DRAW!

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

NUMBER 10
SPRING 2005
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IN THE U.S.A.

UP, UP, AND AWAY WITH THE JLA'S
RON GARNEY

COMIC BOOKS TO COMIC STRIPS WITH THE PHANTOM'S
GRAHAM NOLAN

LETTERING
A ROUND-TABLE DISCUSSION WITH **TODD KLEIN**

DRAPING THE HUMAN FIGURE, PART 2 BY
BRET BLEVINS

PLUS!
ADOBE ILLUSTRATOR TUTORIAL BY **ALBERTO RUIZ!**

DRAW!

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

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Editor-in Chief • Michael Manley
Designer • Eric Nolen-Weathington
Publisher • John Morrow
Logo Design • John Costanza
Proofreaders • John Morrow & Eric Nolen-Weathington
Transcription • Steven Tice

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Front Cover Illustration by **Ron Garney**

Coloring by **Mike Manley**

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FEATURES

3 **COVER STORY**
INTERVIEW WITH JLA *PENCILLER*
RON GARNEY

25 **COMIC STRIPS**
PHANTOM *AND* REX MORGAN *ARTIST*
GRAHAM NOLAN

WHUMP

43 **LETTERING DISCUSSION**
CONDUCTED BY **TODD KLEIN**

49 **ADOBE ILLUSTRATOR TIPS:** *BITMAP TEXTURE FUN*
BY **ALBERTO RUIZ**

69 **BANANA TAIL**
INTERVIEW WITH CREATOR AND PUBLISHER
MARK MCKENNA

80 **DRAPING THE HUMAN FIGURE, PART II**
BY **BRET BLEVINS**

FROM THE EDITOR

Figurative interpretation by Bret Blevins

New year, same old mag! In an effort to try and pick up the pace towards getting *DRAW!* out faster (something I know everybody reading this wants—including the guy typing this), with this issue I am happy to have the stalwart TwoMorrows man-of-action Eric Nolen-Weathington aboard. Eric has taken over the Quark duties from me, which will allow me to spend more time crafting the interviews rather than fighting uphill with my limited Quark skills. Look! We almost shipped on time!

I've known fellow former-Batcave artist Graham Nolan since the days of DC's "Knightfall" and "Knightquest"—back when Batman had his back broken and all the ensuing Azreal drama. Though we have both been out of the Batcave for a spell, Graham is still drawing classic characters. No more bats, but plenty of "Ghosts Who Walk" in the Skullcave and the operating room. Graham now illustrates both *The Phantom* and *Rex Morgan, MD* for King Features Syndicate. I thought it would be of great interest to compare and contrast the change of artistic venue and audience Graham experienced.

I was anxious to finally get to do something with Ron Garney, whom I have also known a long time and whose work I've always admired. His work on *Captain America* is still a high-water mark for good, solid, entertaining comics of the last decade. It's clear to see from the amount of work Ron puts into his layout stage why his work is so solid and in demand.

Our regular *DRAW!* teachers return. As convention season kicks into full swing, stay up to date with the *DRAW!* crew's appearances. Bret, Alberto, and I will be at the MegaCon in Orlando, Florida (which will have come and gone by the time you read this), the Wizard World Philadelphia Con, and Comicon International: San Diego, as well as the Chicago and Baltimore cons. Check out the website ***http://www.drawmagazine.com*** for all the latest, and while you're there, check out our ever-expanding tutorial section and message boards where you can ask Bret, Alberto, or myself for a direct critique or pointers.

See you in July!

Mike

Mike Manley, Editor

E-mail: mike@drawmagazine.com Website: www.drawmagazine.com
Snail mail: PO Box 2129, Upper Darby, PA 19082

With his dynamic layouts, solid drawing, exciting storytelling and pacing, Ron Garney has been an artist to watch and enjoy for over a decade. From his work on such top-tier books as Ghost Rider: Spirits of Vengeance*, to his spectacular run on* Captain America *with writer Mark Waid, to* Silver Surfer, The Hulk, X-Men *and now* JLA*, Garney has long been at the top of the pack. It was clear to see that Garney hit his stride on* Cap*, and he hasn't looked back. Garney spoke with* DRAW! *editor Mike Manley from his home studio in Connecticut just after he broke up the old studio he had shared with fellow DC Comics penciler Howard Porter (*The Flash*) in Northford, CT.*

RON UN-STOPABLE!

Conducted 12/9/04 by Mike Manley
Transcribed by Steven Tice

DRAW!: So let's start at the beginning, like I do with everyone. Were you into reading comics or collecting comics as a little kid or a teenager?

RON GARNEY: Hi, everybody! All my readers, I love you, and it's all about you, the fans. Anyway... yes, I did. I have been reading comics since I was very young. But there was a period there where I gave up comics in lieu of other forms of entertainment. I read them when I was real young, in the late '60s. I read stuff, whatever my mother brought home. I didn't have a subscription anywhere, so whatever my mother brought home for me to read, I would read. I remember reading *Magnus, Robot Fighter* back in the early '70s. I do remember reading the *FF* back in the late '60s, and *Spidey Super-Stories*. The Electric Company! My mother would bring those home, but I lived in such a remote area out in Connecticut that I didn't have access to a store. The nearest store was in Torrington, which was probably half an hour from where I lived; I lived way out in the country. We owned eleven acres and a service station.

DRAW!: You owned a service station?

RG: Yeah, my family owned a dealership/service area. We did body work, we worked on cars, and we sold cars. And it was on eleven acres out in Cornwall, Connecticut, which is probably one of the most rural places in the state. It's a very historic area, so the

zoning would never allow for any major development there, so it was a real retreat of sorts. And there's a lot of modern actors, movie stars, and things like that, that have houses up there that, unbeknownst to a lot of people; like Michael J. Fox has a house right near where I lived, and Kevin Bacon, and people like that. So that's where I lived, and I didn't have access to comic shops. But I did—I would read them when I did get my hands on them, and then—

DRAW!: So your mom would just indiscriminately grab a pile of comics at the drugstore or whatever?

RG: I guess so, yeah. There was one place right in the outskirts of Torrington, which, like I said, was a half hour away. And it was a store, and I had a friend who knew of this store, and he was into that magazine *Famous Monsters of Filmland* and like that—a lot of the Warren publications. He knew of it, so I might have mentioned it to my mother, and that's where she started getting comics, and once in a while I'd get some comics to read. But it wasn't regular. I remember reading *Dracula*, which is the interesting thing; I remember reading *Dracula* back in the early '70s with Gene Colan and Tom Palmer. Actually, that was probably the mid-'70s....

DRAW!: Yeah, '74, '75, somewhere in there.

RG: I guess Palmer was inking him, and little did I know I'd end up working with Tom years later on *Nightstalkers* and stuff. That's always been a kick for me to have that connection with Tom Palmer, because here I was out in the middle of nowhere, reading one of his comics, and to end up working with him years later was kind of a neat thing for me.

ABOVE: **Batman sketches, with a Joker and Alfred thrown in to boot.**
TOP RIGHT: **Rough Superman sketch.**

DRAW!: Now, were you drawing a lot as a kid?

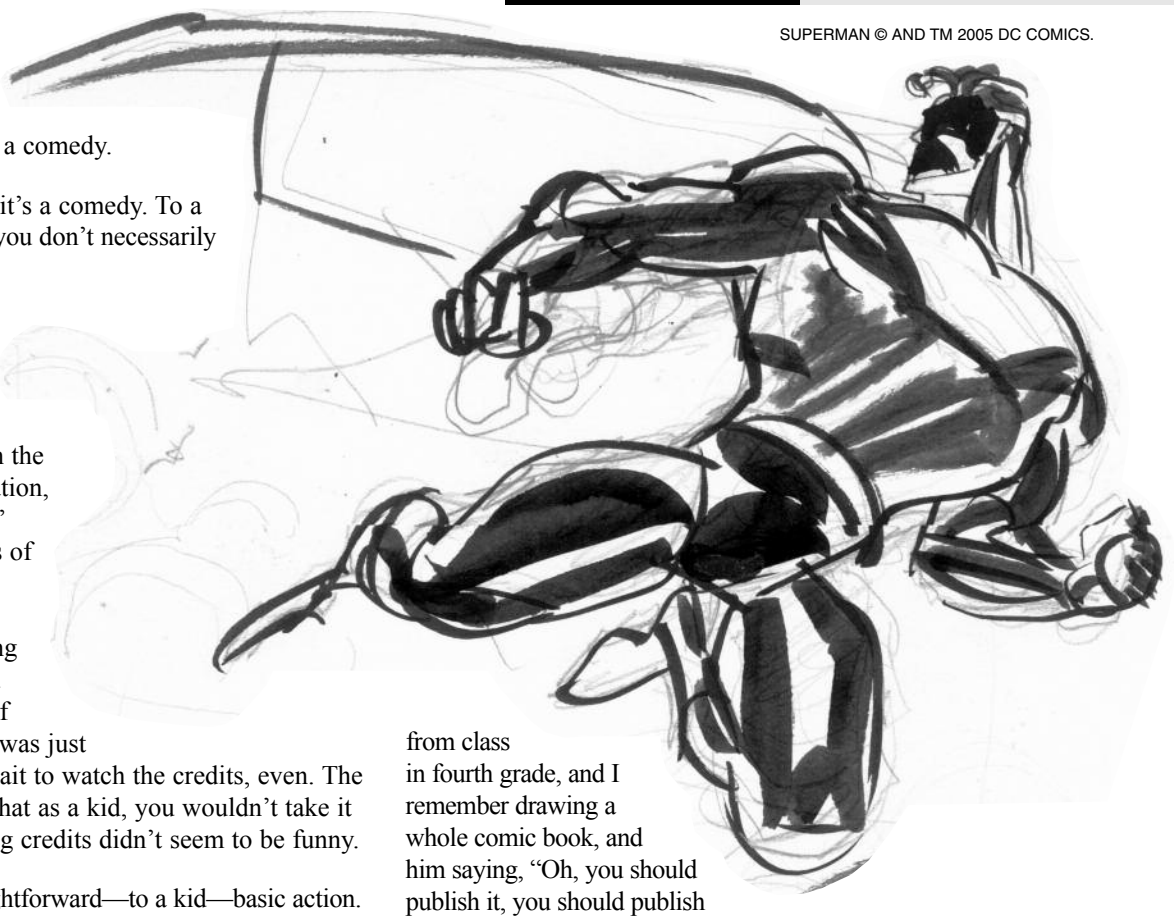
RG: Oh, yeah. I was drawing at a very young age. Actually, I'm going to send you, if I can find them, some drawings of Superman that I did when I was two or three, which are funny, because they look like little balloons with backwards S's on them.

