Joe Kubert's Comic Book Studio Instruction Book

Are you ready to make your own comic book?

Inside you'll find step-by-step instructions to help you do just that!
JOE KUBERT'S COMIC BOOK STUDIO
I want to take this opportunity to thank two people who have been extremely helpful in the creation of this kit:

Sammy Kubert (my grandson) and
Scian Mandrake (his friend)
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CHAPTER 1: THE IDEA

Hi, I'm Joe Kubert, you'll be seeing a lot of me.

If you ever wanted to know how to create your own comic book... I'm here to show you how.

With the material in this kit.

Portfolio: To keep all your work in

Paper: For sketching and practice

Pencil: Gotta have a pencil

Sharpener: To keep your pencil working

Eraser: To correct mistakes

Erasable color pencils: To color your comic book art

Triangle: For ruling boxes

Ink pen: To give your drawings a permanent outline

One blank comic book: Stapled and everything
THE FIRST QUESTION MOST PEOPLE ASK IS: “WHAT SHOULD I DRAW?”

OKAY . . . LET’S GET STARTED.

EVERY COMIC BOOK STORY STARTS WITH AN IDEA. SO . . . THE FIRST THING TO DO . . . IS THINK!

THINK ABOUT WHAT YOU WANT TO DRAW BEFORE YOU PUT PENCIL TO PAPER.

LOOK AT SOME OF YOUR FAVORITE COMIC BOOKS AGAIN. WHAT ARE THEY ABOUT?

SUPERHEROES COWBOY MONSTER ROBOTS SCIENCE FICTION

FAIRY TALES

FUNNY ANIMALS

DETECTIVE TEEN COMICS
Chapter 1: The Idea

BEFORE YOU START TO DRAW OR WRITE, YOU HAVE TO THINK

OKAY.

IF YOU DON'T HAVE AN IDEA FOR A STORY, THINK ABOUT A STORY YOU'VE READ OR SEEN. ONE YOU'VE ENJOYED.

MAYBE IT'S A MOVIE, OR A TV SHOW, OR A BOOK, OR A FAIRY TALE. WOULDN'T IT BE FUN TO MAKE THAT STORY INTO A COMIC BOOK?

THERE'S YOUR IDEA FOR YOUR OWN COMIC BOOK

STOP!

AS SOON AS A GOOD IDEA STRIKES, GRAB A PEN AND PAPER BEFORE IT SLIPS AWAY!
Now, write your story ideas down. Make notes of all your ideas, so you won't forget 'em when you start to draw.

You can do some small sketches, too, but concentrate on the writing.

Drawing a comic book story is actually two jobs that should be done separately.

It's very difficult and frustrating to try to do them both at the same time. I don't do it . . . and neither should you.
Chapter 1: The Idea

Block out the story and try to decide on its length. How many pages do you want it to be?

Right now, you don't have to be exact with the number of pages.

And then the monster grabs the kid, and King Kong went and climbed up the Empire State Building and the kid ran from the gang of bullies but they chased.

When the spaceship passed Mars there was a huge explosion, and then the cowboy pulled his gun and shot the cattle rustler.

The robots walked right through the brick wall and knocked down the...
CHAPTER 2: THE STORY

Most comic book stories start off with what we call a splash! A big drawing that grabs the reader's attention. Check out a variety of comic books for inspiration.

It can be the actual beginning of your story, or it can depict a very dramatic event that happens later on. It's like the beginning of a movie....
A good way to plan your story is to think of an interesting beginning and an exciting ending.

The first and last pages in your book.

Then work back and forth to plan out the pages in between.

In this way you can get a better sense of how to plan the whole story.
Take one step at a time... and plan your book carefully.

You don't have to do a whole book at once. Do a few pages at a time.

When you're not working on your story, why not create other features?

Letters to the Editor

How about planning a letter page?

Or a computer game ad?

Or a gag?
REMEMBER . . . THIS IS YOUR COMIC BOOK. SO DO THE STORY YOU'D LIKE TO READ.

