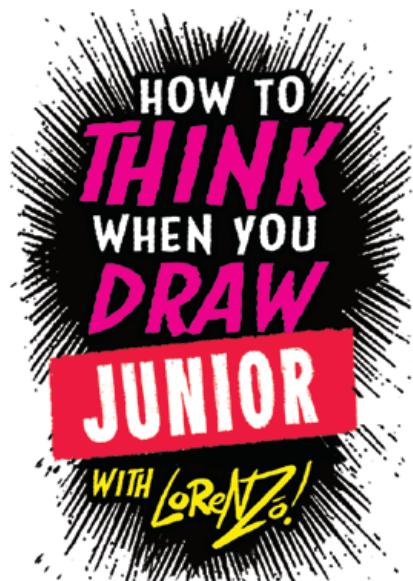


HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH *LoReNZ!*

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.



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HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH LoReNzo!

DAY

#1

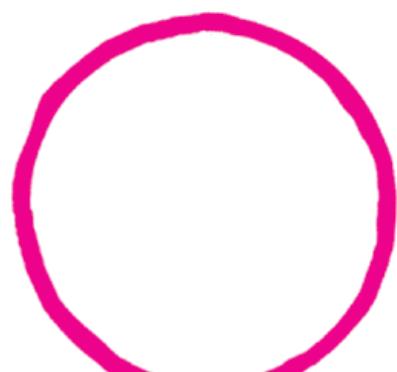
SESSION

#1

HEADS

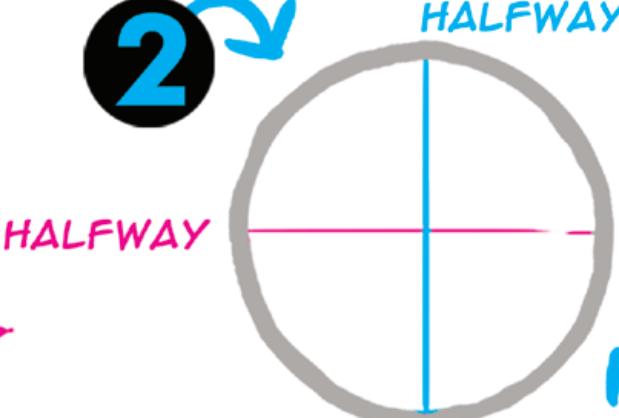
HERE'S AN EASY APPROACH TO PLACING THE
FEATURES (EYES, NOSE, EARS AND MOUTH) ON
YOUR CHARACTER'S **HEAD**.

1



DRAW A ROUGH CIRCLE

2



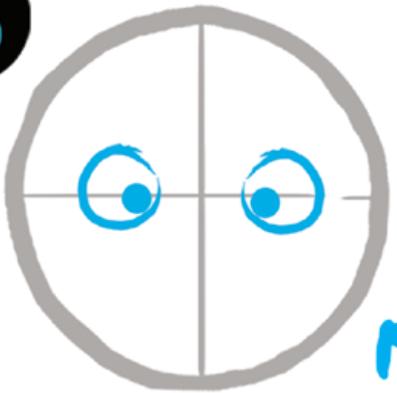
HALFWAY

HALFWAY

5

VERTICLE LINE
AND HORIZONTAL LINE

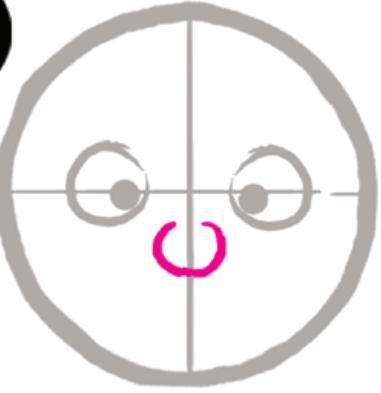
3



PLACE EYES
ROUGHLY
ONE EYE
WIDTH APART

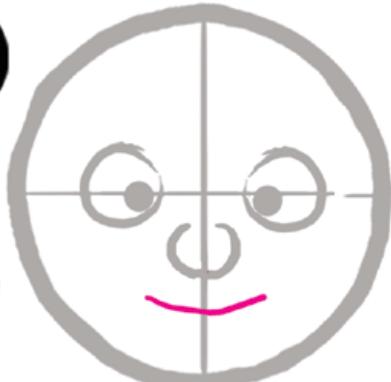
EYES GO ON
VERTICAL LINE

4



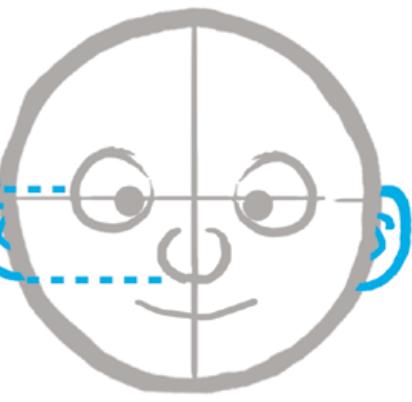
TIP OF NOSE GOES BELOW
EYES ON HORIZONTAL LINE

5



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

6



PLACE EARS BETWEEN
MIDDLE OF EYES AND
TIP OF NOSE

HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH LoReNZ!

DAY

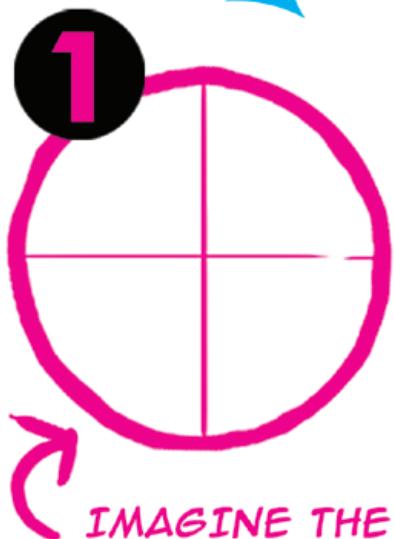
#1

SESSION

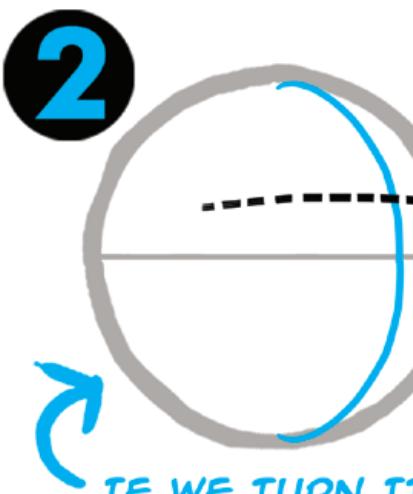
#2

HEAD ANGLES

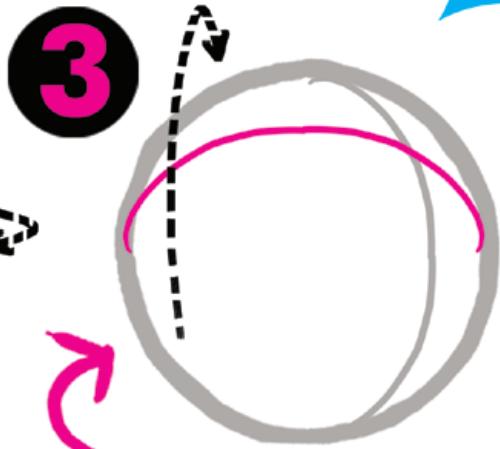
IN COMICS, BEING ABLE TO DRAW YOUR CHARACTERS FROM LOTS OF **DIFFERENT ANGLES** IS REALLY USEFUL. REMEMBER, THE HEAD IS A **3D SHAPE**.



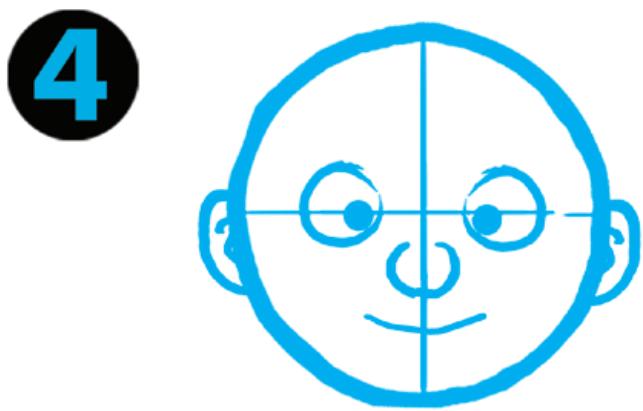
IMAGINE THE CIRCLE IS A SPHERE, OR BALL



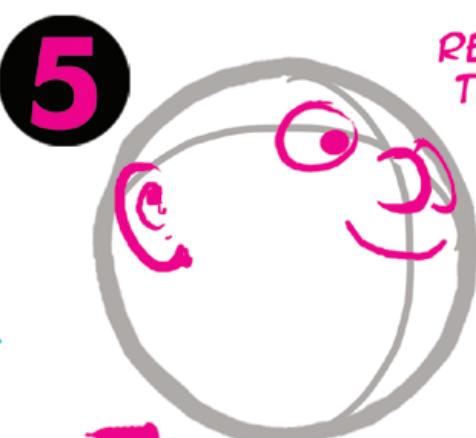
IF WE TURN IT TO THE SIDE, THE VERTICAL LINE WILL APPEAR CURVED



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

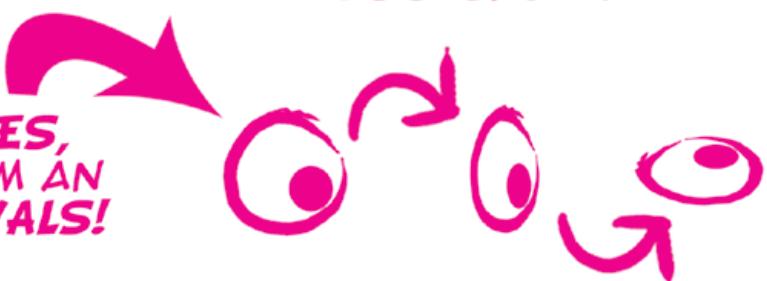


AS YOU KNOW WHERE THE FEATURES SIT ON THE LINES...



REMEMBER, THE NOSE STICKS OUT!
...YOU CAN NOW DRAW THE FACE LOOKING UP!

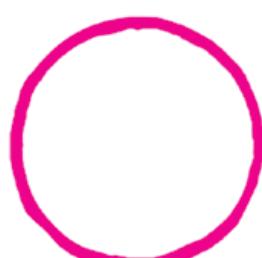
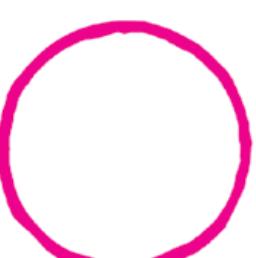
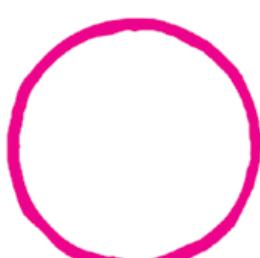
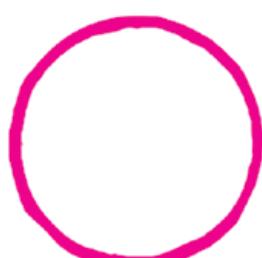
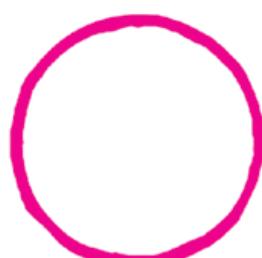
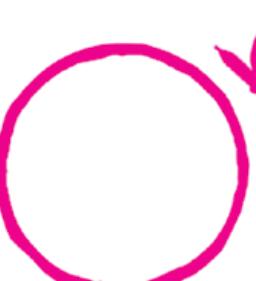
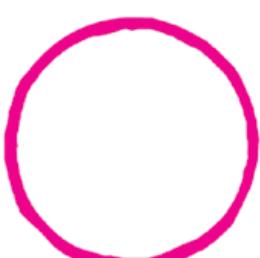
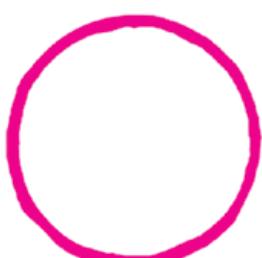
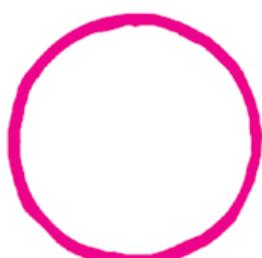
EXTRA NOTE:
IF THE EYES ARE CIRCLES, WHEN WE SEE THEM FROM AN ANGLE, THEY BECOME OVALS!



