HARRIET KIRK

GDEM 1006

SEQUENTIAL ART

(2-PAGE COMIC BOOK STORY)

Zombies
- The day of the dead
- Scary looking
- detailed drawings

Alien Invasion
- unknown character
- mysterious
- cartoon
- not scary action
- Simplistic drawings

Media
- Biro pen (Scratchy)
- Watercolour paint
- Traditional Dip pen + Ink
- Ink and brush
- Pigment liners
- Oil pastel
- Graphite
- Felt tips

Ideas

Lonely character
- attacking planet
- spaceship

- Superhero
- Villan
- Family
- End of the World
- Disaster

Jack Kirby
Tom Gauld,
Will Eisner,
Frank Miller

PANEL DESIGN RESEARCH
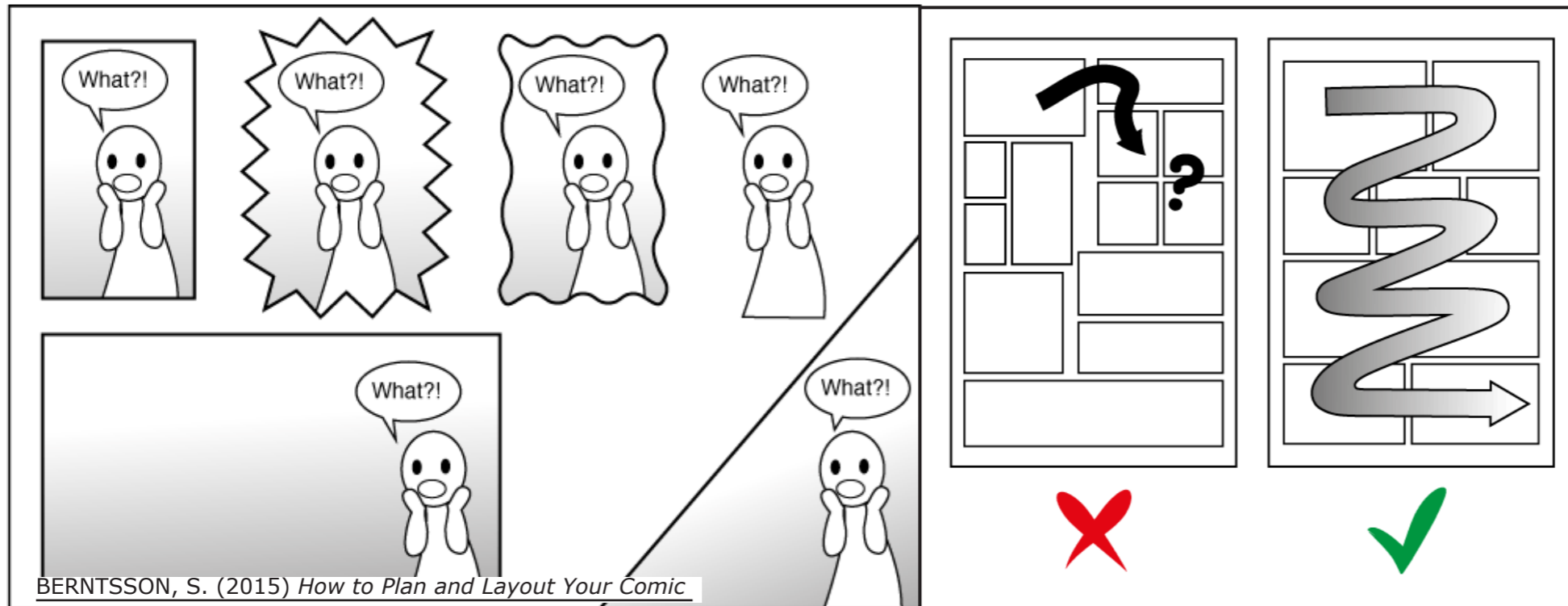
BERNTSSON, S. (2015) *How to Plan and Layout Your Comic*

Comic book panels should flow and it should be easy for the reader to see which panel is next without getting confused and reading something wrong. Comic books work best with a gutter seperating each panel so that there is a clear seperation between each 'scene'. if there is no gutter the illustrations can sometimes look cluttered and start to merge together.

The flow of comics traditionally goes from left to right as this is the way most people read normal text.

Comic books don't all have to be the usual squares and rectangles like a grid method. Normally shapes of comic panels vary, for example having a circular or wavy panel can tell the reader something different or make them wonder. The wavy panel is often used to tell the reader what is happening in the panel is a fantasy, dream or memory and it isn't part of the present/narrative.

The sizes of panels within a comic can also vary to change the atmosphere of the comic. Desiging a very long panel with lots of space can make the pace feel slow. Whereas having several small panels nxt to eachother can bring a face pace to the reading, this can emphasise the story is happening fast.

I am going to incorporate these techniques into my own comic book ideas to emphasise certain events happening in my own stories. For example when floor cracks the cracks can bleed out of the panel size. This will add more interest to my story.

Panel design can emphasise movement or speed. For example in this comic below the panels are designed to draw attention to the fact the character is falling off a building.

Also the way the character gets larger towards the bottom creates a nice composition and feels like the character is falling towards you and engages the reader.

GAVALER, C. (n.d) *Analyzing Comics 101 (Layout)*

Different panel design layouts are used to express different emotions and dramatic events within a story. For example in this comic below the character is overlapping another panel to show power and size.

CONTRERAS, R. (2011) *COMIC ART TERMS – PANEL BREAKOUTS*
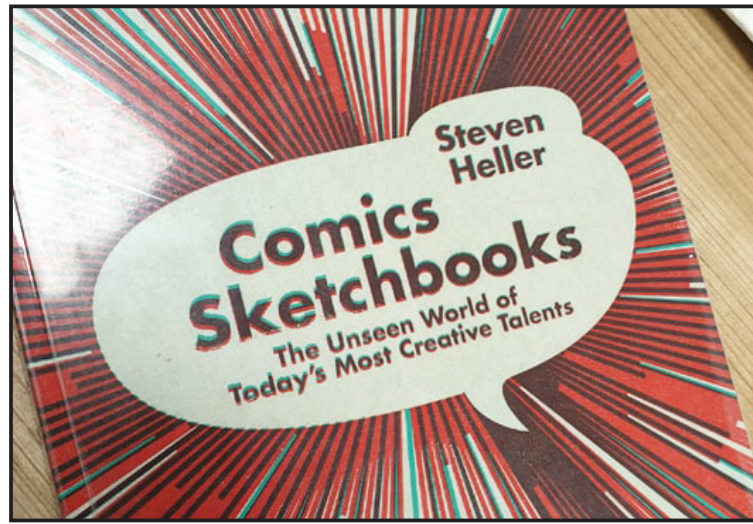
Heller, S. (2012) *Comics Sketchbooks: The Unseen World of Today's Most Creative Talents*

This book was full of comics and comic drawing styles. This is the first piece of research for this project and was a nice first insight to comics. Flicking through this book is what brought the ideas for this project.

This comic is called The Fight Against Vampires by Kaye Blegvad. was found in a book by Steven Heller.The black block areas combine with the pale blue block areas is very inspiring because it helps differentiate the shadows and highlights within the panels. Also the scratchy drawing style and out of proportion drawings adds a pleasant hand drawn feel to the comic. The typography being white on black makes it very prominant and helps keep it seperate from the rest of the design.

This comic was found in a book by Steven Heller. It is by Eric Drooker. The fast pen strokes makes this comic come across very careless and disordered. There is no small detail within this piece, the direction of the brush strokes really dictates the shape and composition of the objects/people drawn. The narrative is difficult to follow as the drawings aren't detailed and the comic doesn't include any form of typography. Therefore for this project the comic will either be detailed panels or include some sort of speech/typography.
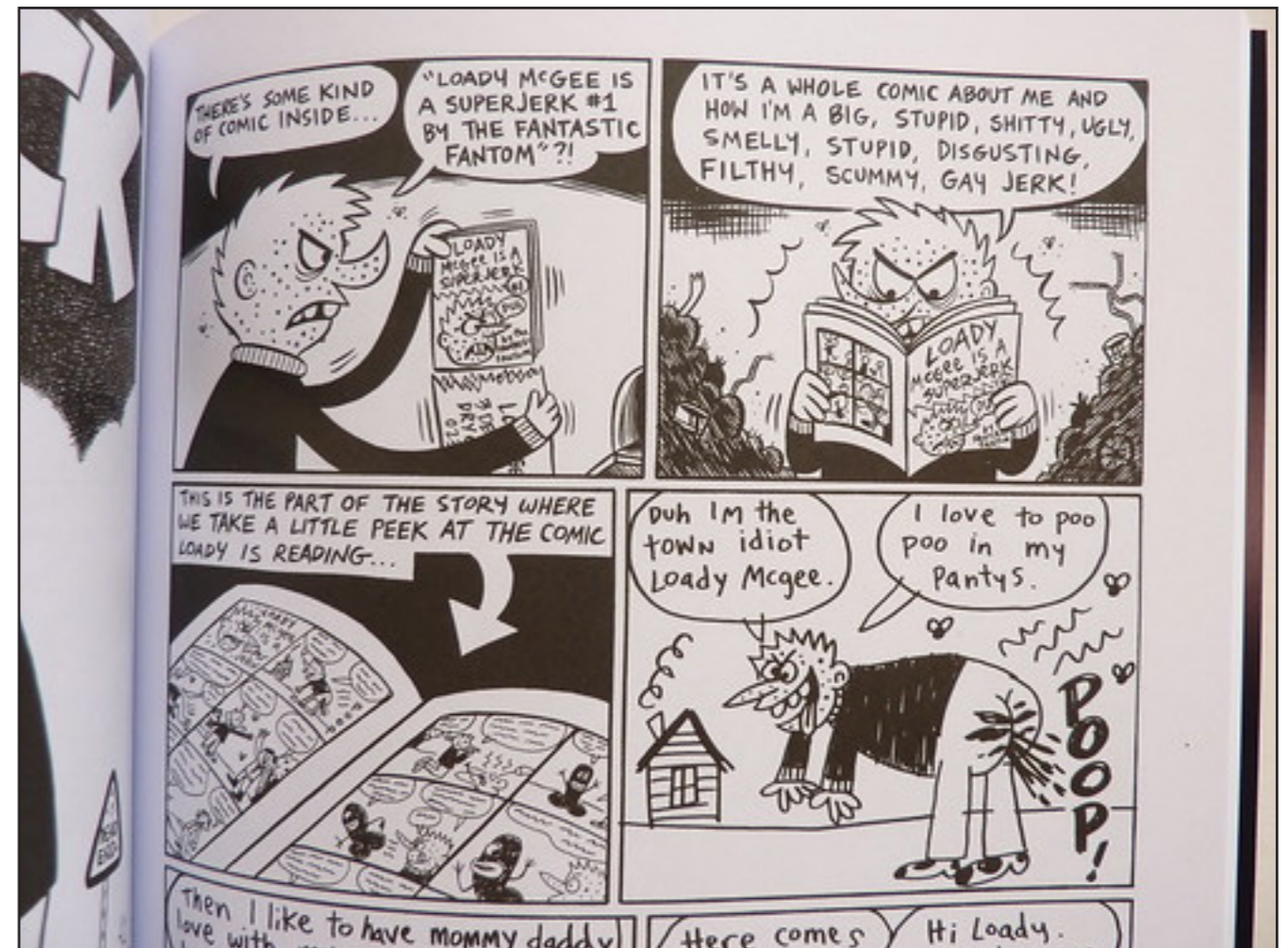
JOHNNY RYAN
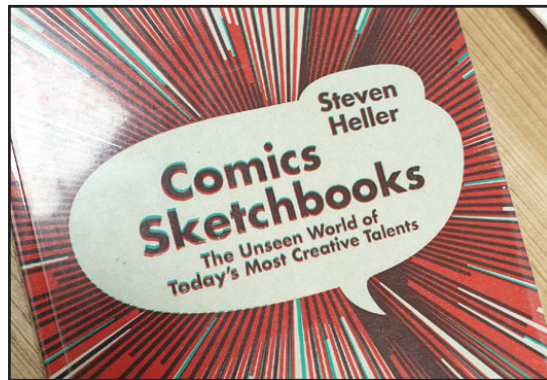
Heller, S. (2012) *Comics Sketchbooks: The Unseen World of Today's Most Creative Talents*
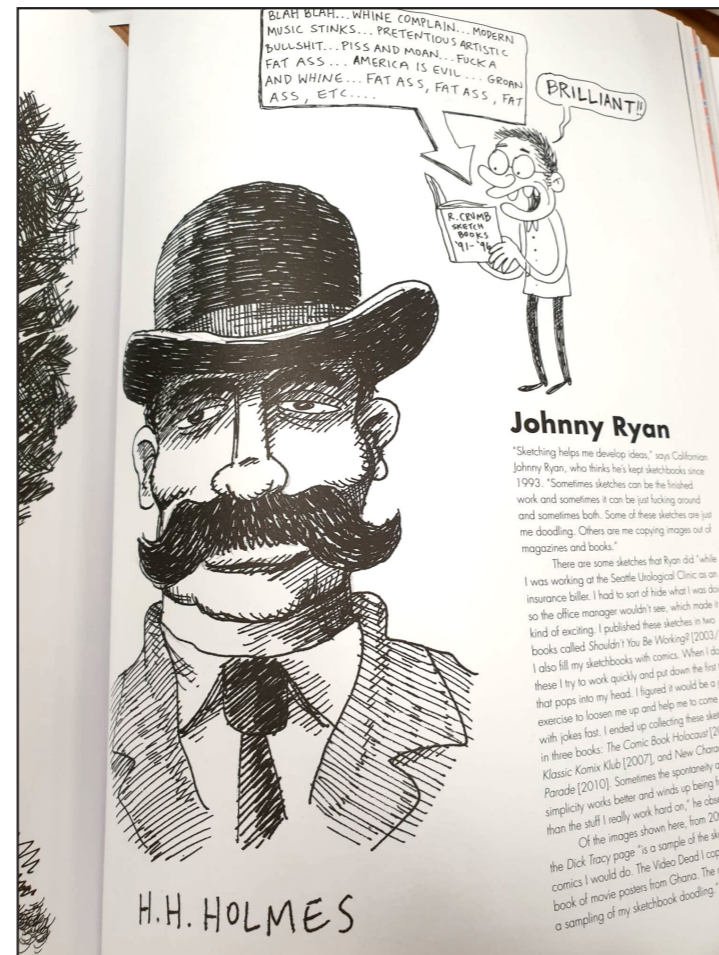

This piece of work by Johnny Ryan is a big inspiration for this project, mainly because of his black scratchy pen and ink style. The lines have been drawn closer together to create darker more shadowed arears and the lines for the lighter areas are more spaced apart. This is something that will be experimented later on in the project.

This comic is called Take A Joke By Johnny Ryan. It has a very humourous narrative which gets the readers attention. The character design fits with the narrative well because of its funny facial expressions, posture and shape. Johnny Ryan has used a black ink and dip pen to create this piece which is a media that will be experimented within this project. The style he has achieved with a dip pen is very rigid and it creates a very traditional feel to the comic. The use of typography within this comic is very successful as it is easily legible and clear on the page, the text looks handwritten which again creates a classic comic book theme.
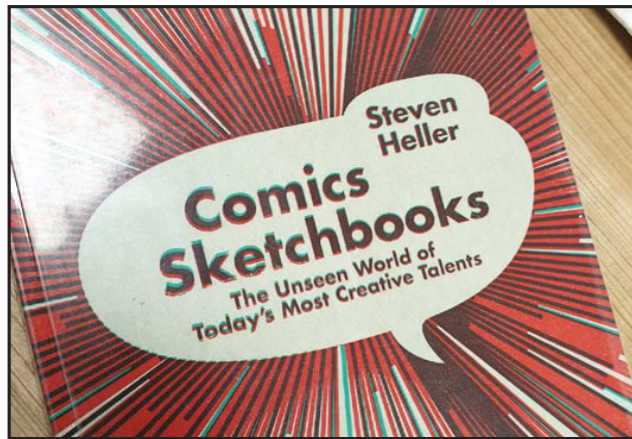
Heller, S. (2012) *Comics Sketchbooks: The Unseen World of Today's Most Creative Talents*

The bold black lines on this piece drew my attention because of the simplicity. The lack of words and colour make the comic hard to read but the simple panel layout and clean designs make it very effective. I aim to also create uncomplicated drawings in this project.

HEATLEY, D. (2005) *New York Times Sunday Styles illustration*

DAVID HEATLEY

HEATLEY, D. (2007) *The New Yorker*

David's character style in this piece of work is very simple and a potential style to work with. The long limbs and simple facial features create a unique character, the lack of detail produces a simple but effective design.

David Heatley is more of a digital comic book designer. However his drawings before development to digital are very inspiring. His quick lines and jagard shapes work great together. However when he converts his roughs to digital his lines become very neat with no scratches or quick sading. All of his shapes have a block colour which makes them look very 2D and cartoon like.

# TOM GAULD - COMIC ARTIST
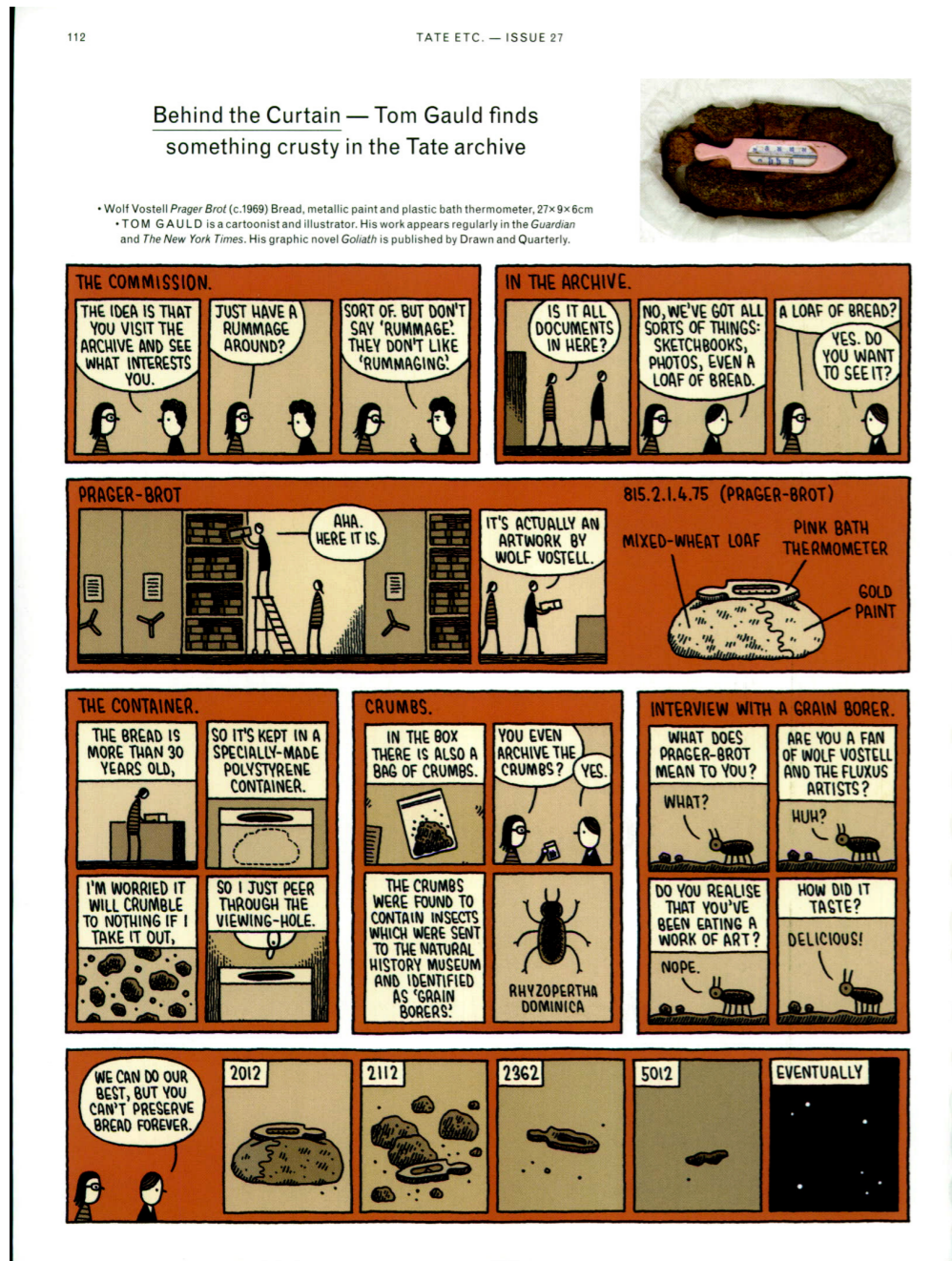
GAULD, T. (2013) *Behind the Curtain*

Tom Gaulds 'Behind the Curtain' comic is one of his most simplistic pieces of work. The block colour plain background with the stick like characters is as simple as it gets. However his scratchy lines and cross hatching is still visible which is what makes him unique in comparison to other comic book artists.