HERE ARE SOME SUGGESTIONS:

1. DO YOU LIKE SUPER-HEROES? WHAT KIND OF POWERS WOULD YOUR SUPERHERO HAVE?

2. HOW ABOUT A WILD MAN WHO SWINGS THROUGH THE JUNGLE?

3. MAYBE A DETECTIVE OR A POLICEMAN WHO CAPTURES BANK ROBBERS?

4. HERE'S YOUR CHANCE TO DO A COWBOY STORY, ABOUT THE WILD WEST.

5. OR . . . AN ASTRONAUT WHO TRAVELS TO ALIEN PLANETS.

6. YOU COULD DO A WAR STORY ABOUT BRAVE SOLDIERS IN BATTLE.
IT’S A LOT EASIER TO DRAW YOUR STORY WHEN YOU WORK FROM A SCRIPT.

**THIS IS WHAT A PROFESSIONAL SCRIPT LOOKS LIKE . . . USED BY PROFESSIONAL CARTOONISTS.**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME OF STORY</th>
</tr>
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<tbody>
<tr>
<td>PAGE</td>
<td>PAGE OF STORY</td>
</tr>
<tr>
<td>PANEL</td>
<td>PANEL ON THE PAGE</td>
</tr>
<tr>
<td>DESCRIPTION</td>
<td>DESCRIPTION OF CHARACTERS AND PICTURE IN THE PANEL, WHAT AND WHERE IT’S HAPPENING</td>
</tr>
<tr>
<td>DIALOGUE</td>
<td>WHATEVER TALK THAT IS GOING ON IN THE PANEL AND WHO IS TALKING</td>
</tr>
<tr>
<td>CAPTION</td>
<td>ADDITIONAL TEXT DESCRIPTION NOT INCLUDED IN THE DIALOGUE</td>
</tr>
<tr>
<td>SOUND EFFECTS</td>
<td>BIFF! BANG! CRACK! OUCH! NOISE IN GENERAL</td>
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</tbody>
</table>

AS YOU DEVELOP YOUR STORY AND CHARACTERS, WRITE OUT THE ENTIRE SCRIPT ON PAGES LIKE THIS ONE.
CHAPTER 3:
CHARACTERS AND SETTING

NOW THAT YOU'VE WORKED OUT YOUR COMIC BOOK STORY, IT'S TIME TO DEVELOP YOUR CHARACTERS.


THE BASIC PROPORTIONS OF THE MALE AND FEMALE HEAD ARE THE SAME . . . NO MATTER WHAT YOUR CHARACTERS LOOK LIKE.

DON'T PRESS DOWN TOO HARD ON YOUR PENCIL. IT'S EASIER TO ERASE A MISTAKE WHEN YOUR LINE ISN'T TOO DARK.

YOU CAN DARKEN YOUR LINES AFTER YOU'RE SURE THE DRAWING IS RIGHT.
Now it's time to make character sheets. These are drawings of your characters' head front, side, three quarter, and rear angles.

In addition, you should do a drawing of your characters' full figure. Will it be short, tall, fat, or skinny?

Do a character sheet for each important character in your story.
When you read a comic book story, you want to know where the story is happening.

Backgrounds are very important for that reason.

So... start by practicing drawing things that are in your own house or room. Toys, furniture, shoes, lamps... anything!

And pay attention to details.

The more real you draw the background, the more real your story will be.
IF YOU WANT TO DRAW A CASTLE, OR A LAMP OR A HORSE OR A LION, YOU CAN FIND PICTURES OF THEM IN YOUR PUBLIC LIBRARY, ENCYCLOPEDIAS, OR ON THE INTERNET.

IF THE BACKGROUND LOOKS WRONG, THE WHOLE STORY WILL LOOK WRONG.

FIND GOOD PHOTOGRAPHS OF ALL YOUR BACKGROUND DETAILS. THAT'S CALLED REFERENCE.

DON'T MAKE BACKGROUNDS UP, OR TRY TO DRAW THEM FROM MEMORY.

