

HOW TO
THINK
WHEN YOU
DRAW
JUNIOR
WITH *LoRenZo!*

HOW TO DRAW
COMICS

WELCOME TO...



HOW TO DRAW COMICS

THIS IS A SPECIAL **FREE** DOWNLOADABLE BOOK, MADE FOR YOUNG ARTISTS IN SCHOOL OR AT HOME, IN WHICH YOU WILL CREATE CHARACTERS, COME UP WITH STORY IDEAS, DESIGN WORLDS, LAY OUT PAGES, WRITE DIALOGUE, AND DRAW YOUR OWN MINI COMIC STORY!

HOW TO USE THIS BOOK:

CHILDREN, TEACHERS, PARENTS AND CARERS! PRINT THE BOOK OUT (RECOMMENDED), OR WORK FROM A SCREEN.

THE COURSE IS DIVIDED INTO **10 DAYS**, WITH UP TO **FIVE SESSIONS PER DAY**. YOU CAN WORK THROUGH IT ALL IN ONE GO, OR SPREAD IT OVER A LONGER PERIOD. EACH SESSION HAS A TUTORIAL AND AN EXERCISE.

RECOMMENDED AGE GUIDE:

CHILDREN AGED 5 - 7: WORK THROUGH THE BOOK WITH AN ADULT WHO CAN HELP EXPLAIN EACH IDEA TO YOU.

CHILDREN AGED 8 - 10: WORK THROUGH THE BOOK ON YOUR OWN, OR WITH A FRIEND. YOU MAY NEED A LITTLE HELP FROM AN ADULT AROUND SOME OF THE MORE COMPLICATED IDEAS.

CHILDREN AGED 11 - 13: WORK THROUGH THE BOOK ON YOUR OWN, OR WITH A FRIEND.

EVERYONE ELSE AGED 14 AND UP: ALTHOUGH THE BOOK IS DESIGNED FOR YOUNGER READERS, THERE ARE LOTS OF IDEAS AND TRICKS IN HERE YOU MAY FIND USEFUL!

I HOPE YOU ENJOY IT! 

THANK YOU FOR USING THIS BOOK, PLEASE SHARE IT WITH OTHER **FRIENDS/EDUCATORS/PARENTS/CHILDREN**, SO THAT IT MAY BE USED AND ENJOYED BY **AS MANY PEOPLE AS POSSIBLE**.

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PLEASE **RESPECT** THE SPIRIT IN WHICH THIS FREE BOOK OF IDEAS HAS BEEN CREATED, IT IS THERE FOR **EVERYONE** TO ENJOY.

WANT MORE?

WE POST **100'S** OF **ALL-AGES** WRITING AND DRAWING TUTORIALS UP ONLINE **EVERY MONTH** FOR **FREE!**

HOW TO THINK WHEN YOU DRAW WITH Lorenzo!

100% CHILD FRIENDLY!

HOW TO THINK WHEN YOU WRITE! WITH Robin

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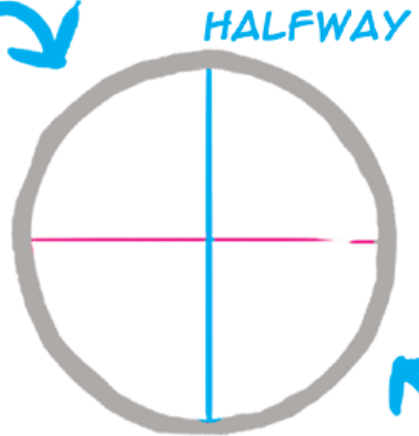
HERE'S AN EASY APPROACH TO PLACING THE **FEATURES** (EYES, NOSE, EARS AND MOUTH) ON YOUR CHARACTER'S **HEAD**.

1



DRAW A ROUGH CIRCLE

2



VERTICLE LINE AND HORIZONTAL LINE

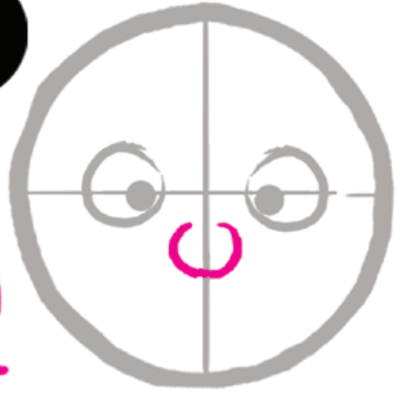
3



EYES GO ON VERTICAL LINE

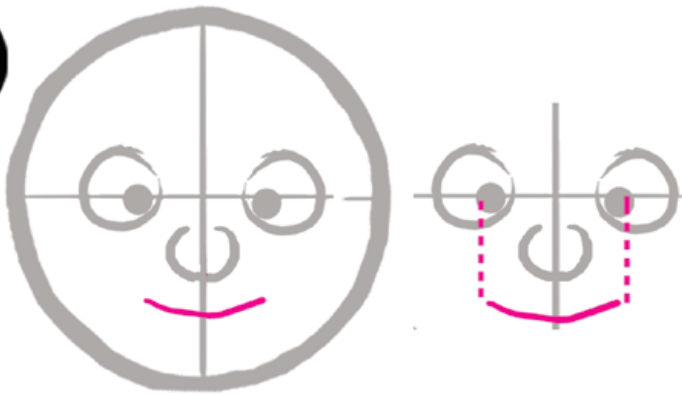
PLACE EYES ROUGHLY ONE EYE WIDTH APART

4



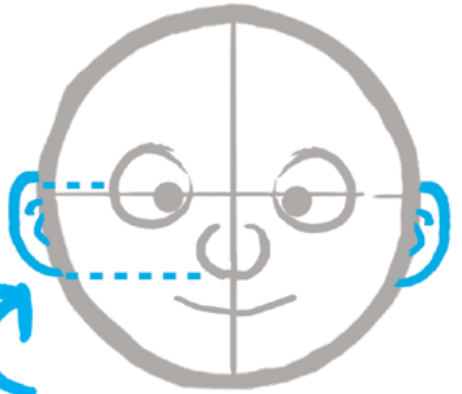
TIP OF NOSE GOES BELOW EYES ON HORIZONTAL LINE

5



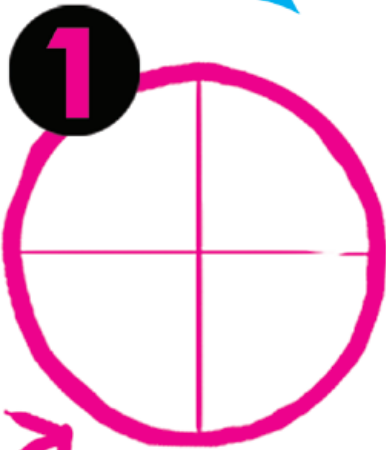
MOUTH IS ROUGHLY THE SAME WIDTH AS THE CENTRE OF THE EYES

6

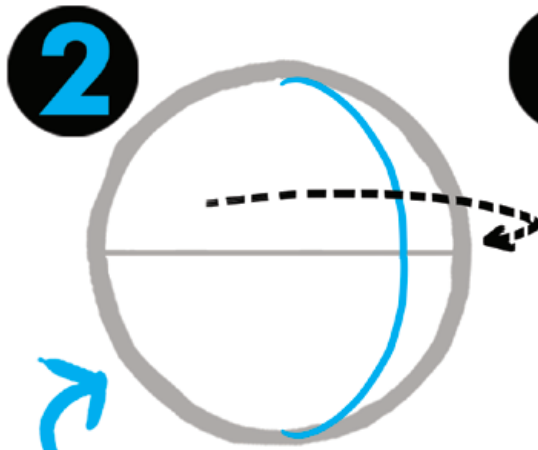


PLACE EARS BETWEEN MIDDLE OF EYES AND TIP OF NOSE

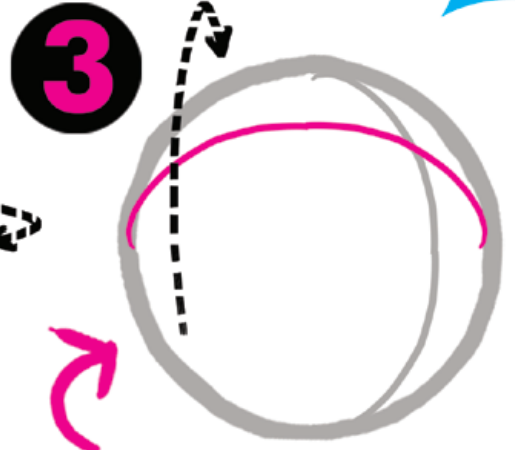
IN COMICS, BEING ABLE TO DRAW YOUR CHARACTERS FROM LOTS OF **DIFFERENT ANGLES** IS REALLY USEFUL. REMEMBER, THE HEAD IS A **3D SHAPE**.



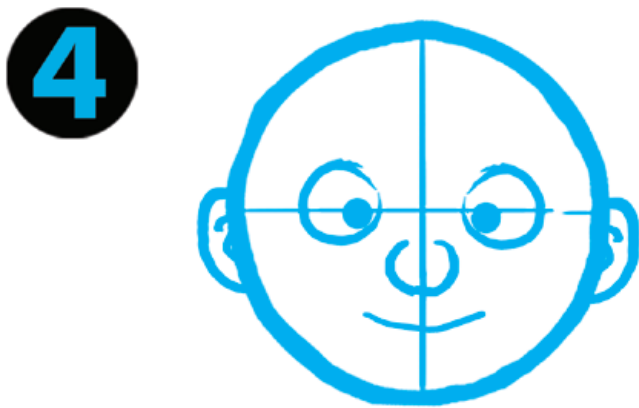
1
IMAGINE THE CIRCLE IS A SPHERE, OR BALL



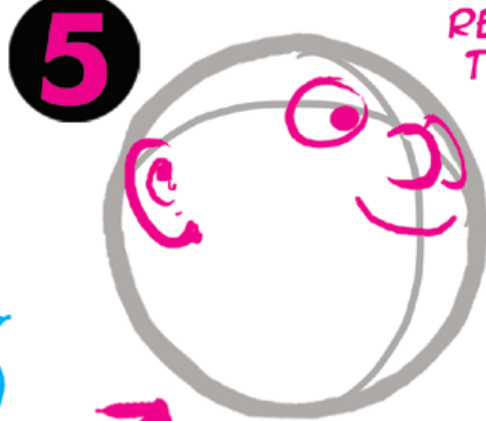
2
IF WE TURN IT TO THE SIDE, THE VERTICAL LINE WILL APPEAR CURVED



3
IF WE TILT IT UP OR DOWN, THE HORIZONTAL LINE WILL APPEAR CURVED



4
AS YOU KNOW WHERE THE FEATURES SIT ON THE LINES...



5
REMEMBER, THE NOSE STICKS OUT!

...YOU CAN NOW DRAW THE FACE LOOKING UP!

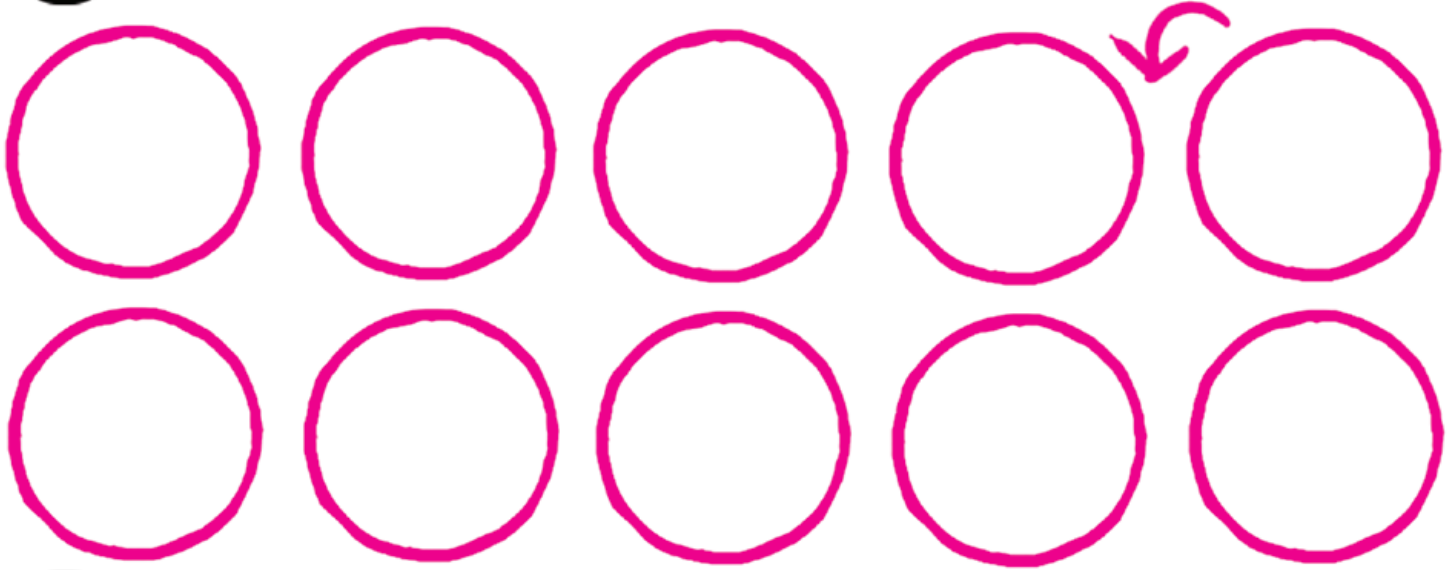
EXTRA NOTE:

IF THE EYES ARE **CIRCLES**, WHEN WE SEE THEM FROM AN ANGLE, THEY BECOME **OVALS**!



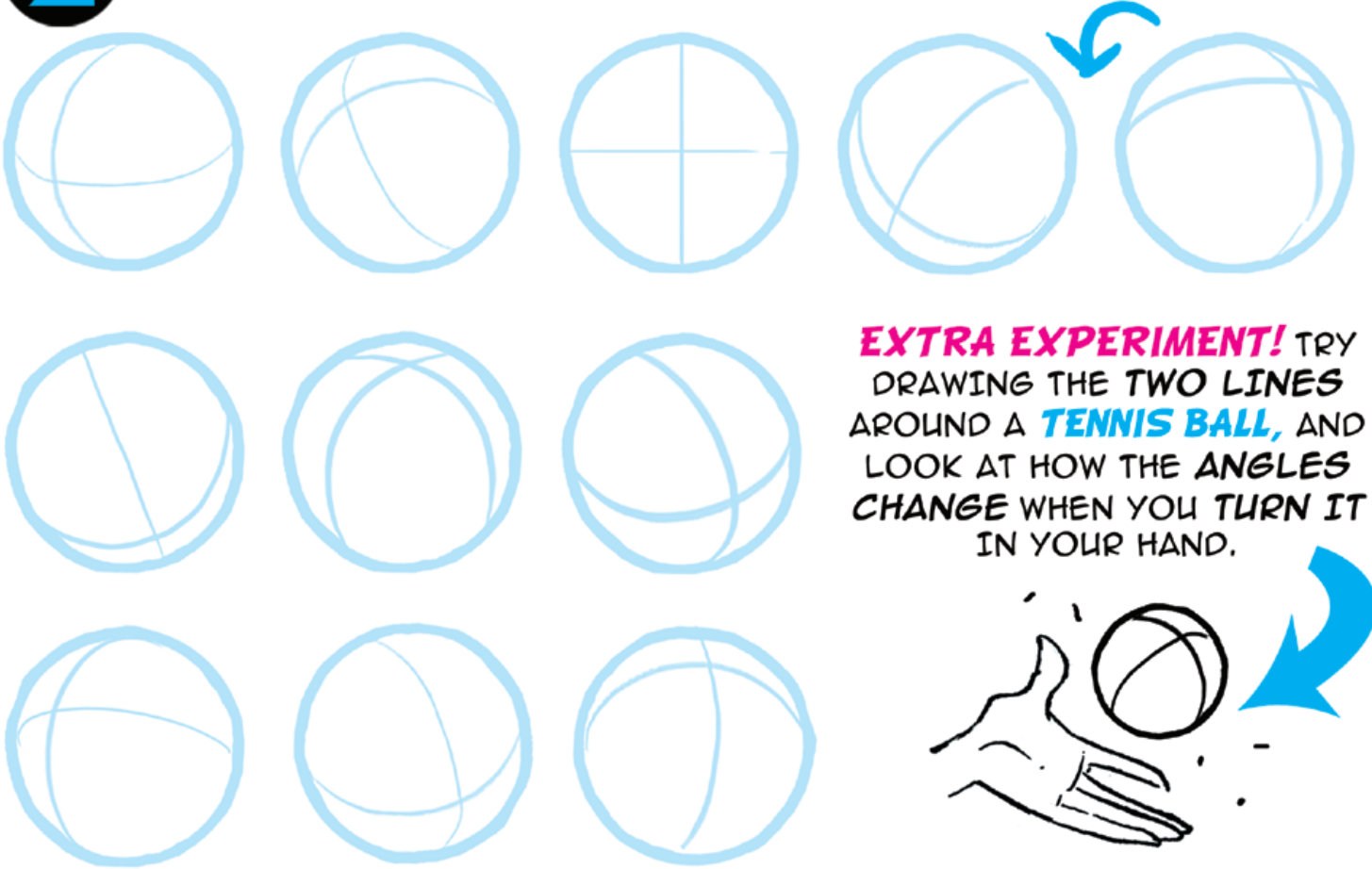
1

PRACTICE DRAWING THE **TWO LINES** AT DIFFERENT **CURVED ANGLES**:



2

TRY DRAWING A **FACE** ONTO THESE DIFFERENT **ANGLE TEMPLATES**:

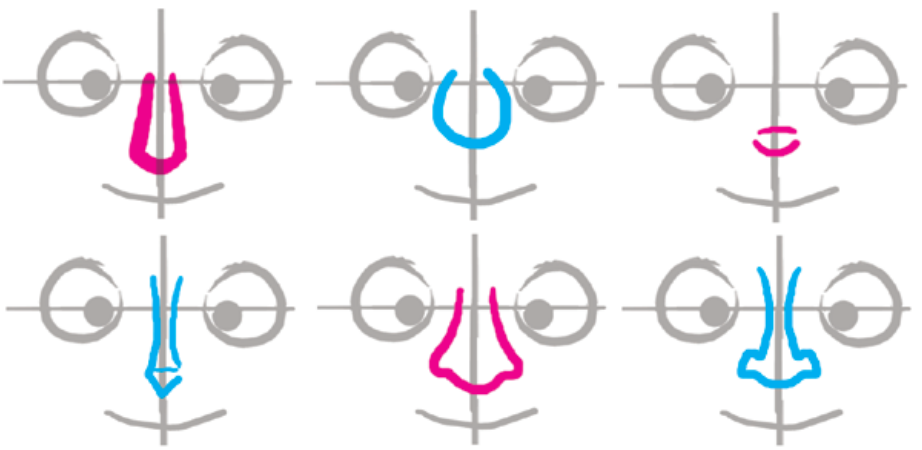
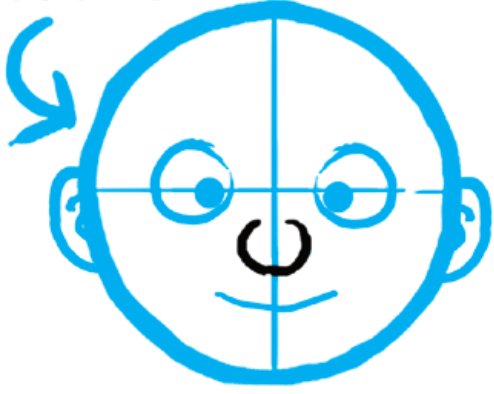


EXTRA EXPERIMENT! TRY DRAWING THE TWO LINES AROUND A **TENNIS BALL**, AND LOOK AT HOW THE **ANGLES CHANGE** WHEN YOU TURN IT IN YOUR HAND.

