

# #MakeComics

This class's bellwork consists of comic advice from the pros. When you come into class, you will copy down the creator's name and the advice they give. Write the advice in your making comics journal.

# Adam P. Knave

- Learn the basics of every job in comics. It's been such a help to me over the years. Know what an editor does, and how. Learn about inking and penciling in detail, too. I can't draw but I can discuss technique and history with collaborators and it helps to speak the same language. Study coloring so you know what choices you might have, and again so you can speak the language and understand the craft. Lettering is something too many people seem to ignore, and they shouldn't. The better you can talk to letterers, to know what to ask for and what is possible the better you are. What space is needed and how the art of lettering works. Same with writing. I say this as a writer, but you study your own craft too, of course. Knowing how every inch of a comic is made will let you craft your stories for the medium, collaborate better, communicate better and find new things to do within the medium you might not see otherwise.

# Mark Waid

- Writer of *Daredevil*, *Archie*, *The Flash*, *Empire* – publisher of Thrillbent  
Website: <http://thrillbent.com/>
- BE TIMELY AND RELIABLE. I know that being creative on a schedule is a drag, and some days are a gold mine and some are just a shaft, but on the whole, be reliable. Never overpromise and underdeliver; do the opposite. Remember that editors are hiring you not only based on your skill but also on whether or not they feel like they can trust you to make their jobs easier, not harder.

# Marissa Louise

- Colourist  
Website: <http://marissalouise.com/>
- Represent yourself in a professional manner: From your portfolio to your private emails, representing yourself well helps foster trust. This includes meeting deadlines, turning in the best quality work with your resources, using your manners, not disparaging yourself in public, and not disappearing or having meltdowns when things don't go your way.

# Bryce Carlson

- Writer of *HIT*, Managing Editor at BOOM! Studios  
Website: <http://www.boom-studios.com>
- Be persistent as all hell. Whether it's making time to work on your craft every day, going to conventions, keeping up with the comics industry and educating yourself, communicating with editors or others in the industry, or posting work and samples online — be persistent. There are a lot of people out there trying to do the same thing you are but you can gain an edge by being the one that works harder than everyone else.

# Ron Randall

- Writer/artist of *Trekker*  
Website: <http://ronrandall.com/blog/>
- Keep working, keep drawing. I don't think there's a formula or set route to get into the business. You have to keep at it, keep looking to improve your art and get it in front of people who can use your talents. For most of us, there is a good amount of knocking on the doors before things really start to happen.

# Greg Rucka

- Writer of *Stumptown*, *Lazarus*, *Gotham Central*, *Batwoman*, *Queen & Country*  
Website: <http://www.gregrucka.com/wp/>
- Beyond the obvious, that you need to put your ass in the chair and do the work? Feed the machine — read, and not only comics. Study not only comics, but storytelling — in prose, long form and short; on stage, on the screen, on television. Master your tools, and your first tools are always words.

# Dan Jurgens

- Writer/artist of *Superman*, *Booster Gold*, *New 52: Futures End*

Website: <http://dajurgens.com/>

- I have always felt that it's critical to look beyond comics and prepare yourself for the wider world. You can still target comics, but you're creating options and also becoming more well rounded, all at the same time. If you want to be a comic writer, you have to want to write— period. Might be books, might be journalism, might be screenwriting.
- If it's a question of being a comic artist, look beyond that as well. Design, illustration, animation... all those things can be used in comics. Makes you much more flexible and well rounded.

# Colleen Coover

- Artist of *Bandette*  
Website: <http://www.colleencoover.net/>
- Look for influences in sources you're not yet familiar with. If you grew up reading American superhero comics, make an effort to read European comics. If You grew up reading manga, checkout American comic strips from the early to mid 20th century. If you like something, ask yourself why it works. If you don't like it, ask yourself why it failed, and what you would have done to fix it. Don't settle for what you already know, because the more varied your influences, the richer your work will be.

