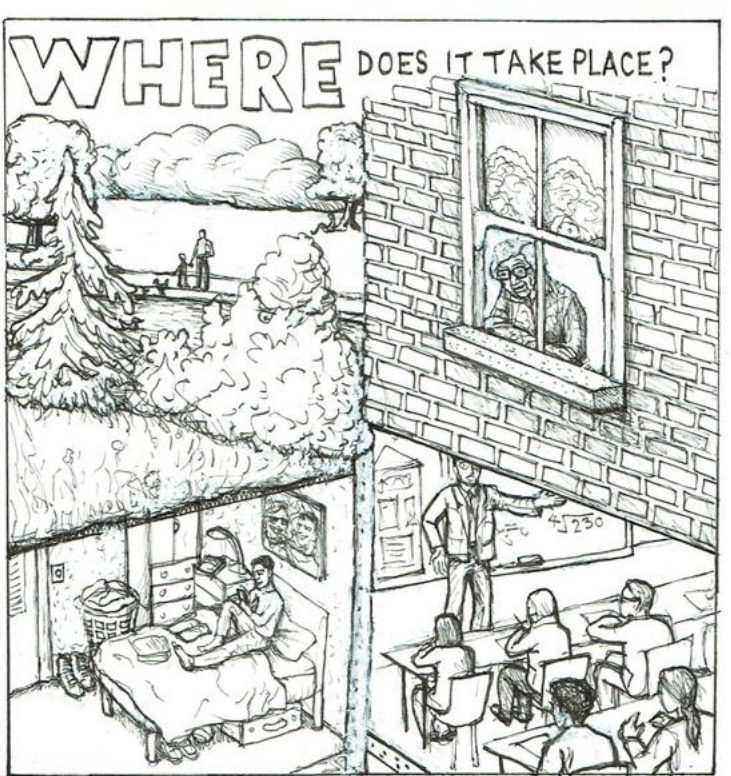
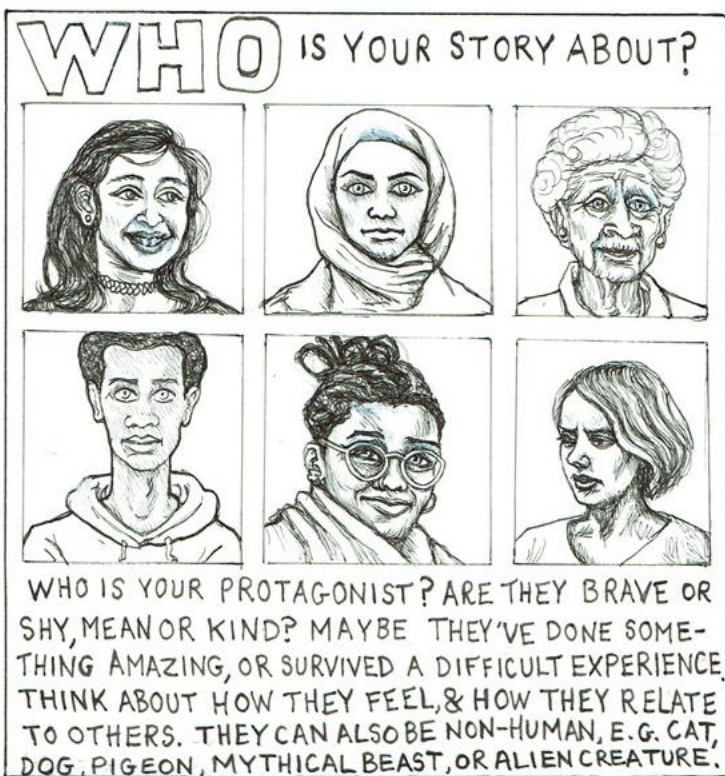
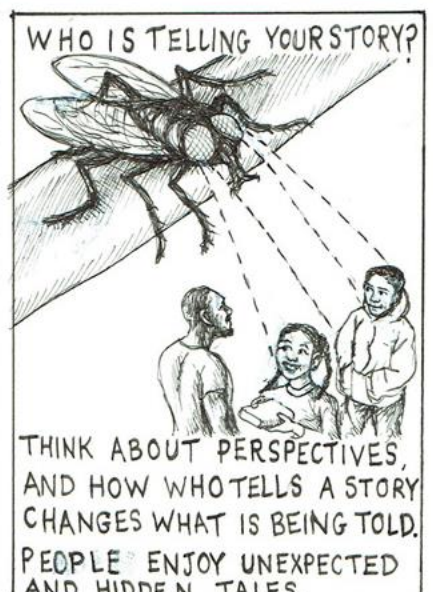