I went onto DMU student portal and explored the libary tools. It enabled me to search their library online and view Tom Gaulds comic books and save them as a PDF. This is how I first found out about Tom Gauld.

Tom Gauld is a Scottish Cartoonist and illustrator born in 1976, currently living in London with his family. He is well known from his 3 best selling comic publications: Goliath, The Gigantic Robot and You're All Just Jealous of My Jetpack. He first started to draw comics while studying illustration at Edingbugh College of Art. His work is now published regularly in The Guardian and New Scientist.
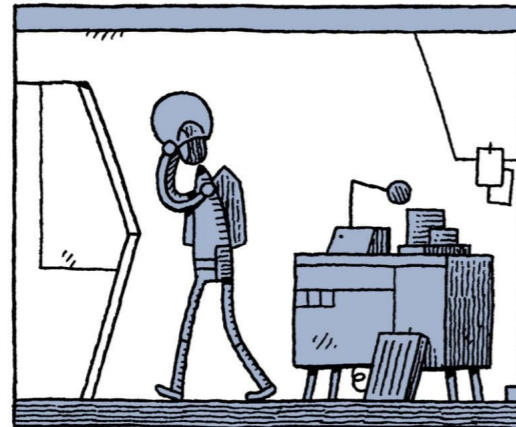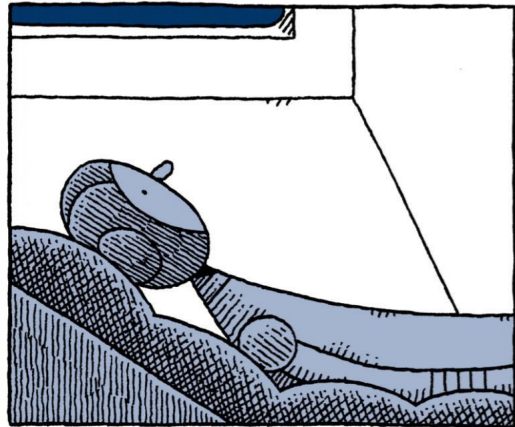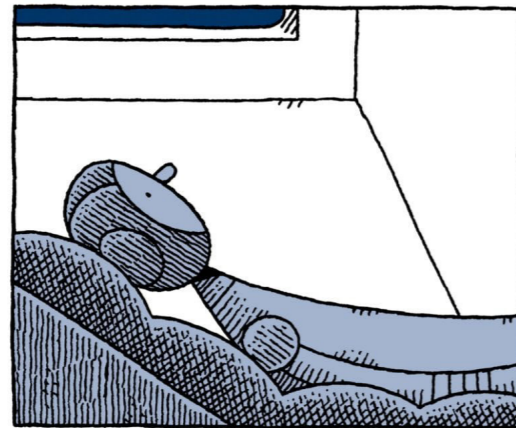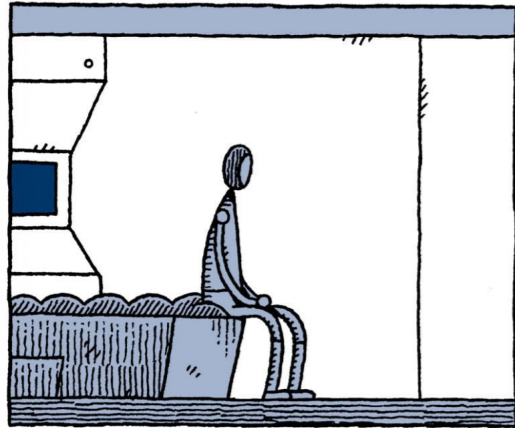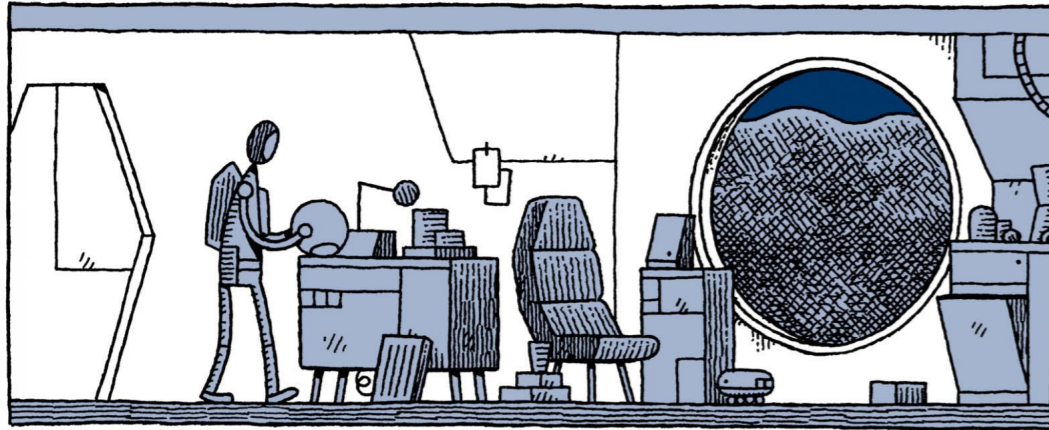
Some of the Comic books Gauld has published go by the name of:
The Snooty Bookshop
Mooncop
Baking With Kafka
You're All Just Jealous of My Jetpack
Goliath
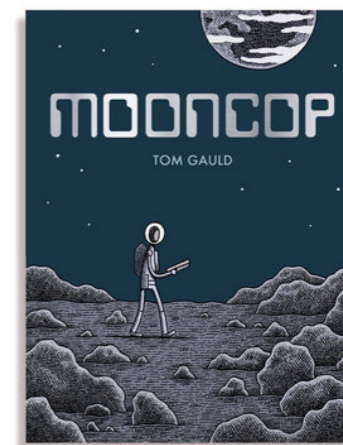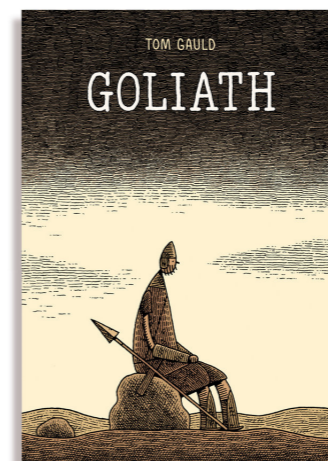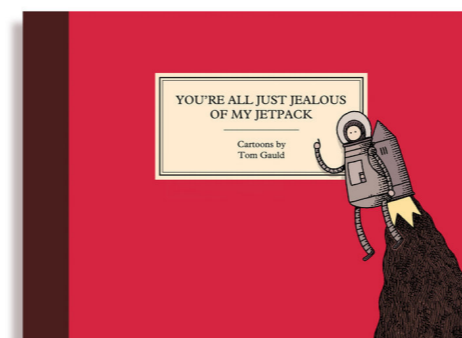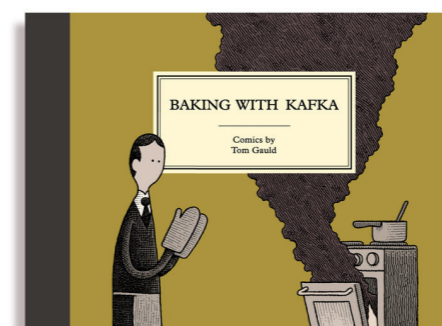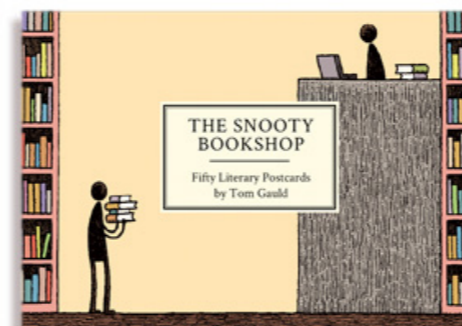
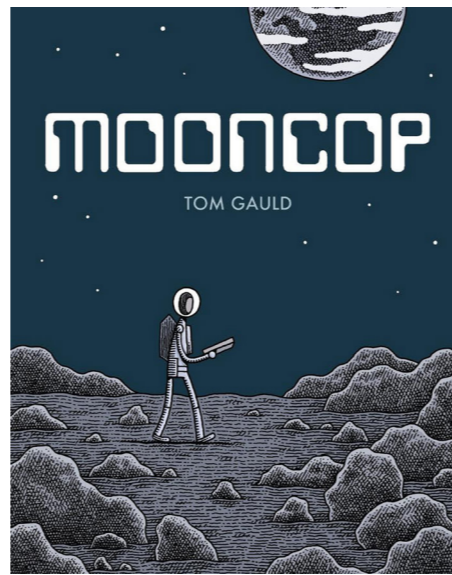GAULD, T. (n.d) *Tom Gauld Offical Website - Comic books*
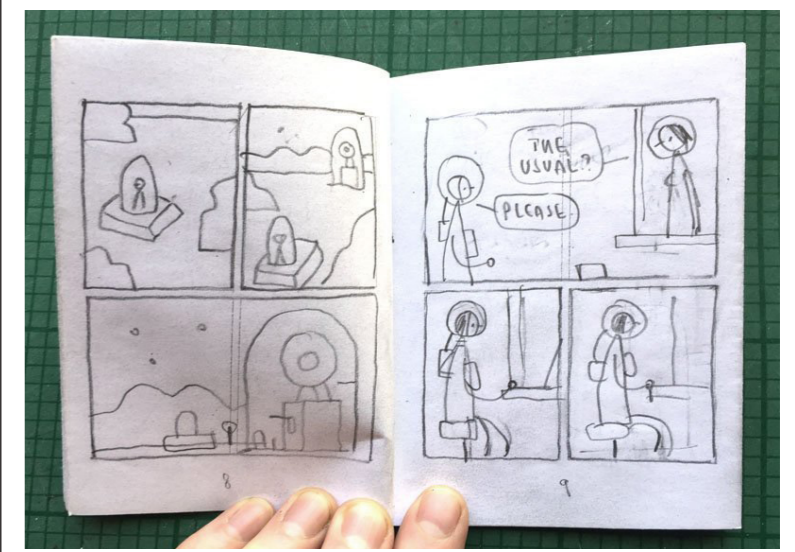
TOM GAULD - MOONCOP

BROWN, H. (2016) *Mooncop*

BROWN, H. (2016) *Mooncop*

Mooncop is a graphic novel about a policeman on the moon. It focuses on one character and emphasises on this character throughout the comic book. Most of the backgrounds in his work are plain block colour with very little detail like the outline of a window. Gauld likes to focus more on whats in the foreground and middle ground. Also he uses 2 shades of the same colour for the whole comic.

This comic is the first inspiration after given the project. Gauld's work really stood out from the rest. His drawing style is really interesting and something that will be experimented throughout this project.

BROWN, H. (2016) *Mooncop*

YOU'RE NOT GOING TO REPORT ME, ARE YOU?

NO. BUT I WILL NEXT TIME.

THERE WON'T BE A NEXT TIME. I'M LEAVING.

LEAVING?

YEAH, DAD'S TAKING OVER A SHOP IN HOLLAND OR SOMETHING.

WHAT ABOUT THE SHOP HERE?

IT'S BEING AUTOMATED.

BROWN, H. (2016) *Mooncop*

GAULD, T. (2016) *MOONCOP SKETCHES*

"With Mooncop I was simultaneously making lots of sketches, designs and notes in my sketchbooks, while also typing dialogue and scenes. I just kept going till I had enough scenes to tell the story and give an atmospheric impression of the setting. I then drew the whole book in pencil and let a few people read it. After that I edited it some more, then drew the ink version. It's quite a slow process, but it works for me." **Gauld, T. Paste Magazine.**

Gauld's characters have no visible mouths, and dots for eyes. Also they all have very rounded heads with long simple noses. He adds details to his drawings by adding scratchy cross hatching to show where the shadows are darker. Where there are highlights he just leaves the area empty. This technique works really well because it creates a 3D feel to the 2D characters and surroundings. This technique will be explored in later in the project.
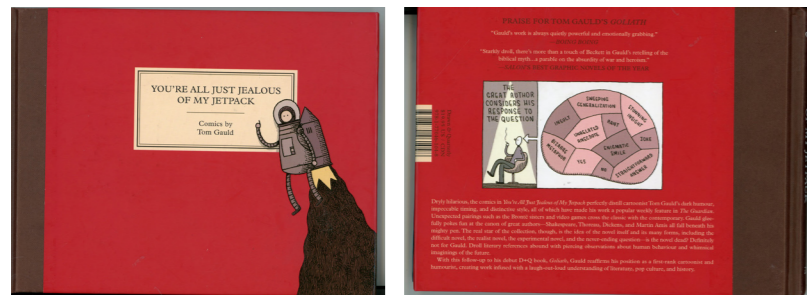
GAULD, T. (16 April 2013) *You're All Just Jealous of My Jetpack* - Drawn and Quarterly; 01 edition.

All of these images were scanned from the book I purchased for this project.
This comic book has a selection of weekly Guardian cartoons about art and literature.
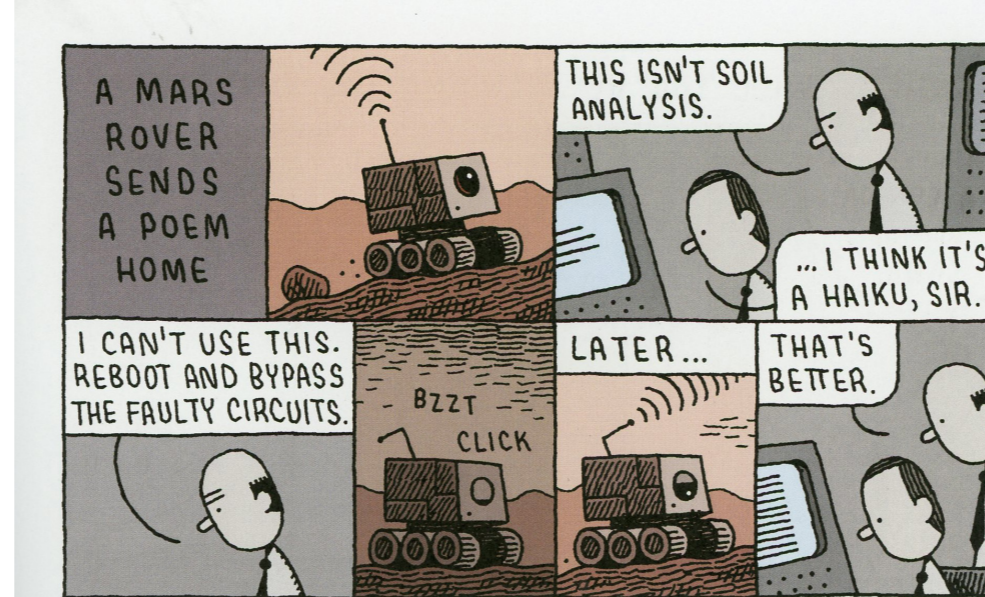

The panel design on this page is different to his other compositions. Because they are all different sizes depending on each scene.

Tom Gauld has a particular unique style about him - if you were to see his work you would instantly know it is his. One thing interesting about this piece is that the bold character doesn't change position throughout the whole comic. He has been drawn 3 times, each being exactly the same. This works well because it simple and easy to understand.
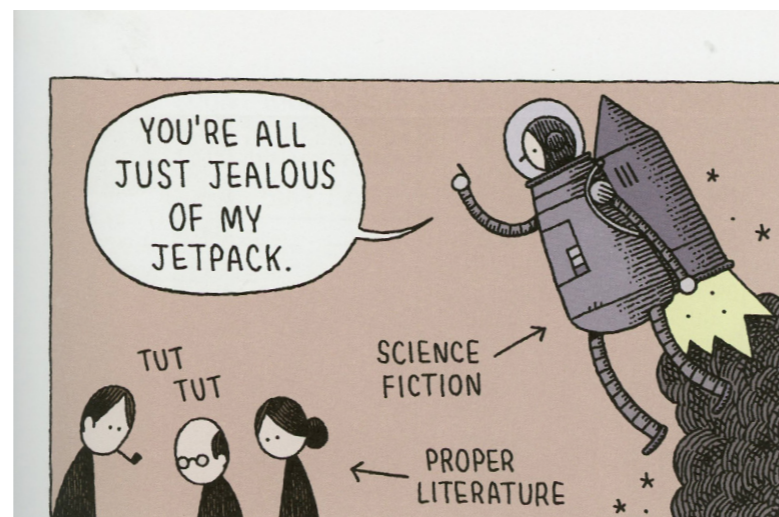
The composition of drawing in this is very effective because the superior character has been drawn above the other characters, this tells us he is more superior even without reading the typography. Techniques like this go unnoticed in comic books but they really add extra detail and understanding, therefore this will be used in my own work.
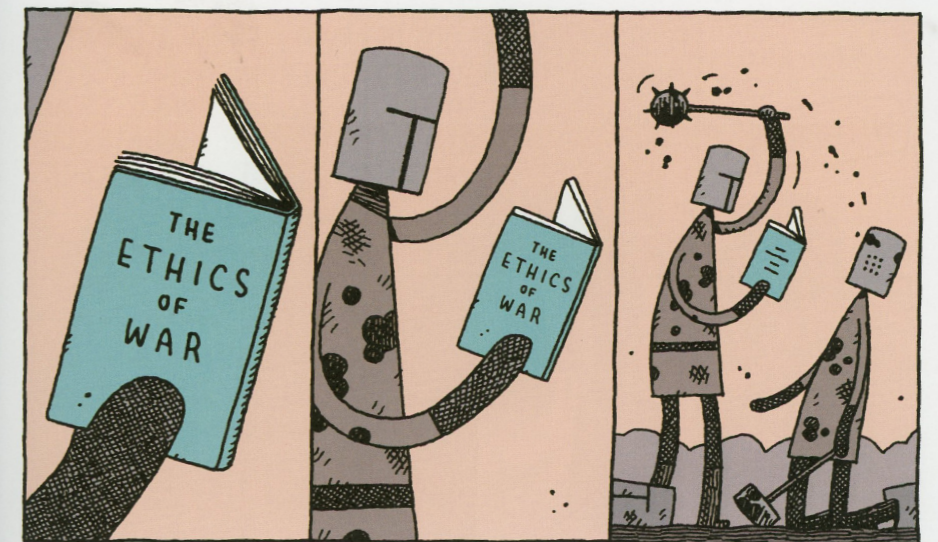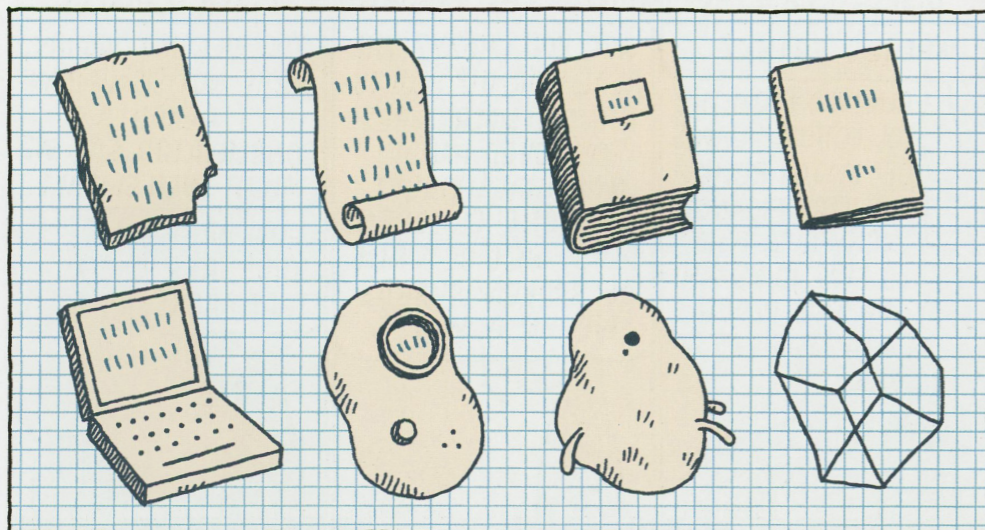

The panels for this section really emphasise the scene because it creates a zooming out effect. This technique works well because it shows you extra details within the story without accidently missing them. It also shows what parts of the story are more important because he wants you to notice the book.