EXERCISE SHEET!

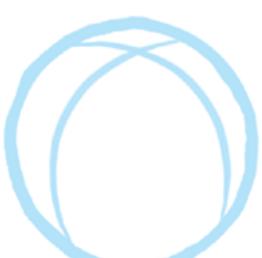
1

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



2

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



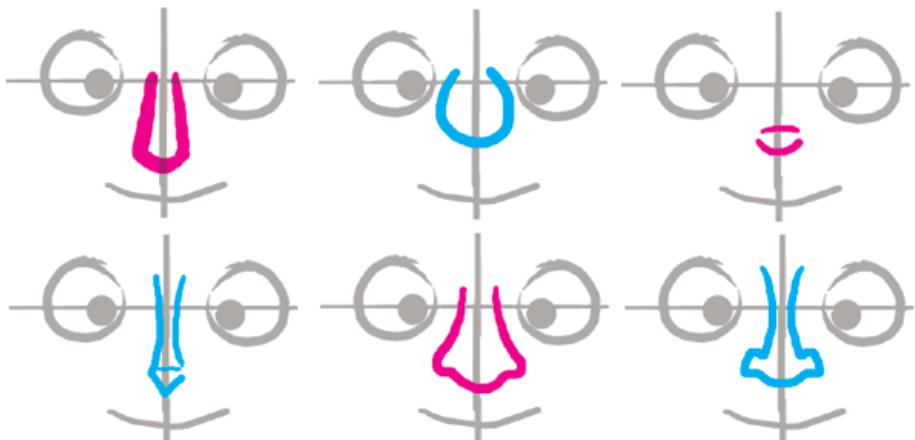
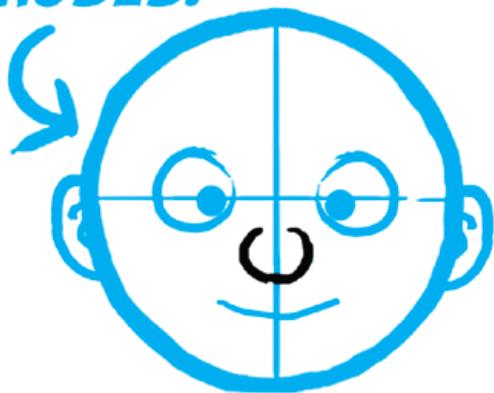
EXTRA EXPERIMENT! TRY DRAWING THE TWO LINES AROUND A **TENNIS BALL**, AND LOOK AT HOW THE ANGLES CHANGE WHEN YOU TURN IT IN YOUR HAND.



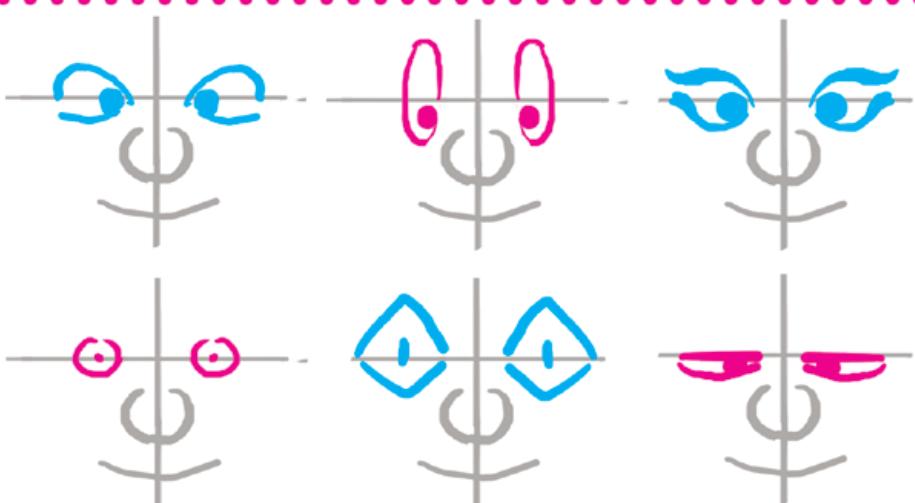
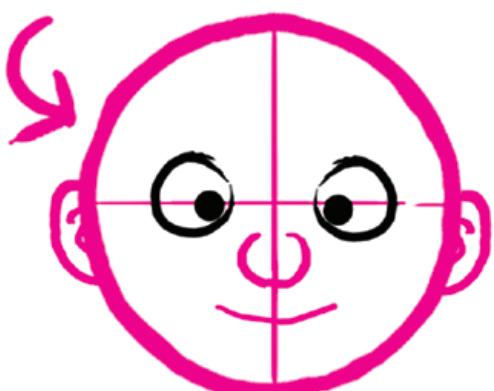


ALL FACES ARE **DIFFERENT**, AND IN COMICS HAVING A WIDE RANGE OF CHARACTER DESIGNS MAKES IT EASIER TO **TELL THEM APART!**

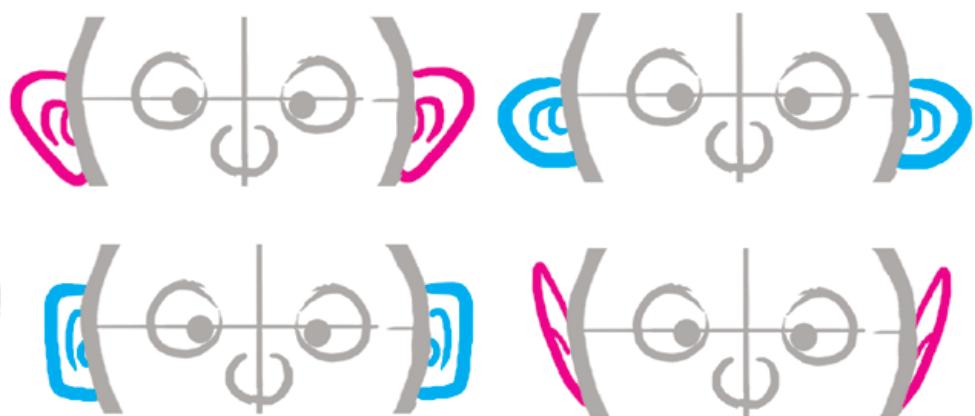
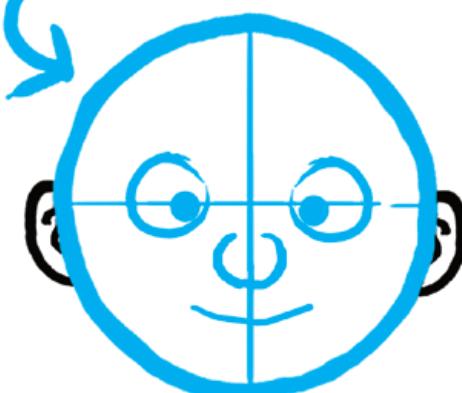
NOSES:



EYES:



EARs



HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH *Lorenzo!*

DAY

#1

SESSION

#3

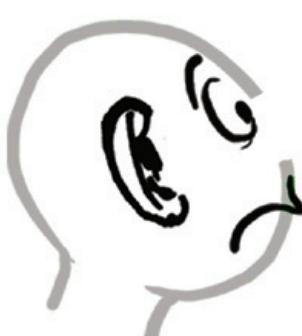
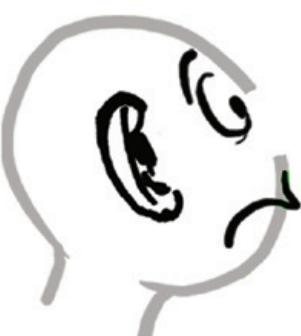
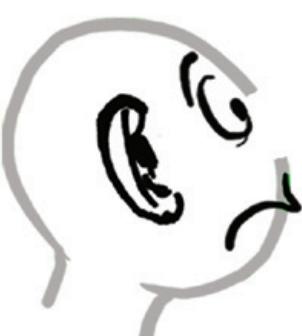
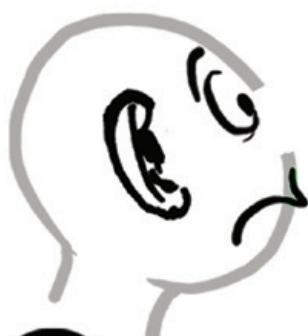
DIFFERENT
FEATURES

EXERCISE SHEET!

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

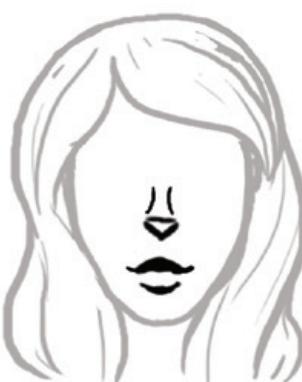
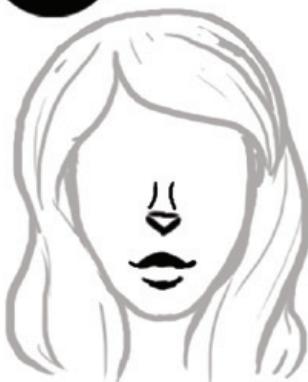
1

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:**



HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH *Lorenzo!*

DAY

#1

SESSION

#4

HAIR

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!



HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH LoReNZ!

DAY

#1

SESSION

#4

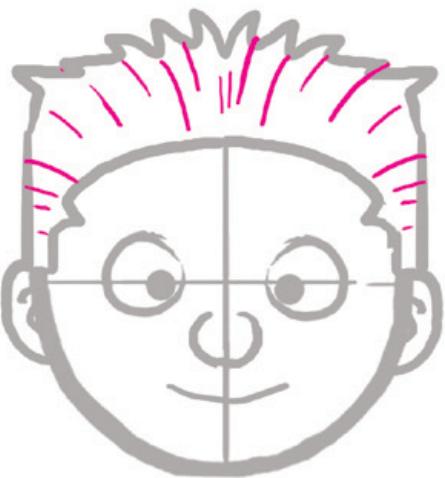
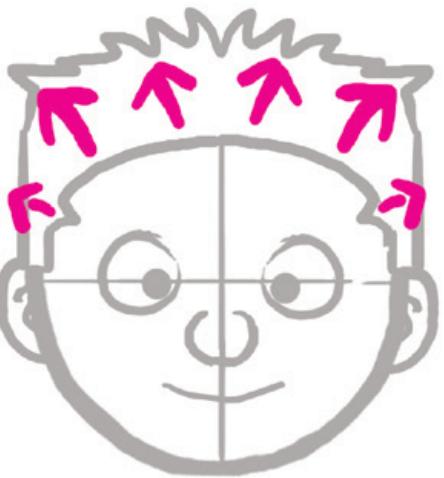
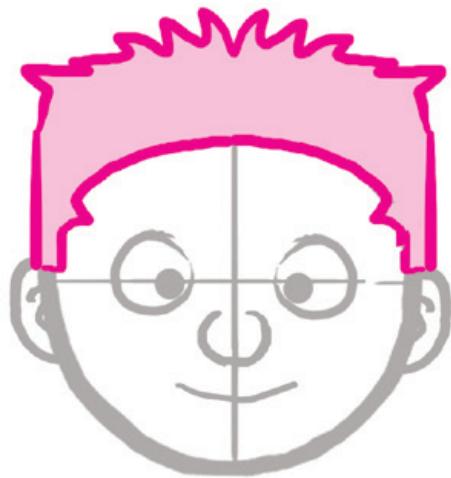
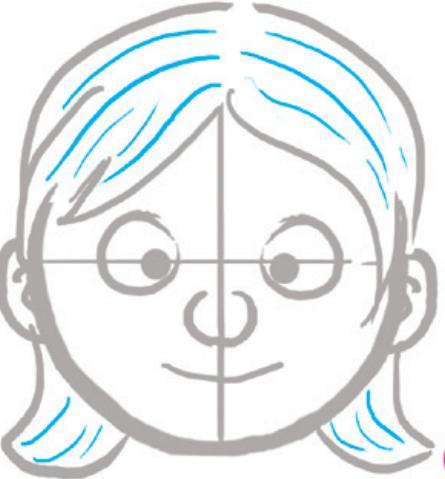
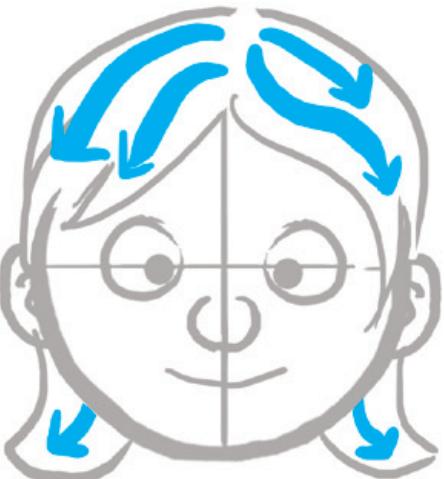
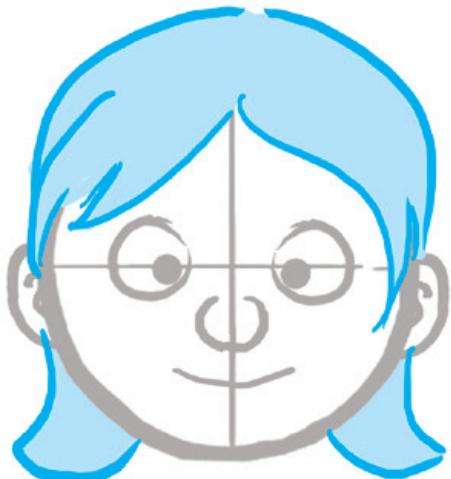
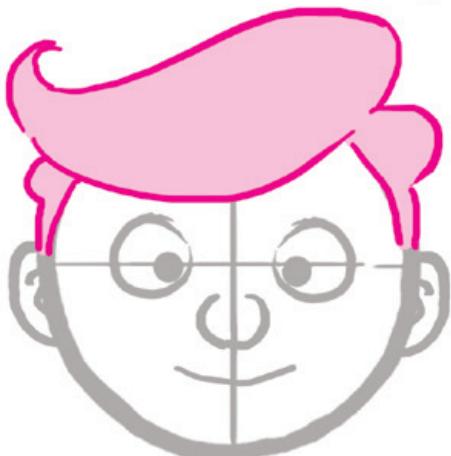
HAIR

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



HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH LoReNZ!

