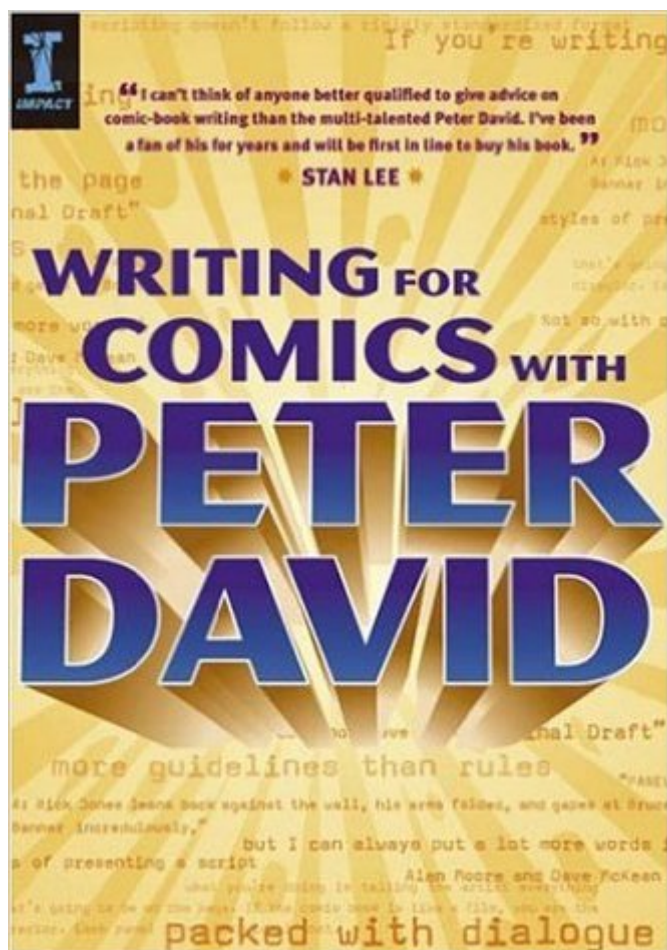


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Writing For Comics With Peter David



Synopsis

The ultimate guide for anyone who wants to write dynamic comics, "Writing For Comics With Peter David" teaches readers how to create comics from start to finish. This essential guide: provides easy-to-understand guidance for beginners, as well as seasoned advice for intermediate comic writers; features the expert instruction of highly successful "Marvel and DC" writer Peter David, whose credits include "Spider-Man", "Wolverine" and the "Hulk"; and includes illustrations throughout from major comic publishers, showing readers the creation process from start to finish. With eye-catching package and superior advice, this book is a must have for anyone who wants to write comics or graphic novels.

Book Information

Paperback: 176 pages

Publisher: Impact (June 23, 2006)

Language: English

ISBN-10: 1581807309

ISBN-13: 978-1581807301

Product Dimensions: 9.9 x 7.4 x 0.5 inches

Shipping Weight: 1.2 pounds

Average Customer Review: 4.3 out of 5 stars [See all reviews](#) (14 customer reviews)

Best Sellers Rank: #1,602,486 in Books (See Top 100 in Books) #29 in [Books > Reference > Writing, Research & Publishing Guides > Writing > Newspapers & Magazines](#) #1864 in [Books > Reference > Writing, Research & Publishing Guides > Publishing & Books > Authorship](#) #7127 in [Books > Reference > Writing, Research & Publishing Guides > Writing > Fiction](#)

Customer Reviews

I'm not sure what I was expecting with this book, but I had a great time reading it. Although its short sections and chapters made it easy to find a stopping place, its lively presentation and accompanying graphics made it hard for me to put down. If you want to start writing for comics, this book gives you the basics of theme, conflict, and characterization, as well as the limits of presenting them in a comic book format. Then it continues with practical advice about how to present your work to the industry professionals who would buy it. Finally, if you're just a Peter David fan, you get a bit of insight into his thought processes. I wouldn't recommend this as your only book to understand comics. Scott McCloud and Will Eisner have books that dissect and explain the mechanisms of quality comics. But for its narrower focus of how to create a comic book story, Peter David's work is

as good as anything I've seen.

Writing for Comics with Peter David is one of those books that appealed to me on a number of levels: I like to write, I like reading comics and I like the writing of Peter David. So I got the book and found it to be quite good: well-written, educational and entertaining. Despite the title, for the most part this book is not limited to merely comic book writing, but instead uses comic books (in particular superhero comics) to illustrate the essentials of any sort of storytelling: plotting, conflict, characterization, theme, etc. Only in the last part of the book do we get material that is strictly limited to comic books: topics such as the placement of speech balloons or the use of sound effects. This is not an extremely detailed book, but David does cover all the basics of storytelling. As such, it is a good introductory text for anyone interested in writing genre fiction. I've read a lot of books about writing, and while this one doesn't offer much that is new (outside of the comics-only topics), it does present its subject matter in a different and interesting fashion. If you want to learn how to write, you need to read a lot. Not just books on writing, but books in general. Even if you read this book, you will not be a good comic book writer unless you are familiar with the field. But even if you don't intend to ever write, this book still does have its advantages: it gives you new ways to look into the things you read. And with David's adept humor, this is also a fun book. In short: this is a good book for more than just aspiring comic book writers.

One of my favorite comic book writers is Peter David. His work on comics such as Incredible Hulk: the end and the revival of X Factor are existential and hard boiled. His comics show situations with difficult questions and ambiguous answers. His sense of humor is grounded in heroes living difficult lives. His incredible hulk was the last man alive; his X Factor were living in a rat-hole apartment. If the heightened, philosophical features of some of the Vertigo writers don't suit you, I would definitely check him out. His book on the writing of comics is a must have for people interested in story structure and in the concepts that are involved in the kind of Hero/Villain dichotomy in comics. His comparison of Dr. Doom and Mister Fantastic really blindsided me. And his take of Raiders of the Lost Ark is very amusing. I really knew he was on to something when he took some concepts from Aristotle's Poetics and applied them to comics. It is pretty well established by theatre academics that the genesis of dramatic structure is Aristotle's Poetics. I have read the book on and off for several years and the book have yet to puncture my man-brain. My understanding of its concepts has always been second handed to me from a theatre professor. David's examples taken from comic books give a good running start in comprehending how a story is composed. Kevin Smith is writing

Batman comics. Frank Miller's new movie is due out this Christmas. Neil Gaiman's new novel was one of the largest pre-orders of the fall. With the cross pollination between comics, movies, and other genres, this book is a healthy companion to anyone with a desire for professional storytelling.

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