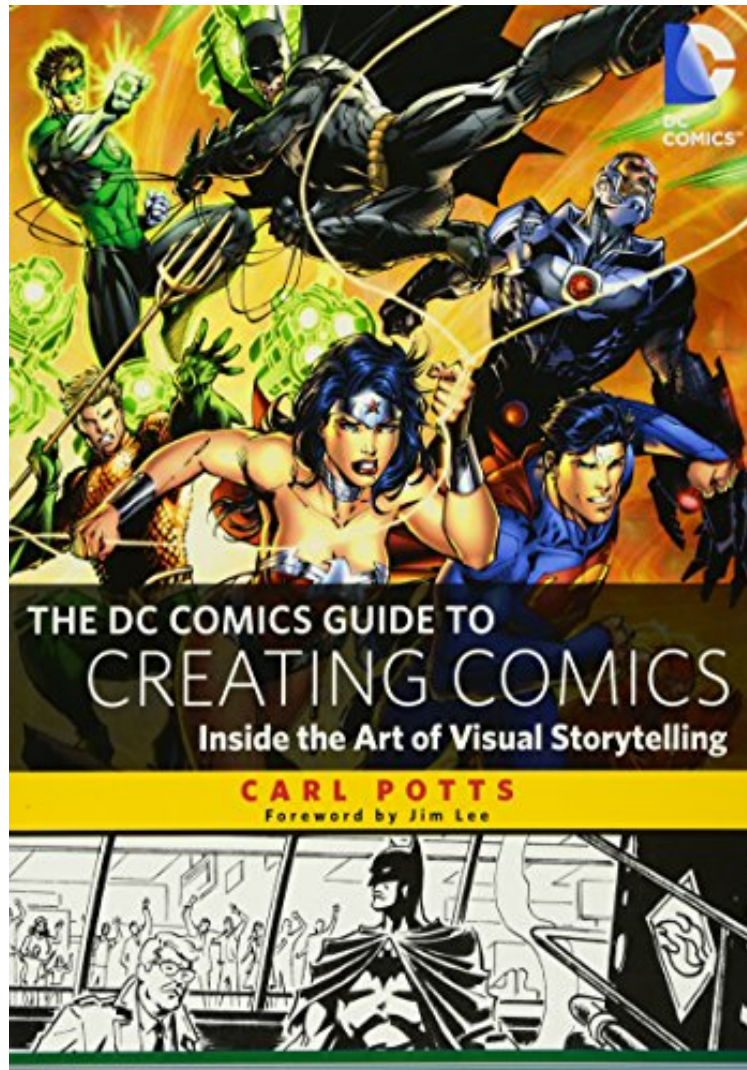


[Read now] The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling

# The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling

*Carl Potts*

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**Carl Potts : The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling** before purchasing it in order to gage whether or not it would be worth my time, and all praised The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling:

0 of 0 people found the following review helpful. neat addition to the seriesBy Willie jimenezI can only give this a 4 cause I personally expected more, since I've read most of the other books in this series. keep in mind I was also a lot more of a novice when I read the other books. so I'm not holding my experience against this book. I have since reading