DAY

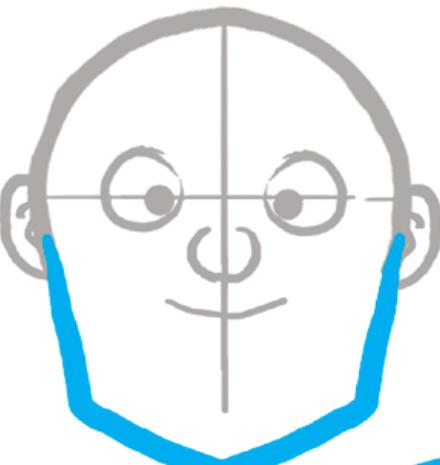
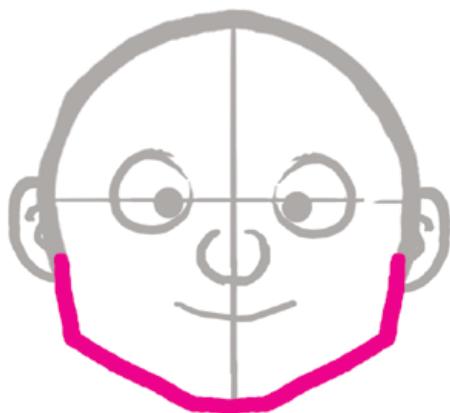
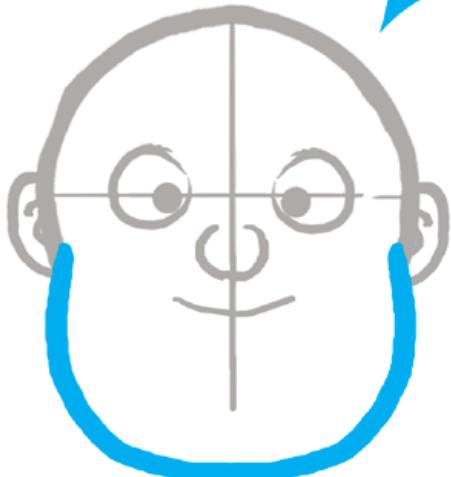
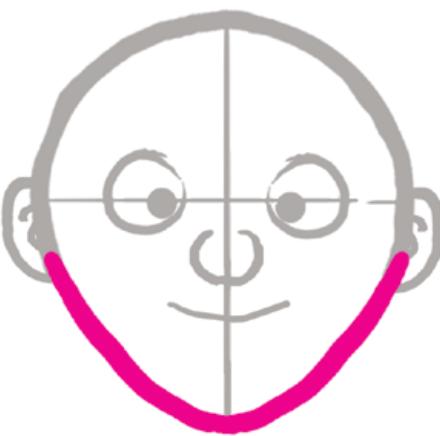
#1

SESSION

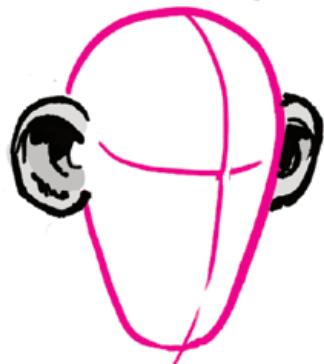
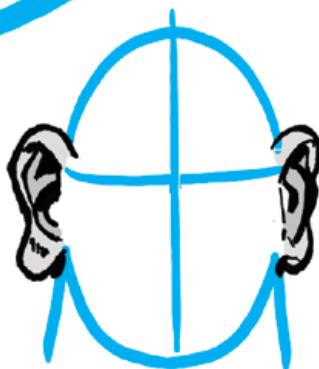
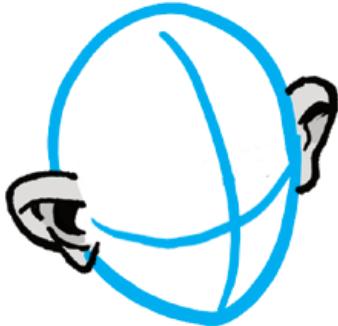
#5

HEAD SHAPES

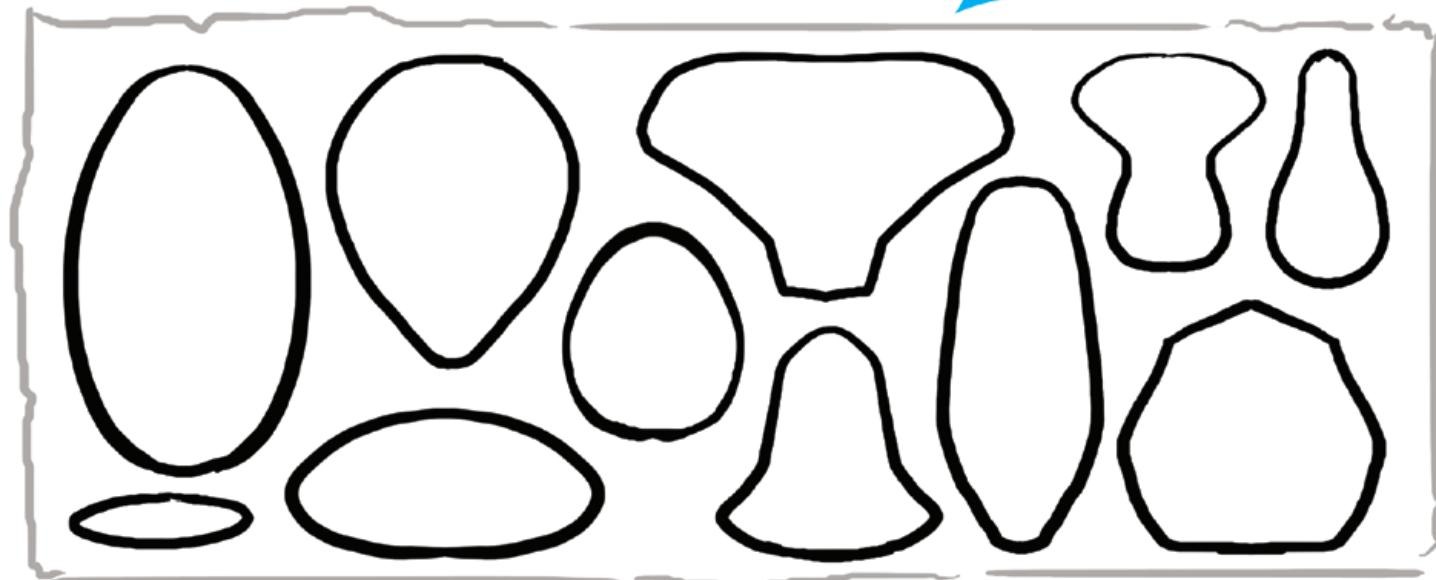
CHANGING THE SHAPE OF YOUR CHARACTER'S HEAD, IN PARTICULAR THEIR JAW, WILL **TOTALLY ALTER THEIR LOOK.**



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.**

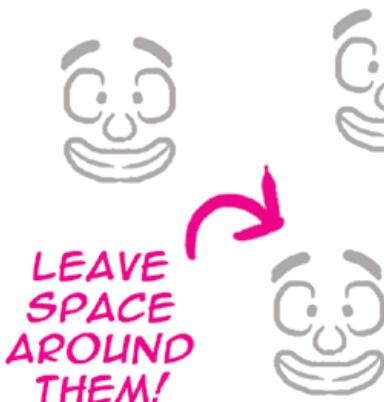
ROUNDED FACE =
ROUNDED FEATURES



ANGULAR FACE =
ANGULAR FEATURES



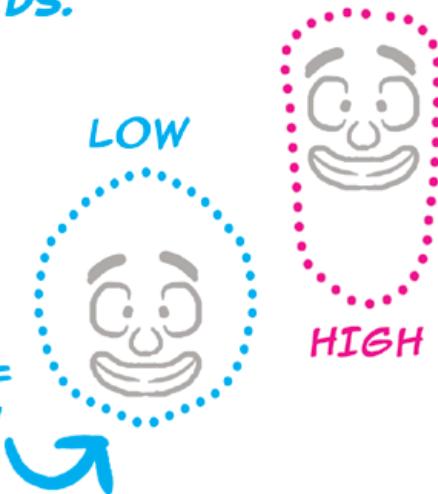
- 3** ANOTHER DRAWING EXPERIMENT - QUICKLY SKETCH A SET OF **SIMILAR FACES** ON A PIECE OF PAPER, **THEN** DRAW THE HEAD SHAPES **AFTERWARDS.**



LEAVE
SPACE
AROUND
THEM!



PLAY
WITH THE
POSITION OF
THE FACE ON
THE HEAD



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

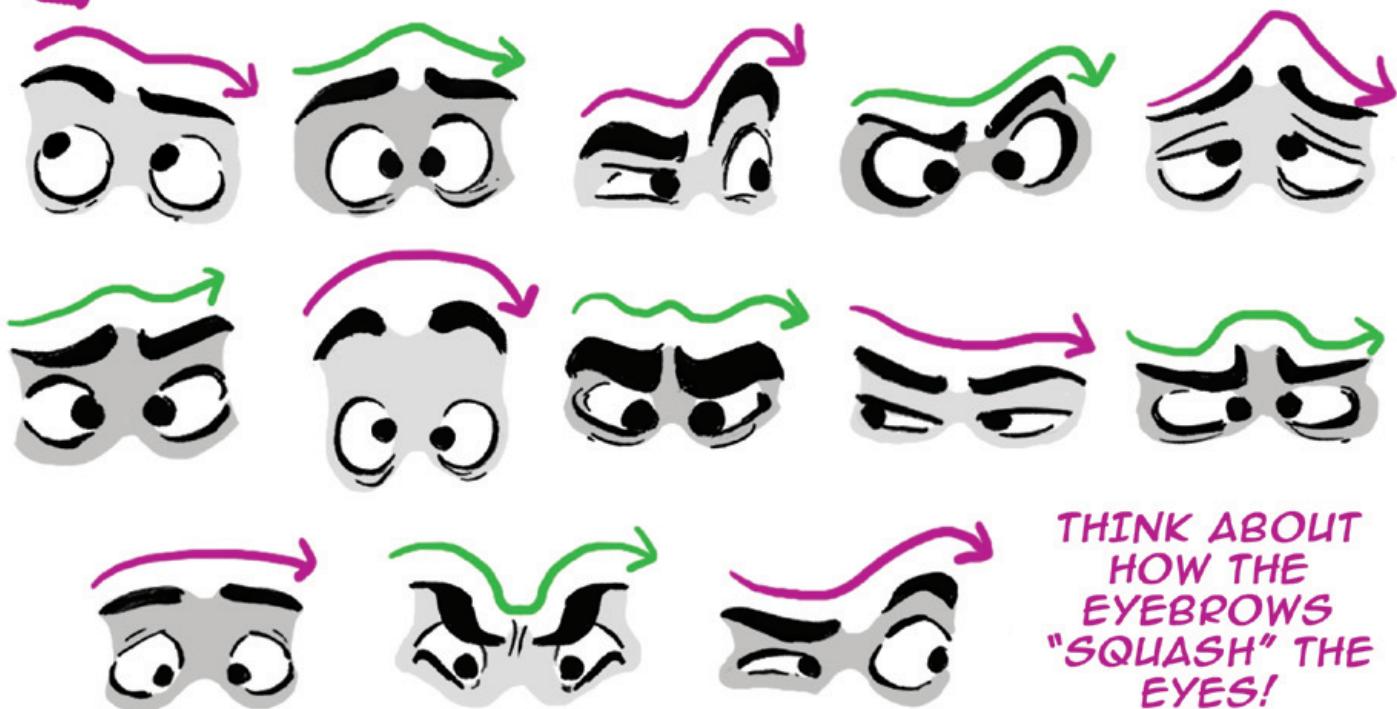


8

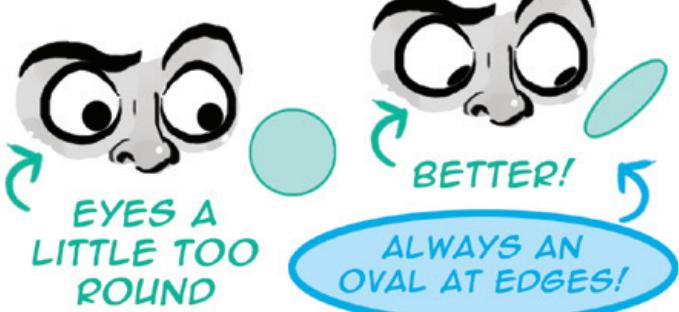


ONE OF THE BEST WAYS TO SHOW HOW YOUR CHARACTERS ARE **FEELING** IS WITH THEIR **EYES**.