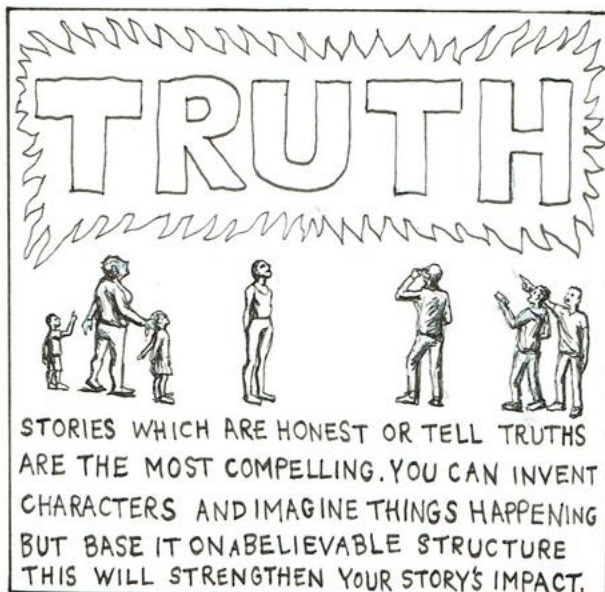
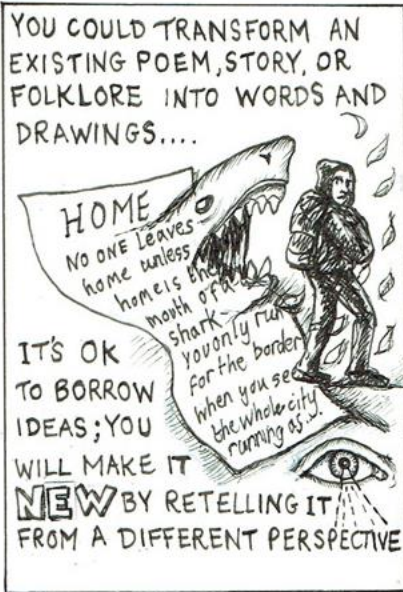
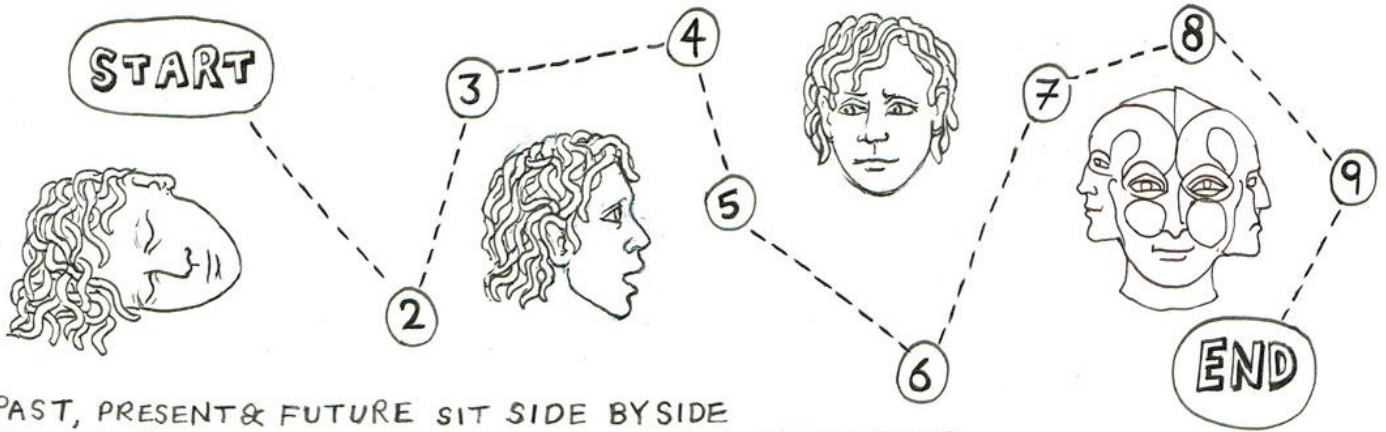