EVOLUTION OF THE POETRY RECEPTACLE

Gauld uses squared paper as a background media, however the objects he draws are then filled in with a different colour so that the lines of his drawings don't get mixed with the lines from the paper. If I was to try this technique I would use a dip pen and ink, and my designs would be very blocky and black, Simular to the caste drawing oppisite. This is blue and cream, however if I was to try this experiement I would stick to black andw white.

LARGE MARGHERITA FOR BLOOD CASTLE

PIZZA

DAMN.

CRUNCH!
CRUNCH!
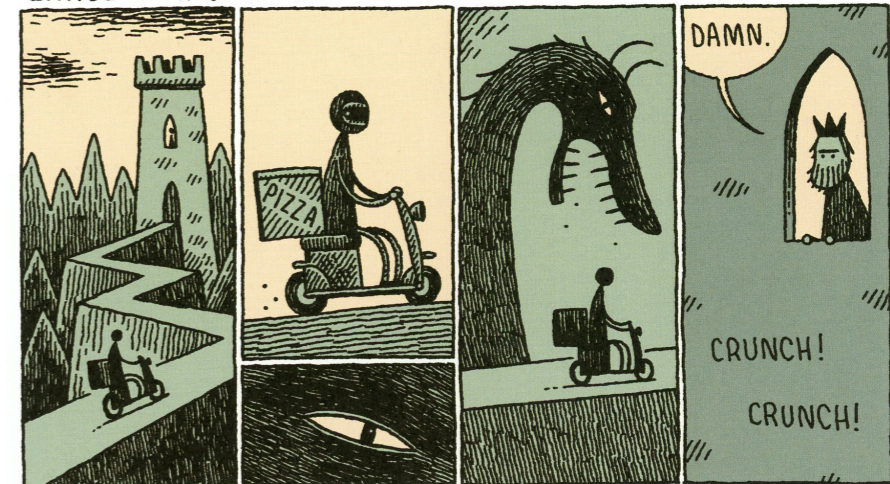
Gauld's drawing style is very quick and scratchy, however at the same the shapes he draws are very neat and precise. This is inspiring because it shows he has planned the shapes of characters and objects before he has drawn the final comic. The panels in this piece are all the same size, this shows that each scene is just as important as the other. The way Gauld places the colours is impressive, he used them to seperate objects like the castle and the sky, this will be a technique explored in this project.


FROM THE RUINS OF CIVILISATION, ONE GROUP ROSE UP AND SEIZED POWER.

THE TIME OF THE MORRIS MEN HAD BEGUN...

The use of red in this piece shows danger and war, this shows that colour can be an important part to telling a story within a comic. This comic does not have panels as such, it is more of an illustration. However having the words big at the side help you to create your own story and imagine the other scenes. This is a really effective technique.

PROFESSOR IAN RIGBY: ACADEMIC STUNT DRIVER

YOUR ESSAYS ARE LATE!

MUST GET TO THE CONFERENCE!

OUT OF MY WAY! I'M A KEATS SCHOLAR!

WILL EISNER- COMIC ARTIST

EISNER, W. (1992) *INVISIBLE PEOPLE "Sanctum"*

Eisner was one of the earliest cartoonists to work in the American comic book industry.

This is a very inspiring piece of art because of the style of his drawing. It is very contrasting, the white and black block areas are very visually pleasing and they break the design up nicely. The use of space is very effective in this piece of work because the compositions of the designs are very overlapping and chaotic, there is no negative space, every part of the scene has been filled in.

EISNER, W. (1947) *THE SPIRIT SECTION "THE PERECT CRIME"*

This Will Eisner's most well known comic piece. His style is very detailed compared to Tom Gauld's comics, this is because Eisner illustrates a lot more shadows and shaded areas in his work, whereas Gauld just picks out the important shadows to give his work more of a 3D feel. This comic has very simplistic panels and the composition is very slick. This narrative is easy to understand and there are no uncessacary panels, each panel is needed in order for the story to make sense. This is a really important aspect to creating a comic.

EISNER, W. (1992) *INVISIBLE PEOPLE "The Power"*

This is a very inspiring piece because of the contrast between each half of the illustration. This splits the story up which can be pleasing for the reader. Also the change of background colour shows change of scene - the lighter background is outside and dark background is inside. The perspective of the building at the top of the comic is effective because it isn't the typical face on view. This gives the drawing it's interesting and unique style.

DAVID MACK - WATERCOLOUR
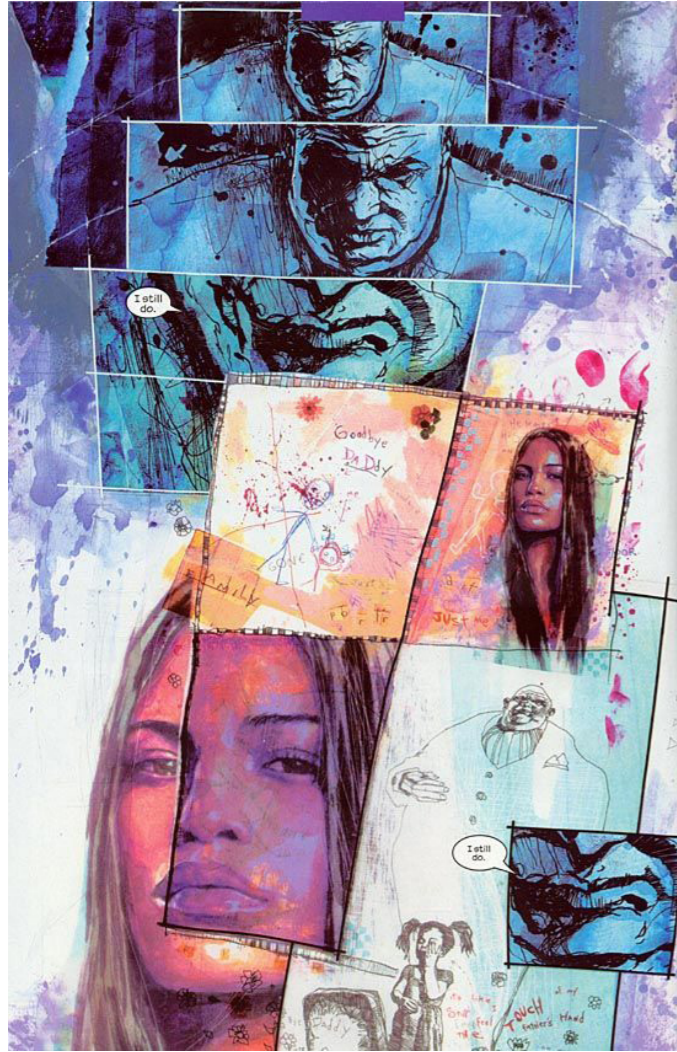
MACK, D. (2003) *Daredevil Book - Marvel*

David Mack combines watercolour with a scratchy ink technique. This is very effective because the ink is darker than the watercolour and therefore the detail really stands out. The main difference between this comic and a comic by Will Eisner is the panel layout. David Mack has used an interesting composition overlapping panels with designs spilling out of one panel into the other.

Mack creates a background image before even adding any panels. This takes it from looking like a comic to looking like an art piece.
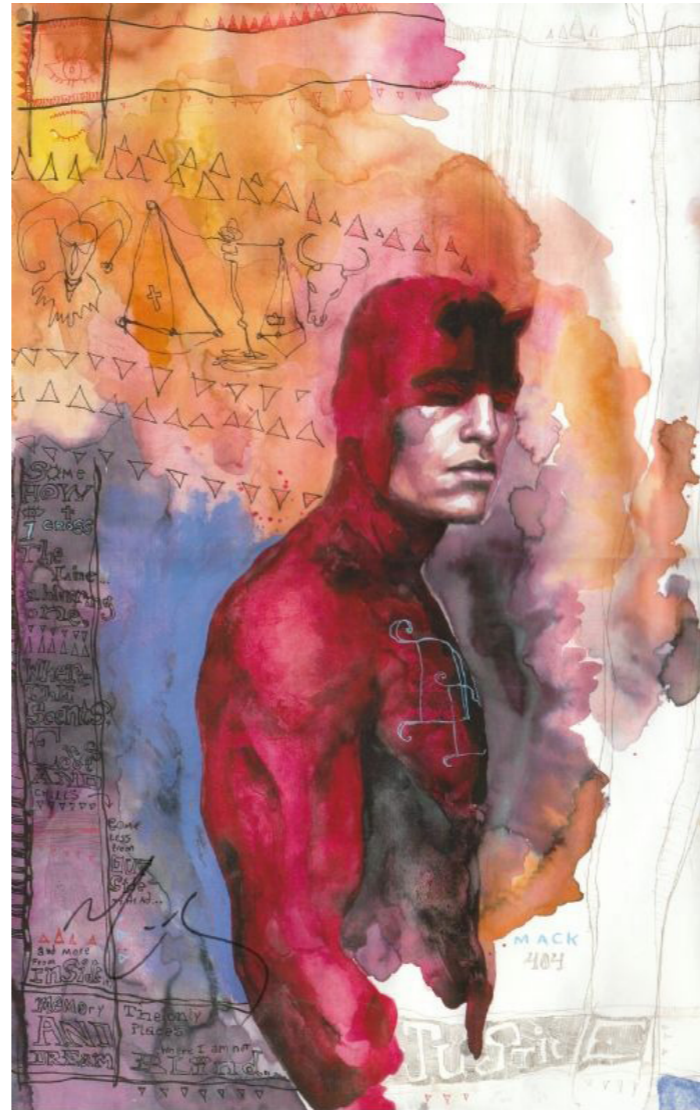
MACK, D. (2003) *Daredevil Book - Marvel*

This is a painting to show more of David Mack's drawing style. This is included in the research because the background texture is very powerful and interesting.

Also this piece shows black line drawings over the top of watercolour. This would be an interesting technique to explore in this project. As it is combining two medias.

MACK, D. (1953) *Beyond the Fences*

This piece is interesting because of the way the paint spreads out in the same direction as the flames in the pen drawing. None of the line drawing detail is coloured in, it all just merges into the same background. Therefore the background could of been done first and then drawn over the top of. The colours Mack uses are very bright and eye catching, this can help attract a viewer.

Also in this painting he has painted a character within the background, at first glance it blends in with rest, but this is very effective and adds even more interest to the piece. The watercolour has also added shadows and highlights to this painting by adding more/less water each time.

MY 3 NARRATIVE IDEAS DEVELOPED

THE LONELY ALIEN

- The alien has his own spaceship and begins to head towards earth (the alien isn't shown until the end of the comic)

- The spaceship can send lasers out from the bottom which begins to destroy earth

- Inside of the spaceship is shown as being empty. Mysterious.

- A character is introduced, running away from the laser beams

- Floor begins to crack and creates holes in the earth

- Finally shows the lonely alien in the last frame. Cute character who makes the audience think 'how could he create that much damage'.

THE ALIEN ARMY

- Multiple Aliens on their own planet getting into a bigger spaceship

- Spaceship flys towards earth and lands on earth

- A character is introduced, Male with weapons aimed at the stationary spaceship

- Lots of aliens emerge from the spaceship and begin to attack the humans. The aliens are bigger than the humans.

- Multiple humans with weapons and multiple dead, humans continue fighting.

- Wide scene showing all humans dead and aliens getting back into the spaceship

ZOMBIE NATION

- Panel showing KFC shop

- Eating KFC suddenly turns everybody into a zombie

- Zombies are flooding out of the KFC doors

- Zombies begin to attack other humans

- Virus spreads until theres nobody left in the town

- All the zombies turn into chickens running around

- Show close up of chicken

- Back to the start but the KFC shop has expanded and building is bigger
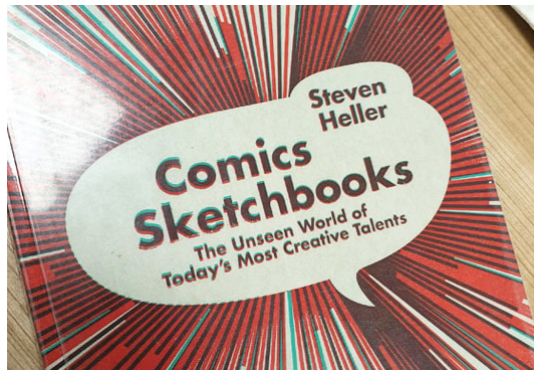
Heller, S. (2012) *Comics Sketchbooks: The Unseen World of Today's Most Creative Talents*

This book called 'Comics Sketchbooks by Steven Heller' is very inspirational. It included a comic book artist called Joseph Lambert who is a very loose handed drawer. He creates unusual zombie looking characters, this stood out alot in the book compared to other artists designing cute characters. It was nice to see very ugly characters and helps understand that the style of comic books can be whatever you wish.

LAMBERT, J (n.d) *WANNA PLAY?*
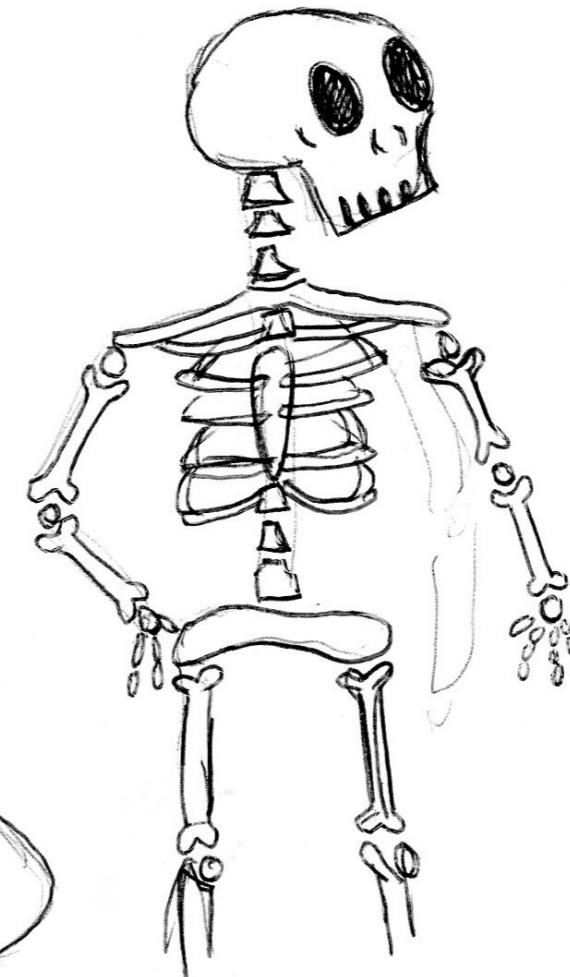
JOSEPH LAMBERT DRAWINGS

LAMBERT, J (n.d) *JOSEPH LAMBERT SKETCHES*

MY CHARACTER IDEAS

BRAW ZOMBIE

VILLAN
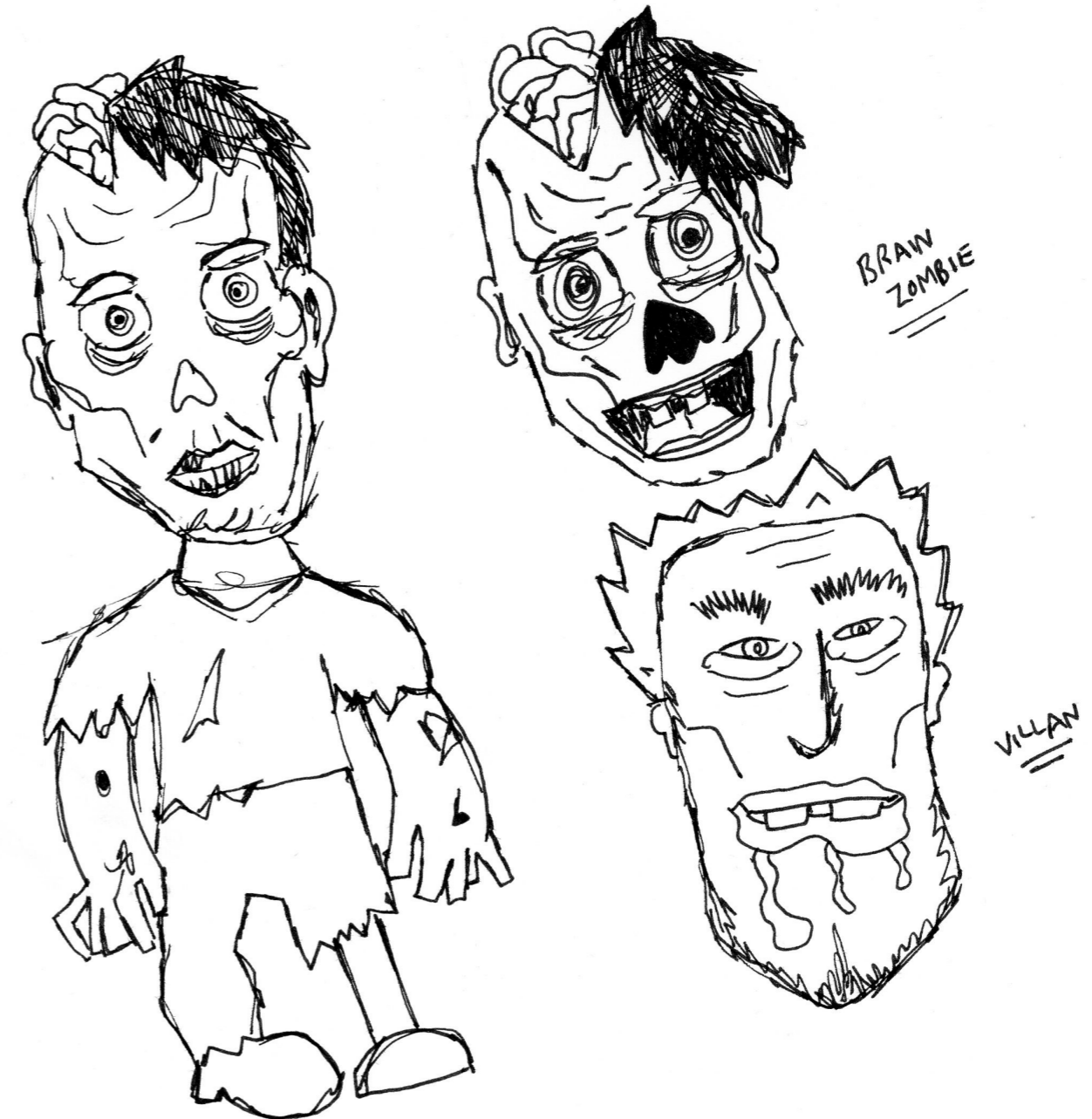
This is an experiment drawing in the style of Joseph Lambert. The most interesting thing about his drawings are the shapes he creates for the faces/ heads, they really help to define the emotions of characters. Therefore in these experiments the proportions weren't draw perfect to get the feel for his style. For these experiments a black pigment liner 0.5 was used.

These are the initial alien character ideas for this project. The decision was made after looking at Tom Gauld's comics to go with a cute cartoon style alien rather than a scary detailed alien. Tom Gauld's drawing style inspired these more simplistic drawings and basic shapes with quick and scratchy lines.

On some of these drawings experiments began in Tom Gauld's style by adding line detail to shadowed areas on the characters. For example on the octopus inspired drawing lines and dots were added to the legs to add more detail and to relate it to Tom Gauld's style.

The idea of the alien having legs that aren't human, creates a more unnatural feeling to the character which relates back to Joseph Lamberts character drawings. The most successful drawing on here is the one circled in red. This drawing is both cute and mythological and it would work perfect for the ''lonely alien'' idea shown on the mindmap and narratives page.

The character idea at the bottom with spikey teeth would work well for the alien invaison idea because it has more of a scary feel to it compared to the other drawings.