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



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



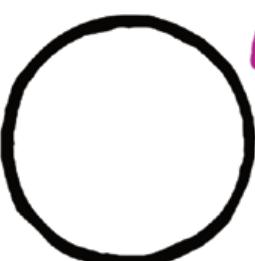
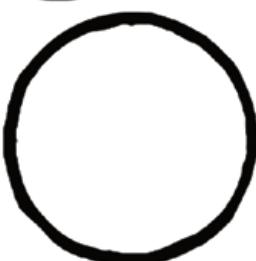
BY **THINNING**, OR **PUTTING A BREAK IN**, THE EDGE OF THE EYELINE WE CAN MAKE THE EYES FEEL LIKE THEY'RE **REALLY LOOKING HARD**:



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!

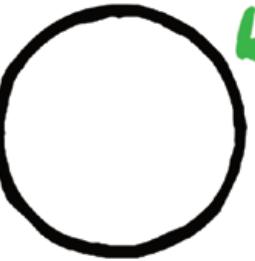
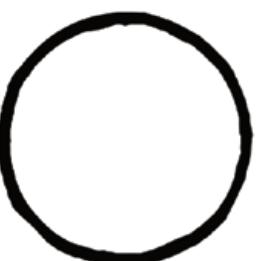
1

THESE TWO ARE SURPRISED TO SEE EACH OTHER



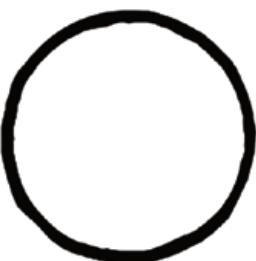
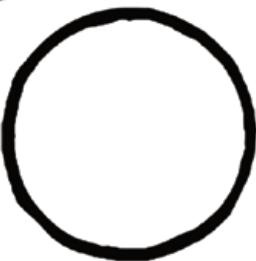
2

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



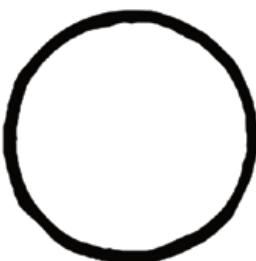
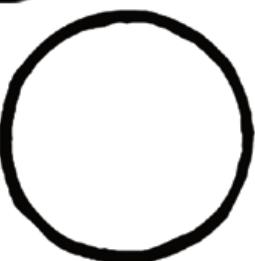
3

C THINKS IT'S FUNNY THAT D IS ANGRY



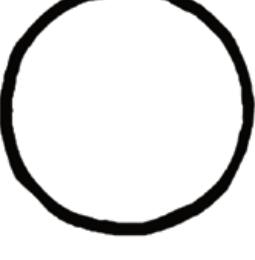
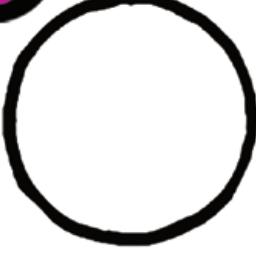
4

A
B
THESE TWO ARE BOTH SCARED OF SOMETHING



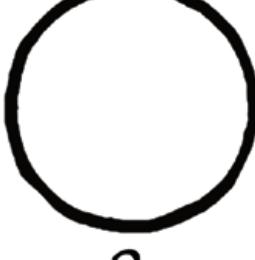
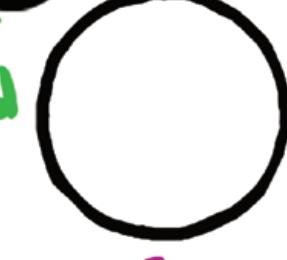
5

THESE TWO ARE IN LOVE



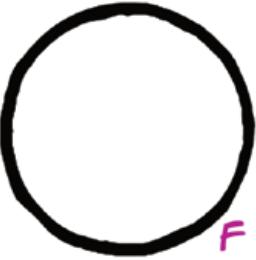
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E WANTS TO ASK D A DIFFICULT QUESTION



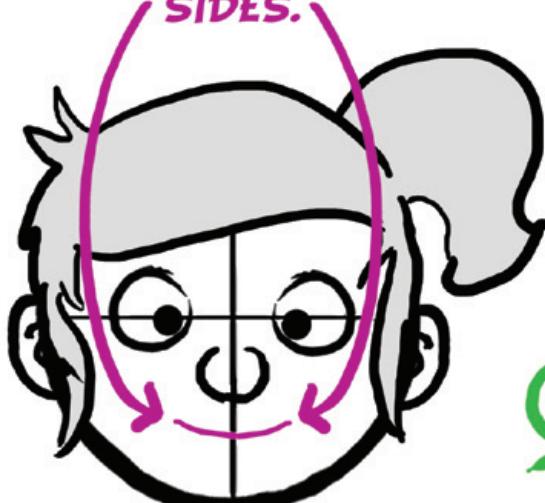
7

F IS EXCITED, G IS BORED



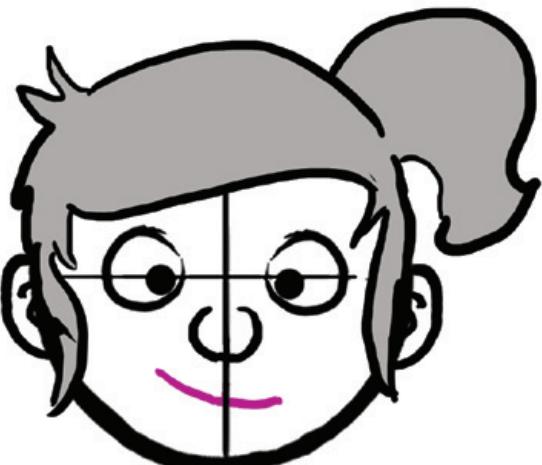
WHEN DRAWING **MOUTHS**, YOU CAN CREATE LOTS MORE PERSONALITY BY USING **ASYMMETRY**.

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

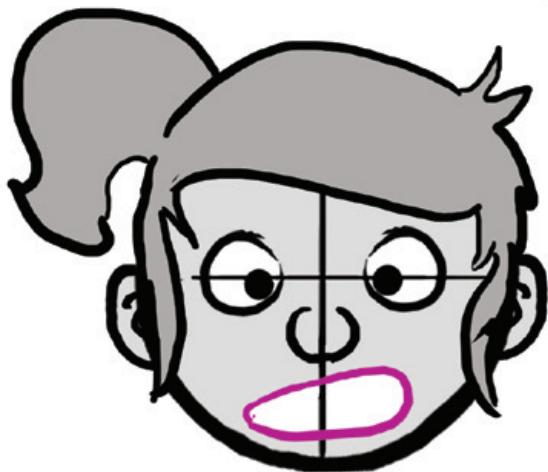
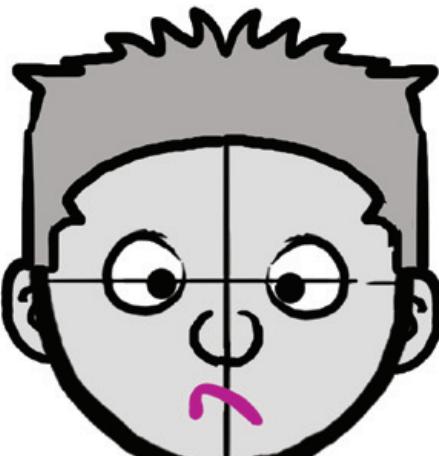
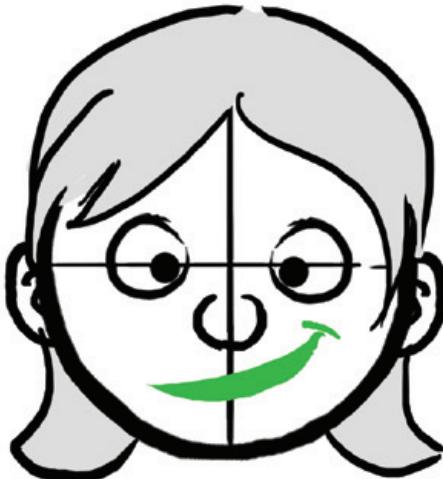
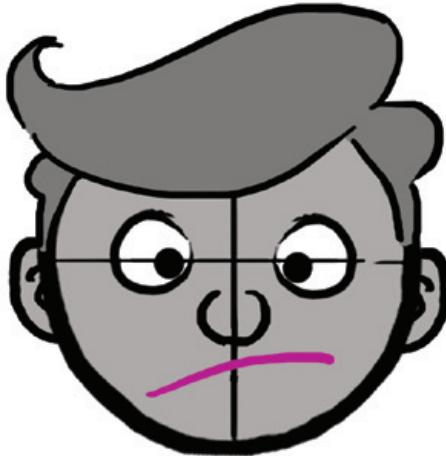


BUT, YOU CAN MAKE THE MOUTH **ASYMMETRICAL** (DIFFERENT ON EACH SIDE) BY ADDING A **TIlt...**

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

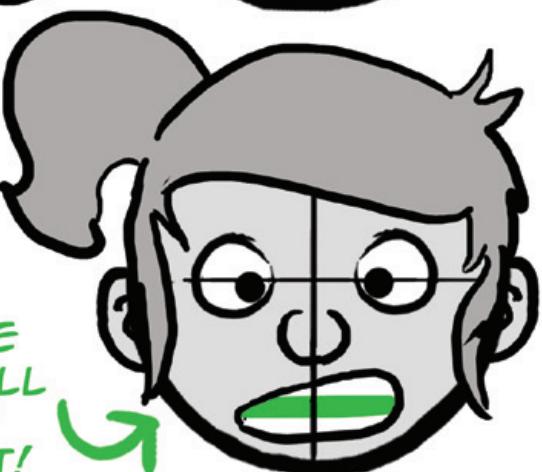


SEE THE DIFFERENCE?



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

...BUT THE TEETH WILL REMAIN STRAIGHT!



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

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!

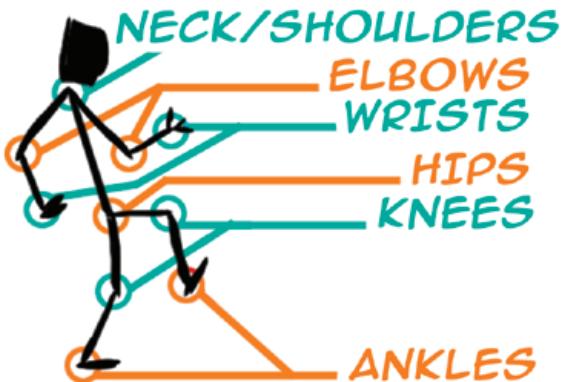
ALL DONE? WHY NOT DESIGN YOUR CHARACTER A **FRIEND**, OR AN **ENEMY**? REMEMBER TO MAKE EACH CHARACTER LOOK DIFFERENT!

