

DRAW!



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FALL 2013
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THE FANTASY
WORLDS OF...
**JOE
JUSKO**

JIM RUGG

INTERVIEW WITH
THE ARTIST OF
AFRODISIAC AND
ONE MODEL NATION

**JERRY
ORDWAY**

JOINS DRAW! AS A
REGULAR COLUMNIST

PLUS! MIKE MANLEY
AND BRET BLEVINS'

COMIC ART BOOTCAMP



DRAW!

THE PROFESSIONAL
"HOW-TO" MAGAZINE ON
COMICS & CARTOONING

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A JOURNEY THROUGH TIME AND SPACE

WITH

JOE JUSKO

interview conducted by
Mike Manley
and transcribed by
Eric Nolen-Weathington

JUSKO
© 99

From the moons of Barsoom to the jungles of Lord Greystoke, DRAW! tracks down Joe Jusko for an in-depth interview with one of today's most in-demand comic book cover artists.



DRAW!: One of the things I'm trying to cover more in the magazine is artists who straddle more than one medium, or more than one genre. Because almost everybody I know in comics, especially guys like you and Glen Orbik, you have to jump around a lot more. In the old days, you would have one or two clients and that would carry you. You could just do western paperbacks or whatever. But you're doing a lot of different things it seems.

JOE JUSKO: That was always completely intentional on my part, because my attention span is incredibly short, and I get bored really quickly doing the same thing over and over again. So I kind of like being able to bounce back and forth and be versatile with the kind of things I work on.

Mark Texiera once said to me, "You're really hard to pin down. It's really hard to track your work when you bounce around all over the place. People know me as the Ghost Rider guy or the Punisher guy, and you're everywhere." I'm a cover guy, so it's kind of hard to stay on one thing for a long period of time. The two runs I did have were *Warlord of Mars* and *Conan*. But I kind of like bouncing around. I like doing different things. I find it challenging, and I always feel like I'm coasting if I do the same thing over and over.

That's one reason I decided not to draw comics. I admire guys who can do it, but I don't know how you draw the same thing month after month after month and not lose your mind.

DRAW!: So you've never drawn continuity stuff?

JJ: Yeah, I have, but it's always been short bursts of things. I did a *Vampirella* mini-series for Harris. I did that *Tomb Raider* graphic novel for Top Cow. I did three issues of *Black Panther* for Marvel Knights because Tex left and they needed someone who could work in tone to sort of follow his style.

I like storytelling, and I wanted to draw comics when I was a kid. John Buscema was my god. I learned to draw by copying his stuff. But I realized when I was in high school that I wasn't going to be fast enough to do comics, and I also got bored with it quickly, so I thought painting would be a better outlet for me, where I could do a single image and then move on to something else I could approach with a fresh mindset.



Joe's rough pencils for the cover to *Vampirella: Revelations* #3.

Vampirella © DFI

DRAW!: That's interesting. I'll often mention in classes I teach that some people have what I call the comics brain, and some people have the illustration brain. There are a lot of people who love to do comics, but it's an element of their artistic personality that it's better to do one image, and they find a lot more satisfaction pouring everything into that one image. And then there are other people who really love being able to tell stories through continuity.

I think people today are able, in some respects, to specialize in a way. You mentioned John Buscema. In that era you never knew exactly what your next job might be. You might do a western, you might do a romance, or you might do a war story. A lot of those guys had to take whatever came down the pike.

JJ: Right. That's why I think those guys that worked in the '40s and '50s were so versatile. They really had to know how to draw anything. That's not the case today. A lot of guys aren't incredibly versatile. Those guys could draw anything. If they



Painting over a tightened, streamlined pencil transfer, Joe tackles the foreground figure of Vampirella, working from light to dark.

Vampirella © DFI

had to do a western, they would do a knock-out job, then they'd do a gangster book. I think it made them more well-rounded. Not to say there aren't guys today who could do that. I just don't think it's as much of a requirement, anymore.

DRAW!: There are guys today who have never drawn anyone wearing a suit. [laughs]

JJ: Exactly. Every one of those old guys could draw clothing.

DRAW!: There are probably guys today who have never even owned a suit. [laughter] The level of dress people wore back in those days, they had a suit, they had a pair of dress shoes. There was a little bit more formality back then.

So, today you're cleaning up the studio. What's your process like as far as that goes? Do you tend to work for a while, then clean up, work for a while, clean for a while?

JJ: No. My basement is my studio, and I've never fully finished it. I've been meaning to finish the place off, but I haven't done it. I've got my file cabinets and bookshelves up, but my reference is thrown all around the place, and my working drawings and paints are everywhere. And I'll go through three or four paintings before I realize I'm surrounded by clutter that just has to be cleaned up. I just finished up three pieces I've been working on, and I've realized it's time to put

reference back where it belongs and straighten stuff out so I can find it when I need it again.

I tend to clean up in bursts, and the place is restored again. It's a creative chaos thing that goes on.

DRAW!: Do you tend to work on more than one piece at a time, or do you tend to work on one piece until you finish it?

JJ: I've developed a decent amount of speed, and I find that if I work on more than one piece at a time it gets a little bit confused. If I have to break off from working on something, I have to take time to recalibrate myself when I go back to it. So I like to work straight through and get things done. I'm a bit of a compulsive personality that way, where if I start something I keep at it until it's finished, and if I get distracted, I get 100% distracted.

Not that ideas don't pop into my head while I'm working on something and I need to take a second to jot down some notes. I'm always figuring things out in my head. I'm figuring out other jobs while I'm working on the one I'm working on, but I don't specifically go and work on those things.

DRAW!: Is your process usually the same as far as how you break down a job? Are you doing any of the work digitally? I've talked to several fantasy artists, and a lot of them start traditionally and then will finish some of the work in Photoshop.



Joe finishes up the flesh details before moving on to the darker colors of the costume. The web is the last detail to be added.

Vampirella © DFI

JJ: My process at this point is basically the same as it's always been. It's all physical. I do nothing digitally. I see some defect in the scan, I'll clean it up in Photoshop, but I like the tactile feel of painting and drawing.

I'll get a job and I'll take out some typing paper or 11" x 17" sheets of bond paper, and I'll jot out ideas—basically just shapes. I'll block in geometric shapes to balance out the image. If I have a figure looking at something, I know there'll be a shape here. It might be a rock or a pile of rubble or a car—it's just balancing the piece out. That to me is the most important thing in the work is to have an interesting image and silhouettes.

Then I'll go back in and throw tracing paper over my initial drawings and tighten things up and change things around. I do a lot of my preliminary work on layers of tracing paper because it's easier to move things around and restructure stuff.

DRAW!: That's a very old-school illustration technique. Guys like Al Parker would work stuff out on layers of tracing paper.

JJ: Well, yeah. The stuff really has no value except to work out the final composition. I'm expediting the thought process. It's easier to do it that way than to erase and start over again. By the way, I'm an Al Parker fanatic. I've been looking for a certain piece of his for years.

DRAW!: Once you have your final sketch, is that when you send it out for approval and start gathering photo reference? Do you shoot your models yourself?

JJ: I won't do anything as far as reference goes until the sketches go in, because if they don't approve the sketch, then what's the point of doing all the work of putting the reference together? So I'll wait until I get a go-ahead.

Certain companies, like Dynamite, are great about giving me more or less carte blanche on their covers, where I don't send anything in until the final painting is done. It's a ridiculous amount of freedom, which I really appreciate. They trust that I know the properties and the characters. As long as I get the paintings in every month, they're happy. They've been thrilled with the work I've been doing for them.

Other companies are different, where you have to send two or three sketches in, and they'll pick the one they like, and it's normally the one you don't want to do. *[laughter]*

DRAW!: Why is that? Why is it always the third one? "Well, I need to send them another one. Oh well."

JJ: And I have tried everything to steer them away from the one I don't want to do. I've done them really loose. I've done the one I wanted to do bigger than the other sketches to draw more attention to it. They always pick the one I threw in out of





Preliminary sketch and a tighter sketch done on tracing paper for *Warlord of Mars: Dejah Thoris #2*.

John Carter and all related characters © ERB, Inc.

color in I can more easily gauge the values and colors I'll put in the foreground.

DRAW!: That's interesting. I know Frazetta would do those little things in watercolor, gouache, or whatever.

JJ: I'll do that if it's something a little ambitious or quirky that I want to try. I'll do a little, quick block of colors next to each other just to see if the colors work together, but guys like [Michael] Whelan will do these really complex comps beforehand, and I've just never been able to do that. I just find that it takes all the spontaneity out of painting, and it becomes an exercise because I've already figured it out.

DRAW!: A lot of people like Noel Sickles would actually do an illustration two or three times. Rockwell or Cornwell would do studies of a hand or shoes or whatever. Leyendecker would do those amazing practices working things out—almost like rehearsing—then he would go in and do the final illustration. Do you find that there are times where you might have to do a little more drawing to figure out a particular aspect of a figure?

JJ: Absolutely. You mentioned hands, and hands are one of the most intricate parts of the figure to get right, and they can

make or break a figure. If I'm stuck at all, I'll look at my own hands in a bunch of different positions to get what I need. There was a *Warlord of Mars* cover I did with Dejah Thoris in the background, and a hand holding a sword in the foreground, and that's my hand. I shot my hand holding a sword prop I have, because you can't just make that stuff up. I'll shoot photos of my wife's hand if I need a female hand.

