

... lucid, well-designed chapter after another, he guides you through the elements of comics style, and . . . how words and pictures work their singular magic. When this 15-page journey is finally over, most readers will find it hard to look at comics in quite the same way ever again."

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NEW YORK TIMES BOOK REVIEW

TAKE A MAGIC CARPET RIDE THROUGH THE HIDDEN WORLDS OF COMICS STORYTELLING.

"AFTER COLLEGE, I PURSUED MY CAREER IN HIGH FINANCE."



WITNESS A HISTORY MORE THAN 3,000 YEARS OLD.



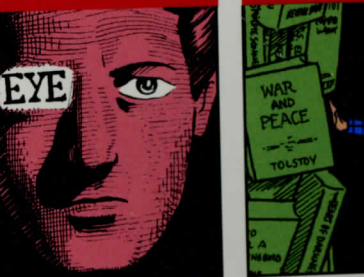
EXPLORE THE SECRETS BETWEEN THE PANELS.



FEEL THE ENERGY OF LINE AND COLOR.



DIP INTO THE POWER OF SYMBOLS.



GET A RING-SIDE SEAT FOR THE BATTLE OF WORDS AND PICTURES.



AND MOST OF ALL, SEE WHY COMICS CAN BE AS VITAL AND IMPORTANT AS FILM, PROSE OR ANY OTHER ART FORM, THROUGH THE FASCINATING PROCESS THAT LEADS TO REALLY UNDERSTANDING COMICS.

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"If you've ever felt bad about wasting your life reading comics, then check out Scott McCloud's classic book immediately. You still might feel you've wasted your life, but you'll know why, and you'll be proud."  
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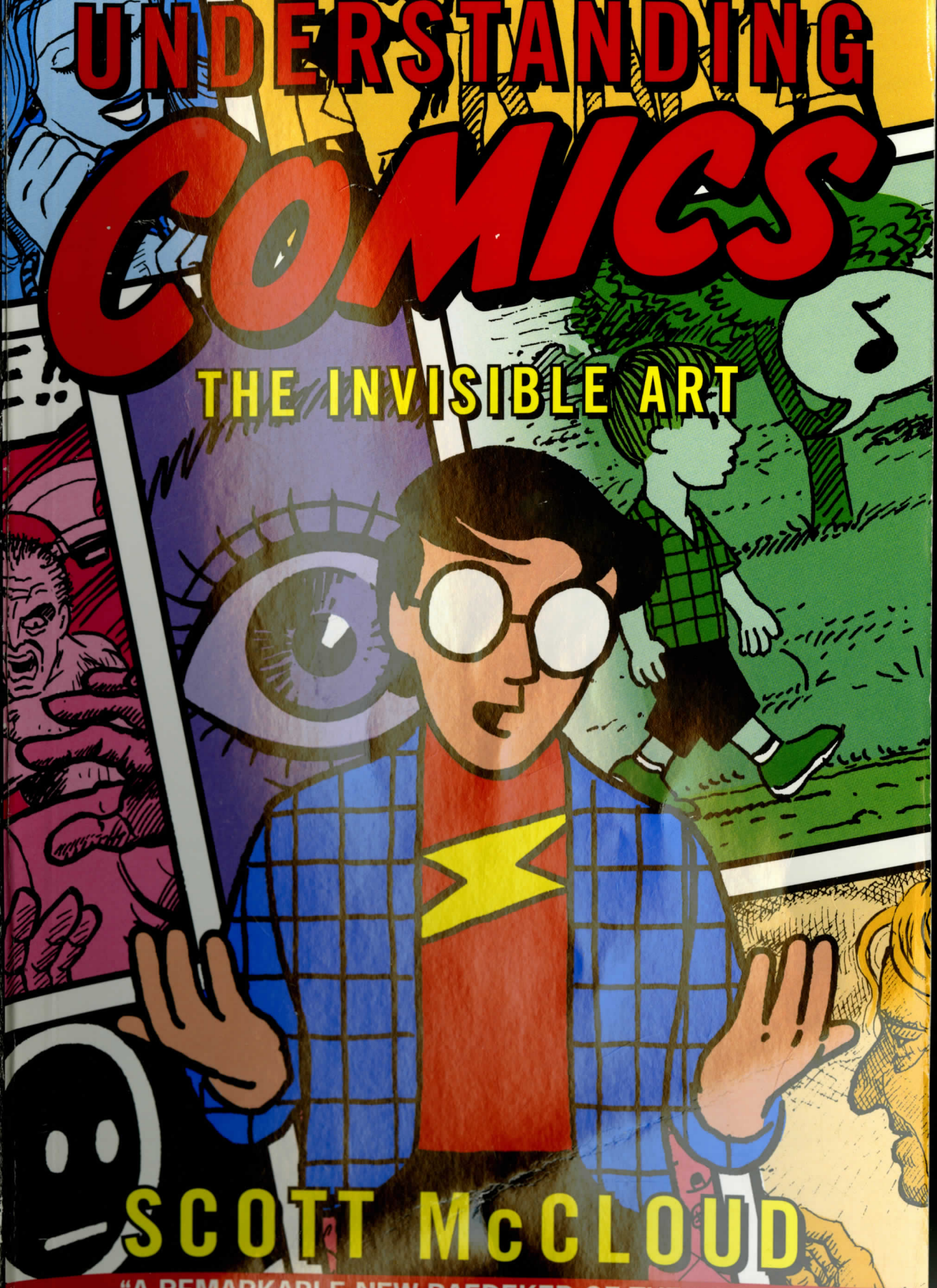
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UNDERSTANDING COMICS  
SCOTT McCLOUD