IT DOESN'T MATTER IF YOU DRAW FUNNY OR SERIOUS.
Chapter 3: Characters and Setting

REMEMBER, NOW . . . JUST BECAUSE YOU'VE DRAWN SOMETHING ONCE DOESN'T MEAN IT'S AS GOOD AS IT'LL GET. NO, SIR!

KEEP PRACTICING AND DRAWING EVERY CHANCE YOU GET! THE MORE YOU SKETCH AND DRAW, THE MORE YOUR DRAWINGS WILL IMPROVE.

OKAY, NOW . . . TAKE A DEEP BREATH . . .

. . . AND LET'S GET STARTED ON THE PAGES OF YOUR COMIC BOOK.
CHAPTER 4: THUMBNAILS

HAVING FINISHED WRITING YOUR SCRIPT, YOU'RE READY TO START DRAWING YOUR PAGES.

BUT... DON'T START DRAWING IN YOUR BOOK.

FIRST, USE SKETCH PAPER TO DO SMALL ROUGH DRAWINGS (CALLED THUMBNAILS) BEFORE YOU DO ANY DRAWING IN YOUR BOOK.

IT'S MUCH EASIER TO DEVELOP AND CORRECT THESE SMALL THUMBNAILS THAN IT IS TO ERASE IN THE COMIC BOOK ITSELF.
Use your thumbnail drawings to plan your panels on every page of your comic book.

Action' or 'dramatic' panels should be larger than panels with 'talking heads.'

Don't forget to plan backgrounds in your panels, as well as characters.
Plan your pages to have a smooth flow from panel to panel... so a reader can follow the story easily.

And make sure you leave enough room for dialogue and captions, or the panels will look crowded.
When you plan your book in this manner, you can adjust panels and make corrections . . .

. . . A lot more easily than if you drew right into your actual comic book.
OKAY . . .
GATHER UP
YOUR
THUMBNAILS,
CHARACTER
SHEETS, AND
REFERENCES.

WE'RE READY
TO START
SOME REAL
SERIOUS
WORK ON YOUR
COMIC BOOK.
CHAPTER 5: PANELS

MAKING YOUR OWN COMIC BOOK IS LIKE BUILDING A HOUSE. YOUR SCRIPT AND THUMBNAILS ARE YOUR PLANS!

WITHOUT THEM, YOU WOULDN'T KNOW WHERE TO PUT WINDOWS OR DOORS . . . OR PANELS.

SHARPEN YOUR PENCIL AND LET'S GO!
START BY NUMBERING THE PAGES IN YOUR BOOK.

PUT A SMALL NUMBER ON THE BOTTOM RIGHT HAND CORNER OF EACH PAGE. THIS WILL HELP YOU TO QUICKLY FIND THE BOOK PAGE THAT MATCHES THE SCRIPT PAGE.
When you open the cover of your book, the right hand page is page one. The left is called the inside front cover.

The splash on page one can be a full-page drawing or a large drawing with one or two panels.

Sometimes a cartoonist will use pages two and three for a double-page spread. The choice is up to you... it's your comic book!
In pencil, plan your pages panel by panel. Use your triangle to get a straight ruled line.

Separations between panels should be double lines, not single lines. This clearly separates drawings from panel to panel.
MANY COMIC BOOKS HAVE "LETTER PAGES" AND "PIN-UPS." IF YOU WANT TO INCLUDE THEM . . .

. . . PLACE THEM AT THE END OF A STORY OR THE BACK OF YOUR BOOK SO THEY DON'T INTERFERE WITH THE SMOOTH FLOW OF THE STORY.
CHAPTER 6: 
ROUGH IT OUT

Now that you have your panel borders drawn (in pencil), put in your balloons and captions. Then roughly sketch your drawings.

Keep details to a minimum. Use your pencil with light strokes.
IF YOU DECIDE TO HAVE A DOUBLE-PAGE SPREAD, MAKE SURE NO IMPORTANT PARTS OF YOUR DRAWINGS ARE IN THE CENTER FOLD, OR GUTTER.