DRAW!: [*laughs*] You were drawing Bizarro Superman as a kid!

RG: I swear, you'll get a kick out of it when you see it. So I had a thing for it very young. The *Batman* TV show was my favorite show back in the '60s, and that was before I lived in Cornwall. I lived in an area called Bantam, which was a few towns over. That was back in the '60s, and I can remember watching *Star Trek* at night through the fuzz, because we didn't get NBC back then, through the rabbit ears, too well. But I do remember watching the *Batman* show—we would get that in really well. And *McHale's Navy* would come on right after that. That, and the *Fantastic Four* cartoon were on back then, and that was in, I think, '69—'68 or '69. So I would watch them, and I really got hooked into them, so I had a love for superheroes at a young age, for whatever reason. Who knows why?

DRAW!: Well, I think that *Batman* show was such a big, huge pop culture event, I think anybody who was born in the early to mid-'60s, that was a big thing for you as a kid, you couldn't escape it, it was so exciting. Waiting until the next episode. My brother and I were both big fans of that show as kids.

RG: Well, it was always left on a cliffhanger. Made you want to see it. It was funny, because a few years later, when I was in grammar school, I remember telling this girl in school about the show, about how I loved it, and she mentioned to me that it was originally intended to be a comedy. And I remember taking real umbrage to that [*Mike laughs*], because I took it so seriously. This



is *Batman*, y'know? It wasn't until I matured later and looked back at the show that I saw how easily that could be a comedy.

DRAW!: Oh, yeah. To adults it's a comedy. To a kid, you're taking it seriously; you don't necessarily see the comedy.

RG: Yeah. As a kid, you're just seeing what they represent, and the fact that they fought for good. I can remember even liking to watch the opening credits with the animation, like the "Biff!" and the "Pow!" And then you saw the graphics of the villains flying across the screen toward the right as Batman and Robin were kicking their butts. And then it showed the Bob Kane animation sort of running towards the camera. I was just really drawn to it, I couldn't wait to watch the credits, even. The interesting thing about that is that as a kid, you wouldn't take it as comedy, because the opening credits didn't seem to be funny.

DRAW!: It's kind of just straightforward—to a kid—basic action.

RG: Yeah, the villains looked evil, and Batman in particular, the drawing of him looked pretty cool. It didn't look "gay" or anything, if you know what I mean. [*laughs*] I'm politically incorrect here, but you know what I mean. It didn't look weird or effeminate or strange to me, it just looked cool. But then, when the show came on, you had that mentality from the opening credits that it was a serious show, so probably, as a young kid, you just followed through with it. But then, later on, as you got older, you realized how ridiculous they looked, and how ridiculous the situations they were in were.

DRAW!: So that fueled you to want to draw? Were you drawing comics and things like that as a kid? You said you were drawing Superman, so were you doing your own little stories?

RG: Yeah! Oh, it was funny. I can remember the first time I drew anything, and that was when my aunt showed me how to draw a picture of Bugs Bunny back in the mid-'60s. I was born in '62, so this had to be when I was two or three, and I can remember it. I can remember her sitting me down and drawing the ears, the face, and from that point on, I noticed the reaction. I can remember getting a positive reaction from my family members from drawing, and I think that's probably a big moment for me. I showed a talent for it pretty early, once I got into school and everything, as well. But probably that positive feedback kept me going at it, and I was always drawing. And I started drawing these Supermen and stuff, little backwards S's, and I think I even drew a Batman on there, on that piece of paper that I have. So I started very early, very, very early. And then, after watching the *Batman* show, I think by the time I got to fourth grade, I started trying to do my own comic book, and I can't remember the name of it, but I remember the kid I did it with. His name was Johnny Hart, and we would staple the notebook paper from class in fourth grade, and I remember drawing a whole comic book, and him saying, "Oh, you should publish it, you should publish it!" [*Mike laughs*] If I could only find it now, it'd be a real kick to see how it looks. But yeah, fourth grade I actually did my own comic. I wish I could remember the name of it, though.

DRAW!: By the time you got into high school, had you given up comics? Were you still following them? Were you thinking you wanted to be an artist?

RG: Well, I was an artist, I guess. I could always draw better than everybody since first grade. I remember winning the "draw the star for the Christmas tree" contest, so it was always sort of attached to me at a very young age. There was nobody else in any of my classes who drew pictures. I was the only one. Now it seems like every kid wants to draw, but back then, and especially where I was growing up, I don't think—I can't remember if there was even one kid who could draw. By the time I got to fifth grade, there was another kid who could draw, so we became friends for a bit. He was into drawing dinosaurs. And that's the kid I was telling you about, who would get the *Famous Monsters* magazine and things like that. And then, after that, I got hooked into *Star Trek* for a while. For a couple years, I became a real *Trek* fanatic. And I wasn't reading comic books so much, but what I really got into *Creepy* and *Eerie* magazines.

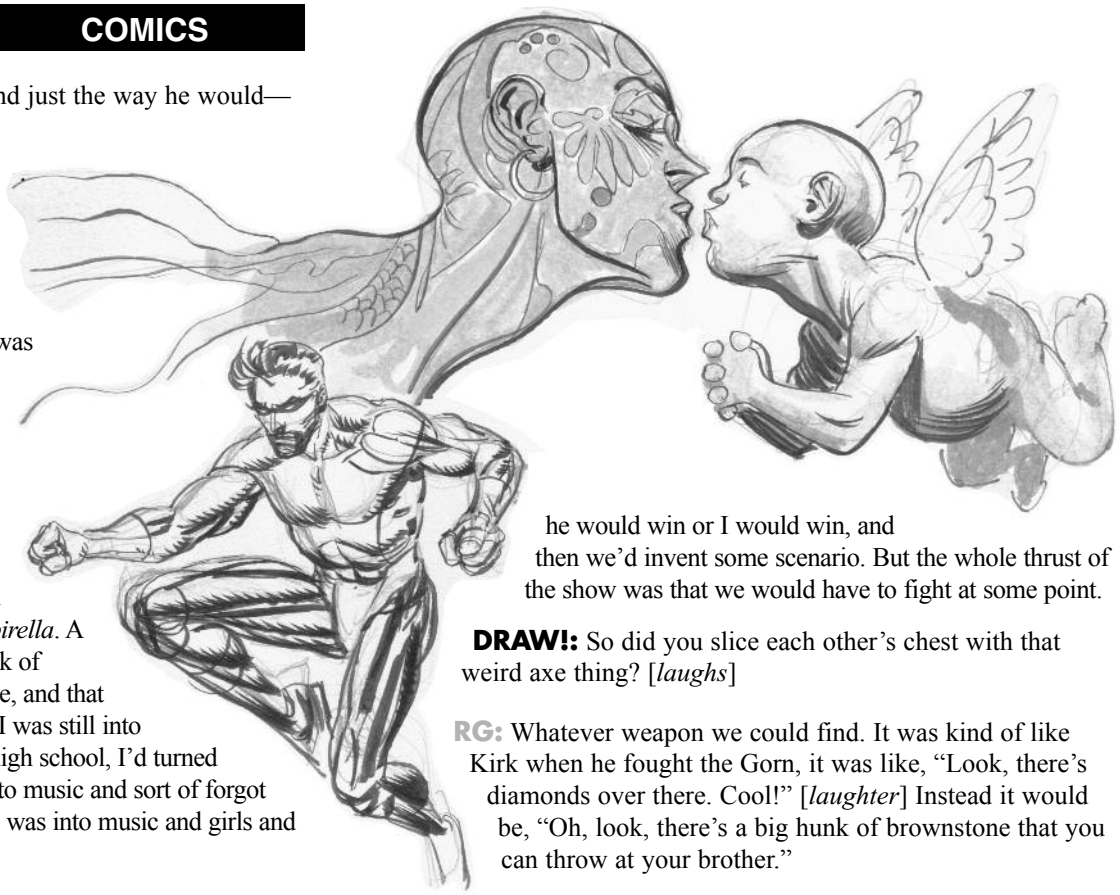
DRAW!: Last week or the week before I pulled out a bunch of old *Creepy* magazines and *Eerie* magazines that I had packed away, and hadn't looked at in a long time. I loved those magazines; I wish they were still going today.

RG: Yeah! They were really great. I look back and they had beautiful illustrations in a lot of them. I can remember later on, they had Richard Corben paintings. There were some Spanish artists there, one in particular, I can't remember his name. He

was doing *Vampirella* stuff, and just the way he would—

DRAW!: José Gonzales?

RG: José Gonzales, yes. He would draw her so well, and I just remember thinking that the art was really evolved beyond Marvel Comics or anything. It was just beautiful illustration, and even as a young kid I could still see the difference. Who knows why, but I just liked the way he drew her. The eyes, the way he would draw the eyes, and it was very well done, I thought. So I was into that for a while, into *Creepy*, *Eerie*, *Vampirella*. A friend of mine had a whole stack of them, so I was just reading those, and that was around seventh grade, and I was still into *Star Trek*. By the time I got to high school, I'd turned another corner and got really into music and sort of forgot about all that stuff for a while. I was into music and girls and dating and things like that.



DRAW!: So you did the typical thing where you abandoned comics and then came back to them later?

RG: Uh... yeah, like I said, I became a *Star Trek* fan, so I wasn't really reading them all that much anymore. I was really into other things. I was into *Godzilla*—I was a big *Godzilla* nut; couldn't miss any of the movies on *Creature Feature* on Saturdays. I don't know. I wouldn't say I abandoned comics *per se*; it was more just a transition. Once I got into the other stuff, I was just distracted by so many other things. Plus, where I grew up, it was different. I was outside a lot. We had eleven acres, and I was always roaming. My brother Wesley and I had our own TV show that we pretended to have every Wednesday that we called *Kirk Vs. Spock on Vulcan*. [*laughter*]

DRAW!: What, did you have cable access? Was it an eight-year-old's version of *Wayne's World* or something? [*laughs*]

RG: We just pretended the cameras were there, but we'd just go out in the backyard. It was based on a particular episode, "Amok Time," where Kirk fights Spock on Vulcan, which we thought was the coolest episode ever. So we would go out in the back, and for each week, he was Spock and I was Kirk, and we had *Star Trek* shirts and we had the little plastic MPC models and little plastic phasers. And depending on which week it was, either he would win or I would win, and then we'd invent some scenario. But the whole thrust of the show was that we would have to fight at some point.

