINES MIGHT BETTER CAPTURE THE BASIC SHAPES OF A REAL BICYCLE:



7 - CHOICE OF IMAGE (PAGES 26-29)

CAN YOU DRAW AN UNOCCUPIED ROOM WITH ENOUGH DETAIL THAT A FRIEND CAN TELL YOU AT LEAST TEN MEANINGFUL THINGS ABOUT THE KIND OF PERSON THAT LIVES THERE, JUST BY LOOKING AT YOUR DRAWING?

[NOTE: SEE CHAPTER 3 FOR CHOICE OF WORD EXERCISES.]

8 - CHOICE OF FLOW (PAGES 32-36)

FIND A COMIC OR GRAPHIC NOVEL WITH A LOT OF VARIATIONS IN FRAME SIZE AND SHAPE. PICK AT LEAST TEN PAGES AND CONSIDER HOW YOU MIGHT ARRANGE THE SAME PANELS IF YOU HAD TO FIT THEM ONTO THE PAGES OF A DIFFERENTLY-SHAPED BOOK. WOULD SOME PANELS HAVE TO BE ADDED OR SUBTRACTED? HOW DOES THE NEW LAYOUT AFFECT TURN-OF-PAGE MOMENTS? CAN YOU KEEP THE READING ORDER EASY TO FOLLOW?

9 - CLARITY VERSUS INTENSITY (PAGES 45-52)

CAN YOU FIND A COMIC WHERE THE CLARITY OF SOME SCENES COULD BE IMPROVED BY DIALING DOWN THE INTENSITY OF SOME LAYOUTS? CAN YOU DO A ROUGH SKETCH OF YOUR IMPROVED VERSION? CONVERSELY, CAN YOU FIND A COMIC WHICH COULD BENEFIT FROM THE ADDITION OF SOME INTENSITY, WITHOUT SACRIFICING CLARITY IN THE PROCESS? HOW WOULD YOU GO ABOUT IT?

10 - LOOSENING-UP EXERCISES

A. QUANTO COMICS (INVENTED BY THE LEGENDARY DEWAN BROTHERS, TED AND BRIAN). GET TOGETHER WITH ONE OR MORE COMICS-MAKING FRIENDS. GET A FEW BLACK MARKERS AND SOME PLAIN WHITE PAPER. EACH ARTIST TAKES A FEW MINUTES MAKING A TITLE LOGO ON THE TOP OF A PAGE (TITLES SHOULD BE SOMETHING GENERAL LIKE "IS THAT YOUR DAD?," "BLIND DATE," "IGNORE IT AND IT WILL GO AWAY," "CLOSED MONDAYS," ETC.; AVOID OVERLY SPECIFIC TITLES LIKE "POPE BENEDICT AND JAMIROQUAI GO SKYDIVING OVER PENNSYLVANIA"). EACH ARTIST THEN TRADES PAGES AND DRAWS A ONE-PAGE COMIC TO MATCH SOMEONE ELSE'S TITLE. REPEAT UNTIL SLEEPY.

B. THE 24-HOUR COMIC (BEGUN IN 1990 AS A CHALLENGE TO MY PAL STEVE BISSETTE). DRAW AN ENTIRE 24 PAGE COMIC BOOK IN A SINGLE 24-HOUR PERIOD. NO SCRIPT. NO PREPARATION. ONCE THE CLOCK STARTS TICKING, IT DOESN'T STOP UNTIL YOU'RE DONE. GREAT SHOCK THERAPY FOR THE CREATIVELY BLOCKED. OVER 1,000 ARTISTS HAVE GIVEN IT A TRY SO FAR!

SUGGESTIONS: START IN THE MORNING, AFTER A FULL NIGHT'S SLEEP. PLAN TO HAVE PLENTY OF FOOD, CAFFEINE AND MUSIC AT THE READY. AND IF YOU DON'T DO IT AT HOME, YOU MIGHT WANT TO HAVE A FRIEND OR FAMILY MEMBER GIVE YOU A RIDE WHEN YOU'RE DONE.

IF YOU WANT TO MAKE YOUR COMIC IN THE COMPANY OF OTHER CRAZY ARTISTS, CHECK OUT 24HOURCOMICS.COM FOR DETAILS ON 24-HOUR COMICS DAY, AN ANNUAL CELEBRATION DURING WHICH GROUP EVENTS ARE HELD AT COMICS STORES AND OTHER LOCATIONS IN SEVERAL COUNTRIES.

ADDITIONAL NOTES (INCLUDING MORE DETAILS ON THE 24-HOUR COMICS CHALLENGE) CAN BE FOUND AT: WWW.SCOTTMCCLOUD.COM/MAKINGCOMICS

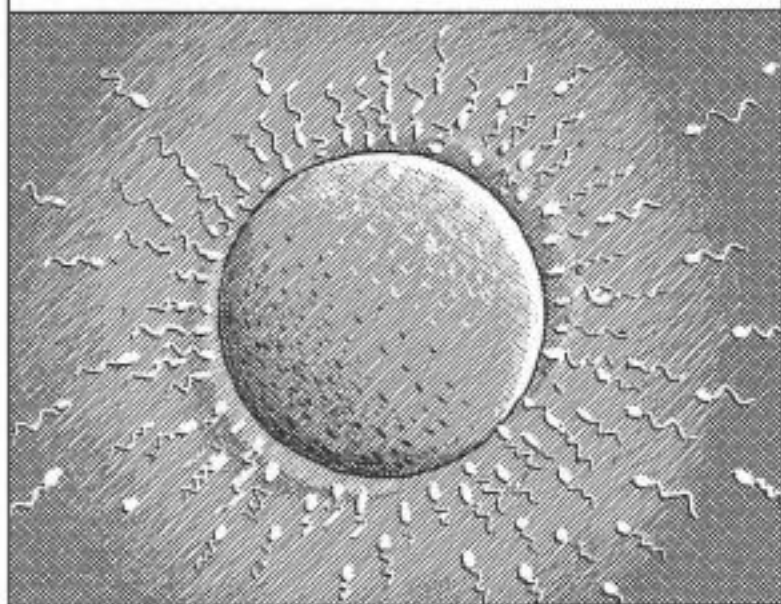
Chapter Two

Stories for Humans

Character Design, Facial
Expressions and Body Language



FOR MOST OF US IN THE ANIMAL KINGDOM, IT STILL
TAKES **TWO** TO CREATE NEW LIFE, AND CREATING
NEW LIVES THROUGH **COMICS** IS NO DIFFERENT.



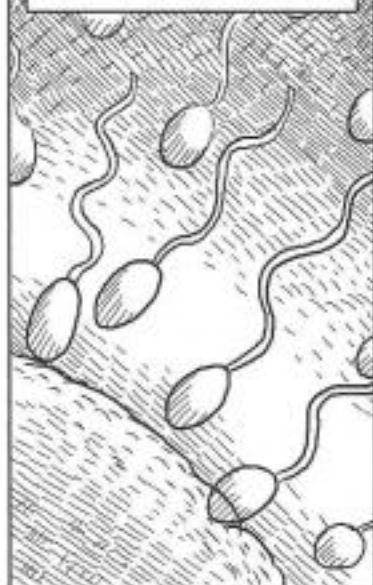
YOU PROVIDE THE
SHAPES, LINES AND
COLORS OF YOUR
CHOSEN ART --



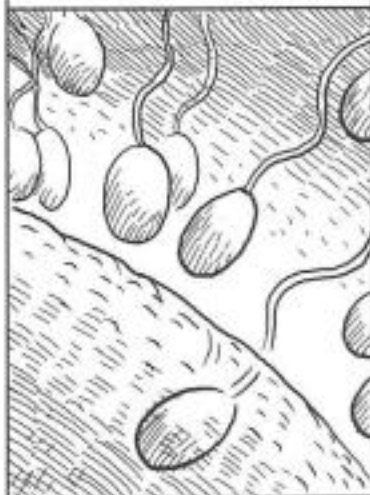
-- AND THE READER
PROVIDES THE
HUMAN EXPERIENCE
NEEDED TO BREATHE
LIFE INTO THEM.



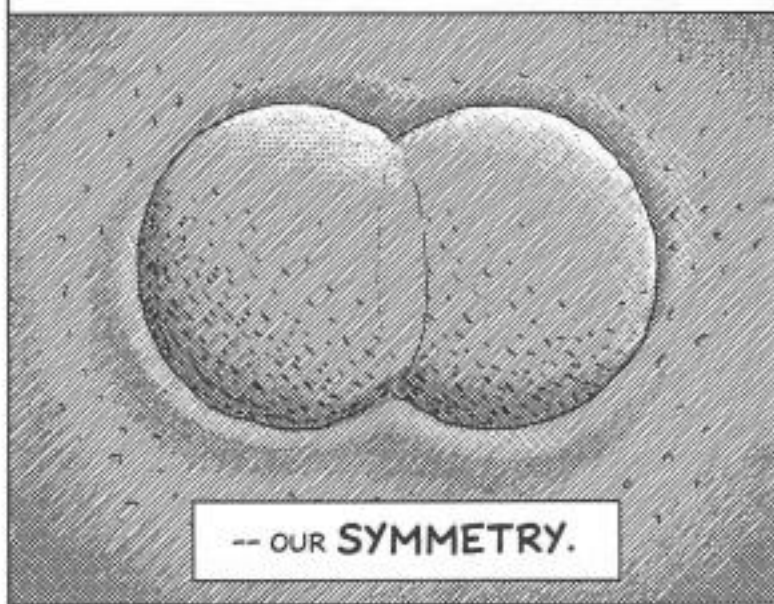
BUT THEY CAN'T BE
JUST **ANY** SHAPES,
LINES AND COLORS.



THEY NEED TO
INCLUDE JUST A FEW
KEY ELEMENTS
THAT WILL TRIGGER
RECOGNITION IN YOUR
READERS --



-- STARTING WITH ONE OF THE MOST BASIC
VISUAL QUALITIES THAT MARK ALL LIVING THINGS,
AND **SEPARATE** US FROM THE NON-LIVING WORLD --



-- OUR **SYMMETRY**.

SYMMETRY IS LIFE'S **CALLING CARD**, THE WAY WE'VE LEARNED TO **RECOGNIZE** EACH OTHER IN THE WILD.



IT'S THAT BIT OF OURSELVES THAT BREEDS **AFFECTION** WHEN WE SEE IT IN OUR **NEARER RELATIVES** --



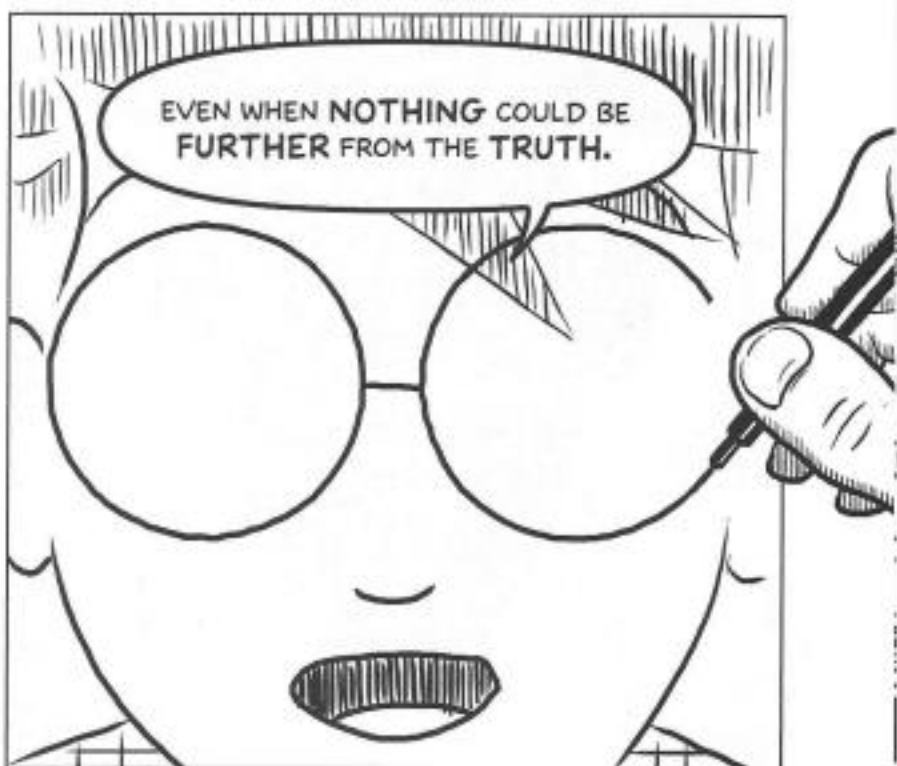
-- AND MAKES US **UNEASY** WHEN WE SEE IT IN OUR MORE **DISTANT ONES**.

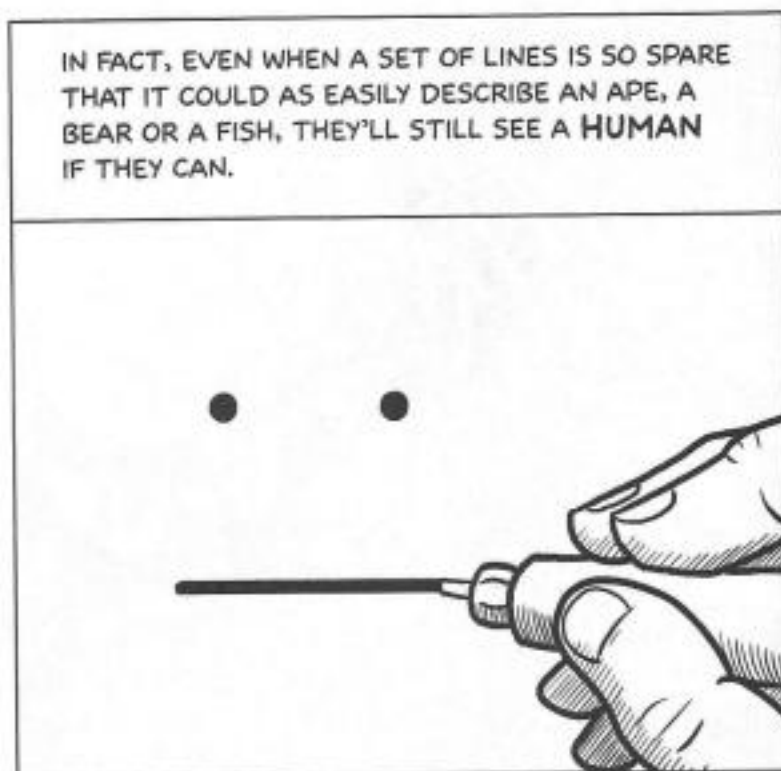
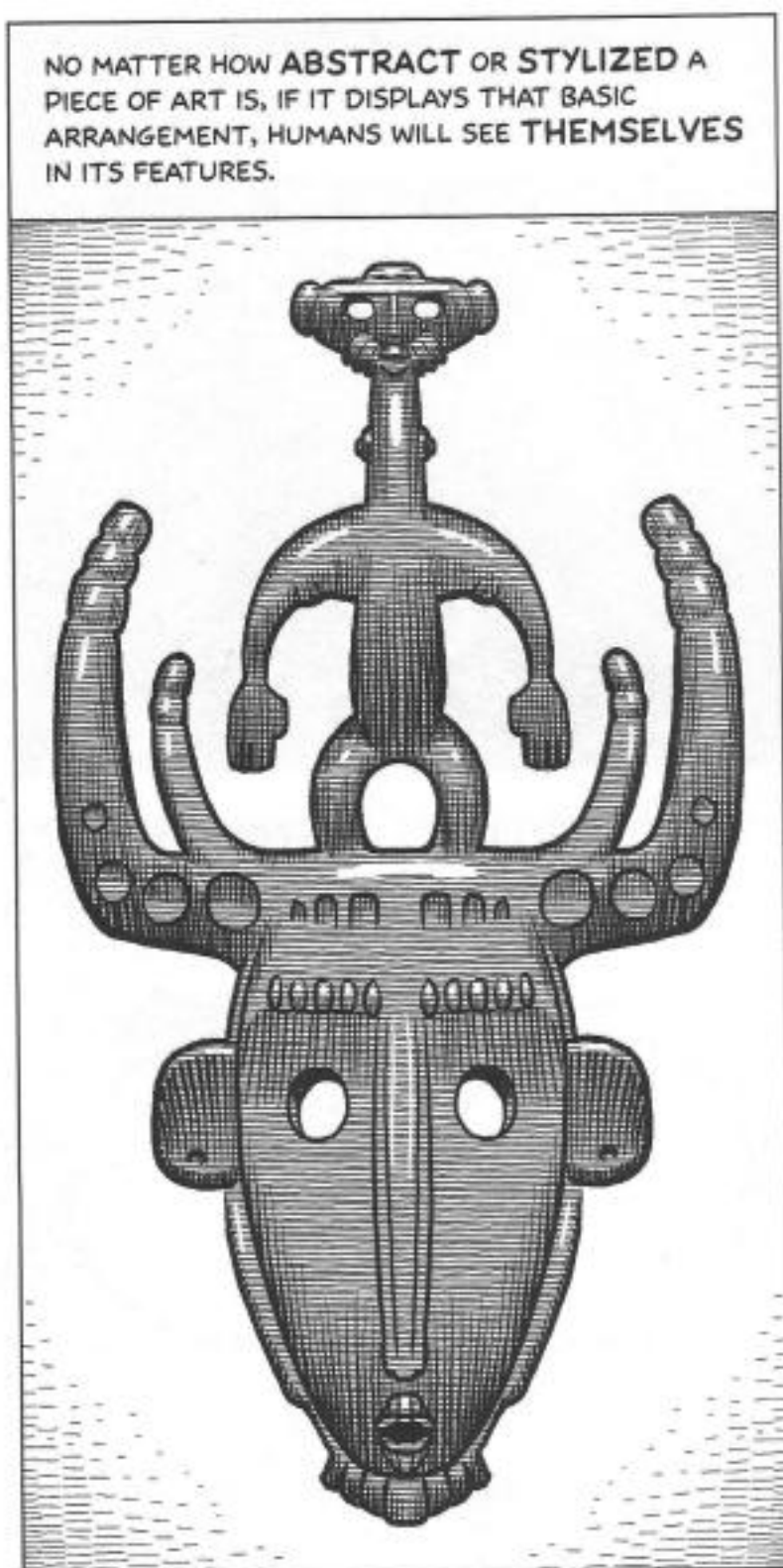
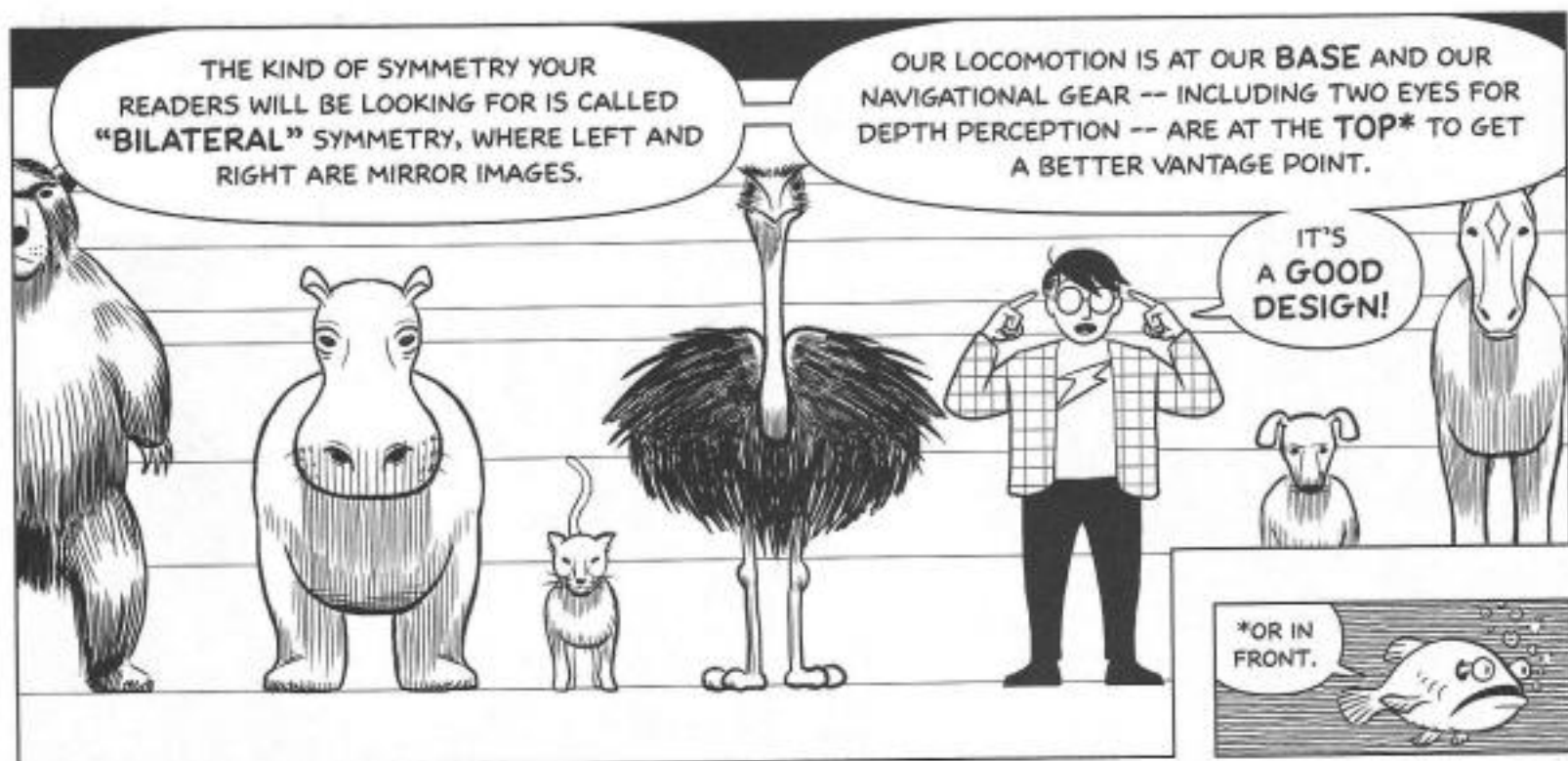


IT'S THE **KEY INGREDIENT** THAT SAYS "YES, THIS IS AN ANIMAL LIKE ME. THIS IS A LIVING THING."



EVEN WHEN **NOTHING** COULD BE **FURTHER** FROM THE **TRUTH**.





IN FACT, THEY LOVE SUCH STORIES SO MUCH, THEY'LL MAKE ONE UP FROM THE SLIGHTEST HINT.



EVEN THE LOOSEST SCRIBBLE WILL SUGGEST A FIGURE --



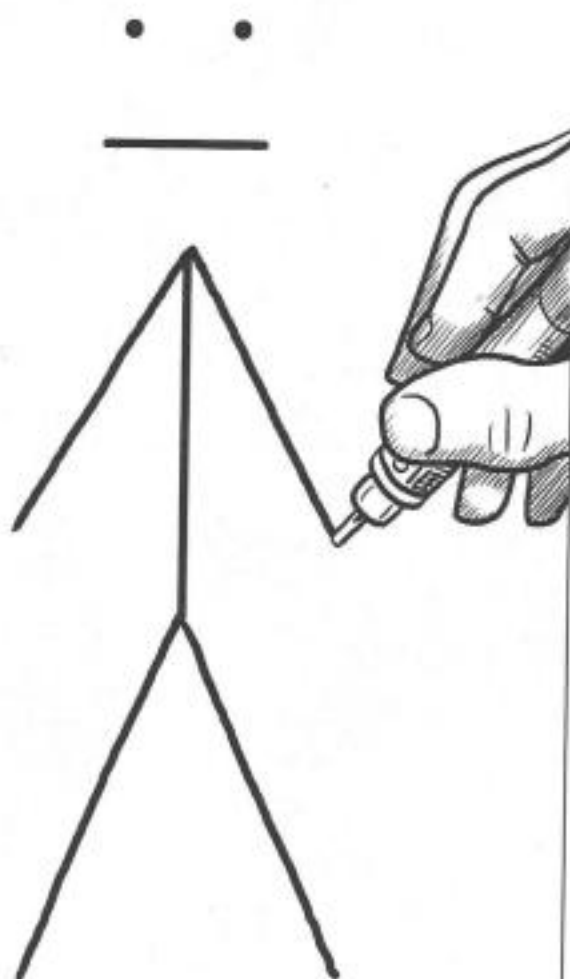
-- AN EMOTION --



-- OR A GESTURE.



IN SHORT, CREATING A HUMAN BEING IN THE MIND OF THE READER IS EASY. JUST A FEW LINES IS ALL IT TAKES AND YOUR READERS WILL DO THE REST.



BUT IF YOU WANT THEM TO SEE A SPECIFIC PERSON, WITH A SPECIFIC APPEARANCE AND SPECIFIC HOPES AND DREAMS, THAT'LL TAKE A FEW EXTRA STEPS.

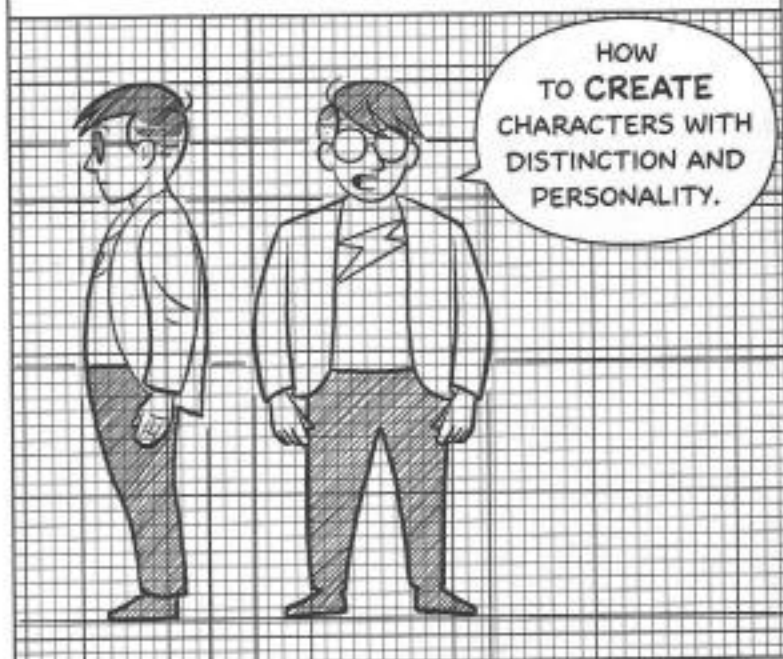


IN THIS
CHAPTER, I'LL TALK ABOUT
THREE SUCH MEASURES YOU CAN
TAKE TO BRING YOUR DRAWINGS TO
LIFE AS **VIVID, BELIEVABLE**
HUMAN BEINGS.



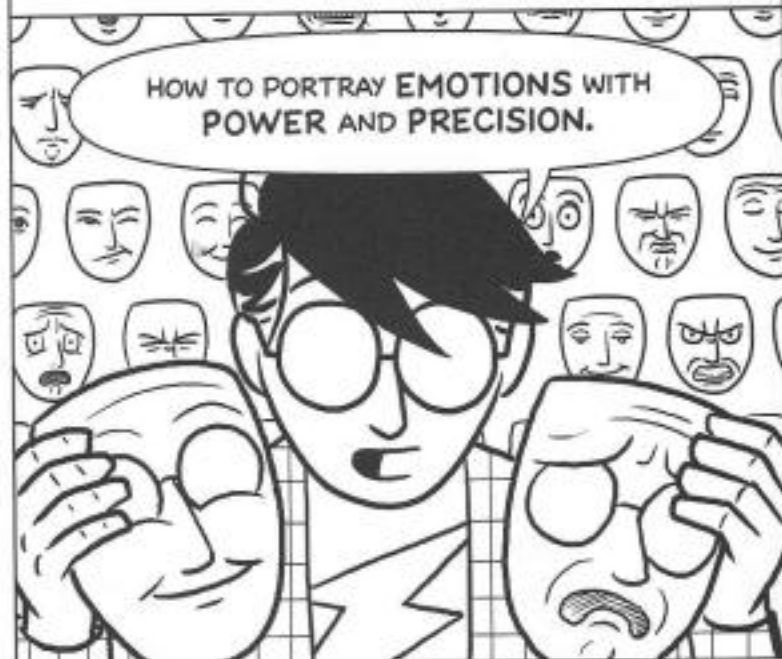
1. CHARACTER DESIGN

HOW
TO **CREATE**
CHARACTERS WITH
DISTINCTION AND
PERSONALITY.



2. FACIAL EXPRESSIONS

HOW TO PORTRAY EMOTIONS WITH
POWER AND PRECISION.



3. BODY LANGUAGE

HOW
TO MAKE SURE
THAT EVERY FIGURE
YOU DRAW HAS A
STORY TO TELL.



MASTER THESE
ELEMENTS, PLUS THE
EFFECTIVE USE OF
WORDS (COMING UP
IN CHAPTER THREE) --



-- AND YOU
CAN GIVE BIRTH TO
CHARACTERS THAT
READERS WILL
BELIEVE IN AND
REMEMBER FOR
YEARS TO COME.



I. CHARACTER DESIGN

HOW YOU DESIGN YOUR CHARACTERS HAS A LOT TO DO WITH **STYLE AND PERSONAL PREFERENCE**. ONCE AGAIN, THERE'S NO "RIGHT" OR "WRONG" WAY TO DO IT.



SOME CHARACTERS ARE BORN AS DOODLES IN A **SKETCHBOOK**, SOME ARE **IMPROVISED** IN THE MIDDLE OF A STORY, SOME ARE CONCEIVED IN THE **SCRIPT** STAGE -- MAYBE TO BE VISUALLY DESIGNED BY OTHERS.



BUT NO MATTER WHAT SEQUENCE OF STEPS BRINGS THEM TO LIFE --

-- THERE ARE **THREE QUALITIES** THAT NO GREAT COMICS CHARACTER CAN DO WITHOUT.



AN INNER LIFE



A UNIQUE HISTORY, WORLD VIEW AND DESIRES.

VISUAL DISTINCTION



A DISTINCT AND MEMORABLE BODY, FACE AND WARDROBE.

EXPRESSIVE TRAITS



TRAITS OF SPEECH AND BEHAVIOR ASSOCIATED WITH THAT CHARACTER.

LET'S TAKE A CLOSER LOOK AT EACH.



CREATING A COMPELLING INNER LIFE FOR YOUR CHARACTERS MAY BE THE MOST IMPORTANT, AND LEAST UNDERSTOOD, ASPECT OF CHARACTER CREATION.



BEGINNERS KNOW THAT EACH CHARACTER NEEDS A "PERSONALITY" --

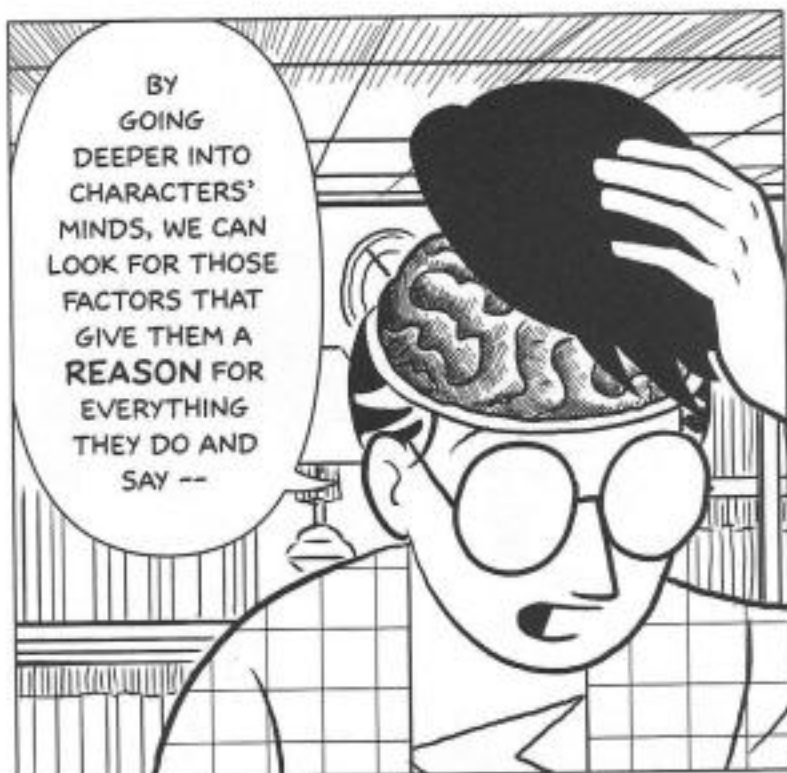
WHO'S THE ONE ON THE FRIDGE, HONEY?

HE'S THE MEAN ONE!

-- BUT OFTEN THAT MEANS A LIST OF BEHAVIORAL TRAITS WITHOUT A SPECIFIC ORIGIN OR UNIFYING PURPOSE.



BY GOING DEEPER INTO CHARACTERS' MINDS, WE CAN LOOK FOR THOSE FACTORS THAT GIVE THEM A REASON FOR EVERYTHING THEY DO AND SAY --



-- AND HELP US PREDICT WHAT THEY'LL DO IN ANY GIVEN SITUATION --

Did Someone say Ice Cream?

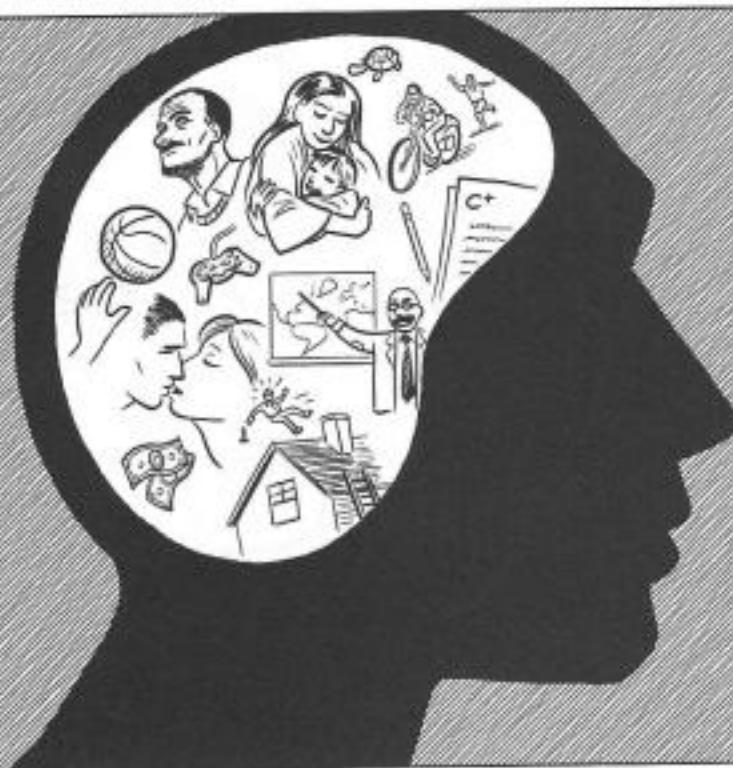


-- TO SUCH AN EXTENT THAT THEY VIRTUALLY WRITE THEMSELVES!



A GOOD PLACE TO START IS WITH YOUR CHARACTERS' LIFE HISTORIES.

WHERE WERE YOUR CHARACTERS RAISED? WHAT KINDS OF PARENTS DID THEY HAVE? WHAT'S THE BEST THING THAT EVER HAPPENED TO THEM? AND THE WORST?



WHO WERE THEIR HEROES? WHAT WERE THEIR STRUGGLES? ALL THESE THINGS AND MORE CAN HELP SHAPE WHO THEY ARE.

JUST CONSIDER YOUR OWN HISTORY AND HOW IT SHAPED YOU.

FINDING **COMMON GROUND** BETWEEN THE EXPERIENCES OF YOUR CHARACTERS AND THOSE OF THE READER CAN HELP EMOTIONALLY **CONNECT THEM** --

-- WHILE THE **DIFFERENCES** IN LIFE EXPERIENCE BETWEEN ONE CHARACTER AND ANOTHER CAN TRIGGER MANY STORIES.



A CHARACTER RAISED IN **POVERTY**, FOR EXAMPLE, MAY HAVE TROUBLE RELATING TO A SHOPPING-ADDICTED **HEIRESS**.



THE SON OF A FUNDAMENTALIST **MINISTER** MIGHT FIND ROMANCE PROBLEMATIC WITH THE DAUGHTER OF AN **ANTHROPOLOGIST**.



A RUNNER WHO'S BEEN ON THE **WINNING** SIDE ALL HIS LIFE MIGHT APPROACH A COMPETITION DIFFERENTLY FROM A RUNNER FIGHTING TO OVERCOME A LIFE FILLED WITH **LOSSES**.

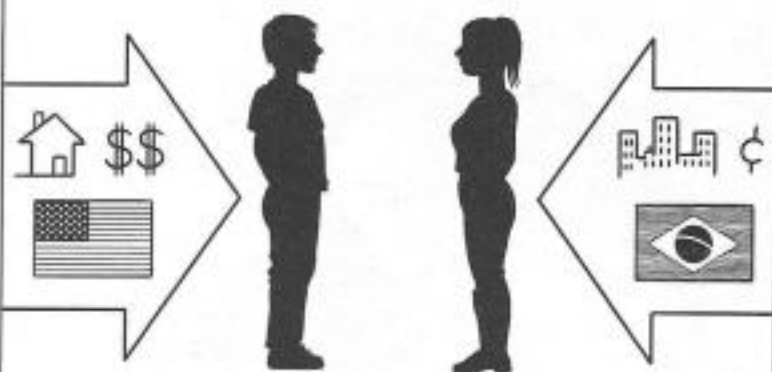


THESE LIFE HISTORIES -- OR "BACKSTORIES" -- DON'T HAVE TO BE TOO ELABORATE, ESPECIALLY FOR MINOR CHARACTERS.

IN FACT, OBSESSING TOO MUCH OVER SUCH DETAILS IS A CLASSIC BEGINNER'S MISTAKE!



BUT BE ON THE LOOKOUT FOR FACTORS THAT COLOR YOUR CHARACTERS' EVERYDAY **OUTLOOKS**, HELP OR HINDER THEIR UNDERSTANDING OF **OTHERS** AND INFLUENCE THEIR **ACTIONS**.



IN OTHER WORDS, CONCENTRATE ON THE DETAILS THAT SHAPE WHO THEY ARE **TODAY**.

SOMETIMES, A SINGLE, LIFE-CHANGING EVENT CAN BECOME A CHARACTER'S **DEFINING MOMENT.**



ALTHOUGH RARE IN REAL LIFE, SUCH EMOTIONAL BIG BANGS HAVE PROVED USEFUL OVER THE YEARS AS A SOURCE OF MANY SUPERHERO "ORIGIN STORIES"--

-- INCLUDING LEE AND DITKO'S 1961 ORIGIN FOR MARVEL COMICS' SPIDER-MAN.

PETER PARKER'S FIRST IMPULSE WHEN GETTING HIS UNIQUE POWERS WASN'T TO FIGHT CRIME AT ALL BUT TO MAKE MONEY AS A **CELEBRITY.**



ONLY AFTER PETER'S UNCLE IS MURDERED BY A CROOK HE'D EARLIER **REFUSED** TO CATCH AS SPIDER-MAN --



-- DOES PETER UNDERSTAND THAT WITH GREAT POWER COMES "GREAT **RESPONSIBILITY**" AND EMBARK ON THE DIFFICULT PATH OF DOING GOOD.



WITH THEIR HERO'S MORAL BURDEN FIRMLY ESTABLISHED, WRITERS HAD A FIELD DAY THROWING ONE THORNY MORAL DILEMMA AFTER ANOTHER AT THE POOR GUY, GENERATING A LONG RUN OF SUCCESSFUL STORIES.

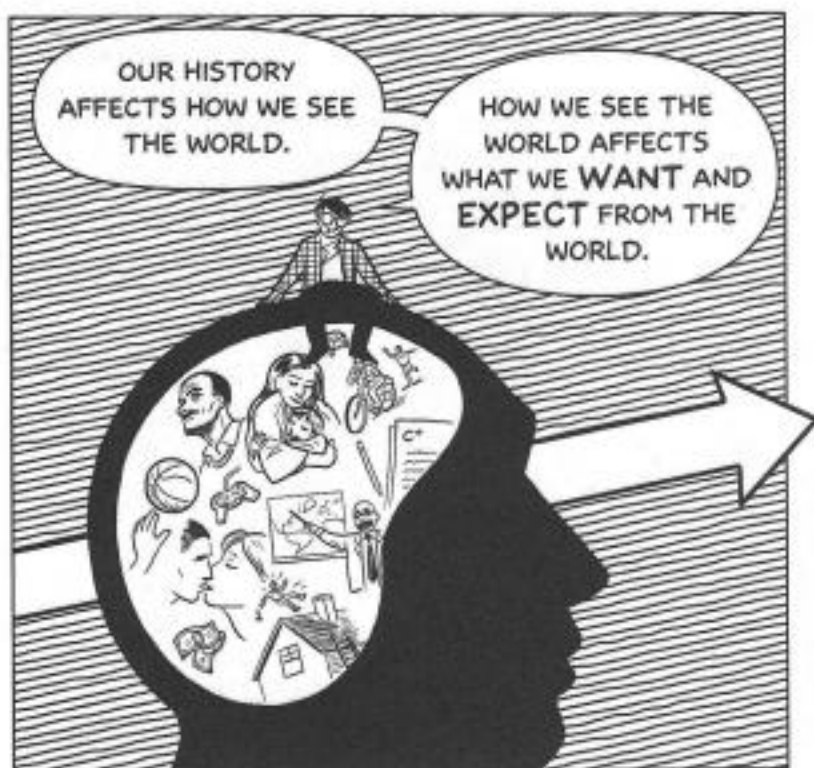


THEY KNEW THAT AS MANY STORIES COULD STEM FROM CONFLICTS **UNDER THE MASK** AS OUT ON THE **STREET.**



OUR HISTORY AFFECTS HOW WE SEE THE WORLD.

HOW WE SEE THE WORLD AFFECTS WHAT WE **WANT** AND **EXPECT** FROM THE WORLD.



AND WHEN THOSE DESIRES AND EXPECTATIONS COLLIDE WITH THE DESIRES OF **OTHERS** OR WITH **NATURE** --



-- THAT'S THE SOURCE OF MANY OF THE **BEST STORIES** EVER TOLD.





MOST WRITERS PUT A BIT OF **THEMSELVES** INTO EVERY CHARACTER, WHICH CAN ADD **WARMTH** AND **CREDIBILITY** TO A STORY, BUT CAN ALSO DULL THE VARIETY OF A CAST IF TAKEN TOO FAR.

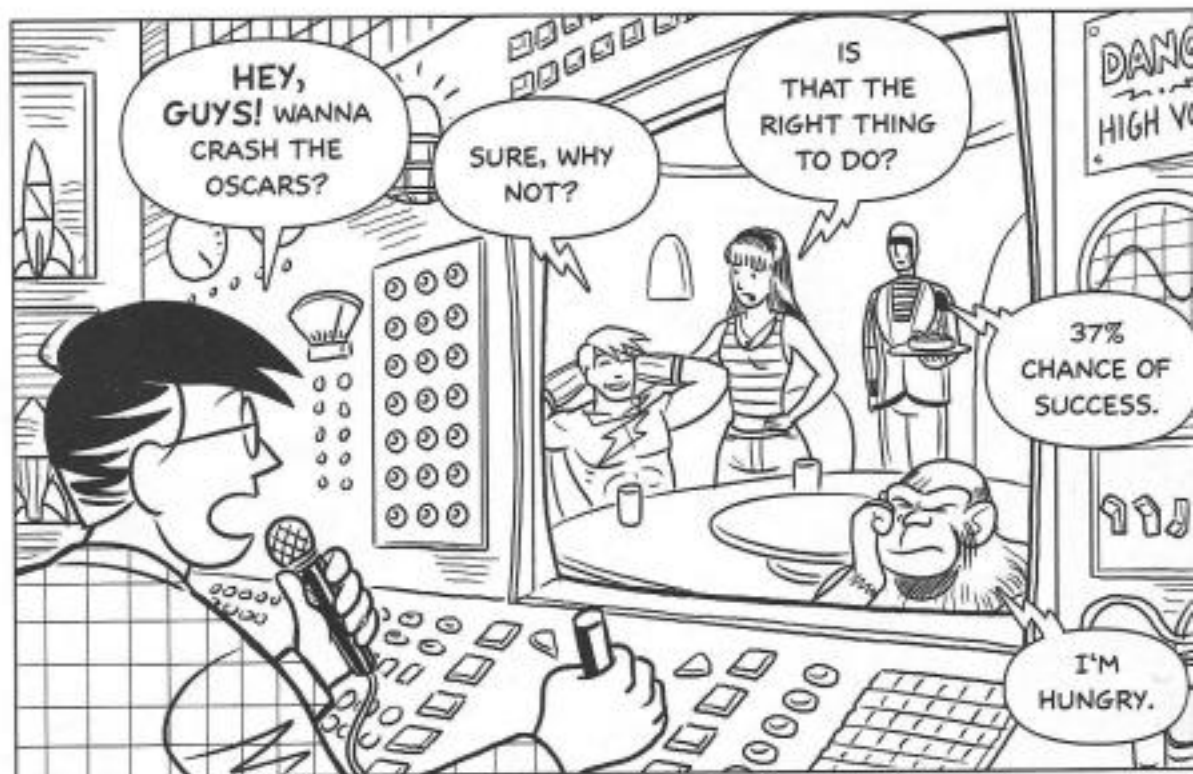


THAT'S WHAT I DID IN THE EARLY '80S WHEN I PARTIALLY MODELED THE FOUR MAIN CHARACTERS FOR MY FIRST COMIC BOOK SERIES **ZOT!** AFTER CARL JUNG'S FOUR PROPOSED TYPES OF HUMAN THOUGHT.



ZOT INTUITION **JENNY** FEELING **PEABODY** INTELLECT **BUTCH** SENSATION

SOUNDS WEIRD, I KNOW, BUT BECAUSE OF THAT, I COULD PREDICT HOW EACH CHARACTER WOULD REACT IN ANY GIVEN SITUATION.



ARCHETYPES FROM MYTH AND LEGEND LIKE THE "OLD WISE MAN," THE "HERO" OR "THE TRICKSTER" CAN ALSO BE USED TO INSURE A VARIETY OF DESIRES AND WORLD VIEWS --



THE "OLD WISE MAN" CLUB

-- WHILE TAPPING INTO UNIVERSAL VALUES THAT TRANSCEND ANY ONE GENRE OR CULTURE.



HUMAN BEINGS ARE COMPLICATED CREATURES WITH A LOT OF SUBTLE VARIATIONS.

CAPTURING THAT SUBTLETY AND COMPLEXITY IS A CHALLENGE MANY MODERN CARTOONISTS ARE TRYING TO MEET, ESPECIALLY IN THE GRAPHIC NOVEL MOVEMENT.

THE RELIANCE ON A SINGLE THEME FOR A CHARACTER'S INNER LIFE MAY SEEM TO RUN AGAINST THAT AMBITION --



-- AND IT CAN IF USING SUCH THEMES JUST PRODUCES CHARACTERS MIRED IN CLICHES AND STEREOTYPES --



-- BUT EVEN BROADLY-CONCEIVED CHARACTERS CAN EVOKE SUBTLER ASPECTS OF THE HUMAN CONDITION THROUGH THEIR INTERACTIONS WITH ONE ANOTHER.



THE IDEA ISN'T TO SIMPLIFY A CHARACTER AT ALL, BUT TO INSURE, BY WHATEVER MEANS, THAT YOUR CAST OF CHARACTERS REPRESENTS A FULL SPECTRUM OF APPROACHES TO LIFE --



-- BECAUSE WITHOUT THAT VARIATION, YOUR CHARACTERS AREN'T GOING TO HAVE MUCH TO TALK ABOUT!



ONE OF THE REASONS WE ALL LOVE STORIES IS THAT THEY OFFER PROPOSALS FOR LIFE'S MEANING AND PURPOSE.



BY PRESENTING CHARACTERS WITH COMPETING PHILOSOPHIES OF LIFE YOU CAN OFFER A TRIANGULATED, FULLER PICTURE OF THE WORLD YOUR CHARACTERS LIVE IN.



AND FOR ALL THE BEAUTIFUL ART OR WORDPLAY YOU MIGHT DELIVER, IT'S THAT PICTURE OF THE WORLD THAT YOUR READERS MAY REMEMBER BEST.



OF COURSE, COMICS
IS A VISUAL
MEDIUM --



-- SO
THAT INTERNAL VARIETY OF
CHARACTER TYPES WILL NEED AN
OUTWARD VARIETY OF VISUAL
DESIGNS TO MATCH.



VARIETY AND
DISTINCTION IN
CHARACTER DESIGN
ARE IMPORTANT FOR
A FEW REASONS.



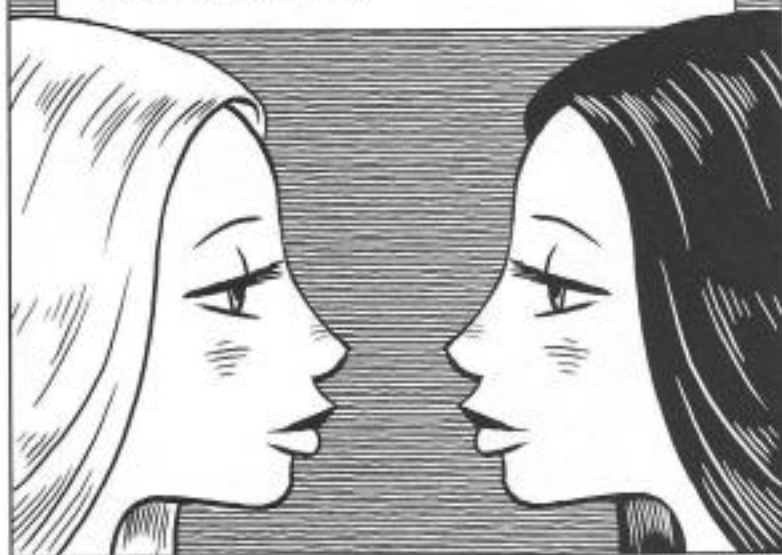
ON A PURELY PRACTICAL LEVEL, THEY HELP
THE READER KEEP TRACK OF WHO'S WHO.
A CAST OF CHARACTERS THAT ALL LOOK THE
SAME CAN BE CONFUSING.



AND EVEN IF DETAILS LIKE FACIAL HAIR AND
CLOTHING ARE THROWN IN TO DISTINGUISH
THEM, TOO MUCH SIMILARITY IN CHARACTERS'
UNDERLYING APPEARANCE CAN LEAD TO A
BLAND COOKIE-CUTTER LOOK.



SOME STRIVE TO MAKE EVERY ONE OF THEIR
CHARACTERS BEAUTIFUL, AND IN DOING
SO RELY ON THE SAME IDEAL FACE AND
BODY REPEATEDLY.



BUT BEAUTY IS MORE
EFFECTIVE WHEN
GIVEN A BASIS FOR
COMPARISON --



-- AND THERE ARE
MANY DIFFERENT
KINDS OF BEAUTY
TO CHOOSE FROM.





DEEPER DIFFERENCES OF FACE AND BODY TYPE HELP READERS KEEP TRACK OF YOUR CAST, AND GIVES THEM A **UNIQUE VISUAL REMINDER** OF CHARACTERS' DIFFERENT PERSONALITIES.



CARTOONY STYLES ACCOMMODATE MORE DRAMATIC VARIATIONS IN BODY TYPES, SO SUCH EXTREME DIFFERENCES HAVE TRADITIONALLY BEEN ASSOCIATED WITH **ALL-AGES** TITLES.



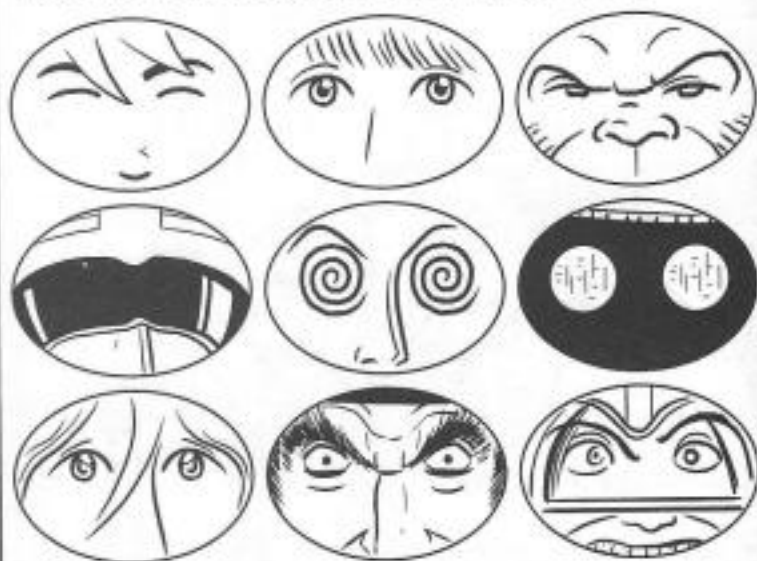
BUT IN SOME COMICS CULTURES, **DRAMATIC** STORIES HAVE ALSO BENEFITED FROM THEM --



-- AND EVEN **REALISTICALLY** PROPORTIONED FIGURES CAN SHOW DISTINCT VARIATIONS IN **SHAPE, SIZE** AND OTHER FEATURES.



PAY SPECIAL ATTENTION TO **EYES**. I FOUND WHEN DOING **ZOT!** THAT I COULD HIGHLIGHT CHARACTERS' UNIQUE QUALITIES BY GIVING EACH ONE A **UNIQUE** AND **EASILY RECOGNIZED** PAIR OF EYES.



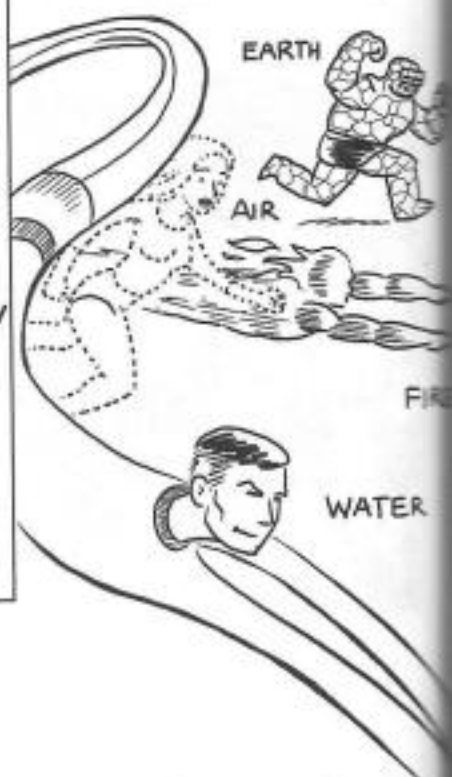
AS WITH INNER DRIVES, SOMETIMES A CHARACTER'S OUTER APPEARANCE CAN BE BUILT AROUND A **SINGLE IDEA**.



SUCH THEMATIC "CASTING" CAN BE OPENLY ACKNOWLEDGED, AS IN NEIL GAIMAN'S **SANDMAN** SERIES --



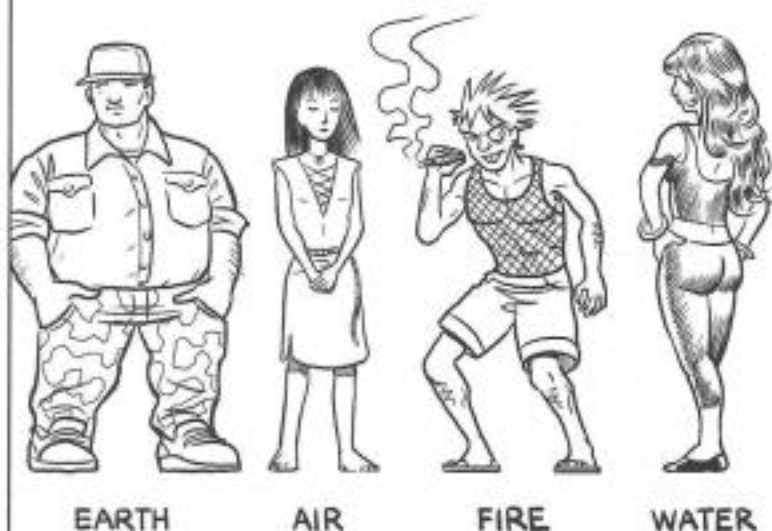
-- OR JUST UNDER THE SURFACE, AS IN LEE AND KIRBY'S **FANTASTIC FOUR**.



EISNER SUGGESTS USING **ANIMALS*** AS A BASIS FOR CHARACTERS, IN PART TO TAP INTO READERS' PRIMORDIAL REACTIONS. AND LUCKILY THERE ARE A LOT OF ANIMALS OUT THERE TO CHOOSE FROM!



ANYTHING GOES. EVEN AFTER ONE SET OF THEMES HAS BEEN USED, IT CAN ALWAYS BE USED AGAIN -- SO LONG AS YOUR TAKE ON IT IS FRESH.



USE YOUR **IMAGINATION** AND YOU CAN PROBABLY COME UP WITH **MANY** SUCH THEMATIC GROUPS TO USE.



SOME SUGGESTIONS:

- THE FOUR SEASONS
- CHESS PIECES
- THE FIVE SENSES
- MYTHOLOGICAL FIGURES
- COUNTRIES/STATES
- CULTURAL ERAS
- THE PLANETS
- HISTORICAL FIGURES
- TREES/PLANTS
- TOYS
- TAROT CARDS
- THE SEVEN DEADLY SINS
- SONGS
- HAND TOOLS
- ASTROLOGICAL SIGNS

YOU MAY EVEN WANT TO TAP SOME OF THE VARIOUS PHYSICAL **STEREOTYPES** CARTOONISTS HAVE USED OVER THE YEARS, THE **FACE** AND **BODY TYPES** THAT CAN MARK A CHARACTER AS "**HEROIC**" OR "**BRUTISH**" OR "**NERDY**," ETC.



THESE HAVE THE ADVANTAGE OF BEING INSTANTLY RECOGNIZABLE AND CONFORMING TO **READER EXPECTATIONS.**



OF COURSE, YOU COULD ALSO **CONTRADICT** THOSE ASSUMPTIONS, GIVE YOUR READERS A SURPRISE, AND PUNCTURE SOME **REAL-LIFE** STEREOTYPES IN THE PROCESS!



AT TIMES, I THINK POETRY IS CIVILIZATION'S ONLY RATIONAL RESPONSE TO THE FUTILITY OF LINGUISTIC REPRESENTATION.

HEY!
WHAT THE HELL
ARE YOU TALKING
ABOUT?!

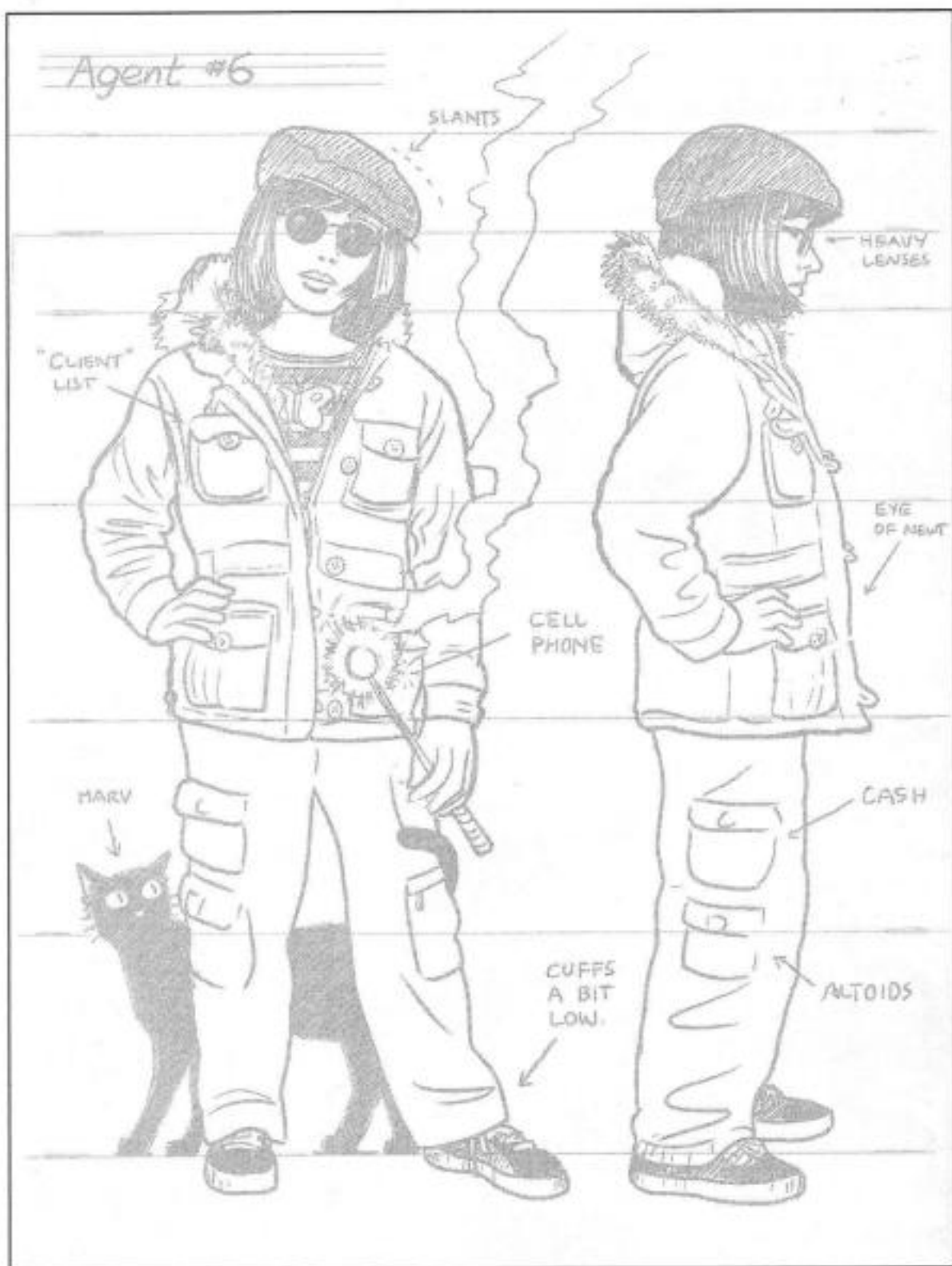


EEK!!
A MOUSE!



ONCE YOU'VE DECIDED ON A BASIC DESIGN FOR YOUR CHARACTER, YOU MAY WANT TO LOCK THAT DESIGN IN WITH A "MODEL SHEET."

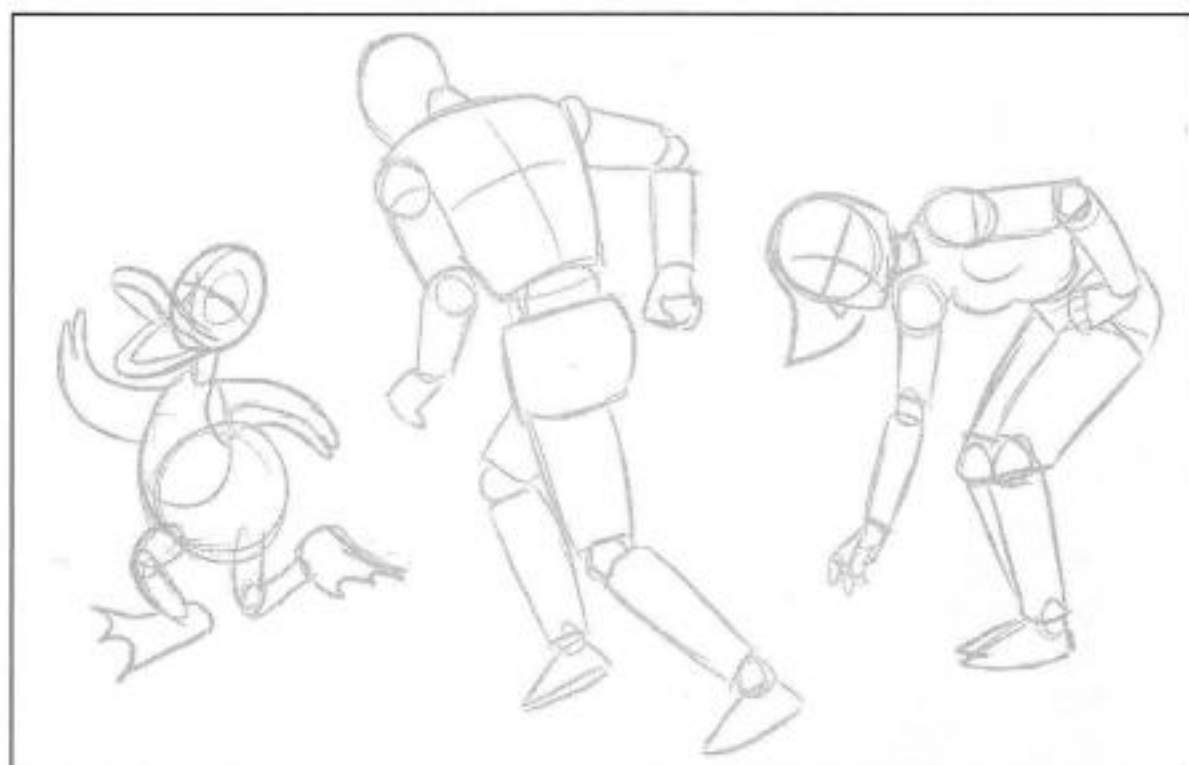
THIS IS A SERIES OF DRAWINGS OF YOUR CHARACTER FROM VARIOUS ANGLES -- A KIND OF **BLUEPRINT** YOU CAN REFER TO WHEN DRAWING.



A GOOD MODEL SHEET WILL USUALLY INCLUDE BOTH **FULL FIGURE** AND **FACIAL CLOSE-UPS** --



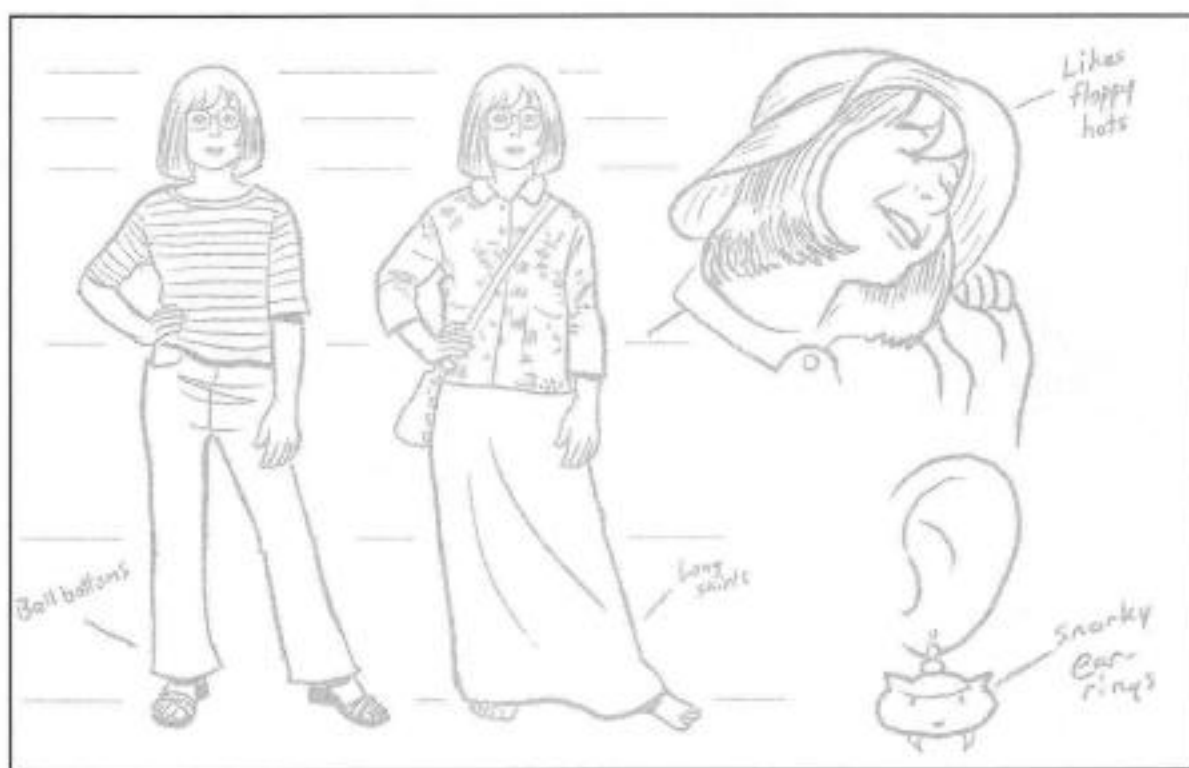
-- AS WELL
AS NOTES ON
HOW THE BODY IS
CONSTRUCTED,
BOTH UNDER THE
CLOTHES, AND
UNDER THE
SKIN --



-- COSTUME
DETAILS, IF
THERE IS A
COSTUME --



-- OR THE
DIFFERENT STYLES
OF CLOTHING
YOUR CHARACTER
LIKES TO WEAR.



THIS IS WHEN YOU CAN START
PLANNING FOR WHAT KINDS OF
EXPRESSIVE TRAITS YOU'D LIKE
EACH CHARACTER TO HAVE.



THESE ARE THE VARIOUS TENDENCIES
OF **BODY LANGUAGE** --



-- **SPEECH PATTERNS** --

THIS IS WHERE YOU GET TO MAP OUT THE
EMOTIONAL TERRITORY EACH CHARACTER
OPERATES WITHIN --



OH
YEAH, LIKE
THAT'LL
HAPPEN!

-- **AND OTHER
PERSONAL QUIRKS.**

-- AND LOOK FOR THOSE TWO OR THREE KEY EXPRESSIONS OR POSES UNIQUE TO EACH CHARACTER.



YOU CAN EVEN BUILD YOUR CHARACTERS WITH CERTAIN TYPES OF EXPRESSIONS IN MIND!

SLIGHTLY **CROSSED EYES** FOR A SLIGHTLY **FLAKY CHARACTER**, FOR EXAMPLE.

OR A FULL SUPPLY OF **WRINKLES**, TAILOR-MADE FOR **SNEERING**.

OR A PERMANENT **SLOUCH** FOR A **GRUMPY, DEFEATED PERSONALITY**.



NOW, TO BE HONEST, NOT EVERY CARTOONIST GOES TO THIS MUCH TROUBLE, ESPECIALLY FOR ONE-SHOT MINOR CHARACTERS.

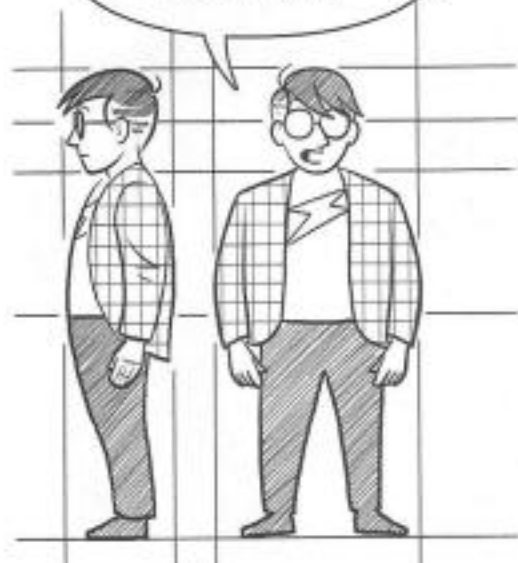
SOME TRUST THEMSELVES TO DESIGN CHARACTERS ON THE FLY --

-- AND MANY MODEL SHEETS ARE LITTLE MORE THAN **ROUGH SKETCHES**.

BUT WHETHER YOU PLAN TO THE **LAST DETAIL** OR PREFER TO **WING IT**, YOUR GOALS SHOULD BE THE **SAME** --

-- TO FIGURE OUT WHAT MAKES EACH CHARACTER **UNIQUE** AND PUT THOSE QUALITIES **FRONT AND CENTER**.

THESE ARE THE
THREE COMPONENTS OF
SUCCESSFUL
CHARACTER
DESIGN.



AN INNER
LIFE



VISUAL
DISTINCTION



EXPRESSIVE
TRAITS

THEY PRESENT
DIFFERENT
CHALLENGES,
BUT ALL SHARE A
COMMON
STRATEGY:



TO MAKE SURE EACH CHARACTER HAS A
MENTAL, VISUAL AND BEHAVIORAL
TERRITORY ALL THEIR OWN, BY HIGHLIGHTING
THE DIFFERENCES BETWEEN CHARACTERS --



-- AND UNIFYING
THE LOOK AND
FEEL WITHIN
EACH ONE.



LIKE PLANETS,
KEPT APART IN
THEIR SEPARATE
ORBITS BUT HELD
TOGETHER BY
GRAVITY.



THE READER WILL BE GETTING TO KNOW
YOUR CHARACTERS ACROSS HUNDREDS OR
EVEN THOUSANDS OF PANELS, THROUGH
SMALL FRAGMENTS OF SPEECH, SIGHT
AND ACTION --



-- WHICH CAN ADD
UP TO A SINGLE
CONTINUOUS ILLUSION
OF HUMAN LIFE --



-- IF THOSE
FRAGMENTS
DO THEIR JOB
CONSISTENTLY
AND EFFECTIVELY
FROM BEGINNING
TO END.



MAINTAINING A
CONSISTENT LOOK
FOR YOUR CAST IS PART
OF THAT CHALLENGE --

-- AND ANOTHER
WAY IN WHICH MODEL
SHEETS CAN HELP.



DON'T WORRY ABOUT MATCHING YOUR ART TO
THE MODEL SHEET **EXACTLY**. THERE'S NOTHING
WRONG WITH A LITTLE DYNAMIC **VARIATION** --



-- AND OVER THE
YEARS, SOME
CHANGES ARE
BOUND TO OCCUR IN
THE WAY YOU DRAW
YOUR CHARACTERS --



MY CHARACTER AND I
HAVE BOTH GOTTEN A BIT,
UM... **ROUNDER** OVER
THE YEARS, FOR EXAMPLE.

-- BUT WITHIN
A SINGLE, SELF-CONTAINED WORK LIKE A
GRAPHIC NOVEL, CONSISTENCY IS IMPORTANT
FOR KEEPING READERS IN YOUR SPELL.



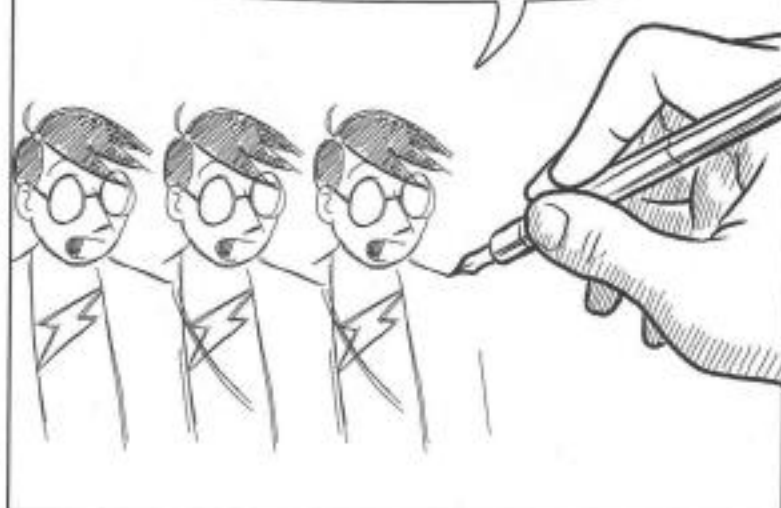
WITH IT, YOU
CAN CREATE A
SENSE OF A SINGLE
CHARACTER PASSING
THROUGH LIFE IN
PANEL AFTER
PANEL.



WITHOUT IT,
THAT SPELL CAN
BREAK, AND LEAVE
YOUR READERS WITH
NOTHING BUT **LINE**
ON A PAGE.



DRAWING THE
SAME CHARACTERS OVER AND OVER IS
HARD WORK. ALL THE MORE REASON TO PICK
DESIGNS THAT ARE A **JOY** TO DRAW RATHER
THAN A **CHORE**.



AFTER ALL,
YOU'RE GOING TO
BE **FACE-TO-
FACE** WITH THESE
GUYS A LOT.



2. FACIAL EXPRESSIONS



IF I ASKED YOU TO DESCRIBE THIS **EXPRESSION**, YOU COULD PROBABLY COME UP WITH A FEW WORDS.

CALM,
THOUGHTFUL,
REVERENT,
REFLECTIVE...

IT IS, IN FACT, A PICTURE OF **NO** EXPRESSION WHATSOEVER!

THIS IS A FACE IN WHICH **NONE** OF THE FACIAL MUSCLES ARE BEING USED, EXCEPT MAYBE THE **EYELIDS** KEEPING THE EYES OPEN.



THIS MIGHT BE THE **MOST COMMON** EXPRESSION OF ALL. PEOPLE DO IT **OFTEN**, EVERY DAY.



BUT YOU'LL ALMOST NEVER GET TO SEE IT **HEAD-ON** LIKE THIS --



--BECAUSE, AS SOON AS THAT OTHER FACE'S EYES MEET YOURS, YOU'LL PROBABLY GET A **REACTION** -- AND **RESPOND** IN KIND.



IN FACT, YOUR **OWN** EXPRESSION MAY HAVE **SOFTENED** A BIT JUST NOW, SIMPLY FROM LOOKING AT THIS PICTURE!



EXPRESSIONS AREN'T
SOMETHING WE CAN
OPT OUT OF EASILY,
AS WITH WORDS.

THEY'RE A COMPULSIVE
FORM OF **VISUAL**
COMMUNICATION
ALL OF US USE.

WE ALL KNOW HOW
TO "READ" AND
"WRITE" THEM
WITH OUR FACES --

-- BUT FEW OF US CAN
CONSCIOUSLY **REPRO-**
DUCE THEM IN ART
WITH AS MUCH STYLE
AND GRACE --



YET, AS
COMICS ARTISTS, WE NEED TO DO
EXACTLY **THAT** IF WE WANT THE EMOTIONS
OF OUR CHARACTERS TO **COME**
THROUGH ON THE PAGE.



ALMOST ANY STORY CAN BE EVALUATED BY ITS
ABILITY TO **PROVOKE EMOTION** IN THE READER,
EVEN IF EMOTIONS AREN'T ITS PRIMARY FOCUS --



-- AND THERE'S NO STRONGER CONDUIT TO YOUR
READERS' EMOTIONS THAN THROUGH THE EMOTIONS
OF THE **CHARACTERS** YOU CREATE FOR THEM.



AND
WITH FOUR
SENSES, MOST
NOTABLY **SOUND**,
UNAVAILABLE TO
YOU --

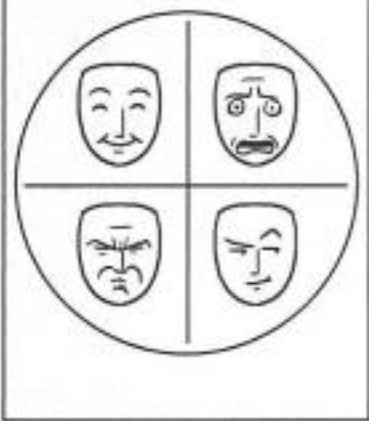


-- YOU'LL
WANT TO GET
THE MOST OUT OF
THE ONE YOU
HAVE.



PUTTING FACIAL EXPRESSIONS TO USE IN COMICS REQUIRES YOU TO TACKLE FOUR SUBJECTS:


THE DIFFERENT **KINDS** OF FACIAL EXPRESSIONS AND WHERE THEY COME FROM.



HOW THOSE EXPRESSIONS ARE FORMED BY THE **MUSCLES** OF THE FACE.



THE VARIOUS STRATEGIES FOR **RENDERING** THOSE EXPRESSIONS **GRAPHICALLY**.



AND HOW FACIAL EXPRESSIONS WORK IN COMICS-STYLE SEQUENCES.



THE HUMAN FACE CAN TAKE ON ANY NUMBER OF SHAPES IN THE COURSE OF A DAY.


SOME INDICATE **PHYSICAL STATES** SUCH AS PAIN OR EXHAUSTION.

SOME ARE MEANT TO COMMUNICATE WITH OTHERS **DIRECTLY**.




BUT THE LION'S SHARE OF THE FACE'S POWER TO MOVE US LIES IN ITS ABILITY TO CONVEY **BASIC HUMAN EMOTIONS**.

THE RESULTS OF THAT PROCESS CAN BE VARIED AND COMPLEX, BUT AT ITS SOURCE ARE A FEW SIMPLE **BUILDING BLOCKS**.



THESE ARE THE **BASIC EMOTIONS** WHICH ALL HUMAN BEINGS EXHIBIT, REGARDLESS OF CULTURE, LANGUAGE OR AGE, A SMALL HANDFUL OF "PURE" EXPRESSIONS FROM WHICH OTHERS ARE DERIVED.



IN 1872, DARWIN WROTE THAT SOME EXPRESSIONS MIGHT BE **UNIVERSAL**, A VIEW SHARED BY MODERN EXPRESSIONS EXPERTS LIKE PAUL EKMAN.*



SIX OF THEM, TO BE EXACT.



* SEE BIBLIOGRAPHY.



ANGER



DISGUST



FEAR



JOY



SADNESS



SURPRISE



FOR EXAMPLE, BY
VARYING THE
INTENSITY OF
OUR PRIMARIES YOU
CAN SEE OTHER
FAMILIAR EMOTIONS
EMERGE.



STERNNESS



INDIGNATION



ANGER



RAGE



DISDAIN



AVERSION



DISGUST



REVULSION

SO INGRAINED
ARE THESE
INTERMEDIATE
EMOTIONS THAT
EACH ONE CARRIES A
SPECIFIC MEANING --



CONCERN



ANXIETY



FEAR



TERROR



SATISFACTION



AMUSEMENT



JOY



LAUGHTER

-- AND EACH
GETS ITS OWN
NAME.



DEJECTION



MELANCHOLY



SADNESS



GRIEF



ALERTNESS



WONDER

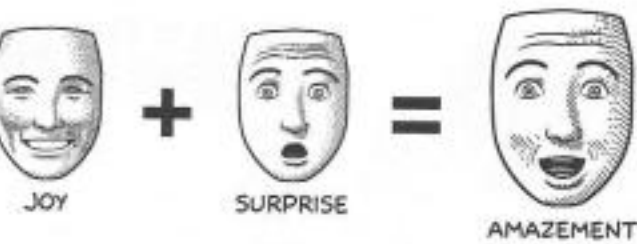
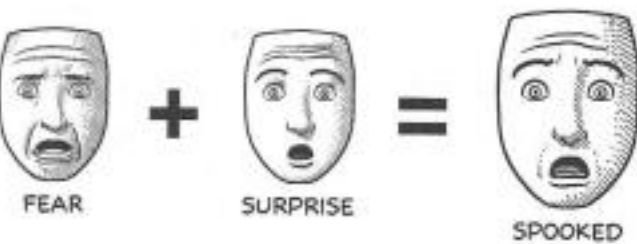
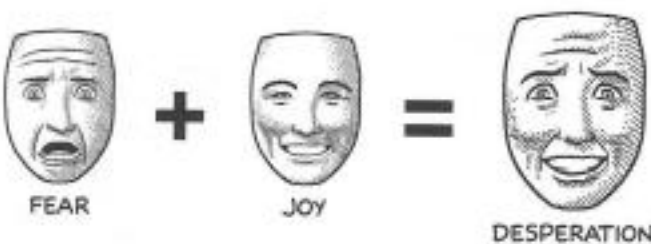
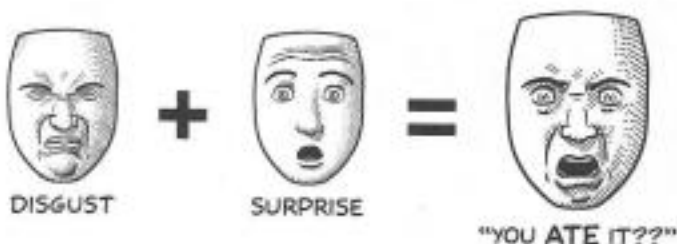
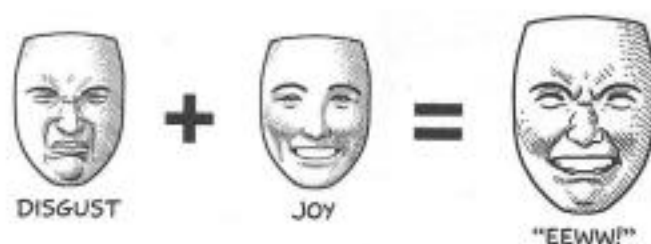
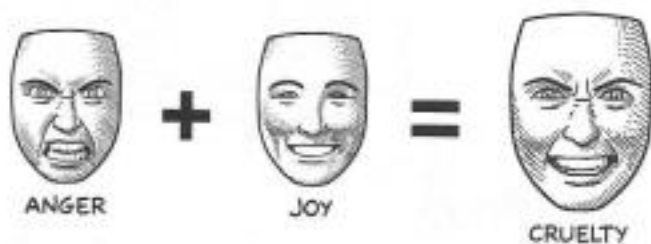
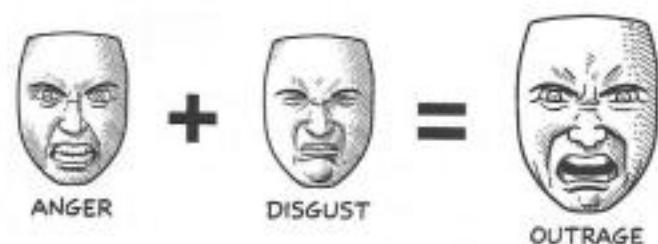


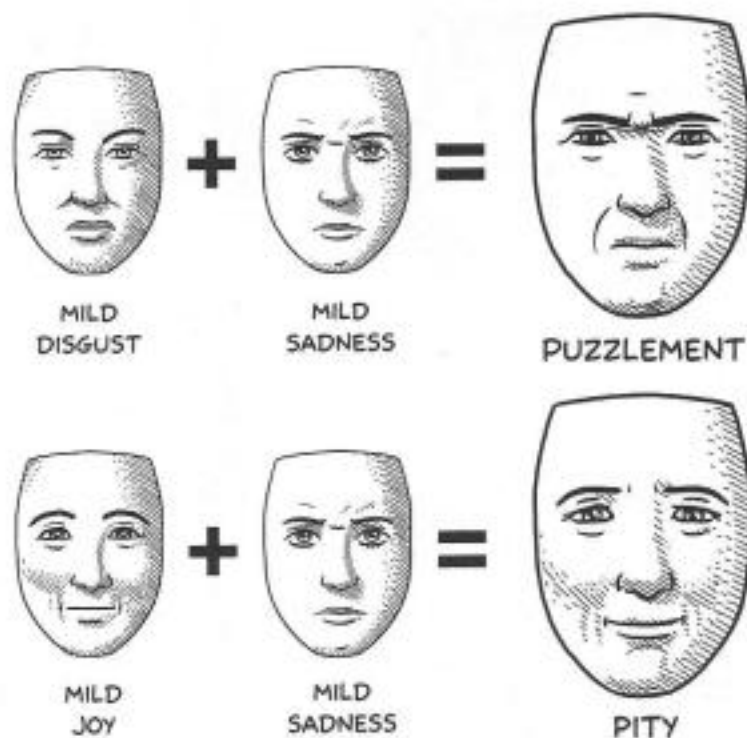
SURPRISE



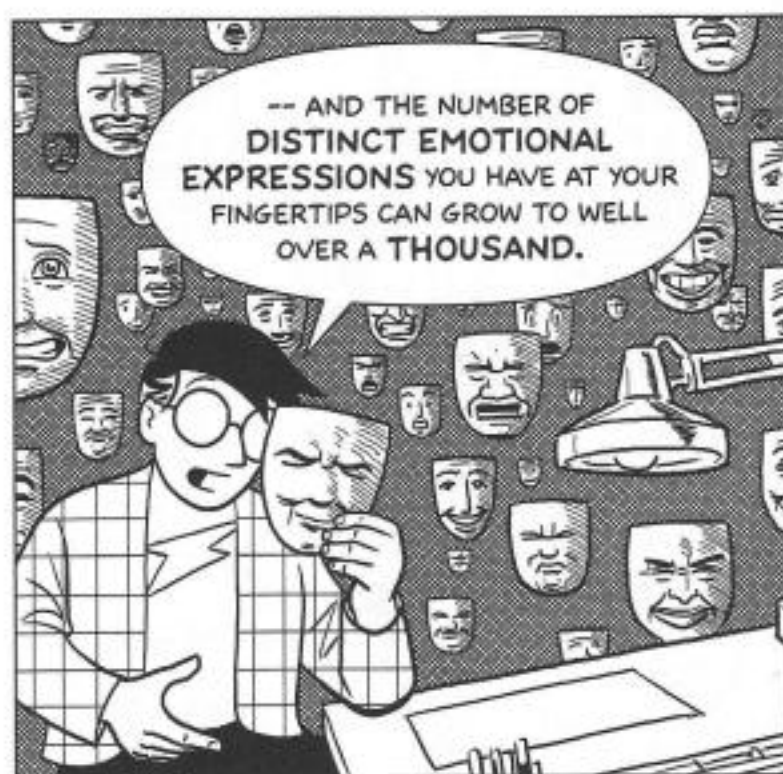
SHOCK

AND BY MIXING ANY TWO OF OUR EMOTIONAL PRIMARIES, WE CAN PRODUCE A THIRD EXPRESSION -- WHICH, IN MANY CASES, IS ALSO DISTINCT AND RECOGNIZABLE ENOUGH TO EARN ITS OWN NAME.