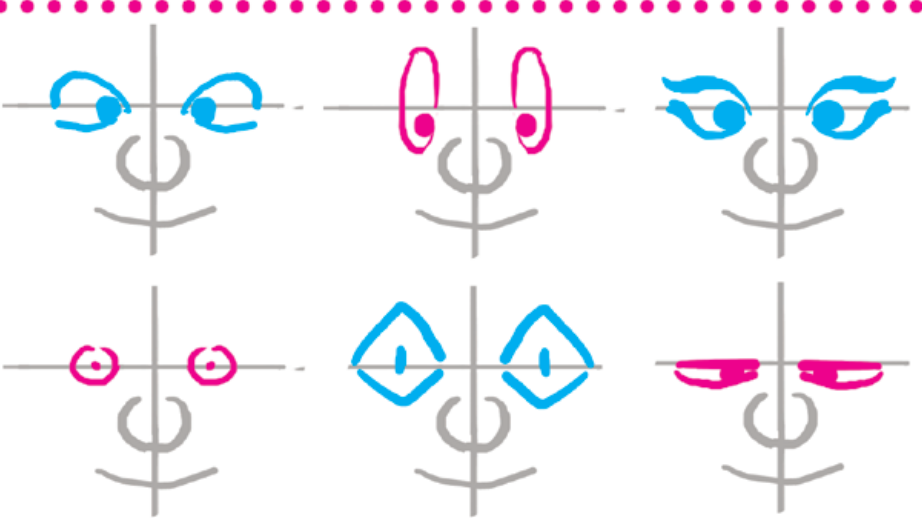
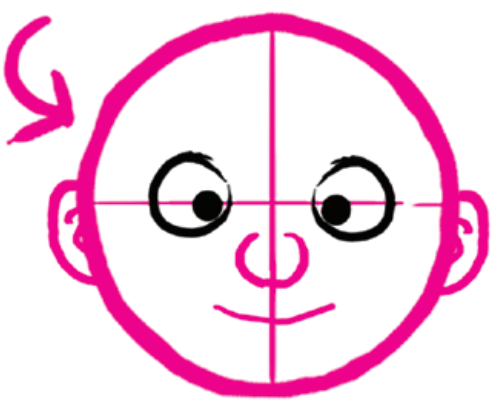


ALL FACES ARE **DIFFERENT**, AND IN COMICS HAVING A WIDE RANGE OF CHARACTER DESIGNS MAKES IT EASIER TO **TELL THEM APART!**

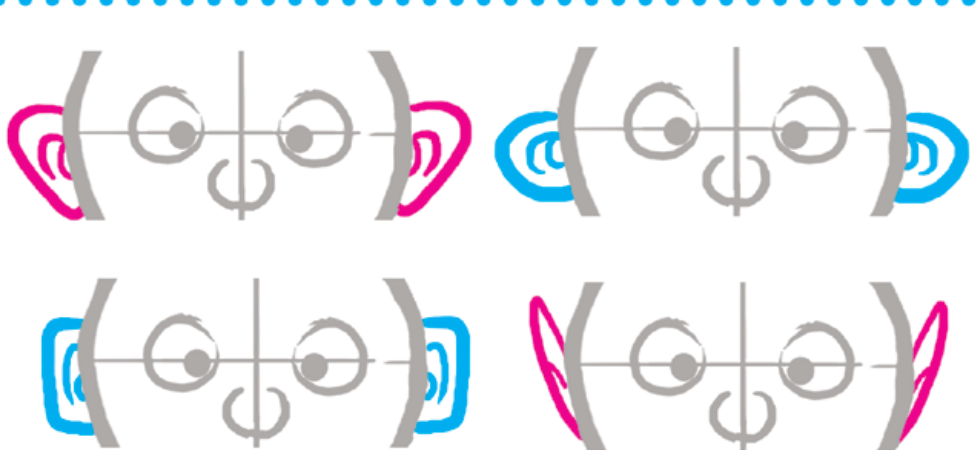
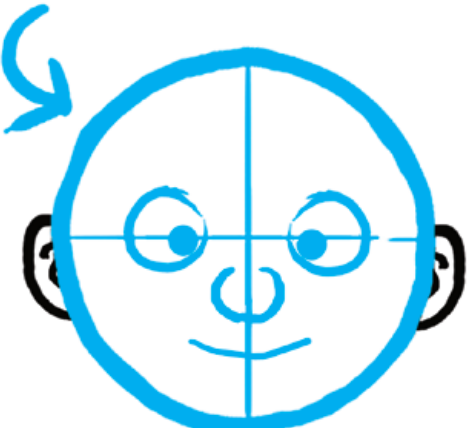
NOSES:



EYES:



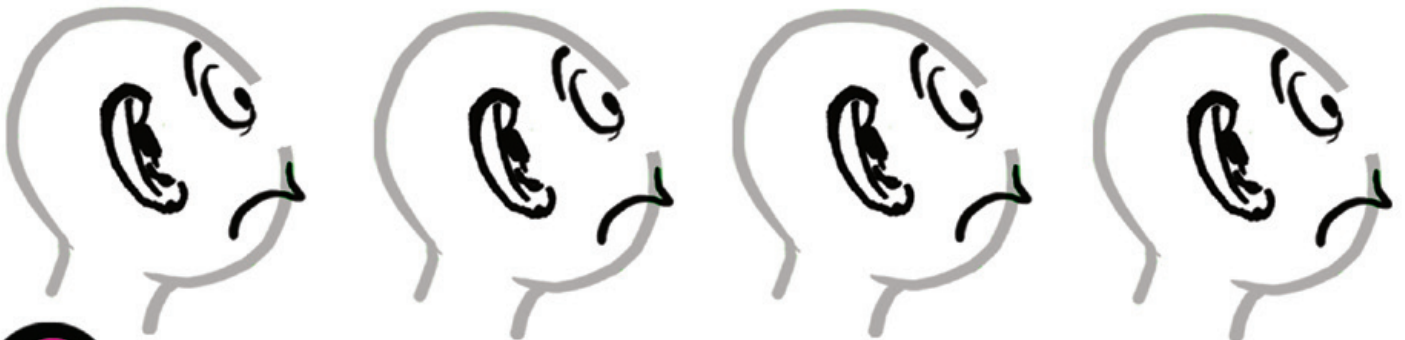
EARS



CHANGING **ONE FEATURE**
MAKES A TOTALLY **DIFFERENT**
FACE!

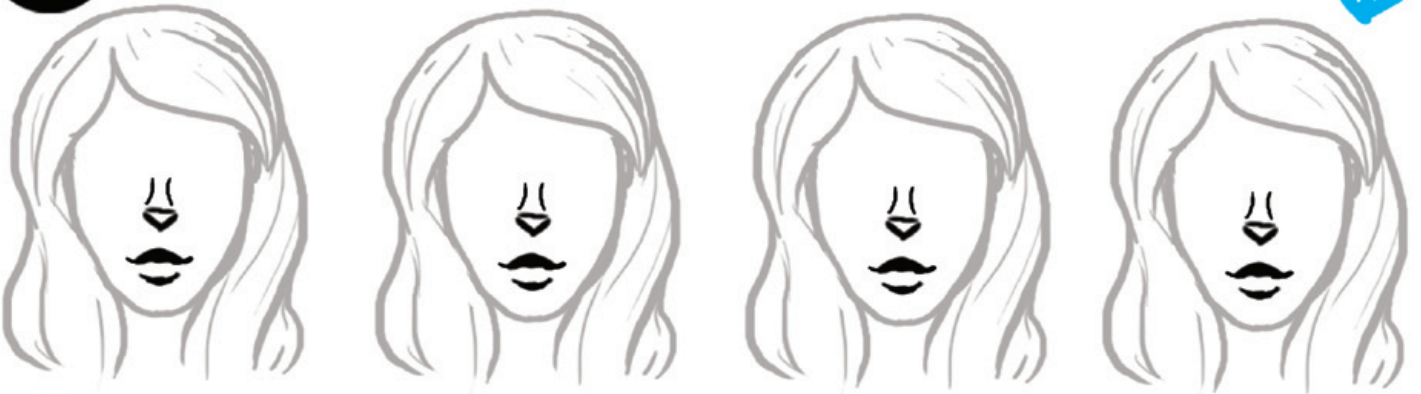
1

DRAW **FOUR DIFFERENT NOSES** ON THESE **HEADS:**



2

DRAW **FOUR DIFFERENT PAIRS OF EYES** ON THESE **HEADS:**



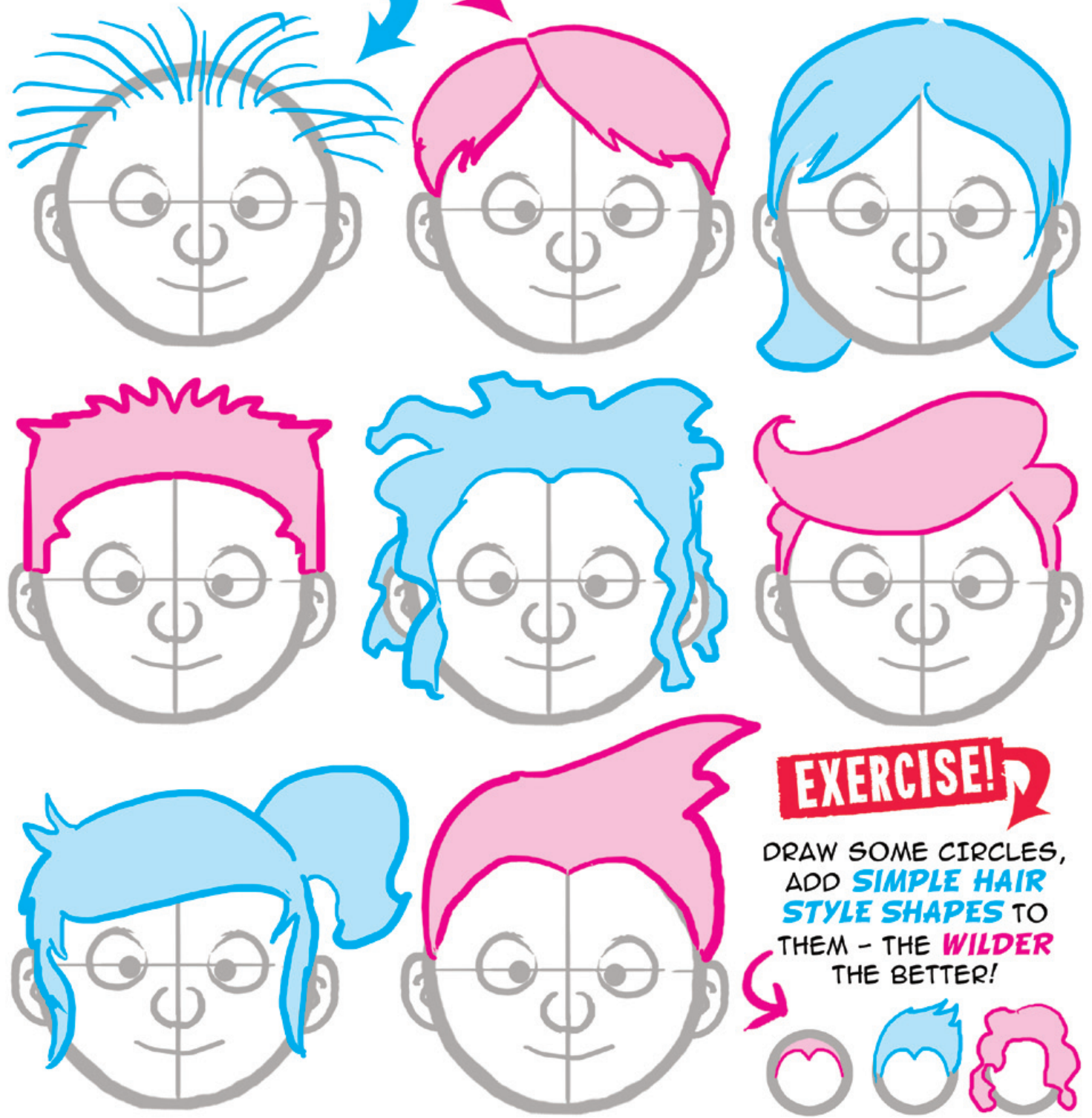
3

DRAW **FOUR DIFFERENT EARS** ON THESE **HEADS:**



IT'S TEMPTING TO DRAW HAIR STYLES AS LOTS OF **SINGLE HAIRS**, BECAUSE THAT'S WHAT THEY'RE MADE UP OF IN **REAL LIFE!**

HOWEVER, SINCE **COMIC HAIRSTYLES** ARE VITAL FOR HELPING US RECOGNISE **EACH INDIVIDUAL CHARACTER**, TRY DRAWING THE **OVERALL SHAPE** OF THE HAIR FIRST:



EXERCISE!

DRAW SOME CIRCLES, ADD **SIMPLE HAIR STYLE SHAPES** TO THEM - THE **WILDER** THE BETTER!

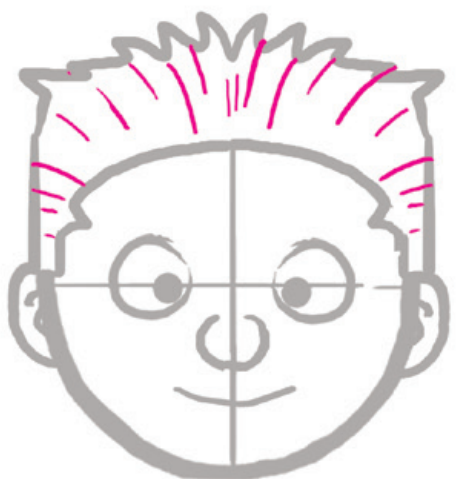
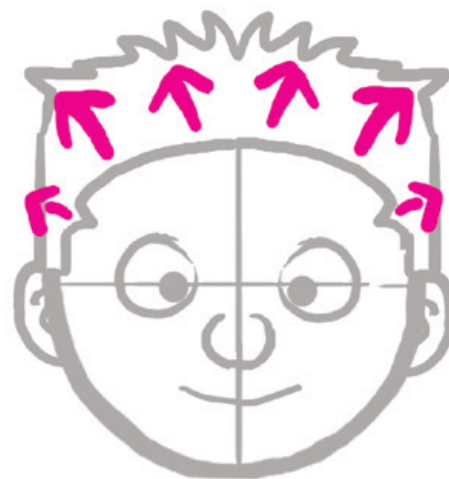
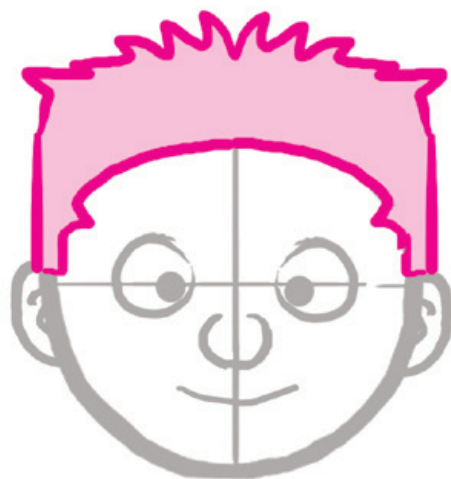
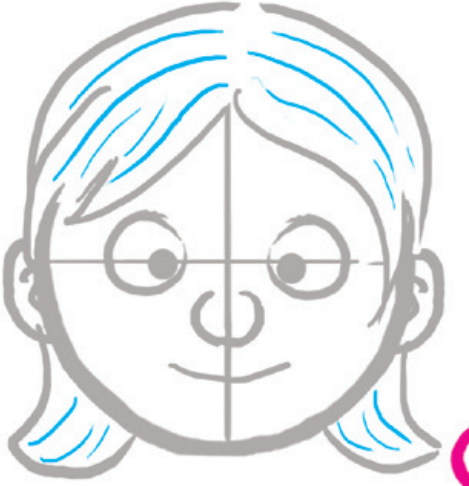
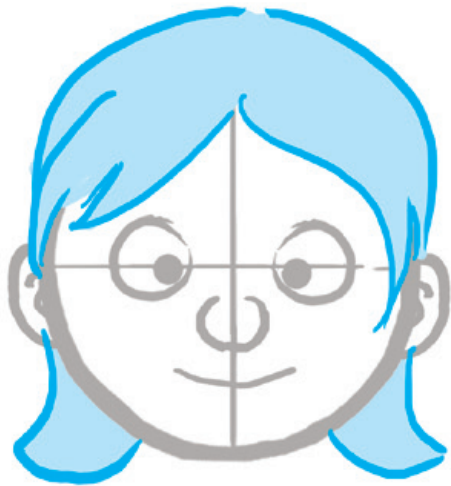
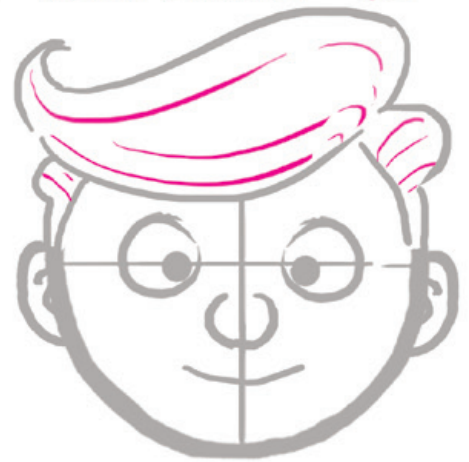


NOW YOU HAVE SOME HAIR STYLE SHAPES, ADD IN A FEW **INTERIOR LINES**, THINKING ABOUT THE **DIRECTION** THE HAIR GROWS!

