

# We hope you enjoy this **FREE** **ROUGH STUFF #5 PREVIEW!**



ROUGH STUFF magazine celebrates the **ART** of creating comics! Edited by famed inker **BOB McLEOD**, each issue spotlights **NEVER-BEFORE PUBLISHED** penciled pages, preliminary sketches, detailed layouts, and even unused inked versions from artists throughout comics history. Included is commentary on the art, discussing what went right and wrong with it, and background information to put it all into historical perspective. Plus, before-and-after comparisons let you see firsthand how an image changes from initial concept to published version.

So enjoy these excerpts from issue #5, which presents galleries of **NEVER-BEFORE SEEN** art by:

**STEVE RUDE • PAUL SMITH  
GIL KANE • CULLY HAMNER  
ASHLEY WOOD • DALE KEOWN**

Plus a **STEVE RUDE** interview, an examination of **JOHN ALBANO** and **TONY DeZUNIGA'S** work on **JONAH HEX**, and a new **RUDE COVER!**

(100-page magazine) **SINGLE ISSUES: \$9 US**

**SUBSCRIPTIONS:** Four issues in the US: \$26 Standard, \$36 First Class (Canada: \$44, Elsewhere: \$60 Surface, \$72 Airmail).



## ROUGH STUFF #1

**ALAN DAVIS • GEORGE PÉREZ  
BRUCE TIMM • KEVIN NOWLAN  
JOSÉ LUIS GARCÍA-LÓPEZ  
ARTHUR ADAMS • JOHN BYRNE  
WALTER SIMONSON**

Plus a **NOWLAN** interview, and a new **TIMM COVER!**



## ROUGH STUFF #2

**PAUL GULACY  
BRIAN APTHORP • ALEX TOTH  
FRANK BRUNNER  
JERRY ORDWAY • MATT WAGNER**

Plus a **PAUL GULACY** interview, professional art critiques, and a new **GULACY "HEX" COVER!**



## ROUGH STUFF #3

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JOHN BUSCEMA • YANICK  
PAQUETTE • P. CRAIG RUSSELL  
LEE WEEKS**

Plus a **JOHN ROMITA JR.** interview, looks at the earliest work of some of your favorite artists, and a new **ROMITA JR. COVER!**



## ROUGH STUFF #4

**MICHAEL KALUTA • GENE COLAN  
ANDREW ROBINSON • HOWARD  
CHAYKIN • JOHN TOTLEBEN  
STEVEN BISSETTE**

Plus a **JOHN TOTLEBEN** interview, art from the Wonder Woman Day charity auction, and a new **KALUTA COVER!**



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# FEATURED ARTIST CULLY HAMNER

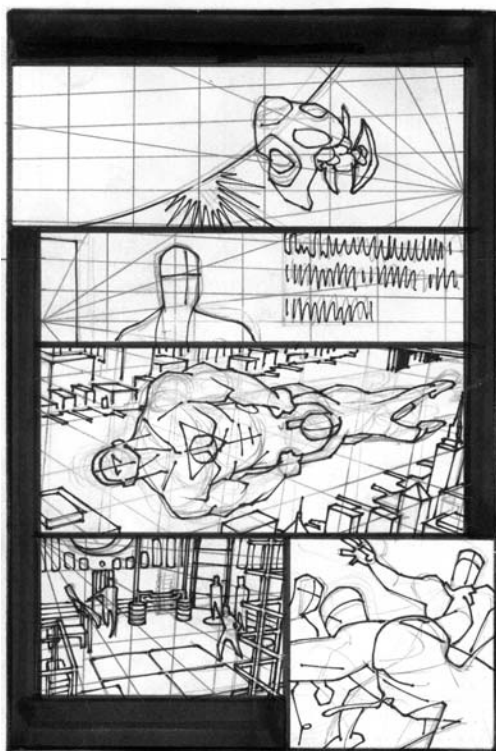


Cully Hamner was a new name to me, but since his first work on *GREEN LANTERN* he's penciled many top books for Marvel, DC and others. He's an original and continuing member of Atlanta's Gaijin Studios, and he's currently working on the *BLACK LIGHTNING: YEAR ONE* mini-series for DC. To my eyes, his open, clean style is a breath of fresh air from the dark, overly-rendered comics so abundant today.

