

# Making Comics

## Student Projects F2018

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Samples Pt5: Autbio, 22 Panels, Recipe Book, Mini-Comics

## Autobiographical Influences Comic

Make a short comic about yourself by using at least three instances where you directly reference the style from 3 different artists (comics or related) that you admire or were influenced by as a way to tell your narrative. Play with it, see if it gives you any ideas about your own drawing process, your style, composition ideas. It's a chance to learn a bit about your own comics making by adopting the look of others. See my example "bi(bli)ography" and R.Sikoryak's "iTunes Terms & Conditions" adaptation - all of which i linked to above... Have fun with it!

# Autobiographical influences



- I made a four page comic on my autobiographical influences from the books I read and TV shows I watched growing up



# Autobiographical pt. 2

I FOUND INSPIRATION FROM SHOWS LIKE:

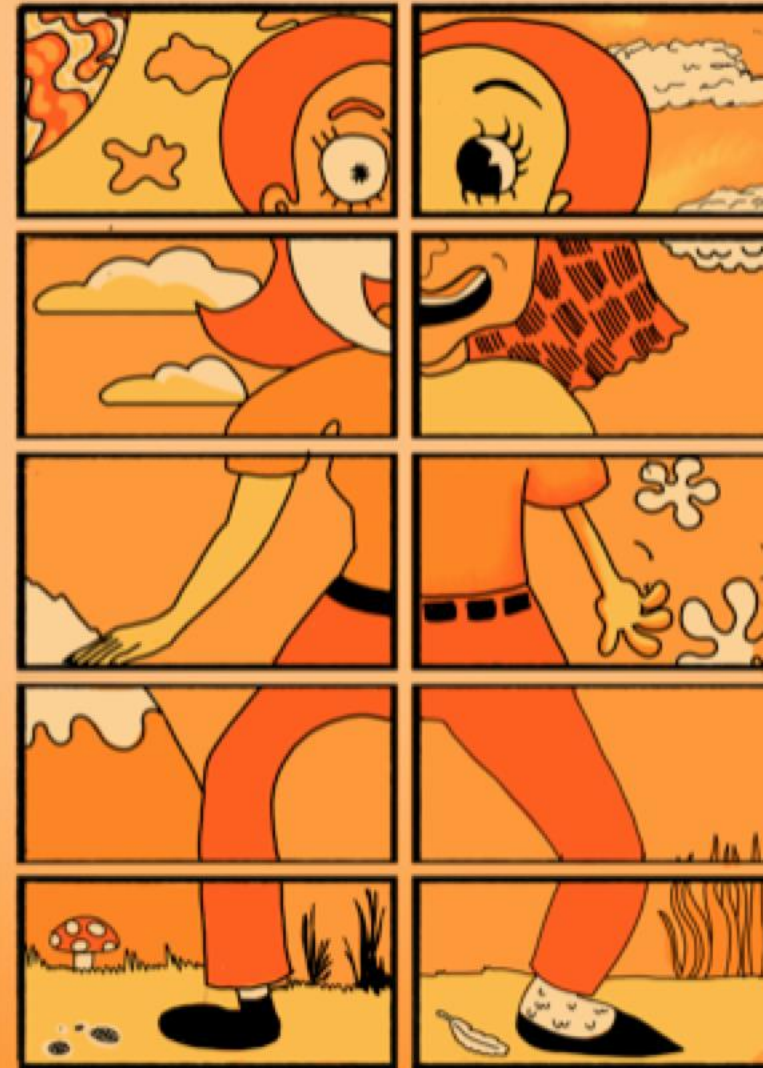


AND MORE RECENTLY FROM CARTOONS LIKE:



I haven't settled on a personal style quite yet. Every day I am learning and finding new inspirations.

So I will continue being curious and most importantly pushing myself to create new things and do so often!



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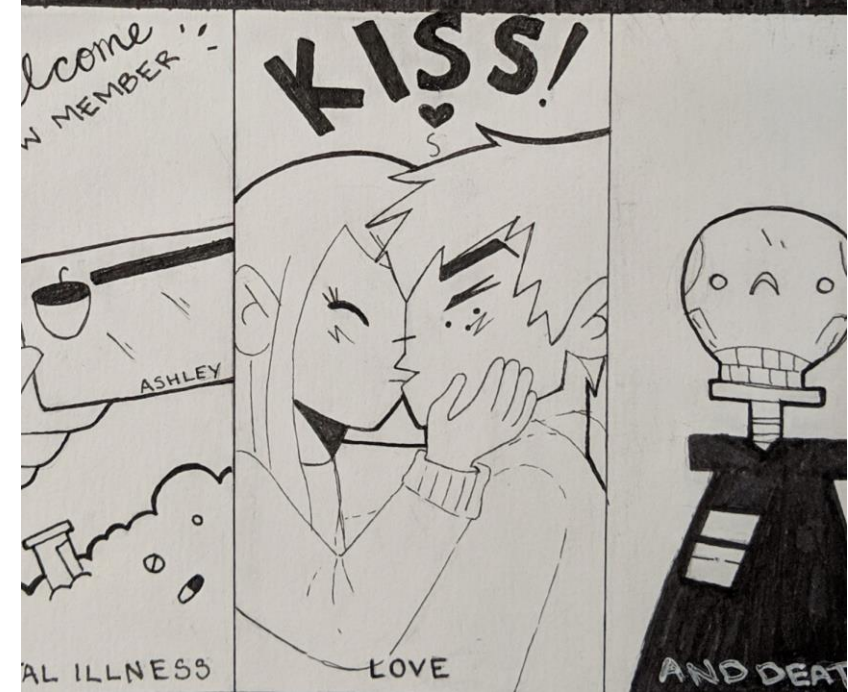
WINSTON SCHULTZ

# YOU'RE MY INSPIRATION

ROWING UP, I LOVED HOW PEOPLE TOLD  
STORIES



AND IT MADE ME TELL MY STORIES OF...









1. MY STYLE



2. TARDI



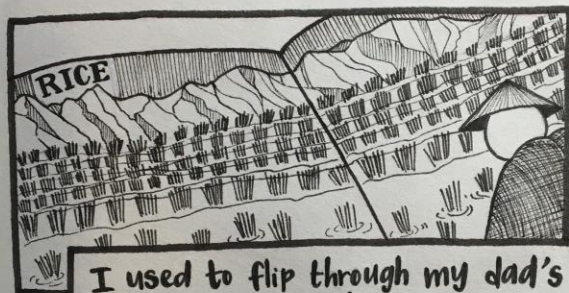
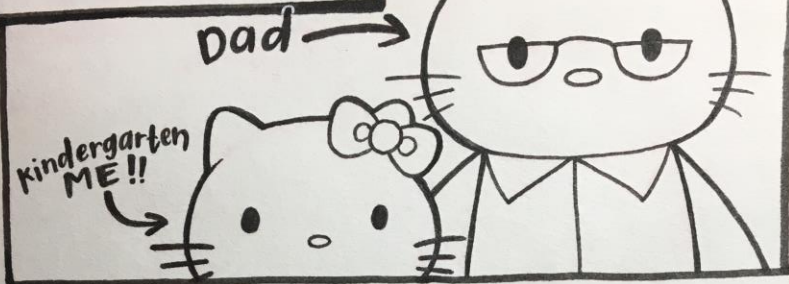
3. HERGÉ



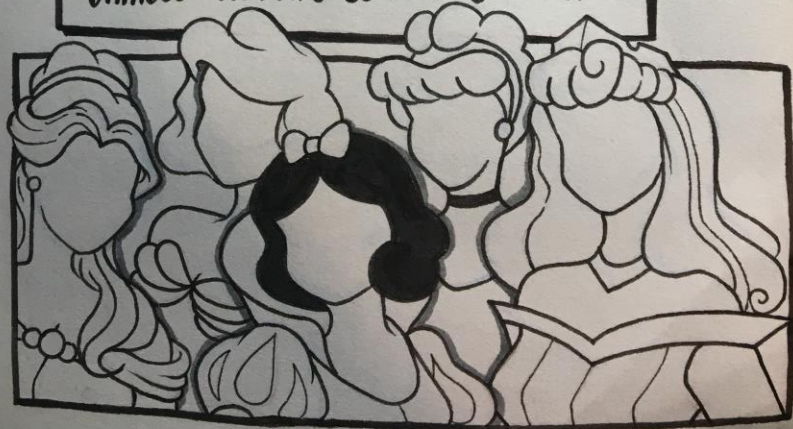
4. MOEBIUS



My dad has an influence  
in my art because he  
taught me how to draw.