SHAPE

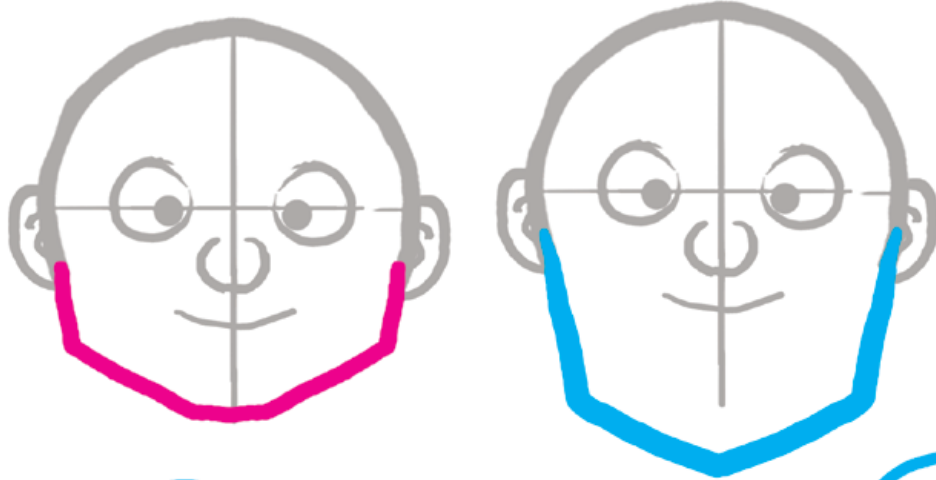
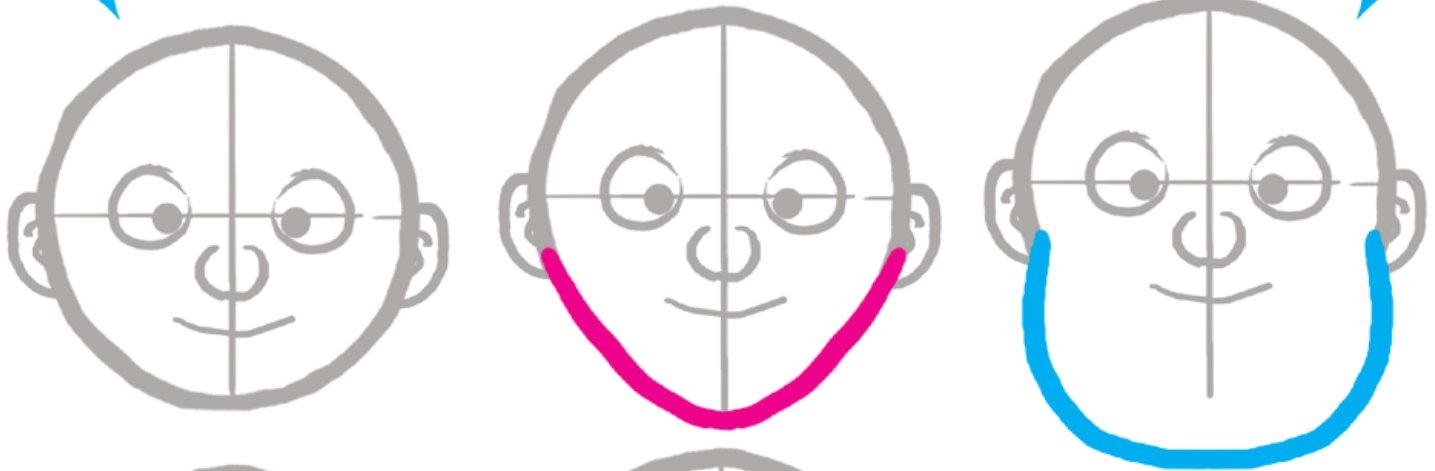
THINK ABOUT HAIR DIRECTION

ADD SOME INDIVIDUAL HAIR LINES

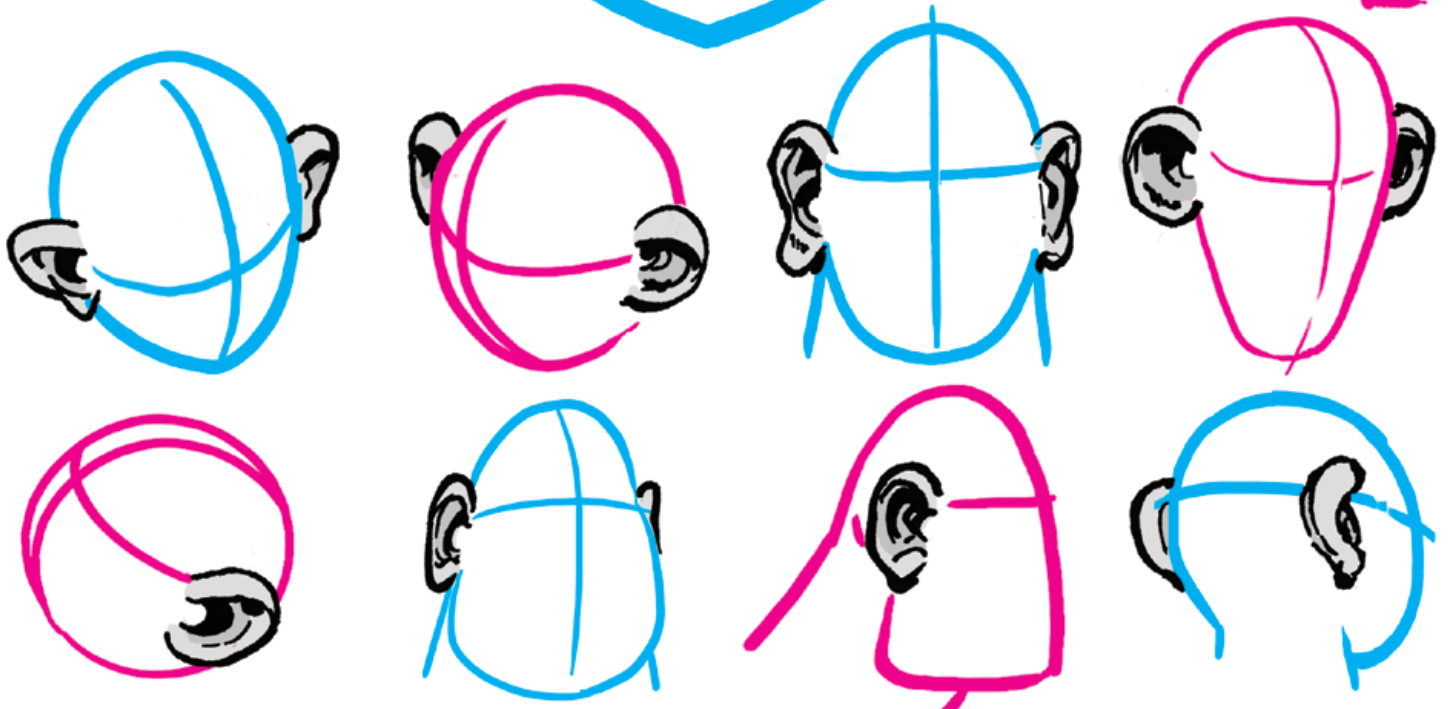


HEAD SHAPES

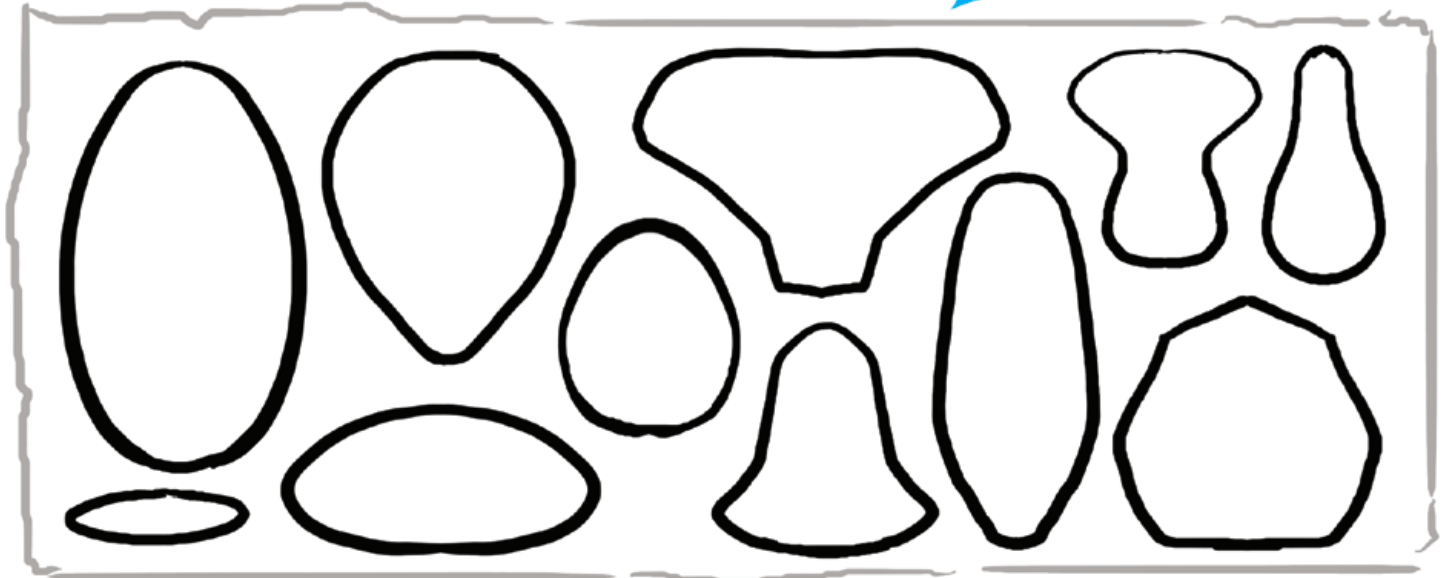
CHANGING THE SHAPE OF YOUR CHARACTER'S HEAD, IN PARTICULAR THEIR **JAW**, WILL **TOTALLY ALTER THEIR LOOK.**



YOU CAN USE THE **CROSSED LINES** TO PLACE YOUR CHARACTER'S FEATURES, JUST LIKE YOU DID WITH THE ROUND HEADS.



1 DRAW A ROUGH RECTANGLE ON A PAGE, AND FILL IT WITH AS MANY **DIFFERENT HEAD SHAPES** AS YOU CAN, FITTING SHAPES INTO **EVERY SPACE.**



2 ADD FACES TO YOUR HEADS. TRY TO MATCH THE **OVERALL SHAPE OF THE FEATURES** TO THE SHAPE OF THE **HEAD.**

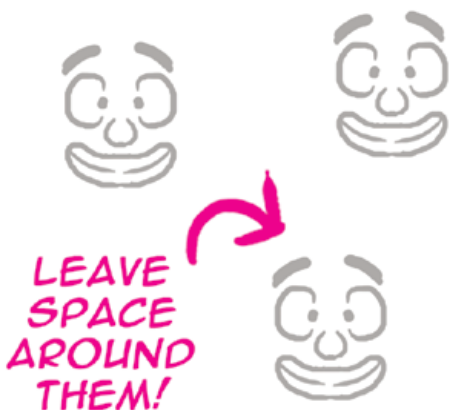
ROUNDED FACE = ROUNDED FEATURES



ANGULAR FACE = ANGULAR FEATURES



3 ANOTHER DRAWING EXPERIMENT - QUICKLY SKETCH A SET OF **SIMILAR FACES** ON A PIECE OF PAPER, **THEN** DRAW THE HEAD SHAPES **AFTERWARDS.**



LEAVE SPACE AROUND THEM!



PLAY WITH THE POSITION OF THE FACE ON THE HEAD

LOW



HIGH



IN COMICS, WE GET TO NOT ONLY WRITE ABOUT HOW A CHARACTER **FEELS**, BUT WE GET TO **SHOW IT** TOO.



THIS GUY IS
OBVIOUSLY
HAPPY!

SOME FACIAL EXPRESSIONS ARE **OBVIOUS**, WHILE OTHERS CAN HAVE SEVERAL **DIFFERENT MEANINGS**.

ANGRY?
CONFUSED?



REPULSED?

ANNOYED?

EXERCISE!

WRITE DOWN ALL THE **DIFFERENT MEANINGS** YOU CAN THINK OF FOR **EACH OF THESE EXPRESSIONS**:

1



2



3



4



5



6



7

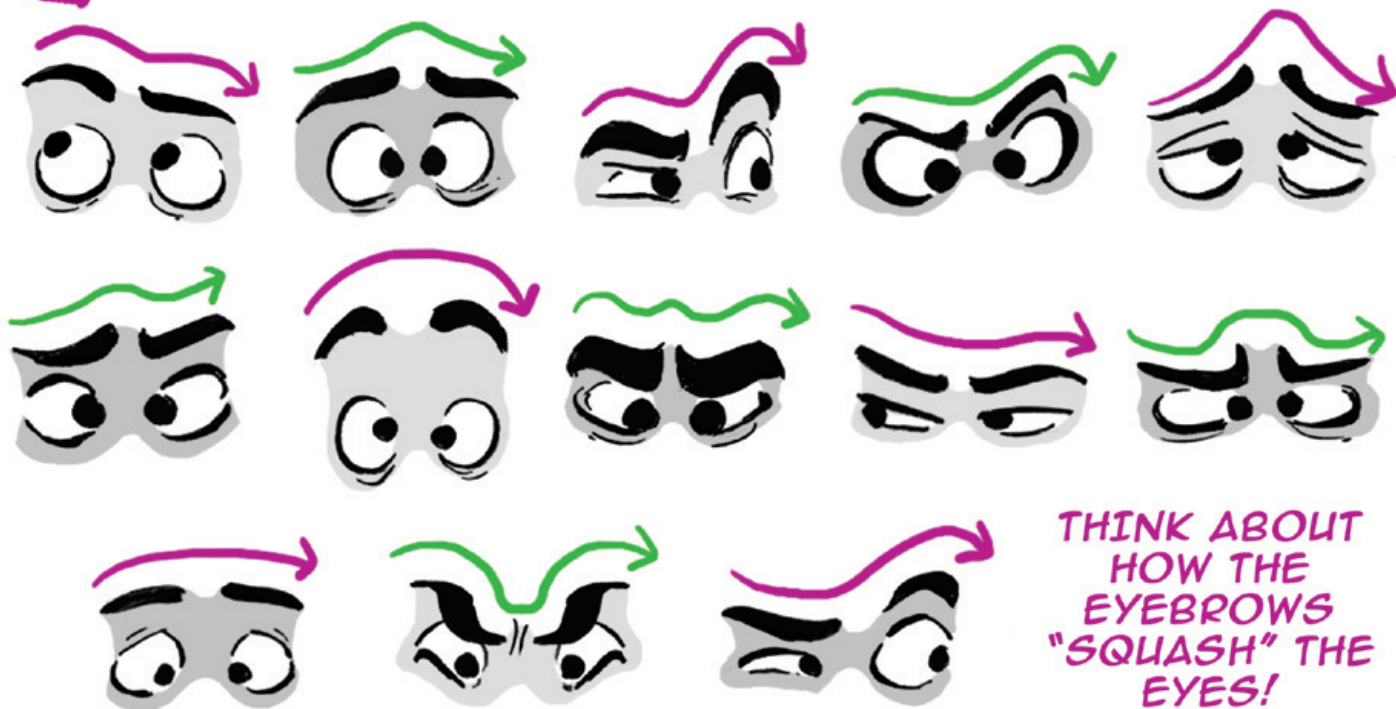


8



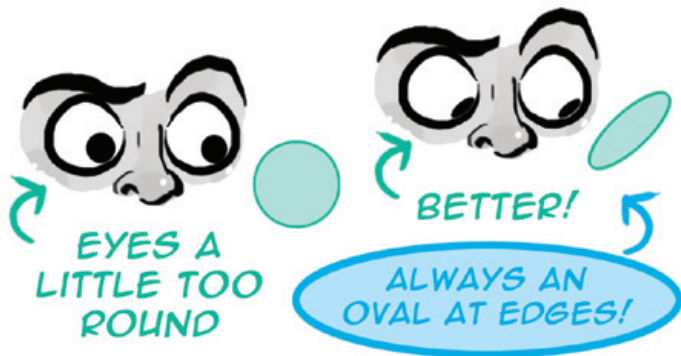
ONE OF THE BEST WAYS TO SHOW HOW YOUR CHARACTERS ARE **FEELING** IS WITH THEIR **EYES**.

EYEBROWS HAVE A "THROUGH LINE" ALONG WHICH BOTH BROWS RUN



THINK ABOUT HOW THE EYEBROWS "SQUASH" THE EYES!

BECAUSE THE EYEBALL IS **ROUND**, WHEN YOUR CHARACTER **LOOKS TO THE SIDE**, THE PUPIL BECOMES AN **OVAL**.



BY **THINNING, OR PUTTING A BREAK IN**, THE EDGE OF THE EYELINE WE CAN MAKE THE EYES FEEL LIKE THEY'RE **REALLY LOOKING HARD**:

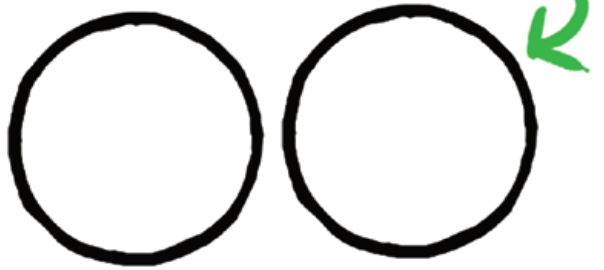


LET'S TRY TO EXPRESS AS MUCH AS WE CAN, JUST WITH EYES! DRAW **SEVEN PAIRS OF HEADS**, AND TRY TO COMMUNICATE THE MESSAGE ABOVE EACH PAIR, **BY ONLY DRAWING IN THE EYES!**

1 THESE TWO ARE SURPRISED TO SEE EACH OTHER

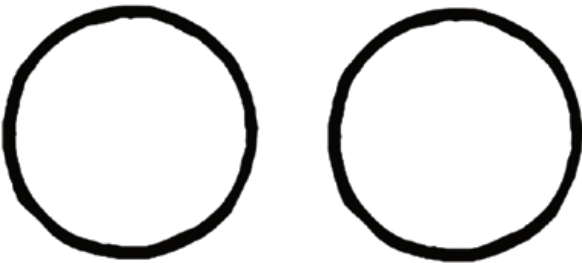


2 A IS SCARED OF B. B DOESN'T KNOW WHY



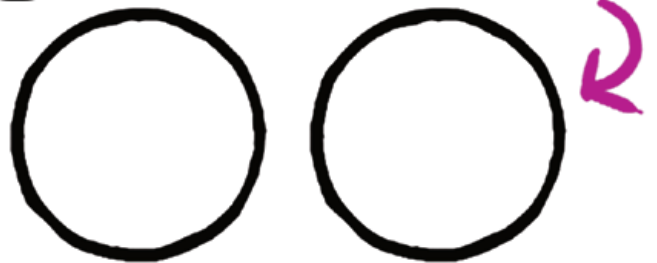
A B

3 C THINKS IT'S FUNNY THAT D IS ANGRY



C D

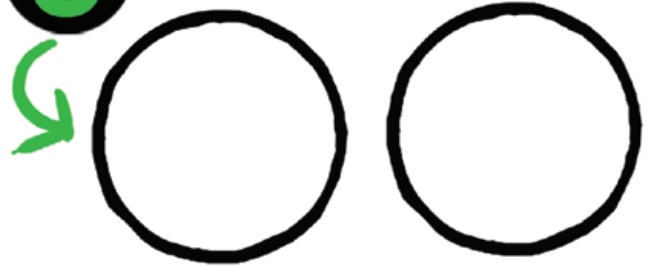
4 THESE TWO ARE BOTH SCARED OF SOMETHING



5 THESE TWO ARE IN LOVE



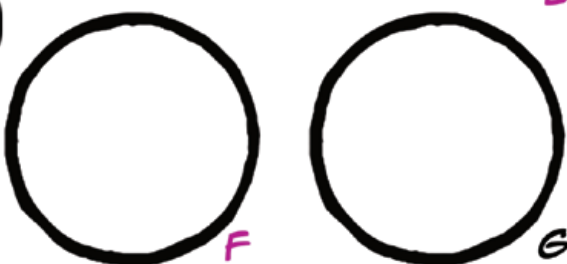
6 E WANTS TO ASK D A DIFFICULT QUESTION



E D

7

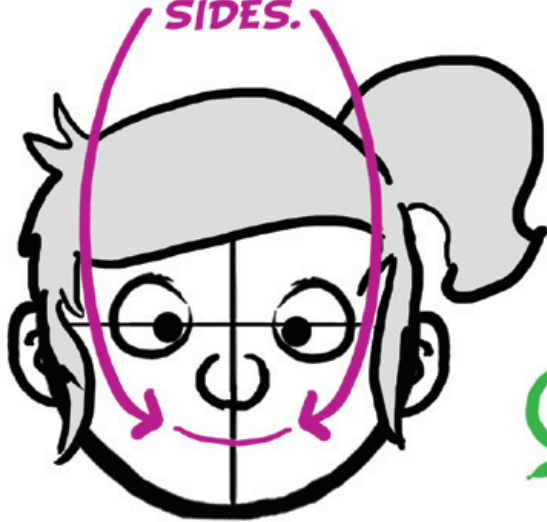
F IS EXCITED, G IS BORED



F G

WHEN DRAWING **MOUTHS**, YOU CAN CREATE LOTS MORE PERSONALITY BY USING **ASYMMETRY**.

