

WRITTEN REPORT

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BROTHER FROM ANOTHER WORLD.



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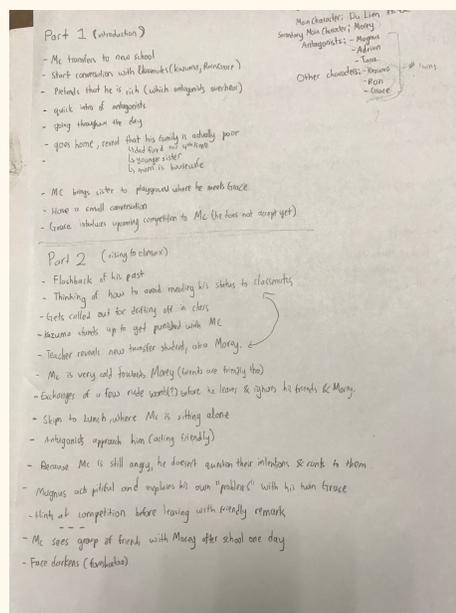


IDEATION PROCESS

Coming up with the idea

When we first embarked on the project, it was already decided that we would be making a comic. We had a general idea of what we wanted: a Japanese Manga-style comic, but we did not know where to start. After a few hours of discussion, we narrowed down to a comic on school life, centering around the classic teenager.

We wanted to convey an idea of “friendship in chaos”, to tell a tale of holding on to something everyone finds special amidst the rollercoasters of life. A teenager with mood swings was a classic way to portray that. To highlight our theme further, we chose the world of our comic to contain a mix of Singapore’s traditional shophouses as well as shimmering skyscrapers; a starkly contrasting image to emphasise the contrast between friendship and the chaos.

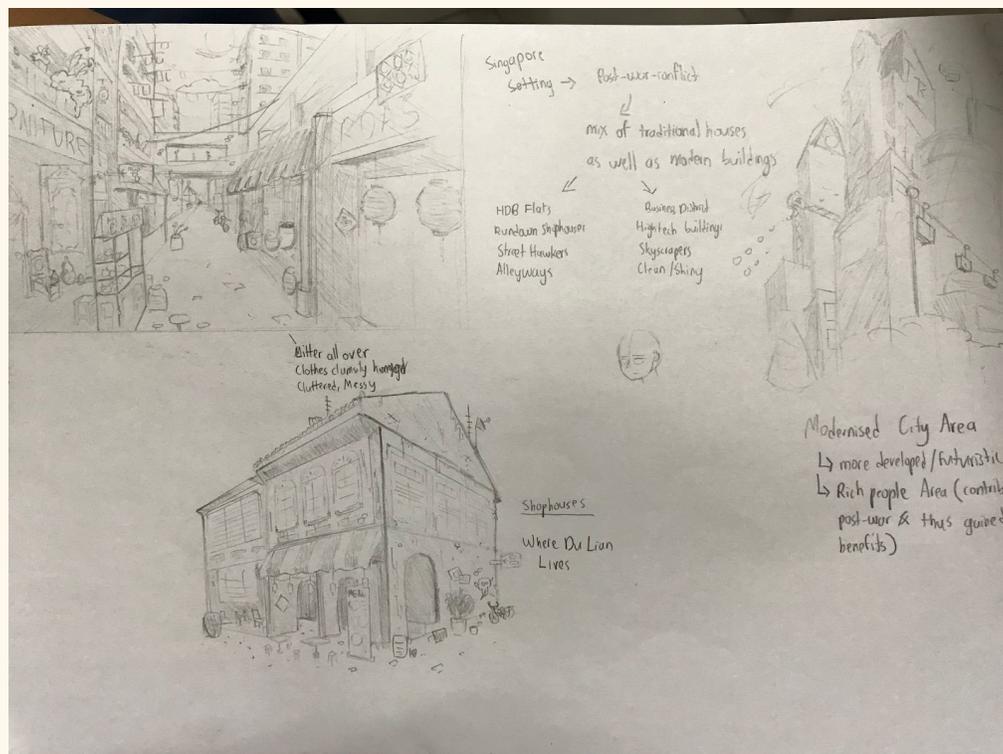


While, we both loved drawing and loved manga, we also knew comic making was not as simple as just taking a piece of paper and a pencil and start drawing. The thrill of planning out a whole comic, drawing our very own characters, developing a style, and trying to use digital soft-ware for the first time was also enough drive to keep us motivated.