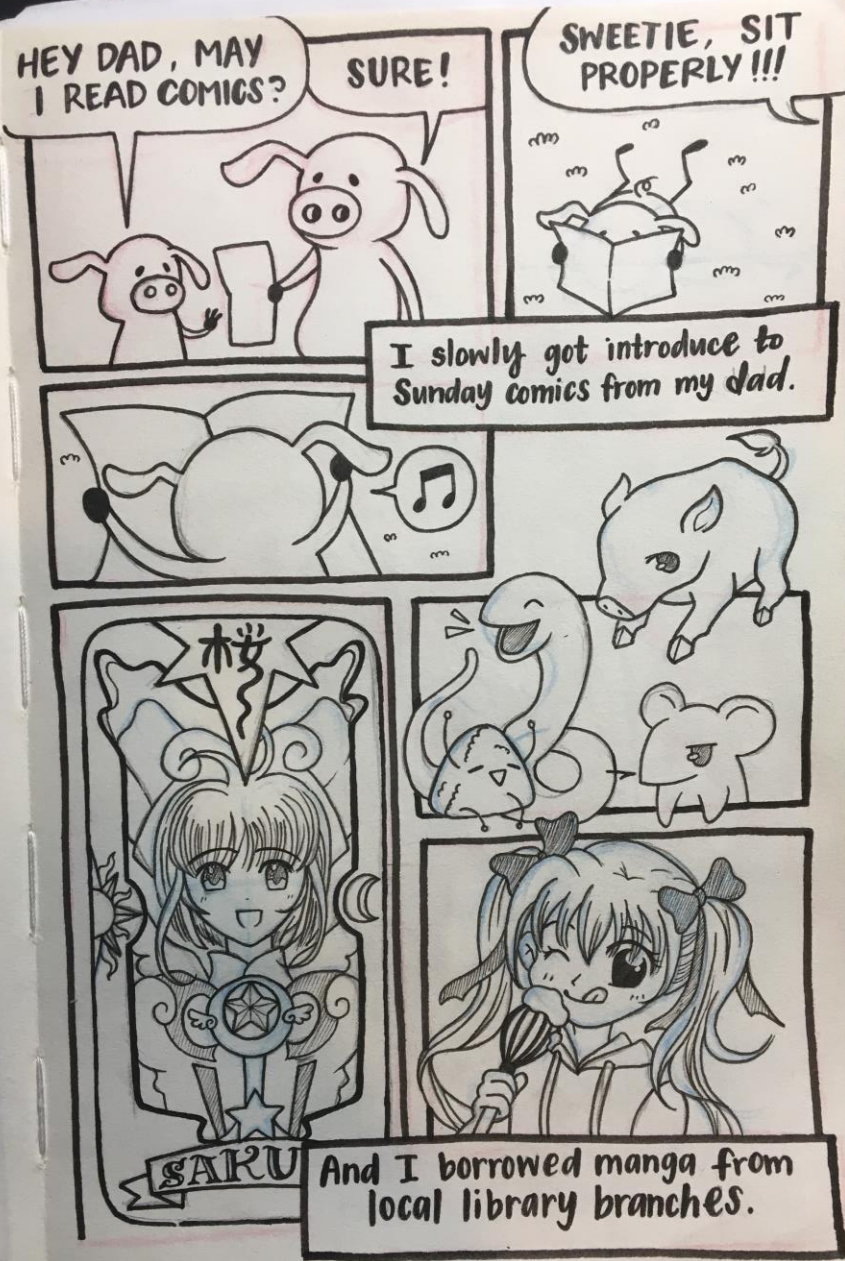


I used to flip through my dad's book  
collection since there was a variety  
of different art styles such as visual  
Chinese cookbooks & Disney classics.



### PAGE 1

- Hello Kitty
- The Wok: A Chinese Cookbook by Gary Lee (illustrated by Mike Nelson)
- Disney Princesses



## PAGE 2

- Pearls Before Swine
- Cardcaptor Sakura
- Fruits Basket
- Kitchen Princess

send pics



eh.

chance kroll  
anyway.

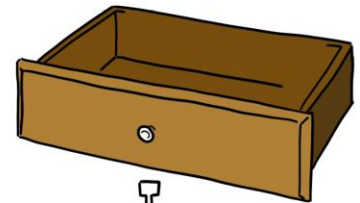
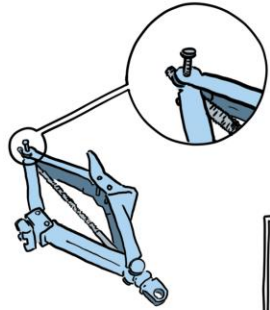


Helping his Dad, June 1970



Newspapers, April 1987

MISSING MAN FOUND AT HOME  
A local man who had been missing since Friday  
was discovered in his own house. Police say he

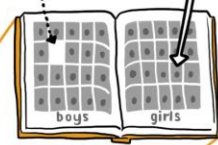
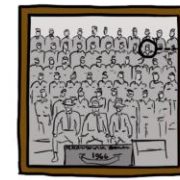


KING DONG  
64 Pages  
32 in  
full color

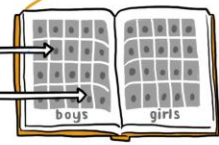
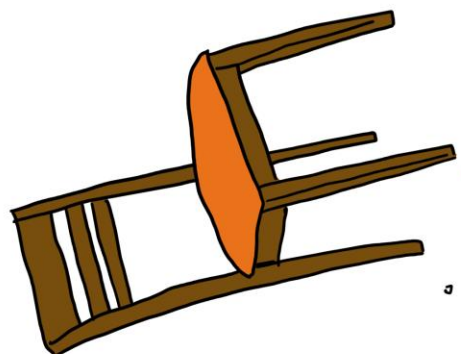
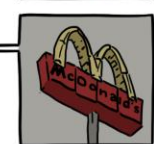
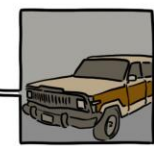
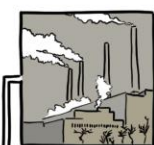
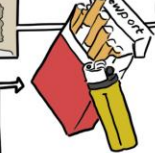


256A  
256B

256A: Homosexual First Class  
256B: Homosexual Second Class



At Home, June 1987



with apologies to chris ware  
**OR, WHATEVER.**

Kroll

I didn't grow up reading comicbooks, so I focused more on my growth through the other types of art I obsessed over.

The artists I reference are Ezra Keats (and E. H. Shepard's Wind in the Willows), Dav Pilkey, Patrick McDonnell, whoever out there writes the How To Draw series, Ben Konietzko and Michael DiMartino, and Hiromi Arakawa





top panel: **James Jean**

James Jean's art, to me, has always reflected what being a woman felt like. the intricacy of details & almost *softness* of his work always looks very intimate/ personal, so I used one of his older works, "Chamber" (2014) as reference in my coming of age. I'm enclosed in a face that isn't mine while I try & find myself.

middle panel: **Charles M. Schulz**

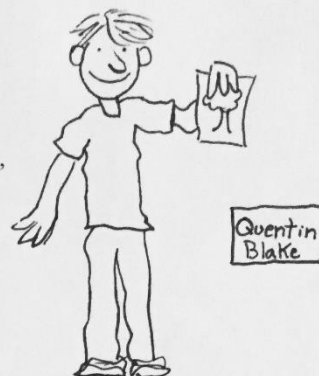
The simplicity of the Peanuts is a style I never really thought about trying, so I challenged myself to. It worked well to depict myself as a disgruntled child/teen with "wah-wah-wah-wah" parents.

last panel: **Tom Gauld**

In our last class meeting, "MoonCop" was on my desk & I ended up reading it all... I haven't stopped thinking about it since. Tom Gauld's storytelling & style has instantly become one of my favorites! (featuring my dog.)

In grade school, the easiest way for me to avoid being bullied was to make art, especially in sixth grade.

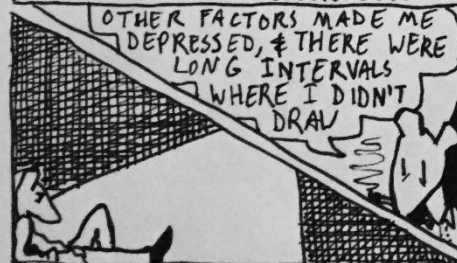
Whenever there was a project that involved drawing or design, I took full advantage of it. As a result, I built up a reputation as being particularly skilled. My bullies were impressed, so they tended to leave me alone.