## CULLY HAMNER

This is from the first issue of my aborted run on *The Authority*. I have a tendency, for good or ill, to grid out perspective during the early stages of a layout. For some reason it works with my thought process, helping me see the space the characters are occupying and making the dynamics and movement work for me. As you can see from the layout, I work in a "tight, but loose" format: tight in the sense of all the construction being there; loose because there's no detail. It's all body language and narrative.

Also, three penciled pages from the Hawksmoor story Warren Ellis and I did for the Gaijin Anniversary book, *Wildstorm Summer Special*. This was one of the last times I worked with an inker, my brilliant studio mate Karl Story. To me, it's an interesting lesson in penciling too tightly, as I don't get anywhere close to this level nowadays inking my own stuff. I've always liked this progression, though; Warren and I were really in sync on this story. It's one of those rare times in my career when everything, from the script to the inks to the lettering to the colors, just totally worked for me. And I went nuts on the architecture!





# FEATURED ARTIST GIL KANE

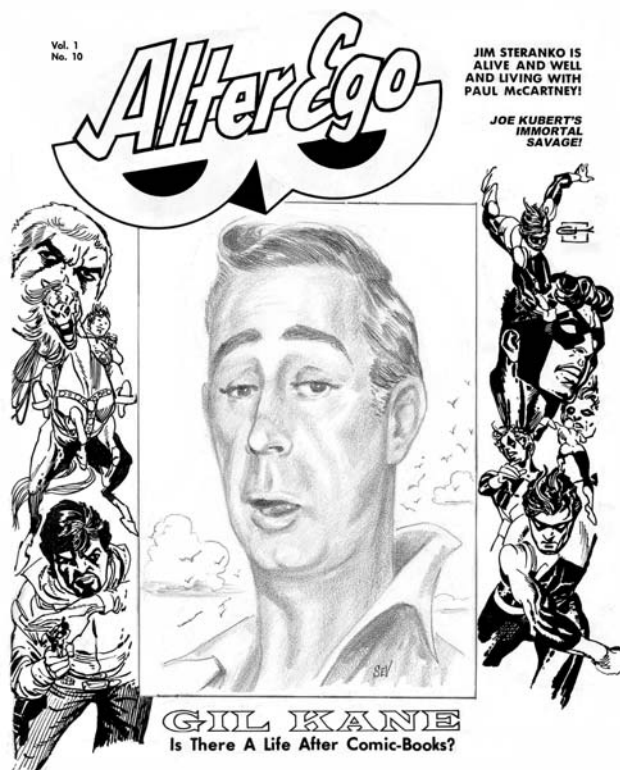
Comics legend Gil Kane (real name Eli Katz, 1926-2000) worked in comics from the '40s right up until his death. I loved his work on GREEN LANTERN, THE ATOM, SPIDER-MAN and CONAN. His achievements are far too numerous to list here, but I should mention that some consider his innovative paperback BLACKMARK to be the first graphic novel, and his daily newspaper comic strip STAR HAWKS was noteworthy for using a wonderful two-tier format. His work was always solid and dynamic and exciting, influencing many of today's top artists.