# Corinna Bechko

- Writer of *The Invisible Republic, Star Wars Legacy, Once Upon A Time: Out of the Past*  
Website: <http://thefrogbag.blogspot.ca/>
- Read a lot of everything. Read genres you like, genres you don't like, things that are critically well received, things that are panned. Pay attention to how stories are conveyed, how emotion is communicated, the ways that action works best. Get on intimate terms with the medium and a lot of what seems difficult at first will become part of you through this type of (quite enjoyable) osmosis.

# Mikki Kendall

- Writer of *Swords of Sorrow: Miss Fury/Lady Rawhide*  
Website: <http://mikkikendall.com/>
- Read, read more, then keep reading. Then when you start writing, make sure you aren't rewriting what you've already read. All of my work is heavily informed by my love of history. What non fiction topics do you love? Work those into your fiction wherever possible, but be mindful of it fitting into the character you are creating. Part of what makes a great character is them being a complex unique part of the story, but you won't know how to do that without doing a lot of reading first.

# J. Torres

- Writer of *Teen Titans GO!, True Patriot, Power Lunch*  
Website: <https://twitter.com/jtorrescomics>
- Do your research. Whether you're looking for freelance work, trying to find a publisher for your creator-owned book, or even if you want to self-publish – check out all the great resources online for aspiring creators. Talk to people doing what you want to do. Ask questions. Then make a plan. Follow guidelines. Go in there knowing as much as you can. “Knowing is half the battle.”

# Leila del Duca

- Artist of *Shutter*  
Website: <http://leiladelduca.com/>
- Other than the obvious create good work advice... Be personable and confident. People want to work with creators they know will be enjoyable to work with. Friends want to work with friends. So other than just being a badass at your craft, make sure you're a professional in personality as well, and make connections with like-minded people so you can work with them later down the road.

# Jacob Semahn

- Writer of *Goners*  
Website: <https://twitter.com/saxonjacob>
- One Piece? Whew...that's really limiting, but if I had to go with the ONE most important thing: Building relationships.
- You. Need. To. Network.
- This means: 1) Being easy to talk to. 2) Being humble. 3) Being patient. 4) Being gracious. 5) And finally, being willing to pay your dues when something comes your way.
- Is it tiring? Yup. Is it necessary? Yup. Doesn't everyone do it? Not even close.

# Kathryn Immonen

- Writer of *Journey Into Mystery, Russian Olive to Red King, Moving Pictures*  
Website: <http://immonen.ca/>
- Stop looking and start doing. It's basically the same thing I say about writing. Thinking about writing is not writing, looking at drawings is not drawing. Nobody holds a freelancer's hand. So understand that it's a job and always do what you say you're going to do. And if you can't, say so as soon as possible.

# Nic Klein

- Artist of *Drifter, Dancer*  
Website: <https://nicklein.wordpress.com/>
- It would probably be, “Don’t do it!” All jokes aside, it is a hard job drawing comics everyday, the way to get into comics is by doing hard work and keep drawing (or writing, but I am sure that’s a bit different). Just create, if no one pays you for it, keep doing it anyways. Until your fingers bleed. Then when/if you do get to do it professionally repeat forever.

# Francois Vigneault

- Writer/artist of Titan  
Website: <http://francois-vigneault.com/>
- Start simple, but always make your new projects more challenging. Do a one page comic, then 2, then 4, then 10. Draw in black and white, then maybe add a spot color before you tackle full color. You won't be overwhelmed to start with, and will learn as you go.

# Kathryn Immonen

- Writer of *Journey Into Mystery, Russian Olive to Red King, Moving Pictures*  
Website: <http://immonen.ca/>
- Stop looking and start doing. It's basically the same thing I say about writing. Thinking about writing is not writing, looking at drawings is not drawing. Nobody holds a freelancer's hand. So understand that it's a job and always do what you say you're going to do. And if you can't, say so as soon as possible.

