
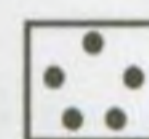








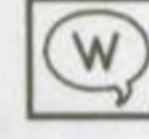


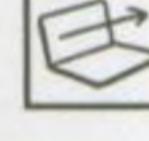
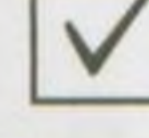
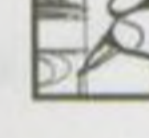
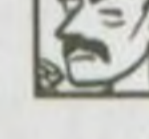
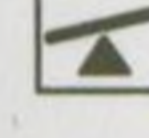
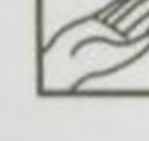
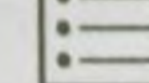
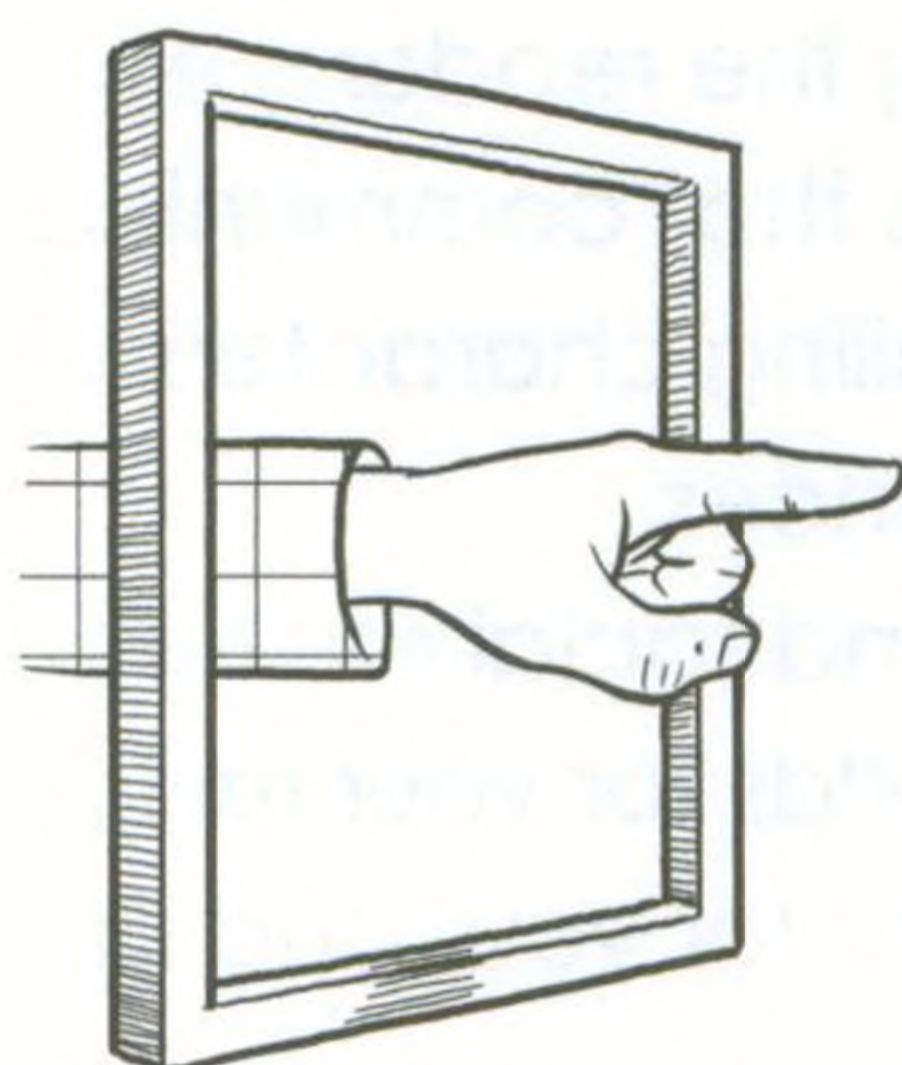






























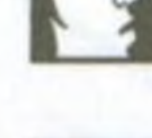
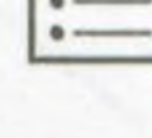
## 1 INTRODUCTION