What is our Comic

To sum things up, our comic is a 29-page long comic centered around the teen life of a boy named Du Lian. Being a student in an ever-evolving Singapore, yet faced with the difficulty of being in a lower-class family, it tells the tale of the friendship Du Lian has with a special 'brother' who, amongst much chaos, seems to come from a totally different world from Du Lian.

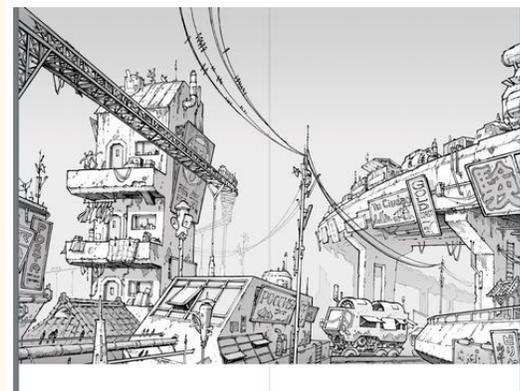
Following the traditional Japanese manga style, it would be drawn and shaded only using the black-white colour scheme and would have anime-styled characters.



RESEARCH AND ARTIST REFERENCE

Mark Crilley

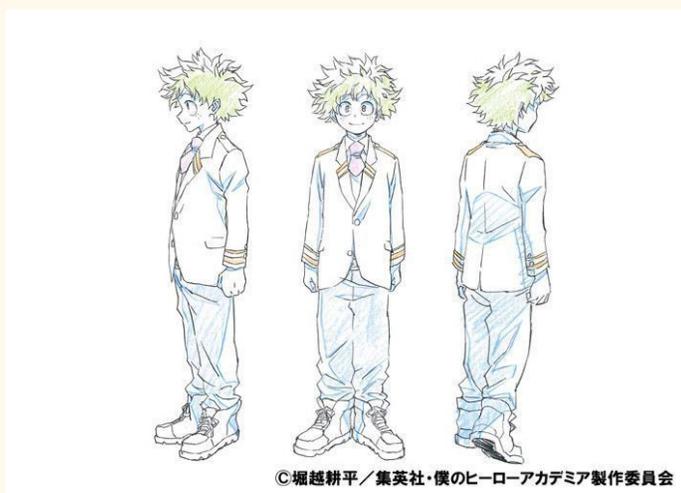
Mark Crilley is an American youtuber and comic artist who not only created works such as Brody's Ghost, but also drawing tutorials on youtube focused around comics and anime. He was first introduced to us during an art lesson in secondary two and his very helpful tutorial stuck with us.



Throughout the whole process of our project, we have used his countless tutorials to help us make our own comic, ranging from storyboarding and characterisation to digitalising our drawings. However, his personal works are great to use as reference material as well. As our comic would be a black-white colour scheme, we needed to learn to shade well, which his comics clearly present. The various wide panel shots and landscape shots are also extremely well-drawn which we also use to reference a few of our panels.

Kohei Horikoshi

Kohei Horikoshi is one of the key artists we looked for inspiration while making the comic. He is a Japanese manga-creator famous for his work My Hero Academia which, much like our comic, features the life of a teen boy in school. We chose Kohei Horikoshi mainly because his art style was very appealing to younger audiences and was definitely more fitting for designing anime teenagers.



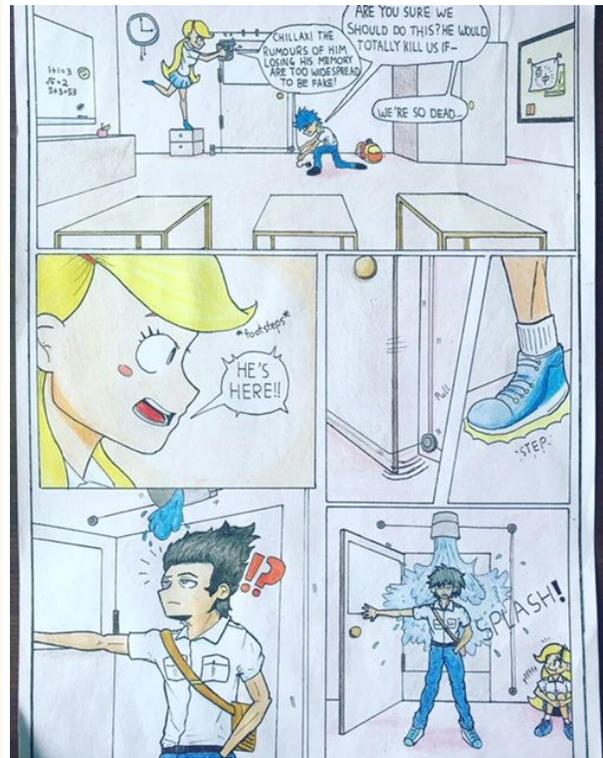
His character designs are usually around 6-heads tall to give them the teen-like appearance, and their large eyes often accentuate their anime world. Thus, we practised drawing with 6-head tall figures as well as My Hero Academia

characters in order to achieve a similar art-style.