You can have an idea of how it works, but you'll do the same thing over and over again if you don't shoot reference. You'll develop a formula that can be repetitive. Especially for the lighting, I'll shoot photo ref.

DRAW!: Do you have a set of props that you use?

JJ: I don't have a lot. I have a few guns, a couple of swords. I bought a couple of extra replica guns for the *Tomb Raider* book. I finally found a full-sized metal M-60 on eBay. But as far as books and costumes, I don't have a lot of that.

DRAW!: You don't have a box of hats and cloaks and things like that?

JJ: No, I really don't. If I do need stuff like that—I did a Dr. Doom painting of him sitting on his throne, and I wanted his



(above) The sketch is tightened up once more on a separate piece of tracing paper.

(right) The final pencils transferred onto the board to be painted.

(next page) The finished painting for the cover of *Warlord of Mars: Dejah Thoris #2*. Joe used his own hand holding a prop sword hilt as photo reference in the painting stage.

John Carter and all related characters © ERB, Inc.



cape that he was sitting on to be between his legs and folding over the chair. So I set up a sheet on a chair, folded it the way I wanted, and took a Polaroid so I could get the folds accurate. I'll do stuff like that, but I don't keep a prop closet.

DRAW!: Some artists are really into all that stuff. N.C. Wyeth had a huge collection of props and costumes. I know a lot of illustrators did, especially the guys who made more money. It seems like the guys who did the pulp stuff who had to work a lot faster, they'd throw a sheet over their wife or girlfriend if they needed a dress. They'd put a pot on somebody's head if they needed a helmet.

JJ: And that's kind of what I do. If I need a long gown, put a dress on and I'll tie a belt around it. I'll put sweatpants on and tape around certain places to bunch it together so it looks like space pants. There are ways to do that if you need to do it.

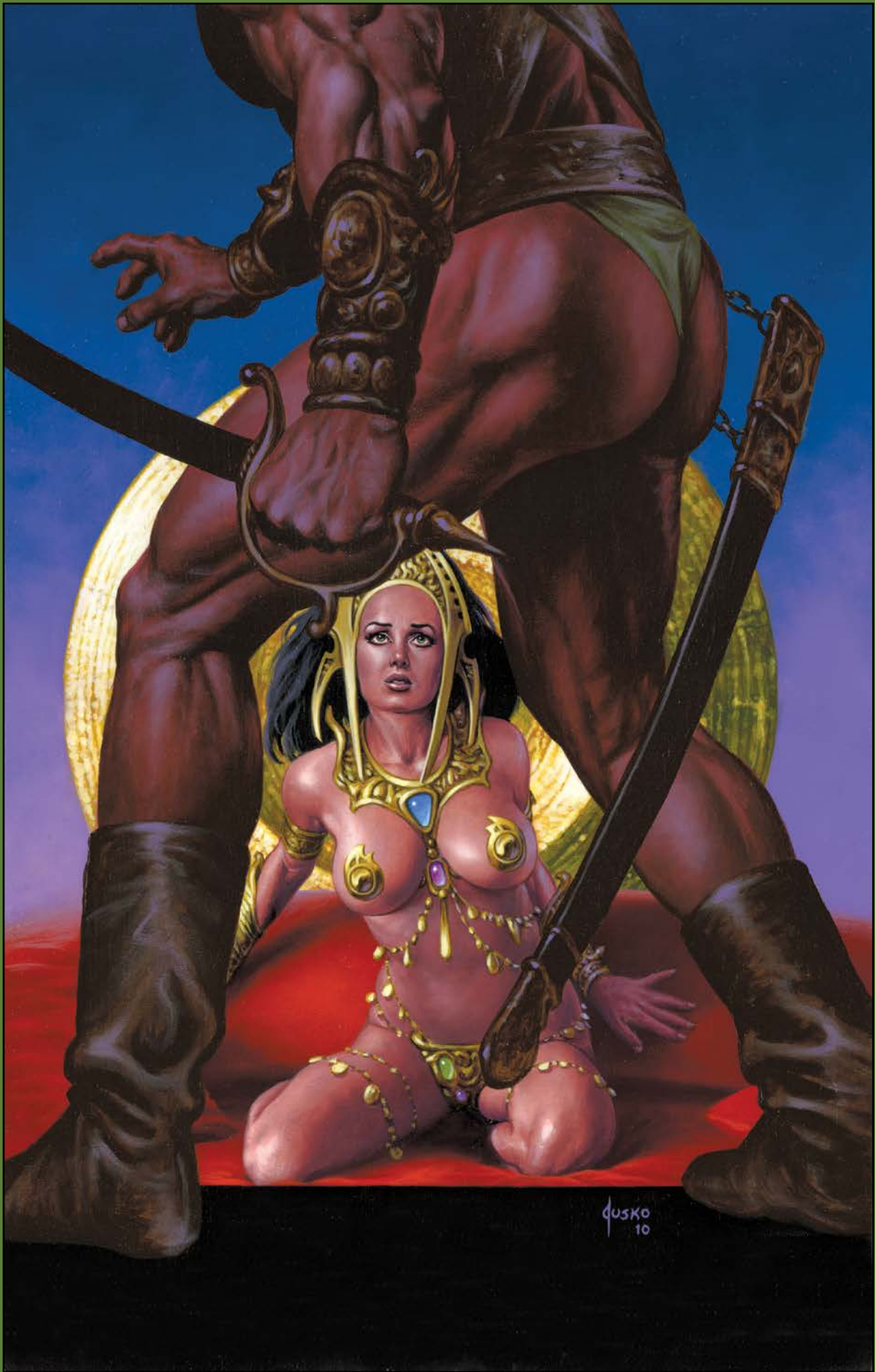
There isn't a whole lot of money doing painted covers for comics. I'll only buy a prop if I need something really specific

or it's something I'll get multiple uses from. I needed a lab coat one time, so I went to a medical uniform supplier and bought a lab coat, but I've never delved into costuming to any great extent.

THE WORKING ARTIST

DRAW!: The field of illustration has changed so much since the '80s. I went to the store the other day, and there was not one single hand-drawn paperback. Whatever was there, they had taken photos and put them together in Photoshop and put filters on them. One looked like a Robert McGinnis, but it was actually Photoshopped to look that way. Is most of your work for comics and fantasy? Do you ever branch out and do other things?

JJ: I've started doing a series of faux '60s crime novel covers for myself. I've always wanted to do that stuff. I'd love to do a western. I don't get much opportunity to do it. I keep getting the same stuff over and over again, which kind of bothers me.





THE **RIGHT** way, THE **WRONG** way, and THE **ORDWAY!**

**"THE JUSTICE SOCIETY
WILL NOW COME TO ORDER"**

by
JERRY ORDWAY

When my old pal Mike Manley asked me to do a feature in *DRAW!* magazine, I immediately zeroed in on taking the readers through the process of creating a cover image. In the meantime, I got a commission assignment that I felt would work just as well as a demo. I am going to show how I created a custom drawing featuring numerous costumed characters from DC Comics' Justice Society, Infinity Inc., and All-Star Squadron.

The person who commissioned this drawing is, in effect, the editor of the piece, and as such communicated his idea, along with a character list and links to costume reference. As I was familiar with all of the costumed heroes he requested, my job was to tell a story, just as I would do on a cover assignment.

Some artists are better than others in drawing iconic action shots of heroes, either alone or interacting with other heroes. I have never felt like the generic action pose was my strong suit, as I always want to know what the "story" is in a scene. For example, Superman isn't just flying at us, but rather he is returning to Metropolis after defeating a supervillain. That's how I try to approach any scene—to either find or create a story, so that the image makes sense to me. Your "story" can inform elements in the piece, such as the mood of the character, the background setting, or even the "acting."

I started this piece by reading the character list, and using that information to create a mental picture of it. The centerpiece was to be a classic image from an old issue of *All-Star Comics*, featuring the Justice Society sitting at their meeting table. That informed the whole piece. The groups of heroes not at that table would spread out from there, in mini-groups with small interactions. Again, this was about telling a story. Some of the characters

were either romantically linked or friends within the original comic stories. For example, Johnny Quick and Liberty Belle were a couple, Batman and Superman were friends, Plastic Man was always a bit unpredictable, etc.

After mentally envisioning the scene, I sketched out a very rough layout which would serve as my template. I then used my photocopy machine to enlarge this sketch up to approximately 18" wide by 23" tall, the size of the three-ply Strathmore Bristol board I was drawing on. This is larger than what I usually work with, so it was a bit unwieldy to move around on my lightbox, and I had to be careful not to crease or bend the paper.

This is one way a commissioned drawing differs from a cover done for Marvel or DC Comics—a custom drawing needs to be perfectly presentable, with no white-out or corrections if possible, since your client will be framing and displaying it. A drawing for a comic cover can look like a train wreck, so long as it reproduces well enough in the printed comic.