my first DC comic guide broken into comics and learned a lot. That being said, this book has a lot of information and is very complete. At times it can be very general due to the subject matter. It's hard to get into specifics when you're talking theory. Things got to be judged by the case-by-case basis, but this book does a great job of getting you to think of things you might have thought of before. I think the real strength of this book is that it covers an area that is usually overlooked by artists, but overlook this book if you're serious about making comics. The Scott McCloud book with a similar name might have been more complete but here it was neat to see DC characters used in the examples for stronger reference. Should be said that this is closer to that book than it is a step-by-step book on creating comics which there are many of. 13 of 14 people found the following review helpful. Advanced introduction to drawing comics By Parka[[VIDEOID:mo3032M64QEXDX2]] The DC Comics Guide to Creating Comics is like an advanced introduction to drawing comics. It provides a good coverage of techniques that are required for creating successful comics, and also introduces the different aspects of the creation itself. Main thing to note is the coverage is mostly theory, the actual hands-on are covered by other DC Comics Guides. The book is authored by comics veteran and authority Carl Potts who while working at Marvel, also mentored Jim Lee. The text is written in a concise and easy-to-follow manner. The techniques discussed are supplemented by clear examples. It's insightful and after studying them will be you not just read but also understand how other comic artists layout their pages. There are four parts to the book. The first part introduces the concept of sequential visual storytelling, what it's all about and things to look out for. Second part covers paneling. Things like how they are laid out, establishing shots, the flow, and how they affect storytelling. Third part covers comics writing using the classic arc as main example. Here it also covers artistic style and approach to drawing, giving examples of realistic rendition or the more stylistic approach such as the use of black by Mike Mignola. The last part is a walkthrough of the process of creating comics from having a script. Three professionals are given the same script and we are shown how they interpret the script and lay out the pages. There are explanations from the artists as well as analysis from Carl Potts. At 192 pages, the book has quite a lot of useful information packed in. Overall, it's a good guide for beginner comic artists, maybe it has a few useful tips for intermediate artists also. To learn more about specific topics on creating comics, or get more hands-on, you can also check out other books from the DC Comics Guide series, such as: The DC Comics Guide to Writing Comics The DC Comics Guide to Pencilling Comics DC Comics Guide to Coloring and Lettering Comics The DC Comics Guide to Inking Comics The DC Comics Guide to Digitally Drawing Comics Other books worth checking out: + Bryan Hitch's Ultimate Comics Studio This is also a book of comic tips and theory, but the organisation is less structured, and focuses only on certain aspects. + Wizards How to Draw guides There are three, namely Storytelling, Getting Started and Advanced Techniques. These books are more in depth (well because there are 3 books total) and also cover a bit more on techniques. The books are out of print and can be difficult to find. + Stan Lee's How to Draw Comics This is more of a beginner's guide and an introduction to drawing comics. The topics are more elementary. + The Insider's Guide To Creating Comics And Graphic Novels The basic topics on creating comics are covered but could do with more depth. In order of preference, I would recommend the Wizard How to Draw guides, followed by The DC Comics Guide to Creating Comics and Bryan Hitch's Ultimate Comics Studio. (I've also reviewed some of the books mentioned above. There are more pictures on my blog. Just visit my profile for the link.) 1 of 1 people found the following review helpful. If you are going to buy just one book this one is it. By Customer I have bought every how to make comics, including the writing, inking, digital comics, etc. They are all pretty good, but honestly this is the only one you need if your main focus is to draw comics. Chapter 7 - Step-by-step guide for artist is probably the single best chapter I have read in any of the books on making comics that exist, including the Stan Lee ones. It explains how to work from scripts, and plots. Then goes onto a step-by-step method for Artists. Examples of how 3 Professional artists (one of them Whilce Portacio) handle a script with detailed explanation of the thought process is given by both the artist and Author. It talks about layout, thumbnails, roughs, to finishes. This chapter is well worth it, and when you add the fact that the rest of the book is pure Soup to Nuts this makes it the best book I have ever read on the subject of making comics. I am buying the hard copy no question. Some basic writing techniques are shown, enough for you to put together a story with all the required elements. If you are looking for a how-to book try this one first you will not regret it.

The most exciting and comprehensive book yet in the bestselling DC Comics how-to-draw series. From the bestselling DC Comics Guide series, this is the essential resource for aspiring comics creators looking to make intriguing, action-packed comics like the experts at DC Comics. Going beyond the typical art and writing lessons, this book shows readers how to take full advantage of comics' sequential visual storytelling possibilities. With examples direct from DC Comics, featuring their best creators and classic superheroes like Batman, Superman, and the rest of the Justice League, it presents key principles and techniques for crafting exciting professional-quality comics. This behind-the-curtain look at the DC Comics creative process is a can't-miss opportunity for aspiring comics creators, whether they want to work for DC Comics or invent their own unique comics creations.

