



Celebrating
the ART
of Creating
Comics!

No. 12
SPRING 2009
\$6.95

interviews with
CHRIS MOELLER
COLIN WILSON

rough critique
HAROLD SHINDEL

FINAL ISSUE!
special feature
with art by

Neal Adams
Murphy Anderson
Jack Davis
Mort Drucker
Will Eisner
David Finch
Hal Foster
Frank Frazetta
Adam Hughes
Jeffrey Jones
Joe Kubert
Jim Lee
Mike Mignola
Frank Miller
Earl Norem
Mike Ploog
John Romita
Mark Schultz
Marie Severin
Ryan Sook
Al Williamson
Wally Wood
Bernie Wrightson

also featuring
JEREMY DALE
TERRY DODSON

GOOD GIRL ART

ROBERT PLUNKETT



Brick Journal

people • building • community



GET THE 9 ORIGINAL DIGITAL ISSUES!

The first nine original issues of **BRICKJOURNAL** shown below comprise **VOLUME ONE**, and were released online from 2005-2007 as Digital Editions only. They're available in PDF form for downloading now for **\$3.95 EACH**, and #9 is **FREE!**

DOWNLOAD A
FREE DIGITAL EDITION
OF VOL. 1, #9 NOW AT
www.twomorrows.com



Those first nine digital-only issues that comprise Vol. 1 are finally available in **PRINT FORM FOR THE FIRST TIME** in our series of **BRICKJOURNAL COMPENDIUMS!** Each full-color trade paperback offers a wealth of information and building tips on all things **LEGO!** (NOTE: These are **DIFFERENT ISSUES** than the new ongoing print edition (Vol. 2)!



BRICKJOURNAL COMPENDIUM 1

COMPENDIUM 1 compiles the digital-only issues #1-3 (Vol. 1) of the acclaimed online magazine for LEGO enthusiasts of all ages — for the first time in printed form! It features interviews with LEGO car builder **ZACHARY SWEIGART** (showing his version of the time-traveling Delorean from the movie *Back to the Future*), **JØRGEN VIG KNUDSTORP** (CEO of LEGO Systems, Inc.), Mecha builders **BRYCE McLONE** and **JEFF RANJO**, paraplegic LEGO builder **SCOTT WARFIELD**, **BOB CARNEY** (LEGO castle builder extraordinaire) and **RALPH SAVELSBERG** (LEGO plane builder), **REVEREND BRENDAN POWELL SMITH** (author of the LEGO version of the Bible), NASA Astronaut Trainer **KIETH JOHNSON**, **JAKE MCKEE** (Global Community Director for The LEGO Group), builder **JASON ALLEMANN** on recreating the spacecraft from 2001: A Space Odyssey and 2010: The Year We Make Contact, features on the **BIONICLE** universe, how to make your own custom bricks, plus instructions and techniques, and more!

(256-page **FULL-COLOR** trade paperback) **\$39.95 US** • ISBN: 978-1-893905-97-9
Diamond Order Code: FEB084083 • Now shipping

BRICKJOURNAL COMPENDIUM 2

COMPENDIUM 2 compiles the digital-only issues #4-5 (Vol. 1) of the acclaimed online magazine for LEGO enthusiasts of all ages — for the first time in printed form! It features interviews with: **MIKE WILDER** (about using a Mindstorms robot to film a 3-D documentary) and **MARK LARSON** (creator of the *Fabulous Housewives* online comic strip), **ALBAN NANTY** on his LEGO-based *Star Wars* film, plus features on LEGO character sculptures, tutorials on L-Cad software for creating projects, an examination of LEGOLAND's history, behind the scenes at a LEGO factory, building big with LEGOs (from castles and rollercoasters to ships and skyscrapers), creating custom minifigures, instructions and building techniques, and more!

(224-page **FULL-COLOR** trade paperback) **\$34.95** • ISBN: 9781605490021
Diamond Order Code: JUN084416 • Now shipping

BRICKJOURNAL COMPENDIUM 3

COMPENDIUM 3 compiles the digital-only issues #6-7 (Vol. 1) of the acclaimed online magazine for LEGO enthusiasts of all ages — for the first time in printed form! This **FULL-COLOR** book spotlights all aspects of the LEGO COMMUNITY through interviews with builders **KNUD THOMSEN** (builder of a LEGO city), **ANTHONY SAVA** (castle and dragon builder), **JØRGEN VIG KNUDSTORP** (CEO to the LEGO Group) and the duo **ARVO** (builders of many incredible models), plus features on **LEGO FAN CONVENTIONS**, such as **BRICKFEST**, **LEGO WORLD** (the Netherlands), and **1000STEIN-LAND** (Germany), reviews and behind the scenes reports on two LEGO sets (the **CAFE CORNER** and **HOBBY TRAIN**), how to create custom minifigures, instructions and techniques, and more! Edited by **JOE MENO**.

(224-page **FULL-COLOR** trade paperback) **\$34.95 US** • ISBN: 9781605490069
Diamond Order Code: JAN094469 • Ships April 2009

BRICKJOURNAL COMPENDIUM 4

COMPENDIUM 4 compiles the digital-only issues #8-9 (Vol. 1) of the acclaimed online magazine for LEGO enthusiasts of all ages — for the first time in printed form! It covers a LEGO art show, building a larger-than-life Yoda, an interview with LEGOLAND builder **GUY BAGLEY** and a top LEGO *Star Wars* set designer, how to build a **DROID STARFIGHTER**, a LEGO **POKÉMON** character gallery, a look at the **POWER FUNCTIONS** electric building system, a visit to an amazing **STAR WARS LEGO DISPLAY** in the United Kingdom, coverage of the 75th Anniversary celebration at the LEGO headquarters in Denmark, and more! Features LEGO event reports, building instructions and techniques, and more! Edited by **JOE MENO**.

(256-page **FULL-COLOR** trade paperback) **\$39.95 US** • ISBN: 9781605490199
Ships July 2009



TwoMorrows. Celebrating The Art & History Of LEGO.™ (& Comics!)

TwoMorrows • 10407 Bedfordtown Drive • Raleigh, NC 27614 USA • 919-449-0344 • FAX: 919-449-0327 • E-mail: twomorrows@aol.com • www.twomorrows.com

Celebrating the ART of Creating Comics!

EDITOR

Bob McLeod

PUBLISHER

John Morrow

DESIGNER

Michael Kronenberg

PROOFREADERS

John Morrow and Eric Nolen-Weathington

COVER ARTIST

Chris Moeller

CIRCULATION DIRECTOR

Bob Brodsky, Cookiesoup Productions

SPECIAL THANKS

Rich Cirillo

Jeremy Dale

Terry Dodson

Heritage Auctions

Jim Lee

Dominique Leonard

Chris Moeller

Robert Plunkett

P. Craig Russell

Harold Shindel

Tim Townsend

Nick Warmack

Colin Wilson

ROUGH STUFF™ is published quarterly by TwoMorrows Publishing, 10407 Bedfordtown Drive, Raleigh, NC 27614. Bob McLeod, Editor. John Morrow, Publisher. Editorial Office: *ROUGH STUFF*, c/o Bob McLeod, Editor, P.O. Box 63, Emmaus, PA 10849-2203. E-mail: mcLeod.bob@gmail.com. Cover art by Chris Moeller. Wonder Woman copyright DC Comics. All material © their creators unless otherwise noted. All editorial matter © 2009 Bob McLeod and TwoMorrows Publishing. *ROUGH STUFF* is a TM of TwoMorrows Publishing. Printed in Canada. FIRST PRINTING.



FEATURED ARTISTS

- 3** Jeremy Dale
11 Terry Dodson
-

ROUGH STUFF FEATURE

- 16** **Good Girl Art**
Robert L. Plunkett
-

ROUGH STUFF INTERVIEWS

- 26** Chris Moeller
44 Colin Wilson
-

ROUGH STUFF DEPARTMENTS

- 2** **Scribblings From The Editor**
Bob McLeod
- 42** **Cover Stories**
Chris Moeller reveals the process of creating a cover.
- 60** **Editor's Corner**
The artists who would'a, could'a, should'a been in *Rough Stuff*.
- 84** **Rough Critique**
Editor Bob McLeod critiques an aspiring penciler's sample page.
- 86** **Rough Talk**
Comments and opinions from our readers.

SCRIBBLINGS FROM THE EDITOR:



I'm afraid I have some sad news. I'm very sorry to tell you that *Rough Stuff* will be leaving the shelves after this issue. I'm going to blame the general economy, because I think we did our best and produced a very worthwhile magazine, but for whatever reasons, our sales just can no longer support our efforts.

I certainly gave it everything I had, and I want to thank our designer Michael Kronenberg for all of his excellent work. We did get an awful lot of positive response every issue, and many good reviews in the fan press, so I thank all of you for that much appreciated support. I know you're as saddened by this as I am. I also want to thank our publisher, John Morrow, for his leap of faith in asking me to give this editing gig a try in the first place. I sure never expected to be sitting on this side of an editorial desk, and his encouragement and belief in me is all any editor could ask for. Maybe now I'll be able to make better progress on my commissions list at last! And of course I want to thank all of our many contributors and featured artists. I know we all were very entertained and educated by their articles and comments every issue.

There were many highlights for me during these 12 issues, and I definitely don't think any issue was below par. Certainly our feature on the great John Buscema in issue #3 was one of my favorites. I also enjoyed interviewing my fellow artists, and I tried my best to entertain and inform you with the various articles I wrote. I'm particularly heartened to hear how popular my "Rough Critique" feature is, and I'm happy to tell you that I will be continuing it in the pages of Mike Manley's *Draw!* magazine. I'm confident and proud that we showed you a lot of excellent artwork you would likely otherwise have never seen, and gave you a very educational and interesting look behind the scenes at the wondrous process of creating comic art. It was a simple goal, but very worthwhile and important in my opinion. I fear our absence will actually leave quite a gap in the fans' knowledge, understanding and appreciation of comic art. That sounds rather pompous, I know, but I really don't think it's an overstatement. I always felt we were making an important and much needed contribution in these pages. If you missed any of the fun, all of our issues are still available at www.twomorrrows.com, and I urge you to get them all. You won't be sorry.

It's not all bad news, though. We do have this one last issue for you, at least. It opens with newcomer Jeremy Dale, who's been working on the *GI Joe* comics. I met Jeremy at Heroes Con last year, and asked him to contribute. He's followed by fan fave Terry Dodson, who's perhaps best known for his way with the female form, which he demonstrates brilliantly for us here. Then art collector Robert Plunkett offers a treatise on his favorite subject, Good Girl Art, with many examples from his own collection. Our cover artist, Chris Moeller, then shows us how he creates such stunning paintings for comics, cards, and other projects. Last up is one of my favorite artists, Colin Wilson. He's from New Zealand, and now lives in Australia. He's interviewed by Belgian art collector Dominique Leonard, who wrote about the Belgian and French comic artists a couple issues ago. I do my usual Rough Critique of a sample page, and we close with your letters of comment.

And as a special parting treat, we offer up art by a couple dozen top artists I had hoped to feature sometime but just wasn't able to, for one reason or another.

Don't you stop there, though; go to my web site and see even more art and comments that I couldn't fit into the magazine: <http://www.bobmcleod.com/roughstuff.htm>. And remember we offer every issue of *Rough Stuff* in digital form as a PDF download at <http://www.twomorrrows.com>, including many images in full color, for just \$2.95. Also, please visit our featured artists' web sites. Take care, friends, and as my grandfather always used to say, "I'll see you in the funny papers!" (I was never quite sure what he meant by that...) ★

Bob McLeod: www.bobmcleod.com

Jeremy Dale: www.jeremy-dale.com

Chris Moeller: www.cmoeller.com

Colin Wilson: <http://web.mac.com/wilco440>

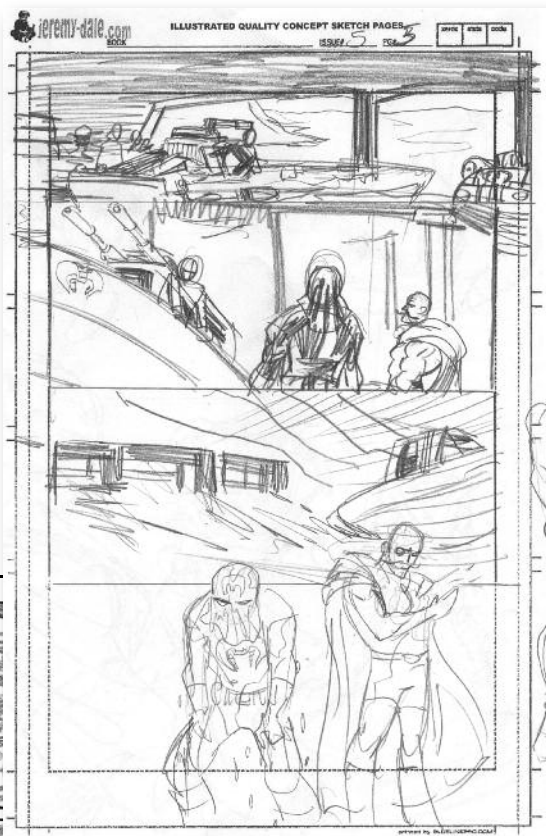
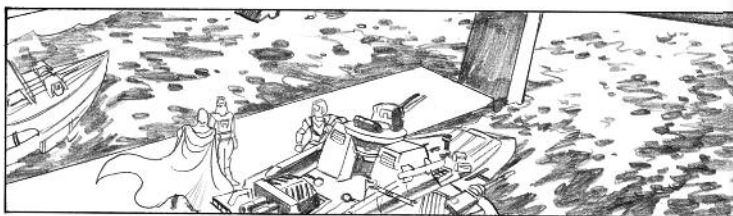


Bob McLeod
Editor
mcleod.bob@gmail.com
www.bobmcleod.com
PO Box 63 Emmaus, PA 18049

FEATURED ARTIST **JEREMY DALE**



Jeremy Dale has been working in comics for a few years now, and has also illustrated children's books and designed company mascots and logos, as well as his own website design. I met him at Heroes Con last year and was very impressed so I asked him to contribute to **ROUGH STUFF**.



JEREMY DALE

***G.I. Joe* #5, page 5**

I really enjoyed working on this page. It has its mistakes, but overall I really enjoy how well I drew this in the two hours or so I had to work on it. Scratch that—I *love* how it turned out, given the time it took to draw it. I enjoyed playing up the lighter, perhaps more humorous elements of the *G.I. Joe* books a lot.

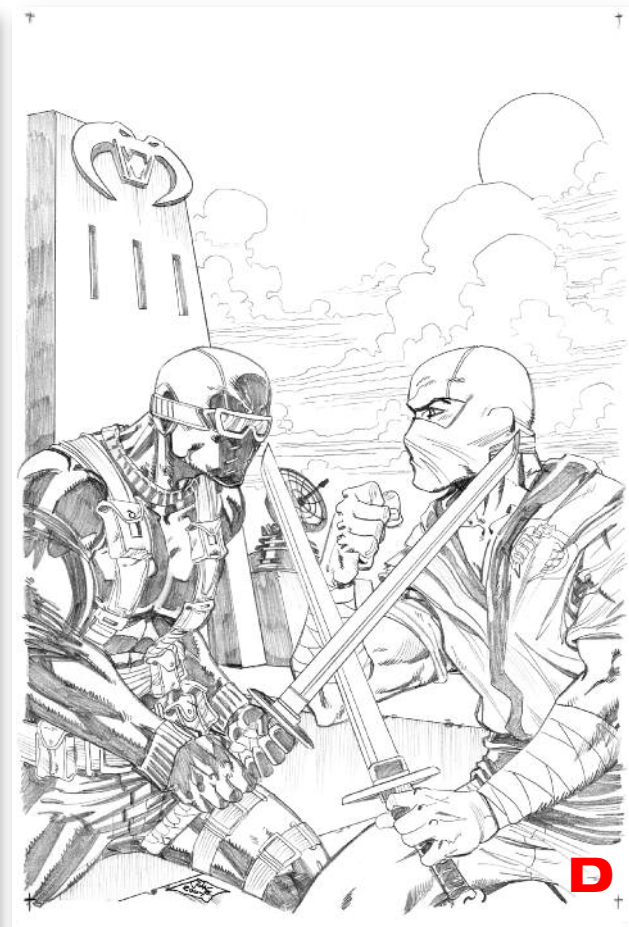
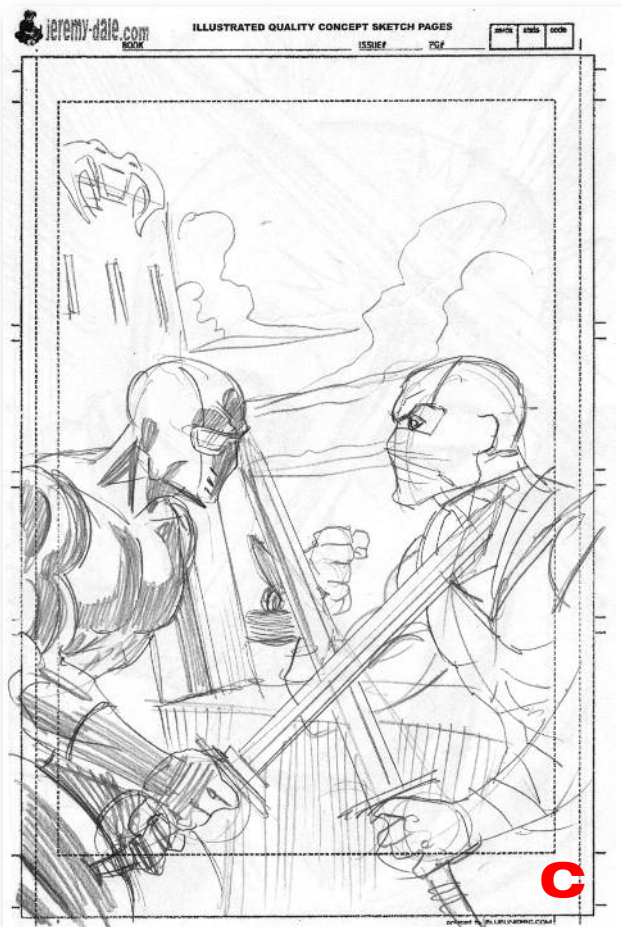
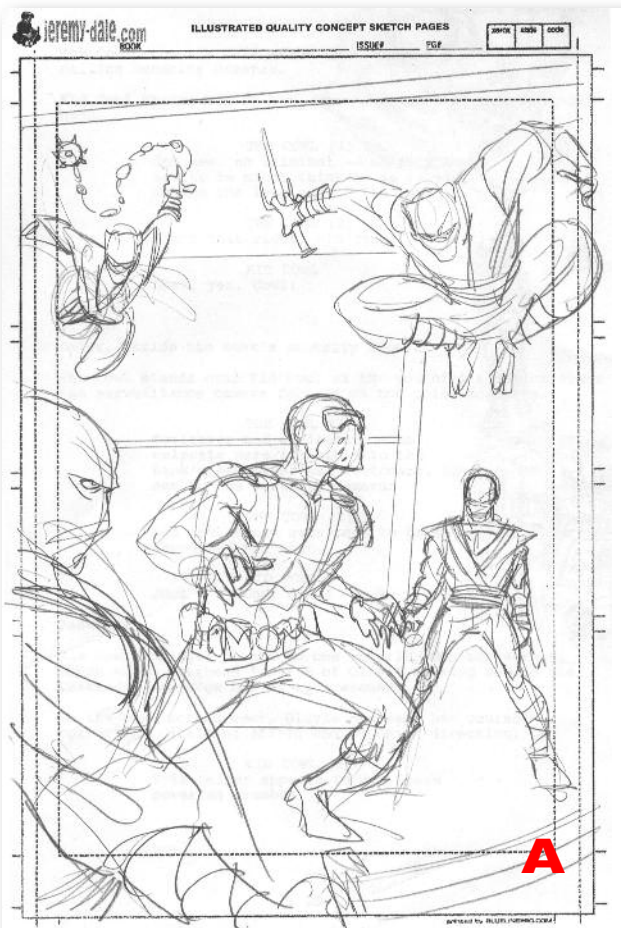
As with all of my pages on *Joe*, I did thumbnails on your standard printer paper for the whole issue to get approval from Hasbro then printed it out at A3 size and transferred them to the final pencils with my lightbox. It keeps my pages pretty clean and I can still maintain a fairly good speed putting these out. I ended up penciling tighter on *G.I. Joe* since I knew going in that there wouldn't be an inker involved.

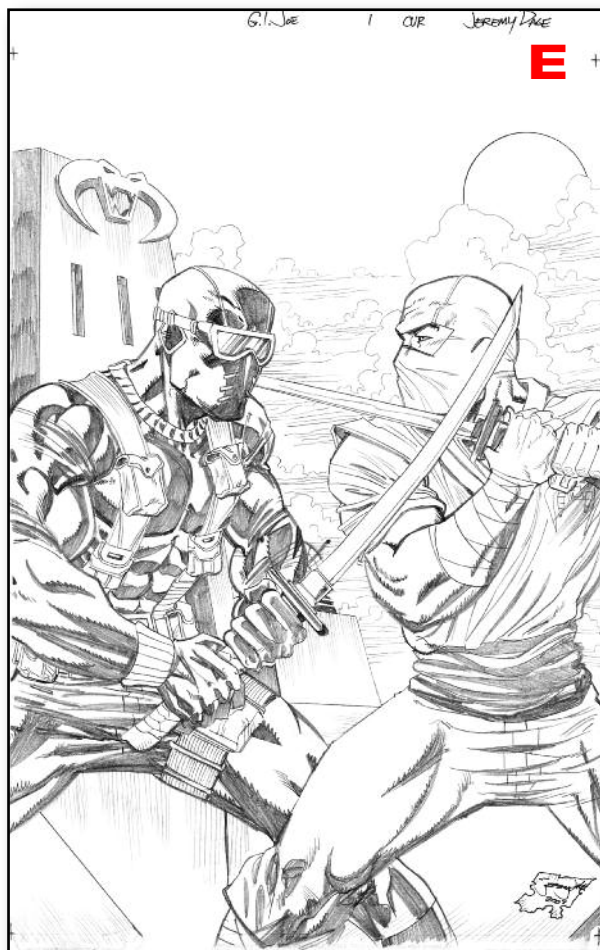
JEREMY DALE

G.I. Joe #1 cover process

Nothing would have prepared me for the Hasbro approval process. The cover to the first issue really taught me a lot about working on licensed properties, to say the least. The first step was drawing up several concept sketches (literally scribbles at this point, since the turnaround time was so hectic) for approval from the higher-ups at Hasbro (seen in versions A-C here). They decided on C before too long, so I attacked that and sent it back in for another round of approvals (version D).

G.I. JOE TM & ©2009 HASBRO





G.I. JOE 1 CUP JEREMY PAGE



G.I. JOE TM & ©2009 HASBRO

After a request to shove the characters higher up on the cover (E) was turned in, they asked for tweaks to show battle damage, a feature added at that point to the action figures the comics would be packaged with. The final pencils here (F) is what was finally approved and sent straight to a colorist to color from. I'm honestly not a fan of dropping the inking stage from comics in most cases—I love seeing what the inker brings to the table in the process. Still, the colorist (Kieran Oats) did a nice job on this, I think.



JEREMY DALE

G.I. Joe #7, page 1

I love Destro. Larry Hama loves Destro. Hasbro and the fans love Destro. This issue was one of my favorites in my entire run for that reason. The Cobra characters are just more interesting visually in general, so illustrating this piece was a lot of fun... I don't remember the exact specifics on why I changed the composition, but I assume it was due to a suggestion Larry sent me after sending in the thumbnails. It was a good move. I believe the tilted shot and crossed swords add a lot of drama and make it less symmetrical from a design standpoint. Honestly, I think this would have been just as good as the issue's cover.

G.I. JOE TM & ©2009 HASBRO

BOB McLEOD

I can guess why Larry Hama asked for changes. Showing his hand holding the sword is important, because otherwise it appears he's watching other people sword fight. And tilting the head connects the composition better, and gives him a more aggressive attitude. Also, the reflection on his forehead looks a bit like a tattoo in the first one.





JEREMY DALE

Miserable Dastards #2, page 1

Working on *Miserable Dastards* has been a lot of fun so far—I worked on this title the same time I was doing work for *G.I. Joe* and another series, *New Patriots* (with writer Paul Storrie). Given the difference in work style, this was a great change of pace. On this book especially, I was directing much of the storytelling. Richard A. Hamilton, the writer, comes from a screenwriting background, so his transition to comic book scriptwriting has been a learning experience for him and myself as well. I was given free rein to translate the scripts to comic form in most any way I needed to keep it clear and moving all within the pages allotted.

BOB McLEOD

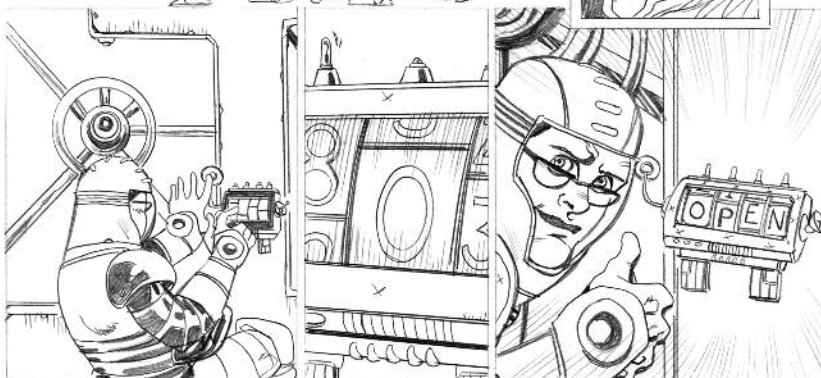
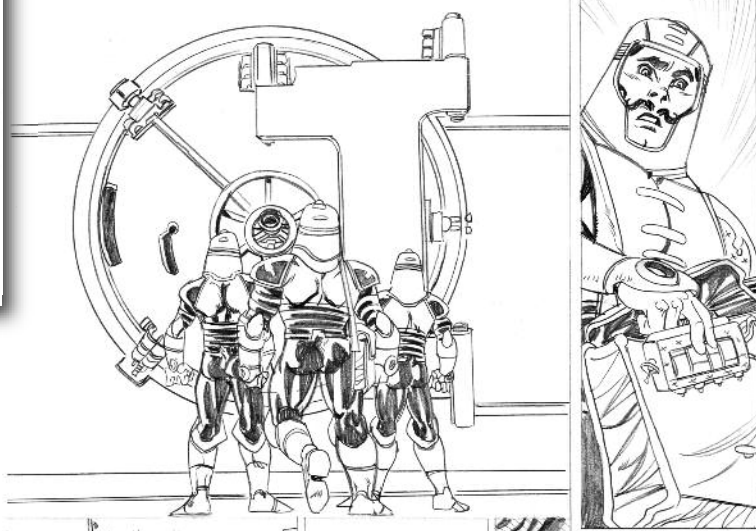
Notice how the three figures in the lower left are "framed" by the tree and the first three panels, really focusing our eye on them. This is a very effective device in comic storytelling. There's also a nice circular flow from figure to figure through the page. I would suggest moving the figure's head in panel 4 to overlap the foot in panel three, though, because it looks like he's about to kick himself in the head, and the illusion of depth is also weakened.



JEREMY DALE

Miserable Dastards #2, page 2

What a thrill! After several years of working from a full script, suddenly getting the chance to dictate visual pacing and storytelling has been cathartic. Richard's scripts in the beginning would have several complex moving actions per panel and camera pans and all that you'd expect from a screenwriter working for the camera coming into sequential, panel-to-panel comic writing—so I had a challenge ahead of me to work it all out into comic format. Stretching my artistic muscles was a real treat.

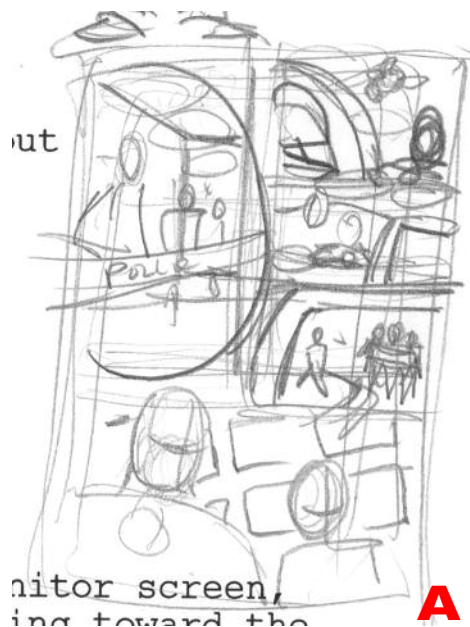


JEREMY DALE

Miserable Dastards #2, page 14

Each panel would be roughed out individually and transferred right to the board from a looser sketch like these. For heavier-referenced bits like the bank vault, I'd go in on a separate sheet of paper and work in those elements with the ref right in front of me. So yeah—that's why you don't see that fully rendered in that sketch there, hehehe.

I don't know—I think I like to keep these pages moving along at a faster pace to keep it more kinetic. It seems like the more time (and steps) I devote to a given piece, the less likely it'll still have that creative spark that sets it above the rest. Learning to work fast has really been a great asset in helping me learn more about my weaknesses and strengths in my artwork.



JEREMY DALE

Miserable Dastards #2, page 22

After all the rounds of approvals on *G.I. Joe*, I wanted to make *Miserable Dastards* as painless a project as possible. I'd work out a quick thumbnail on the script print-out and then dive right in to quick sketches of each panel on typing paper, then transfer immediately to final pencils with the lightbox.

Here you can see the very quick thumbnail I scribbled next to Richard's script (A) and one of the rough scribbles I did (B) before throwing it on the 'box to work into the finished piece (C).

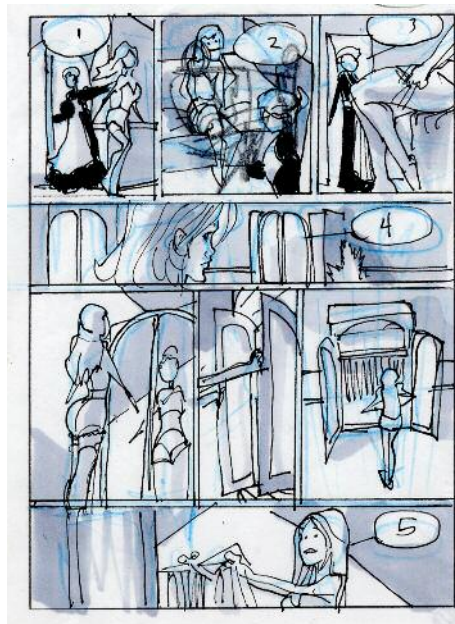
BOB McLEOD

Jeremy's finish style is doing a lot to add a professional look to his pencils. Nothing is sketchy, and every line is put down in a very deliberate way, even the wrinkles in the coat in panel one. ★

FEATURED ARTIST **TERRY DODSON**



Terry Dodson started his career in 1993 on Malibu Ultraverse's *MANTRA*, which he co-created with writer Mike Barr. He's since worked for both DC and Marvel, and his *SONGES: CORALINE*, which he samples for us here, was already published in France, and soon in the US. Terry's wife Rachel is his main inker and colorist.



BOB McLEOD

I pleaded, but Terry Dodson offered no comments for this feature.



BOB McLEOD

Many artists struggle with the female form. Terry's a great one to study to understand how to make your females more feminine, both in anatomy and posture. Notice the tilt of the hips and rib cage on the previous page lower left. Also notice the facial proportions on the image above it.



1



2



3



4

YOUNG X-MEN TM & ©2009 MARVEL CHARACTERS, INC.

BOB McLEOD

The art on this page demonstrates the core of good drawing, composition. Thumbnails like these are a great way to get your ideas down on paper and work out the various ways to best show a scene. All of these sketches were done just to arrive at #4. Skipping these roughs practically guarantees you won't get to the best composition.