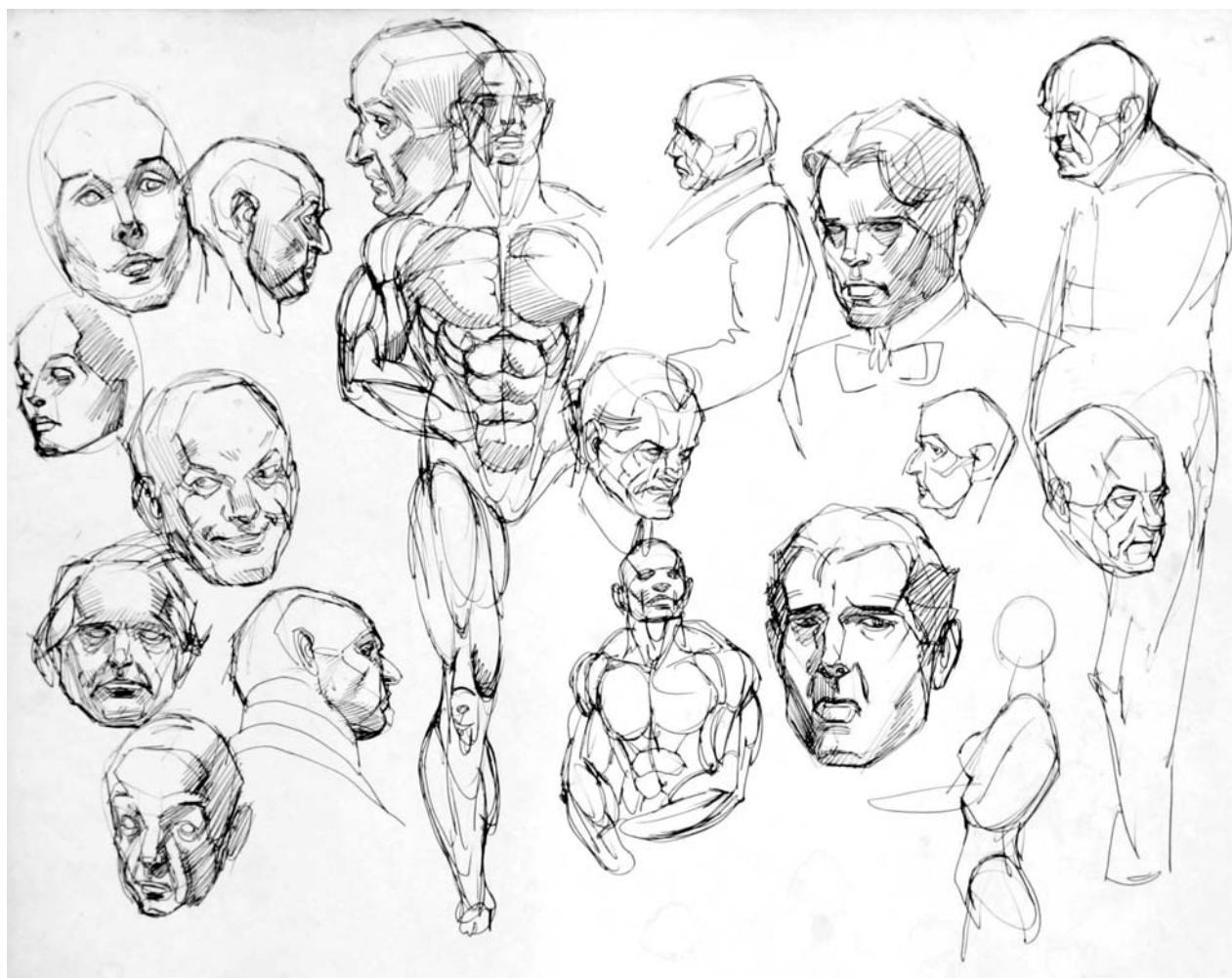
## BOB McLEOD

### Alter Ego #10

While I was still busy graduating from high school, Roy Thomas used this for the cover of his fanzine *Alter Ego* #10, way back in 1969. The great Marie Severin, who'll be featured in *Rough Stuff* #7, drew the caricature of Gil in the middle, and then I think Gil himself added the montages on the sides. Gil was very tall, and had a lofty attitude about him, and Marie captured him perfectly.



