THE FIRST SECOND SPRING GARDEN

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175 Fifth Avenue, New York, NY 10010
Kaput and Zösky are the most mayhem-inducing, the most screams-of-terror-provoking, the most rotten, ruthless aliens in the entire galaxy. And they have the biggest weapons, too!

So why can’t they ever be the first across the finish line? They’re even losing at hopscotch!

On one planet the natives surrender to Kaput and Zösky without a fight – where’s the fun in that? On another, Kaput finds that he’s won the lottery – and the prize is invested by well-meaning people against his will until he learns he now rules their planet. He doesn’t even have to shoot anyone first! Mayhem and hilarity abound in these thirteen stories told with bright, cartoony art by Lewis Trondheim.
I DODN'T DO IT ON PURPOSE, I SWEAR!

AN INVISIBLE GHOST RAISED MY BLASTER AT THE VERY MOMENT WHEN A GUST OF AIR BLEW ON MY FINGER!

OK...CHANGE OF PLAN: WE FIND THE RULER OF THE PLANET, KILL HIM, TAKE HIS PLACE, AND RUN THE WORLD.

A BIT SUBTLE, ISN'T IT?

EMEN. I'M THE THIS PLANET.

THAT'S RIGHT! I'VE JUST NAMED YOU OUR NEW RULERS.

DO WHAT YOU WANT WITH US. EVERYTHING HERE IS YOURS.

IT'S ALL YOURS! KILL US, ROB US, PILLAGE THE COUNTRYSIDE...

WHATEVER FLOATS YOUR BOAT!

YOUNG READERS (9 and up)
Can you ever escape your fate?

Three shadows stand outside the house – and Louis and Lise know why the spectral figures are there. The shadows have come for Louis and Lise’s son, and nothing anyone can do will stop them. Louis cannot let his son die without trying to prevent it, so the family embarks on a journey to the ends of the earth, fleeing death.

Poignant and suspenseful, *Three Shadows* is a haunting story of love and grief, told in moving text and sweeping black and white artwork by Cyril Pedrosa.
You must’ve been having a nightmare.

It’s nothing.

You can clearly see they’re...

...trees.

They’re moving!

Okay then!

So there are horsemen on the hill!

So what?

Daddy...

...I’m afraid of horsemen.

Let’s see what’s going on!

woof woof woof

CAW WOOF WOOF CAW
Little Vampire and his friend Michael are the stars, and their stories are about the things kids care about – like bullying, friendship, and being kind to animals – seasoned with a dose of supernatural adventure. Insightful and inventive, author/illustrator Joann Sfar brings Little Vampire and Michael’s fantastical world to young readers, feeding their imaginations with stories that resonate with emotional truth.
You got it all wrong. He’s a rabbi. And rabbi don’t know the first thing about kung fu. Look, he doesn’t even have a weapon, and all he does is play the fiddle and munch on apples!!

You’ll see. He knows plenty of things.

You have to help my friend, Solomon. Some kids are beating him up at school.

Is that so? In that case, we’ll build a golem.

A what?

A giant dude. It’ll go to school with you and protect you. It can even carry your book bag.

That won’t work. We’re not allowed to bring giant dudes to school.

What’s this supposed to mean?

Congratulations! If you have managed to steal this book from the dragons, you are very skilled at kung fu.

Let’s see...

What?!

Is this a joke?
Dave’s in love with a girl who doesn’t know he exists. He hates his job. His boss just turned him into a vampire.

Life sucks.

Undead life in its uncoolest incarnation yet is on display in this cinematic, supernatural drama told with gallons of humor and hemoglobin. In striking, colorful, B-movie style artwork and light-hearted, intelligent writing by Jessica Abel, Gabe Soria, and Warren Pleece, Dave Marshall’s story comes alive – in a vampiric kind of way.
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If it pains me to agree with Jerome, but he’s right about what kind of bloodsuckers worry me about “scary” vampire stories? What do you know about bloo...
She’s a girl.

She’s a space pirate.

She’s Sardine – and she’s back!

With four Sardine books now published in the United States, our favorite red-headed space pirate (about whom Kirkus said in a starred review: “Resistance is futile”) has a growing number of young fans.

Eleanor in Brooklyn told us, “I like it that they live on a spaceship.”