"...For the artists who are serious about making comics their career, this book belongs in a place of honor among others in their personal libraries." -Edward Gambichler, [www.whatchareading.com](http://www.whatchareading.com) "Instead of how-to advice, [The DC

Comics Guide to Creating Comics]is more about why, and I found it a highly educational read, full of good observations about comic construction and structural techniques. There is a ton of really solid information in this book, including the basis of a shared vocabulary (taken in equal parts from Understanding Comics and film phrasing). If more creators followed the advice given here, we wouldn't have some of the confusing-to-read superhero comics we do. As a critic, the concepts help me better understand when something is well- (or poorly) constructed and why. "- www.comicsworthreading.com "If you are an aspiring comic creator, writer, or artist, this is one book you need to read right now. It gets into some of the meat and bones of what makes a good comic. It's more than the story. It's more than the art. It's different than other types of media. And, even if you're only doing one part (i.e. you're not the sole creator of the finished work), you need to understand all the parts and how to bring them together to create a comic. If you're just a fan of comics, this book should still be on your reading list...I highly recommend this as a permanent part of your library for fans and creators alike."-Sheena McNeil, www.sequentialart.com

About the Author CARL POTTS is a creative director, an editor, an artist, and a writer with years of experience in the comics industry. During his time at Marvel Comics, he discovered and mentored many top comics talents, including Jim Lee, Whilce Portacio, and Mike Mignola. Currently, Potts consults for a variety of publishing, interactive, and entertainment companies, including HarperCollins, Ogilvy Mather, and the Learning Company. In addition, he's given seminars on visual storytelling techniques at the School of Visual Arts, Parsons, New York University, LucasArts, Academy of Art University, and the Savannah College of Art and Design.

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Nothing gives me greater pleasure than introducing the art of visual storytelling as presented by my mentor and art guru, Carl Potts. For the most part, everything I learned about creating comics can be divided into two periods: the time BC also known as Before Carl and the time after, which I call conquering the deep, dark void. In years 1 to 22 BC, I struggled to learn the art of visual storytelling. Just because you have a love for reading comics and some innate drawing talent, that does not mean you automatically qualify as a comic book artist. In fact, I think it works against you, because you think you know more than you actually do. You think that you draw better than your least favorite professional artist even if you can't complete an entire page of panel-to-panel continuity by yourself. Ever. That was me. But somewhere deep inside, I realized I needed to improve. (Because no one was giving me any work, right?) So I learned all I could about comics and visual storytelling through the few books that were available at the local library. However, it wasn't until I met Carl through another Marvel Comics editor the late, great Archie Goodwin that I started on my true path toward enlightenment in the deep, dark void. Because that's what art can be when you realize you need to start all over again. You have to drop any artifice or defensive shields (the ones you create to preemptively protect yourself from cruel criticism) and accept the fact that there's a lot more to this artform than meets the eye. You have to learn the basics all over again. For real this time. With feeling. Wax on, wax off. And that's where Carl served as my guide. My sensei. My Jedi master. And teach me he did: everything from the 22 panels that always work by Wally Wood to how not to cross the line. He gave me telephone book-thick tomes of photocopies from books explaining all the ins and outs of cinematic terminology and visual storytelling. Carl passed along handwritten memos explaining what I did well (not much) and what I did wrong (though constructively polite) as I turned in tryout page after tryout page. Carl laid out several of my biggest projects so that I could work over his thumbnails. I absorbed all those lessons until I thought I was ready to snatch the stone from his hand the initiation all new artists had to endure and complete to take a place at the vaunted table of professionals. Or maybe it was picking up the burning white-hot urn with your forearms and carrying it to the gates of the dojo. Or maybe he offered me one of two pills in his hand: one blue, one red. I don't recall that with great accuracy; the endless training has that effect on your mind. But whatever the process, it worked. I emerged a comics professional, trained for the very first time once again. I joke about the Zen mysticism of the whole process, but in truth, there is much seriousness to it all. I learned a great deal at the hands of my mentor, Carl. The years working with him set the baseline and foundation for much of my work even as I experimented, grew, and broke the very rules I was initially taught. Because the final lesson for all things creative is written thusly: Just because it works for you, that doesn't mean it's the only way of doing something. And I think that was Carl's ultimate lesson imparted to me and one that is triply clear in this fantastic book you hold in your hands. There are rules and lessons to be learned, but comics are called art for a reason. The subjectivity of it is as clear and true as its objectivity, and that relationship is explored and demonstrated clearly in the chapters ahead. What took me years to learn can now be yours to enjoy in mere days. May your own journey in the deep, dark void be short and sweet. Jim Lee Burbank, California