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## BOB McLEOD

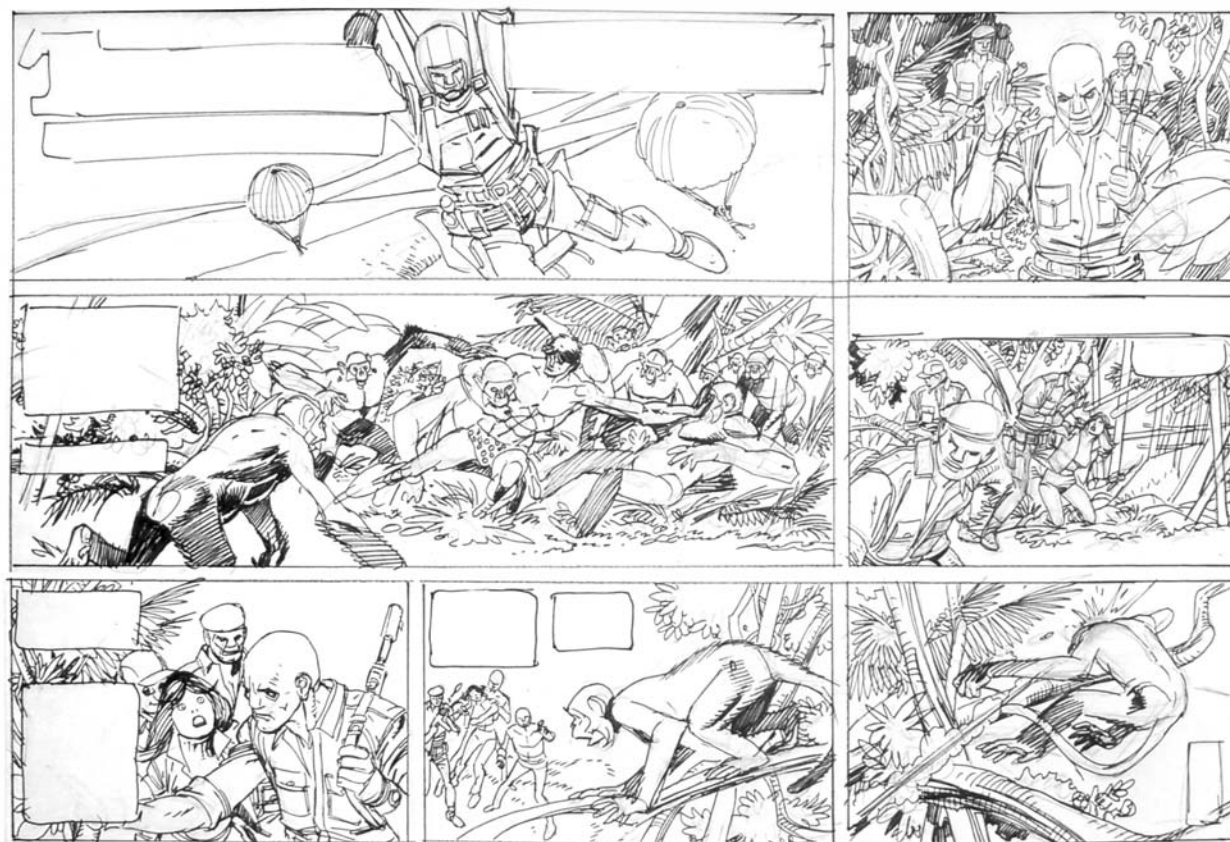
Gil kept sketchbooks and did practice sketches every day. This is an example from one of his sketchbooks. He knew the human form so well I think this was mostly because he just liked to draw. He wasn't learning anything new here, just putting his thoughts down on paper. Notice the three-dimensional way he pictured the forms in his mind, though. He was sculpting with a pencil.





## BOB McLEOD

I don't know what this was used for, but it's large in size (20" x 30") and features a much more detailed inking style than he employed later in his career. Like many artists, he pared his style down to more essential techniques as he matured.