THE FOLD MAKES IT DIFFICULT TO SEE THE DRAWING CLEARLY.
VARY YOUR PANELS WITH CLOSE-UPS, LONG SHOTS, OVERHEADS, WORM'S-EYE VIEWS, AND SO ON.

IT MAKES THE PAGE MORE INTERESTING AND GIVES THE PAGE MOVEMENT.
DON'T BE AFRAID TO MAKE CHANGES AS YOU GO ALONG. IF YOU DECIDE TO MAKE A PANEL LARGER—OR SMALLER—JUST ERASE THE PENCIL LINES AND RULE NEW ONES.
ROUGH OUT YOUR DRAWINGS THROUGHOUT YOUR BOOK . . . AND CONTINUE TO GATHER REFERENCE MATERIALS.

KEEP ON LOOKING FOR PHOTOGRAPHS OF OBJECTS YOU NEED TO DRAW. FIND AS MANY PHOTOS AS YOU CAN OF THE OBJECTS FROM DIFFERENT ANGLES.

DON'T TRY TO MAKE UP OBJECTS OR DRAW FROM MEMORY. IT NEVER LOOKS RIGHT.
CHAPTER 7:
FINISH PENCILS

The next step in doing your own comic book is to finish your pencil drawings.

Guided by your rough sketch, draw in line with no shading. Include all the details that you feel are necessary.

Just remember not to press down too hard on your pencil, okay?
DOING YOUR OWN COMIC BOOK IS A LOT OF WORK . . . AND YOU CAN GET KINDA ANXIOUS TO FINISH IT.

BUT . . . DON'T RUSH IT!

DRAWING TOO FAST RESULTS IN MAKING SILLY MISTAKES AND CREATING WORK THAT LOOKS SLOPPY. SO . . . TAKE YOUR TIME. AT THE END, YOU'LL BE GLAD YOU DID.
Sometimes a drawing will just not look right, and the more you try to correct it, it seems, the worse it gets.

Here's a good hint:

When that happens, redraw your drawing at the same size on a piece of sketch paper.

If you still don't like it, redraw it again.
IF YOU HAVEN'T PRESSED TOO HARD WITH YOUR PENCIL, THE PAPER IN YOUR BOOK SHOULD BE NICE AND CLEAN.

THEN ... COPY YOUR SKETCH INTO THE CLEAN SPACE.

WHEN YOU'RE SATISFIED WITH YOUR NEW DRAWING, ERASE THE OLD ONE FROM YOUR BOOK.
Chapter 7: Finish Pencils

Finish your line pencil drawings and then render the shadows very lightly.

The next stages are lettering and inking. After inking you're going to erase your penciling altogether and leave only the black ink lines.

So, don't make your pencil line or shading too dark.

Use the side of your pencil lead for shading, not the pencil point.
CHAPTER 8: LETTERING

THE TITLE LETTERING IS SPECIAL. LOOK AT ADVERTISEMENTS IN NEWSPAPERS AND MAGAZINES FOR DIFFERENT STYLES YOU CAN USE.

OR MAKE UP A NEW ONE OF YOUR OWN.

COMIC BOOKS ARE COMPOSED OF WORDS AND PICTURES. LETTERING IS A VITAL PART OF TELLING YOUR COMIC BOOK STORY.

SUPER

AMERICA

TITANS FOR COMICS
It's a good idea to check your spelling. Keep a dictionary handy. Wrong spelling can spoil a story's effectiveness, and make it look dumb.

If you haven't already done it, rough the words in to give you an idea of how much space will be left for your drawings.
Your triangle is a really helpful tool. The right angle (90°) will give you a squared panel.

Use the triangle to mark guidelines for lettering. Look at some comic books to see the size and height for the lettering.

Make sure all your lines are clean and straight.

Make these guidelines throughout your whole book.
PRACTICE LETTERING WITH YOUR PEN ON SKETCH PAPER BEFORE YOU DO IT IN YOUR BOOK.

