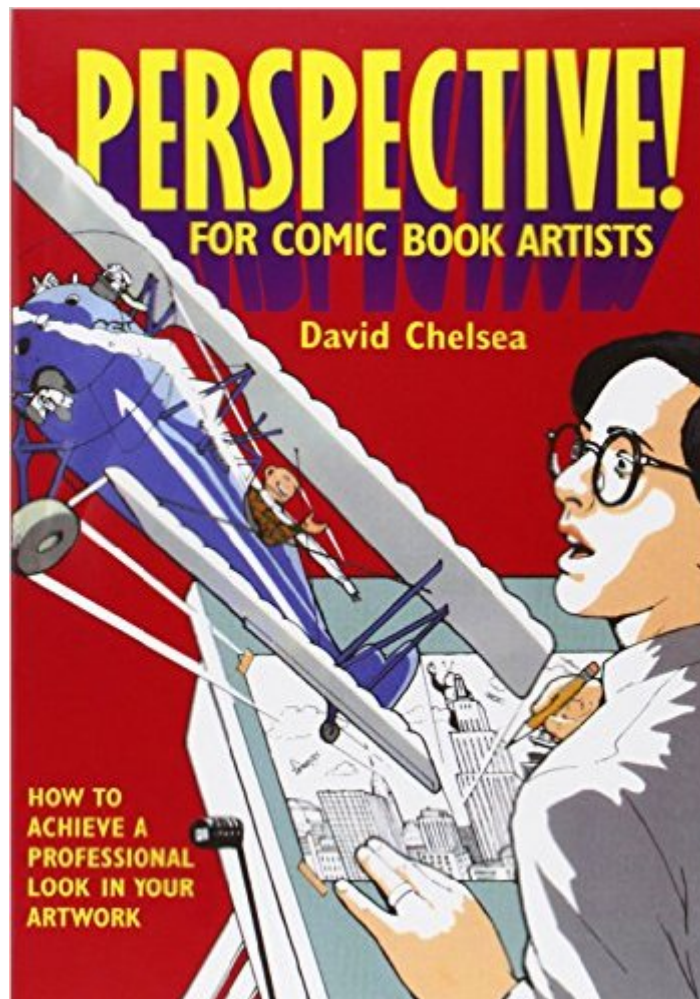


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# Perspective! For Comic Book Artists: How To Achieve A Professional Look In Your Artwork



## Synopsis

This clever book teaches artists the unique skill of drawing perspective for spectacular landscapes, fantastic interiors, and other wildly animated backgrounds to fit comic-strip panels.

## Book Information

Paperback: 176 pages

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Average Customer Review: 4.3 out of 5 stars [See all reviews](#) (64 customer reviews)

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## Customer Reviews

If you are a serious artist then you will probably have to study a few perspective books before you learn all you need to know about the subject. This book deserves to be in that collection. It covers the nuts and bolts of the correct methods for drawing in one, two and three point perspective and offers hints for shortcuts that you can use to build drawings with a perspective look, even if they are not technically accurate, when you have to work with a deadline. What I like about the book is that it provides thorough context for understanding not just the how, but the reasons behind the perspective techniques. If you know the rules you can do it, but if you understand the context in depth you can make informed decisions about when to follow the painstaking rules and when to use the shortcuts. The book is also written in a very approachable visual medium. Basically it is a comic book following in the tradition of Scott McCloud's "Understanding Comics". The book also includes some fascinating bits of trivia about 3 point perspective, when it was developed and why, and the lengths that some artists, like M. C. Escher, had to go to in order to properly employ it. The book has two shortcomings. The first is a consequence of its comic format, there are a large number of pages which present more character development than is strictly necessary to get the information across. By contrast, most perspective books are very condensed, explaining as much as can be explained

with illustrations and diagrams. This not only goes into detailed discussion of perspective, its uses and theory, but does so within the voice balloons of two characters. The second shortcoming is one that I can't think of any other perspective book that treats, that is, it leaves out curvilinear or 5 point perspective, though apparently the author is aware of this kind of perspective, he tantalizes us by using it in a couple of illustrations in the book.

I found this book extremely helpful, in more ways than one. Instead of your usual text with diagram format, it has a refreshing comic book format. This means that examples are almost always right there, WITH the text that discusses it - so you can absorb what's being talked about without having the "break concentration" and look for the relevant connection between explanation and example. Also, rather than discuss only the "terminology" and the like, I found the explanations were geared so that anyone who can read could understand them - without a dictionary being close to hand! I'd highly recommend picking up this book - to the beginners and pros alike! The gains from its knowledge are definitely worth the price.

A tome about comic perspective in comics form, this book helped me discover new principles in perspective and the REASON for these principles. Not just for your scenery, human bodies in perspective are also covered... but you had better know anatomy beforehand. The reason for the missing star is because Chelsea uses two forms of curvilinear perspective, but suspiciously absent is the chapter ON curvilinear. Even with this oversight, Chelsea has written an engaging and fairly complete perspective guide. Look closely at the ice cubes on page 131 and try to find the hidden pictures!

Thorough explanation of perspective but at times it becomes "too thorough". Some things become too technical for the general reader. At the same time, there's no section that deals with the really complex aspect of perspective - such as multiple perspectives in a single plane (for example, how do you draw a tilted boat on a beach?). Also, it doesn't deal much with putting people in perspective. Ok, so he does mention that you can use the horizon line but what if you're dealing with a single picture that has a person coming down a stairs, and another looking out a window, and another walking down the street? He doesn't explain how to draw them so that they look right. At least, he should have included how to tackle this issue. For a book this thick, it's certainly lacking. This would be my only disappointment. The only book I've seen that is much more helpful than David Chelsea's is the one written by Andrew Loomis (Successful Drawing, and Creative Drawing). But don't get me

wrong. This isn't a bad book. It's quite useful but not that useful.

If you are just learning to draw, learn some of the basics first. I suggest Doug Dubosques' Drawing 3-d and Ernest Norlings' Perspective Drawing. Then buy Mr. Chelseas' book. The book features 11 chapters, everything from diminution to 3-point perspective, ellipses; even short cuts and sampling of perspective grids. I hope you find this book as helpful to you as it is to me.

This book is probably the best perspective book i have ever read. I dont see how anyone can give it a bad review or call it useless. Author not only explains how to draw the perspective in the simplest way but also explains a bunch of different techniques that might work for you. The book is written as a large comic strip wich makes it very enterntaining and at times alsnot like you are watching a movie. Explanations are very straight forward and not hard to undestand with a little bit of thinking. It is quite amaizing what kind of depths about perspective this book goes into. If you draw, you got to have it. I also hope it will be printed in hardcover someday

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