Come middle school, I can no longer use this shield. I was an art kid, yes, but to be a true art kid, let alone the genuine article, you HAD to draw anime. My art didn't attract the attention it once did, but I still received some praise from other art kids, since I drew weird art, despite my western influences. 0



THE ANIME TREND CONTINUED INTO HIGH SCHOOL, ONLY STRONGER NOW. I DIDN'T KNOW AN ART KID WHO DID NOT DRAW ANIME, SO I WAS ALL THE MORE DISCOURAGED.



I WOULD ONLY DRAW ON SPECIAL OCCASIONS, LIKE A CELEB MEMORIAL OR A TV SHOW EVENT. NOTHING BEYOND THAT.



JUNIOR YEAR: I DISCOVER R. CRUMB. I FELT LIKE A GRADE-SCHOOL BOY MESMERIZED BY SNIPS, SNAILS, & PUPPY DOG TAILS. THE EROTICA WASN'T EROTIC AT ALL, IT WAS RAUNCHY AND VILE, SICKENING AND ENTICING.



I READ MAUS & FRITZ THE CAT COVER TO COVER. IF I EVER MADE A COMIC, THE TONE WOULD BE BETWEEN THOSE TWO. I NEEDED MORE.



1 GROUND YOUR COMIX

2 INJECT UNDER MAIN-STREAM

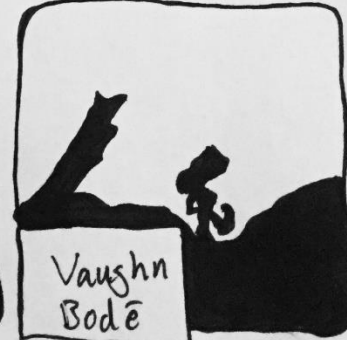
3 KEEP ON TRUCKIN



I JOINED DA COMIX CLUB MY FRESHMAN YEAR OF COLLEGE. I SCREWED DA POOCH ON NY 1ST SEMESTER & WAS ON ACADEMIC PROBATION.

THOUGHT DAT DIS COULD GIVE ME SUM ROUTINE. PLUS, JON PO'S POSTER REMINDED ME OF CRUMB AND TMNT, & YA CAN'T GO WRONG WID D'OSE.

DA CLUB WAS MAKIN A ZINE. NOW I HAD DA OPPORTUNITY TO MAKE DA COMIC DAT HAD BEEN BREWIN IN MY MIND FA YEARS.



Grace Villanoman  
LS MAKING COMICS

# AUTOBIOGRAPHICAL

As a child, I was the one who drew in my margins. A weird kid to others because I was rarely there...

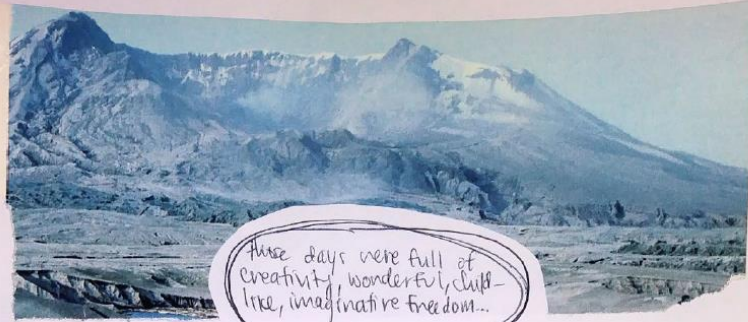
Further...

I was much more susceptible to my dreams, often falling out of line to my imagination...

In the car I always looked outside, fascinated by everything...

In the landscape real or imagined, I'd see my

characters playfully follow through the environment



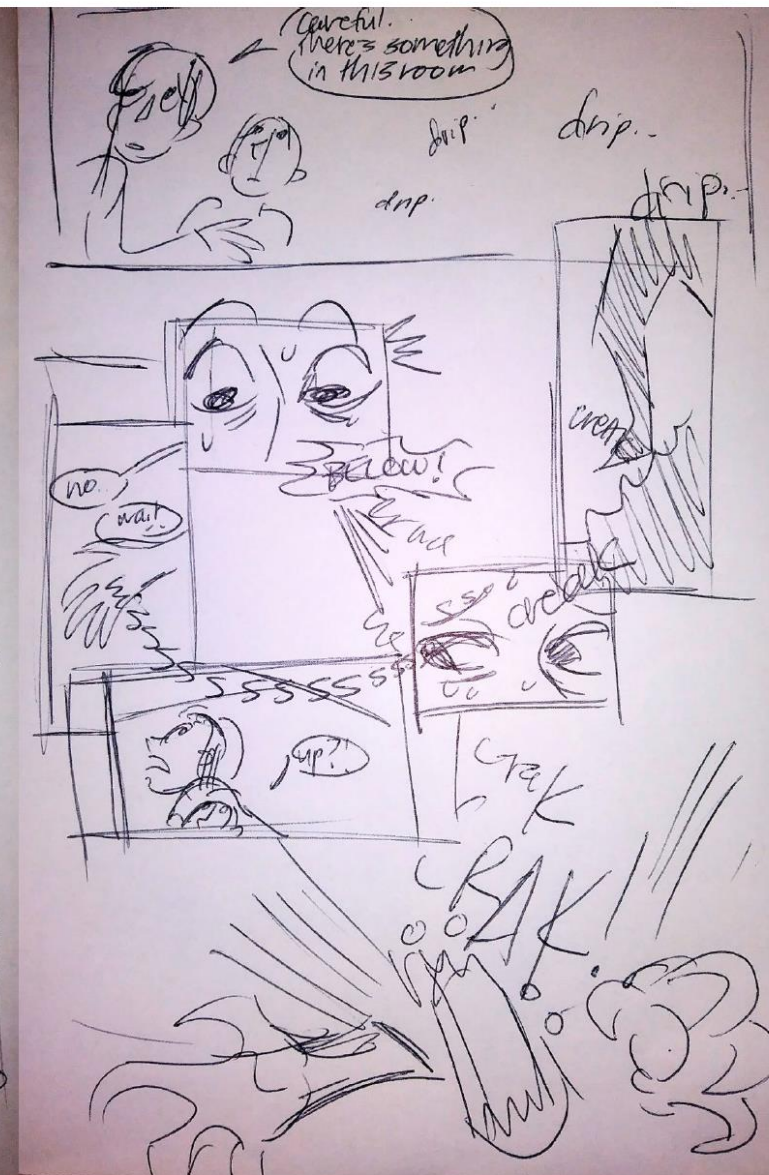
These days were full of creativity, wonderful, cliff-like, imaginative freedom... UNTIL---