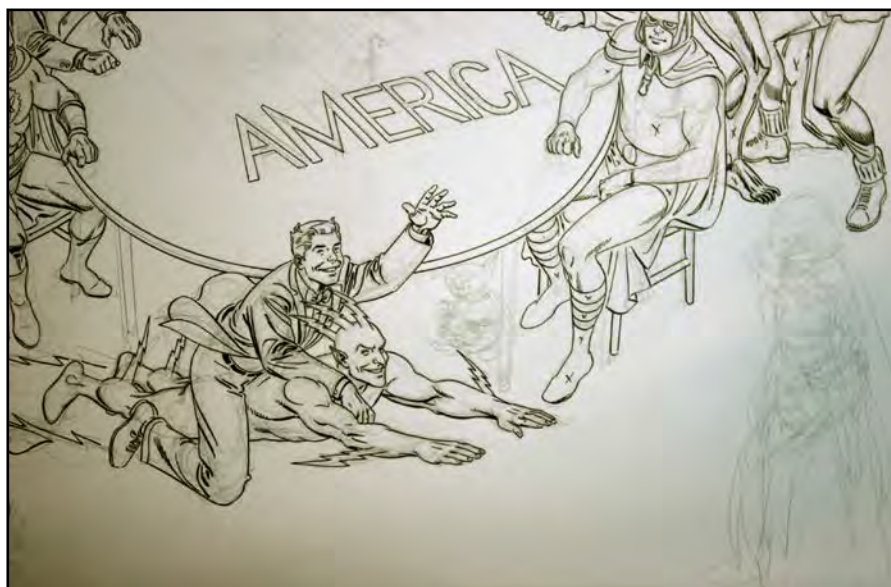


A note on my tools for this stage of the job: I prefer using a lead holder instead of a regular wooden pencil, mainly because it is always the same size, whereas a pencil gets shorter as you sharpen and use it. After 30-plus years, I find comfort in the feel of my drawing tools. Depending on temperature and humidity levels in my studio, I find it easier to have lead holders with a range of pencil leads from 2H to 3B available, switching back and forth as necessary. I also prefer using a kneaded eraser for most erasing over a drafting type eraser. Of course sometimes only that drafting eraser can clean up pencil lines. My preferred kneaded eraser, made by Faber-Castell, leaves no detectable grit, and can be rolled or pressed over scribbled lines to lighten them up for more finished pencil drawing.

I lightbox-traced the shapes from the rough onto the finished paper, and started right in on finishing the characters seated at the table. When I am doing the complete job, pencils and inks, I rarely pencil the whole piece before inking. As long as my layout is solid for positioning, and I know how characters might overlap, I like to go in and roughly pencil and then ink in stages. With something large like this, I knew I had room to fit all the required heroes in, with no worries

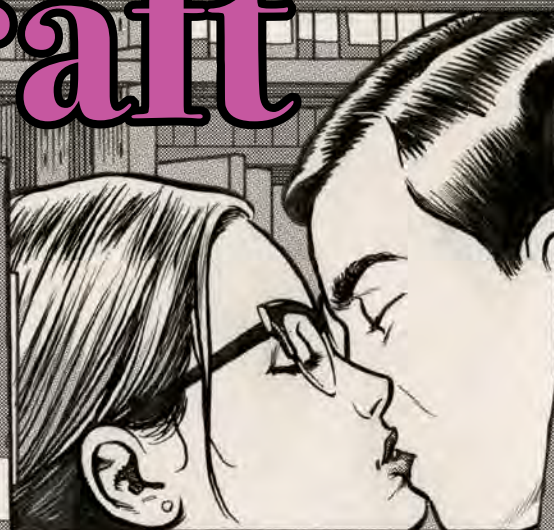
about being finished and then having to find room for characters I forgot to draw in. That's also a good reason to have a list of characters that I could cross off as I completed them.

I left space towards the bottom of the paper, with the idea of having the Thunderbolt zooming across the bottom, interrupting a moment between Starman and Black Canary. That was penciled and inked as a unit after the table scene was done, though I didn't ink the legs of the table or fill in any shadows until the whole bottom half was finished.



All characters © DC Comics

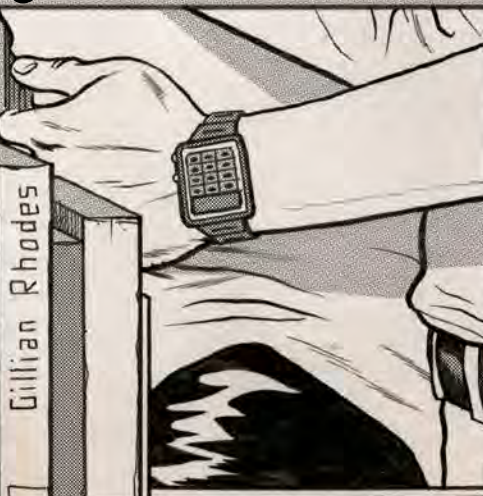
Heart & Craft



an interview with

JIM RUGG

conducted by
Jamar Nicholas



JAMAR NICHOLAS: I don't know if you remember this, but we met eight years ago at SPX 2005.

JIM RUGG: I think I remember corresponding with you after that show a little bit. It was that email that everybody does after a show when you reach out to someone. "I don't know if you remember, but we traded books." And I think we traded emails a couple of times.

JN: There's nothing worse than coming home from those shows and you have a bunch of cards floating around in the bottom of your bag. [laughs] "I don't remember any of these people."

JR: My memory is not the best to begin with, and that's the worst place for me to try to remember something that happens.

JN: So there will be no games of Concentration at your table? [laughter]

JR: Definitely not.

JN: It was the last SPX I've been to, and I decided to come down with Mike Manley; we split a table. I think he had talked to you before I got to you. I was trying to get a list together of people I was really fond of to interview for the magazine. "Oh, Jim Rugg's here?" and I found you in a closet somewhere. [laughter] I think I tried to buy a *Street Angel* graphic trade off of you, and you said, "Oh, I'm saving this for Mike Manley. It's my last one." [laughter]

JR: Yeah, I remember meeting him.

JN: I tried not to feel hurt, but it's all good. We're speaking now, so it all adds up.

JR: I'm sure I have more to say now than I would have back then anyway. [laughter]

JN: Have you been doing a lot of indie cons as opposed to mainstream shows, or do you do both? How do you keep your calendar together?

JR: I do both, and I try to do areas I haven't been to—I'm doing Phoenix this year. I do Heroes Con in Charlotte every year, and that's one of those shows that's more mainstream certainly than SPX, but it does have pretty good support for indie comics.

Dustin Harbin used to book that show. I don't know if you know him, but he's an indie cartoonist. He booked that show for 15 years, and he started aggressively trying to book indie comic book people, because that's what he liked. But the nice thing is, the first year or two that he did it, the indie people would complain that they weren't doing any business, but now it's a really nice show. It's a cross-section of mainstream all the way to very independent mini-comics and web cartoonists. And I see a lot of shows that way, and it's harder

to classify what's a mainstream show, or what's a superhero show, or what's an indie show.

So, I do kind of a variety, but a lot of the shows that I do have some kind of indie component, it seems like. But it's broad now. I don't know too many people that only read Marvel or DC at this point.

JN: That's true. I know a lot of people who read Image or who are into mini-comics. It's not just *Captain America* anymore.

Do you have a calendar for every year, or do you only go when you have something new out? Do you make things for the show you're going to? What's your strategy for shows?

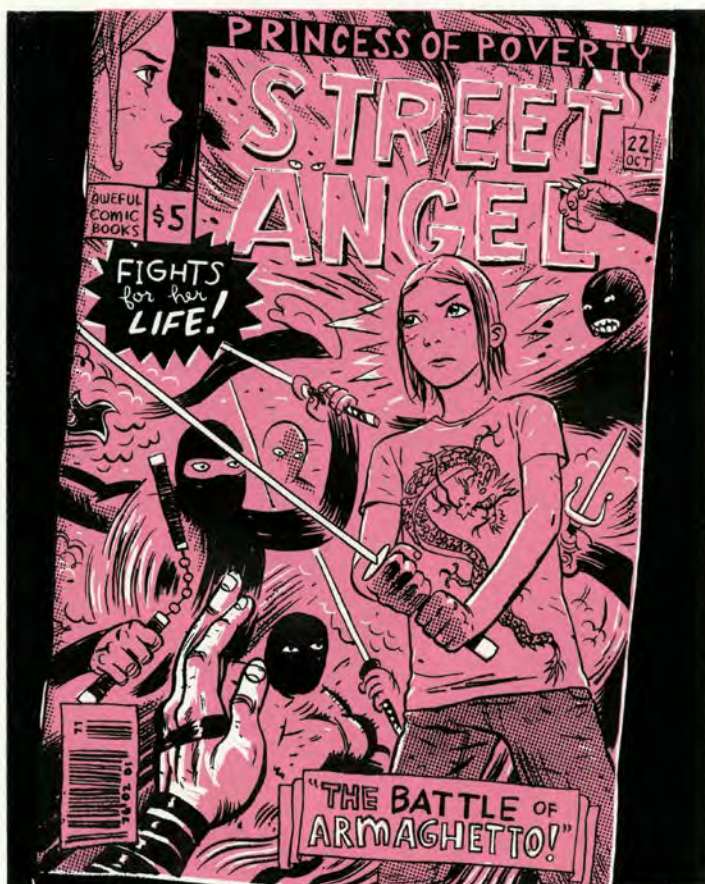
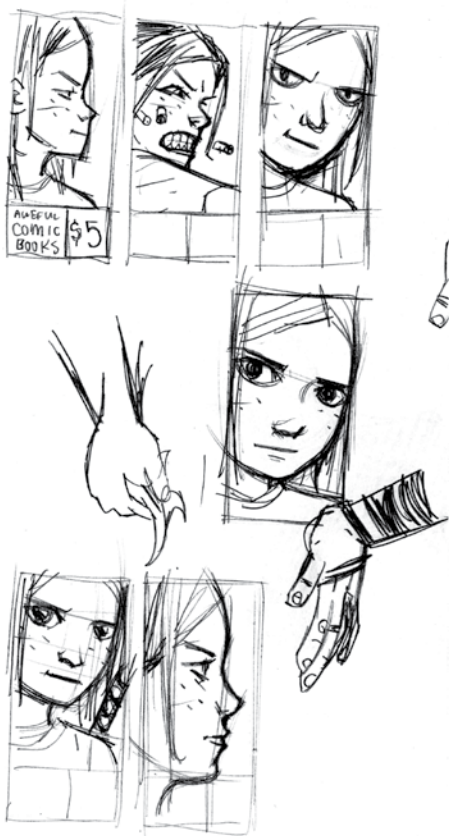
JR: My strategy for shows is not good. That's an area I need to improve. I used to complain that shows were kind of like flea markets, and that that was bad for comics. Everything has gotten much more sophisticated in the industry, but I still



The opening page of the *Street Angel* short story, "A Ring before Dying."