REMEMBERING
A DECEASED
LOVED ONE.



FOR EXAMPLE, NOTICE
HOW ALL OF THE FACES
STEMMING FROM THE
EMOTIONAL PRIMARIES
HAVE BEEN LARGELY
SYMMETRICAL?



EMOTION
HAS NO
DIRECTION.
IT COMES FROM
WITHIN.



BUT THERE'S A
WORLD OUTSIDE
THOSE FACES THAT
CAN ALSO PLAY A
PART IN FACIAL
EXPRESSIONS.



PHYSICAL STATES ARE AS INBORN AND ANCIENT A FACTOR IN FACIAL EXPRESSIONS AS BASIC EMOTIONS --

-- BUT BECAUSE THEY INVOLVE OUR CHAOTIC INTERACTIONS WITH THE PHYSICAL WORLD, THE SHAPES THEY TAKE CAN BE LESS BALANCED AND PREDICTABLE.



PAIN



DROWSINESS



NAUSEA



PLEASURE



RELAXATION



EXERTION



TICKLING



INTOXICATION



LIGHT OVERLOAD



SOUND OVERLOAD



HEAT OVERLOAD

GRAVITY, BODILY SENSATIONS AND THE EXTERNAL SOURCES OF STIMULATION ALL COME INTO PLAY.



AND NATURALLY, THESE EXPRESSIONS CAN BE COMBINED WITH THE VARYING INTENSITIES AND COMBINATIONS OF THE EMOTIONAL PRIMARIES.



THIS LEADS TO AN EVEN GREATER NUMBER AND VARIETY OF EXPRESSIONS -- YET IT'S STILL JUST THE TIP OF THE ICEBERG --





-- BECAUSE WHEN YOU THROW IN ALL THE MANY WAYS WE USE OUR FACES AS A FORM OF **DIRECT SPECIALIZED SIGNAL** --



-- NO SYSTEM OF ANALYSIS COULD EVER BEGIN TO **CATALOG** ALL THE DIFFERENT TYPES OF FACIAL EXPRESSIONS YOUR CHARACTERS COULD WEAR!

THESE ARE THE VISUAL SIGNALS WE SEND TO EACH OTHER **DIRECTLY**, OFTEN IN COMBINATION WITH BODY LANGUAGE SIGNALS LIKE **HEAD** AND **HAND** POSITION AND **GAZE** DIRECTION.



THEY'RE DEEPLY ROOTED IN OUR **INBORN EMOTIONAL EXPRESSIONS** AND STILL AFFECTED BY **PHYSICAL STATES** --



-- BUT THEY **ADD** AN EVER-CHANGING GLOSSARY OF CULTURALLY-SPECIFIC **SIGNS** AND **SYMBOLS** UNDERSTOOD BY BOTH **SENDER** AND **RECEIVER**.



THEY ARE, FOR ALL INTENTS AND PURPOSES, A **LANGUAGE** -- THOUGH A LANGUAGE ONLY PARTIALLY UNDER OUR CONSCIOUS CONTROL.



SOME OF THESE
SIGNS HAVE BECOME
AS FORMALIZED AS
TRAFFIC
SIGNALS.



THE WINK.



THE
OUTSTRETCHED
TONGUE.



THE
"OH, MOM...!"
LOOK.



BUT MOST
ARE MORE
SUBTLE AND
IDIOSYNCRATIC,
TAILORED TO SPECIFIC
PEOPLE IN SPECIFIC
SITUATIONS, AND
SUBJECT TO THE
INDIVIDUAL STYLE
OF THE SENDER.

BY ADDING **HEAD POSITION** AND **GAZE DIRECTION** TO THE MIX, AND
ALLOWING FOR **ASYMMETRY**, THEY ACHIEVE FAR MORE **VARIETY** THAN THE
BASIC EMOTIONAL EXPRESSIONS --

SUSPICIOUS



COY



SELF-RIGHTEOUS



-- BUT THEY'RE ALSO HARDER TO PIN DOWN, OR MAKE UNIVERSALLY
RECOGNIZABLE, SO **CONTEXT** IS IMPORTANT WHEN SEPARATING
"PLEADING," SAY, FROM MERELY SAD, OR "REGRETFUL" FROM FORGETFUL.

SELF-SATISFIED



PLEADING



REGRETFUL



EACH
EXPRESSION
HAS TO MATCH
A FEW KEY
FEATURES
TO BE
RECOGNIZABLE.



HEAD
TURNED
AWAY

PLUS
↓



NARROWED
EYES & EYE
CONTACT

PLUS
↓



LOWERED BROW

EQUALS
↓

SUSPICION



BUT, ONCE THOSE KEY FEATURES ARE IN
PLACE, THE SENDER CAN **SPIN** THAT EXPRESSION
IN ANY NUMBER OF DIRECTIONS.

FOUR VARIATIONS ON SUSPICION:



MISTREAT MY
DAUGHTER AND
I'LL HAVE YOU
KILLED.



OH, C'MON. YOU
DON'T REALLY
EXPECT ME TO
BELIEVE THAT?



WE CATCH YOU
MAKING PERSONAL
CALLS AGAIN,
YOU'RE FIRED.



YEAH, YOU'RE A
LIAR... BUT YOU'RE
MY KIND OF LIAR!

A BIT OF AN EMOTION
LIKE DISGUST CAN BE
ADDED, FOR EXAMPLE,
TO GIVE SUSPICION A
DISDAINFUL AIR.

BUT IF THAT EMOTION
BECOMES THE FACE'S
DOMINANT VISUAL
STATEMENT, THE
EXPRESSION CAN BE
HIJACKED.

IN REAL LIFE, WE
ACHIEVE THESE KINDS
OF PRECISE EFFECTS
WITHOUT MUCH
CONSCIOUS KNOWLEDGE
OF **HOW** WE DO IT.



SLIGHT DISGUST



STRONG DISGUST



YET, WE MUST
UNDERSTAND ON
SOME LEVEL HOW
OUR FACES ACHIEVE
THESE LOOKS --



-- BECAUSE WE CAN ALSO CONSCIOUSLY **IMITATE** ANY OF THESE EXPRESSIONS,
AND EVEN ADD AN ELEMENT OF **STYLIZATION** OR **EXAGGERATION** TO PRODUCE
A **MOCK** VERSION OF EACH ONE.



REAL



MOCK



REAL



MOCK



IN SOME CASES, AN ATTEMPT TO **STOP** SHOWING EMOTION CAN ACTUALLY BE ONE OF THE KEY FACTORS THAT MAKE A GIVEN FACIAL EXPRESSION RECOGNIZABLE.



EMBARRASSMENT:

AVERTED, FEARFUL GAZE.
MOUTH EXPRESSIONLESS.



RESENTMENT:

AVERTED, ANGRY GAZE.
MOUTH CLOSED TIGHTLY.

IN FACT, ADULT SOCIETY RELIES, IN LARGE PART, ON THE **SUPPRESSION** OF BASIC EMOTIONS. THE WAYS IN WHICH WE SUPPRESS AND REDIRECT THEM ARE THE SOURCE OF MUCH OF OUR EXPRESSIONS' **VARIETY AND DEPTH.**



LOOK AT THE **SMILES** IN SNAPSHOTS AND EACH WILL SEEM AS **UNIQUE** AS A **SNOWFLAKE.**



BUT UNDERNEATH THEM ALL ARE THESE SAME **BASIC PRINCIPLES** PLAYED OUT AGAIN AND AGAIN.

AS **PART** OF HUMAN SOCIETY, WE ALL WANT TO **SEE PAST** EACH OTHER'S FACES TO THE PERSON **WITHIN.**



-- WE NEED TO UNDERSTAND THAT THE HUMAN FACE **IS** A MACHINE OF SORTS, FOR ALL ITS BEAUTY AND SUBTLETY.



WE DON'T WANT TO DECONSTRUCT THEM TO THE POINT WHERE THE HUMAN FACE SEEMS LIKE A **MACHINE.**



BUT AS ARTISTS HOPING TO **REPRODUCE** THOSE INNER PERSONALITIES IN THE MINDS OF OUR READERS --

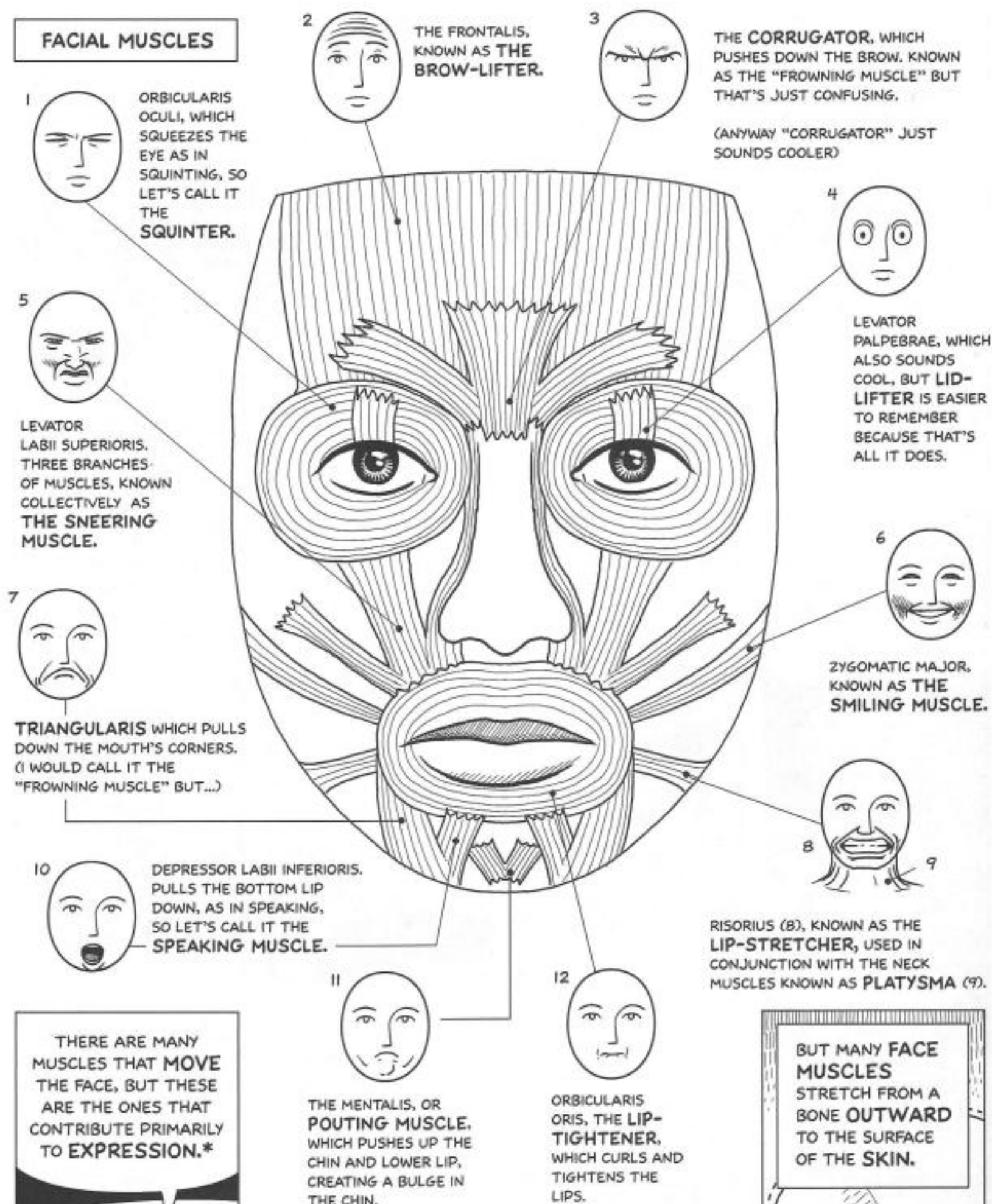


AND THE ONLY WAY TO UNDERSTAND THAT MACHINE IS TO GO **BENEATH THE SURFACE --**

-- AND SEE ITS **PARTS** IN **ACTION.**



FACIAL MUSCLES



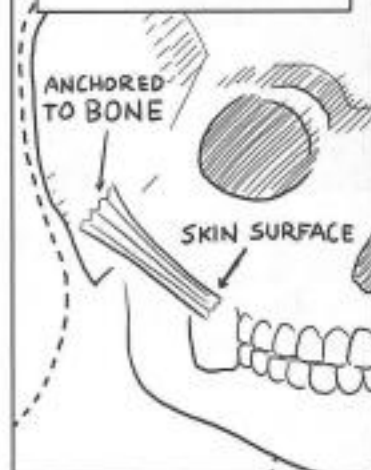
THERE ARE MANY MUSCLES THAT MOVE THE FACE, BUT THESE ARE THE ONES THAT CONTRIBUTE PRIMARILY TO EXPRESSION.*



MOST MUSCLES IN THE BODY CONNECT BONE-TO-BONE ACROSS A JOINT. THEY CONTRACT, WE MOVE.



BUT MANY FACE MUSCLES STRETCH FROM A BONE OUTWARD TO THE SURFACE OF THE SKIN.

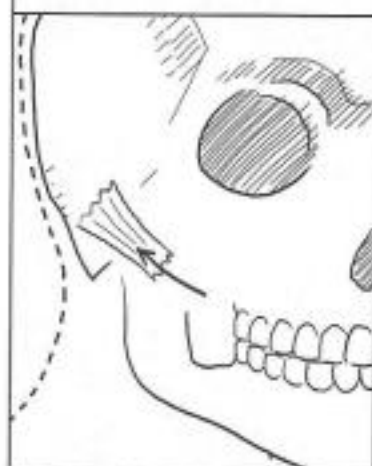


*I GOT THESE TWELVE FROM GARY FAIGIN'S EXCELLENT BOOK ON THE SUBJECT (SEE BIBLIOGRAPHY), THOUGH I MADE SOME NAME CHANGES AS NOTED.

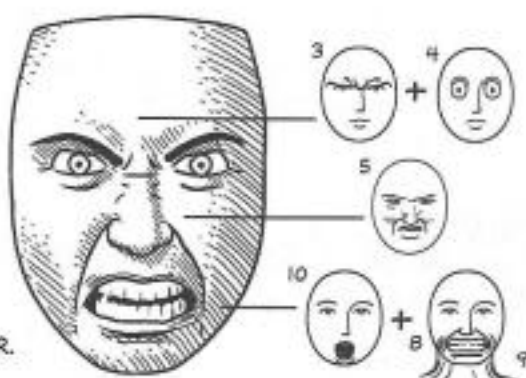
WHEN YOU SMILE, FOR EXAMPLE, THE SURFACE END OF THAT MUSCLE (#6) IS PULLED TOWARD THE ANCHORED END --

-- PULLING THE FLESH FROM UNDERNEATH TOWARD THE CHEEK BONE WHERE IT BUNCHES UP AND LEADS TO THE IRREGULAR WRINKLES WE CALL "DIMPLES."

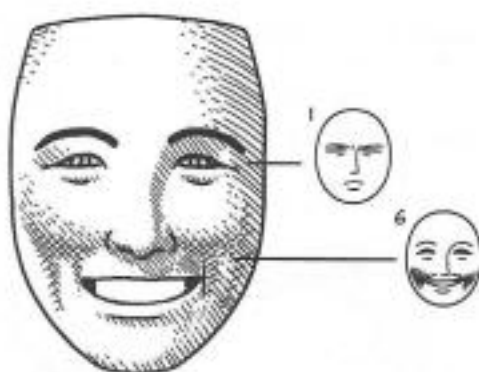
TAKE ANOTHER LOOK AT OUR EMOTIONAL PRIMARIES WITH THESE MUSCLES IN MIND.



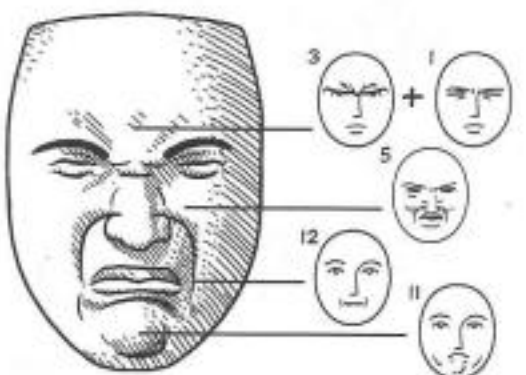
CORRUGATOR PLUS LID-LIFTER ADDS UP TO AN ANGRY GLARE, WHILE THE ACTIVE SNEERING, SPEAKING AND LIP-STRETCHER MUSCLES PRODUCE THE SQUARE MOUTH OF THE CORNERED PREDATOR.



THE SMILING MUSCLE PULLS THE CORNER OF THE MOUTH UP AND OUT, COMPRESSING CHEEKS WHICH, TOGETHER WITH THE SQUINTER, PRODUCE THE ARCHED EYES OF JOY.



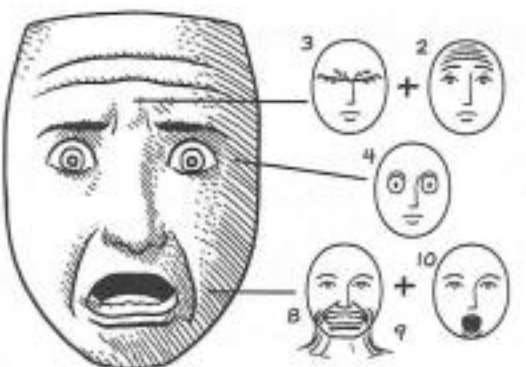
CORRUGATOR PLUS SQUINTING MUSCLE SHUTS THE EYES TIGHT IN REACTION TO THE DISGUSTING OBJECT OF ATTENTION, WHILE THE MOUTH AND NOSE RECOIL VIA THE POUTING AND SNEERING MUSCLES.



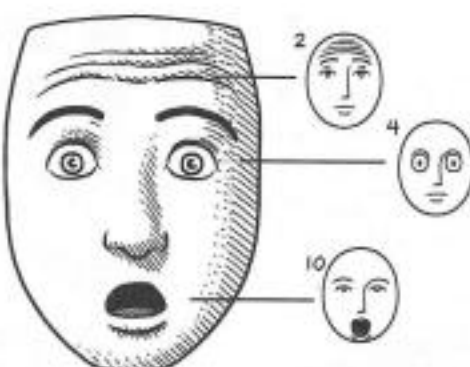
CORRUGATOR/BROW-LIFTER STRUGGLE OVER SQUINTED EYES, WHILE THE LIP-STRETCHER, TRIANGULARIS AND POUTING MUSCLE PRODUCE THE SIDWAYS 'B' SHAPE OF THE CRYING MOUTH.



CORRUGATOR AND BROW-LIFTER COMPRESS AND RAISE THE FOREHEAD OVER THE LIFTED LIDS OF FEAR-FILLED EYES, WHILE THE LIPS ARE TIGHTLY STRETCHED APART AND OPENED.



THE BROW-LIFTER PULLS THE UPPER FACE STRAIGHT UP IN SURPRISE OVER WIDE OPEN LID-LIFTED EYES, WHILE THE MOUTH FALLS OPEN. ALL OTHER MUSCLES REMAIN INACTIVE.



BY LEARNING WHAT'S GOING ON UNDER THE SKIN YOU CAN BETTER SHOW WHAT'S HAPPENING ON THE SURFACE --



-- AND SHOW YOUR READERS WHAT'S GOING ON INSIDE YOUR CHARACTERS MINDS.



WHEN **DRAWING** EXPRESSIONS, YOU CAN CHOOSE FROM A FEW DIFFERENT **GRAPHIC STRATEGIES**.



REALISM.

REPRODUCING THE REAL-LIFE APPEARANCE OF EXPRESSIONS WITH REALISTIC TONES AND DETAILS.



SIMPLIFICATION.

SEARCHING FOR A FEW KEY LINES OR SHAPES WHICH CLEARLY CONVEY AN EXPRESSION.



EXAGGERATION.

AMPLIFYING THE KEY FEATURES THAT MAKE AN EXPRESSION RECOGNIZABLE.



SYMBOLISM.

IMAGES THAT DEPICT EMOTIONS SYMBOLICALLY RATHER THAN WITH REAL-WORLD RESEMBLANCE.



AND YOU CAN **INDIRECTLY** AFFECT HOW YOUR AUDIENCE READS AN EXPRESSION BY ITS **CONTEXT** **WITHIN A STORY**, OR HOW IT'S PAIRED WITH **WORDS**.



IF CHOOSING A MORE **REALISTIC** APPROACH, YOU MIGHT NEED TO USE **LIVE MODELS** OR **PHOTOGRAPHIC REFERENCE**.



FRIENDS AND FAMILY CAN BE ESPECIALLY HELPFUL WHEN GOING FOR REAL-LIFE DETAILS.



-- SO GET READY TO USE YOUR KNOWLEDGE OF EXPRESSIONS TO **BRIDGE THE GAP** WHEN NECESSARY.





THE **ARCHED EYES** AND **BUNCHED CHEEKS** OF **JOY**, FOR EXAMPLE.

OR THE **PINCHED BROW** AND **NOSE, SQUARED UPPER LIP** AND **BULGING CHIN** OF **DISGUST**.

OR THE **RAISED BROW, POPPED EYES** AND **SLACK JAW** OF **SURPRISE** --

-- AND HOW IT DIFFERS FROM THE **TORTURED BROW** AND **STRETCHED MOUTH** OF **FEAR**.



EXAGGERATION SEIZES ON THESE SAME KEY FEATURES AND SIMPLY **RAMPS UP** THEIR GEOMETRIC EXTREMES.

CHEEKS BULGING LIKE GRAPEFRUIT...

A FACE **PINCHED** NEARLY OUT OF EXISTENCE...

A HEAD **STRETCHED THIN**...

EYES **LITERALLY "BULGING OUT OF THEIR SOCKETS..."**





FURIOUS

ANXIOUS

CRAZY



SPITEFUL



EMBARRASSED



PROUD



DRUNK



IN LOVE



DEAD



SYMBOLIC
EXPRESSIONS DON'T RELY
ON AN UNDERSTANDING OF REAL
FACIAL EXPRESSIONS TO WORK.

A SIMPLE
DOODLE OR TWO
IS USUALLY ALL IT
TAKES.

SOME BEGIN THEIR
LIVES AS SIMPLE
PICTURES OF
ACTUAL PHYSICAL
REACTIONS SUCH
AS SWEAT --



-- THEN DRIFT
INTO THE MORE
ABSTRACT
TERRITORY OF
PURE SYMBOLS.



OTHERS ARE STRICTLY
METAPHORICAL AND REQUIRE YOU
AND YOUR AUDIENCE TO BOTH "KNOW
THE CODE" BEFORE THE MESSAGE
CAN GET THROUGH.



Anxious
Anxious
ANXIOUS
ious
ious
Anxious

SYMBOLIC
EXPRESSIONS ARE CLOSER TO
THE WRITTEN WORD IN
THE SENSE THAT THEIR MEANING
IS FIXED REGARDLESS OF HOW
THEY'RE RENDERED --

-- JUST AS A
WORD MEANS
THE SAME THING
REGARDLESS OF
HANDWRITING
OR FONT CHOICE.



RESEMBLANCE

MEANING



UNLIKE THE BASIC EMOTIONAL EXPRESSIONS, WHICH **ANYONE, ANYWHERE** CAN RECOGNIZE, SYMBOLIC EXPRESSIONS VARY FROM **CULTURE TO CULTURE.**



RECENTLY SOME SYMBOLS FROM **JAPANESE COMICS**, LIKE THE **BULGING VEIN-ON-FOREHEAD**, HAVE BECOME MORE **FAMILIAR** IN ENGLISH LANGUAGE COMICS --



-- BUT OTHER MANGA SYMBOLS STILL SEEM PRETTY **STRANGE** TO WESTERN READERS, SO BEFORE USING ANY SYMBOL, CONSIDER WHETHER YOUR READERS CAN DECODE IT OR NOT.



BLOOD SHOOTING OUT OF NOSE = SEXUAL AROUSAL



MUCUS BUBBLE COMING OUT OF NOSE = ASLEEP

SYMBOLS ARE A GREAT WAY TO GET AN EXPRESSION ACROSS, REGARDLESS OF YOUR **DRAWING ABILITY** --



-- BUT DON'T LET THEM BECOME A **CRUTCH!**



A FACE SURROUNDED BY **SWEAT BEADS** WILL READ AS **ANXIOUS** NO MATTER HOW IT'S DRAWN --



-- BUT THE RIGHT EXPRESSION WILL ADD **STRENGTH AND PRECISION** THAT YOU CAN'T ACHIEVE ANY OTHER WAY.



IN THE END, MOST COMICS ARTISTS INCORPORATE AT LEAST A LITTLE **REALISM, SIMPLIFICATION, EXAGGERATION AND SYMBOLISM** INTO THEIR STYLES --



-- WHATEVER IT TAKES TO SPECIFY THE EMOTION AND **GET THE JOB DONE.**



WHEN CREATING FACIAL EXPRESSIONS FOR COMICS SEQUENCES, PAY SPECIAL ATTENTION TO HOW THOSE EXPRESSIONS WILL BE READ IN CONTEXT, ESPECIALLY IN COMBINATION WITH WORDS.



A FACE LIKE THIS MIGHT SEEM MILD AND UNTHREATENING --



-- COMPARED TO OUR "CRUEL" FACE FROM PAGE 85 --



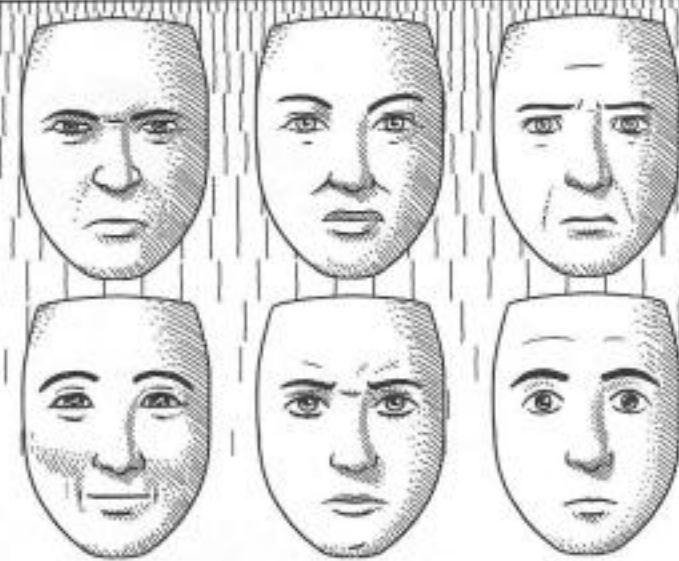
-- BUT IN THE RIGHT CONTEXT, EVEN THE KINDEST SMILE CAN CONVEY CRUELTY.



I'M GOING TO TELL MY FRIEND TO CUT OFF YOUR FINGERS NOW.



SOCIETY DISCOURAGES US FROM DISPLAYING OVERLY STRONG EMOTIONS, SO MOST OF US KEEP IT DIALED DOWN MOST OF THE TIME.



AS SOCIAL CREATURES, YOUR READERS WILL NOTICE **SMALL CHANGES** OF EXPRESSION IN YOUR CHARACTERS, JUST AS YOUR CHARACTERS NOTICE SUCH CHANGES IN EACH OTHER.

HEY, EARTH TO CLAIRE... ARE YOU OKAY?



YEAH, I'M FINE.

DON'T GET TOO SUBTLE, THOUGH! IN REAL LIFE, WE CAN COMMUNICATE THE INTENSITY OF OUR FEELINGS THROUGH VOCAL INFLECTION, WHILE OUR FACES' EXPRESSIONS STAY FAIRLY MUTED --



-- BUT IN COMICS, WE CAN ONLY APPROXIMATE THE SOUNDS OF VOICES --



-- AND READERS AREN'T LOOKING DIRECTLY AT YOUR CHARACTERS' FACES AS THEY READ THEIR WORDS --

-- SO YOU MIGHT NEED TO TURN UP THE EMOTIONAL VOLUME ON SOME FACES TO COMPENSATE.



CHOOSING THE RIGHT EXPRESSION CAN BE A FUNCTION OF CHOOSING THE RIGHT MOMENT. OUR FACES CYCLE THROUGH A LOT OF EXPRESSIONS WHEN SPEAKING.



WHEN A SINGLE FACE HAS TO REPRESENT ALL THE WORDS IN A BALLOON OR TWO, SUCH FACES ACT AS A SORT OF "EMOTIONAL AVERAGE" SUMMING UP THE BALLOON AS A WHOLE.



THEN AGAIN, IF EMOTIONAL CHANGES ARE THE FOCUS OF A GIVEN SCENE --



-- DEVOTING A PANEL TO EACH CHANGE OF EMOTION MIGHT ACHIEVE THE INTENSITY THE SCENE REQUIRES.





I KNOW I CAN TRUST YOU TO FILL IN THE BLANKS **EMOTIONALLY**, JUST AS YOU FILL IN THE BLANKS **BETWEEN** PANELS.



EVEN WITH THE BAREST OF EVIDENCE YOU'LL WANT TO SEE ME AS A **PERSON**, NOT JUST A SERIES OF DRAWINGS.

SOME OF THE MOST **EMOTIONALLY COMPLEX** COMICS IN HISTORY HAVE FEATURED PROTAGONISTS WITH A **LIMITED PALETTE** OF EXPRESSIONS, YET IN **CONTEXT**, THOSE FACES SEEM TO HAVE BOTH **BREADTH** AND **DEPTH**.



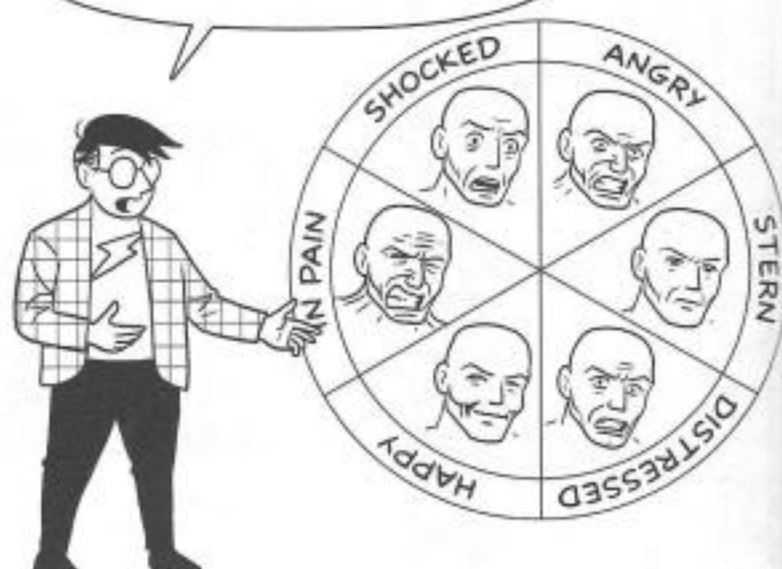
ART SPIEGELMAN'S MAUS (LEFT) FEATURES ONLY A FEW BASIC EXPRESSIONS, WHILE CHRIS WARE'S CHARACTER JIMMY CORRIGAN STICKS MOSTLY TO JUST THIS ONE.

READERS MAY EVEN "SEE" EXPRESSIONS THAT **AREN'T THERE**, BASED SOLELY ON THE **SURROUNDING STORY** AND **TEXT**.

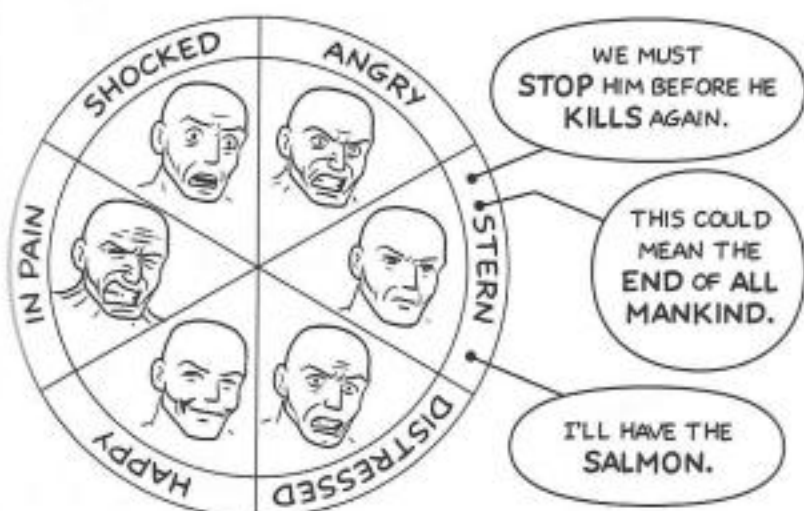


PANELS FROM JACK'S LUCK RUNS OUT BY JASON LITTLE, A COMIC WITH UNCHANGING FACES TAKEN FROM PLAYING CARDS.

BUT IN MANY POPULAR COMICS OVER THE YEARS, CHARACTERS FEATURE SEVERAL **BASIC TYPES** OF EXPRESSIONS --



-- WHICH CAN THEN BE FINE-TUNED BY THEIR CORRESPONDING WORD BALLOONS.



SO WHY BOTHER LEARNING TO MAKE A THOUSAND EXPRESSIONS WHEN JUST A FEW WILL DO IT?



IN PART, BECAUSE UNDERSTANDING THE THOUSANDS WILL HELP YOU DRAW THE FEW WITH GREATER CONTROL AND PRECISION.



BUT ALSO BECAUSE FACIAL EXPRESSIONS -- IN PART, AS A RESULT OF THEIR TRADITIONALLY LIMITED ROLE -- MAY REPRESENT ONE OF COMICS' GREATEST AREAS OF UNTAPPED POTENTIAL: A CHANCE FOR A NEW GENERATION OF CREATORS TO CONNECT WITH A NEW GENERATION OF READERS --



-- MANY OF WHOM FIND THE EMOTIONAL ARENA AS COMPELLING AS THE PHYSICAL ONE --



-- AND WHO WILL EXPECT, WHEN THEY LOOK INTO THE EYES OF YOUR CHARACTERS --



-- TO FIND A REAL HUMAN BEING LOOKING BACK.



3. BODY LANGUAGE.

JUST AS
FACES EXPRESS A LOT OF WHAT'S
GOING ON INSIDE A CHARACTER EMOTIONALLY,
THEIR **BODIES** CAN SEND SOME POWERFUL
MESSAGES OF THEIR OWN.

AND AS
WITH FACES, THEY
CAN SEND SOME OF
THOSE MESSAGES
DELIBERATELY --

-- AND SEND OTHERS
WITHOUT EVER REALIZING
IT.*

BODY
LANGUAGE CAN
TELL READERS WHO
YOUR CHARACTERS
ARE BEFORE THEY
EVEN SPEAK.

ARE THEY
DOUBTFUL OR
CONFIDENT?



AFFECTIONATE
OR COLD?

DOMINEERING
OR SUBMISSIVE?



IT TAKES TIME TO LEARN HOW
TO PORTRAY IT IN COMICS, BUT WHEN DONE
WELL, BODY LANGUAGE CAN FILL A PAGE WITH
LIFE, ENERGY AND PERSONALITY
FROM TOP TO BOTTOM!



FACIAL EXPRESSIONS AND BODY LANGUAGE EXPRESS MANY OF THE SAME FEELINGS AND OFTEN WORK TOGETHER --



-- BUT THERE ARE IMPORTANT DIFFERENCES.



THE BASIC EXPRESSIONS ARE FAIRLY CONSISTENT IN APPEARANCE. A FACE OF EXTREME FEAR, WHATEVER THE CAUSE, TENDS TOWARD THE SAME FAMILIAR SHAPE.



BODY LANGUAGE IS MORE SITUATIONALLY-BASED, AFFECTED BY DIRECTION, TERRAIN, SOURCE OF DANGER, PHYSICAL OPPORTUNITY, ETC...



BODY LANGUAGE IS MORE GRAVITY-BOUND THAN FACIAL EXPRESSIONS --



-- AND EVERYDAY ACTIVITIES LEAD TO A SPLIT BETWEEN WHAT WE'RE DOING ON THE OUTSIDE AND WHAT WE'RE FEELING ON THE INSIDE.

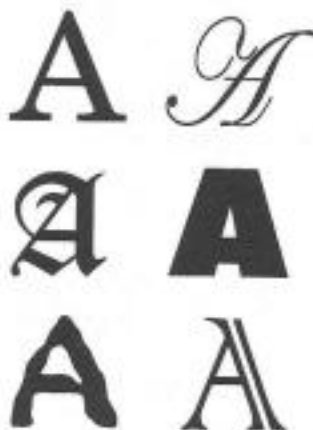


MOST IMPORTANTLY, FOR COMICS ARTISTS, FACIAL EXPRESSIONS ARE MORE SURFACE-ORIENTED, MORE AFFECTED BY NUANCE, SKIN SHADOWS, ETC. --

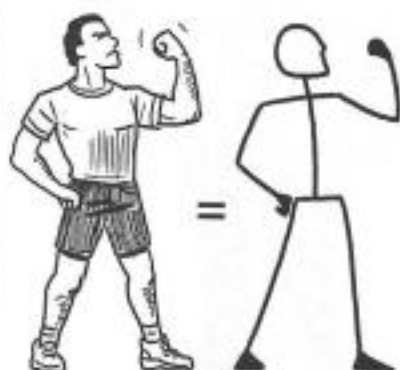


-- WHILE BODY LANGUAGE IS MORE SILHOUETTE-BASED, ALL ABOUT HOW OUR LIMBS, HANDS AND HEAD ARE POSITIONED.

THERE'S A KIND OF CALLIGRAPHY TO BODY LANGUAGE. JUST AS AN "A" IS AN "A" NO MATTER HOW IT'S WRITTEN --



-- SO, TOO, DO GESTURES AND POSES COMMUNICATE THEIR MEANINGS NO MATTER HOW THEY'RE DRAWN.



JUST AS WITH FACIAL EXPRESSIONS, MASTERING
BODY LANGUAGE IN COMICS MEANS TACKLING FOUR SUBJECTS: THE VARIOUS KINDS OF BODY
 SIGNALS, THE **ANATOMY** THAT UNDERLIES THEM, STRATEGIES FOR **DRAWING** SUCH POSES AND
 HOW BODY LANGUAGE WORKS IN **COMICS SEQUENCES**.



UNLIKE
 FACIAL
 EXPRESSIONS,
 THERE AREN'T
 ANY KINDS OF
 "PRIMARY"
 BODY POSES
 FROM WHICH
 ALL OTHERS
 ARE DERIVED.

BUT
 THERE ARE
 A FEW BASIC
 KINDS OF
RELATIONSHIPS
 BETWEEN OUR
 PHYSICAL ACTIONS
 AND THE
 MESSAGES THEY
 CONVEY, WHICH
 SURFACE
 OFTEN.

THESE
 INCLUDE:



ELEVATION
 AND STATUS



DISTANCE AND
 RELATIONSHIPS



IMBALANCE AND
 DISCONTENT



GESTURE AND
 COMMUNICATION

AT THE HEART OF
 EACH OF THESE
 RELATIONSHIPS IS A
 SIMPLE STATEMENT
 OF **SPACE** AND
GEOMETRY.

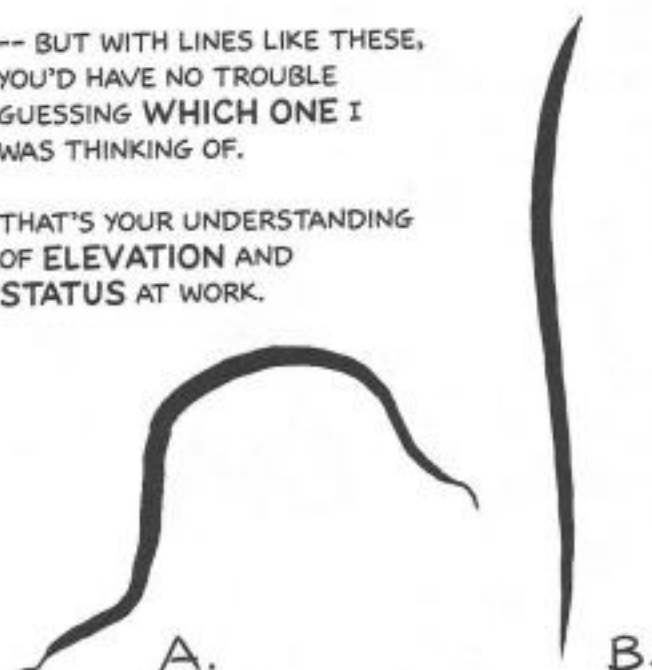


FOR EXAMPLE, IF I MADE
 TWO BRUSH STROKES
 AND ASKED YOU WHICH
 ONE LOOKED MORE
 "PROUD" YOU MIGHT
 THINK IT WAS A WEIRD
 QUESTION --



-- BUT WITH LINES LIKE THESE,
 YOU'D HAVE NO TROUBLE
 GUESSING WHICH ONE I
 WAS THINKING OF.

THAT'S YOUR UNDERSTANDING
 OF **ELEVATION** AND
STATUS AT WORK.



FOR ALL THE DETAILS OF ANATOMY, CHARACTER, CLOTHING AND LIGHTING CONTAINED IN A PICTURE LIKE THIS, IT'S THE SIMPLE GEOMETRIC FACT OF A AND B'S POSTURE THAT SPEAKS THE LOUDEST.



A.

B.

LOW GUY:

HUMBLE.

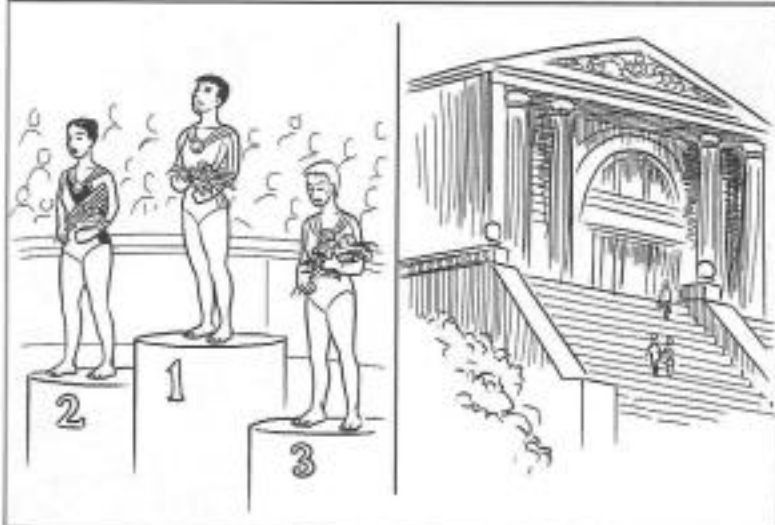


HIGH GUY:

POWERFUL.



WHETHER IT COMES FROM OUR OLD MAMMALIAN COMBAT INSTINCTS OR THE PARENT/CHILD ARCHETYPE, THE IDEA OF HEIGHT AS POWER CAN STILL BE SEEN IN EVERYTHING FROM CEREMONIES TO ARCHITECTURE.



TODAY, WE MAY NOT BOW AS LOW AS WE USED TO --

THOSE PAPERS, SIR.

THANK YOU. THAT'LL BE ALL.



-- BUT THAT OLD-BRAIN IDEA OF THE "BOW" IS EVERYWHERE!



WE "BOW" WHEN WE MAKE MISTAKES --

YOU'RE RIGHT; I SHOULD HAVE SEEN THAT.



-- WHEN WE'RE SHY --

I'M SURE YOU DON'T REMEMBER ME, BUT...



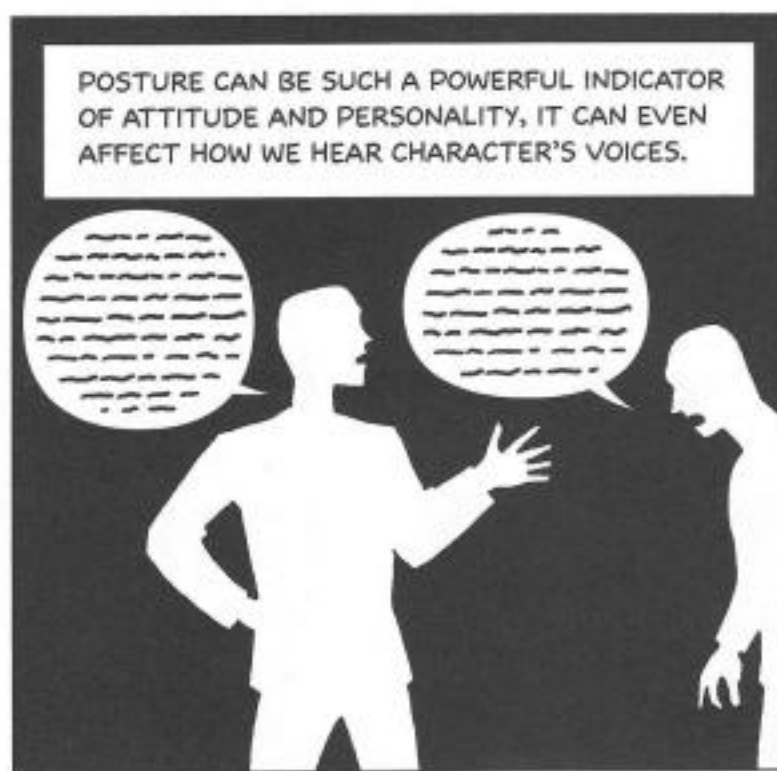
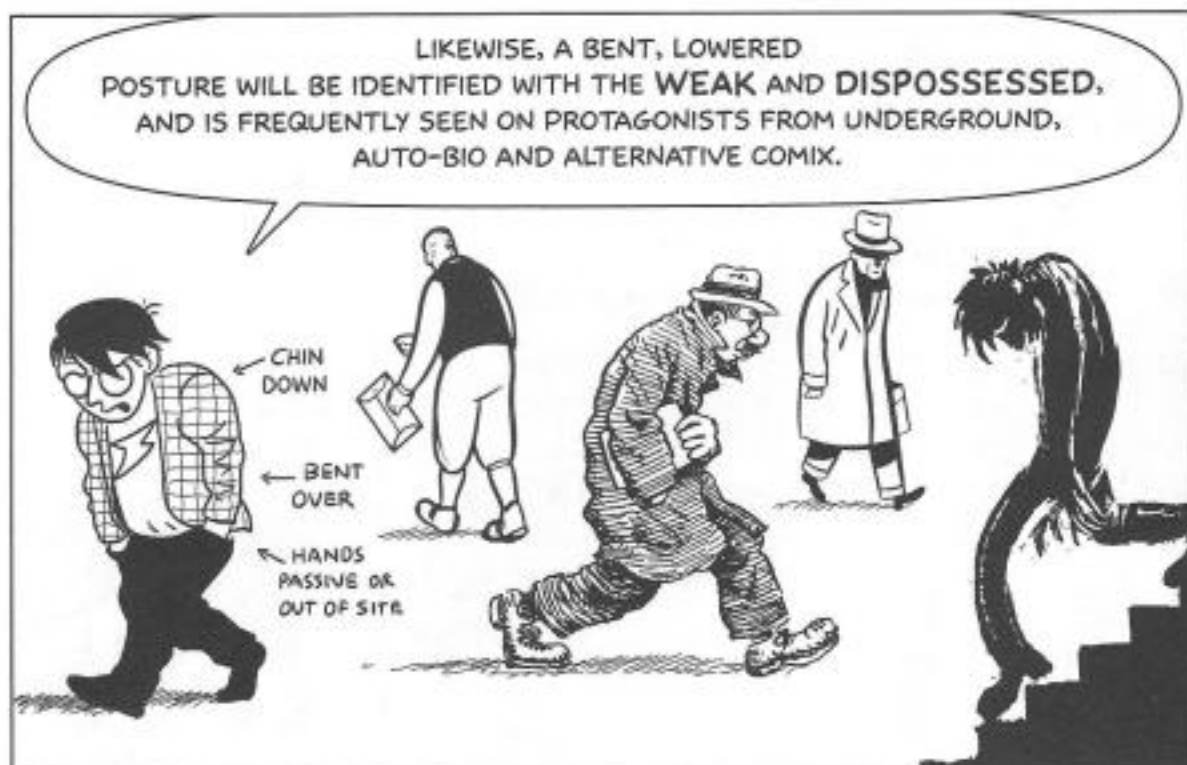
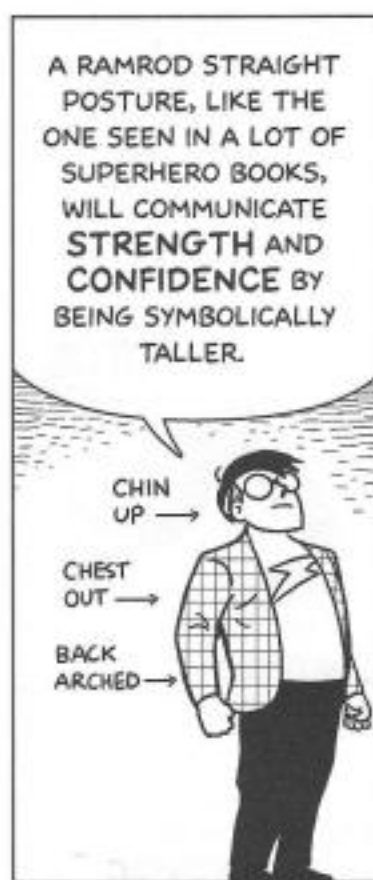
-- OR ASHAMED --

WHAT ARE YOU HOLDING, RICKY?

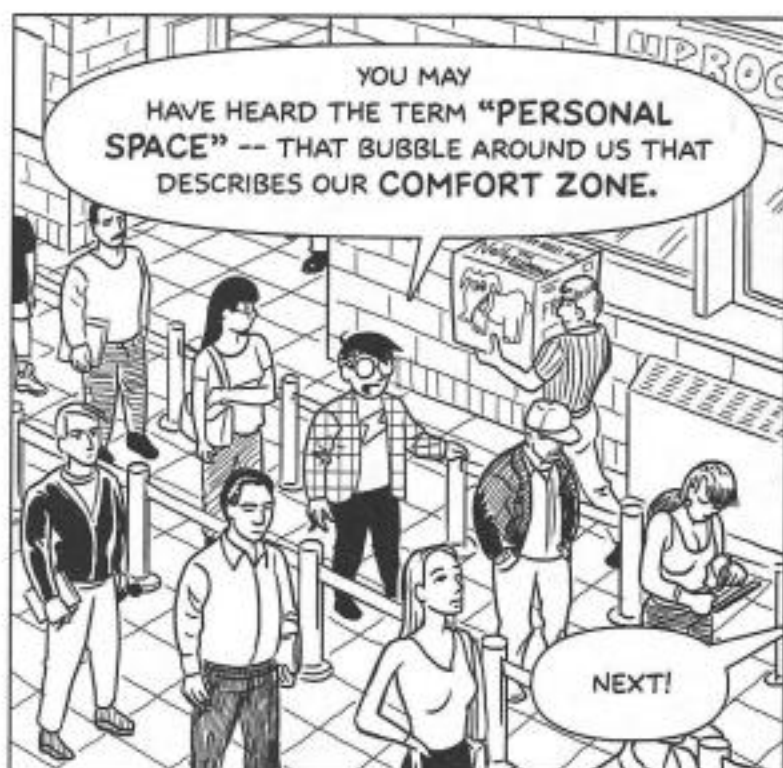
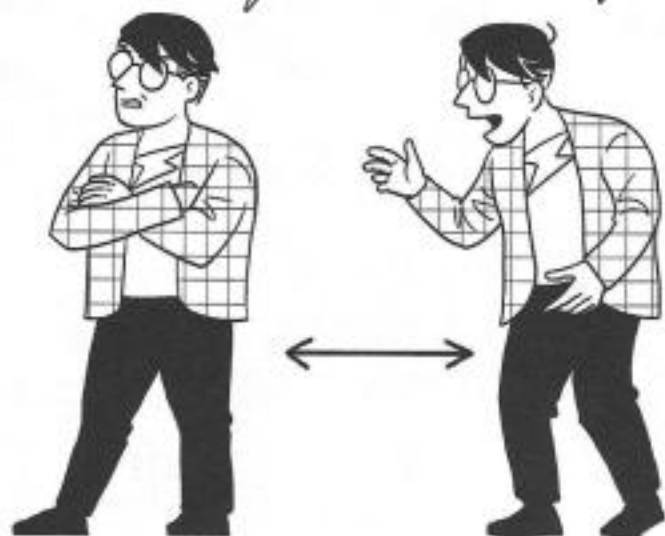


-- OR DEFEATED.





ANOTHER PRINCIPLE AT WORK IN BODY LANGUAGE IS THE CORRELATION BETWEEN DISTANCE AND RELATIONSHIPS.



ONLY A FEW LOVED ONES CAN BREACH THE ZONE OF PHYSICAL CONTACT, BUT THERE ARE HUNDREDS OF WAYS THEY CAN DO IT, AND THAT GIVES CARTOONISTS HUNDREDS OF WAYS TO **SHOW** INTIMACY BESIDES HUGGING AND KISSING (OR SEX, IF IT'S **THAT** KIND OF COMIC).



LIKewise, THERE ARE HUNDREDS OF WAYS TO SHOW A CHARACTER **RESISTING** INTIMACY WITH ANOTHER, THROUGH THE WAYS THEY TURN AWAY, STEP BACK, AVERT THEIR EYES OR ERECT "BARRIERS" TO CREATE SYMBOLIC OR EVEN LITERAL DISTANCES.



THE RELATIONSHIPS YOU COME UP WITH FOR YOUR CHARACTERS CAN HAVE A POWERFUL EFFECT ON THE RELATIONSHIPS YOUR CHARACTERS HAVE WITH YOUR **READERS**.



AND YOU CAN BUILD AND STRENGTHEN THOSE RELATIONSHIPS IN EVERY PANEL, BY SHOWING HOW THEY PLAY THEMSELVES OUT IN **SPACE**.

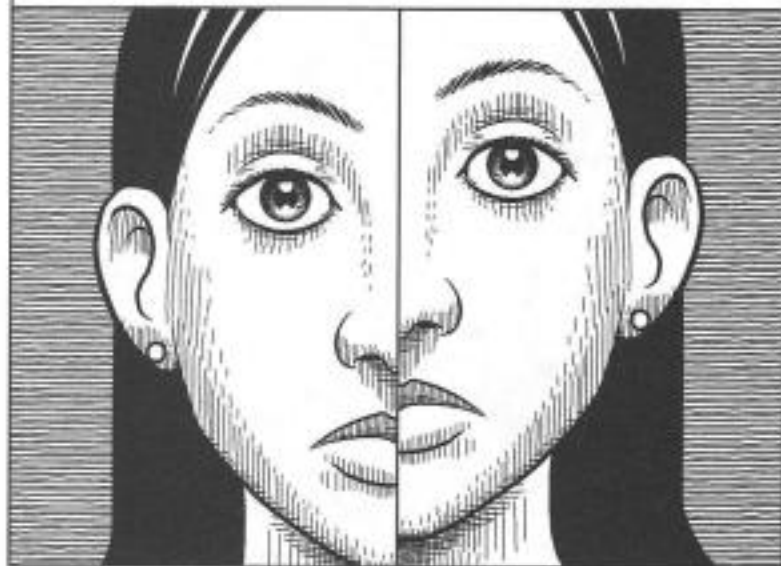


ANOTHER FACTOR IN BODY LANGUAGE IS THE RELATIONSHIP BETWEEN **IMBALANCE** AND **DISCONTENT**.

AT LEAST I... THINK IT IS.



MAYBE BECAUSE SYMMETRY IS THE NATURAL ORDER OF THINGS, WE TEND TO REACT TO FEELINGS OF DISCONTENT BY MIMING WITH OUR BODIES THAT SOMETHING IS FIGURATIVELY **"OFF-BALANCE."**



A SYMMETRICAL STANCE CONVEYS **STABILITY** AND **SELF-CONFIDENCE**.



IT MIGHT CONVEY A HOSTILE OR DEFIANT MESSAGE --



-- BUT IT'S DIRECTED **OUTWARD** ONLY.



THE SENDER'S **SELF-IMAGE** IS AS SOLID AS A ROCK.



WITHOUT THAT SYMMETRY, THE FIGURE'S MESSAGE IS **WEAKER**.



DEFIANCE MAY START TO LOOK MORE LIKE **RESENTMENT** --



-- OR **EVASION** --



-- AND THE SENDER'S SELF-IMAGE CAN START TO LOOK MORE LIKE **SELF-LOATHING**.



OF COURSE, **GRAVITY, FATIGUE AND PHYSICAL OBSTACLES** OFTEN REQUIRE US TO TAKE **ASSYMMETRICAL POSES**. THESE DON'T NECESSARILY INDICATE ANY KINDS OF **EMOTIONAL IMBALANCE** --



-- ESPECIALLY IF **OVERALL BALANCE** IS MAINTAINED AND THE HEAD STANDS UPRIGHT.

AND EVEN **BLATANTLY LOPSIDED POSES** DON'T HAVE TO SEEM WEAK IF **EYE CONTACT** IS MAINTAINED.



SUCH COMBOS HAVE A **REBEL FLAVOR**, A SORT OF "YEAH, I'M LOPSIDED; WHAT ARE YOU GONNA DO ABOUT IT?" LOOK, SIMILAR TO EXPRESSIONS OF **SUSPICION**.



BUT GENERALLY SPEAKING, IF YOU WANT TO TAKE A **CALM, CONFIDENT POSE** AND INTRODUCE A **LITTLE UNREST** --



-- THROWING IN A **LITTLE IMBALANCE** IS A GREAT WAY TO DO IT.



WHETHER WE'RE SHOWING OUR **FEELINGS** OR COMMUNICATING OUR **OPINIONS**, **IMBALANCE** IS EVERYWHERE. WE TIP OUR HEADS AT **UNSOLVED PROBLEMS** --



-- ARCH AN **EYEBROW** AT **DISTURBANCES** IN THE **NATURAL ORDER** --



-- EVEN THROW OUR **WHOLE BODIES** NEARLY INTO A **FALL** --



-- ALL JUST TO SHOW THE **IMBALANCES** WE SEE IN **OURSELVES** --



-- OR IN THE **WORLD** AROUND US!



ELEVATION, DISTANCE AND IMBALANCE ARE JUST A FEW OF THE WAYS OUR BODIES LET OTHERS KNOW HOW WE FEEL ABOUT OURSELVES, EACH OTHER AND THE WORLD.



KEEP YOUR EYES OPEN AND YOU'LL SEE MANY MORE.

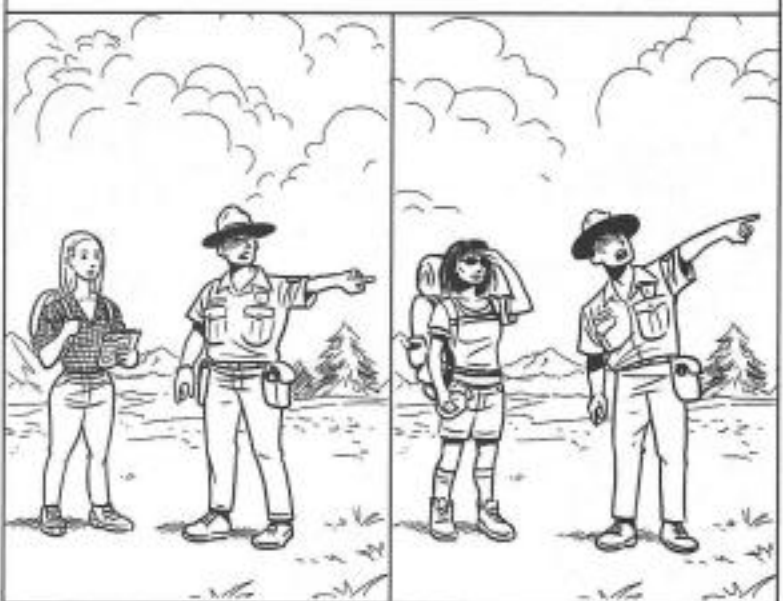
THE WAY AN EXTREME POSTURE OF GRIEF CAN RESEMBLE A FETAL POSITION.



THE WAY ONE PERSON WILL TURN TOWARD A STRANGER IN A CROWDED DOORWAY WHILE ANOTHER WILL TURN AWAY.



THE WAY WE POINT HIGHER WHEN WE'RE POINTING AT SOMETHING FURTHER AWAY, AS IF SHOOTING AN ARROW.



THE WAY WE SIGNAL OUR INTEREST IN SOME KINDS OF ADVANCES AND DISINTEREST IN OTHERS.



THE WAY WE WAIT FOR A CO-WORKER COMPARED TO THE WAY WE WAIT FOR SOMEONE WE LOVE.



HANDS PLAY AN IMPORTANT
ROLE IN BODY LANGUAGE, BUT UNLIKE
WHOLE-BODY POSTURES, THEY TEND TO
SPECIALIZE IN MORE **DELIBERATE**
MESSAGES.



SOME TAKE THE SHAPE OF SYMBOLS WITH
FIXED MEANINGS, LIKE AN INFORMAL **SIGN**
LANGUAGE --



-- AND AS
WITH ANY
LANGUAGE, SUCH
SIGNS MAY BE
SUBJECT TO
REGIONAL
DIFFERENCES,
SO KNOW YOUR
AUDIENCE BEFORE
USING THEM IN
YOUR COMICS.



"I'M STRONG!"
(WESTERN
WORLD)



"SPEAK-UP!"
(WORLD-
WIDE)



"I DON'T GET IT."
(NORTHERN AFRICA)



"I SWEAR"
(MIDDLE EAST)



"JEALOUS" (JAPAN)

HANDS CAN
ALSO AMPLIFY THE
SORTS OF **SPATIAL**
RELATIONSHIPS WE
DISCUSSED IN THE
LAST FEW PAGES.



CONTACT WITH ONE'S HANDS, FOR EXAMPLE,
IS A KEY STEP TAKEN TO BRIDGE **DISTANCE** IN
HOPES OF **INTIMACY** --



-- AND A LOT OF **IMBALANCE** SIGNALS CAN
INCORPORATE HAND SIGNALS.



HANDS CAN USE **HEIGHT** CUES TO COLOR WHAT WE SAY IN VARIOUS SUBTLE WAYS.



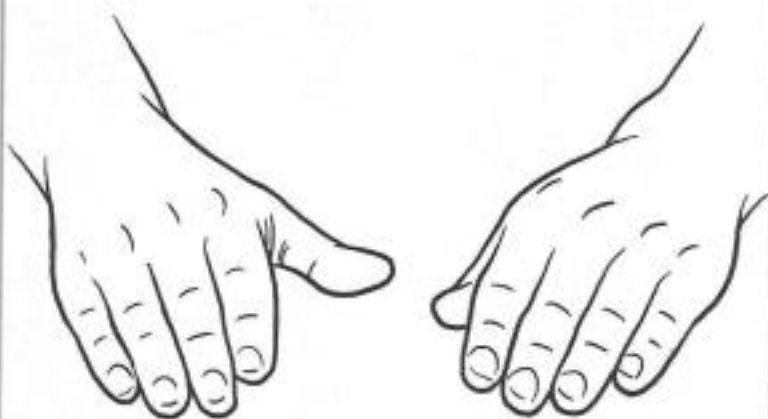
POLITICIANS, CAR SALESMEN AND PROFESSIONAL LIARS WILL TELL YOU THAT A **PALMS-UP** GESTURE CAN MAKE A STATEMENT SEEM MORE **FRIENDLY, NONTREATENING AND HONEST.**



AN UPTURNED PALM SYMBOLICALLY **LOWERS** SPEAKERS, PLACING THEM AT THE **MERCY** OF LISTENERS.



IN CONTRAST, A DOWNTURNED PALM SYMBOLICALLY **RAISES** THE SPEAKER, CLAIMING **AUTHORITY, POWER AND CONTROL** OVER OTHERS --



-- JUST AS AN **ADULT** MAINTAINS CONTROL OVER A **CHILD.**



HANDS ARE A BIG PART OF HOW WE COMMUNICATE WITH EACH OTHER. IF YOUR CHARACTERS **REFLECT** THAT --



-- THEN HANDS CAN BE A BIG PART OF HOW **YOU** COMMUNICATE WITH YOUR READERS.

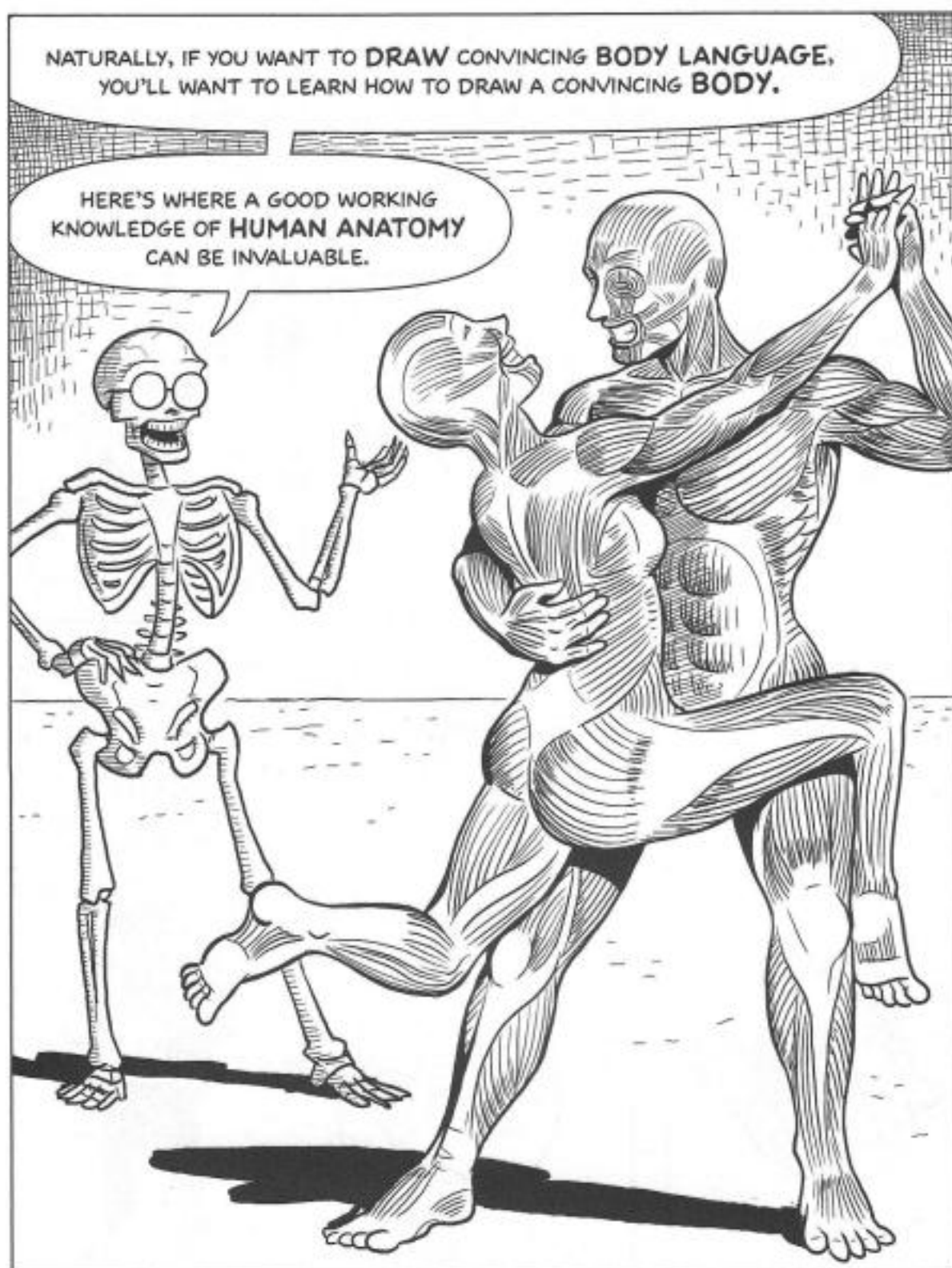


DO YOU SEE WHAT I MEAN? DOES THAT SOUND **REASONABLE?**



I'M ONLY MAKING THIS POINT **ONCE**, YOU KNOW.





NATURALLY, IF YOU WANT TO **DRAW** CONVINCING **BODY LANGUAGE**,
YOU'LL WANT TO LEARN HOW TO DRAW A CONVINCING **BODY**.

HERE'S WHERE A GOOD WORKING
KNOWLEDGE OF **HUMAN ANATOMY**
CAN BE INVALUABLE.

I WON'T
ATTEMPT A WHOLE
COURSE IN **ANATOMY**
AND **FIGURE**
DRAWING
HERE.



THERE ARE SOME
GOOD **BOOKS** ON THE
SUBJECT, WHICH I'LL
MENTION IN THE
BIBLIOGRAPHY.



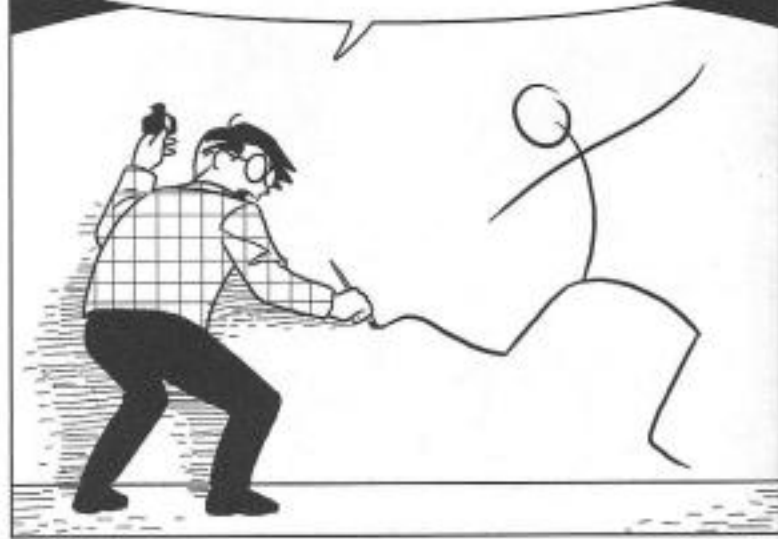
BESIDES
WHICH, IT'D TAKE
A **HUNDRED**
PAGES AND, UM...
WELL...



MY
OWN **FIGURE**
DRAWING ISN'T
EXACTLY THE
GREATEST.



BUT EVEN IF YOU'RE LIKE ME AND **ANATOMY**
DOESN'T COME EASILY, YOU CAN STILL **IMPROVE**
YOUR **STORYTELLING** **DRAMATICALLY** BY JUST
GETTING THE **GESTURE** ACROSS IN EVERY
FIGURE YOU DRAW.



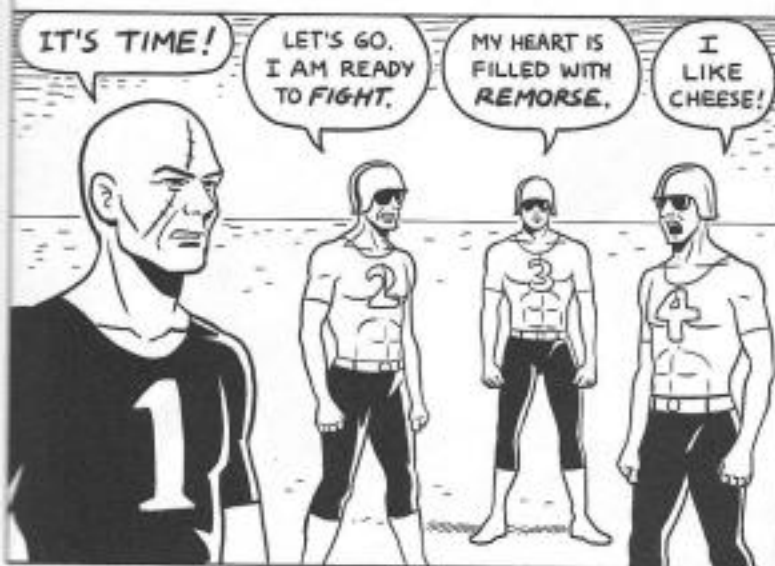
THE GESTURES OF FIGURES
HAVE A **FLOW AND RHYTHM**
WHICH HAVE INSPIRED ARTISTS
FOR CENTURIES.



MASTERS USE THEIR KNOWLEDGE
OF **ANATOMY** TO MAKE SUCH
GESTURES **VIVID AND**
CREDIBLE.



ARTISTS WHO CONCENTRATE ON ANATOMICAL
ACCURACY BUT **NEGLECT** GESTURE, MAY CREATE
TECHNICALLY "CORRECT" FIGURES, BUT THE
RESULTS MAY BE UTTERLY **LIFELESS** --



-- WHILE ARTISTS WITH TECHNICALLY
"INCORRECT" FIGURES BUT A **STRONG**
SENSE OF GESTURE MAY PRODUCE ART THAT
SEEMS **REAL AND ALIVE.**



THAT SAID,
DON'T PLAN TO
GET BY ON
GESTURE
ALONE!



I HAVEN'T GIVEN
UP ON LEARNING TO
IMPROVE MY FIGURE
DRAWING AND
NEITHER SHOULD
YOU.



JUST REMEMBER THAT
IN ANY COMICS PANEL, IT'S THE MESSAGE OF
YOUR CHARACTER'S **GESTURE** THAT READERS
WILL BE WAITING FOR, AND THE FIRST JOB OF
FIGURE DRAWING IS TO **DELIVER** THAT
MESSAGE --

-- **LOUD AND**
CLEAR.



LET'S TAKE A LOOK NOW AT HOW FACIAL EXPRESSIONS AND BODY LANGUAGE CAN WORK **TOGETHER** BY ADAPTING SOME WRITTEN DIALOGUE INTO COMICS FORM.



WE'LL START IN A HIGH SCHOOL STUDY LOUNGE. TWO STUDENTS MEET AND START TALKING...

Pete: Hey, are you okay?

Carrie: Not so much. I got a "D" on the history test.

Pete: Huh. Lucky you. I got an "F"

Carrie: No way! You always ace those things!

Pete: Actually, I think Mr. Duncan kinda lost it. I heard everybody got a "D" or an "F" today.

Carrie: Really? Wow. He was acting kind of weird in class. All that stuff about Jif Peanut Butter and the Communists.

Miller(entering): Room for one more?

Carrie: No.

Pete: Hey, Miller.

Miller: So, did you hear? Duncan went on a rampage!

Carrie: What?

Miller: I was there! He smashed all the iMacs in Room 4 with a baseball bat! Then he stole the rhino head off the wall and ran off!

Pete: You're kidding!

Carrie: Oh my God!

Pete: Wow. I kinda love Mr. D. now.

Carrie: You swear you're not making this up!

Miller: I swear! The police are looking for him and everything.

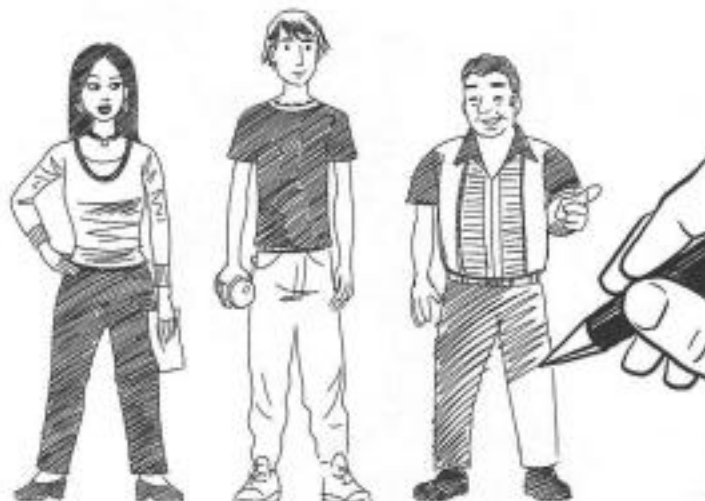
Pete: Y'know, I always heard Mr. D. was nuts. Did you guys know that last year, he was --

Carrie: Uh...

Pete: What?

Mr. Duncan: Hello, children.

THESE ARE THROWAWAY CHARACTERS, SO WE CAN JUST **IMPROVISE** THEIR DESIGNS ON THE SPOT. LET'S PICK A CRISP, SMART LOOK FOR CARRIE, A LAID-BACK SLOPPINESS FOR PETE AND A DORKY, GREGARIOUS LOOK FOR MILLER.



CARRIE STARTS OUT DEPRESSED AND WE CAN **SHOW** THAT BEFORE SHE EVEN OPENS HER MOUTH, BUT HOW **INTENSE** SHOULD THE EMOTION BE?



WE COULD DRAW HER CLOSE TO **TEARS**, AS IF THE TEST WAS VERY IMPORTANT TO HER.

HEY, ARE YOU OKAY?
NOT SO MUCH...



BUT BASED ON HOW QUICKLY SHE RECOVERS IN THE SCRIPT, IT SOUNDS LIKE SHE'S JUST FEELING A BIT **DEFEATED**, AN EMOTION BEST EXPRESSED BY A **SLUMPED POSTURE** AND **TIRED FACE**.



AN EASY-GOING CHARACTER LIKE PETE CAN BE A **CHALLENGE**. WITHOUT A STRONG EMOTION, HIS BODY LANGUAGE MIGHT BE NEUTRAL TO THE POINT OF **UNINTERESTING**.

LET'S PUT A COUPLE OF **VENDING MACHINES** INTO THAT LOUNGE SO PETE WILL AT LEAST HAVE SOMETHING TO DO WITH HIS **HANDS**.

IN FACT, WE CAN JUST INCLUDE THE MACHINES IN A **BIG ESTABLISHING SHOT** ON THE **FIRST PAGE**.



NOW, NOTICE HOW EVEN IN A **LONG-SHOT**, WE CAN ALREADY **"READ"** CARRIE'S **POSTURE**?



AND **"LISTEN"** TO PETE'S VOICE. WITH A DIFFERENT **POSE** AND **EXPRESSION**, THE EXACT SAME DIALOGUE WOULD FEEL DIFFERENT.





CARRIE IS TRANSITIONING
TOWARD THE POSE OF THE
WILLING LISTENER
NOW, BECAUSE SOMEONE
SHE LIKES IS SAYING
SOMETHING THAT
INTERESTS HER.



NOT TRUE FOR POOR
MILLER, THOUGH,
WHOSE UNWELCOMED
INVASION OF HER
PERSONAL SPACE EARNS
HIM EVERY "BARRIER"
SIGNAL IN THE BOOK.



WITH MILLER'S
NEWS, HOWEVER,
HER POSE **SOFTENS**
AND HER EXPRESSION
ACKNOWLEDGES HIM
(ALL STUDENTS ARE
FAMILY WHEN DISSING
TEACHERS).



SHE STILL DOESN'T WANT TO **DATE** THE GUY OR ANYTHING -- THE BARRIERS ARE STILL UP -- BUT MILLER AT LEAST HAS HER ATTENTION.



PETE SEEMS A LITTLE MORE **ACCEPTING** OF MILLER, BUT JUDGING BY THE LEG, LAME WAVE AND FIFTEEN-WATT SMILE, HE'S **NOT** A BIG FAN.



MEANWHILE, MILLER'S BODY IS ALL ABOUT **FORWARD MOMENTUM**. HE'S CONFIDENT THAT HE'S GOT THE GOODS.



SO CONFIDENT, IN FACT, THAT HE'S GOT HIS HANDS DOWN IN THAT "QUIET! YOU WANNA HEAR THIS." WAY.



WOW, I KINDA LOVE MR. D. NOW.

YOU *SWEAR* YOU'RE NOT MAKING THIS UP!

I *SWEAR*! THE POLICE ARE LOOKING FOR HIM AND EVERYTHING!



Y'KNOW, I ALWAYS HEARD MR. D WAS A LITTLE *NUTS*. DID YOU GUYS KNOW THAT LAST YEAR, HE WAS--

WHAT?



UH...

HELLO, CHILDREN...

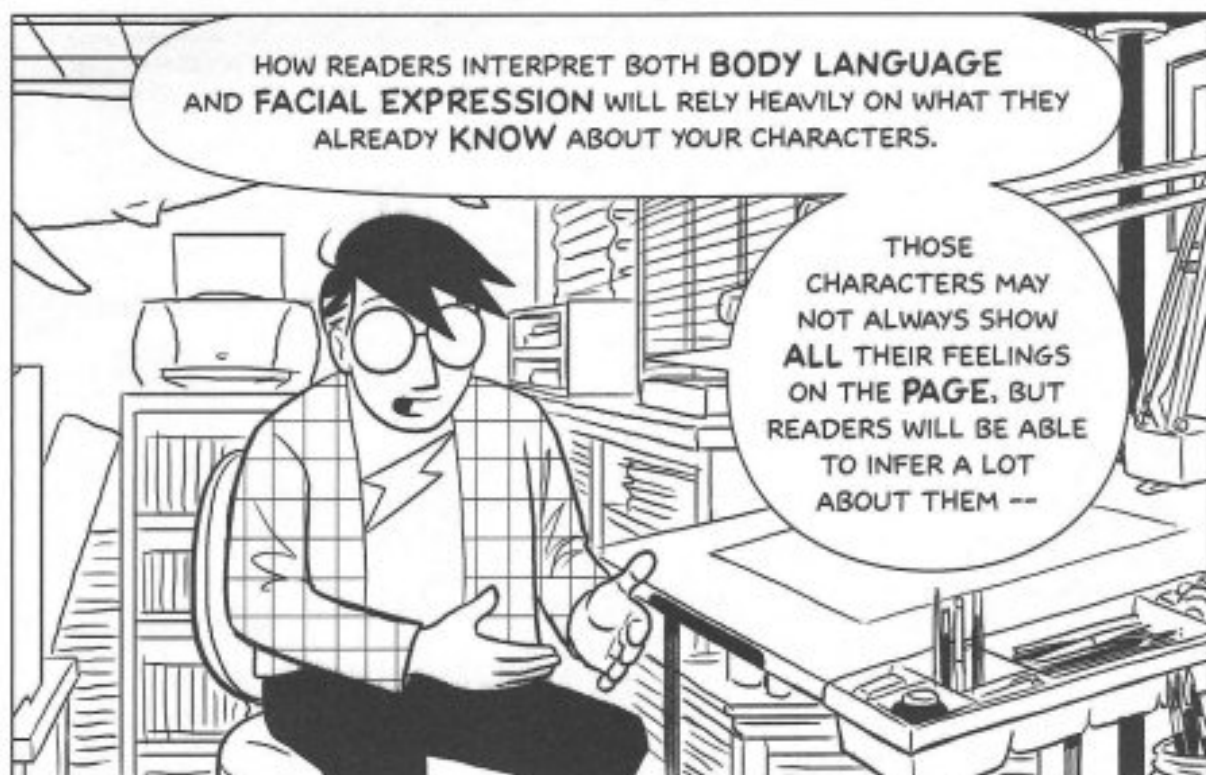


SEE CARRIE'S FOREFINGER JAB? THAT'S **SERIOUS**. SHE'D KICK HIS ASS IF HE LIED TO HER.