These quick sketches will need a lot more development to find a style that I am happy with.
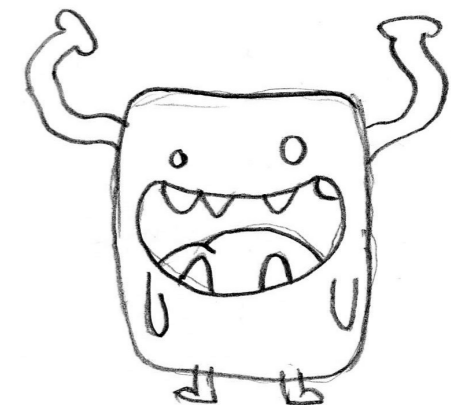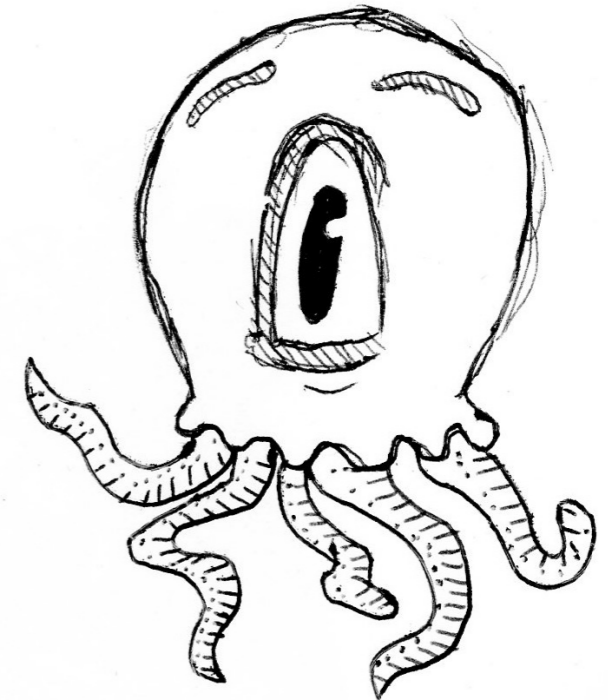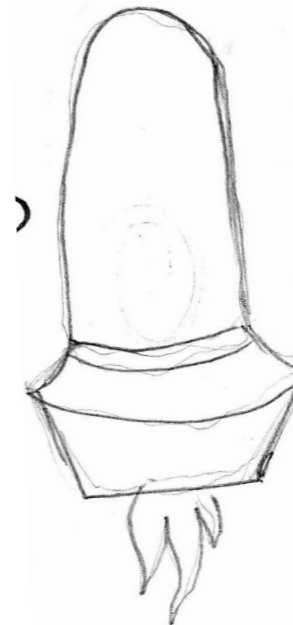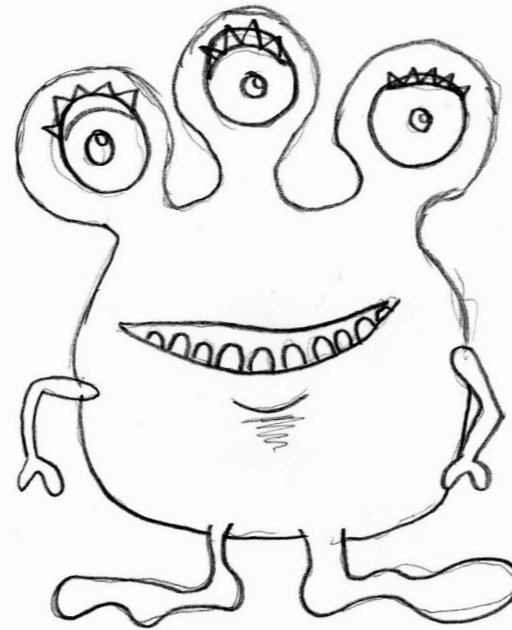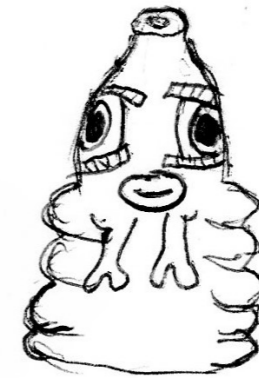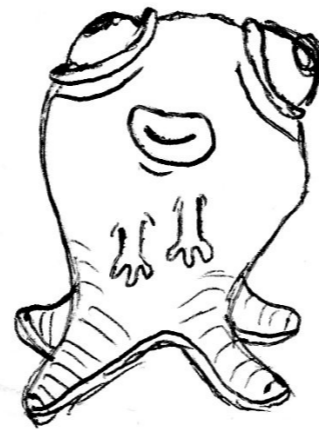
ALIEN CHARACTER DEVELOPMENT
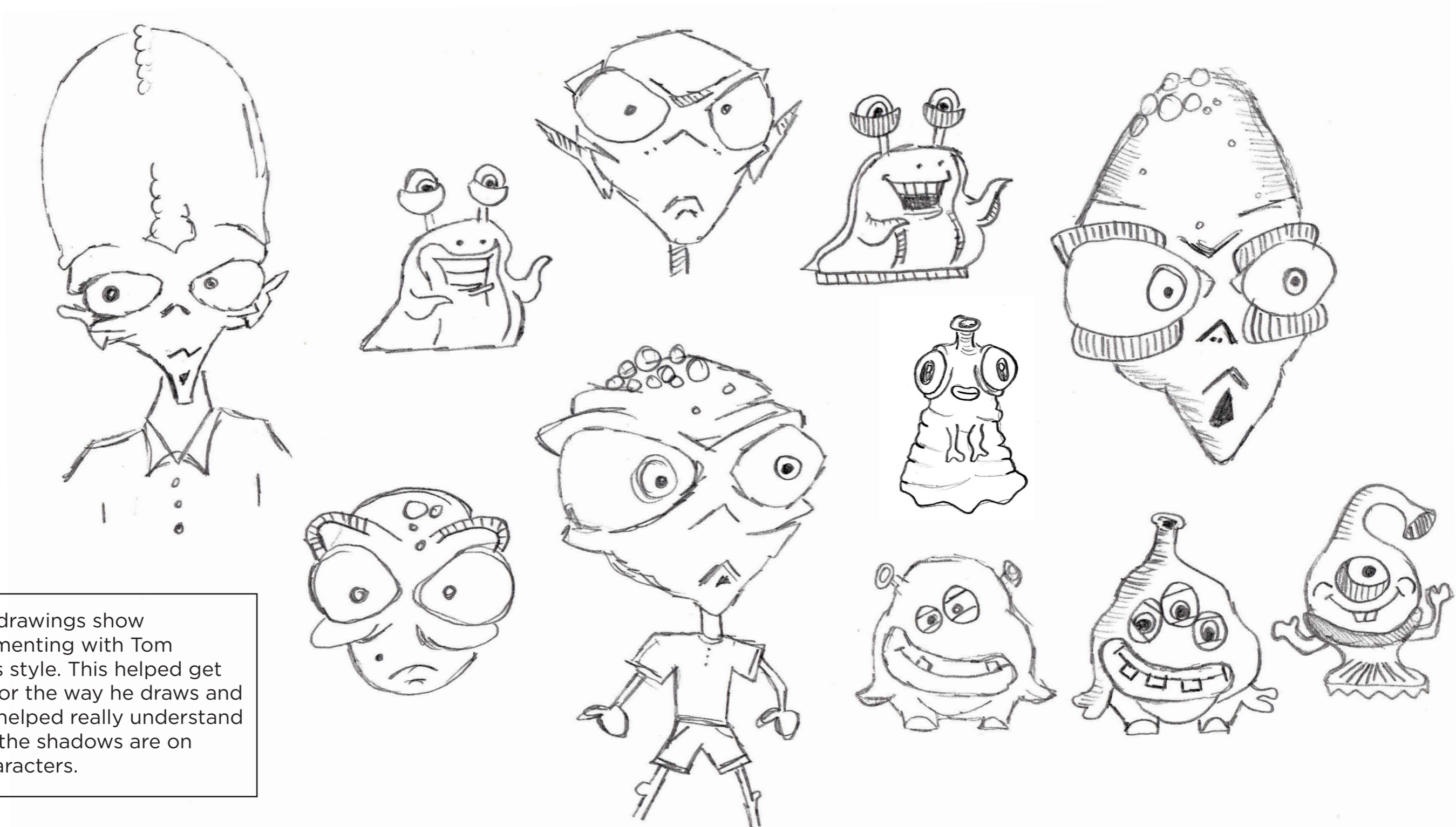
These drawings show experimenting with Tom Gauld's style. This helped get a feel for the way he draws and also it helped really understand where the shadows are on the characters.

These drawings are based on the alien invaison narrative and the lonely alien narrative. The more human looking aliens with legs would work with the invaison narrative because they are able to run and hold guns etc. Whereas the small rounded cute aliens would work for the lonely alien narrative.

All of these sketches were done in a normal HB pencil. They were just quick ideas and experiments to help figure out which narrative was going to be developed further for the rest of the project.

SPACESHIP IDEAS

After looking at alien characters the next step was to design it's ship. These are some ideas for shapes and styles for a spaceship.

Out of all of these designs the rounded UFO shaped ones stand out because these would suit the character development ideas more than the straight rocket shaped spaceships. The most successful space ship drawing is the bottom right one which can be developed more later on in the project.

The rounded style spaceships would also work better in the Tom Gauld drawing style because scratchy details can easily be added.

The alien character previously drawn would look effective being visible on the space ship, therefore the spaceship ideas will need to be developed by adding a window.
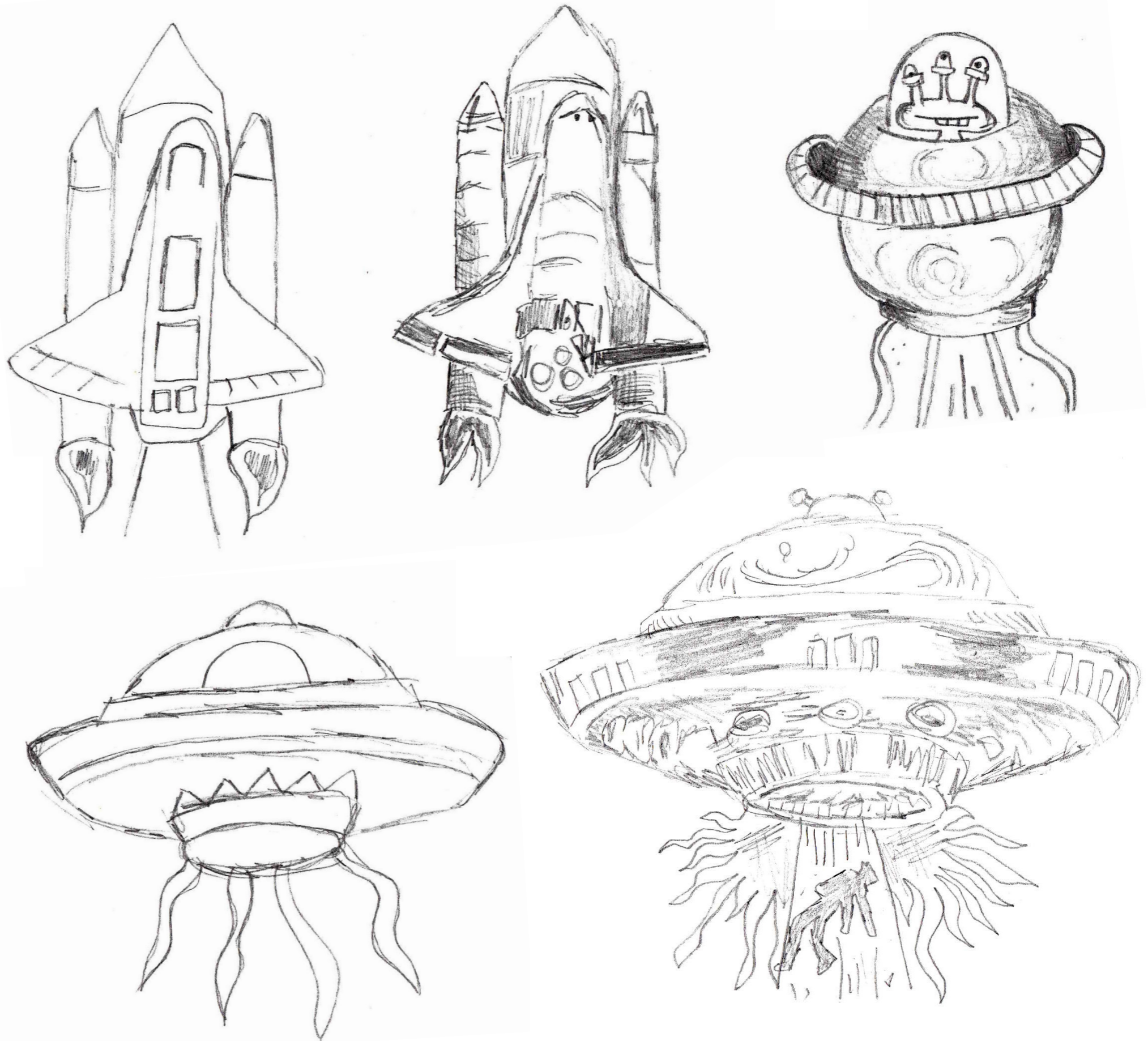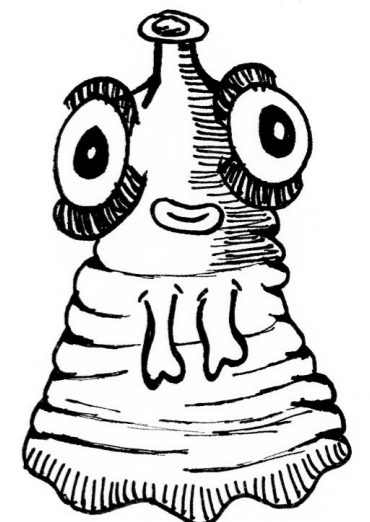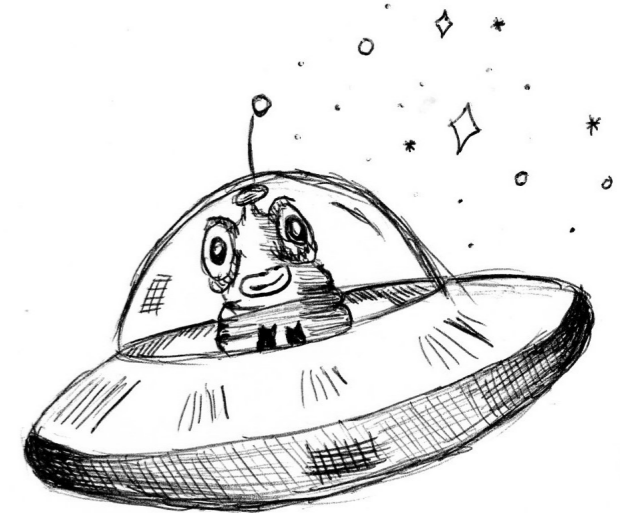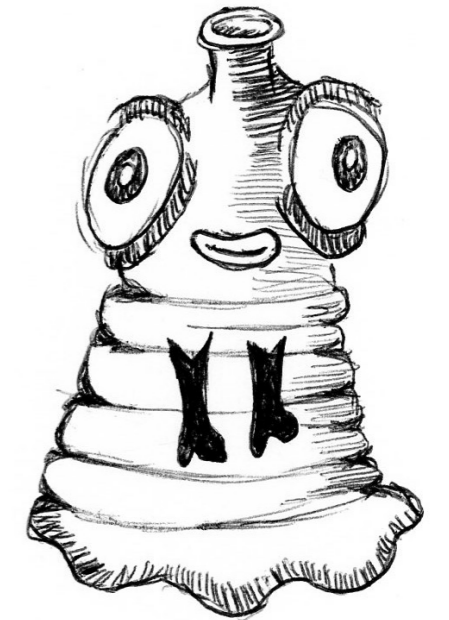
PEN EXPERIMENTS
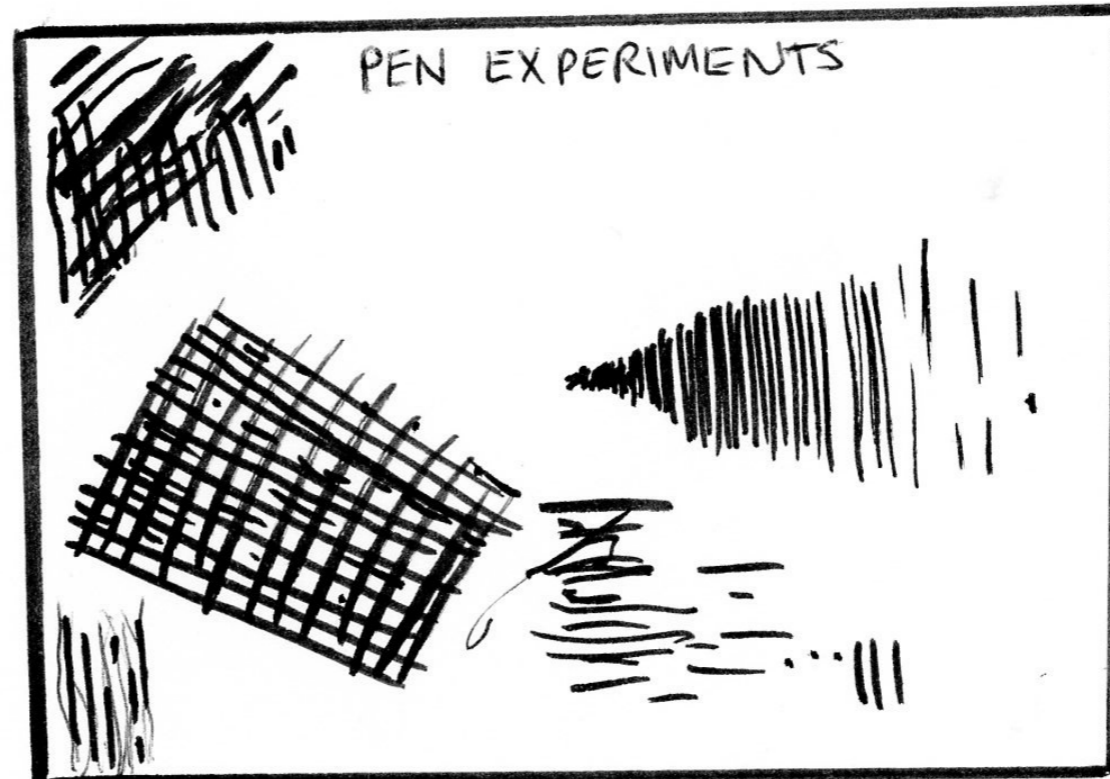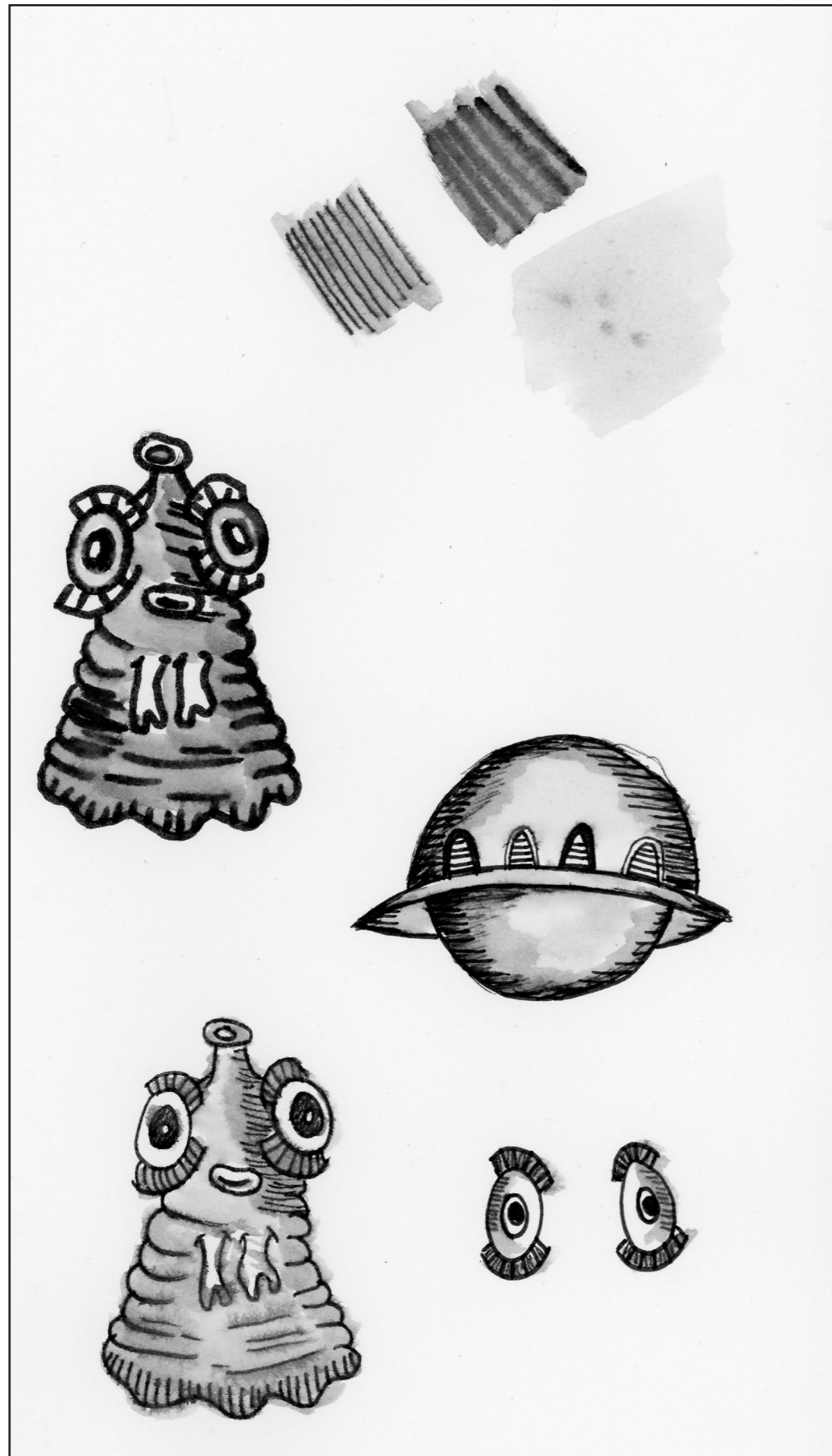
These are experiments with different weight pigment fine liners, this helped to get a feel for the pens and know which weight works best for small detail or thick lines. For examle on the bottom right drawing a finer weighted pen was used for the smaller details and a thicker pen for the areas which are black.

