1

BREAKDOWNS

What I like to do when I start a story is think about how it will play out visually. If you think about how you can communicate things like character relationships and attitudes (here: friendly, equal, calm, and casual) before writing a single word.

I did this on a template I created to help me keep the right ratio of height to width for my comics, but obviously you can draw anywhere, on anything.

2

PENCILS

In addition to tightening up the lines of the characters, I indicated more specifically the style that the shading (like shadows on the ground) will take: in this case, loose hatching.

I also completed the dialogue, and adapted the word balloon shape to suit them (note the extra word balloon that gives a small pause in the Badger's dialogue). I used a font, since I am doing this on a computer, but it is meant only as a guide for the hand-lettering I will do on top of it.

3

LETTERING, etc.

Using a guide of parallel lines, I hand-lettered these word balloons. I used two different 'pens' (actually digital brushes), one for regular words, and one for emphasized words. If you look closely, you will see that I also italicized the bold words, for that extra *OOMPH*.

I ruled the panel borders as well. I recommend that you do panel borders with a pen at least as thick as the bold lettering.

4

OUTLINE INKS

Using a thick pen, I inked the outlines of only the edges of objects, defining things in the picture that have weight, and which you want to catch the eye.

One trick you may notice is that where the table is close to the man (by his hip), its outline touches his outline. Up by his hand, where the table is further in the background, there is a slight gap between the lines. This mimics the eye's shift in focus looking from one to the other, and helps set things apart from the background.

5

DETAIL INKS

Using a pen that is significantly thinner than the outline pen, I went in and did all the details that give texture, but do not define distinct shapes. Our guys two wisps of hair, the badger's fur texture, the bits of shadow on the ground, the interior edges of the table; all of these things are important, but we don't want them to distract from the major objects and characters.

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