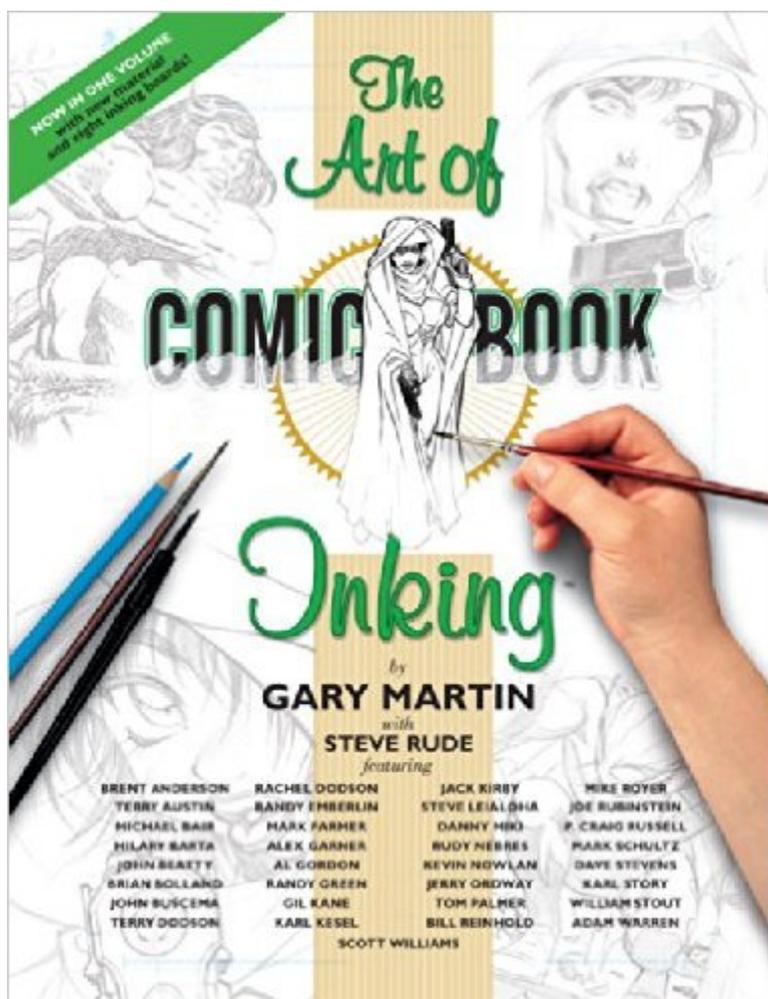


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# The Art Of Comic-Book Inking 2nd Edition



## Synopsis

Gary Martin's two volumes of *The Art of Comic-Book Inking* have become the industry-standard manuals for aspiring inkers seeking to take their work to the next level or for working professionals looking to broaden their skills base. Now, these two textbooks have been combined into a single value-priced volume and expanded with new material, including three additional blue-lined artboards featuring pencil art by master comics illustrators Jack Kirby, John Buscema, and Gil Kane. Gain insights into the techniques, tools, and approaches of some of the finest delineators in comics today, including Terry Austin, Mark Farmer, Scott Williams, Alex Garner, and many more. When putting pen or brush to paper, no tool is more helpful than *The Art of Comic-Book Inking*.

## Book Information

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## Customer Reviews

In the foreword, Gary Martin says *The Art of Comic-Book Inking* is intended for \* people who want to become inkers \* working inkers who haven't had professional training \* pencillers who want their work to be more inker-friendly \* the majority of editors working in comics today. This isn't a step-by-step tutorial book but more of a guide book showing the different impact a drawing create with different inking styles. There are lots of industry tips in each chapters, like how to create the illusion of depth, fix composition, add realistic backgrounds, prevent backaches etc. There are also professional tips on handling assignments in the real world, stuff like how best to communicate with editors (which is to always tell the truth). Plenty of real world examples are included. A point to note is there's no instructions on how to specifically create the different lines, like applying pressure at different points to get a thin-thick-thin stroke. Only the end results are shown. So this book is really

about the reader going about with his own experimentation and discovering his/her own technique. Towards the back are 10 comic panels where different guest inkers are invited to ink their version of how they should look. They also talk about the equipment they use, their work flow, considerations they used to interpret the panels and personal tips. Finally at the back of the book are 8 inking boards where they can be photocopied to be used for practice.

Two words -- holy cow. You're not going to find a better book on inking comic books out there. This book goes through the basic stuff you see in any other book on making comics regarding tools and basic theory but where it shines is when the author, a highly talented inker in his own right (the guy inks Steve Rude on Nexus, so you can't ask for better than that!), lays out numerous examples of inking from one set of pencils and shows you the difference in various approaches. One of the most memorable examples is when he takes a Steve Rude pencil drawing of a generic male flying Superman-style and inks it with a few different approaches -- his own style (which is pretty classic and feels "Wally Wood" inspired), the "Neal Adams" approach, the "Rudy Nebres" approach, the "Adam Hughes" approach and the "Scott Williams" approach. You really see what kind of options pen and ink offer when it comes to lighting and defining a pencil drawing. The section on lighting the face is worth the price of admission alone -- light on copy, you just see a few dozen faces inked with different light sources. This is an invaluable look at one of the hardest aspects of inking -- making a face look genuinely shaded rather than a face with black crap all over it. Gorgeous. It's also highly valuable to see the texture guides Martin provides -- from trees, to metal, to rocks, you really do see it all. It's in these types of sections that Gary Martin's book succeeds where Klaus Janson's fails. Klaus simply picked actual examples of inks from real comic book pages and while it's certainly worth looking at, it doesn't give you the immediate "oh, I see" comprehension that seeing the same exact art inked several different ways gives you.

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