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(ILLUSTRATED CLASSICS) BY H.P.
LOVECRAFT, IAN N. J. CULBARD**



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About the Author

In 2006, Ian N. J. Culbard surpassed thousands of other writers and had his work published in Dark Horse Comics' New Recruits anthology. He has since appeared in the anthology series Dark Horse Presents, Judge Dredd Magazine, and 2000 AD. Culbard is an acclaimed animation director. This is the third full-length graphic novel for which he has created the art, having previously collaborated on *The Picture of Dorian Gray* and *The Hound of the Baskervilles* with Ian Edginton.

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I am forced into speech because men of science have refused to follow my advice without knowing why. H.P. Lovecraft's terrifying horror story gets an illustrated interpretation by one of today's finest graphic novel artists. Geologist William Dyer--the narrator of this novella--is desperate to stop a research team planning a journey to Antarctica. He himself led a disastrous mission there, only to discover evidence of blood-chilling evil from beyond Earth. Will the new expedition continue its plans? And what will happen if they go? Once again, as he did in *The Picture of Dorian Gray* and *The Hound of the Baskervilles*, Ian N. J. Culbard has created an unforgettably powerful retelling of a classic tale.

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0 of 0 people found the following review helpful.

Great Treatment of Great Stories!

By Evan Hammerman

I have read this story many times. I wanted to see what a graphic novel treatment would look like.

It looks great. It perfectly captures the feel of turn-of-last-century Exploration, when Europeans and Americans went traipsing all over the globe.

It weaves all of Lovecraft's elements of the Old Ones, the dread Necronomicon, and the rest of his mythos together.

IF this is your first time with these story, you're lucky!

13 of 13 people found the following review helpful.

Pretty good adptation, OK art

By Matthew T. Carpenter

Selfmadehero is an independent small press from the UK devoted to producing high quality graphic novels, including in printed form. They have been at it since 2007 but they just crossed my radar with the adaptation of *At the Mountains of Madness* by INJ Culbard. For those of us who are mythos fans there is more good stuff ahead, as they plan to publish some adaptations of HPL's other works including *The Dunwich Horror* in 2011. Mr. Culbard's website gives some samples of his work. I ordered my copy from the UK direct from the publisher; delivery over the Christmas rush was about 8 weeks. The production is certainly high quality, with an atmospheric cover and excellent colors.

Regarding this adptation, well, I really wish I liked it better. I found it to be just OK. My up front bias is that after years of familiarity with HP, *ATMOM* is my favorite story. The problem is parts of it are hard to adapt visually. I mean, how did the protagonist actually figure out with the Elder Things' pictographs actually meant? It sort of strains credulity in the novella and here, well how do you depict that in a comic? It makes me wonder what Guillermo Del Toro is going to do. And what is he going to do with *tekeli-li*. Mostly my impression was that the rest of the adaptation was decent. I am not familiar with any other graphic novel versions of the story and Mr. Culbard's effort is estimable enough; most artists would rather take on a shorter, less problematic or juicier tale so kudos for assailing the heights on his first Lovecraftian book. So what were the best parts? The drawings of mountains and machinery, ships and airplanes were all very well done. The atmospheric effect of the way the mountains were presented was a strong point. The Elder Thing and the autopsy were excellent. The crowning glory, however, was when the plane carrying Dyer and Danfort crested the mountain range to reveal the ancient remains of the city. On the other hand, I wasn't too taken with the drawing of people and I didn't find the shoggoth particularly horrific.

There is really no competition for the book; if you want a graphic novel adptation of *ATMOM*, this is the only one. It is not very expensive and offers a pleasant chance to while away a winter evening (it was snowing outside while I read my copy). You don't absolutely need to read HPL's novella first, although it helps (and you can get it online for free). I think most fans will enjoy it. I certainly did, although I wished for better art. It ranks about with the books *Worlds of HP Lovecraft* from Transfuzion. I like the art of Richard Corben in *Haunt of Horror: Lovecraft* a bit better. I look forward to Selfmadehero's next Lovecraft book.

4 of 4 people found the following review helpful.

Great Quality Full Color Graphic Novel Adaptation

By Talvi

This is a very well done graphic novel adaptation of the famous Lovecraft novel. The book has forwards and more information about Lovecraft and the novel which was useful to read: I've not read Lovecraft books and instead picked this up because of the graphic novel format.

The quality of the book is obvious: beautiful full color illustrations on thick quality matte (not glossy) paper. The illustrations themselves are in the style of the period in which the book was written: 1930s cartoony (more like the loose Dick Tracy/Popeye art rather than more intricate serialized comics art of Flash Gordon). Those looking for horror/horrific artwork should look elsewhere: this is a literary adaptation and not a horror art. I personally really appreciated and respected that the art work echoed the spirit/era of the book rather than being a modern reinterpretation completely with overlybuilt muscular young men with long hair.

Since I had never read Lovecraft, I did not come into the story knowing it in advance. And admittedly, I was completely puzzled by the end of the book over what had happened. I think there were too many concepts that simply could not be drawn and were solely meant for the imagination of the book reader. I don't fault that at the artist: in fact, I think he did a decent enough job of covering the story. But as such, I appreciated

the book once more once I read up on the story elsewhere.

In all, I was very pleased with the book. It is well drawn and does a decent job of conveying a very difficult storyline. I also really like that the book respects the spirit and feel of when the book was written: the 1930s.

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