## BOB McLEOD

### Tarzan

While drawing his own *Star Hawks* newspaper strip, in his spare time Gil also took on the Sunday *Tarzan* strip from 1979-1981, following Russ Manning. I always enjoyed Gil's jungle technique. As usual, he made everything look easy in this sequence, but just think of what he was asked to draw in each panel here. Panel three alone would challenge most artists: "Show Tarzan in the jungle battling a tribe of great apes". He probably battled it out in an hour.

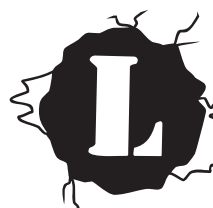
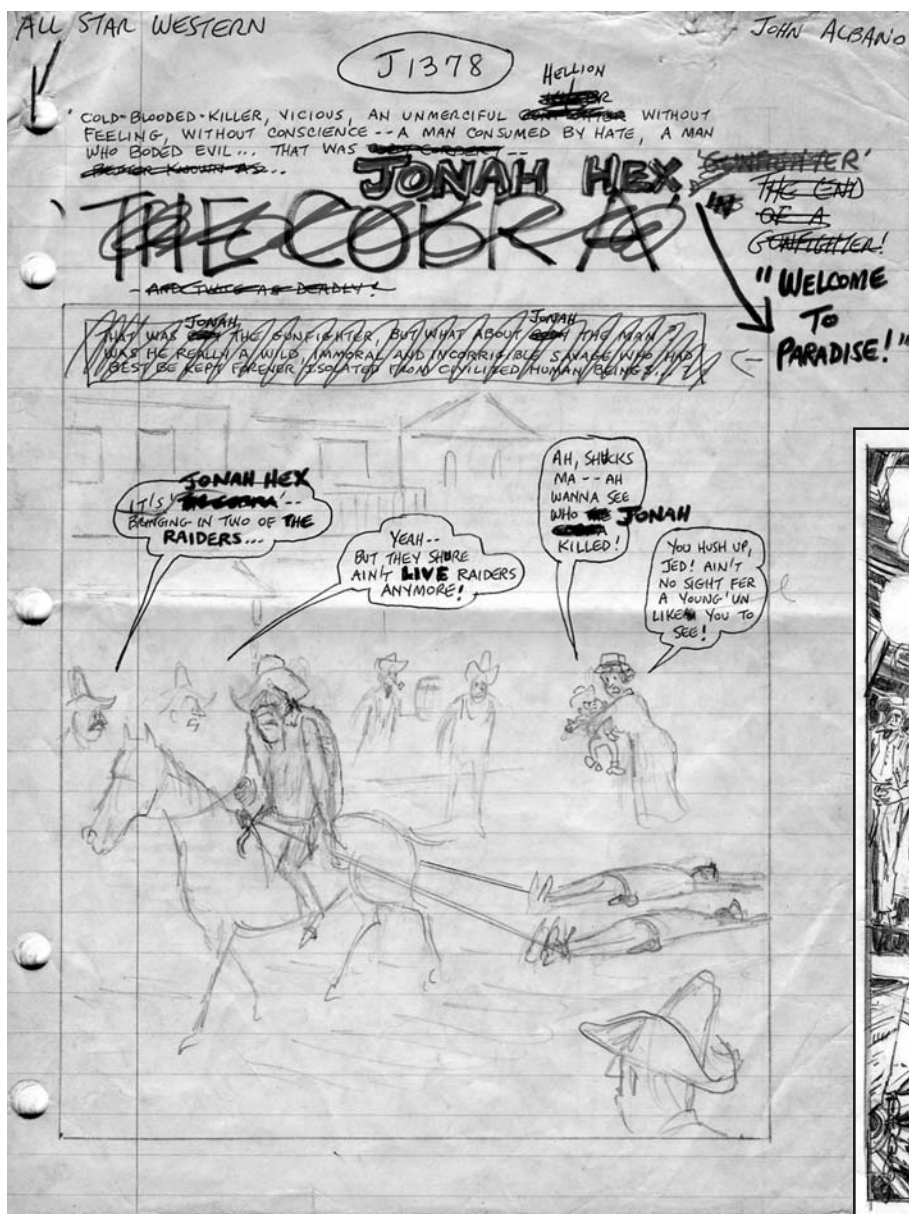