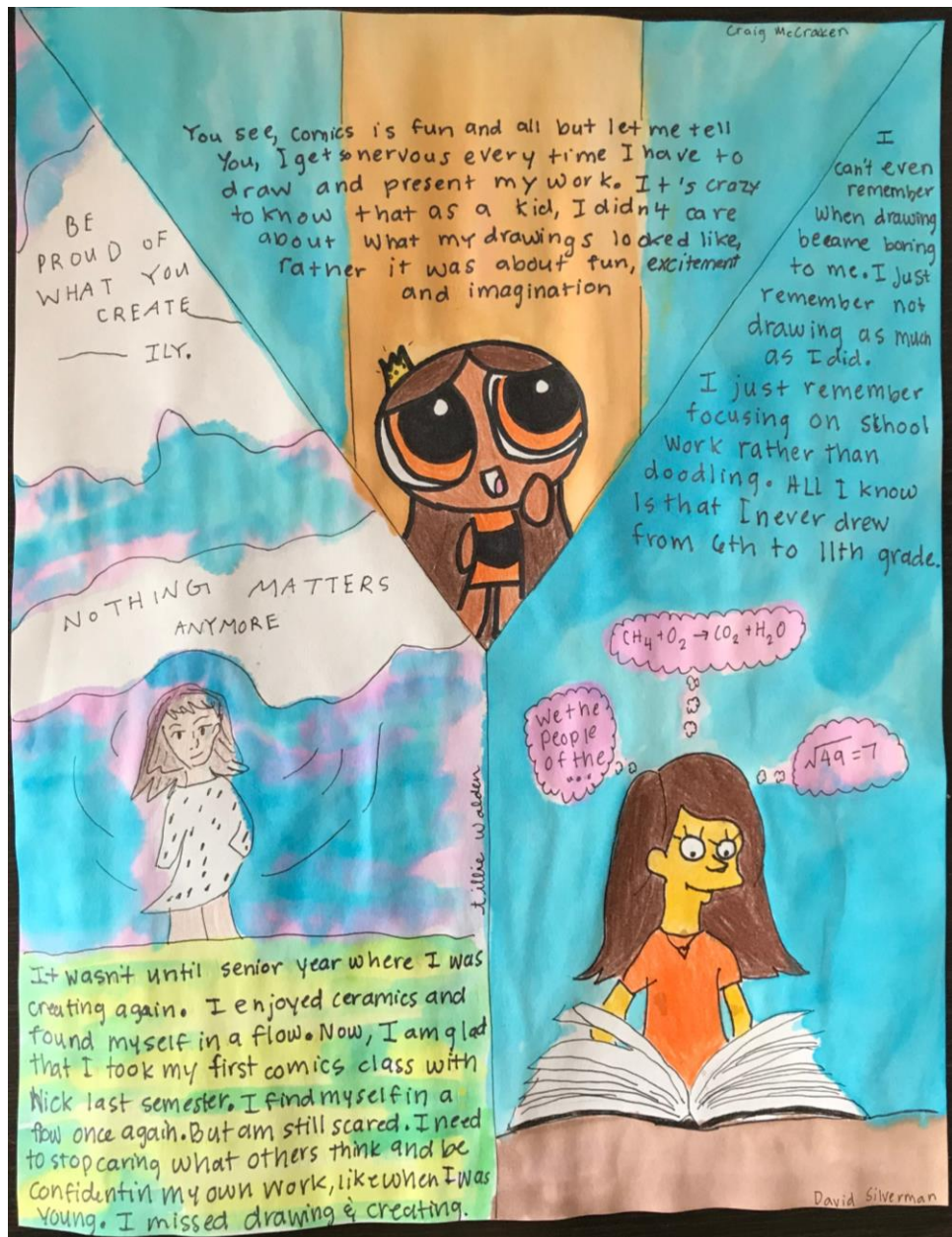


ERROR

MEMORY GAP







So I didn't really read comics growing up and I found that I didn't know which artist to copy since I didn't know many. So I decided to focus my autobiography on my life and evolution in creating even mentioning comics class.

The story tells about young Ily (me) and how she loved drawing and didn't care about anything. Then as she grew older she started caring what others thought and said about her work, which resulted in her drawing less and less. Then as she takes more classes which encourage art, creating, drawing and doodling she finds her self in her flow again and enjoys it.

The 1st top panel is animator and creator of Powerpuff girls Craig McCracken. The beginning of my story talks about my life as a young child. I loved the Powerpuff girls and I would trace the girls all the time when I was younger. That is why I thought that since the story was about younger me, I should focus on an artist that I really enjoyed when I was younger.

The 2nd right panel is the animator David Silverman of 'The Simpsons'. Like before, I decided to focus on an artist that I watched in my older years (teenage years lol). I enjoyed watching reruns of the Simpsons late at night.

The last panel on the left focuses on my time in comics class copying the artist Tillie Walden. I really enjoyed reading Spinning in class and her art looked so real that I wanted to try her style which is simplistic. I don't think it looks exactly like her's but I tried my best. I tried to keep this panel simple as she did in her novel.

I enjoyed this project because I tried different things. I used different materials such as watercolor. I even inked it instead of just using pencil lol Nick. But I really like the end result of this project. It made me realize that I shouldn't care about what others think about my work, I should only care about my thoughts on my own work. And let me tell you, I like the ways this looks.

## 22 Panels

Post your version of Wally Wood's 22 Panels that always work...





BIG HEAD



XTREME CLOSE



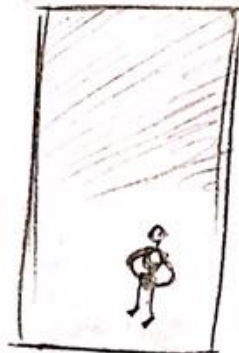
BACK & PART



ONE BIG OBJECT



FULL FIGURE OPEN  
OR BLACK



SMALL FIGURE



SIDE/TOP LIGHT



REFLECTION

FRAME



WHITE BG &  
SILH



PROFILE NO BG



WHITE BG &  
DARK FOREGROUND



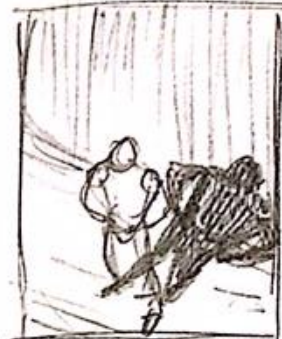
OPEN PANEL  
COMPLETE  
OBJECT



ALL BLACK



DEPTH



DOWN W/CAST  
SHADOWS



L-SHAPE &  
SILH



DIAGR EYE LEVEL



THREE STAGE



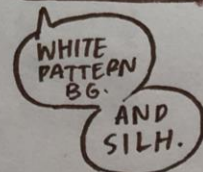
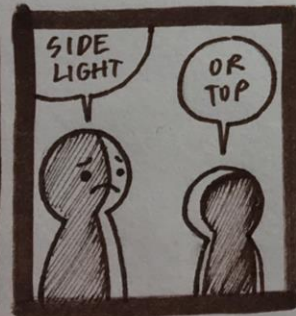
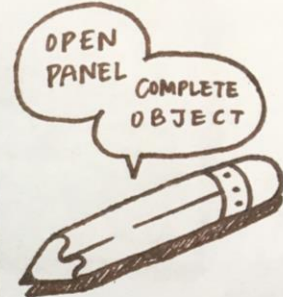
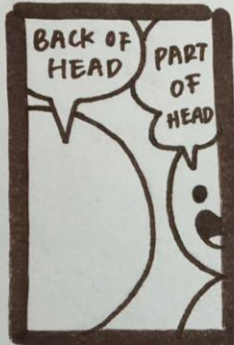
NEWS OR TV



