

SESSION 1

SKETCHING

- While sketching, use a nice loose pencil or brush, just a tool to get ideas down as quickly as possible whilst the idea is fresh and the brain is flowing.
- Find a balance between perfection and speed. As these are opposites you can easily swing in one direction. Keep it loose and fast initially but when revising the rough, attempt to bring in more perfection and take a more gradual approach.
- Don't be afraid to draw things you aren't comfortable with as this can really restrict what you draw and your ideas.
- You can always use books or the internet too as a reference. Stock images often can conjure up lots of results to go off.
- Draw all the time and challenge your hand and brain with new shapes/objects/characters.
- Knowledge of the anatomy of the human body is very important to me as I draw lots of characters in my illustrations. I would really recommend life drawing classes or something similar. Sessions that enable you to capture the human form in lots of positions.
- As well as positions and anatomy, also take into consideration different body types, and also the character. For example If your character is in a depressing scenario then give them rounded shoulders or a hunch. Or if confident their chest would be out and the head held high.
- Characters expression is equally important. This can define the whole image or finish off a comic. You can even capture all the expression in just the eyes. Just slight changes of these can bring different meaning to the image. A small crease under the eye can determine their age/emotional state/ fatigue etc. The brow is also really important to determine mood and expression.
- Once you have your very initial idea down, look into refining it even more: perspective comes into play. It can manipulate the reader and also change the whole dynamic of the illustration. Use of interesting angles can add a sense of scale or add is sense of importance.
- Another Major element is the composition. It can determine the flow, the mood, the importance of certain frames if a comic.
- Making use of small thumb nails is a useful way of mapping out different compositions in a more time effective way.
- An object or a character placed in the centre of the frame/panel focuses and concentrates the attention to the centre, but placing the character on the edge can almost create a view from their perspective.

COMIC

- When I make comics I like to stick to square panels either in 4, 6, 9 or 12. I find the 4's are effective at creating something that is very punchy and often funny. Something that involves a twist at the end. Whilst the longer 9 or 12 panels allow a more drawn out story. I find these ones are particularly useful when creating a comic with a gradual transition or perhaps a more sombre tone.
- The narration should harmonise with the drawing. There should be a visual rhythm.
- You can play with the format and layout of the comics though.
- Vertical panels can excite whilst horizontal landscapes are more calming.
- In the western world we traditionally read from left to right, but of course this can be experimented with too.

ASSIGNMENT 1

- USING THE SUBJECT AND CHARACTERS CREATE YOUR OWN FIRST 3 FRAMES (ideally you would have these completed with me during session 1)
- USE THE SAME PROCESS OF SKETCHING (You can afford to be rough with your drawing at this point)
- FEEL FREE AND CREATE YOUR OWN CHARACTER
- ADD YOUR 4TH FRAME/PANEL OF HOW YOU FEEL THE STORY WILL CONCLUDE (**This panel is often the most important as it allows you to deliver your punch line or it or your twist. Panel ties everything together. Be as abstract, humorous or macabre as you like!**)

NEXT SESSION

FINAL STAGES OF THE ILLUSTRATION: LINE-WORK, COLOUR AND SHADE.