# Andy Lanning

- Writer of *Guardians of the Galaxy, Hypernaturals* – Inker  
Website: <https://twitter.com/andylanning>
- If you are a writer then read and write. If you are an artist then read and draw. Nothing will make you better than doing the thing you want to do; be it writing or drawing. The more you do, the better you will get. The more you read and study your craft, the better you will become at it. If you love what you're doing this shouldn't be a chore, it should be a pleasure.

# Van Jensen

- Writer of *The Flash*, *Green Lantern Corps*, *The Legion of Super-Heroes*.  
Website: [https://twitter.com/van\\_jensen](https://twitter.com/van_jensen)
- Just make comics. My entire career started with a 10-page ashcan that Dusty Higgins and I put together for Pinocchio, Vampire Slayer. We made it, then showed it around, and people took to it. Things just went from there. So if you can make 10 pages, you have a shot.

# Natalie Nourigat

- Writer/artist of *Tally Marks, A Boy & A Girl, Over The Surface*  
Website: <http://natalienourigat.com/>
- Focus on finishing SHORT stories (20 pages or even less) that have beginnings, middles, and ends. We've all got epic stories to tell, but short stories are easier for a prospective editor to read and assess. They also make great minicomics that you can print yourself and bring to conventions to hand out or sell! You'll change and level up rapidly at the beginning of your career, so do yourself a favor and allow yourself to start fresh frequently by sticking to short projects!

# Van Jensen

- Writer of *The Flash*, *Green Lantern Corps*, *The Legion of Super-Heroes*.  
Website: [https://twitter.com/van\\_jensen](https://twitter.com/van_jensen)
- Just make comics. My entire career started with a 10-page ashcan that Dusty Higgins and I put together for Pinocchio, Vampire Slayer. We made it, then showed it around, and people took to it. Things just went from there. So if you can make 10 pages, you have a shot.

# Steve Lieber

- Artist of *Superior Foes of Spider-Man, Whiteout*  
Website: <http://www.stevelieber.com/>
- Start with small, completable projects rather than big ambitious ones. Try a few 8 page stories first. Maybe some 20 pagers after that. If you're diligent, you're going to improve a LOT over your first few years of making comics. Get those rookie mistakes out of the way on some self-contained stories rather than shackling yourself and your next two hundred pages to your early, amateur output.

# Kyle Higgins

- Writer of *C.O.W.L.*, *Nightwing*, *Batman Eternal*  
Website: <https://twitter.com/kyledhiggins>
- Figure out how to be both driven and patient at the same time... as antithetical as those two sound together. It's going to take time for you to develop your craft, and even longer to get consistent gigs that pay enough for you to be able to start building a career. And, those consistent gigs are only going to come only after you've developed your craft. You need to be careful not to fall into the trap mindset of "if they just hired me, I could show them what I can do." You've got to push yourself to improve and get better before anyone else is going to really give you a shot.

# Jeremy Holt

- Writer of **Southern Dog**, **Art Monster**, **After Houdini**  
**Website:** <https://clumpoftrees.wordpress.com/>
- Let's say you want to focus on getting published within creator-owned comics. The best thing you can do as a creator is to create—A LOT. The more you churn out, the better you'll become at your craft. The better you become at your craft, the more attention you'll attract from fellow creators. The more creators you get to know in the industry, the easier it'll be to produce quality work with quality collaborators that will hopefully grab the attention of editors eventually. It's called a process for a reason.

# Kelly Fitzpatrick

- Colourist
- Website: <https://twitter.com/wastedwings>
- CREATE! Then talk to other creators. Everyone has a different story of how they broke into the industry (because there's no one way of getting in), but if you show you are passionate, kind, hard-working, willing to take notes, and are reliable then you will eventually break in.

# Peter Hogan

- Writer of *Resident Alien*, *Durham Red*, *Terra Obscura*  
Website: [https://en.wikipedia.org/wiki/Peter\\_Hogan](https://en.wikipedia.org/wiki/Peter_Hogan)
- If the Big Two ignore you, ignore them. In fact, ignore superheroes entirely and go do something original of your own. Comics is a medium, not a genre, so you could opt for sci-fi or horror or ... pretty much anything, really. Pick something you really love, not just something you think might be commercial.