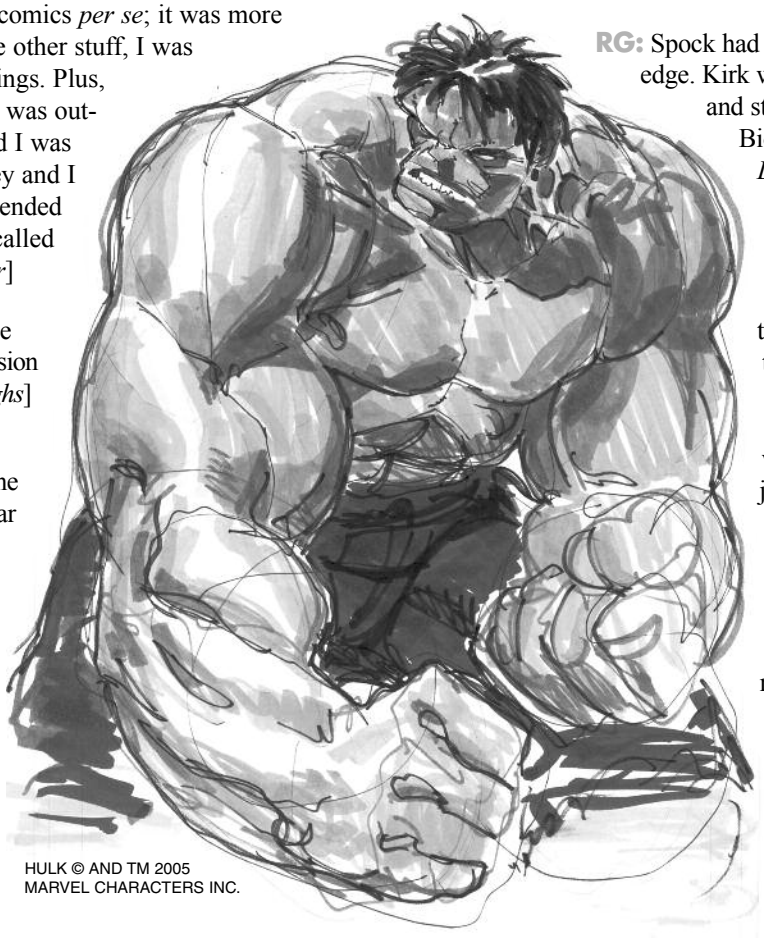
DRAW!: So did you slice each other's chest with that weird axe thing? [*laughs*]

RG: Whatever weapon we could find. It was kind of like Kirk when he fought the Gorn, it was like, "Look, there's diamonds over there. Cool!" [*laughter*] Instead it would be, "Oh, look, there's a big hunk of brownstone that you can throw at your brother."

DRAW!: There's nothing like a nice Saturday afternoon where you blast diamonds into your brother's chest with some homemade rocket device.

RG: Exactly! It wasn't my brother though, it was Spock.

DRAW!: Oh, right, right, gotta stay in character.



RG: Spock had super-strength, so he had the edge. Kirk was wily and limber in body and stuff. We were also into the Bionic Man [*The Six Million Dollar Man*] show, too. And one time I threw Wesley off the car. [*laughs*] The thing about our role-playing is that whenever we would throw each other, we'd have to yell out "Kirk vs. Spock on Vulcan!" And then he'd throw me. One time we were playing on one of the junk cars that we had in the back, and I yelled, "Steve Austin!" And I threw him off. And he went into the engine well of this car and a big piece of metal went right through his arm.

DRAW!: Ow!

RG: Yeah! And his muscle was hanging out. And

I'm like, "Oh, I'll pay you a dollar if you don't tell Mom!"

DRAW!: [*laughs*] Yeah, you just show up at home with a piece of muscle hanging out of your arm.

RG: Luckily our backyard was pretty much a little boy's dream; we had woods all around and junk cars, everything around us. It's amazing that we didn't kill each other or get killed.

ART SCHOOL

DRAW!: Now while in high school, were you thinking of going into art? Were you going to college for art?

RG: Well in eighth grade I won a civic area art award, and then I won a blue ribbon at an art show at my high school, so I was always, like I said, tagged as "that kid, the artist." But I also played sports. In grammar school I played basketball and soccer and baseball. And I think back then, seeing the attention some of the males got from the girls, even at that age, I think I kind of wanted to play sports a lot. And I could do it. Obviously, my real talent was in art, but I enjoyed being out and socializing, too, I guess. But anyway, I think that by the time I got to high school I got into music and other things, so I put art on the backburner, for the most part. I was really getting into being in high school and meeting new people and everything else. But by my senior year of high school, or my junior year, I really started focusing on art again. I did it, but I wasn't as focused as I had been before, because there was nobody else artistic around me. There wasn't even really any competition for me, even in high school. I know that sounds egotistical, but that's just the way it was. So I kind of took it for granted.

DRAW!: So you never had another kid in school who was your rival artist?

RG: Only in fifth grade, that was it, that kid who I told you about, who gave me those *Famous Monsters* books. When I got to high school, there were other guys into art, but they were a few grades ahead of me; at the time I was a freshman, so I wasn't around them. So in my particular classrooms, I was always able to draw easier than most of the other kids. So I kind of took it for granted, and my teachers got on me about it a little bit. They were annoyed that I had this talent and that I was just sort of, "Yeah, whatever," because I could always do it. Eventually I think I suffered for it, because I lost interest, and that had always been a problem for me; I was always getting interested in other things. Distracted. I've always sort of been like that, I'd get focused on something for a while, and then something else catches my attention. And that might have been music at the time; I was in a rock band in high school. But I will say, out of all those interests, the one thing I always gravitated back towards was my art, my drawing. So eventually I learned to embrace it once I got to college.

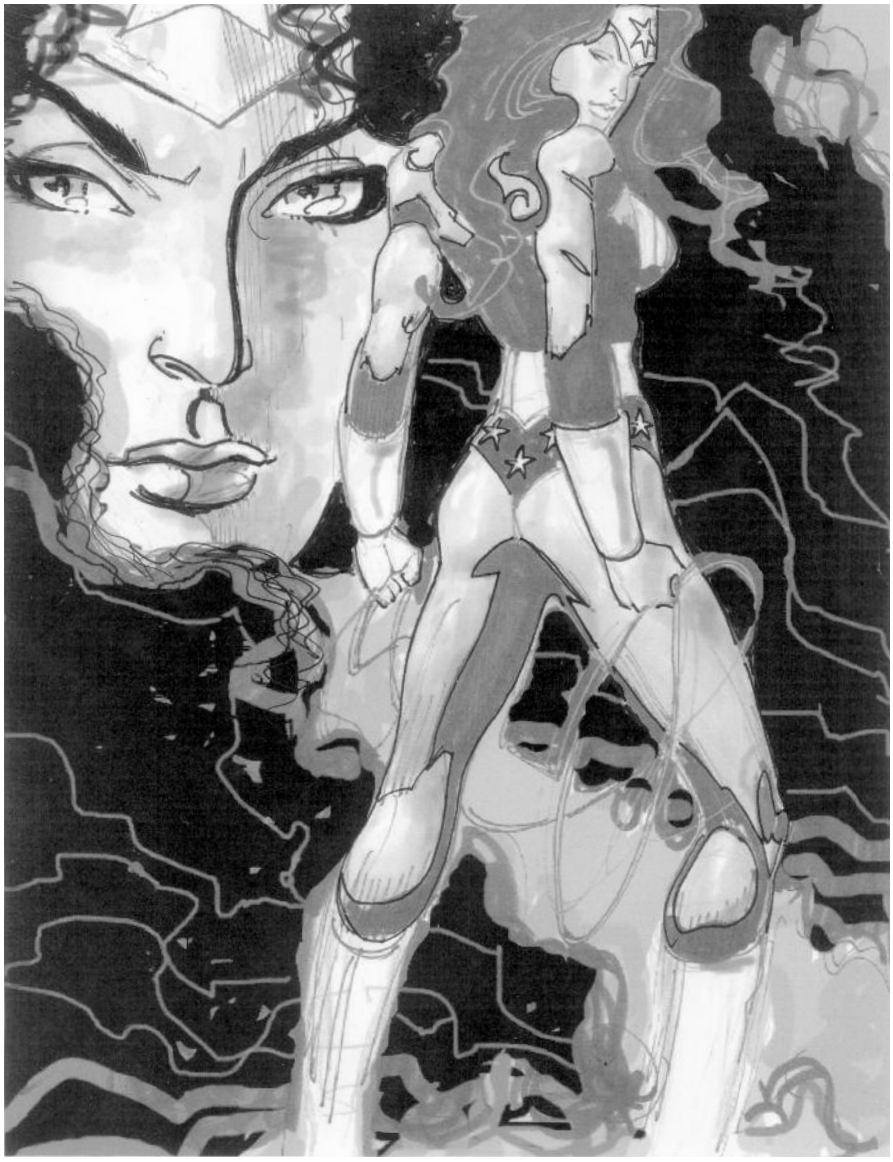
DRAW!: Where did you go to college?

RG: I went to Southern Connecticut University for Illustration, Psychology, and Graphic Design. And there were a lot of good professors there. It was fun taking figure drawing classes. And painting was fun, too—I was really getting into that. At that point I was really into Frazetta's paintings. Like I said, by my senior year of high school, I got real serious about art again, and I really got into Boris Vallejo and Frank Frazetta and stuff like that. And I was really into oil painting and doing a lot of acrylic paintings. At that point I wasn't really just drawing anymore.

DRAW!: So were you thinking that you would become a...?

RG: Fantasy illustrator.

DRAW!: A fantasy illustrator, okay. This was what, the early '80s?



WONDER WOMAN ©2005 DC COMICS.

LEFT: A couple of very nice sketches and one nasty looking Hulk. Ron also colored the Hulk sketch.
RIGHT: Wonder Woman illustration.

BATMAN, ROBIN © AND TM 2005 DC COMICS.