HENCE MILLER'S COMICALLY FORMAL GESTURE INCLUDES AN ELEMENT OF **ACTUAL FEAR**. BOTH IN THE CONSTRICTED POSE AND IN ASPECTS OF HIS EXPRESSION.





FROM **CHARACTER DESIGN** TO **FACIAL EXPRESSION** TO **BODY LANGUAGE**, IT'S THAT SENSE OF RECOGNITION THAT MANY OF YOUR READERS WILL **VALUE** IN YOUR COMICS ABOVE ALL ELSE.



COMICS HISTORY IS BURSTING WITH SIMPLE, POPULAR CHARACTERS WHO ONLY SCRATCH THE SURFACE OF THESE COMPLEX HUMAN QUALITIES.

SOME HAVE EVEN SUGGESTED THAT COMICS' CHILDLIKE INNOCENCE AND LACK OF HUMAN SUBTLETY IS PART OF ITS STRENGTH.



FOR DECADES, EACH GENERATION OF COMICS CREATORS HAS DUG A LITTLE DEEPER INTO THE EMOTIONAL LIVES OF THEIR CHARACTERS.



HOW MUCH OF THE SUBTLETY OF HUMAN BEHAVIOR YOU PUT INTO YOUR COMICS IS UP TO YOU.



IT ALL DEPENDS ON WHAT YOU CHOOSE TO SHOW THE HUMAN BEINGS WHO READ YOUR STORIES --



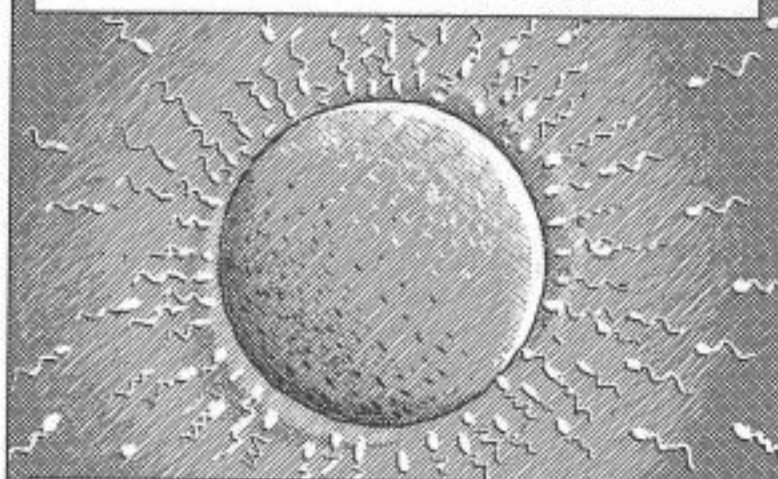
MAYBE IT IS.

OR MAYBE IT'S JUST EVIDENCE OF AN ARTFORM WITH ROOM TO GROW.

DIGGING DEEPER STILL COULD BE ONE OF THE WAYS THAT FUTURE GENERATIONS OF CREATORS WILL DEFINE THEMSELVES.

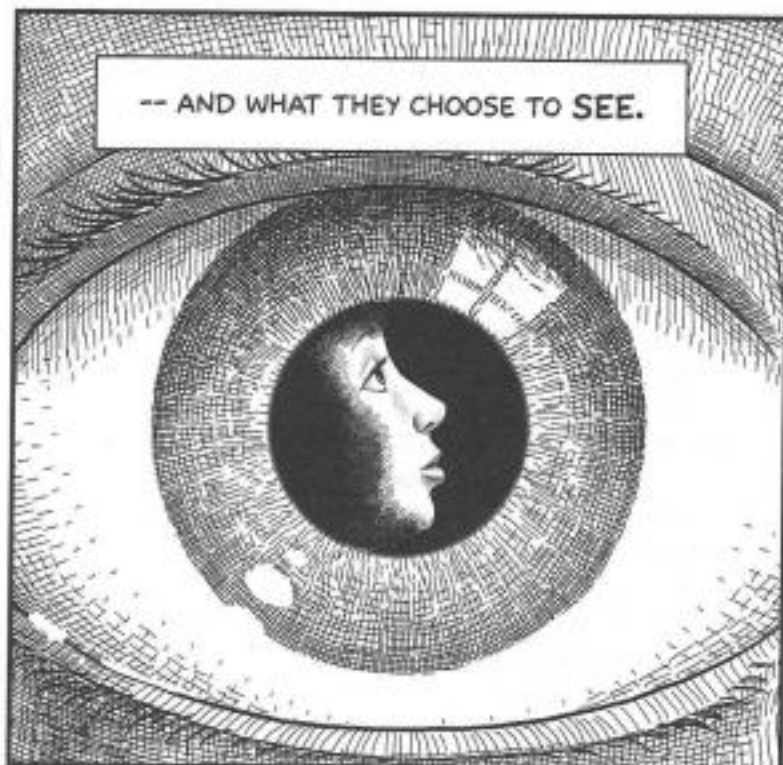


MAKING LIFE THROUGH COMICS CAN BE AS SIMPLE AS PLACING A FEW LINES ON A PIECE OF PAPER --



-- OR IT CAN BE AS COMPLEX, CHALLENGING AND MYSTERIOUS AS CREATING THE REAL THING.

-- AND WHAT THEY CHOOSE TO SEE.



NOTES

CHAPTER 2: STORIES FOR HUMANS

PAGE 58-61 - SYMMETRY AND RECOGNITION

GRANTED, THERE ARE PLENTY OF WAYS TO DISTINGUISH AN ANIMAL FROM ITS ENVIRONMENT (GROWTH AND REPRODUCTION, MOVING, RESPONDING TO STIMULI...) THE REASON I CHOSE TO FOCUS ON SYMMETRY -- BESIDES THE FACT THAT I LIKE WEIRD DIGRESSIONS -- IS THAT IT'S THE ASPECT OF LIFE MOST AT HOME IN A STATIC VISUAL MEDIUM LIKE COMICS.



THE ABOVE IMAGE IS FROZEN IN TIME. YOU CAN'T SEE IT MOVE. YOU DON'T KNOW WHAT'S GOING ON IN IT'S HEAD. BUT YOU KNOW IT'S ALIVE. AND YOU'D KNOW IT EVEN IF YOU'D NEVER SEEN A TIGER IN YOUR LIFE.

NATURE PROVIDES OTHER EXAMPLES OF SYMMETRY, LIKE CRYSTALS, AND THERE ARE PLANTS THAT EXHIBIT IT, BUT ANIMALS HAVE ENOUGH OF A MONOPOLY ON THE BILATERAL DESIGN THAT I DESCRIBE ON PAGE 60 THAT I THINK IT'S FAIR TO DUB IT OUR "CALLING CARD."

ON PAGE 61, I ALSO TOUCH ON OUR PREFERENCE FOR SEEING HUMANS IN SIMPLE IMAGES, SOMETHING I TALK ABOUT AT LENGTH IN *UNDERSTANDING COMICS*, CHAPTER TWO.

FYI: THE SCULPTURE ON PAGE 60 IS AN INVENTION, BUT IT'S BASED ON VARIOUS SIMILAR SCULPTURES FROM AFRICA.

PAGE 64, PANEL FIVE - CHARACTERS THAT "WRITE THEMSELVES"

I'VE HEARD CREATORS LITERALLY SAY THAT THEY'RE NOT SO MUCH WRITING THEIR CHARACTERS AS RELAYING WHAT THE CHARACTERS THEMSELVES WANT TO DO, AN INTUITIVE APPROACH THAT COMES UP IN CONNECTION WITH THE "ANIMIST" CAMPFIRE DISCUSSED IN CHAPTER SIX. IT'S ACTUALLY A PRETTY COMMON ATTITUDE AMONG SUCCESSFUL COMICS ARTISTS.

AND LUNATICS, OF COURSE.

PAGE 65, PANEL FIVE - THE BACKSTORY TRAP

SERIOUSLY, THERE ARE MANY SAD, LONELY WOULD-BE COMICS AUTHORS WHO ADD COMPULSIVELY TO THE BACKSTORIES OF CHARACTERS NO ONE WILL EVER SEE INSTEAD OF PRODUCING READABLE, FINISHED STORIES. DON'T LET THIS HAPPEN TO YOU! FOR A CAUTIONARY TALE, TRY GOOGLING THE NAME "HENRY DARGER," OR GET THE DOCUMENTARY ABOUT DARGER CALLED *IN THE REALMS OF THE UNREAL*.

PAGE 65, PANEL SIX - WHEN LIFE HISTORIES COLLIDE

CHARACTERS WHOSE DIFFERING ORIGINS GOVERN THE NATURE OF THEIR RELATIONSHIPS INCLUDE:

- BETTY AND VERONICA
- SUPERMAN AND LOIS LANE
- FRODO AND GOLLUM
- TARZAN AND JANE
- POPEYE AND OLIVE OYL
- JEAN VALJEAN AND INSPECTOR JAVERT
- THE LITTLE MERMAID AND PRINCE WHATSISNAME
- BUFFY AND SPIKE

PAGE 66 - LIFE LESSONS

A FRIEND OF MINE SAW A SCREENING OF SAM RAIMI'S 2002 *SPIDER-MAN* MOVIE DURING WHICH HE SAT BEHIND A FATHER AND HIS SON. EARLY IN THE FILM, THE NOT-YET-HEROIC SPIDER-MAN IS RIPPED OFF BY A FIGHT PROMOTER AND WHEN THE FIGHT PROMOTER IS ROBBED MOMENTS LATER, SPIDER-MAN LETS THE CROOK GET AWAY TO GET EVEN.

SCREENWRITER DAVID KOEPP (WHO STAYS CLOSE TO THE COMICS ORIGIN FOR THE MOST PART) CONSTRUCTS THE SCENE TO MAXIMIZE OUR SYMPATHY WITH SPIDER-MAN. SURE ENOUGH, MY FRIEND REPORTS THAT THE FATHER LEANED OVER TO HIS SON AT THIS POINT IN THE MOVIE AND SAID, "NOW THAT'S JUSTICE!"

THE FATHER AT THAT SCREENING (AND PRESUMABLY HIS SON) WAS INSIDE SPIDER-MAN'S HEAD TO SUCH A DEGREE THAT WHEN THE CHARACTER'S UNCLE IS MURDERED BY THAT SAME CROOK IN THE VERY NEXT SCENE, HE AND THE CHARACTER RECEIVED THE MOVIE'S MORAL WAKE-UP CALL AT THE SAME TIME, DOUBLING THE EFFECTIVENESS OF THE MOMENT.

IF MANY OF OUR BEST STORIES INCLUDE A MAJOR CHANGE IN THE OUTLOOK OF A MAIN CHARACTER, THE BEST OF THE BEST HELP US TO UNDERGO THAT CHANGE WITH THEM.

PAGE 67, PANEL FIVE - SHOW IT, DON'T SING IT!

IN *THE WIZARD OF OZ*, CHARACTERS LITERALLY SING ABOUT THEIR DESIRES, BUT IN MORE NATURALISTIC STORIES, YOUR CHARACTERS SHOULD SHOW WHAT THEY

WANT THROUGH THEIR ACTIONS AND RARELY, IF EVER, SPELL IT OUT LIKE THAT. IN REAL LIFE, ESPECIALLY WHERE BASIC DESIRES LIKE LOVE OR MONEY ARE CONCERNED, PEOPLE ARE CONSTANTLY ANGLING FOR THE THINGS THEY WANT WITHOUT ADMITTING IT TO OTHERS -- OR EVEN TO THEMSELVES.

AUDIENCES FEEL SMARTER AND HAVE MORE FUN IF THEY CAN GUESS A CHARACTER'S FEELINGS EVEN BEFORE THE CHARACTER DOES.

PAGE 67, PANEL SIX - "EVERYBODY IS A HERO IN THEIR OWN MIND"

PROPS TO WRITER/ARTIST JIM STARLIN FOR INCLUDING THAT LINE IN THE FIRST COMIC I EVER BOUGHT, AN EARLY ISSUE OF *WARLOCK* (#9, I THINK) WHEN I WAS ABOUT 13 YEARS OLD.

PAGE 68, PANEL TWO - JUNG AT HEART

YOU DON'T HAVE TO BE AN EXPERT IN JUNGIAN PSYCHOLOGY TO USE IDEAS LIKE THESE AS JUMPING OFF POINTS. I'M CERTAINLY NOT. MY TOTAL GRASP OF JUNG'S "FOUR FUNCTIONS" OF MENTAL ACTIVITY IN 1982 WHEN I CREATED THOSE FOUR CHARACTERS WAS THAT "THINKING" EMPHASIZED LOGIC AND REASONING, "SENSATION" WAS ABOUT SENSORY EXPERIENCE, "FEELING" ASSIGNED VALUES AND JUDGEMENTS, AND "INTUITION" WAS ABOUT THE PERCEPTION OF THINGS UNSEEN.

EVEN IF I WAS WAY OFF THE MARK, JUNG GAVE ME A STARTING POINT THAT HELPED SEPARATE THOSE CHARACTERS ENOUGH TO GIVE THEM UNIQUE DESIRES IN MOST SITUATIONS.

PAGE 68, PANEL FIVE - MYTHOLOGY AND ARCHETYPES

JOSEPH CAMPBELL'S BOOK *THE HERO WITH A THOUSAND FACES* COMES UP A LOT WHEN DISCUSSING ARCHETYPES IN LITERATURE, IN PART BECAUSE OF HIS INFLUENCE ON GEORGE LUCAS' ORIGINAL *STAR WARS* CHARACTERS. LUCAS' DOCUMENTARY ON CAMPBELL, *THE POWER OF MYTH*, WAS ANOTHER TOUCHSTONE FOR MANY WRITERS DURING THAT PERIOD. AGAIN, YOU DON'T NEED TO HAVE A DEGREE IN MYTHOLOGY TO PUT SUCH IDEAS TO USE. FEEL FREE TO USE ANYTHING THAT INSPIRES YOU AS A JUMPING OFF POINT.

PAGE 69, PANEL FOUR - SUBTLETY THROUGH INTERACTION

WHEN I THINK OF THIS PRINCIPLE, I USUALLY THINK OF THE FRENCH PAINTER GEORGES SEURAT (1859-1891).

SEURAT USED MANY SMALL DOTS OF PURE COLOR IN HIS PAINTINGS, WHICH APPEARED TO MIX IN THE VIEWER'S EYES WHEN SEEN FROM A DISTANCE TO CREATE THE ILLUSION OF A SUBTLER AND MORE VARIED RANGE OF TONES AND COLORS (TODAY, COLOR PRINTING PRODUCES

SIMILAR EFFECTS WITH HALFTONE DOTS OF CYAN, MAGENTA AND YELLOW).

HERE'S A TINY PIECE OF HIS BEST KNOWN PAINTING, *SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE*, THE ONLY PAINTING EVER MADE INTO A MUSICAL, AS FAR AS I KNOW:



WHEN SIMPLY-CONCEIVED CHARACTERS INTERACT, THEY'RE LIKE SEURAT'S DOTS, REFERENCE POINTS TO DIFFERENT BASIC ASPECTS OF HUMAN BEHAVIOR THAT CAN ILLUMINATE ASPECTS OF LIFE THAT ARE MUCH MORE SUBTLE.

I FIRST NOTICED THIS WHEN READING GILBERT HERNANDEZ'S CLASSIC STORY *HEARTBREAK SOUP*.

PAGE 70, PANELS FOUR AND FIVE - COOKIE-CUTTER CHARACTERS

THIS IS DEPRESSINGLY COMMON. MAYBE A THIRD OF ALL WOULD-BE COMICS ARTISTS JUST DRAW THE SAME CHARACTER OVER AND OVER AND OVER. PLEASE, DON'T BE ONE OF THEM!

PAGE 70, PANELS SEVEN AND EIGHT - THE REPERTORY APPROACH

SOME ARTISTS, NOTABLY JAPAN'S OSAMU TEZUKA, HAVE A CAST OF VARIED CHARACTER TYPES THAT APPEAR IN DIFFERENT STORIES AS IF THEY WERE ACTORS IN A REPERTORY COMPANY TAKING ON DIFFERENT ROLES. OTHERS, LIKE WILL EISNER AND RUMIKO TAKAHASHI, HAVE A NARROWER RANGE OF FEATURES FOR HEROIC OR BEAUTIFUL PROTAGONISTS, BUT A WIDE RANGE OF FACE AND BODY TYPES AMONG SUPPORTING CHARACTERS.

PAGE 71 - CHARACTER VARIATION

YOU DON'T HAVE TO MAKE EVERY CHARACTER DIFFERENT FROM EVERY OTHER CHARACTER IN EVERY WAY, OF COURSE, BUT SEE EXERCISE #3 FOR SOME OF THE PARAMETERS YOU MIGHT WANT TO CONSIDER.

PAGE 72, PANEL SEVEN - KIRBY'S BRAIN

I HAVEN'T TURNED UP ANY DIRECT EVIDENCE THAT JACK KIRBY OR STAN LEE BASED THE FANTASTIC FOUR ON THE FOUR GREEK CLASSICAL ELEMENTS, THOUGH KIRBY FOLLOWED A SIMILAR TEMPLATE FOR THE F.F.'S

NON-SUPERHERO PREDECESSORS *THE CHALLENGERS OF THE UNKNOWN*, SO IT'S PROBABLY NOT A COINCIDENCE.

PAGE 73, PANELS FOUR THROUGH SEVEN - COMICS AND STEREOTYPES

THE CONNECTION BETWEEN COMICS AND STEREOTYPES REACHES ALL THE WAY BACK TO ITS ORIGINS. SWISS ARTIST RODOLPHE TOPFFER (1799-1846) -- OFTEN CONSIDERED A STARTING POINT FOR COMICS AS WE KNOW THEM TODAY -- FLIRTED WITH THE PSEUDO-SCIENCE OF PHRENOLOGY, WHICH HELD THAT YOU COULD TELL ANYONE'S PERSONALITY AND MENTAL CAPABILITY JUST BY MEASURING THEIR HEAD-SHAPE. TOPFFER DIDN'T NECESSARILY BUY INTO THE "SCIENCE'S" MORE TOXIC CONCLUSIONS, BUT HE CONSIDERED SUCH VISUAL STEREOTYPING USEFUL FOR VISUAL ARTISTS WORKING IN THE SIMPLE STYLE OF NARRATIVE DRAWING HE DEVELOPED.

FROM ITS BEGINNINGS IN THE LATE NINETEENTH CENTURY, AMERICAN COMIC STRIPS CONTAINED NEGATIVE DEPICTIONS OF ETHNIC MINORITIES, AND RACIST DEPICTIONS OF AFRICAN-AMERICANS. SOME OF COMICS' SEMINAL ARTISTS, LIKE WINDSOR MCKAY AND WILL EISNER, INTRODUCED CHARACTERS VISUALLY MODELLED AFTER OLD RACIAL STEREOTYPES. IN EISNER'S CASE, ATTEMPTS WERE MADE TO HUMANIZE THE BLACK SIDEKICK EBONY IN EISNER'S SERIES *THE SPIRIT*, BUT THE STEREOTYPED VISUAL DESIGN CONTINUED TO WEIGH HEAVILY ON THE SERIES, WHICH EVENTUALLY DROPPED THE CHARACTER.

SINCE THIS BOOK IS DEDICATED TO WILL, WHO I CONSIDERED A FRIEND AND MENTOR, IT'S IMPORTANT TO ACKNOWLEDGE THE LEGITIMATE CRITICISMS LEVELED AGAINST EBONY -- ESPECIALLY THE EARLIEST VERSIONS OF THE CHARACTER. TO HIS CREDIT, THOUGH, THE VERY YOUNG EISNER WOULD MOVE ON TO WORK IN COMICS FOR SIX DECADES AFTER LEAVING THOSE EARLY PAGES BEHIND, AND PRODUCE MANY SOCIALLY PROGRESSIVE STORIES, ESPECIALLY IN THE YEARS FOLLOWING 1978'S *A CONTRACT WITH GOD*.

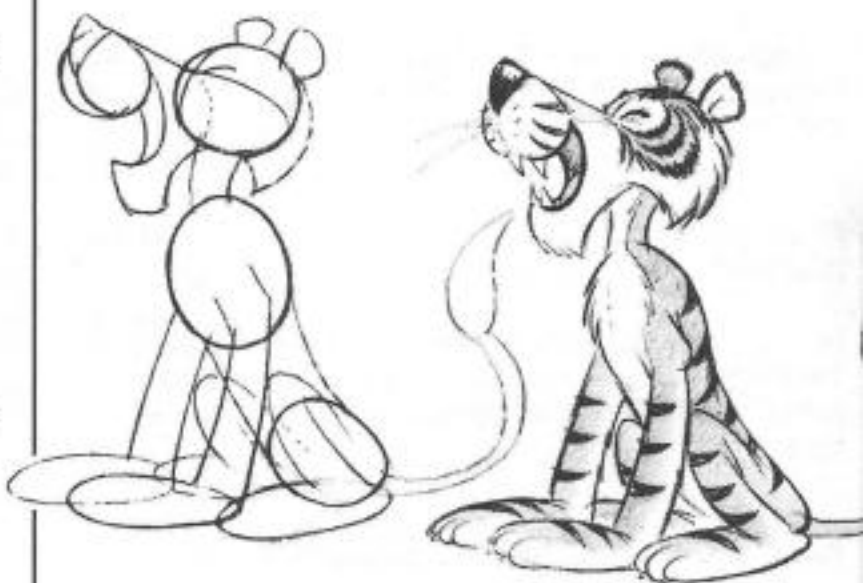
MORE GENERALIZED STEREOTYPES LIKE THOSE SHOWN ON PAGE 73 (THE BIG BRUTE, LITTLE NERD AND HEROIC LEADING MAN) DON'T NECESSARILY CARRY THE SAME SOCIAL CHARGE, AND THEY'RE TEMPTING FOR CARTOONISTS HOPING TO MAKE A FAST IMPRESSION. BUT EVEN HERE, SOME PREJUDICES CAN CREEP IN. NOTICE THE SHIRT PATCH OVER THE "BRUTE'S" POCKET, MARKING HIM AS BLUE COLLAR? AND DOES THE "NERD" HAVE STEREOTYPICALLY "JEWISH" FEATURES? IN SHORT: EVERY STEREOTYPE COMES FROM SOMEWHERE, AND THAT PLACE MAY NOT ALWAYS BE OBVIOUS.

PAGE 74-77 - MODEL SHEETS AND CHARACTER CONSTRUCTION

BOOKS ON ANIMATION ARE ESPECIALLY HELPFUL FOR LEARNING HOW CHARACTERS CAN BE CONSTRUCTED IN THE MODEL SHEET PHASE TO INSURE A CONSISTENT APPEARANCE THROUGHOUT A STORY. I LEARNED A LOT FROM AN OLD PRESTON BLAIR BOOK, AND HE SEEMS TO

STILL HAVE SOME OTHERS IN PRINT, BUT LOOK AROUND AND YOU CAN PROBABLY FIND QUITE A FEW.

HERE'S AN EXAMPLE FROM PRESTON BLAIR'S RECENT BOOK *CARTOON ANIMATION*:



PAGE 78 - GRAVITY AND SEPARATION

THE BIGGEST PROBLEM WITH KEEPING CHARACTERS INTERNALLY CONSISTENT AND DIFFERENT FROM ONE ANOTHER IS THAT AFTER A WHILE, CHARACTERS WIND UP SOUNDING MORE AND MORE LIKE THEIR AUTHOR-- ONE OF MANY REASONS TO HAVE AN HONEST FRIEND READING YOUR STUFF AND LOOKING OUT FOR SUCH UNWANTED HABITS.

PAGE 80-101 - FACIAL EXPRESSIONS: GENERAL COMMENTS

ONE OF THE BIG PROBLEMS WITH HOW-TO-DRAW BOOKS IS THE IMPLICIT ASSUMPTION THAT READERS SHOULD STUDY THE MASTER'S DRAWINGS AND IMITATE THEM (AN ESPECIALLY BAD IDEA IN MY CASE, SINCE I'M HARDLY A "MASTER").

THE DRAWINGS IN THIS SECTION ARE MY BEST ATTEMPTS TO ILLUSTRATE THE PRINCIPLES OF FACIAL EXPRESSION I'M DESCRIBING, BUT THEY'RE NOT SUPPOSED TO SHOW THE "RIGHT WAY" TO DRAW SPECIFIC EXPRESSIONS. THERE ARE COUNTLESS WAYS TO DRAW ANY EXPRESSION, AND COUNTLESS ARTISTS WHOSE TECHNIQUES YOU CAN STUDY.

THE BEST SOURCES I FOUND FOR FACIAL EXPRESSIONS (BESIDES REAL-LIFE OBSERVATIONS) WERE DARWIN, PAUL EKMAN AND ARTIST GARY FAIGIN. SEE BIBLIOGRAPHY FOR MORE INFORMATION ON EACH. FAIGIN'S BOOK, *THE ARTIST'S COMPLETE GUIDE TO FACIAL EXPRESSIONS*, WAS ESSENTIAL AND HIGHLY RECOMMENDED.

PAGE 84-85 - THE CREEP FACTOR

OKAY, EVEN I FIND THESE TWO PAGES KIND OF CREEPY AND REDUCTIVE, SO I CAN HARDLY BLAME YOU IF YOU FEEL THE SAME WAY. NOBODY WANTS TO THINK OF THEIR FACE AS A MACHINE, REACTING TO INTERNAL

SWITCHES OF EMOTION LIKE A THREE-WAY FLOOR LAMP. FACES ARE INFINITELY MORE SUBTLE THAN THAT, AND THE EMOTIONS THAT GOVERN THEM ARE SUBTLER STILL.

THIS IS ANOTHER PLACE WHERE A COLOR ANALOGY MIGHT BE USEFUL. A PURE RED, GREEN OR BLUE IS RARELY SEEN IN NATURE WHERE VARIATIONS OF HUE, SATURATION AND VALUE LEAD TO AN INCREDIBLY SUBTLE WORLD OF COLORS. DESCRIBING A HILLSIDE AS "GREEN" OR A RUSTY ABANDONED CAR AS "ORANGE" BARELY SCRATCHES THE SURFACE. BUT UNTIL WE UNDERSTAND THE BASIC PRINCIPLES OF HOW PRIMARY COLORS COMBINE WITH ONE ANOTHER, OUR CHANCES OF REPRODUCING THAT SUBTLETY IN ART IS REDUCED. THE CHARTS ON PAGES 84 AND 85 ARE JUST MY WAY OF SHOWING WHAT HAPPENS WHEN THE "RED" AND "BLUE" OF EMOTIONS COMBINE.

FACES ARE MACHINES, BY THE WAY. THAT DOESN'T MAKE THEM ANY LESS BEAUTIFUL.

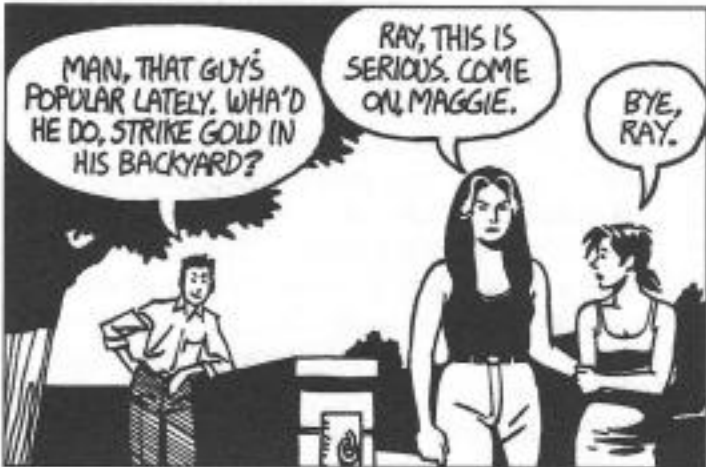
PAGE 91, PANELS ONE AND TWO - HIDING EMOTIONS

CHRIS WARE, IN A NEW YORKER "MASTER CLASS" WITH CHARLES BURNS (AVAILABLE ON ITUNES, THOUGH A BIT PRICEY) QUESTIONED THE USEFULNESS OF EVEN TRYING TO TEACH BASIC EMOTIONAL EXPRESSIONS TO CARTOONISTS, LARGELY BECAUSE OF THE WAY ADULTS HIDE EMOTIONS:

"I JUST RECENTLY HAD A DAUGHTER, AND I THINK THE ONLY HUMAN BEINGS ON THE PLANET WHO COMMUNICATE THIS WAY ARE BABIES. ONLY THEY REALLY USE THEIR FACES TO EXPRESS THEMSELVES, AND BY ABOUT AGE TWO, THEY START TO TRY TO [CONTROL THEIR FACES] OR LIE TO YOU. I THINK ONLY A CHILD IS COMPLETELY HONEST IN THEIR FACIAL EXPRESSIONS, AND BEYOND THAT, ONE OF THE SECRETS OR TRICKS TO DRAWING A SUCCESSFUL COMIC STRIP ABOUT ADULTS, IF YOU'RE DRAWING THEM FROM THE OUTSIDE IN, IS TO REMEMBER THAT MOST ADULTS LIE WITH THEIR FACES."

PAGE 94-99 - WHEN NOT TO BE SUBTLE

EVEN IF YOUR DRAWING STYLE INCLUDES A SOME VERY SUBTLE EXPRESSIONS, YOU'LL NEED TO KEEP THEM SIMPLE IN LONGSHOT. HERE'S PART OF A PANEL BY JAIME HERNANDEZ:



EACH EXPRESSION IS ALMOST STICK FIGURE SIMPLE, BUT IT HELPS US TO HEAR THE SARCASM, STERN RESOLVE AND INNOCENT AFFECTION IN THEIR CORRESPONDING WORD BALLOONS.



MORE COMPLEX EXPRESSIONS ARE BEST USED FOR CHARACTERS IN CLOSE-UP THAT READERS WILL BE GETTING A GOOD LOOK AT. FACES IN THE BACKGROUND, OR THOSE THAT ARE PART OF A CROWD MIGHT NEED TO TELEGRAPH THEIR EMOTIONS A BIT MORE.

PAGE 96 - THEY HAVE NAMES!

MORT WALKER'S *THE LEXICON OF COMICANA* GIVES SOME GREAT, FUNNY NAMES TO A LOT OF FAMILIAR CARTOON SYMBOLS (THOSE SWEAT BEADS? MORT CALLS 'EM "PLEWDS!"). SEE BIBLIOGRAPHY TO TRACK DOWN A COPY.



PAGE 99, PANEL SEVEN - PANEL-TO-PANEL CHANGES

HERE ARE FOUR CONSECUTIVE FACES FROM A FOUR-PAGE SILENT COMIC BY KYLE BAKER. CAN YOU FIGURE OUT THE SITUATION FROM THE FACES ALONE?



EVEN IN SIMPLER CARTOON STYLES, ONE OR TWO WELL CHOSEN LINES CAN GO A LONG WAY TOWARD SPECIFYING AN EMOTION, AS IN THIS TWO PANEL TRANSITION FROM CHARLES SCHULZ'S PEANUTS:



ORDINARILY, WHEN LUCY YELLS, SHE HAS A HEAVY, ANGRY BROW, AS IF ON THE VERGE OF PUNCHING SOMEBODY. IN THIS SEQUENCE, THOUGH, THE BROW IS UP, INDICATING A MORE REASONABLE KIND OF OUTRAGE. MEANWHILE, LINUS' SMILE IS STILL ON ITS WAY DOWN (REAL SMILES FADE GRADUALLY) BUT WE CAN BEGIN TO SEE THE LOWER LIP HEADING OUT A BIT INTO THE STRETCH THAT DENOTES FEAR (ALONG WITH THE BODY LANGUAGE TO MATCH):



PAGE 102-III - BODY LANGUAGE

HERE ARE SOME BETTER ARTISTS THAN ME, DEMONSTRATING THE TYPES OF RELATIONSHIPS I DESCRIBE IN THE BODY LANGUAGE SECTION, STARTING WITH JAIME HERNANDEZ ON ELEVATION AND STATUS:



WILL EISNER ON DISTANCE AND RELATIONSHIPS:



AND CRAIG THOMPSON ON IMBALANCE AND DISCONTENT:



PAGE 104 - BODY LANGUAGE FACTORS

THESE ARE MY OWN CATEGORIES AND THEY'RE BY NO MEANS COMPLETE (AS I MENTION ON PAGE III). MY REFERENCES FOR BODY LANGUAGE WERE A BIT MORE SPOTTIER THAN THOSE FOR FACIAL EXPRESSIONS. IN THIS SECTION, I RELIED MORE ON MY OWN OBSERVATIONS FOR PUTTING IT ALL INTO SOME USEFUL ORDER.

PAGE III - OTHER BODY SIGNALS

PARTS OF THIS PAGE DRAW ON IDEAS IN DESMOND MORRIS' 1977 BOOK *MANWATCHING* (SEE BIBLIOGRAPHY).

OPTIONAL EXERCISES

#1 - CHARACTER LIFE HISTORY (PAGES 64-66)

FROM PAGE 64, PANEL SIX: "JUST CONSIDER YOUR OWN HISTORY AND HOW IT SHAPED YOU."

TRY LISTING THE FIVE MOST IMPORTANT ASPECTS OF YOUR OWN HISTORY. YOUR FAMILY LIFE, PLACE OF BIRTH, BIG EVENTS, ETC... THEN CREATE A NEW CHARACTER THAT LOOKS NOTHING LIKE YOU, BUT HAS THOSE SAME KEY EXPERIENCES IN HIS/HER PAST. CONSIDER WHAT KIND OF PERSON COULD HAVE EMERGED FROM THAT HISTORY.

NOW CREATE A SECOND CHARACTER THAT HAD AN OPPOSITE LIFE HISTORY IN THOSE SAME FIVE WAYS. HOW WOULD THE TWO OF THEM RELATE TO ONE ANOTHER IF CIRCUMSTANCES THREW THEM TOGETHER?

#2 - CASTING A WIDE NET (PAGE 71)

CREATE A CAST OF THREE TO FIVE CHARACTERS THAT ARE ALL DIFFERENT IN AT LEAST FOUR OF THE FOLLOWING WAYS, BUT ALL THE SAME IN ONE OTHER RESPECT. HOW DO THEIR DIFFERENCES HELP TO HIGHLIGHT THE ONE THING THEY ALL HAVE IN COMMON?

- | | |
|----------------------|-------------------|
| • HEIGHT | • AGE |
| • WEIGHT | • INTELLIGENCE |
| • FACIAL PROFILE | • STYLE OF OUTFIT |
| • BEAUTY | • TEMPERAMENT |
| • STRENGTH | • OBLIGATIONS |
| • RACE AND ETHNICITY | • ALLEGIANCE |
| • BACKGROUND | • GENDER |
| • DESIRES | |

#3 - DIFFERENT DESIRES (PAGE 67)

TRY CREATING A 1-2 PAGE ROUGH COMIC FEATURING ONE OF THESE PAIRINGS IN CONVERSATION. USING DIALOGUE, FACIAL EXPRESSIONS AND BODY LANGUAGE, CAN YOU MAKE IT CLEAR TO THE READER WHAT EACH CHARACTER WANTS, WITHOUT THEM HAVING TO COME OUT AND SAY IT DIRECTLY?:

- AN UNDERCOVER FEMALE COP LOOKING FOR A KILLER IN A SINGLES BAR, AND A GUY TRYING TO HIT ON HER.
- A NEWSPAPER REPORTER DOING TAPED INTERVIEWS OF "LIFE ON THE STREET" AND A HUNGRY HOMELESS MAN HOPING HE'LL BE OFFERED PART OF THE SANDWICH THE REPORTER IS HOLDING.
- A SUPERHERO TRACKING A VILLAIN AND THAT SAME VILLAIN IN DISGUISE, POSING AS A CIVILIAN OFFERING TO "HELP" THE HERO.

#4 - EXPRESSIONS AND BODY LANGUAGE (PAGES 80-120)

TRY A ONE PAGE SEQUENCE OF A PERSON HOLDING A PHONE TO THEIR EAR, SPEAKING ONLY OCCASIONALLY, MAKING SHORT UNSPECIFIC ANSWERS OR COMMENTS ON WHAT THE UNSEEN CALLER IS TELLING THEM ("I SEE," "UH-HUH," "NO, OF COURSE," ETC...). SEE IF YOU CAN COMMUNICATE HOW THE OTHER CALLER IS AFFECTING THEM EMOTIONALLY, THROUGH THEIR CHANGES OF EXPRESSION AND BODY LANGUAGE ALONE.

EXTRA CHALLENGE: CAN YOU THEN TAKE THE EXACT SAME DIALOGUE AND REDRAW THE CONVERSATION TO HAVE A COMPLETELY DIFFERENT EMOTIONAL MEANING?

#5 - TARGETING EXPRESSIONS

PICK TWO EXPRESSIONS FROM THIS LIST, AND DRAW A FACE TO MATCH EACH :

- CONFIDENT
- UNCERTAIN
- FRUSTRATED
- HURT (EMOTIONALLY)
- FLIRTATIOUS
- MISCHIEVOUS
- TIRED

THEN GIVE THE SAME LIST TO A FRIEND, ALONG WITH YOUR DRAWINGS, AND ASK HIM/HER TO GUESS WHICH EXPRESSION YOU WERE GOING FOR.

#6 - TARGETING POSES

PICK ONE OR TWO ATTITUDES FROM THIS LIST, AND DRAW A BODY TO MATCH:

- POMPOUS
- UNEASY
- IMPATIENT
- AGGRESSIVE
- TIRED
- HUMBLE
- STUBBORN

NO FACIAL EXPRESSION FOR THIS ONE, JUST A NOSE AND EARS TO SHOW HEAD POSITION.

AGAIN, GIVE THE SAME LIST TO A FRIEND AND ASK HIM/HER TO GUESS WHICH POSE YOU WERE GOING FOR.

#7 - BODY LANGUAGE IN SEQUENCE

TRY DRAWING A SHORT COMIC SHOWING TWO FACELESS STICK FIGURES IN CONVERSATION. WITHOUT USING ANY WORDS AT ALL, CAN A FRIEND DESCRIBE EACH CHARACTER'S CHANGING EMOTIONS?

ADDITIONAL NOTES AT:
WWW.SCOTTMCCLOUD.COM/MAKINGCOMICS

Chapter Three

The Power of Words

Seamless Integration and the "Desperation Device"

THE POWER OF WORDS IS AN UNDENIABLE PART OF THE APPEAL OF THIS ART FORM WE CALL COMICS. SO STRONG IS THE ROLE OF WORDS IN THE VAST MAJORITY OF GREAT COMIC STRIPS, COMIC BOOKS AND GRAPHIC NOVELS DURING THE LAST 100 YEARS, THAT SOME COMICS SCHOLARS SUCH AS R.C. HARVEY HAVE SUGGESTED THAT THE ARTFUL COMBINATION OF WORDS AND PICTURES SHOULD BE INCLUDED IN ANY COMPREHENSIVE DEFINITION OF COMICS. I

THINK IT'S POSSIBLE TO CREATE WORDLESS COMICS (AND IN THESE BOOKS I'M PROCEEDING FROM A DEFINITION BASED INSTEAD ON THE IDEA OF COMICS AS PICTURES IN SEQUENCE, WITH OR WITHOUT

WORDS) SO I WOULDN'T NECESSARILY GO THAT FAR, BUT CLEARLY ANY EXAMINATION OF THE ART OF MAKING COMICS SHOULD PLACE THE ROLE OF WORDS FRONT AND CENTER.

• WORDS EVOKE FEELINGS, SENSATIONS AND ABSTRACT CONCEPTS WHICH PICTURES ALONE CAN ONLY BEGIN TO

CAPTURE; THEY'RE COMICS' ONLY TRADITIONAL LINK WITH THE WARMTH AND NUANCE OF THE HUMAN VOICE; THEY OFFER COMICS CREATORS THE OPPORTUNITY TO COMPRESS AND EXPAND TIME; AND WHEN WORDS AND PICTURES WORK INTERDEPENDENTLY, THEY CAN CREATE NEW IDEAS AND SENSATIONS BEYOND THE SUM OF THEIR PARTS. • WORDS HAVE ALSO PLAYED

A ROLE IN THE GRAPHIC EVOLUTION OF MODERN COMICS AND THROUGH THEIR OFFSPRING

-- THE WORD BALLOON, CAPTION AND SOUND EFFECT -- HAVE GIVEN RISE TO A WEALTH OF UNIQUE GRAPHIC DEVICES, MANY OF THEM NOW CLOSELY ASSOCIATED WITH COMICS AND APPROPRIATED IN OTHER MEDIA ON A REGULAR BASIS. • SOME APPROACH THE

COMICS PROFESSION HOPING TO WRITE FOR OTHERS TO DRAW, AND FOR THEM, WORDS ARE THE VERY SUBSTANCE OF THEIR CRAFT. BUT WHETHER YOU PLAN TO WRITE FOR

OTHERS, OR WRITE AND DRAW EVERYTHING YOURSELF, IT'S A STRONG VISUAL IMAGINATION AND THE SEAMLESS INTEGRATION OF WORDS AND PICTURES WHICH

MARKS COMICS' BEST WRITING. • TODAY, WITH A CENTURY OF MODERN

COMICS UNDER THEIR BELT, CARTOONISTS HAVE EVOLVED AN ARTFUL, SOPHISTICATED DANCE BETWEEN WORDS AND PICTURES WHICH

EMPHASIZES EACH ONE'S STRENGTHS, BUT ALSO

STRIVES, WHENEVER POSSIBLE, TO FIND THE

PERFECT --



-- **BALANCE**
BETWEEN THE
TWO.



IN MOST GREAT COMICS, THAT BALANCE IS A **DYNAMIC** ONE. SOMETIMES WORDS TAKE THE LEAD, SOMETIMES PICTURES DO --

-- BUT BOTH WORK
TOGETHER TO
PROPEL THE STORY
FORWARD.



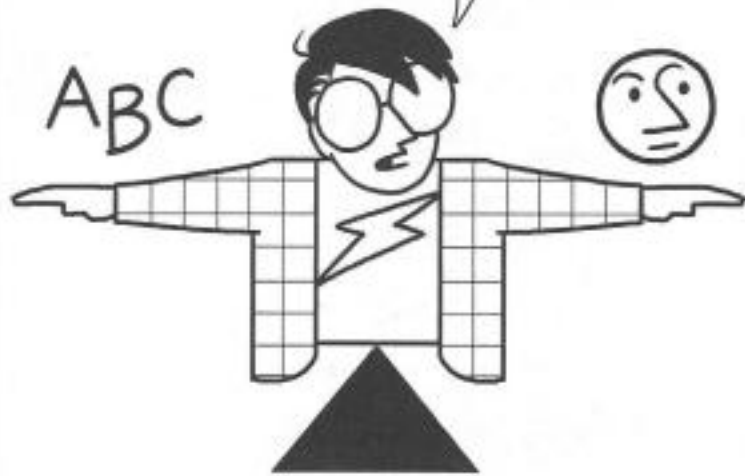
COMICS IS A MEDIUM OF **FRAGMENTS** -- A PIECE OF TEXT HERE, A CROPPED PICTURE THERE -- BUT WHEN IT WORKS, YOUR READERS WILL **COMBINE** THOSE FRAGMENTS AS THEY READ AND EXPERIENCE YOUR STORY AS A **CONTINUOUS WHOLE**.



AND AS NOTED IN CHAPTER ONE, IT'S THAT SENSE OF CONTINUOUS EXPERIENCE THAT CAN HELP MAKE **READING** FEEL LIKE **LIVING**.



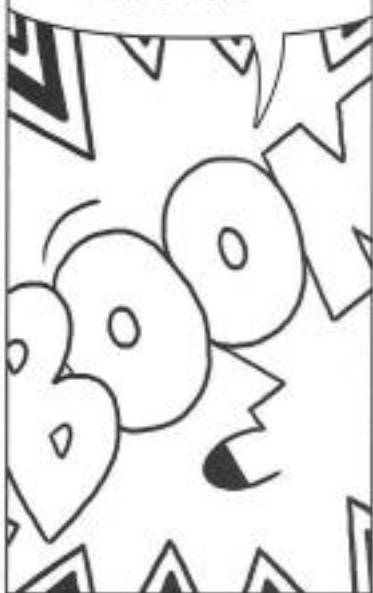
IN THIS CHAPTER, WE'LL EXAMINE **SEVEN WAYS** WORDS AND PICTURES CAN COMBINE TO ACHIEVE THAT **SEAMLESSNESS** AND **BALANCE** --



-- PLUS THE ART OF USING **WORD BALLOONS** TO GIVE VOICE TO YOUR CHARACTERS --



-- CAPTURING THE ESSENCE OF SOUND WITH **SOUND EFFECTS** --



-- AND SOME NOTES ON COMBINING WORDS AND PICTURES THROUGH THE JOINT EFFORTS OF **WRITER-ARTIST TEAMS**.





IN *UNDERSTANDING COMICS*, I IDENTIFIED A FEW DISTINCT CATEGORIES OF WORD/PICTURE COMBINATIONS.*

MIRANDA GAVE ME THE KEYS AND SMILED ...



1. WORD-SPECIFIC

WORDS PROVIDING ALL YOU NEED TO KNOW, WHILE THE PICTURES ILLUSTRATE ASPECTS OF THE SCENE BEING DESCRIBED.



2. PICTURE-SPECIFIC

PICTURES PROVIDING ALL YOU NEED TO KNOW, WHILE THE WORDS ACCENTUATE ASPECTS OF THE SCENE BEING SHOWN.

HE JABBED HIS FINGER!



3. DUO-SPECIFIC

WORDS AND PICTURES BOTH SENDING ROUGHLY THE SAME MESSAGE.

HOW D'YA LIKE MY NEW THREADS, BABE?



4. INTERSECTING

WORDS AND PICTURES WORKING TOGETHER IN SOME RESPECTS WHILE ALSO CONTRIBUTING INFORMATION INDEPENDENTLY.

I'M SO HAPPY FOR YOU...



5. INTERDEPENDENT

WORDS AND PICTURES COMBINING TO CONVEY AN IDEA THAT NEITHER WOULD CONVEY ALONE.

"DON'T FORGET THE DOG FOOD!"



6. PARALLEL

WORDS AND PICTURES FOLLOWING SEEMINGLY DIFFERENT PATHS WITHOUT INTERSECTING.



7. MONTAGE

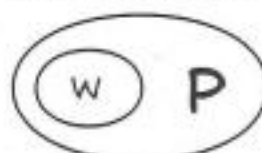
WORDS AND PICTURES COMBINED PICTORIALLY.

IT MIGHT HELP TO THINK OF THESE SEVEN CATEGORIES DIAGRAMMATICALLY.

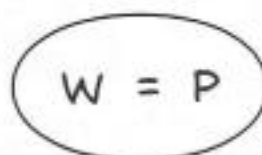
WORD-SPECIFIC



PICTURE-SPECIFIC



DUO-SPECIFIC



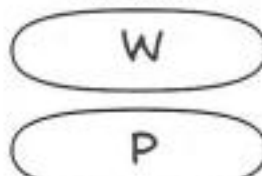
INTERSECTING



INTERDEPENDENT

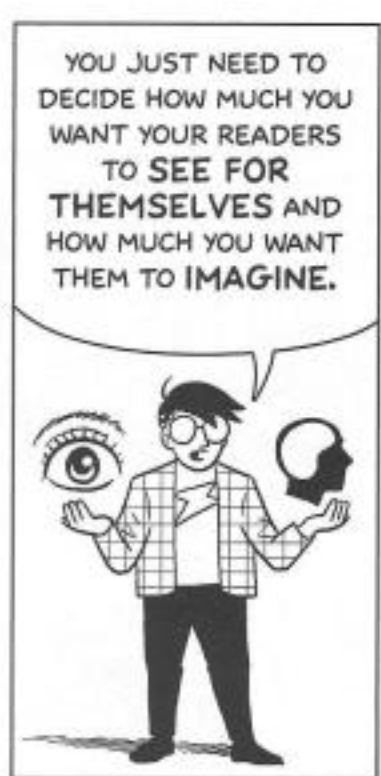
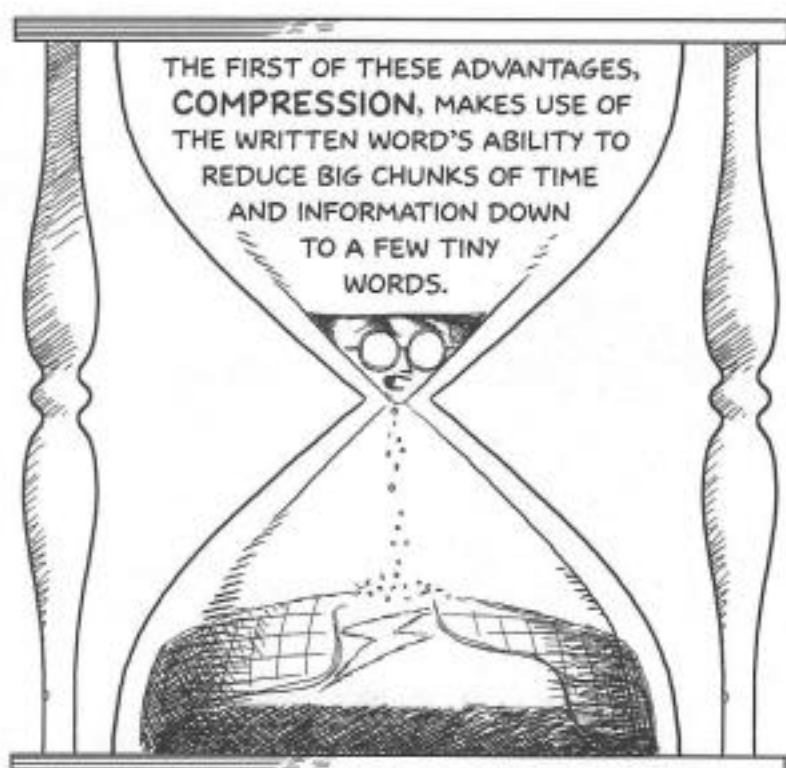


PARALLEL

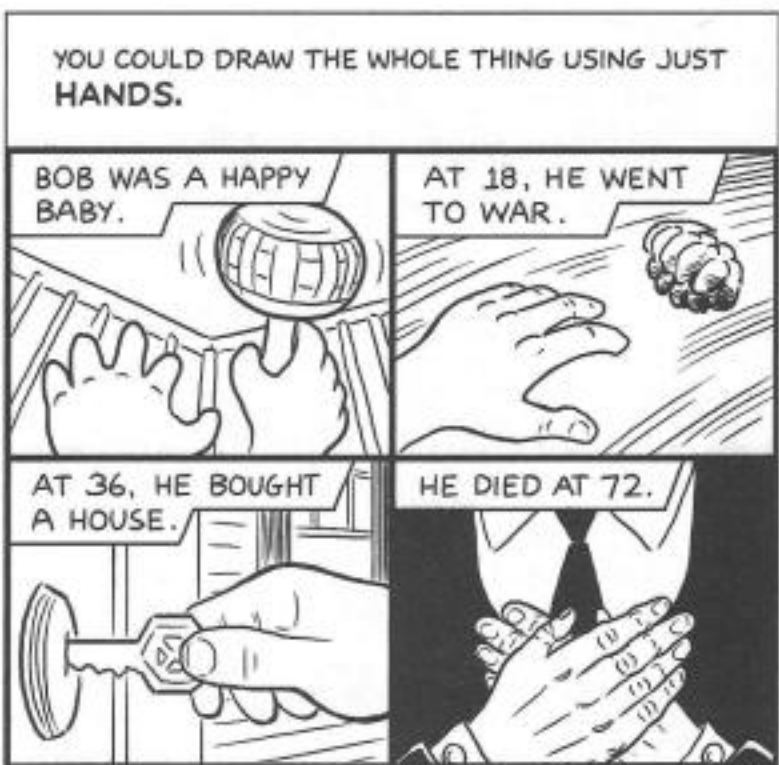
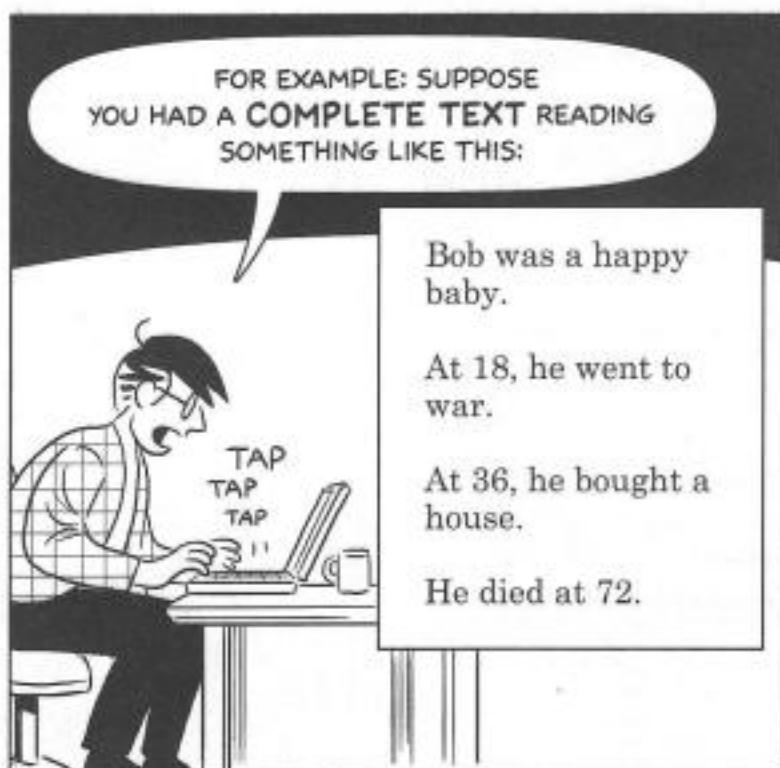


MONTAGE

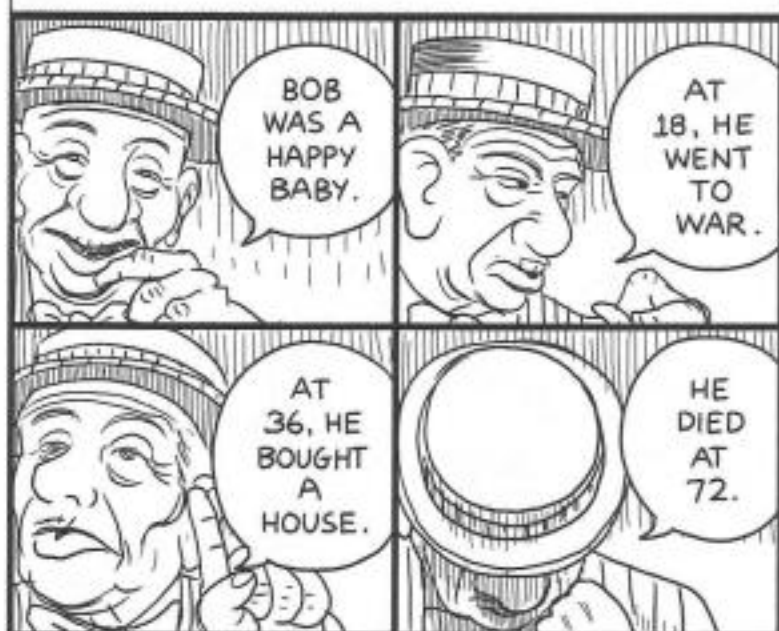




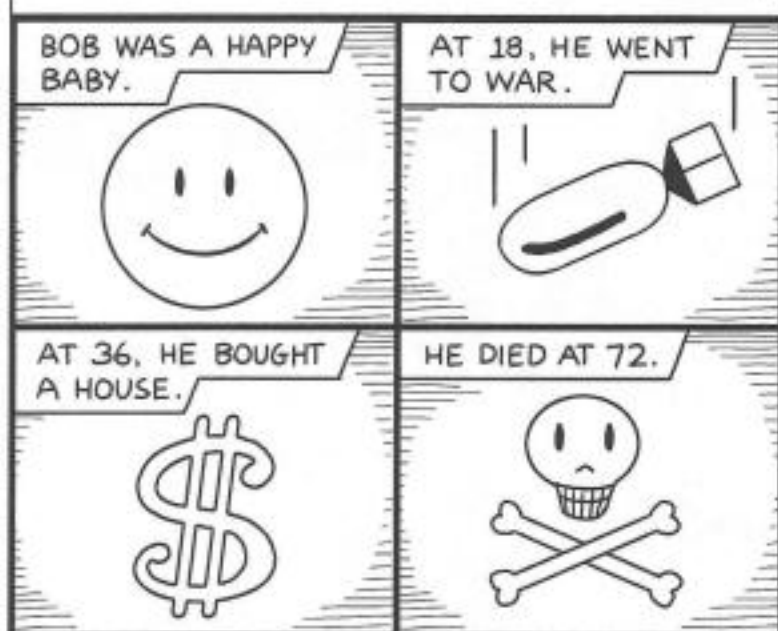
ANOTHER ADVANTAGE OF **WORD-SPECIFIC COMBOS** IS THE WAY THEY FREE UP THE **PICTURES** BY PULLING THE WHOLE WEIGHT OF THE STORY USING WORDS ALONE.



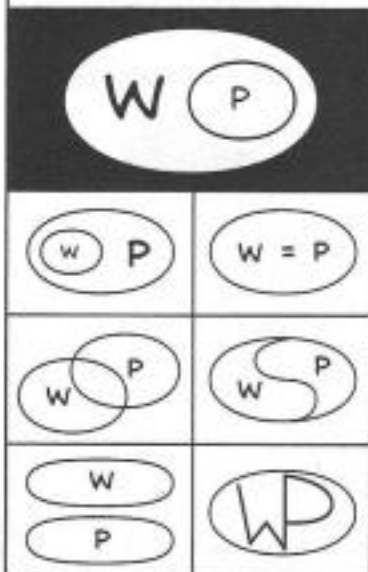
YOU COULD SHOW A **NARRATOR** SPEAKING DIRECTLY TO THE READER.



YOU COULD EVEN ILLUSTRATE IT ENTIRELY WITH **SYMBOLS**.



MOST WORD-SPECIFIC COMBOS OCCUR ALONGSIDE **OTHER** SORTS OF COMBOS.



MOST CARTOONISTS LIKE TO LET THE **PICTURES** TELL THE STORY JUST AS OFTEN AS **WORDS**.



BUT THERE ARE LARGELY WORD-SPECIFIC COMICS THAT MAKE USE OF THAT "ARTISTIC LICENSE" ON A REGULAR BASIS.



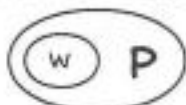
IN FACT, YOU'RE READING ONE **NOW**.



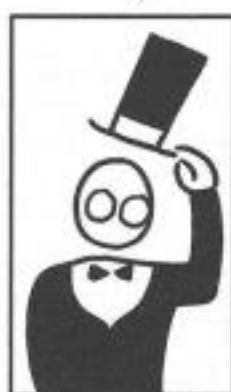
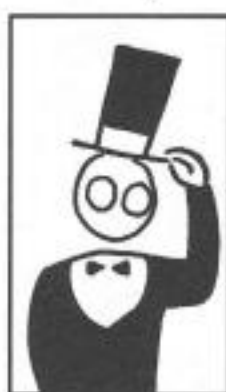
PICTURE-SPECIFIC COMBINATIONS SIMILARLY GIVE LICENSE TO THE **WORDS**, AND THEY OFFER OTHER BENEFITS.



2. **PICTURE-SPECIFIC**



AMONG THEM, A CLOSER LINK TO THE WHOLE IDEA OF SEQUENTIAL **VISUAL** STORYTELLING WHICH THE ART OF COMICS IS BASED ON.



BECAUSE OF THE **PICTORIAL NATURE** OF COMICS, **PICTURE-SPECIFIC SEQUENCES** CAN FUNCTION WITHOUT ANY WORDS AT ALL FOR AS LONG AS **NECESSARY** --



-- unlike word-specific sequences, which can't go picture-less for more than a panel or two without simply becoming prose.



WHEN BOTH WORDS AND PICTURES ARE TELLING THE SAME STORY, YOU'VE GOT A **DUO-SPECIFIC COMBO**.



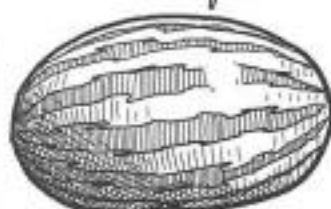
3. DUO-SPECIFIC

W = P

HERE'S ONE NOW:

I AM
STANDING IN A
PANEL!

THERE IS A
WATERMELON
ON MY HEAD!



NOW
IT IS **GONE...**

...SCOTT
SAID
SADLY.

WELL, OBVIOUSLY I'M NOT A FAN OF COMBINATIONS THAT ARE JUST POINTLESSLY **REDUNDANT** LIKE THAT. FORTUNATELY, MODERN COMICS WRITERS AVOID REDUNDANCY MOST OF THE TIME.

AND
DUO-SPECIFIC
COMBINATIONS DO
HAVE SOME
LEGITIMATE
USES.

INFO-COMICS,
FOR EXAMPLE, USE
REDUNDANCY TO INSURE
MAXIMUM **CLARITY**.



WALK, DON'T
RUN, TO THE
NEAREST EXIT.

DUO-SPECIFIC COMBINATIONS CAN ALSO BE USED TO EVOKE A **CHILDREN'S BOOK TONE** --



Rollo and Squeeker, the dummy, shared a bath.

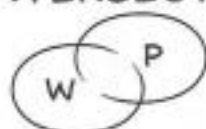
-- OR TO LEND AN AIR OF **ANTIQUE** STORYTELLING TRADITIONS.



INTERSECTING COMBINATIONS CAN BE A BIT HARDER TO PICK OUT THAN OUR LAST THREE, BUT THEY'RE USEFUL AND PRETTY COMMON.



4. INTERSECTING



THESE ARE PANELS IN WHICH THE WORDS AND PICTURES COVER SOME OF THE SAME GROUND, BUT EACH ADDS SIGNIFICANT DETAIL OR PERSPECTIVE TO THE SCENE.

HOW D'YA LIKE MY NEW THREADS, BABE?



IMPORTANT INFO ABOUT THE CHARACTER'S ATTITUDE AND HIS TARGET AUDIENCE.

IMPORTANT INFO ABOUT THE CHARACTER'S PHYSICAL APPEARANCE AND FASHION CHOICES.

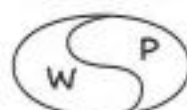
LEFT TO THEIR INSTINCTS, MANY CARTOONISTS WILL USE A LOT OF INTERSECTING COMBINATIONS, CREATING PAGES WHICH READERS COULD PARTIALLY MAKE SENSE OF WITHOUT THE WORDS, AND PARTIALLY MAKE SENSE OF WITHOUT THE ART.



INTERDEPENDENT COMBINATIONS AREN'T AS COMMON, BUT WHEN DONE WELL THEY CAN ACHIEVE MEMORABLE EFFECTS.



5. INTERDEPENDENT



HERE, THE RESULT OF WORDS AND PICTURES IN COMBINATION IS UTTERLY UNLIKE WHAT EITHER COULD ACHIEVE ALONE.

WITHOUT THE ART, WE WOULD TAKE HER WORDS AT FACE VALUE.

I'M SO HAPPY FOR YOU...

WITHOUT THE WORDS, WE WOULDN'T KNOW SHE WAS LYING.



IN THE COMICS ADAPTATION OF PAUL AUSTER'S *CITY OF GLASS*, STORYTELLERS KARASIK AND MAZZUCHELLI USE SUCH A COMBINATION TO SYMBOLICALLY SHOW THE INNER TURMOIL OF A MAN ("QUINN") WHOSE WIFE AND CHILD HAD DIED.

IN PANEL TWO, ONLY THE WORDS TELL US THE SOURCE OF QUINN'S EMOTIONAL "WOUND" AND ONLY THE ART PORTRAYS THE MOMENT AS ANYTHING MORE THAN A POLITE CONVERSATION.



INTERDEPENDENT COMBINATIONS KEEP READERS' MINDS FULLY ENGAGED BECAUSE THEY REQUIRE THEM TO ASSEMBLE MEANINGS OUT OF SUCH DIFFERENT PARTS. SUCH EFFECTS CAN BE STIMULATING, GRATIFYING --



-- AND A KIND OF EXPERIENCE RARELY FOUND OUTSIDE OF COMICS.



IN **PARALLEL COMBINATIONS**, WORDS AND PICTURES DON'T CONNECT AT ALL --



6. PARALLEL

W

P

-- THOUGH THEIR PATHS MAY BEND TOWARD EACH OTHER IN **LATER** PANELS.



SUCH COMBINATIONS CAN HAVE BOTH **PRACTICAL** AND **AESTHETIC** APPLICATIONS.



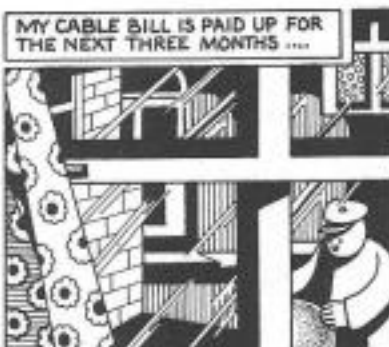
DIALOGUE FROM **ONE SCENE** CAN RUN THROUGHOUT **ANOTHER** TO SAVE ROOM AND CREATE A DENSE, LAYERED TEXTURE --



-- OR IT CAN BE USED TO SOFTEN A **TRANSITION** FROM ONE SCENE TO ANOTHER.



PARALLEL COMBINATIONS CAN ALSO BE PUT TO MORE **EXPERIMENTAL** USES --



-- SUCH AS IN ART SPIEGELMAN'S 1973 PAGE "DON'T GET AROUND MUCH ANYMORE" WHERE THE CONTENTS OF THE CAPTIONS REFER PRIMARILY TO THE PICTURES THAT **PRECEDE** THEM, CREATING A DISORIENTING SENSE OF **PSYCHOLOGICAL INERTIA**.*



* FOR THIS READER, AT LEAST.

AND FINALLY THERE'S THE **MONTAGE** WHERE WORDS AND LETTERS TAKE ON PICTORIAL QUALITIES AND ARE COMBINED MORE FREELY WITH THE PICTURES THAT SURROUND THEM.



THE USE OF PURE COLLAGE TECHNIQUES IN COMICS HAS BEEN PRETTY **RARE** OVER THE YEARS, BUT CARTOONISTS DABBLE IN IT FROM TIME TO TIME --



-- THE MOST FAMOUS EXAMPLE BEING **WILL EISNER** WHO DEvised MANY INGENIOUS WAYS TO INCORPORATE **LOGOS** DIRECTLY INTO A STORY'S OPENING PANEL.



THE IDEA THAT WORDS MIGHT "**CROSS THE FENCE**" INTO PICTORIAL TERRITORY ONCE IN A WHILE SEEMS REASONABLE --



SOME MODERN CARTOONISTS HAVE TESTED THE POTENTIAL OF TREATING COMMON ELEMENTS LIKE **CAPTIONS** AND **WORD BALLOONS** WITH A STRONG PICTORIAL SENSIBILITY --



-- AND OF COURSE THE **SOUND EFFECT** SPILLS OVER INTO THIS TERRITORY OFTEN --



-- BUT FOR THE MOST PART, MONTAGE REMAINS A LARGELY **UNEXPLORED TERRITORY**.



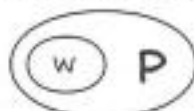
MIRANDA GAVE ME THE KEYS AND SMILED...



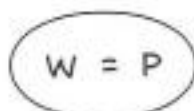
1. WORD-SPECIFIC



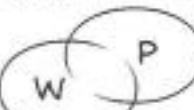
2. PICTURE-SPECIFIC



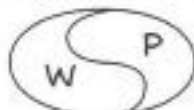
3. DUO-SPECIFIC



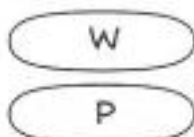
4. INTERSECTING



5. INTERDEPENDENT



6. PARALLEL



7. MONTAGE



THERE'S NO SET RULE FOR WHEN AND HOW TO USE A GIVEN TYPE OF WORD PICTURE COMBINATION. MOST CARTOONISTS JUST RELY ON THEIR INSTINCTS AND DON'T GET HUNG UP ON ANYONE'S NERDY CATEGORIES.

PLAY AROUND, SEE WHAT WORKS FOR YOU, AND BUILD YOUR OWN INSTINCTS THROUGH PRACTICE.



BUT WHEN THOSE INSTINCTS FAIL -- AND IT HAPPENS TO ALL OF US --

-- THIS IS A ROAD MAP THAT CAN HELP YOU GET BACK ON COURSE.

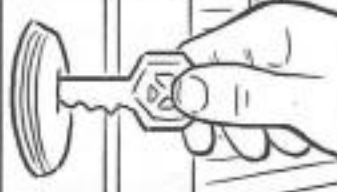


ASK YOURSELF A FEW QUESTIONS NOW AND THEN:



AM I TAKING ADVANTAGE OF THE FREEDOM WORDS GIVE TO MY ART?

AT 36, HE BOUGHT A HOUSE.



AM I TAKING ADVANTAGE OF THE FREEDOM MY ART GIVES TO MY WORDS?

HEY... DO I SMELL FRESH-BAKED COOKIES?



ARE THERE GOOD REASONS TO TELL MY READERS ANYTHING TWICE?

JUST AS HE TOOK HER TO HIS ARMS, THE FORTRESS GAVE WAY TO THE FLOOD.



ARE BOTH PICTURES AND WORDS CONTRIBUTING SOMETHING OF **VALUE** TO EACH PANEL?



COULD THE TWO **TOGETHER** BE MORE THAN THE SUM OF THEIR **PARTS**?



OR COULD THEY EACH CARRY A VASTLY **DIFFERENT** MESSAGE?



DO WORDS AND PICTURES NEED TO BE TREATED ALL THAT **DIFFERENTLY**?



ONCE AGAIN, THERE'S NO "WRONG" WAY TO MIX WORDS WITH PICTURES, **BUT** IF YOU WANT TO HOLD YOUR READERS' ATTENTION --



FIRST: KEEP YOUR **WORD COUNT** UNDER CONTROL! IF HALF OF EVERY PANEL IS COVERED IN WORDS, YOU MIGHT WANT TO CONSIDER SAYING MORE WITH THE PICTURES, ADDING MOMENTS TO BREAK UP THE TEXT INTO SMALLER CHUNKS, OR SIMPLY USING FEWER WORDS TO GET YOUR MESSAGE ACROSS. ALSO, DON'T THINK THAT, UM... OH CRAP, I'M, RUNNING OUT OF ROOM -- JUST **DON'T DO THIS!!**



CONSIDER USING A HEALTHY **VARIETY** OF COMBINATIONS SO THAT NEITHER SIDE OF YOUR READERS' BRAINS IS **NEGLECTED**.



MOST OF ALL, KEEP FOCUSED ON YOUR **STORY**, WHICH BOTH WORDS AND PICTURES SHOULD EQUALLY **SERVE** --



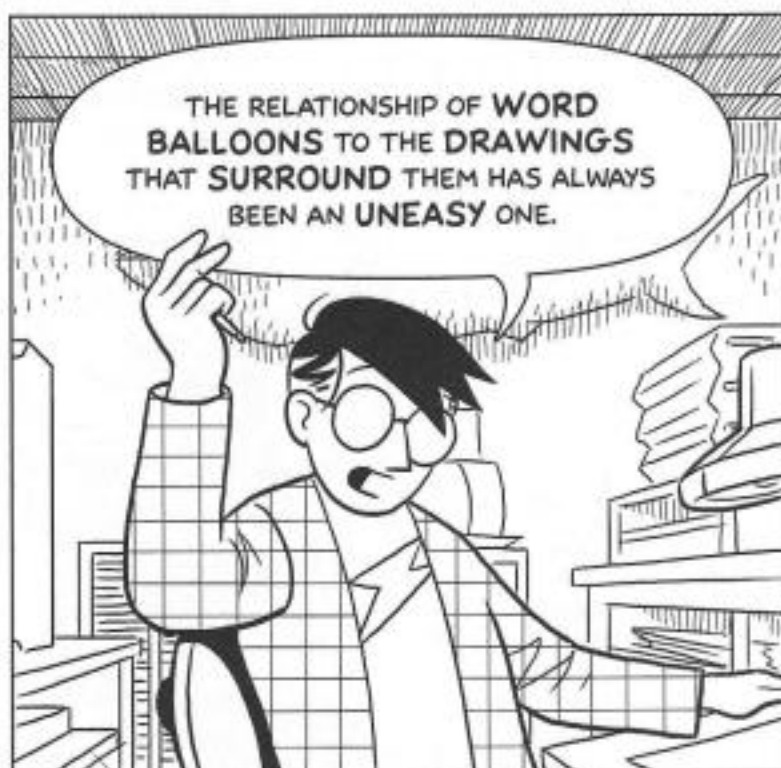
-- BECAUSE THAT'S WHAT YOUR **READERS** WILL BE FOCUSED ON IF YOU DO YOUR JOB **RIGHT**.



NOW THAT WE'VE COVERED THE DIFFERENT WAYS OF MIXING WORDS AND PICTURES TO TELL A STORY, LET'S EXAMINE HOW THE TWO ARE COMBINED **GRAPHICALLY** --

-- STARTING WITH THESE **FREAKY, WORD-FILLED BLOBS** OVER MY HEAD!

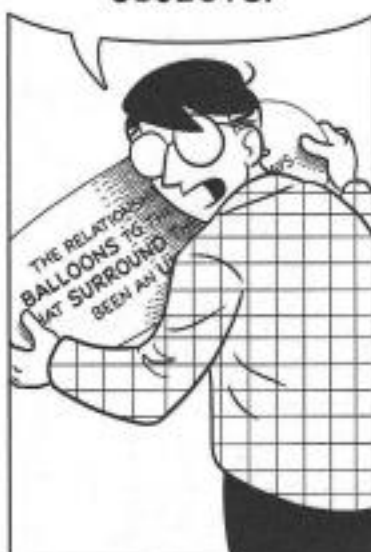




IN COMICS AND SEQUENTIAL ART, WILL EISNER CALLS THE WORD BALLOON A "DESPERATION DEVICE"; AN ATTEMPT TO "CAPTURE AND MAKE VISIBLE AN ETHEREAL ELEMENT: SOUND."



BALLOONS DON'T EXIST IN THE SAME PLANE OF REALITY AS THESE PICTURES, YET HERE THEY ARE, FLOATING ABOUT LIKE PHYSICAL OBJECTS!



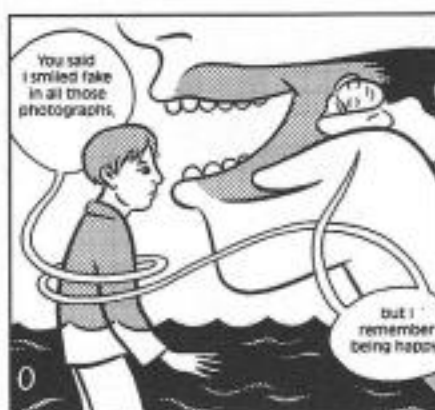
SOME RESPOND TO THIS PARADOX BY DE-EMPHASIZING THE PHYSICALITY OF THE BALLOON SHAPE USING HAIRLINE BORDERS OR NO BORDERS AT ALL --



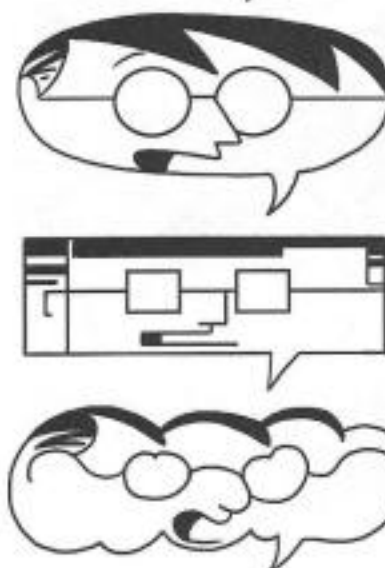
-- AS IF TO SAY "HEY, I'M NOT REALLY HERE, THIS IS JUST WHERE THE PICTURE ENDS" --



-- WHILE OTHERS EMBRACE THE PHYSICAL PRESENCE OF BALLOONS WITH HEAVY CONTOURS, MORE DELIBERATE SCULPTING OR DIRECT INTERACTIONS WITH THE SURROUNDING ART.



SHAPE AND STYLE ARE ENTIRELY UP TO YOU, OF COURSE --



-- BUT DO KEEP AN EYE ON THE SIZE OF YOUR BALLOONS.

PARTIALLY FOR THE REASONS OF TEXT/IMAGE BALANCE CITED EARLIER --



-- BUT ALSO
TO AVOID FORCING
PICTURES TO
REPRESENT TOO
MANY EMOTIONS
IN A SINGLE IMAGE.

ONE BALLOON
REPRESENTING
FOUR EMOTIONS.

THIS WILL BE THE **BEST
PARTY EVER!** WHY, IF---
WAIT A MINUTE... WHAT DID HE
SAY ABOUT "FRANCE"? OH MY
GOD, THAT'S **THIS WEEKEND!**
HE WON'T **BE HERE!** MY PARTY
IS **RUINED!!**

FOUR
BALLOONS
REPRE-
SENTING
FOUR
EMOTIONS.

THIS WILL BE THE
BEST PARTY EVER!
WHY, IF---

WAIT A MINUTE...
WHAT DID HE
SAY ABOUT
"FRANCE"?

OH MY GOD,
THAT'S **THIS
WEEKEND!** HE
WON'T **BE HERE!**

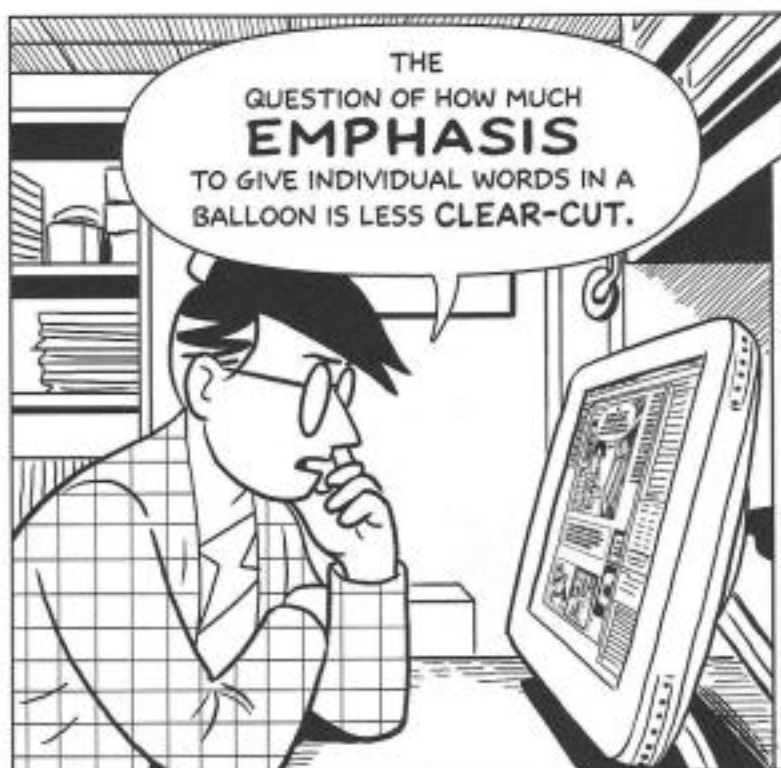
MY PARTY IS
RUINED!!

ALSO, WHEN OVERSIZED
WORD BALLOONS TIP THE
TEXT/IMAGE BALANCE TOO
FAR, A KIND OF NEUTRALITY
OF IMAGE KICKS IN -- AN
EXTREME VERSION OF THE
"EMOTIONAL AVERAGE"
MENTIONED EARLIER -- AND
A COMIC CAN START TO FEEL
MORE LIKE ILLUSTRATED
PROSE. ALSO, IN PANELS
LIKE THIS ONE, OR THIS
CHAPTER'S FIRST PAGE, THE
READER IS LIKELY TO START
NOTICING THAT THEY'RE
JUST READING TEXT --
EVEN TO THE POINT OF
DEBATING WHETHER TO SKIP
PARTS OR NOT --

-- WHILE IN
MORE **BALANCED**
COMBINATIONS TEXT
AND IMAGE KEEP
TAPPING EACH OTHER
ON THE SHOULDER --

-- SO THE
READER NEVER
LOOKS LONG ENOUGH
TO **BREAK THE
SPELL!**

TAP:
TAP:

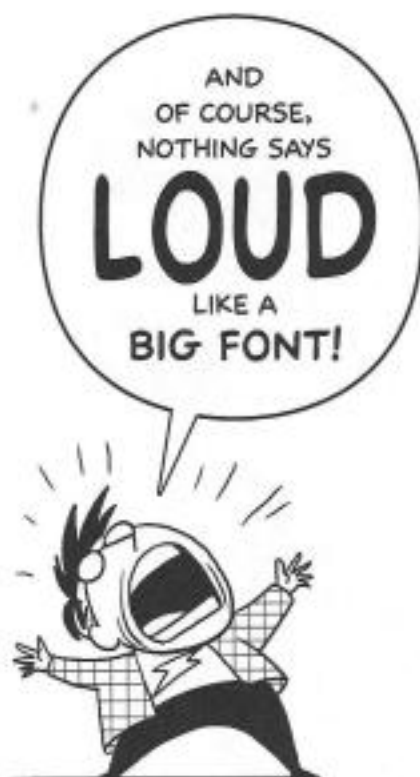


THOSE OF US WHO STARTED OUT IN THE MELODRAMATIC WORLD OF SUPERHERO COMICS BECAME ACCUSTOMED TO FREQUENT USES OF **OVERSIZED, BOLD OR ITALICIZED** LETTERING.



ALLOWING FOR **STRONG VARIATIONS** IN LETTERING CAN HELP TO INTEGRATE WORDS AND PICTURES BY CELEBRATING THEIR **COMMON ROOTS** AS **GRAPHIC SYMBOLS**.

SOME CARTOONISTS USE **DRAMATIC VARIATIONS** OF SIZE AND SHAPE TO PORTRAY **VOCAL INFLECTION** ON A **WORD-TO-WORD** BASIS.



ON THE OTHER HAND, WILL EISNER -- HIMSELF A LONG-TIME USER OF **BIG WORDS** -- POINTS OUT THAT HOW WE "HEAR" A WORD BALLOON IS ALSO AFFECTED BY THE **EXPRESSIONS** AND **BODY LANGUAGE** OF THE SPEAKER, REGARDLESS OF HOW THE DIALOGUE IS LETTERED* --



-- AND, AS PROSE WRITERS WILL TELL YOU, BY THE MEANINGS OF THE WORDS THEMSELVES.

THUS, A NUMBER OF THE CARTOONISTS WORKING ON QUIETER, MORE NATURALISTIC STORIES HAVE BEEN USING EMPHASIS MORE SPARINGLY IN RECENT YEARS.

EW! LISTEN TO THIS: "BOBEY SEEMS BACALL. I AM DWM 40-ISH SINGER-SONGWRITER, NON-SMOKER. YOU ARE FEM. 30-40, NON-JUDGEMENTAL, LOVES: HONESTY, PILLOW-FIGHTS, MOONLIGHT SERENADES. BE MY MUSE."

I THINK THE KEY WORD IS "NON-JUDGEMENTAL."

OH MY GOD! "BE THE OBJECT OF MY DESIRE. MARRIAGE-MINDED PROF SWM, 32 SEEMS PERFECT 10, 18-24. I WON'T TAKE NO FOR AN ANSWER."

GOD! THAT'S SO SCARY! MY GREATEST FEAR IS THAT SOME CREEP LIKE THAT WILL FALL IN LOVE WITH ME!

SIMILARLY, IN THE LAST DECADE A GROWING NUMBER OF ARTISTS ARE TURNING FROM COMICS' BRASSY ALL-CAPS TRADITION TO EMBRACE UPPER- AND LOWERCASE FONTS.

PERSONALLY, I GO BACK AND FORTH A LOT ON THE QUESTION OF WHETHER OR NOT TO USE UPPER- AND LOWERCASE LETTERING.

MY FIRST BOOK WAS HAND-LETTERED IN ALL CAPS BY PRO LETTERER BOB LAPPAN.

The next book used an *UPPER- and lowercase* font with *bold italics*.*

TAP TAP TAP

* THE LAST TWO FONTS DESIGNED BY JOHN ROSSELL OF COMICRAFT.

THIS ONE USES A FONT BASED ON MY HANDWRITING.

Upper- and lowercase letters do have some advantages including their more distinct *word shapes* that facilitate scanning.

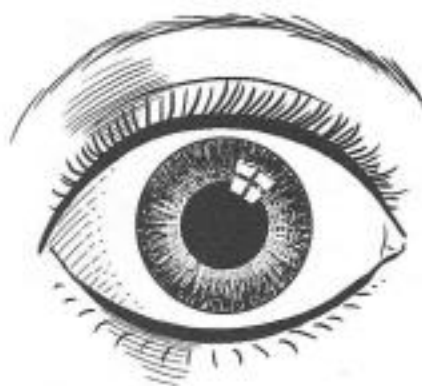
Is it possible that the whole ALL CAPS thing is just an *old habit* that comics needs to outgrow?

Maybe.

CHECK OUT THE **NOTES** SECTION AT THE END OF THIS CHAPTER FOR MORE ON THIS DEBATE AND WHY I'M **STILL** ON THE FENCE.

