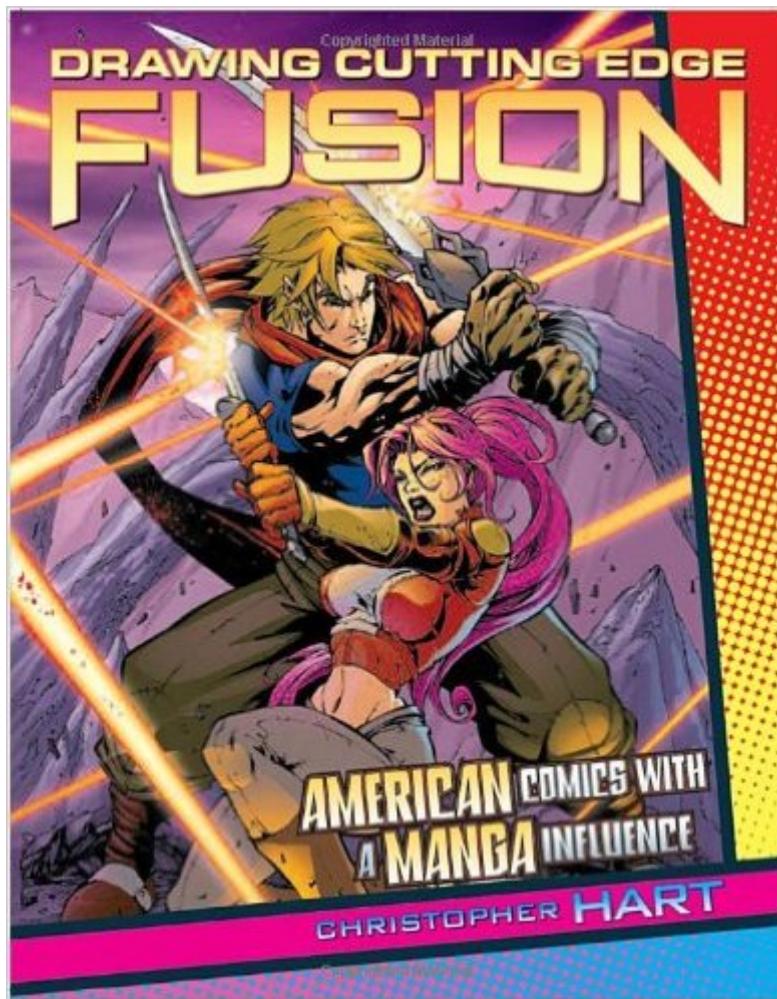


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# Drawing Cutting Edge Fusion: American Comics With A Manga Influence



## **Synopsis**

American comics once dominated the world. Now the balance of power is changing, as anime (Japanese animation) and manga (Japanese comics) have exploded into the mainstream of American culture. Drawing Cutting Edge Fusion is the first-ever tutorial that shows how to draw American-style comics with a manga influence. With this book, artists learn to assimilate Japanese aesthetics into new-look comics: how to turn supermuscular bodies leaner and more athletic; how to make facial features more angular and elegant; how to draw hair in up-to-the-minute spiked or long styles. This dynamic fusion of cultures brings together exciting storytelling and sophisticated design. Now artists can capture the best of East and West with Drawing Cutting Edge Fusion.

## **Book Information**

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## **Customer Reviews**

Given the nature of things online and how easy it is to misrepresent something as being \*THE GREATEST EVER\*, I am usually skeptical when any book has glowing reviews and it's only been out less than a month. I hate to burst the shiny bubble that the other two reviewers have given but Christopher Hart's books are not worth the time or the money for the serious would-be comic book artist or established artist looking to improve. Don't just take my word for it though go to your local library or bookstore and have a look at Hart's books yourself. In all of his books on superhero drawing and manga style drawing, you will find no more than 25 pages of artwork done by Hart. This book I believe only has 16 - 18 pages of art attributed to him out of 144 pages. So exactly who fills out the rest of Hart's books? A number of other artists who draw considerably better superheroes and villains in American, Manga and Fusion style than Hart can. It's a shame those artists don't

have their names listed on the book covers. To even put Hart's name on the cover as though he'd done all the work (or even most of it) is very misleading. Again, don't just take my word for it, visit your library or bookstore and look for the contributing artists listed in the first few pages of the book. You will quickly find that Hart is good at drawing very basic and general characters but not the type of superheroes that populate comic books. Now you might think well if the other artists are pretty good isn't the book still worth it? No and the reason I say this is because I've seen them and most every one is light on technique and instruction. How light? Try a page or two at best on topics like facial expressions, poses, clothing etc.

I own quite a few of Christopher Hart's drawing books and this is the one I have been hoping he would produce. If you have ever wanted to draw like Joe (Mad) Madureira of Battle Chasers fame, the man who is the original fusion genius, this is the book that will provide the instruction necessary to fuse the incredible art of Japanese Manga with the dynamic Marvel look of in your face action in the same way Joe did when he created the dark and sexy Monika. Drawing the art work in comic books takes a special talent since a person must know what people look like, and then take that picture and distort it till it jumps off the page and into the readers imagination; an excellent example of this is Khary Randolph's "WOW!" on page 84. If you haven't purchased a Christopher Hart book, then you may not be aware that he includes the work of quite a few artists in his pages thereby exposing us to different styles and the methods of respective artists who might draw in a way that appeals to quite a number of learning styles. In addition to Christopher Hart's work in this book you will learn from incredible artists such as: Roger Cruz (superhero perfection); Diogo Saito (leaning toward the Manga); Steven Segovia (this guy is amazing, he is the embodiment of fusion); and several more. In addition Christopher Hart has had Steven Segovia break down the drawing process into several steps: starting with the mannequin stick form in front, , side, and rear view, Steve progresses to fleshing out the anatomy. Then adds the clothes and features. This is done with two very different males and one Monika style female. Throughout the process Steve explains why he is drawing certain lines and how they help in keeping the artwork true to the character that is being created. If you have visited digitalwebbing.

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