WHEN A MOUTH IS **SYMMETRICAL**, IT IS **THE SAME ON BOTH SIDES**.



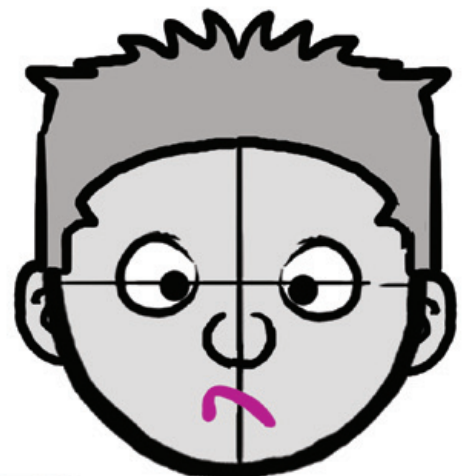
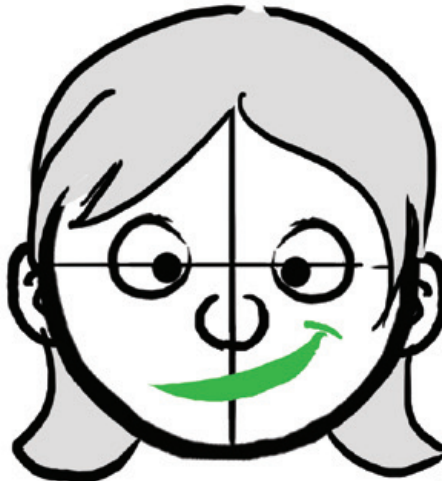
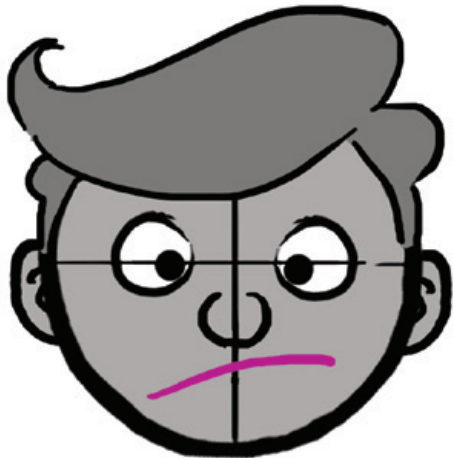
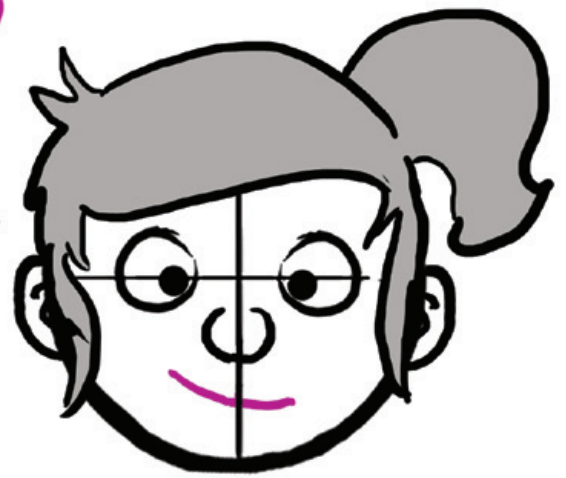
BUT, YOU CAN MAKE THE MOUTH **ASYMMETRICAL** (DIFFERENT ON EACH SIDE) BY ADDING A

TILT...



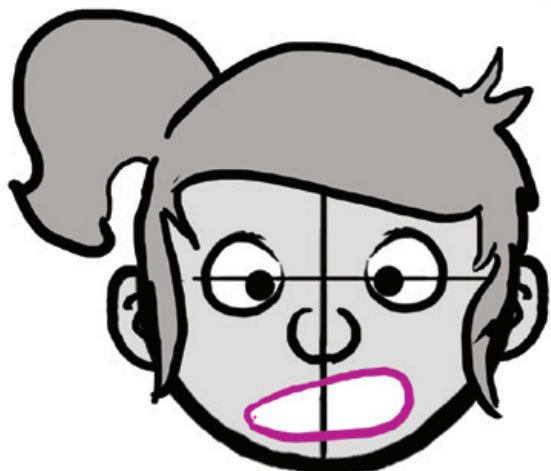
SEE THE DIFFERENCE?

... OR BY HAVING THE MOUTH **SHOW MORE ON ONE SIDE** THAN THE OTHER:



ALSO WORKS WITH MOUTH OPEN WIDER ON ONE SIDE THAN ON THE OTHER...

...BUT THE **TEETH** WILL REMAIN STRAIGHT!





DAY #2
SESSION #3

MOUTHS

EXERCISE SHEET!

WE DON'T JUST FEEL 'HAPPY' OR "SAD" - THERE ARE DIFFERENT **LEVELS** TO OUR FEELINGS. DRAW SOME **MOUTHS** TO COMMUNICATE THESE DIFFERENT LEVELS OF EMOTION.



- 1 **QUITE HAPPY**
- 2 **REALLY HAPPY**
- 3 **RIDICULOUSLY HAPPY**
- 4 **A BIT SAD**
- 5 **SO, SO SAD**
- 6 **ANNOYED**
- 7 **QUITE CROSS**
- 8 **EXTREMELY ANGRY**
- 9 **HUNGRY**
- 10 **A LITTLE SURPRISED**
- 11 **TOTALLY SHOCKED**
- 12 **SHY**
- 13 **REALLY EMBARRASSED**
- 14 **UNSURE**
- 15 **COMPLETELY CONFUSED**
- 16 **A BIT SCARED**
- 17 **UTTERLY TERRIFIED**
- 18 **GIGGLY**
- 17 **UNCONTROLLABLE LAUGHTER**



DAY #2

SESSIONS #4&5

CREATING FACES

NOW IT'S TIME FOR YOU TO TAKE **ALL THE IDEAS** AROUND DRAWING FACES AND MAKE UP SOME OF **YOUR OWN CHARACTER HEADS!**

THINK WHEN YOU DRAW:

HOW OLD ARE THEY?

WHAT IS THEIR **CORE MOOD** (CHEERFUL, MOODY, EXCITABLE, ETC)?

ARE THEY **NEAT, SCRUFFY, OR A BIT OF BOTH?**

HOW DO THEY BEHAVE IN **SCHOOL OR AT WORK** - ARE THEY **ENTHUSIASTIC, LAZY, HARD WORKING?**

DO THEY WEAR ANY **ACCESSORIES, LIKE HATS, CAPS OR HAIR CLIPS?**

DO THEY HAVE **LOTS OF FRIENDS, OR DO THEY PREFER TO BE ALONE?**

DO THEY **TELL EVERYONE EVERYTHING, OR CAN THEY KEEP A SECRET?**

ASKING QUESTIONS LIKE THIS ABOUT YOUR CHARACTER **AS YOU DRAW** WILL HELP YOU CAPTURE MUCH MORE **PERSONALITY!**

ONCE YOU'VE DESIGNED YOUR CHARACTER, TRY DRAWING THEM PULLING **DIFFERENT EXPRESSIONS!**

ALL DONE? WHY NOT DESIGN YOUR CHARACTER A **FRIEND, OR AN ENEMY!** REMEMBER TO MAKE EACH CHARACTER LOOK **DIFFERENT!**

STICK FIGURES

BEFORE WE DESIGN OUR CHARACTERS **IN FULL**, LET'S PRACTICE DRAWING DIFFERENT POSES JUST USING **STICK FIGURES**.



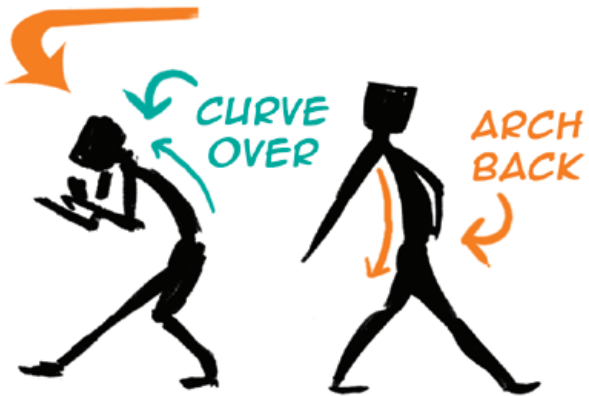
OUR STICK FIGURE IS GOING TO **HINGE** AT THE FOLLOWING **TEN POINTS**:



THE BEST WAY TO GET **MORE LIFE** INTO YOUR STICK FIGURES IS TO ADD **CURVES**.



THE **MOST IMPORTANT** CURVE IS THE **LINE OF THE SPINE**.



ADDING CURVES TO THE **ARMS AND LEGS** ADDS EVEN MORE **ENERGY!**



ONLY TOTALLY STRAIGHT WHEN IT'S RELEVANT TO THE POSE



STICK FIGURES

EXERCISE SHEET!

DRAW AS MANY **DIFFERENT** STICK FIGURE POSES AS YOU CAN THINK OF! TRY **SPORTS, CLIMBING, DANCING, FIGHTING, LAUGHING, STRETCHING, TALKING, READING, ETC, ETC, ETC!**

HERE'S A FEW IDEAS:



BODY LANGUAGE

IN COMICS, THE ART IS THERE TO **TELL THE STORY** AS MUCH AS THE WORDS ARE. THE WAY YOUR CHARACTERS' POSES TELL THE READER SOMETHING ABOUT WHAT THEY'RE DOING, OR HOW THEY'RE FEELING, IS CALLED **BODY LANGUAGE**.

WHAT IS HAPPENING IN THESE THREE SCENES?



EXERCISE!

DRAW 3 - 5 PANELS ON A PAGE, AND TRY TO TELL A **SHORT STORY** JUST USING **STICK FIGURES**. **NO WORDS AND NO FACES ALLOWED!**

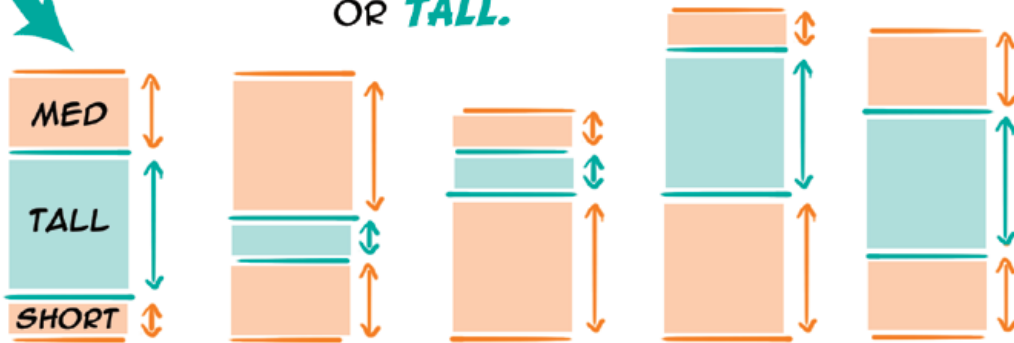
BODIES

CHARACTERS COME IN ALL **SHAPES AND SIZES**, A RANGE OF "CHARACTER DESIGNS" IS REALLY IMPORTANT FOR MAKING EACH ONE **STAND OUT** IN YOUR COMIC.

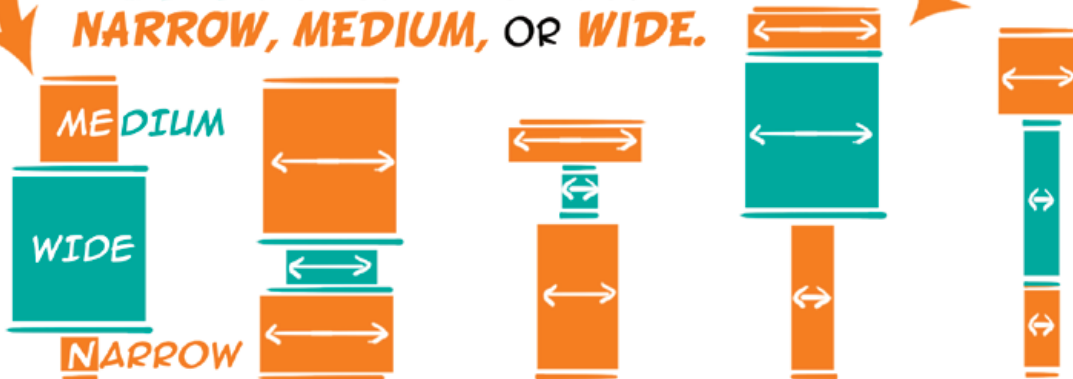
EXERCISE!

A GREAT APPROACH FOR DESIGNING A **WIDE RANGE OF DISTINCTIVE CHARACTERS** IS TO DIVIDE THEM UP INTO **THREE SECTIONS**.

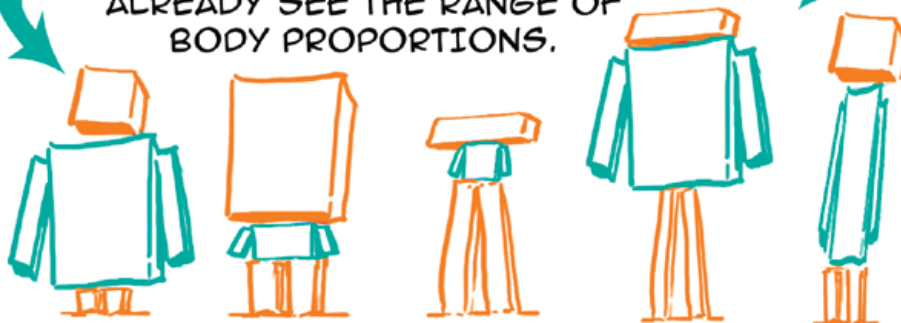
1 BEGIN BY **RANDOMLY CHOOSING THE HEIGHT** OF EACH SECTION AS EITHER **SHORT, MEDIUM OR TALL**.



2 NEXT, **RANDOMLY MAKE THE WIDTH** OF EACH SECTION **NARROW, MEDIUM, OR WIDE**.



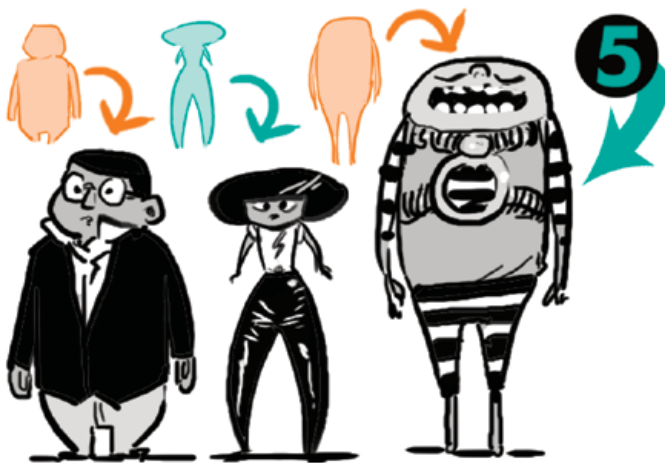
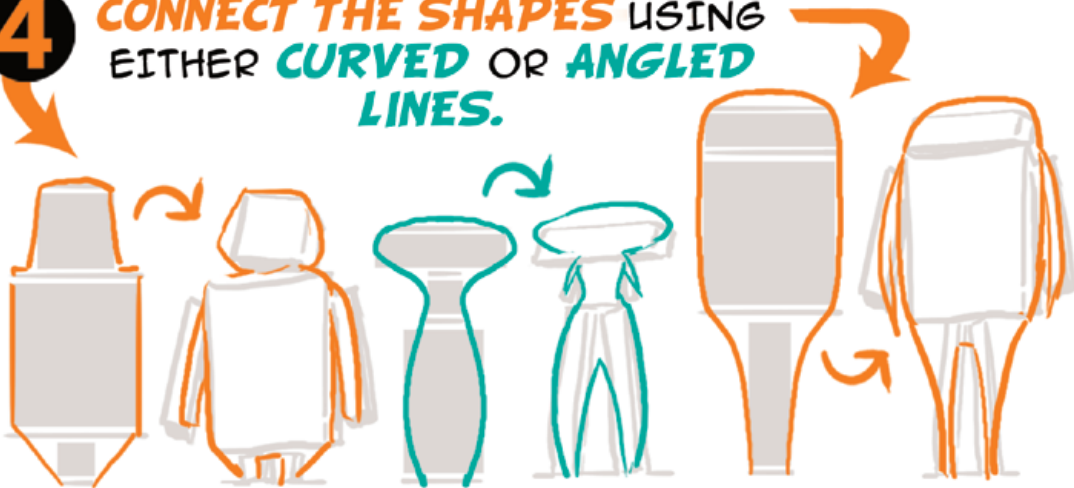
3 IF WE JUST DRAW THESE AS **STANDING BOXES** WE CAN ALREADY SEE THE RANGE OF BODY PROPORTIONS.