ALSO CHECK CHAPTER FIVE FOR SOME INFO ON TRADITIONAL AND DIGITAL LETTERING TECHNIQUES.

THANKS TO FILM AND TELEVISION, WE'VE GOTTEN USED TO STORIES THAT CONTINUOUSLY USE **SIGHT** AND **SOUND** AND OFFER RICH, IMMERSIVE EXPERIENCES.



BUT AS COMICS CREATORS, IF WE WANT TO **REPRODUCE** THAT KIND OF EXPERIENCE, WE NEED TO DO IT USING ONLY **ONE** SENSE.



WORDS PLAY AN IMPORTANT ROLE IN COMICS BY **BRIDGING** THAT GAP. THEY GIVE **VOICE** TO OUR CHARACTERS, ALLOW US TO DESCRIBE ALL **FIVE** SENSES --



-- AND IN THE CASE OF **SOUND EFFECTS**, THEY GRAPHICALLY BECOME WHAT THEY DESCRIBE --

BANG!

-- AND GIVE READERS A RARE CHANCE TO **LISTEN** --



-- WITH THEIR **EYES**.



CREATING GREAT SOUND EFFECTS DOESN'T REQUIRE THE SORT OF METHODOICAL CONSISTENCY THAT GOOD BALLOON LETTERING NEEDS.



SOUND EFFECTS ARE ONE-SHOT INVENTIONS YOU CAN **IMPROVISE** LIKE CRAZY.



ONCE AGAIN; NO "RIGHT" OR "WRONG" APPROACHES --

-- BUT THERE ARE SOME SET **VARIABLES** THAT YOU CAN IMPROVISE **WITHIN**, INCLUDING...



LOUDNESS, AS INDICATED BY SIZE, BOLDNESS, TILT AND EXCLAMATION POINTS.

CLIKE

BOOM!

KNOCK - KNOCK.
KNOCK-KNOCK
KNOCK!!
KNOCK!!

BLAM!

SCRITCH!
SRI-I-TCH!

THUD!

TIMBRE. THE QUALITY OF THE SOUND, ITS ROUGHNESS, WAVINESS, SHARPNESS, FUZZINESS, ETC...

ping!

SCREE

ZAP!
CRA

WOOP! WOOP!

GRRRR...

mmmmmm

ASSOCIATION. FONT STYLES AND SHAPES THAT REFER TO OR MIMIC THE SOURCE OF THE SOUND.

Ring!



Splash!

K-CHING!

ARCH!

GRAPHIC INTEGRATION. PURE DESIGN CONSIDERATIONS OF SHAPE, LINE AND COLOR -- AS WELL AS HOW THE EFFECT MIXES WITH THE PICTURE.

Loop!

Wing!



GRA

BUDDA-BU

OF COURSE, IF YOU'RE GOING FOR A MORE UNDERSTATED KIND OF STORY YOU MAY WANT TO AVOID TOO MANY FLASHY EFFECTS --

Dinner for one.

Again.

Ding!

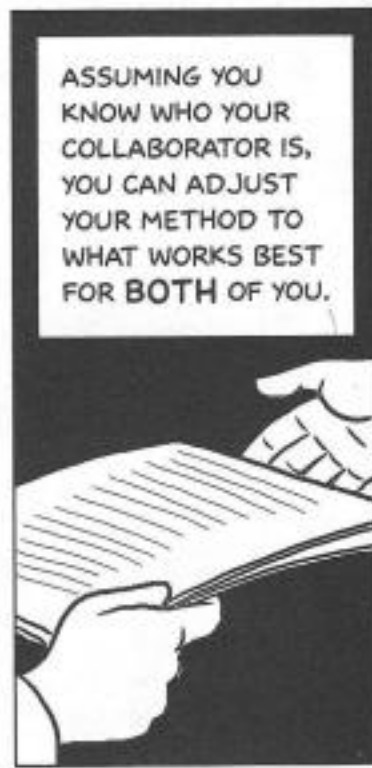
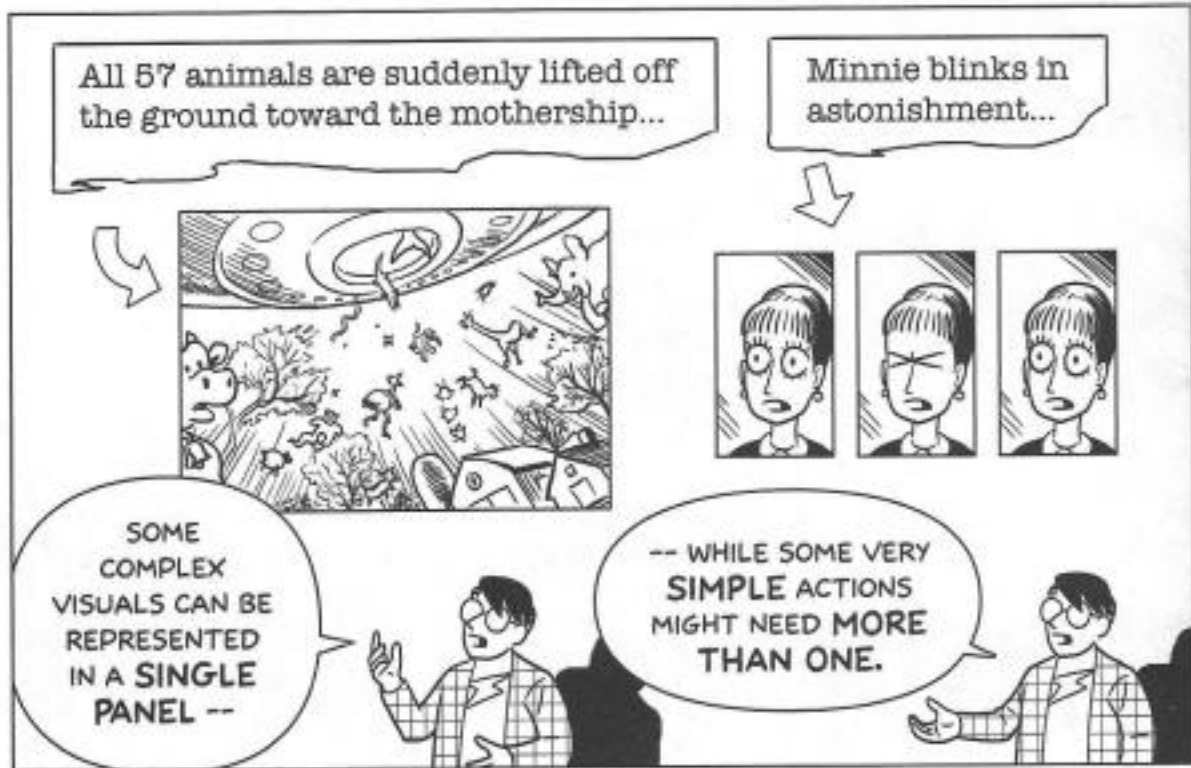


-- BUT IF YOU DON'T MIND SHOWING-OFF ONCE IN A WHILE --



-- SOUND EFFECTS ARE A GREAT WAY TO DO IT!





*NOT RIGHT THERE IN THE OFFICE. OBVIOUSLY, I JUST WANTED TO SHOW WHICH ONE WAS JACK.

THE COMICS
SCRIPT IS THE TOOL
MOST ASSOCIATED WITH
WRITING COMICS THAT
OTHERS WILL
DRAW --



-- THOUGH THERE
ARE SOME LONE
CARTOONISTS WHO
WRITE FULL SCRIPTS
FOR THEMSELVES.



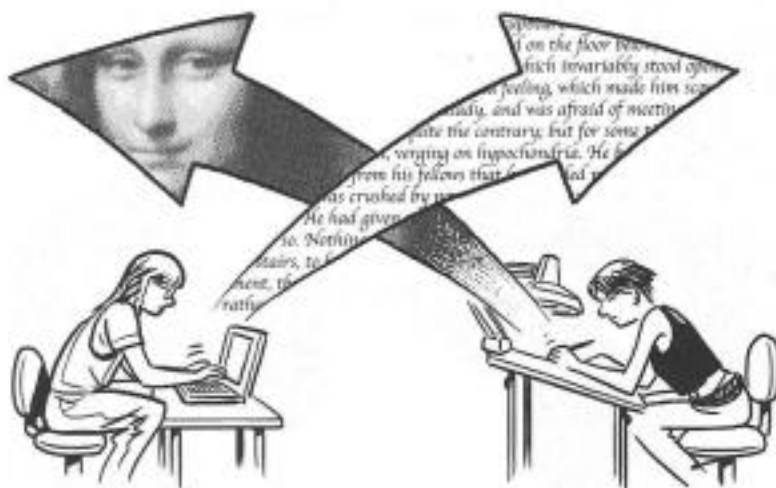
WRITING
COMICS SCRIPTS IS AN ART UNTO ITSELF;
CHECK THE BIBLIOGRAPHY FOR SOME BOOKS
THAT CAN GIVE YOU DETAILED GUIDES ON
HOW IT'S DONE.



BUT REMEMBER, EVEN IF YOU **TEAM UP** WITH
SOMEONE TO CREATE COMICS, YOUR STORIES WILL BE
AT THEIR STRONGEST IF THEY FEEL LIKE THEY WERE
CREATED WITH A **SINGLE-MINDED PURPOSE**.



BEWARE OF THE **WRITER-VERSUS-ARTIST**
SYNDROME WHERE ONE COLLABORATOR TRIES TO WIN
THE READER OVER WITH EVOCATIVE PROSE AND THE
OTHER TRIES TO DAZZLE THE READER WITH
SUMPTUOUS ART --



-- WHILE NEITHER ART **NOR** WRITING EVER FULLY
ACKNOWLEDGES EACH OTHER.

NO MATTER WHAT KINDS OF WORD/PICTURE
MIXTURES YOU PUT IN YOUR COMICS --

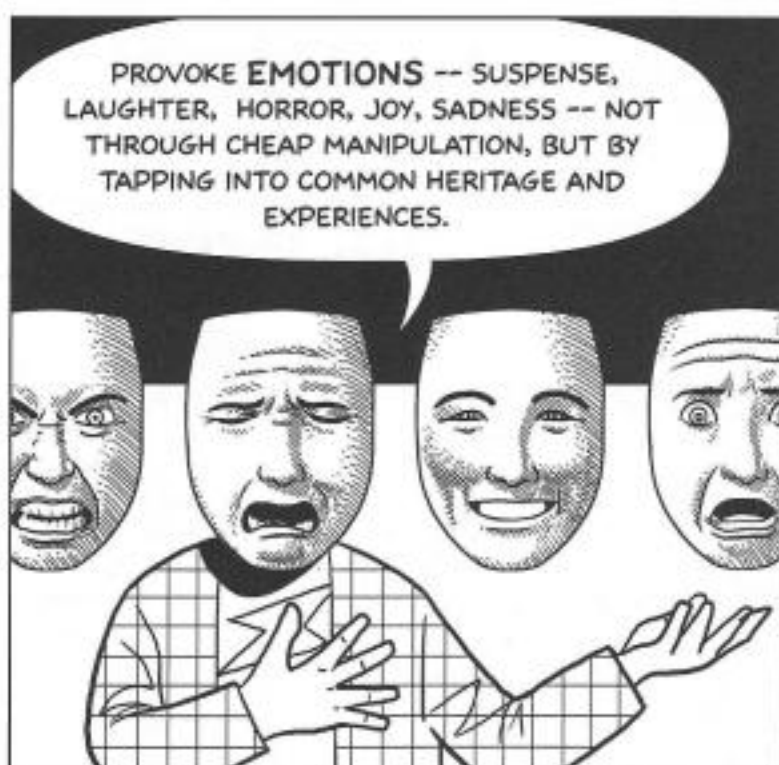


-- IT'S WHEN WORDS
AND PICTURES
COMBINE
SEAMLESSLY
THAT COMICS ARE AT
THEIR **BEST**.

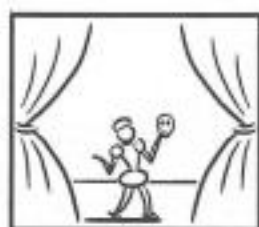
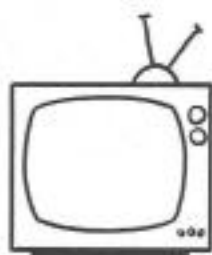


WHETHER YOU
WORK **ALONE** OR AS
PART OF A **TEAM**,
THAT'S A GOAL WORTH
PURSUING.





BASICALLY, IT'S THE **SAME** ADVICE YOU'LL GET, NO MATTER WHAT MEDIUM YOU CHOOSE TO TELL YOUR STORIES IN.



COMICS IS DIFFERENT FROM THESE OTHER MEDIA IN TERMS OF ITS **CHALLENGES, TOOLS AND WORKING METHODS** --

-- BUT THOSE **BASIC GOALS** ARE THE **SAME** --

-- BECAUSE ALL STORIES WIND UP IN THE SAME PLACE: THE MINDS OF THE **AUDIENCE**.

THIS IS WHY I DON'T THINK THERE'S A **TYPE** OF STORY THAT'S "**RIGHT**" FOR COMICS --

-- AND WHY IT'S A MISTAKE TO LIMIT THE **KINDS** OF STORIES WE TELL IN AN ATTEMPT TO SQUEEZE OURSELVES INTO SOMEONE ELSE'S **SHELF SPACE**.

NOBODY KNOWS WHAT WILL WORK UNTIL THEY **TRY IT**. SOME OF COMICS' BIGGEST SUCCESS STORIES IN RECENT YEARS HAVE EXPLORED SUBJECTS THAT **NO ONE** WAS WRITING ABOUT AT THE TIME.

STORIES NO ONE HAD ANY REASON TO THINK **WOULD** SUCCEED.

MY ADVICE? WRITE WHAT **YOU** WANT TO READ.

YOU'LL HAVE MORE **FUN** DOING IT --

-- AND IF ALL ELSE FAILS, YOU'LL ALWAYS HAVE AT LEAST **ONE LOYAL READER**.

IT'S EASY TO FORGET THAT THE
SAME FEW DOTS AND LINES THAT
CAN DRAW A PERSON --



-- CAN AS EASILY WRITE WHAT
THAT PERSON SAYS.



WORDS AND
PICTURES,
FOR ALL THEIR
DIFFERENCES --

tax

-- ARE JUST
TWO SIDES
OF THE SAME
COIN.

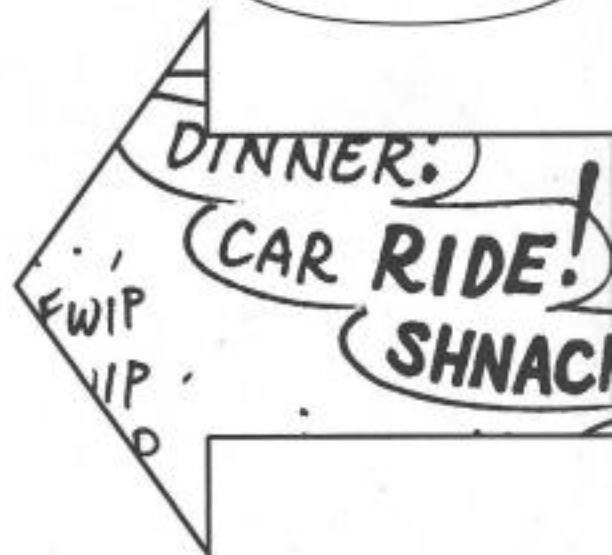
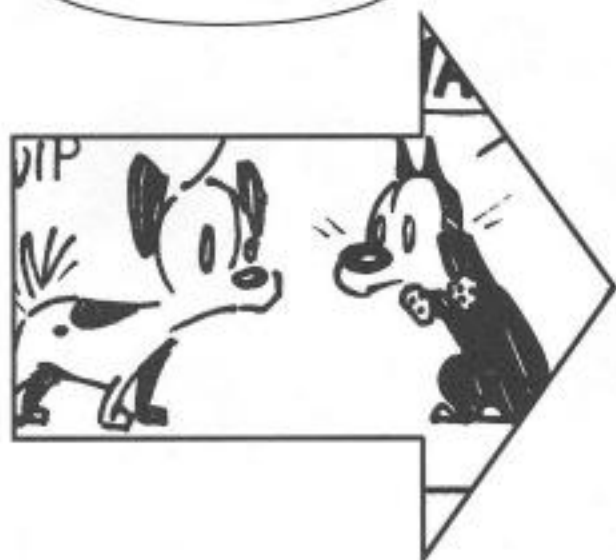
BOTH SHARE A COMMON PURPOSE AND A
COMMON HERITAGE.



GREAT CARTOONISTS
DEMONSTRATE HOW
SEAMLESSLY THE TWO CAN
BE COMBINED --

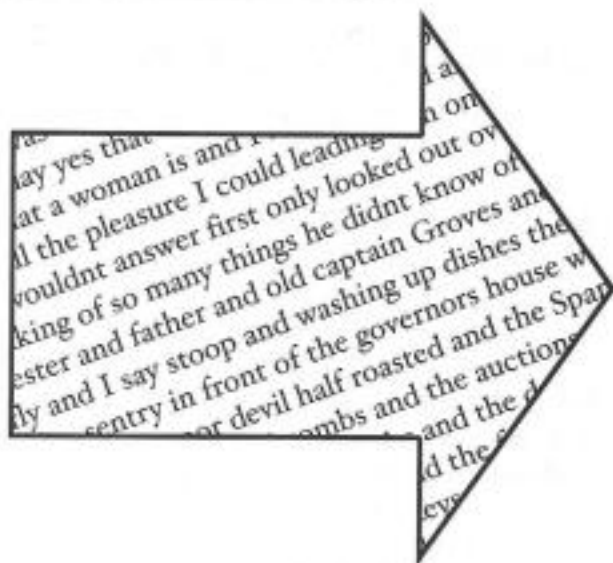
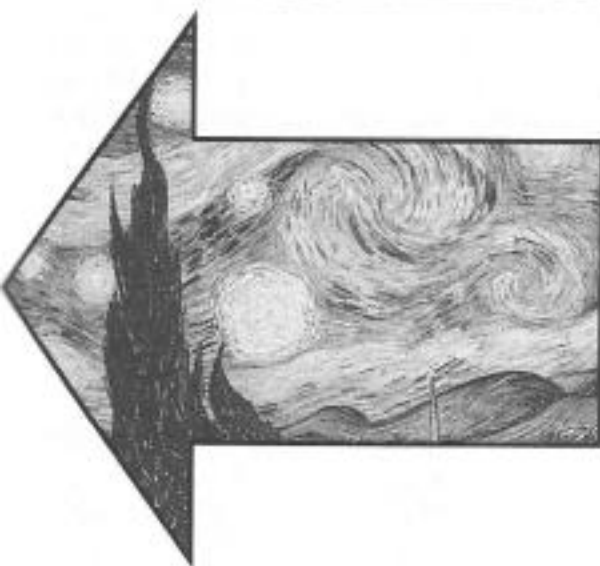
-- BY EMPHASIZING THE CALLIGRAPHIC
QUALITIES OF SIMPLE CARTOON IMAGES --

-- AND THE
PICTURE-LIKE
IMMEDIACY OF SHORT
BOLD WORDS.



BUT WORDS AND PICTURES ALSO HAVE THEIR **SEPARATE** HISTORIES AND **SEPARATE** STRENGTHS --

-- AND THESE HAVE ALSO BEEN A RICH SOURCE OF **INSPIRATION** FOR MANY OF THE CREATORS WHO ARE DRAWN TO COMICS.



LIKE ANY MARRIED COUPLE, WORDS AND PICTURES HAVE TO BALANCE THE NEED TO FIND **COMMON GROUND** WITH THE NEED TO EXPLORE THEIR **SEPARATE IDENTITIES**.

AND, AS ANY MARRIED COUPLE WILL TELL YOU, THAT PROCESS IS **ONGOING** AND CAN LAST A **LIFETIME**.

I'M JUST SAYING, I SEEM TO DO ALL THE **TALKING** IN THIS RELATIONSHIP.

LOOK, I'M TRYING TO **SHOW** YOU HOW I FEEL!

HOW YOU CHOOSE TO BRING THE TWO **TOGETHER** ON THE PAGE IS UP TO YOU.

YOU'RE THE **MATCHMAKER**.

NOTES

CHAPTER 3: THE POWER OF WORDS

PAGE 128, PANEL ONE - R.C. HARVEY ON COMICS

IN R.C. HARVEY'S OWN WORDS: "...COMICS CONSIST OF PICTORIAL NARRATIVES OR EXPOSITIONS IN WHICH WORDS (OFTEN LETTERED INTO THE PICTURE AREA WITHIN SPEECH BALLOONS) USUALLY CONTRIBUTE TO THE MEANING OF THE PICTURES AND VICE VERSA."*

PAGE 129, PANEL ONE - A MEDIUM OF FRAGMENTS

SEE *UNDERSTANDING COMICS*, CHAPTER THREE, FOR 34 PAGES' WORTH OF MUSINGS ON WHAT I USUALLY REFER TO AS "CLOSURE," THE TENDENCY WE ALL HAVE TO TAKE INCOMPLETE INFORMATION AND FILL IN THE BLANKS, AND WHY I THINK IT'S ONE OF THE ESSENTIAL BUILDING BLOCKS OF THE COMICS-READING EXPERIENCE.

PAGE 134, PANEL NINE - THE SMELL OF COOKIES

WRITERS FREQUENTLY OVERLOOK THE OPPORTUNITY WORDS GIVE US TO REVEAL WHAT'S GOING ON IN THE SENSES OF TOUCH, TASTE AND SMELL. ONE OF MY FAVORITE COMICS WHEN I WAS 14 YEARS OLD WAS *DAREDEVIL* (THE BLIND SUPERHERO WHO RELIES ON HIS HEIGHTENED OTHER SENSES TO FIGHT CRIME AND CHECK OUT JENNIFER GARNER IN THE RAIN) AND I STILL REMEMBER AN OVERVOICE CAPTION WHERE HE DESCRIBES TRACE SCENTS OF "CORDITE AND GUNPOWDER" ALL THESE YEARS LATER.



THE INFLUENCE OF MOVIES ON COMICS PROBABLY TIPS US TOWARD SIGHT AND SOUND AS THE DOMINANT SENSES, BUT WE SHOULD ALSO TAKE A PAGE FROM PROSE AND POETRY WRITERS WHO GIVE ALL FIVE SENSES THEIR DUE. GIVING READERS A WINDOW INTO A CHARACTER'S SENSORY EXPERIENCES CAN INCREASE THE INTIMACY OF THEIR RELATIONSHIP WITH THAT CHARACTER, AND STRENGTHEN THEIR DESIRE TO STAY WITH THE STORY.

PAGE 139, PANEL THREE - DON'T TRIP ON MY LOGO!

HAVING A LOGO PHYSICALLY COEXIST WITH CHARACTERS RAISES QUESTIONS OF BELIEVABILITY. IF THE COMICS ARTISTS WANT US TO BELIEVE IN HIS OR HER WORLD AS A REAL PLACE, DOES A GIANT PLYWOOD BILLBOARD WITH THE CHARACTER'S NAME ON IT GET IN THE WAY OF THAT GOAL? I THINK THE ANSWER'S BOTH YES AND NO; IT'S ALL JUST A QUESTION OF TIMING.

THE SENSE OF LOSING YOURSELF IN A MOVIE, BOOK, COMIC OR PLAY DOESN'T HAPPEN INSTANTANEOUSLY. WHEN THE OPENING CREDITS TO A MOVIE START APPEARING, YOU'RE PERFECTLY AWARE THAT YOU'RE SITTING IN A DARK ROOM WITH STRANGERS WHILE LIGHT IS PROJECTED ON A SCREEN. IT'S ONLY A FEW MINUTES LATER, AFTER THOSE NAMES STOP APPEARING IN MID-AIR OVER THE ACTION, THAT THE MOVIE THEATER AND THE STRANGERS AND THE SCREEN ALL VANISH AND YOU'RE SIMPLY LIVING THE STORY. IF THE STORYTELLING IS GOOD ENOUGH (AND IF EVERYBODY TURNS OFF THEIR CELL PHONES AND SHUTS UP) YOU WON'T RETURN TO THAT DARK ROOM FILLED WITH STRANGERS UNTIL THE CLOSING CREDITS ROLL.

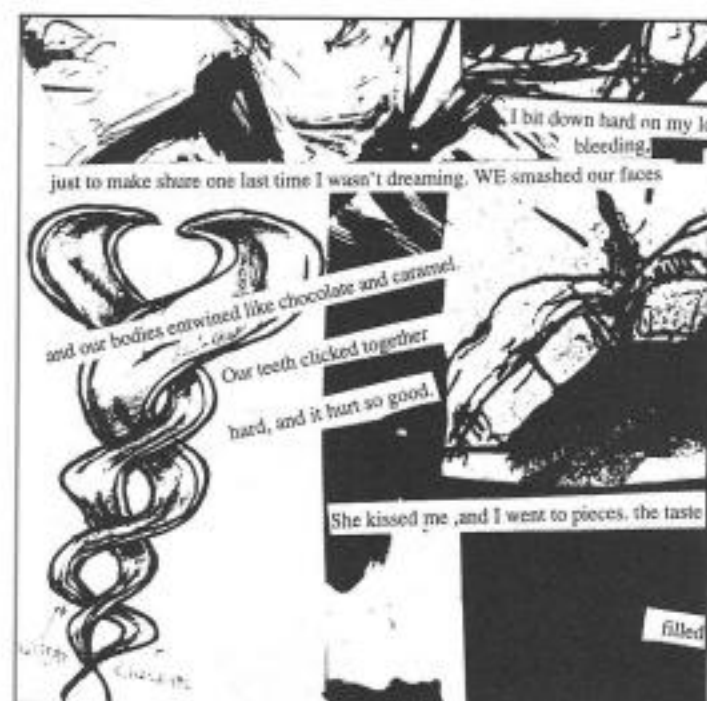
SIMILARLY, WHEN WE START READING A COMIC, A 16-FOOT HIGH LOGO ON PAGE ONE DOESN'T TAKE US OUT OF THE ACTION BECAUSE WE'RE NOT EVEN IN IT YET. WE KNOW THAT WE'RE HOLDING A STACK OF PAPER (OR LOOKING AT A GLOWING SCREEN) AND IT USUALLY TAKES A PAGE OR TWO TO FORGET. IT'S IN THAT ENTRY PHASE (AND ITS CORRESPONDING EXIT PHASE) THAT A LITTLE ARTIFICE CAN'T HURT, AND MIGHT ACTUALLY ENHANCE THE READING EXPERIENCE.



*SEE BIBLIOGRAPHY

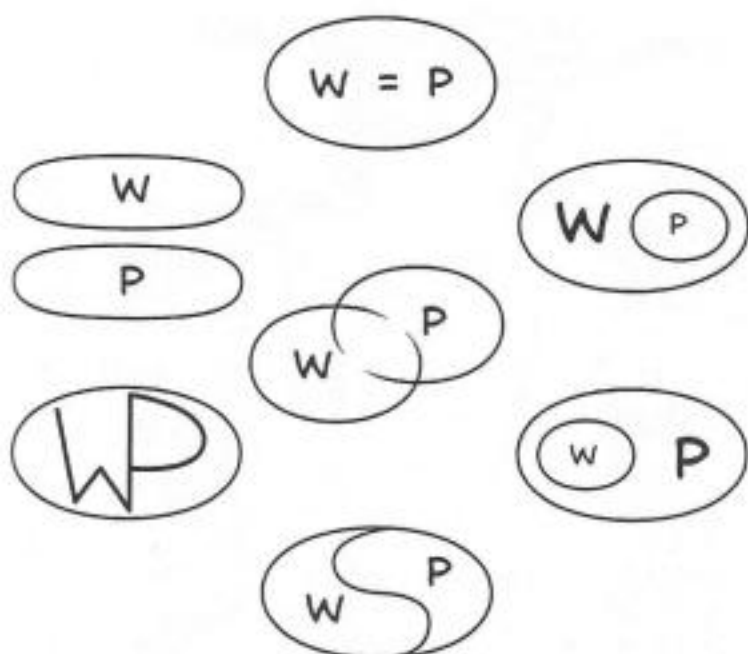
PAGE 139, PANEL SIX - DAVID CHOE, MONTAGE AND WORD-SPECIFIC

HERE'S A BIT MORE OF CHOE'S CUT-AND-PASTE APPROACH TO COMBINING WORDS AND ART (FROM HIS COMIC *SLOW JAMS*). NOTICE THAT THIS ALSO FOLLOWS THE WORD-SPECIFIC PATTERN. CHOE'S TYPED SENTENCES TELL US EVERYTHING WE NEED TO KNOW, SO THE PICTURES ARE FREED TO WANDER AS FAR AS THEY LIKE.



PAGE 140-141 - USING (AND ABUSING) THE WORD-PICTURE CATEGORIES

JUST TO REITERATE, I'M DEFINITELY NOT SUGGESTING THAT ANYONE SIT DOWN AND CAREFULLY CHOOSE THEIR WORD/PICTURE COMBINATIONS BEFORE CREATING A COMIC. AS WITH THE 6 PANEL TRANSITIONS IN CHAPTER ONE, I DON'T WANT THIS KIND OF CLASSIFICATION TO REPLACE WHATEVER INSTINCTS YOU HAVE. INSTEAD, BY ASKING THE KINDS OF QUESTIONS I POSE AT THE BOTTOM OF PAGE 140 AND AT TOP OF PAGE 141, I HOPE YOU CAN HONE YOUR INSTINCTS IN THE FUTURE TO TAKE ADVANTAGE OF THESE WORD-PICTURE POSSIBILITIES IN A NATURAL, INTUITIVE WAY.



EVERY TECHNIQUE WE USE BEGINS ITS LIFE AS A CONSCIOUS PROCESS AND, WITH LUCK, GRADUALLY BECOMES SECOND NATURE. BUT NOT EVERY TECHNIQUE WORKS TO OUR ADVANTAGE IN THE LONG RUN AND IT PAYS TO CONSCIOUSLY SEPARATE GOOD INSTINCTS FROM BAD HABITS ONCE IN A WHILE.

PAGE 142-145 - THE THOUGHT BALLOON AND ITS RELATIVES

THOUGHT BALLOONS AREN'T AS COMMON AS THEY ONCE WERE, BUT THEY'RE STILL A GREAT WAY TO QUICKLY REVEAL A CHARACTER'S INNER LIFE (SEE "THE SMELL OF COOKIES" ABOVE). IN THE LAST COUPLE OF DECADES, THOUGH, CHARACTERS' THOUGHTS ARE AS LIKELY TO BE EXPRESSED IN THE FORM OF A CAPTION -- THE EQUIVALENT OF A MOVIE OVERVOICE. SUCH CAPTIONS SEEM TO ACKNOWLEDGE THE AUDIENCE IN A WAY THAT BALLOONS DON'T, AS IF THE CHARACTER WAS SENDING THEIR THOUGHTS DIRECTLY TO THE READER, AND CAN GIVE THE TEXT AN EXTRA LEVEL OF INTIMACY. THEY ALSO DON'T REQUIRE THE THINKER TO BE IN PANEL TO SHOW WHERE THE THOUGHT ORIGINATES FROM, SO THEY CAN APPEAR IN PANELS THAT ARE FRAMED FROM THE THINKER'S POINT OF VIEW. SUCH "THOUGHT CAPTIONS" ARE USUALLY IN PRESENT TENSE AND FIRST PERSON (BELOW LEFT) BUT PAST TENSE NARRATION (BELOW RIGHT) CAN COVER A LOT OF THE SAME GROUND.



THE TRADITIONAL THOUGHT BALLOON HAS ADVANTAGES, THOUGH. IT CAN OFFER A GLIMPSE INTO ANY CHARACTER'S THOUGHTS AT ANY TIME, AND DOESN'T REQUIRE REPETITION THROUGHOUT THE STORY. A THOUGHT CAPTION ONLY WORKS AS RUNNING NARRATION, AND READERS HAVE TO KNOW WHICH CHARACTER IS DOING THE THINKING, EVEN IN PANELS OVERFLOWING WITH CHARACTERS. A THOUGHT BALLOON, ON THE OTHER HAND, CAN APPEAR ONCE IN A 200 PAGE GRAPHIC NOVEL POINTING TO A RANDOM BYSTANDER, AND AUDIENCES WILL THINK NOTHING OF IT.

PAGE 142, PANEL SEVEN - BALLOON SHAPES

SOME EXAMPLES OF BALLOON SHAPES:



PAGE 144, PANEL THREE - COMMON ROOTS

FOR MUCH MORE ON WHY I SEE WORDS AND PICTURES AS TWO BRANCHES OF THE SAME TREE, SEE *UNDERSTANDING COMICS*, CHAPTER SIX, "SHOW AND TELL."

PAGE 145, LAST PANEL - THE LOWERCASE DEBATE

I KEEP GOING BACK AND FORTH ON THE QUESTION OF WHETHER TO USE UPPER- AND LOWERCASE LETTERS IN WORD BALLOONS. THE FACT THAT I'M BACK TO ALL UPPERCASE IN THIS BOOK ISN'T IN ANY WAY AN INDICATION THAT I'VE MADE UP MY MIND.

ON THE ONE HAND, UPPERCASE COMIC BOOK LETTERING HAS THE FOLLOWING ARGUMENTS IN ITS FAVOR:

- ABOUT 98% OF ALL ENGLISH LANGUAGE COMICS IN THE LAST 100 YEARS HAVE USED IT, INCLUDING NEARLY ALL OF THE COMICS NOW CONSIDERED CLASSICS. IF IT AIN'T BROKE, WHY FIX IT?
- CAPITAL LETTERS ARE EASIER TO LETTER BY HAND.
- CAPS FILL THE SPACE MORE EFFICIENTLY.
- CAPS BLEND BETTER WITH PICTURES.
- CAPS LOOK BETTER WITH FREQUENT BOLD/ITALIC TYPE.

ON THE OTHER HAND, ADVOCATES OF USING UPPER AND LOWERCASE LETTERS MIGHT RESPOND:

- THERE ARE A LOT OF THINGS COMICS HAVE RARELY DONE IN THE LAST 100 YEARS, INCLUDING MATURE THEMES, SUBTLE CHARACTERIZATION AND SOPHISTICATED ARTWORK; THAT'S NO REASON NOT TO TRY THEM.
- ONE OF THE MOST POPULAR COMICS IN HISTORY, *TINTIN*, USES UPPER- AND LOWERCASE LETTERING, AS DO OTHER EUROPEAN COMICS, AND IT LOOKS GREAT.
- EASIER DOESN'T EQUAL BETTER.
- A LITTLE WHITE SPACE NEVER HURT ANYONE.
- IF UPPER AND LOWERCASE LETTERS DON'T BLEND WITH PICTURES, HOW DO WE EXPLAIN FIVE CENTURIES OF ILLUSTRATED BOOKS?
- BOLD TYPE IS OVER-USED AND MELODRAMATIC.

FOR NOW, I'M STICKING WITH THIS UPPERCASE FONT MADE FROM MY HANDWRITING, BECAUSE I LIKE THE WAY IT BLENDS WITH MY PICTURES. IRONICALLY, I DON'T THINK IT WORKS AS WELL HERE IN THE NOTES SECTION, BUT I LIKE THE CONTINUITY OF APPEARANCE FROM THE COMICS PAGES SO THAT'S WHY YOU'RE READING IT NOW.

SOME THINGS I DO KNOW FOR SURE:

- THE OCCASIONAL BIG, BOLD WORD DOES SEEM TO ANCHOR THE TEXT AND PICTURE WHEN YOU FIRST GLANCE AT A PAGE (I.E., NEITHER PICTURES NOR WORDS SEEM OVERPOWERED).
- INCLUDING UPPERCASE, LOWERCASE, BOLD, ITALICS AND SIZE VARIATION THE WAY I DID IN THE LAST BOOK WAS A BIT CLUTTERED.
- I'LL PROBABLY KEEP CHANGING MY MIND FOR A WHILE.



PAGE 148-149 - THE COMICS SCRIPT

SEE THE BIBLIOGRAPHY FOR POINTERS TO PRINTED COLLECTIONS OF WRITERS' SCRIPTS INCLUDING ALAN MOORE (AND ME, FOR THAT MATTER).

PAGE 149, PANEL FIVE - WRITER VERSUS ARTIST

I FIRST DESCRIBED THIS SYNDROME IN *UNDERSTANDING COMICS*, PAGE 48, AND AGAIN IN CHAPTER SIX.

PAGE 151 - WRITE FOR YOURSELF

IF YOU JUST WRITE THE KINDS OF STORIES YOU THINK OTHERS WILL WANT TO READ, YOU'LL BE COMPETING WITH CARTOONISTS WHO ARE FAR MORE ENTHUSIASTIC FOR THAT KIND OF COMIC THAN YOU ARE, AND THEY'LL KICK YOUR ASS EVERY TIME.

OR, TO PUT IT ANOTHER WAY:



OPTIONAL EXERCISES

#1 - WORD-SPECIFIC (PAGES 131-133)

TAKE A FEW PARAGRAPHS FROM A NOVEL OR SHORT STORY AND TRY BREAKING THE TEXT INTO SMALL CAPTIONS. TRY OUT AT LEAST TWO VERY DIFFERENT WAYS OF ILLUSTRATING THOSE CAPTIONS IN COMICS FORM, ONE PER PANEL.

#2 - PICTURE-SPECIFIC (PAGES 133-134)

FIND A COMIC WHERE THE PICTURES PRIMARILY TELL THE STORY. MAKE A COPY AND HAVE A FRIEND BLANK OUT ALL THE CAPTIONS. TRY OUT AT LEAST TWO VERY DIFFERENT WAYS OF FILLING THOSE CAPTIONS.

#3 - MONTAGE (PAGE 139)

CAN YOU MAKE AN ENTIRE COMIC USING NOTHING BUT PICTURES AND WORDS CUT FROM THE LATEST ISSUE OF A POPULAR MAGAZINE? HOW DOES THE CUT-AND-PASTE LOOK OF IT AFFECT THE READING EXPERIENCE?

#4 - BALLOON DISSECTING (PAGE 143)

FIND A COMICS PAGE WHERE THE WRITER HAS TRIED CRAMMING TOO MANY WORDS AND BALLOONS INTO EACH PANEL. IF YOU HAD ALL THE ROOM IN THE WORLD, HOW COULD YOU SPLIT THOSE BALLOONS INTO SEPARATE PANELS AND ILLUSTRATE THEM SO THAT EACH CHARACTER WAS EXPRESSING JUST ONE EMOTION PER BALLOON.

#5 - EXTREME EMPHASIS (PAGE 144)

FIND A 2-4 MINUTE AUDIO SAMPLE OF SOMEONE TALKING WITH A LOT OF EXPRESSION IN THEIR VOICE (E.G., A COMEDIAN, POLITICIAN, RELIGIOUS LEADER, ACTOR IN AN EMOTIONAL SCENE...) AND LETTER THEIR DIALOGUE IN A WAY THAT REFLECTS THEIR TONE OF VOICE INCLUDING VOLUME, TIMBRE, DURATION, ETC... WOULD SUCH EXTREME EXPRESSIVENESS IN LETTERING WORK IN A COMICS PANEL? IF NOT, HOW MUCH WOULD YOU NEED TO TONE IT DOWN?

#6 - SOUND EFFECTS LAB (PAGES 146-147)

PRODUCE AT LEAST TEN SOUNDS, USING OBJECTS IN THE ROOM YOU'RE IN RIGHT NOW. CAN YOU DRAW A SOUND EFFECT FOR EACH ONE THAT REFLECTS ITS VOLUME, DURATION AND TIMBRE? COULD A FRIEND SUCCESSFULLY GUESS THE SOURCE OF AT LEAST FIVE OF THEM, JUST BY LOOKING AT YOUR SKETCHES?

ALTERNATELY, THERE ARE SOME OLD SOUND EFFECTS RECORDS OUT THERE. THESE CAN ALSO BE A FUN JUMPING OFF POINT.



#7 - SCRIPTING FOR OTHERS (PAGE 149)

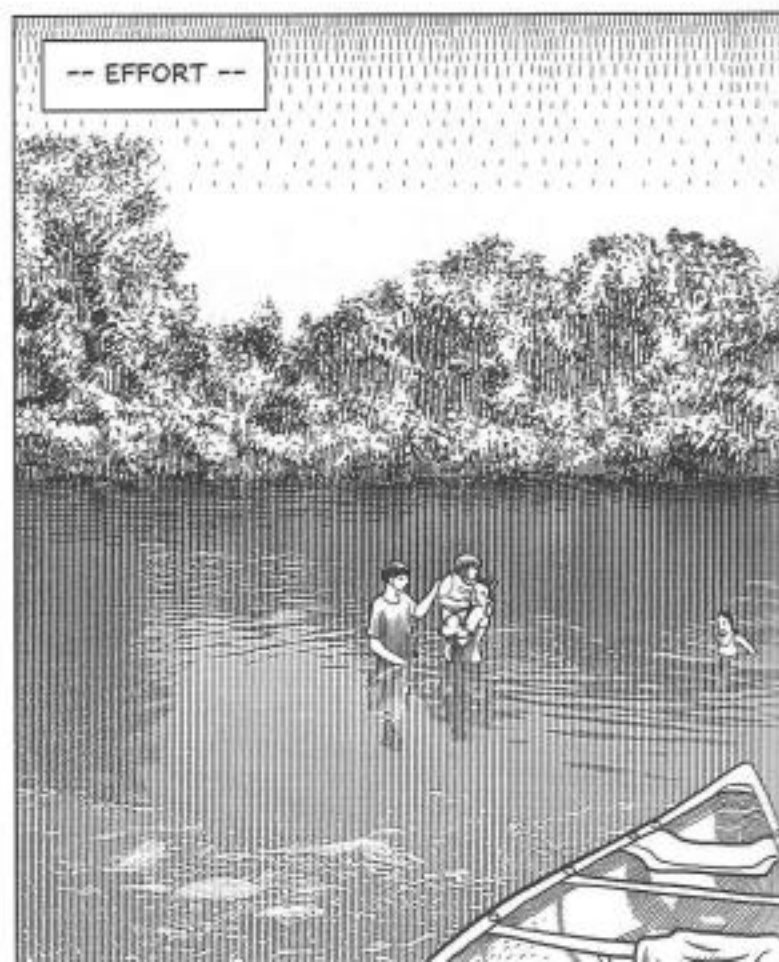
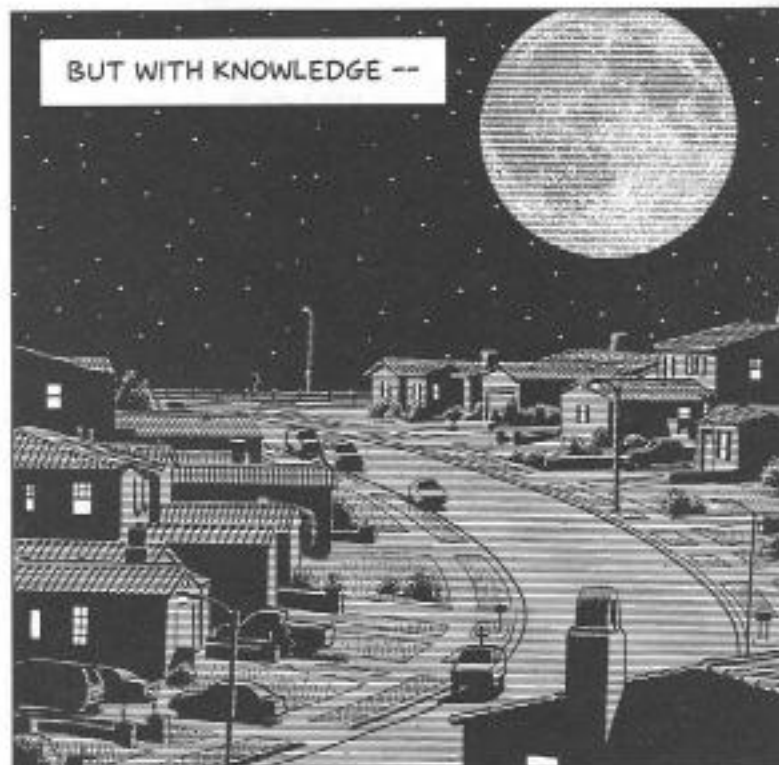
PICK A SCENE FROM A MOVIE YOU LIKE AND TRY ADAPTING IT INTO A COMICS SCRIPT. CHOOSE YOUR MOMENTS AND FRAMING WITH THE UNIQUE NEEDS OF COMICS IN MIND, RATHER THAN JUST USING THE SHOTS THAT APPEARED IN THE MOVIE. WHAT WORKS IN FILM THAT DOESN'T WORK AS WELL IN COMICS AND VICE VERSA?

ADDITIONAL NOTES AT:
WWW.SCOTTMCCLOUD.COM/MAKINGCOMICS

Chapter Four

World Building

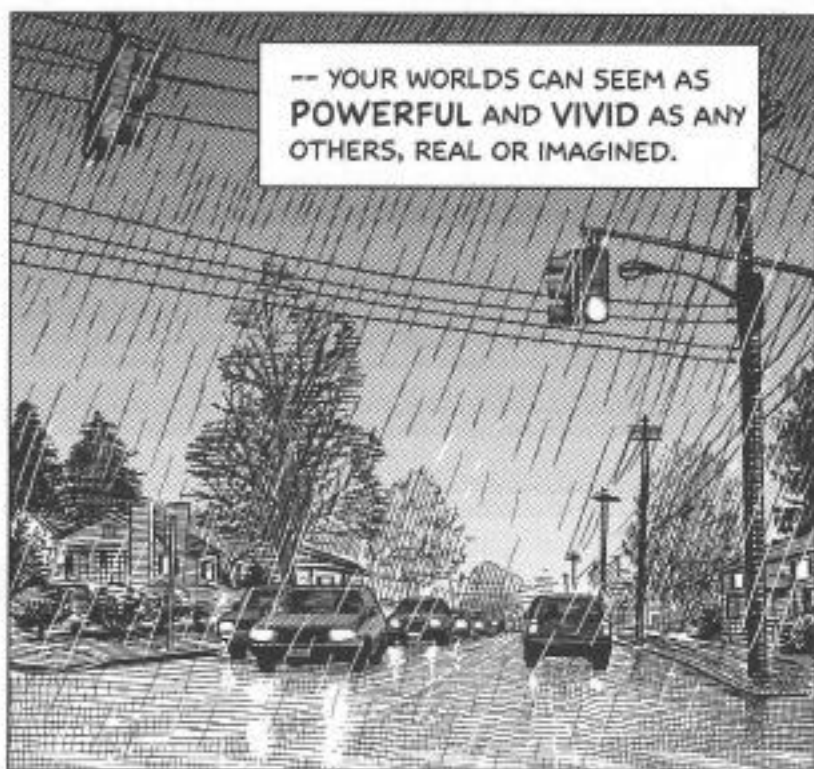
Sense of Place, Perspective
and Research



-- AND A WILLINGNESS TO GO BEYOND
THE MERELY "ADEQUATE" --



-- YOUR WORLDS CAN SEEM AS
POWERFUL AND VIVID AS ANY
OTHERS, REAL OR IMAGINED.



SWEATING SUCH DETAILS
CAN MAKE THE DIFFERENCE
BETWEEN DRAWING A PAGE IN
SIX HOURS OR DRAWING IT
IN TWENTY --

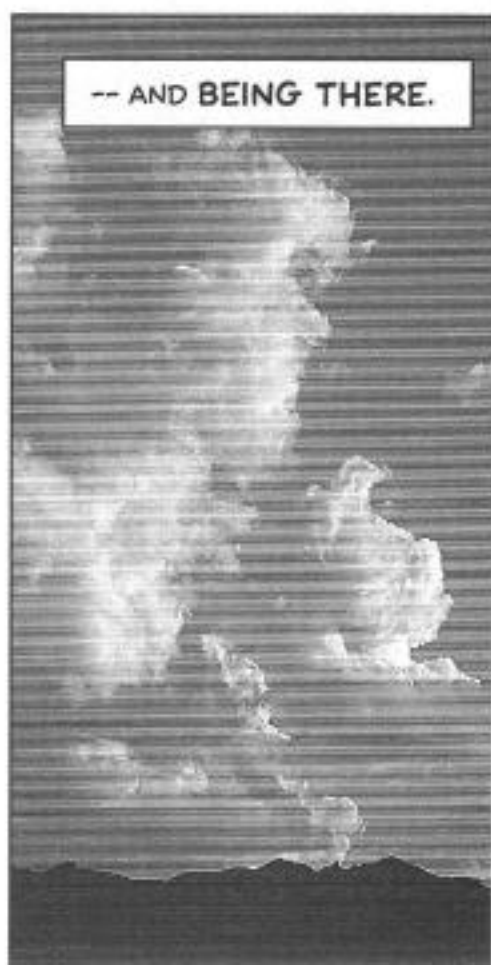
-- BUT FOR
YOUR **READERS**,
IT CAN MAKE THE
DIFFERENCE --

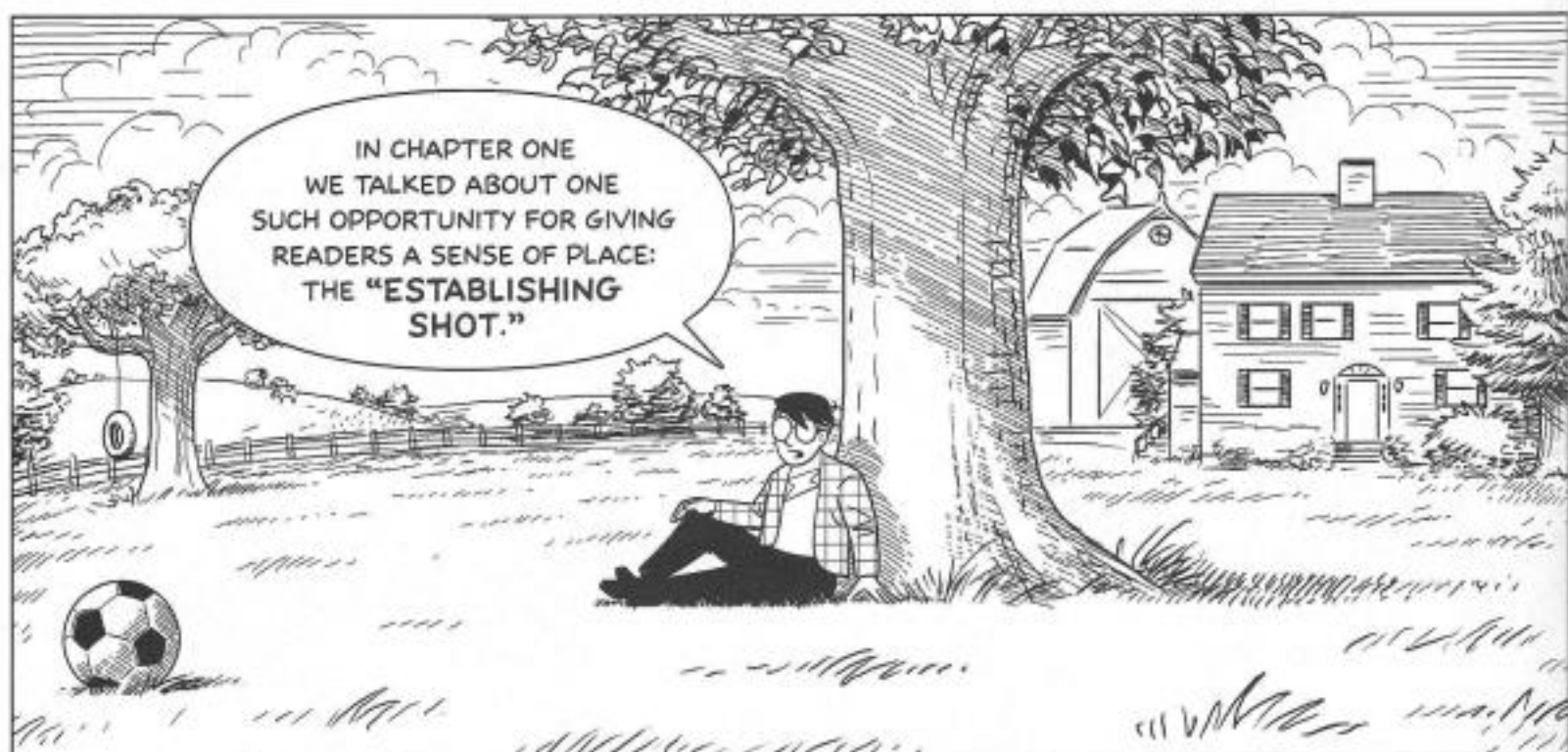


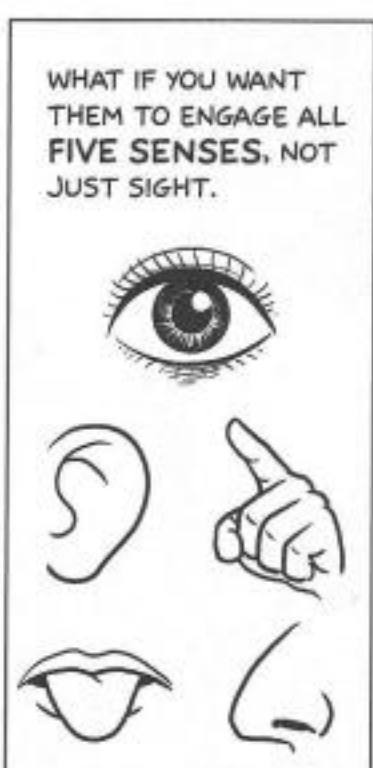
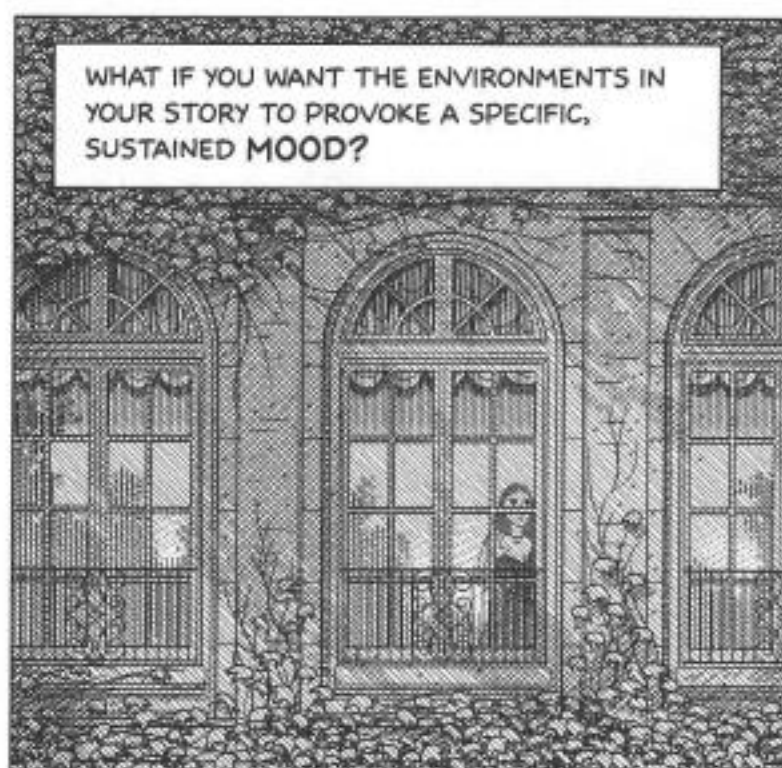
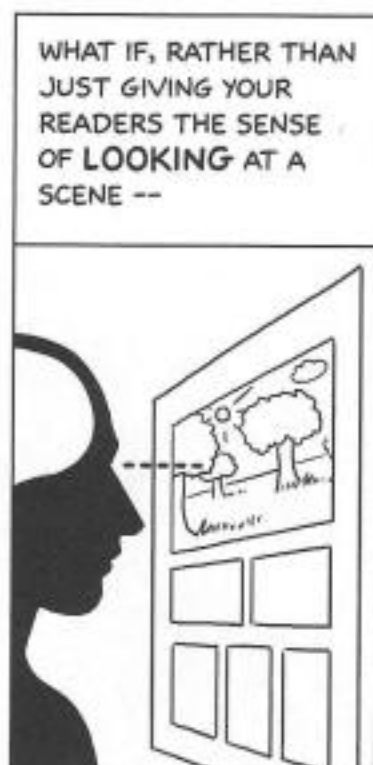
-- BETWEEN
KNOWING
WHERE YOUR STORY
TAKES PLACE --

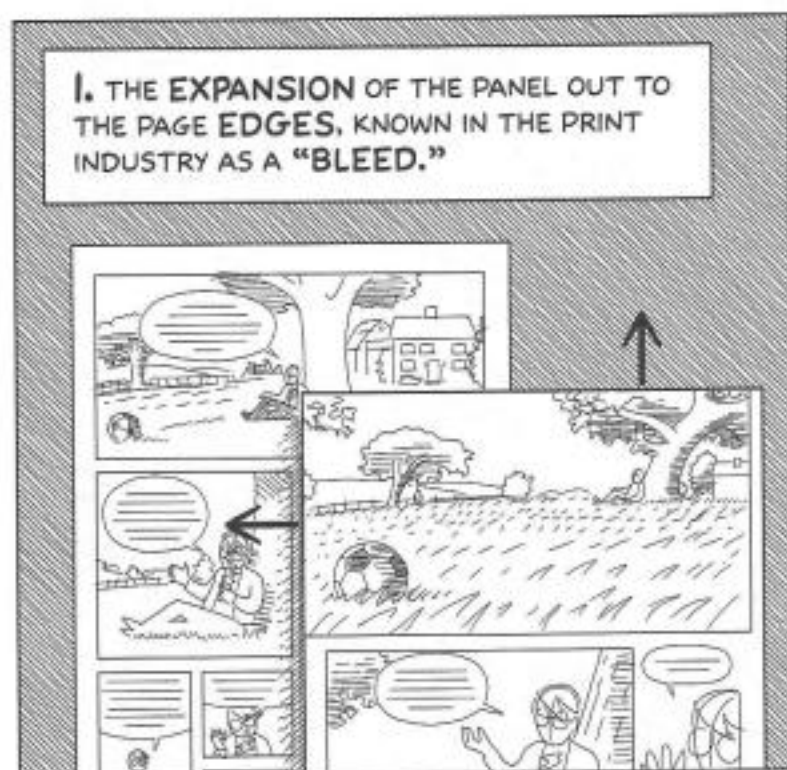


-- AND **BEING THERE.**

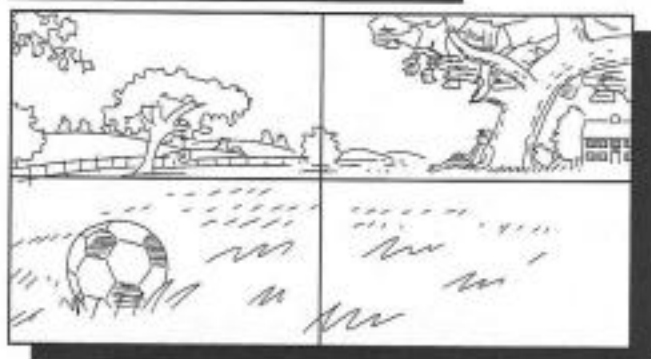
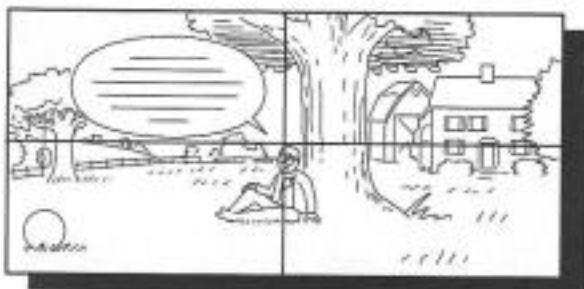








4. A LOWER, OFF-CENTER CAMERA ANGLE.



5. AN INCREASED SENSE OF DEPTH, BOTH IN TERMS OF PERCEIVED SIZE AND THE FADING OF DISTANT OBJECTS.



NOW, I CAN'T
READ YOUR
MIND.*

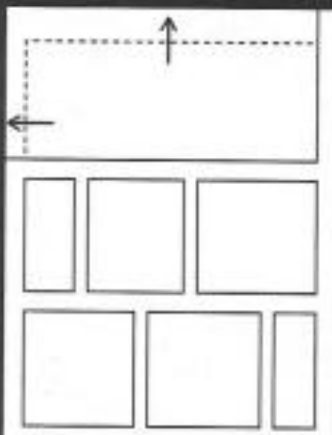
BUT I'D BE
WILLING TO BET THAT THE **SECOND
VERSION** OF THAT SHOT PRODUCED A
DIFFERENT READING EXPERIENCE IN A FEW
SUBTLE BUT IMPORTANT WAYS.

BLEEDS, FOR
EXAMPLE, TEND
TO OPEN UP A
SCENE --

-- NOT JUST BECAUSE
OF THE INCREASED
PANEL **SIZES** --

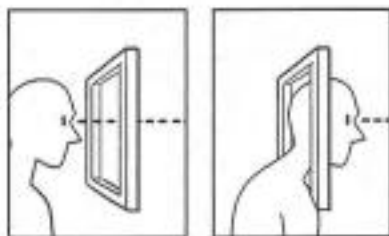
-- BUT ALSO BECAUSE THEY'RE NO LONGER
FULLY **CONTAINED** BY THE PANEL BORDER AND
CAN, WELL... "BLEED" INTO OUR WORLD --

-- OR PERHAPS
BECAUSE WE'RE
CONDITIONED BY
THE **PANEL-AS-
WINDOW**
EXPERIENCE --

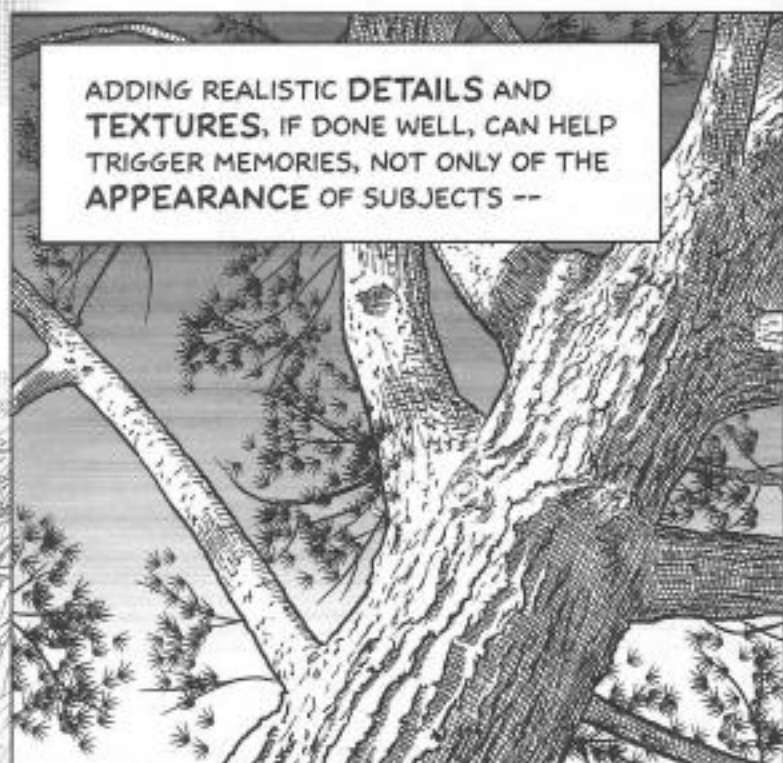


-- AND IF A WINDOW FRAME HAS PASSED
BEYOND OUR PERIPHERAL VISION --

-- IT USUALLY MEANS
WE'RE THROUGH IT.



ADDING REALISTIC DETAILS AND
TEXTURES, IF DONE WELL, CAN HELP
TRIGGER MEMORIES, NOT ONLY OF THE
APPEARANCE OF SUBJECTS --



-- BUT ALSO THE
WAY THEY FEEL --



-- OR SMELL --



-- OR SOUND --



-- AND HELP
BOLSTER A SENSE OF
RECOGNITION ON
THE PART OF THE
READER.



SILENCE HAS THE EFFECT OF REMOVING A PANEL FROM
ANY PARTICULAR SPAN OF TIME.



WORD
BALLOONS HAVE
A PERCEIVED
DURATION
SO THE PANELS
THEY'RE IN DO
TOO.

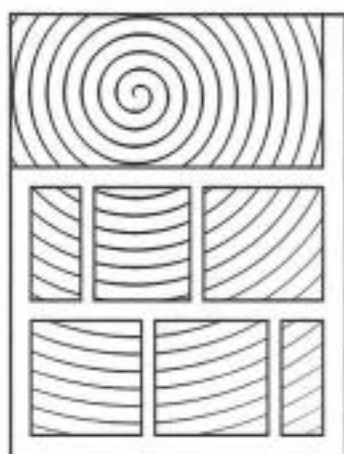


WITHOUT THAT
IMPLICIT TIME STAMP
WHICH WORDS
PROVIDE, A SILENT
PANEL DOESN'T "END"
QUITE AS CRISPLY --

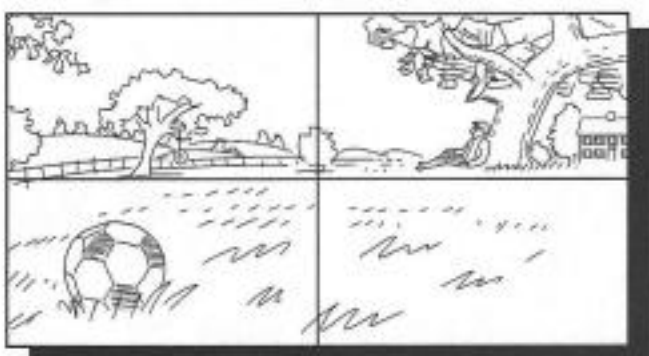


-- AND THE EFFECT OF IT CAN LINGER THROUGHOUT A PAGE.

SILENCE ALSO ALLOWS READERS TO STEP OFF THE TWIN CONVEYOR BELTS OF PLOT AND DIALOGUE LONG ENOUGH TO LET THEIR EYES WANDER AND **EXPLORE** YOUR WORLD, INSTEAD OF VIEWING IT AS NOTHING MORE THAN A PASSING BACKDROP.

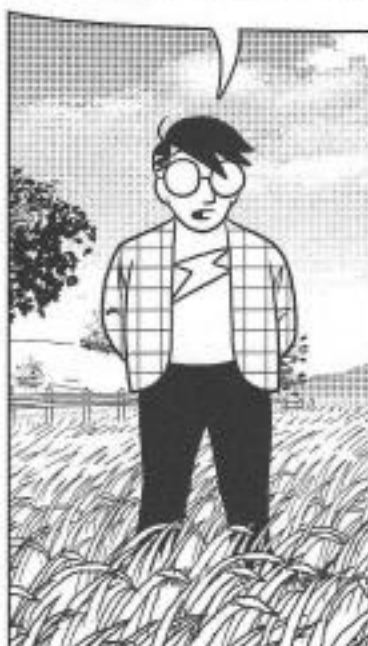


GIVING READERS THAT LICENSE TO "WANDER" IS ALSO A BYPRODUCT OF AN OFF-CENTER CHOICE OF FRAME.



SUCH COMPOSITIONS CREATE A SENSE OF ENTERING A SETTING WITH A PERSON IN IT, RATHER THAN MEETING A PERSON WITH A SETTING BEHIND THEM.

BY NOT "BLOCKING US AT THE DOOR," AN OFF-CENTER FIGURE, FACING AWAY FROM THE READER, CAN INVITE US TO FOLLOW IT MORE FULLY INTO A SCENE.



FINALLY, AN INCREASED SENSE OF DEPTH, CAN INCREASE THE PERCEIVED **SIZE** OF A SETTING -- REGARDLESS OF ITS SIZE ON THE PAGE --

-- AND WITH IT, THE READER'S SENSE OF BEING **SURROUNDED** BY YOUR WORLD.



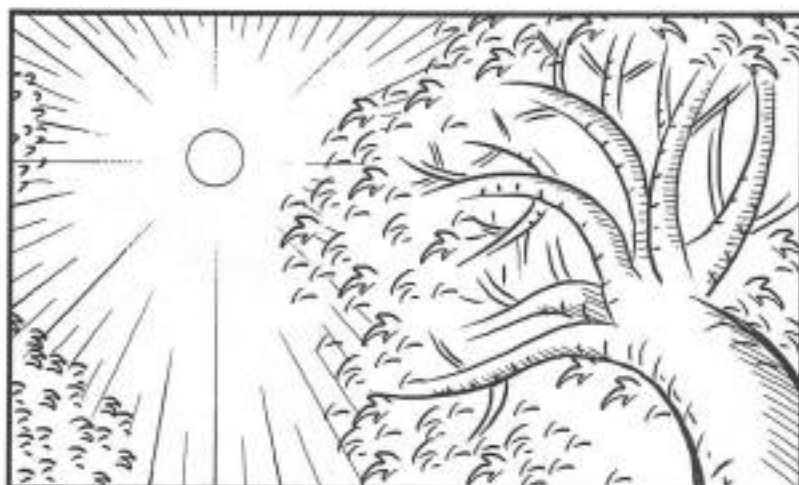
THE SECOND VERSION OF OUR ESTABLISHING SHOT IS A BIT LESS EFFICIENT, SINCE IT LEAVES OUT A WORD-BALLOON WHICH -- IF THIS WAS AN ORDINARY COMICS STORY -- WOULD PRESUMABLY HAVE TO GO ELSEWHERE.



SUPPOSE, HOWEVER, THAT YOU HAVE PLENTY OF ROOM TO TELL YOUR STORY; IS THERE ANY REASON TO USE **MULTIPLE PANELS** TO ESTABLISH A SETTING?



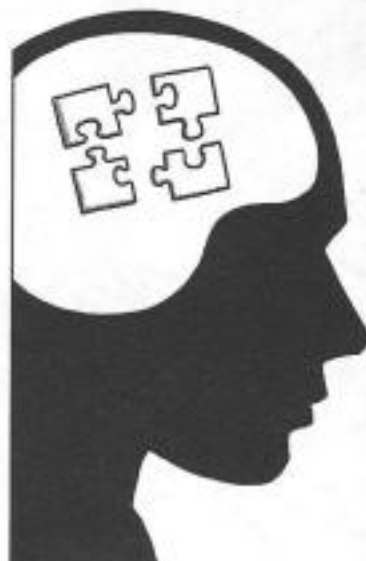
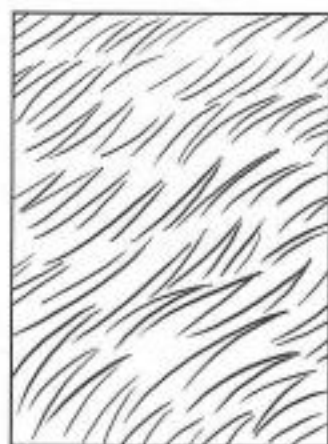
BUT OTHERWISE, NONE OF OUR MODIFICATIONS REQUIRED EXPANDING THE PANEL BEYOND THAT TOP THIRD OF A PAGE. EVERYTHING STILL HAPPENS IN **ONE PANEL**.



ONE OPTION IS TO SPLIT AN OPENING SCENE INTO **FRAGMENTS** USING ASPECT TO ASPECT TRANSITIONS, A TECHNIQUE POPULAR IN JAPANESE COMICS.



IN THIS METHOD, THE SCENE IS "ASSEMBLED" IN THE READER'S MIND.



AS 300+ PAGE GRAPHIC NOVELS HAVE BECOME MORE COMMON, SOME NORTH AMERICAN CARTOONISTS ARE ALSO STARTING TO EXPLORE THE POTENTIAL OF MULTI-PANEL AND EVEN MULTI-PAGE SCENE-SETTERS IN HOPES OF CREATING MORE POWERFUL AND MEMORABLE WORLDS.



FROM A 3-PAGE SUNRISE BY CANADIAN COMICS ARTIST SETH, FROM *CLYDE FANS* BOOK ONE.

HERE THE READER EXPERIENCES THE WORLD IN MUCH THE SAME WAY THAT HE OR SHE WOULD IN "REAL LIFE."



LOOKING AROUND... UP... DOWN...

WHATEVER CATCHES THE EYE.



ONE PIECE AT A TIME.

THIS LENDS AN AIR OF FIRST-HAND EXPERIENCE AND BOLSTERS THE ILLUSION OF WANDERING THROUGH A SCENE.



AND WHEN NO ONE IS IN SIGHT, AS IN THE ABOVE PAGE, YOUR READER IS FREE TO FORM A PERSONAL RELATIONSHIP WITH YOUR WORLD EVEN BEFORE YOUR CHARACTERS DO.



MULTI-PANEL SEQUENCES ALSO GIVE YOU TIME TO BUILD A SPECIFIC MOOD FOR YOUR WORLDS -- A PROCESS THAT TAKES TIME TO ACCOMPLISH IN ANY STORYTELLING MEDIUM.



ANOTHER OPTION IS TO TREAT *EVERY* PANEL--



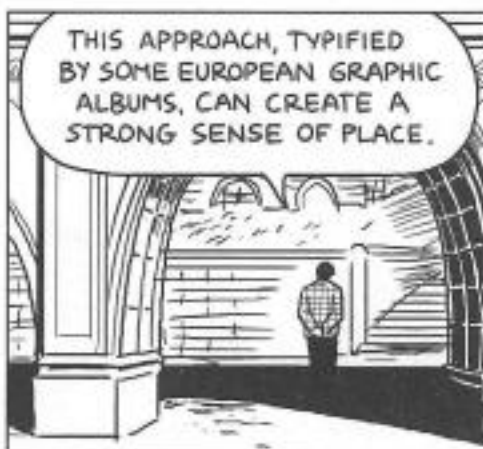
--AS IF IT WAS AN ESTABLISHING SHOT--



--AND ADD WALL-TO-WALL ENVIRONMENTAL DETAILS WHEREVER POSSIBLE.



THIS APPROACH, TYPIFIED BY SOME EUROPEAN GRAPHIC ALBUMS, CAN CREATE A STRONG SENSE OF PLACE.



IF YOU DON'T MIND THE LONG HOURS AND SORE HANDS, IT MIGHT BE WORTH A TRY.



PICKING THE RIGHT APPROACH FOR YOUR STORY WILL DEPEND ON THAT STORY'S PRIORITIES.



SOME TYPES OF STORIES, LIKE SCIENCE FICTION, FANTASY OR HISTORICAL FICTION ARE AT LEAST PARTIALLY ABOUT THE WORLDS THEY INHABIT --

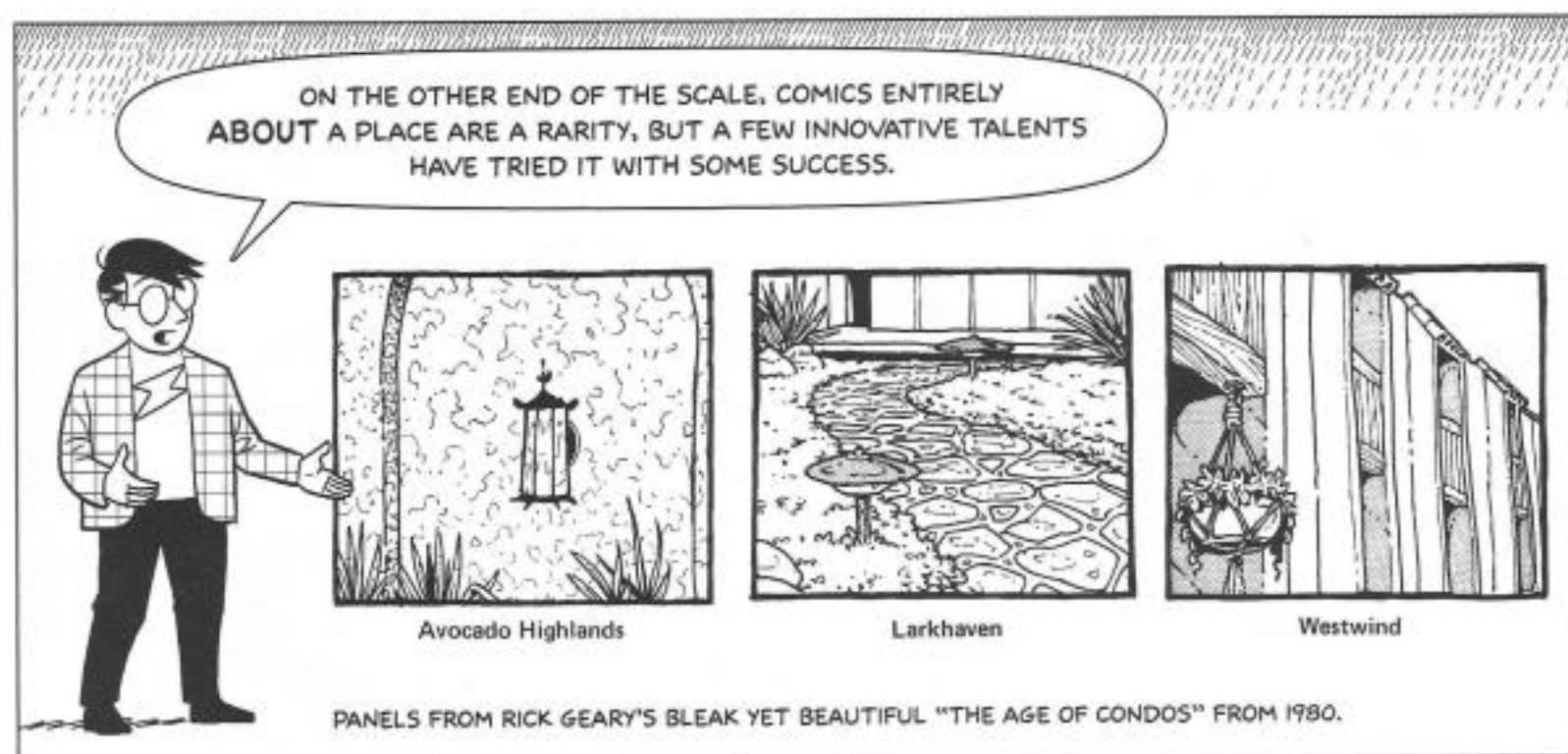
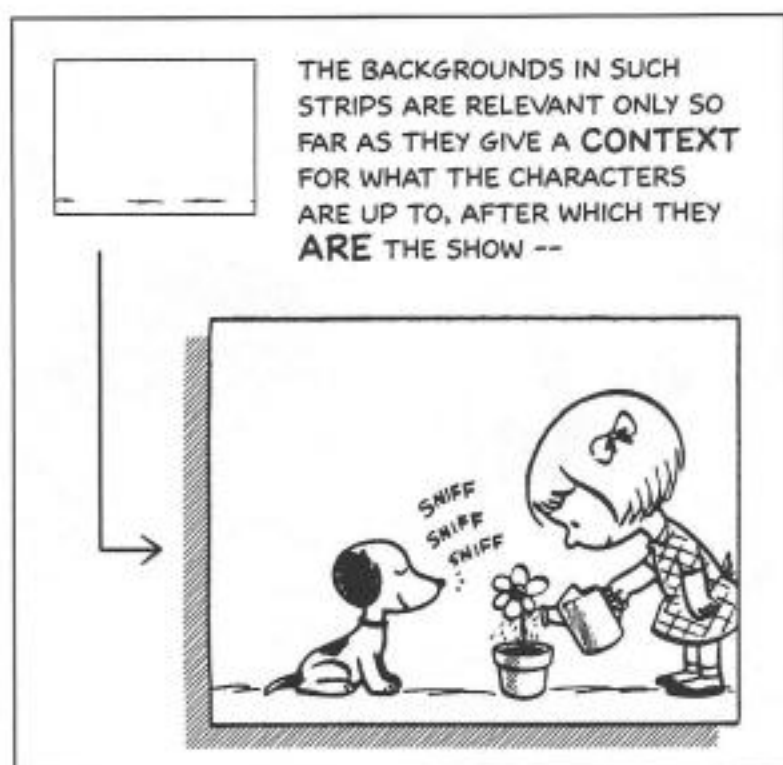
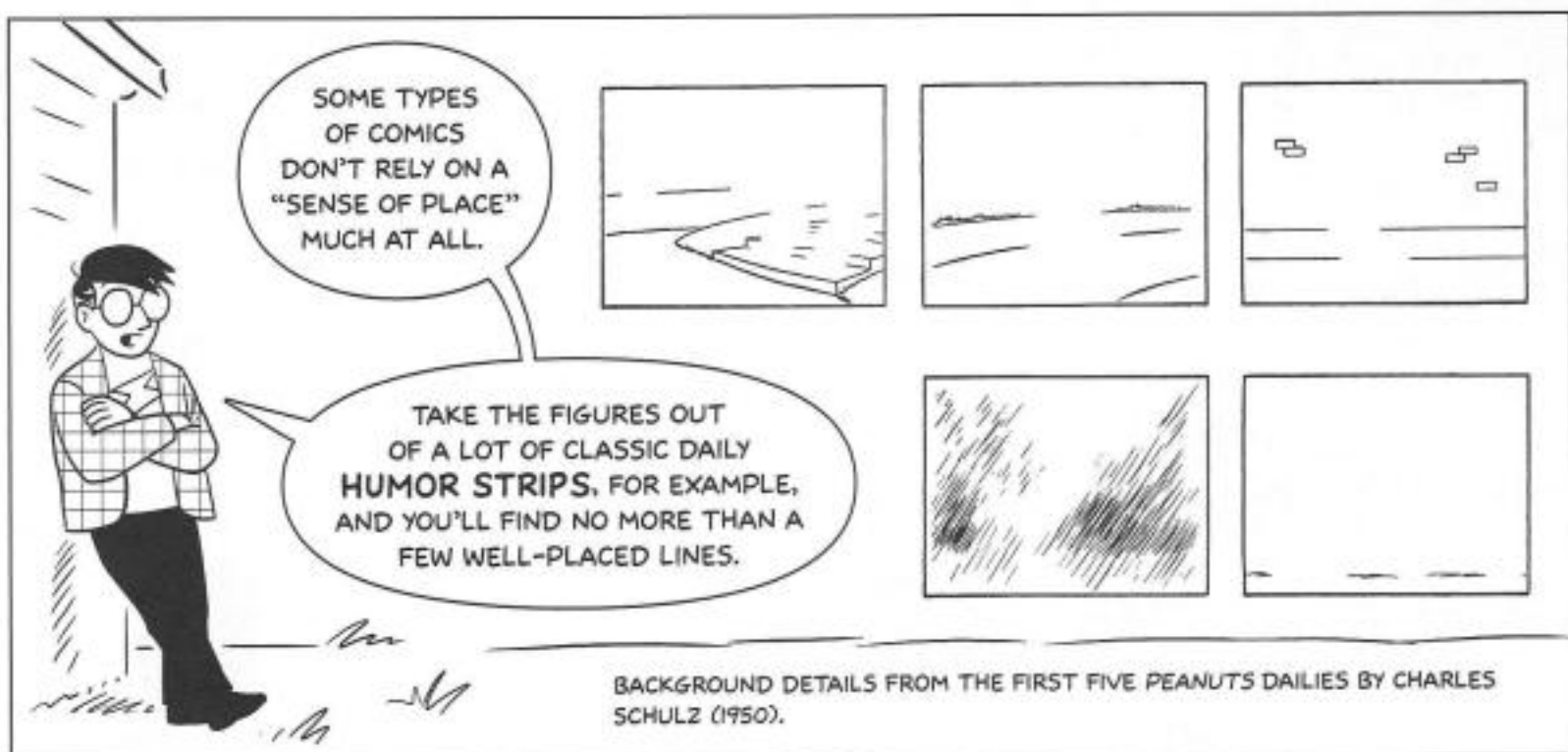


-- AND THEY MAY REQUIRE THAT YOU LAVISH CONSTANT ATTENTION UPON THE **DETAILS** OF THOSE WORLDS.



STORIES ABOUT MODERN RELATIONSHIPS, ON THE OTHER HAND, MAY ONLY NEED THEIR FAMILIAR, EVERYDAY SETTINGS REITERATED ONCE IN A WHILE, WHILE THEY FOCUS INSTEAD ON AN **EMOTIONAL** LANDSCAPE.







FORTUNATELY, DRAWING IN PERSPECTIVE DOESN'T HAVE TO BE ALL THAT HARD.



THERE ARE
PLENTY OF GRAPHIC
DEVICES THAT CAN
INDICATE **DEPTH**.

CLOSER OBJECTS
CAN **OVERLAP**
MORE DISTANT
ONES --



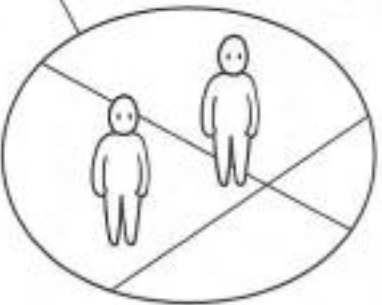
OVERLAP



SIZE



FADING

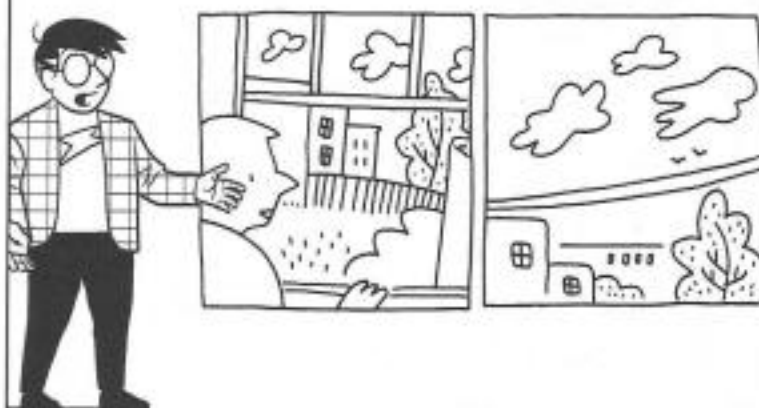


POSITION

-- OR THEY MAY
APPEAR **LARGER**,
HAVE DARKER
OR THICKER **BORDERS**
OR SIMPLY BE **LOWER**
ON THE PAGE IN VIEWS
FROM ABOVE.