HOW TO DRAW A SHORT GRAPHIC STORY

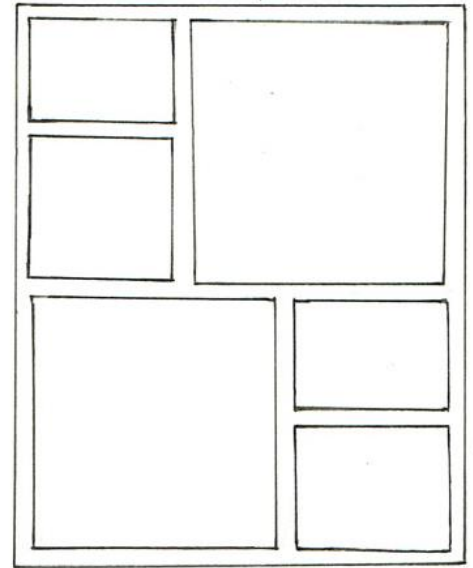
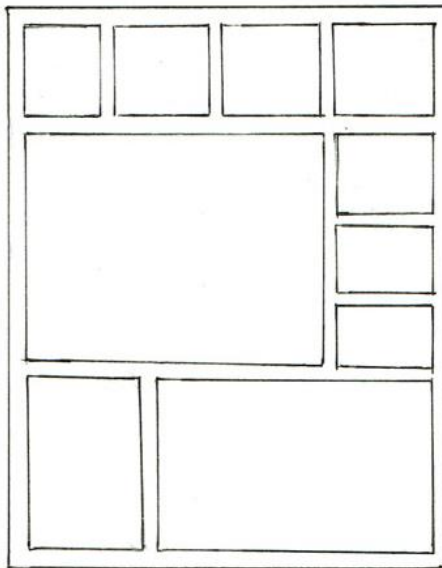
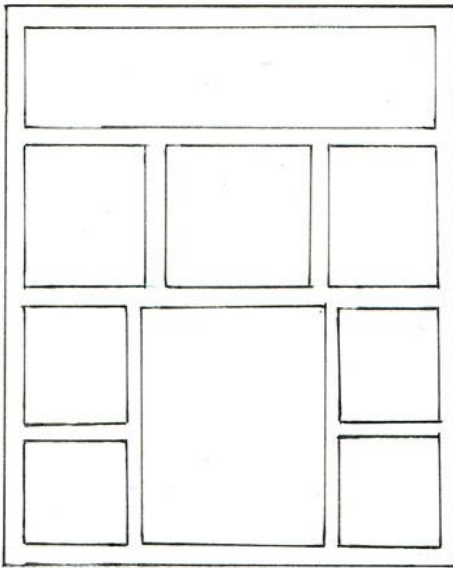
BY NICOLE MOLLETT



THE NEXT STEP IS TO BREAKDOWN YOUR STORY INTO SCENES OR FRAMES.....



PAST, PRESENT & FUTURE SIT SIDE BY SIDE ON THE PAGE. TIME APPEARS SPACED ACROSS THE PAGE, WHICH MEANS YOU CAN LOOK AND ABSORB THE STORY AT YOUR OWN PACE.



