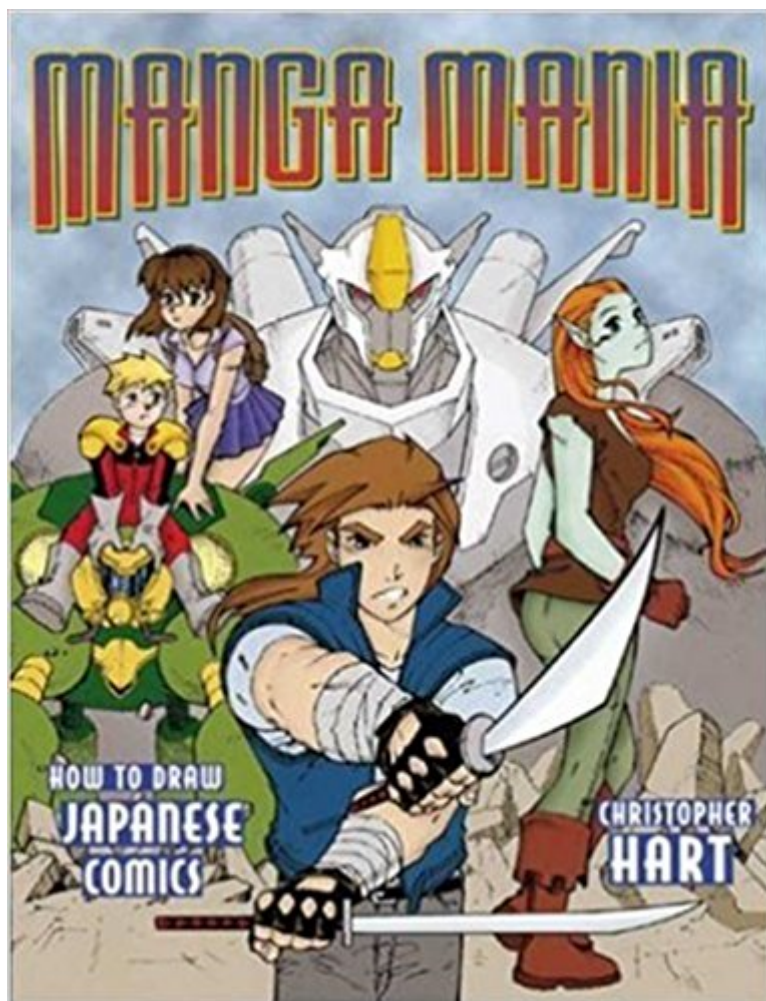


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Manga Mania: How To Draw Japanese Comics



Synopsis

The only step-by-step guide ever published on drawing this wildly popular style of comic book art – perfect for every age! Take a look at the wild popularity of such shows as Pokémon, Digimon, and Dragonball Z, and you'll see the Manga style of comic-book art in action. There's no doubt about it: Manga is hot. And Manga Mania is the only guide that details, step by step, how young and veteran artists alike can draw fantasy robots, diabolical monsters, mythical animals, and the other exciting characters that are part of this exciting genre. Manga art has many styles: the young Manga style, like Pokémon; and the more mature style popular with teens and adults. Manga Mania covers them both. Big, splashy chapters demonstrate how to draw martial arts, special effects, and much, much more. Since the Manga style stresses character rather than anatomy, Manga comics are easier to draw. So a beginning comic-book artist can easily learn the tricks of the trade. Chris Hart, known for his very clear step-by-step illustrations and accompanying text, details how anyone can become a real Manga artist without having to reinvent the art of drawing.

Book Information

Series: Manga Mania

Paperback: 144 pages

Publisher: Watson-Guption (April 1, 2001)

Language: English

ISBN-10: 0823030350

ISBN-13: 978-0823030354

Product Dimensions: 8.5 x 0.4 x 11 inches

Shipping Weight: 13.4 ounces (View shipping rates and policies)

Average Customer Review: 3.3 out of 5 stars 96 customer reviews

Best Sellers Rank: #618,442 in Books (See Top 100 in Books) #110 in Books > Arts & Photography > Drawing > Cartooning > Manga #126 in Books > Arts & Photography > History & Criticism > Themes > Science Fiction & Fantasy #495 in Books > Children's Books > Arts, Music & Photography > Art > Drawing

Age Range: 12 - 17 years

Grade Level: 7 - 12

Customer Reviews

Grade 5 Up-Hart takes a small but measurable step beyond the basics in this guide to the distinctive

Japanese art form. Sandwiched between an introduction to the several genres of manga and a searching interview with Bill Flanagan, editor in chief for one of the largest U.S. manga publishers, is a discussion of techniques for drawing, dressing, and posing all of the standard character types effectively ("you want a short upper lip, which is a trademark of a youthful character. Long upper lips are reserved for older and sinister characters"). Hart covers creating animals, from dragons to sidekicks, and composing panels that are properly cinematic. For the art, which mixes dozens of step drawings with flurries of finished, usually colored, sample figures, he supplements his own work with generic examples from nine domestic artists, then uses examples of popular published manga to illustrate the interview. Though writing, storyboarding, and computer-assisted design are not covered here, and chapters that introduce a few phrases of tourist Japanese and provide brief, standard generalities about careers in the comics industry are off topic, this book dishes up such generous helpings of specific advice and general encouragement that it makes an appealing alternative to Mikio Kawanishi's *How to Draw Manga: Expert Edition* (Graphic-Sha, 1998; o.p.) and the many narrowly focused instructional manuals. John Peters, New York Public Library Copyright 2001 Reed Business Information, Inc.