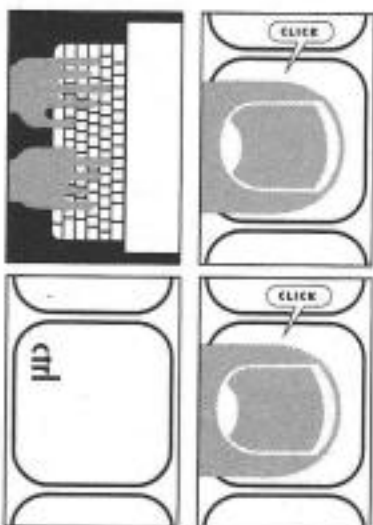
AN ARTIST WITH A **MINIMAL STYLE** LIKE JOHN
PORCELLINO MIGHT DRAW HUNDREDS OF PAGES
WITHOUT EVER GOING NEAR A VANISHING POINT,
BUT STILL CREATE A CONVINCING AND CONSISTENT
WORLD USING SUCH BASIC DEPTH INDICATORS.



SOME ARTISTS BUILD THEIR SCENES
ON A SLANTED CHECKERBOARD
PATTERN WHERE PARALLEL LINES
DON'T CONVERGE; A TYPE OF
PERSPECTIVE SEEN IN EVERYTHING FROM PERSIAN
PAINTING TO GAMES LIKE THE SIMS.



COMPELLING STORIES
HAVE BEEN TOLD IN
COMICS USING
DIAGRAMS OF A
WORLD SEEN ENTIRELY
FROM ABOVE --



-- BIOMORPHIC
LANDSCAPES WHERE
THE ONLY INDICATION
OF DEPTH WAS IN
OVERLAPPING --



-- AND USING
PERSPECTIVE THAT'S
ALWAYS JUST A LITTLE
BIT **WARPED**.



IF YOUR APPROACH IS
CONSISTENT, AND
THE CONTENTS OF
YOUR STORY ARE
INTERESTING
ENOUGH, YOUR
AUDIENCE WILL
PROBABLY ACCEPT
WHATEVER TYPE OF
PERSPECTIVE YOU USE.



THAT SAID, IF YOU WANT YOUR
WORLD TO LOOK AS "REAL" AS POSSIBLE
IN THE CONVENTIONAL SENSE, **WESTERN
PERSPECTIVE** IS THE WAY TO DO IT.



I CAN'T
OFFER A FULL-LENGTH COURSE IN
WESTERN PERSPECTIVE IN THESE PAGES.
FOR THAT I SUGGEST DAVID CHELSEA'S
BOOK ON THE SUBJECT* --



-- BUT HERE ARE
SOME THOUGHTS ON
HOW PERSPECTIVE AND
COMICS CAN WORK
TOGETHER.

IF YOU'VE TAKEN
A FEW DRAWING
CLASSES IN
SCHOOL --



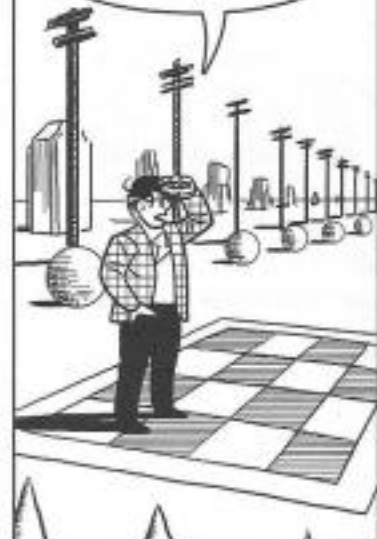
-- OR YOU'VE
ALREADY READ
CHELSEA'S
BOOK --



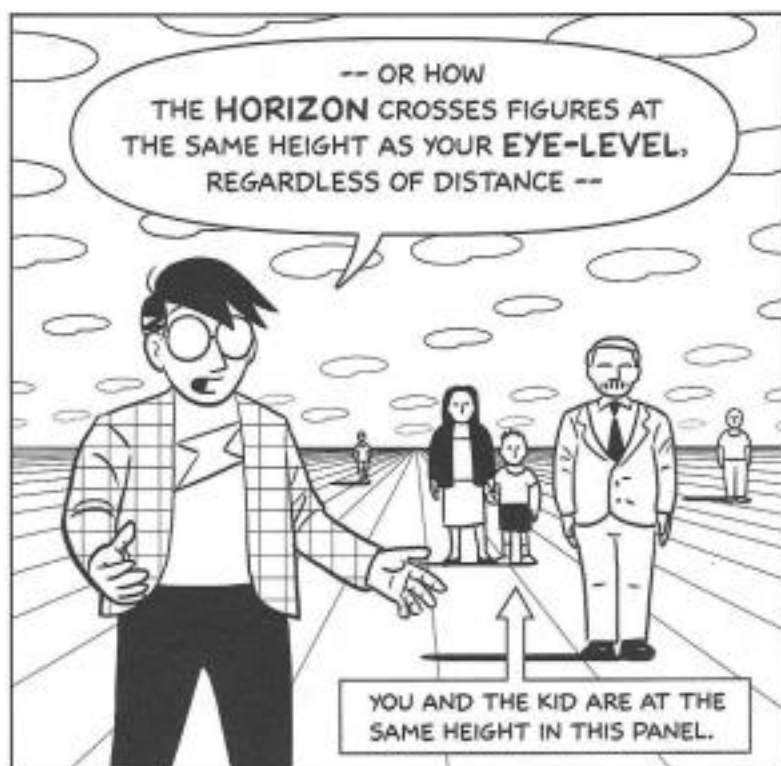
-- YOU MAY
ALREADY KNOW
SOME OF THE
BASICS --



-- SUCH AS HOW
OBJECTS ON A PLANE
CONVERGE WITH
DISTANCE --



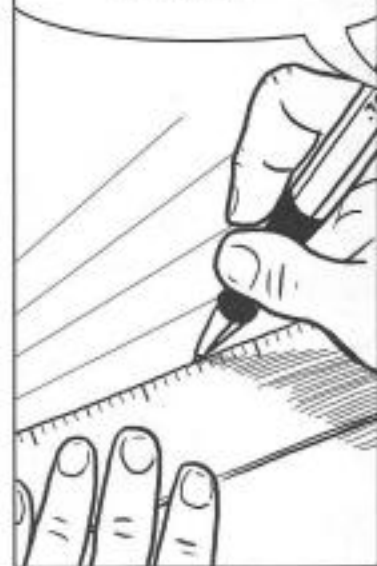
-- OR HOW
THE **HORIZON** CROSSES FIGURES AT
THE SAME HEIGHT AS YOUR **EYE-LEVEL**,
REGARDLESS OF DISTANCE --



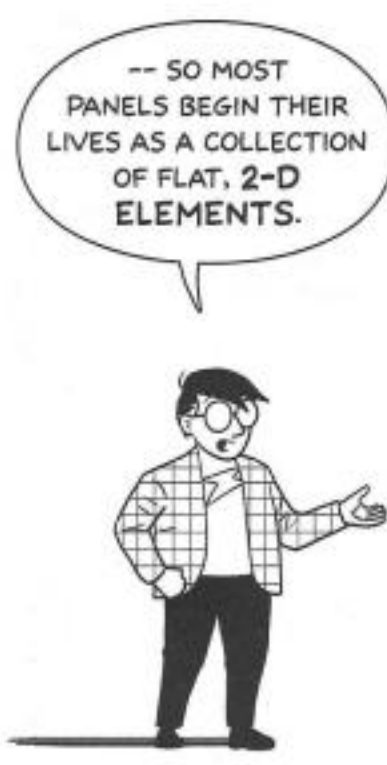
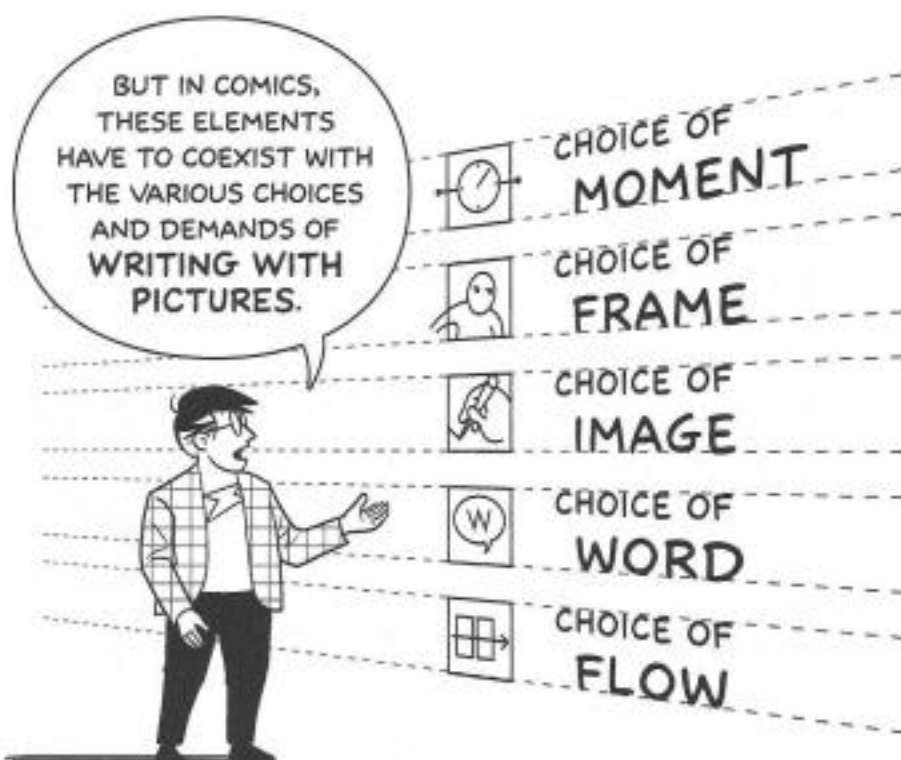
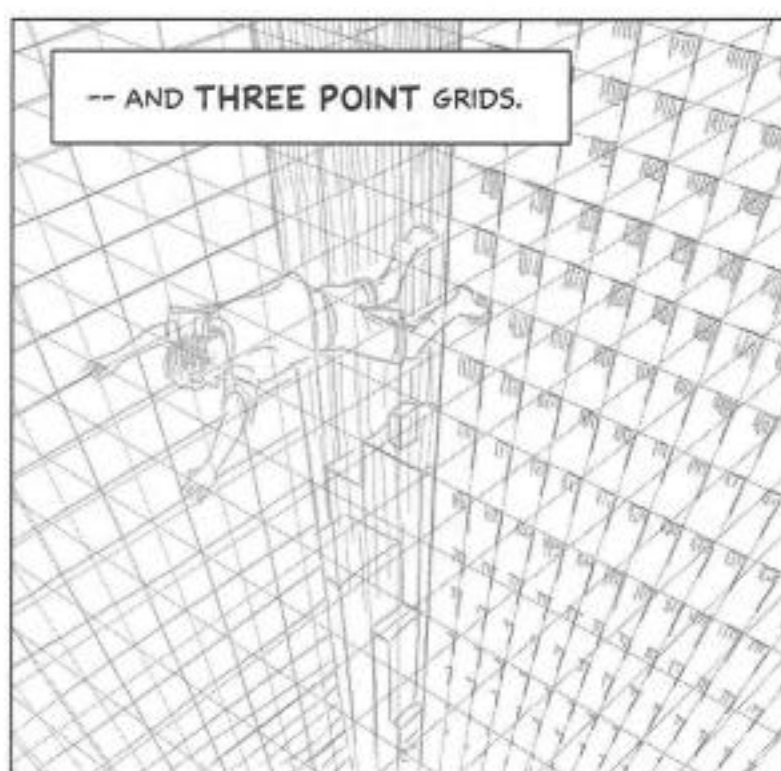
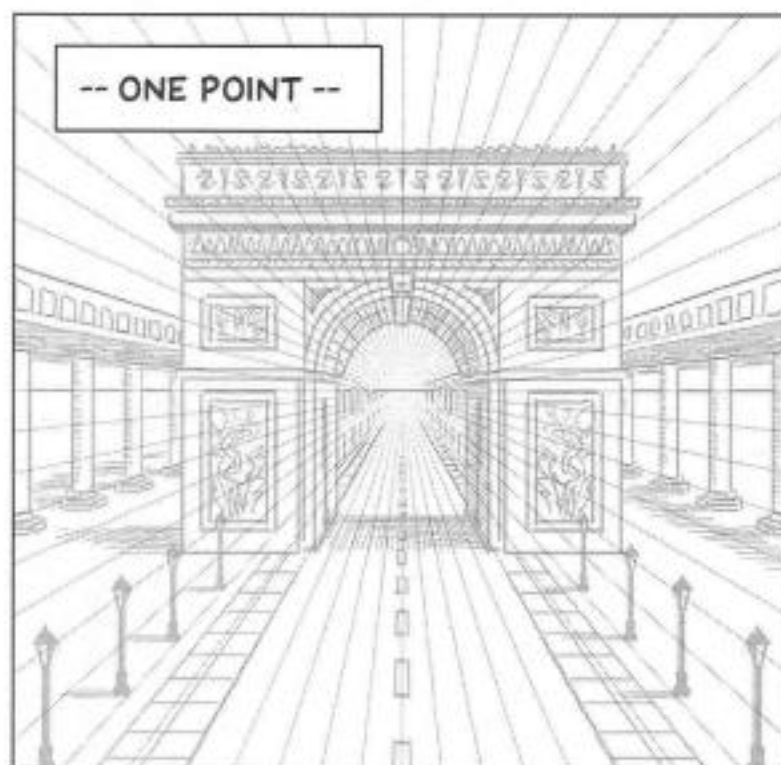
-- OR HOW **CIRCLES**
COMPRESS TO **OVALS**
WHEN VIEWED FROM
THE SIDE.



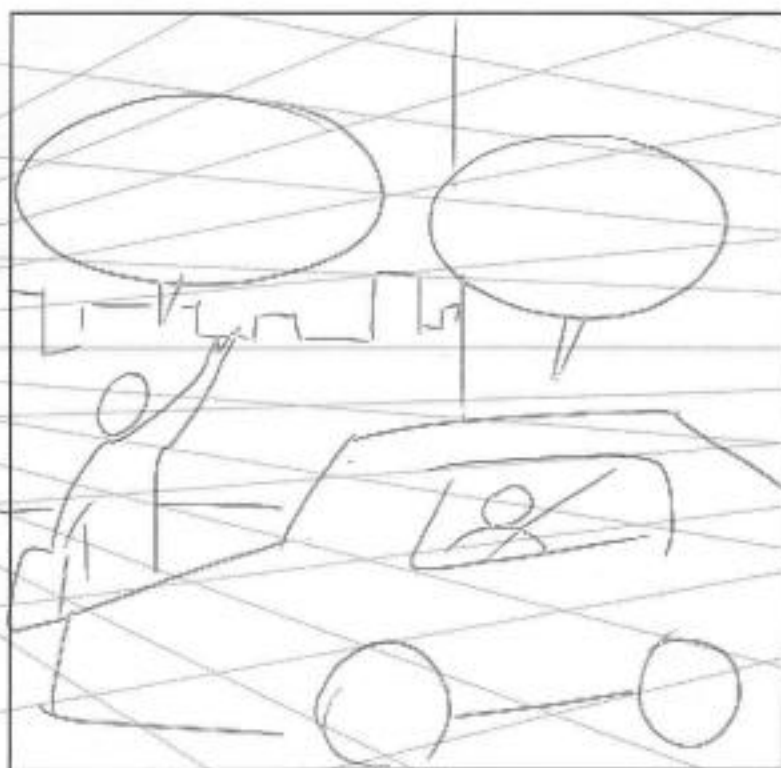
AND YOU MIGHT
HAVE SOME
EXPERIENCE WITH
APPLYING --



* **PERSPECTIVE! FOR COMIC BOOK ARTISTS** IS IN
COMICS FORM LIKE THIS BOOK AND IS HIGHLY RECOMMENDED
(SEE BIBLIOGRAPHY).



AND IT'S ONLY
AFTER THOSE
RELATIONSHIPS ARE
WORKED OUT THAT
A **GRID** IS LAID
DOWN --



-- AND A MORE
FULLY REALIZED
**THREE-
DIMENSIONAL**
SCENE STARTS TO
EMERGE.



3-D:

ROOM
FOR ONE
MORE?

SURE!
GET IN!

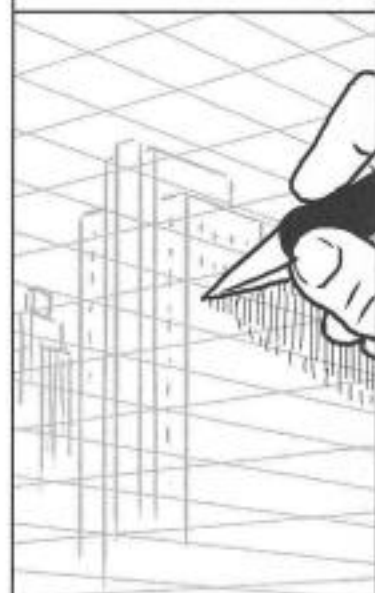



SO THE FIRST JOB OF PERSPECTIVE IS
TO SERVE THE **LAYOUT** OF THE PAGE AND
ENHANCE THE **STORY**, AND SOMETIMES THAT
DOESN'T LEAVE MUCH ROOM FOR
IMPROVISATION.



IN OTHER PANELS, THOUGH, THE **REQUIRED** ELEMENTS ARE **MINIMAL**
AND THE **LATITUDE** FOR **IMPROVISATION** IS GREAT--

-- AND THAT'S WHEN
YOUR **IMAGINATION**
CAN TAKE OVER!





WORLD-BUILDING
COMICS ARTISTS LIKE FRANCE'S
MOEBIUS HAVE DEMONSTRATED
JUST HOW FAR THAT **LICENSE TO
IMPROVISE** CAN TAKE A PAGE.

ONCE
A GRID IS IN PLACE,
WHOLE WORLDS
CAN BE SUGGESTED IN
JUST A FEW SQUARE
INCHES OF PAPER.

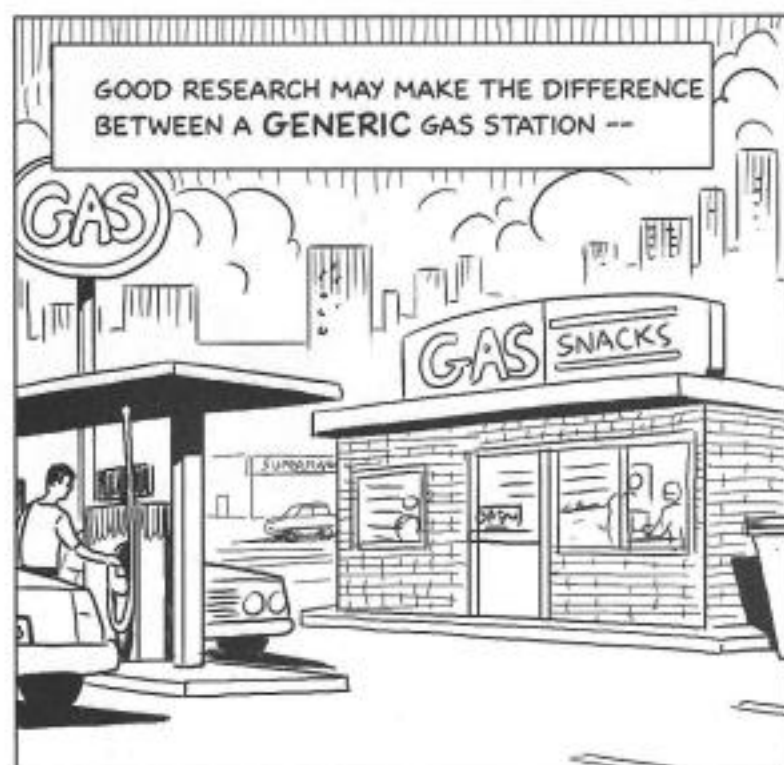
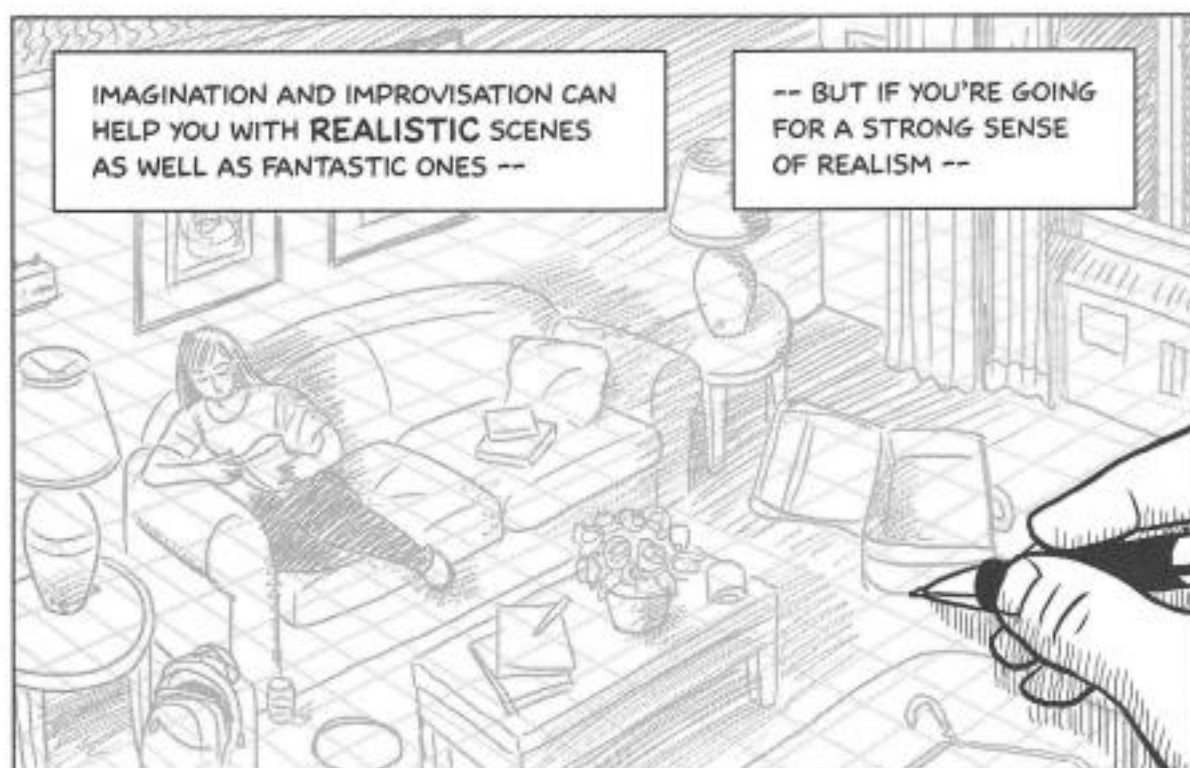
THE
KEY IS TO LET YOUR
IMAGINATION WORK
IN THE 3-D SPACES THE
GRID SUGGESTS.



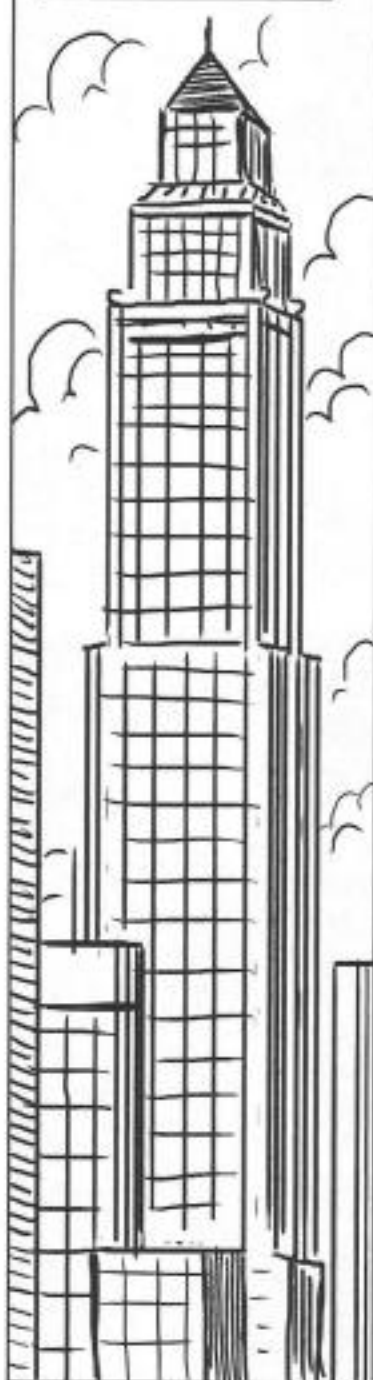
TRY
IT NOW. STARE
FOR A WHILE AT
THE **GRID** IN
PANEL TWO.



WHAT
DO YOU
SEE?



OR BETWEEN A
RUN-OF-THE-
MILL BUILDING --



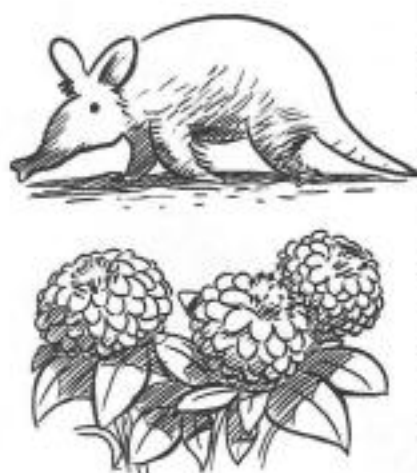
-- AND ONE WITH
**CHARACTER AND
CREDIBILITY.**



EVEN WHEN
WORKING IN MINIMAL **CARTOONY** STYLES,
GOOD RESEARCH CAN HELP YOU FIND THE
ESSENCE OF A LOCATION --



-- AND THANKS TO THE
WEB, ARTISTS CAN
NOW FIND **PHOTO
REFERENCE** ON
EVERYTHING FROM
AARDVARKS TO
ZINNIAS IN MINUTES.



STILL, IF YOU NEED TO
DRAW ANYTHING
WITHIN **DRIVING
DISTANCE --**



-- IT CAN REALLY
PAY OFF TO GET
SOME **ON-SITE
PHOTOS --**



-- OR
EVEN **ON-SITE
DRAWINGS.**



TAKE SOME
TIME TO **LOSE
YOURSELF** IN THE
ENVIRONMENTS YOU
DRAW --



-- AND YOUR
**READERS
WILL TOO.**





TOO MANY ARTISTS FORGET THIS AND BECOME WHAT EISNER CALLED "SLAVES TO THE CLOSE-UP"; STICKING WITH THE ONE THING -- PEOPLE -- THAT THEY'RE CONFIDENT THEY CAN DRAW --



-- AFRAID THAT IF THEY PULL THE "CAMERA" BACK
THEY MIGHT HAVE TO DRAW A DOZEN THINGS
THEY'VE NEVER DRAWN BEFORE.



THOSE WHO HAVE **SEIZED** ON THAT CHALLENGE,
HOWEVER, HAVE CHANGED COMICS HISTORY WITH
THE WORLDS THEY'VE CREATED.

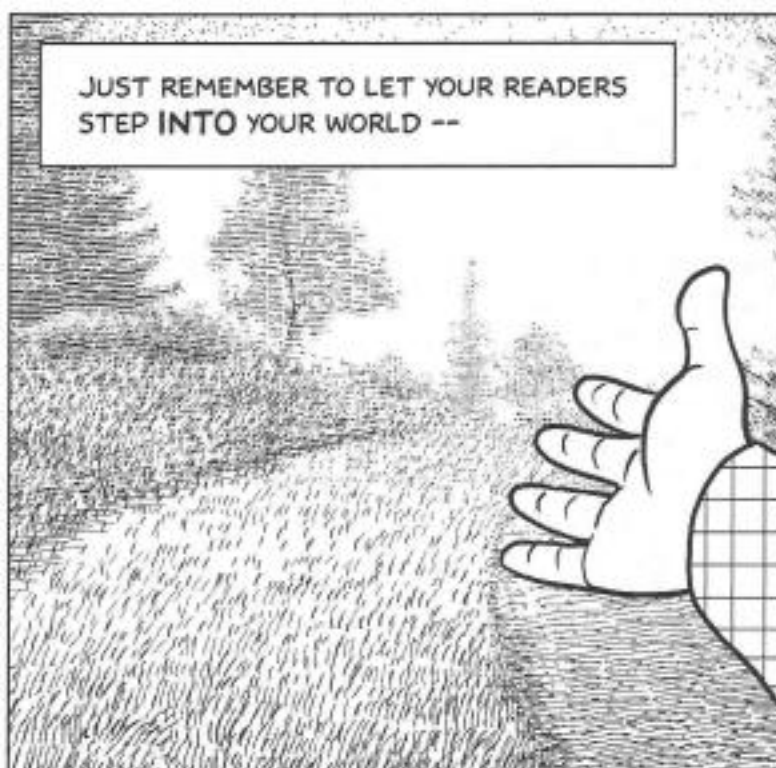


ART BY HAYAO MIYAZAKI (SEE ART CREDITS, PAGE 258).

AND SO
CAN YOU.



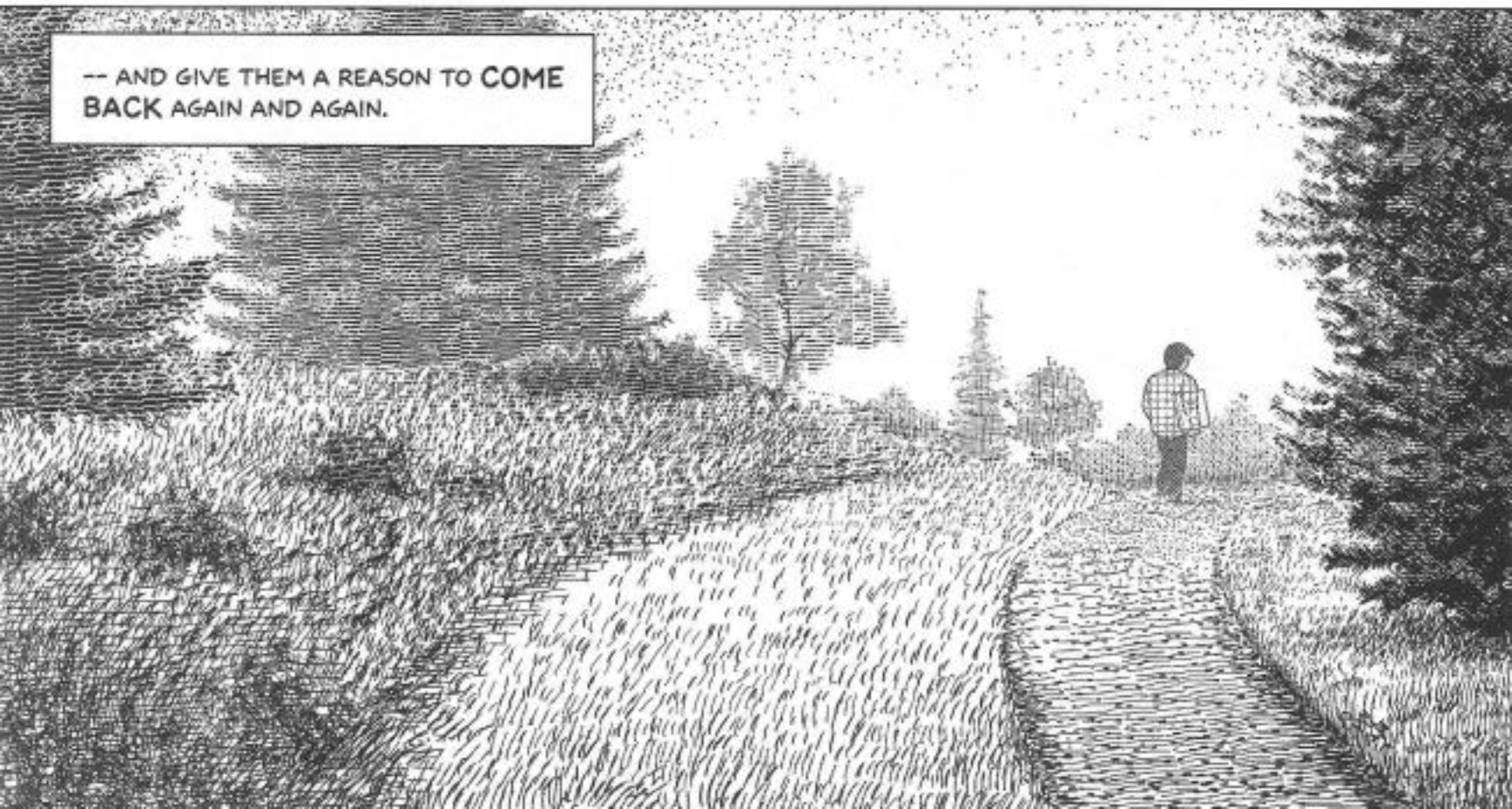
JUST REMEMBER TO LET YOUR READERS
STEP INTO YOUR WORLD --



-- MAKE
THAT WORLD
UNIQUE --



-- AND GIVE THEM A REASON TO COME
BACK AGAIN AND AGAIN.



NOTES

CHAPTER FOUR - WORLD BUILDING

PAGES 158-159 - HOW MUCH IS ENOUGH?

I OPEN THIS CHAPTER WITH SOME LABOR-INTENSIVE PANELS, BUT I HOPE I'M NOT SCARING ANYONE OFF. YES, YOU CAN CREATE A STRONG SENSE OF PLACE WITHOUT SPENDING A DAY ON EVERY PANEL (AND THIS SPREAD TOOK A WEEK SO I MEAN THAT LITERALLY). THE REASON I'M PUTTING THE HARD WORK UP FRONT IS THAT THE RATIO OF ARTISTS PUTTING TOO LITTLE WORK INTO ENVIRONMENTS VERSUS THOSE PUTTING TOO MUCH IS ABOUT NINETY-NINE TO ONE. WE ALL FIND EXCUSES TO SKIMP ON WHAT WE DISMISSIVELY CALL "BACKGROUNDS" AND THIS CHAPTER IS MY ATTEMPT TO COUNTER THAT TREND.

PAGES 162-163 - ESTABLISHING SHOTS ON STEROIDS

IT SHOULD BE NOTED THAT THERE'S NOTHING TECHNICALLY WRONG WITH THE FIRST ESTABLISHING SHOT I SHOW ON PAGE 160. IT'S CLEAR AND COMPREHENSIVE. THE FIVE CHANGES FEATURED IN THE PUMPED UP VERSION SHOWN ON PAGE 162 AREN'T MEANT TO REPAIR ANYTHING; THEY'RE JUST OPTIONS FOR TAKING THE ESTABLISHING SHOT TO A DIFFERENT LEVEL, AND A WAY OF RECONSIDERING THE GOALS OF SUCH PANELS, FIVE TOOLS THAT ARE AVAILABLE IF YOU WANT TO USE THEM. I HAVE NO DISAGREEMENT WITH ANYONE WHO LIKED THE FIRST VERSION BETTER.

PAGE 164, PANELS 7-9 - SILENCE AND LENGTH

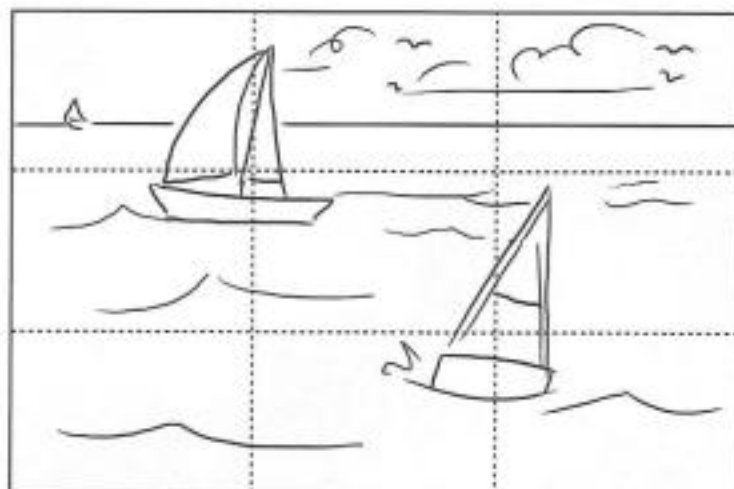
LENGTH OF STORY CAN AFFECT A COMICS ARTIST'S WILLINGNESS TO INCLUDE SILENT PANELS. THE RELATIVELY SHORT LENGTH OF AMERICAN COMIC BOOKS MADE SILENT PANELS RARE FOR MANY YEARS, WHILE MANGA, WITH ITS THICK ANTHOLOGIES BOUND FOR THICK COLLECTIONS, INDULGED IN LONG, SILENT SEQUENCES ON A REGULAR BASIS. STILL, EVEN SHORT STORIES CAN BENEFIT FROM THE OCCASIONAL PAUSE IN THE SOUNDTRACK.

PAGE 165 - A LICENSE TO WANDER

THIS CONNECTS TO THE DISCUSSION OF FRAMING ON PAGE 25. WHEN A CHARACTER IS DEAD-CENTER, THEN THE PANEL IS ABOUT THAT CHARACTER AND EVERYTHING ELSE IS "BACKGROUND"; WE DON'T HAVE TO SMELL THE GRASS OR FEEL THE BREEZE BECAUSE OUR PROTAGONIST WILL DO THAT FOR US. BUT WHEN THOSE IMAGINARY CROSS-HAIRS OF THE FRAME ARE POINTING INTO EMPTY SPACE, THEN THE PANEL IS -- AT LEAST

PARTIALLY -- ABOUT THAT SPACE, AND EXPLORING IT WILL BE THE READER'S FIRST IMPULSE.

THE IDEA OF NOT BLOCKING THE READER AT THE DOOR IS ALSO CONSISTENT WITH THE "RULE OF THIRDS," A TECHNIQUE USED IN ART AND PHOTOGRAPHY TO PURSUE MORE DYNAMIC AND PLEASING COMPOSITIONS. THE RULE HOLDS THAT IF YOU DIVIDE YOUR PICTURE INTO THREE SECTIONS VERTICALLY AND HORIZONTALLY AND PLACE YOUR POINTS OF INTEREST AT THE INTERSECTIONS OF THOSE LINES, THE COMPOSITIONS WILL BE IMPROVED. THERE'S NO PROOF FOR SUCH RULES, OF COURSE, BUT YOU MIGHT WANT TO TRY IT YOURSELF AND SEE IF YOU LIKE THE RESULTS. DAVE GIBBONS, OF *WATCHMEN* FAME, HAS MENTIONED USING THE RULE IN SOME PANELS (SEE BIBLIOGRAPHY FOR THE BOOK *ARTISTS ON COMIC ART*).



FOR SOME HEAVIER MATH AND ANOTHER THEORY OF WHAT-LOOKS-GOOD, YOU MIGHT WANT TO LOOK INTO THE EVER-POPULAR "GOLDEN RATIO" AND SEE WHAT KINDS OF RESULTS IT CAN PRODUCE IN YOUR WORK. ALWAYS REMEMBER, THOUGH, IF IT DOESN'T LOOK GOOD TO YOU, IT DOESN'T MATTER HOW MANY THEORIES (INCLUDING MINE) TELL YOU IT'S GOOD. DRAW WITH YOUR EYES, NOT YOUR EARS.

PAGE 166 - FRAGMENTS AND THE SENSES

ON PAGES 88-89 OF *UNDERSTANDING COMICS*, I SUGGEST THAT FRAGMENTED TRANSITIONS LIKE THIS CAN ALSO RECALL OTHER SENSES, SINCE THE MENTAL ACTIVITY THAT STITCHES THEM TOGETHER DOESN'T HAVE TO BE ENTIRELY VISUAL BUT CAN DRAW FROM THE OTHER SENSES AS WELL.

PAGE 168, LAST PANEL - ...BUT DON'T USE THIS AS AN EXCUSE!

EVEN EVERYDAY SETTINGS LIKE OFFICES AND APARTMENTS CAN BE VISUALLY RICH, SO DON'T SKIMP TOO MUCH ON THOSE ENVIRONMENTS. EVEN IN SCENES WHERE THE AUDIENCE IS FAR MORE INTERESTED IN WHAT CHARACTERS ARE SAYING THAN IN WHERE THEY ARE, A LITTLE ATTENTION TO THE DETAILS AROUND THEM CAN HELP EVOKE A MOOD, CONNECT WITH READERS' SENSORY MEMORIES OR REMIND THE READER OF THE BROADER CONTEXT THAT THE CONVERSATION IS TAKING PLACE IN.

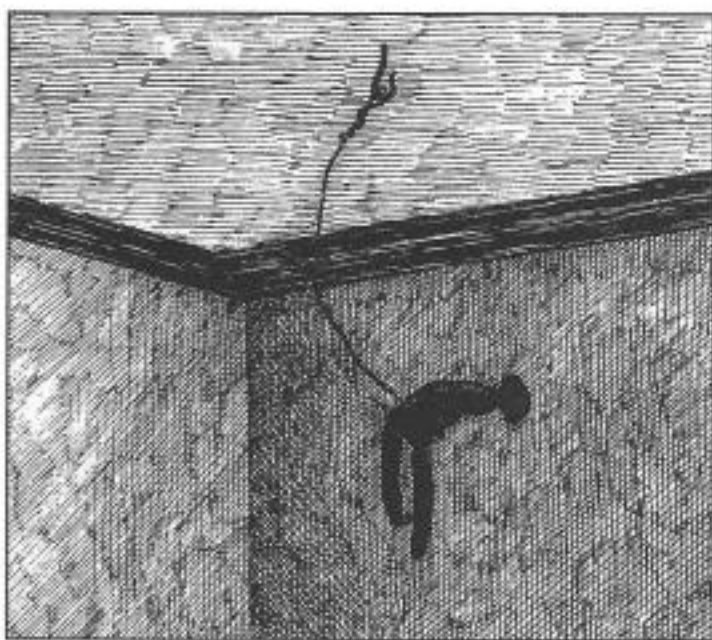
YOU DON'T HAVE TO GO AS FAR AS DEREK KIRK KIM:



...BUT AT LEAST CONSIDER THE POSSIBILITIES.

PAGE 169, LAST PANEL - STORIES ABOUT PLACE

EDWARD GOREY'S SILENT STORY "THE WEST WING" IS ANOTHER COMIC (WELL, I CALL IT A COMIC) THAT'S EFFECTIVELY ABOUT A PLACE AND LITTLE ELSE. IT CAN BE FOUND IN HIS COLLECTION, *AMPHIGOREY* (PERIGEE TRADE, 1980).



PAGE 171, PANEL 2 - JOHN PORCELLINO

PORCELLINO'S COMICS CONVEY A VERY STRONG SENSE OF PLACE WITH ALMOST NO RENDERING, BUT HE HAS A GREAT EYE FOR DETAILS AND FREQUENTLY INCLUDES -- WITH JUST A FEW LINES -- OBJECTS THAT TRIGGER MEMORIES IN THE READER THAT AN ARTIST WITH A MORE LABOR-INTENSIVE STYLE MIGHT HAVE MISSED. SINCE I OPEN WITH SUCH DETAILED IMAGES, IT'S

IMPORTANT TO NOTE THAT SOME ARTISTS GET THE JOB DONE WITH FAR FEWER LINES.



PAGE 174, PANEL ONE - PERSPECTIVE GUIDELINES

NON-REPRO BLUE PENCILS ARE ESPECIALLY USEFUL FOR DRAWING GUIDELINES. THEY DON'T DISTRACT FROM OTHER PENCIL WORK AND DON'T NEED TO BE ERASED BECAUSE TRADITIONAL PRE-PRESS TECHNIQUES DON'T PICK THEM UP WHILE DIGITAL PRE-PRESS CAN EASILY KNOCK THEM OUT. SEE CHAPTER FIVE AND ITS NOTES FOR MORE INFORMATION ON SUCH TOOLS.

PAGE 176-177 - REFERENCE TAKING

WHEN YOU WANT TO GET THE DETAILS RIGHT, YOUR REFERENCE OPTIONS INCLUDE:

- GO TO THE SOURCE AND DRAW IT.
- GO TO THE SOURCE AND MAKE SKETCHES YOU CAN REFER TO WHEN DRAWING IT LATER.
- GO TO THE SOURCE AND TAKE A PHOTO TO USE FOR DETAILED REFERENCE (OR DIRECT COPYING, IF APPROPRIATE).
- FIND A STOCK PHOTO ON THE WEB THAT YOU CAN BUY FOR A FEW BUCKS AND USE FOR DETAILED REFERENCE (OR DIRECT COPYING, IF APPROPRIATE).
- FIND A PHOTO ON THE WEB AND USE IT AS REFERENCE FOR AN ORIGINAL DRAWING (BUT NOT COPIED DIRECTLY, SINCE IT'S NOT YOUR PHOTO).

IF YOU HAVE THE TIME AND YOU'RE NEAR YOUR SOURCE (FOR EXAMPLE, A FIRE HYDRANT) IT'S ALWAYS PREFERABLE TO START NEAR THE TOP OF THAT LIST. DRAWING FROM LIFE IS STILL THE BEST WAY TO GO IN MOST SITUATIONS. BUT REALISTICALLY, MOST OF US -- MYSELF INCLUDED -- FIND IT HARD THESE DAYS NOT TO JUST GO TO THE WEB AND SAVE THE TIME.

PERSONALLY, I THINK COPYING FROM YOUR OWN PHOTOS, OR FROM STOCK PHOTOS THAT YOU'VE BOUGHT ONLINE, IS LEGITIMATE IF IT REALLY IS THE BEST IMAGE

FOR THE JOB. THE PARKING LOT ON PAGE 165 WAS FROM A PHOTO I TOOK, FOR EXAMPLE, AND THE BUILDING ON PAGE 177 IS TAKEN FROM A PICTURE I BOUGHT FOR \$3 AT ISTOCKPHOTO.COM. IN BOTH CASES, IT TOOK A LOT OF SEARCHING TO FIND JUST THE RIGHT ONE.

COPYING REALLY ISN'T OKAY IF YOU'RE USING SOMEONE ELSE'S PHOTO WITHOUT PERMISSION, BUT SO LONG AS YOU'RE MAKING SOMETHING NEW AND JUST USING THE PHOTO FOR GENERAL REFERENCE (THE WAY I DID WITH THE TAJ MAHAL ON PAGE 177, FOR EXAMPLE), YOU'RE ON SOLID GROUND, BOTH LEGALLY AND ETHICALLY.

PAGE 178 - CHARACTER AND ENVIRONMENT: A THEORY OF SEPARATION



THE LINES YOU USE TO DRAW A CHARACTER ARE DIFFERENT FROM THE LINES YOU USE TO DRAW THE ENVIRONMENTS THEY LIVE IN. THEY SERVE DIFFERENT PURPOSES AND READERS READ THEM IN DIFFERENT WAYS. WHEN READERS SEE THE LINES THAT MAKE UP A CHARACTER'S EYES, FOR EXAMPLE, THEY'RE LOOKING BEYOND THOSE EYES TO THE THOUGHTS AND EMOTIONS REVEALED IN THEM; THEY MIGHT EVEN FEEL A SENSE OF PARTICIPATION IN THAT CHARACTER'S INNER LIFE AND INVESTMENT IN HIS OR HER FATE. WHEN THEY SEE THE LINES THAT MAKE UP A BRICK WALL, ON THE OTHER HAND, THEY'RE MORE LIKELY TO WONDER HOW THE WALL FEELS TO THE TOUCH OR NOTICE HOW SHADOWS FALL ON IT. THE WALL BELONGS TO THE REALM OF SENSES -- SIGHT, SOUND, TOUCH, TASTE, SMELL -- BUT NOT TO THE REALMS OF EMOTION OR IDENTITY.

IN MOST COMICS, DRAWING STYLES DON'T VARY MUCH BETWEEN CHARACTER AND ENVIRONMENT. WHETHER IT'S A MAILMAN OR THE TRUCK HE'S DRIVING, MOST ARTISTS USE ROUGHLY THE SAME STYLE ON BOTH. STILL, IF YOU LOOK CLOSELY, YOU MIGHT NOTICE SOME SUBTLE DIFFERENCES. WITHOUT CONSCIOUSLY INTENDING TO, I THINK THAT MANY ARTISTS TEND TO MAKE THEIR CHARACTERS A BIT MORE CONCEPTUALIZED, CARTOONY OR EXAGGERATED, WHILE ENVIRONMENTAL DETAILS LIKE BUILDINGS AND CLOUDS STAY CLOSER TO THE PROPORTIONS, CONTOURS AND SHADING OF THEIR REAL-LIFE COUNTERPARTS.

A FEW ARTISTS HAVE REFLECTED THAT SPLIT MORE VISIBLY, THOUGH, USUALLY DRAWING DELIBERATELY CARTOONY CHARACTERS COMBINED WITH CAREFULLY RENDERED, REALISTIC BACKGROUNDS. IN *UNDERSTANDING COMICS*, PAGES 42-44, I TALKED ABOUT THE POTENTIAL BENEFITS OF THIS APPROACH, NOTING HOW SOME MANGA ARTISTS HAD USED IT. THE IDEA BEHIND WHAT I CALLED "THE MASKING EFFECT" WAS THAT THE SIMPLY DRAWN CHARACTERS FACILITATED IDENTIFICATION (A PHENOMENON I HAD TALKED ABOUT IN THE PRECEDING 12 PAGES OF *U.C.*) WHILE THE MORE REALISTICALLY-RENDERED DETAILS OF THEIR WORLD EVOKED THE SENSORY EXPERIENCES OF THOSE CHARACTERS MORE EFFECTIVELY. "ONE SET OF LINES TO SEE. ANOTHER SET OF LINES TO BE."

SINCE WRITING ABOUT THE MASKING EFFECT IN 1993, I'VE MADE THINGS EVEN MORE CONFUSING WITH FOUR DIFFERENT LEVELS OF IDENTIFICATION:

CHARACTERS:

THE HUMAN OR HUMAN-LIKE CREATURES THAT WE'RE EXPECTED TO IDENTIFY WITH AND ASSIGN PERSONALITIES, MOTIVES AND EMOTIONS TO.

EXTENSIONS:

CLOTHES, TOOLS, WEAPONS AND OTHER OBJECTS WORN OR HELD BY CHARACTERS WHICH SERVE AS EXTENSIONS OF THEIR IDENTITIES (E.G., WE DON'T SEE OUR UNCLE JACK AND SAY "OH, THERE'S UNCLE JACK AND HIS CLOTHES, GLASSES AND CELL PHONE"; WE PERCEIVE ALL OF THOSE THINGS AS A PART OF UNCLE JACK'S IDENTITY AND JUST SAY "OH, THERE'S UNCLE JACK.")

DISCRETE ENTITIES:

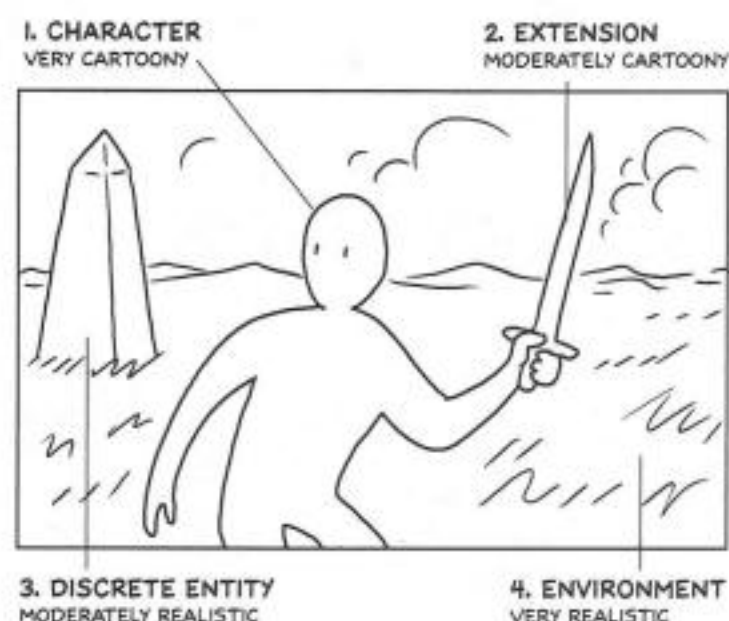
OBJECTS, ANIMALS OR PLANTS THAT HAVE A DISCRETE IDENTITY AND SHAPE, SEPARATE FROM THE CHARACTERS, BUT NO PERCEIVED MOTIVE OR EMOTION. A CAR, A COUCH, A POTTED CACTUS, A STOP SIGN, A SLEEPING ELEPHANT. THINGS THAT MIGHT BE SAID TO HAVE A "PERSONALITY" BUT ONLY IN THE METAPHORICAL SENSE ("OH, WHAT A SAD LITTLE TROPHY") NOT IN THE SENSE OF AN INNER LIFE.

ENVIRONMENTS:

SUNSETS, MOUNTAIN RANGES, GRASS, SHADOWS, WALLS, BODIES OF WATER -- SUBSTANCES THE CHARACTER IS LIKELY TO REACT TO ONLY AS SENSORY EXPERIENCES, NOT AS DISCRETE ENTITIES.

SINCE THESE CATEGORIES ARE BASED ON READER PERCEPTION, THE STATUS OF SOMETHING IN ONE CATEGORY CAN CHANGE IF THE PERCEPTION OF IT CHANGES. A CELL PHONE SITTING ON A TABLE UNUSED MIGHT BE SEEN AS A DISCRETE ENTITY; A CAR THAT REARS UP ON ITS HIND WHEELS AND STARTS TALKING MIGHT BE SEEN AS A CHARACTER; A CHARACTER THAT DIES AND BECOMES A SKELETON COULD BE SEEN AS A DISCRETE ENTITY.

IF THE MASKING EFFECT WERE APPLIED TO THE FOUR, THEN, THE LEVEL OF REALISM WOULD GO UP AS WE MOVED FROM CHARACTERS TO EXTENSIONS TO DISCRETE ENTITIES TO ENVIRONMENTS, LIKE SO:



THIS IS ONE OF MY WEIRDER THEORIES, SO THINK TWICE BEFORE EXPERIMENTING WITH IT. IF YOU'RE INTERESTED IN SUCH THINGS, YOU MIGHT WANT TO JUST TRY IT AS AN EXERCISE OR TWO TO SEE IF YOU LIKE THE RESULTS. I THINK IT COULD WORK, BUT I DON'T HAVE ANY PROOF. I'VE TRIED A VARIATION OF THE IDEA AND FAILED, BUT I MIGHT TRY IT AGAIN ONE OF THESE DAYS.

OPTIONAL EXERCISES

#1 - DRAWING THE REAL WORLD

TRY CREATING A SHORT (2-4 PAGE) SKETCHED COMIC IN WHICH EVERYTHING IS DRAWN DIRECTLY FROM LIFE. SCOUT OUT A LOCATION. GET FRIENDS OR FAMILY TO POSE FOR YOU. MAKE SURE YOU HAVE ANY PROPS ON HAND. IN SHORT: PLAN YOUR COMIC AS IF YOU WERE PLANNING A SHORT FILM. BE SURE TO START WITH A BIG WIDE ESTABLISHING SHOT OF YOUR LOCATION (PAGES 160-162) OR WITH AN EFFECTIVE MULTI-PANEL ESTABLISHING SEQUENCE (PAGES 166-167). USE A CAMERA IF YOU NEED TO, BUT TRY DRAWING IT ON THE SPOT AS MUCH AS POSSIBLE, USING JUST YOUR EYES, PENCIL AND PAPER.

#2 - GUESS THE MOOD (PAGES 166-167)

CHOOSE ONE OF THE FOLLOWING THEMES:

- ABANDONED
- SERENE
- FORBIDDING
- WELCOMING
- OFFICIAL
- EXOTIC
- INNOCENT

THEN MAKE A SINGLE PAGE, NINE PANEL COMIC SHOWING FRAGMENTS OF A PLACE BASED ON THAT THEME. NO CHARACTERS AND NO WORDS. JUST IMAGES FROM A SETTING, REAL OR IMAGINARY, THAT YOU THINK EXPRESSES THE THEME.

NOW GIVE THE LIST AND YOUR COMIC TO A FRIEND AND SEE IF HE/SHE CAN GUESS WHICH THEME YOU WERE TRYING FOR.

#3 - YOU ARE HERE (PAGES 166-167)

WHEREVER YOU ARE, RIGHT NOW, NOTICE YOUR SURROUNDINGS. LIST NINE ASPECTS OF IT; SIGHTS, SOUNDS, SMELLS, TEXTURES, ETC... CREATE A SINGLE PAGE, NINE PANEL ESTABLISHING SEQUENCE THAT MANAGES TO EVOKE ALL OF THESE QUALITIES FOR THE READER.

ALTERNATE VERSION: TAKE PHOTOS OF WHAT YOU SEE AROUND YOU, THEN SELECT NINE THAT BEST REPRESENT YOUR SURROUNDINGS AND THE VARIOUS SENSATIONS YOU ASSOCIATE WITH IT.



#4 - PERSPECTIVE EXERCISE (PAGES 170-175)

IF YOU'RE COMFORTABLE WITH PERSPECTIVE ALREADY, OR YOU'VE READ CHELSEA'S BOOK (SEE BIBLIOGRAPHY) TRY THIS:

TAKE A PHOTO OF AN OBJECT WITH A FAIRLY COMPLICATED SHAPE AND A LOT OF PARALLEL EDGES OR RIGHT ANGLES (A CAR, A LAWN MOWER, A COFFEE MAKER, A FIRE HYDRANT). MAKE SURE YOUR VIEWING ANGLE ISN'T STRAIGHT ON, BUT FROM AN ODD ANGLE, SO THAT YOU CAN SEE TWO SIDES OF IT AND ITS TOP OR BOTTOM. THEN TRACE THAT PHOTO INTO A SMALL SECTION OF A LARGE PANEL AND USE IT TO INFER A PERSPECTIVE GRID. USING THE GRID, DRAW AN INVENTED SCENE AROUND IT. THEN IMPROVISE ONE OR TWO NEW PANELS, INCLUDING THE SAME OBJECT, BUT USING A NEW GRID OF YOUR CHOOSING TO SHOW IT FROM DIFFERENT ANGLES.

#5 - REVISIT YOUR PAGES!

IF YOU'VE ALREADY DRAWN SOME COMICS, TAKE A CLOSE LOOK AT YOUR PAGES AND SEE IF YOU WERE SHOWING ENOUGH OF THE WORLD THAT YOUR CHARACTERS INHABIT. IF YOU'RE LIKE MOST ARTISTS, PROFESSIONAL OR AMATEUR, THE ANSWER IS PROBABLY NO. CAN YOU FIND ONE PANEL IN PARTICULAR THAT COULD HAVE BENEFITTED FROM PULLING BACK THE CAMERA AND GIVING YOUR READERS A BETTER VIEW OF YOUR WORLD?

ADDITIONAL NOTES AT:
WWW.SCOTTMCCLOUD.COM/MAKINGCOMICS



Chapter Five

Tools, Techniques and Technology

Making it Real

WHEN MAKING COMICS, THERE ARE ONLY **TWO TOOLS** YOU CAN'T DO WITHOUT.



SO FAR IN THIS BOOK, WE'VE BEEN WORKING ON GETTING TOOL NUMBER **ONE** --



-- YOUR MIND --



-- READY FOR THE CHALLENGES COMICS PRESENTS.



THE TECHNIQUES AND TECHNOLOGIES YOU USE TO **PRODUCE** YOUR COMICS ARE UP TO YOU.



SO LONG AS IT FITS IN TOOL NUMBER **TWO** --

-- YOUR HAND --



-- AND IT ACCOMPLISHES THE **PURPOSES** YOU'VE SET FOR YOURSELF --



-- THERE'S NO **"WRONG"** TOOL FOR THE JOB.



ON
THE **OTHER**
HAND --

-- IF YOUR
GOALS ARE
ANYTHING LIKE THE
THOUSANDS WHO
CAME **BEFORE**
YOU --

-- YOU'LL
WANT TO KNOW
WHAT **TOOLS**
THEY USED --

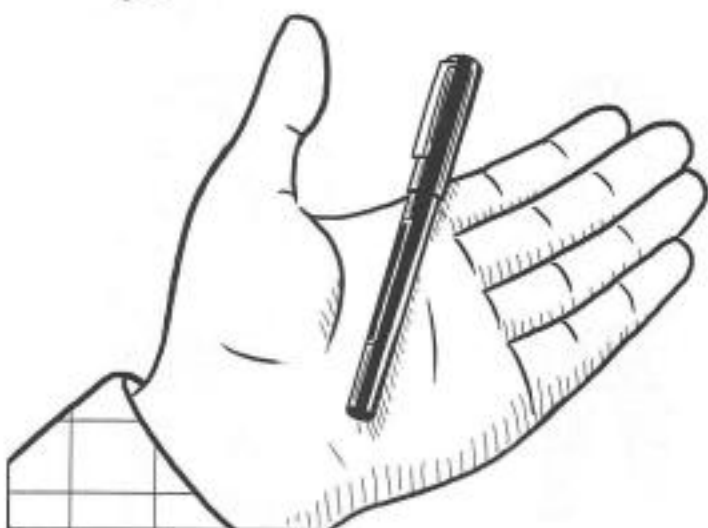
-- AND
WHY.



IF YOUR GOAL IS TO
HAVE YOUR WORK PUBLISHED
USING TRADITIONAL **PRINTING**
METHODS, FOR EXAMPLE --

-- YOU'LL NEED A
TOOL THAT CAN DRAW A
REPRODUCIBLE
BLACK LINE.

ENTER THE
PEN.



IN
THIS CASE,
A...

"BLACK
ROLLING BALL
FINE POINT."

BOUGHT IT AFTER
LUNCH TODAY AT THE
DRUG STORE.

COST
TWO
BUCKS.

AND YOU'LL
NEED SOMETHING TO **USE** IT ON,
LIKE THIS SHEET OF **PRINTER PAPER**
FROM MY LOCAL OFFICE STORE.

COST ABOUT A
PENNY PER
SHEET.





OKAY, EVEN IN A LITTLE DOODLE LIKE THIS, YOU CAN SEE THE CONFIDENT **LINE, FORM AND COMPOSITION** THAT AN EXPERIENCED ARTIST LIKE PAUL CAN COMMAND, EVEN WHEN USING THE SIMPLEST OF TOOLS.



IF PAUL HAD TO DO A **WHOLE BOOK** THIS WAY, HE COULD.

BUT, IS A TWO DOLLAR PEN AND SOME CHEAP PAPER ALL YOU **NEED** TO MAKE COMICS?



FOR A FEW OF YOU, THE ANSWER MIGHT IN FACT, BE **YES!**



SUPPOSE YOU WANTED TO TRAVEL AROUND THE COUNTRY FOR A YEAR, MAKING UP STORIES ABOUT EACH CITY AND THE PEOPLE YOU MEET, JOTTING THEM DOWN AS THEY COME TO YOU.



KEEPING YOUR TOOLS **SIMPLE** MIGHT SUIT SUCH A DIARY-LIKE IMPROVISATIONAL STYLE.

SERIOUS COMICS HAVE BEEN DRAWN USING SIMPLE TOOLS BEFORE.*



SO WHY WOULD YOU INVEST IN **MORE?**



WELL, FOR STARTERS, MAYBE YOU WANT A MORE COMFORTABLE **SURFACE** TO DRAW ON.



OR A **STURDIER, LONGER-LASTING PAPER.**



OR A BIT MORE **VARIATION** IN THE **LINEWORK.**



OR A WAY TO PLAN FOR AND **ORGANIZE** THE PANELS OF YOUR STORY **BEFORE** THE FIRST LINES ARE EVEN **DRAWN.**



* SPIEGELMAN'S **MAUS** WAS DRAWN WITH A FOUNTAIN PEN, MUCH OF IT ON ORDINARY TYPING PAPER.

TO
ACHIEVE THAT
ADDED CONTROL
AND FLEXIBILITY,
ARTISTS THROUGHOUT
THE 20TH CENTURY
TURNED TO A WIDE
ARRAY OF DRAWING
TOOLS.

HERE ARE
SOME OF THE
CLASSICS.

SWING-ARM LAMP WITH
INCANDESCENT AND FLUORESCENT
BULBS. ADJUSTABLE TO ANY
POSITION.

DRAFTING TABLE.
ADJUSTABLE HEIGHT
AND ANGLE.

BRISTOL BOARD
2-PLY (THICK)
DRAWING PAPER.

T-SQUARE.

TRIANGLE.

ERASERS,
SCISSORS, TAPE,
KNIVES, ETC.

STRAIGHT-
EDGE
RULER.

PENS,
PENCILS,
BRUSHES
AND
MARKERS.

BLACK INK &
WHITE FOR
CORRECTIONS.

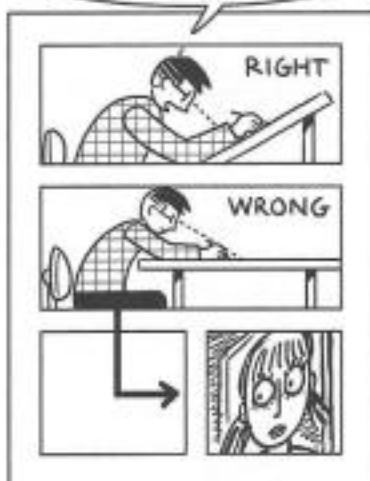
DRAFTING
CHAIR.
ADJUSTABLE
HEIGHT.

TOOL TRAY. I
REALLY LIKE THIS
ATTACHABLE SIDE
TRAY.

YOU'LL NOTICE THAT THE DRAFTING
TABLE IS A BIT **HIGH**. THAT MAKES IT
ACCESSIBLE WHETHER YOU'RE **SEATED**
IN THE SLIGHTLY HIGH DRAFTING CHAIR
OR **STANDING**.

THE TILT PREVENTS
BACK STRAIN AND
ALLOWS YOU TO LOOK
STRAIGHT DOWN
AT THE PAGE TO AVOID
DISTORTIONS.

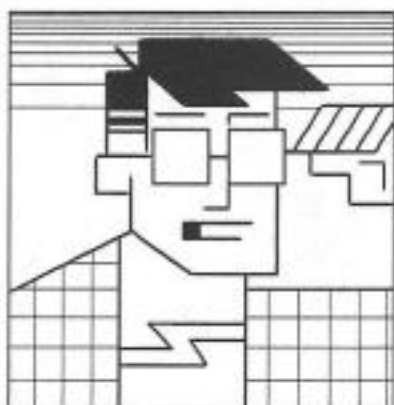
THOUGH, IF YOU
NEED A **LEVEL**
SURFACE, IT CAN BE
ADJUSTED.



THE ADJUSTABLE LAMP'S INCANDESCENT AND FLUORESCENT BULBS KEEP COLORS LOOKING BALANCED, AND KEEP YOU AWAKE WHILE AVOIDING THAT TWO-IN-THE-MORNING FEELING.



A T-SQUARE AND TRIANGLE HELP RULE PARALLEL AND PERPENDICULAR LINES LIKE PANEL BORDERS AND CAPTIONS.



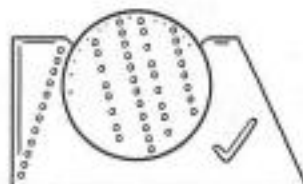
2-PLY BRISTOL BOARD, A THICK, WHITE, DURABLE ART PAPER, COMES IN A FEW TEXTURES.



FINE PEN LINES TEND TO WORK WELL ON THE SMOOTH "PLATE" FINISH.

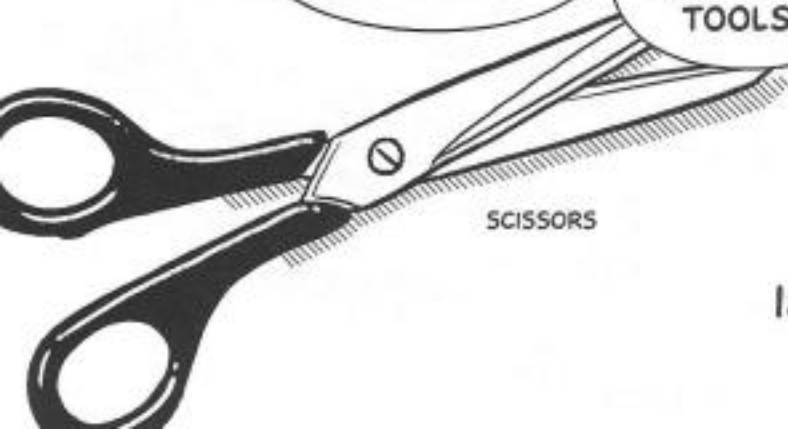
PENCIL AND BRUSH ARE FINE ON THE ROUGHER "VELLUM" AND "KID" FINISHES.

AMES GUIDE LETTERING TEMPLATE



AND A STRAIGHT-EDGED METAL RULER WILL COME IN HANDY FOR MEASURING AND DRAWING OTHER STRAIGHT LINES --

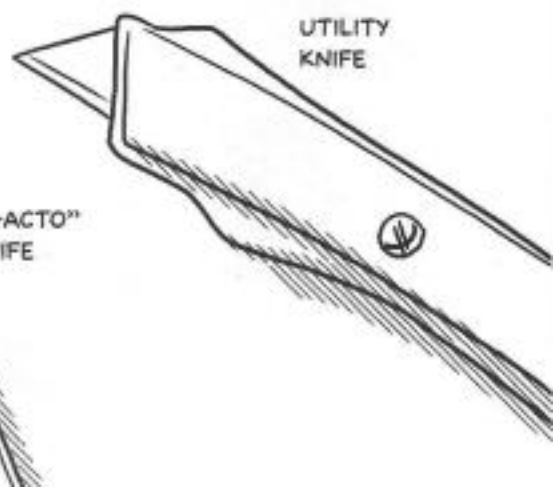
-- AND FOR GUIDING YOUR CUTTING TOOLS.



SCISSORS



"X-ACTO" KNIFE

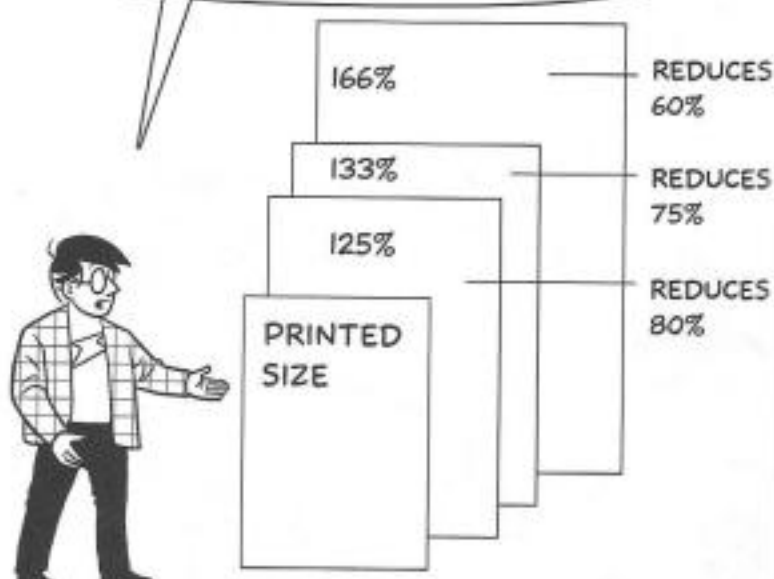


UTILITY KNIFE

THERE'S NO RIGHT SIZE TO CUT YOUR PAPER TO, BUT THERE IS A RIGHT **SHAPE** -- THE SHAPE OF YOUR **PRINTED PAGE**.



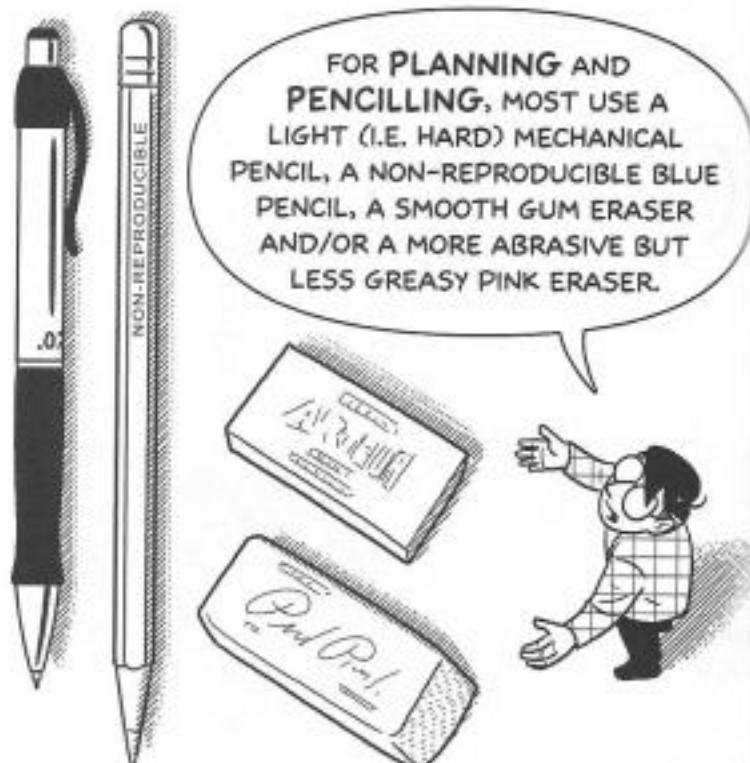
COMICS ARTISTS OFTEN DRAW THEIR PAGES ON ART BOARDS BETWEEN **125%** AND **166%** OF THE PRINTED SIZE.



WHEN PICTURES ARE **REDUCED** FOR PUBLICATION, EVEN UNSTEADY LINEWORK CAN SEEM **PRECISE** AND **CONTROLLED** -- A FACT I RELIED ON FOR YEARS IN MY OWN ARTWORK!

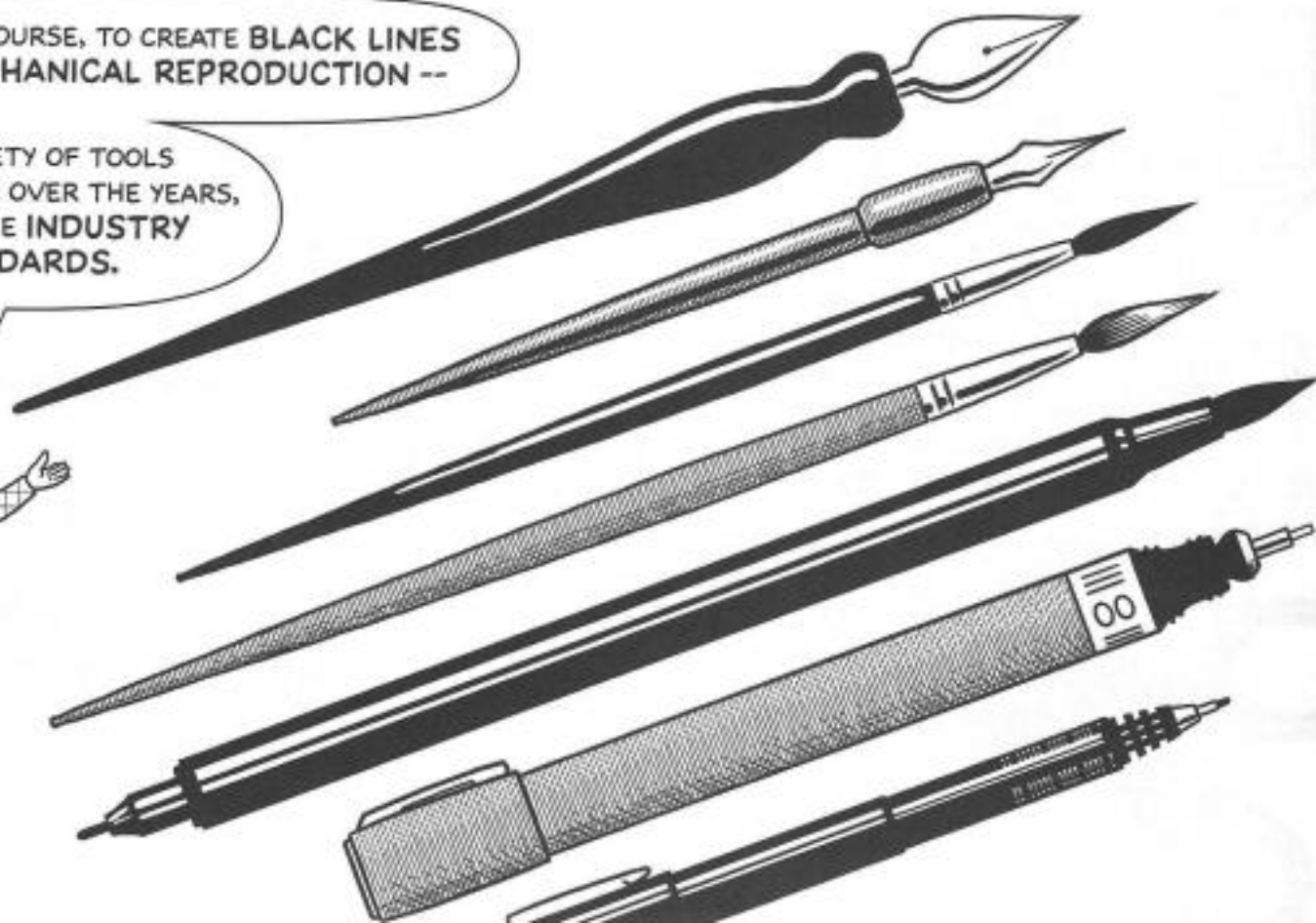


FOR **PLANNING** AND **PENCILLING**, MOST USE A **LIGHT (I.E. HARD) MECHANICAL PENCIL**, A **NON-REPRODUCIBLE BLUE PENCIL**, A **SMOOTH GUM ERASER** AND/OR A **MORE ABRASIVE BUT LESS GREASY PINK ERASER**.



AND, OF COURSE, TO CREATE **BLACK LINES** FOR **MECHANICAL REPRODUCTION** --

-- A **VARIETY OF TOOLS** HAVE EMERGED OVER THE YEARS, AND BECOME **INDUSTRY STANDARDS**.



MOST ARTISTS FALL IN **LOVE** WITH ONE OR TWO DRAWING TOOLS EARLY ON, AND STAY HITCHED FOR LIFE.



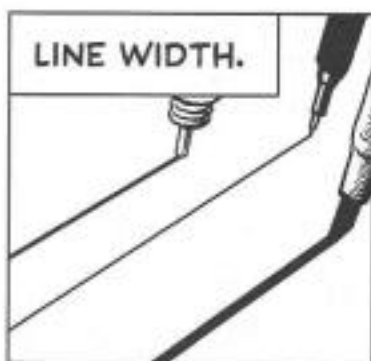
IF YOU'RE JUST STARTING OUT, YOU MIGHT WANT TO TRY AS **MANY** TOOLS AS POSSIBLE, IN CASE YOUR **PERFECT MATCH** IS OUT THERE SOMEWHERE.



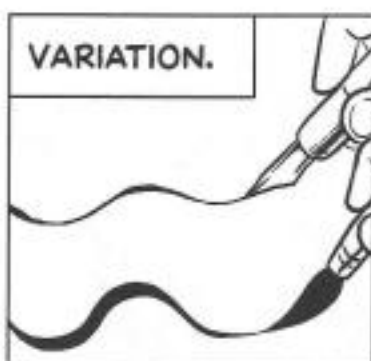
BLACK LINE ART IS A NARROW, SPECIALIZED CRAFT, BUT IT HAS A LOT OF **VARIABLES**:



LINE WIDTH.



VARIATION.



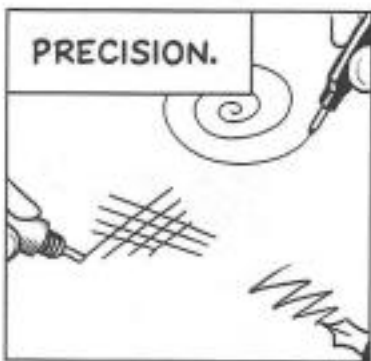
AND THEN THERE'S **COST**, **PERMANENCE**, **EASE OF USE**, HOW A TOOL TAKES TO CERTAIN KINDS OF **PAPER**, ETC.



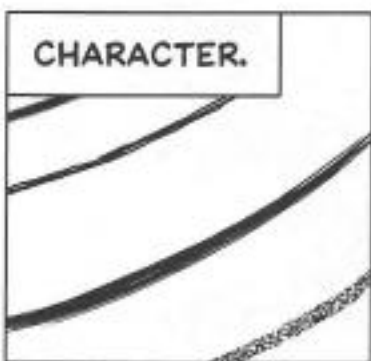
MOST OF THE CLASSIC DRAWING TOOLS HAVE **EXCELLED** AT ONE OR MORE OF THESE QUALITIES OVER TIME.



PRECISION.



CHARACTER.



SABLE BRUSHES, FOR EXAMPLE, HAVE ALWAYS DELIVERED SMOOTH, CONSISTENT VARIABLE WIDTH LINES, AND ARTISTS FROM SEVERAL GENERATIONS HAVE SWORN BY THEM.



SABLES ARE GREAT AT WHAT THEY DO, BUT THEY COST A **BUNDLE**, DEMAND A LOT OF **LOVE** AND **CARE**, AND CAN ONLY BE USED WITH OPEN BOTTLES OF **INK** AND **WATER** NEARBY --



-- LEADING SOME TO SEEK **EASIER TO USE**, **CHEAPER** AND/OR **MORE PORTABLE** ALTERNATIVES.



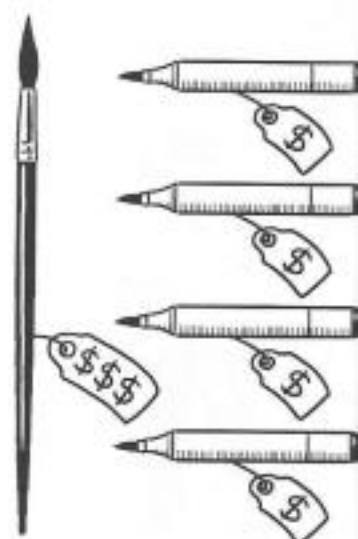
PEN BRUSHES WITH FELT TIPS OR THEIR OWN BUILT-IN INK SUPPLY HAVE BEEN CATCHING ON FOR THESE REASONS, THOUGH THEY DO HAVE DETRACTORS.



SOME FEEL THEIR LINE QUALITY AND VARIATION PALES COMPARED TO THE SABLES AND OTHER TRADITIONAL BRUSHES.



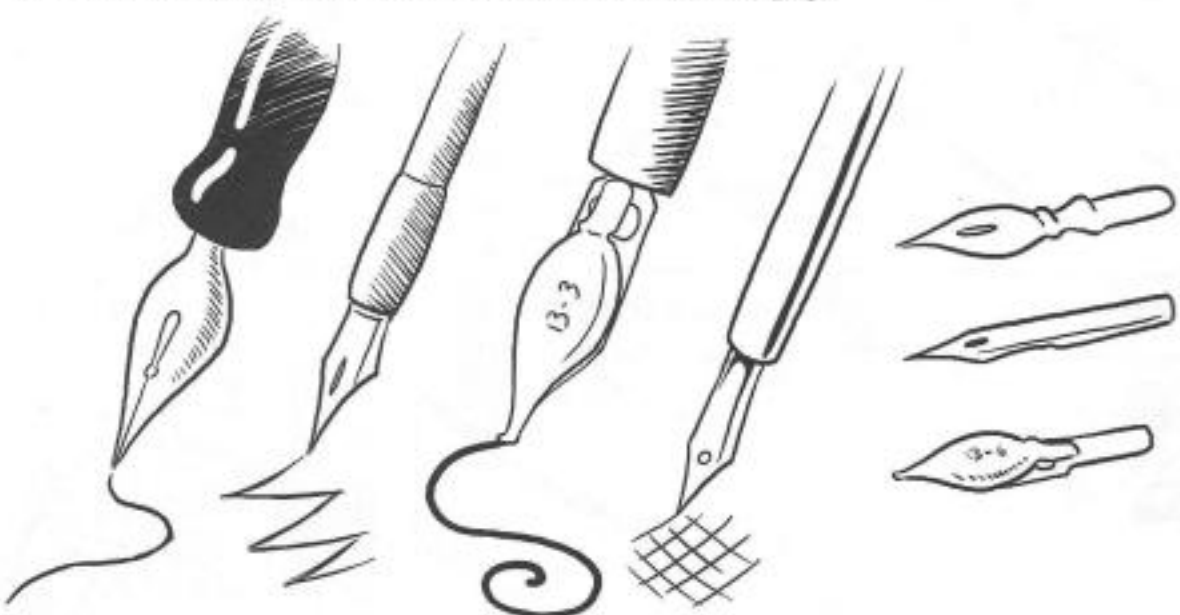
AND OF COURSE, DISPOSABLES CAN COST MORE IN THE LONG RUN.



BUT LIKE ANY TECHNOLOGY, THESE BRUSH ALTERNATIVES CONTINUE TO EVOLVE, SO KEEP AN EYE OUT.



NIB PENS -- SOLD WITH A HOLDER AND ASSORTED REMOVABLE NIBS -- PROVIDE LINE WIDTH VARIATION LIKE A BRUSH, BUT USUALLY WITHIN A MORE NARROWLY-CONTROLLED RANGE (DEPENDING ON THE NIB). IN EXCHANGE, THEY OFFER INCREASED AGILITY WITHIN SMALL AREAS.