STICK FIGURES

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



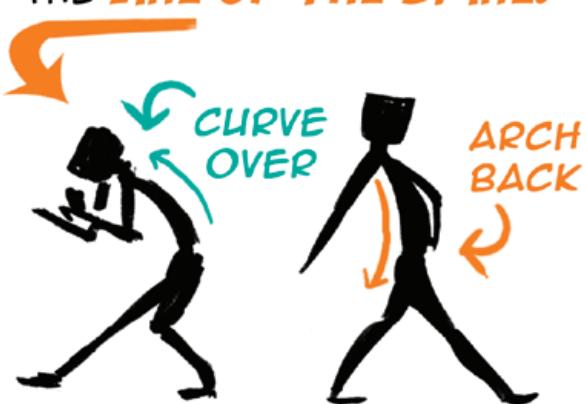
OUR STICK FIGURE IS GOING TO **HINGE** AT THE FOLLOWING **TEN POINTS**:



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**.



ONLY TOTALLY STRAIGHT WHEN IT'S RELEVANT TO THE POSE



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



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:



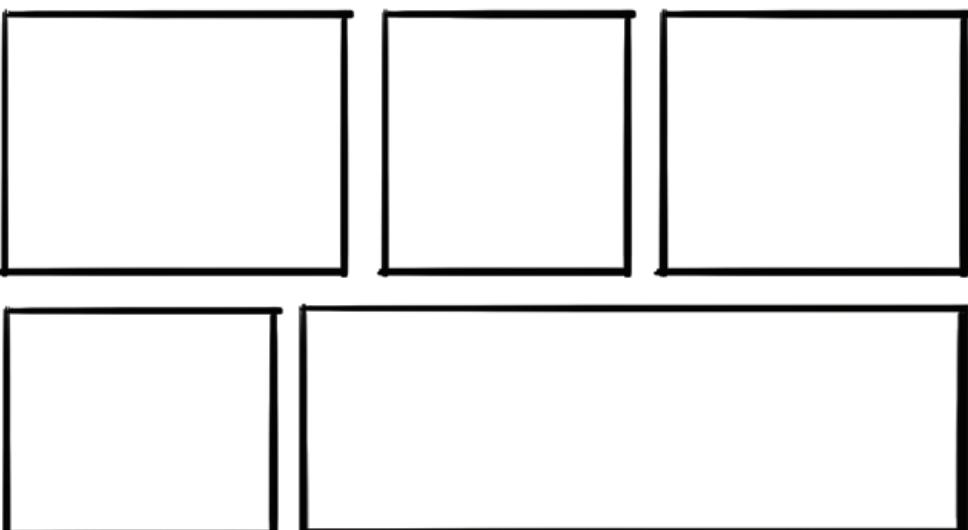
IN COMICS, THE ART IS THERE TO **TELL THE STORY** AS MUCH AS THE WORDS ARE. THE WAY YOUR CHARACTERS' POSES TELL THE READER SOMETHING ABOUT WHAT THEY'RE DOING, OR HOW THEY'RE FEELING, IS CALLED **BODY LANGUAGE**.

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!**



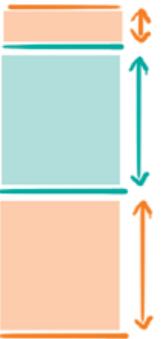
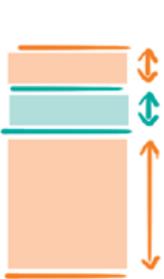
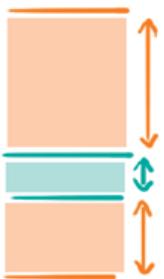
CHARACTERS COME IN ALL **SHAPES AND SIZES**, A RANGE OF "CHARACTER DESIGNS" IS REALLY IMPORTANT FOR MAKING EACH ONE **STAND OUT** IN YOUR COMIC.

EXERCISE!

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

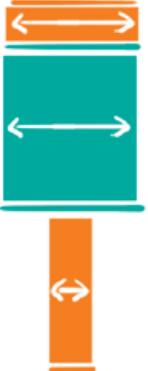
1

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.

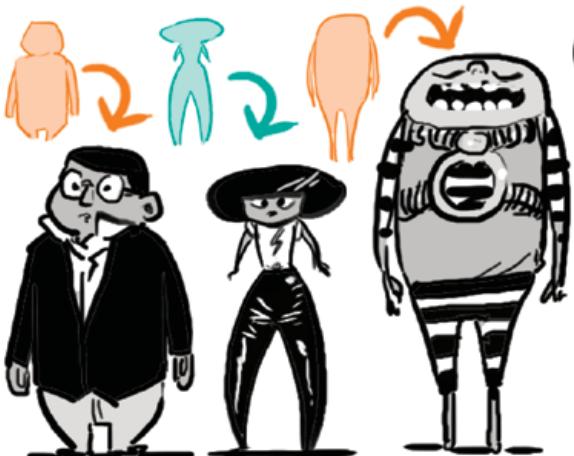
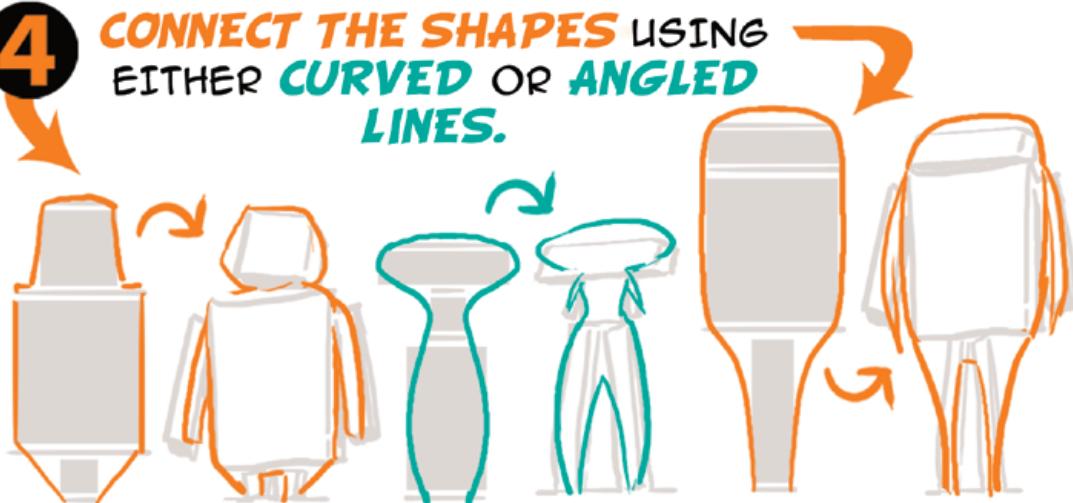


CONTINUED ON
NEXT PAGE!



4

CONNECT THE SHAPES USING
EITHER CURVED OR ANGLED
LINES.

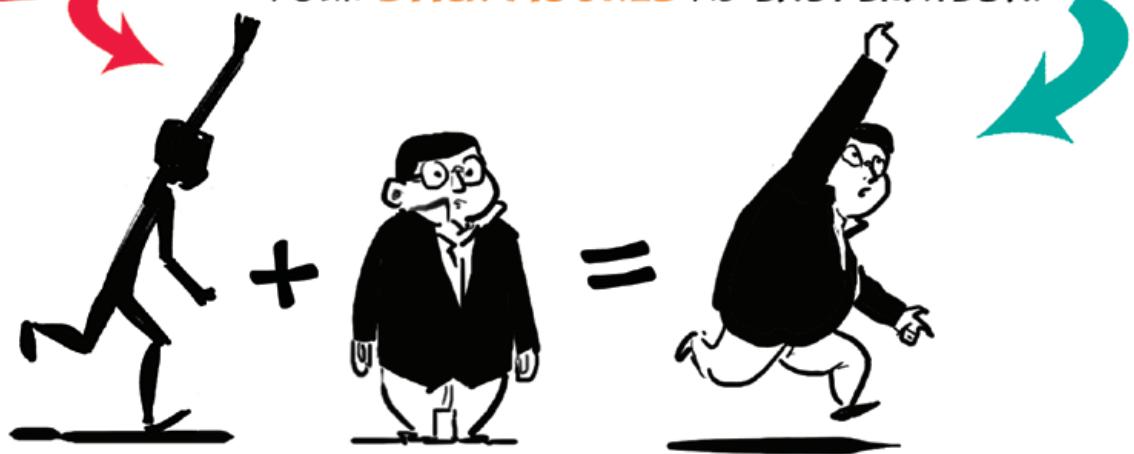


5

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!



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



SWEEEPING 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.

2

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



KEEP TOP AREA SMOOTH
CREASE LINES TAPER OUT FROM THE TOP



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

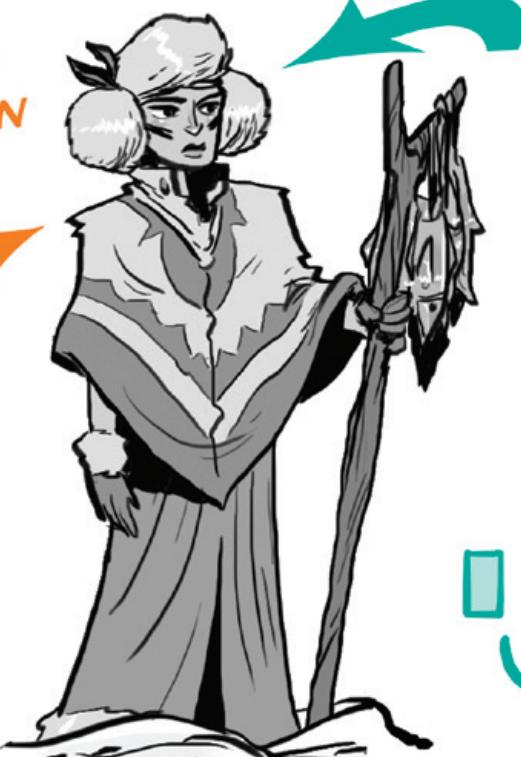
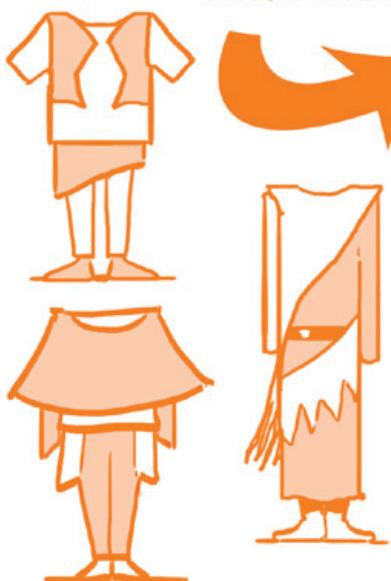


MORE IDEAS ON THE NEXT PAGE!

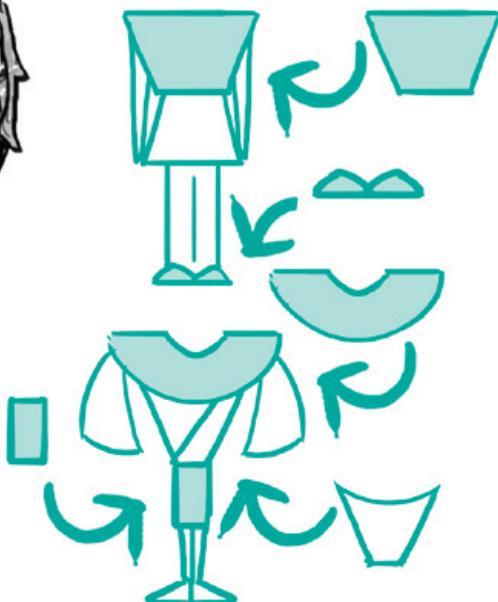


6

THINK OF
CLOTHES IN
LAYERS.

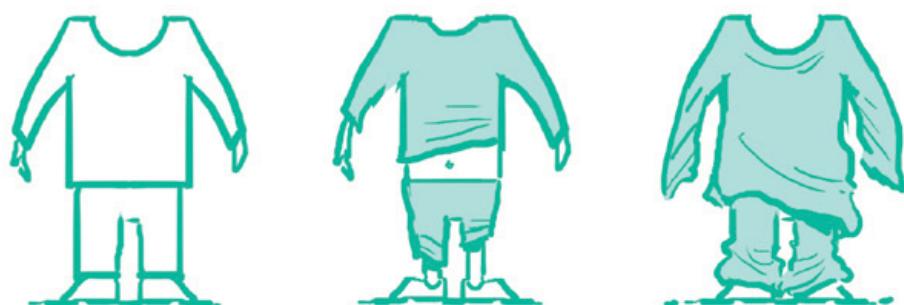


YOU CAN SIMPLY
STACK SHAPES ON
TOP OF ANOTHER!



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!

HOW TO
THINK
WHEN YOU
DRAW
JUNIOR
WITH LoReNZ!