THEN, USING YOUR ROUGH PENCIL LETTERING AS A GUIDE, DO THE LETTERING IN YOUR BOOK.

MOST COMIC BOOK LETTERING IS "UPPER CASE," OR CAPITAL LETTERS. SOUND EFFECTS ARE LARGER AND DARKER.

THINK OF SOUND EFFECTS AS PRINTED WORDS THAT YOU CAN HEAR. BE CREATIVE.
AFTER YOU'VE FINISHED LETTERING THE WORDS, INK THE PANEL BORDERS. USE YOUR PEN AND TRIANGLE TO GET CLEAN STRAIGHT LINES.

WHEN THE BORDERS ARE DONE, DO THE BALLOON SHAPES IN INK. THE BALLOONS CAN BE DONE FREEHAND.
CHAPTER 9:
INKING

After you finish your pencil drawings, you will go over them with your ink pen.

Ink drawings are what makes comic book art look like a comic book. It's the style of art used in cartooning.

Before you start inking, you may want to do some practice first.

So... do some pencil drawing on sketch paper and practice inking before you work in your book.
The idea of inking is to create a permanent outline of your drawings. And once you're done inking these permanent lines, you'll erase the pencil marks and have clean ink outlines to color in.

You can thicken your lines by going over them with your pen a few times... like this.
Chapter 9: Inking

IT'S NOT HARD TO PUT SHADOWS IN YOUR DRAWINGS IN PENCIL, BUT ... IT'S MORE DIFFICULT TO SHADE IN INK.

ONE WAY IS TO DO IT WITH DOTS. IT'S CALLED STIPPLING.

BY PLACING A LOT OF DOTS IN THE DARKER AREAS AND LESS DOTS IN LIGHTER AREAS, YOU CAN MAKE SHADOWS AND GIVE ROUNDNESS TO OBJECTS.

THIS TAKES TIME AND PATIENCE, BUT IT WORKS!
ANOTHER WAY TO CREATE SHADOWS AND ROUNDNESS IS BY USING CROSS-HATCH.

THAT'S DONE BY CROSSING LINES. THE MORE LINES YOU CROSS, THE DARKER IT GETS.

HERE ARE A NUMBER OF DIFFERENT EXAMPLES. . . .

- Vertical and horizontal lines
- Angled lines
- Triple lines
- Triple
- Four lines
- Three lines
- Two lines
- One line
- Double, wider spread
SOLID BLACK CAN BE DONE BY PEN ON SMALL AREAS . . . BUT . . . IT WILL USE UP YOUR INK VERY QUICKLY.

FOR LARGE BLACK AREAS, WAIT TIL WE GET TO THE CHAPTER ON COLORING.

NOTE: IF YOUR PEN RUNS OUT OF INK OR IF YOU HAVE TO REPLACE ANY OF YOUR MATERIALS, GET IN TOUCH WITH THE JOE KUBERT ART STORE: 973-328-3266, 1-800-343-4792, OR AT WWW.KUBERTSWORLD.COM.
CHAPTER 10: CLEAN-UP

BEFORE YOU START TO ERASE ALL PENCIL MARKS, MAKE SURE THE INK IS DRY. YOU DON'T WANT TO SMEAR THE INK.

WARNING!

DON'T RUB IT.

WHEN IT'S DRY, ERASE A SMALL AREA FIRST, THEN THE REST.
YOU DON'T WANT TO CREASE YOUR PAGE, OR TEAR IT. HOLD THE PAGE DOWN WITH YOUR OTHER HAND WHILE YOU ERASE.

MAKE SURE YOU ERASE ALL THE PENCIL LINES AND THAT NOTHING REMAINS EXCEPT BLACK INK LINES.

ERASE LIGHTLY.
Brush off all the small bits of erasures.

To keep bumps and scrapes off, it's important to have your pages as clean as possible.
AFTER YOU’VE FINISHED ERASING, CHECK YOUR DRAWINGS FOR ANY MISSING LINES THAT YOU MIGHT HAVE NEGLECTED TO INK.