SOME NIB TYPES, LIKE THE VENERABLE CROW-QUILL* CAN BE EVEN TRICKIER TO USE AND CARE FOR THAN THE SABLE BRUSHES --

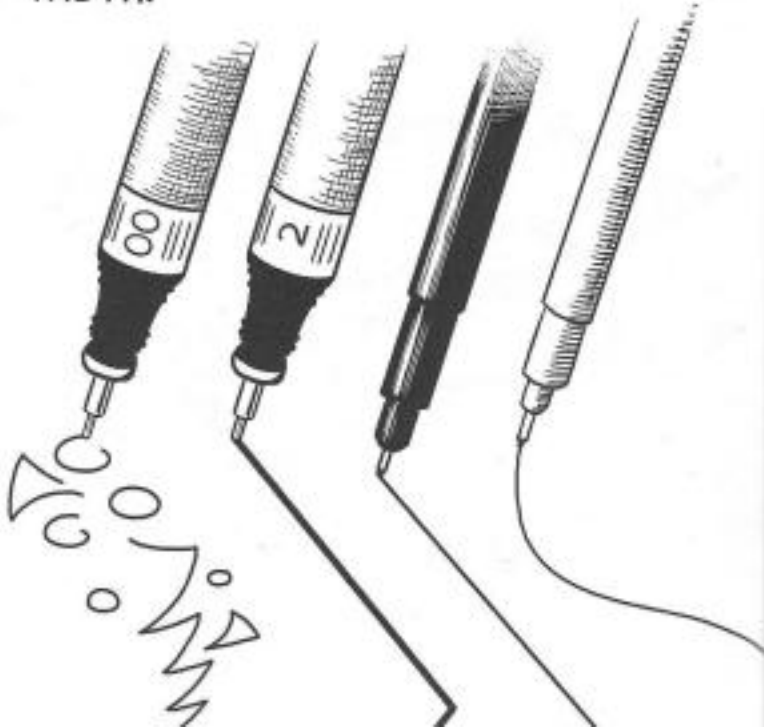


* MADE OF METAL, OF COURSE, BUT DESCENDED FROM ITS NAMESAKE SHOWN HERE.

-- BUT FOR MANY, THEIR PRECISE, YET UNMISTAKABLY HAND-DRAWN LOOK IS INVALUABLE.



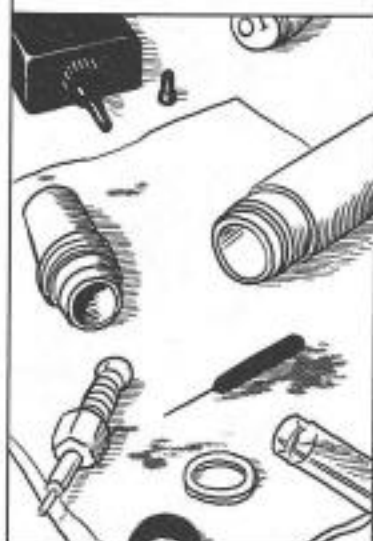
FIXED-WIDTH OR TECHNICAL PENS PROVIDE THE HIGHEST LEVEL OF PRECISION BY ELIMINATING LINE VARIATION ENTIRELY AND GUARANTEEING A SMOOTH CONSISTENT LINE WIDTH.



DESCENDED FROM FOUNTAIN PENS, THE CLASSIC TECHNICAL PENS COME WITH AN INK RESERVOIR INSIDE THEM, ELIMINATING THE NEED FOR DIPPING INK.



LIKE FINE BRUSHES AND NIB PENS, SUCH PENS ARE A CHORE TO CLEAN AND MAINTAIN --



-- BUT THE TECHNICAL PENS' VIRTUES AREN'T PARTICULARLY **SUBTLE**, SO A GREATER NUMBER OF ARTISTS HAVE BEEN WILLING TO SWITCH TO FIXED-WIDTH **MARKERS** WITH (SUPPOSEDLY) PERMANENT INKS AND SAVE THEMSELVES THE HASSLE.



SPEAKING OF INKS, YOU MAY WANT TO **EXPERIMENT**. CERTAIN **TOOLS** WORK BEST WITH CERTAIN **INKS**.



THINNER INKS ARE LESS LIKELY TO CLOG YOUR BRUSH OR PEN, BUT **DENSER INKS** CAN DELIVER A MORE SATISFYINGLY DARK LINE. TRY **MIXING** TO FIND A BALANCE YOU LIKE.



ALSO USEFUL: OPAQUE WHITE PAINT FOR CORRECTIONS.

FOR SOLID BLACK LINES, THESE ARE THE THREE MOST COMMON KINDS OF TOOLS:



BRUSH
BROAD LINE VARIATION



NIB PEN
NARROWER LINE VARIATION



TECHNICAL PEN
FIXED WIDTH

APART FROM THE OCCASIONAL **DRY-BRUSH** OR **TONAL** EFFECT, MOST TWENTIETH CENTURY COMICS WERE BUILT AROUND SOLID BLACK LINES PRODUCED BY TOOLS LIKE THESE --



-- EVEN WHEN THOSE LINES WERE FILLED WITH THE **COLORS** OF MECHANICAL REPRODUCTION --



-- AND IT'S THAT SAME SENSIBILITY THAT INFORMS MANY ARTISTS' STYLES, EVEN TODAY.



GENERALLY SPEAKING, **BRUSH WORK** TENDS TO NUDGE ONE'S ARTWORK IN A MORE FLOWING, RHYTHMIC AND SOMETIMES "SLICK" DIRECTION.



NIB PEN WORK CAN BE QUITE SMOOTH, BUT MORE OFTEN TENDS TOWARD A DRY, SLIGHTLY EDGY, BRITTLE LOOK.



FIXED-WIDTH PEN ART, WHETHER THROUGH TECHNICAL PENS OR MARKERS, TENDS TO BE A BIT SCHEMATIC AND COOL, THOUGH WHEN USED TO REPRESENT TONE THROUGH STIPPLING AND CROSS-HATCHING IT CAN WARM UP A LOT.

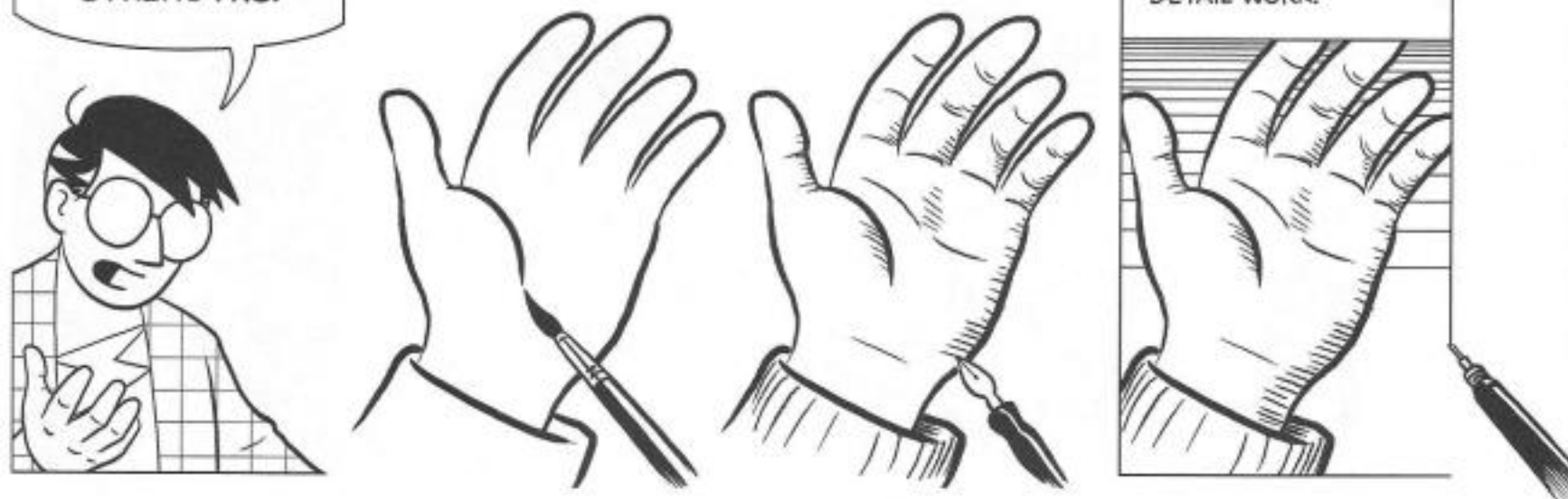


MANY POPULAR COMICS OVER THE YEARS HAVE USED ALL **THREE** FAMILIES OF TOOLS, PLAYING TO EACH ONE'S **STRENGTHS**.

WITH **BRUSH** HANDLING MOST **OUTLINES** --

-- **NIB PEN** HITTING MANY OF THE **DETAILS** --

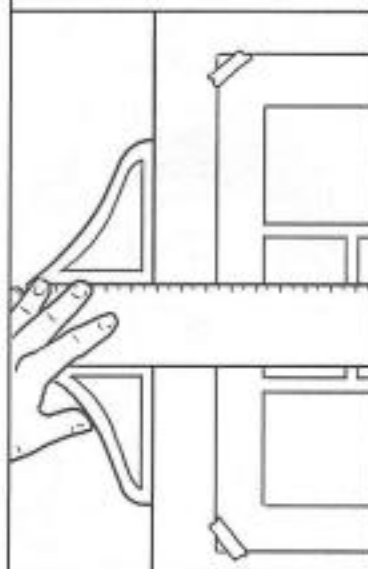
-- AND SOME **TECHNICAL PEN** ON **BORDERS**, **WORD BALLOONS** OR **ADDITIONAL** **DETAIL** **WORK**.



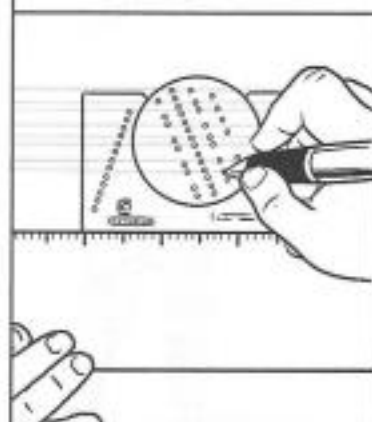
THE **TRADITIONAL** **METHOD** **FOR** **LETTERING** **WAS** **TO** **MAKE** **A** **SERIES** **OF** **LIGHT** **GUIDELINES** **AND** **HAND** **LETTERING** **IN** **ALL** **CAPS** **WITHIN** **THEM**.



A **T-SQUARE** **WAS** **USED** **TO** **KEEP** **THE** **GUIDELINES** **PARALLEL** --

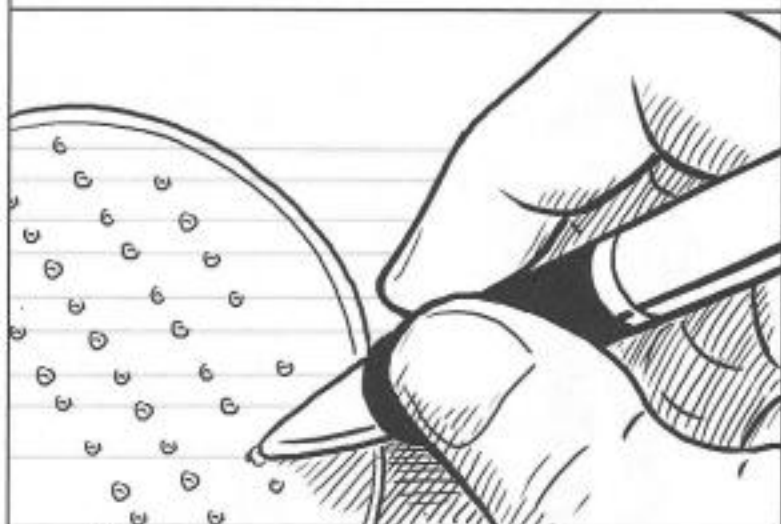


-- AND A **LITTLE** **TEMPLATE** **CALLED** **AN** **"AMES** **GUIDE"** **SLID** **BACK** **AND** **FORTH** **AS** **A** **PENCIL** **WAS** **PLACED** **IN** **A** **SUCCESION** **OF** **HOLES** **TO** **PRODUCE** **AS** **MANY** **GUIDELINES** **AS** **NEEDED**.

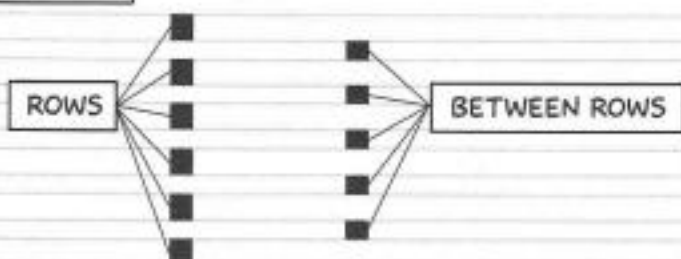


THE **IDEA** **WAS** **THAT** **EACH** **ROW** **OF** **LETTERS** **NEEDED** **TO** **BE** **THE** **SAME** **HEIGHT** **WHILE** **THE** **SPACE** **BETWEEN** **THOSE** **LINE** **COULD** **BE** **A** **BIT** **NARROWER**.

MANY **CARTOONISTS** **TODAY** **USE** **A** **FONT** **OR** **JUST** **LETTER** **FREEHAND**, **BUT** **YOU** **CAN** **STILL** **FIND** **LOYAL** **USERS** **OF** **THE** **AMES** **GUIDE** **SYSTEM** **AND** **THEIR** **WORK** **CAN** **BE** **BOTH** **CONSISTENT** **AND** **ATTRACTIVE**.



LIKE **SO**:



A FULLY-STOCKED SET-UP
LIKE THIS CAN COST **HUNDREDS**
OF DOLLARS, BUT IF YOU WANT TO
GO THE TRADITIONAL ROUTE, IT
COULD BE **WORTH IT.**



ARTISTS HAVE
BEEN MASTERING
THESE TOOLS FOR
CENTURIES --



-- AND THERE'S A
RICH TRADITION
TO DRAW FROM.



A GOOD PAGE
OF **ORIGINAL**
ART CAN BE AN
OBJECT OF TANGIBLE
BEAUTY AND
LASTING **VALUE.**



AND THERE'S
NOTHING QUITE LIKE
THE RIGHT **PEN** OR
BRUSH GLIDING
ACROSS A NEWLY CUT
PIECE OF **BRISTOL**
BOARD.



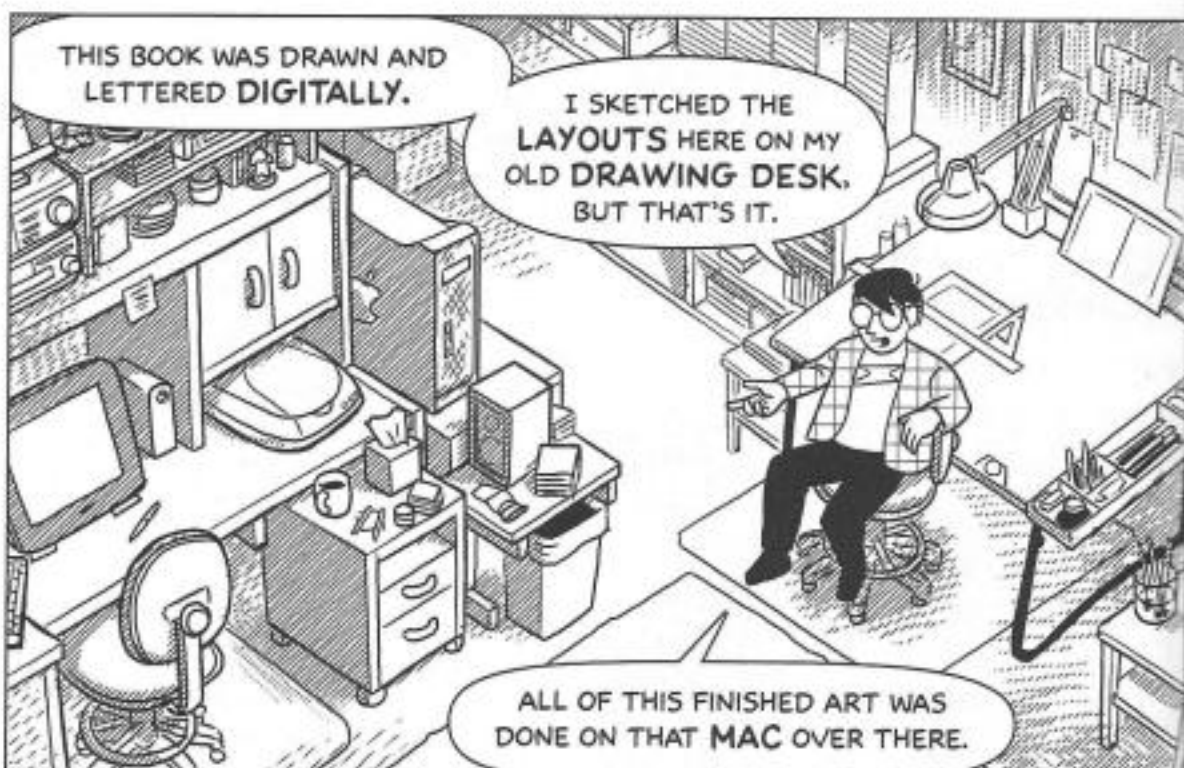
...



AS FOR ME, I
HAVEN'T USED
ONE IN OVER
TEN YEARS.



THIS BOOK WAS DRAWN AND
LETTERED **DIGITALLY.**



I SKETCHED THE
LAYOUTS HERE ON MY
OLD **DRAWING DESK,**
BUT THAT'S IT.

ALL OF THIS FINISHED ART WAS
DONE ON THAT **MAC** OVER THERE.

NOW, MY LAYOUTS ARE PRETTY **TIGHT** AND INCLUDE THE **FULL SCRIPT**, SO A LOT OF **REAL WORK** IS DONE HERE AT THE **DRAFTING TABLE**.



BUT THEN, THOSE LAYOUTS ARE **SCANNED IN**, AND USED AS A GUIDE FOR **LETTERING** EACH PAGE IN **ADOBE ILLUSTRATOR**, AN OBJECT-ORIENTED DRAWING PROGRAM.



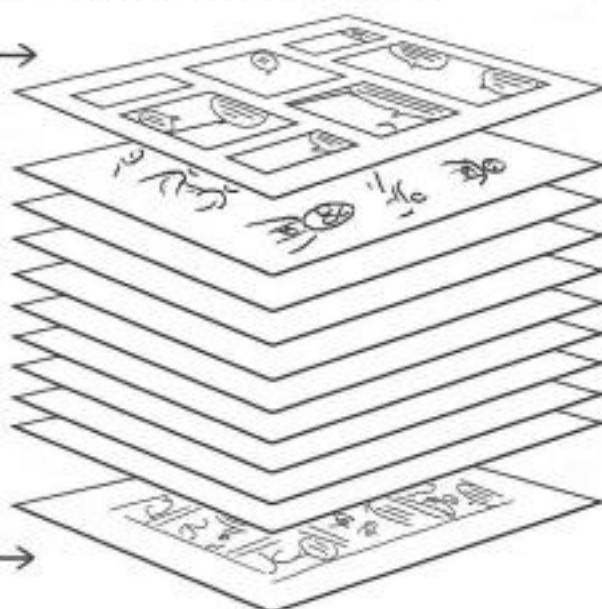
I **EXPORT** THE **LETTERING** TO **PHOTOSHOP** AS A **SOLID WHITE GRID** WITH THE **PANELS PUNCHED OUT** TO FORM **WINDOWS** FOR THE **ART** TO **SHOW THROUGH**.*

THEN, WITH THE **LETTERING ON TOP** AND MY **SKETCHED LAYOUTS ON THE BOTTOM**, I **CREATE FIVE TO FIFTY LAYERS OF FINISHED ART** BETWEEN THEM; ALL IN **PHOTOSHOP AT 1200 DOTS PER INCH --**

LETTERING →

FINISHED ART, TIGHTER ROUGHS, REFERENCE, CROSS-HATCHING ETC...

LAYOUTS →



LIKE THIS!



-- AND ALL DRAWN WITH A **STYLUS** DIRECTLY ON THE **SCREEN** OF AN **18" TABLET/MONITOR**.

AFTER **CORRECTIONS**, EACH PAGE IS THEN **FLATTENED** TO A **SINGLE BLACK AND WHITE BITMAP**, PLUS A **GRAYSCALE** PAGE IF **NEEDED**.**

ALL IN ALL, A **RADICALLY DIFFERENT WORKING METHOD** FROM MY **PEN AND BRUSH** DAYS.

BUT BECAUSE THE **END RESULT** IS A **PRINTED BOOK FILLED WITH LINE ART**, MANY OF THE **BASIC PRINCIPLES OF DRAWING** THIS WAY ARE THE SAME.

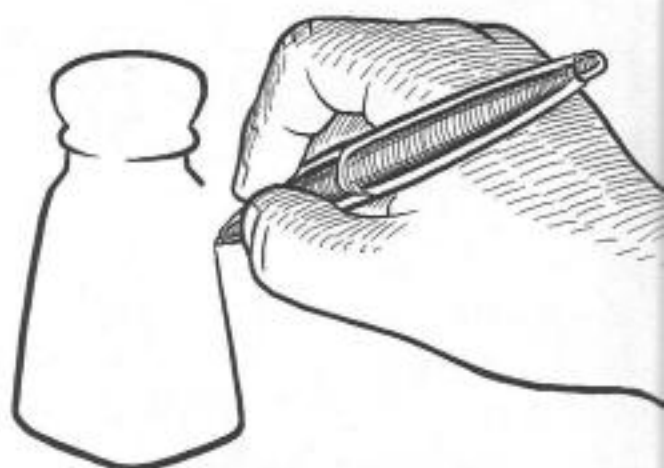


* THAT PUNCHED OUT PAGE ISN'T REAL, MIND YOU. I'M JUST SHOWING HOW IT WORKS IN SOFTWARE. THERE'S NO ACTUAL, PHYSICAL PAGE AT THIS POINT.

ONE OF THE **BASIC GOALS** OF LINE ART IS TO MAKE ALL THE DETAILS OF A SCENE **CLEAR AT A GLANCE** WITHOUT OVERWHELMING THE EYE.



WHATEVER TOOLS YOU USE, A GOOD WAY TO **ACHIEVE** THAT CLARITY IS TO DRAW **THICKER LINES** AROUND THE **EDGES** OF YOUR SUBJECTS --



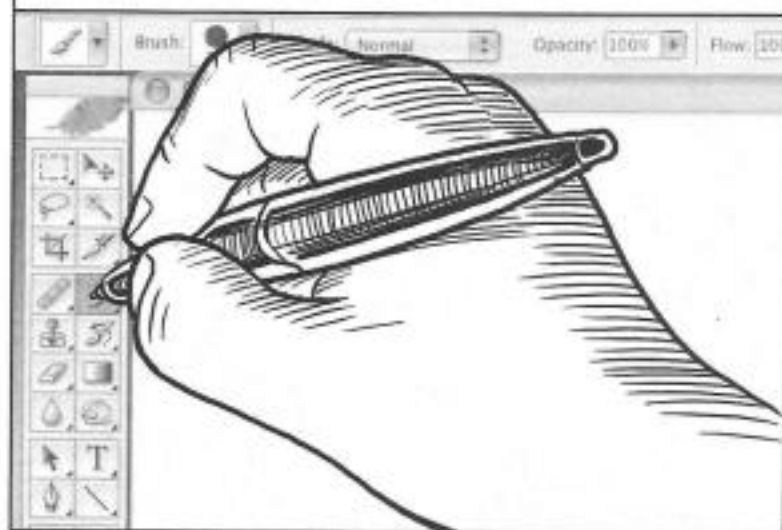
-- AND TO USE **FINER LINES** FOR **INTERIOR DETAILS** AND FOR **OVERLAPPED** OR MORE **DISTANT** SUBJECTS.

IT'S A SIMPLE TECHNIQUE, BUT ONE WHICH CAN TRANSFORM AN UNINTELLIGIBLE JUMBLE OF LINES INTO A SCENE WITH **FORM** AND **DEPTH**.

PEN AND BRUSH ARTISTS GET THAT EFFECT BY **SWITCHING** FROM ONE TOOL TO ANOTHER, OR BY USING A SINGLE TOOL'S ABILITY TO **VARY** LINE THICKNESS.



DIGITAL ARTISTS GOING FOR THE SAME EFFECT CAN SWITCH BETWEEN "PENS," "BRUSHES" AND OTHER **VIRTUAL TOOLS** WITH SPECIFIC VARIATIONS AND LINE CHARACTERS BUILT-IN, USING VARIOUS DRAWING AND PAINTING PROGRAMS.



WHEN DRAWING A **CLOSE-UP** LIKE THIS, FOR EXAMPLE, I USED A **28-PIXEL, VARIABLE WIDTH BRUSH** IN PHOTOSHOP.*



WHILE, FOR **DISTANT** FIGURES LIKE THIS, I SWITCHED TO A **14-PIXEL** WIDTH.



* WORKING AT 1200 DOTS PER INCH.

I USED A THIN
FIXED-WIDTH
LINE TOOL FOR THE
CHECKS --

-- AND A
MORE NARROWLY
VARIABLE, PEN-LIKE
6-PIXEL BRUSH
FOR SOME DETAIL
WORK.

THE TOOL IN MY
DRAWING HAND
NEVER CHANGED --

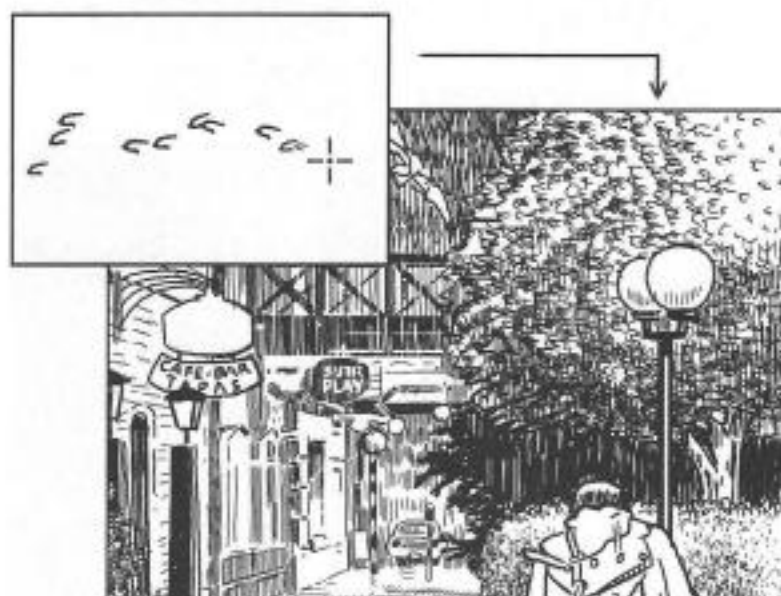
-- BUT MY **OTHER**
HAND SWITCHED
FROM TOOL TO TOOL
WITH A SERIES OF
PRE-PROGRAMMED
FUNCTION KEYS.



MOST OF WHAT YOU
SEE HERE IS DRAWN
FREE-HAND,
NOTHING FANCY, BUT
DOING IT DIGITALLY
HAS HELPED ME A
LOT.

NO MATTER HOW SMALL
A GIVEN DETAIL IS, FOR
EXAMPLE, I CAN ALWAYS
FILL THE SCREEN WITH IT,
INCREASING **PRECISION**
WITHOUT LEADING TO
HAND-STRAIN.

ALSO, CREATING **PATTERN-BASED STAMPS** AND
BRUSHES CAN SPEED UP SOME OF TRADITIONAL
DRAWING'S MORE TEDIOUS AND REPETITIVE TASKS.



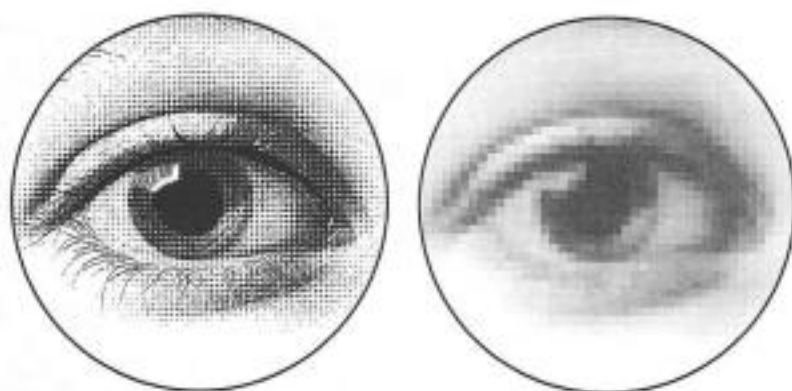
AND THE **RESIZING** AND **REPOSITIONING** OF
DIFFERENT ELEMENTS ON DOZENS OF SEPARATE LAYERS
HAS ALLOWED ME TO **FINE-TUNE** MY ART LIKE CRAZY.

IF
YOU WANT TO
DIGITALLY CREATE
LINE-ART FOR
PRINT, THESE ARE
A FEW OF YOUR
OPTIONS.

IF YOU WANT TO
CREATE **TONAL** OR
COLOR ARTWORK --
ESPECIALLY FOR THE
SCREEN, AS WITH
WEBCOMICS -- YOU'LL
HAVE ABOUT A
THOUSAND
MORE.



FROM AN ART-CREATION STANDPOINT, THE MOST BASIC DIFFERENCE BETWEEN **PAGE** AND **SCREEN** IS THAT ONE REPRESENTS TONE THROUGH **LINES AND DOTS**, WHILE THE OTHER CAN DISPLAY A **FULL RANGE OF TONES** IN EACH **PIXEL**.



AND FOR **WEBCOMICS** ARTISTS, THERE'S NO EXTRA EXPENSE TO USING A FULL RANGE OF **COLORS** (OTHER THAN BIGGER FILE SIZES*)



*ONLY A PROBLEM IF YOU GET POPULAR ENOUGH TO WORRY ABOUT BANDWIDTH CHARGES.

THE WEB HAS BECOME A MASSIVE **LABORATORY** FOR NEW **TECHNIQUES**. THANKS TO THE THOUSANDS OF **CARTOONISTS** MAKING **WEBCOMICS** EVERY DAY IN **DOZENS OF GENRES**.



THE **COLOR-FILLED, ALL-BLACK, FINE-FEATHERED LINE WORK** OF **TRADITIONAL PRINTED COMIC BOOKS** CAN STILL BE SEEN IN PLACES --



-- BUT JOINING IT ARE **COLORS** --



-- **BOLDER, STREAMLINED** LINEWORK --



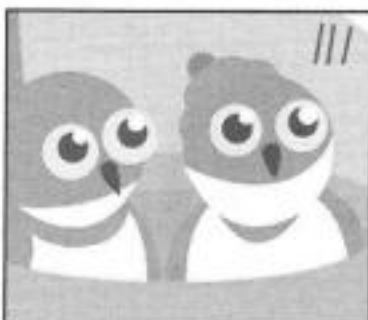
NEAR BORDERLESS COLOR SHAPES --



-- ALL OUT **3-D** --



-- AND EVEN **DELIBERATELY PIXELATED CONTOURS**.



WEB
CARTOONISTS HAVE
ALSO TINKERED WITH
VARIOUS **DEPTH
CUES** NOT OFTEN
FOUND IN PRINTED
COMICS --

-- SUCH AS **BLURRED
OR BORDERLESS
BACKGROUNDS** --

-- **FADING
CONTOURS** --

-- OR
**ATMOSPHERIC
EFFECTS.**

ARTISTS USED TO WORKING WITH
TRADITIONAL MEDIA HAVE EXPERIMENTED
WITH SCANNING STRAIGHT FROM **PENCILS TO
COLOR**, OR USING ANY NUMBER OF **COLOR
TOOLS** --

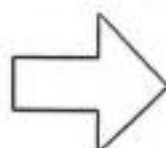
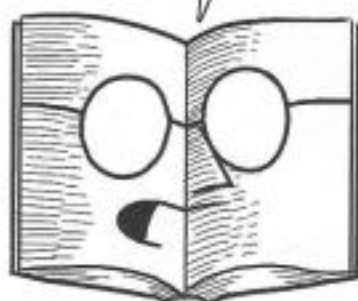
-- WHILE NATIVE **DIGITAL ARTISTS**
HAVE PUSHED THE LIMITS OF **VECTOR
STYLIZATION** AND OTHER FORMS OF
DIGITAL ART.



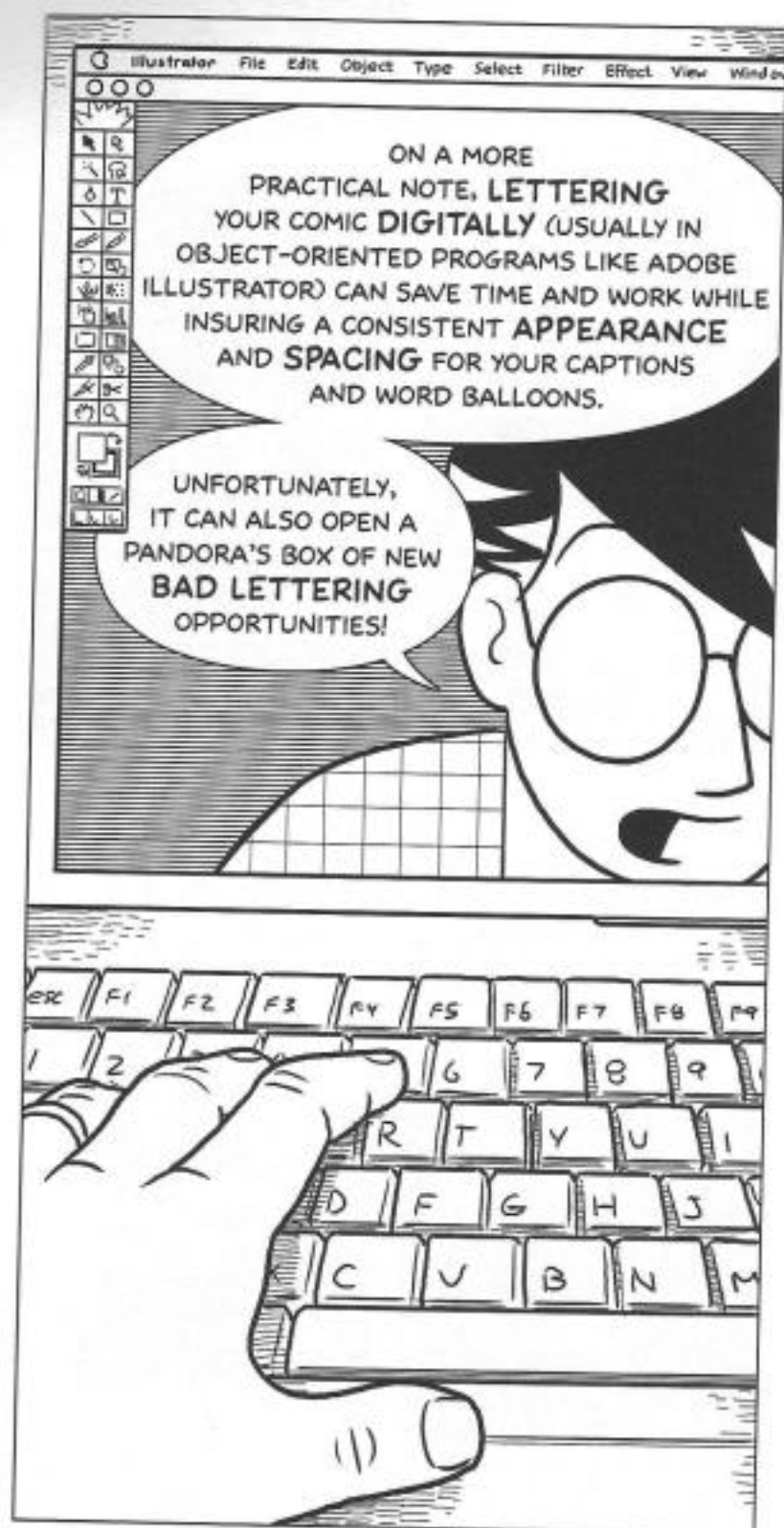
THE
CHANGE FROM
**PRINT TO
SCREEN** HAS ALSO
RAISED FUNDAMENTAL
QUESTIONS ABOUT
HOW COMICS ARE
READ.

THIS IS WHERE
WEBCOMICS RUN INTO SOME OF THE
NAVIGATIONAL ISSUES I TALKED ABOUT
IN *REINVENTING COMICS*, AND WHICH I CAN
PROBABLY BETTER DESCRIBE **ONLINE** --

-- SO, FOR SOME
IDEAS ON THIS AND OTHER TOPICS
RELATED TO TECHNOLOGY, GO TO
SCOTTMCCLOUD.COM/MAKINGCOMICS
AND LOOK FOR THIS BUTTON:



CHAPTER
5¹/₂



Including difficult to read --

-- AND VARIOUS BALLOON SHAPE OR WORD PLACEMENT PROBLEMS.

-- FONT CHOICES --



NOW, **ExPeRImEnT**, BY ALL MEANS! HAVE FUN! TRY EVERY FONT IN THE UNIVERSE!



BUT ALSO BE AWARE OF THE REASONS THAT TRADITIONAL HAND LETTERING EVOLVED THE WAY IT DID, AND HOW THOSE PRINCIPLES MAY APPLY TO YOU.

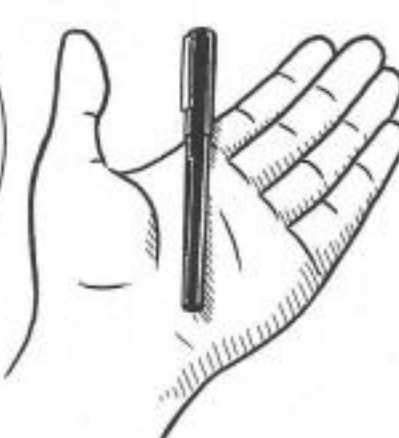
FIRST, THERE'S A TRADITION AMONG CARTOONISTS TO USE **SANS SERIF** FONTS FOR BALLOON LETTERING. THIS MIGHT JUST BE A **HABIT** INHERITED FROM EFFICIENCY-MINDED **HAND LETTERERS** --



-- BUT IT MIGHT ALSO BE BECAUSE SIMPLER STROKES IN LETTERING MORE CLOSELY RESEMBLE THE LINE WORK OF THE DRAWINGS THAT SURROUND THEM.

SERIF: **A** SANS SERIF: **A**
("SANS" = "WITHOUT" IN FRENCH)

It's harder to imagine letters like **these** drawn by the same hand that drew the hand below, for example:



MANY CARTOONISTS, INCLUDING YOURS TRULY, HAVE HAD FONTS MADE OF THEIR OWN HAND-WRITING FOR THIS REASON.*

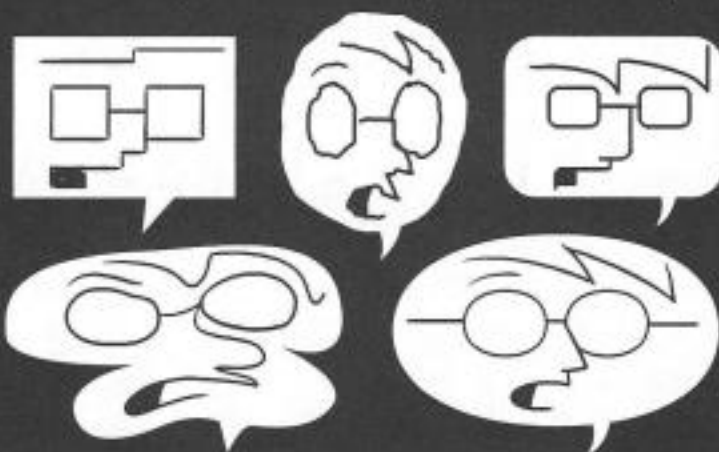


* THIS FONT WAS ADAPTED FROM MINE BY JOHN ROSHELL OF COMICRAFT AND IS AVAILABLE AT WWW.COMICBOOKFONTS.COM.

HAND-DRAWN FONTS ALSO INSURE THAT THE OCCASIONAL, HAND-LETTERED **EFFECT** WON'T LOOK TOO OUT OF PLACE.

SOME CARTOONISTS CHOOSE THEIR FONTS FROM VARIOUS COMICS-STYLE FONT PACKAGES AVAILABLE ONLINE.

AS FOR **BALLOONS**, THERE ARE PLENTY OF **STYLES AND SHAPES** TO CHOOSE FROM. ONCE AGAIN, THERE'S NO "RIGHT" WAY TO DO IT, BUT I DO HAVE A COUPLE OF **GENERAL SUGGESTIONS**:



FIRST, ALWAYS GIVE A LITTLE **WHITE SPACE** BETWEEN YOUR WORDS AND THE **BALLOON BORDERS**, TO LET **BALLOONS** AND **ART** BREATHE A BIT.

ALSO, IF YOU'RE GOING FOR THE CLASSIC **OVAL BALLOON SHAPE**, MAKE SURE THE WORDS FILL THE SPACE COMFORTABLY AND TRY **SQUASHING** THE OVAL A BIT ON ALL FOUR SIDES TO "**SQUARE**" IT.

THIS IS A BIG SUBJECT OF COURSE. CHECK THIS CHAPTER'S **NOTES PAGE** FOR POINTERS TO AN ONLINE TUTORIAL AND OTHER RESOURCES.

UN-SQUASHED OVALS LIKE THIS LEAVE A LOT OF **WASTED SPACE** ON EITHER END, ESPECIALLY WHEN COMBINED WITH A **RECTANGULAR TEXT BOX** LIKE THIS ONE.

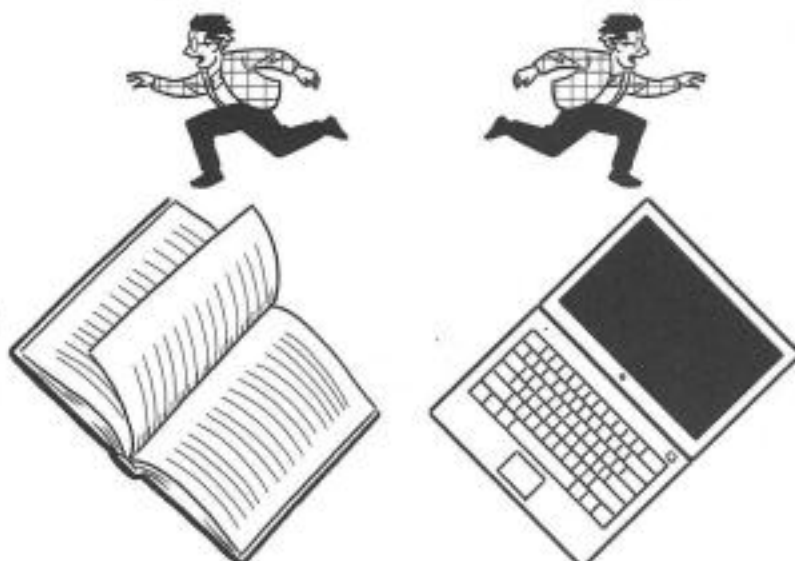


THE LINE BETWEEN **TRADITIONAL** AND **DIGITAL METHODS** ISN'T ALWAYS CLEAR.

TODAY, PLENTY OF **WEBCOMICS** FEATURE **INK** AND **PAPER DRAWINGS**, WHILE PLENTY OF **PRINTED COMICS** ARE DRAWN **DIGITALLY**!

BUT WHEN IT COMES TO GETTING **STARTED** IN **COMICS**, ONE DIFFERENCE BETWEEN **DIGITAL** AND **ANALOG** STILL LOOMS LARGE:

PRICE.



GETTING A FULL SUITE OF HARDWARE AND SOFTWARE CAN COST THOUSANDS, BUT DEPENDING ON WHAT YOU WANT OUT OF IT, YOU MIGHT GET AWAY WITH SPENDING A LOT LESS.



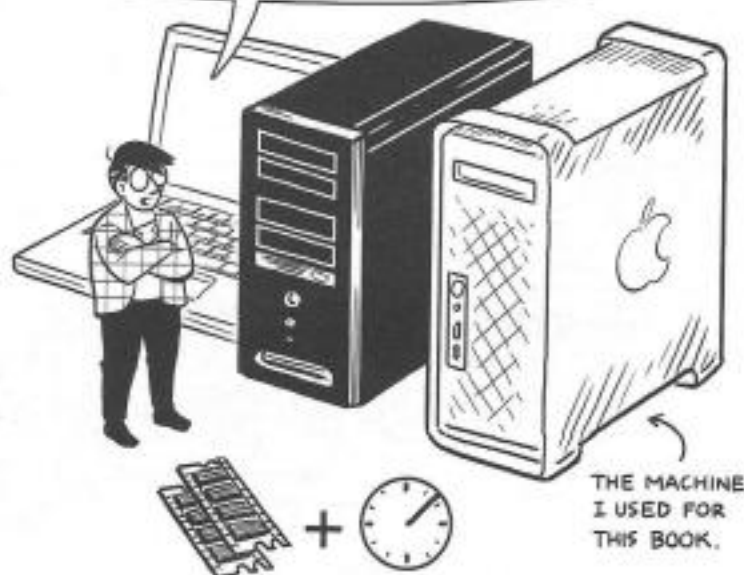
FOR EXAMPLE, IF ALL YOU NEED TO DO IS **SCAN** AND **UPLOAD** SOME HAND-DRAWN COMIC STRIPS TO A FRIEND'S WEBSITE, AN 8-YEAR-OLD **USED LAPTOP** AND **CHEAP SCANNER** MIGHT BE ALL YOU'LL NEED.



STILL, IF YOU WANT TO CREATE MORE AMBITIOUS **ORIGINAL DIGITAL ART**, EITHER FOR PRINT OR THE WEB, YOU MIGHT NEED TO SPEND A BIT MORE.



COMPUTERS THAT PLAY NICE WITH **GRAPHICS PROGRAMS** TEND TO HAVE EXTRA **MEMORY** INSTALLED AND RUN FAST.



THE MACHINE I USED FOR THIS BOOK.

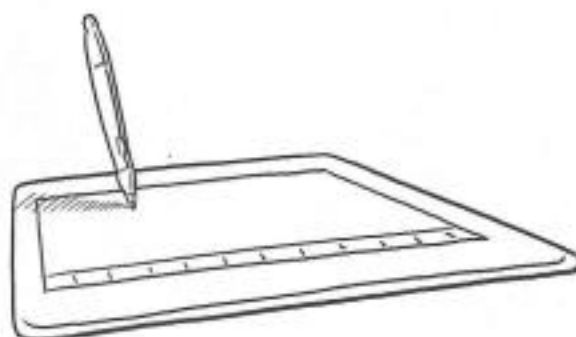
THOSE OF US WHO PREFER **MACS** -- COMMON AMONG GRAPHIC ARTISTS -- ARE ESPECIALLY VULNERABLE, SINCE THESE BABIES AIN'T CHEAP!



YOU'LL WANT A **BIG, SHARP MONITOR** IF YOU REALLY PLAN TO STARE AT IT ALL DAY -- OR JUDGE YOUR COLORS BY IT.



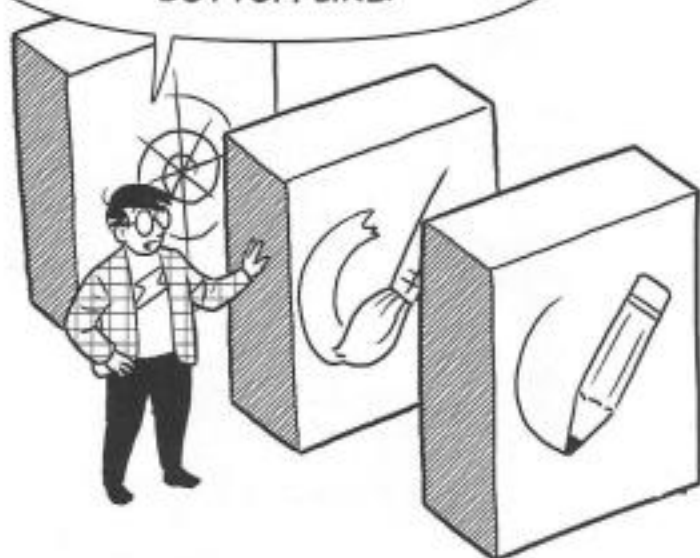
HARDLY ANY OF US DRAW WITH A MOUSE, BUT INSTEAD USE SOME FORM OF **GRAPHICS TABLET**.



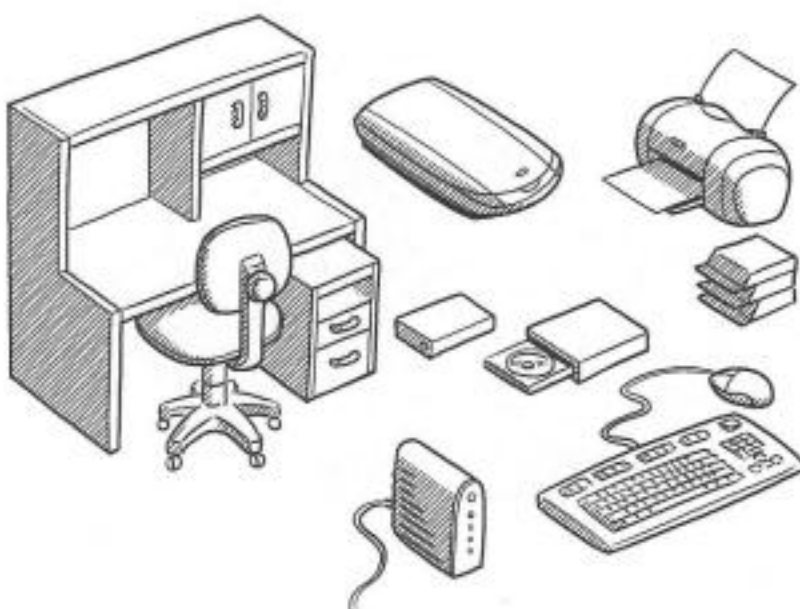
A **TABLET/MONITOR** THAT ALLOWS YOU TO DRAW DIRECTLY ON THE SCREEN IS ESPECIALLY GOOD -- BUT THEY'RE ALSO ESPECIALLY **EXPENSIVE**. SEE THE CHAPTER NOTES FOR MORE INFO.



GETTING THE PREMIERE
PAINTING, DRAWING AND WEB
AUTHORING PROGRAMS CAN ADD A
LOT TO YOUR SHOPPING LIST'S
BOTTOM LINE.



ADD IN A DECENT DESK AND CHAIR, WEB
ACCESS, VARIOUS PERIPHERALS, A PRINTER,
INK, SCANNER AND A BACK-UP DRIVE OR DVD
BURNER, AND YOU CAN IMAGINE HOW IT ADDS UP.



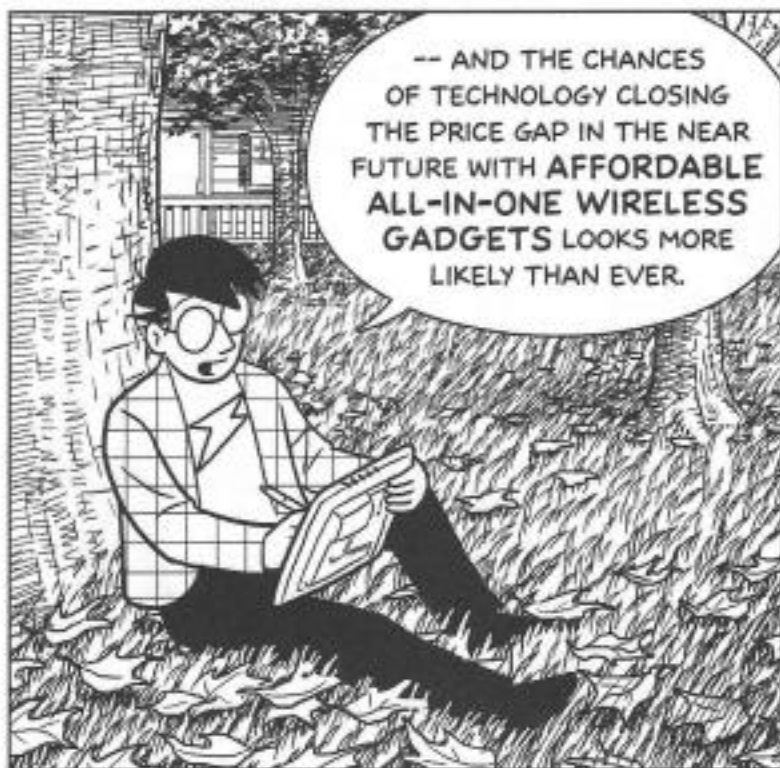
THAT SAID, YOU MAY
ALREADY HAVE A
COMPUTER IN THE
HOUSE AND THERE ARE
LOW COST **SOFTWARE
ALTERNATIVES** OUT
THERE.



ALSO, PUBLISHING
YOUR WORK ONLINE CAN
BE A LOT CHEAPER THAN
TRADITIONAL PRINTING
AND DISTRIBUTING --



-- AND THE CHANCES
OF TECHNOLOGY CLOSING
THE PRICE GAP IN THE NEAR
FUTURE WITH **AFFORDABLE
ALL-IN-ONE WIRELESS
GADGETS** LOOKS MORE
LIKELY THAN EVER.



FOR NOW, THOUGH, THESE
ARE THE **TWO ALTERNATIVES**
MOST COMICS ARTISTS CHOOSE FROM,
WITH STRONG ADVOCATES FOR EACH, AND
A GROWING NUMBER OF ARTISTS
COMFORTABLE WITH **BOTH**.



ONE OF THEM BOASTS TOOLS
AND TECHNIQUES THAT HAVE BEEN
**MASTERED AND REFINED FOR
CENTURIES**. ONE IS **CHANGING
AND GROWING BY THE DAY**.



FOR ARTISTS WORKING IN **PRINT** COMICS, THE SUBJECT OF TOOLS AND TECHNIQUES USUALLY ENDS WHEN THE FINISHED ARTWORK IS SENT OFF TO A **PUBLISHER**.



IN THE **SMALL PRESS** AND **MINI-COMICS** SCENE, PUBLISHING IS A BIT MORE **HANDS-ON**, BUT FOR MOST INK AND PAPER CARTOONISTS --



-- **PRINTING IS SOMEONE ELSE'S JOB.**

NOT TRUE ON THE **WEB**, WHERE SELF-PUBLISHING ISN'T JUST PRACTICAL -- IT'S THE **NORM**.



CREATING WEBPAGES HAS GOTTEN EASIER IN RECENT YEARS, THANKS TO VARIOUS OFF-THE-SHELF PROGRAMS --



-- AND THERE ARE ANY NUMBER OF HELPFUL **GUIDES** TO WEB PUBLISHING* --



-- BUT THE BASIC CHALLENGE OF PUTTING COMICS ON THE WEB ISN'T REALLY A **TECHNICAL** ONE.



TELL YOUR STORIES **CLEARLY** AND **EFFECTIVELY**, DESIGN YOUR SITES WITH THE **READING EXPERIENCE** IN MIND --



-- AND EVERYTHING ELSE IS JUST **CONNECTING THE DOTS**.



* SEE CHAPTER NOTES.



I'VE
WRITTEN A LOT ABOUT THE
TRANSITION FROM ANALOG TO
DIGITAL IN COMICS.

IT'S A
PROFOUND CHANGE THAT'S
ALREADY TURNING A LOT OF OUR
TRADITIONAL ASSUMPTIONS
UPSIDE-DOWN AND IT'S JUST
GETTING STARTED.



TO
DESCRIBE
COMPUTERS AS
"JUST ANOTHER
TOOL" --

-- IS A BIT
LIKE DESCRIBING
THE FIRST PRINTING
PRESS AS A "REALLY
FAST SCRIBE" --

-- BUT --

-- AS RADICAL
AS THESE NEW
EFFECTS, FORMATS,
DESIGN PRINCIPLES
AND DISTRIBUTION
MODELS ARE --



-- THE ART OF
PUTTING ONE PICTURE
AFTER ANOTHER TO
TELL A STORY IS STILL
THE NAME OF THE
GAME.

MASTER
THAT --

-- AND EVERY
ONE OF YOUR TOOLS
WILL LINE UP TO DO
YOUR BIDDING --

-- INSTEAD OF
THE OTHER WAY
AROUND.



NOTES

CHAPTER 5: TOOLS, TECHNIQUES AND TECHNOLOGY

GENERAL NOTES

SINCE I'VE BEEN DRAWING DIGITALLY FOR A WHILE, I PUT OUT THE CALL TO PEOPLE IN MY ADDRESS BOOK WHO STILL GET INK ON THEIR FINGERS TO SEE WHAT THEY WERE USING. SPECIAL THANKS TO THOSE WHO RESPONDED, INCLUDING:

JESSICA ABEL	DEREK KIRK KIM
BRENT ANDERSON	HOPE LARSON
STEVE BISSETTE	DAVID LASKY
LEELA CORMAN	JASON LITTLE
MARK CRILLEY	MATT MADDEN
HOWARD CRUSE	JENN MANLEY LEE
TED DEWAN	CARLA SPEED MCNEIL
KRIS DRESEN	JOSH NEUFELD
TOC FETCH	AL NICKERSON
MARY FLEENER	HENRIK REHR
SHAENON GARRITY	PAULO RIVERA
PIA GUERRA	STEVE RUDE
TOM HART	JUSTINE SHAW
DYLAN HORROCKS	PAUL SMITH
R. KIKUO JOHNSON	SPIKE
MEGAN KELSO	DREW WEING
KAZU KIBUSHI	GENE YANG
JUNE KIM	

IT'S A QUIRKY, SLIGHTLY RANDOM LIST, BUT IT GAVE ME A SENSE OF SOME OF THE TRENDS OUT THERE. THEIR RESPONSES WERE ESPECIALLY HELPFUL IN PUTTING TOGETHER PAGE 194 (MATCHING SPECIFIC TOOLS TO DRAWINGS) BUT I USED THEIR INFORMATION THROUGHOUT THE CHAPTER.

PAGE 185, PANEL SEVEN - THAT TWO DOLLAR PEN

IF ANYONE IS CURIOUS, IT WAS A PILOT PRECISE "V7" ROLLING BALL, AND YES, I LITERALLY BOUGHT IT AT LUNCH, DID MY SKETCH, AND DROVE OVER TO PAUL SMITH'S APARTMENT TO GET A SKETCH WITH THE SAME PEN. I THINK IT WAS ACTUALLY \$1.99, SO WITH CALIFORNIA SALES TAX, THAT COMES TO \$2.14. THE KIND OF PAPER I BOUGHT FOR THIS IS JUST ABOUT A PENNY A SHEET AFTER TAX, SO THE TOTAL COST WAS \$2.15. IF THE PEN MADE IT TO TWENTY-FOUR PAGES, THAT WOULD BE AN ENTIRE COMIC DRAWN FOR \$2.38 -- A FAR CRY FROM EVEN THE CHEAPEST OF DIGITAL TOOLS.



PAGE 188-189 - MORE INFORMATION ON THE BASIC SET-UP

DESKS AND CHAIRS:

DRAFTING TABLES AND CHAIRS ARE A BIT ON THE HIGH SIDE, BUT THERE ARE LOWER VERSIONS OF EACH. MAKE SURE THAT WHATEVER TABLE AND CHAIR YOU GET MATCH IN HEIGHT, OR YOU'RE GOING TO BE MISERABLE. ALSO, RESEARCH WHICH CHAIRS SUPPORT YOUR LOWER BACK TO AVOID BACK PAIN (THIS IS TRUE FOR BOTH DRAWING AND COMPUTER SET-UPS). FYI: THE SIDE TRAY SHOULD BE ABOUT \$30. I'VE FOUND AT LEAST TWO COMPANIES OFFERING TRAYS SIMILAR TO MINE. DEFINITELY WORTH IT.

LAMPS:

THE SWING-ARMED LUXO-LAMP PICTURED ON PAGE 189 WAS SO COMMON WHEN I STARTED OUT THAT WE CALLED ANY SWING-ARM LAMP A "LUXO." THE INCANDESCENT AND FLUORESCENT BULBS TOGETHER CAN REALLY MAKE A DIFFERENCE. INCANDESCENTS ALONE DON'T KEEP YOU AWAKE AS EFFICIENTLY AND FLUORESCENTS ALONE CAN BE KIND OF BLEAK, BUT THE TWO COMBINED APPROACH THE FREQUENCY OF SUNLIGHT WHICH CAN TRICK YOUR BODY INTO NOT NOTICING THAT YOU'VE BEEN DRAWING FOR 14 HOURS STRAIGHT. HALOGEN LAMPS PRODUCE A SIMILAR EFFECT WHEN NOT SETTING THE CURTAINS ON FIRE.

ART PAPER:

A FEW RESPONDENTS WHO USE STRATHMORE BRISTOL BOARD SAID THEY HAD TO SWITCH TO THE HIGHER QUALITY 400 SERIES RECENTLY WHEN THE PREVIOUSLY RELIABLE 300 SERIES TURNED CRAPPY. WHETHER YOU USE BRISTOL BOARD OR NOT, KEEP AN EYE OUT FOR MINIMAL BLEEDING OR SPREADING OF INK, ABSORPTION WITH MINIMAL FADING, THE ABILITY TO WITHSTAND ERASING, SMOOTHNESS FOR PENS, THICKNESS ENOUGH NOT TO TEAR OR GET DAMAGED EASILY AND THINNESS ENOUGH TO TRACE OVER WITH A LIGHTBOX (SEE BELOW).

T-SQUARE TIP:

A T-SQUARE CAN GET IN THE WAY WHEN YOU'RE NOT USING IT. I SUGGEST STICKING A COUPLE OF SCOTCH MOUNTING SQUARES ABOUT 4 INCHES FROM THE BACK EDGE OF THE DESK (ONE EACH NEAR THE LEFT AND RIGHT SIDES). THEN, WHEN YOU WANT TO STOW THE T-SQUARE WITHIN REACH BUT OUT OF THE WAY, YOU CAN JUST SLIDE IT UP PAST THE SQUARES TO REST.

WORK HABITS:

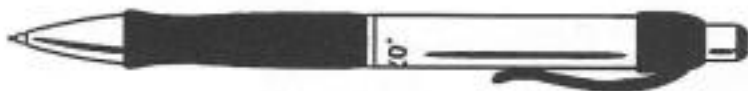
TAKE BREAKS! IF YOU DO A LOT OF DETAILED WORK (HAND LETTERING OR TYPING ESPECIALLY) YOU CAN GET SERIOUS HAND STRAIN WHICH, IF NOT TREATED, CAN LITERALLY CRIPPLE YOU FOR LIFE! AS SOON AS YOUR HANDS START FEELING SORE, BEGIN TAKING A FEW MINUTES OFF EVERY 20 MINUTES OR SO AND LOOK INTO GETTING A HAND BRACE OR SEEKING OTHER TREATMENTS. REMEMBER, YOUR HANDS ARE TOOL #2 (RIGHT AFTER YOUR BRAIN). TAKE GOOD CARE OF THEM.

OTHER TOOLS TO CONSIDER:

- A LIGHTBOX. A FLAT METAL BOX WITH LIGHTS INSIDE AND A TRANSLUCENT PLASTIC SURFACE. TURNS THICK DRAWING PAPER LIKE BRISTOL BOARD INTO TRACING PAPER THROUGH BACK-LIGHTING.
- AN ULTRASONIC CLEANER. A LITTLE VIBRATING TUB THAT CAN CLEAN TRADITIONAL TECHNICAL PEN PARTS (PAGE 193, PANEL 2), IN CASE YOU PLAN TO GO HARDCORE. THEY'RE PROBABLY AN ENDANGERED SPECIES, ALONG WITH THE PENS THEMSELVES, BUT I FOUND ONE ON THE WEB FOR \$110 DOLLARS, SO THEY STILL EXIST AS OF THIS WRITING.
- A CUTTING MAT. A BIG, RUBBERY BOARD YOU CAN SLICE INTO REPEATEDLY WHILE CUTTING BRISTOL BOARD AND OTHER PAPER WITHOUT DAMAGING IT ("SELF-HEALING" AS ONE SITE PUT IT). YOU SHOULD BE ABLE TO FIND ONE FOR UNDER \$20, BUT PRICES SEEM TO VARY A LOT. DEFINITELY USEFUL IF YOU PLAN TO USE AN X-ACTO OR UTILITY KNIFE OFTEN.
- A PROPORTION WHEEL. A CIRCULAR SLIDE RULE WITH A SERIES OF NUMBERS ALONG THE EDGES OF TWO CONCENTRIC PLASTIC DISKS INDICATING CORRESPONDING SIZES FOR REDUCTIONS AND ENLARGEMENTS. USEFUL FOR PLACING ON TOP OF GLASSES OR MUGS CONTAINING CARBONATED DRINKS TO KEEP THEM FROM GOING FLAT.

PAGE 190, PANELS ONE-THREE - REDUCING FOR PRINT

BEAR IN MIND, YOUR LINES WILL BE GETTING THINNER WHEN REDUCED FOR PRINT. IF TOO THIN, THEY MAY START BREAKING UP, SO PLAN AHEAD.



PAGE 190, PANEL FOUR - PENCIL PREFERENCES

MY RESPONDENTS SHOWED A LOT OF PASSION FOR SPECIFIC TOOLS, AND DISMAY WHEN ONE OR MORE TOOLS CHANGED OR WERE DISCONTINUED.

"I STRUGGLED FOR YEARS TO FIND THE PERFECT PENCIL," WRITES PIA GUERRA. WHEN PIA'S VENUS VELVET HB YELLOWS RAN OUT SHE COULDN'T FIND REPLACEMENTS ANYWHERE. "GOING ONLINE I LEARNED THERE WERE PEOPLE WHO COLLECTED PENCILS(!) AND THEY WERE FAMILIAR WITH THE VELVETS AND HOW GOOD THEY WERE AND WISHED ME LUCK IN FINDING AN EQUIVALENT SINCE THE COMPANY STOPPED MAKING THEM." EVENTUALLY, AFTER TRYING NEARLY EVERY ART PENCIL ON THE PLANET, PIA SETTLED ON MIRADO F 2.5 SCHOOL PENCILS AND STOCKED UP. "IF YOU FIND SOMETHING THAT WORKS, BUY LOTS OF IT," SHE SUGGESTS, A SENTIMENT THAT WAS ECHOED REPEATEDLY IN OTHER RESPONSES.

GETTING JUST THE RIGHT PENCIL IS ESPECIALLY IMPORTANT FOR THOSE WHO DO THEIR FINISHED LINE WORK WITH ONE, AS FOUR OF MY RESPONDENTS NOW

DO, THANKS TO TECHNOLOGICAL ADVANCES.

I JUST USE WHATEVER .7 MM MECHANICAL PENCIL HAS THE BEST GRIP, BUT I'M ONLY DOING LAYOUTS WITH IT BEFORE HEADING INTO DIGITAL FOR EVERYTHING ELSE. I AM LOYAL TO MY PINK PEARL ERASER, THOUGH. OTHER PINK ERASERS SEEM HARD AND GREASY TO ME.

NON-REPRODUCIBLE PENCILS SPARKED SOME LIVELY DISCUSSIONS. THESE ARE LIGHT-COLORED PENCILS THAT DON'T NEED TO BE ERASED AFTER INKING BECAUSE THEIR HUES DON'T SHOW UP IN PRE-PRESS PHOTOGRAPHY, PHOTOCOPYING OR EVEN SCANNING (AT LEAST IN THEORY). I CALL THEM "BLUE PENCILS" BECAUSE I'M FROM ANOTHER CENTURY, BUT THEY ACTUALLY COME IN A FEW COLORS THESE DAYS. THE MOST POPULAR SEEM TO BE THE SANFORD COL-ERASE, AND I'M TOLD THAT WHEN THEY WERE TEMPORARILY DISCONTINUED RECENTLY IT WAS LIKE THE ARAB OIL EMBARGO OF 1973.

SOME, LIKE JASON, HOPE AND JUSTINE, DO A SIGNIFICANT AMOUNT OF DETAILED WORK IN NON-REPRO PENCILS. OTHERS USE THEM ONLY FOR PREPARATORY SKETCHES BEFORE PENCILLING WITH GRAPHITE PENCILS. STILL OTHERS WON'T TOUCH 'EM AT ALL.



PAGE 191-192 - BRUSHES WITH GREATNESS

AFTER ALL THESE YEARS, THE KING OF BRUSHES STILL SEEMS TO BE THE VENERABLE WINDSOR-NEWTON SERIES #7 FINEST SABLE, WHICH USES ONLY "KOLINSKY" SABLE HAIRS, MADE EXCLUSIVELY FROM THE WINTER FUR OF THE MALE SABLE'S TAIL -- AND NO, I'M NOT MAKING THAT UP. THE #1-2 SIZES ARE THE MOST COMMON AMONG THOSE I TALKED TO, ALTHOUGH I HEARD FROM ARTISTS USING A #0 (VERY FINE) ALL THE WAY TO A #5 (BIG, BUT STILL CAPABLE OF FINE LINES -- IN FACT PAUL SMITH, WHO USES A #5, REPORTS AN IMPROVED FINE LINE WITH THE BIGGER BRUSH). PRICES VARY, BUT EACH SIZE NUMBER ADDS APPROXIMATELY \$10 TO THE PRICE.

NOT ALL WINDSOR-NEWTON SABLES ARE GEMS. PAUL QUOTES ONE BRUSH CONNOISSEUR AS SAYING "WINDSOR-NEWTON MAKES THE FINEST BRUSH IN THE WORLD... EVERY ONCE IN A WHILE." TO FIND A GOOD ONE, PAUL SUGGESTS FLICKING A WET SABLE WITH YOUR WRIST RIGHT IN THE STORE (AFTER ABOUT FOUR MINUTES IN WATER, SOAKED UNTIL IT LOSES ITS SHAPE) TO SEE IF IT NATURALLY SNAPS TO A POINT. IF SO, THAT'S THE SHAPE IT WANTS TO TAKE AND YOU CAN PULL OUT YOUR CREDIT CARD. IF IT SPLITS, IT'S A CURSED EVIL IMPOSTER AND YOU SHOULD PUT IT BACK ON THE SHELF.

OTHER BRUSHES MENTIONED BY MY RESPONDENTS INCLUDE THE CHEAP, YELLOW LOEW-CORNELL #2 (ONCE USED, THOUGH NOT NECESSARILY ENDORSED, BY DREW WEING), THE ORANGE TIP RAPHAEL #4 SABLE BRUSH SERIES 8404 FAVORED BY JESSICA ABEL, AND WINDSOR-NEWTON'S SCEPTRE GOLD, A HALF-SABLE,

HALF-SYNTHETIC MIX WHICH IS CARLA SPEED MCNEIL'S WEAPON OF CHOICE.

ANY NATURAL BRUSH REQUIRES GREAT CARE. WASH OUT THE INK THOROUGHLY WHEN NOT IN USE. IT'S ONLY A MATTER OF TIME UNTIL A BRUSH LOSES ITS SHAPE, BUT WITH FREQUENT CLEANING, YOU CAN EXTEND ITS LIFE CONSIDERABLY. WILL EISNER SUGGESTED WAY BACK IN 1982 THAT I WRAP A PIECE OF PAPER TAPE A FEW MILLIMETERS ABOVE WHERE THE METAL MEETS THE HAIRS TO HELP THE BRUSH KEEP ITS SHAPE, AND THAT DEFINITELY HELPED. IN FACT, WHEN I WAS WORKING IN DC'S PRODUCTION DEPARTMENT THAT YEAR, BRIAN BOLLAND CAME IN TO MAKE SOME CORRECTIONS, BORROWED MY EISNER-IZED SABLE AND MENTIONED WHAT A GOOD LINE IT GAVE.



PAGE 192, PANELS ONE-FOUR - BRUSH ALTERNATIVES

I WAS AN EARLY ADOPTER OF SYNTHETIC BRUSHES STARTING IN 1982. IN FACT MY OLD SERIES ZOT! WAS FILLED WITH FELT BRUSH WORK, BUT I SYMPATHIZE WITH THOSE WHO DON'T TRUST THEM, AND I'D HARDLY POINT TO MY COMICS WORK FROM THAT DAY AS AN EXAMPLE OF GREAT INKING.

CRAIG THOMPSON'S TRUSTY PENTEL POCKET BRUSH PENS (SEE ABOVE) COME WITH REFILLABLE CARTRIDGES OF PIGMENT INKS AS DO THE KURETAKE AND AITOH BRUSH PENS, BUT MANY SYNTHETIC BRUSHES ARE BASICALLY BRUSH-SHAPED FELT-TIPPED PENS. PROBABLY THE MOST POPULAR, ESPECIALLY WITH MANGA FANS, ARE COPIC MARKERS, A FAST-DRYING MARKER WITH A CHISEL POINT ON ONE END AND A FLEXIBLE FELT BRUSH ON THE OTHER. THEY COME IN MANY COLORS AND ARE OFTEN USED FOR INKING AND COLORING, BUT DON'T SEEM AS COMMON IN THE PROFESSIONAL COMMUNITY -- YET. RESPONDENTS TO THE SURVEY WHO MENTIONED USING FELT BRUSHES LISTED SAKURA'S PIGMA BRUSH PEN AND THE ZEBRA 303 BRUSH PEN.

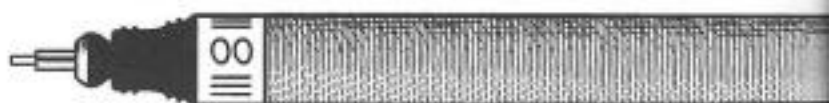
MANY SABLE USERS REALLY HATE THE FELT BRUSHES. FELT BRUSH USERS AREN'T EXACTLY JUMPING TO THEIR DEFENSE, BUT SOME SEEM PRETTY SATISFIED. UNIQUE AMONG THE ARTISTS I TALKED TO WAS SPIKE, WHO SAID SHE USES A SABLE BRUSH NOW, BUT THINKS FELT BRUSHES ARE GREAT. "I USED THEM AS TRAINING WHEELS FOR OVER TWO YEARS BEFORE I GRADUATED TO REAL BRUSHES," SHE WRITES. "I WOULD HAVE NEVER HAD THE CONFIDENCE AND PATIENCE TO DEAL WITH A BRUSH STRAIGHTAWAY AFTER I STOPPED USING PLAIN MARKERS TO INK, SO I'VE GOT NO PROBLEM WITH 'EM AT ALL."



PAGE 192, PANELS FIVE-SEVEN - NIB PENS

A NUMBER OF RESPONDENTS STILL USE NIB PENS, BUT

MANY COMPLAIN ABOUT THE QUALITY OF PRODUCTS AVAILABLE IN THE U.S. THE ONCE RESPECTED NIBS FROM HUNT AND SPEEDBALL (NOW THE SAME COMPANY) HAVE REPORTEDLY SUFFERED IN BOTH SELECTION AND QUALITY OVER THE YEARS, THOUGH THE HUNT #102 AND #108 CROWQUILLS AND #B-6 AND #22 NIBS ARE STILL BEING USED, AND SOME STILL SWEAR BY THEM (INCLUDING DREW WEING, BUT HE COULD GET GOOD LINES OUT OF A SNICKERS BAR). CARTOONISTS IN NEW YORK REPORT THE GROWING POPULARITY OF THE JAPANESE G PENS (BRANDS MAY INCLUDE ZEBRA, TACHIKAWA AND NIKKO). THE G PENS ARE BASICALLY THE SAME THING AS TRADITIONAL NIB PENS BUT STRONGER AND WELL-MADE. DAVID LASKY SAID HE'S USING THE ROTRING ART PEN, A NIB PEN WITH ITS OWN BARREL OF INK, MUCH LIKE THE PENTEL POCKET BRUSH AND ITS COUSINS. DAVID DESCRIBES THE ROTRING AS "HIGH MAINTENANCE" THOUGH, AND COMPARED IT TO "OWNING A VESPA."



PAGE 192-193 - FIXED WIDTH AND TECHNICAL PENS

TRADITIONAL TECHNICAL PENS LIKE THE KOH-I-NOOR RAPIDOGRAPH WHICH NEED TO BE DISASSEMBLED TO BE REFILLED AND CLEANED MAY BE A DYING BREED, BUT SOME CARTOONISTS STILL SWEAR BY THEM. HOWARD CRUSE DOES 90% OF HIS INKING WITH TECHNICAL PENS, AND KRIS DRESEN USES THEM FOR EVERYTHING. ROTRING AND STAEDTLER SEEM TO BE OFFERING NEWER VERSIONS OF THE TRADITIONAL DESIGN, WITH CARTRIDGES, WHICH MIGHT BE EASIER TO MAINTAIN, IF MORE EXPENSIVE IN THE LONG RUN.



NEW YORK STATE ARTIST TOC FETCH, AFTER SOME DAZZLINGLY INTRICATE TECHNICAL PEN WORK (AT LEFT) RECENTLY RETURNED TO HIS FIRST LOVE, THE PENCIL.

PLENTY OF ARTISTS FIND FIXED-WIDTH PIGMA MICRONS, ALVIN PENSTIX AND OTHER PRECISION FELT-TIPS AN ADEQUATE, HASSLE-FREE ALTERNATIVE TO TECHNICAL PENS. THEIR MAKERS CLAIM AN "ARCHIVAL QUALITY" INK (OLD-STYLE FELT-TIPS WERE NOTORIOUS FOR FADING), AND COME IN THE SAME PRECISION SIZES AS OLD SCHOOL TECHNICAL PENS. IF THE INK IS GOOD AND THE LINE IS SMOOTH AND CONSISTENT, I SAY GO FOR IT, BUT BEAR IN MIND THAT YOU'LL GO THROUGH DOZENS OF THOSE SUCKERS DURING THE LIFETIME OF ONE RAPIDOGRAPH, SO LONG-TERM COST MIGHT BE WORTH CONSIDERING.

SOME CARTOONISTS, LIKE JASON LITTLE, REPORT LIKING

THE "DEAD" LINE THAT ALL FIXED-WIDTH PENS PRODUCE. OTHER USERS SEEM A BIT RESTLESS THOUGH. DEREK KIRK KIM USED COPIC'S FIXED-WIDTH MULTILINERS IN THE LAST FEW YEARS, BUT HE'S CONSIDERING GOING BACK TO CROWQUILL. WEBCOMICS CREATOR SHAENON GARRITY REFERS TO HER OWN USE OF MICRONS AS "LAME."

STILL, I NOTICED A CHEAP TOOL BRAVADO EMANATING FROM THE WEB-SAVVY BAY AREA INDY SCENE. "BRUSHES, SHARPIES, PIGMAS AND EVEN BALLPOINT PENS ARE USED," WRITES GENE YANG, "[JESSE HAMM] WALKED UP TO ME AND DEREK DURING A SAN DIEGO CON YEARS AGO AND SAID, 'MIGNOLA DOES EVERYTHING WITH A PIGMA AND A SHARPIE!' I DON'T THINK JESSE'S PICKED UP A BRUSH SINCE."

PAGE 193, PANELS FOUR AND FIVE - INKS AND WHITE PAINT

THREE RESPONDENTS CRITICIZED THE ALLEGED WATERING DOWN OF THE ONCE-STANDARD HIGGINS BLACK MAGIC INK (STEVE BISSETTE CALLED IT "GREY SWILL") BUT TWO OTHERS REPORTED STILL USING IT. R. KIKUO JOHNSON USES SPEEDBALL SUPER BLACK FOR HIS RICH, COMPELLING BRUSH WORK. MEANWHILE, JAPAN'S DELETER BRAND INK AND WHITE CORRECTION PAINT ARE CATCHING ON FAST IN NEW YORK.

PAGE 195 - A LETTERING ALTERNATIVE

HOWARD CRUSE HAS A SMART SYSTEM FOR THOSE WHO WANT TO GET THE BENEFITS OF GUIDELINES LIKE THOSE MADE BY AN AMES GUIDE, WITHOUT DRAWING THEM OVER AND OVER. HE MADE A SET OF GUIDELINES IN ADOBE ILLUSTRATOR, PRINTED THEM ONTO CLEAR SHEETS AND JUST PLACES THEM AND HIS DRAWING PAPER OVER A LIGHTBOX.

PAGE 197 - DRAWING THIS BOOK DIGITALLY

JUST TO BE CLEAR, THE LAYERS I'M TALKING ABOUT ARE VIRTUAL. I DON'T ACTUALLY PRINT AND STACK THEM LIKE THAT! IT ALL HAPPENS IN PHOTOSHOP. I'LL POST MORE DETAILED STEP-BY-STEPS ONLINE (SEE WEB ADDRESS AT BOTTOM).

PAGE 199, PANEL SEVEN - BRUSHES AND BUSHES!

PHOTOSHOP ALLOWS YOU TO SET SEVERAL PARAMETERS WHEN YOU TURN A SHAPE INTO A BRUSH, BUT THE PROGRAM DOESN'T MAKE IT EASY. I'LL POST A QUICK TUTORIAL ON THE SITE.

PAGE 203 - LETTERING IN ILLUSTRATOR

CHECK CHAPTER FIVE AND A HALF (RIGHT) FOR MORE ON DIGITAL LETTERING METHODS, INCLUDING A COOL LAYER TRICK THAT ALLOWS ENDLESS REPOSITIONING OF TAILS AND LIGHTNING-FAST PANEL BORDERS.

PAGE 204, PANEL EIGHT - THE TABLET MONITOR

AS I WRITE THIS, THE ONLY WAYS FOR GRAPHIC ARTISTS TO DRAW DIRECTLY ON THE SCREEN ARE TO GET A TABLET PC OR WACOM'S CINTIQ MONITOR -- AND FOR MAC USERS LIKE ME, THE CINTIQ IS OUR ONLY OPTION.

I LIKE THE CINTIQ A LOT. I PROBABLY COULDN'T HAVE DONE THIS BOOK HALF AS FAST OR HALF AS WELL WITHOUT IT. BUT THE ONLY GRAPHICS-FRIENDLY MODEL THE MANUFACTURER IS SELLING AS I WRITE THIS COSTS MORE THAN A WHOLE NEW COMPUTER (\$2499! THOUGH THINGS MAY HAVE IMPROVED BY THE TIME YOU READ THIS).

IT'S A PRETTY MAMMOTH INVESTMENT, BUT IF YOU HAVE SERIOUS HAND STRAIN PROBLEMS LIKE I DID IN 2003-2004, OR YOU'RE BEING PAID ENOUGH FOR YOUR ART THAT YOU CAN LOG GAINS IN PRODUCTIVITY AS PROFIT, THEN GETTING A TABLET/MONITOR MIGHT MAKE SENSE.

PAGE 204-205 - INDUSTRY STANDARDS

THE MAJORITY OF COMICS PROS I KNOW WHO ARE MAKING COMICS DIGITALLY DO SO ON A MACINTOSH COMPUTER RUNNING ADOBE'S GRAPHICS PROGRAMS. ADOBE PHOTOSHOP IS THE PROGRAM NEARLY ALL OF US OWN, FOLLOWED BY ILLUSTRATOR, ADOBE'S PRECISE "OBJECT-ORIENTED" DRAWING PROGRAM, AND DREAMWEAVER FOR WEB AUTHORING. (DREAMWEAVER USED TO BE IN COMPETITION WITH ADOBE'S LESS-POPULAR GOLIVE, BUT ADOBE BOUGHT THE COMPANY IN 2005).

GETTING ALL THREE PROGRAMS OFF THE SHELF ADDS UP TO AROUND \$1,000, BUT DEPENDING ON WHAT YOU WANT TO ACCOMPLISH, THERE MAY BE CHEAPER OR EVEN FREE ALTERNATIVES OUT THERE. CHECK THE SITE FOR MORE DETAILS.

CHAPTER 206 - GUIDES TO WEB PUBLISHING

ALSO SEE THE ADDRESS BELOW FOR SOME POINTERS TO WEB PUBLISHING. (I'M RUNNING OUT OF ROOM!)

CHAPTER FIVE AND A HALF!

I FOUND OUT IN *REINVENTING COMICS* HOW DIFFICULT IT IS TO DESCRIBE WEB-NATIVE TECHNIQUES IN A BLACK-AND-WHITE BOOK, SO I'VE PUT MOST OF MY DIGITAL NOTES ONLINE. I'M ALSO GOING TO SEE IF I CAN PROVIDE UP-TO-DATE INFORMATION ON EQUIPMENT AND SOFTWARE, SINCE THAT TOPIC IS A MOVING TARGET.

GO TO:
WWW.SCOTTMCCLOUD.COM/MAKINGCOMICS

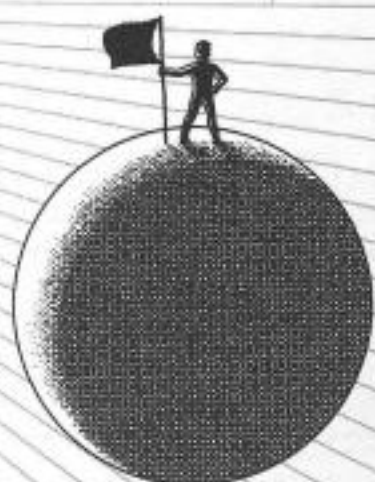
AND LOOK FOR
THIS BUTTON:



Chapter Six

Your Place in Comics

Three Essays about Style



"STYLE" USUALLY DESCRIBES SURFACE DETAILS LIKE **LINE QUALITY**, A WAY OF DRAWING **FACES** OR ONE'S USE OF **DIALOGUE**.

BUT MANNERISMS LIKE THAT ARE JUST **BYPRODUCTS** OF ARTISTS' ATTEMPTS TO PRESENT THE **WORLD** AS THEY **SEE IT** --



-- AND TO CAPTURE THE **ASPECTS** OF **COMICS** THAT MAY HAVE CAPTIVATED THEM AS **READERS**.

BEHIND THAT STRUGGLE LIES THEIR FUNDAMENTAL OUTLOOK ON **LIFE** AND **ART** --



-- A STATEMENT OF THEIR **PASSIONS** AND **PRIORITIES** --

-- AN ECHO OF THE **TIMES** AND **PLACES** THEY'VE COME FROM --



-- AND A SIGNPOST TO **WHERE** THEY WANT THEIR CHOSEN **ART** TO **TAKE** THEM.

IN SHORT:
DISCOVERING YOUR OWN **"STYLE"** IS A DEEPLY **PERSONAL** PROCESS WHICH CAN TAKE YEARS --



-- AND IT CAN'T BE TAUGHT IN A **BOOK**.