BOB McLEOD

As I've stated before in these pages, I'm no fan of symmetrical design. But dang if artists don't keep showing me it can be impressive. Take note of all the asymmetry in this symmetry, however, and just try to find a horizontal or a vertical.

Notice the change in Dani's head angle. It works well both ways, but a 3/4 view is always better to show form and depth. A straight-on view will always look flatter.

BOB McLEOD

Aspiring inkers should take note of Rachel's ultra-clean lines, and careful outlining, usually thin on top and thicker below, but not always. Closer forms sometimes require a thicker outline, and sometimes the outline is thicker just to contrast against the thin interior lines. This decorative style of inks, and pencils, calls to mind the art nouveau posters of Alphonse Mucha. These girls aren't afraid to load on the eyeliner, either. Remember that if your women don't look sultry enough.



YOUNG X-MEN TM & ©2009 MARVEL CHARACTERS, INC.



BOB McLEOD

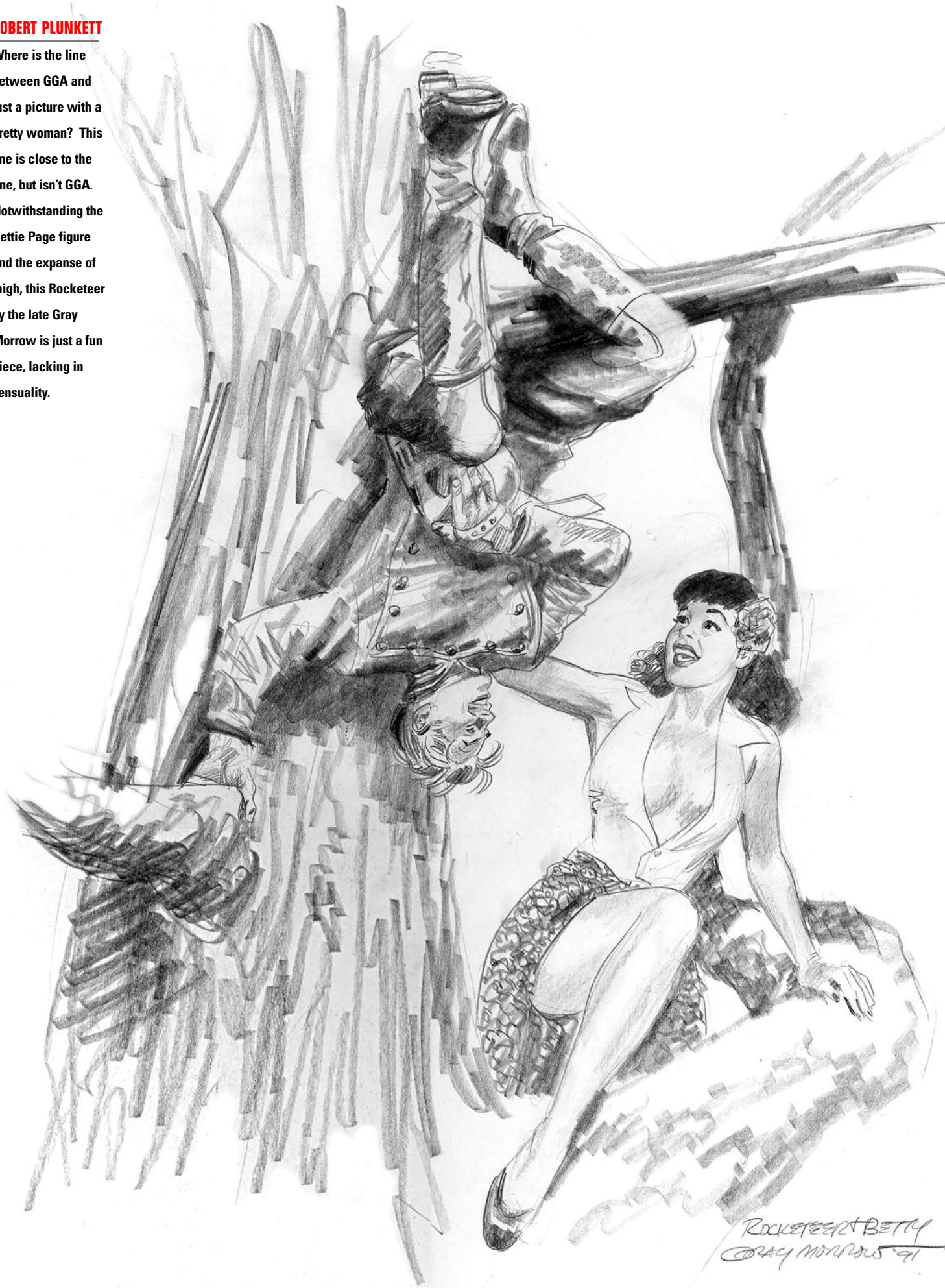
I like the background value contrast in the small study better than the finished piece, which looks just a bit flat by comparison. But that's a minor quibble in a very lovely color job. Note how Magma's black lipstick changed to color.

You can see this in full color in the downloadable PDF version of *Rough Stuff* available for \$2.95 at www.twomorrow.com.



ROBERT PLUNKETT

Where is the line between GGA and just a picture with a pretty woman? This one is close to the line, but isn't GGA. Notwithstanding the Bettie Page figure and the expanse of thigh, this Rocketeer by the late Gray Morrow is just a fun piece, lacking in sensuality.



*ROCKETEER + BETTY
GRAY MORROW '91*

Good Girl Art

by Robert L. Plunkett

Good Girl Art: Popular imaginative art, featuring images of one or more women in a sexually attractive manner, usually directly or indirectly in connection with a graphic narrative.

—Robert L. Plunkett

A TERM TO CONJURE WITH

According to Wikipedia, comic book dealer and *The Comic Book Price Guide* advisor David T. Alexander coined the term “Good Girl Art” in the early 1970s and inserted it into his company’s sale lists to alert potential buyers of comics featuring pictures of sexy women. It was a marketing feature, like a seller putting “mag wheels” in a classified ad for a car. From this humble beginning, it eventually became a term to conjure with.

GGA is a powerful force in the popular art community. It is not really a genre, but some comics seem like excuses for GGA. There are no official statistics, but, judging from the Internet galleries, the majority of all commissions and con sketches are Good Girl Art. For the first time since the demise of the non-photographic pin-up in the early 1970s, it is possible to make a good living drawing and/or painting girlie pictures. Those who have the knack are in demand and have a source of income denied to those who don’t. Those who can draw women now market to comic art collectors, even if their professional connection with actual comics is slight or nonexistent.

What is GGA and how did it become identified with comic art and vice versa? The line between simply a pretty picture of a woman and a piece of GGA is fuzzy at the edges, but it’s like that old saw that it’s impossible to tell exactly when heavy mist becomes rain, but every fool knows when to come in from the rain. The definition at the beginning of this article is my own. The only part that probably requires further explanation is the direct or indirect connection to a graphic narrative. In a direct connection, the image is part of a story, gag panel or the like. An example of a direct connection would be a story page. An indirect connection is one that references it, like a pin-up



ROBERT PLUNKETT

I commissioned this Little Annie Fannie from Ray Lago, Annie’s current artist. The position, clothes, open fly and the unribbed shirt were my idea.

LITTLE ANNIE FANNY TM & ©2009 PLAYBOY ENTERPRISES, INC.

ROBERT PLUNKETT

This shows the half-linked version of a Lara Croft pin-up. The scene would probably be more appropriate with James Bond in the front but it just happens to have a Lara packing heat while wearing a legless wet suit cut above the hips and unzipped to her bikini line.

BOB McLEOD

GGA doesn't have to be real anatomy, of course. This girl's waist is impossibly thin and her rib cage would suggest starvation. But this is a very common style of anatomy in current comics which I first noticed among the Image and Top Cow artists; broad shoulders, very thin waist, slim hips, perfectly round breasts, muscular arms, extremely small nose tip, and angular jaw. Contrast this with the style of an older artist known for his sensual women, Frank Frazetta: narrow shoulders, round belly, very wide hips, natural breasts, slender arms, almost invisible nose tip, and round jaw.



LARA CROFT TM & ©2009 EIDOS INTERACTIVE

ART BY ROY COVER



ART BY MIKE VOSBURG

of Wonder Woman would have an indirect connection with the overall Wonder Woman narrative.

GGA PREHISTORY: THE SILVER AGE AND BEFORE

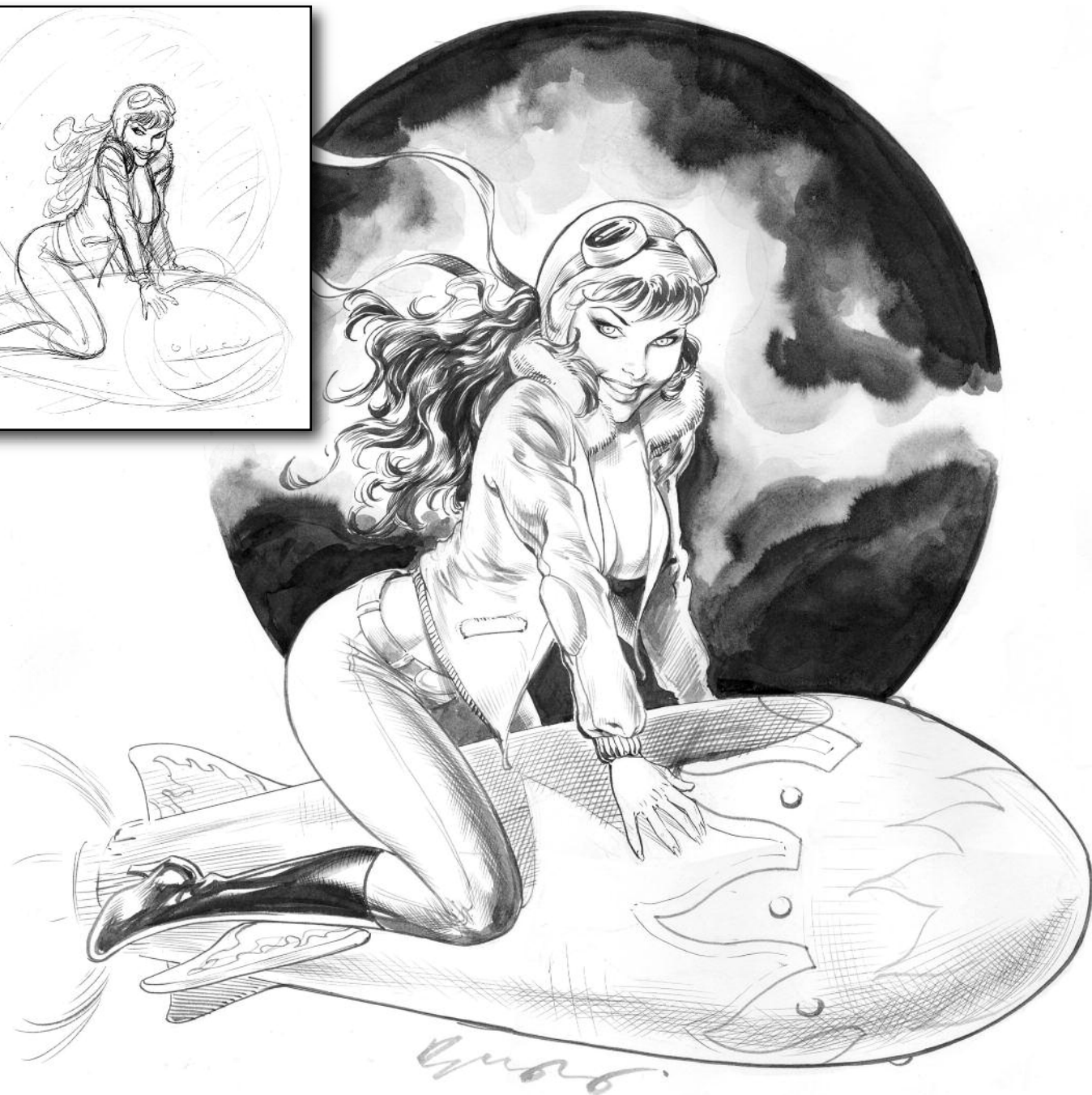
In the Platinum Age of comics (the 1890s to 1920s), heavily graphic publications like *Judge* and the original *Life* largely lived off of their girlie panels. Artists like Charles Dana Gibson and Orson Lowell used often virtually pointless jokes or commentary as an excuse to depict the female ideal of the age. These died out by the mid-1930s, to be replaced by more blatantly risqué and underground magazines like *Captain Billy's Whiz Bang*.

Though the concept of the "girl strip," as it was originally called, has been around since at least the 1920s, American comic strips have never been a great source of girlie art. Here, they have usually been considered largely or entirely a kids' medium, making overt sexuality inappropriate. With few exceptions, like *Modesty Blaise* or *Liberty Meadows*, girlie comic strips have been coy about their appeal at best, and most were failures or were only

marginally successful. Only a few hotties, like *Li'l Abner's* Daisy Mae, and *Steve Canyon's* Dragon Lady have been influential.

The prevalence of GGA in the comics preceding the Comics Code Authority is vastly exaggerated in the modern mind. The first Good Girl Art superheroine didn't arrive until 1942. She was Jim Mooney's *Wildfire*, who came out in *Smash Comics* #31 in February 1942, six months before *Wonder Woman*. She lasted only seven issues and never appeared on a cover until 2001! In this writer's opinion, *Wonder Woman* wasn't GGA for decades. She wore bicycle shorts until the late '60s. She was originally drawn in a crude cartoony style and then depicted virginally. Unless you count the near-constant bondage when William Moulton Marston was alive, it's a stretch to call her sexy until the advent of the "New" *Wonder Woman* in October 1968.

Women in the major publishers' comics were tame. Black Canary's Golden Age garb revealed her curves less than Superman's did his. Mary Marvel and Supergirl were girls, like one's little sister. Lois Lane, Lana Lang,



ART ©2009 BUZZ

ROBERT PLUNKETT

This commission from Buzz is in the rowdy pin-up tradition, but no one would suppose this to be a piece of nose art or anything from the 1940s or '50s.

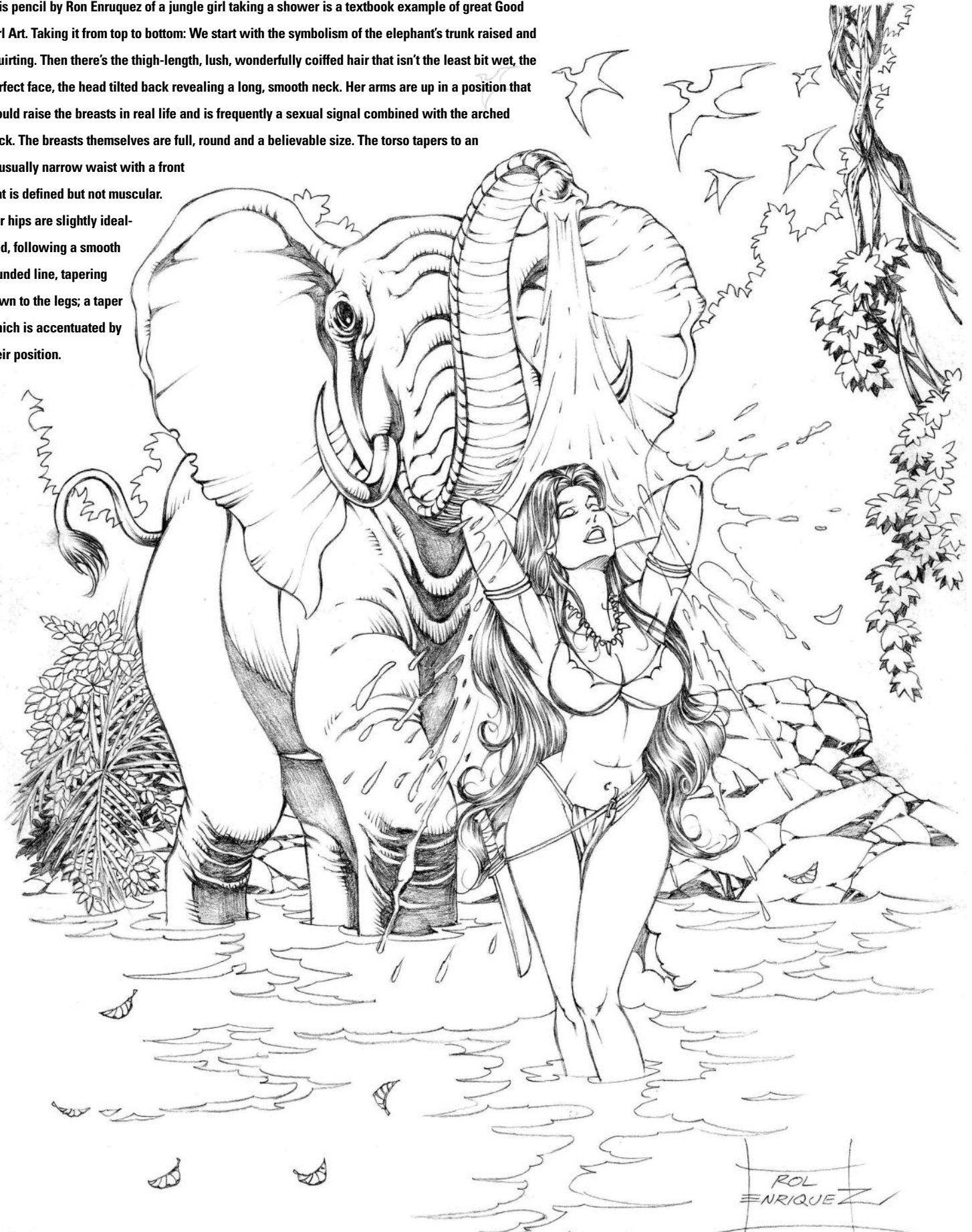
Batwoman, Vicki Vale, etc. were all small-busted and chaste. The pre-code tawdry delights of heroines like Sheena Queen of the Jungle and The Phantom Lady were the products of fringe companies like AC (American Comics) or Fiction House.

Up until nearly two decades after *Seduction of the Innocent* came out, comics were, to use a term of the time, "nowheresville" when it came to pictures of hot women. If you wanted cheesecake art, you looked in pulp magazines, especially the men's variety, lurid paperback book covers, pin-up calendars by the likes of Gil Elvgren, or girlie humor magazines by imprints like Humorama.

COMICS BECOME GIRLIE ART CENTRAL

Two broad trends came together to make comic art the main avenue for popular girlie art. First, the competition vanished. Except for those on bodice-ripper romance novels, lurid paperback covers disappeared from the book racks. The last of the true pulps, the blood-and-guts genre, lost readership rapidly from the mid-1960s with the last and oldest of the type, *Argosy*, closing shop in 1978. The publishers of girlie calendars found out that photos were just as popular as paintings and they switched entirely to photographs by the end of the '70s. All twenty

This pencil by Ron Enriquez of a jungle girl taking a shower is a textbook example of great Good Girl Art. Taking it from top to bottom: We start with the symbolism of the elephant's trunk raised and squirting. Then there's the thigh-length, lush, wonderfully coiffed hair that isn't the least bit wet, the perfect face, the head tilted back revealing a long, smooth neck. Her arms are up in a position that would raise the breasts in real life and is frequently a sexual signal combined with the arched back. The breasts themselves are full, round and a believable size. The torso tapers to an unusually narrow waist with a front that is defined but not muscular. Her hips are slightly idealized, following a smooth rounded line, tapering down to the legs; a taper which is accentuated by their position.



ROBERT PLUNKETT

It's no mere coincidence that virtually every *Playboy* centerfold shows the Playmate looking straight at the reader. It's a way of pulling the viewer into the picture. Actors are usually not supposed to look directly at the camera because it breaks the fourth wall, but in girlie art breaking that wall is exactly what you want to do. M.C. Wyman has made a Vampirella who seems to be saying, "Let's have some fun," directly to the reader. Usually breasts drawn this size don't work. Here, they gain believability by how their shape responds to gravity and the pull of the costume. Wyman depicts the exact right moment, approximately one second before the right one pops free.

VAMPIRELLA TM & ©2009 HARRIS COMICS

Mc Wyman



Humorama girlie cartoon magazines and almost all of their competitors, except the most vulgar ones like *Sex to Sixty*, folded by the end of the '60s.

Second, the economics of the comic book trade changed. The Comics Code Authority lost its grip both from the waning of the hysteria that created it and from the growth of distribution outside that system, primarily to comic book stores. Simultaneously, comics' target audience changed from prepubescent boys and girls to teenage boys and young men. In effect, they went from having the worst demographic for girlie art to the best.

At the same time, artists began routinely getting their original art back, leading to a secondary market for their work. All things being equal, GGA sells better than non-GGA and for higher prices. So, not only do the books sell better, but pages with GGA are more profitable as original art. The growth of comic book conventions, with their artists' alleys, along with eBay and other outlets like www.comicartfans.com helped create a market for both original pages and also commissions.

GGA TODAY

The comic Good Girl artists are the inheritors of the traditions of the pulp illustrators, pin-up artists, and cartoonists of the past. They frequently evoke those traditions with images of hard-boiled dames, winking cuties, women caught off-guard and such.

Through the ages, girlie pictures have fallen into two categories: those that pretended to be something else, like the man who says he reads *Playboy* for the articles, and those that were open about their intent. The current crop is no different. Just having a female character, especially one with a skin-tight outfit, allows for a lot of sly voyeurism and an essentially codeless industry allows for some pretty explicit stuff. Commissions similarly range from attractive action shots to essentially pornography. No female in the comics is safe from the GGA treatment.

Well done GGA uses various devices to achieve interest. Some tap into male fantasies by the scene they create, such as a seduction that is either about to succeed or has just succeeded. Many use Freudian symbolism, others are pure voyeurism. Still others rely almost entirely on the portrait itself, either crudely or with an effective presentation.

What distinguishes great GGA from the forgettable or bad? Excellent GGA features:

1. A combination of technical mastery with a knowledge and appreciation of the female form. They take into account the literally hundreds of primary and secondary sexual characteristics that distinguish women from men beyond the obvious ones, clear down to bone



ART ©2009 MICHAEL DOONEY

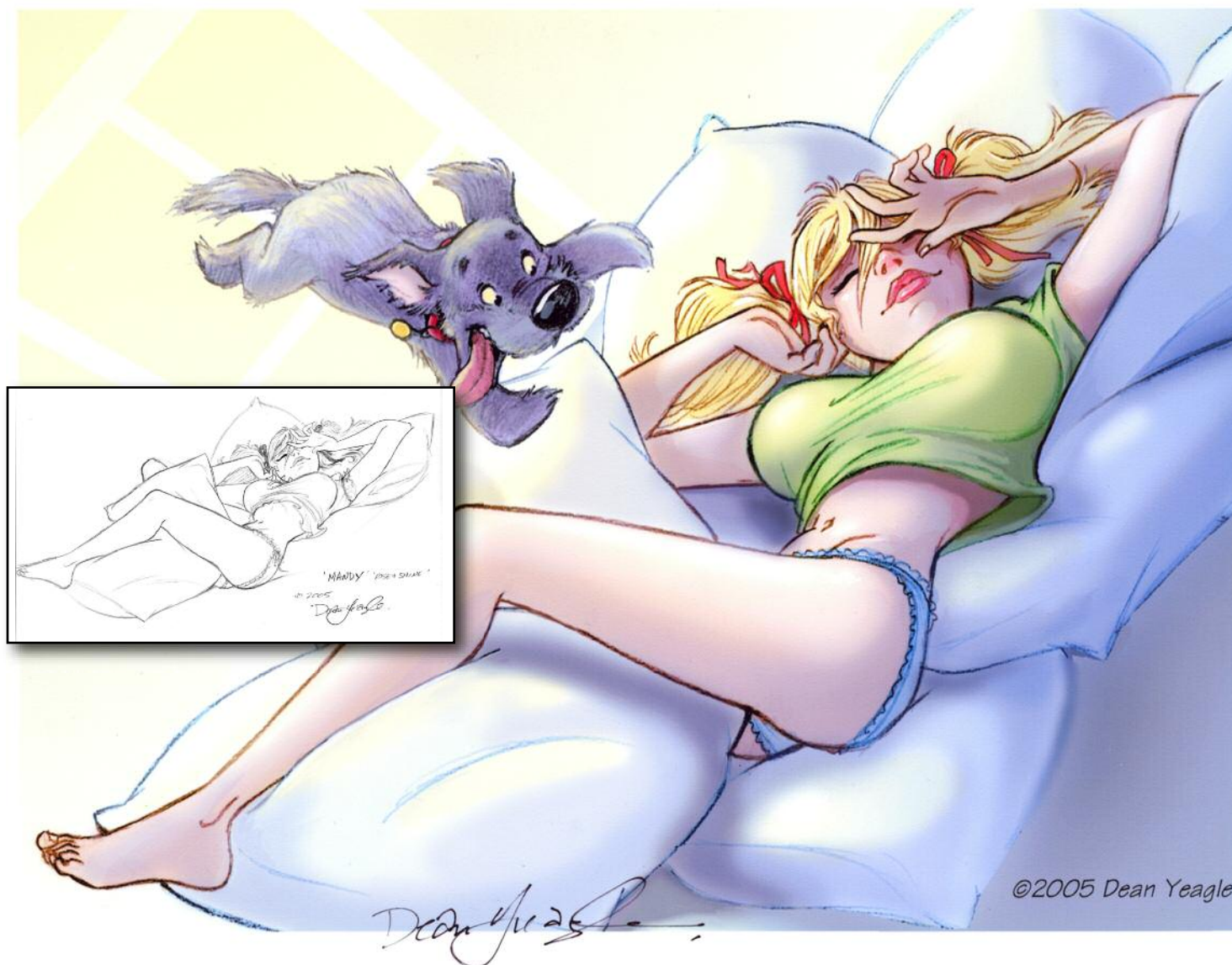
structure, the way the skeleton is connected, the shape of the face, etc. Evocations of that difference make a woman's image more attractive and any use of the more masculine features makes her less so.

2. The ability to create a scene and present a personality. Sometimes the personality evokes the scene. Every good picture tells a story or creates one in the mind of the viewer. In GGA, if the picture doesn't stimulate the imagination about what is happening or about to happen and what the woman is like, it's an anatomy shot. The more vivid the scene and the personality, the better. Far and away the most important feature is the face, and the eyes are the most important part of the face. If the face is mannish, hangdog, ugly or just wrong, it hardly matters what's showing from the neck down.

Those qualities are what primarily separate the GGA artist who gets the better assignments, commands the higher-priced commissions and inspires admirers, and the

ROBERT PLUNKETT

This Tressy (a made up name) by Michael Dooney is a prime example of the implied seduction that has just succeeded. Like the jungle girl, it is a textbook example of excellent GGA and for some of the same reasons. Compare the body position, rotated 90 degrees from the jungle girl, and the facial expressions. Tressy's hair is totally fantasy and her body sleek.



ROBERT PLUNKETT

This Dean Yeagle print is voyeurism leavened by humor. In the final, Mandy's dog is just about to land on her, starting a new morning. Notice the low angle, the frilly lingerie, the influence of gravity. Like all the best GGA, this communicates a personality. You can almost hear her reluctant waking up noises.

ones who make a few bucks off eBay selling pictures of big-busted women in slatternly poses.

WHY COLLECT GGA?

Why collect art that depicts female beauty? One obvious answer for me is that one should collect what one likes and that's what I like. I'd far rather be surrounded by pictures of lovely ladies than musclemen in tights or ducks or boats on a river. In this, I'm not alone. Well done images of female beauty have universal appeal to both men and (surprisingly) women. While much popular art, especially comic art, is subject to the ups and downs of fashion, GGA will always have a market.

Aside from aesthetics and commerce, the ability to depict lovely women well is a good touchstone of an artist's real ability. The human race is very visually oriented. Sight overwhelms the other senses. Our examination of the human image is especially acute. It has developed with a unique and unforgiving exactitude. This is why mak-

ing convincing computer-generated images of people has been so elusive. While the human eye will settle for an approximation for almost everything else, we demand higher standards of perfection in images of human beings. An artist can get by drawing a tree that is 50% inaccurate, but we insist that people be shown in a way that is either accurate or that obeys certain rules of caricature. In the hierarchy of human images, the brain is most unforgiving in the depiction of beautiful women. A drawing of a man or an unattractive woman can be off and still pass, but the margin for error in depicting a beautiful woman is the smallest margin there is. Someone who can create a truly beautiful image of a woman can probably draw or paint virtually anything else well. Girlie art is at least as old as the classical Greeks and Romans. Like Rome, it is eternal. ★

ROBERT PLUNKETT

For a while, it appeared that the *Spider-Man* comic strip had an awful lot of scenes of Mary Jane lounging in her lingerie. Al Rio started this piece doing the famous kissing scene from the movie one better, but abandoned it after doing this pencil preliminary.

SPIDER-MAN TM &
©2009 MARVEL
CHARACTERS, INC.



BOB McLEOD

To see a whole lot more great GGA, visit Robert's comicart-fans.com site.



CHRIS MOELLER

By **BOB McLEOD**

Chris Moeller is one of my favorite illustrators. His painting style is very energetic and I like his color sense. I was very glad when he agreed to participate in a *Rough Stuff* feature. Chris is also a writer and maybe best known for his *Iron Empires*, consisting of two fully-painted graphic novels, *Faith Conquers* and *Sheva's War*. In 2006, an *Iron Empires* role-playing game was published, called *Burning Empires*. He's also done many illustrations for gaming, and dozens of trading cards.

BOB McLEOD: Welcome to Rough Stuff, Chris! So how did you first get your career started? Did you begin as a painter or did you pencil or ink some comics first?

CHRIS MOELLER: My first professional comic work was writing and painting a book called *Rocketman: King of the Rocketmen* for Innovation Comics.

McLEOD: How long ago was that?

MOELLER: That was back in 1990, when I'd just moved to Pittsburgh.

McLEOD: Was your painting style basically the same then as it is now?

MOELLER: I didn't use the same painting approach I use now. It was a real multi-media free for all. I was mostly concerned with getting the pages done on deadline, and having them look as good as I could make them. I used everything I could lay my hands on: watercolor, acrylic, air-brush, colored pencil... you name it.

McLEOD: And you just did more painted jobs after that?

MOELLER: After *Rocketman* I did a few small pen-and-ink

stories, but I can't help myself. I love paint. I'm addicted to it. I've had a lot of publishers ask me if I'd be interested in doing some traditional pencil/ink/color work, but I honestly can't imagine it. Maybe someday.

McLEOD: Did you go to college or art school, or are you self-taught?

MOELLER: I went to the University of Michigan School of Art for my BFA and to Syracuse University's Independent Degree Study Program for my MFA.

McLEOD: Why two different schools?

MOELLER: The UofM was very much a bastion of abstract expressionism when I attended in the early '80s. I remember one of my professors looking at my portfolio when I was graduating and scratching his head. He said, "We should really have somebody here who can help you with this stuff."

McLEOD: You had comics samples in your portfolio?

MOELLER: By "stuff" he meant representational image-making. It's funny looking back, but I actually got a lot out



CHRIS MOELLER

Dejah Thoris

Painted sketch

For obvious reasons, the beautiful, scantily clad princess of Helium is a favorite commission subject. She doesn't have a belly-button because the red Martians hatch from eggs!

BOB McLEOD

In every one of the novels, John Carter gets separated from Dejah Thoris. Wouldn't you think he'd stick closer to home?! It'd take a four-armed green Martian to get most guys out of that bedroom!

You can see this and the rest of Chris' paintings in full color in the downloadable PDF version of *Rough Stuff* available for \$2.95 at www.twomorrrows.com.