Street Angel © Brian Maruca and Jim Rugg

For this Street Angel print, Jim started with preliminary sketches, working out the corner box art, as well as some ninja hands. His pencils for the piece are fairly loose, leaving room to draw with the inks. Jim's trademark rough hand-drawn lettering adds a "homemade" quality to the piece. Street Angel © Jim Rugg

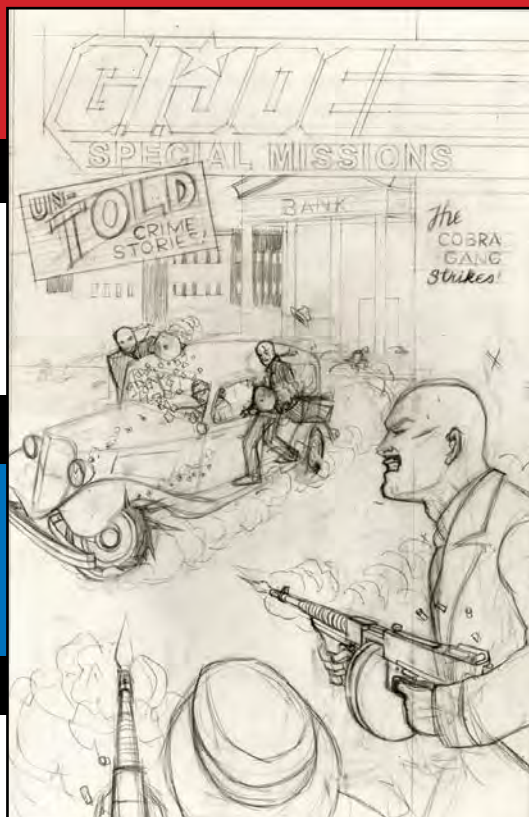


sort of treat them like flea markets. You'll see people with beautiful tables.

I think some of the more professional cartoonists approach these shows almost as if you have a retail space. I know people who, whatever size table they have, they will set up a space in their house of that size and then basically lay out their table a week before the show. They'll try out different combinations and figure out what they should take and if they need stands for different things.

I need to upgrade the way I do shows, because I tend to do shows that I always do, like SPX and Heroes Con, and it's a little bit of a social event for me. I do those with some of my friends. We go in on travel costs and stuff, so whether I have something new or not, there are certain shows I tend to do every year.

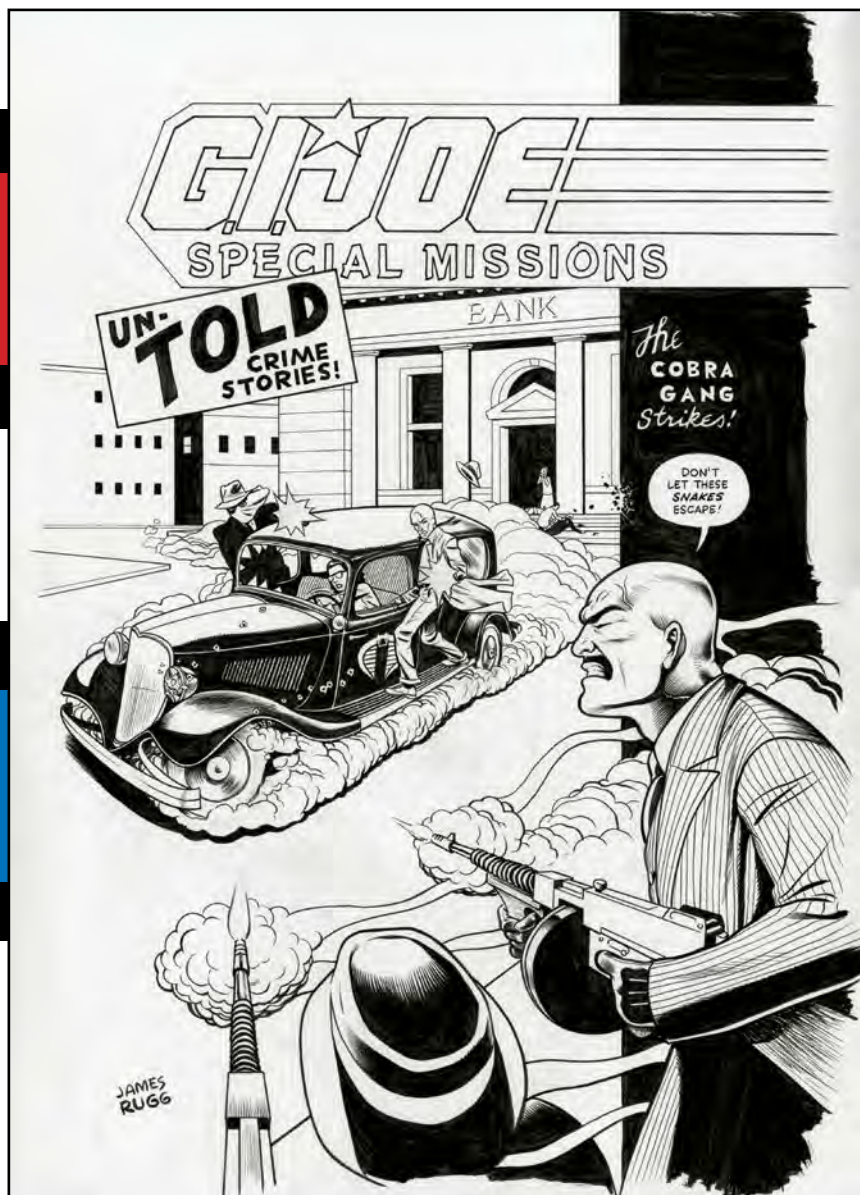
This year I have a new book coming out, so I'm doing more shows. Definitely when I have a new book, I try to do more shows. It's just a good way to promote the work. It's part of what I like about comics, so it's an excuse to actually go to some of these shows. At this point, I've been doing this for over ten years, so a lot of the people I'm friends with in the industry, that's where I see them. And even some of my readers at this point have been reading my work for ten years or so, and I



(this page) Jim's pencils and inks for an alternate cover of IDW's *G.I. Joe: Special Missions* #2.

(next page) Jim's finished colors, along with two others of his *G.I. Joe: Special Missions* covers.

G.I. Joe © Hasbro



are just drawn in pencil and not inked. It really doesn't matter any more. You're making this stuff for reproduction, whether it's printed or online, so the materials don't matter. I always say that you're better off drawing with whatever it is that you'll draw with rather than making this process uncomfortable or not enjoyable for yourself. Making comics is not easy, so to force yourself to use a tool that you hate....

JN: That's counter-productive. I totally agree with that. So do you use a certain type of ink?

JR: I use Dr. Martin's Tech Ink for my brushwork. I've been ordering it in twelve-ounce bottles from some company in Tampa Bay, but I have to call them on the phone, and I'll order four bottles of it at a time. I haven't ordered any for about a year, and I'm always worried they're going to go out of business, because they don't even have a web site.

For the technical pens I use Koh-i-Nor—whatever the default ink is for those. I used to use Higgins Engrossing Ink with my pen nibs, because it's kind of thin but it dries black. It doesn't tend to bleed. But they discontinued that a couple of

years ago, and I'm just about out of my supply. I don't know what I'll use next.

JN: The things that you are doing digitally, are you just manipulating things in Photoshop? Are you using Manga Studio?

JR: I've never used Manga Studio. I use Photoshop a lot, and I use InDesign for layout—I do some layout work, but not so much in comics—and then I use Illustrator for vector stuff. I do a lot of logos. Depending on what the job is, I tend to composite it in Photoshop.

JN: I'm really surprised about how little people talk about InDesign in comics.

JR: I don't do a lot with InDesign. Mostly it's just layouts for mini-comics, where I'll generate a PDF.

Whenever I put books together, I tend to deliver a finished, ready-to-print file, so I need InDesign for that. If you're not doing that, and I think a lot of people don't, I don't know why you'd need it. That was what I did in my day job, so I'm familiar with that process. And because I do a lot of mini-comics and

'zines, it's very handy. But I think a lot of people just turn in TIFs of the scanned artwork, and let someone else handle the rest. A lot of the freelance stuff I do, they'll give you specs, and I just send them a TIF file so there's no compression.