CONTINUED ON
NEXT PAGE!



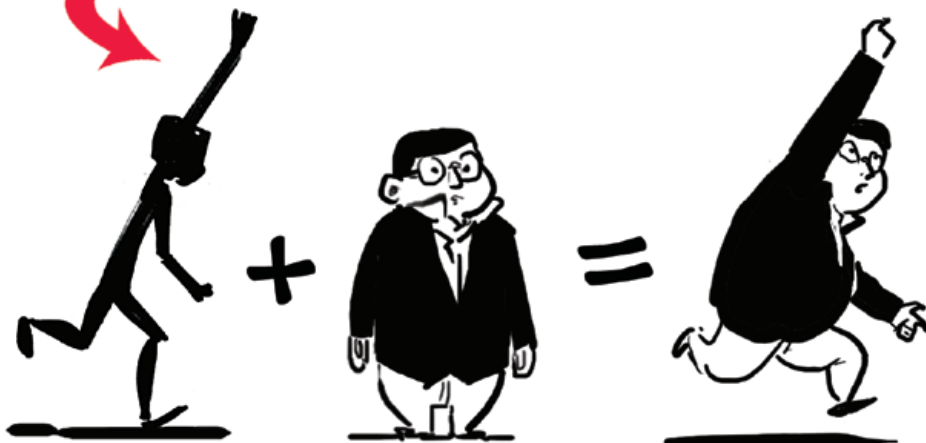
4 CONNECT THE SHAPES USING EITHER **CURVED** OR **ANGLED LINES**.



WITH YOUR PROPORTIONS IN PLACE, DRAW SMALL **THUMBNAIL SKETCHES** OF CHARACTERS WITHIN THEM. TRY LOTS OF DESIGNS FOR EACH SHAPE, IT **ALWAYS WORKS!**

EXERCISE!

ONCE YOU HAVE A FEW DESIGNS YOU LIKE, TRY DRAWING THEM IN **POSES** USING SOME OF YOUR **STICK FIGURES** AS INSPIRATION!



MOTION LINES

YOU CAN ADD TONS OF **ACTION AND MOVEMENT** TO YOUR COMICS BY USING A FEW **MOTION LINES** - LITTLE MARKS WHICH GIVE YOUR READER A BETTER INDICATION OF WHAT'S HAPPENING!

TO SHOW HOW DIFFERENT EFFECTS **CHANGE THE FEELING** OF THE ACTION, LET'S TAKE ONE POSE, AND USE **LOTS OF DIFFERENT EFFECTS**.



NO MOTION LINES



SMALL PUFFS OF SMOKE



SMALL "ZIP" LINES



SWEEPING ARM MOVEMENT



BOUNCING LINE



SMALL MOVEMENT LINES AND DUST CLOUD



LANDING IMPACT SPLASH

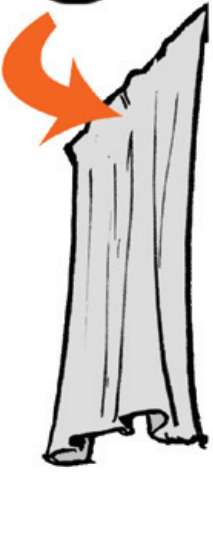
EXERCISE!

SKETCH SOME QUICK CHARACTERS DOING SOMETHING ACTIVE - PRACTICE DIFFERENT WAYS OF USING **MOVEMENT LINES, SWOOSHES, PUFFS OF DUST, ETC**, TO GIVE **MORE MOVEMENT** TO WHAT THEY'RE DOING!

YOUR CHARACTER'S **CLOTHES OR COSTUME** ARE AN IMPORTANT PART OF WHO THEY ARE, SO SPENDING A LITTLE TIME THINKING ABOUT THE **DETAILS** WILL HELP A LOT!

1

FABRIC HAS WEIGHT, SO IT HANGS.



KEEP TOP AREA SMOOTH

CREASE LINES TAPER OUT FROM THE TOP



2

CLOTHES CAN BE MADE OF ALL SORTS OF MATERIALS, SUCH AS FUR!



3

DOES YOUR CHARACTER HAVE A BAG? WHAT'S IT LIKE? WHAT'S IN IT?



4

MAKE SURE YOUR CHARACTER'S HEAD ACTUALLY FITS INSIDE HATS OR HELMETS - TRY NOT TO DRAW THEM TOO SMALL!



5

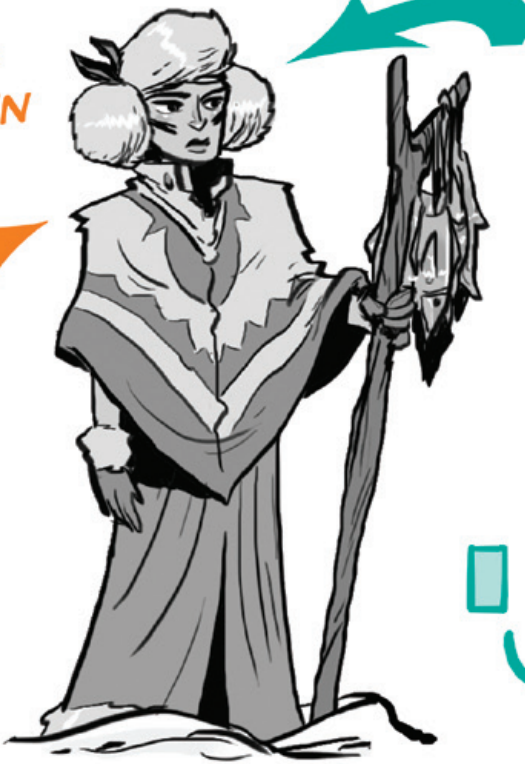
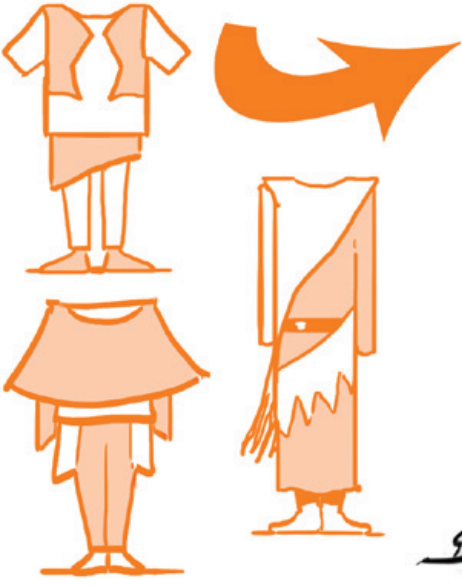
BELTS + BAG STRAPS ADD INTERESTING DETAILS



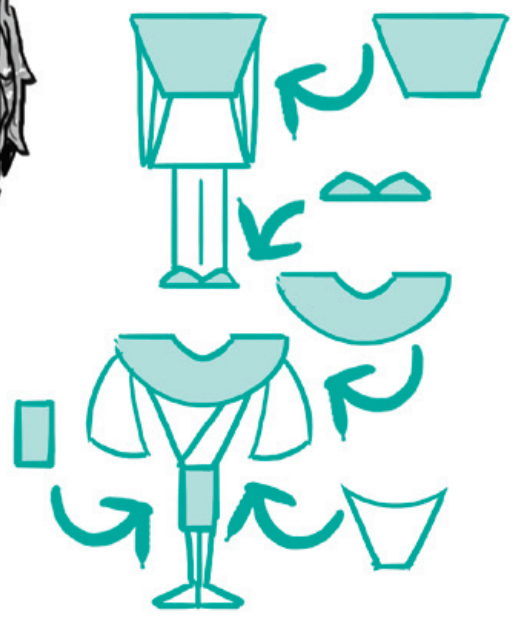
MORE IDEAS ON THE NEXT PAGE!

6

THINK OF CLOTHES IN LAYERS.



YOU CAN SIMPLY STACK SHAPES ON TOP OF ANOTHER!



7

REMEMBER CLOTHES **DON'T** ALWAYS FIT PERFECTLY, AND CLOTHES THAT AREN'T A PERFECT FIT CAN **TELL** A **STORY** ABOUT YOUR CHARACTERS.



EXERCISE!

DRAW SOME **CHARACTER OUTFITS**, TRY TO THINK ABOUT **WHAT MATERIALS** THE CLOTHES ARE MADE OF, **WHEN** THEY WERE MADE (ANCIENT, MODERN, FUTURISTIC, ETC) AND **WHY** YOUR CHARACTER WEARS THEM!



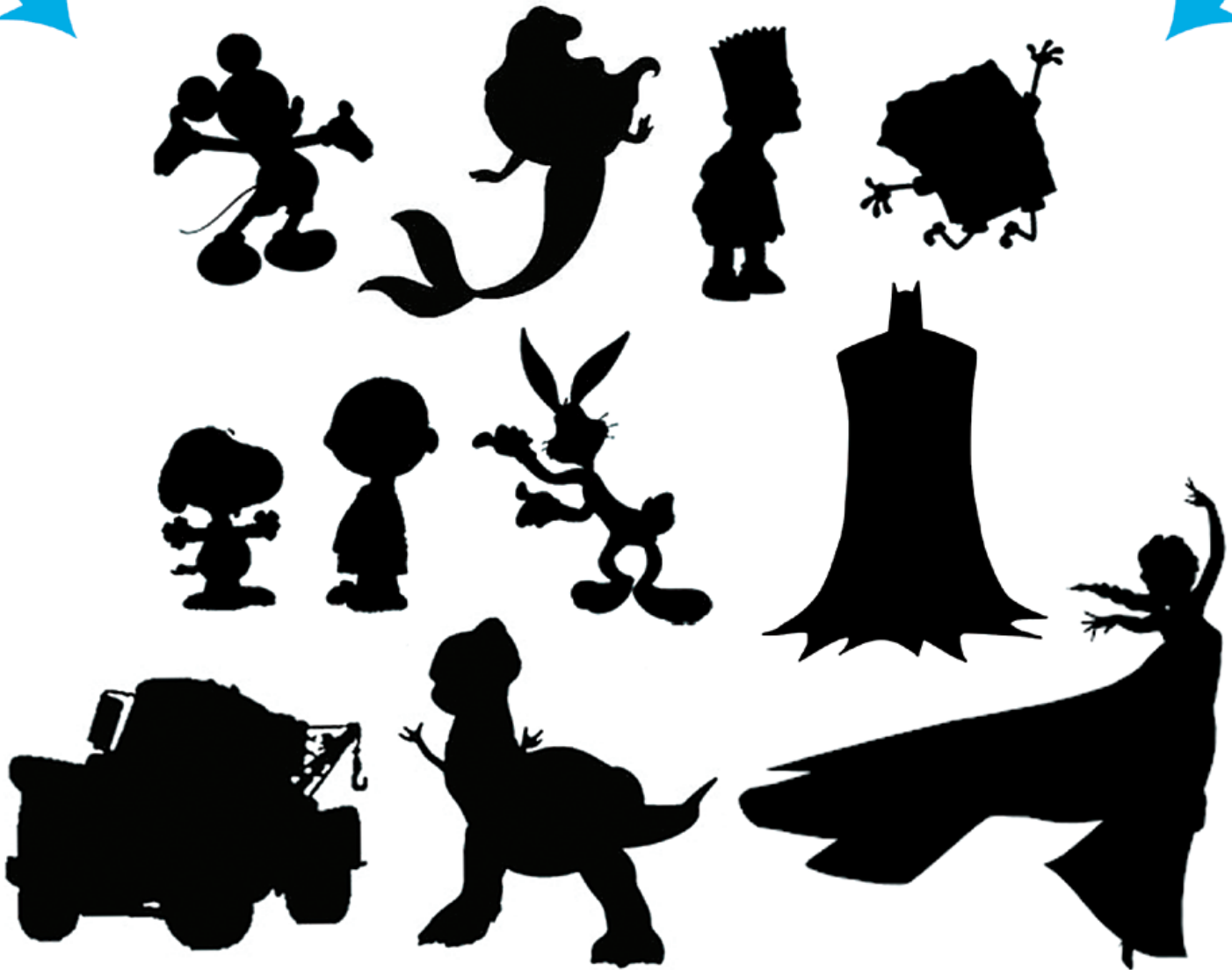
DAY #4

SESSION #1

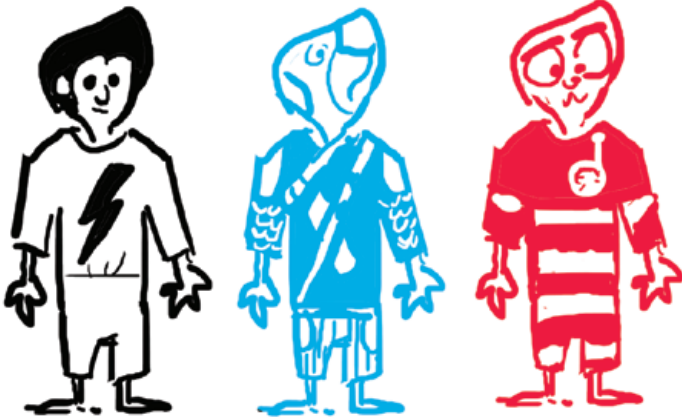
SILHOUETTES

YOUR CHARACTER'S **OVERALL SHAPE**, INCLUDING DETAILS LIKE **COSTUME**, **PROPS** (OBJECT LIKE SWORDS, ETC) AND **HAIR**, WHEN SEEN AS A **SINGLE SHAPE BLOCKED IN BLACK**, IS CALLED THEIR **SILHOUETTE**.

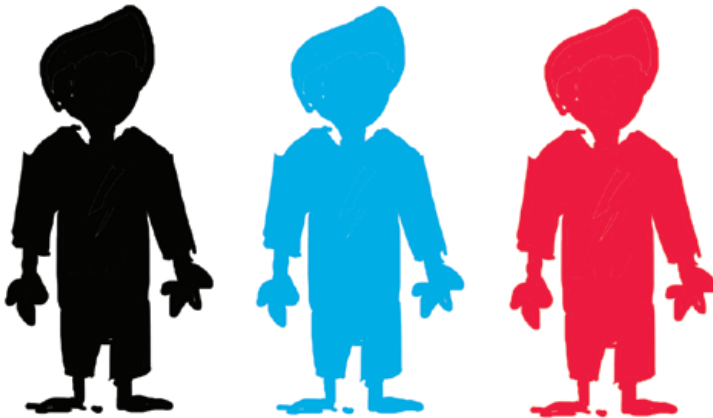
SILHOUETTES ARE SO USEFUL, BECAUSE A **GOOD CHARACTER DESIGN** CAN BE IDENTIFIED **JUST FROM ITS SILHOUETTE!**



HOW MANY OF THESE CHARACTERS CAN YOU NAME, JUST FROM THEIR SILHOUETTES!



THESE THREE CHARACTERS
MAY **LOOK** DIFFERENT...



...BUT IF WE TURN THEM
INTO SILHOUETTES,
WE'LL SEE THEY'RE ALL
IDENTICAL!



THESE ONES
LOOK QUITE
SIMILAR...

...BUT THEIR
SILHOUETTES
ARE **NOT!**

EXERCISE!

DRAW QUICK SKETCHES OF **THREE CHARACTERS** -
COLOUR EACH IN BLACK, AND SEE IF YOU CAN IDENTIFY
THEM **EASILY.**

NOW TRY TO DRAW A GROUP OF CHARACTERS WHOSE
SILHOUETTES ARE **REALLY DIFFERENT!**

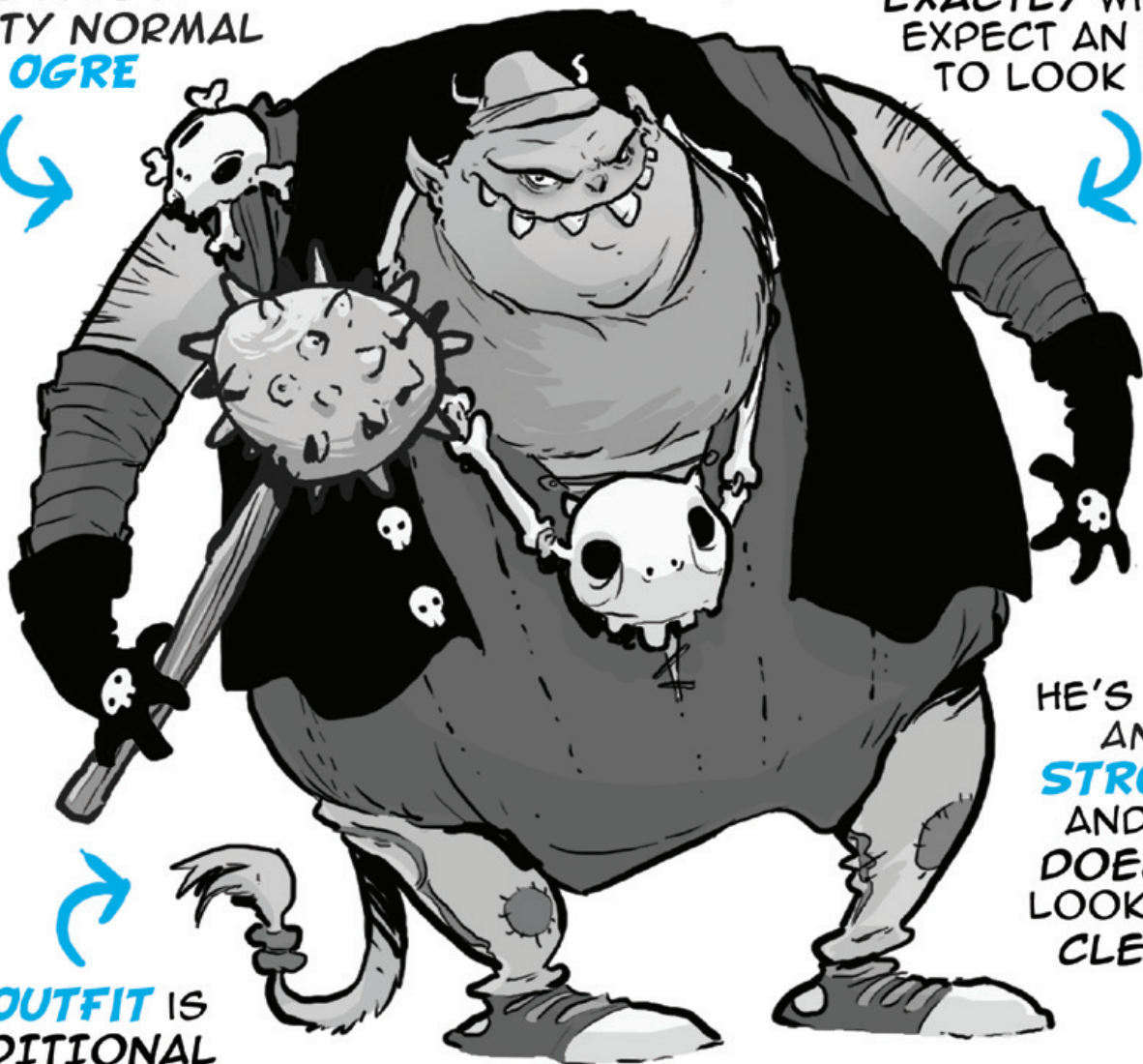
WE CAN USE OUR CHARACTER'S **CLOTHING, OR UNIFORM** TO TELL A **LAYERED** STORY!

