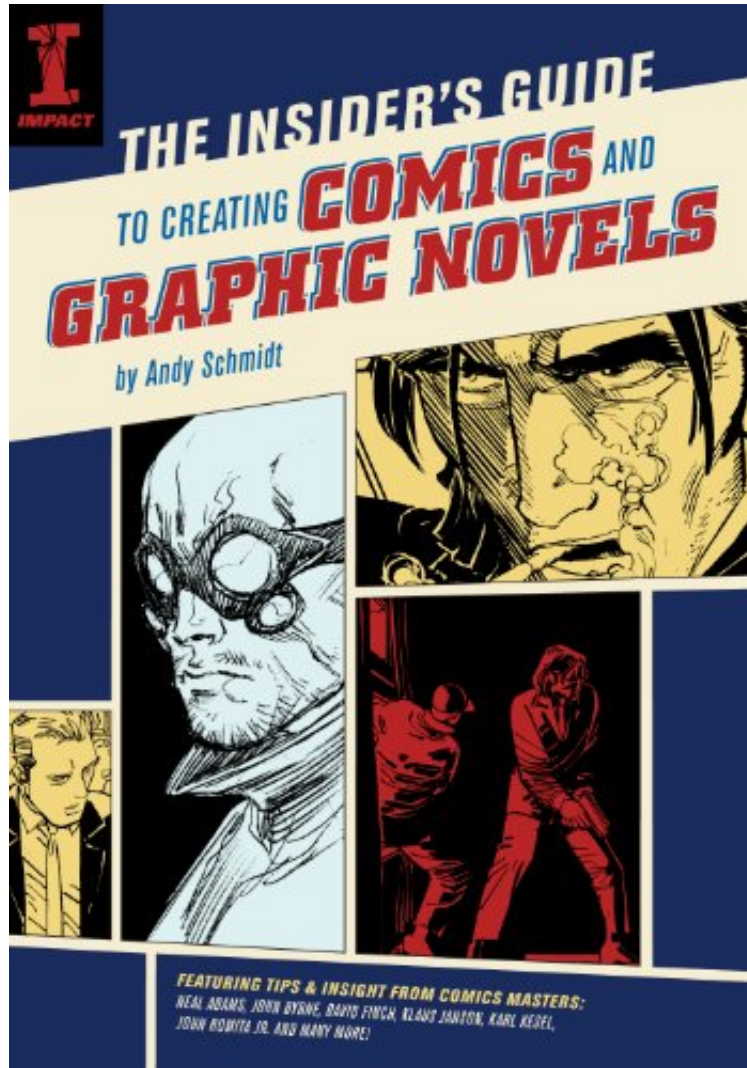


(Free read ebook) The Insider's Guide To Creating Comics And Graphic Novels

The Insider's Guide To Creating Comics And Graphic Novels

Andy Schmidt

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Andy Schmidt : The Insider's Guide To Creating Comics And Graphic Novels before purchasing it in order to gage whether or not it would be worth my time, and all praised The Insider's Guide To Creating Comics And Graphic Novels:

10 of 10 people found the following review helpful. Written with authority By Ferb Andy Schmidt's new book about creating comics and graphic novels is an insightful and rewarding read, so full of tips and clips from legends of the comics industry that it gives off a sense of being let in on the big, timeless secrets that separate the pros from the wannabes. It's no coincidence or simple marketing hyperbole that Schmidt aims to make his book an "insider's guide". He should know what marvels lay on the other side of the magic curtain. A true comic industry insider, Schmidt has made a name for himself as an editor, first at Marvel on such titles as The Fantastic Four, The Avengers and