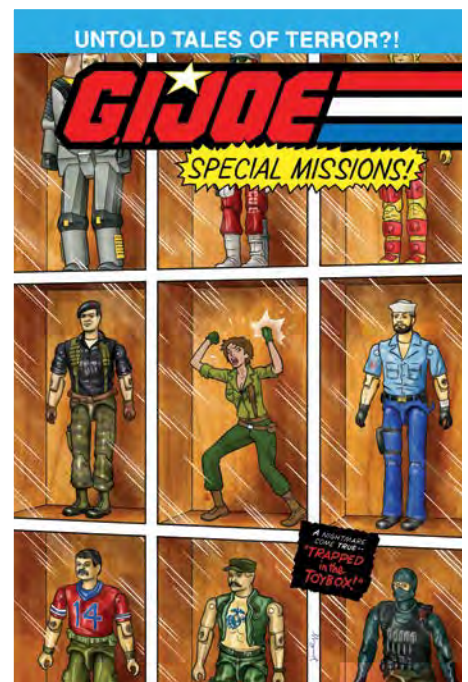
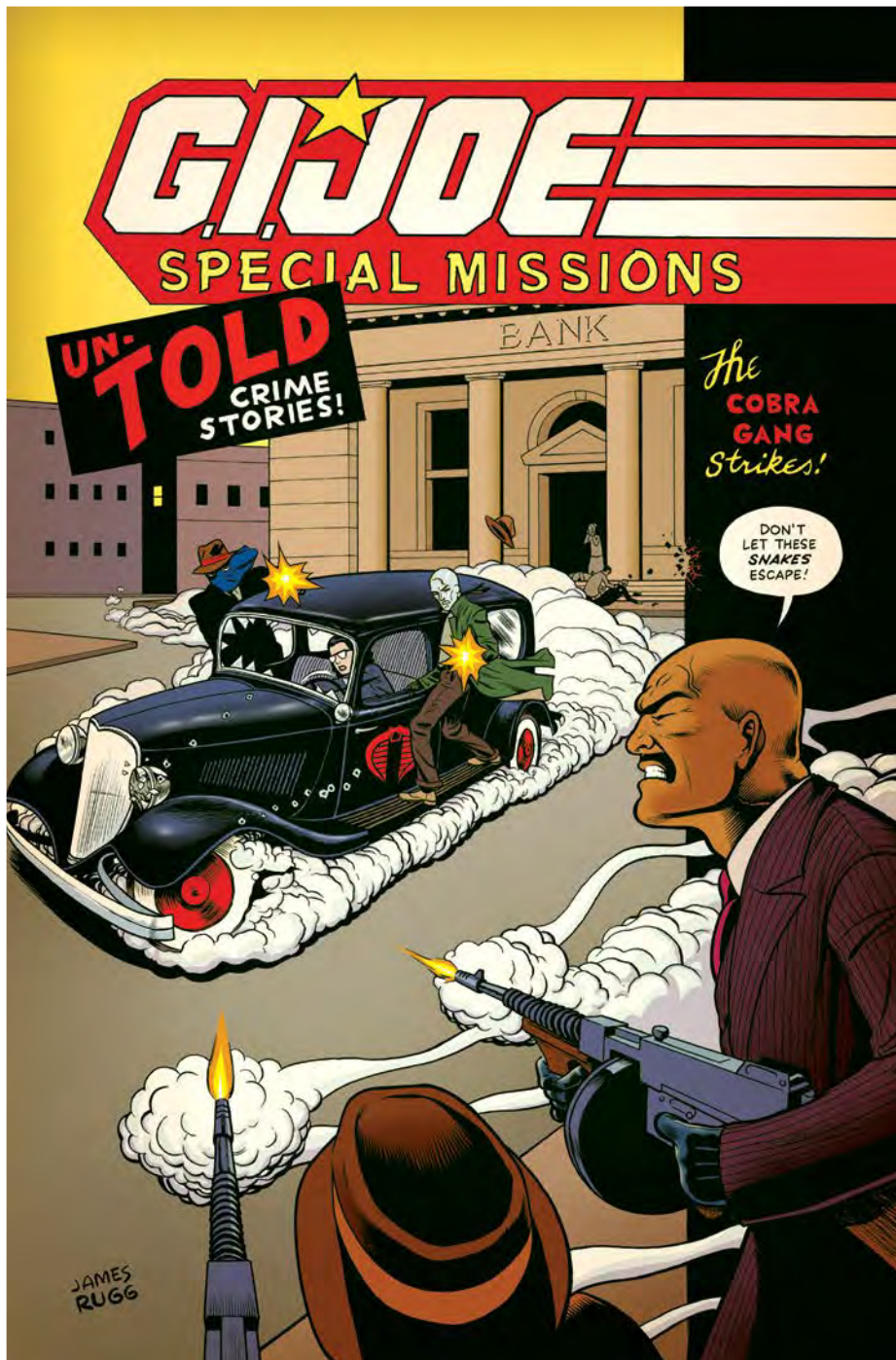
GETTING THE WORD OUT

JN: The last time I saw you, you had a bunch of newspapers.

JR: That was a book call *Pood*. There were four issues of it published, and it was a big broadsheet, part black-&-white, part color anthology that just happened to be in that format. I like that format, and trying different formats. I ended up being in a handful of different newspapers, because that seemed to be popular for about a year in alt circles. There was one coming out of Brooklyn. There was one out of Philly called *The*

Secret Prison. They're almost like the alt weekly newspapers that most cities have. There was one in Portland, one in the D.C. area, so I sent stuff to all of those places. I look at anthology work as a chance to put my work in front of people who have never seen my work before.

For *Pood*, there were four issues. Brian Maruca and I did a story in three of them for a character called USApe [*Jamar laughs*] which is a character we hope to do more with. We've done a few strips here and there. It's a mash-up of *G.I. Joe* cartoons and '80s politics. [*Jamar laughs*] It's a little bit *Rambo* and a little bit *G.I. Joe*. After 9/11 when everyone was saying "terrorism" and "terrorists," all I could think of was *G.I. Joe*, and, "Whoa, was I being indoctrinated?" [*laughter*] That's kind of what *USApe* is.



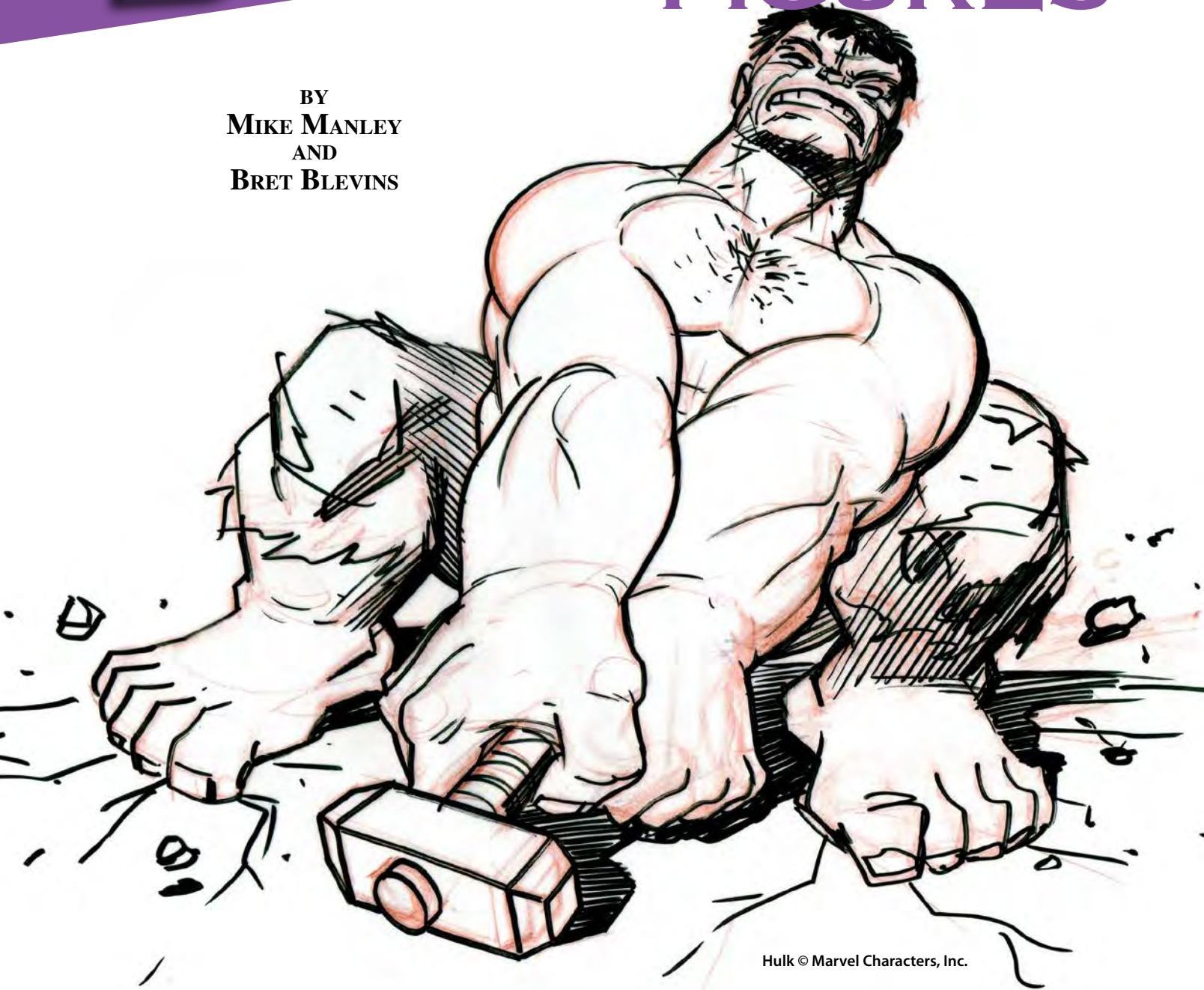
COMIC ART BOOTCAMP

DRAWING

DYNAMIC

FIGURES

BY
MIKE MANLEY
AND
BRET BLEVINS



Hulk © Marvel Characters, Inc.