On the left is experiments adding water to the drawings to achieve light and dark areas. For this technique a thick brush pen and also a pigment fine liner was used. The brush pen was way too thick and the drawing looked too bold compared to Tom Gaulds style. However the spaceship drawing worked really well as the water blended the lines around the edge into the centre creating this gradual lighting effect.

Biro pen was also used in these experiments. This is a media within a comfort zone when it comes to drawing. Therefore it was easier to add detail and shade in areas, knowing how much pressure was needed to create different light and dark lines.

WATERCOLOUR EXPERIMENTS

This is an experiment with watercolour paint and waterproof pigment liners in the style of David Mack. The left panel is effective because of the gradient colour, this was achieved by adding more water and gently blending each colour together. This technique will be explored again before deciding the media for the final piece. This is the first any of the ideas have been placed into panels. This is the first composition idea before developing the characters, spaceship and buildings. The watercolour technique was really quick and easy as David Mack doesn't paint things slow and precistly, he purposely goes out of the lines which makes it look more appealing and arty.
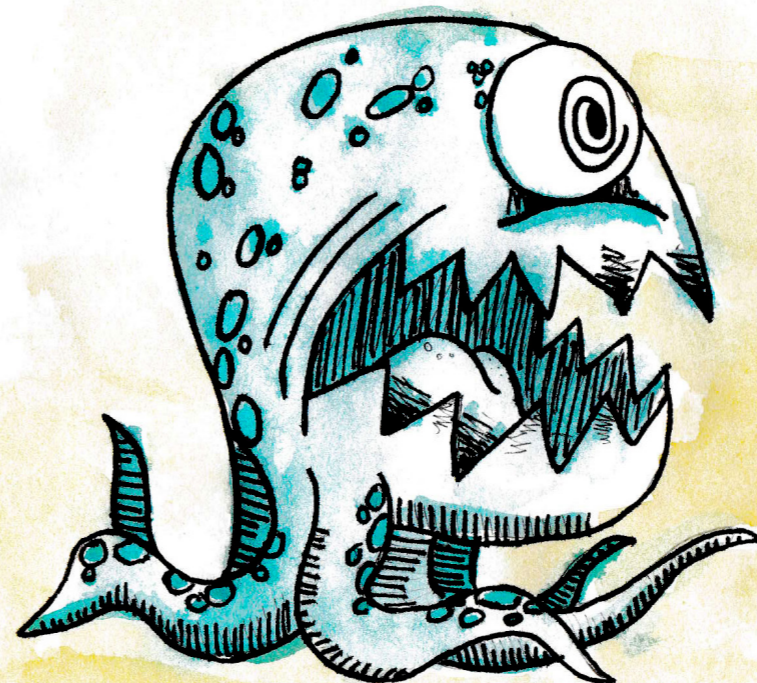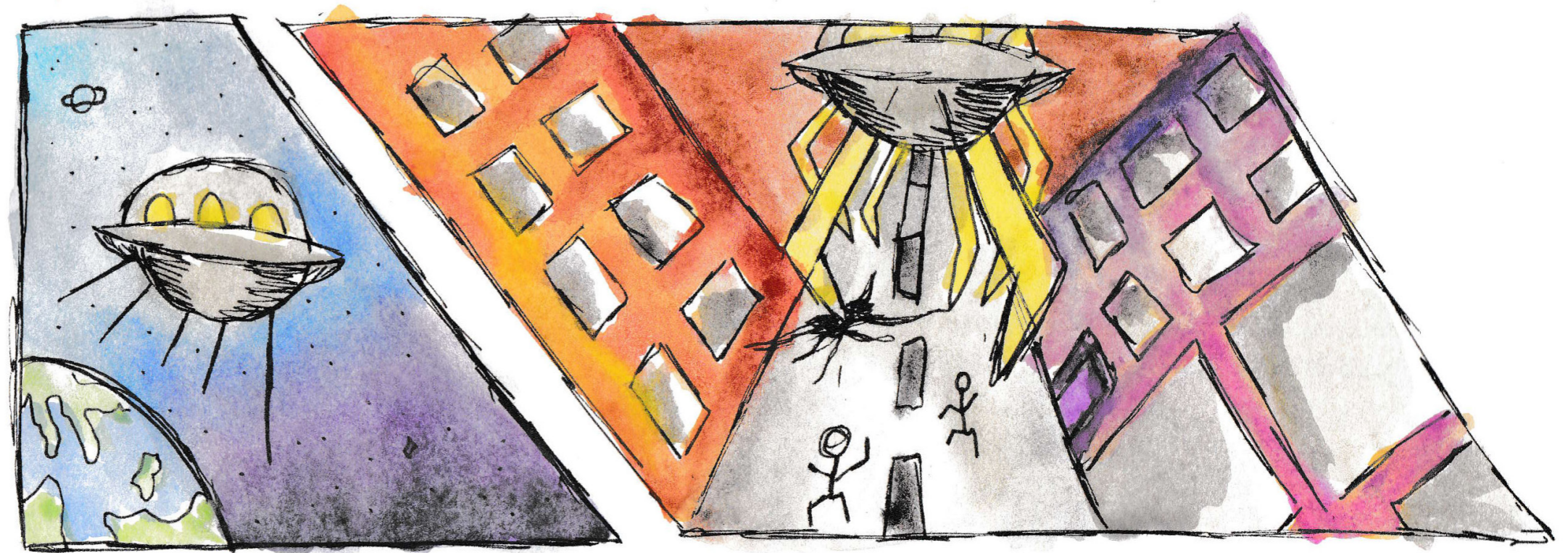

This drawing is in the style of Tom Gaulds drawing however by adding watercolour it also links it into the style of David Mack. Simular colours were used to the comic 'Moon Cop by Tom Gauld'.

The black lines used are to show shadowed areas, it is very effective because it adds texture and depth to the drawing. Also by exaggurating the shadows it helps make the drawing have a 3D feel to it, without the darker line areas it would just look flat.

DIP PEN AND INK EXPERIMENTS AND PANEL IDEAS

For this experiment a classic dip pen was used with black Winsor & Newton ink. This was difficult to use at first because movement with the pen felt limited and scratchy. The ink ran out quickly which resulted in going over the same lines more than once, however this added to the effect.
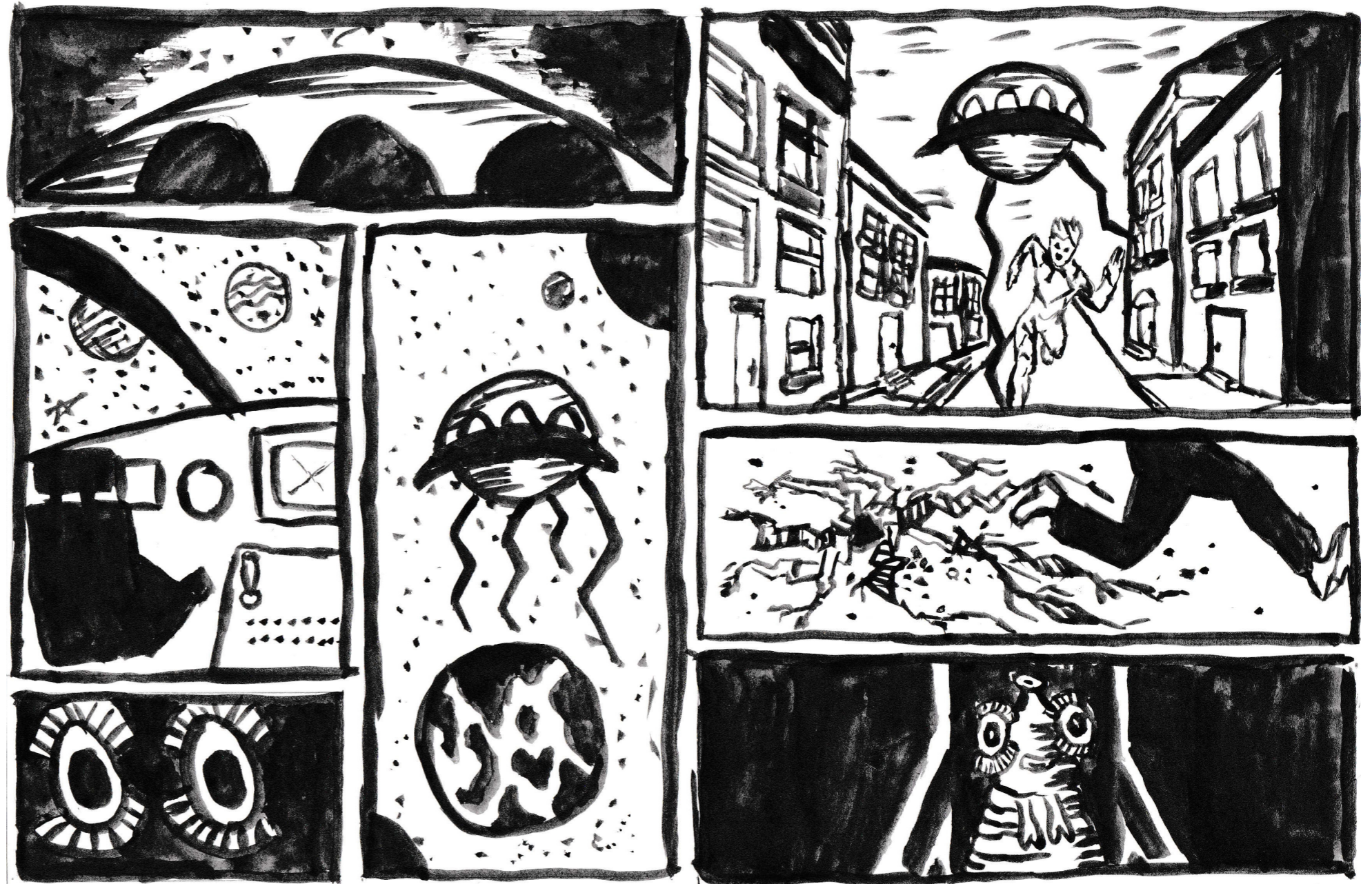
For this experiment I used black Winsor & Newton ink with a Winsor & Newton 3 Paint brush. I used Eric Drooker's comic found in my research as a reference to drawing style in this experiment. However using ink with a paint brush was quite difficult to get the pen line effects I was hoping for. By doing this experiment I also learnt how to draw in a one point perspective on the building panel. The proportion and angle of the buidlings was hardto get right at first therefore I drew that panel with pencil first. By doing this experiement I realised I needed to develop the design of my spaceship more as it looks to simple and doesn't have much detail compared to the rest of the elements in the comic. The spaceship needs to have 1 window as there is only 1 alien. Also when doing this experiment it helped me think about panel design and layout, this was the first time I had thought about the order and shape of the panels. I think this composition turned out well however it can be developed further. The panel with the close up of the aliens eyes needs to be developed as at the moment it is hard to tell what it is until you see the last panel.

This was in the style of WILL EISNER from my research as referenced below. For this experiment a thick berol black felt tip pen was used. It was a lot easier to achieve the block black areas with this pen compared to using the dip pen and ink. Also the all black areas turned out a lot more solid with no patchy areas like when using the ink with a paint brush on the previous page. A different angle was experiemented when drawing the buildings and also the character was changed to relate to the artist Tom Gauld shown in my research.

Research Reference:

Research References:
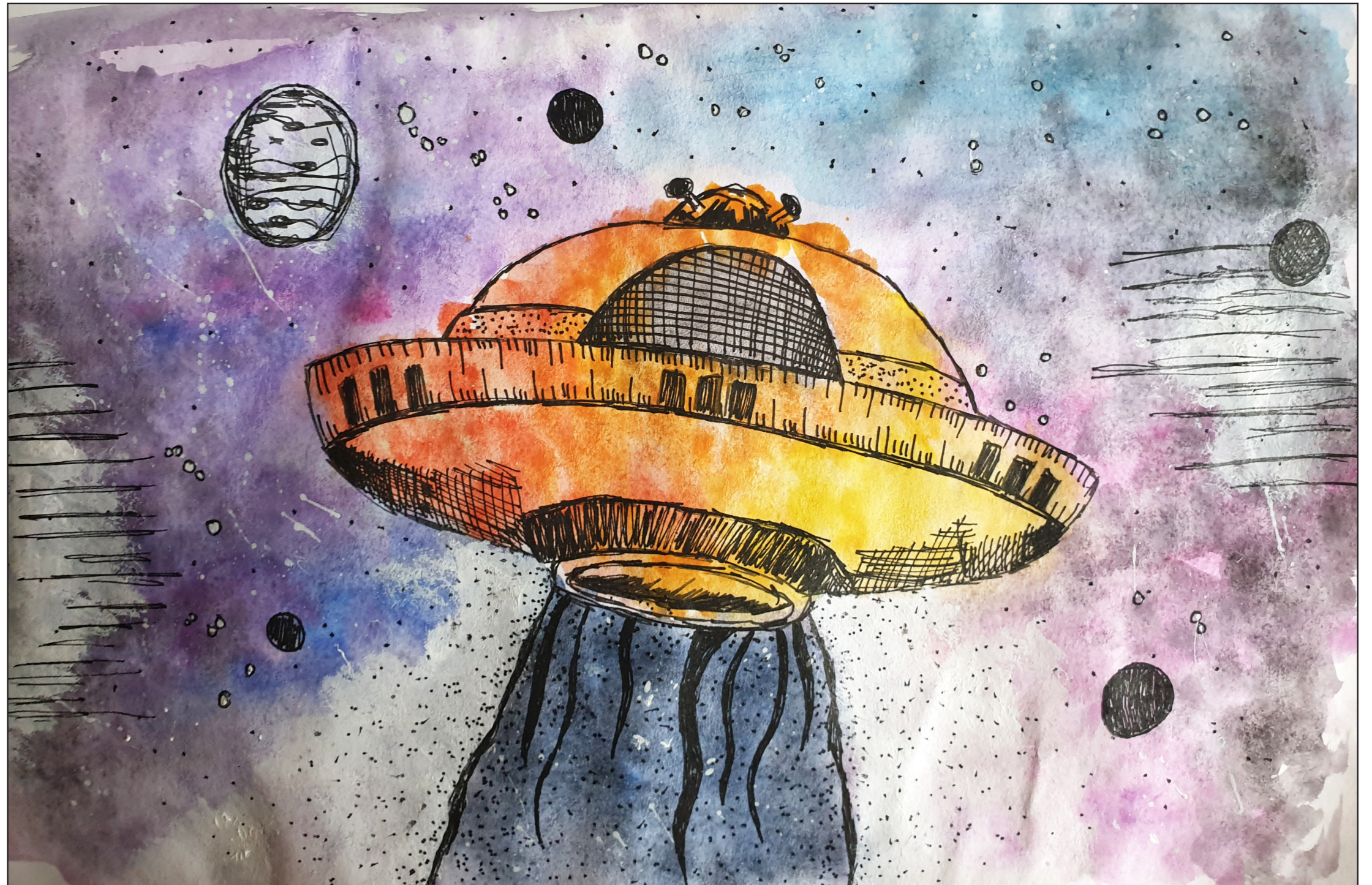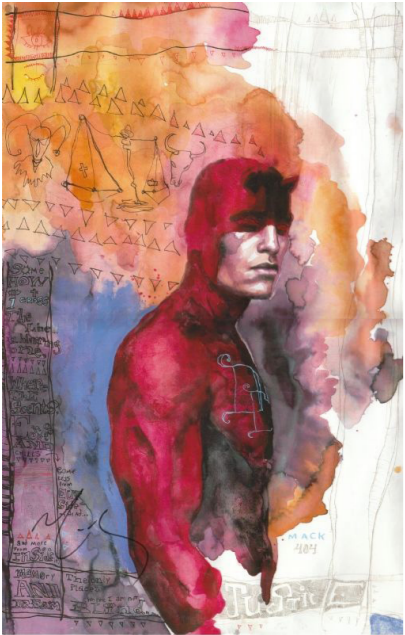
For this experiment black waterproof pigment liner was firstly used, and then watercolour paint was added over the top. After this white acrylic paint was added to make underneath the spaceship stand out from the background colour. After this black liner was then used again to go back over some areas and add dot detail to the background. When applying the watercolour long brush strokes weren't applied. A paintbrush dabbing technique was used, applying lots of water each time. This gave a simular background effect to David Macks hero painting on the left hand side. Also the spaceship colours match some of the colours he used in that same painting. If I was to experiment with this technique again I would try starting with the background first and then adding the black liner afterwards, this way the colours will be a bit more random instead of all the spaceship being the same colour, this would relate to David's red detail painting more.
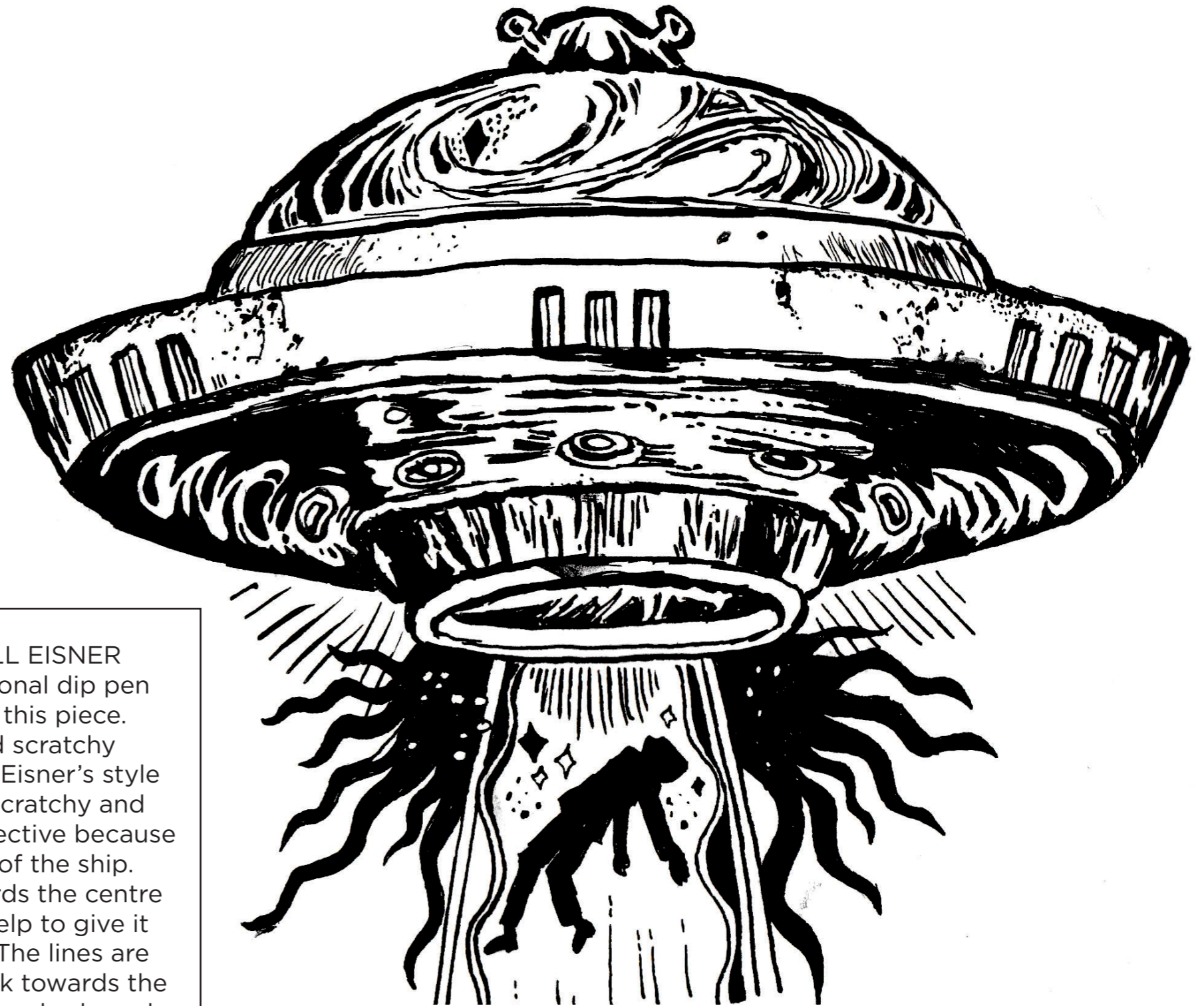
Research Reference:

This was in the style of WILL EISNER from my research. A traditional dip pen and ink was used to create this piece. The dip pen creates a good scratchy effect and relates it to Will Eisner's style because his lines are very scratchy and uneven. This drawing is effective because of the line markings inside of the ship. The line markings go towards the centre of the ship and therefore help to give it more depth and a 3D feel. The lines are more dense and block black towards the edges to the ship to create a shadowed feel and to help make it look round. This is a very powerful detailed drawing and therefore will be included within the final comic book somewhere.