DAY

#4

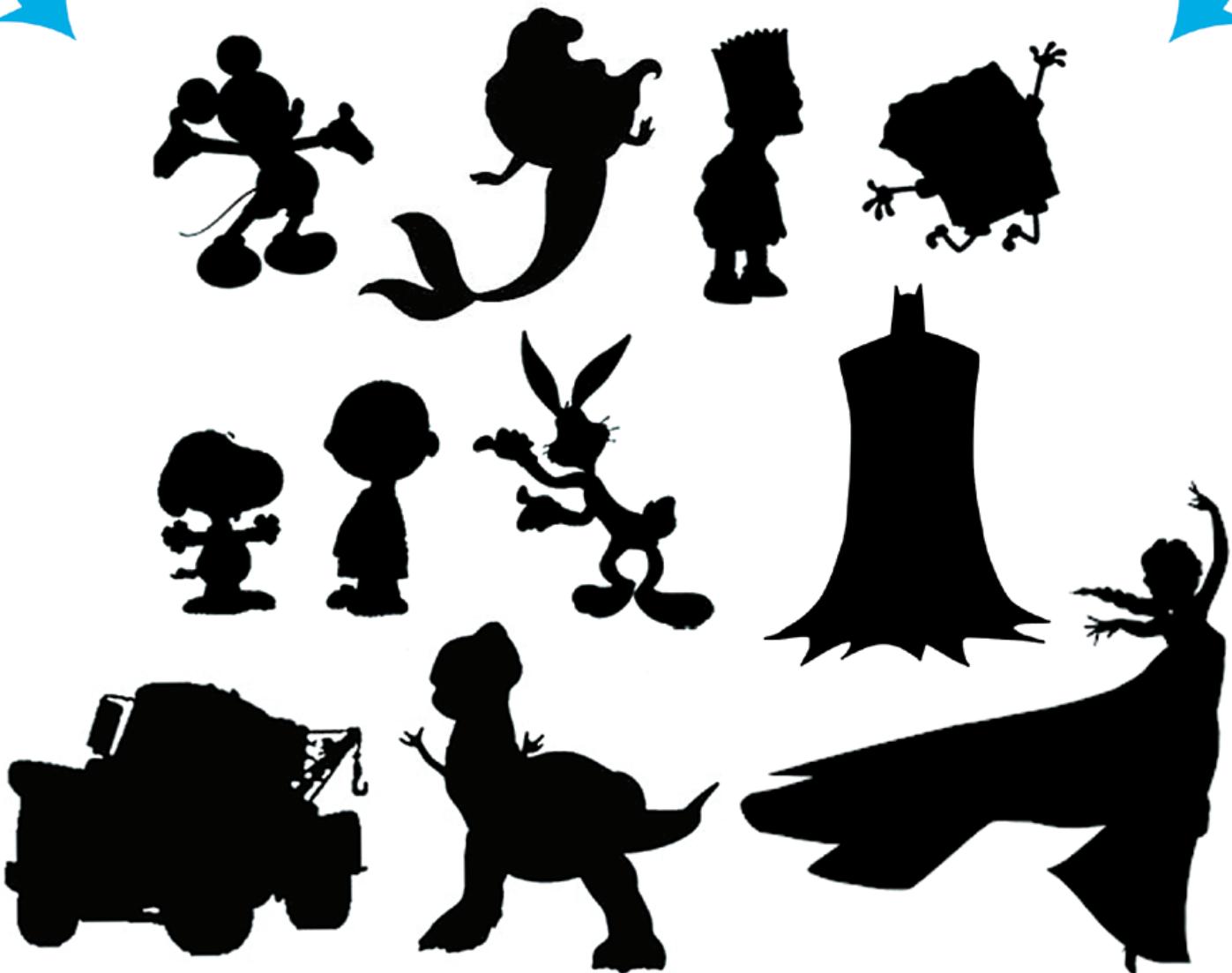
SESSION

#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!



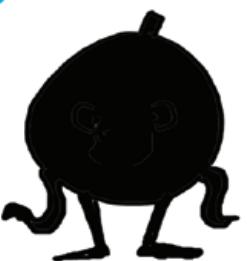
THESE THREE CHARACTERS
MAY **LOOK** DIFFERENT...



...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!**

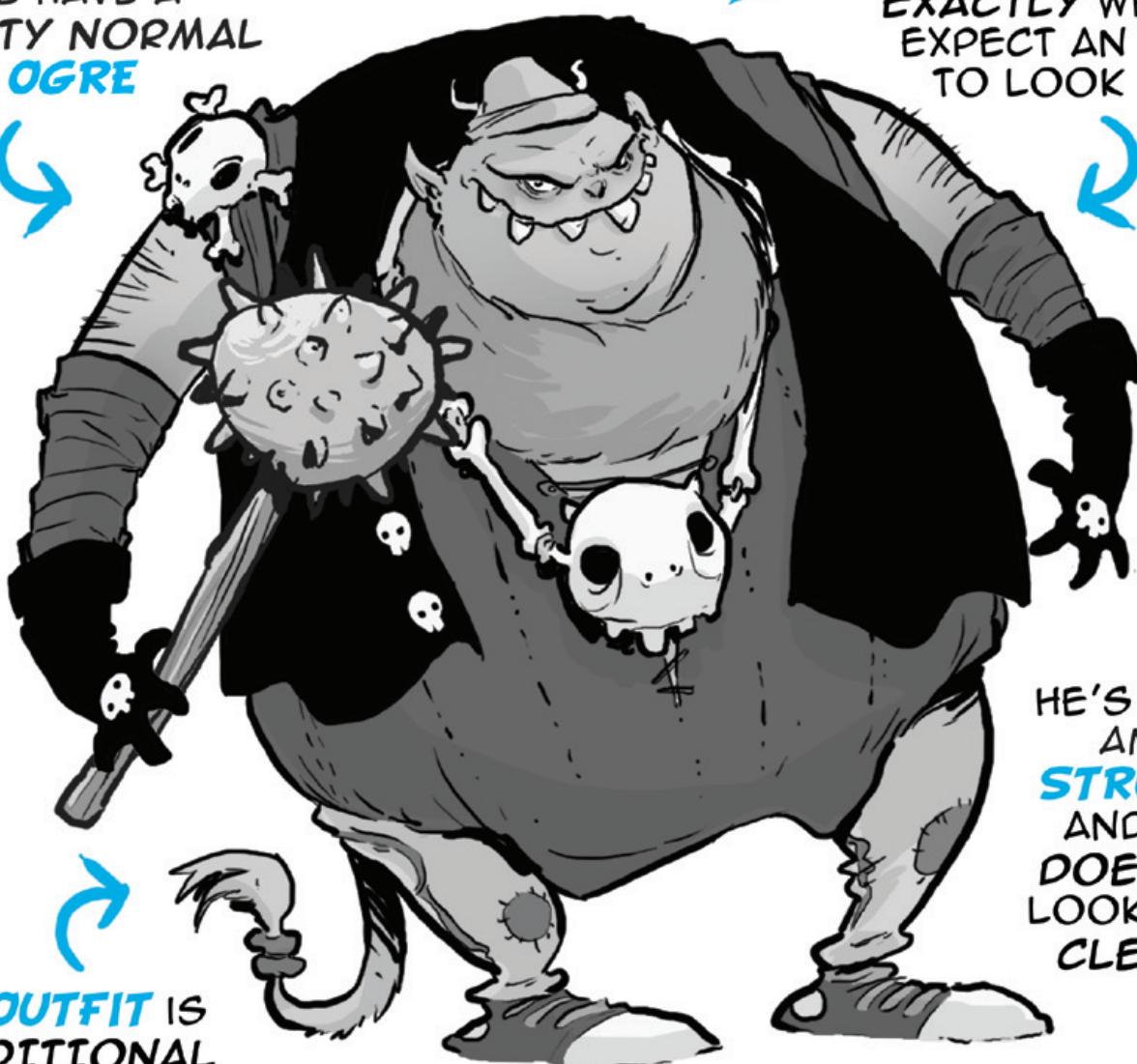
WE CAN USE OUR CHARACTER'S **CLOTHING, OR UNIFORM** TO TELL A **LAYERED STORY!**

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



HIS **OUTFIT** IS
TRADITIONAL
FANTASY
CLOTHING

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

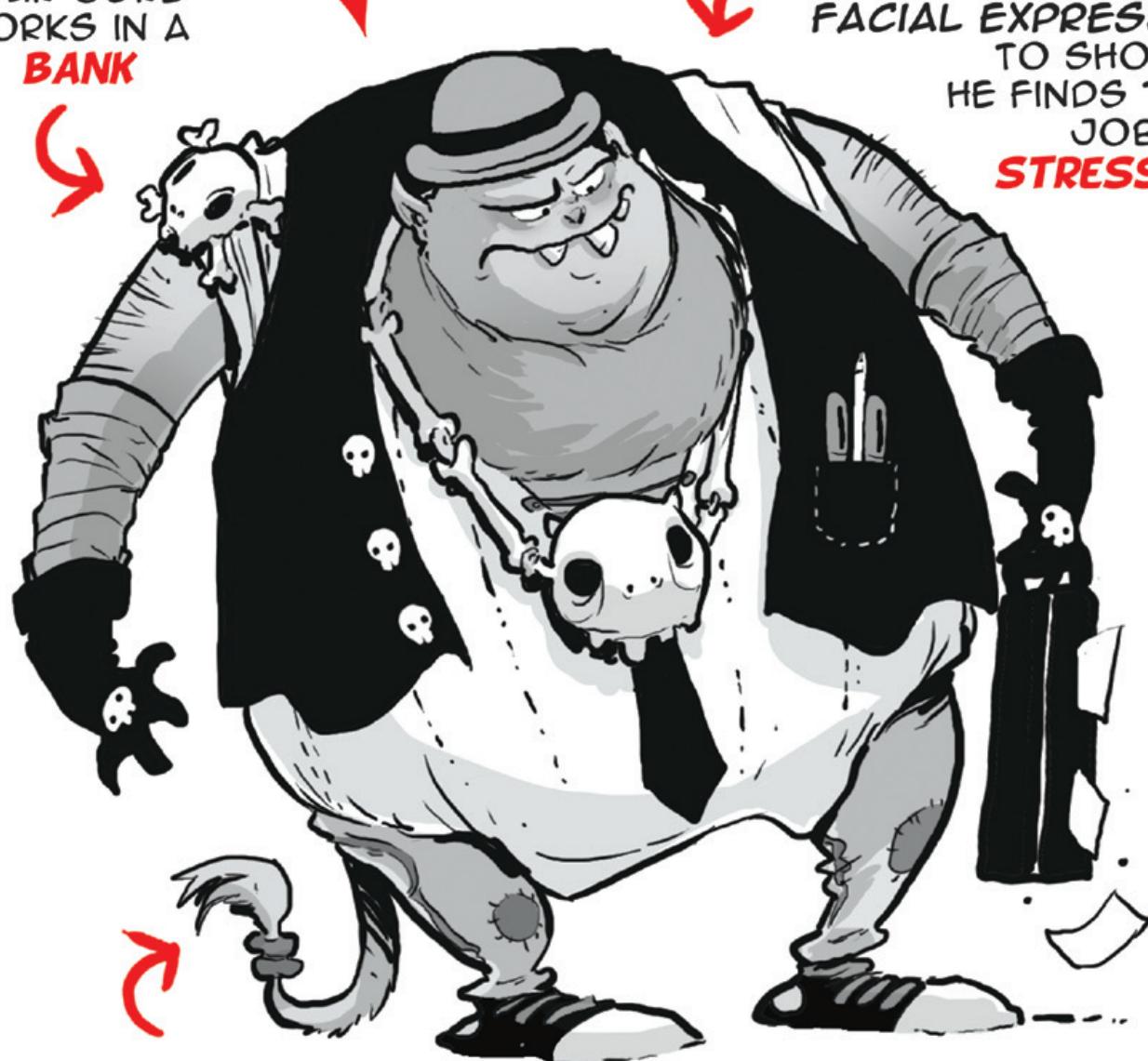
HE DOESN'T REALLY SEEM LIKE HE
HAS MUCH OF A STORY, BUT...

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



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, UNUSUAL CHARACTERS WITH **THEIR OWN PERSONALITY**.

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!

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.

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!



