http://www.boltcity.com/workshop/copper_tutorial/index.html Go JAN MAR JUN
155 captures 05 05 05
3 Feb 2006 - 20 Aug 2019 2015 2016 2017
About this capture

copper

Step-by-Step process by Kazu Kibuishi

part 1: pencilling | part 2: inking | part 3: digital

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About this capture

My desk. This workspace is pretty new, but it already has some clutter. I love seeing creative messes. Just so long as it isn't so messy it's difficult to work, I love having piles of paper strewn about the workspace.

Before I begin, I want to make note that the way I draw Copper is far different than the way I draw my other comics, including Daisy Kutter, Amulet, and my Flight stories. The process detailed herein is very time-consuming and somewhat old-fashioned. I see Copper as an exercise in restraint and a chance for me to put a lot of thinking onto a single page without having to dilute the information. At some point, I should post a detailed process for the graphic novel work, but in the meantime, you can all check out some process stuff in the back of the Daisy Kutter trade paperback.

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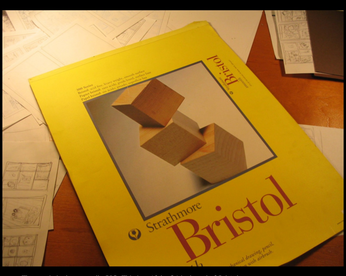
To begin, the thumbnail of the Copper strip is drawn on a sheet of computer paper. The first draft, at left, gives me an idea what the strip should look and feel like. I basically wrote this one around wanting to draw Copper and Fred riding a turtle. The thumbnail on the right is the strip after some adjustments are made for better pacing of the story. This one is written just before I begin to lay out the panels.



The comic is drawn really BIG. This is a 19 by 24 inch pad of Bristol paper.

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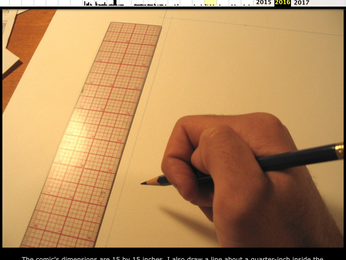
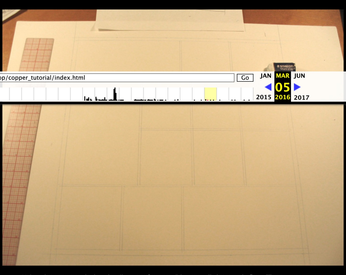


The comic's dimensions are 15 by 15 inches. I also draw a line about a quarter-inch inside the frame for the outermost panel border lines. And strangely enough, this is how I hold a pencil.



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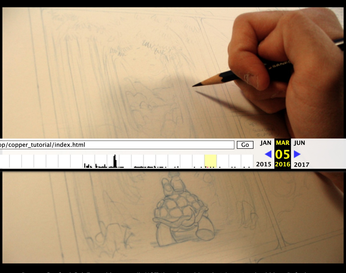
Using the very rough thumbnail as a reference, I lay out all the panels first. These are not drafted using exact measurements. I just use the red lines on a clear ruler to eyeball it, and save myself some time.



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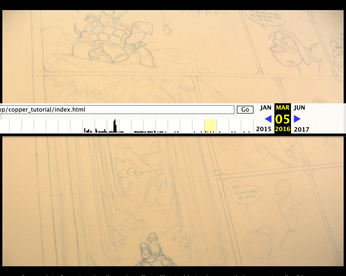
I use a Sanford Col-Erase blue pencil. NOT the photo-blue, but just standard blue. It feels better to use and is easier to read. For my pencilling, I begin by scribbling rough versions of the images, and then I go back to carve out all the details and solidify the shapes.



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I use a lot of construction lines since I'm still not able to draw good shapes naturally. I have to work for the image every time. In fact, each time I sit down to work on a comic, especially Copper, I feel like I have to teach myself to draw all over again. You may notice that the dialogue is different here than in the final. I usually end up tweaking the awkward dialogue as I get closer to completion, placing stand-in text to just keep myself moving. I also round the corners after I'm about halfway done with the drawings. For some reason, doing the corner-rounding gives me a sense of accomplishment and helps get me pumped to finish the rest of it. It's all about inspiring (or tricking) yourself into getting things done, I suppose...

Onward to part 2: INKING!

or go back to:

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