Drawing dynamic figures requires a lot of knowledge and skills. These are skills that the professional artist is always working on. You never really get enough info or practice on drawing the human figure. It's vital to know and understand the anatomy of the human machine in order to be able to express it in a drawing or illustration that will have a vitality and life to it—a convincingness to the reader.

The young artist who is serious about his or her craft spends many hours diligently working at learning the anatomy and learning to ape the skills and styles of their favorite artists. Right now, reading this article there are young artists doing just this—learning to do rendering and detail and draw in the style of their favorite artist or the style of the day. We have all done it; I did it, as well as Bret.

But the student or young artist often misses the forest for the trees at some point along the way. They might render figures well, but their figures might suffer from stiffness or proportion issues. Or they might be weak at drapery or perspective. There are a lot of skills to work on—all at the same time. Because comics is mostly drawing from imagination, we are always running on the knowledge we have stored in our memory banks, and the only way to get that knowledge in there is to draw it in there.

It's like having a good workout routine in the gym. You might rotate between arm days, leg days, and back days, maybe with some cardio days thrown in. But in every gym you see the guys

with the “big guns” and bird legs. It's the same with comics. You see figure drawings in comics all of the time on covers or pages featuring heroes who can lift mountains and defy gravity. It's all very “kewl”—packed with a lot of effort, and lots of highly rendered figures covered with slick, stylish, “in the hot style” detail. But they look like they weigh two ounces! They have no weight, and without weight they have no power!

There is no Gravity!

The original group of Disney animators collectively known as the Nine Old Men probably drew as well as anyone in the history of drawing. They drew incredibly; they were able to give the impression of weight and volume without rendering or much indication of shadows. How so? The key is volumetric or sculptural drawing. All of the artists in this article, no matter their style, have this one key, great ability and approach. This is essential!

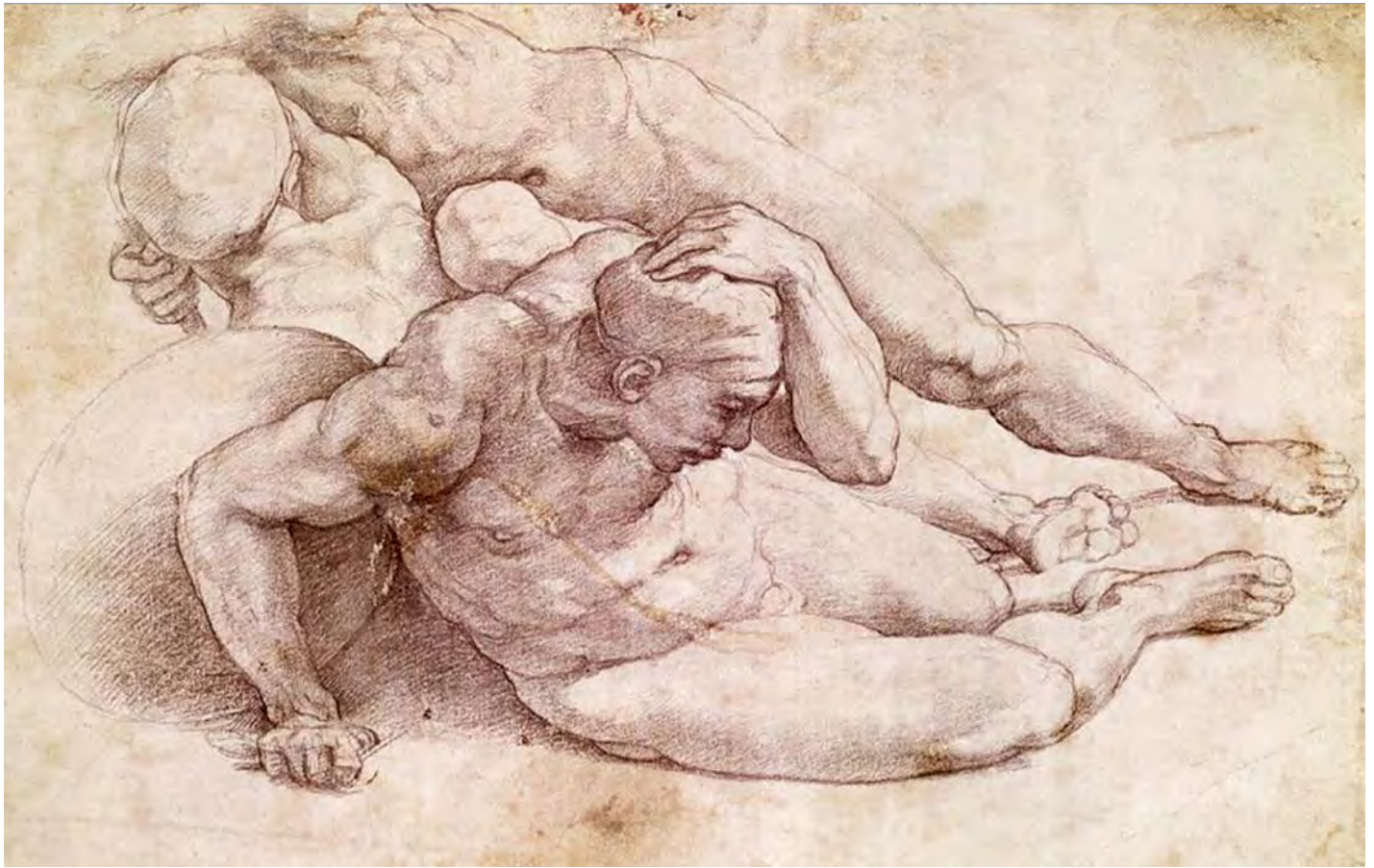
One of the artists that stood out to me from a young age was John Buscema, Marvel's main man after Kirby departed. For me he was a key learning artist, and an artist that drew stressing a great sense of the principles of mass and weight, torque and twist, and gravity in his figures.

Even in his roughest drawings you can see the same sense of mass that is in the drawings of Michelangelo, the same sense of sculpting the mass of the figure, searching for it with a pencil like a sculptor with his clay or stone.



A Captain America sketch by John Buscema done on the back of a page of original art—which is typically where Big John did studies of this nature. Buscema studied the Old Masters like Michelangelo—a study by whom is shown here for comparison.

Captain America © Marvel Characters, Inc.



Another Michelangelo study.

Walt Disney discovered that by having his animators work this way, they were able for the first time to create figures that had a sense of realism. This drawing in a sculptural way is something that had already been around for a few hundred years in the works by the Old Masters, like Michelangelo, Raphael, and Tiepolo.

Glen Keane—another of Disney’s great animators, and one who was taught by some of the original Nine Old Men—also shows the same principles at work that Buscema and the Old Masters showed. Drawing with a strong sense of volume and gesture, he excelled at drawing big and heavy characters like the Beast from *Beauty and the Beast*.