Making the Leap from the Funny Books to the Funny Pages

Conducted 2004 by Mike Manley
Transcribed by Steven Tice

From the Batcave, artist Graham Nolan drew the monthly exploits of the Caped Crusader. When the artist left the Batcave and DC Comics, little did he suspect he'd end up drawing in another cave, this time the Skullcave, inhabited by the long-running, world-wide popular, newspaper strip hero, The Phantom—who incidentally was one of the influences Batman creator Bob Kane drew from when he created the Dark Knight. After initially landing the job of drawing the daily exploits of Rex Morgan, MD*—another long-running comic strip—Nolan was offered* The Phantom. DRAW! *magazine editor Mike Manley—who coincidentally was the artist of* Batman *at the same time that Nolan was drawing* Detective Comics*—caught up with Nolan and talked shop with him from his suburban Buffalo, NY, studio. Together they tracked the steps of Nolan's journey from the comic books to the newspaper comic strips.*

DRAW!: I think one of the things that the readers of *DRAW!* will be interested in, and it's something that's sort of unique to what you're doing, is you followed from comics back into newspaper strips.

GRAHAM NOLAN: Right.

DRAW!: And in the old days, it used to be every cartoonist's dream to actually work in the newspapers, because that was, like, the big game, to have a newspaper strip. And now you've done that, you've gone from being a successful comic book artist to now becoming a successful comic strip artist, so I think it will be interesting to discuss and explore the main differences that you deal with as an artist working in the different formats, because they *are* very different.

GN: Absolutely.

DRAW!: So what would you say [are] the main couple of differences, the big differences that you deal with? I imagine it would be something like the fact that a strip is just three or four panels, as opposed to a comic, which is 22 pages.

GN: The biggest difference that I run into is the constraints. With comic books your storytelling options are almost limitless. You can put as many panels or as few panels on a page as you want. You can do sequential storytelling images much like a storyboard in a comic book page, and have a lot better control of the pace of it. Whereas a comic strip, as you mentioned, on a daily you've got three panels to work with, so it's like your beginning, middle, and end is all right there, for that day. You've got to set the readers up, move the plot along, and then give them something interesting, whether it be through action or dialogue, to come back to tomorrow.

DRAW!: Okay. And, as I noticed from being a fan of many old comic strips, especially the adventure strips, the last panel of today is sort of repeated in the first panel of tomorrow, because, I suppose, a lot of people don't always have every day's paper. They might not pick up the paper on Tuesday, so if Little Orphan Annie was about to get sawed in half on Monday, on Wednesday she may still almost be getting ready to be sawed in half. [*laughs*]

GN: Well, I don't run into that with *Rex*. The only time we do any recap on the *Rex Morgan* strip is on Monday—recapping a little of what happened on Sunday—because it's more often than not that people will get either the dailies *or* just the Sunday paper. And if they don't get the Sundays, then you have to kind of recap them on what happened on Sunday.

DRAW!: Now, in the case of *Rex Morgan*, Sunday is not a separate story from the daily strip?

GN: That's correct, yeah. On *Rex*, the storyline follows along from Saturday.

DRAW!: Because I know on a lot of strips they would have a completely separate Sunday story than the weekly story, the daily strip story.

GN: Yeah, and that's how it is on *The Phantom*. *The Phantom*'s daily story is completely different from what happens in the Sunday.

DRAW!: And was drawn by a different artist, or team of artists, right?

GN: Yes.

DRAW!: In the old days it was all drawn by the same artist?

GN: Right.

DRAW!: So what else would you say is different? Is working with King Features as opposed to, say, working with Marvel or DC, or working Marvel style, where you work from a plot—are you getting full scripts from the writer, or do you have input?

GN: Yeah, I get full scripts from the writer, which is not too different from what I'm used to. I did a lot of work at DC, and that was primarily the way they worked, so I'm no stranger to working that way.

DRAW!: You have to work much further ahead, what, usually several weeks or months ahead? You have to be pretty far ahead for the syndicate, because if you get sick or break your hand or something, you can't be right down to the wire, right?

GN: Yeah, I think it's six weeks on the dailies and nine weeks on the Sundays is where they'd like you to be.

DRAW!: And what are some of the other differences? I suppose

REX MORGAN © AND TM 2005 NORTH AMERICA SYNDICATE, INC.

ABOVE: ***Rex Morgan*** **daily strip from 08/30/04.**
LEFT: ***Rex Morgan*** **Sunday strip from 08/04/02.**

that the actual physical real estate of the page or the strip is very different from the visual real estate, as I call it, that you're dealing with in a comic book. Also, in a strip the word balloons are a much bigger percentage of the visual landscape, let's say, than a comic book.

GN: Yeah, you pretty much have to design your art around whatever the words are, because you don't have the luxury of being able to move your balloons around like in a comic book. Especially on Sunday, the way that the artwork is formatted is cut up quite a bit, depending on what newspaper you're reading it in. This is a good subject to touch on, how the Sundays break down, because you have to break in certain areas to allow the newspapers to cut the strips up and run them either vertically or run them without the logo panel.

DRAW!: Oh, right, so that first big panel, that logo panel that says, "The Phantom, created by...."

GN: Right. A lot of times it might just be words. They won't use the panel, they'll just say in words, "The Phantom created by Lee Falk," rather than include the artwork panel. In fact, the first three panels of the first tier is called the "drop-off tier." So, in a humor strip, it almost has to be a little self-contained gag, and can't be integral to the entire Sunday joke.

DRAW!: Yeah, it can't be the setup for the pitch, for the payoff, right.

GN: Exactly. And in a story strip, you can't advance the plot on the first tier, because a lot of papers won't see it.

DRAW!: Now, I seem to remember that Hal Foster used to use that as a little panel where he'd talk about something from the time of Prince Valiant, like weaponry or things like that.

GN: Right, right. Like *Dick Tracy*, it's the wrist TV and then the crimestopper thing, because it's not integral to the story if it doesn't appear.

DRAW!: And what about the actual physical size of the strips? I know I have a lot of old comic strips, myself—I love them and I'm always collecting—and I have strips by Frank Robbins from the '40s that are huge.

GN: The originals?

DRAW!: Yeah, the originals are really big—eight inches high, 18 inches in length—but by the '70s, he was drawing them much smaller—6" x 12" or even smaller. But even within that, from the '40s to the '70s, some strips in the '60s would be a little bit smaller, and then in '68 they'd be a little bit bigger. He seemed to change size all the time, so I just wondered would he think, "Well, this is the paper I have lying around, so I'll just make these strips according to the amount of strips I can get out of a sheet?"

GN: I have a Frank Robbins daily that isn't much bigger, other than the horizontal sides, because of the different proportions they run now, but the vertical distance isn't that much different than what I'm working in right now. And then I've got a Jack Kirby *Skymasters* that's a lot bigger, and I've got a *Straight Arrow* by John Belfi that is just gigantic! One panel is four or five inches tall!

DRAW!: Wow!

GN: Yeah! [*laughs*] It's amazing the differences. But they're all proportional, whatever the printed format was at that time.

DRAW!: And I guess the actual format, the proportion of the newspapers are probably much different today than they were in the '50s, when they were probably bigger.

GN: Oh, absolutely bigger. They've shrunk them down now, which is part of the reason of the death of the story strip. You don't have that same real estate to work in anymore. Before, when you could do all these great panoramic shots—forget it. You're lucky if you can get a whole head in there now.

DRAW!: So how do you address that? Do you find it kind of crimps you a bit as a visual storyteller, that you're more handicapped by the more restrictive format of the strip?

GN: Definitely. But I don't like to use the word "handicap," I like to use more the word "challenge." The challenge is to make it interesting within those limitations.

DRAW!: So you're a spatially-challenged artist.

GN: I'm spatially-challenged! [*laughter*] One of my many challenges. But, yeah, I try to figure out ways to make it interesting. I move the camera around. That aspect from comic books I took with me, to keep the cinematic camera moving around within the panels. Can't really have stuff bursting out of a panel.

DRAW!: Right, or have word balloons going between panels, like you do in comics all the time.

ABOVE AND RIGHT: Layout and inks for page 31 of a *Batman 80-Page Giant*. See page 25 for the pencils.

GN: Right. I can have them go between panels on the dailies, and on certain panels on the Sundays, depending where the break has to fall.

DRAW!: Okay. Now, were strips something that you were interested in as a kid? Did you growing up thinking, "Boy, someday I'd like to have my own newspaper strip?"

GN: No. No, it's funny. The generation I grew up in, comic books was the thing. The strips were secondary. And I really didn't get into the strips and the artists that did them until much later, until I started finding these guys and getting an appreciation for them and learning from them.

DRAW!: Now, was this after you were already working in comics?

GN: No, I would say part of the growing experience when I was at the Joe Kubert school, learning who some of these artists, these predecessors, were.

DRAW!: They kind of taught you students a little bit of the art history, the history of the medium?

GN: Yeah, just because a lot of the teachers there at that time were from that era. And then you'd say, "Ah, I just love John Buscema." "Well, if you love John Buscema, you gotta take a look at Hal Foster. I mean, that's who influenced *him*." "Oh, okay." So all of a sudden I find Hal Foster. I'm like, "Oh, this stuff is great!" And "if you like García-López, well, you've got to look at Alex Raymond." "Oh, Alex Raymond? Who's that?" And you look at Alex Raymond and you're like, "Oh, I can see where he's getting it all now." That aspect, I always loved to see where the source material comes from, and then you fall in love with that stuff.

DRAW!: Well, I found myself that, when I was a teenager, they started reprinting some of the *Steve Canyon* strips from Kitchen Sink. And I'd always heard of Milton Caniff, but I didn't really see a lot of examples—because our generation, like you said, didn't really grow up reading the strips, *per se*, or at least the adventure stuff. I mean, you might be familiar with *Peanuts* and things like that. But then I came to discover Caniff, and then the entire school of Caniff, from Frank Robbins, to Lee Elias, Jim Aparo, Kirby, I mean, there's just so many artists who were very influenced by him.

GN: Oh, absolutely.

DRAW!: So it seemed like sort of a strange style, in a way, to people who were reared on more of the Neal Adams, the post-Silver Age styles—in a way even sort of post-Kirby, because Kirby obviously was very influenced by Caniff, that whole way of spotting blacks and everything. Now, what years were you at the Kubert school?