CHRIS MOELLER

*Iron Empires: The
Passage #2, page 4*

Some Anvil-armored mercenaries on patrol. One of the "tools" in my artist's toolbox is the idea of large interlocking shapes moving across the page. If you look at my painted work, you'll see it again and again. It's a way of seeing that I got directly from studying the wonderful illustrations of N.C. Wyeth.



IRON EMPIRES TM & ©2009 CHRIS MOELLER



of the school. I decided to just focus on what they *could* teach me: about color, designing a two-dimensional space, drawing. I use those lessons to this day.

MCLEOD: But then you went to Syracuse?

MOELLER: My MFA program at Syracuse was an illustration program specifically, so I got my nuts 'n' bolts instruction there. In all, I'm grateful for the schooling I got, even if it wasn't directly applicable to what I wanted to do.

MCLEOD: Were you doing good stuff in school, or did it take you a while after school to get up to a pro level?

MOELLER: Oh, in my mind I was always hot stuff. When I graduated, I knew I was going to take the world by storm. I was lucky enough to meet a professional illustrator called Richard Williams who offered to help me get an illustration portfolio together (the one I came out of UofM with was too full of abstract expressionism). It was an amazing experience. Richard is a fantastic illustrator... an oil painter with a phenomenal ability to compose and draw and paint and solve visual problems. He worked with me for a little while before advising me stop with the portfolio and really teach myself how to draw.

MCLEOD: Ouch!

MOELLER: I was stunned. He followed that tidbit up with the comment that it might take me a while to find work.

As long as five years. I rolled my eyes. Sure this guy was good, but come on. I got my *Rocketman* job five years later.

MCLEOD: Ha! Very similar to my start. The art director at DC then, the great Joe Orlando, took one look at my samples and told me I needed to go back to school and learn how to draw! I managed to get some work in comics a few months later (it was easier to break in back in the '70s), but it was five years before I was any good. Is anyone else in your family artistic?

MOELLER: Looking forward, I believe my daughter's going to be amazing. Looking in the other direction, my grandfather designed ladies' handbags for Macy's. And going back even further, my mother's side of the family had a Viennese court painter called Agricola, who painted rosy-cheeked farm girls and faeries. It's possible some of those genes filtered down to me.

MCLEOD: I think so. I believe talent is genetic, although it can skip a generation or two. Do you always work in acrylics, or do you use oils and watercolor also?

MOELLER: Acrylics is a fairly recent discovery for me. When I was starting out, as I described earlier, I worked with whatever came to hand. It's part of the learning process, I think. At least it was for me.

CHRIS MOELLER

Sheva's War

Sketchbook Page

Another page from my *Sheva's War* sketchbook, this time designing something as prosaic as the main character's helmet. These little touches often seem like a waste of effort, but I find they almost always pay off in the end.

IRON EMPIRES TM &
©2009 CHRIS MOELLER

McLEOD: Yeah, we all have to experiment to find what we're most comfortable with.

MOELLER: I didn't have any sort of comfort level with any media. Every painting was a struggle, just trying to force the tools that I had to do what I wanted them to do. I remember showing one of my early watercolors to Kent Williams and he commented that it looked like I was trying to

achieve opaque effects with a transparent medium. He was right, but it took me another half-dozen years before I felt comfortable enough with acrylics to leave watercolors behind entirely.

McLEOD: And you chose acrylics over oils because oils are too slow?

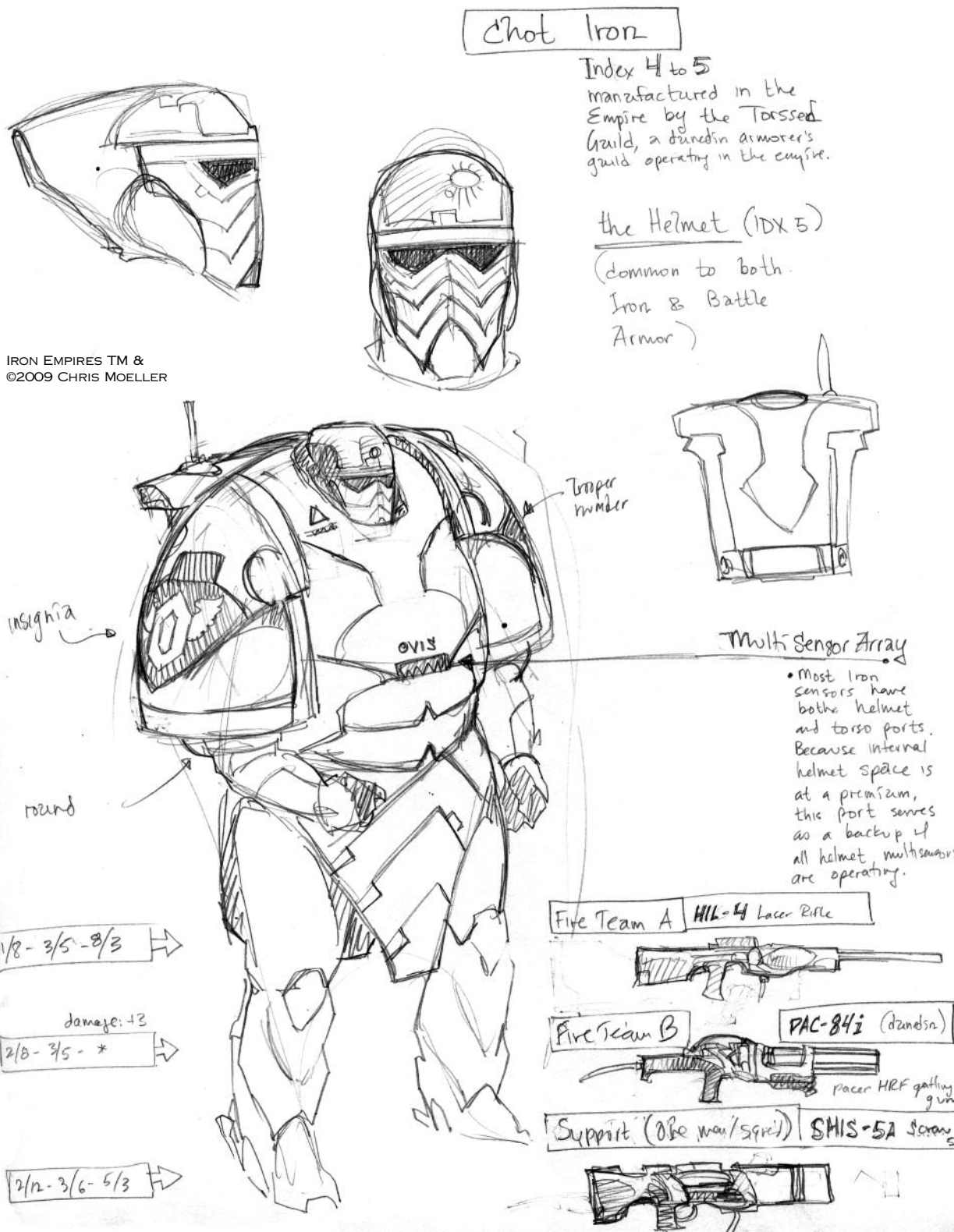
IRON EMPIRES TM &
©2009 CHRIS MOELLER

CHRIS MOELLER

Iron Empires

Sketchbook Page

When I was going through my five years of waiting-to-be-published, I began keeping sketchbooks that were more than just places for me to practise drawing. I decided to begin building a visual "bible" for an imaginary science fiction world that would later be called the Iron Empires. Earlier names were "Latter Empires of Man" (not as catchy), and "Shadow Empires" (which was sold to Lucasfilm and changed to Iron Empires... long story).



MOELLER: Acrylics really work for what I want to paint and how I paint. I'm impatient. I like to paint fearlessly... without a lot of preliminary work, and without worrying about making mistakes. Acrylics lets me work that way.

McLEOD: Yeah, I can see that in your work. That spontaneity really shows through.

MOELLER: With watercolor you have to preserve your whites. With oils, you have to let things dry. You have to prepare your painting surface. Too many rules. With acrylics there's none of that. The one limitation is drying time. They dry incredibly fast. But for me that's just another bonus. I don't want to have to wait. If the painting needs something, I like being able to mix up a new color



CHRIS MOELLER

Sheva's War

Sketchbook Page

Along with my overall *Iron Empires* sketchbooks, I've made separate sketchbooks to support each of my graphic novels. This one's from *Sheva's War*. You can see how I'm working out the details of the story's antagonists. This work is done between the thumbnail stage and the layout stage, where I need to begin to decide what things look like. In the thumbnail stage they can be a random big monster shape. In the layouts they need to be a specific kind of big monster.

and begin throwing it on immediately.

MCLEOD: *Very interesting. I asked because I'm still deciding what medium I prefer. I do love the lushness of oils.*

MOELLER: I love looking at oils, watercolors, digital paintings (though I don't have a desire to make them). Acrylics suit my personality.

CHRIS MOELLER

Iron Empires Sketchbook Page

A central feature of the *Iron Empires* sketchbooks was their copious annotation, yet another example, I suppose, of how difficult it is for me to separate words and pictures. My world built itself, in the early stages, in these sorts of half-imagined side notes. Later I wrote more elaborate backstory, trying to weave all of the sketchbook bits and pieces into a more coherent whole.

IRON EMPIRES TM &
©2009 CHRIS MOELLER



MCLEOD: *What's your process? How tightly do you draw on the board before you start painting?*

MOELLER: Very loose. It goes to what I said about painting fearlessly. Right now I'm working with nothing on the board at the outset. No drawing, no under-painting, just a big white board. It forces me to think, right from the start.

MCLEOD: *Yow! That's bold. Have you been doing that all along?*

MOELLER: The way I've worked until now is more careful: I use an opaque projector to enlarge my drawing, then "ink" it with black acrylics to preserve it once the color begins being tossed around. But it's begun to feel a bit like coloring by numbers.

MCLEOD: *Yeah, I can see that could get a bit boring.*

MOELLER: I've been painting long enough now that a large amount of what I do is instinctive. If I want a particular effect, I know how to get it. It's a lovely place to get to, but dangerous too because that's when your paintings tend to get stale and workmanlike. So I'm trying this new approach, and so far it's exciting me.

MCLEOD: *I'll bet! I really admire you being that daring.*

MOELLER: Any time you remove tools from your toolbox, it's un-nerving. It slows you down and makes you think about how you're going to proceed, but it also clears the way for growth to happen and that's what keeps me passionate about what I do.

MCLEOD: *What kind of brushes do you use?*

MOELLER: Acrylics are hell on brushes, so I use cheap white sable watercolor rounds. I'll go through two or three every painting.

MCLEOD: *No kidding! I'm glad to hear that. I was afraid I was doing something wrong, wearing out my brushes so fast.*

MOELLER: Robert Simmons makes a very serviceable, affordable brush for

***Iron Empires: The
Passage, #1, page 2***

This is the opening shot of an *Iron Empires* story that appeared in *Dark Horse Presents* #79. I don't do a lot of black-and-white work but I enjoy it when I do. This is a very early look at the "Iron" armor that my *Iron Empires* books are named after.





CHRIS MOELLER

Iron Empires Print

This is a print that I sold at the San Diego Comic-Con years ago. The character is Geil Carcajou from the comic book *Iron Empires: Faith Conquers* being fitted into her Iron battle armor. The lucky fellow in the foreground is her Stentor: the personal assistant and mechanic who helps her into and out of her Iron and keeps it in top condition.

IRON EMPIRES TM &
©2009 CHRIS MOELLER

acrylics (series 785). I tend to use two sizes: size 4 and size 1. I also use bigger flats (Grumbacher Bristlette #4's) when I'm moving large areas of color around.

McLEOD: And what paper or board do you prefer?

MOELLER: My board of choice is Strathmore 240-2 white illustration board. It's white on both sides and very tough. I like having a little bit of tooth on the surface.

McLEOD: Me, too. How is your studio set up? Do you work on an easel or a drafting table?

MOELLER: I work vertically. I like to move back and forth while I paint... getting close up when I need to, but able to step back easily and see what's going on. I like to move my arm freely most of the time. I'll get in and rest my wrist on the board when I'm doing detail work, but otherwise I'm back off the board a bit.

McLEOD: How large do you usually paint?

MOELLER: Before I could scan my work, I generally did covers at 20" x 30" (comic book pages at 11" x 17", the standard size). I love, love to work big. It's so freeing. Painting is a sensual, physical activity. It's messy and alive and passionate. It's the main reason why digital painting doesn't appeal to me. It's too removed. Too clean.

McLEOD: Yeah, I painted a wall mural of some clouds in our living room. The freedom and looseness working on that scale was fantastic. But have you tried any digital painting? It seems to be more and more what everyone is doing.

MOELLER: There is some gorgeous work coming out digitally. Justin Sweet, Jon Foster... great stuff. Working

digitally isn't my bag personally, but I see it as just another medium, no better or worse than any other.

McLEOD: Right. You also don't have an original piece of art working digitally, which I really don't like.

MOELLER: Once I got a scanner, I began to scale my work down to accommodate it, so I'm not usually working more than 22" in any direction (that's two scans at the most). I love being able to scan work and submit it as a digital file. There's nothing scarier than packing up a painting and shipping it out. The downside is that I'm working smaller and that doesn't really suit me. I should probably invest in a good digital camera. I know a lot of artists are doing that now, and it frees them up, size-wise.

McLEOD: Yes, I should do that, too. I've heard a lot of horror stories about shipping original art. Not to mention a FedEx truck that burst into flames right in front of my own house! The driver asked if he could use my phone because his engine was overheating. Next thing you know the whole front end of the truck was on fire! Then the firemen came and shot their firehose straight through the windshield, soaking the entire contents of the truck! I hate mailing artwork. So, anyway, do you work 9-5, or do you like to work in the middle of the night?

MOELLER: I'm a 9-5 guy, mainly because I'm a dad. The minute I had kids, my lifestyle changed. I wanted to have time for them, and it's so hard to leave your work at the office, when your office is in the home. So I decided early on that I was going to keep my work hours limited to allow for solid family time.

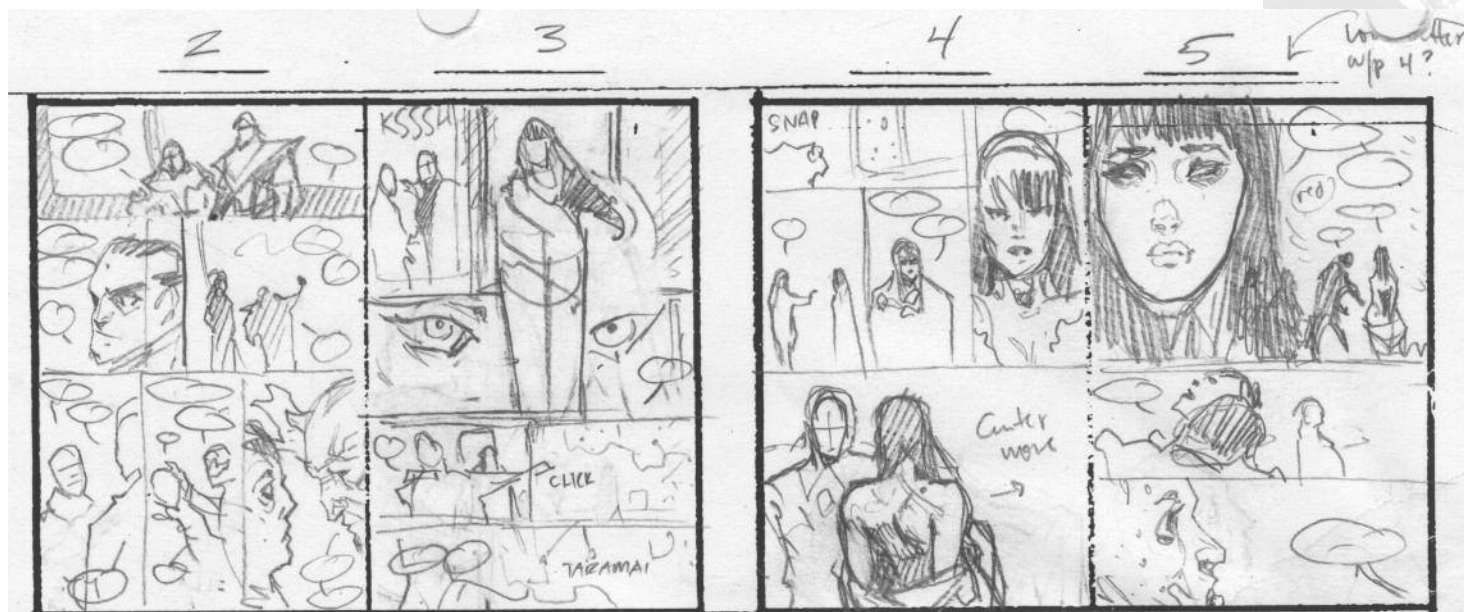
McLEOD: Yeah, me, too. I used to work all night and

CHRIS MOELLER

Iron Empires:

Sheva's War thumbnails

In the same way that I do thumbnails for cover sketches, these are how I approach a page of storytelling. After I've written my script, I begin blocking out the entire book with these little thumbnails. Again, the goal is composition, storytelling, how to organize the page... large issues only. If the script needs to be re-worked because of discoveries I make in the thumbnail stage, this is when it happens.



sleep all day when I was single, but I've raised three kids and have tried hard to stay on a normal schedule. How long would you say a typical painting takes you?

MOELLER: It depends on the size of the piece, how complicated it is, and how comfortable I am with the subject matter. If it's something I've painted a hundred times before, it goes a lot quicker than if it's something where my toolbox is limited and I have to slow down and figure out how to make things work. My comics work, when I'm in the middle of a project and all's going well, is two days per page. That's pretty much the bare minimum I need to get to the level of finish I feel comfortable with. It's slower than pencils and inks, but it's pretty fast for a painting.

McLEOD: *I'd say that's pretty fast. I know a lot of artists are spending two days just on pencils now, and some pages can take two days to ink as well. I've noticed that you sometimes use an outline in your paintings. How do you decide when to draw an outline in paint, and when to just let color contrast hold the form?*

MOELLER: That's a great question. My relationship with line developed along with my graphic novel work. I needed to solve two problems with my paintings, as a storyteller. First, I had to paint fast. I had to do a painting every two days, and I had to do hundreds of them. Second, comics have word balloons all over them which are very graphic, hard-edged objects.

McLEOD: *Yeah, the balloons have an altogether different graphic look that doesn't exactly blend in.*

MOELLER: On painted artwork they tend to pop off the page, visually. I wanted my comics to "live" in the same world with them to the extent that I could. I cultivated a graphic quality in my paintings that would welcome the word balloons and not fight against them. In my first couple of books, I painted in the sound effects as well, as an attempt to bridge that gap between painting and graphics.

McLEOD: *I see you use outlines on non-comic art, too, though. I'm not at all against the outlines, I'm just trying to understand your thinking.*

CHRIS MOELLER

*Iron Empires:
Sheva's War*

Layouts, pp. 2-3

When I'm ready to begin painting, I will do a dozen pages or so of more detailed sketches. This is where I begin to make more specific decisions... about what reference I want to use (I used one of the excellent Posefile books for the female character in this sequence), what the costume designs will be, where I'm going to insert a map. It's also where the character likenesses are locked in.



MOELLER: When I'm painting outside of comics, those needs disappear, but I can't reinvent myself. I try to limit my use of line more in those pieces, but it's part of how I see the world at this point. It's always in there somewhere.

McLEOD: *Who were your major influences?*

MOELLER: My earliest influences were the fantasy painters that were doing cover illustrations when I was in high school: Frank Frazetta, Michael Whelan, Boris Vallejo, the Hildebrandt brothers.

McLEOD: *All the usual suspects.*

MOELLER: I would go into my local bookstore and buy the art books that Ballentine was putting out in those days. I distinctly remember walking in one day and spot-

ting a copy of Richard Corben's *Neverwhere* on one of the shelves. I'd never seen painted comics before, and this was painted comics on steroids... naked, shaved, super-endowed men and women in glorious technicolor.

McLEOD: *I've got that book! It's so outrageous. Corben is incredible.*

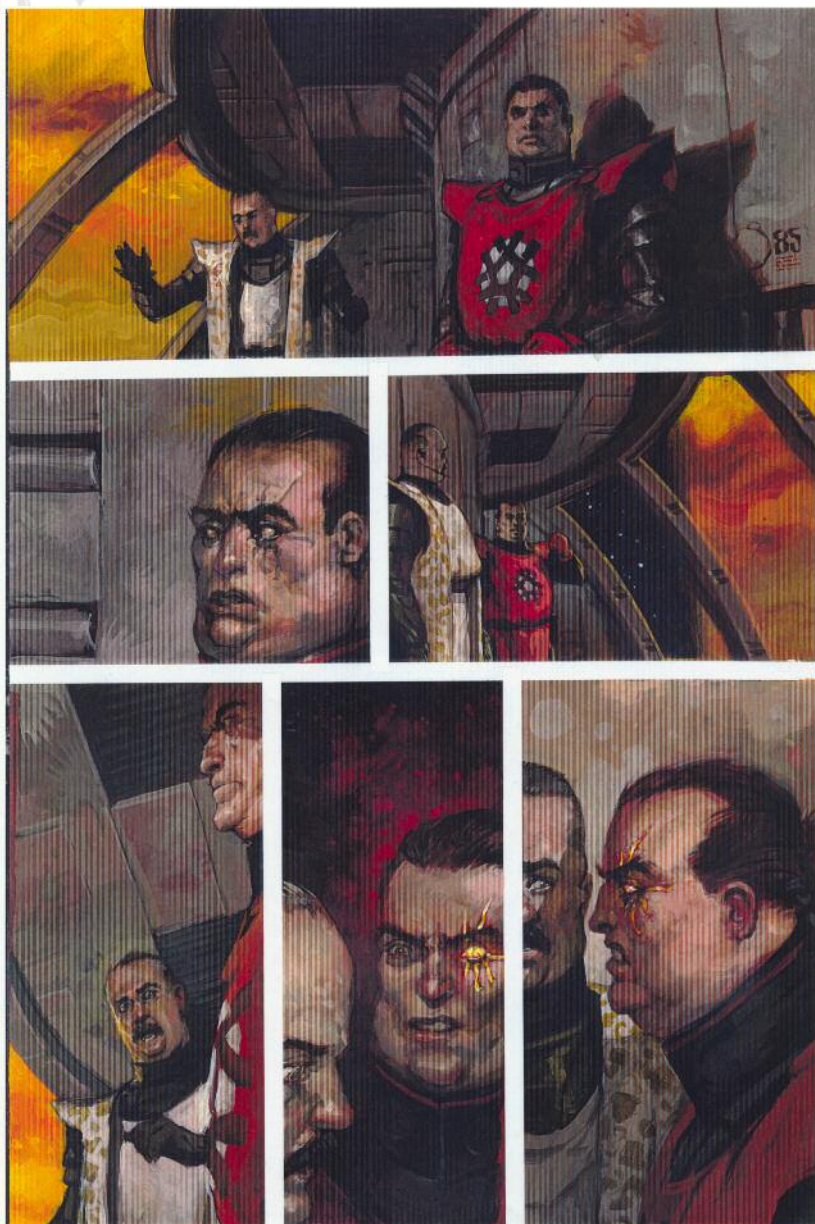
MOELLER: My shop was a shopping mall Waldenbooks.... How a copy of *Neverwhere* got onto

CHRIS MOELLER

Iron Empires: Sheva's War Layouts, pp. 3-4

In the margins you can see references to the Posefile book I'm using for reference. The way that page 5 is laid out is something I really enjoy experimenting with, but I find I have to be careful that I don't sacrifice readability for an innovative layout. I don't want the reader to lose the story thread because he or she is admiring my clever page design.





their shelf I'll never know, but I snatched it up, took one glance at the interior and fell in love. Soon after that I subscribed to *Heavy Metal* magazine. To my teenage mind, *Heavy Metal* was a kind of mecca... tons of beautiful painted art plus stories all for a fraction of the price of one of the art books. That was my introduction to painted comics.

McLEOD: *There wasn't much else available early on. Those early Heavy Metals were cherished by all of us.*

MOELLER: In college I began to branch out more. American painters were doing more storytelling work: Jon Muth, Kent Williams, Scott Hampton. I bought all of their stuff. I also became very interested in children's book illustrators. I love to write, and the idea of combining art and writing appeals to me.

McLEOD: *Sure! I wanted to do children's books for years, but was always too busy in comics. It's only lately that I finally got around to doing one, and I'm now doing more. I never thought about writing comics, but I'm writing my children's books.*

MOELLER: Children's books and comics allow both of those interests to be expressed, so they're natural places for me to work. I actually had two portfolios that I was working on after college, one for kids' books, the other for comics. The comics one took off first, so that's the direction I went.

McLEOD: *Well, I'll look forward to your first children's book someday. Do you do any art outside of comics and gaming and cards? Magazine or book illustration? Landscapes, portraits?*

MOELLER: I've done some personal pieces in recent years and I love to do on-site paintings, but games and comics are my stomping ground. I can easily spend every waking hour working in those fields and never have a dull moment. That said, there's no knowing where the future will lead.

McLEOD: *Any as yet unrealized goals for your career?*

MOELLER: My most rewarding moment was having the *Iron Empires* comics published: *Faith Conquers* and *Sheva's War*. They are entirely my creation, from start to finish... the art, the characters, the story. That's just incredibly gratifying. If I can continue to publish those books I'll be a happy man. There are a thousand stories I'd like to tell before I die, but I'll only get to tell a few more if I'm lucky... each one takes so much time and finding publishers willing to take a chance on creator-owned work right now is tough. I want to make those few stories count.

McLEOD: *What's your favorite subject to paint?*

MOELLER: Well, beautiful women, of course, with landscapes coming in a close second! Honestly, one of the joys of being a comic book artist is that you're asked to paint *everything*. That's really wonderful. Being able to paint those odd little details that don't make it onto a cover painting... a hand raising a tea cup, or flicking a cigarette away.

McLEOD: *That's a very good point, and one I've never heard anyone mention. Do you read comics? Novels?*

MOELLER: I read comics, not as heavily as I used to, but I try to get into the shop every month or two.

McLEOD: *What about novels?*

MOELLER: I also usually have three or four books going at the same time: either novels or history books. I'm a military history buff (wargaming is a favorite hobby of mine).

McLEOD: *Do you play video games, watch TV? Do you have a favorite movie?*

MOELLER: Unfortunately, since I have two kids, time is a tough commodity to get hold of. I don't watch TV, though I like to get television series on DVD. My daughter and I

are currently watching *Battlestar Galactica*. Favorite movie has to be *The Lord of the Rings* films. And if my arm is twisted enough to have to pick one of them, it would be the first one, the *Fellowship of the Ring*.

McLEOD: *Do you collect any art by other artists?*

MOELLER: I love trading art with other artists. I have pieces by a dozen or so artist friends. There's nothing better than that. I have bought a few pieces over the

CHRIS MOELLER

Iron Empires: Sheva's War Finished Art,

The finished art for this book was done on 11"x17" Bristol board with the panel borders taped off with white graphic tape (probably no longer available, since computers have replaced graphic design "mechanicals"). This stage of the process takes about two days of painting. More for very detailed pages with lots of panels, less for simpler pages.

IRON EMPIRES TM &
©2009 CHRIS MOELLER



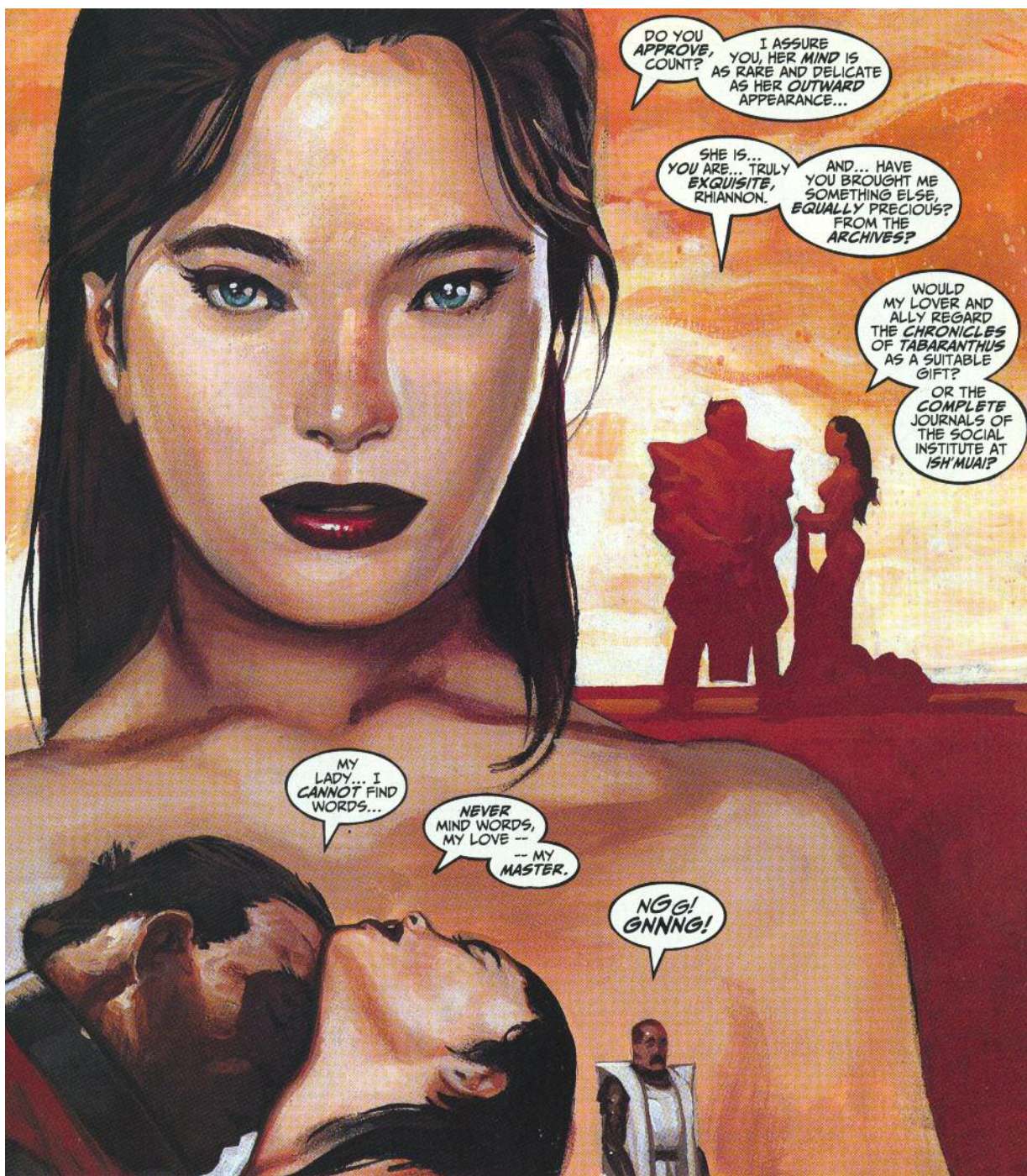
Sheva's War

Published Art,

Page 5

And here it is with the dialogue balloons in place. When you're reading a comic, the pages go by in a blur, as they should if the creator's done his job correctly. Unfortunately, the process of creating a page isn't even remotely a blur, unless you're staying up all night trying to hit your deadline.

IRON EMPIRES TM &
©2009 CHRIS MOELLER



years. There's a page from Mike Mignola's *Fafhrd & the Gray Mouser* series hanging in my studio. It was the first piece I ever got from an artist and holds a special place in my heart. I got it from him at Mid-Ohio Con for \$75. That was big money for me in those days.

McLEOD: *What other art do you have on your walls?*

MOELLER: I have mostly landscapes. One by Bob Dacey that was given to me as a wedding present. I have an artist's proof by Burt Silverman. A pastel by Scott Hampton. A couple of prints and pencil/gouache pieces that my grandparents brought over from Austria when they fled the war.