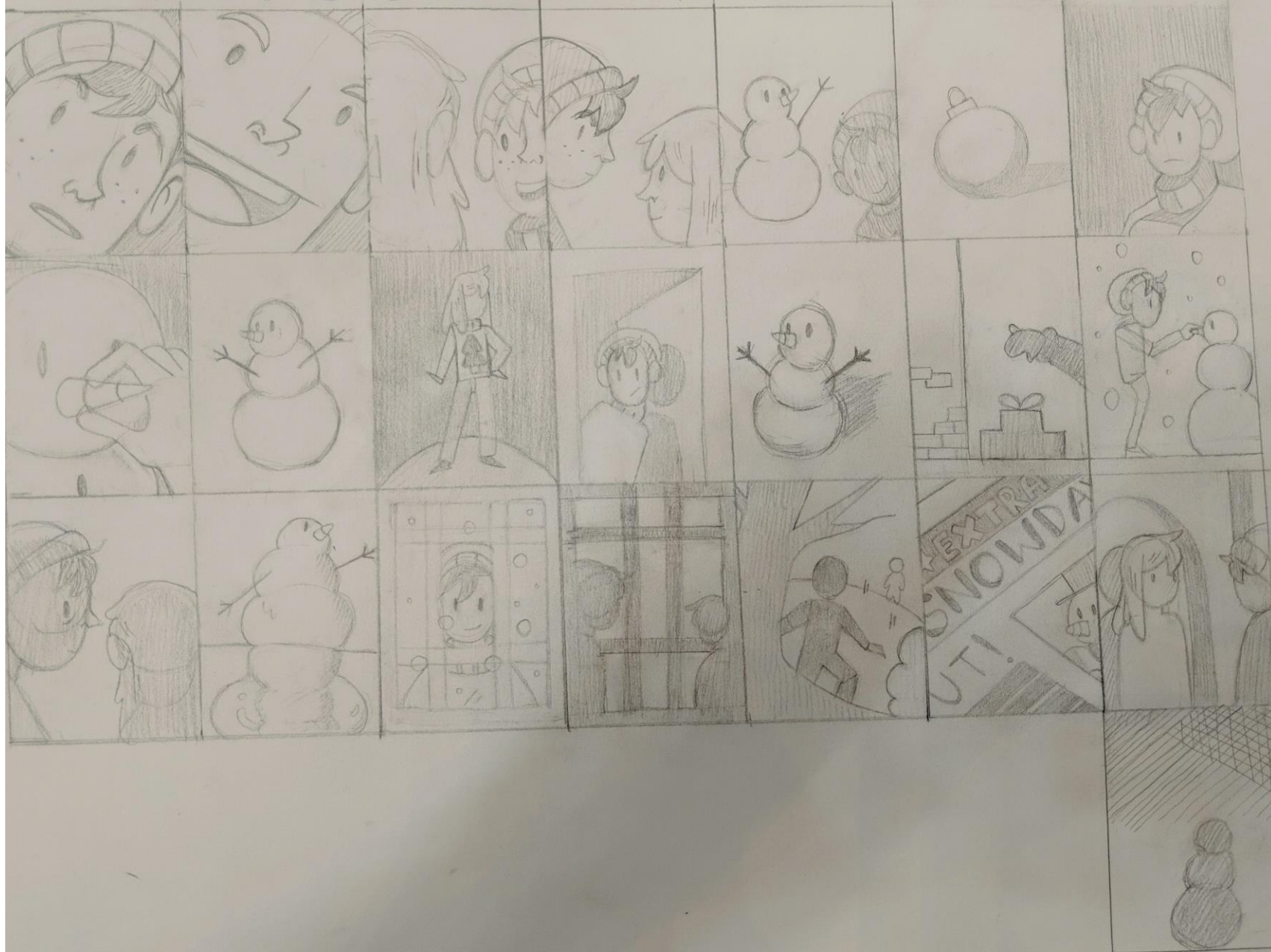
CONTRAST

# CARMEN'S 22 PANELS

— THAT ALWAYS WORK —

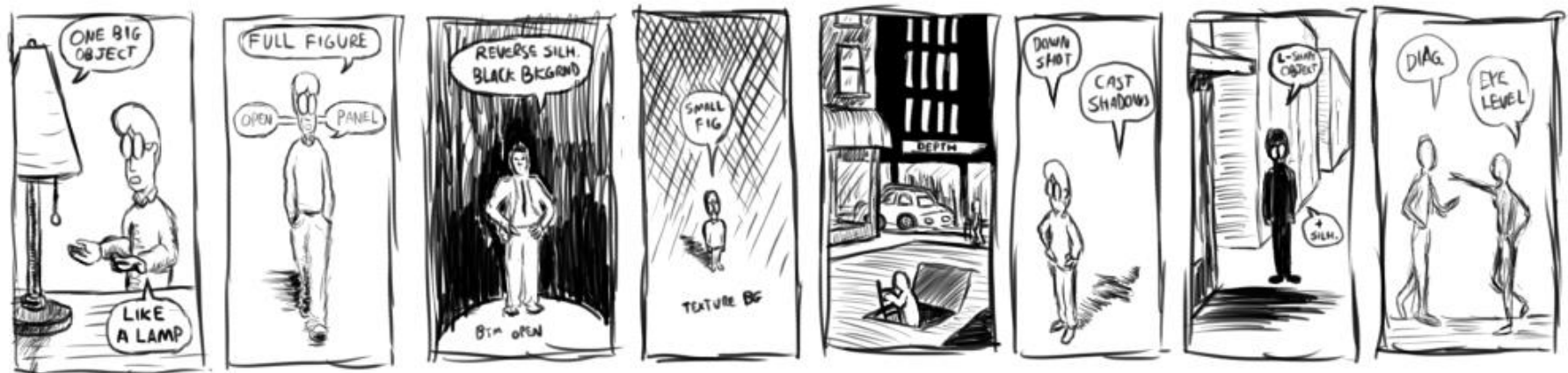


# ASHLEY'S 22 PANNELLS THAT ALWAYS WORK



"22 panels that always work" ~ Kateery Kieng





## Recipe Book

**Making Comics Recipe Book:** Imagine that as a group we are creating our own Making Comics Textbook, for which each class member contributes a short, single chapter highlighting some element of comics creation that you feel is particularly important, is unique to your own way of working, was helpful to you in learning to make comics – something that stands out and you’d like to explore a bit in depth in terms of organizing it in such a way to benefit others from your experience. This can include visual examples, process artifacts, the sorts of things you would want to see to learn for yourself. We’ll discuss the form and specifics together over the term, but in addition to book-like formats, we can try other formats – doing it as a video, in comics form, and something online – that provides links to related resources.

# MY OWN PERSONAL RECIPE FOR MAKING COMICS



THEN I CHOOSE A THUMBNAIL TO FOCUS ON & EXPERIMENT WITH IT. I THINK ABOUT WHAT KIND OF FEELING I AM TRYING TO CONVEY AND TWEAK IT ACCORDINGLY.

LET'S SAY THE COMIC IS ABOUT A SWIMMER.



SOMETIMES IF I CAN'T FIGURE OUT WHERE I WANT A STORY TO GO, I DRAW THUMBNAILS TO HELP INSPIRE IDEAS.



# Body Language!

By:  
Celine  
Vasquez



A LOT CAN BE EXPRESSED WITH WORDS AND FACES, BUT ANOTHER IMPORTANT CHARACTER ELEMENT IS BODY LANGUAGE. EVEN A SILENT CHARACTER CAN SAY A LOT IN THE CONTEXT OF A COMIC. TAKE THE 'HAWKEYE' COMIC FOR EXAMPLE, TELLING A FULL STORY THROUGH BODIES.

## HAPPY / CONFIDENT

A BALANCED STANCE WITH HAND ON HIP AND RELAXED SHOULDERS. THIS IS AN OPEN POSTURE WHICH FEELS INVITING.



## ANGRY / SAD

ANYWHERE AN "X" IS MADE WITH THE LIMBS SHOWS AN UNINVITING POSTURE. DISTRUSTFUL AND CLOSED OFF.



## POISED / POLITE

HANDS TOUCHING OR BEING HELD TOGETHER IN FRONT OF THE BODY IS A SIGN OF SUBMISSIVE BEHAVIOR. MAKING SELF SMALLER.



## CONFUSED / NERVOUS

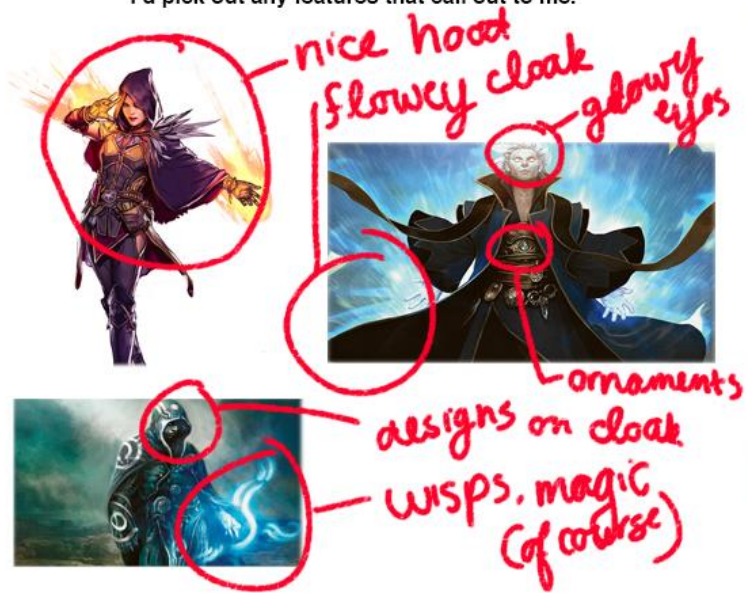
HOLDING HANDS CLOSE TO THE NECK / CHEST AREAS IS A SIGN OF NERVOUSNESS. RESTING THE FACE IN THE HANDS IS A SIGN OF DEEP THOUGHT.

## DOMINIQUE'S GUIDE TO MAKING CHARACTERS

When I draw characters, I try not to go for the first design I make. Even though it might look nice, the later redesigns look more appealing.

Here, let's make a character! Say, a young wizard/sorceress girl that lives in this generation.

1) To get a general idea of how a magic user looks like and how a teenage girl or young adult looks like, I'd have to do my research. After I googled my references, I'd pick out any features that call out to me.



2) Once I picked out what I like, I start sketching. I keep going after the first one because it's usually the most basic looking. I sketch until I find something better.



3) When I find one I like, I refine it and maybe add features from some of the other sketches.



And there you go! A nicely designed character was made.

:)

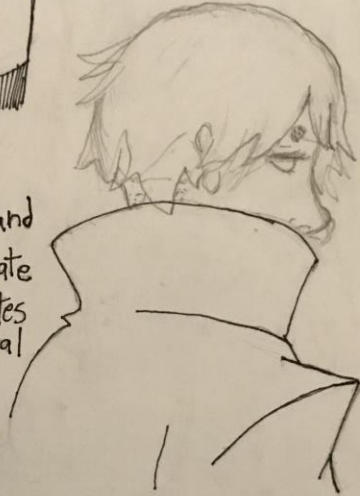
# Tips for Clothing in Comics



Texture!  
Varied line work can help give life to the clothes you're drawing and give the reader a better idea of their material!