WHITE ON BLACK INK

WHITE ACRYLIC PAINT SPLATTER
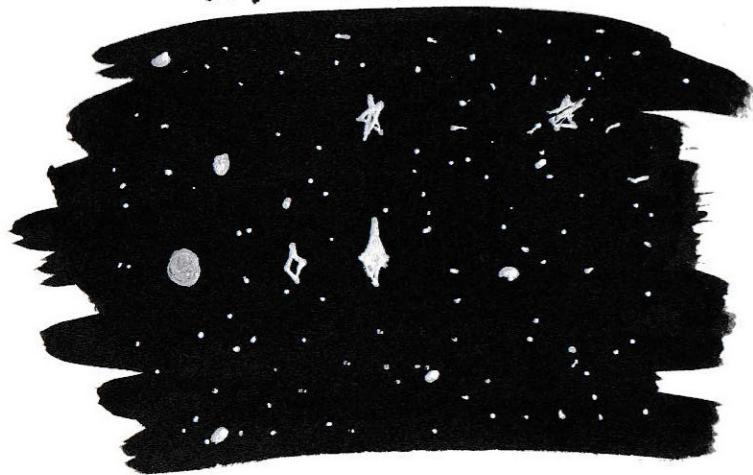
This is an experiment adding white space details ontop of black ink. This experiment was carried out because on all of the other experiments a white sky with black stars was used but this doesn't look realistic. All of the experiments worked well apart from the paint brush one as the brush was too thick to achieve small dots and details.

If I was to use this technique for my final piece I would use the Paint water droplets on the right hand side because I like the way it prodcues big and small droplets, it created a very natural and real effect.

WHITE GEL PEN

WHITE ACRYLIC PAINT WITH PAINT BRUSH
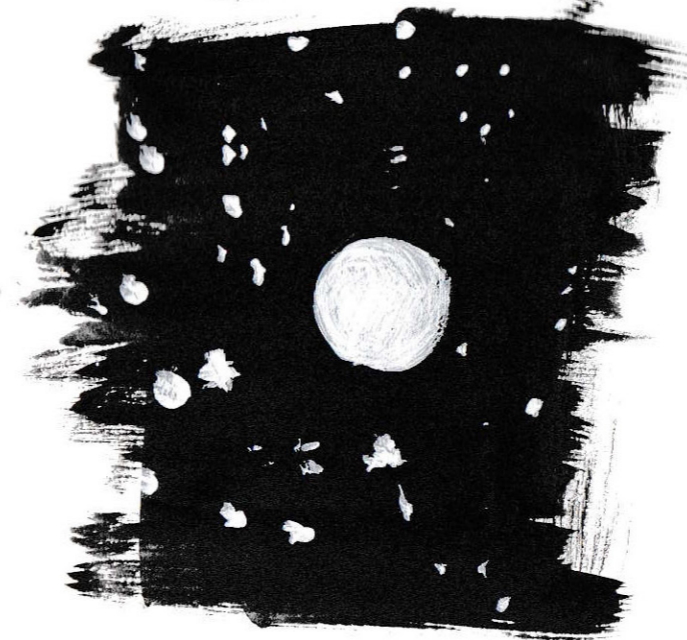
PAINT WATER DROPLETS FALLING FROM FINGERS
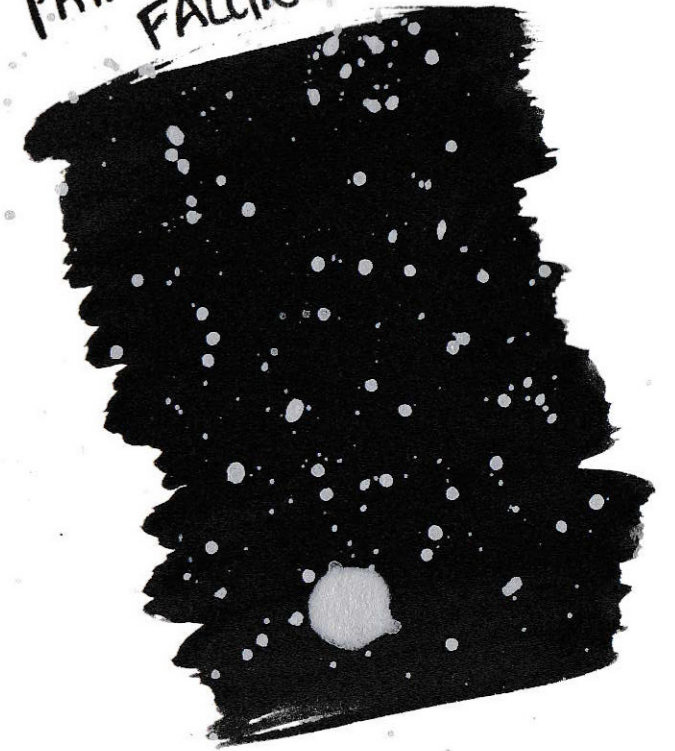
For these experiments a dip pen and ink was used. I have started to get the feel for the dip pen more now. The angle you hold it and the amount of pressure you add depends on what lines you achieve. For example the more pressure the thicker the lines and the more ink. For these experiments I focussed on the distruction in which the alien would course to earth as I hadn't really though about the after math until this point. The falling building was quite simple to draw as i did add too much detail to the windows etc. These drawings are in the style of Tom Gauld and therefore I added different lines and cross hatching effects. When adding the lines it makes me really think where the darker areas would be if this were to be a real life drawing. This helps me develop my ideas further.
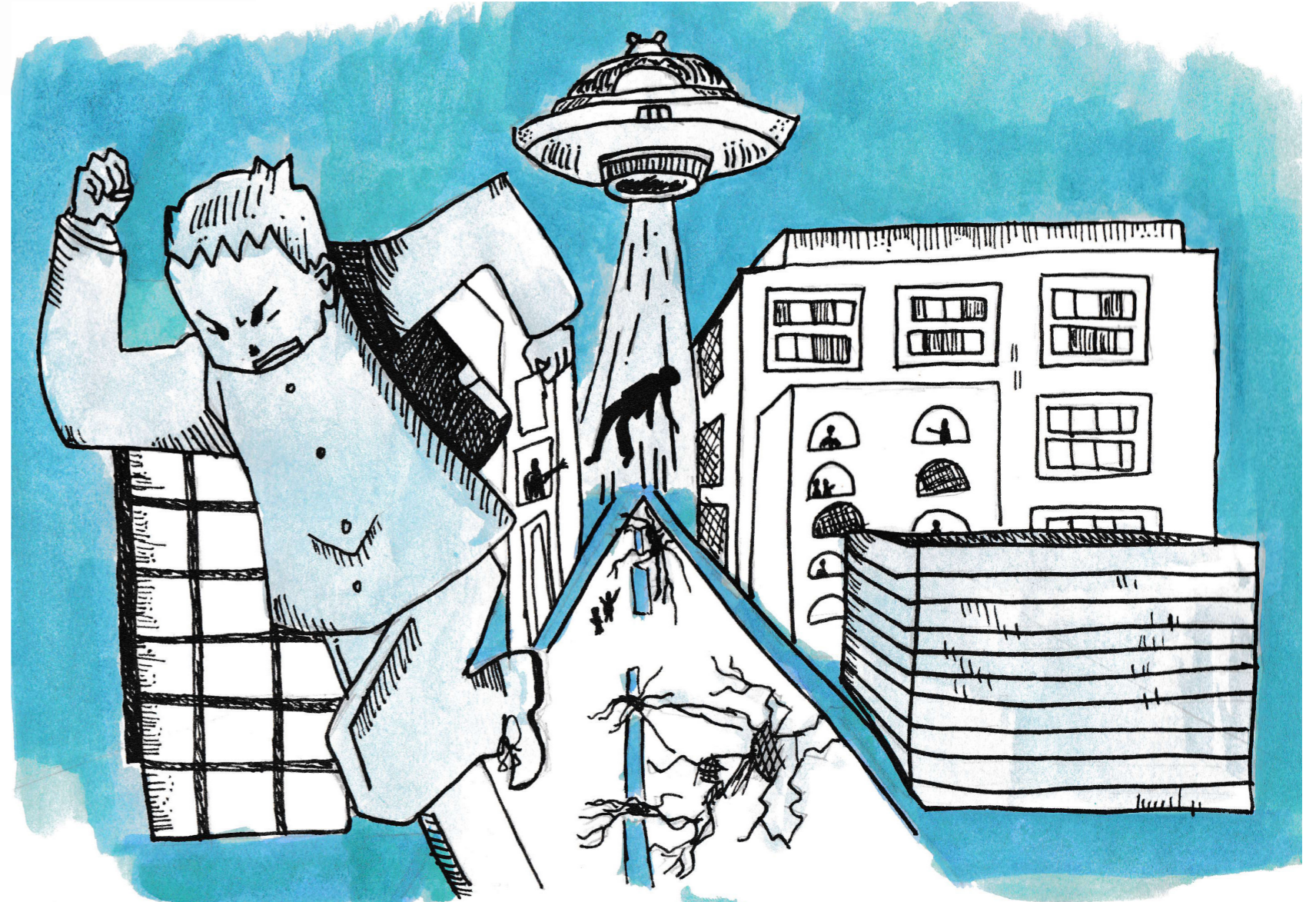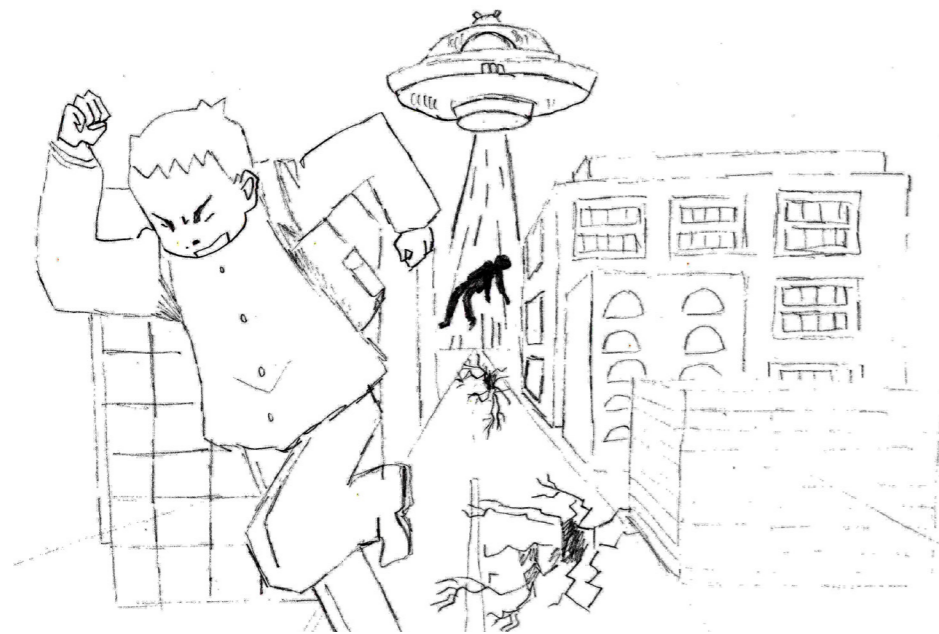
Research References:
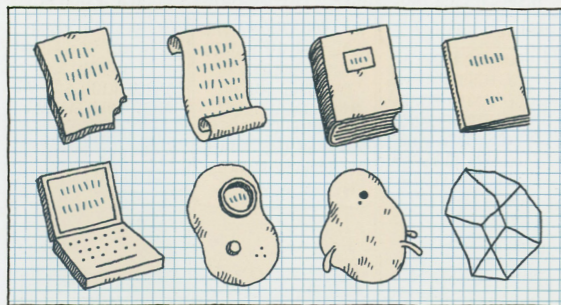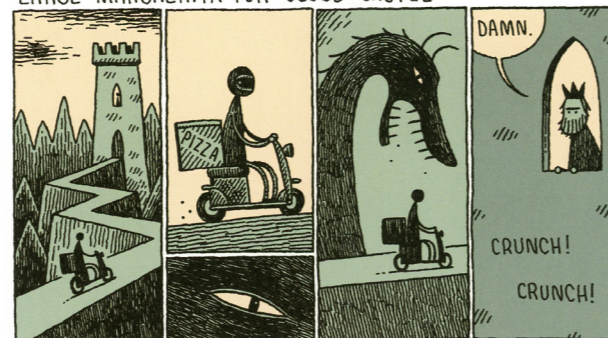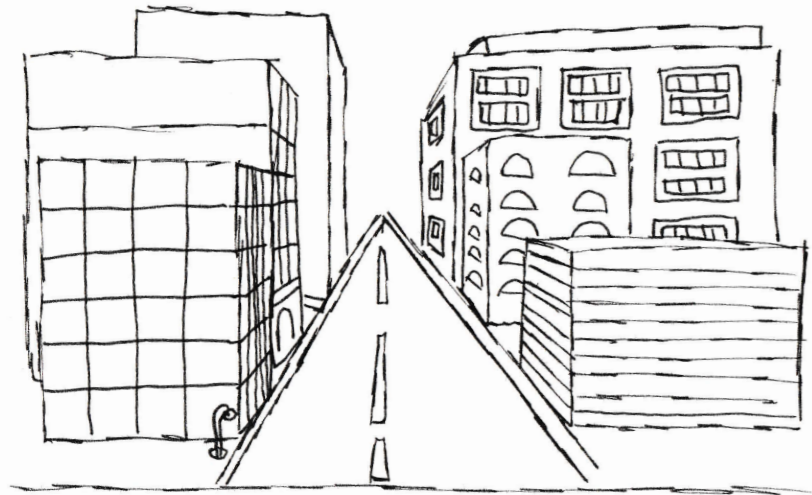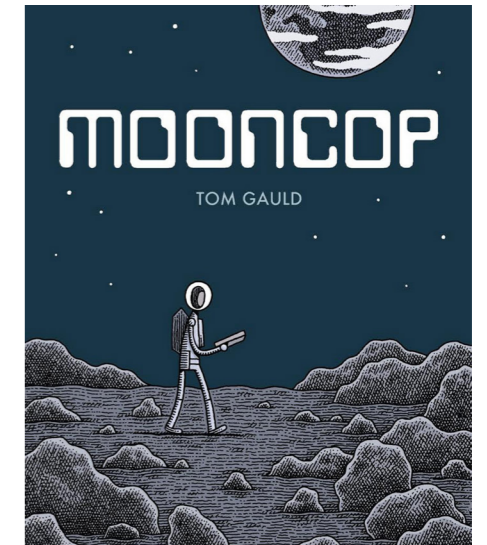
# MORE EXPERIMENTS

These experiments were in the style of Tom Gauld. I have been drawing in his style throughout the project but hadn't used colour yet. Therefore I wanted to experiment using 2 shades of the same colour just like he does in his work. This is the technique I want to use for the final piece because I think it comes across very powerful and effective. This is because of the simplicity and small add of detail. Also it helps to differinciate different objects/characters within a scene. This technique also prevents drwings looking messy and lost.
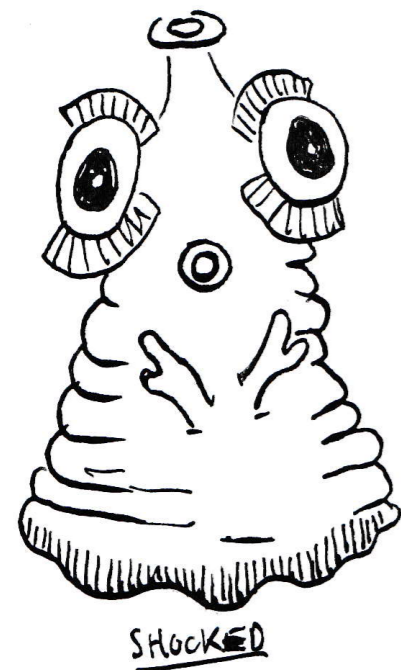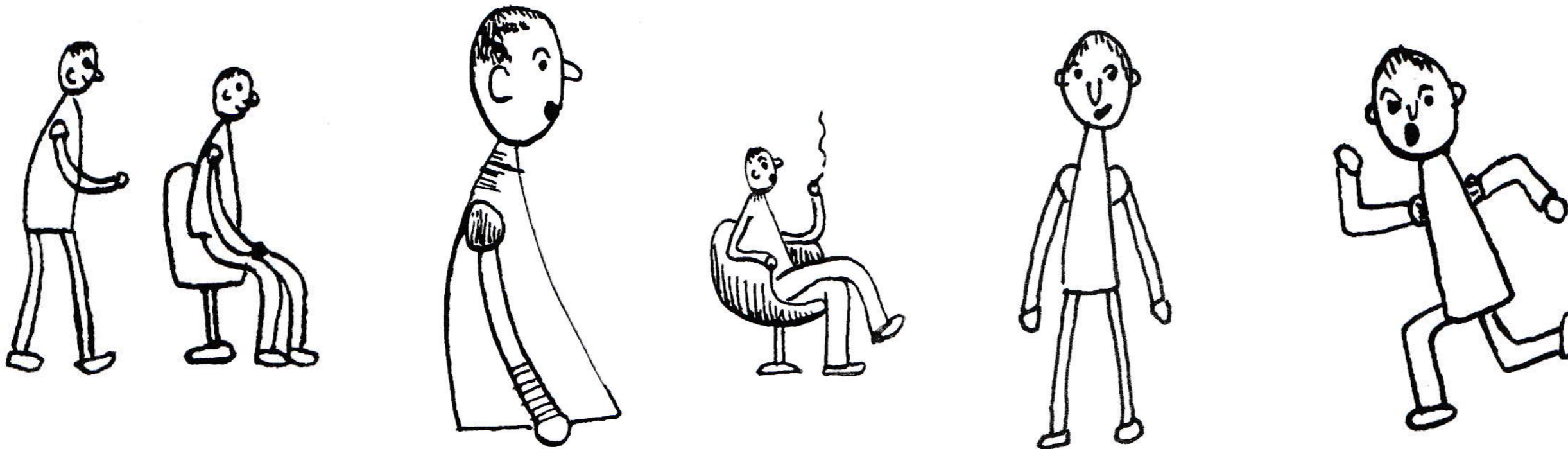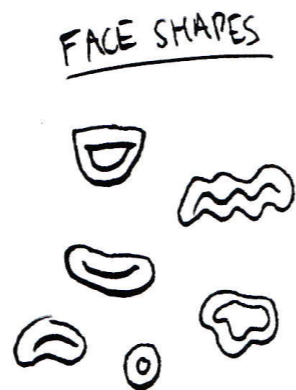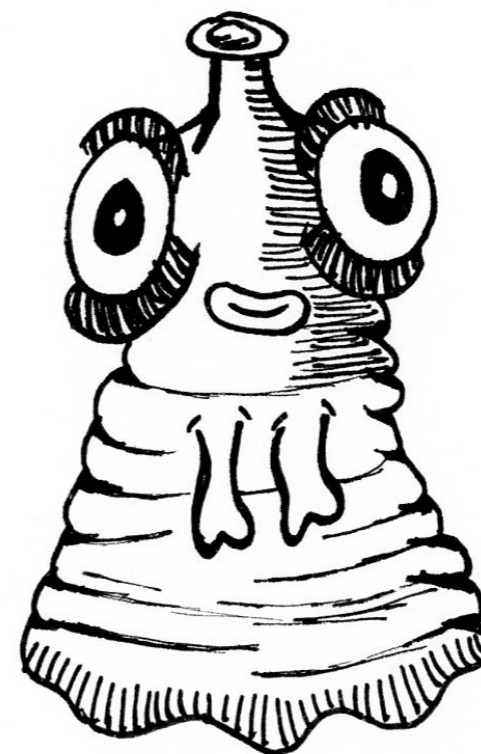
SHOCKED
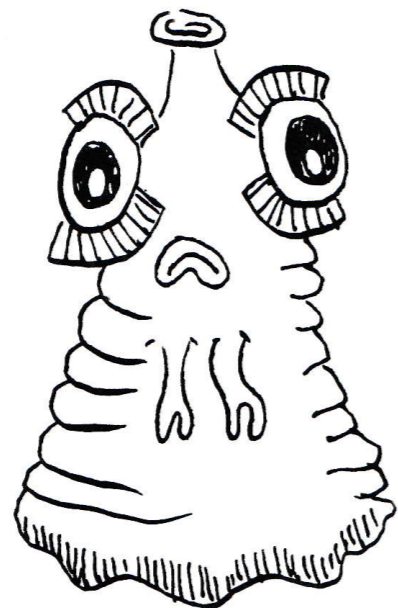
SAD