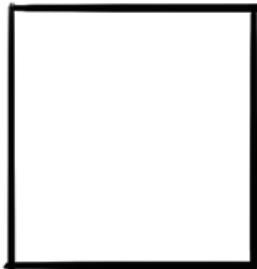
THE MOON



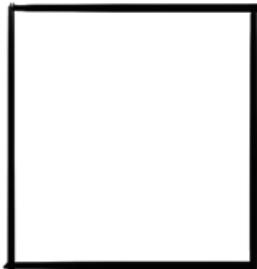
A BEDROOM



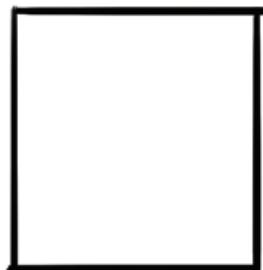
SCIENCE LAB



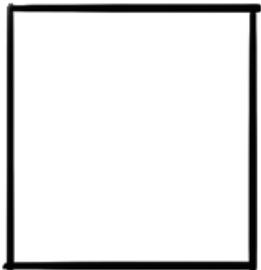
IN A PLANE



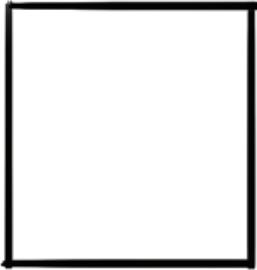
A GARDEN



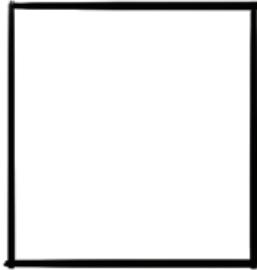
A JUNK YARD



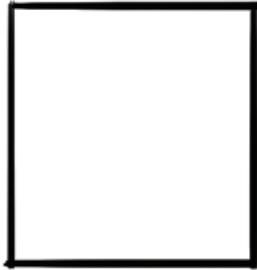
IN THE DESERT



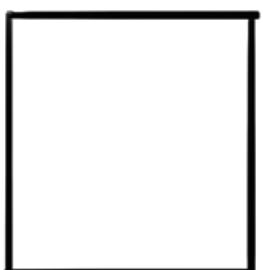
A CAFE



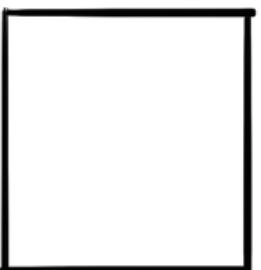
SPACE STATION



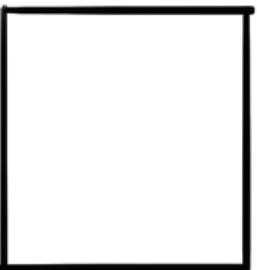
AT THE ZOO



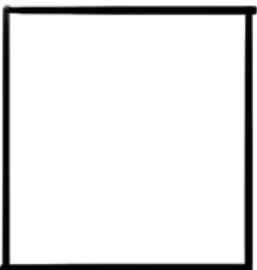
IN A VOLCANO



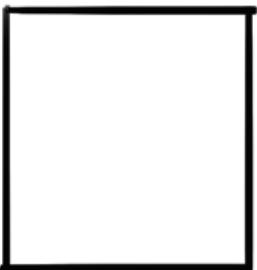
ON A PIRATE SHIP



ON A MOUNTAIN



IN EGYPT



IN A TREEHOUSE

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!

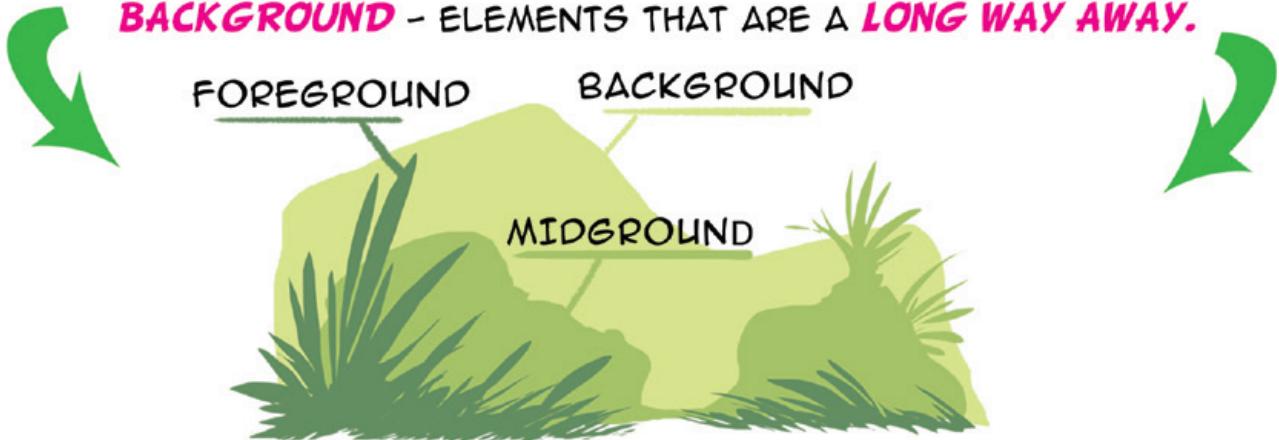
A COMIC PANEL IS LIKE A **WINDOW** THAT WE LOOK THROUGH. SOMETIMES WE WANT TO SHOW OUR READER A **BIG VIEW** OF OUR WORLD.

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...**!



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



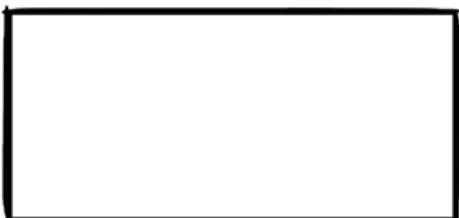
MOUNTAINS



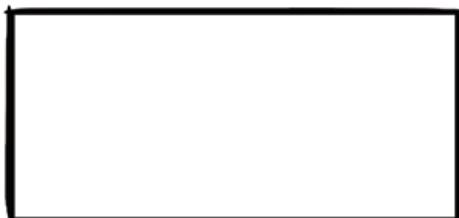
A CITY



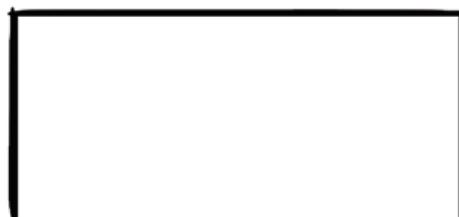
A BATHROOM



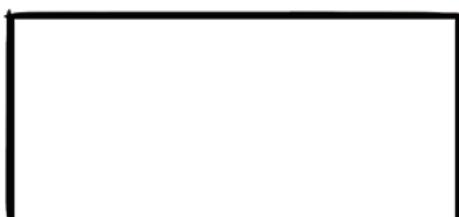
A CAR CHASE



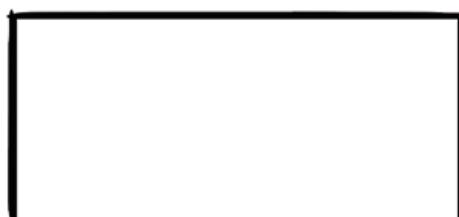
A TEMPLE



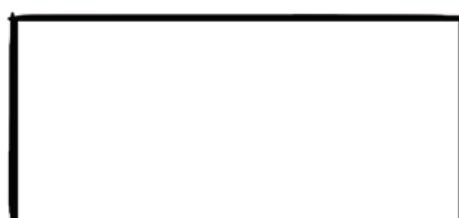
A FLYING HOUSE



A PLAYGROUND



INSIDE A CAVE



GIANT MONSTER



SPACE STATION



A FAIRGROUND

HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH *Lorenzo!*

DAY

#5

SESSIONS

#4 & 5

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.

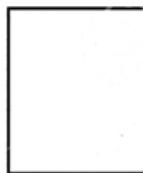


IMAGINE YOUR
CHARACTER IS
SENDING YOU A
POSTCARD

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



HOW TO
THINK
WHEN YOU
DRAW
JUNIOR

WITH *Lorenzo!*

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

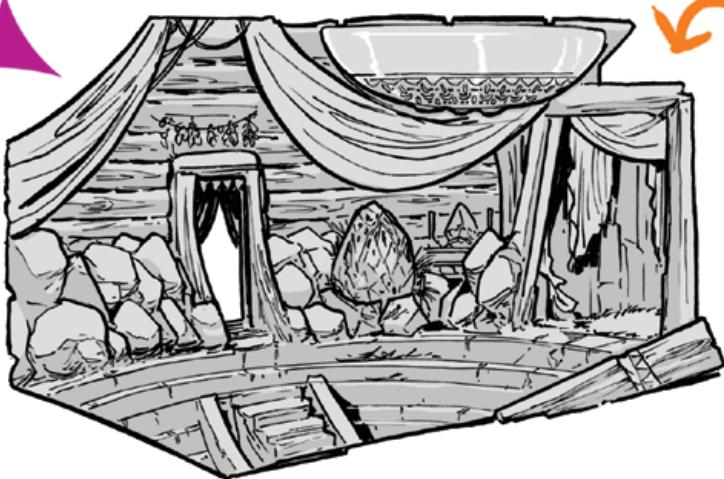


AN ITEM



...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!

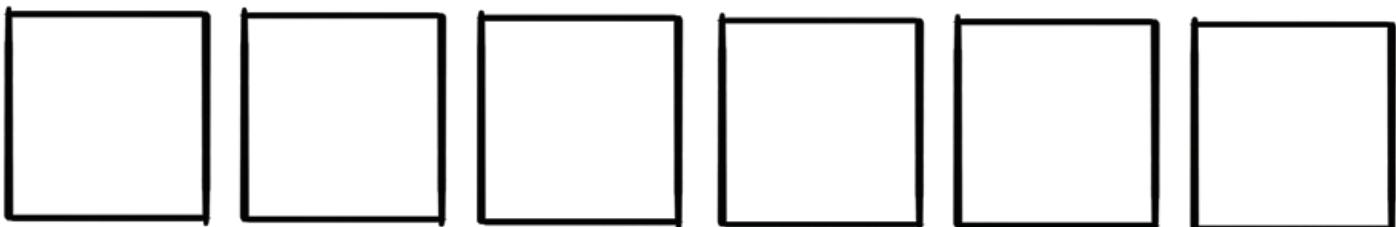
COME UP WITH A ROUGH IDEA FOR WHAT WILL HAPPEN
IN YOUR STORY, INCLUDING **WHEN** THE VISUAL REVEAL
WILL BE - THE **BEGINNING**, THE **MIDDLE**, OR **THE END?**

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

EXERCISE!

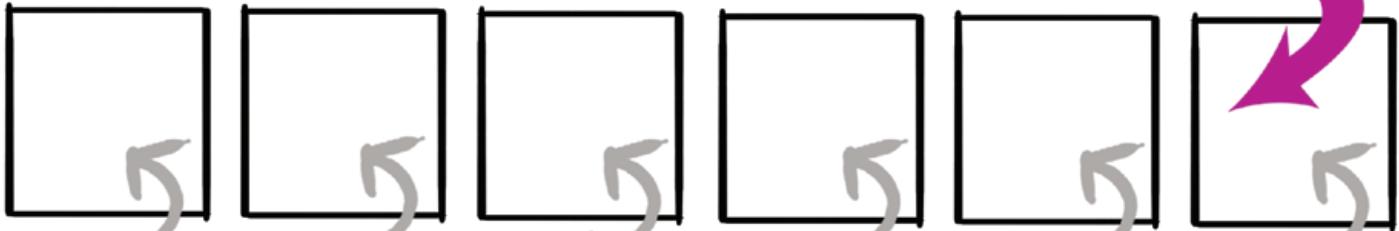
1

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**.



PANEL 1: *...
...
...*

PANEL 2: *...
...
...*

PANEL 3: *...
...
...*

PANEL 4: *...
...
...*

PANEL 5: *...
...
...*

PANEL 6: *...
...
...*

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).



VISUAL REVEAL

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
CHARACTERS (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 **CHARACTERS** 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.

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! ↗

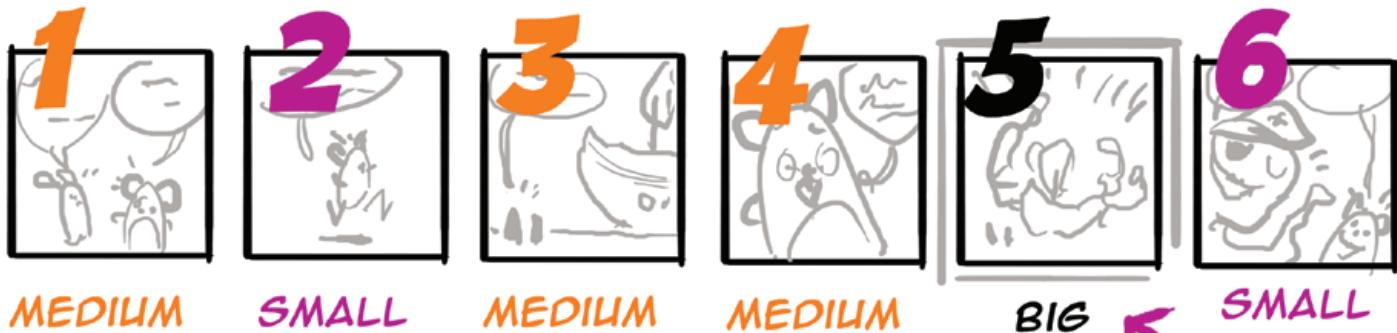
WRITE DOWN STAGE DIRECTIONS AND DIALOGUE FOR EACH OF YOUR SIX PANELS.