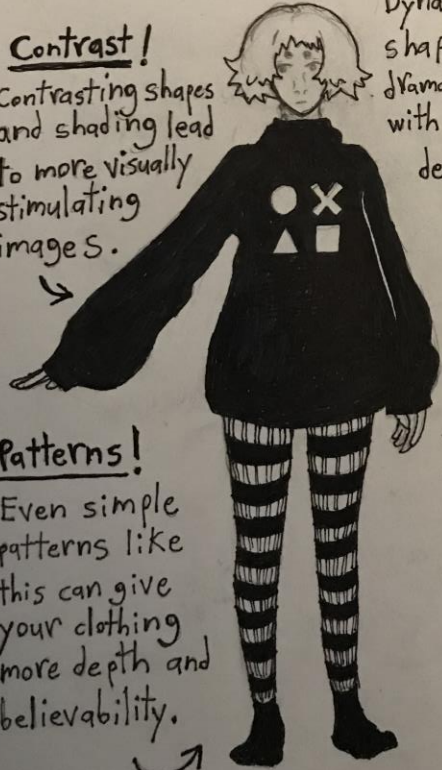
## Shape!

Dynamic lines and shapes can create dramatic silhouettes with very minimal detail.



## Contrast!

Contrasting shapes and shading lead to more visually stimulating images.



## Patterns!

Even simple patterns like this can give your clothing more depth and believability.

## Drawing from life!

Have some favorite clothes you like to wear? Draw them! You don't have to be a fashion designer to dress your characters well.



## RECIPE BOOK

This is actually not an area of expertise for me, but since it's basically the entirety of my final comic, I thought it'd be fun to do.



As a young storyteller growing up with not too much, I was always painfully conservative w/ resources. In a kind of resistant act, I continued

PRISMACOLOR  
Foregoing the expensive material

and finding shortcuts with low cost

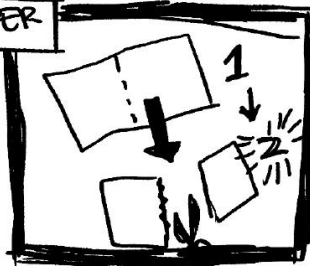
All in the name of building worlds... Stories



SO HERE IS MY PROCESS FROM THOSE DAYS - BOTH RENICULOUS.... AND HILARIOUS.

## 1 DONOT WASTE PAPER

Why waste ONE paper when you can have double the amount? Sure, details up to the bin, but boy, you go 2x faster!



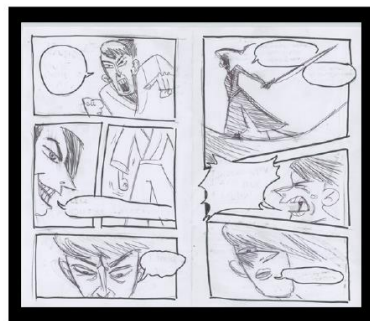
## 2 The beautiful beautiful sketch

Having only half a page really forces you to think about composition.



## 3 INKING ON BUDGET

I will stay true to my past - I was a fiend of random black bic pens. This may be ugly now, but.... we'll fix that later.



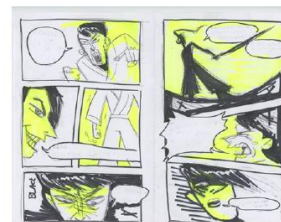
## 4 NO INK LEFT BEHIND

In maintaining the tradition of preserving valuable ink, even my Sharpies were used sparingly. So sparingly, I would leave gaps to fill in with (free) digital ink later...!



## 5 TONES HAVE NEVER BEEN CHEAPER...

Highlighter you never use? Marker which color is appealing nowhere? Use it to add depth to fix later! Right now, it looks like an absolute atrocity... but...



## 6 TRUST THE (DIGITAL) PROCESS!

Using the free program GIMP, everything comes together. Adjusting levels, brightness, contrast, until black is an even black... Filling in your black gaps... Desaturating... Text... And....

WALAH!

Pages so quick and dirty...



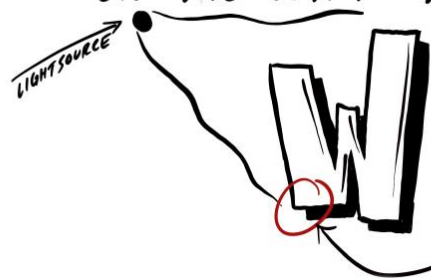
Storytelling never so fast... and cost efficient!!

# THE IMPORTANCE OF SHADOWS IN LETTERING

STEP 1. WRITE OUT A

**WORD!**

STEP 2. ALWAYS IMAGINE A LIGHTSOURCE ON THE LETTER TO CREATE DEPTH.



- ADDING SHADOW WILL INSTANTLY TURN IT FROM 2D TO 3D

- RULE OF THUMB  
ALWAYS ADD SHADOW FROM LEFT TO RIGHT, AND RIGHT TO LEFT.

STEP 3. HIGHLIGHTS.



- THE SAME IDEA APPLIES WITH THE "LEFT TO RIGHT, RIGHT TO LEFT" METHOD. THE LAST AND ONE THING TO INFER DEPTH AND DIMENSION!

STEP 4. NOW COMBINE EVERYTHING IVE TAUGHT YOU AND HAVE FUN WITH IT. THERES NO WRONG WAY OF DOING IT.

**WITHOUT**

HELLO  
BYE  
SEE YA  
LATER  
SUP

**WITH**

HELLO  
BYE  
SEE YA  
LATER  
SUP

Some  
thoughts  
on:

# Crosshatching!

Crosshatching is a type of mark-making used primarily to fill an area of a drawing quickly, or as a way to add texture.

It's an easy & simple action, but can be used to great effect depending on the style choice & the direction of the lines

1. Make a couple of parallel lines. They don't have to be vertical, just parallel.



2. Cross those initial lines with more parallel lines at a different angle\*

**THAT'S  
IT!!**

\*For natural forms, avoid crossing your lines at perpendicular angles. "Grid" crosshatching will make your art look stiff & inorganic.



Different lengths & spacing can have big effects



And for added depth, mix mediums



There's no wrong way to crosshatch!



These are just suggestions of ways that I've found work for me!

The best way to understand what works for you is to study life and experiment.

# COMICS-MAKING *Recipe Book*

BY NEIL BALLARD

1. START OUT BY PUBLISHING YOUR COMICS REGULARLY, EVEN IF IT'S SOMEWHERE SEEMINGLY SMALL OR INSIGNIFICANT. NO INDEPENDENTLY PUBLISHED ART IS INSIGNIFICANT!!

I GOT MY START BY PUBLISHING A REGULAR SERIES OF ILLUSTRATED JOURNALISM & HISTORY IN THE NEIGHBORHOOD NEWSPAPER THAT I HELPED MY FRIEND PRODUCE. THAT ENABLED ME TO MAKE ZINE COMPILATIONS OF MY WORK.



2. WHEN TELLING STORIES, THINK VERY DELIBERATELY ABOUT YOUR CHARACTERS' RELATIONSHIPS TO POWER AND CONTROL.

BLAM  
BLAM

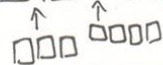


WHAT IS LEFT OF THE POWERFUL ACTION HERO WHEN YOU TAKE AWAY HIS GUN?

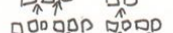
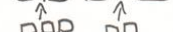


WHAT HAPPENS TO THE POWERLESS, MILD-MANNERED CHARACTER WHEN HE ACCIDENTALLY FINDS SOMEONE ELSE'S GUN?

3. THUMBNAIL YOUR STORIES BY STARTING WITH THE ESSENTIAL SCENES OR IMAGES ONLY. LAY THEM OUT IN SEQUENCE.



NEXT, START OVER BY REDRAWING YOUR ORIGINAL ESSENTIAL SCENES, BUT ALSO DRAW TRANSITIONAL SCENES TO SHOW HOW YOUR CHARACTERS PROGRESS FROM ONE STAGE OF THE STORY TO THE NEXT.



REPEAT THIS PROCESS, EXPANDING THE STORY UNTIL YOU CAN FULLY DEFEND YOUR CHARACTERS' MOTIVATIONS FOR EVERY ACTION THEY TAKE. THEN MOVE ON TO PAGE OUTLINES.

4. "AN IMAGE NEEDS TO WORK IN BLACK AND WHITE BEFORE IT CAN WORK IN COLOR." ← SOME FAMOUS COMICS



GUY SAID THAT, AND I SAW IT ON ED PISKOR'S INSTAGRAM. I'VE BEEN THINKING OF THAT LATELY, AND EXPANDING MY STYLE BY EXPERIMENTING WITH MONOCHROME, SHADOW-HEAVY IMAGES.