# Nancy Collins

- Writer of *Vampirella*
- Website: <https://twitter.com/nancycollins>
- Be passionate about your work, but be careful about wearing your heart on your sleeve. It is a tough business, and you are going to need a thick skin to survive it.

# Ron Marz

- Writer of *Green Lantern*, *Witchblade*, *Artifacts*, *Magdalena*  
Website: <http://ronmarz.com/>
- Boy, one piece of advice doesn't even begin to cover everything you need to know. But if I have to winnow it all down to one thing, it would be that doing work-for-hire comics is a job, doing creator-owned comics can be a career. Working on someone else characters can be a good way to make a living, but ultimately you're replaceable. The character remain, but someone else comes along to do your job. When you create something of your own, it's yours, always. You do whatever you want with it, as long as you want, and you reap whatever rewards appear.

# Damon Gentry

- Writer of Sabretooth Swordsman  
Website: <http://invademyprivacy.com/>
- Make the comics first! Don't wait for permission or approval or anything else. Make comics for yourself that you're excited about and are fully finished works, they don't have to be long. Worrying about media and marketing and publishing can become an overwhelming distraction from the art itself, the main reason we're here.

# Ian MacEwan

- Artist

**Website:** <https://twitter.com/ianmacewan>

- Hmm, thinking in terms of work habits, the first thing that comes to mind is: I (and I think a lot of people) can tend to spend a lot of time whittling away at a page idea(layout, inking approach, etc), avoiding doing any “final drawing” until you’ve got an exact idea of what I want to do. I’ve found that getting started as soon as I can on a final page, even one that fails and requires starting over, always always takes less time and produces better results. There’s no better way to it right than to do it wrong first.

# Paul Allor

- Writer of *Teenage Mutant Ninja Turtles, Strange Nation, Orc Girl*

Website: <http://clockwork.govtcomics.com/comics/clockwork-volume-1/>

- I'd say to focus a lot more on honing your craft and on making great comics, than on breaking in. Let your career choices be guided by what's best for your comics, not what's going to bring you the highest visibility. Also worth noting: it's possible that this is terrible advice.

# Jeremy Whitley

- Writer of *Princeless, My Little Pony*  
Website: <https://about.me/jeremywhitley>
- It would be to make comics. There is no business card half as impressive to an editor than a finished comic book. Find something you're really passionate about and start making comics. If you have to put them up digitally or print them yourself, you are still miles ahead of a person who wants to write comics but hasn't created a comic.

# Ivan Brandon

- Writer of *Drifter*, *Men of War*, *Viking*, *The Cross Bronx*  
Twitter: <http://ivanbrandون.com/>
- Make sure you have something to say. You might not, and it's completely ok not to. Comics, more than almost any field, has a huge percentage of readers who just think they're supposed to one day move from that to making comics. It's ok just to read them. Reading them's the best part.
- Don't make comics because you think you're supposed to. Make them when you know you have no choice.

# Paul Tobin

- Writer of *Colder, I Am The Cat, Plants vs. Zombies*  
Website: <http://www.paultobin.net/>
- Just keep going. It's not going to work for a while. You won't have the connections. You won't have honed talent. Both of these things are necessary and both of these things take time. You have to keep learning how to make comics, and you have to keep learning how to work IN comics. So keep your head down, and those late nights rolling!

# Mark Millar

- Writer of *Kick-Ass*, *Civil War*, *Chrononauts*, *MPH*  
Website: <http://www.millarworld.tv/>
- Accept that you'll work for free at first. It's the only way to be seen and it's rare in any profession to be paid to learn. . . I'd recommend doing a great 22 page comic and putting it up online for free. Something self-contained so publishers and editors can see that you're disciplined if you're thinking of using this as a means to get other work.