McLEOD: *What projects are you working on right now? How far ahead are you scheduled?*

MOELLER: My pipeline generally runs two or three months ahead. Right now I'm working on some *Magic* cards, some *World of Warcraft* cards, a cover for DC Comics, a special *Iron Empires* project, a personal commission, and my next *Iron Empires* graphic novel. So things are always hopping here.

McLEOD: *What do you think you would have done with your life if you couldn't draw?*

MOELLER: It's so hard to imagine. I think I would have gone after some sort of writing job. A novelist, perhaps? A poet? Words and pictures are such an integral part of my life that I honestly can't imagine life without one or the other (preferably both!). Something I'm feeling drawn to at this point is teaching. I love my craft and love talking about it. I think you learn so much when you teach someone else.

McLEOD: *I can attest to that. Doing my Rough Critiques for this magazine has made me very conscious of everything I do subconsciously. And I also started teaching part time a couple years ago at the PA College of Art & Design in Lancaster. I like it a lot. What artwork are you proudest of, Iron Empires?*

MOELLER: *Sheva's War* is a book I'll always be proud of. Everything kind of came together for me in that book. *JLA: A League of One* is a close second.

McLEOD: *What art do you wish you could go back and incinerate?*

MOELLER: As for incineration, I take a philosophical view of my failures. There's always someone who comes along and asks me to sign those pieces and I have to bite my tongue and smile and say, "I'm glad you enjoyed it!" Because they did enjoy it, and who am I to say otherwise?

McLEOD: *Any parting advice for young artists hoping to*



DEATH TM & ©2009
DC COMICS.

do what you do?

MOELLER: The one thing I always tell young artists is hang in there! Remember how my mentor Richard Williams told me I might have to wait five years before getting published? I laughed at him, but that was a very long five years. There were times when I was totally broke, panic-stricken, wondering where my next month's rent was going to come from. I'm convinced those five years are when most artists drop out of the race. It's totally understandable. You need to live. If you have a family, you need to support them. But if you can hold on, even if it's by your fingernails, and if you can keep yourself ready to act the moment an opportunity comes up... that's what it takes. Opportunities will present themselves. When they do you have to be ready and able to pull the trigger.

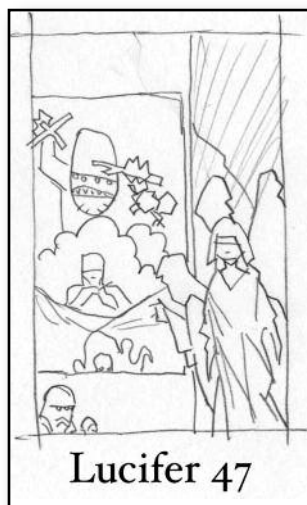
McLEOD: *Thanks very much, Chris! I appreciate you taking the time for this interview.* ★

CHRIS MOELLER

Death painted sketch

Occasionally, I do painted sketches of characters. Usually I do these at conventions, where I'll take two or three commissions during each day of the con and paint them right at my table. It's a nice way to talk to fans and serve as ready-made demonstrations.

You look at a beautiful finished cover and wonder, where and how did the artist start? Chris Moeller takes us through the steps of creating a cover for DC's *Lucifer* comic and demonstrates that it's no walk in the park.



Lucifer 47

CHRIS MOELLER

Lucifer #47 Thumbnail, Step 1

Painting the covers to Vertigo's *Lucifer* title was a great gig during which my editor, Shelly Bond, and I developed a very productive method for developing ideas into finished pieces. I've used a variant of it on every job since. This is step one: a very simple thumbnail outlining my ideas on the piece. For *Lucifer*, this would be e-mailed back to Shelly, sometimes just a few minutes after we got off the phone.



Lucifer #47 Thumbnail, Step 2

For this piece, Shelly wanted something completely different, so I worked up two more thumbnails. The point with these sketches is that they're only about composition. There's no consideration given to likenesses or details of any kind. Once the composition's agreed to, I go on to the next step.

colorful
butterfly wings
optical illusion = puppeteer

white background



Lucifer #47 working sketch

Once the composition is agreed on, I develop a more detailed sketch. I don't do a lot of shading or finish like I would on a full pencil drawing; this is a roadmap for me to develop a painting from, with indications of light sources and a good sense of how the final piece will look.



CHRIS MOELLER

Lucifer #47 finished piece

This is the final painting. You can see how closely it holds to the drawing in composition, but the colors, rendering, values... all of that is determined during the actual painting. I usually have a sense of where I want to go during the sketch stage (do I want it to be mostly warm colors, is there a color in particular I want to key off of, etc...), but nothing's final until the painting stage.

BOB McLEOD

The grayscale version shown in our print magazine really shows how well Chris manages his values to give his paintings so much form and depth. But you really should download our PDF version and see this in full color! ★

LUCIFER ©2009 DC COMICS



INTERVIEW

COLIN WILSON

A New Zealand Artist in Comics

COLIN WILSON

Blueberry

Covers always give me huge problems, and I've never really been very happy with most that I've done.

Unlike in the US, in Europe the artist who works on the interior story is also expected to produce his own cover, and it is almost unheard of there to have other artists do this work. After two very unsatisfactory *La Jeunesse de*

Blueberry covers I wanted to go with a full wrap-around for *Le Raid Infernal*, and I was reasonably happy with the final result. It had movement, some indication of the story, and was reasonably eye-catching, which has to be the essential element of a good cover.

BLUEBERRY TM &
©2009 JEAN-MICHEL
CHARLIER & JEAN
GIRAUD

By DOMINIQUE LEONARD

If you're a fan of *Star Wars*, you know his name: Colin Wilson. He drew a few issues of *Star Wars Legacy*, but during his 30 years in comics, he did much more than this: *Judge Dredd*, *Rogue Trooper*, etc... The very first time that I discovered Colin's work was when I bought *La Jeunesse de*

Blueberry book 4 – *Les Démons du Missouri*. Jean Giraud, one of the original creators of the series

(with writer Jean-Michel Charlier), wanted to give another artist the opportunity to illustrate the early adventures of their successful cowboy. Giraud would continue work on the main series, and Colin Wilson would draw a spin-off series, *Blueberry: The Early Years*.





COLIN WILSON

Unfortunately my cover for *Le Prix du Sang* was less successful. I originally submitted three roughs, the editor chose the least interesting of the three, and the one that I preferred (shown here) unfortunately never made it. I'm still convinced that this one would have made a much more interesting and successful cover, but the editor always knows what is best ...

BOB McLEOD

Uhhh...



BLUEBERRY TM &
©2009 JEAN-MICHEL
CHARLIER & JEAN
GIRAUD

Blueberry, Tex and Kit

Tex is by far the most popular Italian Western series, as is *Blueberry* in France. As I have drawn books of both, it was an obvious choice to combine characters from both series in this private commission, one of the first I have done. I wanted to get some of the feel for both series into the illustration, and slowly built up the final piece from several rough sketches chosen to best display all three characters.

Each needed to be easily recognized - these Western books are still hugely popular in Europe - and so placing them into such a panoramic scene presented me with a few difficulties. Adding the approaching rainstorm seemed like an obvious choice. This gave the whole commission a sense of scale and feel for the landscape that I love in some of the best examples of the Western illustration genre that is so popular in the States.



I immediately became a fan of Colin's work. He is very good at westerns. It's a genre that perfectly fits his graphics. Later, I sent him a letter with his editor as an intermediary, just to tell him about my admiration for his work. He very kindly answered me, and also gave me a marvelous drawing of *Blueberry*, a sketch that still adorns the wall of my office at home. I read his *Blueberry* in 1985. Two decades later, at the beginning of 2006, I finally got the opportunity to meet him when he came to a signing session at a comics shop in Belgium. We exchanged e-mail addresses, and I had in mind to commission a drawing. So we stayed in contact, and one year later Colin produced the nicest piece of my comics collection. Colin very kindly agreed to answer my questions about his career in comics, and he also provided lots of artwork which you'll have the chance to see in the next few pages.

DOMINIQUE LEONARD: *Colin, could you give us a short bio of your life, family and work?*

COLIN WILSON: Although I've drawn comics for myself for most of my life, living in New Zealand there was no way that I ever thought that I could make it my career.

Although I started a fanzine there in 1977, and helped produce New Zealand's first 32-page color comic (*Captain Sunshine*) shortly afterwards, it was only on leaving New Zealand for London in 1980

that I really had the idea to take comics seriously as a profession.

Shortly after arriving in London I began drawing stories for a top UK comic weekly, *2000AD*, and for the next two years I worked on such well-known series as *Judge Dredd* and *Rogue Trooper*. But having seen my first European comic work before leaving NZ, it was France that really interested me, and in 1983 I moved to Paris and began working for Glénat with *Dans L'Ombre du Soleil*. It was this work that first caught the eye of Jean-Michel Charlier and Jean Giraud (aka Moebius), who subsequently asked me to begin work on *La Jeunesse de Blueberry* (*Blueberry: The Early Years*). Over the next ten years, I drew six books for that very popular Western series.

Following a second stint for *2000AD* in the late '90s, I was approached by WildStorm to work with top comic writer Ed Brubaker on *Point Blank* (WildStorm, 2003), which led to more work for various US comic publishers including DC Comics (*The Losers*, written by Andy



Diggle), WildStorm again (*Battler Britton*, written by Garth Ennis) and a variety of *Star Wars* titles for Dark Horse Comics. Alternating with this work, I also had the opportunity to co-author *Du plomb dans la tête* (*Headshot*) with Matz, a three-book series published in France by Casterman. The screen rights for this series have been recently sold to Warner Bros.

I'm currently living with my wife and family in Melbourne, Australia where I am working on a variety of projects including *Bionic Commando* (a limited edition comic story written by Andy Diggle that will be available in the Collectors Edition of the Capcom game due for release in late-2008), new Judge Dredd material for *2000AD*, and an exciting new, as yet unannounced, *Star Wars*-related project for Dark Horse.

LEONARD: Colin, you just said you've drawn comics for yourself most of your life. Are you self-taught or do you have a degree?

WILSON: Although I've always drawn comics for my own enjoyment, the idea of a career doing this was unheard of

back in New Zealand when I was growing up. All of our comics at that time were imported from either Great Britain or the United States, so I can remember reading *Eagle*, the weekly Fleetway War books (many of which I was later to discover were drawn by notable European artists such as Hugo Pratt, Gino d'Antonio, Victor de la Fuente, George Moliterni, etc.), and even *Mad* magazine. But I never imagined that one day I would be drawing stuff like that. My art school training, such as it was, ended after two years when I started working full-time in the graphics department of a local television station, but at the time my passion was motorsport photography, which eventually led me to graphic design and (motor-sport) magazine production.

LEONARD: Do you have family members who are active in comics?

WILSON: For many years my wife Janet and I worked together, with Janet coloring all of my pages as well as working on several other European series. In those days, European comics were colored using the "blue line" tech-

BOB McLEOD

Okay, raise your hands if you miss Westerns in American comics as much as I do. Geez Louise, this is some great stuff! Why are we letting other countries beat us at our own genre?

BLUEBERRY, TEX TM &
©2009 JEAN-MICHEL
CHARLIER & JEAN
GIRAUD

COLIN WILSON

Blueberry on his horse

This illustration looks like something that I probably finished later in my hotel room as I was accepting very few private commissions at the time. It has taken me a while to readjust to this whole commissions thing... in Europe, drawing a series as popular as *Blueberry* often means comic conventions quickly become two- or three-day book-signing endurance tests. While I hugely enjoy the opportunity to sign books for the fans, these days these events can get quite chaotic and are not usually the best environment for producing good art. Especially *Blueberry*... he is always fun to draw, but takes time and concentration.

BLUEBERRY, TEX TM &
©2009 JEAN-MICHEL
CHARLIER & JEAN
GIRAUD



FOR DOMINIQUE...
WITH BEST WISHES!

COLIN
WILSON 03.

nique (the black-and-white artwork was printed onto good card using a light blue or gray ink. This was then colored using conventional coloring materials—watercolors, inks, gouache, etc.—using a transparent film of the B&W art as an overlay). But by the mid-'90s computers using Photoshop could do this work much quicker, and it was no longer necessary to send the original art to the editor for the blues to be made. Coloring comics suddenly became a lot quicker and, for Janet at least, a lot less interesting. This was also about the time that I began working for US publishers, and the type of work I was doing was much less interesting for Janet to color—she has never been a huge comic fan anyway—and eventually she stopped coloring altogether. She is now a primary school teacher.

LEONARD: *Who are your influences in comics?*

WILSON: Like just about everyone else who draws comics, I was influenced by a huge number of artists whose work I grew up with. In the late-'50s I discovered the work of Frank Bellamy in the UK weekly *Eagle*. Several of the artists whose work I admired in the small-format World War II comic books (published by Fleetway) also had a significant influence on my approach to drawing comics. I was never really interested in the US comics that were available in New Zealand at that time, and it was my first sight of the books drawn by Hermann, Hugo Pratt and, of course, Jean Giraud. It was he who really gave me the idea to seriously try to produce work of that quality in the field.

When I first arrived in France, I was completely knocked out by all the other wonderful artists that I had not encountered before, and so I was then even more determined to find a way to stay in Europe and become a serious comic artist myself.

LEONARD: *Till now, you have always worked alone; you have always done the full artwork (penciling and inking). Would you be interested in working in a team, like American artists do?*

WILSON: This is something that has never really interested me, as I've always thought that good comic stories resulted from the collaboration between a writer and an



artist. When I arrived in Europe, better printing was really starting to raise the production levels of all comics, and color clearly became more important than it possibly had been in the past, but I've never really seen the need (other than the production-line approach used by comic publishers in the States) to separate the penciling from the inking. Comic artists should be given the time they need to complete the work at their own speed. Obviously that is not always possible, but for me that has been the only way that I am interested in working.

LEONARD: *Which writer would you enjoy working with?*

WILSON: I've been lucky enough to have already worked with some of the best comic writers in the business, and would love to have the opportunity to do more work with any of them. Andy Diggle, Matz, Garth Ennis... I'd love to

COLIN WILSON

Thunderhawks
cover

My initial pencil sketch for the cover painting eventually used on the first large format edition of *Thunderhawks* (Editions du Soleil).

The later, conventionally-sized edition featured a different cover illustration.

THUNDERHAWKS TM &
©2009 RESPECTIVE
OWNER



COLIN WILSON

RatCatcher

Pitches to comic publishers are some of the most difficult work to produce. Characters need to be designed, and a tone set for a story that may never see publication. These sketches were part of a proposition Andy Diggle and I made to DC Comics several years ago for a story called *RatCatcher* involving a complex relationship between a young naive detective and his older, more world-weary superior.

RATCATCHER TM &
©2009 ANDY
DIGGLE & COLIN
WILSON

do more stuff with those guys. Who wouldn't? Apart from that, some stories already published by non-comic writers, non-comic stories that I really enjoy reading for relaxation when I am not working, would adapt well to comics. I am a huge fan of detective thrillers, and authors such as Michael Connolly and Robert Crais spring to mind...

LEONARD: *Did you ever think of writing and illustrating a fully-owned story?*

WILSON: I wrote my very first European project (*Dans l'Ombre du Soleil*), but I quickly realized that, in addition to the translation problems, there were a lot of good writers out there at that time who were much better qualified at writing than I was. Then *Blueberry* came along, and from that stage on I was perfectly happy to have the chance of working with some of the best writers in the business. Since those days I've occasionally worked up several projects of my own (there are 20 pages of a previously unpublished story currently available on my website: <http://web.mac.com/wilco440/RDDs.html>), and I'm hoping to do more writing whenever time allows.

LEONARD: *Which is your favorite series (or book) you've worked on?*

WILSON: It is really impossible to compare different projects like that, as I've been lucky enough never having had to work on material that I did not enjoy working with. There are some genres that I doubt if I would enjoy drawing—romance comics is the obvious example!—but otherwise Westerns, detective stories, science fiction... they are all terrific genres to work in if the script is good.



©2009 RESPECTIVE
OWNER

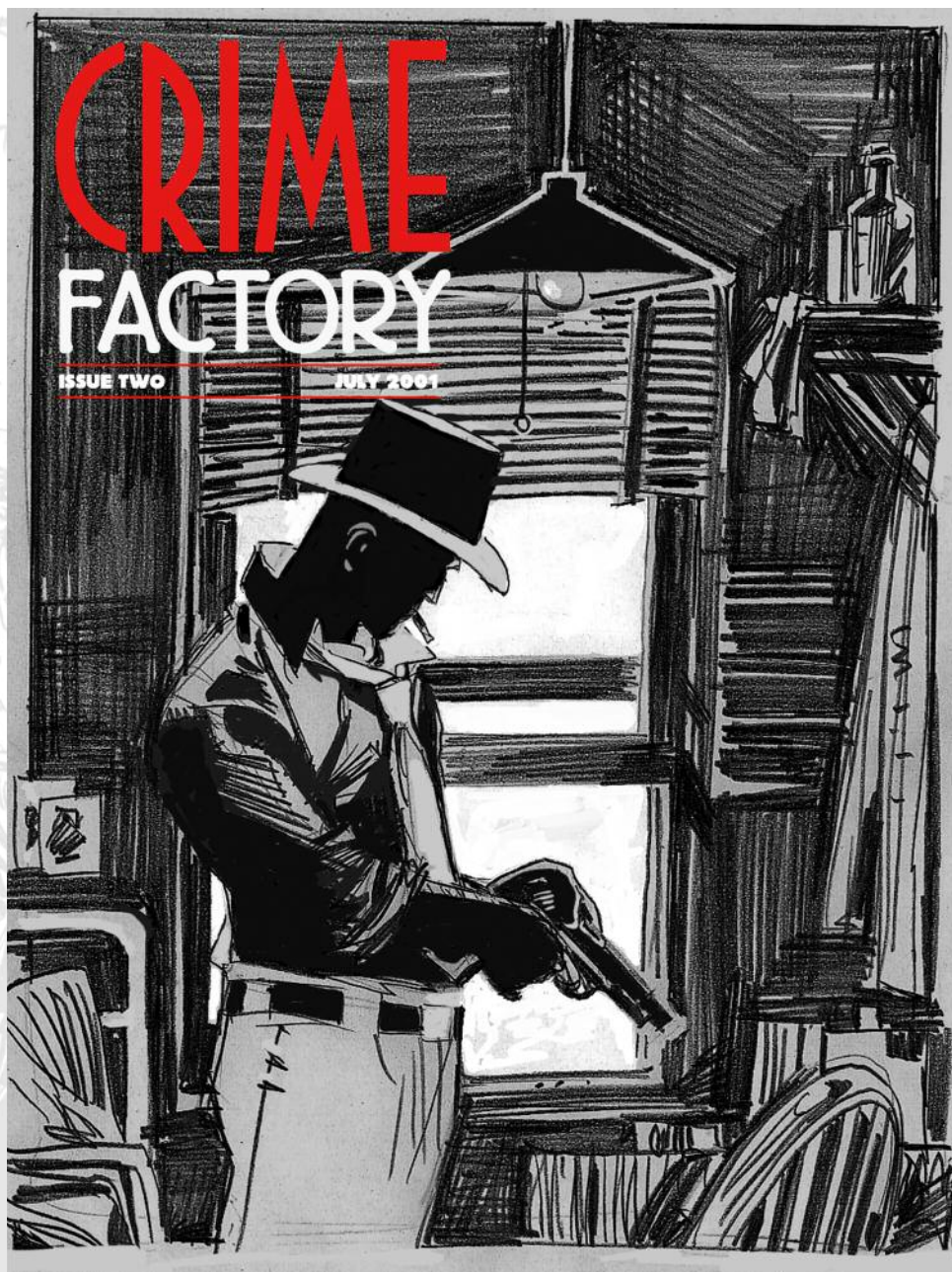
Obviously, *Blueberry* was a remarkable opportunity for someone like myself—a huge fan of the series from half-way around the world—but situations like that seldom last forever and sometimes it is best to move along.

LEONARD: *You just mentioned your work on Blueberry. I think you like Westerns. My opinion is that you're great at westerns. In your short bio, you forgot to mention one of my favorite books you drew; I'm speaking about the 224-page Tex Willer Western story that you did for the Italian publisher Sergio*

COLIN WILSON

Word Balloons cover

Having published original work in three major comic markets (the UK, the States, and Europe) there's a lot of my art that is unfamiliar to my current fans, and so for a huge two-part interview that I did for the local comics magazine *Word Balloons*, I drew this cover illustration displaying a collection of the characters I've had the pleasure of working with over the last 30 years.



COLIN WILSON

Crime Factory cover

Crime fiction is what I read while I'm not working, as I'm a huge fan of the genre. The classic stories (Raymond Chandler, Dashiell Hammett, etc.) are terrific, but there are some contemporary writers such as Michael Connolly and Robert Crais producing wonderful books almost every year. When this local crime fiction magazine started publication here in Melbourne I offered this rough sketch as a possible cover, which eventually saw publication on issue #10. Unfortunately it was their final issue....

Bonelli. Tex Willer is certainly the most successful comics character in Italy. In the same series, Bonelli published four other Tex-books drawn by famous European artists: Jordi Bernet, Alfonso Font, Victor de la Fuente and an American legend of comics, the great Joe Kubert. Were you basically a fan of Western comic stories or did you

come to this genre by chance ?

WILSON: At the time I was offered *La Jeunesse de Blueberry*, I was a huge science-fiction fan, and had never considered the possibility of drawing a Western comic story. Obviously I was already familiar with *Blueberry*, but it was very hard work getting up to speed on such a well known and popular series. Luckily I had some time available between the offer of the series and the arrival of the first pages of script from Jean-Michel Charlier, and so I watched a lot of Western films, and read as much as I could find about the whole era. It was also about that time that the excellent *The Image of War: 1861-1865* series was published by The National Historical Society, and this great series gave me access to the huge library of US Civil War images. As it was also the first war to be seriously recorded by photography, I really wanted the feel of all of those famous Matthew Brady images to be absorbed as much as possible into my own work on *La Jeunesse*....

LEONARD: *You worked on Star Wars Legacy. Did you enjoy doing those pages?*

WILSON: *Star Wars* has been tough, as while I enjoy drawing science fiction, a blockbuster like the *Star Wars* films often leaves little space in which to create good comics. The secret is to find a niche in the vast SW continuity, do your research to get the details correct, and tell a good story. The trouble is that all six SW films cast a giant shadow...

which presents an artist and writer with some real challenges.

LEONARD: *Wouldn't you be interested to work on superheroes like Superman, Spider-Man, etc.?*

WILSON: No, not at all. I don't speak superhero, don't understand the logic of that world, and have never been interested in producing those comics. Luckily, the US comic market is large enough so that these days superhero comics are no longer the only game in town....

LEONARD: *Have you really never drawn a superhero like Superman or Batman (or any other), just for the fun of it or maybe for a fan?*

WILSON: The closest I've ever really been to superhero



comics as a genre was *Captain Sunshine*, the comic I produced before leaving New Zealand in 1980. We have so many other genres and possibilities in comics, while superhero stories can be great when done well, I think my interests and skill-set rests elsewhere...

LEONARD: Which part of your body of work are you the most proud of?

WILSON: When I look through a lot of my published work all I ever tend to see are things that I should have done better. But when asked a question like this, I guess the six *La jeunesse de Blueberry* books that I was involved in give me a great deal of pride. Not so much for my own contribution, more for the fact that I was just given the opportunity to work with that character by those creators. I was in awe of Giraud and Charlier when first approached by them to work on *La Jeunesse* (I initially declined their proposition, only to be convinced by friends that I was being made an offer that I shouldn't really refuse!) and I now look back to those early French years with great fondness.

Apart from that, the three books that I did with Matz for Casterman—*Du Plomb Dans La Tête*—were also very

special to me. With that series, I feel that I finally produced some non-*Blueberry* work in France that would stand the test of time. That's why the recent acquisition of the screen rights of the series by Warner Bros. in the States has been gratifying... those books are so well written that I am convinced they will make a terrific film one day.

LEONARD: I totally agree with you. It will be a great movie. Do you think they'll call you to work on the storyboard for the film?

WILSON: I wish! But no, Warner Bros. has taken an option on the *Du Plomb Dans La Tête* (*Headshot*) screen rights, which allows them complete control over every step of the film production. If *Headshot* ever goes into production—and few optioned scripts ever do—all the work to get our series onto the big screen will no doubt be handled by Hollywood personnel. It will be interesting to see how much of our original project remains....

LEONARD: Could you explain how you structure your work?

WILSON: While I often have great plans to illustrate each

COLIN WILSON

TC Baddie

While Andy Diggle was still the editor at *2000AD* in the late '90s, I was drawing "Tor Cyan" stories for the UK weekly. I wasn't too impressed with the scripts for the character, and so I submitted a couple of my own ideas. This was a quick sketch for one of the characters included, but unfortunately the stories never saw publication.



©2009 RESPECTIVE
OWNER





new work that I am involved with in some new, ground-breaking fashion, for some strange reason they all seem to finish up looking like I drew them. That's always disappointing for me, as then I can never see my own work with fresh eyes, which is the reason why I seldom look through any of my previous books. But I think the approach is a good one... at least try never to repeat yourself, but stretch boundaries.

As far as how I go about starting a new story, I guess I work using the same methods as most other comic artists. I start with reading through the story and preparing small, quick thumbnail sketches of as much of the story as available. Fast and rough pencils follow on from this, which I can work with because I always ink my own work and therefore see no need to overdraw completely finished pencils. The goal is to keep the inking as fresh as possible... the whole process starts with the ideas, which

almost always represent the work at its best. From then on it is all downhill from the original idea, and my job as an artist is to minimize that decline by preparing the work in visual form for our readers. They only ever get to see the finished work... our task is to ensure that the printed story keeps as closely as possible to whatever interested us as authors to produce the story in the first place...

COLIN WILSON

Resistance

An illustration for the games industry such as this presents an interesting set of problems. When I was asked for this, very few visuals for the soon to be releases "Resistance 2" were available, and so this art contains material mainly from the earlier game. I was trying to get the feel for the epic scale of the game, and although I was only asked for a rough drawing, over one weekend the art came together so well that I was able to deliver a final illustration in color. At the time, WildStorm was looking for someone to draw a comic series planned to go with the launch of the new game. I didn't get the job....

©2009 RESPECTIVE
OWNER



COLIN WILSON

Dredd

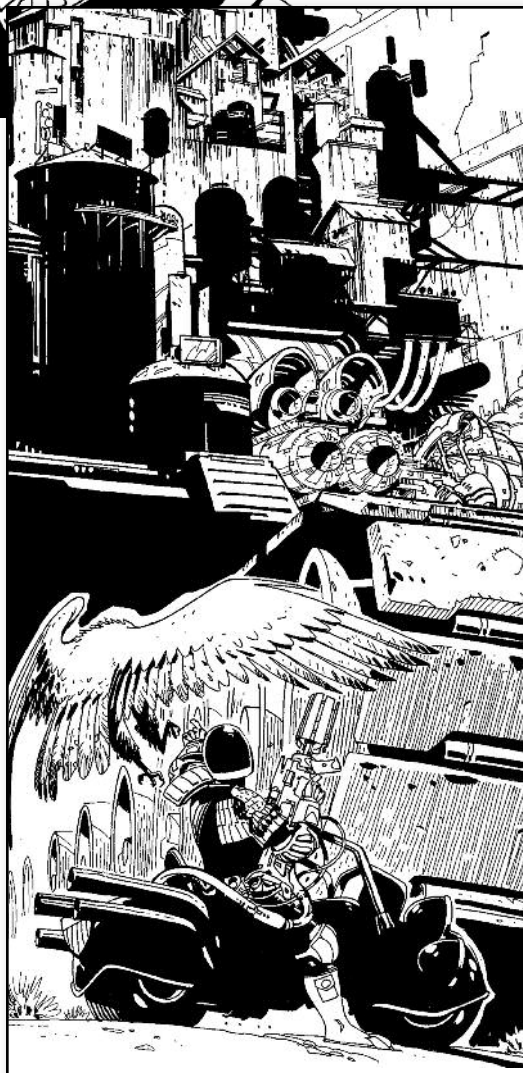
Iconic Dredd images
from my favorite
Dredd story (to
date)—“Relentless”.

LEONARD: *Could you describe an average working day?*

WILSON: These days I spend way too much time online, but after an hour or so of catching up with the news and replying to any e-mail that demands attention, I'm usually at the drawing desk by 9:00 each morning.

Earlier in my career, it used to be 10 to 12 hours each and every day at the table, but these days I find I work better if I break up the day with regular returns to the Internet (it is also now absolutely invaluable as an image resource) and alternate the workload with scanning, Photoshop work, and the occasional film or TV episode that I keep in reserve. But this also tends to stretch out the day, and now with a family I find it much more difficult to maintain a decent working rhythm. A page a day would be nice, but is usually unattainable, even when my working days can continue through to midnight or later if necessary. The hard thing is to maintain this for five days a week, every week, so that working weekends is not a requirement, unless absolutely necessary.

LEONARD: *Well, Colin, thanks for having been so kind as to answer my questions. Good luck with your new projects.*



JUDGE DREDD TM &
©2009 2000 A.D.



COLIN WILSON

The Losers

Being asked to draw three issues of this terrific series was a major step for me to make the move in US comics, as I discovered that I was able to deliver the art within the very tight time frame I was given on this series. In Europe I had become comfortable with drawing, on average, one "album" (52 pages) a year. 22 pages a month for a US editor requires an entirely different approach, and *The Losers* gave me the opportunity to modify my working methods in such a way that, hopefully, the quality did not suffer from the speed required to produce this (unheard of for me at the time) amount of work.

LOSERS TM & ©2009
DC COMICS

COLIN WILSON

Gold rough & pencil

A commission from an ad agency here in Australia to produce five color illustrations for a local IBM Share Portfolio. The Western theme was obviously the idea of the ad agency, and each illustration went through several variations before the final images were accepted for publication. For complex illustrations like this, I usually work up my rough pencil ideas on thin bleed-proof paper and then assemble all the various elements of the final illustration using a light-box.



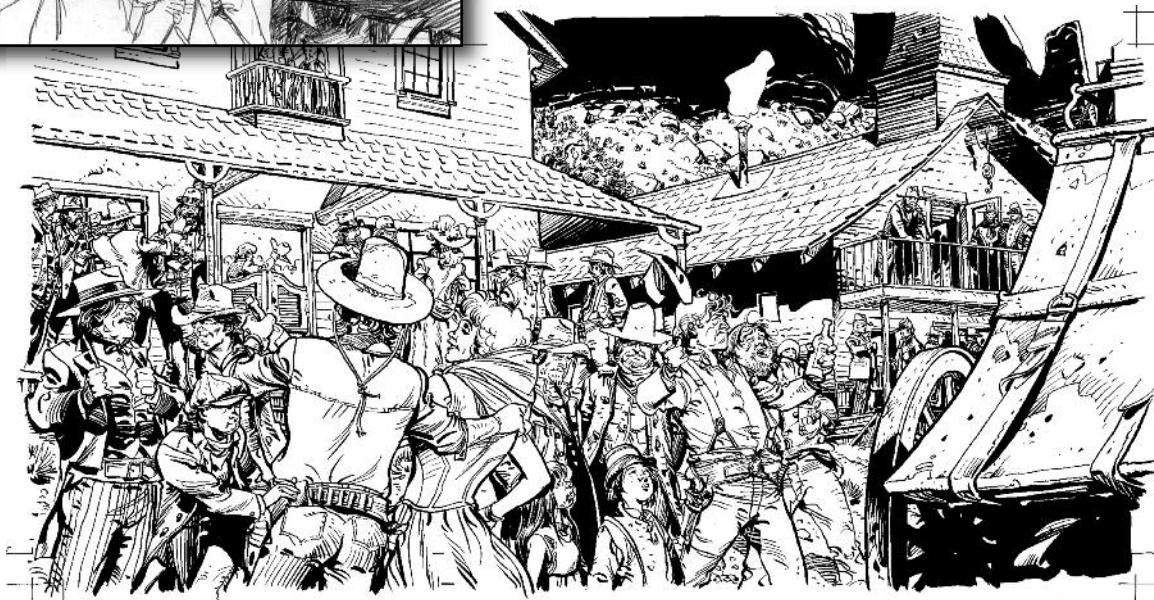
©2009 RESPECTIVE
OWNER



COLIN WILSON

Gold inks

This allows me to supply the client with a final, "clean" penciled rough, and gives me a chance to make any alterations required before transferring the art, again via a lightbox, to some clean card (my preference for the last 20 years has been a European paper produced by Schoeller) to ink the final art.