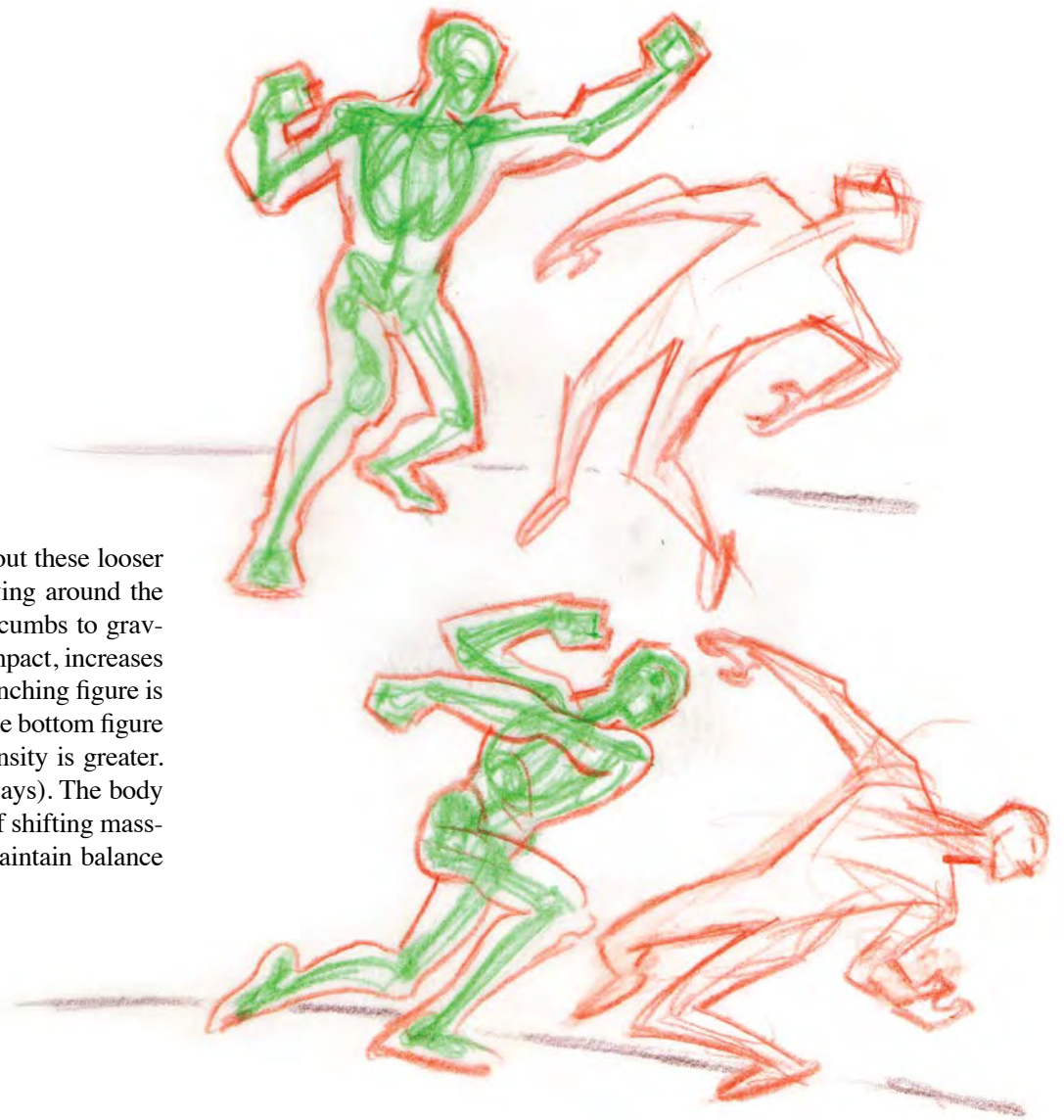
Glen Keane’s concept drawings of the Beast have a great sense of weight and mass.

Beast © Disney

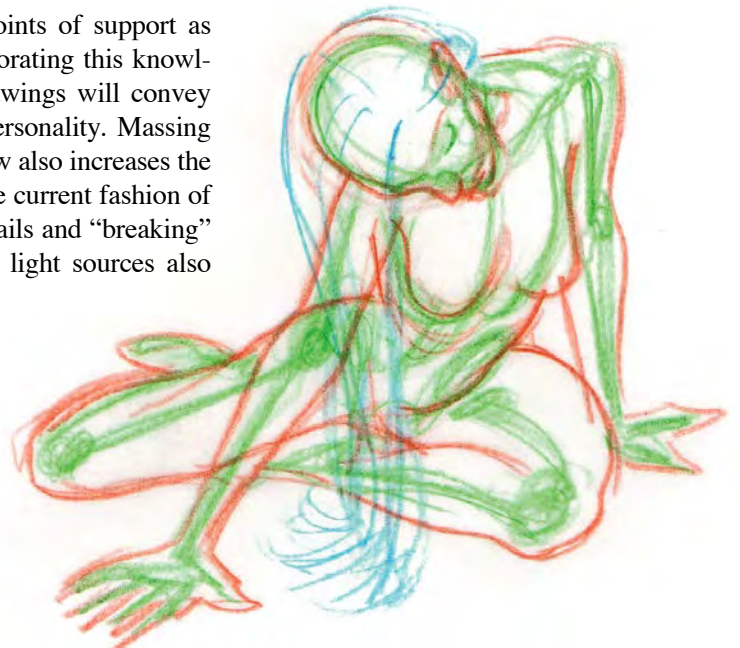


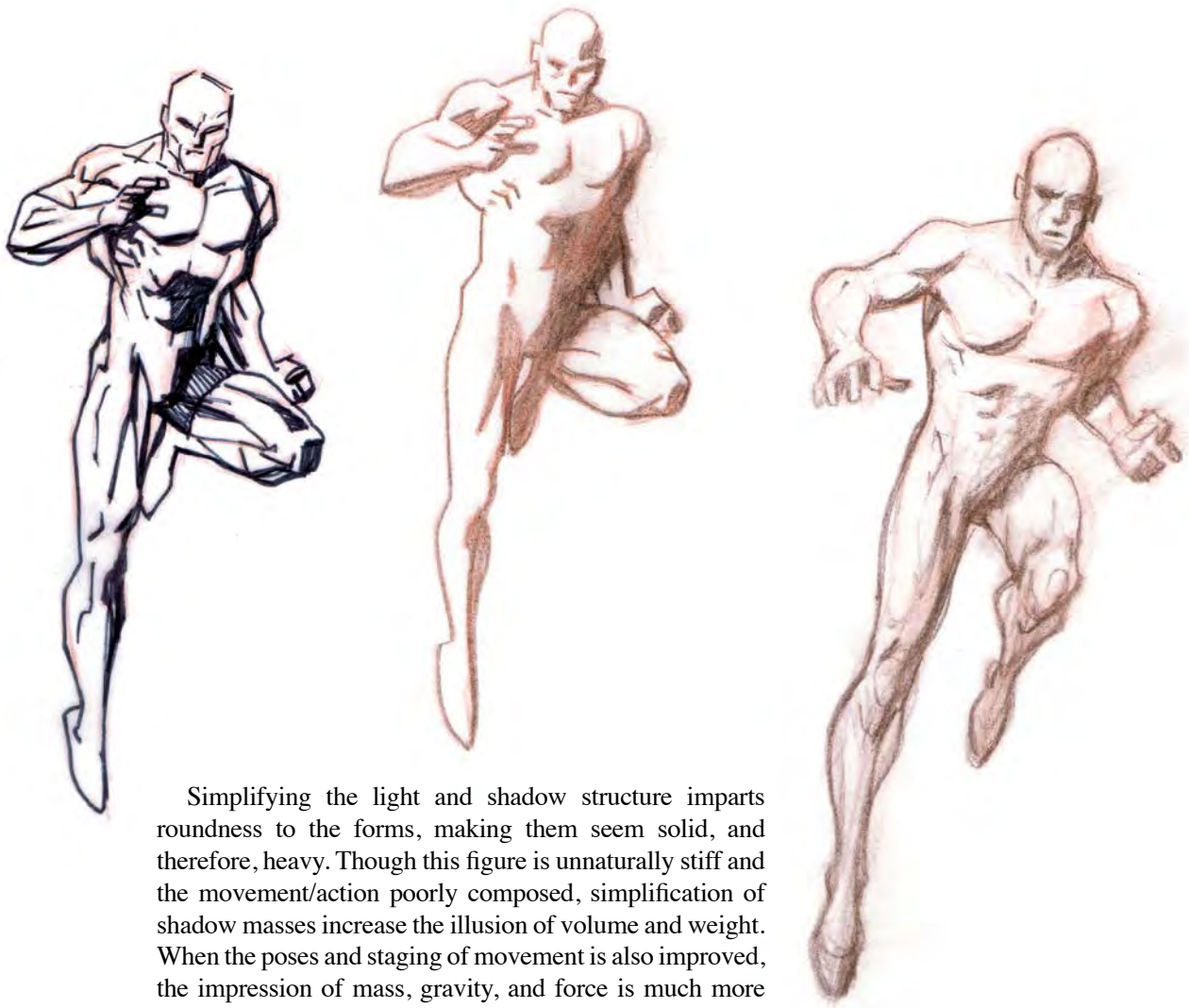
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When drawing a figure, think about these looser masses of flesh and muscle moving around the bones as the figure resists or succumbs to gravity. Natural gesture, pushed for impact, increases the feeling of weight—the top punching figure is solid and the action is clear, but the bottom figure is much more alive, and the intensity is greater. Rhythm is also important (as always). The body moves in an alternating rhythm of shifting masses, and must do so in order to maintain balance in motion.



Unless intentionally posing in the stiff symmetrical fashion as shown at left, the human body rarely arranges itself in such static configurations. It's more comfortable and natural to alternate between points of support as muscles tire and need relief. Incorporating this knowledge and observation into your drawings will convey a greater sense of humanity and personality. Massing volume clearly with light and shadow also increases the believability of figure drawings—the current fashion of over-rendering excessively busy details and “breaking” the solidity of forms with multiple light sources also removes any sense of weight.