# Erica Schultz

- Writer of *M3, Swords of Sorrow: Masquerade/Kato*  
Website: <http://www.m3comic.com/>
- Only one piece of advice? I'd say that making comics takes infinitely more time than reading them. That said, be sure that this is what you want to do as a career. If you like comics and want to do comics as a hobby on the side, go for it. But if you want to make comics your career, you have to want it more than air. You have to think about comics and work on comics every second of the day to make it. If you want comics to be your life, you have to make them your life.

# Marc Guggenheim

- Writer of *Squadron Sinister, Halcyon* - producer of *Arrow*  
Website: <https://twitter.com/mguggenheim>
- If you want to start working in comics, start working in comics. If you're an artist, find a writer — the internet is a great resource — or take a stab at writing yourself. If you're a writer, go on to deviantart.com or cruise artists' alley at a convention, and network to find an artist to work with. The internet has completely removed the biggest previous barrier to entry which was publishing and distribution. Now you can put your work online instantly. Comixology.com has even created an open submissions program. Long story short, the best way to get started is to just start producing comics. Then the publishers will take notice of your work.

# Lucy Bellwood

- Writer/artist of *Baggywrinkles, Grand Adventure*  
Website: <http://lucybellwood.com/>
- Make work \*you\* are excited about, then make it stupidly easy for people to find that work. Connect with other creators—both up-and-coming and established. Get on every social media platform. Share snapshots from your process every day. You're a human being making a thing that matters to you, and if you can share that content and that experience in a way that communicates your enthusiasm you'll go a long way.

# Tyler James

- Writer of *The Red Ten, Epic, Tears of the Dragon* – publisher of ComixTribe  
Website: <http://www.comixtribe.com/>
- Here's a simple formula for the ingredients to create success in making comics (or pretty much any worthy endeavor)...and it even has a handy acronym: PAINTS.
- Passion + Action + Integrity + Network + Talent = Success
- If have Passion for what you are doing, and regularly take Action on it, and have Integrity in your dealings with others as you build a Network of associations in the industry, while always continuing to develop your Talent... the only variable in your inevitable Success is time.
- If you're not where you want to be right now in your career... then one of those ingredients is missing.
- And if you have them all it's only a matter of time. Until then, keep at it and enjoy the ride!

# Kieron Gillen

- Writer of *Phonogram*, *The Wicked + The Divine*, *Young Avengers*, *Darth Vader*  
Website: [http://gillen.cream.org/wordpress\\_html/](http://gillen.cream.org/wordpress_html/)
- My general advice is to not worry about breaking in. Worry about being good enough. That's much harder than breaking in, and if you're not good enough, why would you want to break in anyway? You'll just be publishing mediocre to crap stuff.
- Work on your craft. Do stuff and get it out there, any way you can. I've never pitched unsolicited in my entire career. People have approached me and asked for a pitch or an idea based on my previous work. Even Phonogram being taken to Image was based on them being aware of what Jamie and I had done previously to that.
- Worry about being good. Really.

# Joshua Williamson

- Writer of *Nailbiter*, *Birthright*  
Website: <http://bbcinnercircle.blogspot.ca/>
- Be sure to stay true to yourself and your own tastes. A good saying to live by is “You should want to buy your own book.” If you’re making a comic just because you think it will sell, or because it’s filling a missing hole, but it isn’t a comic you’d buy or enjoy... you’re doing it wrong.
- Every comic you make should be one that YOU would love as a fan.

# Peter Bagge

- Writer/artist of *Neat Stuff, Hate, Reset*  
Website: <http://www.peterbagge.com/>
- “Work hard and stay true to yourself.” Simple — but not EASY — advice to follow.