Annihilation, and most recently as senior editor at IDW Publishing. But he's also a writer, having worked for folks like Marvel Comics and BOOM! Studios. Oh, and he founded Comics Experience, a company dedicated to teaching the crafts of comic book writing and illustration. Andy Schmidt is the closest thing the comics industry has to a triple-threat. So it's fair to say he's qualified to be called an "expert". One can just hear the desperate chants of future Andy Schmidites: "I want to be as big as god...or at least as cool as Paul Pope! Here's my wallet, Andy. Take it. Take it!" Because idol worship is the folly of many a disgruntled fanboy, take heed: Don't read this book to learn how to draw or format a comic book script. For those fundamental issues, look to *Writing for Comics* with Peter David, *Working Methods* by John Lowe, or classics like Will Eisner's *Comics Sequential Art* and *Dynamic Figure Drawing* by Burne Hogarth. But if you want to understand how all the pieces must come together, then this book has more than its share of sobering, real-world advice: Like when the legendary John Byrne laments that most would-be artists want him to reveal the secret to comic book greatness: "When I tell them the real story, their eyes glaze over. Because, unfortunately, there is only one way to do it. Something Jack Kirby understood, Ditko understood, both Buscemas, Romita, any of the guys who came in with a professional attitude understand. It's simply nose-to-the-grindstone. Work. Discipline. The hard part!"; Or when inker extraordinaire, Klaus Janson, points out what newbie inkers today don't seem to want to hear: "The best inkers have always been the artists who can draw [emphasis ours]: Tom Palmer, Wally Wood, Dick Giordano, Kevin Knowlan, Murphy Anderson, Joe Sinnott, Sal Buscema, etc."; Or when artist Gene Ha challenges would-be pencillers to "Bring something [...] new to comics. The world doesn't need another [...] Frank Miller or Mike Mignola. [...] Show me stuff I've never seen before." You can just imagine the deafening chirp of crickets in a comicon breakout session full of imitators. The advice from pros comes fast and furious in this de facto comic book creator's bible, as snippets of in-your-face commentary are firmly planted on nearly every page. Yet, the heart of Andy Schmidt's book comes from his own voice as an editor, writer and educator. Schmidt touches on all the major crafts needed to produce a comic book or graphic novel: scripting, pencilling, inking, coloring and lettering. But he guides us through the material with the encouraging tone of an editor or educator wanting us to succeed. Such a vantage point affords us the benefit of his experience, lifting us up to see the big picture and how all the parts fit together. Most how-to books are myopic in their focus on one area of the process; so hearing how each craft affects the others is refreshing. Having the curtain pulled back by a person so well rounded in the traditions of comic book creation as Andy Schmidt offers us an appreciation for the magic that happens between the crafts. He may not be able to help us draw hotter chicks (talent and practice are another matter entirely), but when our skills are ready for prime time, Schmidt gives us the insights and tools we need to tell a story well, which is all that should matter. 1 of 1 people found the following review helpful. A hidden gem By Customer This book does not have Stan Lee's name, or Superman on the front cover, but it is one of the best books on the subject of making comics that I have come across. Very well laid out, a ton of great information, this is an all around must have if you are a comic artist, or aspire to be one. In fact, I think I'm going to order me a hard copy. 0 of 0 people found the following review helpful. Five Stars By mandy akegreat

From the creative minds behind your favorite modern-day comics ... In this unprecedented, behind-the-scenes guide, former Marvel editor and current IDW senior editor Andy Schmidt and his superstar industry friends give you the inside track on creating engaging, professional-looking comic books. Written for upcoming creative stars and comic book enthusiasts, *The Insider's Guide to Comics and Graphic Novels* covers the entire creative process from beginning to end, from fine-tuning a script to the nuances of camera angles, costume design and lettering. You'll learn not only how to emulate a camera pan, hit 'em with a splash page and shift into slow motion, but also WHEN and WHY to dip into that bag of graphic tricks for maximum impact. The real-world guide to creating great comics! Profiles and insights from John Romita, Jr., Neal Adams, Gene Ha, David Finch and John Byrne. Professional advice from top talents in the business, including writers Brian Michael Bendis, Geoff Johns and Tom DeFalco; inkers Klaus Janson, Karl Kesel and Mike Perkins; colorist Chris Sotomayor; and letterer Chris Eliopoulos. Expert instruction on every element of the creative process - writing, drawing, inking, coloring, page layout and scene design - and how they all work together