# THE LEGEND OF



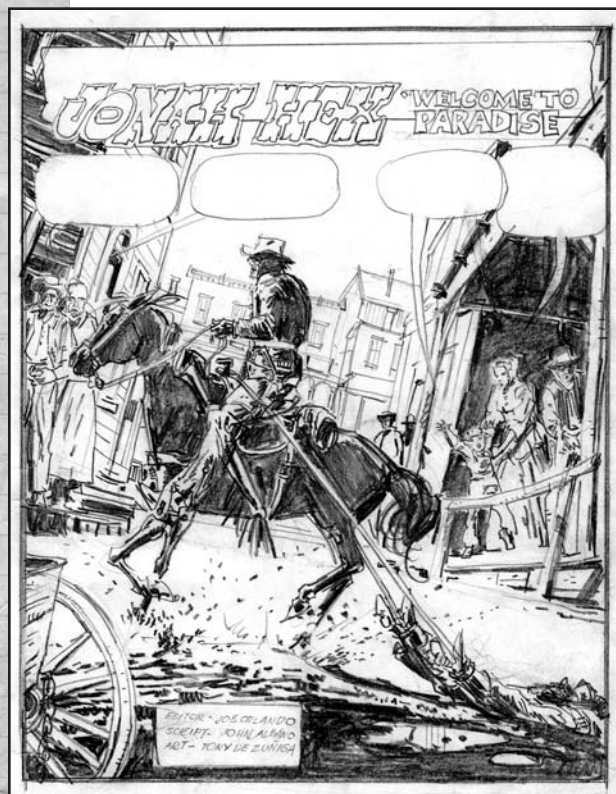
# JONAH HEX

By MICHAEL BROWNING



ong-time comic book writer John Albano was working for DC Comics in the early 1970s when editor Joe Orlando came to him with a

request: Create a new western hero for DC Comics' *All-Star Western*, which was soon changing to *Weird Western Tales*. Albano created Jonah Hex, a ruthless bounty hunter who had been scarred during the Civil War, to fill a spot in *All-*