# Ryan Ferrier

- **Writer of D4VE, Tiger Lawyer, Sons of Anarchy, Letterer**  
**Website: <http://rferrier.tumblr.com/>**
- If I had to give just one piece of advice, it would be write for the craft and for the story, not for the pitch. Far too often we get hung up on hunting the pitch, and the networking/hustling that goes with it—but that early on in your career it's unlikely you're going to land that pitch (it's hard enough when you're "established" and have work already under your belt). You should want to be a better writer first and foremost. You should want to write for the story, not just for a green light. From my understanding and experience, editors want to see great work, and they want to see that you can get it done. So start with self-publishing, don't get too worried about The Pitch, and focus on writing the best damn comic you can, then make the next one even better.

# Mikki Kendall

- Writer of *Swords of Sorrow: Miss Fury/Lady Rawhide*  
Website: <http://mikkikendall.com/>
- And be flexible, sometimes you're going to love something that just doesn't fit with the character so you have to be ready to scrap it for that character and reuse it elsewhere.

# Jeff Parker

- Writer of *Aquaman*, *Batman '66*, *Convergence: Shazam, Meteor Men, Justice League United*  
Website: <http://www.parkerspace.com/>
- Start making many stories, whatever your craft is, and keep them all SHORT. Like eight to ten pages for now. It will be much more achievable and get your work out wider because people will make time for short works. Also you grow as a creator so fast you don't want a long story that changes in your ability before its over.

# Jeff Parker

- Writer of *Aquaman*, *Batman '66*, *Convergence: Shazam*, *Meteor Men*, *Justice League United*  
Website: <http://www.parkerspace.com/>
- If I could give two pieces: Become infatuated with the art of a telling a story, and all the ways you can present your ideas. It's the problem solving of it that should be the most interesting to you.

# Joe Caramagna

- Writer of *Further Travels of Wyatt Earp*, *Avengers Assemble*, *Ultimate Spider-Man Web Warriors* – letterer for Marvel  
Website: <http://www.squareheadentertainment.com/>
- Allow yourself to fail. I know that sounds like terrible advice to give to someone who's asking how to succeed, but hear me out. When you're afraid to fail, you hold yourself back from taking chances, and you'll never succeed unless you do. Will you fall flat on your face sometimes? Of course you will. We all do. But we dust ourselves off and try something different. Failure isn't fatal.

# Sam Humphries

- Writer of *Avengers A.I.*, *Guardians of the Galaxy* & *X-Men: The Black Vortex*, *Our Love Is Real*  
Website: <http://samhumphries.com/>
- Start now. Don't wait for anyone's permission to make your comics, just go out there and do it. Writing, drawing, collaborating, sharing your vision with the world — all of that is a billion trillion more times fulfilling than waiting by the phone or reloading your inbox. I guarantee you will have a happier life if you do the former, or both, instead of doing just the latter. This is a quality of life issue.

# Chip Zdarsky

- Writer/Artist of *Howard the Duck, Jughead, Sex Criminals*  
Website: <http://stevetastic.com/chip/>
- Just make comics! “Working in comics” is relatively easy when you self-publish. And if you want to work for Marvel or DC then you have to show them you can make complete, quality books.

# Sophie Campbell

- Artist of *Jem And The Holograms*, *Glory*, *Teenage Mutant Ninja Turtles*  
Website: <https://twitter.com/mooncalfe1>
- Can I pick two? One is start making comics now, self-publishing, webcomics, whatever, just do it now. You don't need to wait. The second thing is be friendly! I've pretty much built my career on making friends with people.

# Jeff Lemire

- Writer/artist of *Sweet Tooth*, *All-New Hawkeye*, *Bloodshot Reborn*, *Underwater Welder*, *Trillium*  
Website: <http://jefflemire.blogspot.ca/>
- Draw and write comics ALL THE TIME. Never stop.

# Jim Zub

- Writer of *Skullkickers*, *Wayward*, *Figment*  
Website: <http://www.jimzub.com/>
- Make your own comic stories and post them online. Start with shorter stories so you can finish them and then look to see where you can improve. Finish another. Keep going.
- Reading tutorials is fine, planning ideas is good, but actually starting and finishing comic stories is the only way to consistently improve.