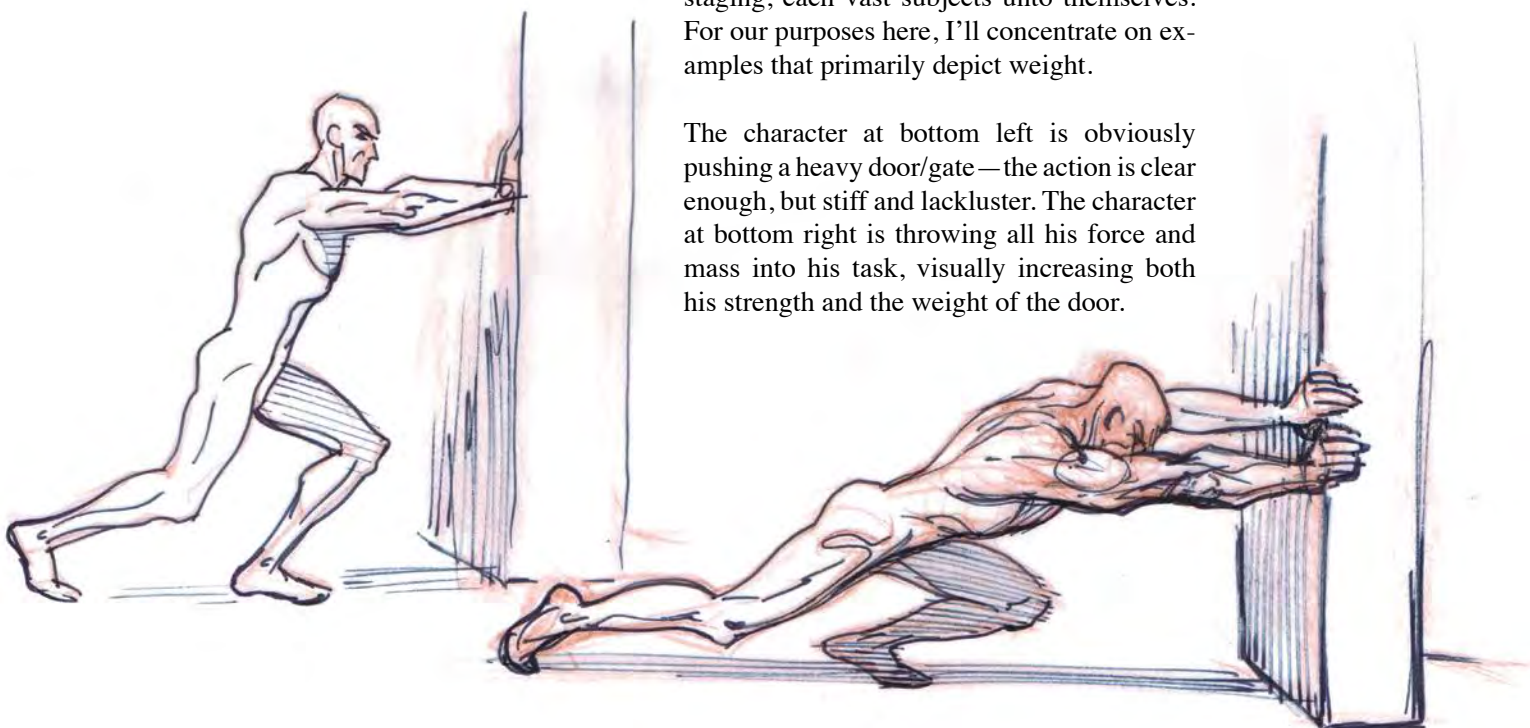


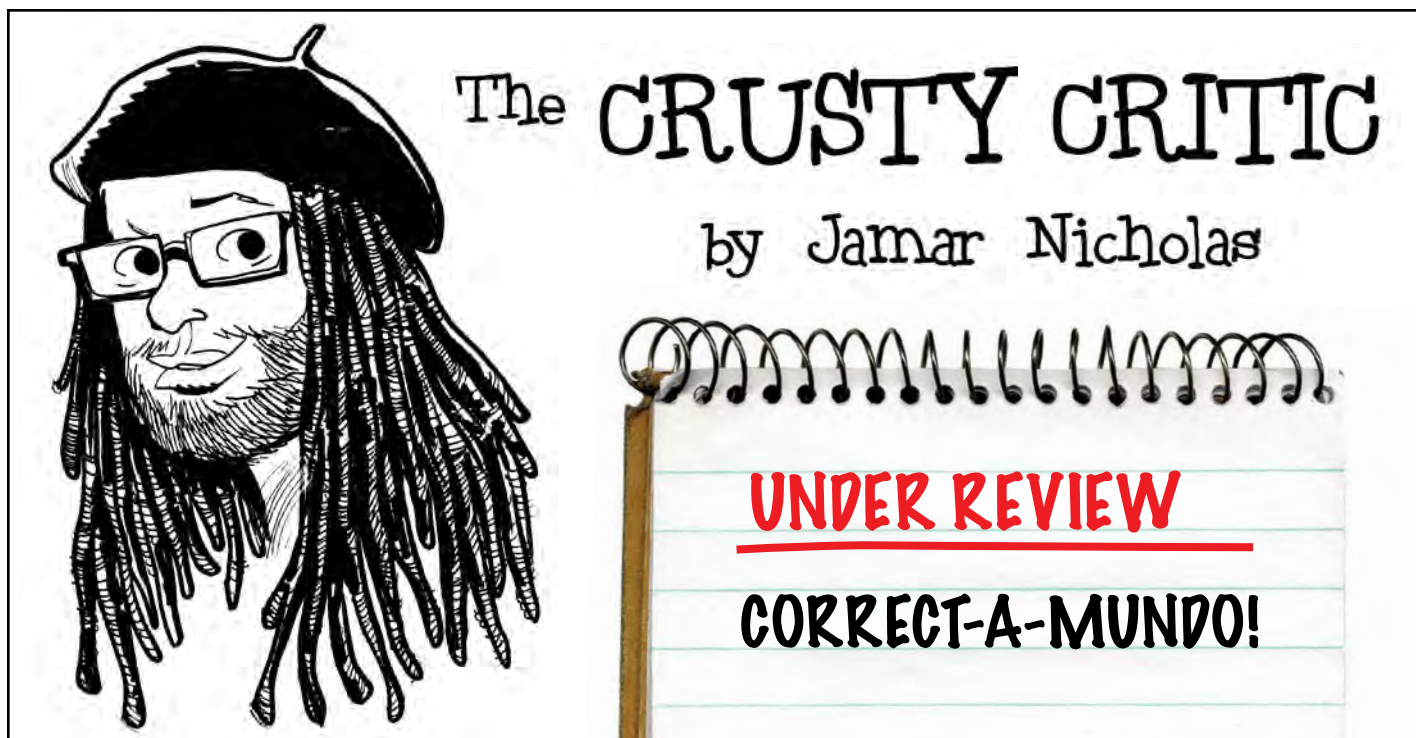


Simplifying the light and shadow structure imparts roundness to the forms, making them seem solid, and therefore, heavy. Though this figure is unnaturally stiff and the movement/action poorly composed, simplification of shadow masses increase the illusion of volume and weight. When the poses and staging of movement is also improved, the impression of mass, gravity, and force is much more convincing.

Effective posing involves acting and dramatic staging, each vast subjects unto themselves. For our purposes here, I'll concentrate on examples that primarily depict weight.

The character at bottom left is obviously pushing a heavy door/gate—the action is clear enough, but stiff and lackluster. The character at bottom right is throwing all his force and mass into his task, visually increasing both his strength and the weight of the door.





Greetings to all and sundry! Through the fog and mist, your Crusty Critic returns! If you are new to my mission, a recap: In the rough waters of art-making, a great captain must know what tools will get him to his appointed rendezvous. In our art example, that's the end of a project deadline, and you need all hands on deck and all art oars in the water if you're going to make it home.... Sometimes whirlpools of bad art supplies appear to suck away your precious time, making navigating your page harder than it has to be. Other times it's a 40-foot wave of panic trying to capsize the boat!

lighthouse, gu of art supply avoiding a wat

So get your come to help y art mistakes! T

In the cyber artists are turning that were spent by hand are di flow. While th old school cov

In this entr marks on your imperative tha Even if you a need to clean t

I have inclu by writing out the opacity or please pay attention to that to see what kind of "white" you'll get when matched up against a midtone.

Also, using standard comic board, I created some dark black "Kirby Krackle" and paired the sample instruments against it. I'm looking for how bright the correction medium sits on top of the black, and also how many times I have to apply another coat on top to get the desired covering.

I have enlisted the aid once again of my trusty local art supply warrior queens at Allegheny Art Company in the Philadelphia area, who always have an open door, warm smiles, and great prices for this Crusty Critic! And as always, ratings are on the five-beret scale.

PENTEL PRESTO! JUMBO CORRECTION PEN

This little guy is always at hand's reach in my studio. Pentel's line of "white-out pens" has always been top notch, even when these first showed up on the scene in the 1980s. They were really hard to locate back then, and now they've returned to scarcity.

Coming in the "squatty" rectangular pen or the regular cylindrical style, the Presto! has an agitator inside to mix the correction fluid, and a tiny ball at the tip that allows you to press down on the tool coupled with a squeeze of the soft plastic body to get a flow.

The Presto! doesn't need a lot of help to get started. Once you press down to activate the pen, it usually flows uninterrupted, giving you a nice, bright white line for cover-up. I use these for all sorts of things besides corrections, and the white has a brilliancy not seen in a lot of the other products I will review.

The correction fluid is a nice, hot white that skates across your surfaces, and leaves you with a medium-width line. It's possible to do smaller, precision touches with the Presto!, but it may fight you. Sometimes, if you don't keep the point of the pen clean, the tip will splotch out little "bloops" as I like to call them—stray

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DRAW! #26

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