Tying it up

Overall, we practised drawing lots and lots of anime characters in order to get the basic proportions right, as well as watched lots and lots of tutorials to draw better and get the basic grasp of comic making. While there was much to learn, with the short period of time, we tried our best to learn as much as possible in order to make our comic as

anime-like as possible. Here is a sample comic strip we tried while learning:



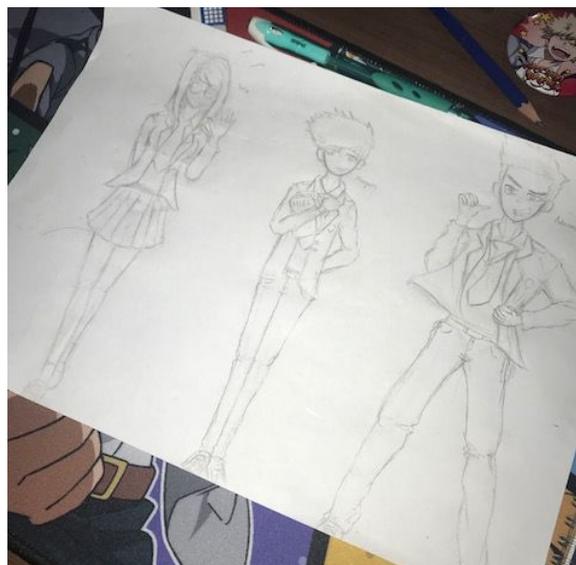
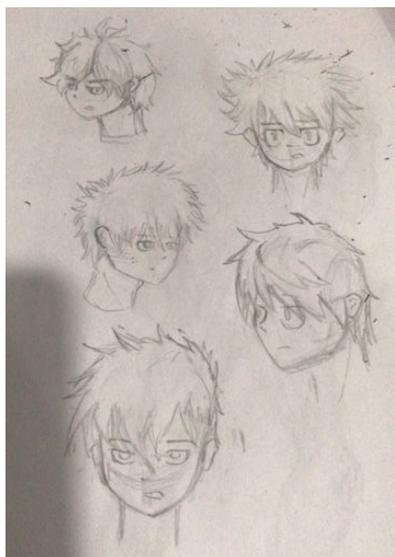
Here are some sketches of the practises we did:



DOCUMENTATION

Storyboard and Preliminary Sketches

As shown in the sketches above, a lot of preliminary work was done in order for us to get a better feel of drawing anime characters without constant referencing or copying. The next step was to begin designing our own characters as well as planning our story. We already had the characters in words and just needed to come up with a proper visual representation of them.



We drew multiple designs for each character and picked one out of the many sketches to stick with. We then worked with it more until we got the look we were looking for. Sometimes, we changed the characters looks a little on the way, or completely gave them a makeover just before adding them to the comics.

Character design, as we learnt through Kohei Horikoshi, was not just based on what looked cool and not. A character's personality and backstory had to be displayed in his looks as well, and we tried to implement that into our characters.

As for the storyboard, with a solid story in words, we could more easily begin drawing the thumbnails for our comic. They would serve as a guideline to our final piece, and because they are so small and light, they could be changed easily first. This way, there was more flexibility in the planning of the comic. They didn't need to be readable either, just as long as we understood what each panel meant, it was usable.



Starting our Comic

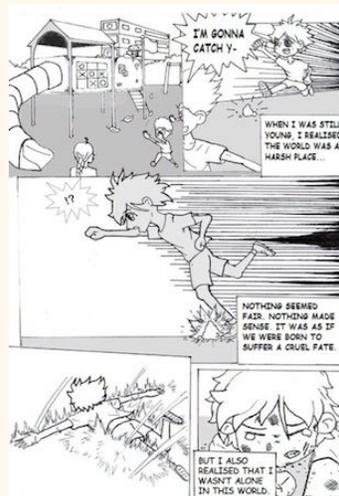
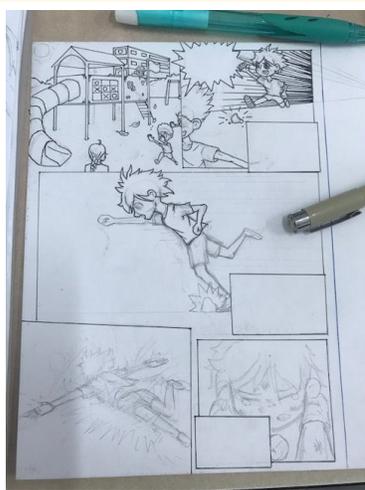
We split the comic into 3 parts, each a section of the storyline, in order to work more efficiently. (The last part was cancelled as it the project