# UNDERSTANDING COMICS

## THE INVISIBLE ART

# SCOTT McCLOUD

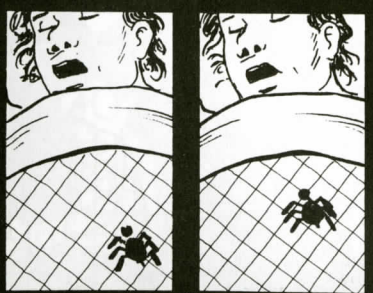
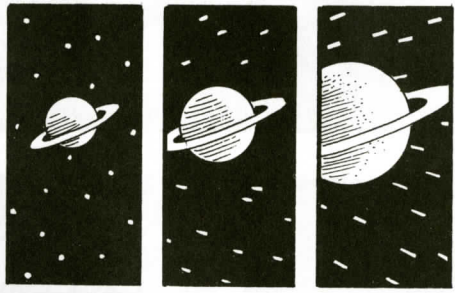
"A REMARKABLE NEW BAEDEKER OF THE TOONS."  
—GARRY TRUDEAU, NEW YORK TIMES BOOK REVIEW



MOST **PANEL-TO-PANEL** TRANSITIONS IN COMICS CAN BE PLACED IN ONE OF SEVERAL DISTINCT CATEGORIES. THE **FIRST** CATEGORY -- WHICH WE'LL CALL **MOMENT-TO-MOMENT** -- REQUIRES VERY LITTLE CLOSURE.



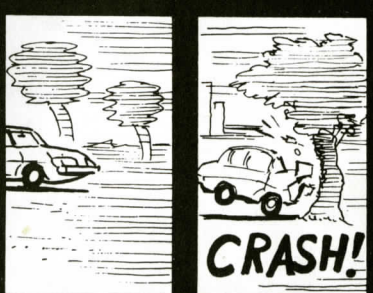
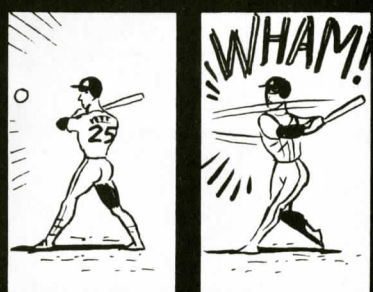
1.