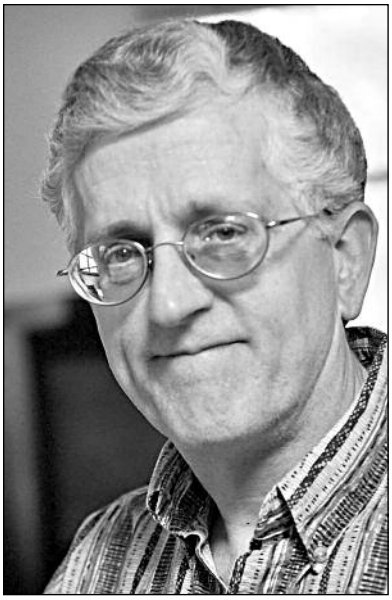


PHOTO BY SOPHIA QUACH

Letterers on LETTERING

by Todd Klein

From 1995 to 2000 I hosted a monthly online chat room for letterers. The topics were wide-ranging, but occasionally we did actually talk about lettering, oddly enough. Recently Mike Manley asked me if I had any letterer interviews that he might be able to use in DRAW!*, and I thought of putting together a few excerpts from those chats. These focus mainly on hand lettering—we talked about computer lettering quite a bit, too, but much of those discussions are now irrelevant or outdated due to the ever-changing world of computer hardware and software.*

TODD KLEIN: Steve, did you get started in the Marvel bullpen?

STEVE DUTRO: That's right… two years on staff doing corrections and cover copy.

Steve Dutro came out of The Kubert School, then worked in the Marvel Bullpen in the 1990s, freelancing for companies such as Dark Horse as well as Marvel.

TK: Did you work with anyone in particular for lettering training?

SD: There's not any real training going on any more. There's too much work to do.

TK: So you just picked it up as you went along?

SD: Sometimes Mike Higgins would give me some pointers. I heard about people training under Jim Novak or Mike Heisler, but I never got that.

TK: You have the thick-thin line down, which I never could get very well. Do you file down an FB-6 Speedball point?

SD: At Marvel, everyone uses a Hunt 107 point, which is non-flexible. It has a very fine point.

TK: That has a chisel tip already?

SD: No, it needs to be filed, preferably to match the angle of your desk.

TK: Jim Novak likes to talk about the "Gaspar Stone," for creating the perfect chisel point, referring to Gaspar Saladino, a letterer we all admire.

SD: I've never heard of the object. I use sandpaper.

TK: I think Novak meant a sharpening stone. John Costanza could make a point in a few minutes. I would struggle for an hour, and throw it away. So I went back to technical pens for the regular lettering.

SD: Tech pens are faster, but you can't achieve the chiseled look.

TK: I now use a Speedball C-6 for calligraphic stuff.

SD: I could never get a C-6 to behave the way I wanted it to.

TK: Maybe it's because I'm left-handed, but it works for me. Did you get any on-staff lettering training, Chris?

CHRIS ELIOPOULOS: Yeah… Ken Lopez and Mike Heisler taught me.

Chris Eliopoulos is another graduate of the Marvel Bullpen, doing lots of work for them, as well as for DC and WildStorm. He is also the creator, writer and artist of his own feature *Desperate Times*. He is currently overseeing lettering on many Marvel titles.

TK: What was your first printed job (that you'll admit to)?

CE: I did a 12-page Punisher story with Mark Texeira, working on staff at Marvel… 1990 or '91 maybe. How 'bout you, Todd?

TK: First printed was, I think, a Dave Manak humor piece for *Sick* magazine in 1977, a *Star Wars* parody.

CE: '77? You old man, you!

TK: What pen point do you prefer, Chris?

CE: I use a Hunt 107, filed down. So do Mike Heisler, Bill Oakley, Ken Lopez, Jim Novak, Phil Felix… and countless others. We call ourselves the "Magnificent 107s."

TK: Hahaha! The Marvel point. Have to try that someday.

CE: What do you use, Todd?

TK: Castell TG1 technical pens. Sizes 2 and 2.5 (for bolds) mostly. Also 0 and 4 at times, and Speedball C-6, with Speedball B-5, B-4, B-3 for larger letters.

CE: I file down a Hunt 107 even more for bolds. So, you're all over the place with pens, just don't matter?

TK: Regular lettering is the first two almost always. I keep both tech pens in hand and switch back and forth.

CE: You're a lefty, right? How do you do that? Work backwards?

TK: Sometimes. Usually I skip around on the page to allow areas to dry. I still put my hand in wet lettering occasionally.

CE: How do you structure your day? Do you work a normal schedule?

TK: I work from about 6:30 AM to 4 PM most weekdays, will do more in the evening if I have to. With breaks, of course. Weekends I often put in four to six hours in the morning, do other things in the afternoon.

CE: It always seems that there's a rush job every week… can't catch up. I'm always afraid there won't be any more if I turn away work.

TK: Editors will usually respect you if you know your own limits enough to say no. Don't sweat it. Rich, what letterers influenced you?

RICHARD STARKINGS: One of the best letterers of all time is Steve Craddock. Look for his work on "Captain Britain" reprints. Ben Oda was a much bigger influence on me than Gaspar Saladino, incidentally.

Richard Starkings is the President and First Tiger of the Comicraft lettering studio he founded with John "JG" Roshell in 1992. His work has been seen in *2000AD* and many Image, Marvel and DC titles, including *Batman*, *Catwoman: When in Rome*, *Generation X* and his own book, *Hip Flask*.

TK: I saw a lot of Ben's work when I was on staff at DC (1977-87), and I liked it, but in the end it went downhill. He worked way too hard. And I have to say I don't see a lot of Oda in your work, Rich.

RS: I took Oda's crispness rather than his style. Tom Frame was also unique, and there's Bill Nuttall, who gave me my first break. He lettered "Rogue Trooper."

TK: I've seen some of those, will check out the others.

ABOVE: Sharpening stone and Hunt 107 points.
LEFT: Various dip pen and tech pen points.
RIGHT: Steve Craddock lettering on "Phoebe Zeitgeist."

RS: The British guys use the Rapidograph or technical pen over the dip-pens. That's the major reason they all look similar. Of the newer ones, I trained half of them and the ones I don't know were trained by them.

TK: But John Workman, who got me started, uses tech pens, and his work doesn't look like theirs. I think it's more what you're exposed to than the tool.

RS: Workman has such a slick style it overpowers the tool. His work on *Thor* is some of his best ever.

TK: One letterer I think is under appreciated now is Bill Oakley.

RS: Bill is, I think, the best of the more recent Marvel Bullpen bunch. When Bill improves his fonts and builds up his title font library, I'll be watching my back.

TK: Tom Orzechowski on *X-Men* is pretty hard to beat.

RS: Orz began to shine on *Warlock*.

TK: Yes, I noticed him there first, but have you looked back at it lately? It's very different from his style now.

RS: Any particular title page you remember as inspiring, Todd?

TK: Sorry, my memory isn't that good. You?

RS: I liked Orz's "Infinity Effect" in *Warlock*, and all that stuff he did on "Metamorphosis Odyssey."

TK: One thing that impressed me in the late '70s or early '80s was a Marvel pin-up book with Jim Novak logos for each character—all different, all terrific.

RS: Novak created or perhaps cemented the block style. It was jarring when he took over *Dreadstar* from Orz.

TK: Orz's work was a labor of love, which always shows.

RS: It would be neat if all the letterers pulled out the stuff that inspired them and we could put together a reference guide.

Ken Bruzenak: You know, I still enjoy just working on pencilled art. Kind of archaic these days.

Ken Bruzenak came to prominence working with Howard Chaykin on *American Flagg* in the 1970s. He has worked on many titles with Howard and others, such as *Azrael* for DC, and is currently lettering *Powers* for Marvel's Icon imprint.

TK: Me too, Ken, and I do that on some books.

Willie Schubert: I find myself doing more by hand these days than ever.

Willie Schubert began working for First Comics in 1984, and continued lettering for a variety of companies, including DC, where he worked on various Batman comics and *Terminal City*, among others. He is currently working for Gemstone as well.

Susie Lee: Any tips for someone developing their hand lettering?

TK: Practice. That's all you need to do. And use the pointy end…!

PHOEBE ZEITGEIST ©2005 MICHAEL O'DONOGHUE & FRANK SPRINGER

WS: It sometimes helps to mimic (or even trace) a style you like to get a sense of its rhythm.

TK: Good point, Willie—I learned a lot from doing corrections on other people's lettering.

KB: My style just evolved as I worked. It's not the Costanza look I want, but it sells.

WS: What is it about Costanza's style you aim for?

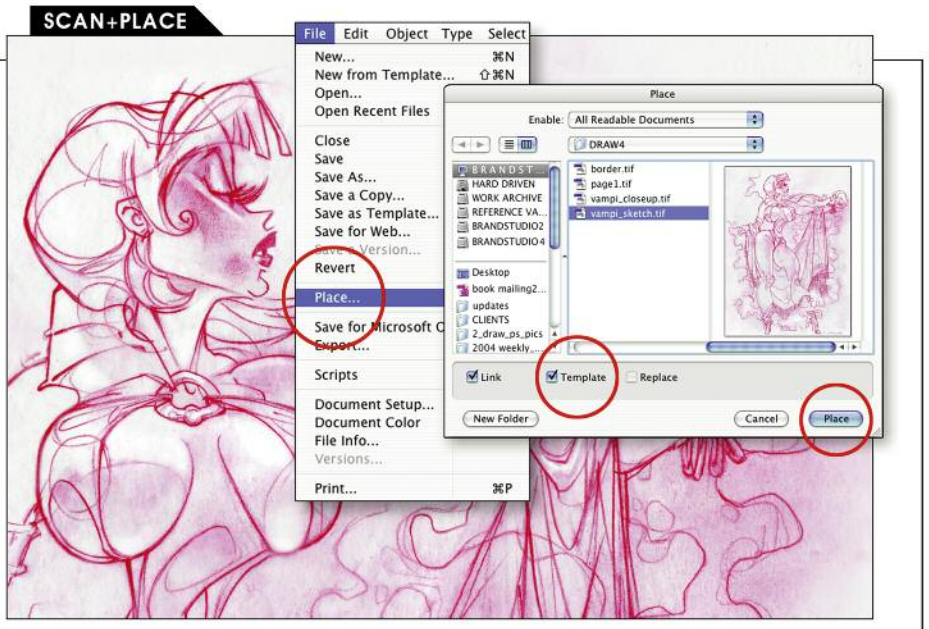
KB: John's hand lettering is very fluid, warm and readable. I'm more spiky and angular.