Hart, a successful contributor to MAD magazine, the Blondie cartoon strip, and film and TV, adds another volume to his prolific output of books, which includes his recent *Cartooning for the Beginner* (LJ 11/15/00). Here he presents the only book on how to draw the wildly popular manga style of comic book art. In Japan, manga comics are devoured by children and adults. The style has been imported in the form of Digimon, Dragon Ball Z, Sailor Moon, and Pok mon. Hart is a master at teaching cartooning methods, and this book, with chapters like "The Bad Boys of Manga" and "Manga's Fantasy Realm," doesn't disappoint. Recommended for public libraries. Copyright 2001 Reed Business Information, Inc.

Same comments as Mecha Mania, same art classes and teacher, same great series of Manga books. My kids love his colorful, yet accessible series.

This has been a big help to many of my projects.

MY SON LOVES THESE BOOKS. THEY GIVE HIM IDEAS HE NEVER THOUGHT OF. HE HAS TO TURN IN A SKETCH FROM HOME EVERY WEEK TO HIS ART TEACHER. THE BOOK MAKES IT EASIER FOR HIM TO FIND SOMETHING TO DRAW. WE ARE VERY PLEASED!!

Manga Mania: How to Draw Japanese Comics by Christopher Hart purports to provide everything you need to know - from start to finish - on drawing manga. It certainly has some good aspects to it - but it's not the book that beginning artists should be getting. There are a large number of examples in here. Flying characters. Elf characters. Battle mechs. Hart shows you how a given character can be drawn in good, better, and best angles. The problem is that many of the drawings are of iffy quality. You'd think the entire section on "Drop-Dead-Gorgeous Manga Babes" (yes this is a real category) would at least have good drawings, but some of the line drawings are quite bizarre. The full color versions can border on pornographic. And while the elf characters are quite good with glowing hair and sparkling dust, other images look like they were mis-drawn or mis-scanned. School Punks has such a poor resolution that it could have been printed on an old dot-matrix printer. It's quite confusing. So a mixed bag. With so many superb books out on this topic, I'd pass by this one.

When I borrowed this book from my library and looked through it with a friend, I found the pencil sketches for the hair and eyes pretty skilled. The comic panels were shown pretty well, too. Also, it was rather enjoyable to read the part at the end with the interview (Those images from VIZ were a real treat!). Many of the pencil images, such as the samurai, martial artists, and elves were done quite impressively. However, we both agreed that the color pictures were, for the most part, just not manga. The book gave a whole section on a bunch of "dynamic poses" for characters to have the most depth, but they weren't very well explained and the color images were a bit coarse. Also, I didn't like the way the girls' waistline was too exaggerated at several areas. This book is better for people who are used to drawing Western comics and want to blend in some Japanese characteristics. (I believe that the author also has guides for Western comic drawing.) It offers some basic guidelines for faces and bodies, but doesn't go into creating characters. Instead, there are a bunch of characters done in color that the reader can imitate. In general, this is probably a book that you'll like to flip through every now and then for the pretty pictures and very basic reference, but not much else, once you've read through it. Still, it's worth reading for a taste of what art can look like if you mix Eastern and a little bit of Western comic styles. However, if you're after a guide to really show you how to apply various techniques in manga, you're probably better off reading the "How to Draw Manga" series, which is much more specialized and is more similar to actual Japanese manga.

I found the book very helpful for drawing anime style cartoon characters. I'm making an anime

parody! This book is helpful on how to draw a manga character's head from many angles! To be honest even though I know what "authentic manga" is supposed to look like I find the style in this book to be just as appealing as art drawn by professional manga artists in Japan I guess the fact that it doesn't look "authentic" is what gives this book its charm if you ask me. I do feel it's lacking in instruction but I learned a lot from this book how to draw the head from various angles and how to draw manga eyes was very helpful indeed. I only recommend this book for more experienced artists.

I really don't understand what made my fellow review-writers give "Manga Mania" five, four, or even three stars. I would advise against buying it because 1) the style is very Americanized, 2) The computer colored pictures are terrible, and 3) Chris Hart needs to study manga storylines more. While there is a lot of variation on art style in manga, there is a limit to how much you can warp it. Most of the artists of "Manga Mania" seem to think that the only differences between American and Japanese comic art are big eyes, curvy face shapes, and spiky hair. This assumption is completely wrong! Yes, many, many manga and anime series do sport giant bubbly eyes, spiky, strangely colored hair, and round faces (Saber Marionette J to X), but that's not all there is to it. Styles can range from very realistic to incredibly cartoonish. Not all eyes are big, not all characters are beautiful, and not all hair is spiky. When coloring pictures for manga, artists have usually used watercolor, copic marker or colored ink. All of the color illustrations in "Manga Mania" are done on the computer. Many of today's popular manga artists, like Yazawa Ai and Tamura Yumi have started using computer coloring programs to draw and color pictures, and even add screen tone, but the majority still use the traditional media previously mentioned. I'm not against computer coloring for manga (I use it myself), but if the images are going to be CG, I think the artists should look a little (okay, a lot) more into manga-style CG. The thing that bugged me most about "Manga Mania" was not the ugly CG, or even the Americanized drawings. It was the narration and the subjects covered. For example, when Chris Hart is talking about shoujo (girls' manga) storylines, he says that shoujo manga is (and I quote), "filled with innocence and grace, mischief and silliness... They're (the characters) regular kids having a good time." Oh my. This is definitely not an accurate description of the shoujo genre. Take Yuki Kaori's "Angel Sanctuary," a wonderful early nineties manga that fills twenty plot-intensive volumes. It's anything but silly or innocent. For starters, the main character is romantically in love with his sister. The plot is complicated and requires constant thinking. There are dozens of well thought out, serious characters, not to mention lots of gore. Angel Sanctuary is a dark, gothic, and serious manga that, while sometimes depressing, is incredible...

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