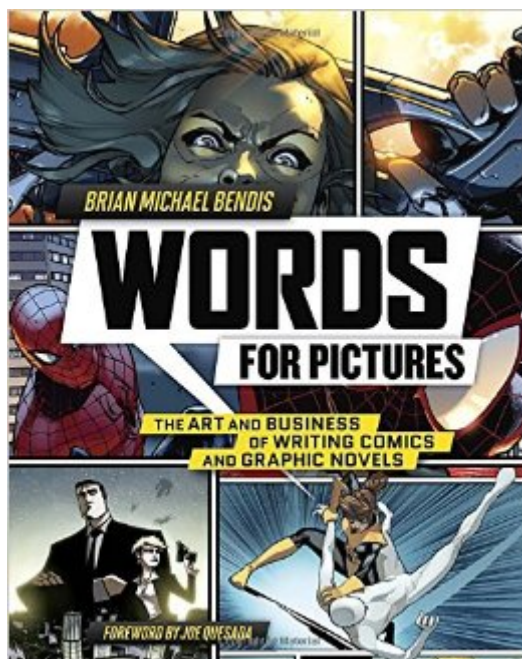


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Words For Pictures: The Art And Business Of Writing Comics And Graphic Novels



Synopsis

Best-selling Marvel Comics writer Brian Michael Bendis reveals the comic book writing secrets behind his work on *The Avengers*, *Ultimate Spider-Man*, *All-New X-Men*, and more. One of the most popular writers in modern comics, Brian Michael Bendis reveals the tools and techniques he and other top creators use to create some of the most popular comic book and graphic novel stories of all time. *Words for Pictures* shows readers the creative methods of a writer at the very top of his field. Bendis guides aspiring creators through each step of the comics-making process "from idea to script to finished sequential art" for fan favorite comics like *The Avengers*, *Ultimate Spider-Man*, *Uncanny X-Men*, and more. Along the way, tips and insights from other working writers, artists, and editors provide a rare, extensive look behind the creative curtain of the comics industry. With script samples, a glossary of must-know business terms for writers, and interactive comics-writing exercises, *Words for Pictures* provides the complete toolbox needed to jump start the next comics-writing success story.

Book Information

Paperback: 224 pages

Publisher: Watson-Guption (July 22, 2014)

Language: English

ISBN-10: 0770434355

ISBN-13: 978-0770434359

Product Dimensions: 8.3 x 0.6 x 10.5 inches

Shipping Weight: 2 pounds (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (72 customer reviews)

Best Sellers Rank: #87,917 in Books (See Top 100 in Books) #17 in [Books > Arts & Photography > Drawing > Cartooning > Comics](#) #55 in [Books > Comics & Graphic Novels > Graphic Novels > Educational & Nonfiction](#) #70 in [Books > Arts & Photography > Graphic Design > Commercial > Illustration](#)

Customer Reviews

Words for Pictures feels like a very light and breezy look at comics, but it's really for casual readers only. I'm a fan of Bendis's writing, as well as other creative inside look at comic books like *Understanding Comics*, *Eisner/Miller*, *Creating Comics*, *Will Eisner's Sequential art*, etc... Bendis to me is one of the great modern comic writers who has had a long career and impact on the industry. His crime stories weren't just good stories, but he changed the way people wrote comics. He didn't

just work in the industry, he changed it. Maybe my hopes were too high, because I assumed this would be about writing, art and business of comics, but it feels just like a podcast transcribed. A couple of issues I had with it: The book is filled with colorful pictures, which is visually great, but if you were to take out all the pictures, you'd get maybe 50 pages of actual text. It's very light. The chapters are all done in conversational style, he interviews writers, artists, editors, and they all give them their answers, but because it's just a conversation and not their thoughts on their profession, they are all pretty light on their topics, and most of the time they repeat themselves. He interviewed a lot of writers, artists and editors, but barely mentions himself. He's the moderator, but he's supposed to be the subject matter too. He writes about the business, and a few personal stories, but he's actually in the book very little. His names on the cover! The comments a lot of the editors, artists and writers say are sort of light. The writer has to learn how to collaborate, the artist hates when the writer forgets to mention something earlier in their script, and the editors hate getting stories in late.

This book is a fantastic snapshot of the comic book industry at the moment. Brian Michael Bendis takes us through the entire process of creating comics, detailing various methods and motivations going on behind the scenes, and also goes into the actual business end of being a comics professional. What I find most interesting here are the anecdotes and input given to him by others from within the industry. Bendis has collected a plethora of knowledge and examples from his own work and that of others to give a clear picture of what goes into creating comics, and moreover, encourages the reader to work, experiment, and find their own way. My favorite chapter has to be the Writing for Artists chapter, where Bendis has compiled feedback from some of the best artists in the business regarding the collaborative experience of comics, what they feel their role in the process is, and what they do and don't want in their scripts. The book has great spotlight pieces with known professionals in the field from all sorts of positions, from other writers to Marvel's notorious talent scout C.B. Cebulski. The book is jam-packed with great art from a wide range of artists and even in progressive states of development (thumbnails, pencils, inks, colors). All in all, it's been a great read, and I know I'll wind up coming back to it again and again, because there are so many opinions and ideas present in it, there will always be something new to glean from re-reading. I'm glad I bought it, and would recommend it to anyone else who is either seeking a career in comics, or is just interested in the behind the scenes processes that go into creating our favorite characters and stories.

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