FACE SHAPES

These are the 2 characters that will be used for my final comic. Both Characters have been drawn in the style of Tom Gauld. A dip pen and ink was used for all of these drawings, I am now comfortable with using a dip pen and wish to use this technique for my final comic design. The human character is designed how Tom Gaulds characters look, with long limbs and a round head. This style is effective because its simple and easy to understand. The alien character relates to Tom Gauld because of the simple shapes and also the line details work well, this is because they add context and details to do the drawing.
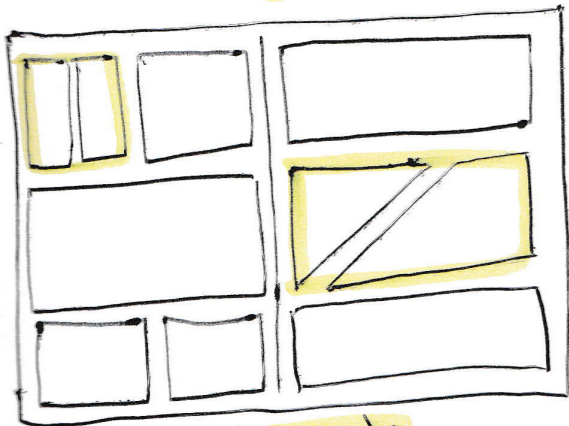
How many panels do I need?
BREAKDOWN: 8 PANELS

1. Spaceship shown in space, flying towards earth
2. Empty inside of the spaceship creating mysterious character
3. Character shown chilling when he sees the ship coming. Shocked face
4. Insight to alien character. Close-up shot of eyes
5. Earth getting destroyed, character running away
6. Floor cracking. Panel overlay
7. Characters laying on the floor dead with buidlings fallen
8. Cute alien character shown in the spaceship alone

8 panels

Very boxy and simple, they'll be one detailed frame which will be a wide shot of the action.

8 panels

Dotted line is where the design will spill out of the frame.

Diagonal pannels show destructive cracking floors on earth

8 panels
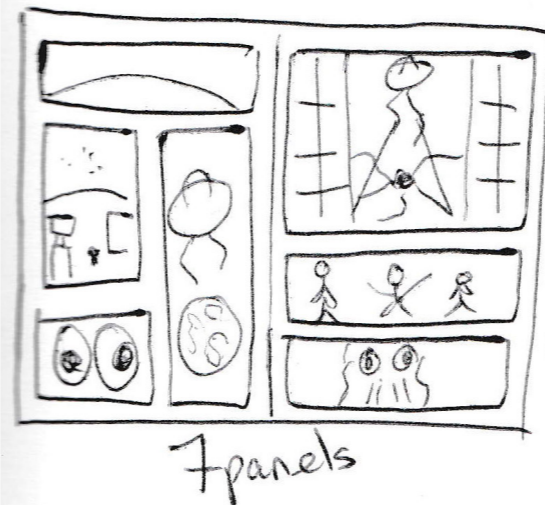
Alot more long panels have been incorporated for this layout idea. These long panels will help set the scene.
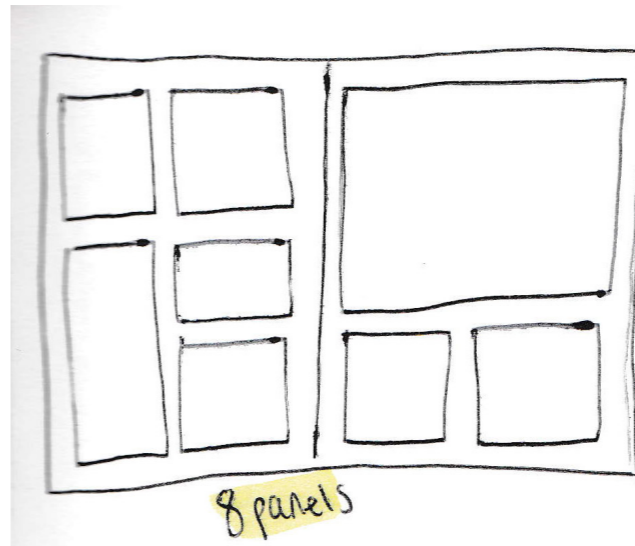

10 panels

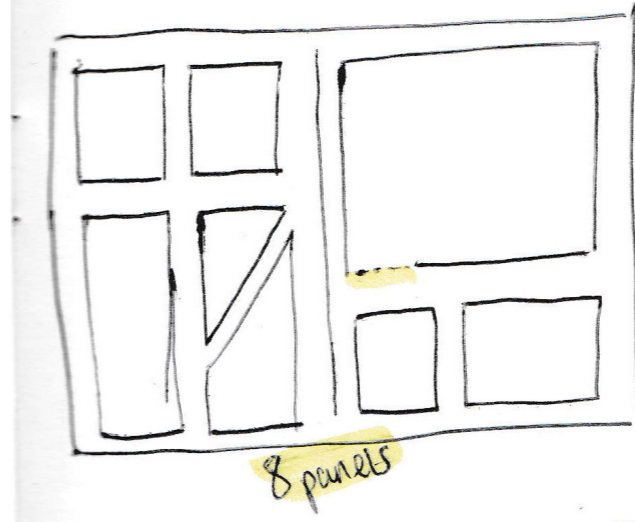but 2 will be the same scene across 2 panels These are shown in yellow.

By creating gaps in some panels emphasises the cracks in the earth. The damage from the spaceship / Alien.

7 panels

On this plan I started to look at what I would put in each panel. This helped to know what size panel I need for each scene.

8 panels
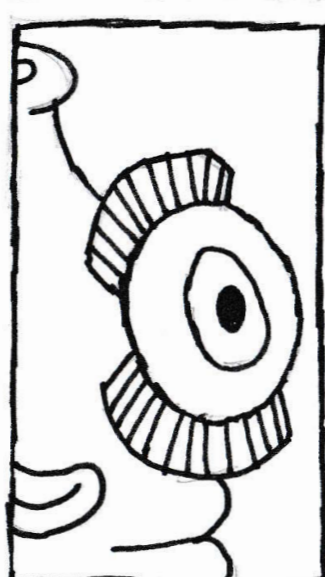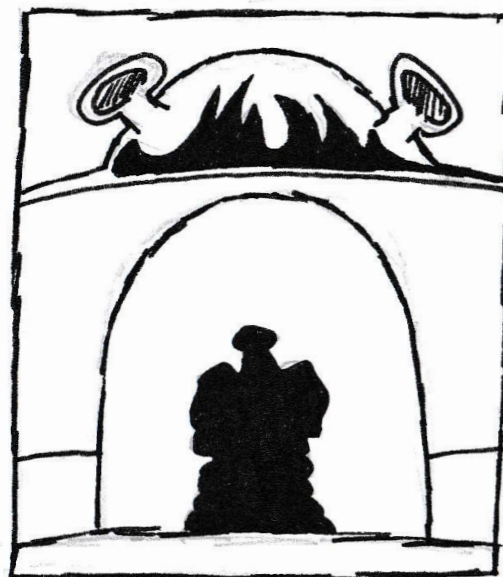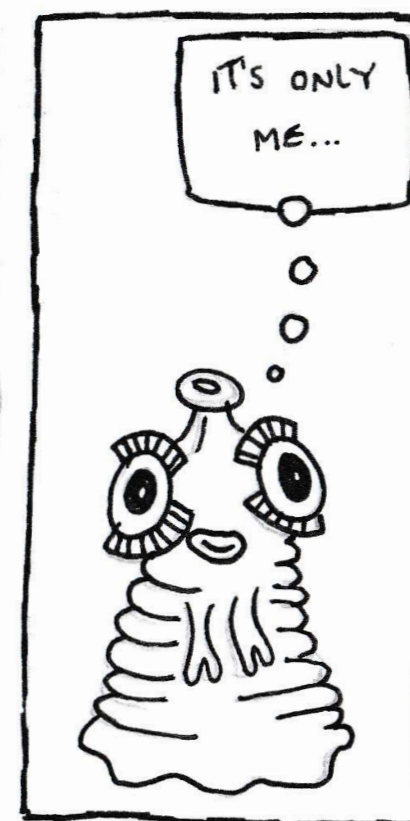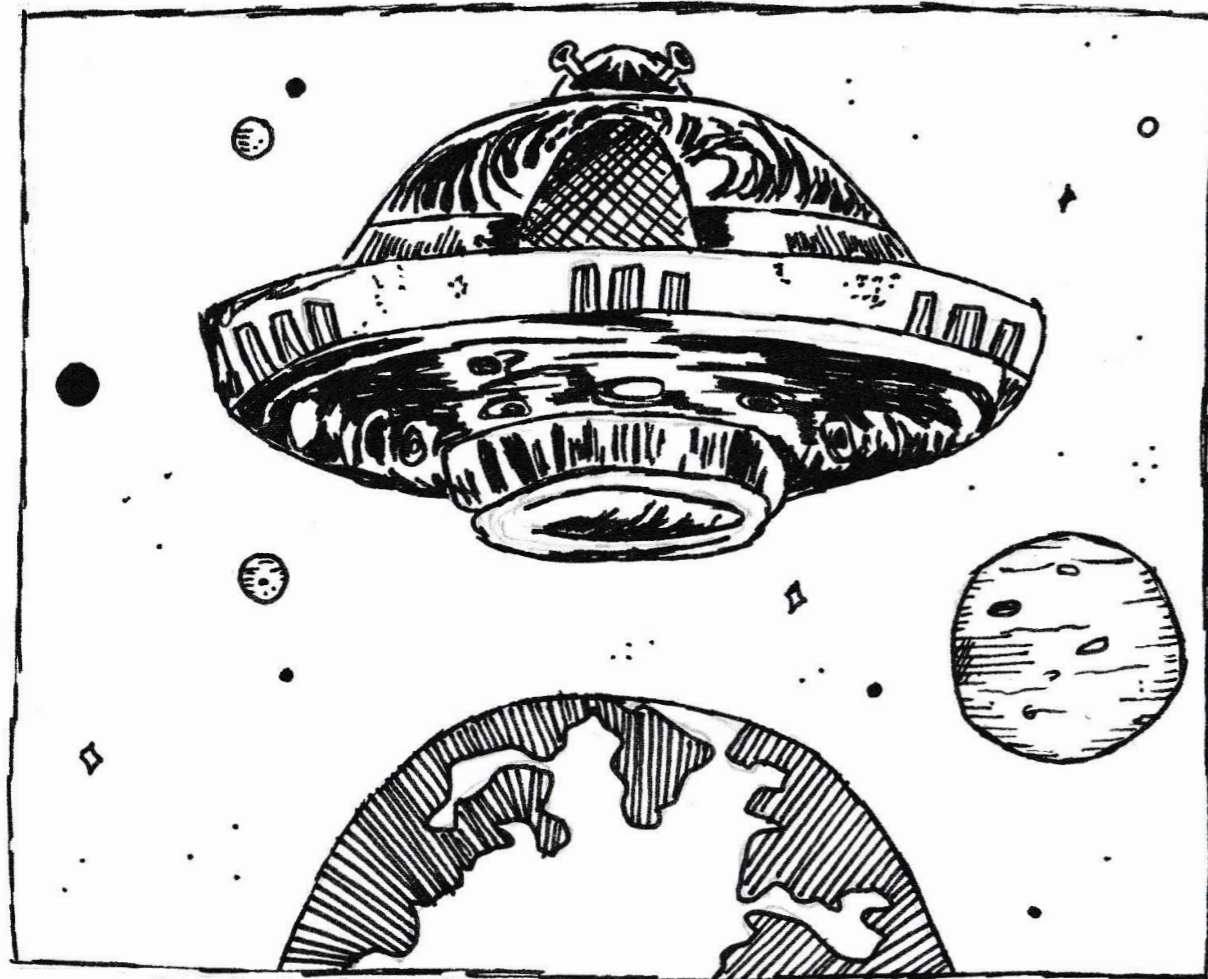
This mock up was created to help get the final composition and layout for the project. I am happy with how this turned out because the drawinngs are clear and the story is easy to understand. While creating this mock up I also came up with a title for the comic. It is going to be called 'It's only me' which is the only speech included at the end of the comic.

Moon Flower Bold (Typeface)

IT'S ONLY ME

My drawings

IT'S ONLY ME...

IT'S ONLY ME...

A title was created to fill the page for my final comic book. I used the typeface 'Moon Flower Bold' as a reference to help with letter proportion. I created bubble lettering and added scratchy lines to the inside of the letters to link the title to the theme of my comic. It also links it to my research into Tom Gauld.