1

CHOOSE A TYPE OF CHARACTER - IT CAN BE A HUMAN, OR A MONSTER, OR YOUR FAVOURITE ANIMAL. FOR EXAMPLE, AN **OGRE**...

SO HERE WE HAVE A PRETTY NORMAL **OGRE**

HE'S VERY **CONVENTIONAL**, MEANING, HE'S EXACTLY WHAT WE EXPECT AN OGRE TO LOOK LIKE



HE'S **BIG**, AND **STRONG**, AND HE DOESN'T LOOK TOO **CLEVER**

HIS **OUTFIT** IS TRADITIONAL FANTASY CLOTHING

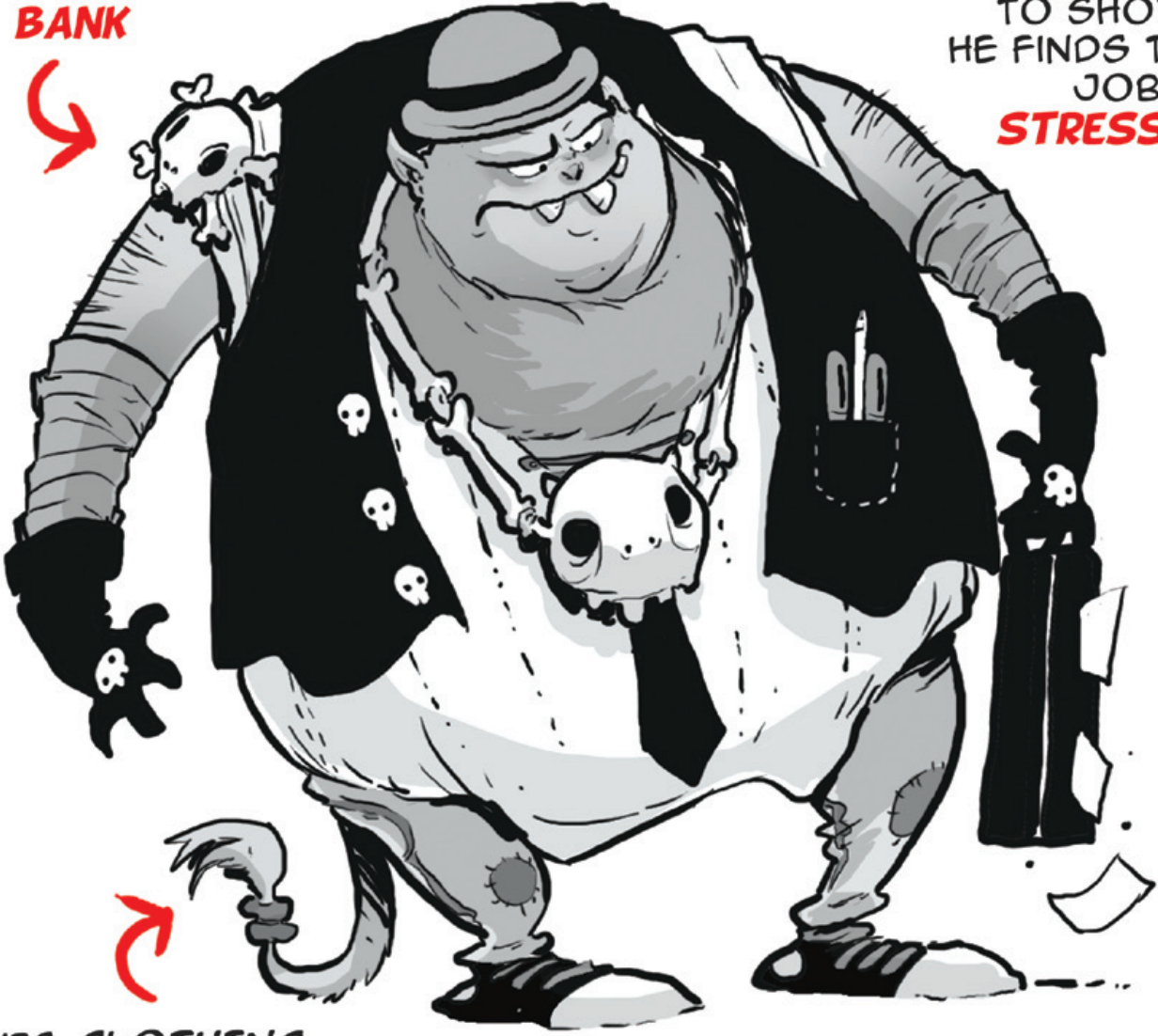
HE DOESN'T REALLY SEEM LIKE HE HAS MUCH OF A STORY, BUT...

2

NOW WRITE DOWN A **JOB** FOR YOUR CHARACTER, IT CAN BE BORING, OR DIFFICULT, OR TIRING, BUT WHATEVER THE CASE, MAKE IT A JOB THAT YOUR CHARACTER **DOESN'T ENJOY!**

OUR OGRE WORKS IN A **BANK**

I'VE CHANGED HIS FACIAL EXPRESSION TO SHOW HE FINDS THE JOB **STRESSFUL**



HIS CLOTHING DOESN'T FIT BECAUSE HIS JOB DOESN'T SUIT HIM, THIS IS CALLED A **VISUAL METAPHOR!**

NOW OUR CHARACTER HAS MORE INTEREST, MORE OF A STORY, BUT WE NEED ONE MORE LAYER...

3

NOW IMAGINE A **HOBBY OR INTEREST** FOR YOUR CHARACTER, SOMETHING THEY'D MUCH RATHER BE DOING! BUT DON'T MAKE IT OBVIOUS - TRY TO THINK OF SOMETHING UNLIKELY, SOMETHING WHICH HAS **NOTHING TO DO** WITH THE TYPE OF CHARACTER THEY ARE!

OUR OGRE SECRETLY WANTS TO BE A **BIRD WATCHER!**

HE STILL HAS TO WORK IN THE BANK, BUT WE'VE **ADDED COSTUME DETAILS** TO SHOW HIS REAL INTEREST!

HIS **FACIAL EXPRESSION** DIRECTS US TO HIS INTEREST

THIS CHARACTER NOW HAS **LAYERS OF INTEREST!**





STORY THROUGH DESIGN

EXERCISE SHEET!

THE OGRE WE DESIGNED BY MIXING IN A **JOB** AND A **HOBBY** NOT ONLY **LOOKS** MORE INTERESTING, BUT HE MAKES IT VERY EASY FOR US TO START **TELLING A STORY**.

WE COULD TELL HIS STORY FROM ANY **TIME POINT** IN THE OGRE'S LIFE...

THE **PAST** - HOW DID THE OGRE ENDED UP WORKING IN A BANK?

THE **PRESENT** - WHAT IS A DAY IN THE BANK LIKE, FOR THE OGRE?

THE **FUTURE** - HOW DOES HE BECOME A PROFESSIONAL BIRD WATCHER?

OR A STORY ABOUT WHAT **MOTIVATES** HIM...

WHY THE OGRE DOESN'T LIKE HIS JOB AT THE BANK?

WHY HE LOVE BIRDS SO MUCH?

EXERCISE!

1

CHOOSE A **CHARACTER TYPE** (HUMAN, MONSTER, YOUR FAVOURITE ANIMAL, ETC)

2

GIVE THEM A **JOB** THAT THEY **DON'T LIKE**, AND THAT **DOESN'T FIT** THEIR CHARACTER TYPE

3

GIVE THEM A **HOBBY** THAT THEY **WISH** WAS THEIR JOB. AGAIN, THIS WORKS BEST IF THE HOBBY IS **NOTHING TO DO WITH THE CHARACTER TYPE**

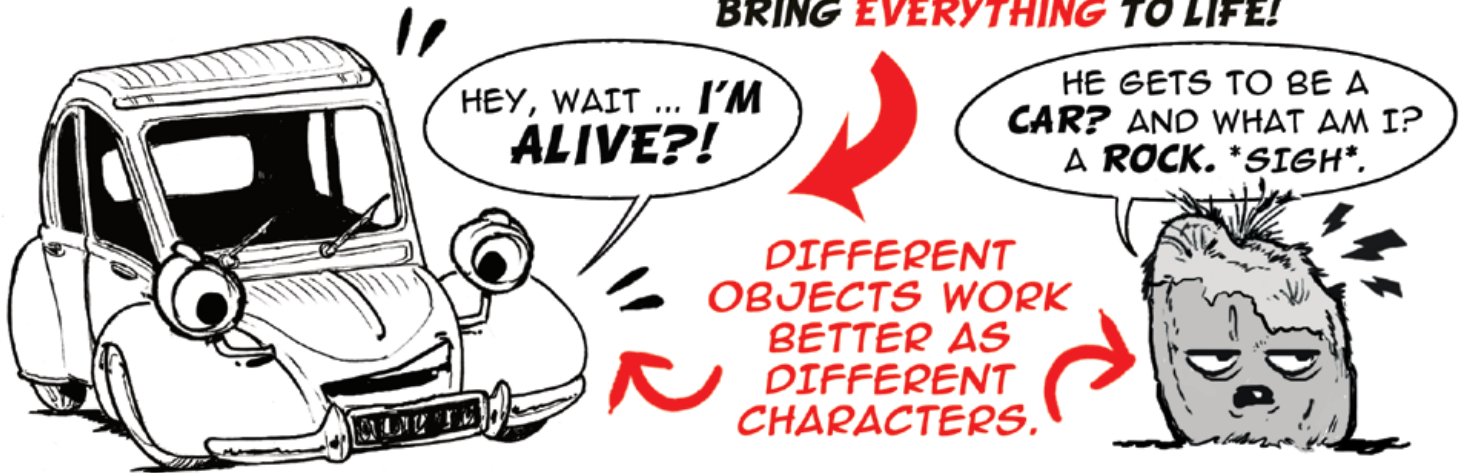
4

DRAW YOUR CHARACTER, REMEMBERING TO PUT THEM IN A UNIFORM FOR THE JOB, AND ADD ELEMENTS OF THE HOBBY

5

WRITE DOWN THREE DIFFERENT ONE SENTENCE **STORY IDEAS** YOU COULD TELL ABOUT YOUR CHARACTER

THE **REAL POWER** OF DRAWING IS THAT YOU CAN BRING **EVERYTHING TO LIFE!**



EXERCISE!

1

CHOOSE SOME RANDOM OBJECTS (ANYTHING YOU WANT!)

I CHOSE: A **SHOE**, A **MUSHROOM** AND A **BOOK**

2

DRAW THEM AS CHARACTERS! THINK ABOUT HOW THEY BEND/MOVE. DO THEY HAVE A FACE? ARMS AND LEGS? ETC!



3

THINK ABOUT HOW YOUR NEW OBJECTS MIGHT SPEAK? HOW MIGHT THEY BEHAVE? WHAT ARE THEIR NAMES?

THIS EXERCISE IS GREAT FOR DISCOVERING HOW **EASY** IT IS TO CREATE ORIGINAL, UNUSAL CHARACTERS WITH **THEIR OWN PERSONALITY.**



DAY #4
SESSIONS #4&5

YOUR CHARACTER

RIGHT! YOU NOW HAVE **TONS OF IDEAS** ABOUT CREATING CHARACTERS WITH **PERSONALITY** AND **STORY**, SO IT'S TIME TO CREATE A COMIC CHARACTER TO STAR IN **YOUR** COMIC!

THINK WHEN YOU DRAW:

WHERE DOES YOUR CHARACTER COME FROM?

ARE THEIR CLOTHES OLD OR NEW, CLEAN OR DIRTY?

HOW TALL ARE THEY?

WHAT DO THEY DO? DO THEY HAVE A JOB?

ARE THEY FAST OR SLOW, FIT OR LAZY?

WHO OR WHAT DO THEY CARE MOST ABOUT?

WHAT IS THEIR NAME? DO THEY HAVE A HIDDEN IDENTITY?

ASKING QUESTIONS LIKE THIS ABOUT YOUR CHARACTER **AS YOU DRAW** WILL HELP YOU CAPTURE MUCH MORE **PERSONALITY!**

ONCE YOU'VE DESIGNED YOUR CHARACTER, TRY DRAWING THEM IN DIFFERENT POSES!

ALL DONE? WHY NOT DESIGN YOUR CHARACTER A CAR OR AN ANIMAL THAT THEY TRAVEL AROUND ON!



DAY #5
SESSION #1

SHOWING THE WORLD



THE **WORLD** THAT YOUR STORY TAKES PLACE IN IS AS IMPORTANT AS **ANY** OF YOUR CHARACTERS...



...BUT DRAWING **BIG ENVIRONMENTS** IN **EVERY PANEL** OF YOUR COMIC CAN BE A BIT **DAUNTING!**



LUCKILY, YOU **DON'T** HAVE TO! YOU CAN USE A **SIMPLE TRICK** TO SUGGEST THE ENVIRONMENT **WITHOUT** HAVING TO DRAW IT ALL!



LET'S SAY WE'RE DRAWING A JUNGLE SCENE. WE DON'T HAVE TO DRAW ALL THIS...



...BECAUSE, **LOOK!** THIS STILL TELLS US WE'RE IN THE JUNGLE...



...AND, IN FACT, SO DOES THIS!



WE ONLY NEED **A FEW LITTLE DETAILS** FROM THE ENVIRONMENT, TO **SUGGEST** A FAR BIGGER WORLD.





DAY #5
SESSION #1

SHOWING THE WORLD

EXERCISE SHEET!

YOU CAN TELL YOUR READER ABOUT **WHERE** YOUR STORY IS SET JUST BY USING **THREE KEY ELEMENTS!**

DRAW SOME **SMALL, ROUGH PANEL BOXES**. TRY TO DRAW **JUST THREE THINGS** FOR EACH LOCATION, AS DESCRIBED BELOW - I'VE DONE THE FIRST FEW FOR YOU.

KEEP YOUR PICTURES **SIMPLE** - NO NEED FOR MUCH DETAIL!



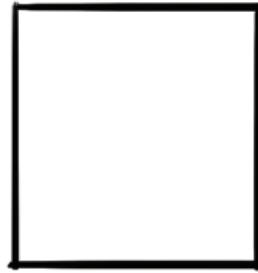
THE MOON



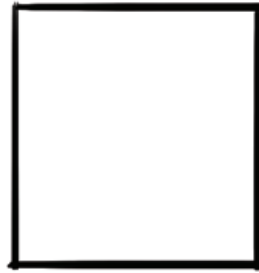
A BEDROOM



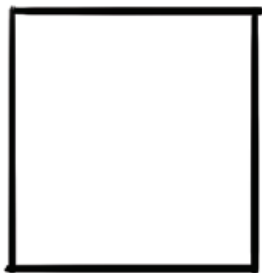
SCIENCE LAB



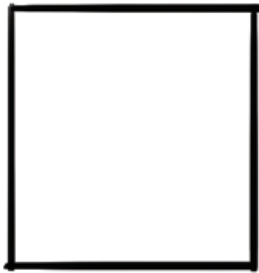
IN A PLANE



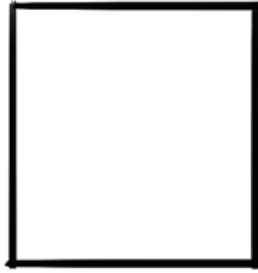
A GARDEN



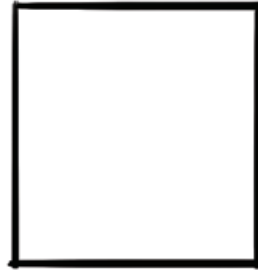
A JUNK YARD



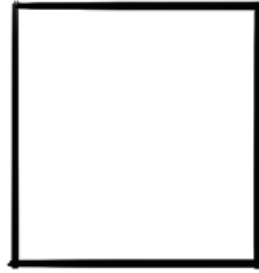
IN THE DESERT



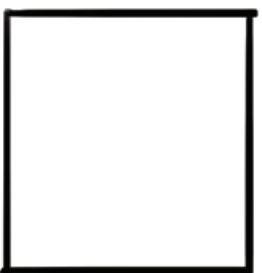
A CAFE



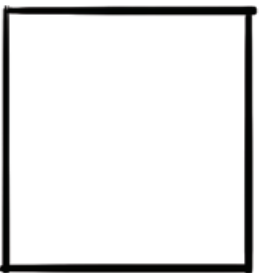
SPACE STATION



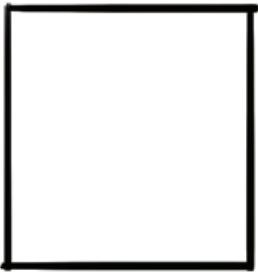
AT THE ZOO



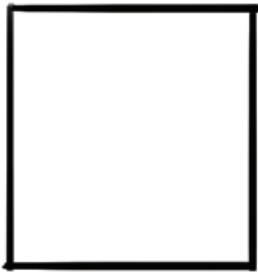
IN A VOLCANO



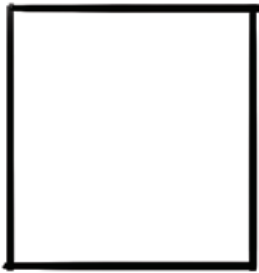
ON A PIRATE SHIP



ON A MOUNTAIN



IN EGYPT



IN A TREEHOUSE



DAY #5
SESSION #2

INTERESTING PLACES

YOU CAN SET YOUR COMIC STORIES **ANYWHERE** - IN A LIBRARY, ON A TRAIN, BY THE SEA, ANYWHERE! THE MORE **INTERESTING** THE PLACE, THE MORE **ENJOYABLE** IT WILL BE TO WRITE ABOUT AND DRAW!

DIFFERENT PLACES HAVE DIFFERENT **UNIQUE FEATURES**, WHICH YOU CAN USE AS **A PART OF YOUR STORY**.

EXERCISE!

IMAGINE YOU'RE WRITING A STORY IN WHICH A CHARACTER IS **SEARCHING FOR A LOST TREASURE**. FOR EACH OF THE LOCATIONS BELOW, THINK OF HOW THE LOCATION CAN MAKE IT **EASIER** OR **HARDER** TO FIND THE TREASURE.

I'VE DONE THE FIRST COUPLE FOR YOU.