# Jimmy Palmiotti

- Writer of *Harley Quinn, Starfire, The Big Con Job, All-Star Western*  
Website: <http://paperfilms.com/>
- To have realistic expectations about the field and understand that you have to start at the bottom and work your way up. Take the job offered and do the best work you can at all times.

# Bill Crabtree

- Colourist of *The Sixth Gun*  
Website: [https://twitter.com/crabtree\\_bill](https://twitter.com/crabtree_bill)
- Persistence pays. Chances are, you will not succeed on your first attempt at breaking in, accept this as part of the break-in process. Additionally, it's much easier to break in somewhere other than the big two. When you're starting out, the priority should be to get your work in print, regardless of pay.

# Jimmy Palmiotti

- Writer of *Harley Quinn, Starfire, The Big Con Job, All-Star Western*  
Website: <http://paperfilms.com/>
- To have realistic expectations about the field and understand that you have to start at the bottom and work your way up. Take the job offered and do the best work you can at all times.

# Declan Shalvey

- Artist of *Injection, Moon Knight*  
Website: <http://dshalv.tumblr.com/>
- Gain as much control over your own work as you possibly can. Be it inking, or colouring your own work, or doing covers to your stories. If your work is dependent on someone else you will never be able to make autonomous decisions about your work or career. If you don't want to colour your own work, build a partnership with a great colourist. A colourist who improves your work is invaluable.

# Patrick Zircher

- Artist of *Green Arrow*, *Futures End*, *Shadowman*, *Captain America*  
Website: <https://twitter.com/patrickzircher>
- Come into comics with an open mind, an appreciation for a variety of stories, styles, and influences. Try regarded films, novels, and comics you might ordinarily not have an interest in. Good material always has something to teach us.

# Jeff Lemire

- Writer/artist of *Sweet Tooth*, *All-New Hawkeye*, *Bloodshot Reborn*, *Underwater Welder*, *Trillium*  
Website: <http://jefflemire.blogspot.ca/>
- Be prepared to make a lot of bad comics before you make good ones. Give yourself time to experiment and make mistakes. It's the only way to learn and the only way to find your real voice. Nothing happens overnight. Everyone starts somewhere.

# Jeff Lemire

- Writer/artist of *Sweet Tooth*, *All-New Hawkeye*, *Bloodshot Reborn*, *Underwater Welder*, *Trillium*  
Website: <http://jefflemire.blogspot.ca/>
- You need to be your own worst critic, be very aware of your mistakes and weaknesses, but don't let them cripple you, learn from them.

# Robert Venditti

- Writer of *Green Lantern, The Flash, X-O Manowar, The Homeland Directive, The Surrogates*  
Website: <http://www.robertvenditti.com/>
- Be humble. You're never going to have all the answers. Writing isn't like solving for X—you'll never stop learning. Be smart enough to know what you don't know, so you can work at improving. And don't blow your first deadline.

# Paul Cornell

- Writer of *Doctor Who, Captain Britain MI:13, Action Comics, Saucer Country*  
Website: <http://www.paulcornell.com/>
- Seek out harsh criticism of your work and change because of it.

# Dan Abnett

- Writer of *Guardians of the Galaxy*, *Guardians 3000*, *Hypernaturals*  
Website: <http://theprimaryclone.blogspot.ca/>
- Get feedback from as many people as possible, even for unpublished or amateur work... and use it positively. Grow a very tough hide. Don't let yourself be hurt by negative reviews or comments – consider them a free gift and turn them into creative ammo... because your job is to keep the reader happy and satisfied. So turn bad reviews into creative muscle.

# Dan Abnett

- Writer of *Guardians of the Galaxy*, *Guardians 3000*, *Hypernaturals*  
Website: <http://theprimaryclone.blogspot.ca/>
- Just ignore, flat ignore, hater remarks. Don't give them headspace. Learn not to let them get you down. And though you listen to the constructive remarks, don't just slavishly follow them every time. Sometimes you did something for a reason...