THIS SEMESTER HAS BEEN A GREAT OPPORTUNITY

FOR ME TO TRY NEW THINGS AND TAKE A STEP BACK TO EVALUATE HOW I MAKE COMICS AND HOW I CAN IMPROVE MY SKILLS TO TELL THE STORIES I WANT TO TELL.

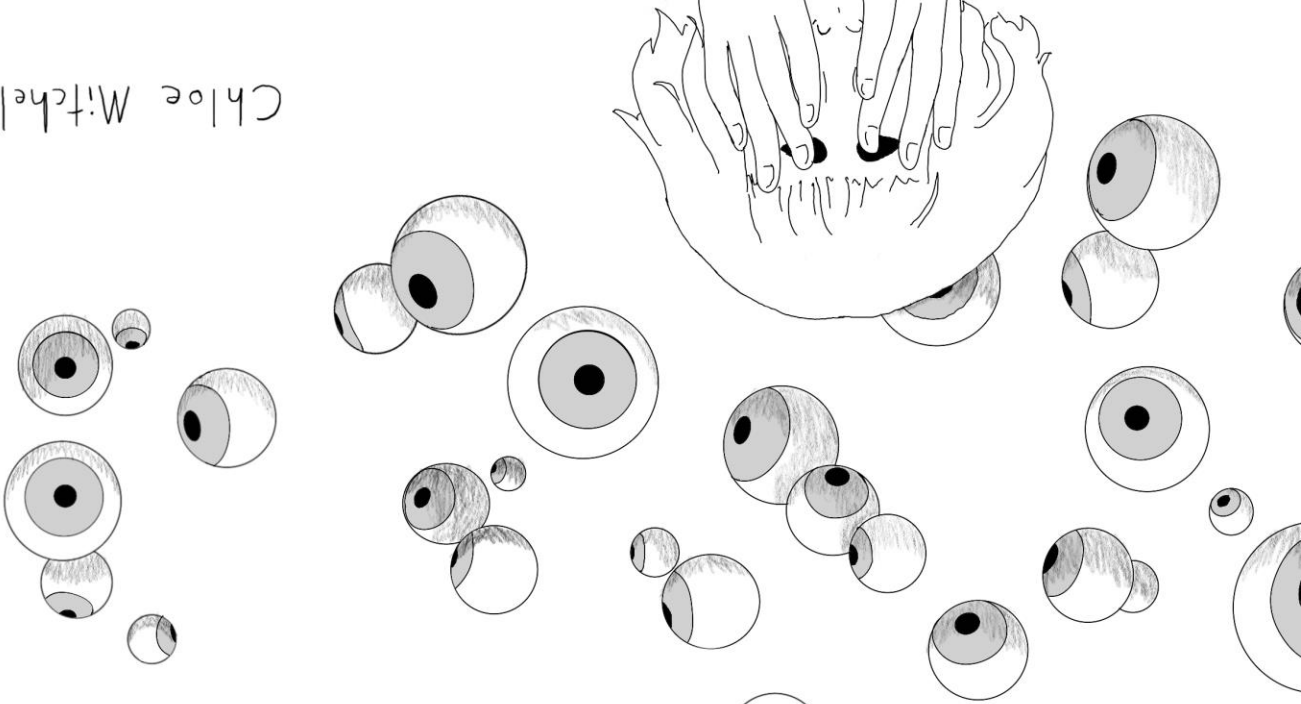
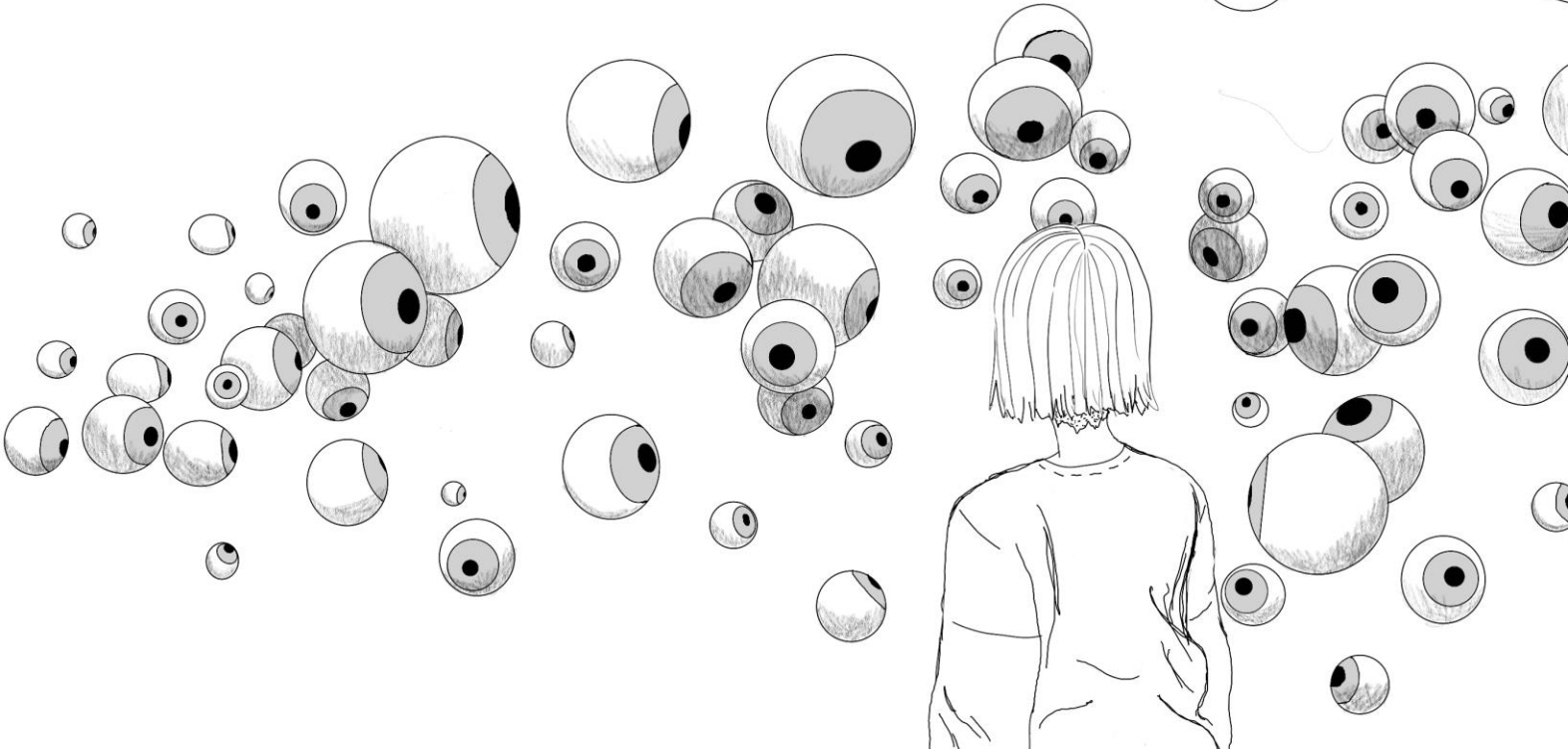
## MiniComic

Post a scan of your mini-comic project (and any comments you wish to share). Bring hard copies of your mini-comic to class with the intention of giving one to everyone in class. (If you made a particularly complex mini-comic such that that is not so simple, it's ok if you only bring a few..) Looking forward!

I see you.