LOCATION	HOW IT MAKES IT HARDER TO FIND TREASURE	HOW IT MAKES IT EASIER TO FIND TREASURE
THE ARCTIC	SNOWSTORMS COVERING UP A SECRET ENTRANCE	CHARACTER SEES THE TREASURE THROUGH ICE
A SCHOOL	SO MANY PEOPLE, HARD TO SEARCH IN SECRET	BOOKS FROM THE LIBRARY HELP TO SOLVE CLUES
THE JUNGLE		
A BATTLE SHIP		
A MUSEUM		
EIFFEL TOWER		

ONCE YOU'VE FINISHED THE ABOVE EXAMPLES, WRITE DOWN **YOUR THREE FAVOURITE PLACES**, AND DO THE EXERCISE FOR THOSE, TOO!



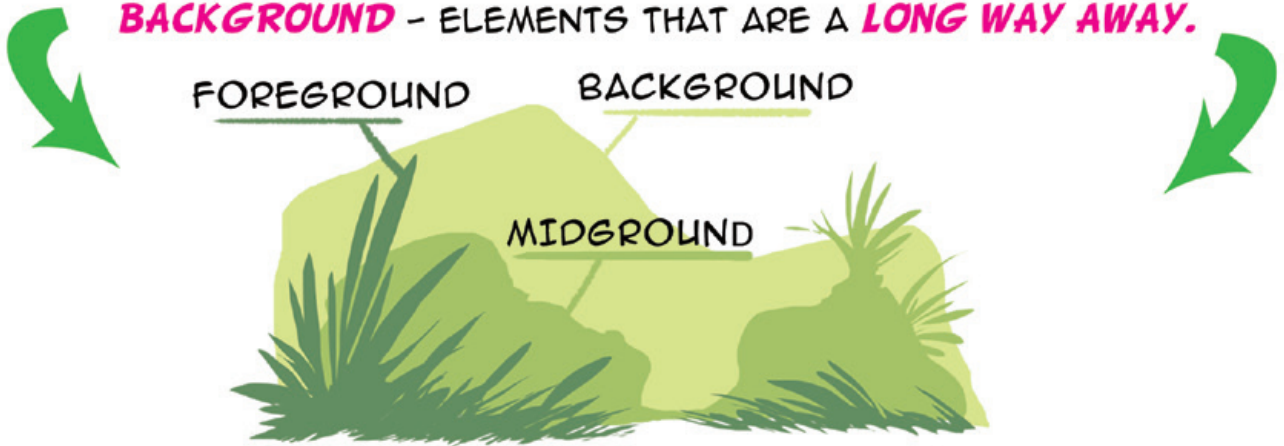
DAY #5
SESSION #3

FOREGROUND MIDGROUND BACKGROUND

A COMIC PANEL IS LIKE A **WINDOW** THAT WE LOOK THROUGH. SOMETIMES WE WANT TO SHOW OUR READER A **BIG VIEW** OF OUR WORLD.

TO GET THIS FEELING OF **LARGE, DEEP SPACES**, YOU CAN USE A SIMPLE IDEA - SEPARATE THE PARTS OF YOUR IMAGE INTO **THREE AREAS**:

- FOREGROUND** - ELEMENTS THAT ARE **CLOSE** TO US.
- MIDGROUND** - ELEMENTS THAT ARE A **SHORT DISTANCE AWAY**
- BACKGROUND** - ELEMENTS THAT ARE A **LONG WAY AWAY**.



BELOW YOU CAN SEE HOW YOU CAN SUGGEST A LARGE AREA JUST USING SIMPLE **FOREGROUND, MIDGROUND AND BACKGROUND** SHAPES...!





DAY #5
SESSION #3

FOREGROUND MIDGROUND BACKGROUND

EXERCISE SHEET!

DRAW SOME *SMALL RECTANGLES*. IN EACH RECTANGLE, DRAW A *SIMPLE ENVIRONMENT*, BASED ON EACH OF THE IDEAS BELOW, DIVIDED INTO **FOREGROUND**, **MIDGROUND** AND **BACKGROUND**.



FOR EACH PICTURE, USE...
A **DARK COLOUR** FOR THE **FOREGROUND SHAPES**,
A **MEDIUM COLOUR** FOR YOUR **MIDGROUND SHAPES**,
AND A **LIGHT COLOUR** FOR YOUR **BACKGROUND SHAPES**.



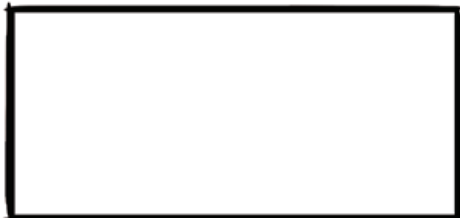
TREES



MOUNTAINS



A CITY



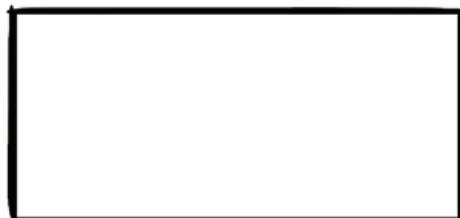
A BATHROOM



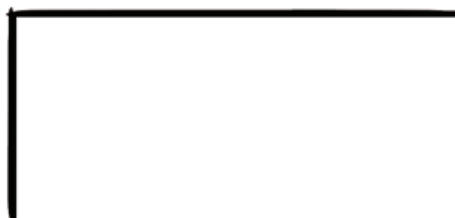
A CAR CHASE



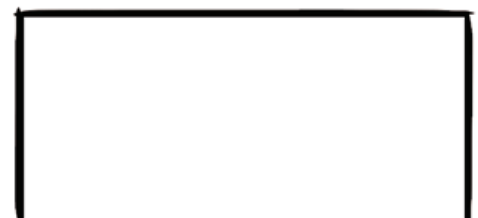
A TEMPLE



A FLYING HOUSE



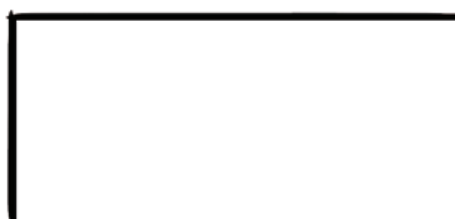
A PLAYGROUND



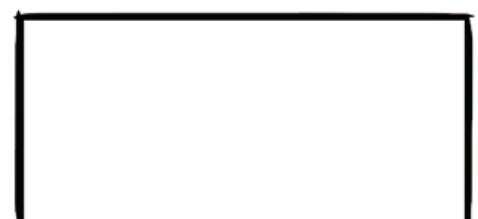
INSIDE A CAVE



GIANT MONSTER



SPACE STATION



A FAIRGROUND



YOUR WORLD

CHOOSE WHERE THE CHARACTER YOU CREATED EARLIER IN THE WEEK **LIVES** - THIS CAN BE **A HOUSE, A TOWN, AN ISLAND, A COUNTRY, ANOTHER PLANET, ETC.**



IMAGINE YOUR CHARACTER IS SENDING YOU A **POSTCARD** FROM THAT PLACE. DRAW THE POSTCARD, AND WRITE A MESSAGE FROM YOUR CHARACTER ABOUT **WHAT IT'S LIKE TO LIVE THERE** ON THE BACK.



POSTCARD



DAY #6
SESSION #1

VISUAL REVEALS

YOU HAVE A CHARACTER, AND A PLACE THAT THEY LIVE, IT'S TIME TO **PLAN** YOUR **SHORT COMIC STORY!**

YOU'RE GOING TO TELL YOUR STORY IN **SIX PANELS**, WITH ONE PANEL CONTAINING A **BIG VISUAL REVEAL**.

A **VISUAL REVEAL** IS WHEN SOMETHING IMPORTANT IN YOUR STORY IS **SHOWN TO THE READER**, USING THE **ART**.

YOUR REVEAL COULD BE...

A PLACE



A CHARACTER

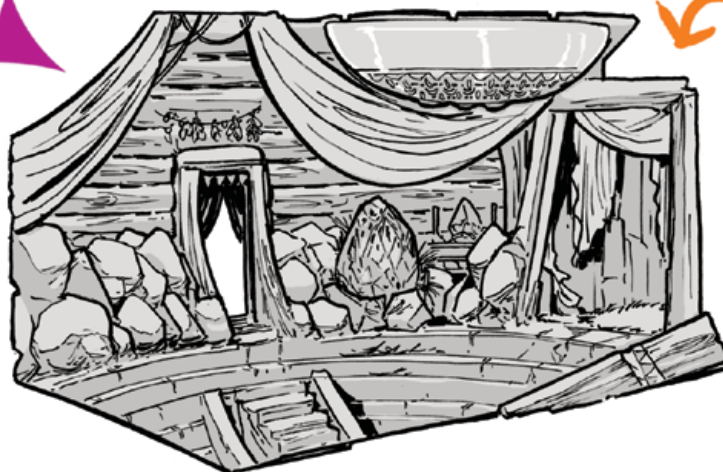


AN ITEM



...OR, IN FACT, ANYTHING ELSE YOU CHOOSE!

A GOOD IDEA TO HAVE IN MIND WHEN YOU MAKE A COMIC IS **"SHOW, DON'T TELL"** - MEANING THAT THE MORE OF THE STORY YOU CAN COMMUNICATE WITH THE **ART**, THE BETTER!



TAKES A LONG TIME TO DESCRIBE, BUT IN COMICS WE CAN JUST SHOW IT!

EXERCISE!

COME UP WITH A **ROUGH IDEA** FOR WHAT WILL HAPPEN IN YOUR STORY, INCLUDING **WHEN** THE VISUAL REVEAL WILL BE - THE **BEGINNING**, THE **MIDDLE**, OR THE **END?**



DAY #6

SESSION #2

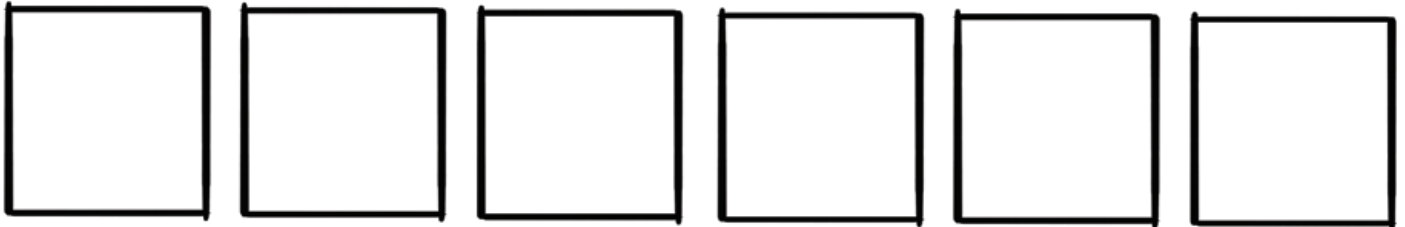
PLANNING PANELS

WITH YOUR **ROUGH IDEA** OF WHAT HAPPENS IN YOUR STORY, IT'S TIME TO **DIVIDE** THE STORY UP INTO **SIX PANELS**.

EXERCISE!

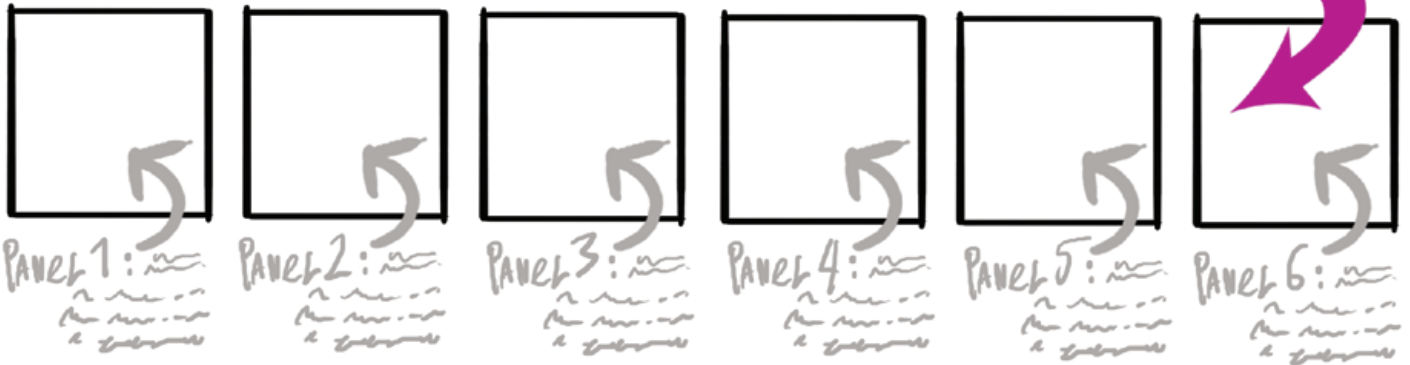
1

START BY DRAWING **SIX SMALL SQUARES** IN A ROW.



2

NOW **SPLIT** YOUR WHOLE STORY IDEA INTO **SIX MOMENTS**, EACH OF WHICH WE'LL ASSIGN TO A **PANEL**. WRITE DOWN ROUGHLY WHAT HAPPENS IN EACH PANEL. IF YOUR STORY IS **TOO BIG** TO FIT INTO SIX PANELS, THEN YOU NEED TO MAKE IT A LITTLE **SMALLER**.



3

NOTE WHICH OF YOUR PANELS CONTAINS THE MAIN **VISUAL REVEAL**. NOW SKETCH VERY TINY **"THUMBNAIL"** DRAWINGS (QUICK, SIMPLE, SMALL SKETCHES JUST TO SHOW THE **CHARACTERS/ITEMS/ENVIRONMENT** NEEDED FOR EACH PANEL).





DAY #6
SESSION #3

PANEL DESCRIPTIONS

WE'RE GOING TO START BUILDING OUR **COMIC SCRIPT!** THIS IS A BIT LIKE A **SCREENPLAY** FOR A MOVIE OR A FILM.

BEFORE YOU FIGURE OUT EXACTLY **WHAT** YOUR CHARACTERS WILL BE **SAYING**, LET'S DECIDE **WHAT HAPPENS AROUND THEM** IN YOUR STORY. WE WILL DIVIDE EACH PANEL INTO:
SETTING (WHERE YOUR PANEL IS SET)
ACTION (WHAT HAPPENS)
AND
CHARACTER(S) (WHO IS IN THE PANEL).

FOR EXAMPLE:



PANEL 1:

SETTING: A harbour, it's a sunny day.

ACTION: Two characters are walking along talking.

CHARACTER(S): Noodle and Scruff, best friends.

EXERCISE!

WRITE DOWN DESCRIPTIONS FOR THE **SETTING**, **ACTION** AND **CHARACTER(S)** FOR EACH OF YOUR **SIX PANELS**. IF YOU HAVE THE **SAME CHARACTERS** IN MOST OF THE PANELS, ONLY NOTE DOWN WHEN A **NEW CHARACTER** ENTERS.



DAY #6

SESSION #4

WRITING DIALOGUE

IT'S TIME TO WRITE WHAT YOUR CHARACTERS **SAY!** THIS IS CALLED **DIALOGUE.**

FOR YOUR **COMIC SCRIPT** WE'RE GOING TO WRITE THE **DIALOGUE**, BUT WE'RE ALSO GOING TO INCLUDE THE **STAGE DIRECTIONS**, THIS TELLS US WHAT YOUR CHARACTERS ARE **DOING** AS THEY SPEAK.

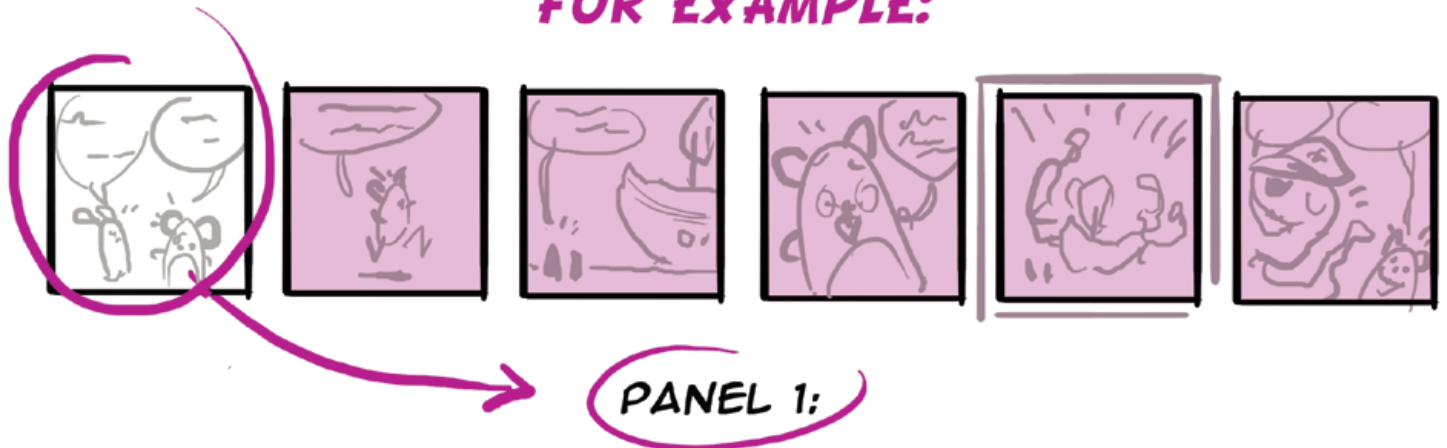


FOR EACH PANEL YOU NEED TO WRITE:



CHARACTER NAME + WHAT THEY'RE DOING + WHAT THEY'RE SAYING

FOR EXAMPLE:



STAGE DIRECTION:

NOODLE is talking to **SCRUFF**. **Noodle** looks worried, while **Scruff** is smiling.

DIALOGUE:

Noodle: "Scruff, we only have ten minutes before the boat leaves!"

Scruff: "Don't worry, Noodle, it's just around this next corner!"

EXERCISE!

WRITE DOWN **STAGE DIRECTIONS** AND **DIALOGUE** FOR EACH OF YOUR **SIX PANELS.**



DAY #6
SESSION #5

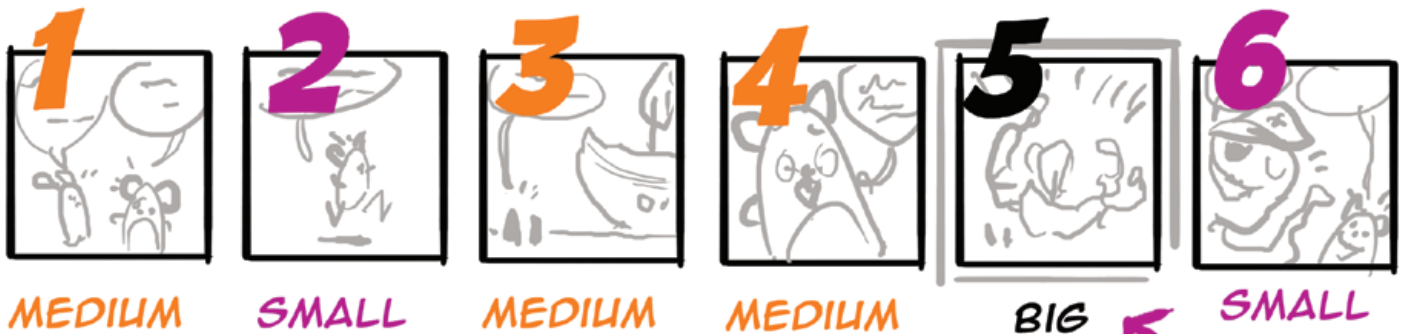
LAYOUT

WE ROUGHED UP OUR THUMBNAIL SKETCHES USING SIX SQUARE PANELS OF THE SAME SIZE, BUT IN MANY COMICS THE PANELS ARE ALL **DIFFERENT SIZES**, DEPENDING ON THE SPACE THAT'S NEEDED FOR THE ART AND SPEECH BUBBLES, AND HOW **IMPORTANT** CERTAIN PANELS ARE IN THE STORY.