I wanted to hand draw my title so that it matched my rough comic lines, if I used the typeface straight onto the comic it would of looked odd and out of place.
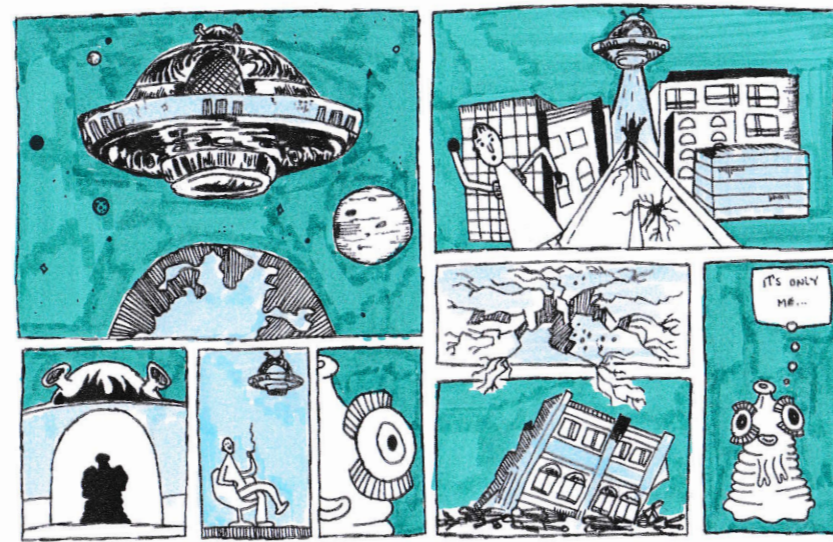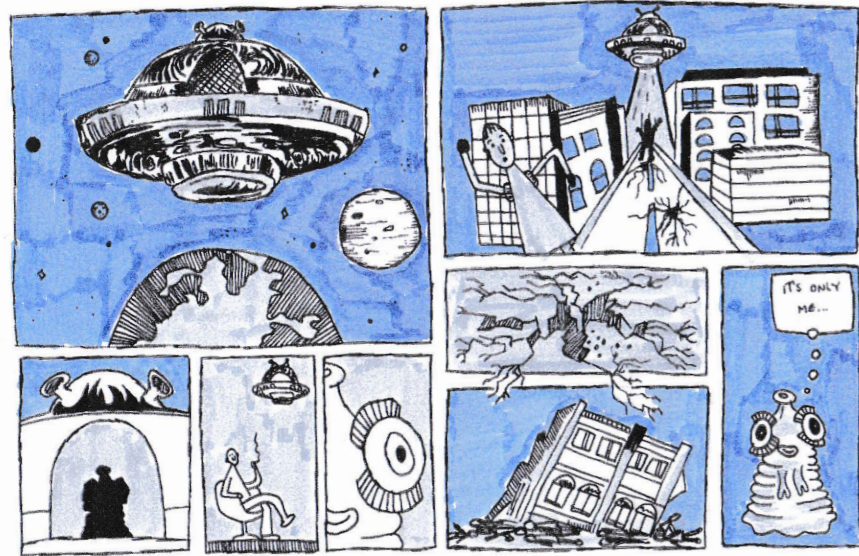
I printed my rough final comic various times and coloured them in using different colourways each time. I used Faber Castell 6PITT artist brush pens to do this. The experiments with a darker shade background loose some of the detail in as the ink lines are black, therefore the lighter background shades work a lot better. The large image is the colourway I went for because the light colours don't loose any detail and I like the idea of having faint colour. This is because it doesn't overpower the detail in the black ink lines. I think this colourway was the most aesthetically pleasing because the colours matched well.
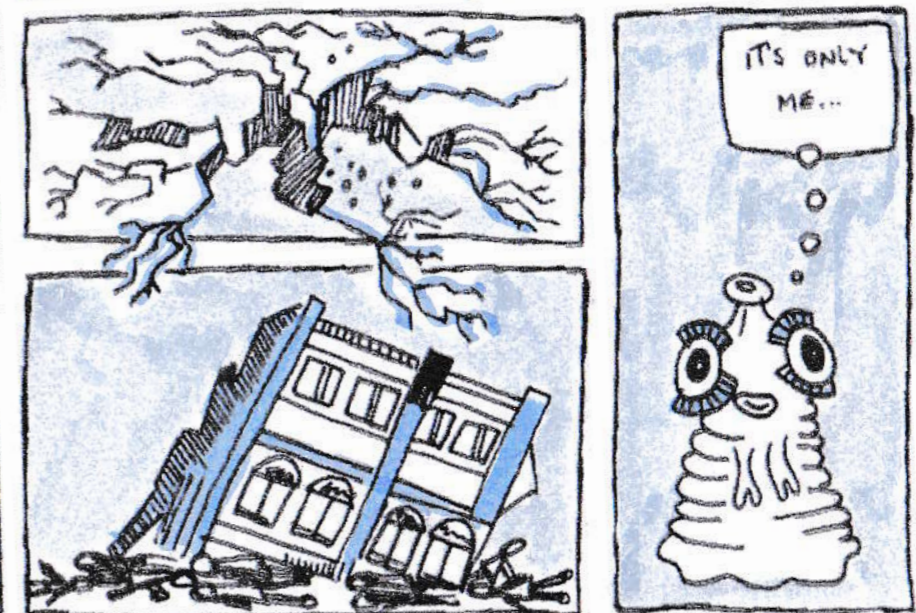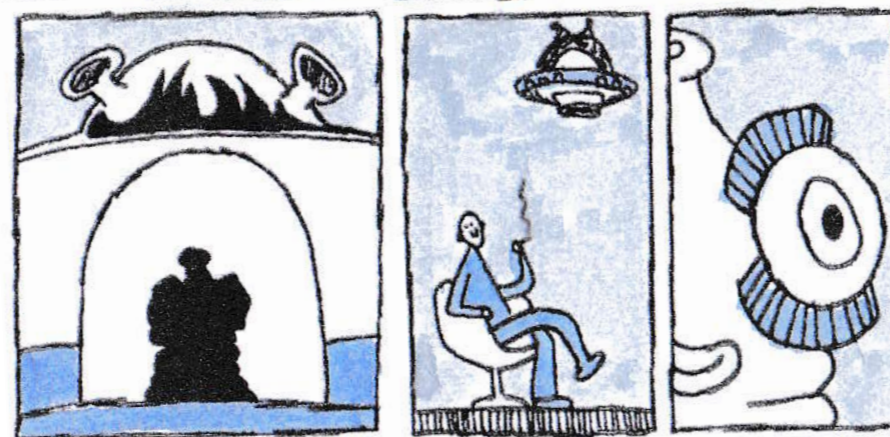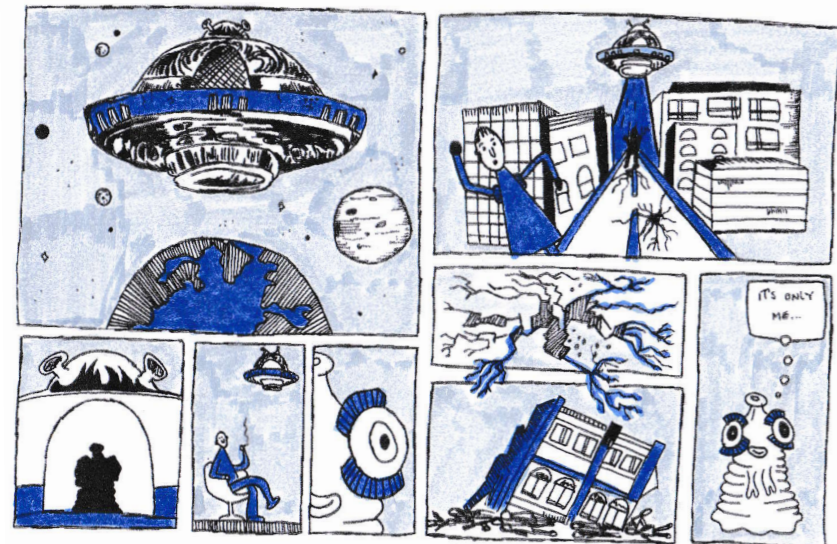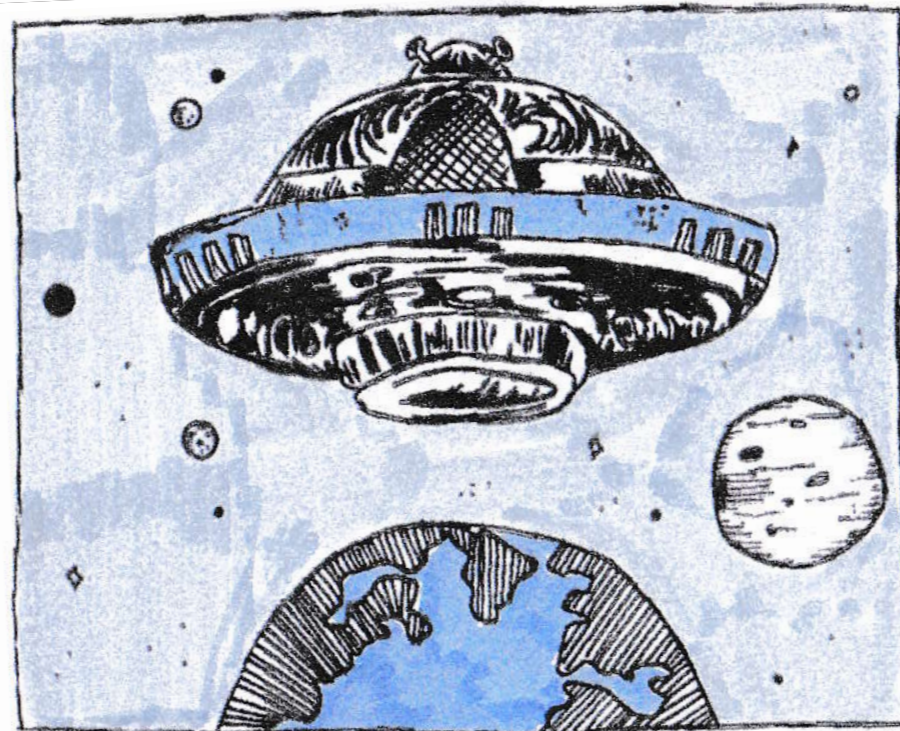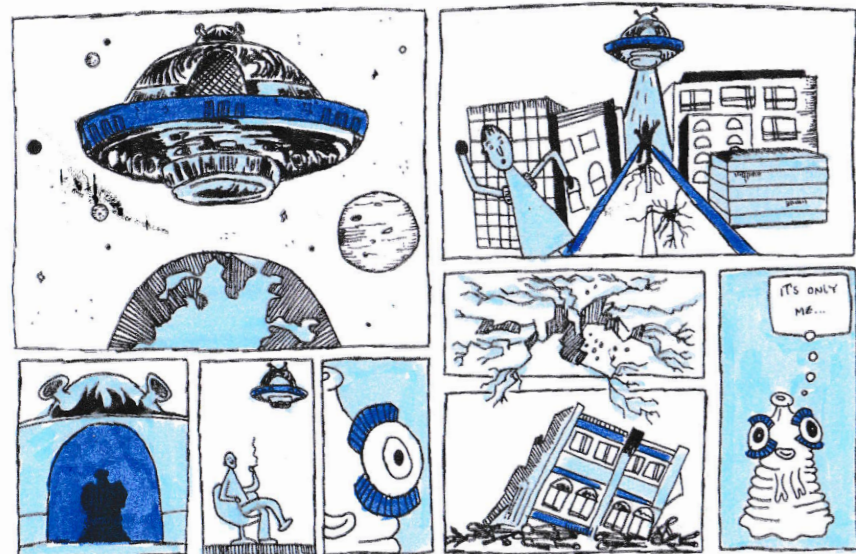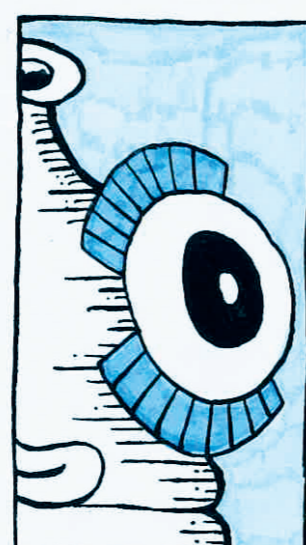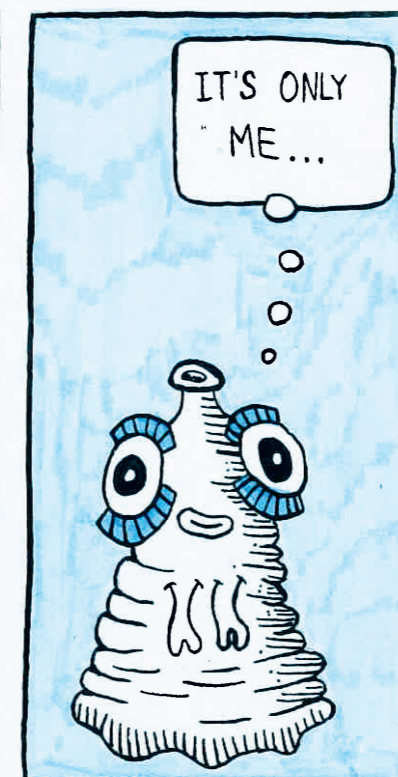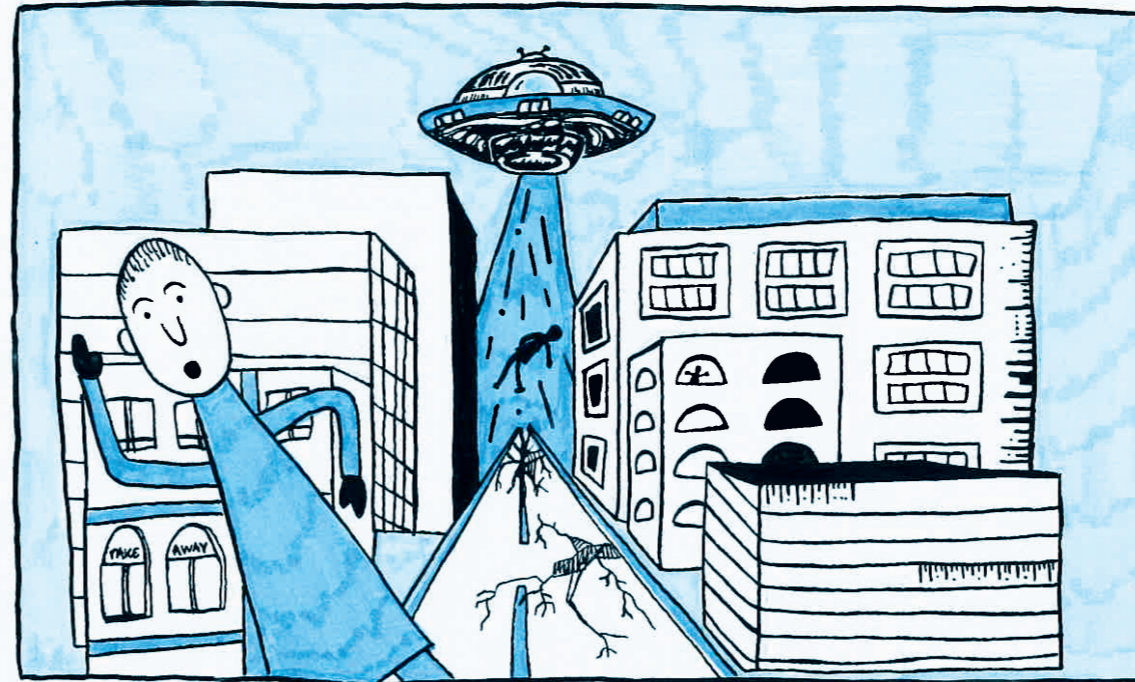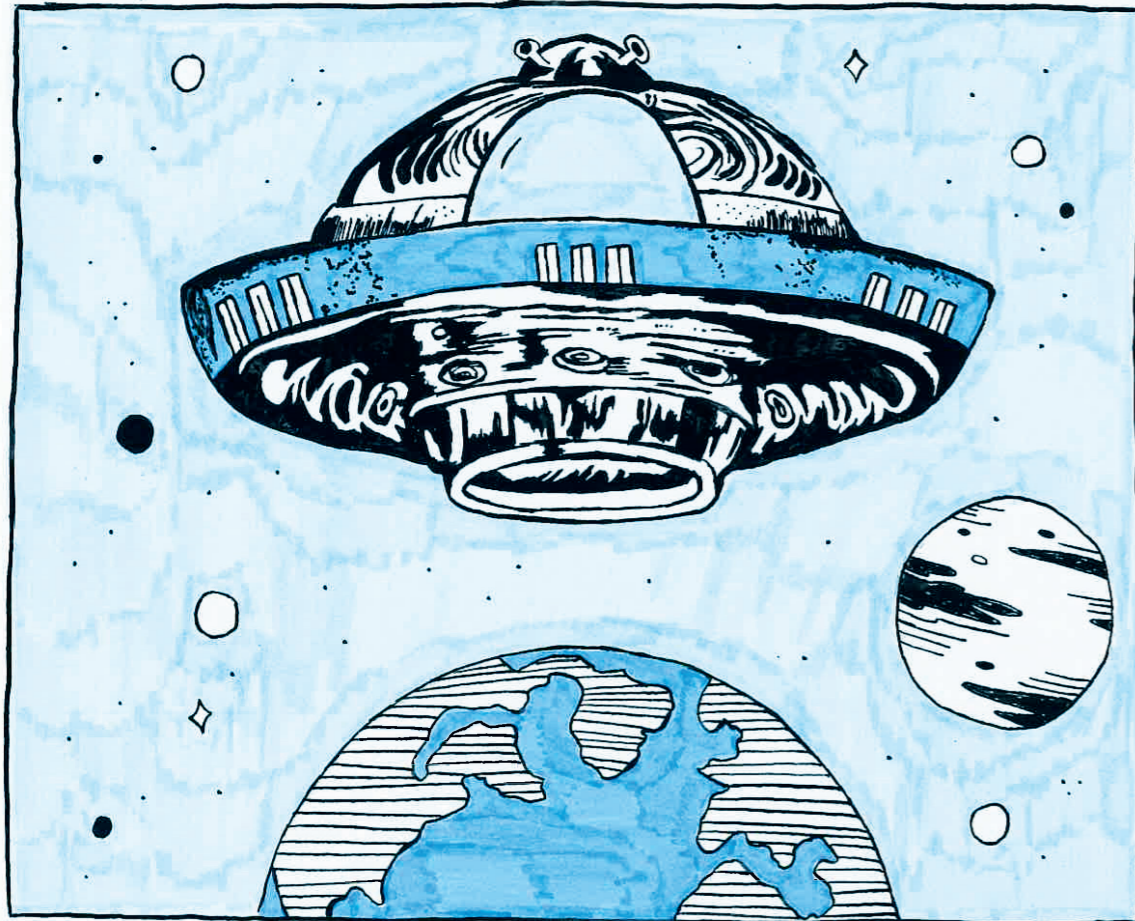
The story of 'It's Only Me...' is that an alien spaceship is flying towards earth plotting to destroy life. The alien inside of the spaceship isn't revealed until the end because it is quite a cute alien which you wouldn't expect to create this much destruction. During the comic an insight to the alien character is shown by adding sillohettes and close ups of it's facial features. The human character is a very chilled out character and the first to notice this spaceship, he doesn't act on it which is why the humans couldn't fight back. The same character is shown running away from the spaceship. Throughout the comic destruction is show by adding cracks to the floor and making the buildings look like they're falling over. Near the end of the comic dead bodies are shown in a pile around the buildings where the spaceship has picked them up and spat them back out.

The style of my final piece was inspired by Tom Gauld and Will Eisner's work. Their work really stood out to me in the research and also I really enjoyed my experiments I did in their style.

My favourite panel is the one where the building is collapsing and there are corpses. This is because the overlapping bodies really adds attention to detail. Also the light and dark pen areas work really well on this particular panel because it seperates the building to the background. I hand drew the outline of the panels so that it gives a raw creative feel to the comic, when things aren't perfectly straight I find they have a more of a striking presenece.

The pens I used for this project were Faber Castell 6 PITT artist brush pens in shades of blue. When colouring large areas and overlapping the markings the pens left darker areas which you can slightly see on the final piece. Therefore, if I was to design this comic again I would experiement more with Tom Gaulds colour pallets and colourways by using a variety of different medias including watercolour pens. However, I do think the colour adds depth to the design because it shows where lighter and darker areas are and also differinciates subjects/characters from the background/eachother. By adding colour it has also helped add a distinct border around each panel aswell as drawing focus to particular elements in the scene.

In this project I have learnt how to use a traditional dip pen with ink. This is something that I had never experimented with before and I really enjoyed it. The effect the dip pen gave to my drawings was really unique compared to using a normal black pen liner. I have also learnt about the order in which you should read a comic book and which panel comes next, this was something important to know when designing my own comic pages. Another thing I have learnt is how to use mark making techniques to distinguish the shadows and highlights within an object or person.

overall, I am very happy with the outcome of my final comic pages.

REFERENCES

BERNTSSON, S. (2015) *How to Plan and Layout Your Comic* [Webpage] Available from: Design & Illustration Envato Tuts+: https://design.tutsplus.com/tutorials/create-a-comic-how-to-plan-and-lay-out-your-comic--cms-24179 [Accessed on 12/01/2020]

BROWN, H. (2016) *Mooncop Cartoonist Tom Gauld on Isolation, Nostalgia & Robot Cruelty* [Online Article and Images] Available from: Paste Magazine https://www.pastemagazine.com/articles/2016/09/mooncop-cartoonist-tom-gauld-on-isolation-nostalgi.html [Accessed on 21/01/2020]

CONTRERAS, R. (2011) *COMIC ART TERMS – PANEL BREAKOUTS* [Online Image] Available from: https://comicbookgraphicdesign.com/comic-art-terms-panel-breakouts/ [Accessed on 12/01/2020]

EISNER, W. (1992) *INVISIBLE PEOPLE "Sanctum"* [Online Image] Available from: http://www.deniskitchen.com/mm5/merchant.mvc?Store_Code=AG&Screen=PROD&Product_Code=WE.IP.ST.28 [Accessed on 20/01/2020]

EISNER, W. (1992) *INVISIBLE PEOPLE "The Power"* [Online Image] Available from: http://www.deniskitchen.com/mm5/merchant.mvc?Store_Code=AG&Screen=PROD&Product_Code=WE.IP.PG.008 [Accessed on 20/01/2020]

EISNER, W. (1947) *THE SPIRIT SECTION "THE PERECT CRIME"* [Online Image] Available from: https://comics.ha.com/itm/original-comic-art/splash-pages/will-eisner-the-spirit-section-the-perfect-crime-splash-page-1-original-art-dated-1-5-47-will-eisner-/a/7084-92109.s [Accessed on 20/01/2020]

GAULD, T. (2016) *MOONCOP SKETCHES* [Twitter] 27/09. Available from: https://twitter.com/tomgauld/status/780750925912743936 [Accessed on 21/01/2020]

GAULD, T. (n.d) *Tom Gauld Offical Website - Comic books* [Webpage and Online Images] Available from: https://www.tomgauld.com/comic-books-v2 [Accessed on 23/01/2020]

GAVALER, C. (n.d) *Analyzing Comics 101 (Layout)* [Webpage and Online Images] Available from: https://www.hoodedutilitarian.com/2015/12/analyzing-comics-101-layout/ [Accessed on 12/01/2020]

HEATLEY, D. (2005) *New York Times Sunday Styles illustration* [Online Image] Available from: http://www.comicartcollective.com/detail.cfm?page=E0B88EE7-3048-77F0-11179E6FA071B95A [Accessed on 11/02/2020]

HEATLEY, D. (2007) *The New Yorker* [Online Image] Available from: https://condenaststore.com/featured/new-yorker-february-12th-2007-david-heatley.html [Accessed on 11/02/2020]

LAMBERT, J (n.d) *JOSEPH LAMBERT SKETCHES* [Online Images] Available from: https://comicsalliance.com/joseph-lambert-art-galler/ [Accessed on 13/02/2020]

LAMBERT, J (n.d) *WANNA PLAY?* [Online Image] Available from: http://fantagraphics.com/flog/things-to-see-introducing-joseph-lambert/ [Accessed on 11/02/2020]

REFERENCES

MACK, D. (2003) *Daredevil Book - Marvel* [Online Image] Available from: http://davidmackguide.com/portfolio/daredevil/53.shtml and https://www.pinterest.at/pin/293648838176800604/ [Accessed on 04/02/2020]

MACK, D. (1953) *Beyond the Fences* [Online Image] Available from: https://hellboy.fandom.com/wiki/David_Mack [Accessed on 04/02/2020]

BOOK REFERENCES:

HELLER, S. (2012) *Comics Sketchbooks: The Unseen World of Today's Most Creative Talents* - London: Thames & Hudson.

GAULD, T. (2013) *Behind the Curtain* - Tate Etc: Issue 27 (Page 112).

GAULD, T. (16 April 2013) *You're All Just Jealous of My Jetpack* - Drawn and Quarterly; 01 edition.

BIBLIOGRAPHY

WOLK, D. (2016) *THE SEASONS BEST NEW GRAPHIC NOVELS* [Online Article] Available from: https://www.nytimes.com/2016/12/02/books/review/the-seasons-best-new-graphic-novels.html [Accessed on 21/01/2020]

UNDERDOGS. (2014) *PANEL LAYOUT: THE GOLDEN RATIO* [Online Article] Available from: https://www.makingcomics.com/2014/05/07/panel-layout-golden-ratio/ [Accessed on 02/02/2020]

UE, T. (2017) *Depicting life on the moon: an interview with Tom Gauld* [DMU Online Library] Available from: https://www-tandfonline-com.proxy.library.dmu.ac.uk/doi/full/10.1080/14790726.2016.1264428 [Accessed on 02/02/2020]