would be too ambitious) With the storyboard completed, all we needed to do was to start working on the actual comic.

The process can be split into a few components:

1. Drawing the thumbnail of the page following the storyboard
2. Begin drawing the pencil art of the comic complete with details, speech bubbles etc.
3. Use a micron pen to ink the pencil lines, then erase the thumbnail underneath
4. Scan the comic onto the computer
5. Use Krita to add words and more shades to the comic

We repeated the process for the first section of the comic which consisted of 14 pages. However, we inked all the pages before scanning all of them at one go in order to save time. One page without digitalising it would usually take around 1.5 to 2 hours, while digitalising one page would take around 1 hour. Process:

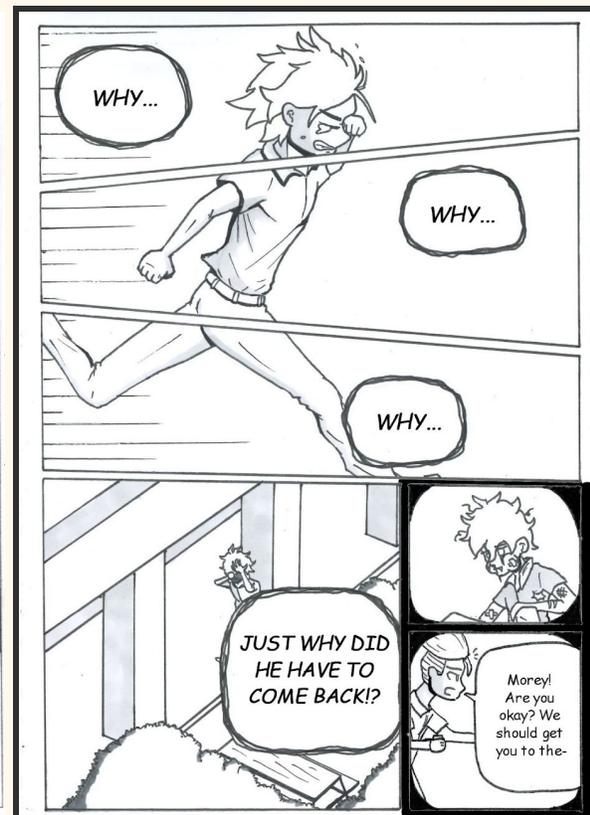


We found this too time consuming and knew we had to change some part of the process. Furthermore, during mid-term, we realised that our scanned comics had poorer line quality which resulted in the final print

having the same result. Overall, the combination of plain digital shading with traditional shading produced a very awkward shading throughout the comics. Thus, after some reconsideration, we decided to remove both digital shading and pencil shading and decided to try out using copic markers to shade instead.



(Combination of digital and pencil)