PUT THOSE LINES IN, AND COMPLETE ANY UNCONNECTED LINES.

WHEN HE TURNED THE CORNER...

ULP!

NOW YOU’RE GONNA GET IT!
YOU MAY FIND THAT SOME OF YOUR INK LINES HAVE BECOME LIGHTER, DUE TO THE ERASING.

VERY CAREFULLY GO OVER THOSE LINES WITH YOUR PEN, JUST TO MAKE SURE THEY'RE DARK ENOUGH BEFORE YOU DO YOUR COLORING.
CHAPTER 11: COLORING

**COLORING** is the last phase in the completion of your comic book.

**USE YOUR BLACK COLORING PENCIL** instead of your ink pen to fill in large black areas. It’s easier and will save a lot of time...

**STUDY YOUR DRAWINGS CAREFULLY** before using the color pencils.

**AT NIGHT THE MOON CAME OUT...**
The first step in coloring is to put your colors down lightly.

Keep your color pencils sharpened, but don't make the points too long or they're liable to break.

The color pencils are also easier to erase if you don't press too hard.

Rowr!

Who would dare to challenge my author? I am all-powerful.

The castle was deserted. Bats flew across the starlit sky again.
BUILD YOUR COLORS.

YOU CAN EXTEND YOUR COLORS BY COMBINING THEM. A LIGHT RED COLOR ON TOP OF A YELLOW BASE WILL GIVE YOU A LIGHT ORANGE COLOR.

YOU CAN SUPPLEMENT OR REPLACE THE COLOR PENCILS YOU HAVE FROM YOUR LOCAL ART STORE OR THE JOE KUBERT ART STORE.

- RED
- BLUE
- BLUE
- GREEN

- YELLOW
- YELLOW
- RED
- RED

- ORANGE
- GREEN
- PURPLE
- BROWN
THESE COLOR PENCILS ARE ERASABLE, BUT...

... THE HARDER YOU PRESS AND THE DARKER THE COLORS, THE MORE DIFFICULT IT IS TO ERASE.
KEEP A GOOD POINT ON YOUR PENCILS. IT'S ESPECIALLY IMPORTANT WHEN YOU WORK ON DETAILS. A THICK POINT WILL TEND TO GO OUTSIDE THE LINES AND MAKES THE WORK LOOK SLOPPY.

TAKE YOUR TIME! DON'T RUSH THE WORK!

SURE . . . EVERY ARTIST IS ANXIOUS TO SEE THE DRAWING FINISHED. BUT THERE ARE NO PRIZES FOR SPEED. IT'S QUALITY THAT COUNTS!
CHAPTER 12:
COVERS AND FINISH

WE'VE LEFT THE COVER FOR LAST BECAUSE THE COVER SHOULD BE BASED ON YOUR COMIC BOOK STORY.

THE WRAP-AROUND IS DESIGNED SO THAT THE FRONT AND BACK COVERS ARE ONE ILLUSTRATION.

THERE ARE TWO KINDS OF COVERS. THE SINGLE FRONT COVER AND THE WRAP-AROUND.

DON'T FORGET TO FEATURE YOUR MAIN CHARACTER ON THE COVER.

DO SEVERAL THUMBNAILS TO TRY VARIOUS COVER TREATMENTS. THEN DECIDE ON YOUR FINAL COVER ILLUSTRATION.
The first thing to include on your comic book front cover is the title.

The title usually takes up about 25% of the space on the front cover. And you can place the title in one of several places. See examples 1, 2, and 3 below.

Just like the inside, do a rough drawing, finish penciling, ink, erase, and color your cover.
IF YOU DECIDE NOT TO DO A WRAP-AROUND COVER, PUT AN ADVERTISEMENT ON THE BACK COVER.

YOU CAN USE AN AD FROM AN OLD COMIC BOOK. CUT IT OUT AND PASTE IT ONTO YOUR BACK COVER.