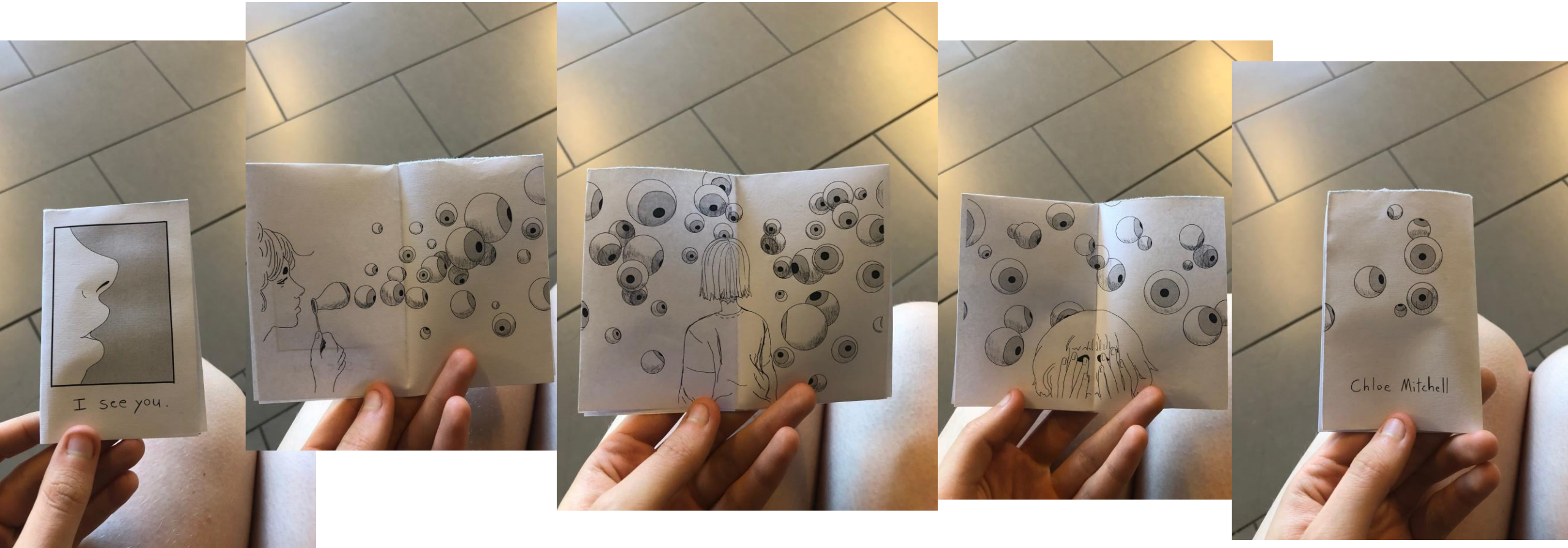
Chloe Mitchell

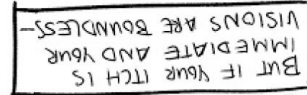
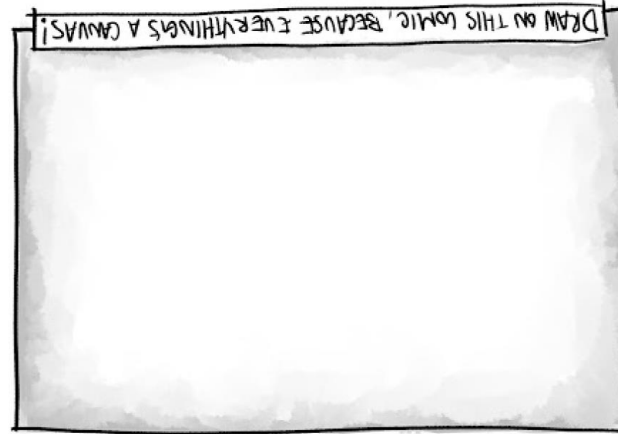
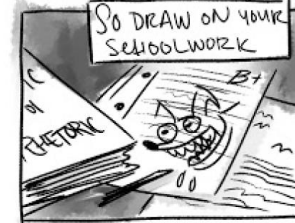
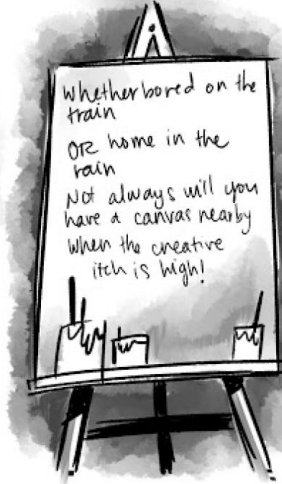


This was lots of fun!! I had a conversation with my partner that was really similar to this months ago, and I've been wanting to make something about it since.

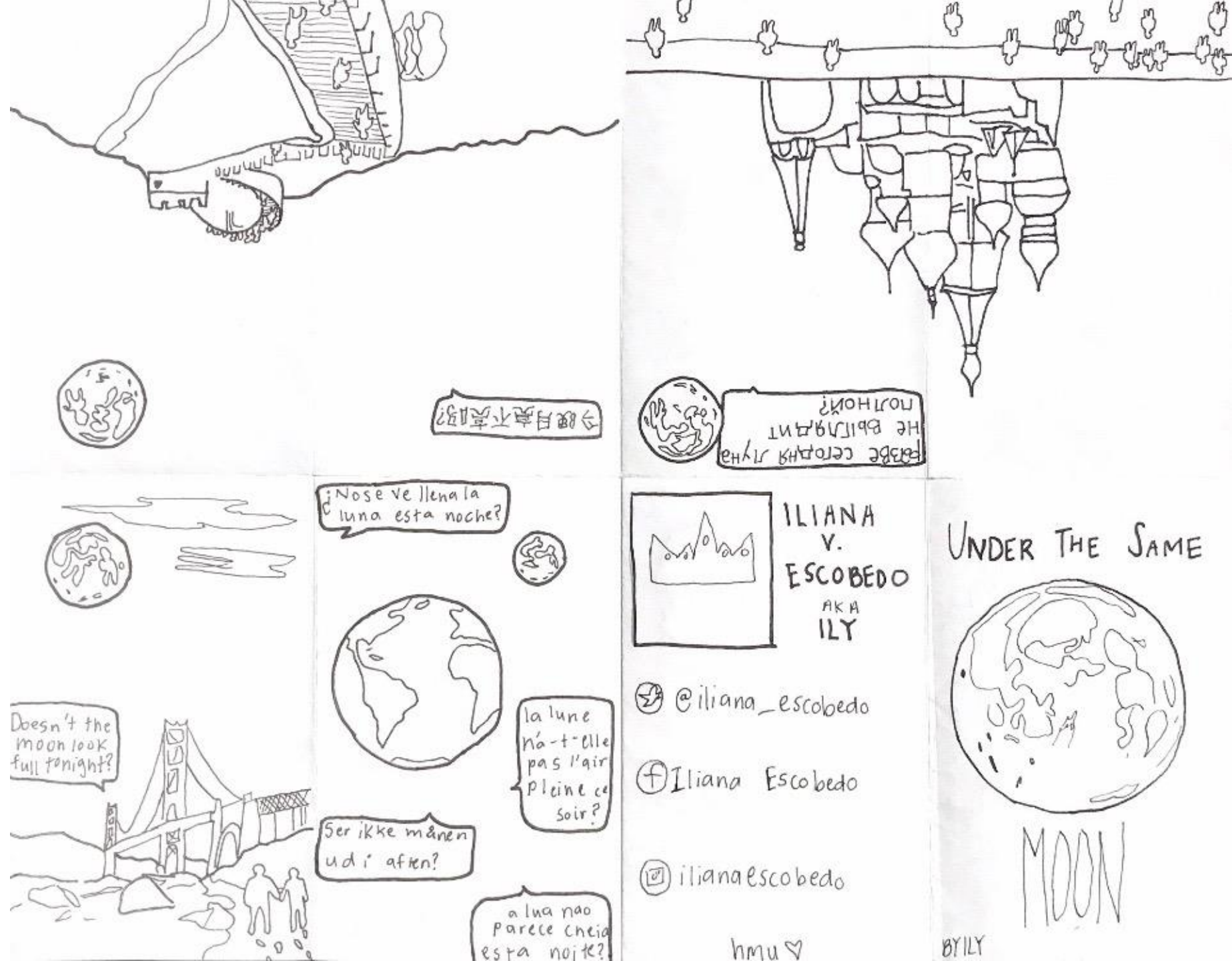


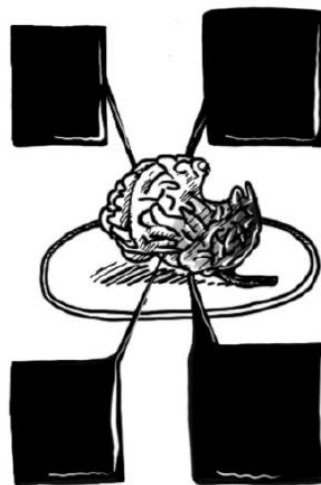
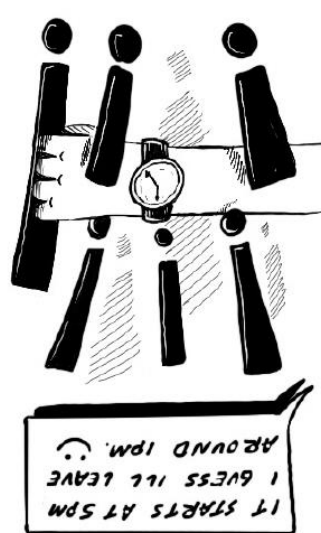
## Mini Comic





This was super fun but also stressful. I took a different approach to this assignment. My mom always told me if I missed her, to look at the moon since it is the same moon everywhere and that she would be looking at it too. I really enjoyed this project but I must say it was hard and took a long time but I am truly happy and proud of how it came out!





things that give me anxiety