COLIN WILSON

Gold final color

This is then scanned into the computer and colored using Photoshop. ★

Character
Plot
Structure



dramatica[®] PRO

story development software

1.800.84.STORY
WWW.SCREENPLAY.COM

Copyright © 2008 Write Brothers, Inc. • All Rights Reserved • Dramatica is a registered trademark of Write Brothers, Inc. All other trademarks are held by their respective owners.

MOVIE MAGIC[®]
SCREENWRITER
VERSION 6



WITH
**COMIC SCRIPT
TEMPLATES**

1.800.84.STORY
SCREENPLAY.COM

Copyright © 2008 Write Brothers, Inc. • All Rights Reserved • Screenwriter is a trademark of Write Brothers, Inc. Movie Magic is a registered trademark of Entertainment Partners. All other trademarks are held by their respective owners.

ROMITAMAN ORIGINAL COMIC ART

IF YOU LOVE COMICBOOKS, THEN YOU "MUST" CHECK OUT ONE OF THE LARGEST INTERNET WEBSITES FOR COMIC BOOK ART AND COMIC STRIP ART EVER PRODUCED! THIS MAY BE YOUR BEST ARTWORK INTERNET SOURCE!

CHECK OUT
OVER 1000+
"PICTURED"
PIECES OF COMIC-
BOOK AND COMIC
STRIP ART FOR
SALE OR
TRADE. ALSO
CHECK OUT
THE WORLD'S
"LARGEST"
SPIDER-MAN
ORIGINAL ART
GALLERY!

I BUY/SELL/AND
TRADE "ALL"
COMICBOOK/
STRIP ARTWORK FROM THE 1930S TO
PRESENT. SO LET ME KNOW YOUR WANTS, OR
WHAT YOU HAVE FOR SALE OR TRADE!



www.romitaman.com

COMICARTCOMMISSIONS.COM

ARTISTS, CONNECT WITH BUYERS & BUYERS, FIND AN ARTIST!

ARTISTS

- List Your Commission Rates
- Link To Your Web Site
- Upload Sample Images
- Upload Art For Sale
- Easily Manage Your Listing
- Make Money!

BUYERS

- Read Artist Reviews
- View Artist Ratings
- Search By Price Range
- Search By Turn-around Time
- Search By Preferred Genre
- Rate and Review Artists

www.ComicArtCommissions.com

THE ART OF AL RIO ALRIOART.COM



AL RIO
ALRIOART.COM

- FULLY INKED COVER ART
 - CUSTOM COMMISSIONS
 - PORTRAITS
 - CHARACTER DESIGN
 - PRO COLORING
- CONTACT:
TERRY@ALRIOART.COM

Are you an established artist needing representation for art sales? E-Mail terry@alrioart.com

There were a great many artists I tried unsuccessfully to feature in *Rough Stuff*. Some I couldn't contact, some turned me down cold, some promised but never followed through, and some I just wasn't able to get around to. The following pages are a small sampling of the many artists who eluded me, beginning with the man who got me my start in comics with a phone call to Marvel, Neal Adams.

BOB McLEOD

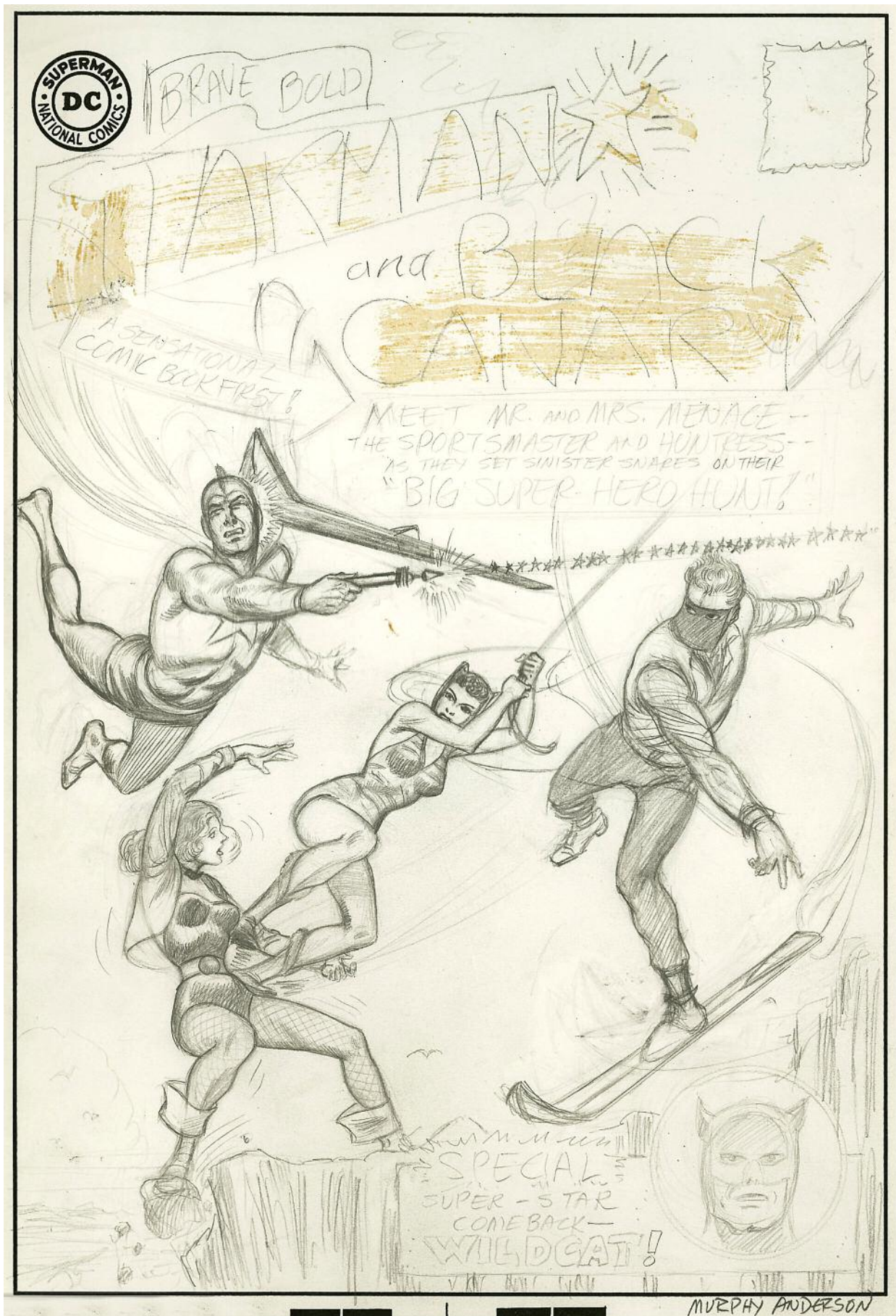
Nobody could touch Neal when he was at the top of his game. I never even asked Neal to be featured in *Rough Stuff*, knowing how busy he is. He may well have been too busy, but I still should have asked. It's probably my biggest regret with *Rough Stuff*.

TARZAN TM & ©2009
ERB, INC.

NEAL ADAMS



Pencil rough for painted
paperback cover of
Tarzan and the Lion Men.
Courtesy Heritage



BOB McLEOD

Take that, Starman!
Tight pencils later
inked by Murphy
Anderson himself. I
was hoping to do a
feature on Murphy,
but unfortunately
never gathered
enough material.

I was commis-
sioned to ink an
unused version of a
cover from a copy
of Murphy's pencils
a couple years ago.
I was asked to ink it
in Murphy's style,
which has a lot of
beautiful long brush
feathering strokes.
It's a very difficult
style, and made me
respect Murphy all
the more. You can
see it on my web
site here:
[http://bobmcleod.co
m/show60.html](http://bobmcleod.com/show60.html)

MURPHY ANDERSON

The Brave and the Bold #62 Cover Preliminary (DC, 1965).
Courtesy Heritage

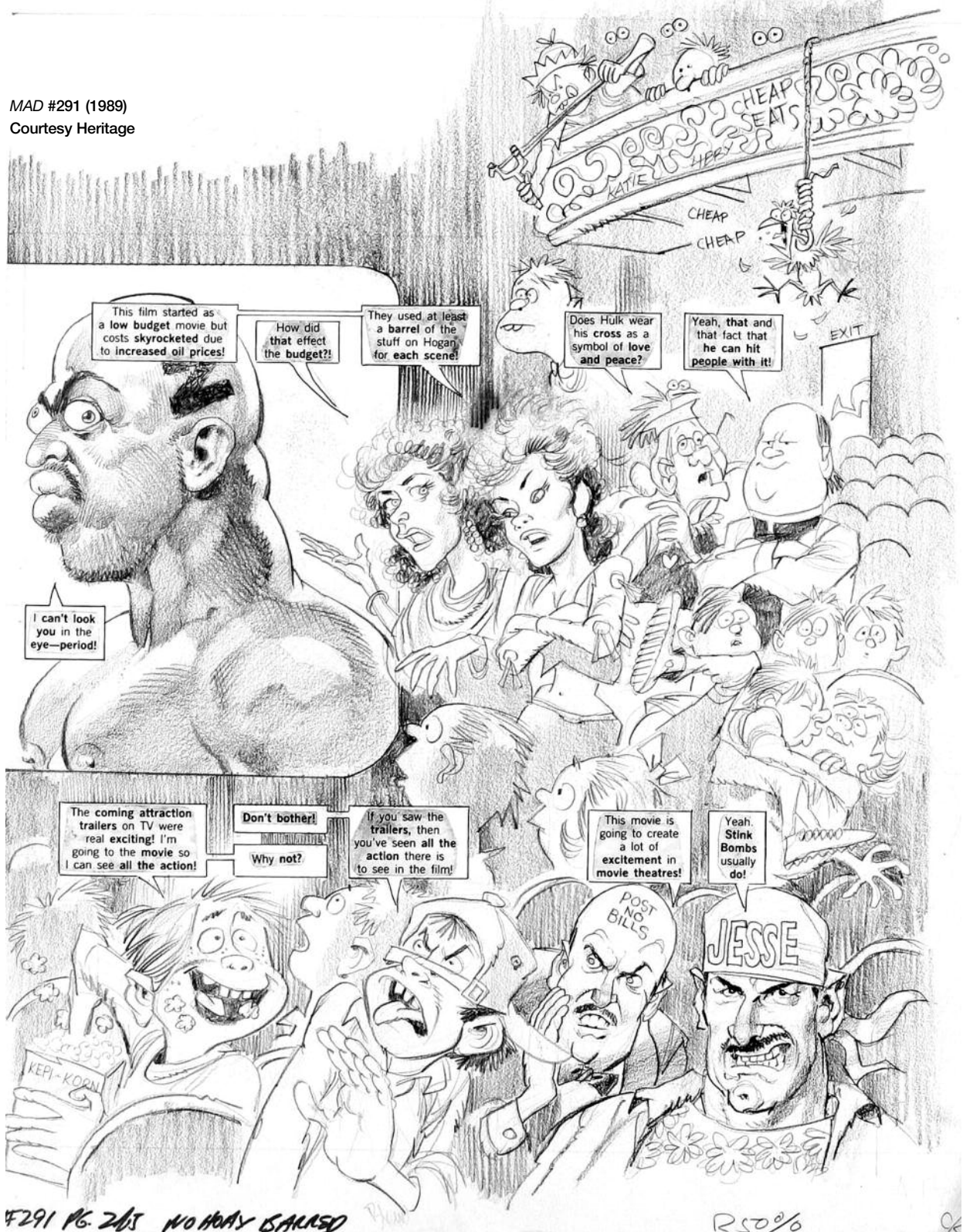
ALL CHARACTERS ©2009 DC COMICS

BOB McLEOD

I grew up reading *MAD*, and always loved Jack Davis. He was one of the EC greats, and is an absolute master of the brush. His satiric style of figure anatomy is unparalleled. His pencil, ink and color are all top notch. What a legend. Huge 19" x 24" art.

MAD ART ©2009
WILLIAM GAINES, AGENT

MAD #291 (1989)
Courtesy Heritage



JACK DAVIS



Preliminary for *Time* magazine cover (1972).
Courtesy Heritage

BOB McLEOD

Mort Drucker is my idol. I learned to draw by copying him. I loved him in *MAD* when I was a kid, and was amazed to discover his brilliant DC comic book work after I started my career in comics. I was simply too much in awe of him to ask him to be in *Rough Stuff*.

©2009 RESPECTIVE OWNER

MORT DRUCKER

BOB McLEOD

Eisner was another one of the greats I missed. I should have made an effort to get him into *Rough Stuff*. Another big regret.



BOB McLEOD

I think Eisner would have fit right in with the EC crew of artists. Like Jack Davis, he had a very charismatic way of caricaturing human anatomy. The Spirit's right leg in this top image isn't even connected to his body, and his right arm is broken in two places, but it gets the effect he's after perfectly.

THE SPIRIT TM &
©2009 WILL EISNER
ESTATE

Preliminary cover art for *The Spirit*
and Orlando Con program book sketch.
Courtesy Heritage

BOB McLEOD

This sketch from the Orlando Con was done in 1978, when he was 61 years old and obviously still at the top of his game! You can see these figures were brought to life with impressive style and a minimum of underdrawing.





Courtesy Heritage

BOB McLEOD

I really miss the Warren magazines like *Vampirella*, and all the great artists they introduced us to from outside the US, like Enrich. They brought a higher level of artistry to comics than we were used to in the States at that time. They didn't have the Marvel/Kirby dynamics, but they could flat out draw!

VAMPIRELLA TM &
©2009 HARRIS COMICS

ENRICH TORRES



Courtesy Rich Cirillo

BOB McLEOD

David Finch had agreed to be in *Rough Stuff* twice, but never sent me any art scans or comments. I was too busy editing other artists' stuff and didn't get around to following up with him, so I'll take the blame. He draws very powerful figures, and his use of high-contrast lighting really gives a nice three-dimensional sense of form.

BATMAN ©2009 DC COMICS

SPIDER-MAN TM & ©2009 MARVEL CHARACTERS, INC.



Courtesy Tim Townsend



TO ALBERT
FROM 'PRINCE VALIANT'

HAL FOSTER

BOB McLEOD

I sure wish I could have found more material for a feature on Hal Foster. He started the whole ball game, in my opinion. He showed us how to draw everything, from jungles to horses. Most of the great comic artists have been influenced by him, either directly or indirectly. I studied him a lot.

The original art to the inked piece above hangs in Al Williamson's foyer. It's almost life size!

PRINCE VALIANT TM & ©2009 KING
FEATURES SYNDICATE

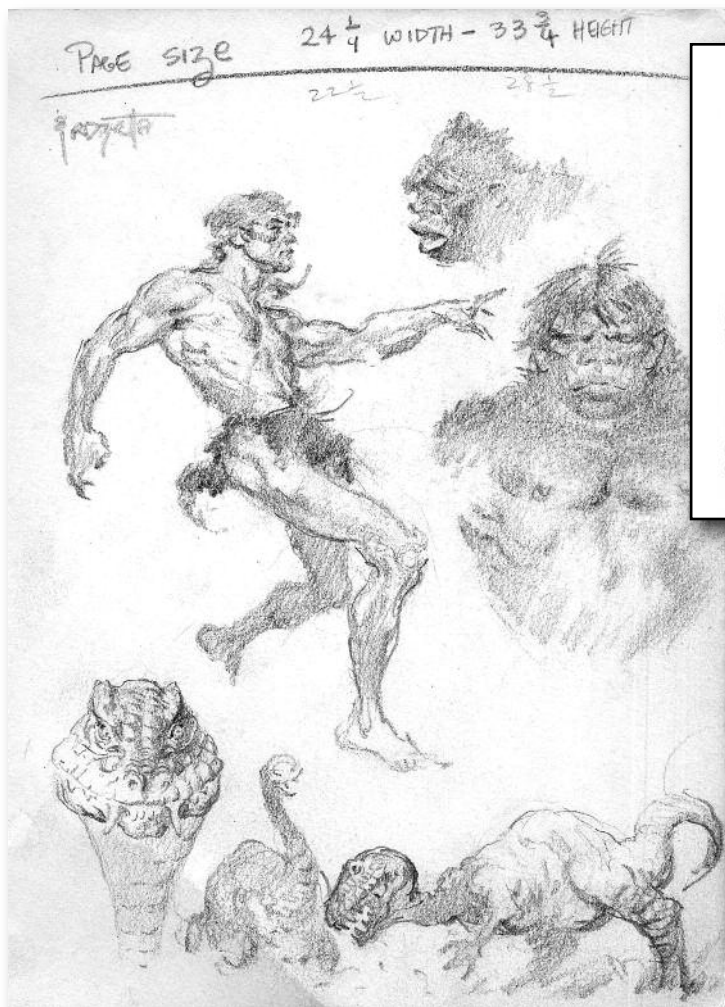
Courtesy Heritage

BOB McLEOD

He sure did emphasize the hips and thighs, but Frazetta women just oozed sensuality. His masterful use of lighting and long, sweeping brushstrokes made for some breathtaking comic art, inspiring a whole generation of artists.

FRANK FRAZETTA





BOB McLEOD

If there's any one comic artist admired above all others, surely it's Frank Frazetta. His wonderfully rounded forms and rich color schemes are impossible to resist. His art is so sensual and dramatic and full of life. I doubt he would have done a feature in *Rough Stuff*, but I should have asked.

TARZAN TM & ©2009
ERB, INC. ART ©2009
FRANK FRAZETTA.

FRANK FRAZETTA

Courtesy Heritage



BOB McLEOD

I offered Adam an entire issue devoted just to him, but he never sent me any art scans or comments. Go figure.

ALL CHARACTERS TM & ©2009 MARVEL CHARACTERS, INC.

Courtesy Heritage



BOB McLEOD

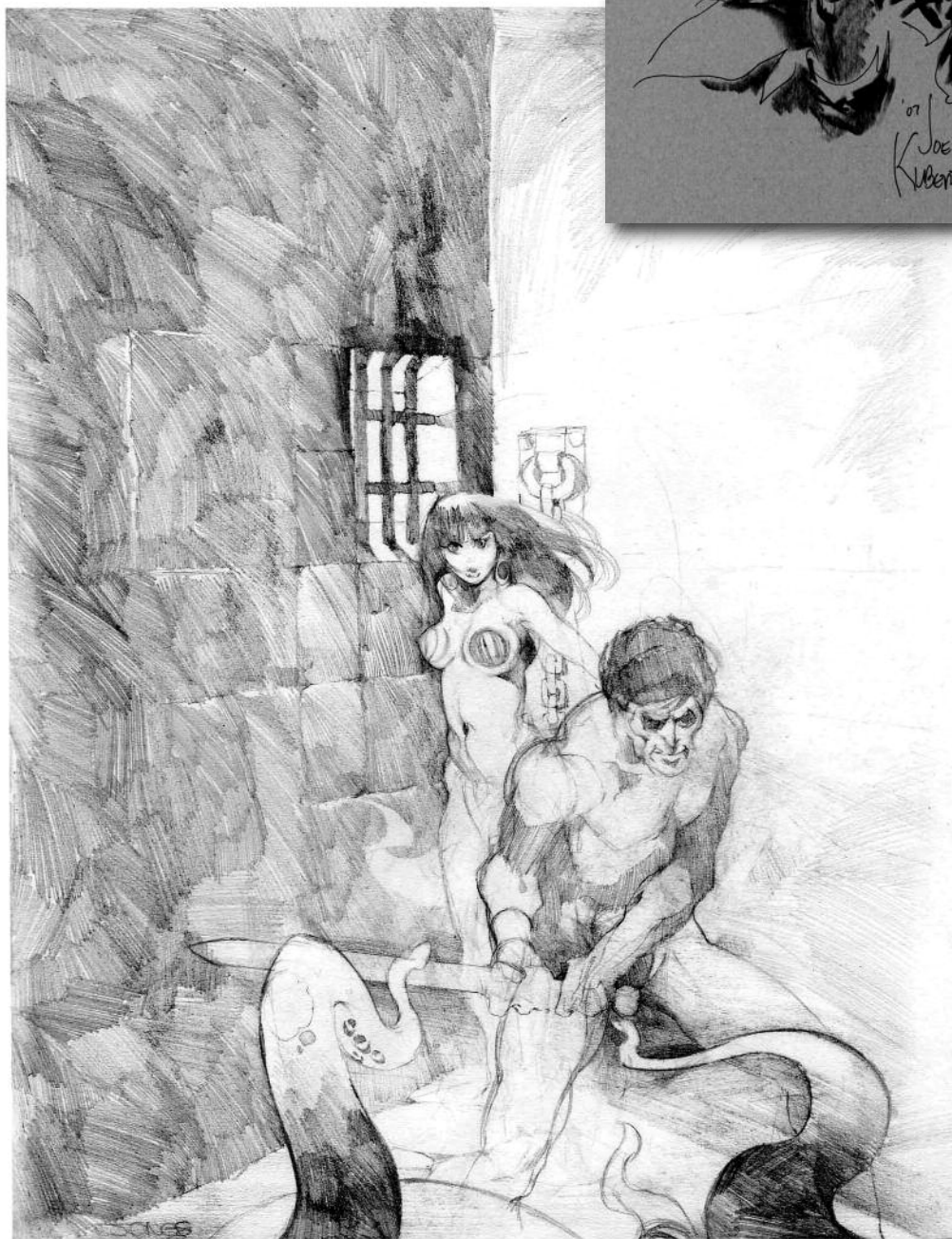
Joe Kubert turned me down. He thought we were competing with his school. His son Adam ignored my offer as well. It's a shame, because our readers could have learned a lot from their comments and pencils. Here, Joe demonstrates how to make a figure step right out of the page.

ART ©2009 JOE KUBERT

Courtesy Heritage



JOE KUBERT



ART ©2009 JEFFREY JONES

BOB McLEOD

I've been a big Jeffrey Jones fan since the days of *The National Lampoon*. Jeffrey's paintings are amazing, and I would have loved to feature the prelims of some of those old *Idyl* strips. Again, my fault for not even asking.

JEFFREY JONES

BOB McLEOD

Jim Lee also turned me down. This is a page he offered up for aspiring inkers to take a crack at. Good luck, because you really have to know what you're doing to ink this, as Scott Williams showed us a couple issues ago.

Courtesy Jim Lee

SUPERMAN AND
BATMAN ©2009 DC
COMICS



JIM LEE



BOB McLEOD

Mike Mignola just kept putting me off for three years because he was too busy. I can't complain, because I've been telling all the people on my commission list the same thing. There just aren't enough hours in the day.

Notice how his compositions lead your eye through the page from one panel to the next by careful placement of the figures.

Courtesy P. Craig Russell

BATMAN ©2009 DC COMICS

MIKE MIGNOLA

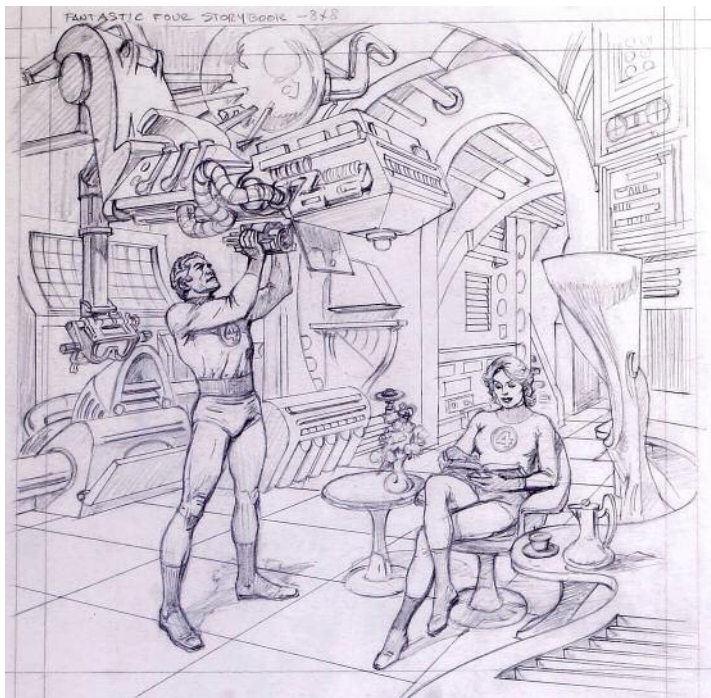
BOB McLEOD

Frank Miller turned me down. Or rather his "people" did. I guess Frank's become too big to talk to in person anymore. I was the first to ink Frank when he came to Marvel, though this page was later inked by Frank Springer. It would have been interesting to interview him about his transition from drawing comics to directing movies.

Spectacular Spider-Man #27, page 13.

CHARACTERS TM &
©2009 MARVEL
CHARACTERS, INC.

FRANK MILLER



BOB McLEOD

I always enjoyed Earl Norem's painted covers for Marvel's black-and-white magazines. He did a lot of *Conan* covers, and had kind of a Buscema feel to his *Conan*. These roughs were for a storybook he did back in the '80s. I would have really liked to interview Earl and find out more about him and his art, but I was never able to get in touch with him.



CHARACTERS TM &
©2009 MARVEL
CHARACTERS, INC.

Fantastic Four: Island of Danger (Marvel Books, 1984).
Courtesy Heritage



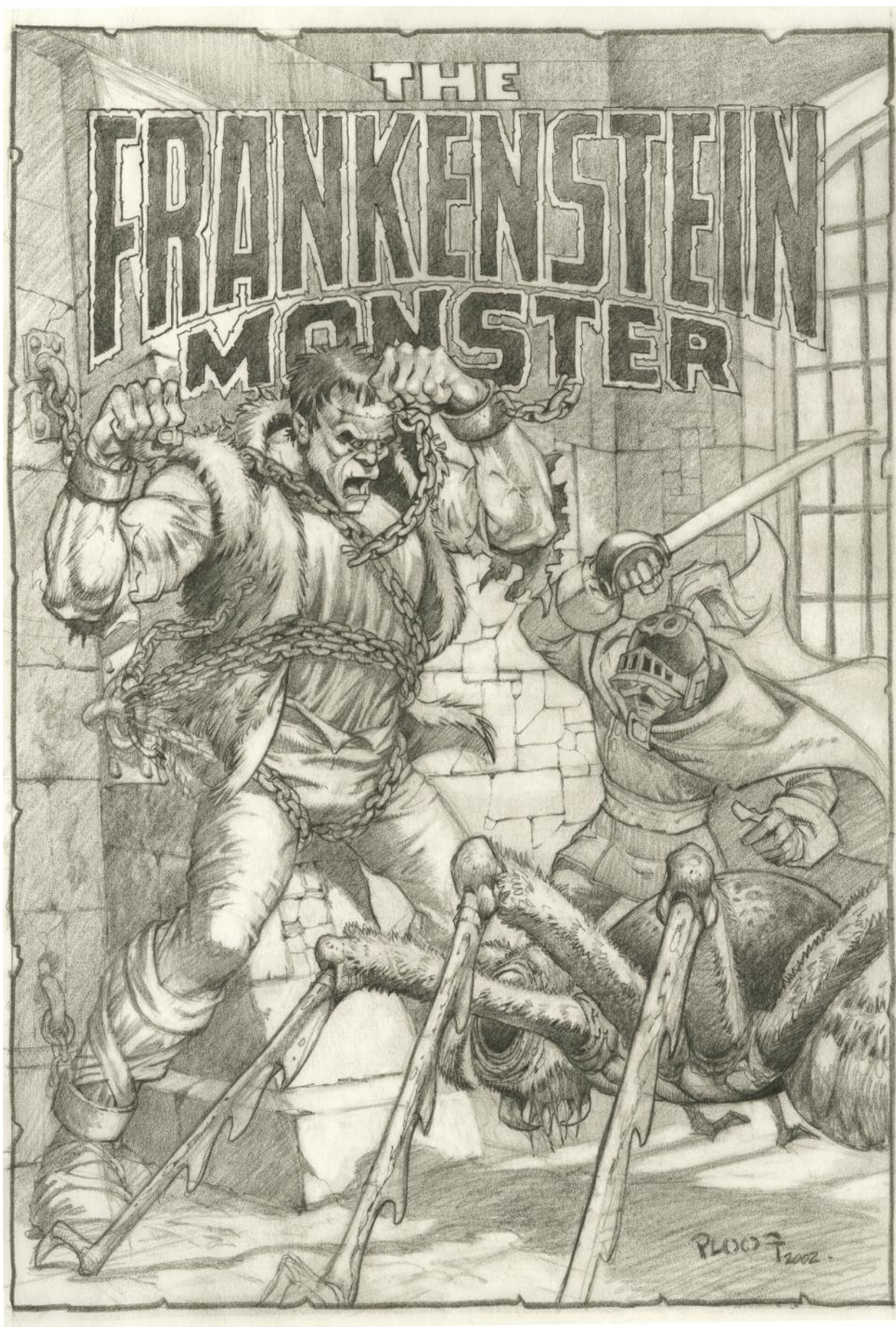
BOB McLEOD

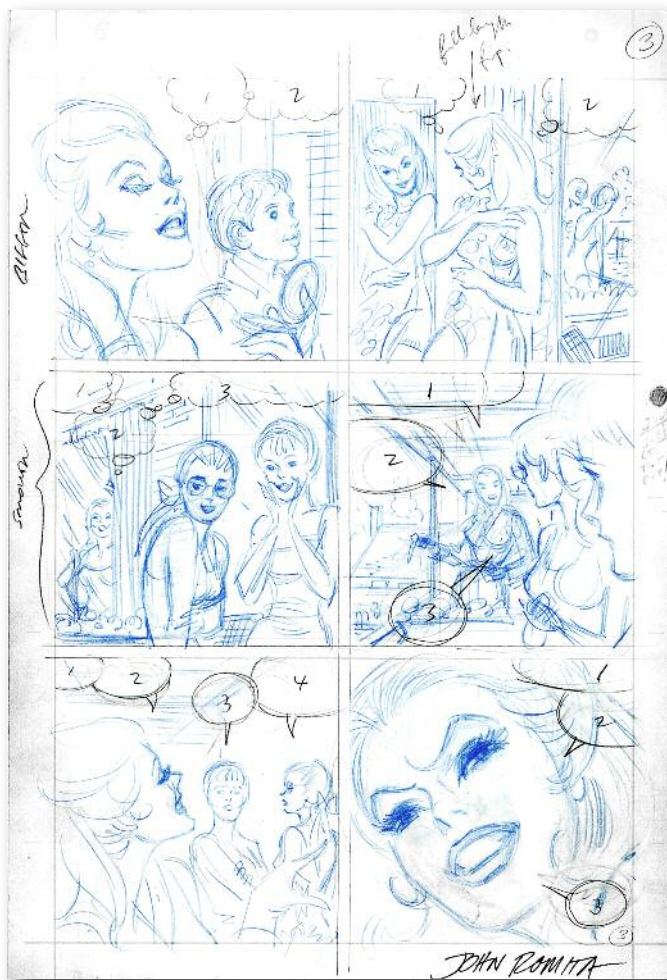
Mike Ploog never got the fan acclaim he deserves because he didn't do superheroes. I've always enjoyed his work, but just didn't get around to asking him to be in *Rough Stuff*. What a talent! But be sure to check out his recent *Modern Masters* volume, available now from TwoMorrows.