OR CREATE YOUR OWN AD.
Chapter 12: Covers and Finish

The inside front cover is for credits. Your name, address, and the date you completed your comic book.

If you had help from anyone, include their names and what they did.

Message from Publisher

Address

Artist

Writer

Letterer

Colorist

Thanks for Help

Date
THE INSIDE BACK COVER CAN INCLUDE AN AD FOR YOUR FUTURE COMIC BOOKS.

YES . . . IT’S TIME TO THINK ABOUT YOUR NEXT COMIC BOOK.
<table>
<thead>
<tr>
<th><strong>Glossary of Terms</strong></th>
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<tr>
<td><strong>ADS:</strong> advertisements</td>
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<tr>
<td><strong>BACKGROUND:</strong> everything in the scene besides the main characters and the objects they are using; it is important to create quality backgrounds to support the story.</td>
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<tr>
<td><strong>BALLOON:</strong> shape in which dialogue words are placed.</td>
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<tr>
<td><strong>BLOCKING OUT:</strong> using individual sheets of paper or thumbnails to put all the parts of the story in place.</td>
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<tr>
<td><strong>BORDERS:</strong> outlines of panels.</td>
</tr>
<tr>
<td><strong>CAPTION:</strong> words in boxes that are not spoken by characters.</td>
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<tr>
<td><strong>CHARACTER SHEET:</strong> a piece of paper (or two) with drawings of a character from many various angles.</td>
</tr>
<tr>
<td><strong>CLEAN-UP:</strong> making finished drawings as clean as possible.</td>
</tr>
<tr>
<td><strong>CLOSE-UP:</strong> usually a large head drawing, or a close view of an important object.</td>
</tr>
<tr>
<td><strong>CROSS-HATCH:</strong> creating shade effects with ink by using lines.</td>
</tr>
<tr>
<td><strong>DIALOGUE:</strong> words spoken by cartoon characters.</td>
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</table>
FINISH ERASING: erasing all pencil drawings after ink has dried.

GUIDELINE: pencil lines used to help keep lettering straight.

GUTTER: space between panels and space between pages at the binding.

INKING/INKS: ink rendering with pen and/or brush over pencils.

LAYOUT: rough plan of page or panel.

LETTERS PAGE: correspondence between readers and you.

LETTERING: all words in balloons and captions, dialogue, sound effects, etc.

LONG SHOT: a distant view of a scene. A landscape or a cityscape or an entire room or building.

OVERHEAD: perspective of scene from above.

PANEL: box containing one drawing of story.

PENCILING: finished pencil drawing of finished cartoon artwork.

PIN-UPS: full-page illustrations of your story’s characters.

REFERENCE: a collection of pictures clipped from newspapers and magazines that help you draw objects and backgrounds.
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
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<tr>
<td>ROUGH</td>
<td>Initial incomplete drawing or sketch.</td>
</tr>
<tr>
<td>SCRIPT</td>
<td>Story in written form.</td>
</tr>
<tr>
<td>SEQUENCE</td>
<td>A series of panels describing a unified action.</td>
</tr>
<tr>
<td>SOUND EFFECTS</td>
<td>Lettering which describes noise and explosions.</td>
</tr>
<tr>
<td>SPLASH</td>
<td>Usually on the first page of a story, a full-page dramatic or action illustration.</td>
</tr>
<tr>
<td>STIPPLING</td>
<td>Creating shade effects with ink by using various dots.</td>
</tr>
<tr>
<td>TEXT</td>
<td>Words, descriptions, dialogue, captions, etc.</td>
</tr>
<tr>
<td>THUMBNAIL</td>
<td>Small, rough sketch of planned drawing.</td>
</tr>
<tr>
<td>TWO-PAGE SPREAD</td>
<td>(Double-Page Spread): one illustration consisting of two pages.</td>
</tr>
<tr>
<td>WORM'S-EYE VIEW</td>
<td>Perspective of a scene from below.</td>
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