Toby, age seven, wrote to say: “I like all the tricks Sardine thinks up.”
Louise is ready to hop aboard the *Huckleberry*!

And Jane in California demanded, “More, please!”

Now appearing in her fifth collection of ten side-splitting space adventures is Sardine, her stories told in engaging, scribbly artwork by Emmanuel Guibert.

Sardine stories are now available in a Square Fish paperback edition. ISBN 13: 978-0-312-38056-4
“A gold mine of essential information for every aspiring comics artist. Highly recommended.”

– SCOTT MCCLOUD, Understanding Comics and Making Comics
Drawing Words & Writing Pictures is a course on comics creation – for college classes or for independent study – that centers on storytelling and concludes with making a finished comic. With chapters on lettering, story structure, and panel layout, the fifteen lessons offered – each complete with homework, extra credit activities, and supplementary reading suggestions – provide a solid introduction for people interested in making their own comics. Additional resources, lessons, and after-class help are available on the accompanying website, www.dw-wp.com

Drawing Words & Writing Pictures was created by comics superstars Jessica Abel and Matt Madden and based on their classes at the School of Visual Arts. Editors of the Best American Comics series and creators of a number of groundbreaking graphic novels, including 99 Ways to Tell a Story (by Matt Madden) and La Perdida (by Jessica Abel), Abel and Madden are always at the forefront of the comics industry.

You can’t draw words . . . and I don’t think you can write pictures, either!

They’re talking about comics, Junko.

Oh.

I knew that!
In this page from David B’s Epi-leptic, the shape and orientation of the panels guide and reinforce the storytelling. First, a horizontal panel brings the protagonist into a wooded scene. The panel is drawn so that the “camera angle” is canted, which makes for a feeling of anxiety, one that is reinforced by the deep block of the woods, and, when our eyes reach the end of the panel, the sinister skull-and-cat-headed figures among the trees. Despite the heavy blocks of the panel, you would never fail to notice the figures in the woods because the gleaming white path points straight at them.

The next three panels seem to take the first panel and flip it ninety degrees. As the first panel referred to and reinforced the idea of the path, so now, these three panels frame and highlight the verticality of the tree. With three panels of this kind in a row, the page itself becomes an enchanted forest. Our eye mounts from panel to panel as the protagonist climbs, followed by his floating, ghostly companions. Their bodies form a continuous, rising shape, a virtual path. The word balloons follow suit until the last panel, where a long tail leads us to the bottom of the panel, edging us toward the next page. The use of black is striking, and very appropriate for the mood. Instead of black spotting leading our eye through the page, as in the Mignola example, here, we essentially have “white-spotting.” Squint at the page, and you can follow a simple, clear path made up of flowing, white marks and small areas of solid white.
6.1
Elbow room

THE ONE-PAGER
We are aware that you are probably eager to embark immediately on a superhero odyssey, a space opera, or a graphic novel about tragic young love. But bear with us as we limit ourselves to the single page.

Like the comic strip, the comics page has an illustrious history in its own right. It’s a staple of the Sunday pages of yore, where our art form had its first creative flowering, and it remains a regular feature in anthology comics, humor publications, and even mainstream magazines like The New Yorker and Spin. When one-page comics first appeared, their content was almost exclusively limited to humor. However, the form quickly expanded to include serialized adventure stories, and, later, reportage, slice-of-life, variations on a theme, and experimental comics, among other subjects. If you’re able to master the single-page format, you’ll find yourself with lots of publication possibilities that aren’t open to those working in longer formats. But just because they’re short, don’t think making one-page comics is an opportunity to slack off: in fact, making single-page comics is almost as difficult a process in its own distinct way as making a graphic novel.

After the individual panel, the page is the most elemental unit of a comic. Once we fill a page with panels, the page becomes the main organizing structure, and individual panels become subordinate structures.

One of the great advantages of working in the one-page format is that, since the reader sees the whole work all at once, you have an opportunity to control the visual rhythm and design in ways unavailable to cartoonists working in longer formats. Among other techniques, in a one-page story you can use panels in tiers arranged to control the pacing and punctuation of the work. You can also lay out panels in meaningful or decorative designs.

So set your epics aside a while longer and let’s have a look at what kinds of stories you can tell in a single page.
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