Courtesy Heritage

FRANKENSTEIN'S
MONSTER TM & ©2009
RESPECTIVE OWNER

MIKE PLOOG





BOB McLEOD

I really should have done a feature on the great John Romita. Maybe I could have interviewed him and his son together (JRJR was in issue #3). John always used a blue pencil for prelims. This *Wizard of Oz* stuff is really nice, but it'll always be *Spider-Man* he's remembered for.

Courtesy Heritage

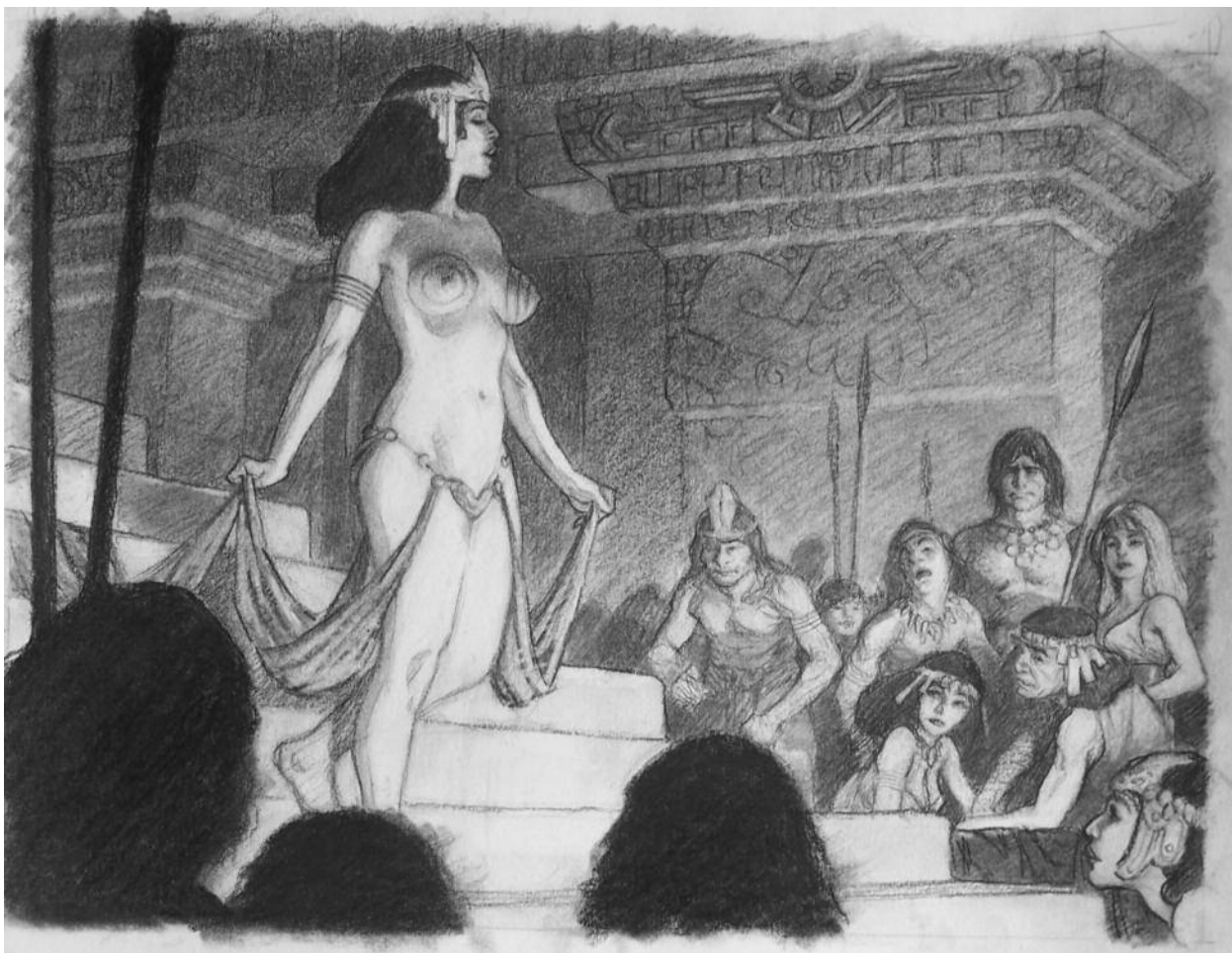
WIZARD OF OZ TM &
©2009 MGM

JOHN ROMITA

BOB McLEOD

I didn't get to Mark Schultz, mainly because TwoMorrows featured him in a *Modern Masters* book. His pencil drawings are beautiful, and his prelims are as artistic as his finishes. This is a plate from one of the *Conan* novels he illustrated.

CONAN TM & ©2009
CONAN PROPERTIES
INTL., LLC



BOB McLEOD

Marie Severin is a treasure, and I wish I could have featured more of both her and her brother John. I did publish an interview by Dewey Cassell concerning her Marvel cover prelims. But I like her work for *Crazy* best.

Courtesy Heritage

ALL CHARACTERS
TM & ©2009
MARVEL
CHARACTERS, INC.



62/400



BOB McLEOD

I hadn't heard of Ryan Sook until someone suggested that I feature him. I e-mailed him but never heard back from him. I think his art is very impressive and would love to have had him in *Rough Stuff*. I don't know anything about these pieces except that I like them a lot.

Courtesy Nick Warmack

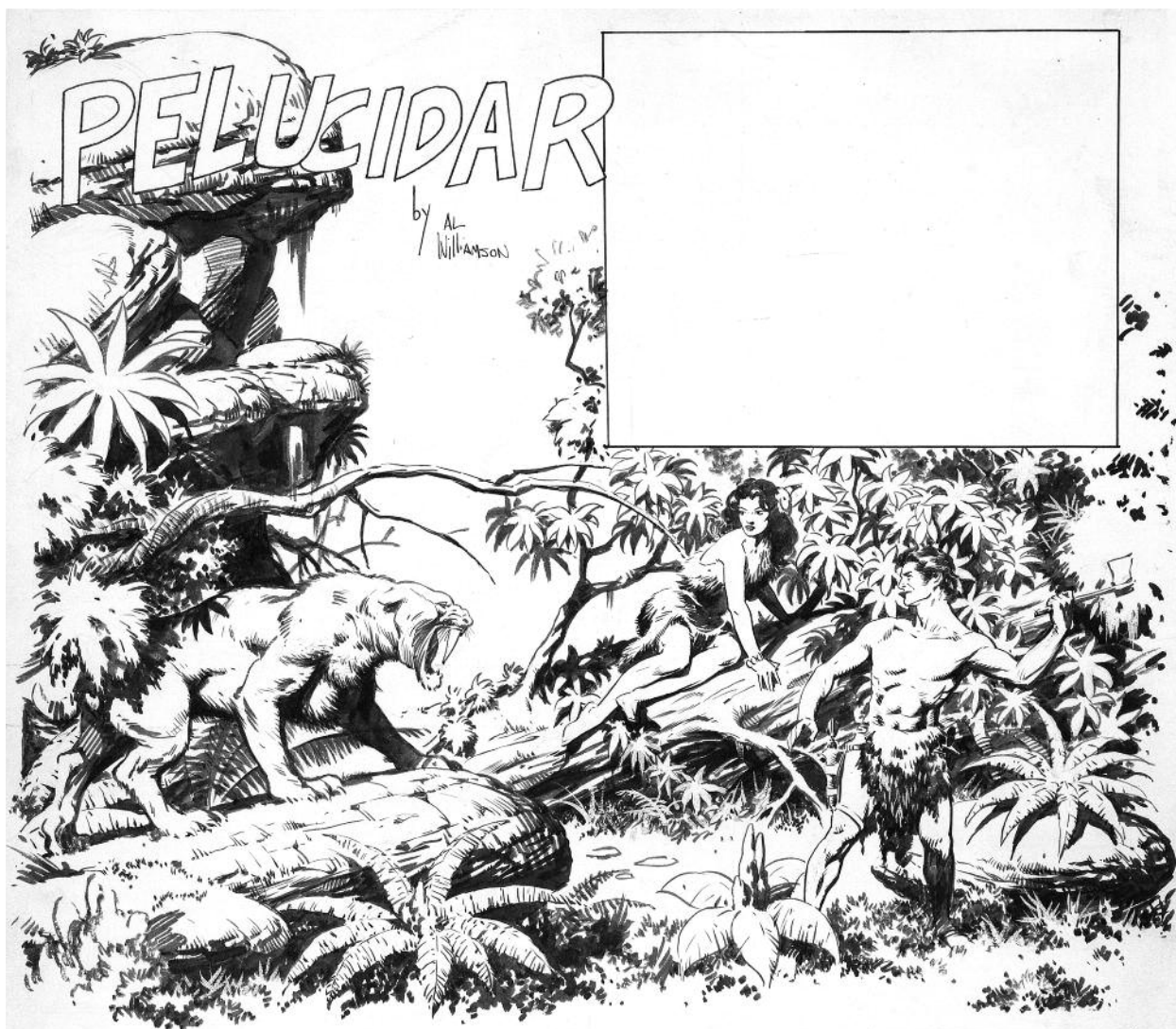
©2009 RESPECTIVE
OWNER

RYAN SOOK

BOB McLEOD

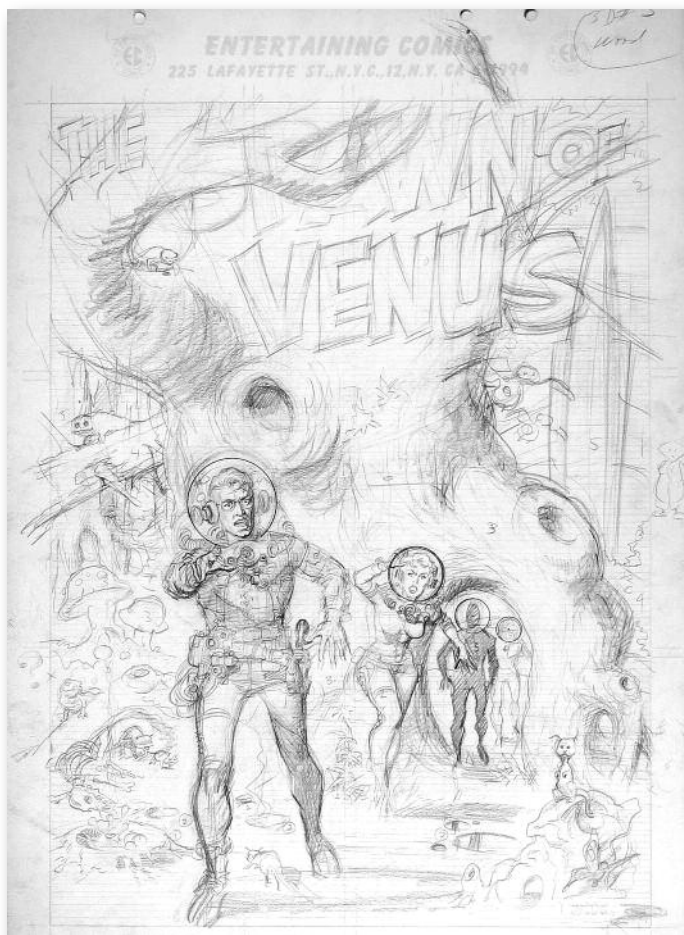
Yes, even legends like Al Williamson sometimes had to do sample pages! This piece is a big 13.5" x 20.5". I sure hope he got the job. I was fortunate enough to visit Al at his home years ago and swapped original art with him. I never did get around to a feature on him, though, much to my regret.

TARZAN TM & ©2009
ERB, INC.

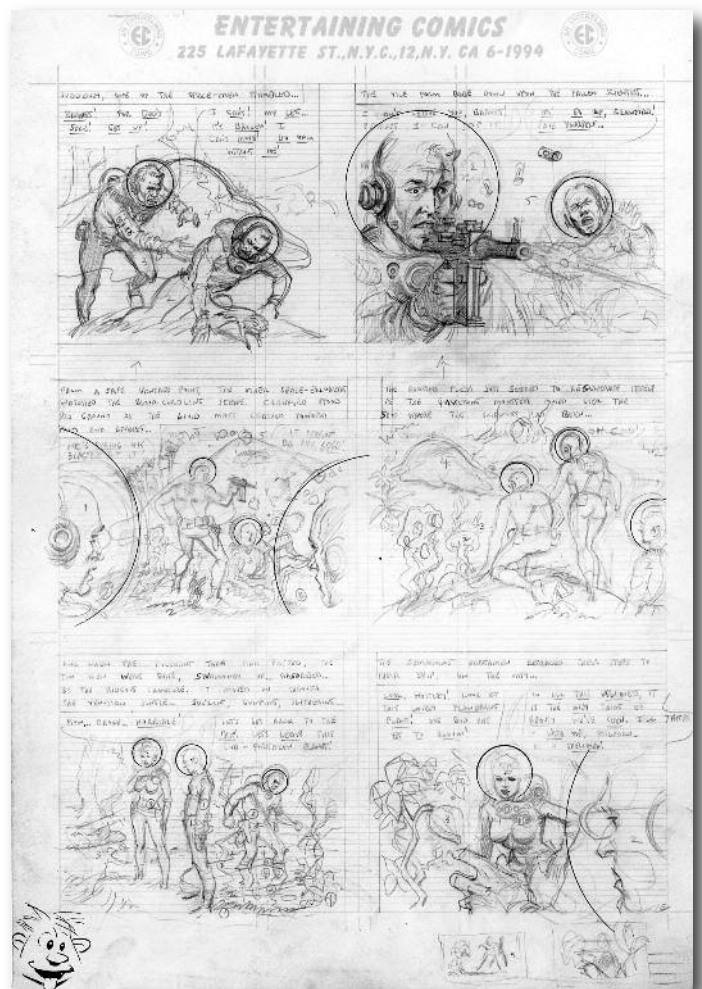


Pellucidar/Tarzan Try-Out (1957).
Courtesy Heritage

AL WILLIAMSON



Preliminary Art for EC Comics "The Spawn of Venus"
(circa 1954)



BOB McLEOD

I had hoped to do a feature on Wally Wood using all the pages from this story, but didn't get it together in time for this last issue. According to the Heritage Auction web site, "This was published in Woody's own magazine, *Witzend* #6. This is a reworking of the story originally penciled by Al Feldstein that appeared in *Weird Science* #6, and is almost certainly the inspiration for the 1958 film *The Blob*."

©2009 RESPECTIVE
OWNER



BERNIE WRIGHTSON

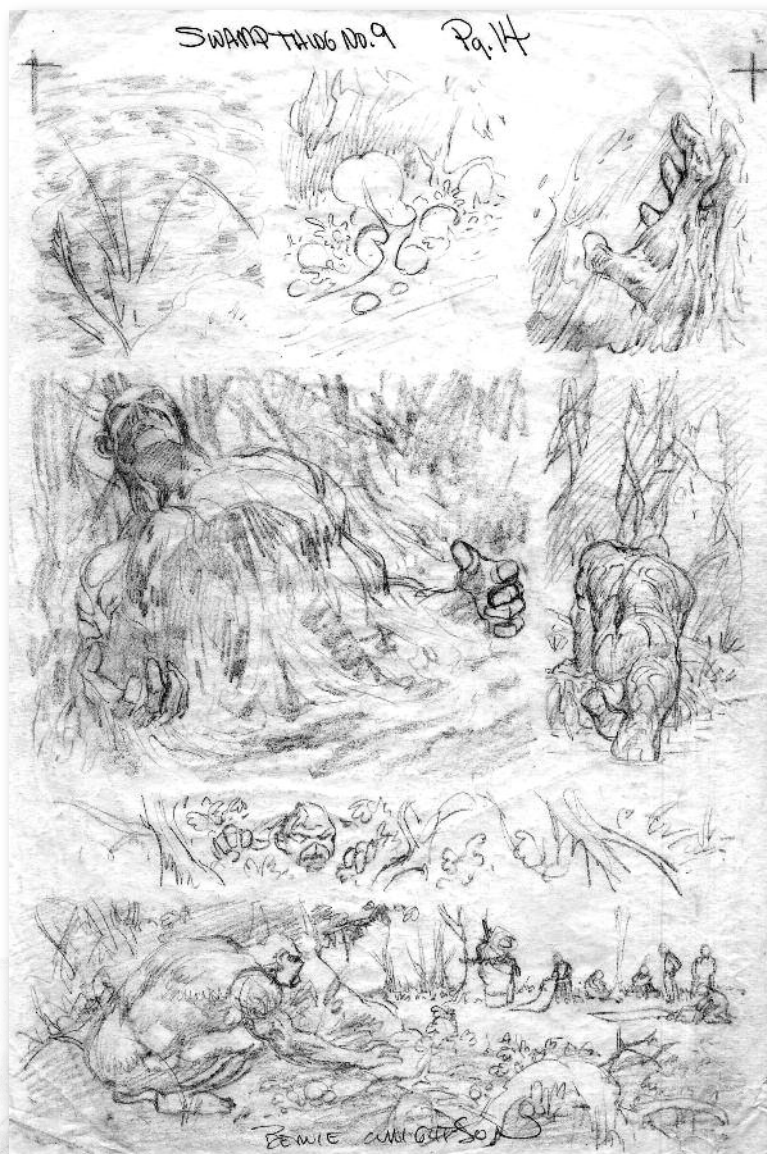
BOB McLEOD

Bernie Wrightson is one of my favorite comic artists of all time. I e-mailed him about a feature in *Rough Stuff*, and he never responded. I always enjoyed how he used his Jack Davis influence and his Frazetta influence and blended them into his own unique style, capturing much of the best of each.

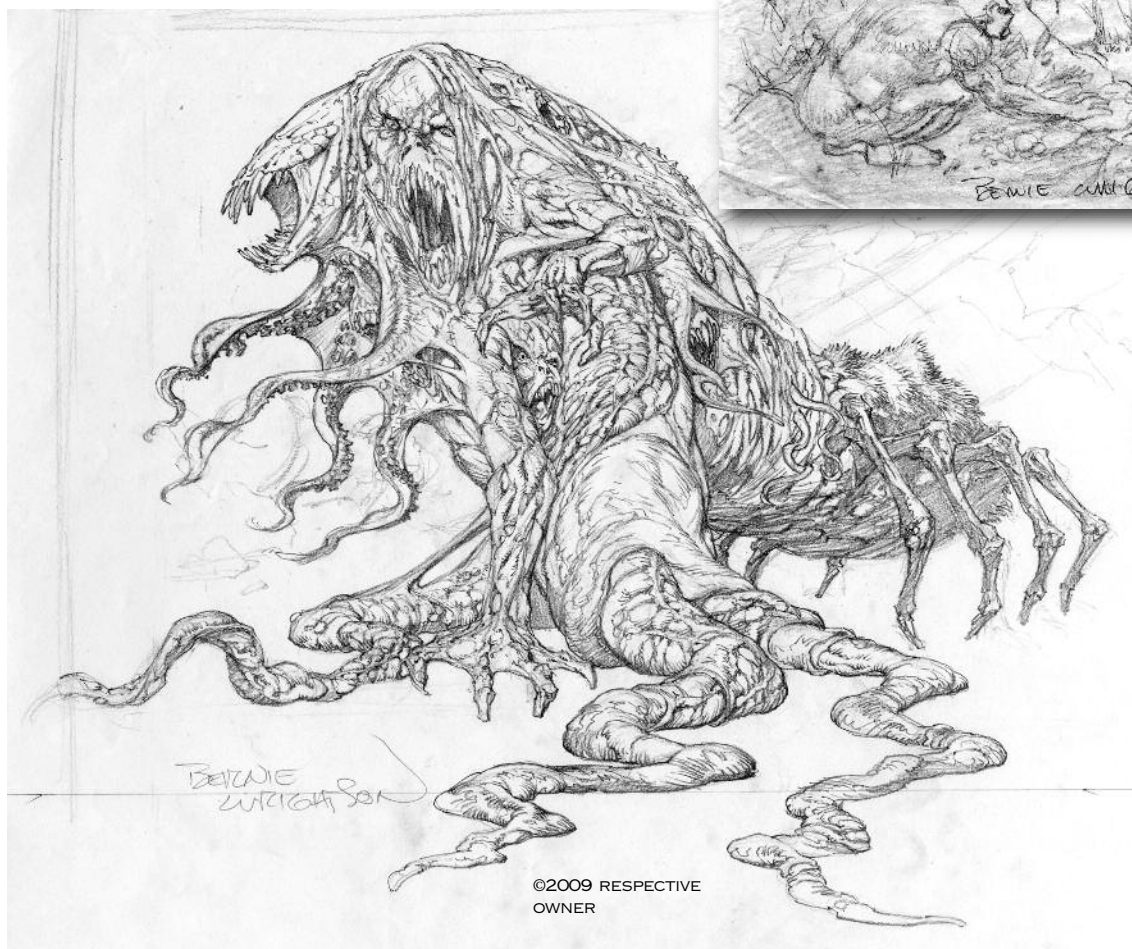
Bernie's storytelling is first rate. He always chooses the prime way to show a scene, and this page from DC's *Swamp Thing* #9 is a great example of that. This rough is so good I don't think even Bernie's own superb inks did it justice. Check it out. How Len Wein could cover it up with so many captions and balloons, I'll never know. It doesn't appear to need a single word.

SWAMP THING TM &
©2009 DC COMICS.

Swamp Thing #9, page 14 Pencil Prelim (1974) and
The Thing sketch.
Courtesy Heritage



SWAMP THING ©2009 DC COMICS



©2009 RESPECTIVE
OWNER

BOB McLEOD

Well, I'll end with a drawing that Bernie entitled "The Thing."

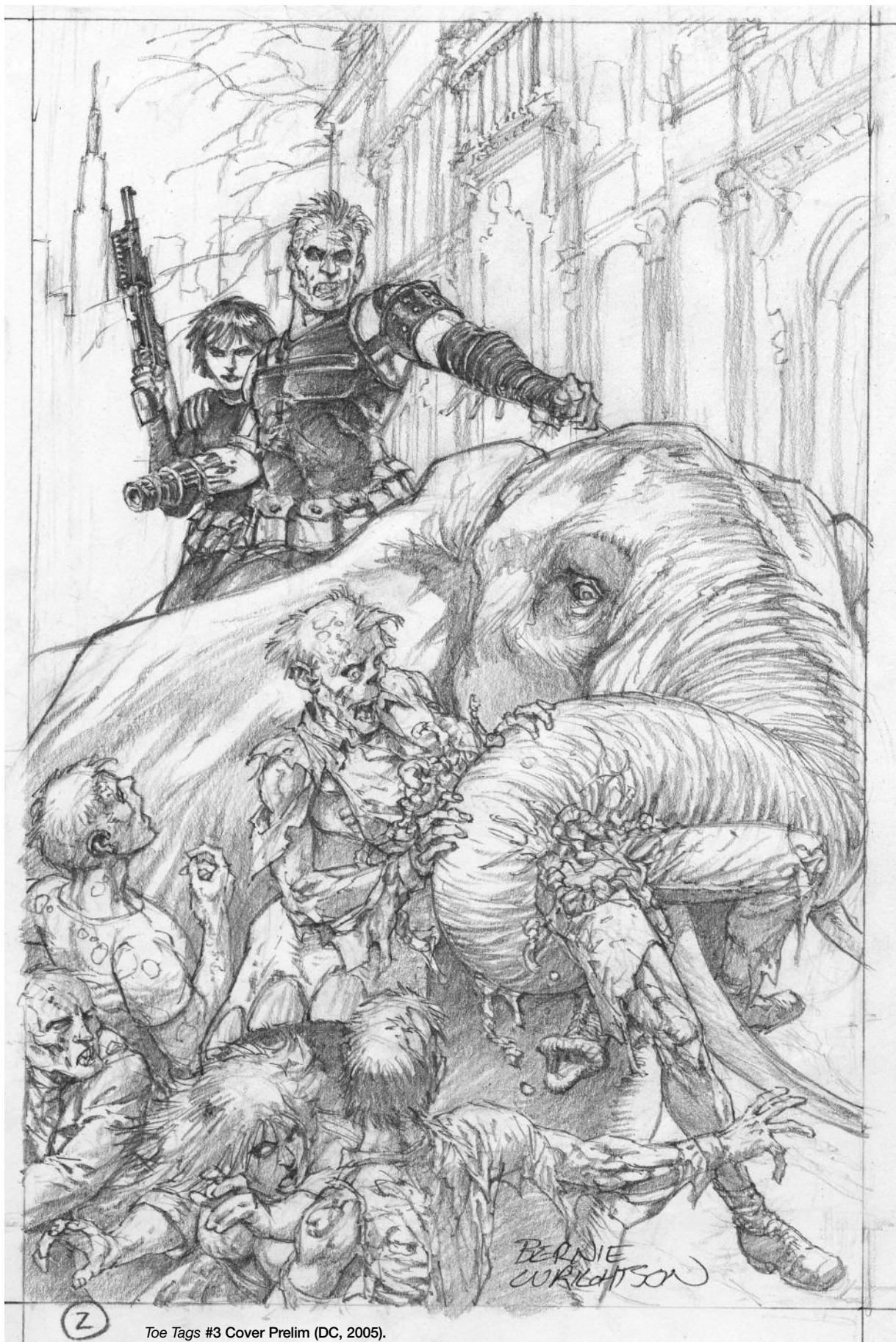
There were many more artists I had hoped to feature in *Rough Stuff*, of course, but I think we managed to show you some of the best in the business, past, present and future. I hope you enjoyed and learned from these past dozen issues. I know I did!

BOB McLEOD

This cover rough for the George Romero comic is small, at only 7" x 10.5."

I was going to close with just one page of Wrightson, but this one is too good to pass up. 30 years later and Bernie's still knocking them out of the park! Study the close attention to lighting and texture. I love the eye on that elephant! ★

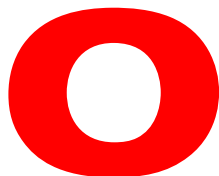
TOE TAGS TM & ©2009
GEORGE ROMERO



Toe Tags #3 Cover Prelim (DC, 2005).

BERNIE WRIGHTSON

By Bob McLeod



ur final "Rough Critique" sample page is by Harold Shindel. He's taking us back to the days of King Arthur and knights in battle. I have to admire Harold's bravery in tackling such a difficult subject. It requires a lot of reference for costumes and everything in addition to all the usual problems of drawing comics. And it'll inevitably be compared to the great comic art master Hal Foster, who created the *Prince Valiant* newspaper

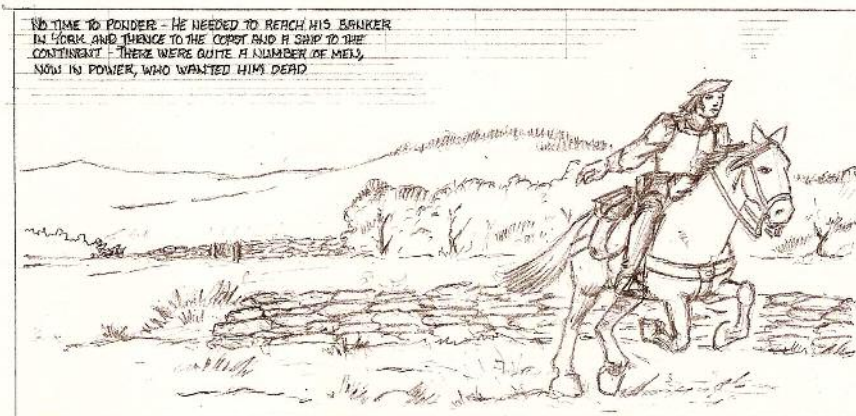
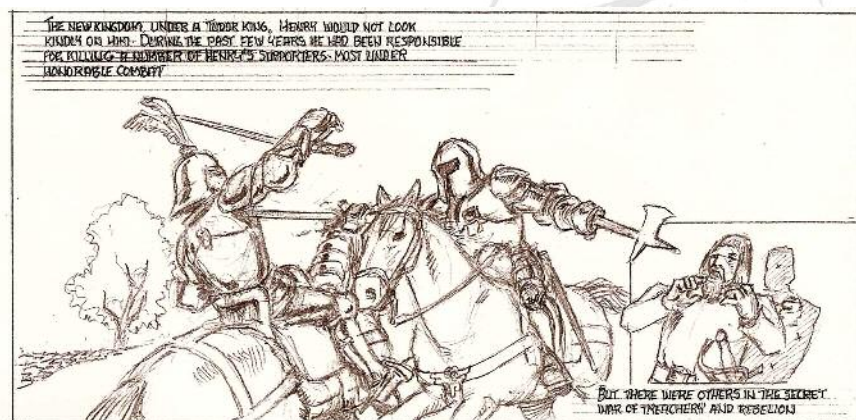
strip. Very few artists working today can compete with that. I did a sample page hoping to take over that strip a few years ago, but lost out to Gary Gianni. You can see mine here: <http://www.bobmcLeod.com/prince2.gif>

Harold, in panel one there's a lot of empty space in the top right corner. Moving the small inset panel up fills that space nicely, and flopping the knights moves the tree (which I enlarged a bit) over to fill the now empty lower right corner, as well as improving the composition by better filling that space. You also don't want it bumping up against your figure. One of your big problems is how you use your space. You need to design your drawings to fit and fill the allowed space.

In panel 3, enlarging your figure uses the space better, and you should have him looking into the page rather than out of the page. Notice I also added some shadows here and elsewhere. Using more shadows and black adds weight and form to your drawings and makes your figures look more solid and three-dimensional. Hal Foster is very good to study for this (as well as everything else!).

In panel 4, your figures are shoved down into the corners, which is a no-no. Move them more into the panel. You should never crop off part of a figure unless you have to. And instead of having the figure with the barrel walk in from the right, if we enlarge him he appears to be closer to us and entering the scene from our side, adding much more depth. Also, his hand is too big in yours.

In the last panel, I flopped your background to better balance your figure, whose hand is once again too big. I also enlarged the figure a bit. Drawing horses is always very challenging and yours need a lot of help, so I brought in the best horse artist I know to advise us. My friend June Brigman, co-creator of Marvel's *Power Pack*, former instructor at the Joe Kubert School and current artist on the *Brenda Starr* newspaper strip, enjoys riding and drawing horses. She drew the corrections shown here, and I asked her to offer what advice she could. Brace yourself. Like me, she doesn't pull punches.