BUT,
EVEN THOUGH THE PATH TO
FINDING YOUR PLACE IN COMICS IS
ONE THAT YOU'LL HAVE TO WALK
ALONE --



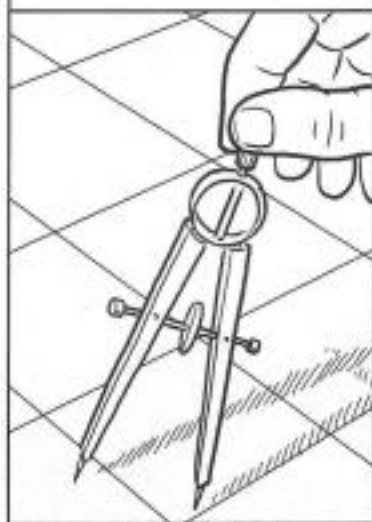
-- YOU CAN GET THERE A LOT
SOONER IF YOU HAVE A BIG ENOUGH **MAP**
OF THE PLACES YOU CAN GO --



-- THE
BENEFIT OF THE
EXPERIENCES OF
THOSE WHO HAVE
GONE BEFORE --



-- AND THE SKILLS
TO DRAW **YOUR**
OWN MAP WHEN
THAT LANDSCAPE
CHANGES.



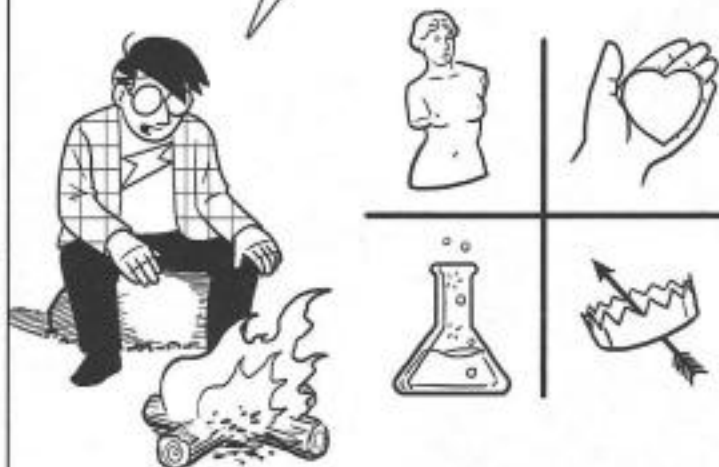
TO GET STARTED THEN, HERE
ARE **THREE SNAPSHOTS** OF THAT
WORLD OF COMICS STYLES, STARTING WITH
MY OWN PERSONAL TAKE ON THE
MANGA PHENOMENON --



-- FOLLOWED BY A FEW IDEAS ON
THE EVOLUTION AND USES OF THE MASS
STYLES WE CALL "**GENRES**" --



-- AND AN UNUSUAL, BUT I
HOPE USEFUL, NEW WAY OF LOOKING AT
COMICS CULTURE AND THE IDEALS
THAT CAN BOTH **SEPARATE** US AND
BIND US TOGETHER.



1

UNDERSTANDING MANGA

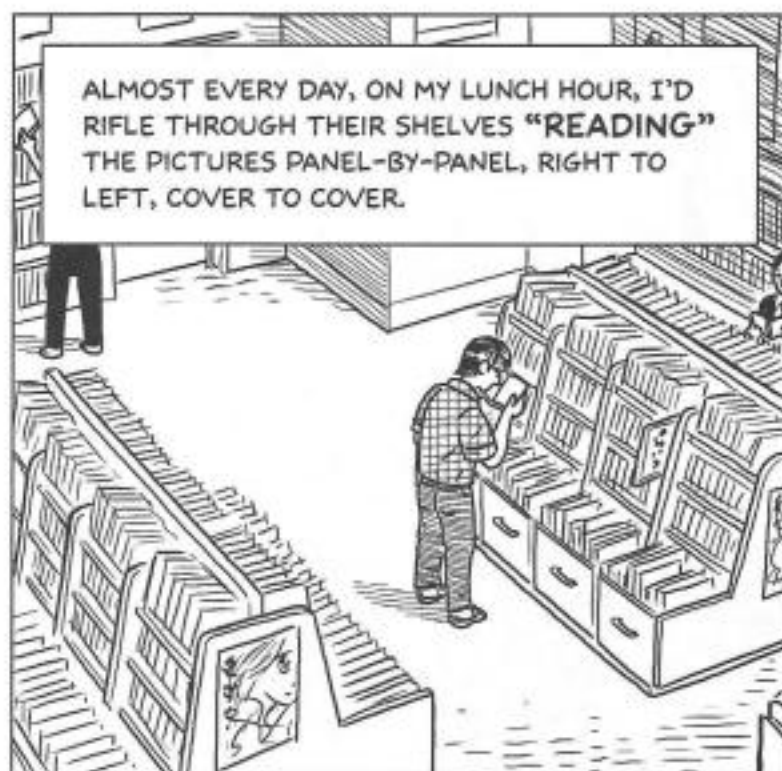
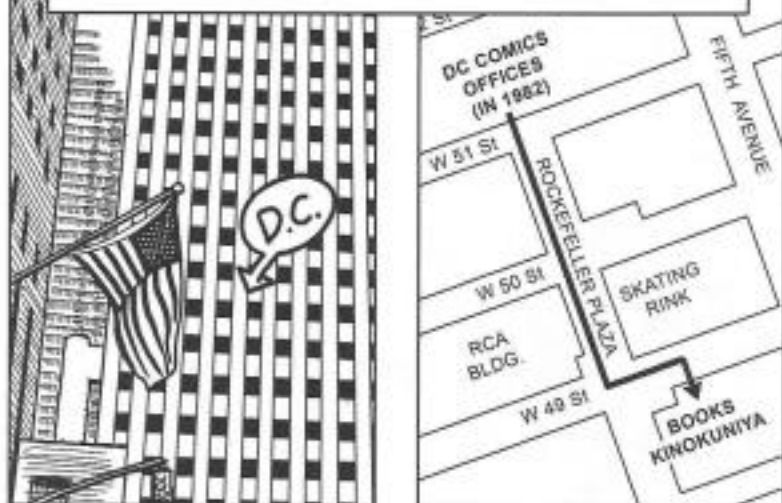
IN 1982, JUST OUT OF COLLEGE AND LIVING IN MANHATTAN, I BECAME OBSESSED WITH READING JAPANESE COMICS, OR "MANGA."

FUNNY THING IS, ALMOST NONE OF WHAT I WAS READING HAD BEEN TRANSLATED AND I DIDN'T KNOW A WORD OF JAPANESE!



MY DAY JOB WAS AT DC COMICS IN ROCKEFELLER CENTER, JUST A COUPLE OF BLOCKS FROM BOOKS KINOKUNIYA, ONE OF THE BIGGEST JAPANESE BOOKSTORES IN AMERICA.

ALMOST EVERY DAY, ON MY LUNCH HOUR, I'D RIFLE THROUGH THEIR SHELVES "READING" THE PICTURES PANEL-BY-PANEL, RIGHT TO LEFT, COVER TO COVER.



IN THOSE PAGES, I FOUND A LOT OF VISUAL STORYTELLING TECHNIQUES RARELY SEEN IN AMERICAN COMICS THAT I WAS EAGER TO PUT IN MY OWN COMICS AS SOON AS I GOT THE CHANCE.*

I'VE SEEN BOOKS ABOUT THE HISTORY, BUSINESS AND CULTURE OF MANGA AND PLENTY OF MANGA STYLE HOW-TO-DRAW BOOKS --

-- BUT IN 24 YEARS, I'VE RARELY SEEN ANYONE FOCUS ON THESE BASIC STORYTELLING TECHNIQUES, SO LET'S TAKE A CLOSER LOOK NOW.



* TWO YEARS LATER, AS IT HAPPENED.

IN 1982, SUPERHERO COMICS WERE EVEN MORE DOMINANT IN AMERICAN COMIC BOOKS THAN THEY ARE NOW, AND DC COMICS' OFFICES WERE RIGHT IN THE CENTER OF THAT INDUSTRY.

MY TWO-AND-A-HALF BLOCK WALK FROM DC TO KINOKUNIYA SPANNED AN OCEAN OF DIFFERENCES BETWEEN THE TWO COMICS CULTURES.

AT LEAST EIGHT OF THE MANGA STORYTELLING TECHNIQUES I FOUND ON KINO'S SHELVES WERE ALMOST COMPLETELY ABSENT FROM MAINSTREAM SUPERHERO COMICS AT THE TIME, INCLUDING:



ICONIC CHARACTERS. THE SIMPLE, EMOTIVE FACES AND FIGURES WHICH LED TO THE KIND OF READER IDENTIFICATION I TALKED ABOUT IN *UNDERSTANDING COMICS*, PAGES 29-45.



GENRE MATURITY. AN UNDERSTANDING OF THE UNIQUE STORYTELLING CHALLENGES OF LITERALLY HUNDREDS OF DIFFERENT GENRES INCLUDING SPORTS, ROMANCE, S.F., FANTASY, BUSINESS, HORROR, SEXUAL COMEDY, ETC...



A STRONG SENSE OF PLACE. ENVIRONMENTAL DETAILS THAT TRIGGERED SENSORY MEMORIES AND, WHEN CONTRASTED WITH ICONIC CHARACTERS, LEAD TO THE "MASKING EFFECT" DISCUSSED IN *UNDERSTANDING COMICS* PAGES 42-45).



A BROAD VARIETY OF CHARACTER DESIGNS. FEATURING WILDLY DIFFERENT FACE AND BODY TYPES AND THE FREQUENT USE OF RECURRING ARCHETYPES.



FREQUENT USES OF WORDLESS PANELS. COMBINED WITH ASPECT TO ASPECT TRANSITIONS BETWEEN PANELS; PROMPTING READERS TO ASSEMBLE SCENES FROM FRAGMENTARY VISUAL INFORMATION.



SMALL REAL WORLD DETAILS. AN APPRECIATION FOR THE BEAUTY OF THE MUNDANE, AND ITS VALUE FOR CONNECTING WITH READERS' EVERYDAY EXPERIENCES -- EVEN IN FANTASTIC OR MELODRAMATIC STORIES.



SUBJECTIVE MOTION. USING STREAKED BACKGROUNDS TO MAKE READERS FEEL LIKE THEY WERE MOVING WITH A CHARACTER, INSTEAD OF JUST WATCHING MOTION FROM THE SIDELINES.



VARIOUS EMOTIONALLY EXPRESSIVE EFFECTS SUCH AS EXPRESSIONISTIC BACKGROUNDS, MONTAGES AND SUBJECTIVE CARICATURES -- ALL AIMED AT GIVING READERS A WINDOW INTO WHAT CHARACTERS WERE FEELING.



WHETHER THROUGH THE **ICONIC FACES** AND VARIED VISUAL **ARCHETYPES** THAT NEEDED TO BE FILLED IN BY THE READER TO BRING THEM TO LIFE --

-- OR THE SILENT, WANDERING ENCOUNTERS WITH **ENVIRONMENTS** CAPABLE OF PLACING READERS WITHIN A SCENE --

-- OR THE DIRECT CONNECTION TO THE **REAL-LIFE EXPERIENCES** AND INTERESTS OF THE AVERAGE READER --

-- OR THE GRAPHIC DEVICES MEANT TO MOVE READERS **EMOTIONALLY**, AS WELL AS **LITERALLY** MOVING WITH THE ACTION --



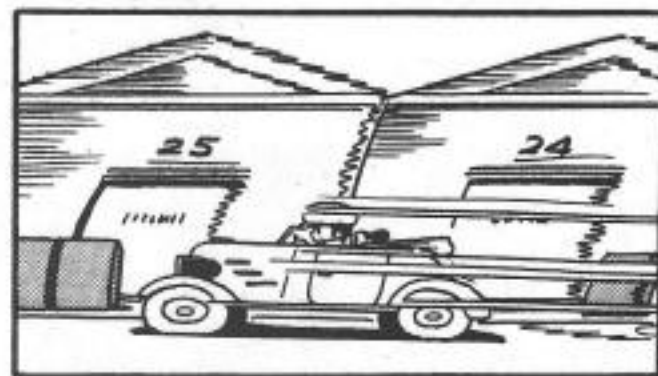
-- ALL OF THESE TECHNIQUES AMPLIFIED THE SENSE OF **READER PARTICIPATION** IN MANGA, A FEELING OF BEING **PART OF THE STORY**, RATHER THAN SIMPLY **OBSERVING** THE STORY FROM AFAR.



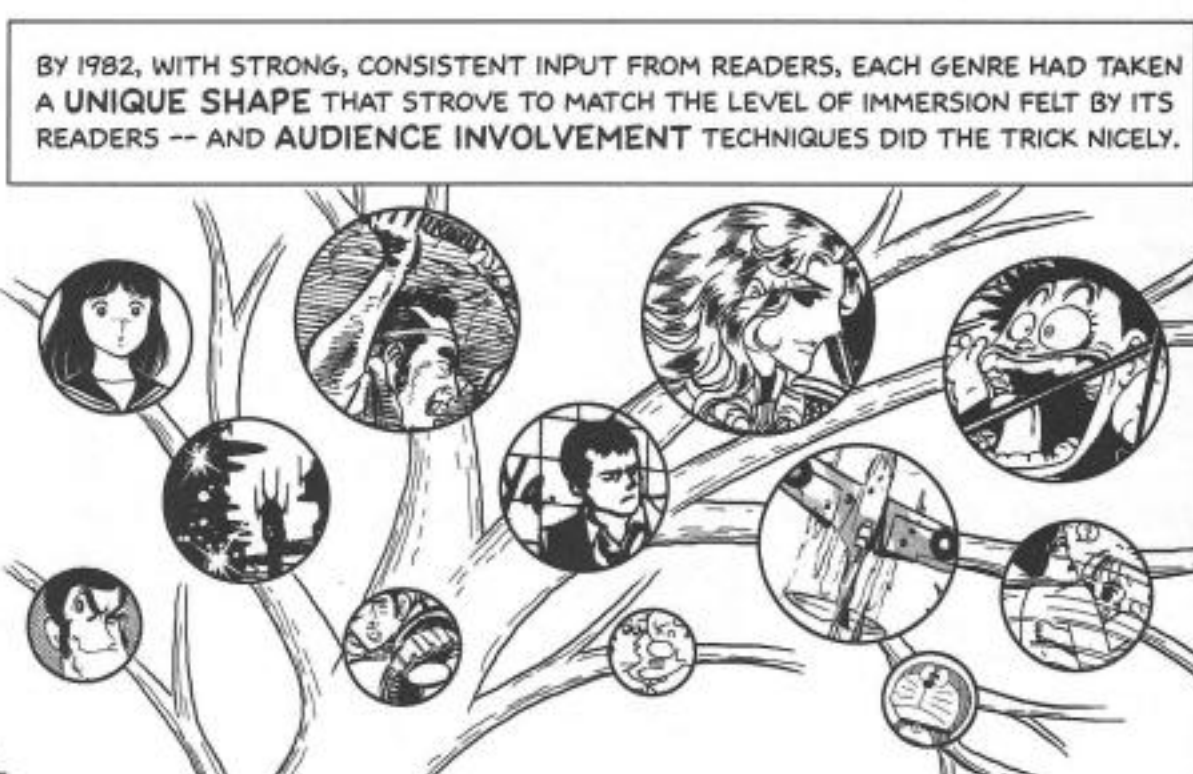
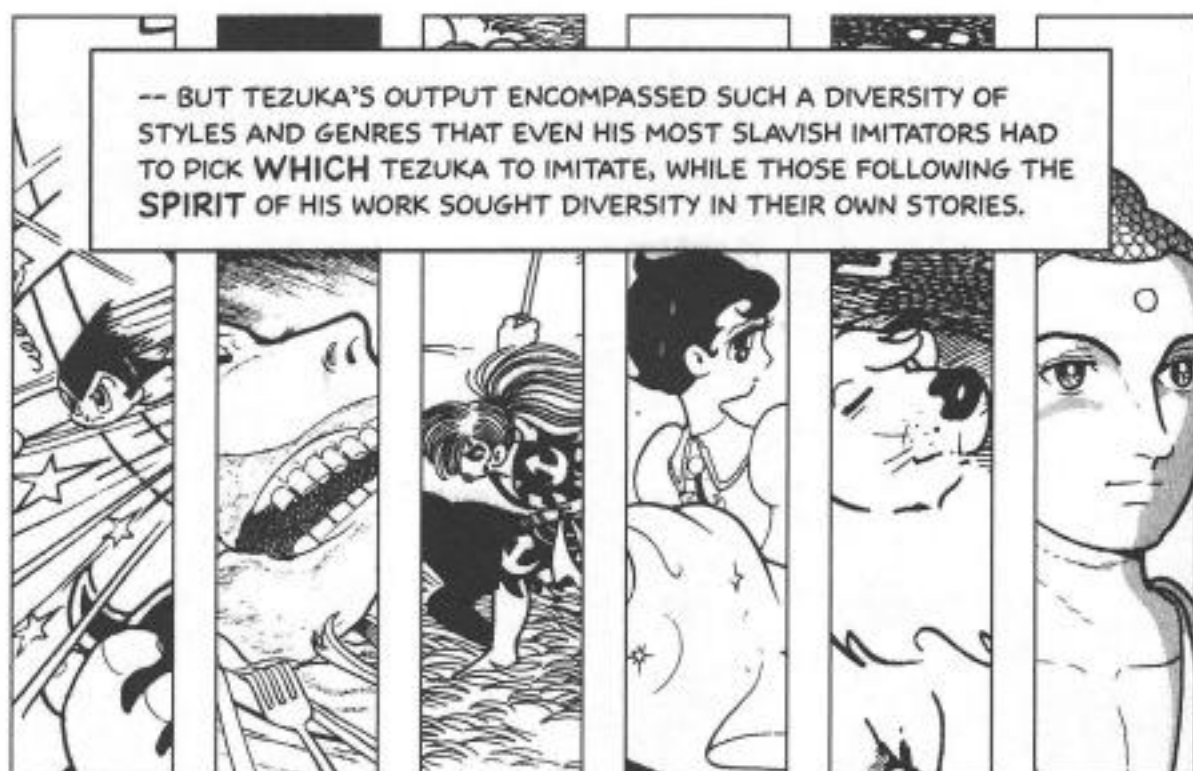
AND FOR ALL THE TALK OF FORMATS, MARKETING AND "CULTURAL DIFFERENCES" IN 1982, I BECAME CONVINCED THAT IT WAS **THIS** QUALITY OF MANGA THAT HAD FUELED ITS MASSIVE SUCCESS AT HOME -- AND, POTENTIALLY, IN NORTH AMERICA.



MANY OF MANGA'S READER PARTICIPATION TECHNIQUES CAN BE TRACED TO JAPAN'S "GOD OF MANGA," **OSAMU TEZUKA**, WHO HAD BEEN INSPIRING MANGA ARTISTS SINCE THE LATE '40S.

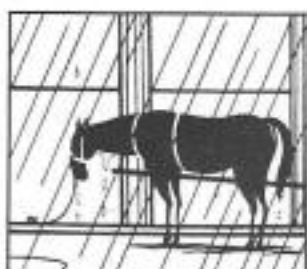


SUBJECTIVE MOTION FROM TEZUKA'S FIRST HIT **NEW TREASURE ISLAND**, 1947.





THE GROWING ALTERNATIVE AND GRAPHIC NOVEL MARKETS HAVE PROVED HOSPITABLE TO MANY OF THE SAME QUALITIES LISTED ON PAGE 216.

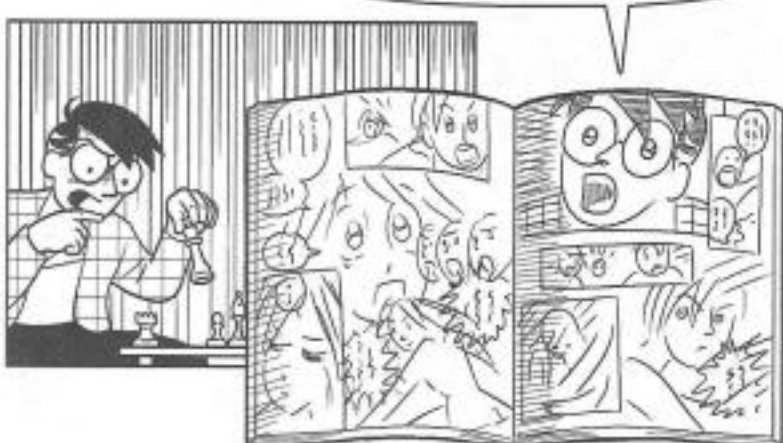
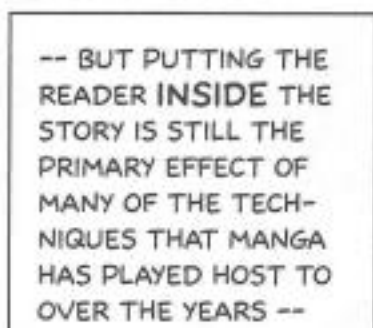




IN THE NORTH AMERICAN TRADITION, THE **PHYSICAL POSITIONS** OF CHARACTERS IN RELATION TO ONE ANOTHER TEND TO BE CAREFULLY SHOWN, AS IF THEY WERE PIECES ON A CHESSBOARD -- EVEN IN **NON-ACTION** GENRES LIKE ROMANCE.



* "SHOJO" = COMICS AIMED AT GIRLS.
PANEL ONE: ART BY NATSUKI TAKAYA.



IF YOU'RE A MANGA FAN WHO WANTS TO DRAW COMICS, THEN YOU MIGHT START OUT BY LEARNING HOW TO DRAW IN THAT **STYLE**, AND THERE ARE HUNDREDS OF BOOKS IN PRINT OFFERING TO TEACH YOU **HOW**.



LITERALLY. HUNDREDS. I COUNTED.

IT'S A NATURAL **FIRST STEP** TO IMITATE YOUR FAVORITE ARTISTS AND I'M NOT GOING TO TRY TO TALK ANYONE OUT OF IT.



BUT IN THE LONG RUN, I HOPE YOU'LL CONSIDER LOOKING **BEYOND** THOSE SURFACE STYLES TO THE FUNDAMENTAL **IDEAS** AND **EFFECTS** THAT THOSE STYLES HAVE GROWN TO CONVEY --



-- AND HOW THEY COMPARE WITH A WORLD OF **OTHER** STYLES.

AND IN **MANGA'S** CASE THAT MEANS FINDING NEW WAYS TO PERSONALLY **CONNECT** WITH **READERS** --



-- NOT JUST ECHOING THE WAYS OTHER ARTISTS IN OTHER LANDS CONNECTED WITH **THEIRS**.



THAT TRANSITION IS ALREADY STARTING AS I WRITE THIS.



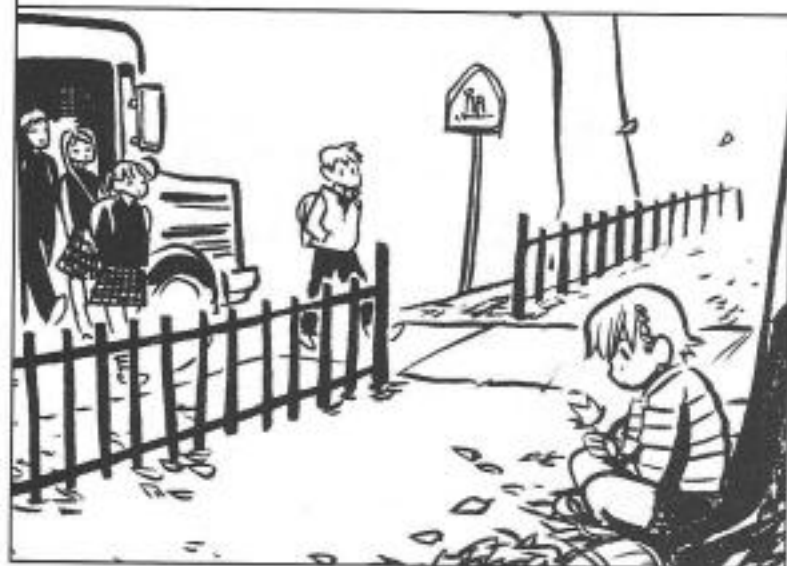
IN NORTH AMERICA, MANGA AND ANIME FANS FROM THE **MID-'90S** HAVE JOINED THE RANKS OF THIS DECADE'S **PROMISING** **YOUNG** **ARTISTS**.



BUT DESPITE THEIR INFLUENCES, THEY HAVEN'T JUST BEEN TELLING STORIES ABOUT JAPANESE SCHOOLGIRLS AND SAMURAI.



INSTEAD, THESE NEW JAPANESE-INFLUENCED COMICS ARTISTS ARE VEERING CLOSER TO **THEIR OWN LIVES** FOR INSPIRATION, AND CLOSER TO **THEIR READERS' LIVES** IN THE PROCESS.



IN THE **MID-'90S**, MANGA (AND ITS BIG BROTHER ANIME) HAD MANY LOYAL FANS IN NORTH AMERICA, AND AMONG THEM WERE ARTISTS THAT ARE NOW BEGINNING TO SIGNIFICANTLY CHANGE COMICS ON **THE WEB** AND, INCREASINGLY, IN **PRINT**.



BUT THAT GENERATION OF YOUNG MANGA READERS WAS **TINY** COMPARED TO THE ONE WE HAVE NOW, AND WHEN **THAT** WAVE HITS MATURITY, THEY'LL TELL STORIES THAT WILL INSPIRE A WHOLE NEW GENERATION.

AND THEY'LL DO IT USING THE **PEOPLE** THEY KNOW AND UNDERSTAND --



-- THE **PLACES** THEY CAN BRING TO VIVID LIFE --



-- THE **EVERYDAY INTERESTS AND DETAILS** THEY CAN MAKE REAL FOR READERS --



-- AND THE **EMOTIONS AND SENSATIONS** THEY'VE KNOW FIRST-HAND.



AND AS **STYLES AND STORIES** ON **BOTH** SIDES OF THE PACIFIC OCEAN CONTINUE TO EVOLVE, **MANGA** CAN BE SEEN FOR WHAT IT ALWAYS HAS BEEN:

ANOTHER WORD FOR **COMICS**.





2

UNDERSTANDING GENRES



AS IN ANY MEDIUM, WHEN A **PERSONAL STYLE, FORMAT OR TYPE OF STORY** CATCHES ON IN COMICS, IT'S LIKELY TO BE IMITATED.

GET ENOUGH PEOPLE MAKING COMICS OF THAT KIND AND YOU HAVE A **"GENRE."**



ANY CREATIVE MARKET HAS A HANDFUL OF POPULAR GENRES AND ASSORTED SUB-GENRES.

Inside the Music Store

Choose Genre

Browse

Science Fiction & Fantasy
Television Central
The Hot List
All Genres

Genres

Action & Adventure
Anime & Manga
Art House & International
Classics
Comedy
Cult Movies
Drama
Gay & Lesbian
Horror
Kids & Family
Musicals
Mystery & Espionage

Inside the Music Store

Choose Genre

Alternative
Audiobooks
Blues
Children's Music
Classical
Country
Dance
Electronic

SOME, LIKE THE BROAD GENRES OF **COMEDY** AND **TRAGEDY**, HAVE BEEN WITH US FOR THOUSANDS OF YEARS --

-- WHILE OTHER, FAR MORE **SPECIFIC** SUB-GENRES MAY COME AND GO IN THE WINK OF AN EYE.



GENRES ARE BUILT AROUND **AUDIENCE EXPECTATIONS**. WHEN THE GENRE IS **BROAD**, THE LIST OF EXPECTATIONS IS **SHORT**.

COMEDIES MAKE US **LAUGH**. TRAGEDIES MAKE US **CRY**.*

← (Okay, that's just crappy-looking. Sorry.)



WHEN THE GENRE IS MORE **SPECIFIC** THE LIST OF EXPECTATIONS CAN GET A LOT **LONGER**.

'90S STYLE ROMANTIC COMEDY



- ✓ CUTE, CHANCE MEETING.
- ✓ INITIAL DISLIKE.
- ✓ FALL IN LOVE ANYWAY.
- ✓ MID-20TH CENTURY AMERICAN POPULAR SONG (OPTIONAL: MAY USE AS TITLE OF FILM).
- ✓ WACKY BEST FRIENDS.
- ✓ PRECOCIOUS CHILD/ANIMAL.
- ✓ FIGHT, BREAK-UP.
- ✓ YEARNING LONELY MONTAGE.
- ✓ ROMANTIC REUNION (OPTIONAL: MAY INCLUDE RUNNING FOR CAB OR AIRPLANE).

*IN OUR TIME, AT LEAST. IN SHAKESPEARE'S DAY THE LIST WASN'T NEARLY SO SHORT.

GENRES HAVE LIFE CYCLES. AS THEY AGE, SUCH LISTS CAN GROW SO LONG THAT THE GENRE STARTS TO SAG UNDER THE WEIGHT OF TOO MANY FORMULA-DRIVEN EXPECTATIONS.

AT THAT POINT, ITS AUDIENCE MIGHT START TO DWINDLE --

-- OR A NEW BREED OF CREATORS MIGHT THROW AWAY THAT LIST AND GIVE NEW LIFE TO THE GENRE BY REDISCOVERING ITS BASIC APPEAL.



WHEN ARTIST JACK KIRBY HELPED DEFINE THE MODERN **SUPERHERO** GENRE IN THE SIXTIES,* SUPERHERO COMICS HAD ALREADY BEEN AROUND FOR MORE THAN 20 YEARS.



THE SUPERHERO GENRE HAD ITS RULES, LEARNED FROM YEARS OF TRIAL AND ERROR: CLEAR, DIAGRAMMATIC LAYOUTS, FULL FIGURES IN ACTION, SMOOTH FLUID LINEWORK...

THANKS TO MY PHOTOGRAPHIC MEMORY, EVERY DETAIL WILL BE PERFECT... AND IN EXACT SCALE!



BUT KIRBY **BROKE** EVERY ONE OF THOSE RULES, AND IN DOING SO, HE SAVED THE GENRE FROM ITSELF (FOR A TIME, AT LEAST).



IF YOU DECIDE TO MAKE COMICS WITHIN A SPECIFIC GENRE, YOU CAN EITHER **PERFECT** A FORMULA CREATED BY **OTHERS** OR CREATE YOUR OWN.

EITHER WAY, IT HELPS TO UNDERSTAND WHAT THAT FORMULA IS.



AND THAT MEANS LOOKING AT A WIDE **VARIETY** OF GENRES TO FIGURE OUT HOW YOURS IS UNIQUE --



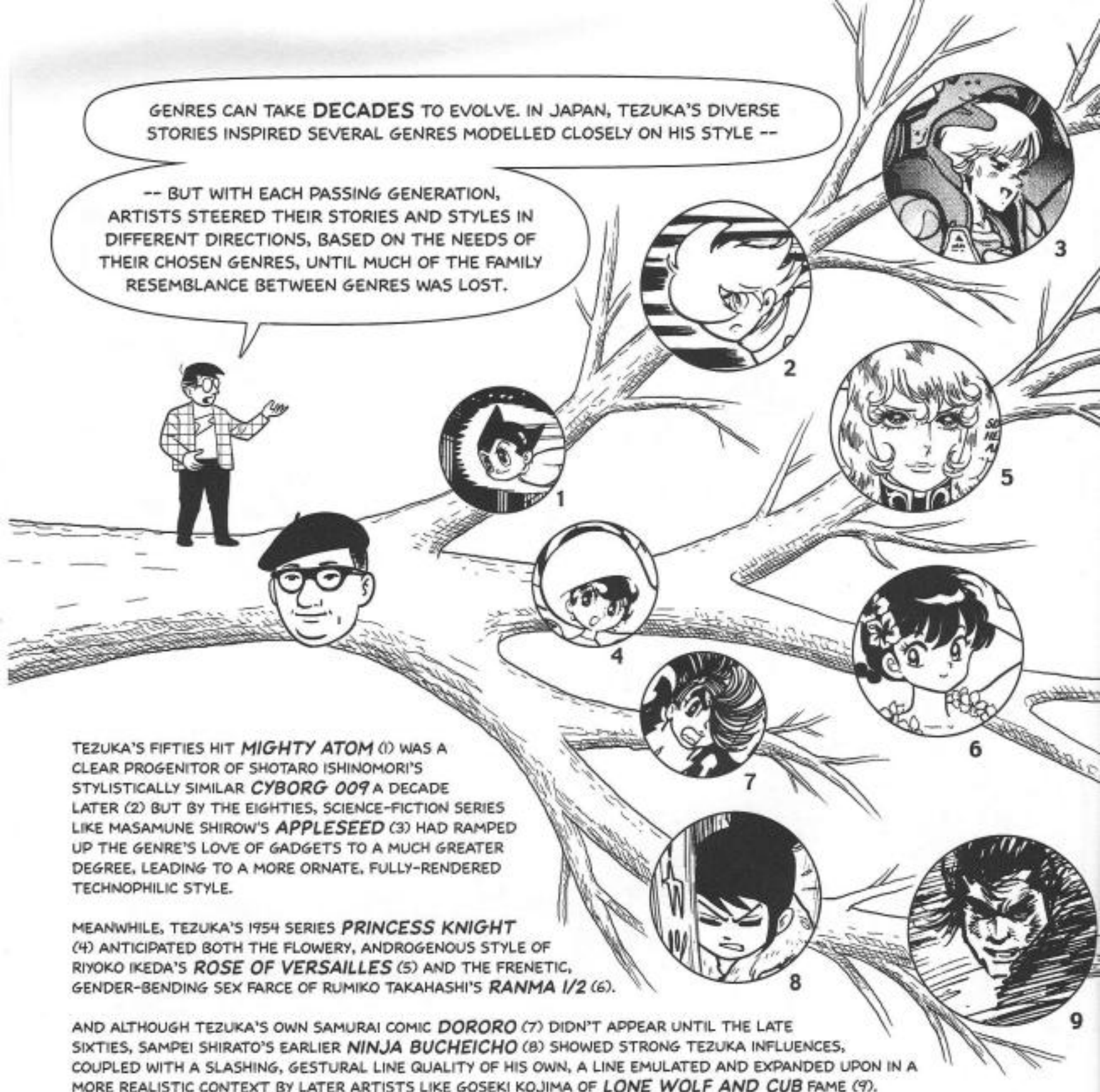
-- AND WHETHER OR NOT IT'S **SUCCESSING** AT ITS MOST BASIC PURPOSES.



* ESPECIALLY IN COLLABORATION WITH WRITER STAN LEE.

GENRES CAN TAKE **DECADES** TO EVOLVE. IN JAPAN, TEZUKA'S DIVERSE STORIES INSPIRED SEVERAL GENRES MODELLED CLOSELY ON HIS STYLE --

-- BUT WITH EACH PASSING GENERATION, ARTISTS STEERED THEIR STORIES AND STYLES IN DIFFERENT DIRECTIONS, BASED ON THE NEEDS OF THEIR CHOSEN GENRES, UNTIL MUCH OF THE FAMILY RESEMBLANCE BETWEEN GENRES WAS LOST.



TEZUKA'S FIFTIES HIT **MIGHTY ATOM** (1) WAS A CLEAR PROGENITOR OF SHOTARO ISHINOMORI'S STYLISTICALLY SIMILAR **CYBORG 009** A DECADE LATER (2) BUT BY THE EIGHTIES, SCIENCE-FICTION SERIES LIKE MASAMUNE SHIROW'S **APPLESEED** (3) HAD RAMPED UP THE GENRE'S LOVE OF GADGETS TO A MUCH GREATER DEGREE, LEADING TO A MORE ORNATE, FULLY-RENDERED TECHNOPHILIC STYLE.

MEANWHILE, TEZUKA'S 1954 SERIES **PRINCESS KNIGHT** (4) ANTICIPATED BOTH THE FLOWERY, ANDROGENOUS STYLE OF RIYOKO IKEDA'S **ROSE OF VERSAILLES** (5) AND THE FRENETIC, GENDER-BENDING SEX FARCE OF RUMIKO TAKAHASHI'S **RANMA 1/2** (6).

AND ALTHOUGH TEZUKA'S OWN SAMURAI COMIC **DORORO** (7) DIDN'T APPEAR UNTIL THE LATE SIXTIES, SAMPEI SHIRATO'S EARLIER **NINJA BUCHEICHO** (8) SHOWED STRONG TEZUKA INFLUENCES, COUPLED WITH A SLASHING, GESTURAL LINE QUALITY OF HIS OWN, A LINE EMULATED AND EXPANDED UPON IN A MORE REALISTIC CONTEXT BY LATER ARTISTS LIKE GOSEKI KOJIMA OF **LONE WOLF AND CUB** FAME (9).

ASK YOURSELF:
IS THE GENRE YOU
WANT TO WORK IN STILL
GROWING? IS THERE
ANYTHING YOU CAN DO
TO **ACCELERATE** ITS
GROWTH?



**ONE
PERSON**
CAN HAVE AN
ENORMOUS IMPACT
ON A GENRE -- OR
EVEN ON A WHOLE
NATION
OF COMICS!

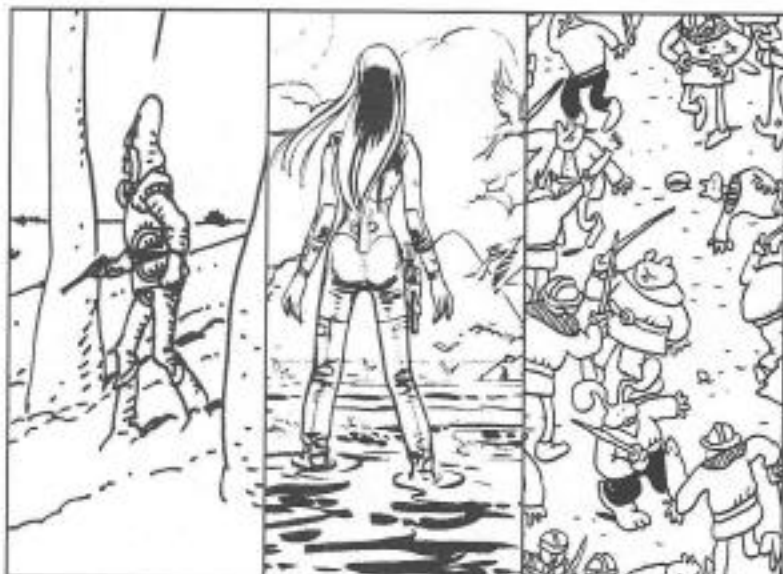


TEZUKA'S MASSIVE OUTPUT SHAPED A CENTURY
OF **MANGA**, WHILE KIRBY'S DYNAMIC APPROACH
WAS THE FACE OF **AMERICAN MAINSTREAM**
COMICS FOR MANY YEARS.





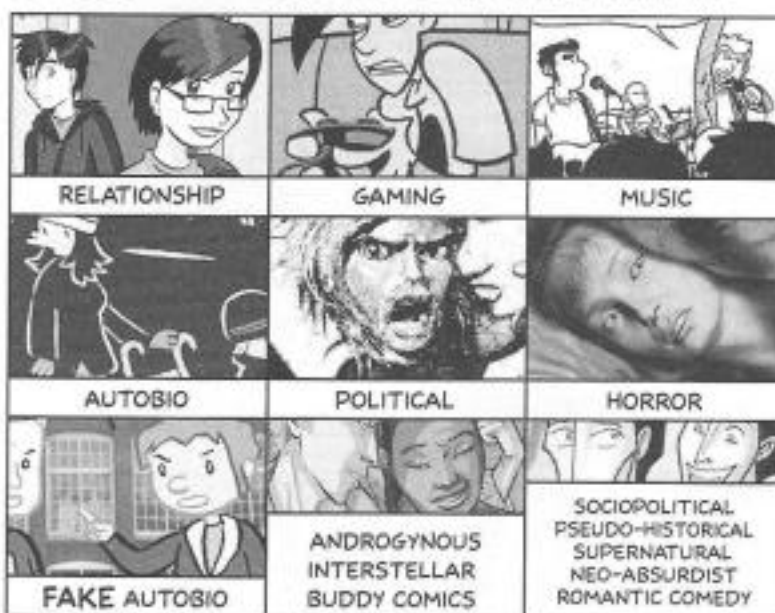
-- THAT THE LION'S SHARE OF ARTISTS THAT FOLLOWED IN HIS FOOTSTEPS GAVE **WORLD-BUILDING** A PROMINENT ROLE IN THEIR WORK AND HELPED DISTINGUISH EUROPEAN COMICS FROM BOTH THE NORTH AMERICAN AND JAPANESE VARIETIES FOR MANY YEARS.



IN RECENT YEARS, WORLD-CLASS CARTOONISTS LIKE **HAYAO MIYAZAKI** HAVE BEEN MORE INCLINED TO BORROW IDEAS FROM ACROSS THE WORLD, LEADING TO A BLURRING OF THE BOUNDARIES BETWEEN REGIONAL STYLES --

-- WHILE A WORLD-WIDE CULTURE OF ARTISTS ON THE **WEB** HAVE BEEN BLURRING THE BOUNDARIES EVEN MORE WITH AN EXPLOSION OF DIVERSE **GENRES** AND **STYLES** NOT CONSTRAINED BY REGIONAL MARKETS --

-- OR THE NEED TO **BATTLE FOR SHELF SPACE.**

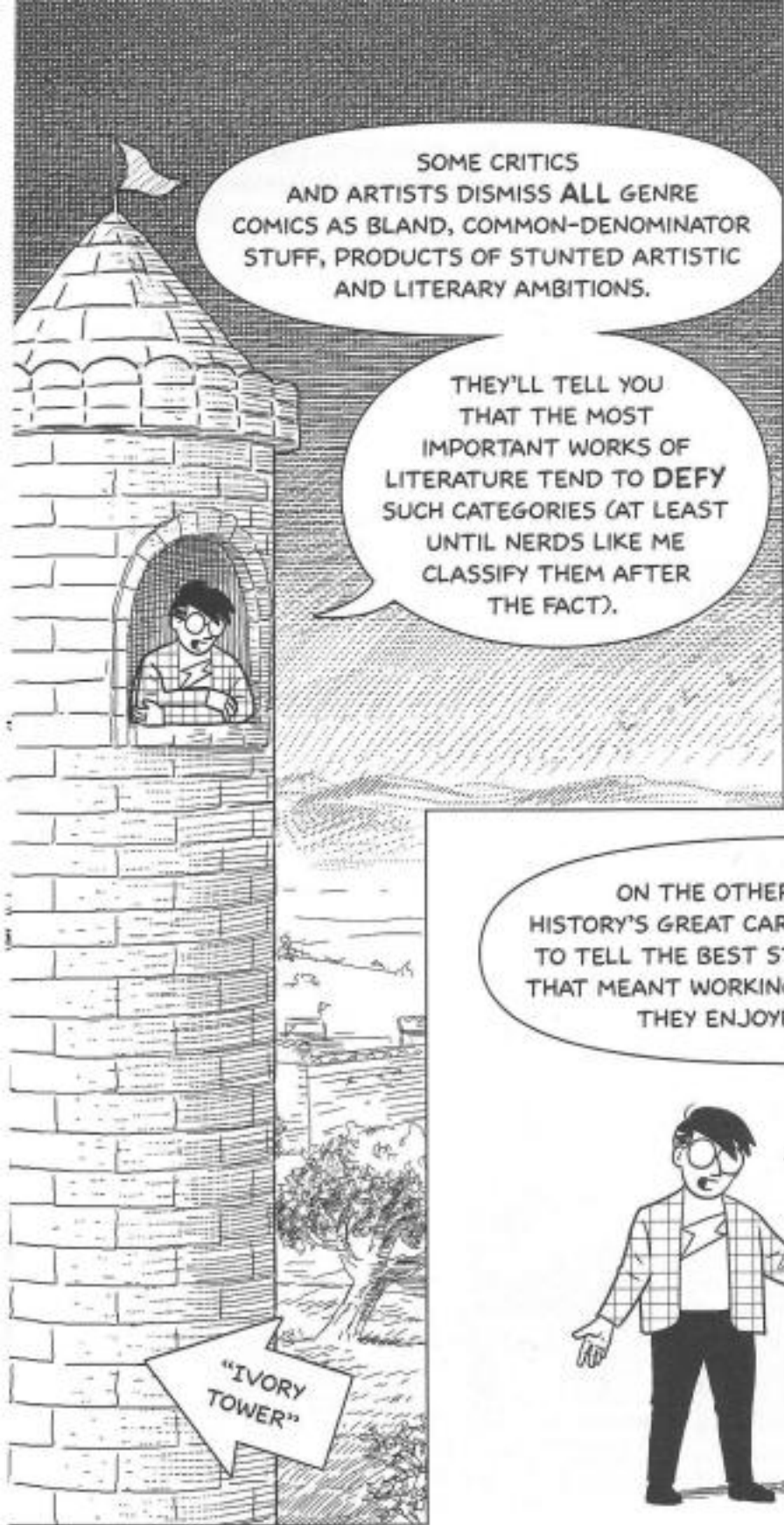


IF THESE TRENDS CONTINUE, WE MIGHT ASK IF THE WHOLE **IDEA OF GENRES** MIGHT BECOME **MARGINALIZED.**

IS SUCH A THING **POSSIBLE** THOUGH? AND IF POSSIBLE, WOULD IT **HELP** OR **HURT** COMICS?

THE **ANSWER, AS USUAL, DEPENDS ON WHO YOU ASK.**






SOME CRITICS
AND ARTISTS DISMISS **ALL** GENRE
COMICS AS BLAND, COMMON-DENOMINATOR
STUFF, PRODUCTS OF STUNTED ARTISTIC
AND LITERARY AMBITIONS.


THEY'LL TELL YOU
THAT THE MOST
IMPORTANT WORKS OF
LITERATURE TEND TO **DEFY**
SUCH CATEGORIES (AT LEAST
UNTIL NERDS LIKE ME
CLASSIFY THEM AFTER
THE FACT).

IF YOU AGREE AND WOULD RATHER GO YOUR OWN
WAY, BE A GENRE OF ONE, AND NOT TRY TO FIT
ONTO ANYONE'S "SHELF," MORE POWER TO YOU.



YOU'LL BE
FOLLOWING IN THE
FOOTSTEPS OF
GIANTS.


ON THE OTHER HAND, PLENTY OF
HISTORY'S GREAT CARTOONISTS JUST WANTED
TO TELL THE BEST STORY THEY COULD, AND IF
THAT MEANT WORKING **WITHIN** A GENRE, FINE.
THEY ENJOYED THE COMPANY.



ONCE
AGAIN, THERE'S NO
RIGHT ANSWER.

ALL WE CAN
SAY FOR SURE IS
THAT GENRES CAN
RIPEN --

"IVORY
TOWER"



-- AND
THEY CAN
ROT --

-- BUT IF ONE FLAVOR
OF COMICS IS ALL YOU
EVER TRY --



-- YOU MIGHT
NEVER TASTE THE
DIFFERENCE.



3

UNDERSTANDING COMICS CULTURE



EVERY YEAR, AT CONVENTIONS AND FESTIVALS AROUND THE WORLD, COMICS ARTISTS MEET FACE TO FACE TO TALK ABOUT LIFE, WORK AND EVERYTHING IN BETWEEN.



ASK A THOUSAND OF THEM WHAT THEY WANT OUT OF COMICS, WHAT MAKES IT ALL WORTHWHILE, OR WHAT IT TAKES TO SUCCEED --

-- AND YOU'LL GET A THOUSAND DIFFERENT ANSWERS.

BUT LISTEN CLOSELY AND YOU MAY NOTICE SOME COMMON THEMES.

SHARED IDEALS, SHARED VALUES, SHARED GOALS...



LIKE CAMPFIRES, THESE ARE THE UNDERLYING PHILOSOPHIES THAT CREATORS HAVE GATHERED AROUND THROUGH THE YEARS, THE BELIEFS THAT BIND LIKE-MINDED ARTISTS TOGETHER WITH A SENSE OF COMMON PURPOSE.



THESE "CAMPFIRES" DON'T NUMBER IN THE THOUSANDS, THOUGH.

IN FACT, I THINK THAT MANY ARTISTS ARE DRAWN TO JUST FOUR.





FIRST IS THE DEVOTION TO
BEAUTY, CRAFTSMANSHIP
AND A TRADITION OF
EXCELLENCE AND MASTERY.



THE DESIRE TO CREATE ART THAT OUR
DESCENDENTS COULD DIG UP IN A
THOUSAND YEARS AND STILL THINK:
"HEY, THIS IS **GOOD STUFF!**"



THE UNDERSTANDING THAT **PERFECTION**
MAY NOT BE **ATTAINABLE** IN THIS LIFE --
BUT THAT THAT'S NO REASON NOT TO
STRIVE FOR IT.



THEN THERE'S THE DEVOTION TO
THE **CONTENT** OF A WORK,
PUTTING CRAFT ENTIRELY IN THE
SERVICE OF ITS **SUBJECT.**



THE BELIEF THAT IF THE POWER OF THE
STORIES AND **CHARACTERS** COME
THROUGH, THEN **NOTHING ELSE**
MATTERS.



THE WILLINGNESS TO TELL STORIES SO
SEAMLESSLY THAT THE **TELLER**
OF THE STORY ALL BUT **VANISHES** IN
THE TELLING.

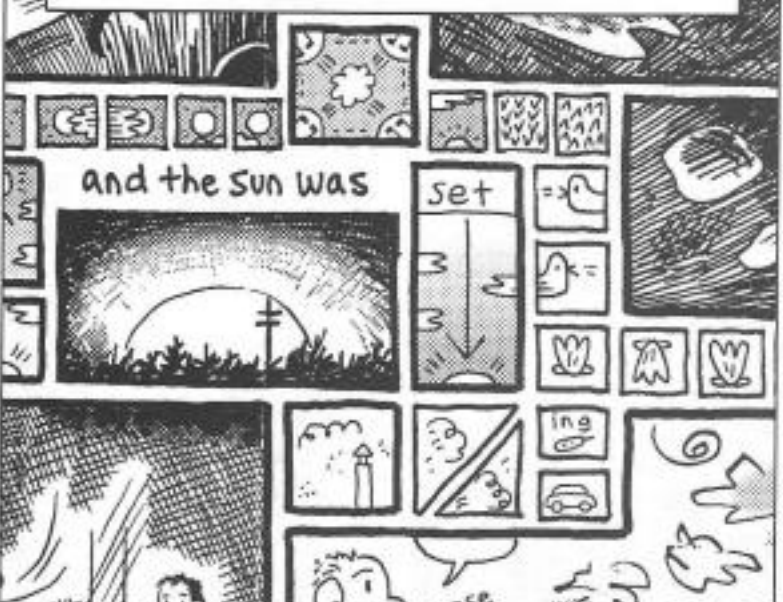




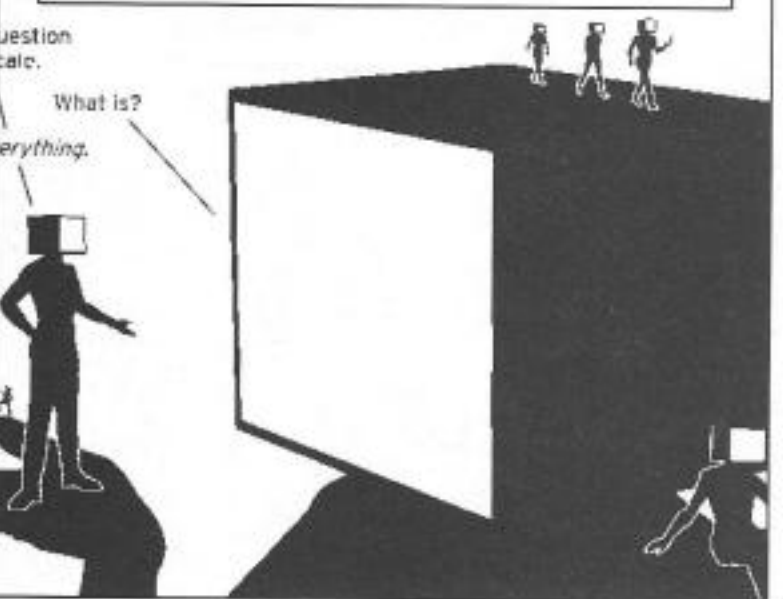
THEN THERE'S THE DEVOTION TO COMICS ITSELF, TO FIGURING OUT WHAT THE FORM OF COMICS IS CAPABLE OF.



THE EAGERNESS TO TURN COMICS INSIDE-OUT AND UPSIDE-DOWN IN AN EFFORT TO UNDERSTAND THE FORM'S POTENTIAL MORE FULLY.



THE WILLINGNESS TO LET CRAFT AND STORY TAKE A BACK SEAT IF NECESSARY, IN PURSUIT OF NEW IDEAS THAT COULD CHANGE COMICS FOR THE BETTER.



AND FINALLY, THE DESIRE FOR HONESTY, AUTHENTICITY, AND A CONNECTION TO REAL LIFE.



THE DETERMINATION TO HOLD UP A MIRROR TO LIFE'S FACE -- WARTS AND ALL -- AND TO RESIST PANDERING OR SELLING OUT.



THE CONVICTION OF ARTISTS TO REMAIN TRUE TO THEMSELVES WHILE NEVER TAKING THEMSELVES TOO SERIOUSLY. TO FLY NO ONE'S FLAG --



-- NOT EVEN THEIR OWN.

WHEN AN ARTIST STARTS TO BUILD HIS OR HER COMICS AROUND ONE OF THESE COLLECTIONS OF VALUES, HE OR SHE MAY DISCOVER A LOOSELY AFFILIATED **TRIBE** OF LIKE-MINDED COMICS ARTISTS THAT SHARE SUCH VALUES. FOR DISCUSSION'S SAKE, LET'S CALL THEM...

THE CLASSICISTS



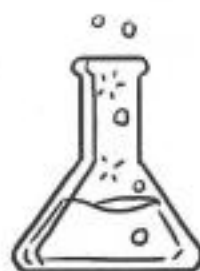
EXCELLENCE, HARD WORK, MASTERY OF CRAFT, THE QUEST FOR ENDURING BEAUTY.

THE ANIMISTS



PUTTING CONTENT FIRST, CREATING LIFE THROUGH ART, TRUSTING ONE'S INTUITION.

THE FORMALISTS



UNDERSTANDING OF, EXPERIMENTATION WITH, AND LOYALTY TO THE COMICS FORM.

THE ICONOCLASTS



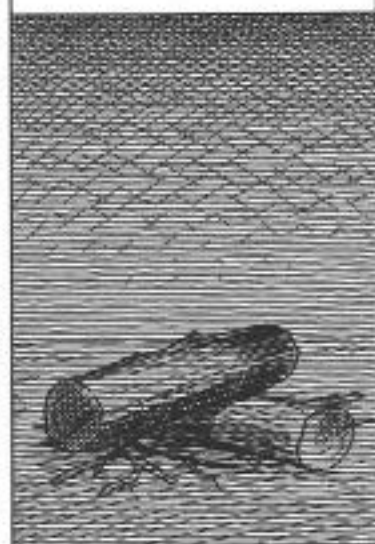
HONESTY, VITALITY AUTHENTICITY AND UNPRETENTIOUSNESS. PUTTING LIFE FIRST.



BUT USUALLY, YOU CAN TELL WHICH ONE BURNS **BRIGHTEST** FOR A GIVEN CREATOR --



-- AND THERE'S ALMOST ALWAYS ONE OF THE FOUR THAT BURNS RARELY OR NOT AT ALL FOR THEM.



FOR EXAMPLE, THE CLASSICIST AND ANIMIST IDEALS BUILD ON TRADITIONS OF **CRAFT** AND **STORYTELLING**, WHICH FORMALISTS AND ICONOCLASTS ENJOY **OVERTURNING**.



TRADITION



REVOLUTION



AND CLASSICISTS AND FORMALISTS SHARE A FOCUS ON **ART FOR ART'S SAKE**, IN CONTRAST TO THE ANIMIST/ICONOCLAST'S TENDENCY TO SEE ART PRIMARILY THROUGH **LIFE'S LENS**.



ART

LIFE



WHEN A COMICS ARTIST SHOWS A STRONG ATTRACTION TO **TWO** OF THESE IDEALS, IT'S USUALLY ONE OF THESE ADJACENT PAIRS.



FOR EXAMPLE, ADVENTURE STRIP MASTER **MILTON CANIFF** PUT STORY FIRST IN THE MOLD OF THE ANIMISTS, BUT HIS IMPECCABLE **COMPOSITIONS** BETRAY A CLASSICIST'S EYE.



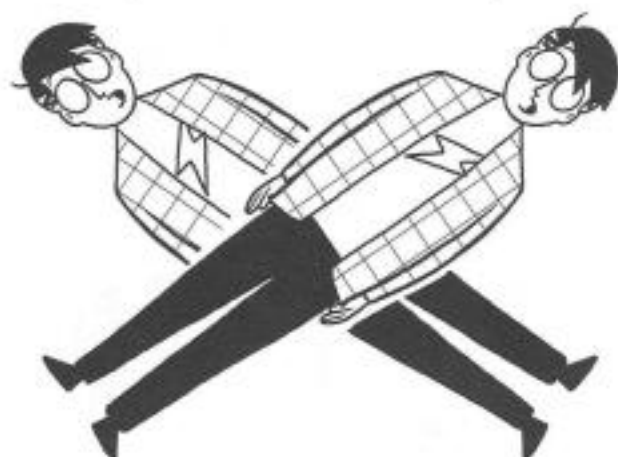
ART SPIEGELMAN, THOUGH PRACTICALLY A PATRON SAINT TO YOUNG **FORMALISTS**, ALSO HAS A STRONG **ICONOCLASTIC** STREAK.



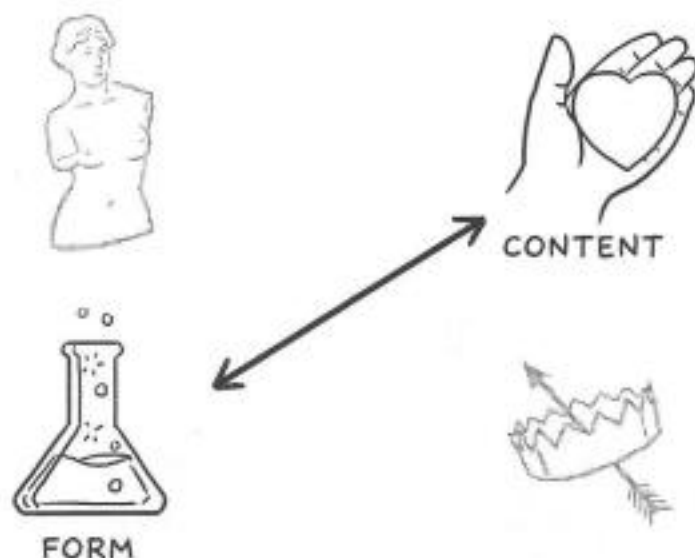
AND DAVE MCKEAN'S ART COMBINES FORMALIST **EXPERIMENTS** WITH A CLASSICIST'S PASSION FOR **MASTERY** AND **BEAUTY**.



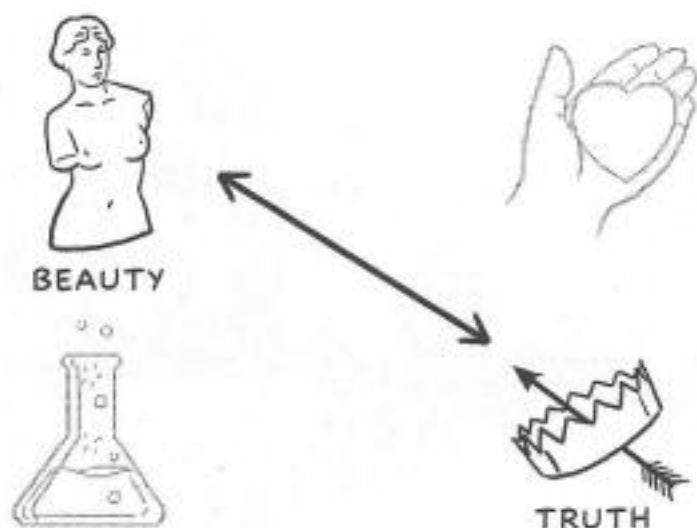
MIXING ALONG THE **DIAGONALS** IS LESS COMMON BECAUSE OPPOSITE CORNERS OFTEN REPRESENT OPPOSITE VALUES.



A **FORMALIST** APPROACH MAKES THE COMICS FORM **VISIBLE** THROUGH EXPERIMENTATION -- EXACTLY WHAT THE **CONTENT-DRIVEN ANIMIST** TRIES TO **AVOID** BY PUTTING STORY FIRST.



AND **CLASSICISTS** WHO PURSUE WORKS OF **BEAUTY** MAY FIND LITTLE COMMON GROUND WITH **ICONOCLASTS** WHO FEEL DRIVEN TO CONFRONT THE "**UGLY TRUTHS**" OF LIFE.



THERE ARE THOSE WHO EMBODY THESE CONFLICTING IDEALS IN THEIR ART, BUT THEY TEND TO COMBINE THEM LIKE **OIL AND WATER** --

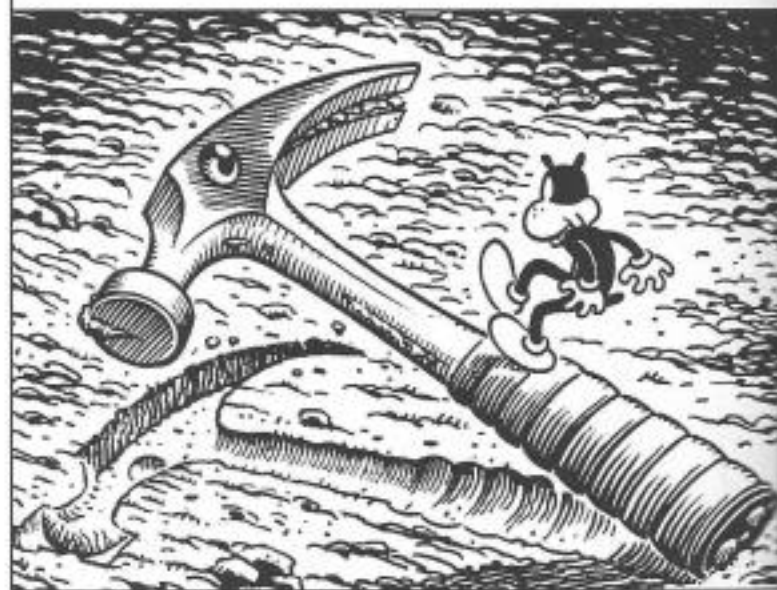


-- EACH IDEAL GOVERNING A DIFFERENT ASPECT OF THE WORK.

A BEAUTIFULLY CRAFTED, MASTERFUL RENDITION OF JUNK CULTURE'S GROTESQUE UNDERBELLY, FOR EXAMPLE, AS IN THE CASE OF **CHARLES BURNS** --



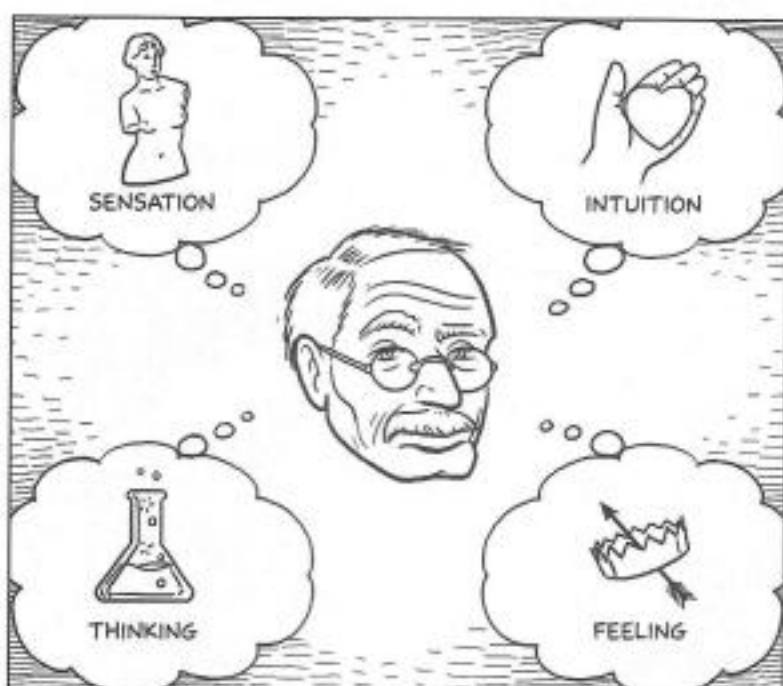
-- OR A CONSCIOUSLY INVENTIVE, FORMALLY AWARE BODY OF WORK, WITH PURE INTUITIVE MYSTERY AT ITS HEART, AS IN THE ART OF **JIM WOODRING**.



IT'S TEMPTING TO SEE THESE CATEGORIES AS AN OUTGROWTH OF EACH ARTIST'S PERSONALITY.



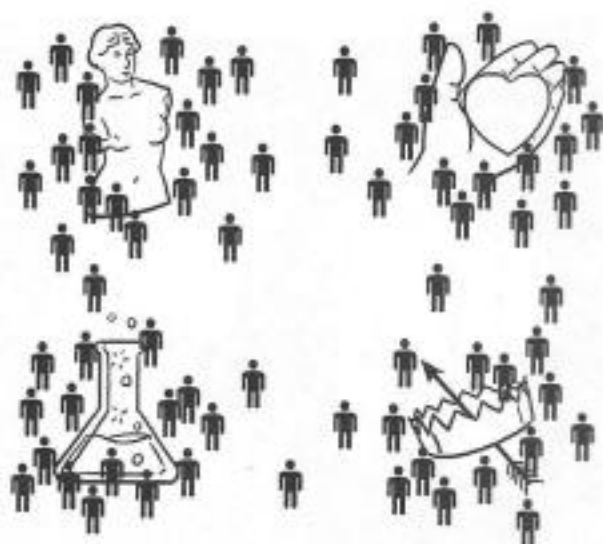
THE FOUR TRIBES CORRESPOND ROUGHLY TO CARL JUNG'S FOUR PROPOSED FUNCTIONS OF HUMAN THOUGHT*



-- AND I KNOW, IN MY OWN CASE, THAT AS A NERDY, ANALYTICAL SON OF AN ENGINEER, I WAS BOUND TO HEAD FOR THE **FORMALIST** CAMPFIRE.



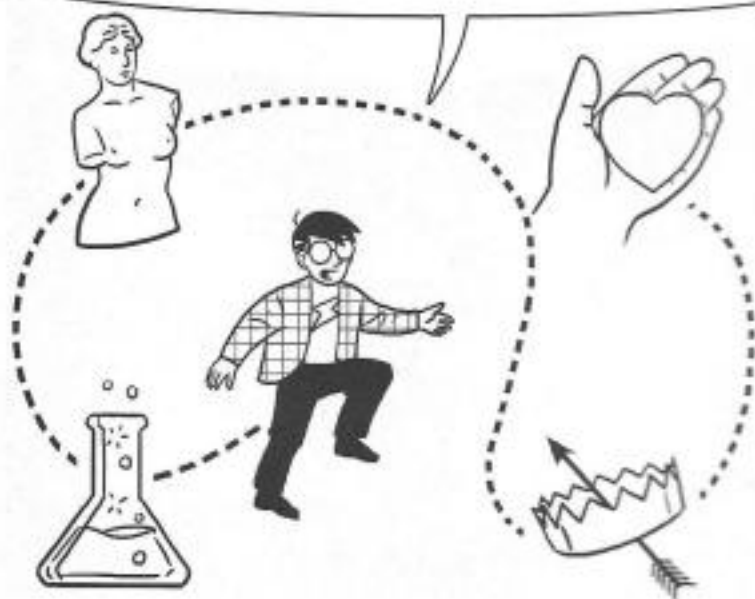
STILL, ALL WE'RE REALLY TALKING ABOUT HERE IS A COLLECTION OF OBSERVABLE **CLUSTERS**, VALUES THAT DIFFERENT GROUPS OF PEOPLE SEEM TO **SHARE**.



IT'D BE A MISTAKE, NOT TO MENTION **OBNOXIOUS**, TO ASSUME THAT ANYONE'S ARTISTIC PERSONALITY OR POTENTIAL WAS **FIXED FOR LIFE** BY SUCH CHOICES.



WHATEVER YOUR PERSONALITY, THERE'S NOTHING TO STOP YOU FROM MOVING FROM **ONE CLUSTER** TO **ANOTHER** AS OFTEN AS YOU WANT.



THAT SAID, HEADING TOWARD ONE OR TWO OF THESE ARTISTIC PHILOSOPHIES MIGHT TURN OUT TO BE A **GOOD DIRECTION** FOR YOU IN THE LONG RUN --



-- EVEN IF IT ISN'T THE DIRECTION YOU'RE HEADING IN **NOW**.



* MORE ON JUNG'S CATEGORIES IN CHAPTER NOTES.

WE ALL LOOK FOR ANSWERS TO THE **BIG QUESTIONS** IN COMICS, ESPECIALLY WHEN WE'RE JUST STARTING OUT.

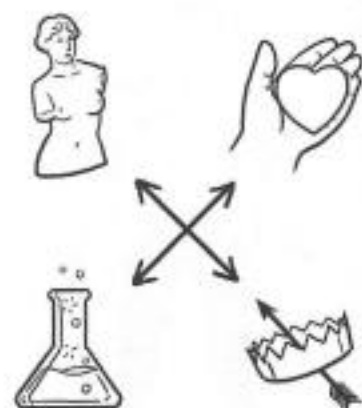
WHAT MAKES A **GOOD PAGE**? HOW CAN WE BEST COMMUNICATE WITH OUR **READERS**? WHAT ROLE SHOULD **ART** PLAY IN OUR **LIVES**?



BUT DEPENDING ON WHICH **TRIBE** YOU ASK, EACH QUESTION MIGHT HAVE UP TO **FOUR DIFFERENT ANSWERS!**



AND EVEN IF YOU'RE **LUCKY** AND FIND THE ANSWERS THAT ARE RIGHT FOR YOU FROM THE **START**, IT HELPS TO UNDERSTAND THE **ALTERNATIVES**.



BECAUSE FOR ALL THEIR **STRENGTHS**, EACH OF THESE FOUR APPROACHES TO MAKING COMICS HAS ITS OWN **DOWNSIDE**.



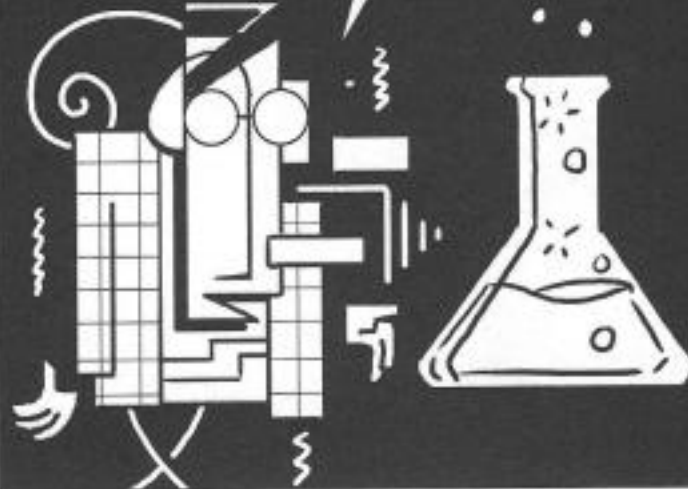
THE CLASSICIST'S LOVE OF **HARMONY** AND **BALANCE**, FOR EXAMPLE, CAN LEAD TO AN UNINTENTIONALLY **STATIC** UNIVERSE WITHOUT REAL **DRAMA**.

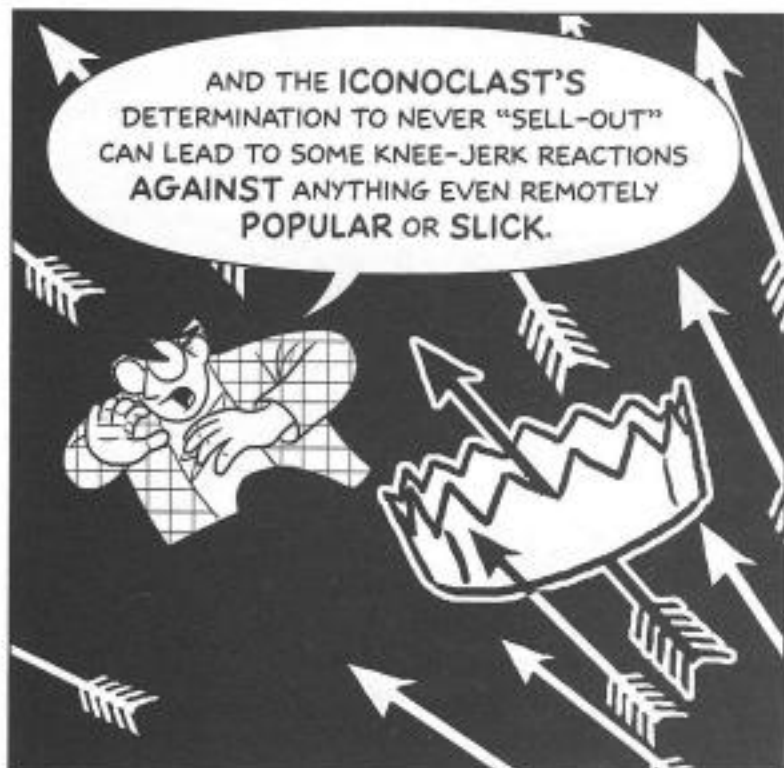


THE **INTUITIVE** APPROACH OF THE **ANIMISTS** CAN PRODUCE POWERFUL WORK FOR A **TIME**, BUT DOESN'T ALWAYS AGE WELL WITHOUT A **BROADER PERSPECTIVE**.



THE **FORMALIST** MAY PRODUCE **DRY**, **ACADEMIC** OR EVEN **UNREADABLE** COMICS BY **OBSESSING** OVER **FORM** TO THE **DETIMENT** OF **CONTENT**.



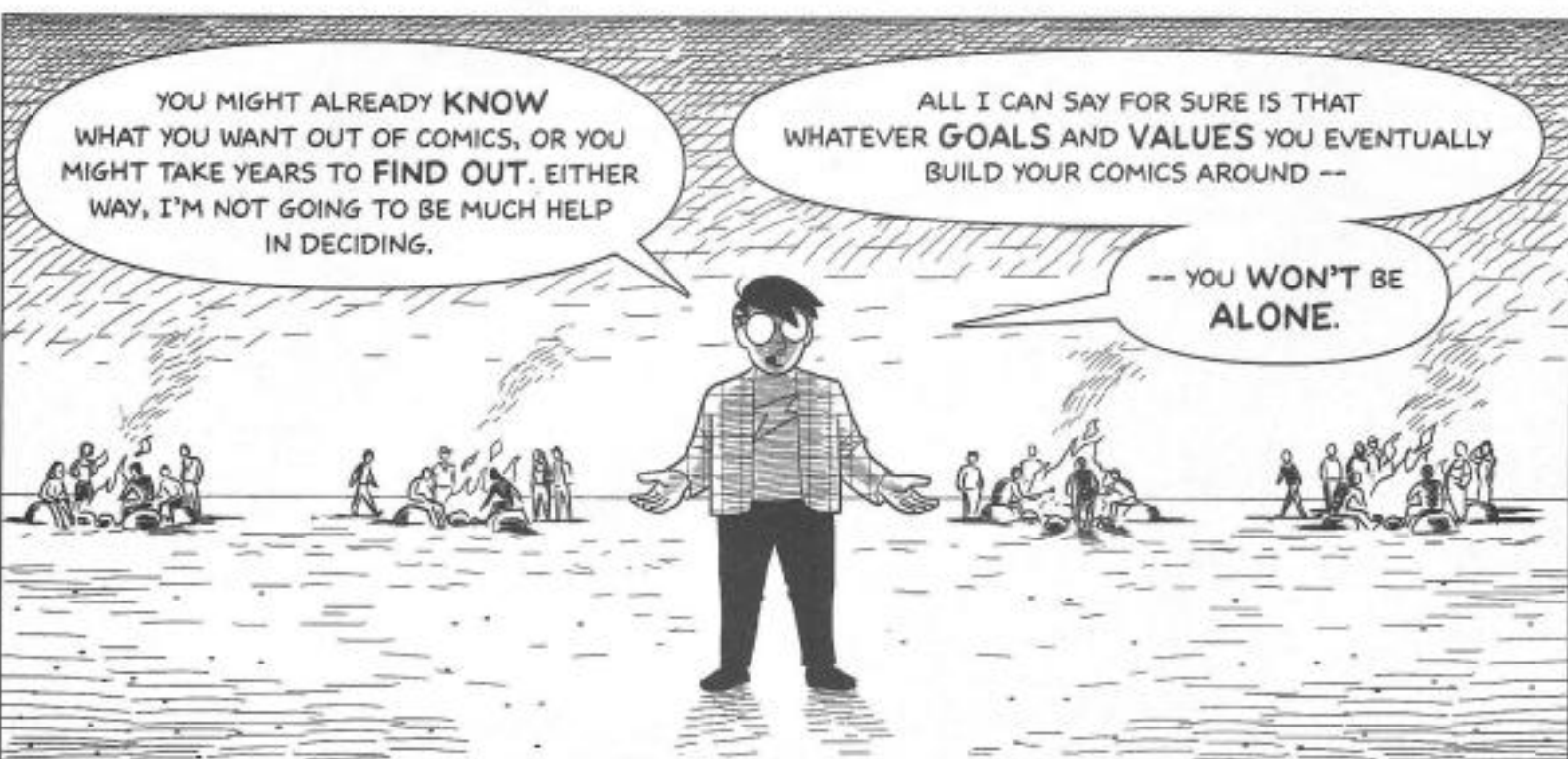
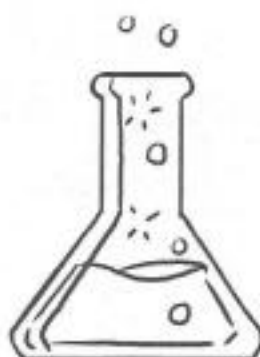


THE CLASSICISTS HAVE BEEN THE **BACKBONE** OF COMICS, DEVELOPING AND REFINING A CENTURY OF TECHNIQUES.

THE ANIMISTS HAVE CREATED MORE **READERS** THAN THE OTHER THREE TRIBES PUT TOGETHER, AND ARE OUR MOST VALUABLE ASSETS.

THE FORMALISTS KEEP MOVING COMICS FORWARD, STAYING ON THE FOREFRONT OF EACH GENERATION OF NEW **IDEAS**.

AND THE **ICONOCLASTS** ARE COMICS' **CONSCIENCE**, AND THE SOURCE OF MANY OF ITS MOST PROFOUND WORKS.



NO MATTER HOW GOOD YOUR
MAP IS, FINDING YOUR PLACE IN THE
COMICS LANDSCAPE IS A LOT EASIER IF
YOU'RE WILLING TO **EXPLORE**.

IT'S ONLY
THROUGH **WANDERING** THAT
ANY OF US EVER GET A SOLID SENSE
OF WHERE WE WANT TO **GO**.

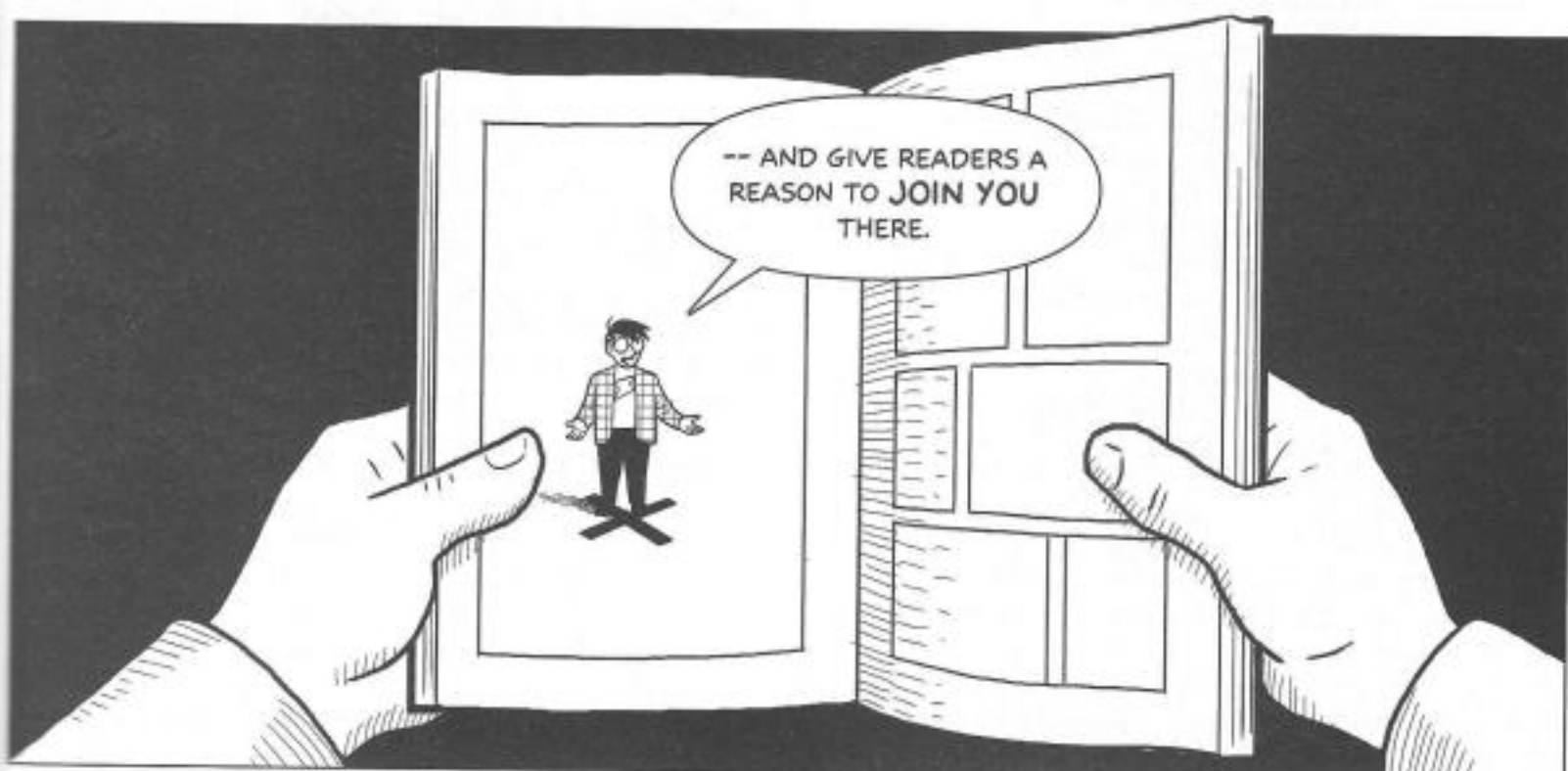
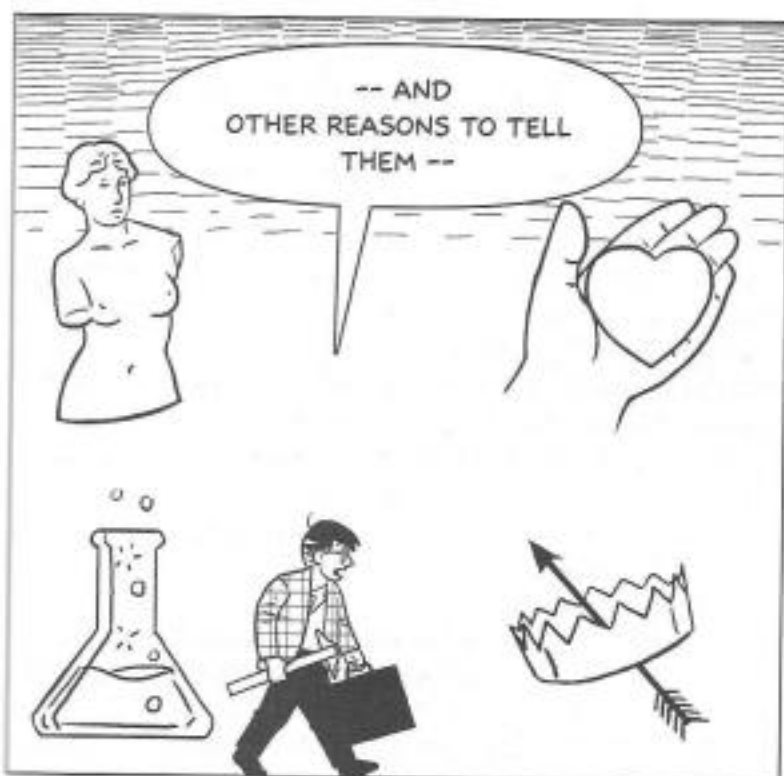
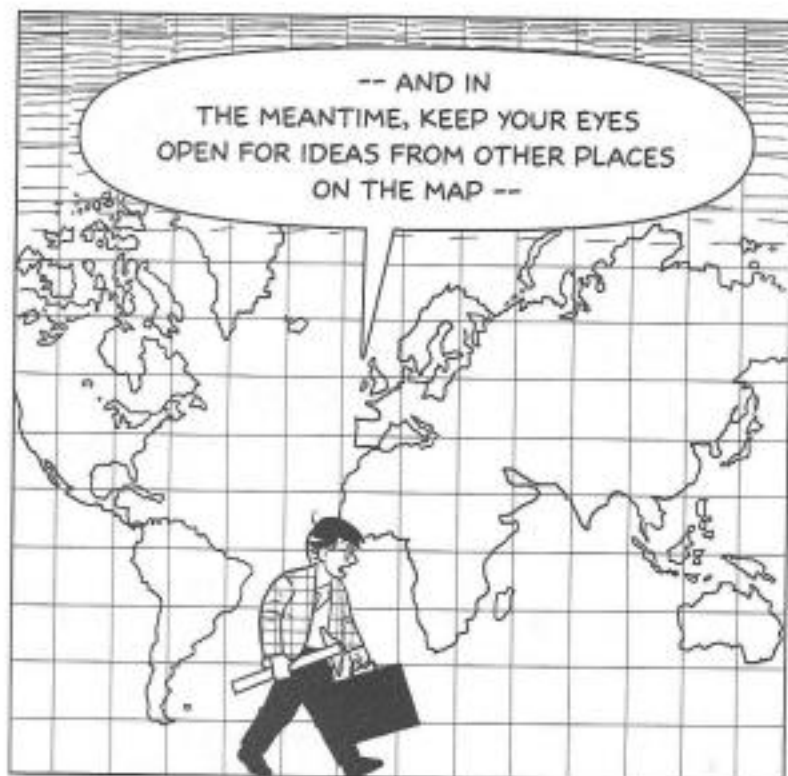


AND
NO MATTER HOW
MANY WORTHWHILE
DESTINATIONS HAVE BEEN
VISITED BY EARLIER
GENERATIONS --

-- THERE'S ALWAYS A CHANCE
THAT **YOURS** DOESN'T EXIST ON **ANY**
MAP YET, BECAUSE IT HAS YET TO BE
DISCOVERED.