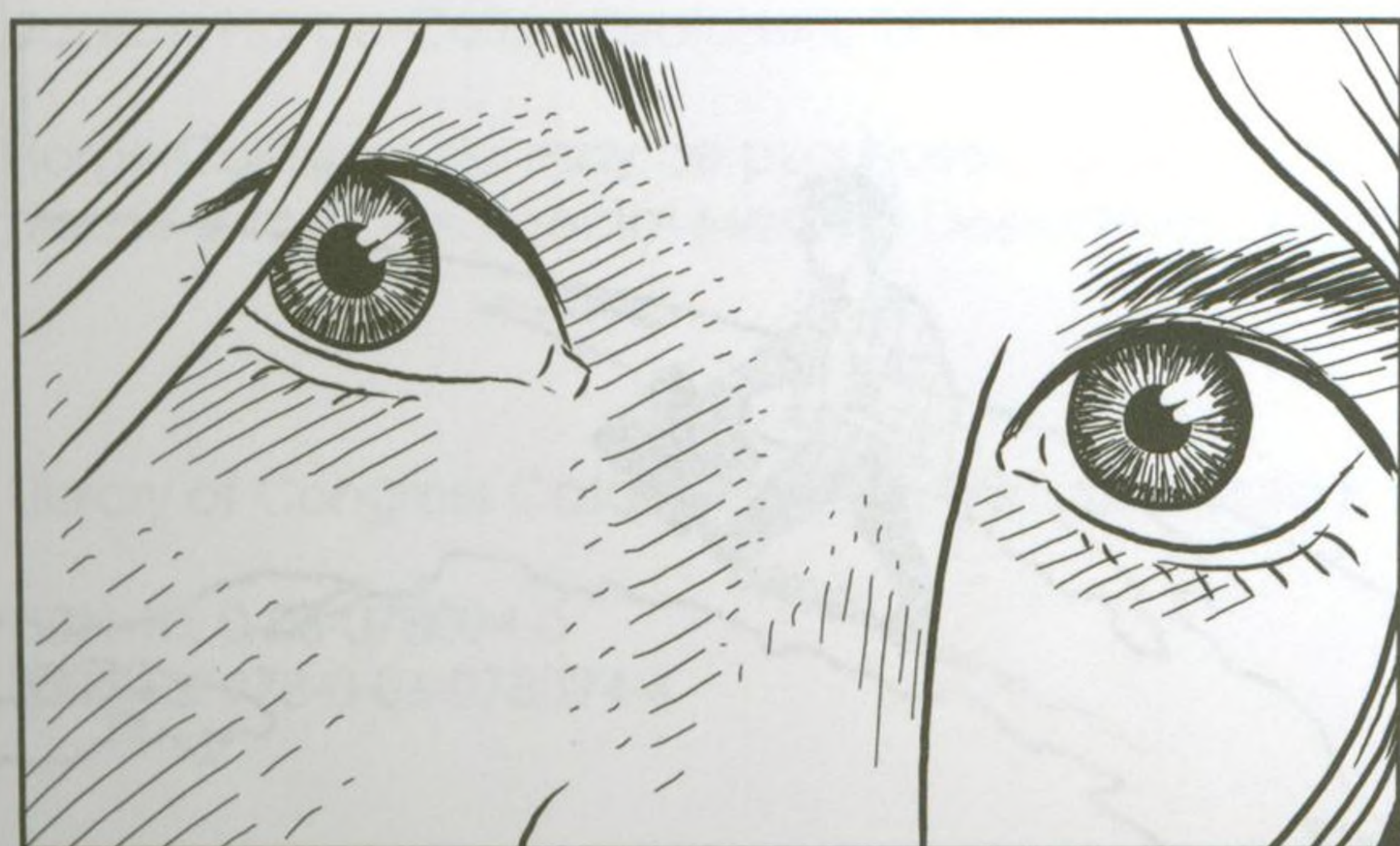
## 8 WRITING WITH PICTURES

-  8 CLARITY AND PERSUASION
-  10 THE FIVE CHOICES
-  11 CHOICE OF MOMENT
-  12 CONNECTING THE DOTS
-  15 THE SIX TRANSITIONS
-  19 CHOICE OF FRAME
-  20 DISTANCE, ANGLE AND P.O.V.
-  22 ESTABLISHING SHOTS
-  24 THE READER'S CAMERA
-  26 CHOICE OF IMAGE
-  30 CHOICE OF WORD
-  32 CHOICE OF FLOW
-  33 DIRECTING THE EYE
-  36 BEYOND THE PAGE
-  37 FIVE CHOICES CHECKLIST
-  38 WORKING METHODS
-  39 PANEL-BY-PANEL IMPROV
-  45 CLARITY VERSUS INTENSITY
-  53 INTENSITY VERSUS PERSUASION
-  54 NOTES AND EXERCISES