June: These aren't the worst horse drawings I've seen; they do look like horses. But they look like sleepy, stuffed animal horses. Horses are very athletic, so it's important to indicate some bone and muscle. One way to understand how the horse is put together is to look at a book on horse anatomy and see how it compares to human anatomy. A horse has a scapula, a humerus, an ulna bone. They have obliques and latissimus dorsi

and quadricep muscles just like we do. Where is the horse's elbow joint and how does it correspond to ours? The knee of a horse is like our wrist, the stifle joint is like our knee, the hock is like our ankle. When you think about it that way, horses don't seem so alien. A great horse can move like a cat. So make your drawings move, make them exciting. The nostrils should flare, the mane and tail should be whipping around, the whites of

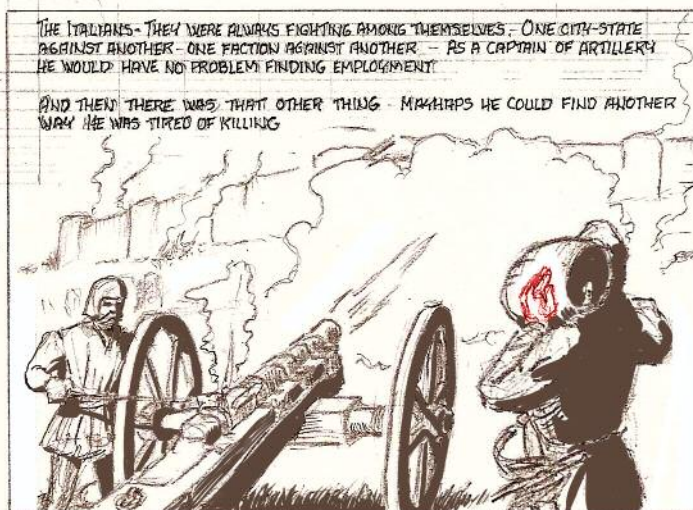
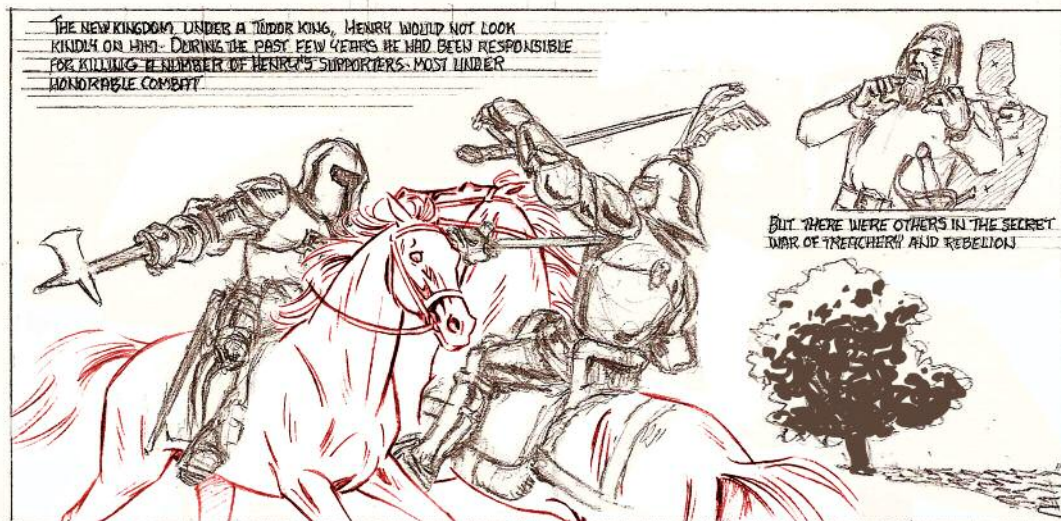
the eyes should be showing.

Drawing a horse in a scene is a chance to add drama and action.

There are many books on how to draw horses. But the only one you need is called *Draw Horses* with Sam Savitt. I had the good fortune to study with Sam one summer. He could draw any horse doing anything from any angle, without reference. He was the author and illustrator of over a hundred books of horse stories, an avid horseman, and the official artist of the United States Equestrian team. Not only did Sam know the anatomy and movement of a horse, he understood their behavior and personalities. He makes horses come alive better than any artist I know.

Even if you don't want to make a career out of drawing horses, it's worth taking a little time to figure them out. Because if you can understand how a horse is put together, you can apply this knowledge to drawing dogs, cats, deer, cows—all kinds of other mammals. Really, it's not as hard as you think. And it might even be fun. So go for it, get in touch with your inner Mr. Ed.

Thanks, June! Um, you do remember who Mr. Ed was, don't you, Harold? You kids can google it. Well, I don't know about you, but I just bought myself a copy of Sam Savitt's book! For more drawings and advice from June, be sure to check the *Rough Stuff* section of my web site. This is the last issue of *Rough Stuff*, but my "Rough Critique" feature will continue in *Draw!* magazine. So if you'd like me to critique your sample page, e-mail me at mcleod.bob@gmail.com.





ROUGH TALK

The feature I enjoy the most is your "Rough Critiques." I'm learning new things about comic art or having things I never considered before pointed out some 40 years after I first began reading comic books! (I'm 49 years old) And I disagree with the letter writer in issue #8 who took you to task for being "too negative." If with the limited space in the magazine you sometimes come across as blunt, your taking the time to draw the corrections you suggest more than makes up for it.

Among other things I had never before thought about facing figures so they draw a reader's eye along the path you want them to read the panels on the page. Instead I remember old reprints of Batman stories from the '50s where arrows were drawn to lead you to the next panel to be read! They sure don't do that nowadays. Instead we get double-page splashes that confuse readers about the panel sequence because the borders of the panels touch across the center spread and get swallowed up by the staples! Some of your other insights are almost making me look forward to the next comic that I find hard to follow to see if they lead to figure out what went wrong.

I also like the picture of Superman you used as a backdrop on the letters' page in issue #8. And was pleased to see it on the website not covered up by letters. Among other things Superman is my favorite character and it bothers me when an artist isn't able to draw him on model. You did just fine. But, for example, Gil Kane (one of my favorite artists) never quite got it right, I felt when he was drawing Superman in *Action Comics* in the '80s. It was like somebody else was wearing Superman's costume. It really surprised me later when Roy Thomas in *Alter Ego* printed a character sheet Gil Kane drew of Superman for the 1988 Ruby Spears cartoon that *did* look like Superman to me!

Sincerely,
Pat Mattauch

Wow!!! The best issue yet!!!

1) I love your inking over Garney on the cover! A return to ink strokes that have life and vitality!!

2) I always loved Garney's pencils but never was comfortable seeing them inked or colored. The pencils shown in issue #10 confirm just how alive his pencils are. For some reason with Garney, inking flattens his stuff out to my eyes. I don't know why. I'd love to

commission Sinnott himself to ink the Garney illo on page 8. I think Reinhold needed much heavier foreground holding lines in the inked version on pg. 9 for the Cap and Venom figures. I don't get any sense of foreground, midground, background from these inks, although they are technically well rendered. Your comments on pg. 15 apply to the inked image on pg 9.

3) My God is this guy good! Pgs. 16-19.

4) Matt Haley is an incredible draftsman, in the Buscema tradition. He can just flat out draw. But the Power Girl on pg. 31 caught my eye the most. Beautiful, clean, rhythmic, bold strokes that are bursting with life and vitality! Anybody inking this with lesser talent than a Palmer, a McLeod, or a Breeding would bring it down.

5) You teach at PCAD? Didn't know that. Congrats! And congrats for a great article. Your paragraph that has "Drawing comics requires..." in it is a tutorial within a tutorial. The novice will read these words but only the longtime amateur like myself or pro like yourself will appreciate the depth of meaning in your words.

6) The technical skill of Jason Paz is amazingly displayed on pg. 52. Did it take him a year to draw this? Incredible!

7) AIEAHH!!! Alex Raymond!!! Direct from the pantheon to the pages of *Rough Stuff*!!! Brilliant!!! His skill, craftsmanship, line, command, breadth, boldness are right there to see! What a thrill to see them!!! I will be purchasing Robert's book.

8) Enjoyed the "Editor's Corner" immensely. Always a study in the craft of comic book art when I view your work. Your inks on pg. 80 were a joy and a terrific example of inking improving the pencils by doing the things inking does much better than pencils: light/shade and surface textures (the buildings). A master inker shows his stuff!!!!

Well, I guess you can say I liked the issue!! Bring it on!!! Can't wait for the next issue!!!

Your buddy,
Michael Greczek

I'm a big fan of *Rough Stuff* and I just wanted to write to you to say how much I love the magazine. Every issue is a visual feast! I can't tell you how many times I flip through each issue. (Have them all by the way!) It's great to see raw pencils from some of the industry's greatest talents (past and present). I always think of pencils as the artist "unplugged." It's great to see the artwork before the inker takes over. Or, to see how the artwork is changed from person to the next.

I loved issue #10 in that you featured Alex Raymond. Quite a nice surprise. Do you have plans on featuring more great illustrators from the past? It would be a nice addition. Seeing Cornwell, Loomis or Leyendecker along side Adams, Buscema and Kirby would be amazing. [Alas, no such luck. -ed.]

In future issues, do you think you could include any work by the late and great Jim Aparo? Have you worked with him before? Mr. Aparo has to be one of the most underrated talents in the history of comics. Anyway, I was wondering if you could include some of his work on *The Phantom Stranger*, *Batman* or *Aquaman*. I'd love to see his rough stuff. Also, do you think you could cover/include any rough stuff from the great *MAD* magazine artists like Jack Davis, Wally Wood, Will Elder or Mort Drucker? [I would have loved to feature Aparo, but since he usually inked his own pencils, there's very little of his prelim work around. As for the *MAD* guys, see my comments this issue. -ed.]

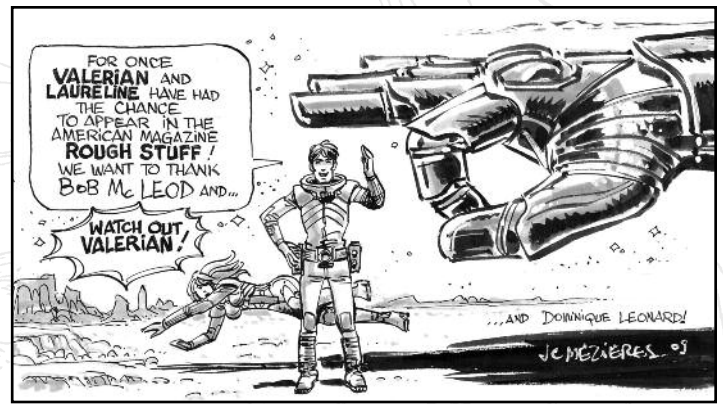
Lastly, I think I owe you a bit of an apology. And the rest of the inkers in the world as well. For the longest time, I kind of thought that inkers were just people who traced the pencils and that anyone could do it. Kind of like, Stan Lee would have his secretary ink Silver Surfer before she went home at night. Yeah, it's a popular idea among non-comics fans that inking is easy. I'm guilty of it too. But it took your magazine to really open my eyes and see that there is a *lot* more to inking than mere tracing. Just seeing raw pencils next to the final inked pages is sometimes staggering. Especially with the rough pencilers like John Buscema. So I just wanted to clear my conscious and apologize to all the inkers out there for the not giving you guys the credit you deserve. Never again. [Apology accepted. I'm glad we were able to educate you on the fine art of inking. -ed.]

Thanks again for putting out *Rough Stuff*. I love the magazine and the wait between issues is killing me. Looking forward to issue #11.

P.S. TwoMorrows had a book about Mr. Aparo in the pipeline before he died. I haven't heard anything about it in a while. Would you happen to know the book's status? [sorry, Brian, I don't. -ed.]

Brian Thompson

I love rough pencil art so it was a no-brainer for me to get [*Rough Stuff*] magazine as an inexpensive way to collect art that I can manipulate or practice coloring/tracing on my computer as well



as just collecting pop art for its own sake.

(Yes, comic books *are* Pop Art whether Roy Lichtenstein enters the picture or not. They were Pop Art before him and remain so after his death. I'm *not* bigoted about comic book art and am also a realist. I hate seeing the term "graphic novel" in stores and libraries. Are most of us still that self-conscious that we can't call a spade a "spade?" They remain *comic* books to me!)

Rough Stuff and *Draw!* by Mike Manley are the two magazines I currently buy religiously through the local comic shop. Got every issue published of both books. They are a delight to sit down and read in addition to glancing at the art and finding out kernels of information that I haven't noticed from reading thousands of comic books or the hundred-and-million art instruction books I've got. Always something new in each issue.

Sincerely,
George Cepeda

The new *Rough Stuff* was great as always. I think I like your mag more than *Draw*, which is saying a lot.

Greg Vondruska

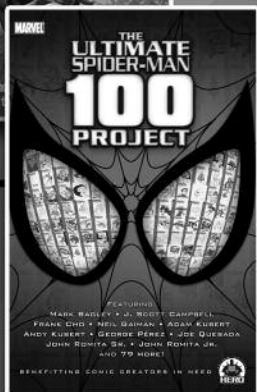
I have been a fan of your work since I was introduced to it in the *New Mutants* graphic novel, and I love your magazine *Rough Stuff*. Thanks to your magazine, I have gained insight into so many of my favorite artists and their artwork. I particularly enjoyed the article about French and Belgian comics in issue #8, since I was born in Europe and grew up reading those books.

Antonio Rodrigues

I just picked up issue #1 of *Rough Stuff* through TwoMorrows and it is a great magazine. Needless to say, I will be subscribing. Seeing the raw pencils of professional artists is incredibly helpful for an amateur like myself. [Subscriptions are now useless, but back issues are still available. -ed.]

Brian Carroll ★

THE HERO INITIATIVE GREAT PRODUCTS! GREAT CAUSE!



• ACTOR COMICS PRESENTS •

MARVEL THEN-AND-NOW

DVD •

• ULTIMATE SPIDER-MAN
#100 PROJECT •



• THE UNUSUAL SUSPECTS •

ATOMIC COMICS

Order at: www.HeroInitiative.org or www.AtomicComics.com

Advertise With Us!

**ALTER EGO! • BACK ISSUE! • DRAW!
ROUGH STUFF! • WRITE NOW!**

COVERS: 8.375" Wide x 10.875" Tall
(plus 1/8" bleed all around)

FULL-PAGE: 7.5" Wide x 10" Tall

HALF-PAGE: 7.5" Wide x 4.875" Tall

QUARTER-PAGE: 3.75" Wide x 4.875" Tall

*These rates are for ads supplied
on-disk (PDF, JPEG, TIF, EPS, or
Quark Xpress files acceptable).
No agency discounts apply. Dis-
play ads are not available for the
Jack Kirby Collector.*

Ad Rates:

Back cover COLOR: \$800 (\$700 for two or more)

Inside cover B&W: \$400 (\$350 for two or more)

Full-page B&W interior: \$300 (\$250 for two or more)

Half-page B&W interior: \$175 (\$150 for two or more)

Quarter-page B&W interior: \$100 (\$87.50 for two or more)

Bulk Ad Rates!

Run the same size ad for 26 insertions and these discounts apply:

Back cover COLOR: \$10,000 (\$385 per ad)

Inside cover B&W: \$6000 (\$231 per ad)

Full-page B&W interior: \$4000 (\$154 per ad)

Half-page B&W interior: \$2000 (\$77 per ad)

Quarter-page B&W interior: \$1000 (\$39 per ad)

*We accept check,
money order, and all
major credit cards;
include card number
and expiration date.*

Send ad copy and payment (US funds) to:

TwoMorrrows Publishing

10407 Bedfordtown Dr. • Raleigh, NC 27614

919-449-0344 • fax 919-449-0327 • E-mail: twomorrow@aol.com



\$200,000 PAID FOR ORIGINAL COMIC ART!

**COLLECTOR PAYING TOP DOLLAR FOR
"ANY AND ALL" ORIGINAL COMIC BOOK
AND COMIC STRIP ARTWORK FROM THE
1930S TO PRESENT! COVERS, PINUPS,
PAGES, IT DOESN'T MATTER! 1 PAGE OR
ENTIRE COLLECTIONS SOUGHT!
CALL OR EMAIL ME ANYTIME!**

330-296-2415
mikeburkey@aol.com

OR SEND YOUR LIST TO:

MIKE BURKEY

**P.O. BOX 455 • RAVENNA, OH 44266
CASH IS WAITING, SO HURRY!!!!**

MODERN MASTERS SERIES

Edited by **ERIC NOLEN-WEATHINGTON**, these trade paperbacks and DVDs are devoted to the **BEST OF TODAY'S COMICS ARTISTS!** Each book contains **RARE AND UNSEEN ARTWORK** direct from the artist's files, plus a **COMPREHENSIVE INTERVIEW** (including influences and their views on graphic storytelling),



DELUXE SKETCHBOOK SECTIONS, and more! And don't miss our companion **DVDs**, showing the artists at work in their studios!



MODERN MASTERS: IN THE STUDIO WITH GEORGE PÉREZ DVD

Get a **PERSONAL TOUR** of George's studio, and watch **STEP-BY-STEP** as the fan-favorite artist illustrates a special issue of **TOP COW's WITCHBLADE!** Also, see George as he sketches for fans at conventions, and hear his peers and colleagues—including **MARV WOLFGAN** and **RON MARZ**—share their anecdotes and personal insights along the way!

(120-minute Standard Format DVD) \$29.95

ISBN: 9781893905511

Diamond Order Code: JUN053276



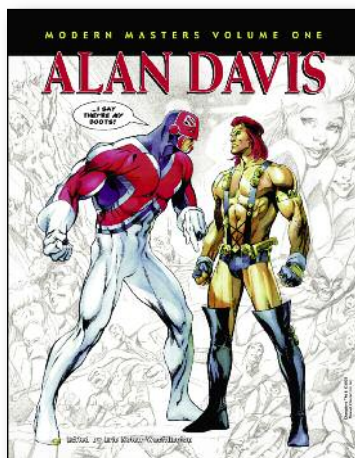
MODERN MASTERS: IN THE STUDIO WITH MICHAEL GOLDEN DVD

Go behind the scenes and into Michael Golden's studio for a **LOOK INTO THE CREATIVE MIND** of one of comics' greats. Witness a modern master in action as this 90-minute DVD provides an exclusive look at the **ARTIST AT WORK**, as he **DISCUSSES THE PROCESSES** he undertakes to create a new comics series.

(90-minute Standard Format DVD) \$29.95

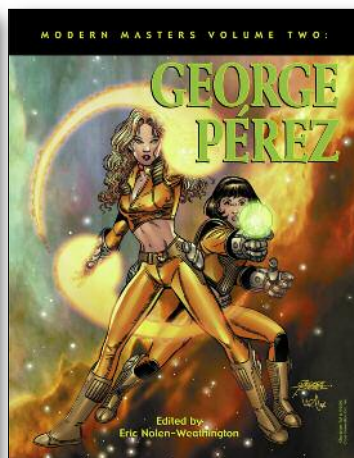
ISBN: 9781893905771

Diamond Order Code: MAY073780



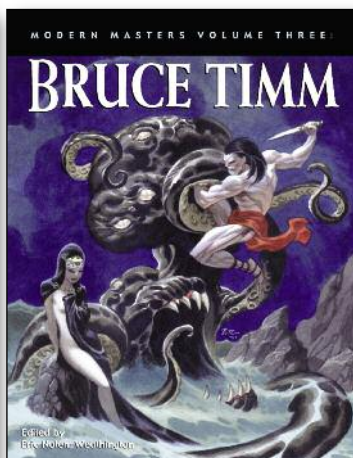
Volume 1: ALAN DAVIS

by Eric Nolen-Weathington
(128-page trade paperback) \$14.95
ISBN: 9781893905191
Diamond Order Code: JAN073903



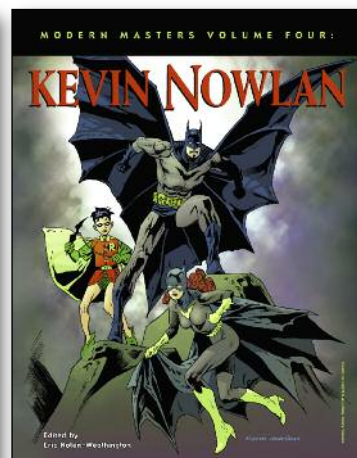
Volume 2: GEORGE PÉREZ

by Eric Nolen-Weathington
(128-page trade paperback) \$14.95
ISBN: 9781893905252
Diamond Order Code: JAN073904



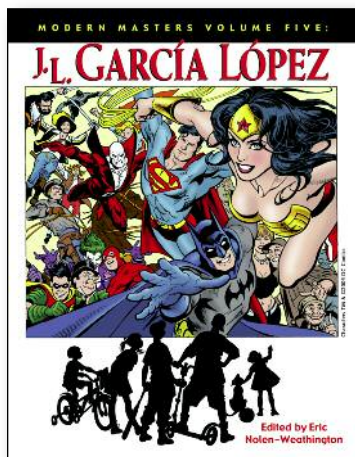
Volume 3: BRUCE TIMM

by Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905306
Diamond Order Code: APR042954



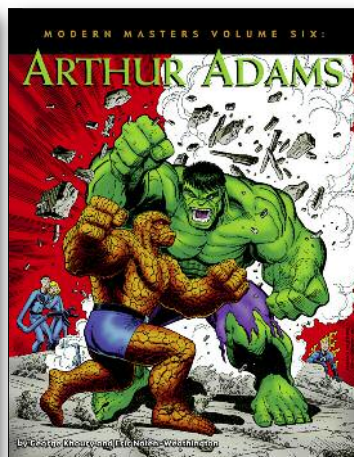
Volume 4: KEVIN NOWLAN

by Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905382
Diamond Order Code: SEP042971



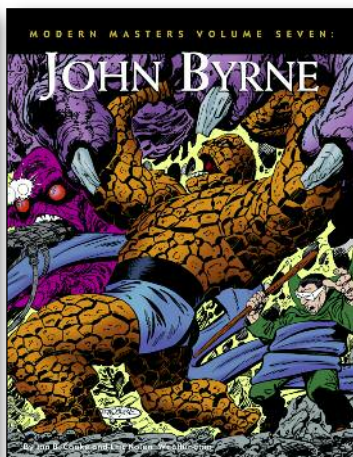
Volume 5: GARCÍA-LÓPEZ

by Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905443
Diamond Order Code: APR053191



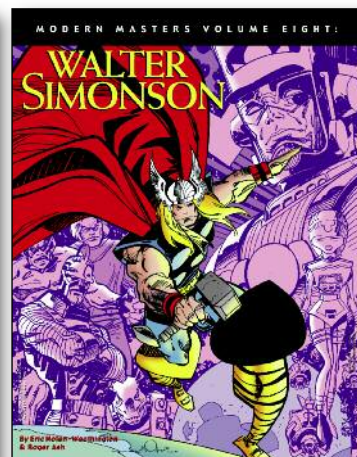
Volume 6: ARTHUR ADAMS

by George Khoury & Eric Nolen-Weathington
(128-page trade paperback) \$14.95
ISBN: 9781893905542
Diamond Order Code: DEC053309



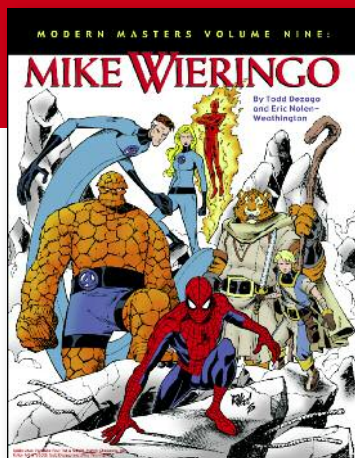
Volume 7: JOHN BYRNE

by Jon B. Cooke & Eric Nolen-Weathington
(128-page trade paperback) \$14.95
ISBN: 9781893905566
Diamond Order Code: FEB063354



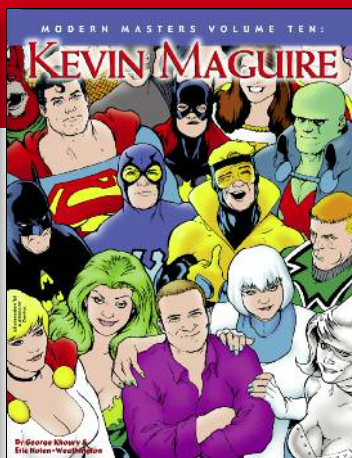
Volume 8: WALTER SIMONSON

by Roger Ash & Eric Nolen-Weathington
(128-page trade paperback) \$14.95
ISBN: 9781893905641
Diamond Order Code: MAY063444



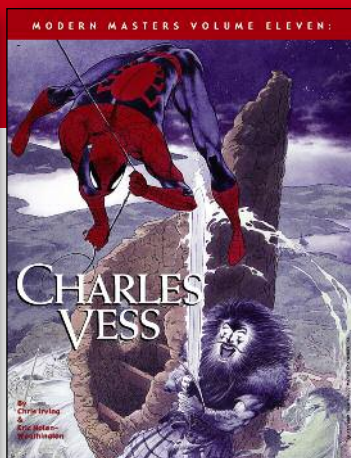
**Volume 9:
MIKE WIERINGO**

by Todd DeZago & Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905658
Diamond Order Code: AUG063626



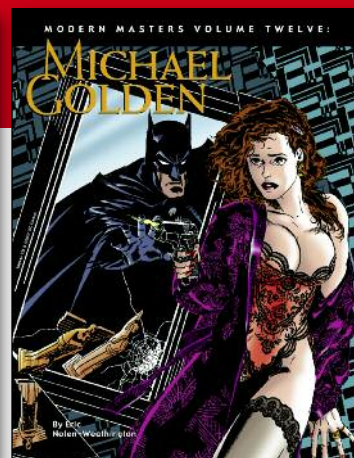
**Volume 10:
KEVIN MAGUIRE**

by George Khoury & Eric Nolen-Weathington
(128-page trade paperback) \$14.95
ISBN: 9781893905665
Diamond Order Code: OCT063722



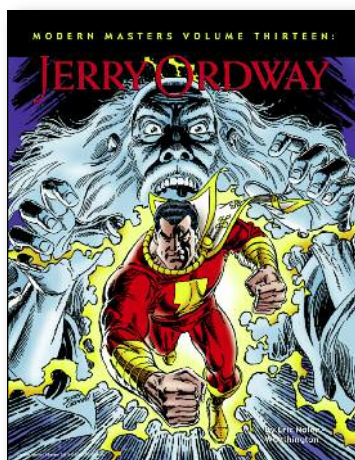
**Volume 11:
CHARLES VESS**

by Christopher Irving & Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905696
Diamond Order Code: DEC063948



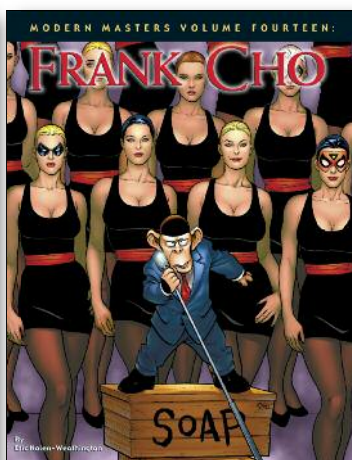
**Volume 12:
MICHAEL GOLDEN**

by Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905740
Diamond Order Code: APR074023



**Volume 13:
JERRY ORDWAY**

by Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905795
Diamond Order Code: JUN073926



**Volume 14:
FRANK CHO**

by Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905849
Diamond Order Code: AUG074034



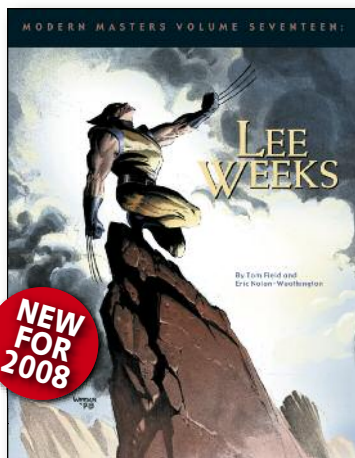
**Volume 15:
MARK SCHULTZ**

by Fred Perry & Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905856
Diamond Order Code: OCT073846



**Volume 16:
MIKE ALLRED**

by Eric Nolen-Weathington
(120-page TPB with COLOR) \$14.95
ISBN: 9781893905863
Diamond Order Code: JAN083937



**Volume 17:
LEE WEEKS**

by Tom Field & Eric Nolen-Weathington
(128-page trade paperback) \$14.95
ISBN: 9781893905948
Ships May 2008



**Volume 18:
JOHN ROMITA JR.**

by George Khoury & Eric Nolen-Weathington
(128-page trade paperback) \$14.95
ISBN: 9781893905955
Ships July 2008

**MODERN MASTERS
BUNDLES**

**BUNDLE THE
GEORGE PEREZ
VOLUME & DVD
TOGETHER,
OR THE
MICHAEL GOLDEN
VOLUME & DVD
TOGETHER**

**ONLY
\$37.95
EACH
(SAVE \$7
PER BUNDLE)**

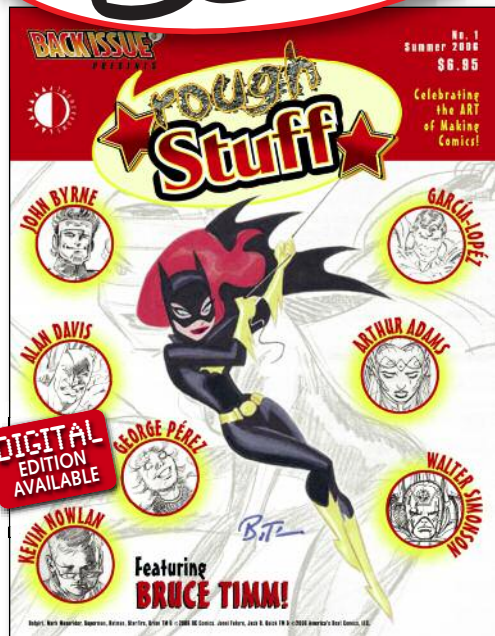


**MODERN MASTERS VOLUMES ON MIKE PLOOG AND CHRIS SPROUSE ARE COMING IN FALL 2008
SEE OUR SUMMER CATALOG UPDATE!**



"HOW-TO" MAGAZINES

Spinning off from the pages of **BACK ISSUE!** magazine comes **ROUGH STUFF**, celebrating the **ART** of creating comics! Edited by famed inker **BOB McLEOD**, each issue spotlights **NEVER-BEFORE PUBLISHED** penciled pages, preliminary sketches, detailed layouts, and even unused inked versions from artists throughout comics history. Included is commentary on the art, discussing what went right and wrong with it, and background information to put it all into historical perspective. Plus, before-and-after comparisons let you see firsthand how an image changes from initial concept to published version. So don't miss this amazing magazine, featuring galleries of **NEVER-BEFORE SEEN** art, from some of your favorite series of all time, and the top pros in the industry!



ROUGH STUFF #1

Our debut issue features galleries of **UNSEEN ART** by a who's who of Modern Masters including: **ALAN DAVIS**, **GEORGE PÉREZ**, **BRUCE TIMM**, **KEVIN NOWLAN**, **JOSÉ LUIS GARCÍA-LÓPEZ**, **ARTHUR ADAMS**, **JOHN BYRNE**, and **WALTER SIMONSON**, plus a **KEVIN NOWLAN** interview, art critiques, and a new **BRUCE TIMM** COVER!

(116-page magazine) \$6.95
Diamond Order Code: **APR063497**



ROUGH STUFF #2

The follow-up to our smash first issue features more galleries of **UNSEEN ART** by top industry professionals, including: **BRIAN APTHORP**, **FRANK BRUNNER**, **PAUL GULACY**, **JERRY ORDWAY**, **ALEX TOTI**, and **MATT WAGNER**, plus a **PAUL GULACY** interview, a look at art of the pros **BEFORE** they were pros, and a new **GULACY "HEX" COVER!**

(100-page magazine) \$6.95
Diamond Order Code: **AUG063714**



ROUGH STUFF #3

Still more galleries of **UNPUBLISHED ART** by **MIKE ALLRED**, **JOHN BUSCEMA**, **YANICK PAQUETTE**, **JOHN ROMITA JR.**, **P. CRAIG RUSSELL**, and **LEE WEEKS**, plus a **JOHN ROMITA JR.** interview, looks at the process of creating a cover (with **BILL SIENKIEWICZ** and **JOHN ROMITA JR.**), and a new **ROMITA JR. COVER**, plus a **FREE DRAW #13 PREVIEW!**

(100-page magazine) \$6.95
Diamond Order Code: **NOV064024**



ROUGH STUFF #4

More **NEVER-PUBLISHED** galleries (with detailed artist commentaries) by **MICHAEL KALUTA**, **ANDREW "Starman" ROBINSON**, **GENE COLAN**, **HOWARD CHAYKIN**, and **STEVE BISSETTE**, plus interview and art by **JOHN TOTLEBEN**, a look at the Wonder Woman Day charity auction (with rare art), art critiques, before-&-after art comparisons, and a **FREE WRITE NOW #15 PREVIEW!**

(100-page magazine) \$6.95
Diamond Order Code: **FEB073911**

ROUGH STUFF #5



NEVER-BEFORE-PUBLISHED galleries (complete with extensive commentaries by the artists) by **PAUL SMITH**, **GIL KANE**, **CULLY HAMNER**, **DALE KEOWN**, and **ASHLEY WOOD**, plus a feature interview and art by **STEVE RUDE**, an examination of **JOHN ALBANO** and **TONY DEZUNIGA**'s work on **Jonah Hex**, new **STEVE RUDE COVER**, plus a **FREE BACK ISSUE #23 PREVIEW!**

(100-page magazine) \$6.95
Diamond Order Code: **MAY073902**

ROUGH STUFF #7



Features an in-depth interview and cover by **TIM TOWNSEND**, **CRAIG HAMILTON**, **DAN JURGENS**, and **HOWARD PORTER** offer preliminary art and commentaries, **MARIE SEVERIN** career retrospective, graphic novels feature with art and comments by **DAWN BROWN**, **TOMER HANUKA**, **BEN TEMPLESMITH**, and **LANCE TOOKS**, and more!