IF SO,
JUST KEEP
MOVING --



NOTES

CHAPTER 6: YOUR PLACE IN COMICS

GENERAL COMMENTS ON MANGA

I'M USING THE WORD "MANGA" TO REFER TO COMICS MADE IN JAPAN AND PUBLISHED FIRST IN JAPANESE. I MIGHT USE THE TERM "MANGA-FORMAT" OR "MANGA-STYLE" TO DESCRIBE COMICS FROM ELSEWHERE THAT ARE INFLUENCED BY JAPAN, BUT IT'S ALL STILL COMICS AS FAR AS I'M CONCERNED. THAT SAID, IF A GUY IN NEWARK WANTS TO CALL HIS COMIC "NEW JERSEY'S BEST MANGA," I'M NOT GOING TO ARGUE WITH HIM.

THIS SECTION STICKS MOSTLY TO THE DYNAMICS BETWEEN THE JAPANESE AND NORTH AMERICAN STYLES BECAUSE THAT'S BEEN THE MOST VISIBLE CULTURE CLASH HERE IN RECENT YEARS, BUT KOREAN, CHINESE AND OTHER TRANSLATED ASIAN COMICS ARE STARTING TO APPEAR ON THE SHELVES. THEIR APPROACH TO STORYTELLING SHOWS SOME DISTINCT DIFFERENCES FROM JAPAN, BUT THEY CLEARLY COME FROM THE SAME PART OF THE WORLD, JUST AS BRITISH COMICS FOLLOWED A DIFFERENT PATH FROM THEIR AMERICAN COUNTERPARTS, WHILE STILL RECOGNIZABLY PART OF THE ENGLISH LANGUAGE COMICS TRADITION.



OTHER FACTORS CAN COMPLICATE THE EAST-WEST DIVIDE. SOME OF THE COLOR WORK IN RECENT AMERICAN MAINSTREAM COMICS IS INFLUENCED BY CLASSIC EUROPEAN ALBUMS, TAKING IT IN A DIFFERENT DIRECTION ENTIRELY, AND COLOR ITSELF IS A BIG DIVIDING LINE, OF COURSE, SINCE ALMOST ALL MANGA IS IN BLACK AND WHITE (SEE *UNDERSTANDING COMICS*, CHAPTER 8 FOR SOME IDEAS ON HOW COLOR AFFECTS THE READING EXPERIENCE).

IN THIS CHAPTER, MOST OF MY EXAMPLES ARE FROM MAINSTREAM TYPES OF MANGA INCLUDING SOME POPULAR SHOJO AND SHONEN TITLES BECAUSE THOSE ARE THE KINDS THAT ARE AVAILABLE HERE, BUT NORTH AMERICAN BOOKSTORES ONLY SHOW A FRACTION OF WHAT'S AVAILABLE IN JAPAN. SOME GENRES BARELY GET SHELVED AT ALL, ESPECIALLY THOSE DEALING WITH SPECIFIC OCCUPATIONS AND ACTIVITIES. THERE'S ALSO A COUNTERPART TO THE NORTH AMERICAN UNDERGROUND AND ALTERNATIVE SCENE IN JAPAN THAT DOESN'T CROSS THE OCEAN MUCH. CHECK OUT THE

BIBLIOGRAPHY FOR SOME BOOKS ON THE SUBJECT.



NO COUNTRY HAS ALL THE ANSWERS. CARTOONISTS EVERYWHERE TAKE SHORTCUTS. PUBLISHERS EVERYWHERE TRY TO CLONE WHATEVER WORKED LAST TIME. STORE SHELVES EVERYWHERE ARE FAR TOO SHORT. BUT MANGA ARTISTS IN THE LATE 20TH CENTURY MADE EXCEPTIONAL GAINS IN UNLOCKING COMICS' POTENTIAL AND I THINK THAT STUDYING THEIR RESULTS CAN BENEFIT ANYONE SERIOUS ABOUT MAKING COMICS.

PAGE 216 - MORE ON MANGA TECHNIQUES

ICONIC FACES:

SEE *UNDERSTANDING COMICS*, PAGES 30-45, FOR A DISCUSSION OF HOW CARTOON IMAGERY AFFECTS THE READING EXPERIENCE. ON THIS POINT, THE EAST/WEST CONTRAST I NOTICED IN 1982 WAS SPECIFICALLY BETWEEN MANGA AND THE SUPERHERO "MAINSTREAM" COMICS. THERE WERE PLENTY OF CARTOONY CHARACTERS IN NEWSPAPER STRIPS AND THE KIDS COMICS FROM GOLD KEY, DISNEY, ETC.

SENSE OF PLACE:

THIS WAS A BIT STRONGER IN 1982 THAN IT IS NOW. MANGA NEVER WENT AS FAR AS THE EUROPEANS IN THE WORLD-BUILDING DEPARTMENT (EXCEPT FOR EUROPEAN-INFLUENCED ARTISTS LIKE MIYAZAKI) BUT CONVEYING THE EXPERIENCE OF A PLACE WAS VERY IMPORTANT, AND FREQUENTLY GIVEN A LOT OF ROOM AT THE BEGINNINGS OF SCENES.

WORDLESS PANELS/ASPECT TO ASPECT TRANSITIONS:

NORTH AMERICAN COMICS HAVE DEFINITELY PICKED UP ON THIS OVER THE LAST 25 YEARS WITH THE GROWTH OF GRAPHIC NOVELS AND THE REDUCED NEED TO HURRY STORIES ALONG AND KEEP EVERYBODY TALKING. SEE *UNDERSTANDING COMICS*, PAGES 74-89, FOR MORE ON HOW SILENCE AND TRANSITION TYPES VARY FROM EAST TO WEST.

SUBJECTIVE MOTION:

SEE *UNDERSTANDING COMICS*, PAGES 108-114, FOR MORE ON HOW SUBJECTIVE MOTION WORKS.

GENRE MATURITY:

SUSHI CHEFS, BASEBALL PLAYERS, FISHERMEN, STUDENTS, "SALARYMEN"... NO MATTER WHO YOU WERE

IN JAPAN, THERE WAS PROBABLY A GENRE OF COMICS DEVOTED TO YOU IN 1982 -- AND AS FAR AS I KNOW, THERE STILL IS. WHAT FASCINATED ME, THOUGH, WAS THAT FROM AN ARTISTIC STANDPOINT, EACH GENRE WAS WILDLY DIFFERENT. EACH HAD ITS OWN APPROACH TO PACING, FRAMING, EXPRESSIONS AND BODY LANGUAGE. IF A BIG MAINSTREAM COMICS PUBLISHER IN THE U.S. DECIDED TOMORROW TO PUBLISH FIVE COMICS DEALING WITH SKATEBOARDING, HIGH SCHOOL ROMANCE, NASCAR, MODELING AND POLITICS RESPECTIVELY, THEY MIGHT FEATURE VERY DIFFERENT TYPES OF STORIES, BUT THE BASIC STORYTELLING ENGINE WOULD PROBABLY BE THE SAME. BY "MATURITY," I MEAN JUST THAT -- THE KIND OF DIFFERENTIATION THAT ONLY COMES WITH YEARS OF GROWTH (AS DISCUSSED ON PAGE 226).

CHARACTER DESIGNS:

VARIETY OF CHARACTER DESIGN IN MANGA HAS SOFTENED OVER THE YEARS AS THE CARTOONY TRADITIONS BEGUN BY TEZUKA HAVE GIVEN WAY TO MORE IDEALIZED CHARACTER DESIGNS. GENERALLY SPEAKING, THE BOY'S ACTION GENRES SHOW A BIT MORE VARIATION THAN GIRL'S ROMANCE. SOME SHOJO ARTISTS TRY A LITTLE TOO HARD TO MAKE EVERYBODY BEAUTIFUL IN SIMILAR WAYS. THEN AGAIN, I'M A GUY, SO TAKE THAT WITH A GRAIN OF SALT.

SMALL, REAL WORLD DETAILS:

THIS IS ANOTHER AREA WHERE JAPAN AND THE U.S. MIGHT BE MEETING IN THE MIDDLE, AS MANGA VEERS A BIT TOWARD THE FANTASTIC AND NORTH AMERICAN COMICS ARTISTS PAY MORE ATTENTION TO THE REAL WORLD. FOR A GREAT EXAMPLE OF A LATE 20TH CENTURY MANGA MASTER WHO UNDERSTOOD THE POWER OF SMALL MUNDANE DETAILS, CHECK OUT *THE PUSH MAN*, A TRANSLATED COLLECTION OF MATURE, SOMEWHAT DARK STORIES BY YOSHIHIRO TATSUMI AVAILABLE FROM DRAWN AND QUARTERLY.



EMOTIONALLY EXPRESSIVE EFFECTS:

SOME STYLES ARE BLATANTLY EXPRESSIONISTIC IN PORTRAYING EMOTIONS THROUGH PEN AND INK. RIYOKO IKEDA HELPED PERFECT SUCH EFFECTS IN CLASSIC STORIES LIKE *THE ROSE OF VERSAILLES*. I DEVOTE CHAPTER FIVE OF *UNDERSTANDING COMICS* TO THE IDEA THAT SQUIGGLES OF INK ON PAPER CAN LOOK HAPPY, SAD, AFRAID OR ANGRY, BUT THESE ARTISTS HAVE MADE THE CASE, FAR MORE ELOQUENTLY THAN I CAN, OVER THE COURSE OF MORE THAN 100,000 PAGES.

PAGE 217 - OTHER EXPLANATIONS

JUST TO BE CLEAR, I DON'T WANT TO COMPLETELY DISCOUNT "FORMATS, MARKETING AND CULTURAL DIFFERENCES" AS FACTORS IN MANGA'S SUCCESS. THE ABSENCE OF COLOR PRINTING ALONE WOULD HAVE STEERED MANGA IN A DIFFERENT DIRECTION FROM EUROPE, AND I'VE SPECULATED MYSELF ABOUT DIFFERING TRADITIONS IN WESTERN AND EASTERN ART. BUT HAVING EXPERIENCED MANGA STORYTELLING MYSELF, I BECAME CONVINCED THAT THE FEELINGS IT PRODUCED IN ME AS A READER WERE THE "ACTIVE INGREDIENT" THAT HAD DRIVEN MANGA'S WILDLY SUCCESSFUL COMICS INDUSTRY.

PAGE 218, PANEL SIX - THE MADAGASCAR EFFECT

ONE OF THE MOST INTERESTING THINGS ABOUT MANGA IN THE DECADES LEADING UP TO THE EIGHTIES IS HOW LITTLE EUROPEAN AND AMERICAN STYLES HAD PENETRATED IT. OSAMU TEZUKA MAY HAVE TAKEN SOME CUES FROM AMERICAN ANIMATION AT THE OUTSET, BUT HE WENT ON TO CREATE SOMETHING UNIQUELY HIS OWN AND IN RETROSPECT -- AS A NATION FOLLOWED HIS LEAD -- UNIQUELY JAPANESE. ARTISTS LIKE OTOMO AND MIYAZAKI WERE JUST BEGINNING TO BRING A MORE EUROPEAN FLAVOR TO MANGA AROUND THE TIME I WANDERED INTO BOOKS KINOKUNIYA ON MY LUNCH HOUR IN 1982, BUT COMPARED TO THE PROMISCUOUS TRADING OF IDEAS BETWEEN EUROPE AND AMERICA DURING THIS PERIOD, JAPAN WAS TRULY AN ISLAND.

JAPAN'S COMICS CULTURE IS LIKE ANOTHER ISLAND NATION, MADAGASCAR, IN THE WAY THAT ITS ARTISTIC FLORA AND FAUNA GREW TO LOOK LIKE NOTHING ELSE ON EARTH DUE TO ITS RELATIVE ISOLATION. ISOLATION CAN SOMETIMES LEAD TO STAGNATION AND INBREEDING, BUT TEZUKA'S CAREER SEEMS TO HAVE PROMPTED SUCH A BIODIVERSITY OF GENRES AND STYLES RIGHT FROM THE START THAT NATURAL COMPETITION WAS PRESERVED OVER THE COURSE OF FOUR DECADES, LEADING TO A HEALTHY, THRIVING COMICS CULTURE.

PAGE 219, PANEL THREE -- ALTERNATIVE COMICS AND GRAPHIC NOVELS

I INCLUDE A FACE FROM CHYNNA CLUGSTON'S SCHOLASTIC COMIC *QUEEN BEE* IN THIS PANEL, WHICH ISN'T EXACTLY PART OF WHAT WE CALL THE "ALTERNATIVE" OR "GRAPHIC NOVEL" SCENE, BUT IT BELONGS IN THIS PANEL MORE THAN IN THE NEXT TWO, SINCE IT'S NOT A WEBCOMIC AND ISN'T "MAINSTREAM" -- AT LEAST NOT IN THE TORTURED SENSE THAT WE USE THE TERM IN AMERICA (I.E., IT DOESN'T LOOK LIKE A SUPERHERO COMIC). CLUGSTON IS CLEARLY INFLUENCED BY AND ASPIRING TOWARD A MANGA STYLE. THOMPSON AND KIM HAVE ABSORBED A LOT OF MANGA INFLUENCES, THOUGH THEY DON'T PURSUE IT AS THEIR DOMINANT STYLE, AND CHRIS WARE JUST HAPPENS TO BE TREADING SOME OF THE SAME GROUND WITH HIS USE OF SILENT MULTI-PANEL ESTABLISHING SHOTS AND OTHER TECHNIQUES.

PAGES 220-221 - SHOJO VERSUS SHONEN

THESE TERMS MOSTLY REFER TO TARGET AUDIENCES (GIRLS VERSUS BOYS) RATHER THAN ANY SPECIFIC GENRE. THERE'S OBVIOUSLY A LOT OF ROMANCE IN SHOJO TITLES AND A LOT OF ACTION IN SHONEN TITLES, BUT THEY'RE NOT IRON-CLAD DISTINCTIONS. RUMIKO TAKAHASHI'S *RANMA 1/2* IS CONSIDERED SHONEN, FOR EXAMPLE, BUT IT'S READ BY PLENTY OF GIRLS, INCLUDING MY OWN DAUGHTERS.

MANGA TARGETED AT ADULT MEN AND WOMEN (SEINEN AND JOSEI, RESPECTIVELY) OR SMALL CHILDREN (KODOMO) AREN'T TRANSLATED AS OFTEN IN THE STATES, BUT YOU CAN FIND SOME ON THE SHELVES.

PAGE 221 - SUPERHEROES AND MANGA

PANEL FOUR IS FROM *ULTIMATE SPIDER-MAN* VOLUME ONE WITH PENCILS BY MARK BAGLEY AND INKS BY ART THIBERT AND DAN PANOSIAN. MANGA-STYLE MOTION LINES LIKE THESE APPEAR IN SEVERAL PLACES, AND THE BOOK HAS A SLIGHT POST-MANGA FLAVOR OVERALL.



WITH THAT IN MIND, IT'S INTERESTING TO COMPARE IT TO SOMETHING LIKE MASASHI KISHIMOTO'S SUPERHERO-LIKE *NARUTO*, (SEEN AT THE TOP OF PAGE 221) TO SEE HOW MANY DIFFERENCES STILL REMAIN BETWEEN THE TWO COMICS CULTURES. FIGURES IN THE *ULTIMATE SPIDER-MAN* PANELS SEEM TO FACE OUT MORE OFTEN, FOR EXAMPLE. THE FIGURES IN *NARUTO* OFTEN FACE AWAY FROM THE READER, AS IF WE'RE RUNNING INTO ACTION BEHIND THEM OR CONTROLLING THEIR MOVEMENTS IN A GAME. FIGURES IN *US-M* ALSO TEND TO FILL THE PANEL MORE. KISHIMOTO SEEMS LESS RELUCTANT TO PULL BACK FOR LONG-SHOTS OF HIS HEROES (THOUGH HE GOES TOE-TO-TOE WITH HIS AMERICAN COUNTERPARTS IN THE EXTREME CLOSE-UPS DEPARTMENT).

PAGES 222-223 - MANGA'S SCATTERED SEEDS

WHEN I BEGAN MAKING COMICS IN THE EARLY '80S, THERE WERE ONLY A FEW PUBLISHED ARTISTS WHO OPENLY ACKNOWLEDGED A MANGA INFLUENCE. THE THREE MOST PROMINENT AT THE TIME WERE WENDY PINI, FRANK MILLER (WHOSE SERIES *RONIN* HAD DIRECT NODS TO *LONE WOLF* AND *CUB*) AND COLLEEN DORAN. ALL INCORPORATED MANGA IDEAS INTO THEIR WORK,

THOUGH NONE WOULD BE DESCRIBED AS "AMERICAN MANGA" AS SOME LATER TITLES WOULD BE. ARTISTS LIKE LEA HERNANDEZ PURSUED MANGA STYLES MORE FULLY AND WERE PRECURSORS TO THE MORE RECENT OEL (ORIGINAL ENGLISH LANGUAGE) MANGA VOLUMES WHICH SIT ALONGSIDE JAPANESE IMPORTS IN THE SAME FORMAT.

LIKE ANY STYLE WITH A DEVOTED FAN FOLLOWING, THERE'S SOME CONTROVERSY OVER TERMINOLOGY AND AUTHENTICITY (ASK A 20-SOMETHING NIRVANA FAN WHAT "GRUNGE" MEANS FOR A DEMONSTRATION OF THIS PRINCIPLE). THE EARLY TERM "AMERI-MANGA" BECAME AN INSULT IN SOME CIRCLES, AND EVEN "OEL" HAS ITS DETRACTORS, THOUGH IT'S HARD TO IMAGINE A MORE NEUTRAL WAY OF DESCRIBING SUCH BOOKS. SOME OEL MANGA LIKE SVETLANA CHMAKOVA'S *DRAMA CON* STAY VERY CLOSE TO MAINSTREAM MANGA STYLES AND CELEBRATE MANGA'S MORE IDIOSYNCRATIC TOUCHES LIKE "CHIBIS" (PAGE 220, PANEL SIX IS A CHIBI VERSION OF ME). OTHER OELS LIKE AMY KIM GANTER'S *SORCERERS AND SECRETARIES* (PAGE 222) STILL RETAIN SOME WESTERN FLAVOR BUT ARE TARGETED TO MANGA READERS THROUGH FORMAT, PUBLISHER AND OVERALL TONE.

GANTER AND BRYAN LEE O'MALLEY (WHOSE *SCOTT PILGRIM* CAN BE SEEN AT THE TOP OF PAGE 223) ARE PART OF A NEW WAVE OF YOUNG CARTOONISTS WHO'VE READ PLENTY OF COMICS FROM JAPAN AND AMERICA OVER THE YEARS, AND WHOSE INFLUENCES HAVE BLENDED TO THE POINT WHERE IT'S HARD TO TELL WHERE ONE STYLE BEGINS AND THE OTHER ENDS. THIS TREND IS ESPECIALLY NOTABLE IN THE GROUND-BREAKING *FLIGHT* ANTHOLOGY, WHICH ALSO BECAME A MEETING PLACE FOR WEBCOMICS ARTISTS HEADING FOR PRINT AND ANIMATION ARTISTS HEADING FOR COMICS. *PUBLISHER'S WEEKLY* EVEN REFERRED TO GANTER AS PART OF THE "FLIGHT GENERATION," WHICH MAY NOT BE FAR OFF WHEN WE LOOK BACK AT THIS PERIOD.

PAGES 227 - UNDERSTANDING BANDE DESSINEE?

LIKE MANGA, THE EUROPEAN TRADITION IS INCREDIBLY RICH AND DIVERSE. OBVIOUSLY, I DON'T THINK THAT EVERYBODY IN EUROPEAN COMICS IS CONSCIOUSLY GOING AFTER WORLD-BUILDING AS THEIR TOP ASSIGNMENT. LIKE ARTISTS IN ANY CULTURE, THEY HAVE A THOUSAND DIFFERENT GOALS IN MIND WHEN THEY SIT DOWN TO THE DRAWING BOARD.

BUT COMPARED TO JAPAN AND NORTH AMERICA, WORLD-BUILDING WAS A CONSTANT FEATURE IN THE COMICS OF ARTISTS FROM HERGE TO UDERTZ TO MOEBIUS TO TARDI TO SCHUITEN TO JANSSON. NO MATTER WHAT THE GENRE, EUROPEAN ARTISTS RARELY SKIMPED ON THE CREATION OF RICH ENVIRONMENTS AND THE CONSTANT REITERATION OF THOSE ENVIRONMENTS ON EVERY PAGE. FOR MUCH OF THE 20TH CENTURY, WORLD-BUILDING WAS A BEDROCK ASSUMPTION, FAR ABOVE WHICH, DIVERSE CAREERS TOOK ROOT.

LIVING IN AMERICA, I MAY BE TOO CLOSE TO SPOT OUR OWN COMMON DENOMINATORS, BUT I DON'T DOUBT

THAT THEY EXIST. SUMMING UP POST-KIRBY SUPER-HERO COMICS WOULD BE LIKE SHOOTING FISH IN A BARREL, BUT IS THERE A SINGLE THEME THAT ROPE IN EVERYTHING FROM KIRBY TO EISNER TO CRUMB TO SCHULZ? IS IT THE PRIMACY OF THE FIGURE? OUR APPROACH TO BACKGROUNDS? THE PROTAGONIST AS LONER? THE WAY CHARACTERS PLAY TO THE READER? OUR FREQUENT USE OF THE WORD "INVULNERABLE?"

WHATEVER MAKES NORTH AMERICAN COMICS UNIQUE, IT'S PROBABLY BLURRED IN THE LAST 20 YEARS AS EUROPEAN AND JAPANESE INFLUENCES HAVE ENTERED THE MIX -- AND AS JAPAN AND EUROPE'S UNIQUE QUALITIES HAVE ALSO SOFTENED.

EUROPE, NORTH AMERICA AND JAPAN MAY NEVER AGAIN BE AS DIFFERENT FROM ONE ANOTHER AS THEY WERE WHEN I WAS STARTING OUT. THE WORLD IS SHRINKING, INTERNATIONAL STYLES ARE EMERGING, AND SOON, THE WEB MAY SCRAMBLE THINGS BEYOND RECOGNITION. BUT BACK IN 1982, THE OCEANS SEEMED ESPECIALLY WIDE FOR A YOUNG COMICS FAN.

PAGES 229-237 - THE FOUR TRIBES

I ACTUALLY SAT ON THIS IDEA FOR OVER TEN YEARS WITHOUT PUBLISHING IT, CONCERNED THAT IT MIGHT DO MORE HARM THAN GOOD. I'M SYMPATHETIC TO THOSE WHO SEE ANY SUCH EFFORTS TO CATEGORIZE ART AS REDUCTIVE AND FUTILE. BUT THEN I'D SEE THESE RANTS LIKE:

- "CRAFT IS THE ENEMY OF ART!"
- "ALTERNATIVE COMICS ARE FOR PEOPLE WHO CAN'T DRAW."
- "EVERYONE MAKING MAINSTREAM COMICS IS A SELL-OUT."
- "EXPLAINING ART RUINS IT."
- "IF IT HAS NO NEW IDEAS, WHAT GOOD IS IT?"

...AND I REALIZED THAT IN A WORLD WHERE SO MANY PEOPLE REDUCE ART TO TWO SIDES, MAYBE REDUCING IT TO **FOUR** WOULD BE AN IMPROVEMENT.

COMICS IS AN ECOSYSTEM, AND EACH OF THE FOUR TRIBES HAS A ROLE TO PLAY IN KEEPING IT HEALTHY AND GROWING. DECLARING WAR ON ANOTHER'S ARTISTIC PHILOSOPHY IS AS POINTLESS AS A TREE SCOLDING THE GRASS FOR BEING SHORT. WE MAY BE COMPETING FOR THE SUNLIGHT OF OUR READERS' ATTENTION, BUT THAT DOESN'T MEAN WE'D BE BETTER OFF WITHOUT EACH OTHER.

PAGE 235 - CLUSTERS

THIS IS AN IMPORTANT POINT THAT I HOPE KEEPS THE FOUR TRIBES IDEA FROM DESCENDING INTO SOMETHING MORE TOXIC. THERE ARE NO HARD DIVIDING LINES BETWEEN THESE FOUR IDEALS, AND NO ONE LABEL CAN EVER SUM UP A HUMAN BEING. BUT EACH PHILOSOPHY HAS A CERTAIN GRAVITY TO IT THAT MAKES THOSE CLUSTERS OF ARTISTS VISIBLE ON THE PAGE, ON THE WEB AND ON THE CONVENTION FLOOR.

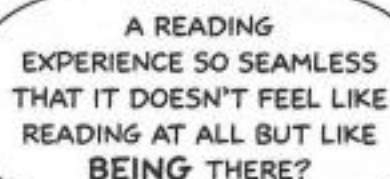
NEW ARTISTS WALK INTO THE CROWD, MEET OTHERS LIKE THEMSELVES AND GRADUALLY START HANGING OUT WITH THE ARTISTS THAT SHARE THEIR VALUES, THE ONES WHO "GET IT" WHEN THEY START TALKING ABOUT THE THINGS THAT ARE THE MOST IMPORTANT TO THEM. THINK OF HOGWARTS' SORTING HAT IN THE HARRY POTTER BOOKS, PICKING OUT THE GRYFFINDORS, HUFFLEPUFFS, RAVENCLAWS AND SLYTHERINS... ONLY THERE'S MORE TABLE-HOPPING, AND HARDLY ANYONE IS TRYING TO KILL YOU.

PAGE 236-237 - DRAWBACKS OF THE TRIBES

I'LL CONFESS TO THE SINS OF THE FORMALIST. I CAN POINT TO ANY NUMBER OF COMICS THAT I'VE DRAWN IN WHICH EXPERIMENTAL IDEAS WERE PRETTY MUCH THEIR ONLY VIRTUE. ANYBODY CALLING SUCH COMICS "DRY," "ACADEMIC" OR "UNREADABLE" WON'T GET MUCH RESISTANCE FROM ME. AS LONG AS SOMETHING IS JUST AN EXPERIMENT, ARTISTS LIKE ME ARE CONTENT WITH SOME FAILURES ALONG THE WAY. "IF YOU CAN GUARANTEE THE RESULTS IN ADVANCE, IT'S NOT AN EXPERIMENT" SUMS UP THE ATTITUDE.

BUT FORMALISTS LIKE ME CAN SCREW UP BADLY WHEN WE TRY TO TELL A STORY STRAIGHT. WE KEEP GETTING DISTRACTED BY ALL THE FORMAL POSSIBILITIES ALONG THE WAY, AND WIND UP WITH A STIFF, FILL-IN-THE-BLANKS COMIC WHERE INDIVIDUAL PANELS ARE JUST BORED EXCUSES TO GET TO THE NEXT BIG IDEA. YOU MIGHT CALL IT THE "NOT SEEING THE TREES FOR THE FOREST" PROBLEM, AND IT'S A COMMON ONE WITH ART-NERDS LIKE ME. IT'S HARD TO JUST TELL A STORY STRAIGHT WHEN THERE ARE SO MANY POSSIBILITIES IN THE AIR.

I'M NOTORIOUS FOR ENCOURAGING A LOT OF CRAZY EXPERIMENTS IN PRINT AND ON THE WEB, EVER SINCE *UNDERSTANDING COMICS* CAME OUT IN 1993. YET IN MOST OF THIS BOOK, I'M ESSENTIALLY TEACHING MY READERS TO BURY THEIR EXPERIMENTS AND IMPERSONATE ANIMISTS! GO BACK TO PAGE ONE. SEE THE BALLOON IN THAT MIDDLE PANEL?:



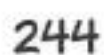
A READING
EXPERIENCE SO SEAMLESS
THAT IT DOESN'T FEEL LIKE
READING AT ALL BUT LIKE
BEING THERE?

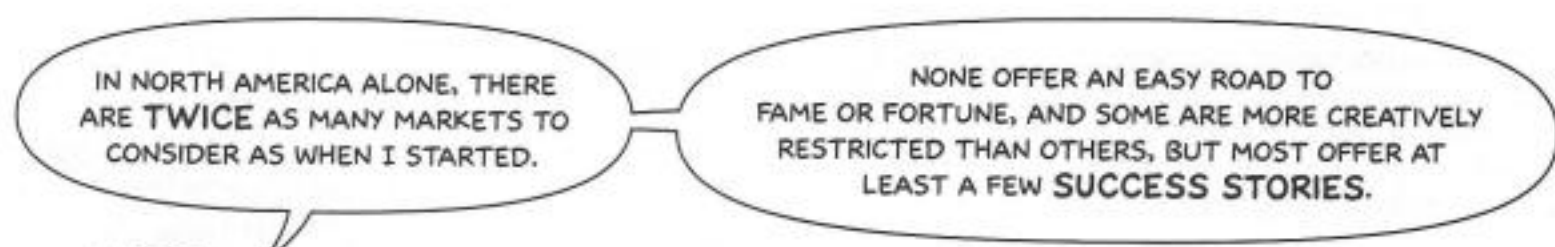
THAT'S THE LAST THING ON A FORMALIST'S MIND, AND IT'S NOT EXACTLY WHAT THE ICONOCLASTS OR CLASSICISTS ARE AFTER EITHER. BUT JUST AS I MENTION IN THE NOTES TO CHAPTER ONE, THIS IS WHERE MAKING COMICS STARTS. IT'S WHY COMICS EXIST. AND PURSUING THAT GOAL HELPS TO ILLUMINATE THE PATH TO ANY NUMBER OF OTHER GOALS.

ADDITIONAL NOTES AT:
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The Comics Professional





NEWSPAPER
COMIC STRIPS



PERIODICAL
COMIC BOOKS



GRAPHIC
NOVELS



ALTERNATIVE /
SMALL PRESS



MISCELLANEOUS
PRINT



MANGA
FORMAT



WEBCOMICS



OTHER NEW
MEDIA

SOME OF COMICS' BIGGEST SUCCESS STORIES OVER THE YEARS HAVE BEEN IN **NEWSPAPER STRIPS** AND **PERIODICAL COMIC BOOKS**.



THE SYNDICATES AND PUBLISHERS THAT SERVICE THE BIGGEST SHARES OF THESE MARKETS ARE VERY SELECTIVE ABOUT THE **STYLE AND CONTENT** OF WHAT THEY ACCEPT, THOUGH.

AND THE **COMPETITION IS FIERCE!**



IF THE KINDS OF COMICS YOU WANT TO MAKE DON'T FIT EASILY INTO A POPULAR NICHE, YOU MIGHT FIND MORE CREATIVE LATITUDE IN **"ALTERNATIVE" COMICS PUBLISHERS** AND **ARTS WEEKLIES** --



-- OR **SELF-PUBLISHING** VIA OFFSET PRESS, PRINT-ON-DEMAND OR EVEN PHOTOCOPYING.



WITH LIMITED **DISTRIBUTION**, SUCH OPTIONS MEAN LITTLE OR NO CASH UP FRONT --



-- BUT ALTERNATIVE AND SMALL PRESS WORK CAN ALSO FEED INTO THE **GRAPHIC NOVEL** MARKET. IN FACT, MANY HITS OF THE GRAPHIC NOVEL MOVEMENT **ORIGINATED** IN THE SMALL PRESS AND ALTERNATIVE SCENES.

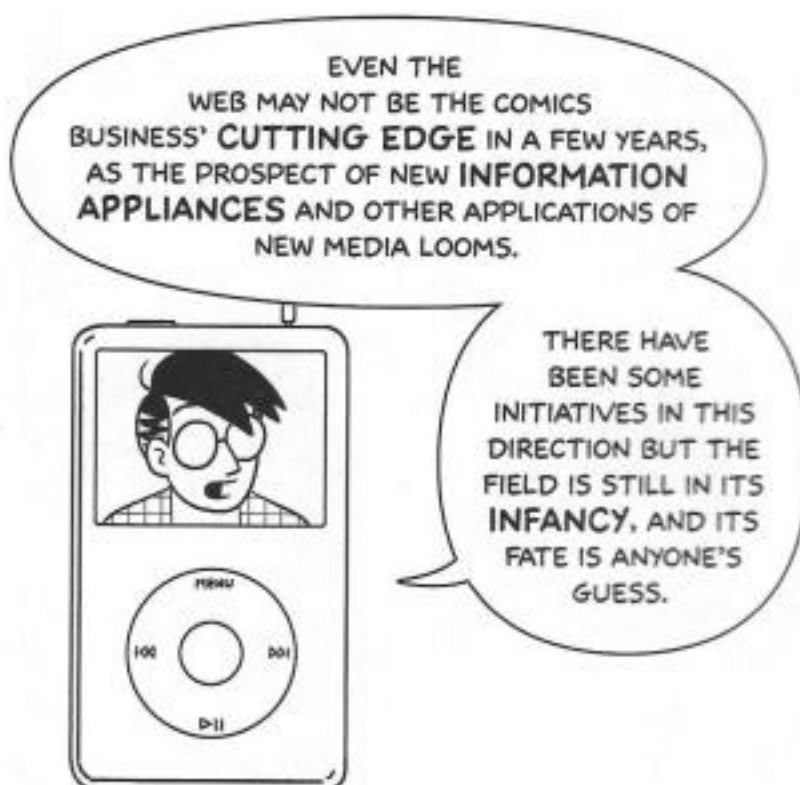


OF COURSE, THE MOST SUCCESSFUL COMICS MARKET IN NORTH AMERICA DOESN'T ACTUALLY **COME** FROM NORTH AMERICA --



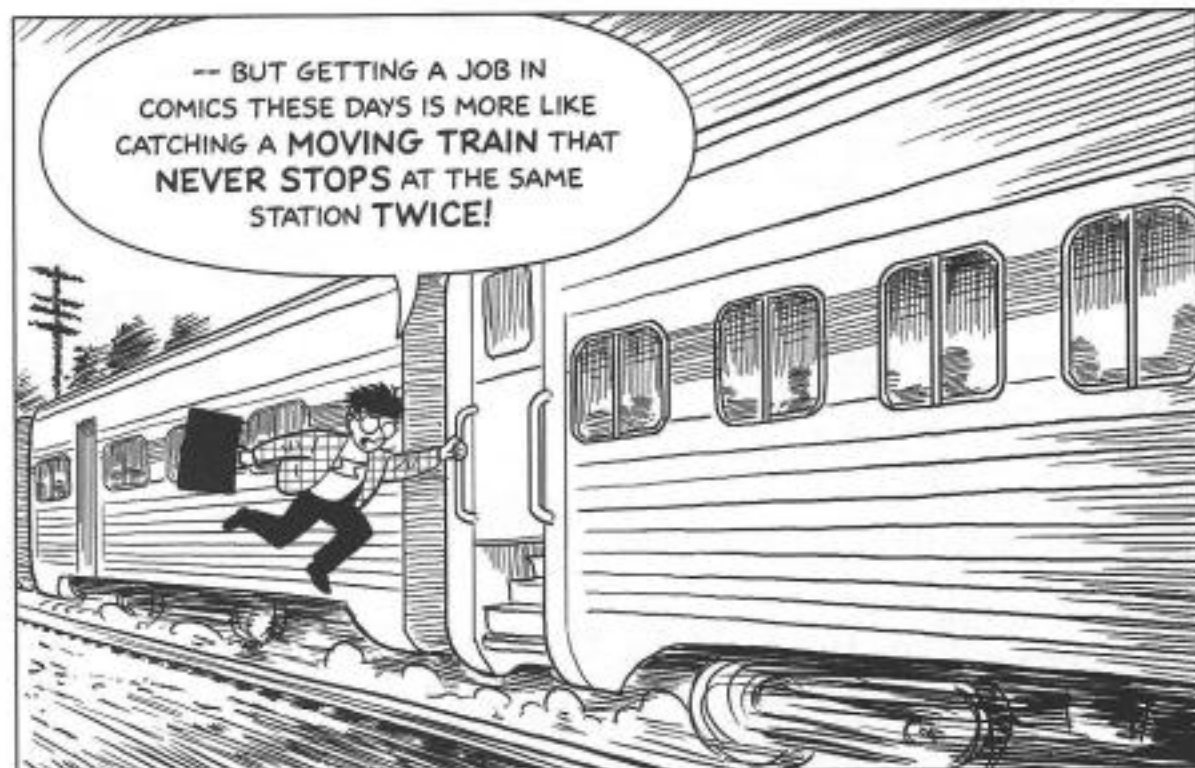
-- BUT SOME ARTISTS IN NORTH AMERICA HAVE HAD LUCK CREATING **MANGA-FORMATTED** COMICS OF THEIR OWN.*







THE WHOLE
IDEA OF
"BREAKING
INTO" COMICS
IMPLIES THAT
THERE'S SOME SORT
OF INSTITUTION
WITH A FIXED
LOCATION THAT
YOU CAN FIND AND
PENETRATE --



-- BUT GETTING A JOB IN
COMICS THESE DAYS IS MORE LIKE
CATCHING A MOVING TRAIN THAT
NEVER STOPS AT THE SAME
STATION TWICE!



MANGA AND
THE GRAPHIC
NOVEL MOVEMENT
TOGETHER WOULD BE
ENOUGH TO TURN THE
WHOLE MARKET
UPSIDE DOWN --

-- BUT THROW
THE WEB INTO
THE EQUATION AND YOU
HAVE THE MOST
UNPREDICTABLE
MARKET COMICS HAS
EVER SEEN!

BE
PREPARED TO TAKE
SOME TUMBLES
BEFORE YOU GET IT
RIGHT!



THE NEW GENERATION OF READERS
THAT THESE MARKETS ARE BRINGING IN WILL BE
MAKING THEIR OWN COMICS IN THE COMING
DECADE AND EARLY SIGNS ARE THEY'RE GOING
TO BE GOOD AT IT.

SO GOOD, IN
FACT, THAT THE
WHOLE MEANING OF
"PROFESSIONAL"
QUALITY COMICS MAY BE
ABOUT TO CHANGE.



THAT'S WHY I
HOPE THAT YOU'LL
DO MORE THAN JUST
CATCH-UP TO MY
GENERATION OF
PROS --



-- BUT WILL TRY
TO GO BEYOND
WHAT ANY OF US
HAVE EVER DONE.

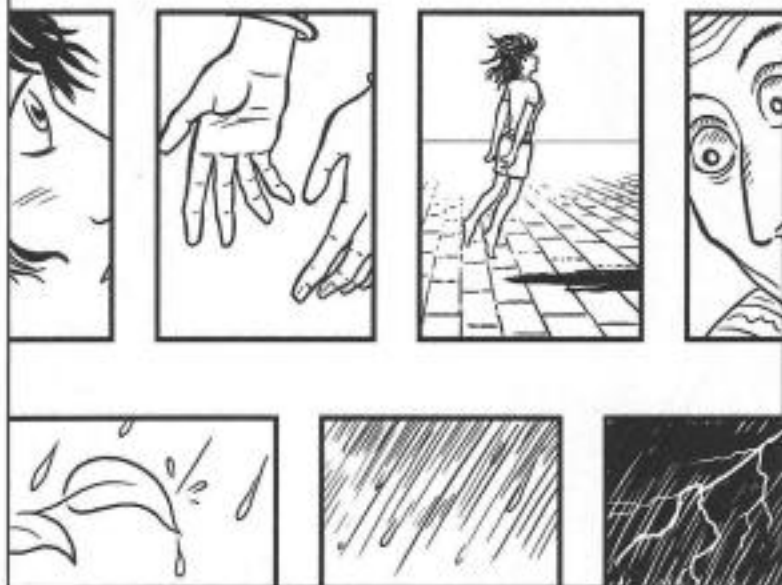
LOOK BACK THROUGH THIS BOOK
AND YOU'LL FIND A DOZEN OPPORTUNITIES
TO **GO BEYOND** WHAT **ANY** COMICS
ARTIST WORKING TODAY IS ACHIEVING!

THESE AREN'T THE
GOALS EVERY SUCCESSFUL
ARTIST MEETS --

-- THEY'RE THE
GOALS PROFESSIONALS
USUALLY **FAIL** TO MEET --
INCLUDING **ME!**



NOW'S YOUR CHANCE TO EXPLORE THE CUTTING EDGE
STORYTELLING TECHNIQUES MY GENERATION
HAS ONLY BEGUN TO UNDERSTAND --



-- TO FIND
SOMETHING NEW
TO **SAY**, AND SAY
IT WITH A CLEAR,
STRONG VOICE --

 **CHOICE
OF
MOMENT**

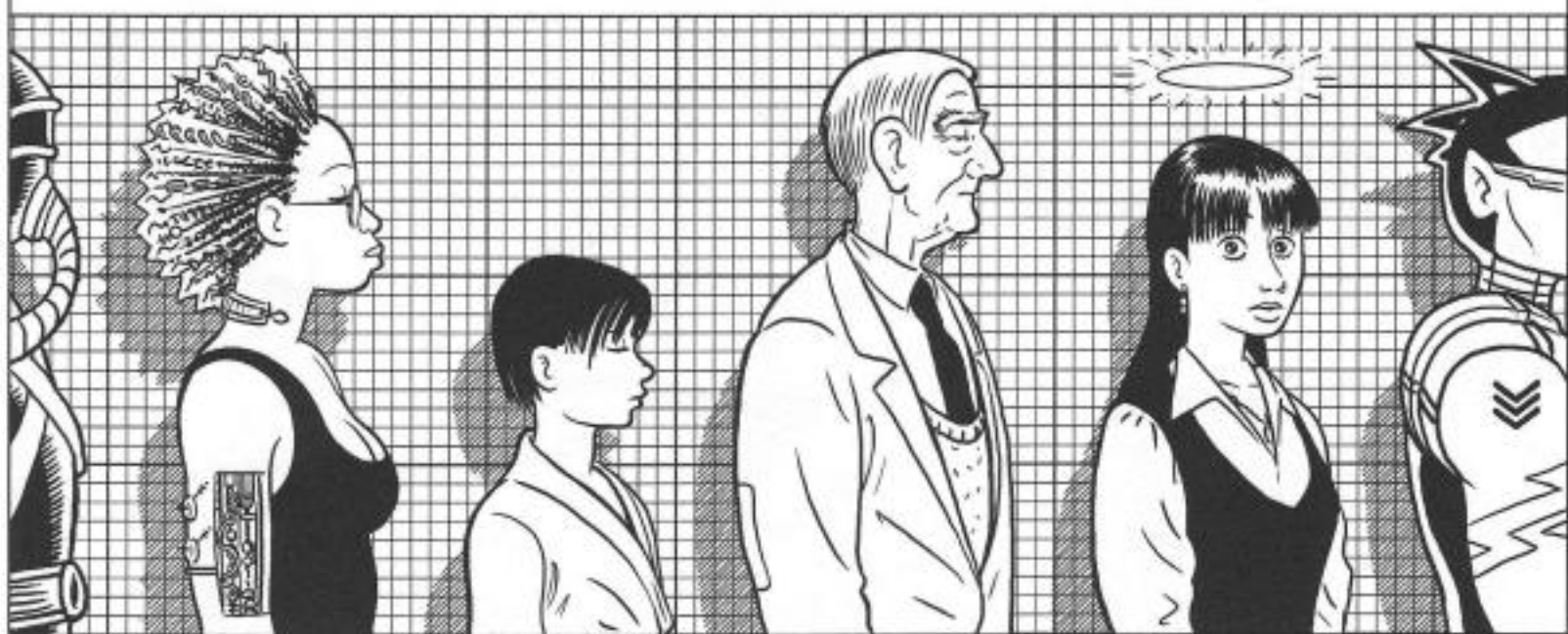
 **CHOICE
OF
FRAME**

 **CHOICE
OF
IMAGE**

 **CHOICE
OF
WORD**

 **CHOICE
OF
FLOW**

-- TO CREATE **CHARACTERS** WITH INNER LIVES SO **DEEP** AND OUTER APPEARANCES SO **VARIED** AND
COMPELLING, THEY TAKE ON **LIVES OF THEIR OWN**.



NOW'S YOUR CHANCE TO TAP INTO
THE EMOTIONAL POWER OF FACIAL
EXPRESSIONS --



-- AND THE SIGNS AND SYMBOLS
OF THE HUMAN BODY --



-- BRING WORDS AND PICTURES TOGETHER TO CREATE IDEAS AND SENSATIONS NONE OF
US EVEN DREAMED COMICS COULD PRODUCE --



-- AND TRANSPORT US TO PLACES WE
NEVER DREAMED COMICS COULD GO.



WHATEVER TOOLS
YOU USE --



-- WHATEVER PASSIONS DRIVE YOU TO CREATE --



-- NOW
IS YOUR
CHANCE --

-- TO MAKE
COMICS THAT WILL
LEAVE MY GENERATION'S
BEST WORK IN THE
DUST!

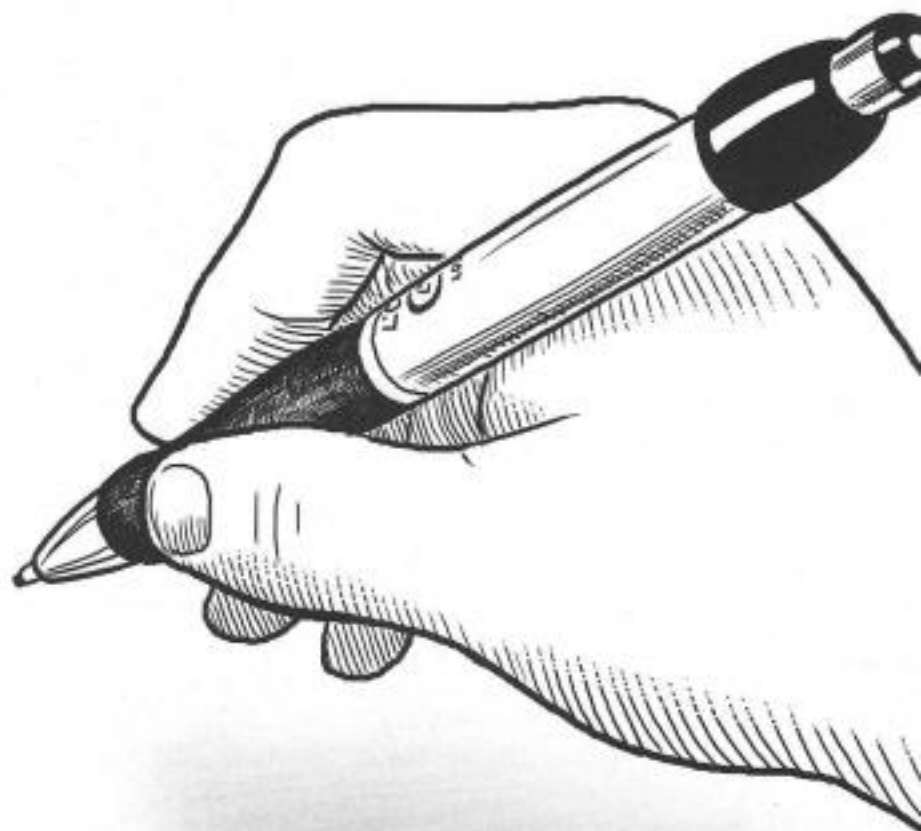


IF
YOU THINK YOU
HAVE WHAT IT
TAKES.





-- FOR EACH
NEW HAND
THAT
APPROACHES.



NOTES

CHAPTER 7: MAKING COMICS

PAGE 244 - A GOOD JOB TO HAVE?

I REALLY DO LOVE MY JOB, BUT NOT EVERYONE WHO MAKES COMICS FEELS THE SAME WAY, AND I DON'T KNOW ANY CARTOONISTS WHO WOULD CALL IT "EASY."

CHRIS WARE WARNED AN AUDIENCE OF WOULD-BE CARTOONISTS: "YOU REALLY, REALLY HAVE TO WORK HARD. DRAWING COMICS REQUIRES PRETTY MUCH ALL OF YOUR FREE TIME... TWO OR MORE DECADES WILL PASS WITHOUT YOUR NOTICING IT AT ALL. FRIENDS WILL BE MARRIED, HAVE CHILDREN, GET DIVORCED AND DIE, ALL WHILE YOU'RE WORKING ON YOUR SLOW MOTION PICTURE STORY. AVERAGE RATIO OF WORK TIME TO ACTUAL NARRATIVE STORY TIME, FOUR THOUSAND TO ONE." WARE'S OWN COMICS ARE UNUSUALLY LABOR-INTENSIVE, BUT OTHERS ECHO HIS DIRE PROGNOSIS, MOST FAMOUSLY CHARLES SCHULZ WHO FLATLY STATED: "CARTOONING WILL DESTROY YOU; IT WILL BREAK YOUR HEART."

I'LL STICK BY MY "NICE WORK IF YOU CAN GET IT" ATTITUDE -- AND I'M NOT ALONE -- BUT IT'S ALSO IMPORTANT TO STRESS THE "IF" IN THAT CHEERY PHRASE. THE NUMBER OF COMICS ARTISTS MAKING ENOUGH MONEY TO SUPPORT A FAMILY IS VERY SMALL COMPARED TO THE NUMBER OF THOSE WHO WANT TO, AND THE TALENT AMONG THE WANNABES HAS SKYROCKETED LATELY. BEING GOOD ENOUGH ISN'T GOOD ENOUGH. YOU HAVE TO BE GREAT.

PAGE 247, PANELS THREE-FOUR - THE WEBCOMICS MARKET

NO MARKET IS AS UNPREDICTABLE AND RAPIDLY EVOLVING AS WEBCOMICS. I'M WRITING THIS IN SPRING, AND BY THE TIME THIS BOOK COMES OUT IN AUTUMN, EVERYTHING MIGHT HAVE CHANGED AGAIN. SOME THINGS ARE CONSTANT THOUGH. YOUR BEST BET FOR GETTING NOTICED IS STILL DOING GOOD WORK THAT CONNECTS WITH YOUR AUDIENCE, FOLLOWED BY GETTING THE WORD OUT TO THOSE ARTISTS AND BLOGGERS THAT FREQUENTLY LINK TO THINGS THEY LIKE. GET TO KNOW THE SCENE AS A READER AND YOU'LL FIND IT EASIER TO JOIN THE SCENE AS AN ARTIST AND WRITER.

RIGHT NOW, THE MOST SUCCESSFUL COMICS ON THE WEB ARE THE WEB-NATIVE HUMOR STRIPS WITH AUDIENCES BIG ENOUGH TO ATTRACT ADVERTISERS AND SPONSORSHIPS, PROMOTE ASSOCIATED PRINT TITLES AND SELL MERCHANDISE. LONG FORM WEBCOMICS, THE EQUIVALENTS OF COMIC BOOKS AND GRAPHIC NOVELS ONLINE, HAVE HAD FEWER BREAK-OUT HITS BUT CONTINUE TO PROLIFERATE.

PAID DOWNLOADS, DESPITE AN EXPLOSION IN THE MUSIC INDUSTRY, ARE LESS COMMON IN ENGLISH LANGUAGE WEBCOMICS AT THIS POINT, THOUGH BUSINESSMEN AND CARTOONISTS (INCLUDING ME) CONTINUE TO TRY OUT VARIOUS MODELS, AND THERE ARE SOME SIGNIFICANT RUMBLINGS IN THE ASIAN ONLINE COMICS MARKET.

I'LL TRY TO SUM UP THE CURRENT SCENE IN MY ONLINE NOTES (AND IN MY ONLINE EXTENSION TO THE TECHNOLOGY SECTION, "CHAPTER 5 1/2"). FOR NOW, JUST REMEMBER THAT NO COMICS MARKET BETTER FITS THAT RUNAWAY TRAIN METAPHOR FROM PAGE 248 THAN WEBCOMICS.

FINAL THOUGHTS

I SAID AT THE BEGINNING OF THIS BOOK THAT THERE ARE NO RULES YOU NEED TO FOLLOW. IF YOU'RE CURIOUS THOUGH, I DO HAVE SOME RULES I TRY TO FOLLOW MYSELF. HERE ARE FOUR:

1. LEARN FROM EVERYONE
2. FOLLOW NO ONE
3. WATCH FOR PATTERNS
4. WORK LIKE HELL

NOBODY HAS ALL THE ANSWERS, INCLUDING ME, BUT I THINK EVERYONE HAS A PIECE OF THE PUZZLE. I HOPE YOU'LL TREAT THIS BOOK AS A STARTING POINT, A GUIDE TO THE PATTERNS AND POSSIBILITIES AT LEAST ONE ARTIST BELIEVES HE SEES OUT THERE. THERE ARE PLENTY OF MY PEERS WHO DISAGREE WITH ME ABOUT SOME OF THESE TOPICS. LEARN FROM ALL OF US AND DECIDE FOR YOURSELF WHAT WORKS FOR YOU.

YOU COULD IGNORE EVERYTHING I'VE WRITTEN AND STILL PRODUCE A GREAT COMIC. YOU COULD FOLLOW EVERY SUGGESTION I'VE MADE AND STILL TURN OUT A PIECE OF CRAP. THERE'S NO REPLACEMENT FOR INSTINCT AND INSPIRATION. BUT IF THIS BOOK HAS HELPED TO IMPROVE THE FORMER OR BOLSTER THE LATTER, THAT'S ENOUGH FOR ME.

THANKS FOR READING AND GOOD LUCK,



-- SCOTT MCCLOUD
SOMEWHERE IN AMERICA, 2006

FOR ADDITIONAL NOTES, "CHAPTER 5 1/2," RESOURCES, LINKS, UPDATES, PONTIFICATIONS, RUN-ON SENTENCES, WEASELLY DISCLAIMERS AND DETAILS ON THE MASSIVE **MAKING COMICS TOUR** (ALL FIFTY STATES, STARTING IN FALL OF 2006 -- WE HOPE!) VISIT:

WWW.SCOTTMCCLOUD.COM/MAKINGCOMICS



Bibliography and Suggested Reading

A true bibliography for this book would be thousands of titles long, since most of the ideas in these pages came from reading comics, not books *about* comics. Still, I hope you'll find the following list helpful. Some of these books helped me directly with research. Many are just good books I can recommend.

The Head of the Class

There are a few books which excel at their respective topics to such a degree that they qualify as essential reading. Here they are:

Chelsea, David. *Perspective! For Comics Artists*. New York, NY: Watson-Guptill, 1997.

Eisner, Will. *Comics and Sequential Art*. Tamarac, FL: Poorhouse Press, 1985.

Faigin, Gary. *The Artist's Complete Guide to Facial Expression*. New York, NY: Watson-Guptill, 1990.

Lee, Stan and John Buscema. *How to Draw Comics the Marvel Way*. New York, NY: Simon and Schuster, 1978.

Tufte, Edward. *The Visual Display of Quantitative Information*. Cheshire, CT: Graphics Press, 1987.

Chelsea and Faigin's books are the most practical since you're bound to need their advice on every page you draw. Chelsea's book is in comics form like this one and it's a real eye-opener. If you've ever had trouble drawing in perspective, he'll set you right in record time. Faigin's book on expressions was a great help for me personally. As with my own section on expressions, though, don't get hung up on style. Faigin isn't telling you how to draw expressions in any particular way, just helping you understand how the face works and he does that extremely well.

Eisner's book is a foundation we've all been building on for years. His 1996 book *Graphic Storytelling and Visual Narrative* is also recommended.

Lee and Buscema are much narrower in their focus, but if you want to understand the style of comics they helped refine in the '70s, *Marvel Way* certainly delivers.

Tufte's book is about information design, not comics, but his ideas on clarity and communication are powerful and persuasive. Tufte knows that good design is about more than just choosing the right logo and does a great job of explaining why. *Visual Display* is the classic that started it all, but his later books *Envisioning Information* (1990) and *Visual Explanations* (1997) are just as good.

General Reference / Theory

Blackbeard, Bill and Martin Williams. *The Smithsonian Collection of Newspaper Comics*. Washington, DC: Smithsonian Institution Press, 1977. A classic, oversized collection of many classic early comic strips. Might be at your local library if you can't find (or afford) a used copy.

Dooley, Michael and Steve Heller. *The Education of a Comics Artist: Visual Narrative in Cartoons, Graphic Novels, and Beyond*. New York, NY: Allworth Press, 2005. Interviews with a wide range of comics artists and cartoonists (including me) and odd, but interesting glimpses into the brains of some of the better artists working today.

Gravett, Paul. *Graphic Novels: Stories to Change Your Life*. New York, NY: Collins Design, 2005. Slick coffee table format, but Gravett is a serious observer of the scene and covers a lot of ground (same goes for his Manga book below).

Harvey, R.C. *The Art of the Comic Book*. Jackson, MS: University Press of Mississippi, 1996. Also see Harvey's 1994 book *The Art of the Funnies*.

Schutz and Brownstein editors. *Eisner/Miller*. Milwaukie, OR: Dark Horse Publishing, 2005. Two giants of American comics, Will Eisner and Frank Miller, talk about anything and everything for 347 pages.

More on Manga

Deppey, Dirk editor. *The Comics Journal* #269. Seattle, WA: Fantagraphics, 2005. Several interesting essays about Manga in this oversized edition of the venerable TCJ.

Gravett, Paul. *Manga: Sixty Years of Japanese Comics*. London, UK: Laurence King Publishing, 2004.

Schodt, Frederik L. *Manga! Manga! The World of Japanese Comics*. Tokyo/New York: Kodansha International, 1983. A year after I started scouring the shelves at Books Kinokuniya in New York (see page 215), Schodt's book came out and answered a lot of questions. Also check out his more recent *Dreamland Japan*.

Shiratori, Chikao. *Secret Comics Japan*. San Francisco, CA: Cadence Books, 2000. Nice 'anthology of some Japanese underground comics, compiled by a former editor of the influential Japanese alternative anthology *Garō*.

And yes, there are literally hundreds of how-to books focusing on Manga styles. I wish I could help sort through the pile, but I've had trouble identifying the standouts. Pick whatever looks good to you. Just keep an eye on what's going on under those styles.

Drawing Humans

Bridgman, George. *Constructive Anatomy, Bridgman's Life Drawing, etc.* New York, NY: Dover Publications. Popular figure drawing books from the 1920s, still in use today.

Darwin, Charles. *The Expression of the Emotions in Man and Animals*. Oxford, UK: Oxford University Press, third edition 1998, first published in 1872. With extensive footnotes by Paul Ekman.

Ekman, Paul. *Emotions Revealed*. New York, NY: Henry Holt, 2003. In-depth analysis of facial expressions. Sparse illustrations, but still useful for artists and a key source for Gary Faigin's book.

Hamm, Jack. *Cartooning the Head and Figure*. New York, NY: The Putnam Publishing Group, 1967. I don't know any contemporary cartoonists who actually want to draw like Jack Hamm, but we all adore his goofy, obsessively detailed how-to books and you might too.

Morris, Desmond. *Manwatching*. New York, NY: Harry N. Abrams, 1977. (Out of print but don't let that stop you.) If the stuff on page 111 interests you, track down a copy of Morris' mindblowing book from the '70s. I was frustrated in my search for a guide to body language that was as good as the texts I found for facial expressions (most seemed pre-occupied with how to pick up women at the water cooler or convince the regional sales manager that you were a go-getter) but Morris' book, which I've owned since college, continues to be a source of inspiration and delight.

Writing for Comics

Gertler, Nat editor. *Panel One: Comic Book Scripts by Top Writers*. Thousand Oaks, CA: About Comics, 2002. Examples of various comics scripts in the form they were given to the artist; the follow-up volume, *Panel Two* reprints one of my own scripts from the '80s.

O'Neil, Denis. *The DC Comics Guide to Writing Comics*. New York, NY: DC Comics, 2001. From the same series as DC's art instruction guides (below).

Salisbury, Mark. *Writers on Comics Scriptwriting*. London, UK: Titan Books, 2002. Don't have it, but the one on artists (see below) is pretty good and I'm guessing this is too.

Tools and Techniques

Blair, Preston. *Cartoon Animation*. Laguna Hills, CA: Walter Foster Publishing, 1995 (more compact format than the original I got back in the '70s).

Collins, Sean T. editor. *How to Draw: The Best of Wizard Basic Training*. Congers, NY: Wizard Entertainment, 2005. Pretty much the polar opposite of this book, but a decent survey of contemporary mainstream superhero styles, plus some great advice from smart veterans like Joe Kubert and Walt Simonson.

Guptill, Arthur L. *Rendering in Pen and Ink*. New York, NY: Watson-Guptill, 1997. Originally published in 1937. Recommended by several artists I contacted.

Loomis, Andrew. *Various titles*. Paul Smith and other artists I know swear by the figure drawing books of Andrew Loomis. The site SaveLoomis.org has links to online sources for various Loomis titles.

Martin, Gary with Steve Rude. *The Art of Comic-Book Inking*. Milwaukie, OR: Dark Horse Publishing, 1997. A well-respected how-to guide that a few of my correspondents mentioned. May be out of print, but you might still find copies out there.

Norling, Ernest. *Perspective Made Easy*. Mineola, NY: Dover Publications, 1999. First published in 1939, this book solidly delivers the promise of the title. And it's cheap! Another favorite of Paul Smith.

Richardson, John Adkins. *The Complete Book of Cartooning*. Englewood Cliffs, NJ: Prentice-Hall, 1977. Though a bit dated, Drew Weing and I both have fond memories of this smart, eclectic book that caught our eye when we were first learning to make comics.

Salisbury, Mark. *Artists on Comics Art*. London, UK: Titan Books, 2000. Interesting discussions with comics artists about their techniques.

Various. *The DC Comics Guide to... (...Pencilling, ...Inking, ...Coloring and Lettering)*. New York, NY: DC Comics, 2002-2004. Slick, well-done and informative guides modern mainstream techniques.

Walker, Mort. *The Lexicon of Comicana*. Port Chester, NY: Comicana Inc., 1980. Not practical, but a lot of fun.

Withrow, Steve and John Barber. *Webcomics: Tools and Techniques for Digital Cartooning*. Hauppauge, NY: Barrons Educational Series, 2005. Big, flashy collection of some of the Web's most creative cartoonists. Definitely skewed to the eccentric artsy cartoonists like me, but it offers a lot of good information on tools and techniques.

For online guides, visit:
www.scottmccloud.com/makingcomics



Art Credits

Unless otherwise noted, the creator is also the copyright holder.

Page 5, panel 1: Lynn Johnston, *For Better or For Worse*. David Mazzucchelli, *Batman: Year One* (with Frank Miller) © DC Comics. Art Spiegelman, *Maus: A Survivor's Tale*. Rumiko Takahashi, *Ranma 1/2* © Rumiko Takahashi/Shogakukan. David B., *Epileptic*. *Demian 5*, *When I am King* (www.demian5.com).

Page 25, panel 4: Jaime Hernandez, *Love and Rockets*.

Page 27, panel 6: Matt Feazell, from *Disney Adventures/Mickey Mouse* ©/™ Disney.

Page 28, panel 4: Jason Lutes, *Jar of Fools*.

Page 29, panel 3: Craig Thompson, *Blankets*. **Panel 4:** Ho Che Anderson, *King*. Frank Miller, *Sin City*.

Page 30, panel 6: Image of Kelly Donovan used by permission. Thanks, Kelly!

Page 31, panel 31: Derek Kirk Kim, *Same Difference and Other Stories*.

Page 47, panel 3: Eiichiro Oda, *One Piece*. **panel 4:** Francois Schuiten, *Zara* (with Luc) © Les Humanoides.

Page 56: Chester Brown, *Louis Riel*.

Page 68, panel 2-4: Characters from *Zot!* © Scott McCloud.

Panel 5: Dumbledore from *Harry Potter* by J. K. Rowling. Gandalf from *The Lord of the Rings* by J. R. R. Tolkien. Obi Wan Kenobi from *Star Wars* © Lucasfilm.

Page 66: Steve Ditko, *Amazing Fantasy #15* (with Stan Lee) © Marvel Entertainment Group.

Page 69, panel 4: Walt Kelly, *Pogo* © OGPI.

Page 70, panel 7: Rumiko Takahashi, *Ranma 1/2* © Rumiko Takahashi/Shogakukan.

Page 72, panel 1: Uderzo, *Asterix* (with Goscinny) © Dargaud. **Panel 2:** Yasuiti Osima, *Father and Son* (with Norio Hayasi). **Panel 3:** Jaime Hernandez, *Love and Rockets*. *Zot!* © me. Characters from Neil Gaiman's *Sandman* © DC Comics. Characters from *The Fantastic Four* © Marvel Entertainment Group.

Page 79, panel 2: Craig Thompson, *Blankets*.

Page 100, panel 5: Art Spiegelman, *Maus: A Survivor's Tale*. Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth*.

Panel 6: Jason Little, *Jack's Luck Runs Out*.

Page 106, panel 5: Bryan Hitch with Paul Neary/Andrew Currie, *The Ultimates Volume 2* (with Mark Millar) © Marvel Entertainment Group. **Panel 6:** Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth*; R. Crumb, "Memories are Made of This" from *Weirdo #22*; Seth, *Clyde Fans Book One*; Eric Drooker, "Home" from *Flood*.

Page 115, panel 1: Heinrich Kley, Untitled sketch. **Panel 2:** Jaime Hernandez, *Love and Rockets*. **Panel 4:** Tom Hart, *The Sands*.

Page 124: Preston Blair, *Cartoon Animation*.

Page 125: Jaime Hernandez, *Love and Rockets*. Mort Walker, *The Lexicon of Comicana*. Kyle Baker, *Kyle Baker Cartoonist: Volume 2*.

Page 126: Charles Schulz, *Peanuts* © United Media. Jaime Hernandez, *Love and Rockets*. Will Eisner, *City People Notebook*, *Contract with God* and *Family Matters*. Craig Thompson, *Blankets*.

Page 132: *Spongebob SquarePants*™ Viacom.

Page 135, panel 7: Renée French, *The Soap Lady*. **Panel 8:** Patrick Atangan, *The Yellow Jar*.

Page 136, Panel 3: (top down) Junji Ito, *Uzumaki* © Junji Ito / Shogakukan; Jeff Smith, *Bone*; Tom Hart/Hutch Owen's *Working Hard*, Chris Ware, *Acme Novelty Library*; James Sturm, *The Golem's Mighty Swing*; David B., *Epileptic*; And Vera Broskol "I Wish..." from *Flight #1*.

Page 137, panel 3: David Mazzucchelli, *City of Glass* (with Paul Karasik) adaptation © Bob Callahan Studios.

Page 138, panel 7: Art Spiegelman, "Don't Get Around Much Anymore" from *Breakdowns*.

Page 139, panel 2: Steve Ditko, *Ditko Public Service*

Package. **Panel 3:** Will Eisner, *A Contract with God*. David Choe, *Slow Jams*. Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth*.

Page 140-141: See credits for 135-139.

Page 142, panel 2: Will Eisner, *Comics and Sequential Art*.

Panel 4: Posy Simmonds, *Gemma Boverly*. **Panel 6:** Peter Kuper, "Sex, Drugs, Rock'n'Roll" from *Stripped*. Hope Larson & Lucy Knisley, *Letters from the Bottom of the Sea*.

Page 144, panel 2: Jack Kirby, *Fantastic Four* (with Stan Lee) © Marvel Entertainment Group. **Panel 3:** Patrick McDonnell, *Mutts*. **Panel 4:** Dave Sim, *Cerebus* (with Gerhard). **Panel 6:** Will Eisner, *Comics and Sequential Art*.

Page 145, panel 1: Dan Clowes, *Ghost World*. **Panel 2:** Jason Lutes, *Berlin*.

Page 149, panel 5: Leonardo Da Vinci, *Tiny bit o' The Mona Lisa*; Jane Austen, *Tiny bit o' Pride and Prejudice*.

Page 152, panel 5: Patrick McDonnell, *Mutts*.

Page 153, panel 1: Vincent Van Gogh, *Tiny bit o' Starry Night*; James Joyce, *Tiny bit o' Ulysses*.

Page 154: Will Eisner, *The Spirit*.

Page 155: David Choe, *Slow Jams*. Guy Delisle, *Pyongyang* © Guy Delisle and L'Association; Marjane Satrapi, *Persepolis* © Marjane Satrapi and L'Association.

Page 156, top down: Will Eisner, *The Spirit*; Shawn McManus, *Sandman* (writer Neil Gaiman, lettering Todd Klein) © DC Comics; Jordan Crane, *The Clouds Above*; Masashi Kishimoto, *Naruto*. Bottom right: Craig Thompson, *Blankets*.

Page 167, panel 1: Seth, *Clyde Fans Book One*.

Page 169, panels 1-3: Charles Schulz, *Peanuts* © United Media. **Panel 4:** Rick Geary, "The Age of Condos" from *At Home with Rick Geary*.

Page 171, panel 2: John Porcellino, *King-Cat Comics and Stories: Special Mini-Supplement to McSweeney's Quarterly Concern #13*. **Panel 3:** Debbie Drechsler, "Sixteen" from *Twisted Sisters 2*. **Panel 4:** Richard McGuire, "ctrl" from *McSweeney's Quarterly Concern #13*. **Panel 5:** Gary Panter, *Jimbo in Purgatory*. **Panel 6:** Mariscal, "Crash" from *Read Yourself Raw*.

Page 179, panel 2: Hayao Miyazaki, *Nausicaa of the Valley of the Winds* © Nibariki/Tokuma Shoten.

Page 181: Derek Kirk Kim, *Healing Hands*; Edward Gorey, "The West Wing" from *Amphigorey*; John Porcellino, *King-Cat Comics and Stories: Special Mini-Supplement to McSweeney's Quarterly Concern #13*.

Page 182: Jeff Smith, *Bone*.

Page 186: Art by Paul Smith. (Duh).

Page 193: Giorgio Cavazzano, *Walt Disney's World of The DragonLords* (with Byron Erickson) © Disney Enterprises.

Page 194, first row: Craig Thompson, *Blankets*; Marjane Satrapi *Persepolis* © Marjane Satrapi and L'Association;

Jessica Abel, *La Perdida*. **Second row:** Hope Larson, *Salamander Dream*; Charles Burns, *Black Hole*; Spike,

Templar, Arizona. **Third row:** R. Crumb, "The Crumb Family" from *The R. Crumb Handbook*; Jim Rugg, *Street Angel* (with Brian Maruca); Tom Hart, *Hutch Owen*. **Fourth Row:** Dave

Cooper, *Dan and Larry*; June Kim, "Sheep, Sheep, Sleep"; Megan Kelso, "The Pickle Fork" from *Scheherazade*. **Fifth**

Row: Rick Geary, *At Home with Rick Geary*; Joost Swarte, "The Mirror" from *Raw #5*; Jason Shiga, *Double Happiness*.

Sixth Row: Howard Cruse, *Stuck Rubber Baby*; Kris Dresen, *Encounter Her*; Toc Fetch, "...of the Most Pope Joey..." Volume 5, no. 1; *The Tenacious Facts of Life of a Noman*.

Page 196: Charles Dana Gibson, "The Education of Mr. Pipp" (1899).

Page 200: Panel 3: Okay, left to right, top down (some were obscured when the collage was pasted in -- apologies to the sliced-up cartoonists) Greg Dean, *Real Life*; Steven Charles Manale, *Superslackers*; Tatsuya Ishida, *Sinfest*; Erika Moen, *DAR: A Super-Girly Top-Secret Comic Diary*; Tracy White, *Traced*; Matt Bayne, *Knights of the Shroud*; Barry Deutsch, *Hereville*; Tintin Pantoja, *Sevenplains*; Roger Langridge, *Hotel Fred*; Spike, *Templar, Arizona*; Neil Babra, *Imitation of Life*; Raina Telgemeier, *Smile*; Walt Holcombe, *Halls at Sea*; Paul Taylor, *Wapsi Square*; R. Stevens, *Diesel Sweeties*; Jason Turner, *Bright Morning Blue*; Scott Kurtz, *PvP*; Bill Mudron, *Pan*; Adrian Ramos, *The Wisdom of Moo*; Kean

Soo, Jellaby; Ursula Vernon, *Digger*; Demian 5, *The Truth about Elephants*; Dorothy Gambrell, *The New Adventures of Death*; Um... big rectangle thing... maybe D. Merlin Goodbrey; James Kochalka, *American Elf*; Bryant Paul Johnson, *Teaching Baby Paranoia*; Jason Thompson, *The Stiff*; Mike Krahulik, Penny Arcade (with Jerry Holkins); Reinder Dijkhuis, *Courtly Manners* (with Geir Strom); Steven L. Cloud, *Boy on a Stick and Slither*; Kris Dresen, *Manya*; Chris Shadoian, *Streets of Northampton*; Shaenon Garrity, *Narbonic*; Chuck Whelon, *Pewfell* (with Adam Prosser); Derek Kirk Kim, *Half Empty*; Jenn Manley Lee, *Dicebox*; Kazu Kibushi, *Copper*; Jeff Jacques, *Questionable Content*; Cat Garza, *Cuentos de la Frontera*; Dylan Meconis, *Bite Me*; James Turner, *Beaver and Steve*; Mitch Clem, *Nothing Nice to Say*; Lea Hernandez, *Texas Steampunk*; Christopher Baldwin, *Little Dee*; Faith Erin Hicks, *Ice*; Clio Chiang, *Cascadia*; Natasha Allegri, *Normal Life*; Jeffrey Rowland, *Wigu*; Nicholas Gurewitch, *Perry Bible Fellowship*; Les McClaine, *Jonny Crossbones*; John Allison, *Scary Go Round*; Rachel Hartman, *Return of the Mad Bun*; Steve Bryant, *Athena Voltaire* (with Paul Daly and Chad Fidler); Colin White, *Amicably Subversive*; Jonathan Rosenberg, *Goats*; Fred Gallagher, *Megatokyo*; Svetlana Chmakova, *Chasing Rainbows*. **Panel 4:** Steve Bryant, *Athena Voltaire* (with Paul Daly and Chad Fidler). **Panel 5:** James Kochalka, *American Elf*; Cat Garza, *Cuentos de la Frontera*. **Panel 6:** Scott Kurtz, *PvP*; Mike Krahulik, Penny Arcade (with Jerry Holkins). **Panel 7:** John Allison, *Scary Go Round*; Dorothy Gambrell, *The New Adventures of Death*. **Panel 8:** Joe Zabel, *Fear Mongers*; Patrick Farley, *Delta Thrives*. **Panel 9:** Brian Clevinger, *8-Bit Theatre*; R. Stevens, *Diesel Sweeties*.

Page 201, panel 2: Kazu Kibushi, *Copper*. **Panel 3:** Drew Weing, *Pup*. **Panel 4:** Justine Shaw, *Nowhere Girl*. **Panel 6:** Demian 5, *When I am King*.

Page 210: Toc Fetch, ...of the Most Pope Joey... Volume 3, no. 1: *The Tendaciously Sane Adventures of a Noman*.

Page 212, bottom row: Jim Woodring, *Frank*; Kyle Baker, *Undercover Genie*, Volume One; Joe Sacco, *The Fixer*; Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth*.

Page 213, top row: Jeff Smith, *Bone*; Rumiko Takahashi, *InuYasha*; Marjane Satrapi, *Persepolis*; Erik Drooker, *Flood*.

Second row: Osamu Tezuka, *Astroboy*; Herge, *Tintin* © Casterman; Charles Schulz, *Peanuts* © United Media; Phoebe Gloeckner, *A Child's Life*. **Third row:** David B., *Epileptic*; Demian 5, *When I am King*.

Page 214, panel 5: Rumiko Takahashi, *InuYasha*.

Page 216, panel 1: Batman © DC Comics, *Astroboy* © Tezuka Productions. **Left column:** Yamasaki & Adachi, *Flower Comics Series* (book title in Japanese, sorry); Ishii Isami, *750 Rider*; Osamu Tezuka, *Vampire*; Yasuiti Osima, *Father and Son* (with Norio Hayasi). **Right column:** Shinji Mizushima, *Dokaben*; Yamasaki & Adachi, *Flower Comics Series*; Osamu Tezuka, *Dororo*; Keiji Nakazawa, *Gen of Hiroshima*; Riyoko Ikeda, *Rose of Versailles*.

Page 217, middle tier: Shotaro Ishinomori, *Cyborg 009* (2 images); Yasuiti Osima, *Father and Son* (with Norio Hayasi) (2 images); Shinji Mizushima, *Dokaben*; Yoshihiro Tatsumi, "Disinfection" from *The Push Man and Other Stories*; H Sato, *Shonen Champion Comics Series* (book title in Japanese); Ishii Isami, *750 Rider*; Riyoko Ikeda, *Rose of Versailles*; Yasuiti Osima, *Father and Son* (with Norio Hayasi).

Page 218, panel 2-4: Osamu Tezuka, *New Treasure Island*, *Astroboy*, *Blackjack*, *Dororo*, *Princess Knight*, *Jungle Emperor*, *Buddha* © Tezuka Productions. **Panel 6, left to right:** Katou Kazuhiko a.k.a. Monkey Punch, *Lupin III*; Yamasaki & Adachi, *Flower Comics Series* (book title in Japanese); Keiko Takemiya, *Toward Terra*; Shinji Mizushima, *Dokaben*; Kazuo Koike and Goseki Kojima, *Lone Wolf and Cub*; Katsuhiro Ohtomo, *Action Comics Series* (book title in Japanese) (with Toshihiko Yahagi); Shunji Sonoyama, *The Chief Clerk in His Prime*; Riyoko Ikeda, *Rose of Versailles*; Reiji Matsumoto, *Ghost Warrior*; Fujiko F. Fujio, *Doraemon*; Akira Toriyama, *Dr. Slump*; Camemaru and Takeshi Yoneda (I think -- credits in Japanese), *Bottom Madonna*.

Page 219, panel 3: Craig Thompson, *Blankets*; Chris Ware, *Jimmy Corrigan, The Smartest Kid on Earth*; Chynna

Clugston, *Queen Bee*; Derek Kirk Kim, *Same Difference*.

Panel 5: Fred Gallagher, *Megatokyo*. **Panel 6:** Rumiko Takahashi, *InuYasha*; Moyoco Anno, *Sugar Sugar Rune*; Clamp, *Chobits*; Natsuki Takaya, *Fruits Basket*, Masashi Kishimoto, *Naruto*; Ai Yazawa, *Paradise Kiss*.

Page 220, panel 1: Natsuki Takaya, *Fruits Basket*. **Panel 2:** Layout from "Everybody Wants my Girl" by Joe Simon and Jack Kirby, from the collection *Real Love*. **Panel 4:** Layout from *Kodacha* by Miho Obana. **Panel 5:** Miwa Ueda, *Peach Girl*. **Panel 8:** Masashi Kishimoto, *Naruto*.

Page 221, panel 1: Masashi Kishimoto, *Naruto*. **Panel 3:** Eiichiro Oda, *One Piece*. **Panel 4:** Mark Bagley, Art Thibert and/or Dan Panosian, *Ultimate Spider-Man Volume One* (with Bill Jemas and Brian Michael Bendis).

Panel 2: Edward Eric from *Full Metal Alchemist* © Hiromu Arakawa/Square Enix. **Panel 7:** Amy Kim Ganter, *Sorcerers and Secretaries* © Amy Kim Ganter and Tokyopop.

Page 223, panel 1: Bryan Lee O'Malley, *Scott Pilgrim*.

Page 225, panel 3: Jack Kirby, *The Fantastic Four* (with Stan Lee) © Marvel Entertainment Group. **Panel 4:** Superman © DC Comics; this panel may be drawn by Curt Swan but there were no art credits in the anthology I found this panel in.

Page 226, panel 1, circle #1: Osama Tezuka, *Astroboy* © Tezuka Productions. **#2:** Shotaro Ishinomori, *Cyborg 009*. **#3:** Masamune Shirow, *Appleseed*. **#4:** Osamu Tezuka, *Princess Knight* © Tezuka Productions. **#5:** Ryoko Ikeda, *Rose of Versailles*. **#6:** Rumiko Takahashi, *Ranma 1/2* © Rumiko Takahashi/Shogakukan. **#7:** Osamu Tezuka, *Dororo* © Tezuka Productions. **#8:** Sampei Shirato, *Ninja Bucheicho*. **#9:** Kazuo Koike and Goseki Kojima, *Lone Wolf and Cub*. **Panel 4:** Osamu Tezuka, *Phoenix*; Jack Kirby, *New Gods* © DC Comics.

Page 227, panel 1: Herge, *Tintin* © Casterman. **Panel 2:** Moebius, *Oeuvres Completes Tome 2*; Jean-Claude Mézières, *Ambassador of the Shadows* (with Pierre Crstin); Lewis Trondheim, *Milidou* © Editions du Seuil. **Panel 3:** Hayao Miyazaki, *Nausicaä of the Valley of the Winds* © Nibariki/Tokuma Shoten. **Panel 4:** Jeff Jacques, *Questionable Content*; Mike Krahulik, Penny Arcade (with Jerry Holkins); Mitch Clem, *Nothing Nice to Say*; James Kochalka, *American Elf*; Eric Millikin, *Fetus-X*; Joe Zabel, *Fear Mongers*; Jeffrey Rowland, *Overcompensating*; Jenn Manley Lee, *Dicebox*; Dylan Meconis, *Bite Me*. **Panel 5:** The Hulk © Marvel Entertainment Group.

Page 230, left: Hal Foster, *Prince Valiant* © King Features; Colleen Doran, *A Distant Soil*; P. Craig Russell, *Murder Mysteries* (with Neil Gaiman), text © Neil Gaiman, adaptation and illustrations © P. Craig Russell. **Right:** Lynn Johnston, *For Better or For Worse*; Jack Kirby, *The Fantastic Four* (with Stan Lee) © Marvel Entertainment Group; Dan DeCarlo, *Betty and Veronica* © Archie Comics.

Page 231, left: Art Spiegelman, "Ace Hole: Midget Detective" from *Breakdowns*; Kevin Huizenga, "The Sunset" from *Goriana*; Daniel Merlin Goodbrey, *The Formalist*. **Right:** Julie Doucet, *My New York Diary*; Jacques Tardi, "Manhattan" reprinted in *Read Yourself Raw*; R. Crumb, "I'm Gratefull I'm Gratefull" from *Weirdo* #25.

Page 233, panel 4: Milton Caniff, *Terry and the Pirates* © King Features. **Panel 5:** Art Spiegelman, *In the Shadow of No Towers*. **Panel 6:** Dave McKean, *Cages*.

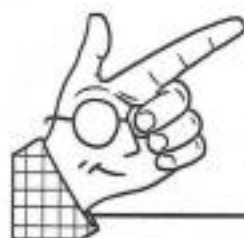
Page 234, panel 5: Charles Burns, *Black Hole*. **Panel 6:** Jim Woodring, *Frank*.

Page 240, left: Kim Jea Eun, *Soul to Seoul* © Kim Jea Eun/Daiwon C.I.; Doha Kang, *The Great Catsby*. **Right:** Hironori Kikuchi "Gedatsu Man" © Hironori Kikuchi/Seirindo; Yuko Tsuno, "Swing Shell" © Yuko Tsuno/Garo; both reprinted in *Secret Comics Japan*.

Page 241: Yoshihiro Tatsumi, "Traffic Accident" from *The Push Man and Other Stories*.

Page 242: Mark Bagley, Art Thibert and/or Dan Panosian, *Ultimate Spider-Man Volume One* (with Bill Jemas and Brian Michael Bendis).

Page 246, panel 1: Charlie Brown™ United Media; Calvin and Garfield™ Universal Press Syndicate; Batman™ DC Comics; Spider-Man™ Marvel Entertainment; Betty™ Archie Comics.



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Also by Scott McCloud



UNDERSTANDING COMICS 1993

"If you read, write, teach or draw comics; if you want to; or if you simply want to watch a master explainer at work, you must read this book."

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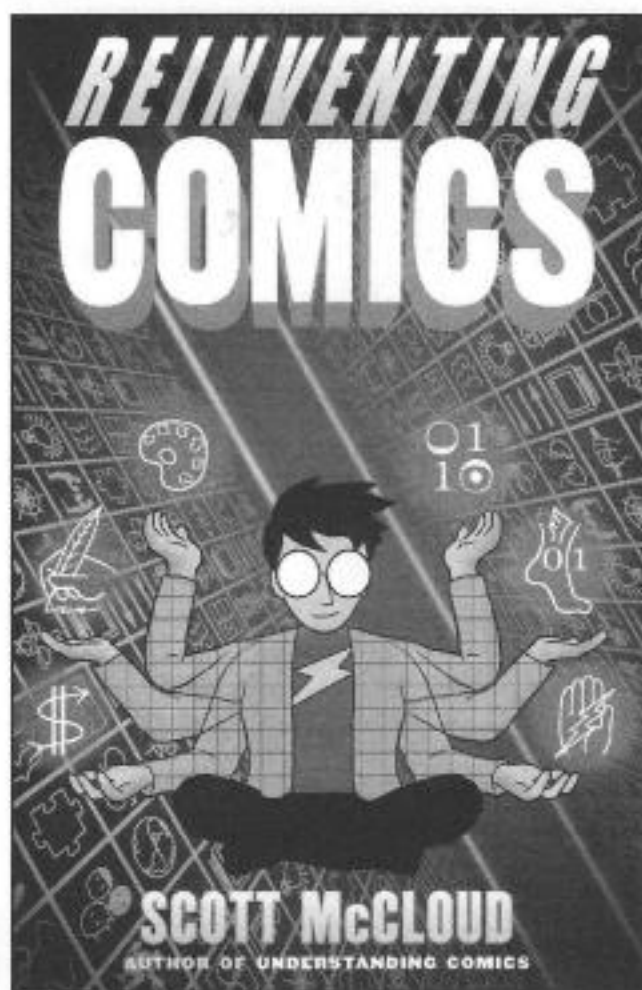
– Art Spiegelman

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– Will Wright
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