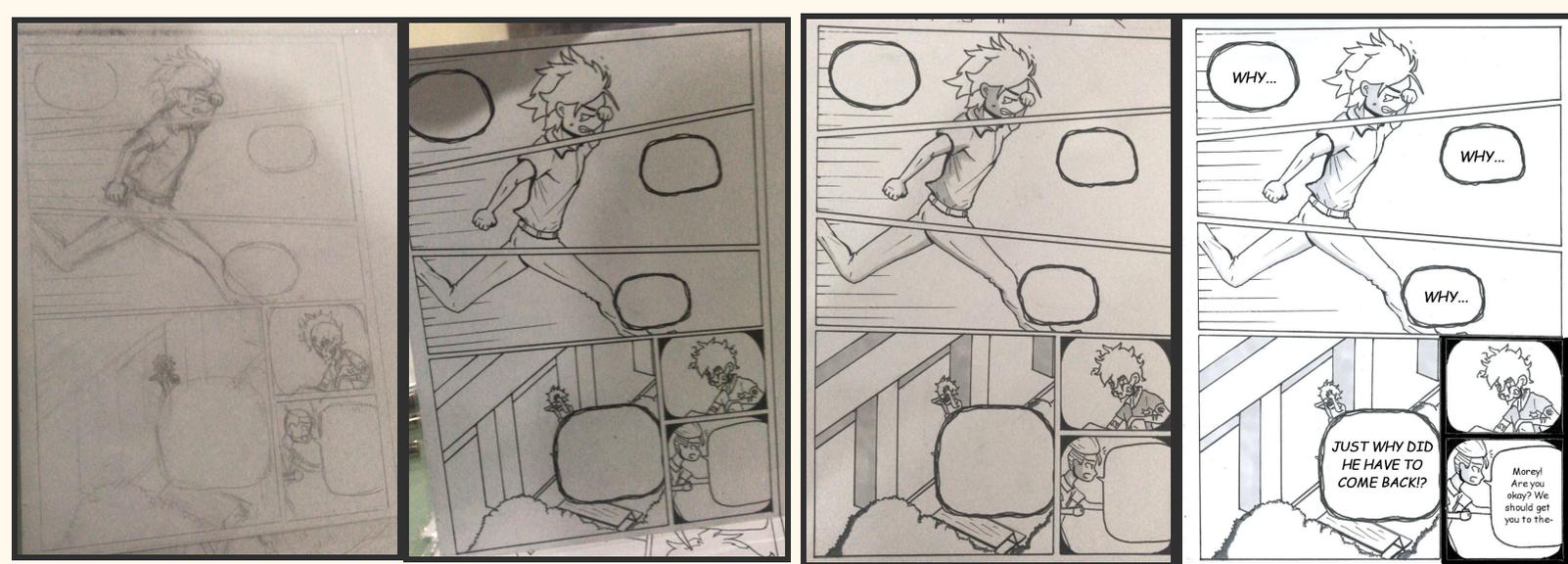
(Using a copic marker)

The results were definitely sharper, clearer and generally much more appealing. Hence, we changed up the process to look like this instead:

1. Drawing the thumbnail of the page following the storyboard
2. Begin drawing the pencil art of the comic complete with details, speech bubbles etc.
3. Use a micron pen to ink the pencil lines, then erase the thumbnail underneath

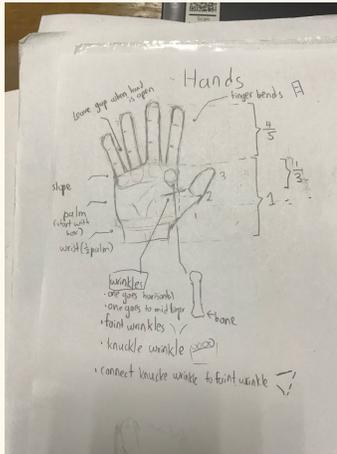
4. Use a copic marker to shade all the comics
5. Scan the comic onto the computer
6. Use Krita to add words to the comic

With this method, we took the same time to draw the comics, and only needed an additional 2 hours to shade all the comics, yet the digitalising process was shortened to only about 30 minutes per page. It was definitely more time efficient and produced much better looking comic pages.



We completed the second section of the comic consisting of 15 pages using this new method. After that, since there was little time left, we could only choose to use the copy of comics from section 1 that haven't been touched by pencil shading in our final comic. We printed the 29 pages into A5 size paper and bind them together as our final product.

REFLECTIONS



Overall, the project was extremely fun and thrilling to do. The process of learning to create a comic was certainly refreshing and enjoyable, especially thinking of our own storyline and making it come to life. The most satisfying part comes only when we have finished a bunch of pages in our comic and we read it through; watching our own drawings tell our story is something that takes hours and hours of work to achieve.

While designing the comic, we definitely honed our artistic skills. The countless hours spent practising human anatomy drawing itself was already accomplishing, let alone drawing from different angles and perspectives. If we were to compare our first and last page of the comic, we can definitely find improvement in my drawing skills. We have also had a better grasp of using art programs digitally which will help in more art projects in the future.



However, time was very limited and our project was squeezed and compressed multiple times in order to be completable. We even started in the December Holidays just so we could make sure we could have time to complete at least a finished product. If time was not an issue,

we could have worked on completing the story arc of the comic, refining the first section where we had a lot of trial and error, and even designed a cover page. While making a comic is very time-consuming, good skills we can pick up to help us included fast-paced learning and time management so we could have more time to our project.

In a nutshell, the project can be considered a success in our hearts, for we have really poured in everything we have to complete it. As amateur-ish as it may be, we hope you enjoyed reading it.

THANK YOU.