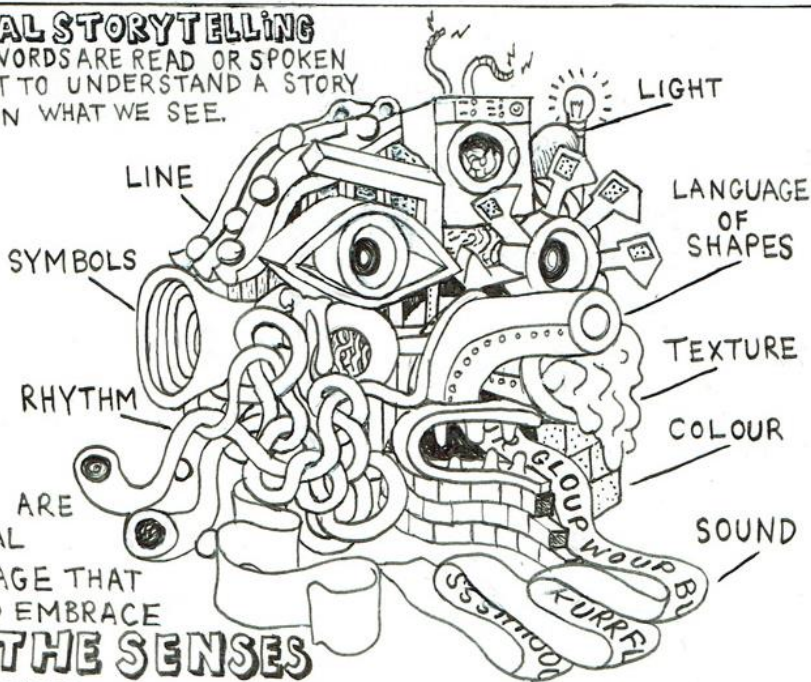
ONCE YOU HAVE THE SEQUENCE OF SCENES DECIDED, THE NEXT STEP IS TO PLAN YOUR STORYBOARD AND DRAFT YOUR PAGE LAYOUT. HERE ARE THREE DIFFERENT PAGE LAYOUTS. THERE ARE AN INFINITE NUMBER OF WAYS YOU CAN PLACE FRAMES ON A PAGE. REMEMBER TO DECIDE & LEAVE SPACE FOR YOUR TITLE. THE BIGGER THE FRAME, THE MORE CHANCE THIS PICTURE WILL GRAB THE EYE FIRST.

THERE ARE MANY DIFFERENT TYPES OF SHOT, LIKE WITH A CAMERA ANGLE. YOU CAN INCREASE THE EMOTIONAL IMPACT OF AN IMAGE BY ZOOMING IN OR OUT...



VISUAL STORYTELLING

BEFORE WORDS ARE READ OR SPOKEN WE START TO UNDERSTAND A STORY BASED ON WHAT WE SEE.

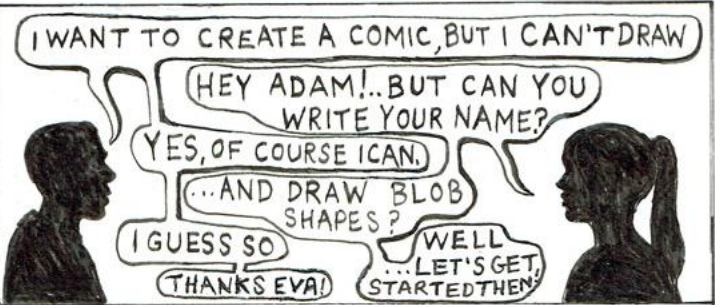


COMICS ARE A VISUAL LANGUAGE THAT TRY TO EMBRACE ALL THE SENSES WITHIN THEM.