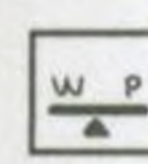








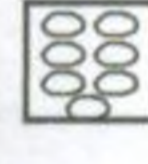








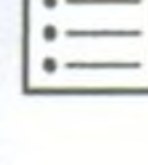
## 58 STORIES FOR HUMANS

-  58 IT TAKES TWO...
-  59 SYMMETRY AND RECOGNITION
-  62 3 STEPS TO BELIEVABLE CHARACTERS
-  63 CHARACTER DESIGN
-  64 INNER LIFE
-  70 VISUAL DISTINCTION
-  76 EXPRESSIVE TRAITS
-  80 FACIAL EXPRESSIONS
-  81 EMOTIONAL COMMUNICATION
-  83 KINDS OF EXPRESSIONS
-  83 THE EMOTIONAL PRIMARIES
-  84 MIXING AND MATCHING
-  87 PHYSICAL STATES
-  88 DIRECT, SPECIALIZED SIGNALS
-  92 FACIAL MUSCLES
-  94 DRAWING EXPRESSIONS
-  102 BODY LANGUAGE
-  103 DIFFERENCES FROM EXPRESSION
-  104 TYPES OF RELATIONSHIPS
-  105 ELEVATION AND STATUS
-  107 DISTANCE AND RELATIONSHIP
-  109 IMBALANCE AND DISCONTENT
-  III OTHER RELATIONSHIPS
-  112 HAND GESTURES
-  114 FIGURE DRAWING
-  114 ANATOMY SUGGESTIONS
-  115 THE IMPORTANCE OF GESTURE
-  116 BODY LANGUAGE IN ACTION
-  120 DIGGING DEEPER
-  122 NOTES AND EXERCISES




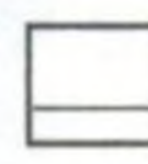






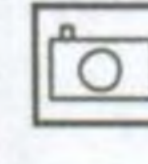










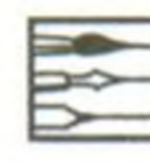









## 128 THE POWER OF WORDS

-  128 BALANCE AND INTEGRATION
-  130 THE 7 TYPES OF W/P COMBINATION
-  131 WORD-SPECIFIC
-  133 PICTURE-SPECIFIC
-  135 DUO-SPECIFIC
-  136 INTERSECTING
-  137 INTERDEPENDENT
-  138 PARALLEL
-  139 MONTAGE
-  140 USING THE 7 TYPES
-  142 WORD BALLOONS
-  142 THE "DESPERATION DEVICE"
-  143 BALLOON TO MOOD MATCHING
-  144 EMPHASIS AND CASES
-  146 SOUND EFFECTS
-  148 WRITER/ARTIST COLLABORATIONS
-  150 PICKING YOUR STORY
-  152 HERITAGE AND STRENGTHS
-  154 NOTES AND EXERCISES







## 158 WORLD BUILDING

-  158 BEING THERE
-  160 REVISITING THE ESTABLISHING SHOT
-  166 REGIONAL VARIATIONS
-  169 COMIC STRIP MINIMALISM
-  COMICS ABOUT PLACE
-  170 PERSPECTIVE
-  171 NON-WESTERN ALTERNATIVES
-  172 WESTERN PERSPECTIVE
-  173 PERSPECTIVE AND COMICS
-  174 IMPROVISATION
-  176 REFERENCE AND RESEARCH
-  178 NOT JUST "BACKGROUNDS"
-  180 NOTES AND EXERCISES






## 184 TOOLS, TECHNIQUES AND TECHNOLOGY

-  184 THE ONLY ESSENTIAL TOOLS
-  186 DRAWING ON THE CHEAP
-  188 TRADITIONAL TOOLS
-  188 THE BASIC EQUIPMENT
-  190 BRUSHES, PENS AND MARKERS
-  195 TRADITIONAL LETTERING
-  196 DIGITAL TRANSITIONS / THIS BOOK
-  198 DIGITAL TO PRINT
-  200 DIGITAL TO SCREEN
-  202 LETTERING AND FONTS
-  204 EQUIPMENT
-  206 PUBLISHING ALTERNATIVES
-  207 WHO'S THE BOSS?
-  208 NOTES

## 212 YOUR PLACE IN COMICS

-  212 DISCOVERING YOUR STYLE
-  215 UNDERSTANDING MANGA
-  224 UNDERSTANDING GENRES
-  229 UNDERSTANDING COMICS CULTURE
-  238 WANDERING FAR AND WIDE
-  240 NOTES

## 244 MAKING COMICS

-  244 NICE WORK IF YOU CAN GET IT
-  246 OLD AND NEW MARKETS
-  249 YOUR TURN
-  252 "THE BLANK PAGE"
-  255 NOTES
- 256 BIBLIOGRAPHY/SUGGESTED READING
- 258 ART CREDITS
- 260 INDEX

