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Adventures In Cartooning: How To Turn Your Doodles Into Comics



Synopsis

In this action-packed cartooning adventure, kids will have as much fun making comics as reading them! Once upon a time . . . a princess tried to make a comic. And with the help of a magical cartooning elf, she learned how to draw her way out of an encounter with a dangerous dragon, near-death by drowning, and into her very own adventure! Like the princess, young readers will discover that they already have the drawing and writing skills it takes to make a comic – they just need a little know-how. And *Adventures in Cartooning* supplies just that.

Book Information

Series: *Adventures in Cartooning*

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Average Customer Review: 4.7 out of 5 stars – See all reviews (32 customer reviews)

Best Sellers Rank: #216,341 in Books (See Top 100 in Books) #38 in Books > Children's Books > Arts, Music & Photography > Art > Cartooning #1504 in Books > Children's Books > Comics & Graphic Novels #3289 in Books > Children's Books > Activities, Crafts & Games > Activity Books

Age Range: 6 - 10 years

Grade Level: 1 - 5

Customer Reviews

When a princess throws down her pencil and exclaims that she doesn't draw well enough to make comics, the Magic Cartooning Elf comes to her rescue, offering to show her how it's done. He begins by introducing the story of a brave knight who sets out to rescue a beautiful princess from a dragon. A bubblegum-chewing dragon that flies, breathes fire, and drools in its sleep. But before the brave knight can save the princess from the dragon, he must first establish himself in space, and to do this, he needs to be in a panel. And in the panel, he must move and communicate with the reader through dialog and thought balloons and sound effects, and the layout of each panel must flow in the direction the reader reads. Basic art lessons like these are layered effortlessly into the story and the reader quickly forgets that this is a how-to book. The simple Ed Emberley-type shapes

used to create the knight, dragon, elf, and backgrounds are all unimimidating and easily imitated by novice artists. As the story progresses, the concepts are less frequently explained using dialog. Instead, the techniques are illustrated, showing rather than telling how to create depth and motion via shadow or speed lines. The knight is wearing a helmet, so he has no facial expressions. Therefore, the artist uses body language and expressive symbols to convey emotion, including tilting the head to show laughter or using wavy lines where the knight's legs once were to indicate fear. Plenty of emphasis is placed on imagination and storytelling. The story is told and the instruction given with plenty of humor that will appeal to kids.

This book was created by three men who love the idea that anyone can make a graphic book out of doodles. Like all good and true teachers, they make what they do seem easy, and a lot of fun. They show the rules, and then they break the rules. The book grew out of an assignment given by the author, James Sturm, at the Center for Cartoon Studies in White River Junction, Vermont. Sturm was inspired by "Ed Emberly's Drawing Book: Make a World" to start his own cartooning school. If you or your children have ever seen Emberly's books, you already know that Emberly strongly believes that anyone who can draw circles, lines, dots, and polygons can doodle almost anything. In his books, you can find instructions on doodling a camel, vampire, truck, robot, skyscraper, airplane, alligator, alien, etc., all using these simple graphic elements. However, *Adventures in Cartooning* is much more than a how-to book. The book contains an ingenious fairy tale-on-its-head, of a knight, a missing princess, a cartoon fairy, a candy-loving horse named Edward, people transformed into vegetables, formidable castle walls, a journey inside a whale, and a fire-breathing dragon. Along the way, the fairy shows how panels can demonstrate action over time, convey scale, organize the order of conversation, show the place and time of the cartoons, demonstrate superpowers (walking over water, on the moon, in the North Pole, inside the whale). He shows how thought bubbles are different from action bubbles (kazam!) from speech bubbles. He also shows how panels can be manipulated to show how tall (e.g. castle wall) or deep (e.g. ocean) the backgrounds are.

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