EXERCISE!

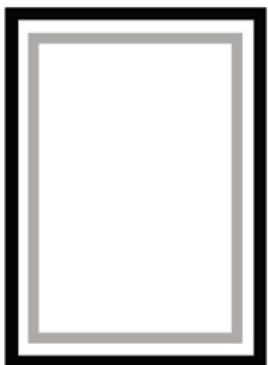
LOOKING AT YOUR SCRIPT, STAGE DIRECTIONS, AND YOUR PANEL THUMBNAILS, DECIDE WHICH PANELS NEED TO BE **BIGGER**, AND WHICH **DON'T NEED AS MUCH SPACE**:

FOR EXAMPLE:

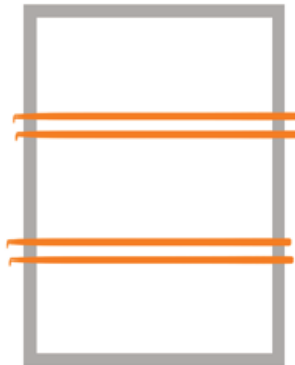


NOTE: YOUR REVEAL PANEL SHOULD BE BIG!

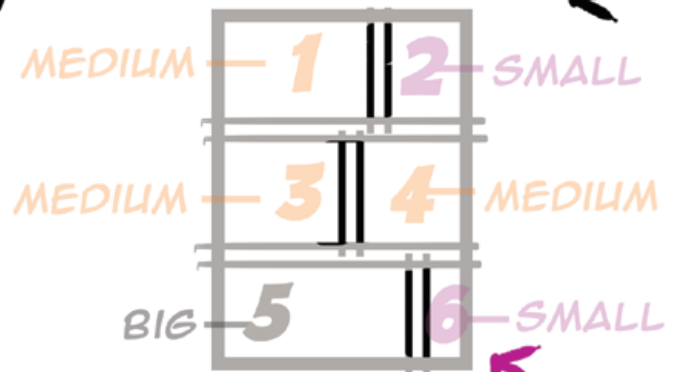
DRAW A RECTANGLE ON AN A4 OR A3 SHEET LIKE THIS:



NOW, DIVIDE THE RECTANGLE INTO **THREE EQUAL ROWS** LIKE THIS:



FINALLY, DIVIDE EACH ROW INTO **TWO PANELS** BASED ON YOUR NOTES ABOVE



WHICHEVER PANEL IS BESIDE **YOUR BIG REVEAL** WILL NEED TO BE SMALL.

MAKING SURE YOUR **SPEECH BUBBLES** FIT, AND THAT THERE'S ROOM FOR ALL THE **DIALOGUE** IN EACH PANEL IS IMPORTANT. SO, WE'RE GOING TO DRAW OUR SPEECH BUBBLES IN **FIRST**.

A FEW NOTES ON SPEECH BUBBLES:

1

SPEECH BUBBLES READ LIKE A BOOK - LEFT TO RIGHT...



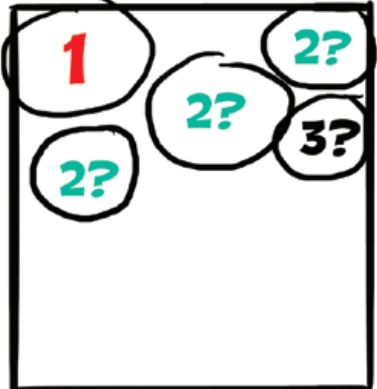
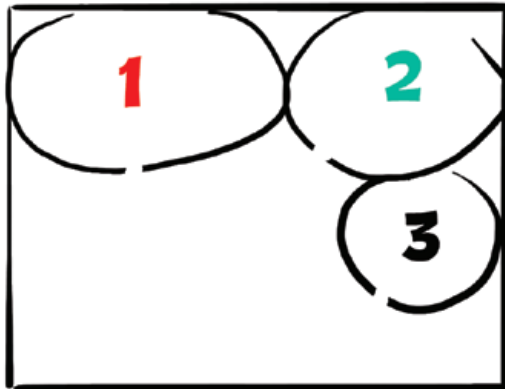
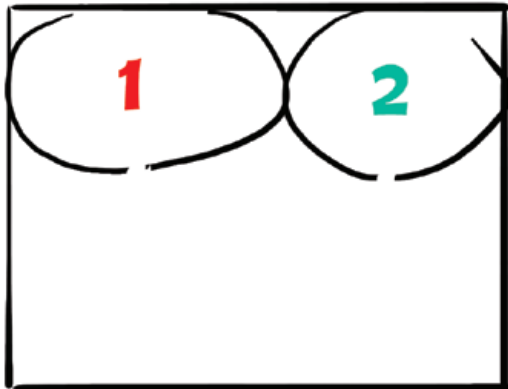
2

...AND TOP TO BOTTOM...



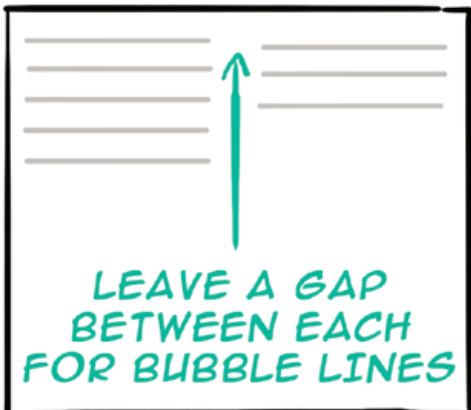
3

AVOID LAYOUTS WHICH MAKE IT HARD TO FOLLOW THE ORDER



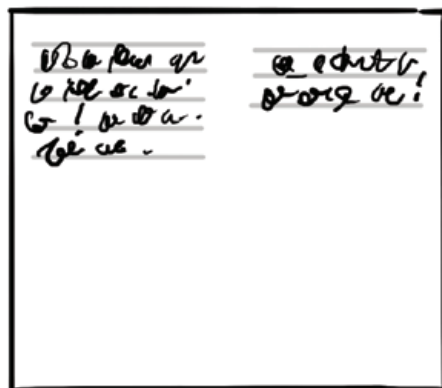
4

DON'T DRAW THE BUBBLE FIRST! INSTEAD DRAW SOME LIGHT PENCIL LINES WHERE THE TEXT WILL GO...



5

...CAREFULLY WRITE IN THE DIALOGUE...



6

...AND DRAW THE BUBBLES AFTERWARDS. DON'T DRAW THE TAILS ON YET.



IF YOU USE A **CAPTION BOX** (THOSE LITTLE TEXT BOXES WHICH SET THE SCENE ON A PANEL, OR SAY "MEANWHILE...", ETC), THE CAPTION BOX IS USUALLY PLACED **BEFORE** THE SPEECH BUBBLE:

THIS IS AN EXAMPLE OF A CAPTION BOX

IT GOES HERE. IT CAN BE USED FOR SAYING THINGS LIKE...

"THE SUN RISES OVER HOLIDAY ISLAND, AND TROUBLE IS BREWING..."

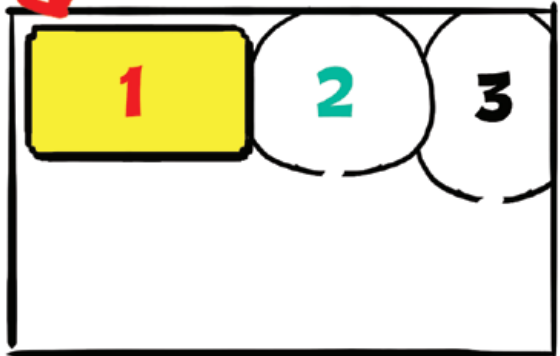
OR YOU CAN JUST USE THEM FOR THINGS LIKE...

SUDDENLY...!

OR

MEANWHILE...!

GENERALLY, YOUR CAPTION BOXES SHOULD COME BEFORE ANY SPEECH BUBBLES IN A PANEL:



EXERCISE!

1

USING YOUR COMIC SCRIPT TO GUIDE YOU, MARK OUT LINES FOR ALL YOUR DIALOGUE, AND ANY CAPTION BOXES YOU WANT TO ADD.



2

CAREFULLY FILL IN THE DIALOGUE



3

DRAW IN THE SPEECH BUBBLES





DAY #7
SESSIONS #2-5

CONCEPT ART

YOUR BEST ART COMES FROM EXPERIMENTING AND PLAYING WITH A VARIETY OF IDEAS, SO IT'S WORTH TAKING SOME TIME TO DEVELOP THE EXTRA CHARACTERS, ITEMS AND ENVIRONMENTS WITHIN YOUR COMIC STORY, BEFORE YOU DRAW THEM ON THE FINAL PAGE.

THE DESIGNS YOU CREATE AS YOU WORK OUT HOW YOU WANT THESE ELEMENTS TO LOOK ARE CALLED CONCEPT ART, WHICH REALLY JUST MEANS IDEAS ART - DRAWING DIFFERENT IDEAS FOR HOW SOMETHING COULD LOOK UNTIL YOU FIND THE ONE YOU LIKE THE BEST.

YOU MAY NEED CONCEPT ART FOR...

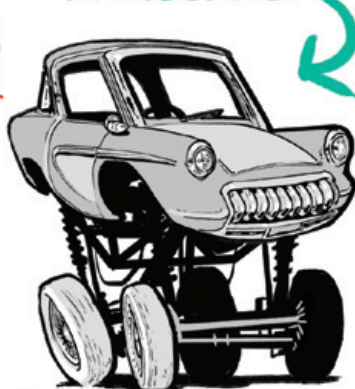
CHARACTERS



OBJECTS



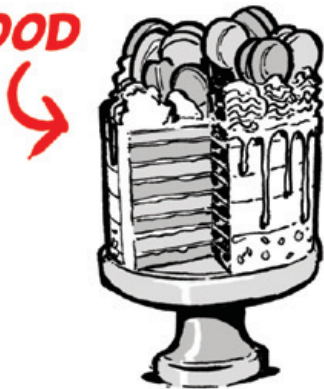
VEHICLES



PLACES



FOOD



ANIMALS



HAIR STYLES?!



EVEN TINY CHANGES CAN MAKE A BIG DIFFERENCE!



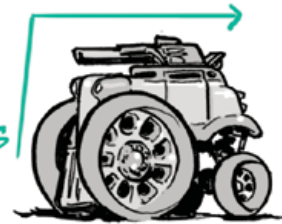
A FEW NOTES ON CONCEPT ART:



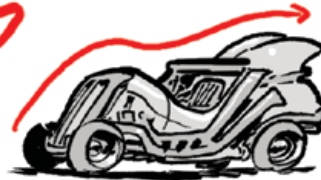
DIFFERENT SHAPES CONVEY **DIFFERENT MESSAGES**, CONSIDER WHAT BEST FITS WHATEVER YOU'RE DESIGNING!



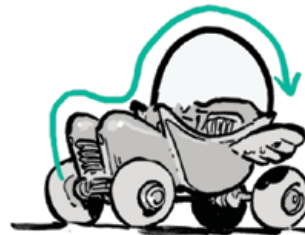
STRONG/
INTIMIDATING



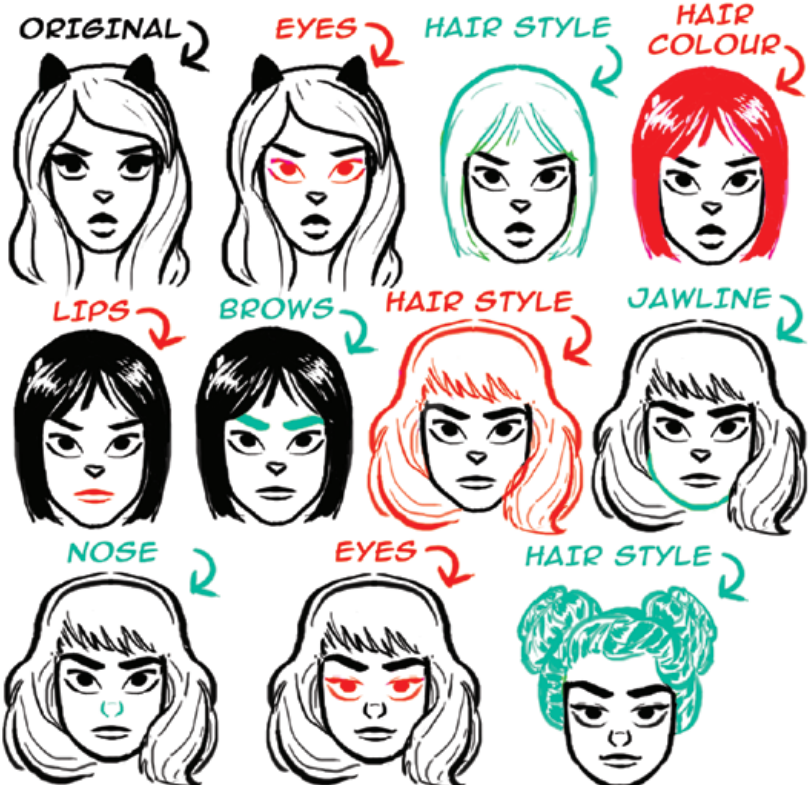
SLEEK/
FAST



PLAYFUL/
FRIENDLY



YOU **DON'T** HAVE TO DRAW COMPLETELY DIFFERENT DESIGNS FOR EACH IDEA - SOMETIMES CHANGING **JUST ONE THING** WILL CREATE A TOTALLY NEW CHARACTER!





DAY #7

SESSIONS #2-5

CONCEPT ART

EXERCISE SHEET!

LOOKING AT YOUR **COMIC SCRIPT**, IN PARTICULAR THE **SETTINGS** AND **DESCRIPTIONS** OF WHAT'S HAPPENING IN EACH PANEL, WRITE DOWN THE **FIVE MOST IMPORTANT THINGS** IN YOUR STORY, OTHER THAN YOUR MAIN CHARACTER (INCLUDE AT LEAST ONE CHARACTER, ONE OBJECT AND ONE ENVIRONMENT IN YOUR LIST)

WRITE THEM DOWN:

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____

CHOOSE THE **TWO THINGS** ON THE LIST THAT YOU'RE MOST LOOKING FORWARD TO DRAWING, AND DO **THREE DIFFERENT DESIGNS** FOR EACH.

FOR THE **REMAINING THREE ITEMS** ON THE LIST, JUST DO **ONE OR TWO** DESIGNS FOR EACH.

NOW OUT OF THE DESIGNS YOU'VE DRAWN, CHOOSE **YOUR FAVOURITE** FOR EACH ONE.

IF YOU FINISH EARLY AND WANT TO DRAW MORE, HAVE A GO AT DRAWING YOUR EXTRA CHARACTERS FROM DIFFERENT ANGLES.



DAYS #8&9

SESSIONS #1-5

YOUR COMIC

THIS IS IT! YOUR PAGE IS READY, WITH SPEECH BUBBLES IN PLACE, AND YOUR CHARACTERS, WORLD AND CONCEPT ART PREPARED. ALL THAT'S LEFT IS TO **DRAW THE PAGE!**

THINK WHEN YOU DRAW:

TAKE YOUR TIME! NO NEED TO RUSH, TAKE IT ONE PANEL AT A TIME.

USE YOUR DESIGNS AS REFERENCE - THEY'LL GUIDE YOU!

YOUR THUMBNAILED WILL HELP PLAN OUT WHERE EVERYTHING GOES.

SKETCH LIGHTLY - DRAW LIGHTLY WITH A PENCIL FIRST, BEFORE DRAWING OVER WITH A THIN PEN.

USE SOUND EFFECTS - CRASH! BOOM! KABLOOIE! IT ALL HELPS TO ADD TO THE ACTION!

DON'T WORRY IF ITS NOT PERFECT - DRAWING COMICS IS MEANT TO BE FUN! JUST GO FOR IT!

REMEMBER, YOU'RE TELLING A STORY THAT **OTHER PEOPLE** CAN ENJOY, SO MAKE SURE IT'S **CLEAR**, AND **EASY TO READ!**

ALL DONE? WHY NOT COLOUR YOUR PAGE? DON'T FORGET TO KEEP THE COLOURS THE SAME FOR CHARACTERS, ETC.



DAY #10

SESSIONS #1-5

TO BE CONTINUED

BY NOW YOU SHOULD HAVE FINISHED YOUR COMIC STORY, BUT THAT'S JUST THE BEGINNING! YOU **BROUGHT YOUR CHARACTERS TO LIFE IN THEIR OWN WORLD**, AND NOW IN THIS FINAL PART OF OUR COMICS-MAKING WORKSHOP **YOU GET TO CHOOSE** WHERE YOU WANT TO GO NEXT!

THERE ARE **SO MANY PARTS TO MAKING A COMIC**, DURING THE PROCESS OF MAKING YOUR OWN, YOU MAY HAVE FOUND ONE THING THAT **YOU ENJOYED** DOING MORE THAN ANY OTHER.

IT COULD BE THE WRITING, DESIGNING THE CHARACTERS, DRAWING THE ACTION, COLOURING THE PANELS, LAYING OUT THE PAGE. WHATEVER IT WAS, IF **YOU** ENJOYED IT, YOU CAN EXPLORE IT FURTHER IN **LOTS OF DIFFERENT WAYS**.

CHOOSE ONE OR MORE OF THESE ACTIVITIES TO EXPAND YOUR COMIC STORY FURTHER!

CREATE A COMIC COVER FOR YOUR STORY

WRITE THE NEXT PAGE OF THE STORY

DESIGN A LOGO FOR YOUR STORY

DESIGN SOME MORE FRIENDS FOR THE CHARACTERS IN YOUR COMIC

WRITE A NEW SHORT STORY SET IN THE WORLD OF YOUR COMIC

DRAW SOME MORE PICTURES OF THE ENVIRONMENT YOUR CHARACTERS LIVE IN

WRITE A "BLURB" TO DESCRIBE WHAT HAPPENED IN YOUR STORY

ROUGH OUT A PLOT FOR A LONGER ADVENTURE

DESIGN SOME NEW COSTUMES FOR YOUR CHARACTERS

DO AS MANY AS YOU WANT TO, YOU NEVER KNOW WHERE YOUR STORIES AND ART WILL TAKE YOU!