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!

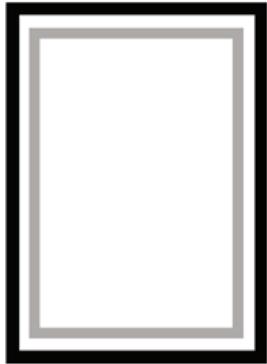
LOOKING AT YOUR **SCRIPT**, STAGE DIRECTIONS, AND YOUR **PANEL THUMBNAILS**, DECIDE WHICH PANELS NEED TO BE **BIGGER**, AND WHICH **DON'T NEED AS MUCH SPACE**:

FOR EXAMPLE:

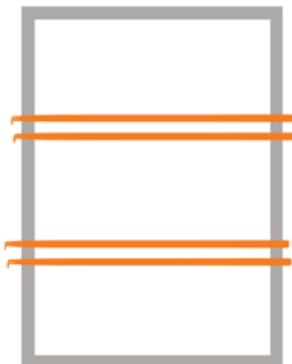


NOTE: YOUR REVEAL PANEL SHOULD BE BIG!

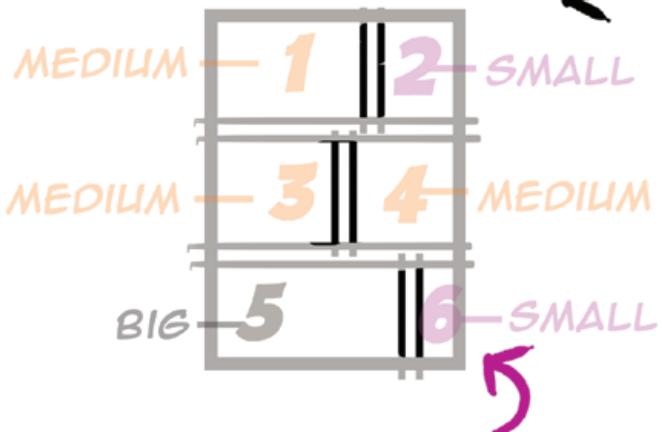
DRAW A
RECTANGLE
ON AN A4 OR A3
SHEET LIKE
THIS:



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...



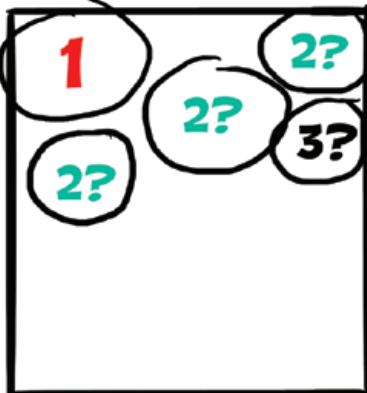
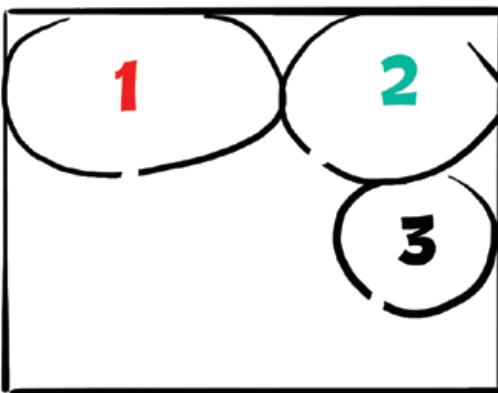
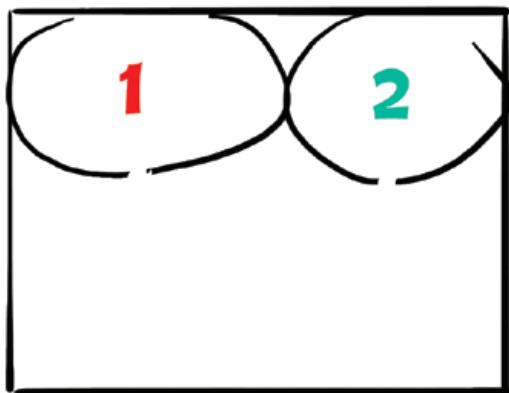
3

AVOID LAYOUTS WHICH MAKE IT HARD TO FOLLOW THE ORDER

1

2?

3?



4

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



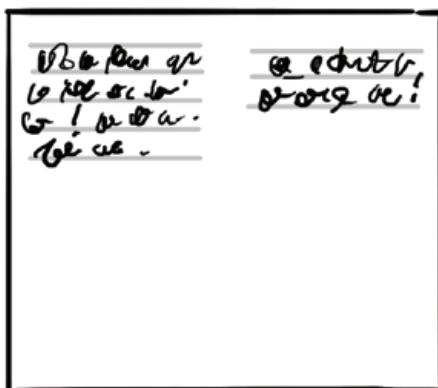
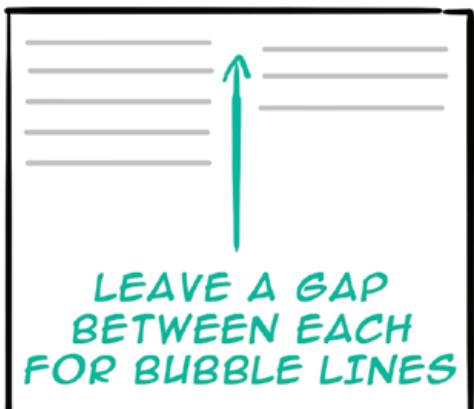
5

...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....!

MEANWHILE....!

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

1 2 3

EXERCISE!

1

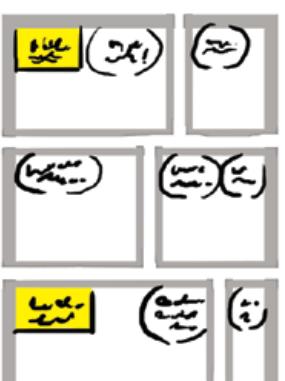
USING YOUR COMIC SCRIPT TO GUIDE YOU, MARK OUT LINES FOR ALL YOUR DIALOGUE, AND ANY CAPTION BOXES YOU WANT TO ADD.

2

CAREFULLY FILL IN THE DIALOGUE

3

DRAW IN THE SPEECH BUBBLES

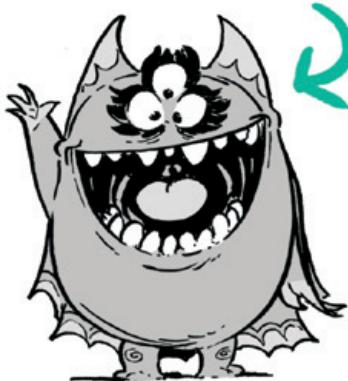


YOUR BEST ART COMES FROM EXPERIMENTING AND PLAYING WITH A **VARIETY OF IDEAS**, SO IT'S WORTH TAKING SOME TIME TO **DEVELOP** THE EXTRA CHARACTERS, ITEMS AND ENVIRONMENTS WITHIN YOUR COMIC STORY, BEFORE YOU DRAW THEM ON THE FINAL PAGE.

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



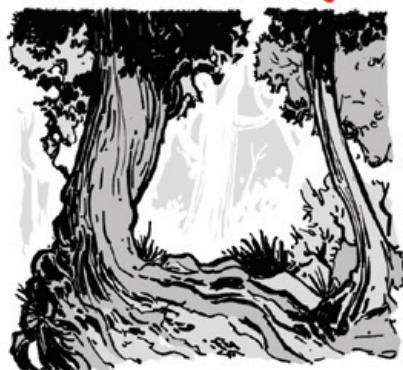
OBJECTS



VEHICLES



PLACES



FOOD



ANIMALS



HAIR STYLES?!



EVEN TINY CHANGES CAN MAKE A BIG DIFFERENCE!

1



2



3



4



5



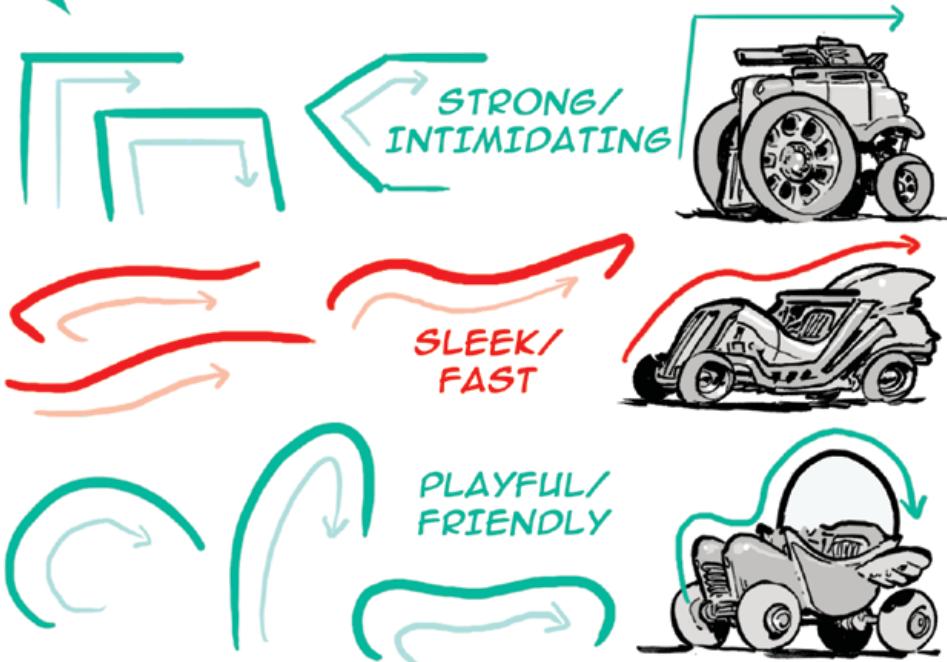
6



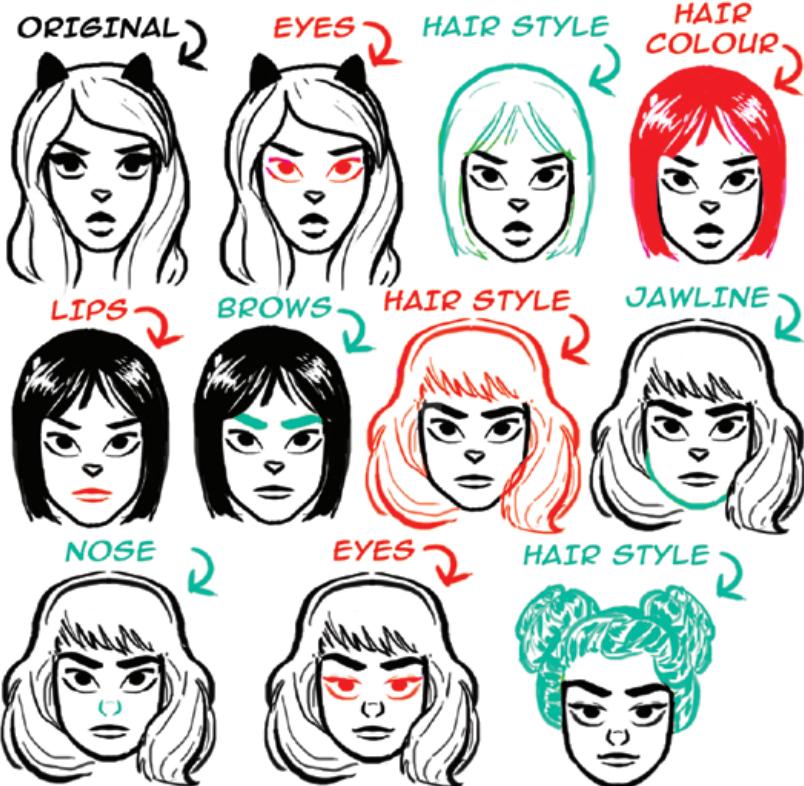
A FEW NOTES ON CONCEPT ART:



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



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



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.

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 **THUMBNAILS** 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!**

5
ALL
DONE?
WHY NOT
COLOUR
YOUR PAGE?
DON'T FORGET
TO KEEP THE
COLOURS
THE SAME FOR
CHARACTERS, ETC.

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 STORIES**

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!