(100-page magazine) \$6.95
Diamond Order Code: **NOV073966**



ROUGH STUFF #8

Features an in-depth interview and cover painting by the extraordinary **MIKE MAYHEW**, preliminary and unpublished art by **ALEX HORLEY**, **TONY DEZUNIGA**, **NICK CARDY**, and **RAFAEL KAYANAN** (including commentary by each artist), a look at the great Belgian comic book artists, a "Rough Critique" of **MIKE MURDOCK**'s work, and more!

(100-page magazine) \$6.95
Diamond Order Code: **FEB084188**

ROUGH STUFF #6

Features a new interview and cover by **BRIAN STELFREEZE**, interview with **BUTCH GUICE**, extensive art galleries/commentary by **IAN CHURCHILL**, **DAVE COCKRUM**, and **COLLEEN DORAN**, **MIKE GAGNON** looks at independent comics, with art and comments by **ANDREW BARR**, **BRANDON GRAHAM**, and **ASAF HANUKA!** Includes a **FREE ALTER EGO #73 PREVIEW!**

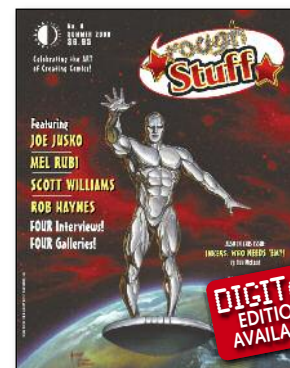
(100-page magazine) \$6.95
Diamond Order Code: **AUG074137**



ROUGH STUFF #9

Editor and pro inker **BOB McLEOD** features four interviews this issue: **ROB HAYNES** (interviewed by fellow professional **TIM TOWNSEND**), **JOE JUSKO**, **MEL RUBI**, and **SCOTT WILLIAMS**, with a new painted cover by **JUSKO**, and an article by **McLEOD** examining "Inkers: Who needs 'em'?" along with other features, including a Rough Critique of **RUDY VASQUEZ!**

(100-page magazine) \$6.95
Diamond Order Code: **MAY084263**



DRAW!

DRAW! (edited by top comics artist MIKE MANLEY) is the professional "HOW-TO" magazine on comics, cartooning, and animation. Each issue features in-depth INTERVIEWS and DEMOS from



top pros on all aspects of graphic storytelling, as well as such skills as layout, penciling, inking, lettering, coloring, Photoshop techniques, plus web guides and techniques, tips, tricks, and a handy reference source—this magazine has it all!

NOTE: Some issues contain nudity for figure drawing instruction. INTENDED FOR MATURE READERS.

DIGITAL EDITIONS AVAILABLE FOR ONLY \$3.95

See page 32 for subscription rates!

Go online for an **ULTIMATE BUNDLE**, with all print issues at **HALF-PRICE!**



#1: ORDWAY, GIBBONS

(108 pages with COLOR)
SOLD OUT
(Digital Edition) \$3.95



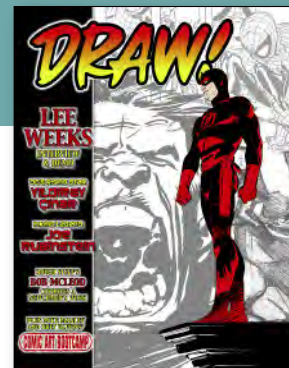
#2: BLEVINS, TARTAKOVSKY

(116 pages with COLOR)
SOLD OUT
(Digital Edition) \$3.95



#3: RIVOCHÉ, GIORDANO

(80 pages with COLOR)
SOLD OUT
(Digital Edition) \$3.95



DRAW! #25

LEE WEEKS (Daredevil, Incredible Hulk) gives insight into the artform, YILDIRAY CINAR (Noble Causes, Fury of the Firestorms) interview and demo, inker JOE RUBINSTEIN shows how he works, "Comic Art Bootcamp" with MIKE MANLEY and BRET BLEVINS, "Rough Critique" of a newcomer by BOB MCLEOD, and "Crusty Critic" JAMAR NICHOLAS reviews art supplies and software! Mature readers only.

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95



#4: NOWLAN, LARSEN

(88 pages with COLOR)
\$5.95
(Digital Edition) \$3.95



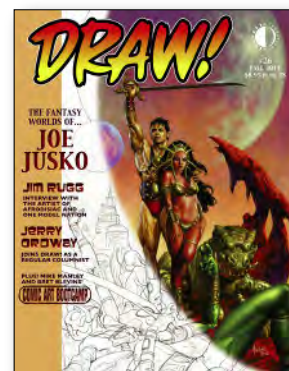
#5: OEMING, WIERINGO

(88 pages with COLOR)
\$5.95
(Digital Edition) \$3.95



#6: WRAY, DeSTEFANO

(96 pages with COLOR)
SOLD OUT
(Digital Edition) \$3.95



DRAW! #26

JOE JUSKO shows how he creates his amazing fantasy art, JAMAR NICHOLAS interviews artist JIMM RUGG (Street Angel, Afrodisiac, The P.L.A.I.N. James and James in Love, One Model Nation, and The Guild), new regular contributor JERRY ORDWAY on his behind-the-scenes working process, Comic Art Bootcamp with MIKE MANLEY and BRET BLEVINS, reviews of artist materials, and more! Mature readers only.

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95



#7: BRERETON, TRENHOLM

(96 pages with COLOR)
SOLD OUT
(Digital Edition) \$3.95



#8: BANCROFT, HALEY, RUIZ

(96 pages with COLOR)
\$5.95
(Digital Edition) \$3.95



#9: CROSSOVER w/ WRITE NOW

(88 pages with COLOR)
SOLD OUT
(Digital Edition) \$3.95



#10: GARNEY, NOLAN

(104 pages with COLOR)
\$5.95
(Digital Edition) \$3.95



#11: RUDE, BALLESTEROS

(112 pages with COLOR)
\$5.95
(Digital Edition) \$3.95



#12: BAKER, HAWTHORNE

(96 pages with COLOR)
SOLD OUT
(Digital Edition) \$3.95



#13: HORLEY, COOVER

(88 pages with COLOR)
\$6.95
(Digital Edition) \$3.95



#14: MAHNKE, NEDELCU

(84 pages with COLOR)
\$6.95
(Digital Edition) \$3.95



#15: BACK TO SCHOOL ISSUE

(84 pages with COLOR)
\$6.95
(Digital Edition) \$3.95



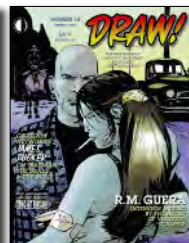
#16: CHAYKIN, JAY STEPHENS

(84 pages with COLOR)
\$6.95
(Digital Edition) \$3.95



#17: BRYAN LEE O'MALLEY

(84 pages with COLOR)
\$6.95
(Digital Edition) \$3.95



#18: GUERA, JAMES TUCKER

(84 pages with COLOR)
\$6.95
(Digital Edition) \$3.95



DRAW! #27

Top comics cover artist DAVE JOHNSON demos his creative process, STEPHEN SILVER shows how he designs characters for top animated series, plus new columnist JERRY ORDWAY presents "The Right Way, the Wrong Way, and the ORDWAY!", "Crusty Critic" JAMAR NICHOLAS reviews art supplies, and hit "Comic Art Bootcamp" with Draw editor MIKE MANLEY and BRET BLEVINS! Mature readers only.

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95



#19: DOUG BRAITHWAITE

(84 pages with COLOR)
\$6.95
(Digital Edition) \$3.95



#20: JAFFEE, SIMONSON

(84 pages with COLOR)
\$7.95
(Digital Edition) \$3.95



#21: HASPIEL, PANOSIAN

(84 pages with COLOR)
\$7.95
(Digital Edition) \$3.95



#22: WILLIAMS, MILLER, JANSON

(84 pages with COLOR)
\$7.95
(Digital Edition) \$3.95



#23: OLIFFE, WILLIAMSON

(84 pages with COLOR)
\$7.95
(Digital Edition) \$3.95



#24: VALLEY, GLEN ORBIK

(84 pages with COLOR)
\$7.95
(Digital Edition) \$3.95



DRAW! #28

FAREL DALRYMPLE shows how he produces Meathaus and Pop Gun War, director and storyboard/comics artist DAVE BULLOCK dissects his own work, columnist JERRY ORDWAY draws on his years of experience to show readers the Ord-way of creating comics, JAMAR NICHOLAS reviews the latest art supplies, plus more Comic Art Bootcamp by BRET BLEVINS and editor MIKE MANLEY! Mature readers only.

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95



DRAW! #29

DAVE DORMAN demonstrates his painting techniques for sci-fi, fantasy, and comic book cover, LeSEAN THOMAS (character designer and co-director of *The Boondocks* and *Black Dynamite: The Animated Series*) gives advice on today's animation industry, new columnist JERRY ORDWAY shows his working process, plus more Comic Art Bootcamp by BRET BLEVINS and Draw! editor MIKE MANLEY! Mature readers only.

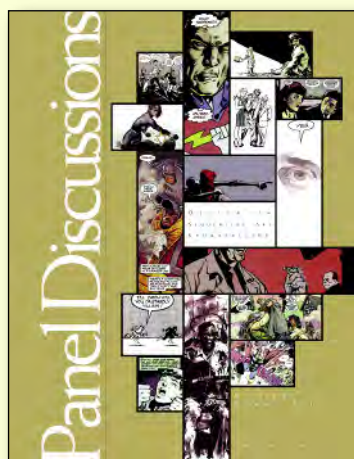
(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95



DRAW! #30

We focus the radar on Daredevil artist CHRIS SAMNEE (Agents of Atlas, Batman, Avengers, Captain America) with a how-to interview, comics veteran JACKSON GUICE (Captain America, Superman, Ruse, Thor) talks about his creative process and his new series *Winter Work*, columnist JERRY ORDWAY shows his working process, plus more Comic Art Bootcamp by BRET BLEVINS and Draw! editor MIKE MANLEY! Mature readers only.

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95 • Ships Feb. 2015



PANEL DISCUSSIONS TOP ARTISTS DISCUSS THE DESIGN OF COMICS

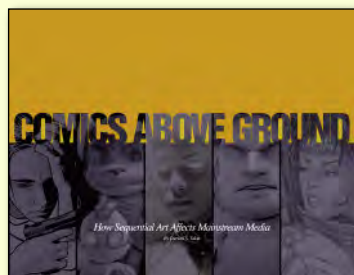
PANEL DISCUSSIONS offers the combined knowledge of more than a dozen of the comic book industry's top storytellers, covering all aspects of the DESIGN of comics, from pacing, story flow, and word balloon placement, to using color to convey emotion, spotting blacks, and how gutters between panels affect the story! Art professor DURWIN TALON has assembled the top creators in the field to discuss all aspects of creative process, including:

- WILL EISNER
- MIKE WIERINGO
- MIKE MIGNOLA
- DAVID MAZZUCHELLI
- DICK GIORDANO
- CHRIS MOELLER
- SCOTT HAMPTON
- WALTER SIMONSON
- MARK SCHULTZ
- MIKE CARLIN
- BRIAN STELFREEZE
- MARK CHIARELLO

If you're serious about creating effective, innovative comics, or just enjoying them from the creator's perspective, this guide is must-reading!

(208-page trade paperback with COLOR) \$24.95
ISBN: 9781893905146
(Digital Edition) \$10.95

Diamond Order Code: MAY073781



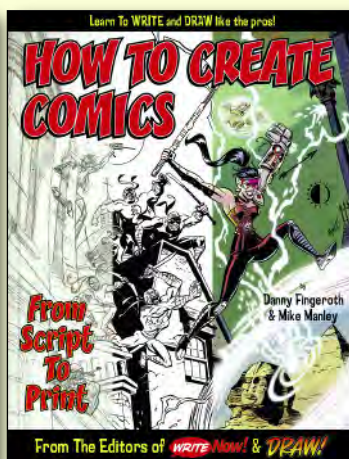
COMICS ABOVE GROUND SEE HOW TOP ARTISTS MAKE A LIVING OUTSIDE COMICS

COMICS ABOVE GROUND features comics pros discussing their inspirations and training, and how they apply it in "Mainstream Media," including Conceptual Illustration, Video Game Development, Children's Books, Novels, Design, Illustration, Fine Art, Storyboards, Animation, Movies and more! Written by DURWIN TALON (author of the top-selling book *PANEL DISCUSSIONS*), this book features creators sharing their perspectives on their work in comics and their "other professions," with career overviews, never-before-seen art, and interviews! Featuring:

- BRUCE TIMM
- BERNIE WRIGHTSON
- ADAM HUGHES
- JEPH LOEB
- LOUISE SIMONSON
- DAVE DORMAN
- GREG RUCKA
- AND OTHERS!

(168-page trade paperback) \$19.95
ISBN: 9781893905313
(Digital Edition) \$8.95

Diamond Order Code: FEB042700



HOW TO CREATE COMICS FROM SCRIPT TO PRINT

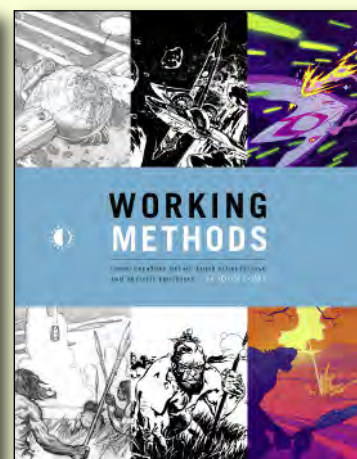
REDESIGNED and EXPANDED version of the ground-breaking *WRITE NOW! / DRAW!* crossover! DANNY FINGEROTH and MIKE MANLEY show step-by-step how to develop a new comic, from script and roughs to pencils, inks, colors, lettering—it even guides you through printing and distribution, and the finished 8-page color comic is included, so you can see their end result! PLUS: over 30 pages of ALL-NEW material, including "full" and "Marvel-style" scripts, a critique of their new character and comic from an editor's point of view, new tips on coloring, new expanded writing lessons, and more!

(108-page trade paperback with COLOR) \$15.95

ISBN: 9781893905603

(Digital Edition) \$5.95

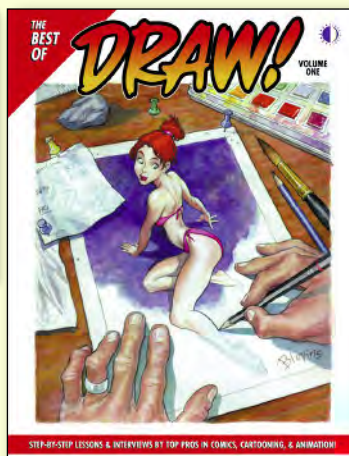
Diamond Order Code: JAN101118



WORKING METHODS COMIC CREATORS DETAIL THEIR STORYTELLING & CREATIVE PROCESSES

Art professor JOHN LOWE puts the minds of comic artists under the microscope, highlighting the intricacies of the creative process step-by-step. For this book, three short scripts are each interpreted in different ways by professional comic artists to illustrate the varied ways in which they "see" and "solve" the problem of making a script succeed in comic form. It documents the creative and technical choices MARK SCHULTZ, TIM LEVINS, JIM MAHFOOD, SCOTT HAMPTON, KELSEY SHANNON, CHRIS BRUNNER, SEAN MURPHY, and PAT QUINN make as they tell a story, allowing comic fans, artists, instructors, and students into a world rarely explored. Hundreds of illustrated examples document the artists' processes, and interviews clarify their individual approaches regarding storytelling and layout choices. The exercise may be simple, but the results are profoundly complex!

(176-page trade paperback with COLOR) SOLD OUT
(Digital Edition) \$8.95



BEST OF DRAW! VOL. 1

Compiles tutorials, interviews, and demonstrations from *DRAW!* #1-2, by DAVE GIBBONS (layout and drawing on the computer), BRET BLEVINS (figure drawing), JERRY ORDWAY (detailing his working methods), KLAUS JANSON and RICARDO VILLAGRAN (inking techniques), GENNDY TARTAKOVSKY (on animation and Samurai Jack), STEVE CONLEY (creating web comics and cartoons), PHIL HESTER and ANDE PARKS (penciling and inking), and more! Cover by BRET BLEVINS!

(200-page trade paperback with COLOR) \$24.95
ISBN: 9781893905412

Diamond Order Code: AUG078141

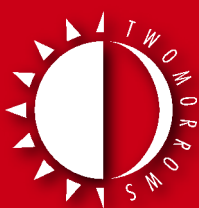


BEST OF DRAW! VOL. 3

Compiles more of the best tutorials and interviews from *DRAW!* #5-7, including: Penciling by MIKE WIERINGO! Illustration by DAN BRERETON! Design by PAUL RIVOCHÉ! Drawing Hands, Lighting the Figure, and Sketching by BRET BLEVINS! Cartooning by BILL WRAY! Inking by MIKE MANLEY! Comics & Animation by STEPHEN DeSTEFANO! Digital Illustration by CELIA CALLE and ALBERTO RUIZ! Caricature by ZACH TRENHOLM, and much more! Cover by DAN BRERETON!

(256-page trade paperback with COLOR) \$29.95
ISBN: 9781893905917

Diamond Order Code: JAN083936



TwoMorrows Publishing Update

THE BEST IN COMICS & LEGO® PUBLICATIONS!

SUMMER & FALL 2015

SAVE 15% WHEN YOU ORDER ONLINE!



NOW SHIPPING! MONSTER MASH

The Creepy, Kooky Monster Craze In America, 1957-1972

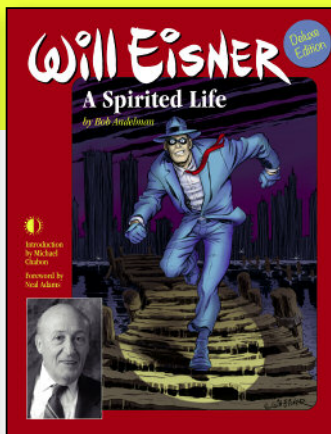
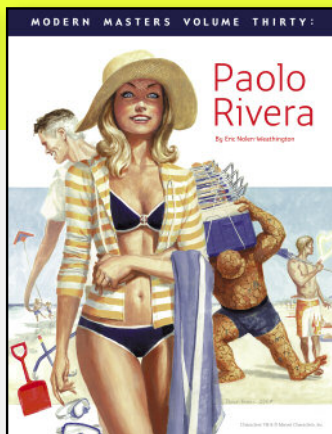
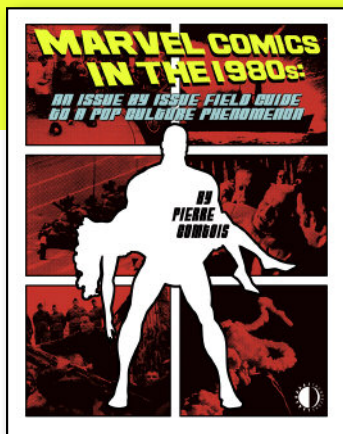
Time-trip back to the frightening era of 1957-1972, when monsters stomped into the American mainstream! Once Frankenstein and fiends infiltrated TV in 1957, an avalanche of monster magazines, toys, games, trading cards, and comic books crashed upon an unsuspecting public. This profusely illustrated full-color hardcover covers that creepy, kooky Monster Craze through features on Famous Monsters of Filmland magazine, the #1 hit "Monster Mash," Aurora's model kits, TV shows (Shock Theatre, The Addams Family, The Munsters, and Dark Shadows), "Mars Attacks" trading cards, Eerie Publications, Planet of the Apes, and more! It features interviews with JAMES WARREN (Creepy, Eerie, and Vampirella magazines), FORREST J ACKERMAN (Famous Monsters of Filmland), JOHN ASTIN (The Addams Family), AL LEWIS (The Munsters), JONATHAN FRID (Dark Shadows), GEORGE BARRIS (monster car customizer), ED "BIG DADDY" ROTH (Rat Fink), BOBBY (BORIS) PICKETT (Monster Mash singer/songwriter) and others, with a Foreword by TV horror host ZACHERLEY, the "Cool Ghoul." Written by MARK VOGEL (author of "The Dark Age").

(192-page FULL-COLOR HARDCOVER) \$39.95
(Digital Edition) \$13.95 • ISBN: 9781605490649

GO TO www.twomorrows.com FOR A FREE PREVIEW!



OTHER NEW BOOKS, NOW SHIPPING!



All characters TM & © their respective owners.



TwoMorrows. A New Day For Comics Fans!

TwoMorrows Publishing • 10407 Bedfordtown Drive • Raleigh, NC 27614 USA • 919-449-0344 • FAX: 919-449-0327
E-mail: store@twomorrows.com • Visit us on the Web at www.twomorrows.com

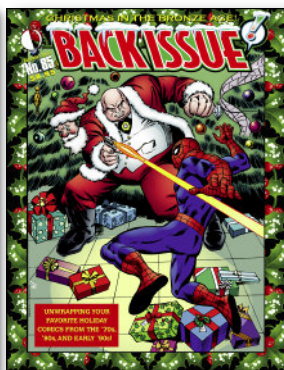




BACK ISSUE #84

"Supergirl in the Bronze Age!" Her 1970s and 1980s adventures, including her death in Crisis on Infinite Earths and her many rebirths. Plus: an ALAN BRENNERT interview, behind the scenes of the Supergirl movie starring HELEN SLATER, Who is Superwoman?, and a look at the DC Superheroes Water Ski Show. With PAUL KUPPERBERG, ELLIOT MAGGIN, MARV WOLFMAN, plus a jam cover recreation of ADVENTURE COMICS #397!

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95 • Ships Sept. 2015



BACK ISSUE #85

"Christmas in the Bronze Age!" Go behind the scenes of comics' best holiday tales of the 1970s through the early 1990s! And we revisit Superhero Merchandise Catalogs of the late '70s! Featuring work by SIMON BISLEY, CHRIS CLAREMONT, JOSE LUIS GARCIA-LOPEZ, KEITH GIFFEN, the KUBERT STUDIO, DENNY O'NEIL, STEVE PURCELL, JOHN ROMITA, JR., and more. Cover by MARIE SEVERIN and MIKE ESPOSITO!

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95 • Ships Nov. 2015



BACK ISSUE #86

"Marvel Bronze Age Giants and Reprints!" In-depth exploration of Marvel's GIANT-SIZE series, plus indexes galore of Marvel reprint titles, Marvel digests and Fireside Books editions, and the last days of the "Old" X-Men! Featuring work by DAN ADKINS, ROSS ANDRU, RICH BUCKLER, DAVE COCKRUM, GERRY CONWAY, STEVE GERBER, STAN LEE, WERNER ROTH, ROY THOMAS, and more. Cover by JOHN ROMITA, SR.!!

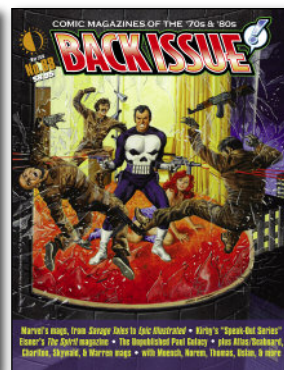
(100 FULL-COLOR pages) \$9.95
(Digital Edition) \$4.95 • Ships Jan. 2016



BACK ISSUE #87

"Batman AND Superman!" Bronze Age World's Finest, Super Sons, Batman/Superman Villain/Partner Swap, Jimmy Olsen and Lois Lane go solo, Superman/Radio Shack giveaways, and JLA #200's "A League Divided" (as a nod to Batman v. Superman)! Featuring work by BRIAN BOLLAND, RICH BUCKLER, GERRY CONWAY, JACK KIRBY, GEORGE PEREZ, JIM STARLIN, and more. Cover by DICK GIORDANO!

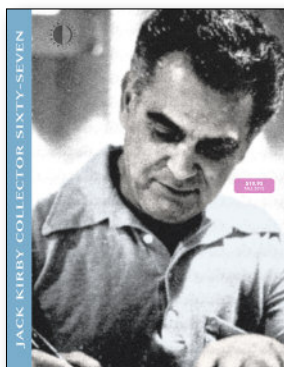
(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95 • Ships March 2016



BACK ISSUE #88

"Comics Magazines of the '70s and '80s!" From Savage Tales to Epic Illustrated, KIRBY's "Speak-Out Series," ESNER's Spirit magazine, Unpublished PAUL GULACY, MICHAEL USLAN on the Shadow magazine you didn't see, plus B&Ws from Atlas-Seaboard, Charlton, Skywald, and Warren. Featuring work by NEAL ADAMS, JOHN BOLTON, ARCHIE GOODWIN, DOUG MOENCH, EARL NOREM, ROY THOMAS, and more. Cover by GRAY MORROW!

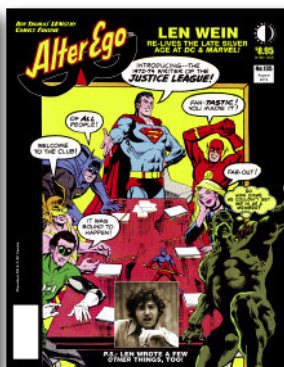
(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95 • Ships April 2016



KIRBY COLLECTOR #67

UP-CLOSE & PERSONAL! Kirby interviews you weren't aware of, photos and recollections from fans who saw him in person, personal anecdotes from Jack's fellow pros, LEE and KIRBY cameos in comics, MARK EVANIER and other regular columnists, and more! Don't let the photo cover fool you; this issue is chockfull of rare Kirby pencil art, from Roz Kirby's private sketchbook, and Jack's most personal comics stories!

(100-page FULL-COLOR mag) \$10.95
(Digital Edition) \$4.95 • Ships Winter 2016



ALTER EGO #135

LEN WEIN (writer/co-creator of Swamp Thing, Human Target, and Wolverine) talks about his early days in comics at DC and Marvel! Art by WRIGHTSON, INFANTINO, TRIMPE, DILLON, CARDY, APARO, THORNE, MOONEY, and others! Plus FCA (Fawcett Collectors of America), MR. MONSTER's Comic Crypt, the Comics Code, and DAN BARRY! Cover by DICK GIORDANO with BERNIE WRIGHTSON!

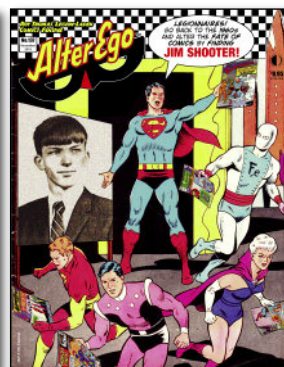
(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95 • Ships August 2015



ALTER EGO #136

BONUS 100-PAGE issue as ROY THOMAS talks to JIM AMASH about celebrating his 50th year in comics—and especially about the '90s at Marvel! Art by TRIMPE, GUICE, RYAN, ROSS, BUCKLER, HOOVER, KAYANAN, BUSCEMA, CHAN, VALENTINO, and others! Plus FCA, MR. MONSTER's Comic Crypt, AMY KISTE NYBERG on the Comics Code, and a cover caricature of Roy by MARIE SEVERIN!

(100 FULL-COLOR pages) \$9.95
(Digital Edition) \$4.95 • Ships Oct. 2015



ALTER EGO #137

Incredible interview with JIM SHOOTER, which chronicles the first decade of his career (Legion of Super-Heroes, Superman, Supergirl, Captain Action) with art by CURT SWAN, WALLY WOOD, GIL KANE, GEORGE PAPP, JIM MOONEY, PETE COSTANZA, WIN MORTIMER, WAYNE BORING, AL PLASTINO, et al.! Plus FCA, MR. MONSTER, BILL SCHELLY, and more! Cover art by CURT SWAN!

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95 • Ships Dec. 2015



ALTER EGO #138

Science-fiction great (and erstwhile comics writer) HARLAN ELLISON talks about Captain Marvel and The Monster Society of Evil! Also, Captain Marvel artist/co-creator C.C. BECK writes about the infamous Superman-Captain Marvel lawsuit of the 1940s and '50s in a double-size FCA section! Plus two titanic tributes to Golden Age artist FRED KIDA, MR. MONSTER, BILL SCHELLY, and more!

(84 FULL-COLOR pages) \$8.95
(Digital Edition) \$3.95 • Ships Feb. 2016



COMIC BOOK CREATOR #9

JOE STATION on his comics career (from E-MAN, to co-creating The Huntress, and his current stint on the Dick Tracy comic strip), plus we showcase the lost treasure GODS OF MOUNT OLYMPUS drawn by Joe! Plus, Part One of our interview with the late STAN GOLDBERG, why JOHN ROMITA, JR. is the best comic book artist working, we quiz PABLO MARCOS about the days of Marvel horror, plus HEMBECK!

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95 • Ships Aug. 2015



COMIC BOOK CREATOR #10

The Broadway sci-fi epic WARP examined! Interviews with art director NEAL ADAMS, director STUART (Reanimator) GORDON, playwright LENNY KLEINFELD, stage manager DAVID GORDON, and a look at Warp's 1980s FIRST COMICS series! Plus: an interview with PETER (Hate!) BAGGE, our RICH BUCKLER interview Part One, GIANT WHAM-O COMICS, and the conclusion of our STAN GOLDBERG interview!

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95 • Ships Nov. 2015



COMIC BOOK CREATOR #11

Retrospective on GIL KANE, co-creator of the modern Green Lantern and Atom, and early progenitor of the graphic novel. Kane cover newly-inked by KLAUS JANSON, plus remembrances from friends, fans, and collaborators, and a Kane art gallery. Also, our RICH BUCKLER interview conclusion, a look at the "greatest zine in the history of mankind," MINESHAFT, and Part One of our ARNOLD DRAKE interview!

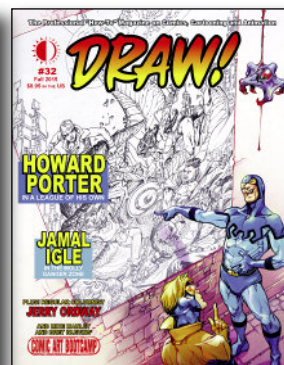
(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95 • Ships Jan. 2016



DRAW! #31

How-to demos & interviews with Philadelphia artists JG JONES (52, Final Crisis, Wanted, Batman and Robin) and KHOI PHAM (The Mighty Avengers, The Astonishing Spider-Man, The Mighty World of Marvel), JAMAR NICHOLAS reviews of art supplies, JERRY ORDDWAY demos the "ORD-way" or drawing, and Comic Art Bootcamp by MIKE MANLEY and BRET BLEVINS! JG Jones cover! Mature readers only.

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95 • Summer 2015



DRAW! #32

Super-star DC penciler HOWARD PORTER demos his creative process, and JAMAL IGLE discusses everything from storyboarding to penciling as he gives a breakdown of his working methods. Plus there's Crusty Critic JAMAR NICHOLAS reviewing art supplies, JERRY ORDDWAY showing the Ord-Way of doing comics, and Comic Art Bootcamp lessons with BRET BLEVINS and Draw! editor MIKE MANLEY! Mature readers only.

(84-page FULL-COLOR magazine) \$8.95
(Digital Edition) \$3.95 • Ships Fall 2015