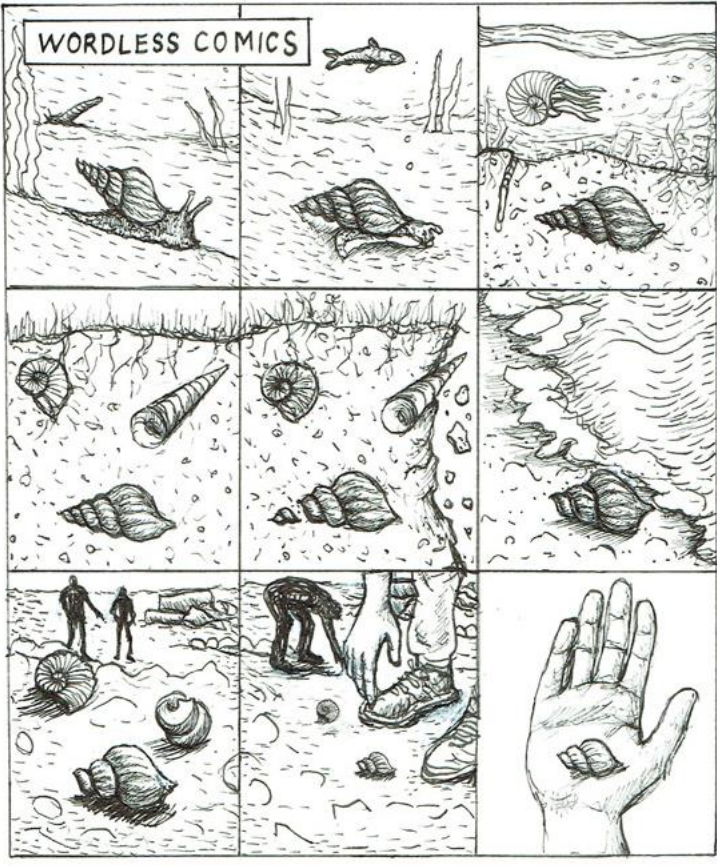
NORMAL COMICS ARE A COMBINATION OF WORDS & PICTURES LIKE PARTNERS IN A DANCE, EACH ONE TAKES TURNS LEADING AND SUPPORTING EACH OTHER*. YOU CAN PLAY WITH CONVENTION, & CREATE PICTURELESS OR WORDLESS COMICS; FOR EXAMPLE... (*UNDERSTANDING COMICS)

CREATIVITY IS INTELLIGENCE HAVING FUN

WORD DRAWINGS - USE FONT, SIZE, AND LANGUAGE TO CREATE MEANING.



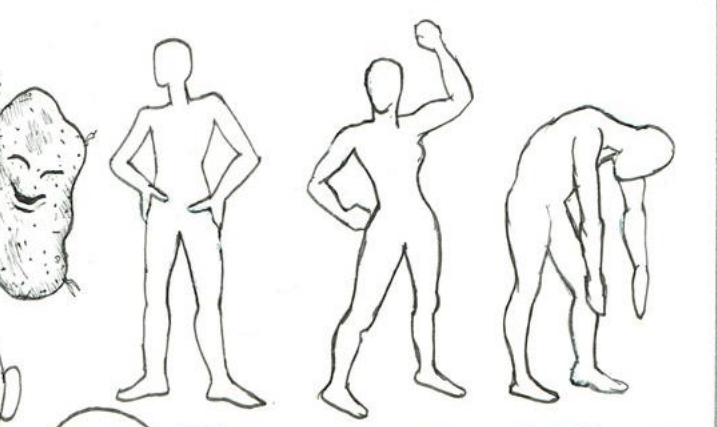
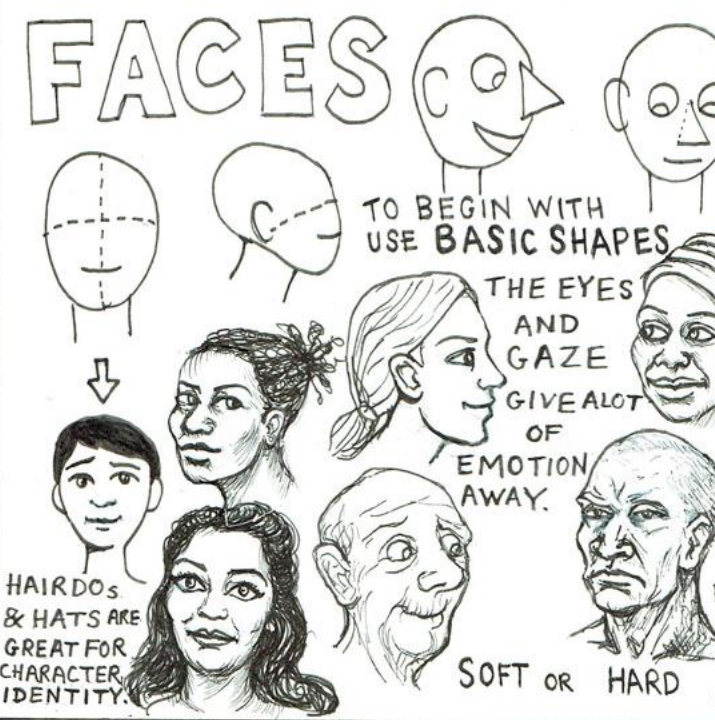
CONVERSATIONS ARE STORIES. WHETHER IT IS ON THE STAGE, OR ON A PIECE OF PAPER, DIALOGUE IS A VITAL ELEMENT OF GRAPHIC STORYTELLING. IT CAN BE REALLY POWERFUL TO KEEP IT SIMPLE & FOCUS ON THE VOICES. HOW+WHAT THEY'RE SAYING SHOWS THE EMOTIONS OR PERSONALITY OF A CHARACTER.