ALBERTO RVIZ

ACHIEVING A CLASSIC DECO LOOK IN ILLVSTRATOR

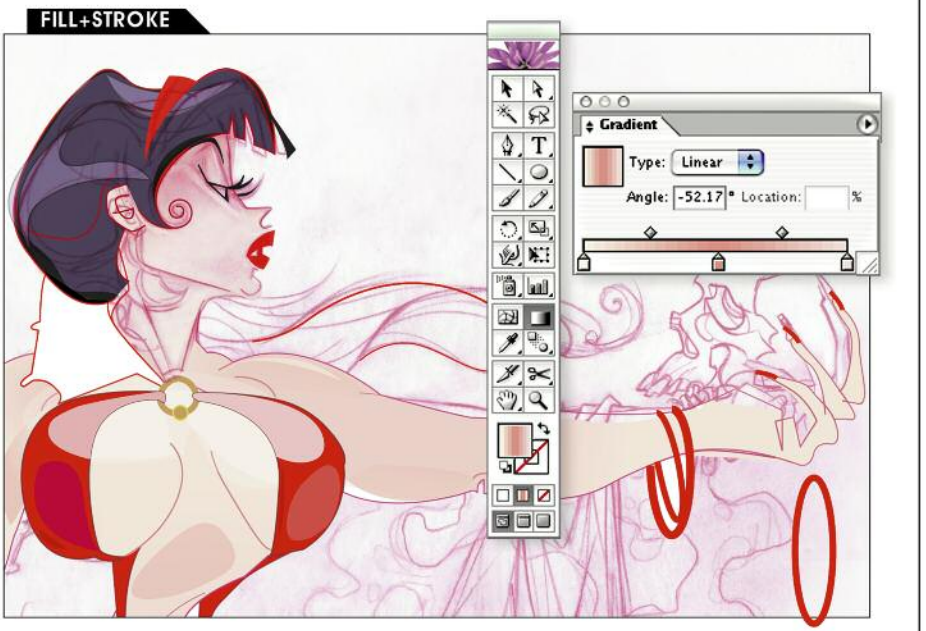
Recreating the look and feel of Renaissance decorative art with a digital flair is exactly what Vampirella™ would have wanted, I'm almost positive. This project was so much fun to do in AI, mainly due to its capabilities to handle text and vector objects, as well as a surprisingly robust support for transparency blends—Photoshop users are so jealous.

For this demo, I combined a scanned drawing, photos, clip art bitmaps, text, and rasterized vector images, all without leaving Illustrator.



First I scanned the original red pencil sketch at 450 DPI into Photoshop, after adjusting the contrast to an acceptable clarity using the **Levels** command [**command + L** (Mac); **control + L** (Windows)].

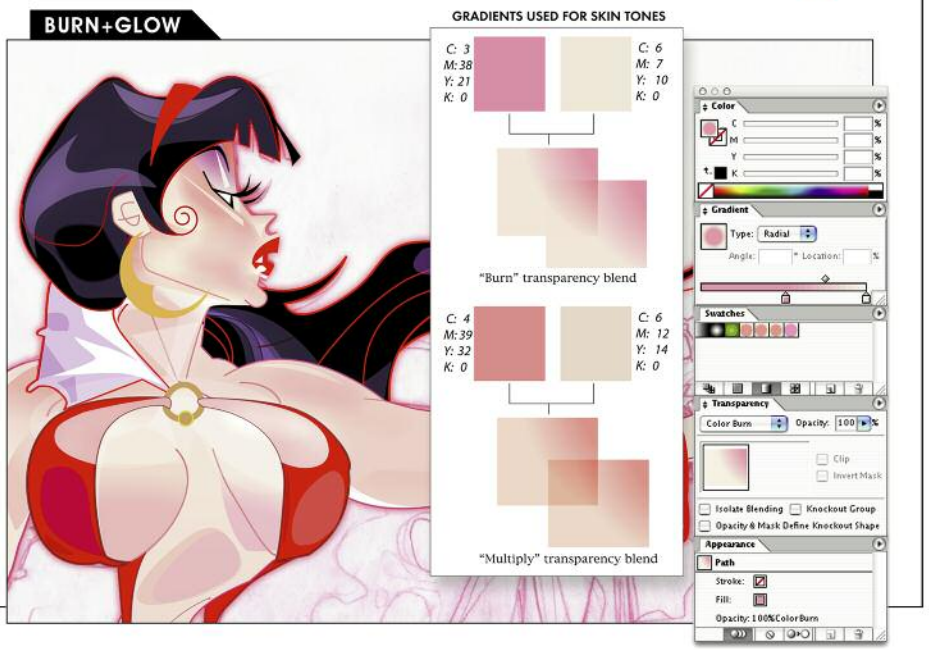
I saved two copies of the scanned art: a high-resolution version (350 DPI) for print, and a lo-res copy (100 DPI) which became my temporary template. I then created a new document in Illustrator and placed the lo-res file with the **Template** button checked. The hi-res image replaced the template at the end.



I created a new layer directly above the "template." The logo, background, and other complex elements, such as the robe, were also assigned individual layers.

As usual, I started by "tracing" the main masses with the pen tool, following the "template" as closely as possible. The elements that make up the head were drawn first—the technique used is the same throughout.

Each of the main masses of the body is composed of at least three shapes layered on top of one another. The first one is a flat-colored "skin base" filled with C6 M7 Y10 K0—no stroke (outline), 100 % opaque. An exact duplicate of the "base shape" is then placed directly on top of the original using the **Copy** and **Paste-in-front** commands [**command + C** and **command + F** (Mac), **control + C** and **control + F** (Windows)]. This shape is usually filled with a Gradient and a Transparency Blend. The "base shape" is copied once again and pasted in front of the "gradient shape." This third object has no Fill, just a Stroke; this I call the "outline shape."



I only used two basic gradients to color the skin (pictured on the right). I call these "cool and warm" gradients.

In order to blend the "gradient shapes" with the "base shapes" in a smooth fashion, I applied one of three transparency modes: **Multiply**, **Color Burn**, and **Color Dodge** (these options are found in the **Transparency Palette**). For more information on transparency blends, please see issue #8 of *DRAW!* magazine.

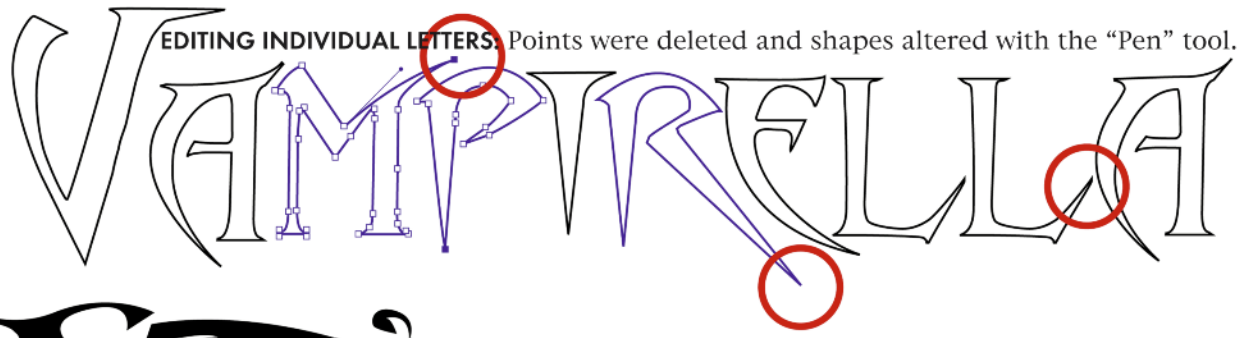
LOGO CONCEPT

1 ORIGINAL FONT : "ABADDON" TYPEFACE

VAMPIRELLA

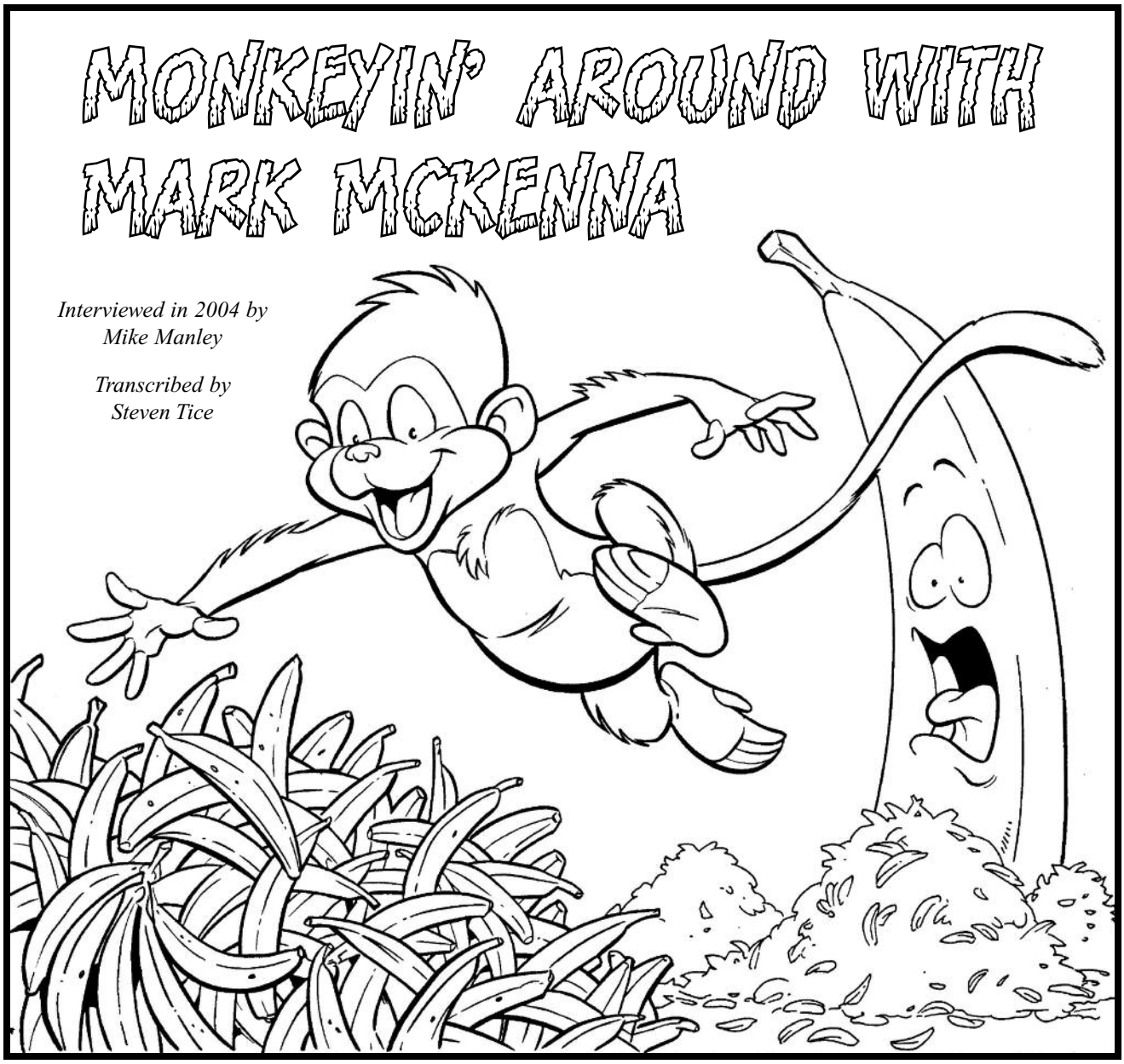
2 **TYPE CONVERTED TO PATHS:** Command/Shift/"O" (Macs), Control/Shift/"O" (Windows)

3 **EDITING INDIVIDUAL LETTERS:** Points were deleted and shapes altered with the "Pen" tool.