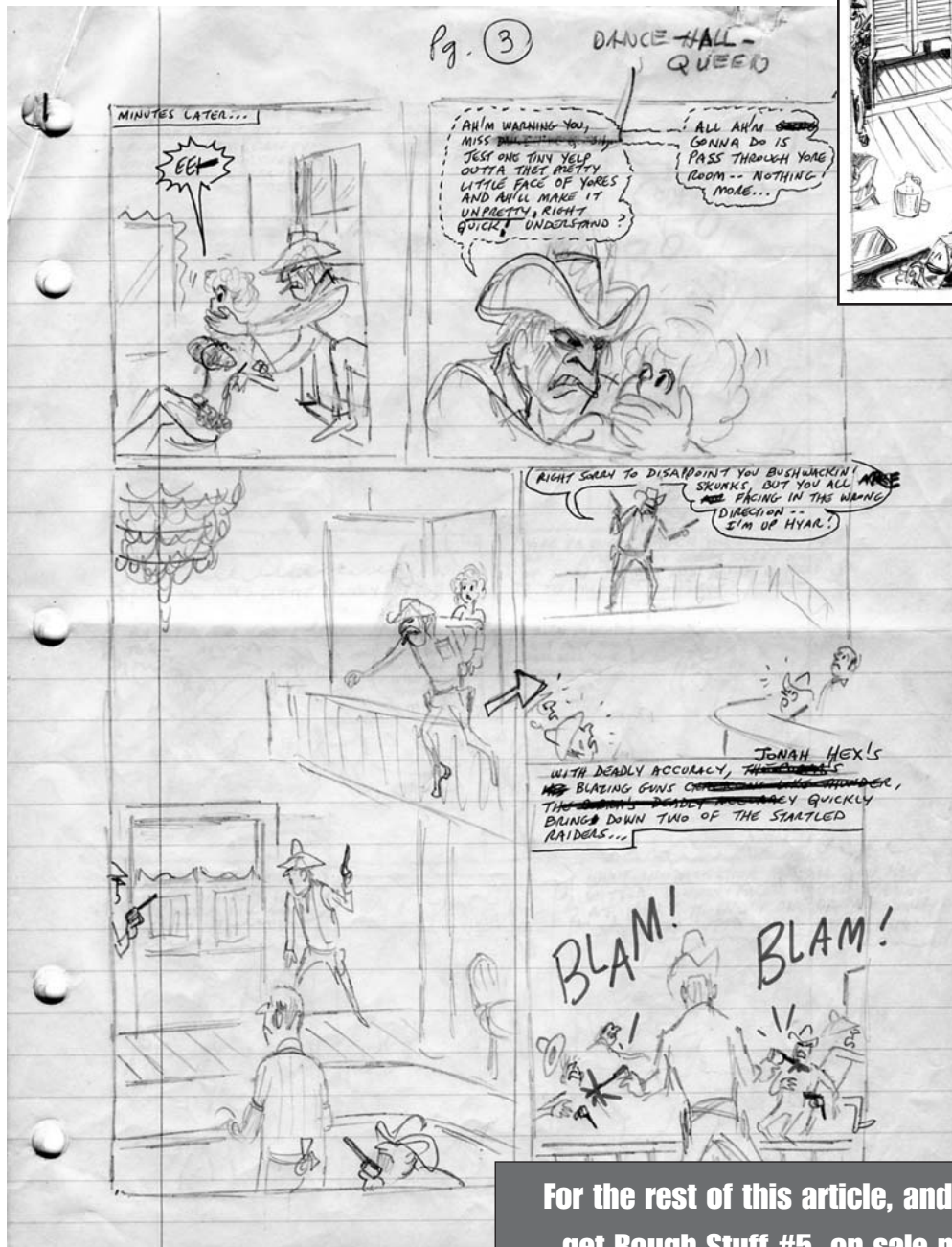




*Star Western* #10 in 1972. Jonah was featured in *All-Star Western* #11 and then, when the title was changed to *Weird Western Tales* with issue #12, he carried over as the star of the comic.

Albano wrote both of Jonah's *All-Star Western* appearances, in addition to those in *Weird Western Tales* #12-14, 16-19 and 21 before leaving the title to oncoming writer Michael Fleisher. Albano's only other work on Jonah Hex was in the form of a four-page satire originally intended for a DC comic to be called *Zany*, which was never published. The story, drawn by Tony DeZuniga, was published in *The Amazing World of DC Comics* #13.

Sadly, this was Albano's only interview with the comics media. He died only weeks after it was conducted in early 2005. Albano passed away at the age



of 80 in late May, and he was still working in comics right up until a few weeks before his death. His last comics work appeared in *Archie Comics* and he was working on a stage play days before his passing.

Artist Tony DeZuniga is still alive and well and has drawn at least two *Jonah Hex* adventures in the new, ongoing series written by Justin Gray and Jimmy Palmiotti. DeZuniga still continues to produce fine artwork and commissioned drawings of Jonah Hex and other comic and literary characters.

In this excerpt from the three-hour long interview with the writer, Albano discussed the creation of Jonah Hex, how he drew the breakdowns for artist Tony DeZuniga, and gives hints at an unknown origin for the western anti-hero. "Tony drew, I'd say, 99 percent of the stories I did on Jonah Hex," Albano said, fondly recalling his work with DeZuniga. "He had told someone that he had created Jonah Hex..."

**For the rest of this article, and more from each of these artists, get Rough Stuff #5, on sale now from TwoMorrows Publishing!**