WHETHER YOU PREFER TO WRITE OR YOU ENJOY DRAWING MORE, (OR BOTH!) THE GREAT THING ABOUT COMICS IS YOU CAN WORK WITH WHATEVER METHOD OF STORYTELLING YOU FEEL MOST COMFORTABLE DOING. THE MOST IMPORTANT PART IS THE MESSAGE YOUR STORY IS TELLING.

DRAWING CHARACTERS

HUMANS ARE PROGRAMMED TO SEE AND RECOGNISE FACES, EVEN ON INANIMATE OBJECTS. A SIMPLE DRAWING OF TWO DOTS FOR EYES AND A LINE FOR A MOUTH IS ENOUGH TO START WITH, AS YOU PRACTISE YOUR SKILLS WILL DEVELOP. YOU DON'T HAVE TO THINK YOUR DRAWING ARE GREAT OR PERFECT. IN ORDER FOR THEM TO WORK.



PLAY WITH POSTURE

PEOPLE COMMUNICATE HOW THEY FEEL THROUGH THEIR BODY LANGUAGE. WE MOVE ALL THE TIME, SO... KEEP IT LIVELY!

WHEN I AM NOT SURE ABOUT A POSE, I TRY TO FIND AN IMAGE IN A BOOK OR ON THE INTERNET I CAN COPY.

TRY DRAWING PEOPLE IN THE STREET OR FROM THE T.V. FOR PRACTISE.

FROM DRAFT TO FINAL VERSION IS A PROCESS. START WITH A PENCIL, THEN INK, THEN ADD COLOUR IF YOU WANT.

ONCE YOU HAVE GOT YOUR IDEA IT IS REALLY IMPORTANT YOU GET STARTED RIGHT AWAY. CREATIVE ENERGY IS LIKE A CANDLE OR A MOTOR, IT NEEDS TO BURN BRIGHT AND BE RELEASED QUICKLY AND SPONTANEOUSLY. WHAT YOU DRAW OR WRITE CAN BE MESSY OR NOT MAKE SENSE, YOU DON'T HAVE TO KNOW HOW IT IS GOING TO END, TO BEGIN.

SWITCH OFF YOUR DEVICE* YOU NEED TO BE PRESENT AND FULLY FOCUSED. YOUR BRAIN (A CREATIVE MOTHERBOARD) WILL WORK BETTER.

*THE EXCEPTION IS IF YOU NEED TO SEARCH FOR AN IMAGE TO COPY & DRAW, & BOOKS ARE GOOD TOO.

WITHHOLD JUDGEMENT UNTIL A FIRST DRAFT IS COMPLETE

WHAT IS THE POINT? WHO WILL READ IT?

YOU CALL THAT A DRAWING?

YOU'VE MADE A MISTAKE.

EVERYBODY HAS GOT GREMLINS GRUMBLING AROUND IN THEIR HEAD. NEVER LISTEN TO THEM! YOUR STORY IS ABSOLUTELY NECESSARY AND NEEDS TO EXIST.

MAYBE YOU WILL EXPERIENCE A CREATIVE BLOCK. TAKE A BREAK. TRY DRAWING EXERCISES. DON'T GIVE UP.

BE PLAYFUL & OPEN TO CHANGE MISTAKES SOMETIMES PRODUCE THE BEST UNINTENDED DISCOVERIES

SHARING YOUR SHORT GRAPHIC STORY & SEEING OTHER PEOPLE'S REACTIONS & JOY AT WHAT YOU'VE CREATED IS A GOOD FEELING & WILL HELP BUILD YOUR CONFIDENCE TO DRAW.