FINAL IDEA

MONKEYIN' AROUND WITH MARK MCKENNA



Interviewed in 2004 by Mike Manley

Transcribed by Steven Tice

Mark McKenna is a 20-year veteran of the comic book industry, having worked for DC, Marvel, Image, Acclaim/Valiant, and Malibu's Ultraverse line as a talented inker who's lent his masterful brush and pen work to the pencils of artists like Mike McKone, Barry Kitson, and currently Jim Calafiore on books such as Exiles, Batman, Spider-Man, Aquaman, The Punisher, *and* Venom *to name only a few. A graduate of the School of Visual Arts, Mark apprenticed at Marvel Comics in the Romita's Raiders program in 1985, where he learned the tricks of the trade in the famous Marvel Bullpen under art director and classic* Spider-Man *artist John Romita. However, we are not here to talk about Mark's inking, but his move into a completely different end of publishing: children's books. At the 2003 Comicon International: San Diego, I bumped into Mark, and was handed a copy of his new book,* Banana Tail.

Banana Tail *is a children's story about a young monkey who loves bananas, and who spends all his time thinking of different ways to enjoy eating them. The book also has a varied and interesting cast of supporting characters, as well: Tic Tac the zebra, Reena the rhinoceros and Eggboo the ostrich, who all live on Anima Island. The book is charming and fun, and has its own website,* ***www.bananatail.com****, complete with games and banana recipes for the younger set. And* Banana Tail *is quite a hit with the children at the schools Mark has visited as a guest speaker, promoting his book.*

Frankly, I found it quite interesting to see Mark undertake this completely different track of self-publishing, his own children's book, instead of what most cartoonists do, self-published comics. This shows once again that the skill-set any good comic artist needs to produce comics can be used to expand beyond the panel borders filled with long underwear.

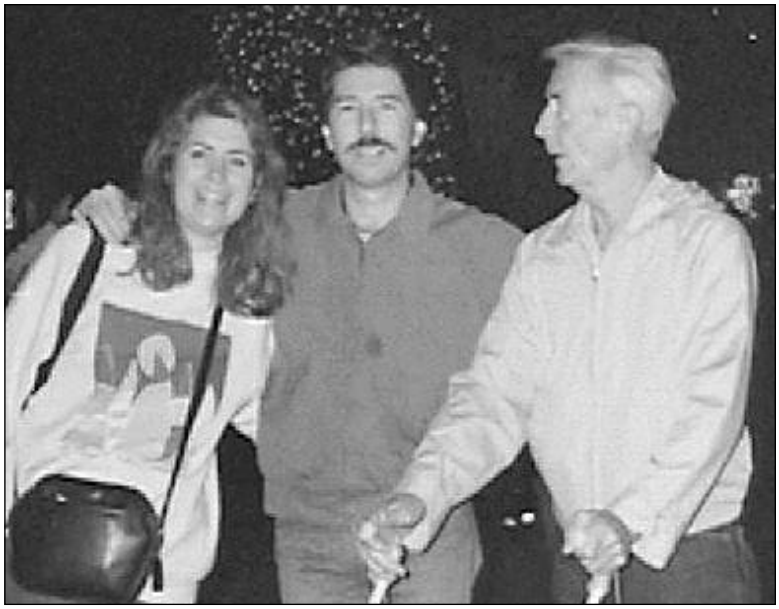
I caught up with Mark and conducted this interview over the phone and via the Internet with him from his Florida, New York home. We discussed his journey from the realm of freelance cartooning and super-heroes into the realm of self publishing and children's books.

—Mike Manley

DRAW!: Tell us a bit about your education, and how you got into comics. I know from our previous talks you went to college at SVA?

MMc: I graduated the School of Visual Arts in 1982 with a BFA in illustration. In my senior year I was introduced to perspective teacher Sal Amendola, who at the time was DC Comics' New Talent Coordinator. After a few meetings with Sal, he told me that if I worked hard at it I could get a job inking in comics. I started out in comics two-plus years later in 1985, as a Romita's Raider doing art corrections for legendary comic book artist John Romita Sr.

John had tried to persuade me to join the art corrections program two years prior, but the hourly wage kept me from commuting 60 miles from my home in Long Island to New York City every day. Finally on his third attempt, John convinced me to join the Raiders. He told me that he would do his best to help me make extra money by doing assisting work while I was on staff. It was the best move I ever made. I made friends with some of the editors, met artists that I only knew by name or reputation and spent 12 to sometimes 14 hours working at perfecting my craft, inking. I roomed with then-Assistant Art Director Tom Morgan, and watched over his and John Sr.'s shoulder quite a bit and learned about varied brush and pen strokes and became a real student of the game. My first regular book with a big company, oddly enough came from DC working on *Dr. Fate* with Shawn McManus in 1986. Before that I did a few jobs at Marvel, Eclipse, First, and Now Comics.



ABOVE: Mark with his wife and father, who came up with the idea of *Banana Tail*.
LEFT: The McKenna clan.

DRAW!: So why *Banana Tail*? Why not self publish a comic? Were you always into children's books and illustration?

MMc: *Banana Tail* was a brainstorm of my father, John McKenna. Dad was a great idea man, but never felt he could make any of his ideas or written prose stick, so he procrastinated all the time. I called him the Great Procrastinator. I told him in the mid-'90s that if he ever wanted to get something seen that he wrote or created, he wouldn't get a better opportunity than having a son in this business. I was hoping to use my comic book background as a stepping-stone to launch something outside of comics. This was also a time where comic book sales fell by the wayside and it was time to have a Plan B. While appreciating some of the fine illustration work done in children's books, I didn't really decide that was the way to go until Dad came up with *Banana Tail*. Having a newborn and four-year-old at the time, it seemed like a natural way to go and tied in neatly to his ideas.

DRAW!: Since you were entering a different area of publishing, different from comics, what were your first steps on the path to self-publishing your own children's book?

MMc: I decided on self-publishing only after 20 or so rejections of my sample packet, which included story ideas and about ten pages of pencils and a few inked, digitally colored pages. Sad but true. I had printed out this article that explained that Dr. Seuss had 24 rejections before he hit pay-dirt, so the rejections hurt, but didn't destroy me. I eventually did start to doubt the product a bit; while I knew it had great character designs—I had spent 15 years as a comic book inker—but my writing of the material could be awful. It was then that I nearly had the dream come true!

DRAW!: So you didn't let the knocks discourage you, which is a tough but necessary step. What year was this?

MMc: It was 1996 and Golden Books contacted me and told me that they had an editorial meeting and *Banana Tail* was a hit in the meeting. The editor I was in contact with said that Golden considered a few options. One was buying two of the characters outright and using them as supporting characters in an existing classic re-launching of Golden's *Saggy Baggy Elephant*. They also discussed bringing in a writer and having him/her write from my story ideas. My mind swelled with the ideas. I was to meet with them on a Thursday, a week from the original phone

call. But that meeting never materialized. Golden Books filed for bankruptcy that week and had laid off many employees. I was devastated, but when the smoke cleared I knew that if it was good enough for Golden, well then... it must be good enough.

I had a few more "near misses," and finally decided that if I self-published the book and publishers could see the final result, perhaps then the speculating on what I brought to them would be over. They could see the product the way I intended it to be. I finished the book, procured the trademarks and printed 2000 books. I decided the grass roots direction was the way to go. If I sold my books and was a success story, perhaps then a big company might take note. I sold all 2000 in less then four months by soliciting and selling through elementary schools in my county. The energy I exerted to do this wore me down, and I lost my direction with my original plan to get back to soliciting children's book companies.

DRAW!: So it was the amount of labor involved in shipping, taking orders, etc.? You were a one-man-army so to speak. But still it must have felt good to be able to sell out as opposed to having the family garage filled with boxes of unsold books.

MMc: Currently my basement is packed with books from my second print run, T-shirts, coloring books and advertising materials for when I do conventions or shows. When I ordered a second printing I did so just before striking a deal with this Active Media Publishing, so my stamina dropped to a halt. I figured I would let the publisher work out his angles—publicity, advertising, solicitations—and I could take a break. I signed a one-year contract with Active Media. This contract had the lusty number of 100,000 in sales attached to it. But these numbers were to be based on a new production of my property—a hardcover.

I think that door has closed. The publisher was working with a backer, and that backer has stopped funding the project. From what I understand the most crucial point of getting the book "out there" is the marketing/advertising, and the backer decided to back out of any further dealings with the publisher for reasons unknown to me. The publisher and backer both have their versions of what went wrong, of course. All I know is it wasted a year-and-a-half of my ambitious start. I am once again starting to think about direction on how to promote sales on my own. Now I have two agents that are looking at *BT* in New York City, as well as a marketing guy down in Tampa, Florida.

DRAW!: Now, the publisher who was backing the first printing of *Banana Tail*, where was he advertising it?

MMc: They were advertising it with Baker & Taylor and Ingram Distributors, in their catalogues. The book was in there, but here's the problem: I don't think the publisher spent the money to advertise properly, so it was just one book in a giant catalog. I have yet to see the catalogues, but I understand that it sold 42 more copies [*laughs*] since they'd originally ordered the 1800 initially.

DRAW!: What you really need, then, is somebody to properly showcase it and give it a push.

MMc: Yeah, that's a lot of it. The other part for me now is that the hardcover version is not as nice-looking to me. I'm partial to my little softcover and the blood and sweat I put into it. I never warmed up to the hardcover and fought the fledgling publisher on everything from color to text and cover design. I do see that the hardcover has a nice firmness and larger size which I imagine children would find appealing.

DRAW!: I seem to remember you gave me a copy in San Diego, or you were showing me a copy.