**NEXT** ARE THOSE TRANSITIONS FEATURING A SINGLE **SUBJECT** IN DISTINCT **ACTION-TO-ACTION** PROGRESSIONS.



2.



THE **NEXT** TYPE TAKES US FROM **SUBJECT-TO-SUBJECT** WHILE STAYING WITHIN A SCENE OR IDEA. NOTE THE DEGREE OF **READER INVOLVEMENT** NECESSARY TO RENDER THESE TRANSITIONS **MEANINGFUL**.



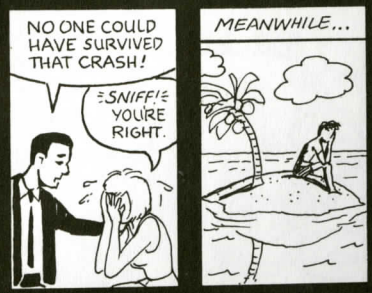
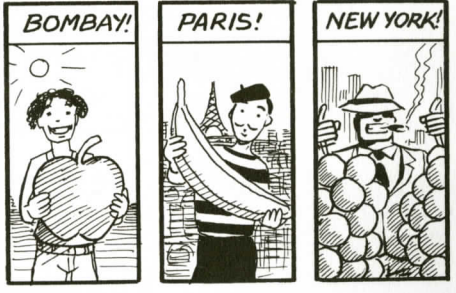
3.



**DEDUCTIVE REASONING** IS OFTEN REQUIRED IN READING COMICS SUCH AS IN THESE **SCENE-TO-SCENE** TRANSITIONS, WHICH TRANSPORT US ACROSS **SIGNIFICANT DISTANCES OF TIME AND SPACE**.



4.





A FIFTH TYPE OF TRANSITION, WHICH WE'LL CALL **ASPECT-TO-ASPECT**, BYPASSES TIME FOR THE MOST PART AND SETS A WANDERING EYE ON DIFFERENT ASPECTS OF A PLACE, IDEA OR MOOD.



5.



AND FINALLY, THERE'S THE **NON-SEQUITUR**, WHICH OFFERS NO LOGICAL RELATIONSHIP BETWEEN PANELS WHATSOEVER!



6.

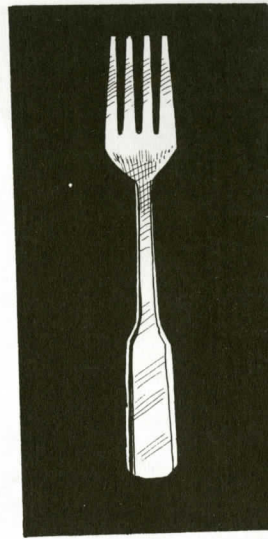


THIS LAST CATEGORY SUGGESTS AN INTERESTING QUESTION. IS IT POSSIBLE FOR ANY SEQUENCE OF PANELS TO BE TOTALLY UNRELATED TO EACH OTHER?



PERSONALLY, I DON'T THINK SO.

NO MATTER HOW DISSIMILAR ONE IMAGE MAY BE TO ANOTHER, THERE IS A KIND OF--



--ALCHEMY AT WORK IN THE SPACE BETWEEN PANELS WHICH CAN HELP US FIND MEANING OR RESONANCE IN EVEN THE MOST JARRING OF COMBINATIONS.



SUCH TRANSITIONS MAY NOT MAKE "SENSE" IN ANY TRADITIONAL WAY, BUT STILL A RELATIONSHIP OF SOME SORT WILL INEVITABLY DEVELOP.



**BANG!**



BY CREATING A SEQUENCE WITH TWO OR MORE IMAGES, WE ARE ENDOWING THEM WITH A SINGLE--



--OVERRIDING IDENTITY, AND FORCING THE VIEWER TO CONSIDER THEM AS A WHOLE.



HOWEVER DIFFERENT THEY HAD BEEN, THEY NOW BELONG TO A SINGLE ORGANISM.

