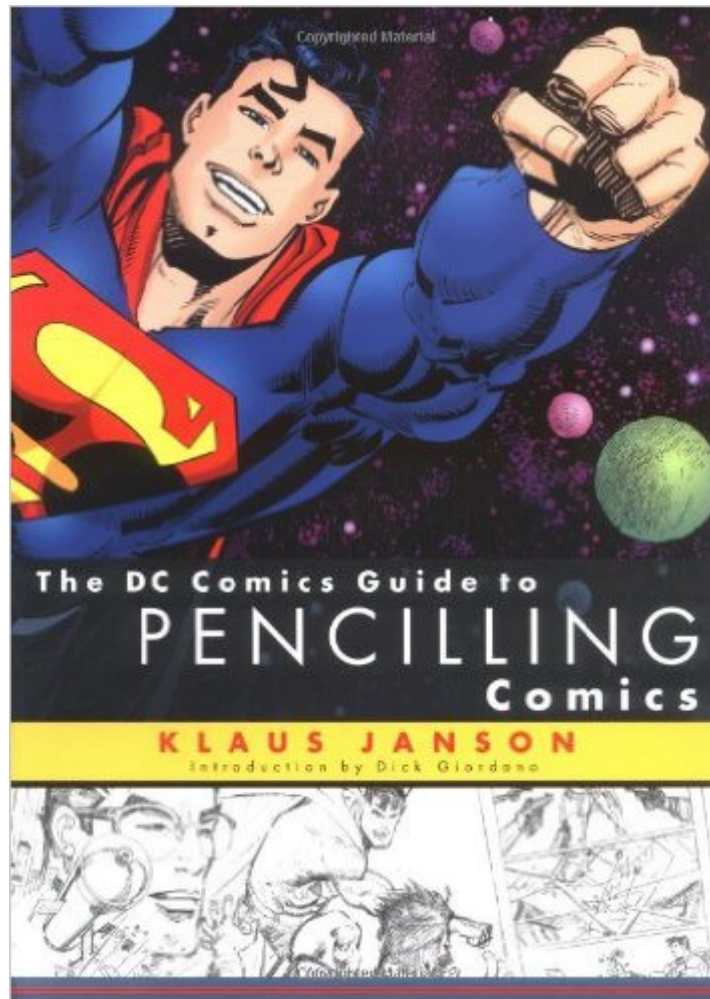


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# The DC Comics Guide To Pencilling Comics



## Synopsis

America's leading comic book publisher brings its superstar creators and classic characters to the second in an authoritative series of books on how to create comics. The art of Klaus Janson has endured in the ever-changing comic book industry for over 30 years. Now this talented artist brings that experience to the most critical step of effective comic book storytelling: pencilling. Covering everything from anatomy to composition to page design, Janson details the methods for creating effective visual communication. Step by step, he analyzes and demonstrates surefire strategies for comic book pencilling that are informative and exciting. Using DC's world-famous characters, he illustrates the importance of knowing the fundamentals of art and how best to use them. The DC Comics Guide to Pencilling Comics is packed with a wealth of tested techniques, practical advice, and professional secrets for the aspiring artist. It is a valuable resource for comic book, graphic novel, and storyboard artists everywhere.

## Book Information

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## Customer Reviews

"The DC Comics Guide to Pencilling Comics" by Klaus Janson introduces wannabee comic book artists and fans of the art form to a more detailed appreciation of what goes into drawing pages for "Batman" than they will have picked up through osmosis or imitation to date. Janson divides the fifteen chapters in this volume into three parts focusing on Drawing, Storytelling, and Pencilling designed to provide an introduction to one of the most difficult of art forms: Part One Drawing: (1) Materials outlines what supplies an artist needs in terms of paper, pencils, erasers, rulers and templates; (2) Shapes are presented as the foundation of the creative process of drawing, the

general concept from which the artist moves to more specific ones; (3) Faces looks at both the basic geometric elements in composing a face and the artistic range available through example of faces drawn by Joe Kubert, Gil Kane, and Neal Adams; (4) Anatomy covers both the structure and design of the human body, including all the muscles, with special attention paid to the most difficult thing in the world to draw, the hands; (5) Clothing establishes the four basic dynamics that shape the folds and wrinkles of a person's clothing; and (6) Perspective, which is covered from the fundamentals to the use of vanishing points and systems of perspective. This unit is the most instructive in the book since it deals with the basic building blocks.

I was reading Klaus Jansen's book, the "DC Guide to Pencilling Comics" and the "DC Guide to Inking Comics", and really found them to be "must have" books, full of extremely useful information, on setting up art pages for comic books. One of the things the books say is to concentrate on one discipline or the other, but not both at the same time. Later on, after you've mastered both, then you can do both parts of it. The author Klaus Jansen describes how he goes about setting up his layouts for a comic book page. Of course, every artist works differently, and Klaus Jansen doesn't draw characters quite as large, or bold (using the "grid layout" for the panels) as Marvel and DC's legendary artists: Jack Kirby, Neal Adams, John Romita, or Sal Buscema. Today, the artists seem to cram as many panels per page as they can. Klaus Jansen was also the Inker on Frank Miller's "The Dark Knight" graphic novel. Klaus now does his own drawing and inking, as well as teaching comic book illustration. Here is a very brief description of what's covered in this book: About the comic book drawing phase: The aspiring comic book artist (whether drawing or inking) need about 2 scenes of comic book pages, to submit as samples. Each scene should be about 2 or 3 pages of those comic book 11" x 17" pages. They are 2-ply or 3-ply smooth bristol pages. Normally the comic book companies supply the blank 11" x 17" pages. But you can also buy them for [...]. (I've bought page packs from them before) The method that the book author Klaus Jansen recommends is to start doing very rough layouts, or doing thick black marker sketches only, of what will go in each panel, on separate white or vellum paper. Saved the rough penciling for the next step.

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