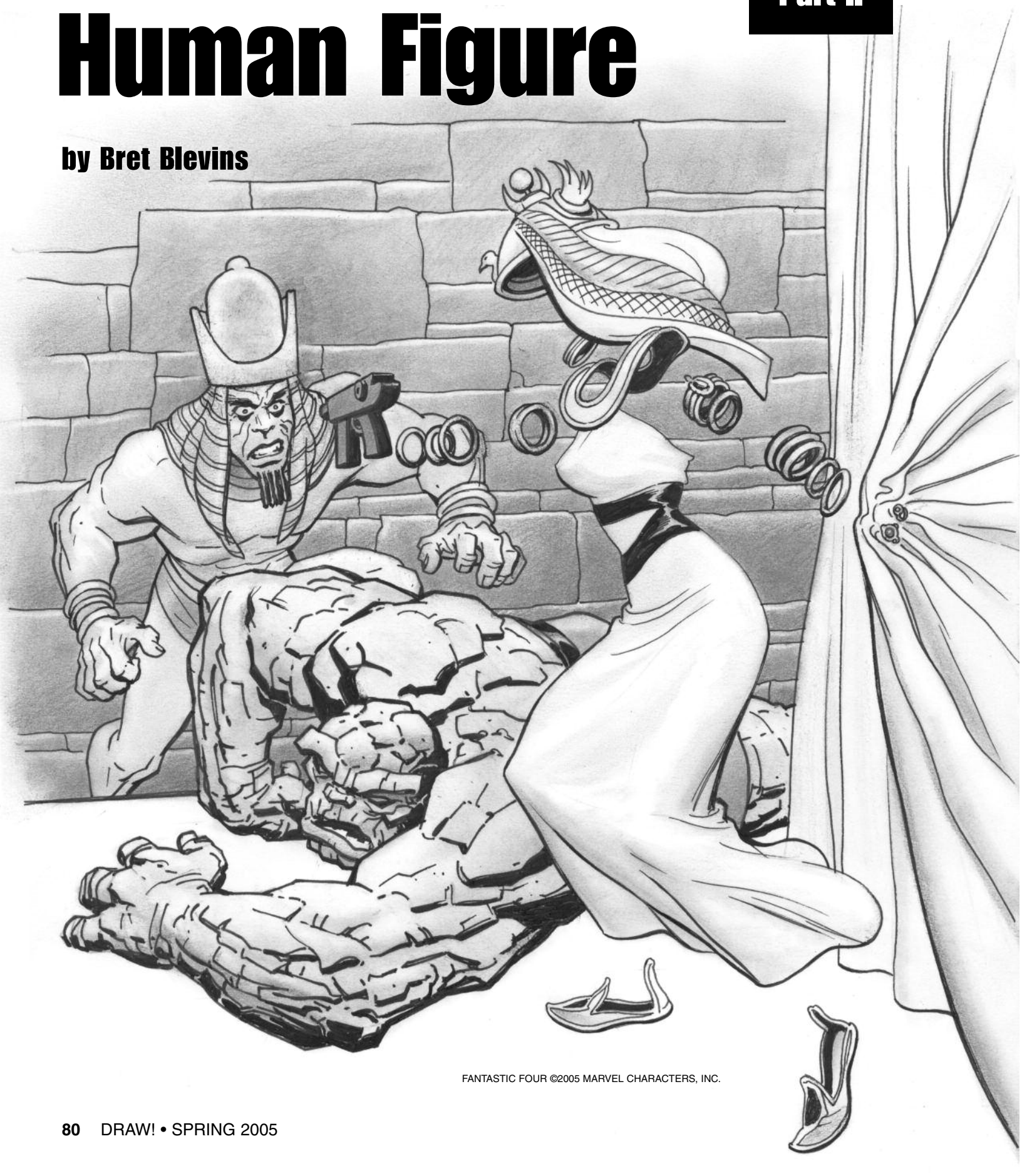
MMc: While I was initially intimidated with the original idea of selling 2000 books, I sold my first print run out in less then five months, maybe four months. It's a lot of work wearing all the hats and paying out of pocket to get trustworthy freelancers on a work-for-hire basis. I am publisher, editor, marketer, art director,

RIGHT: Concept drawings of Banana Tail.

Draping the Human Figure

Part II

by Bret Blevins



FANTASTIC FOUR ©2005 MARVEL CHARACTERS, INC.

In Part I of "Draping the Human Figure" (*DRAW!* #8) I diagramed the six basic folds and discussed the general behavior of cloth, outlining the factors that shape the drapery of various garments and weights of fabric as they are effected by gravity and the movement of the figure underneath. Here in the pages of Part II we'll examine the typical drapery patterns of a few common garments and chart the dominant and secondary folds of various posed figures.

Before we get to the diagrams, notice how drapery is used in the title page illustration (a scene from Marvel's *Fantastic Four* #19). Here the Egyptian costume reveals the form, pose, attitude, and action of the Invisible Girl. A character's clothing rarely has to carry so much visual information by itself, which made this piece especially fun—depicting an unseen body required drapery to do all the work. Yet the figure and her role in the scene are clearly communicated at first glance by careful attention to the shape and motion of her costume—the eye instantly "sees" the character, not an uninhabited garment. This image depends on the use of drapery for its effect, yet the drapes and folds remain secondary in importance—the focus is still the figure wearing them.

Unless you specifically intend such an effect, remember that the clothes should never be more important than the figure wearing them—be careful to stress the big sweeping rhythms and directional folds that define the figure's form or action and sublimate surface detail that weakens the overall clarity. The clothing should always play a supporting role—even if person wearing them is invisible!

Always remember to use the information here as an aid to constant study from life—don't memorize a set of drapery symbols or tricks and graft them onto your drawings mechanically. Variety and fresh observation add vitality to every element of drawing figures (or anything else), but because of its complexity, drapery is especially tempting to codify if you are constantly drawing many figures. It's easy to find a few symbolic rendering gimmicks and apply them over similar poses, but it robs your work of many opportunities to make the drapery active and convince the viewer the figures are alive and engaged in genuine movement, not posed and hammered over with contrived drapery indications that don't vary. Keep your work fresh and "breathing" with the authenticity of real-world observation.

We'll begin with six transparently draped figures done from a model in which the dominant (the larger, heavier lines tipped with arrows) and secondary folds (the thinner, shorter lines) have been charted—study them as a guide to understanding how to identify each. Always establish the dominant folds first and you'll often find these will convey all you need to make the drawing convincing and effective. Defining secondary folds may be necessary to clarify certain garments, but often the drawing looks more "alive"—less stilted, posed and frozen in space—if the drapery is simplified as much as possible. If overdone secondary folds destroy the solid impression of form. (Look at the drawn line and color illustrations of pattern catalogs in any fabric store and notice how effectively simplification is used to make the clothing attractive and easy to understand at a glance.)

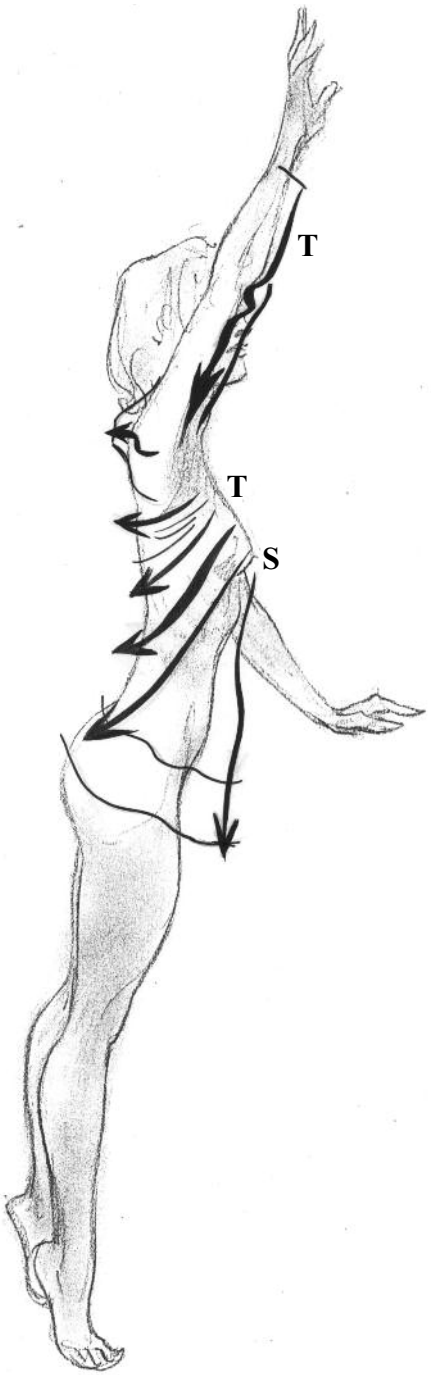
As you study these drawings, keep the three basic concepts of drapery in your mind—try to understand what the cloth is doing through these concepts, as if they were a filter between your eyes and the images. If you develop this habit, the complexity of draping figures will sort itself out into a clear procedural method of observation that simplifies the folds into big directional patterns that reveal both the form they cover and the action they perform.

The three concepts are:

I. Point of Tension or Support.

II. Shape of the Form(s) Underneath.

III. Gravity.



These three facts of nature dictate the behavior of all drapery—the cut of particular garments and the weight, thickness, and density of different fabrics will affect the fold patterns, but the essential action of the drapery is still guided by the three basic influences, all properties of physical law.

The **Point of Tension (T)** is always found at the outermost stress point of fabric pulling tight against the form underneath—typically the outer edges of the shoulders, elbows, knees, hips, breasts. The **Point of Support (S)** is the uppermost edge of the form within a draping cloth. When the figure is standing still, this is usually the top of the shoulders, the waistline of trousers or skirts, the nipples of the breasts—when sitting, the tops of the thighs, the bend of the knee.

Shape of the Form Underneath is the structure over which the fabric hangs, pulls, stretches or flows—at the Points of Tension and Support the cloth will pull taut and folds will radiate out from the stress points. Away from or between the tension points the cloth will fall slack and drop, hang or fold back on itself.

Gravity is the overall directional magnetic influence that pulls the cloth away from the figure, usually downward, but in the case of running or leaping figures the atmosphere can lift cloth away from the body. Gravity is still at work though—the figure is usually heavier than the garment so the drapery is reacting to the pull of the moving weight it covers. If the cloth is drenched in liquid its increased weight forces a downward drop which often causes it to cling to the figure.