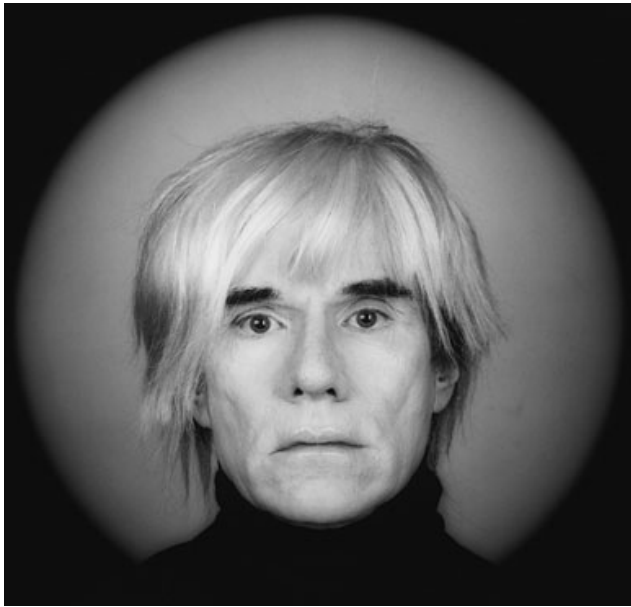


Inking Comics-- T. Motley NOODLING WORKSHEET



With this photo for reference, try rendering the tones following the examples below. Most cartoonists mix techniques freely, as should you, but for now let's try them one at a time. Use any tools you see fit, though markers (brush markers and Microns, say) will probably work best on this copy paper. Take your time and have fun.

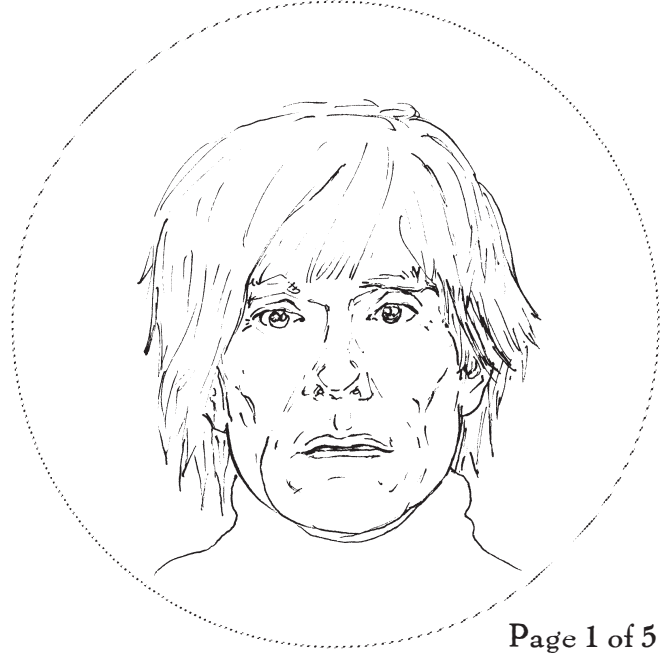
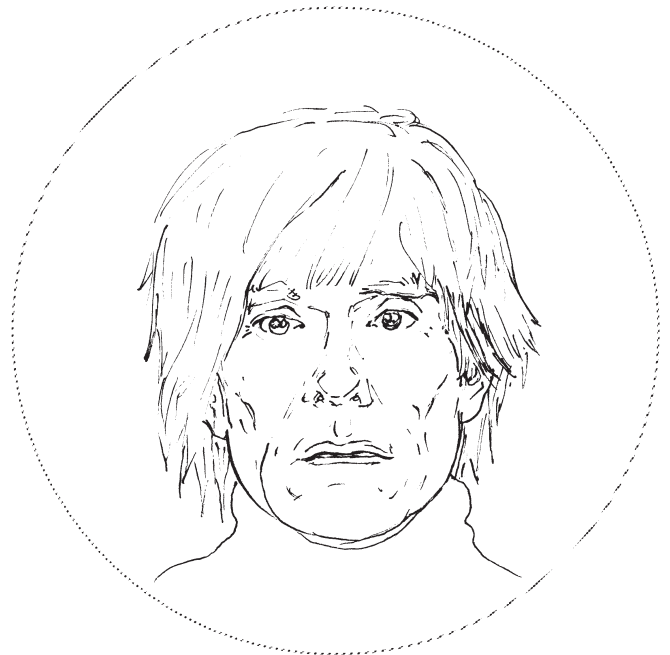
MODELING-- short strokes accumulate to describe forms.

Artist-- Basil
Wolverton
from
GJDRKZLXCBWQ
Comics, 1973.



FEATHERING-- strokes vary from thick to thin and sometimes join on the thick ends. Most comic art uses feathering.

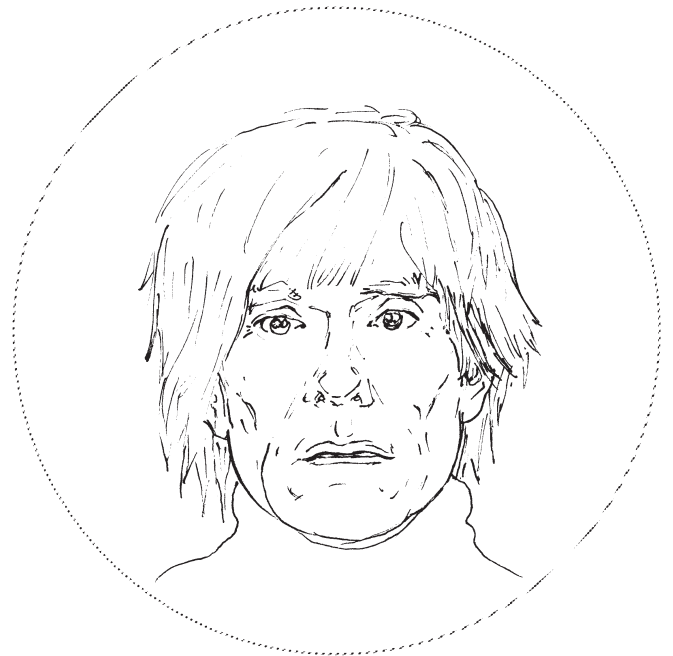
Artist--
Frank
Frazetta
from a
1950s era
public
service ad.



CROSS HATCH-- lines cross to create tones and describe planes.

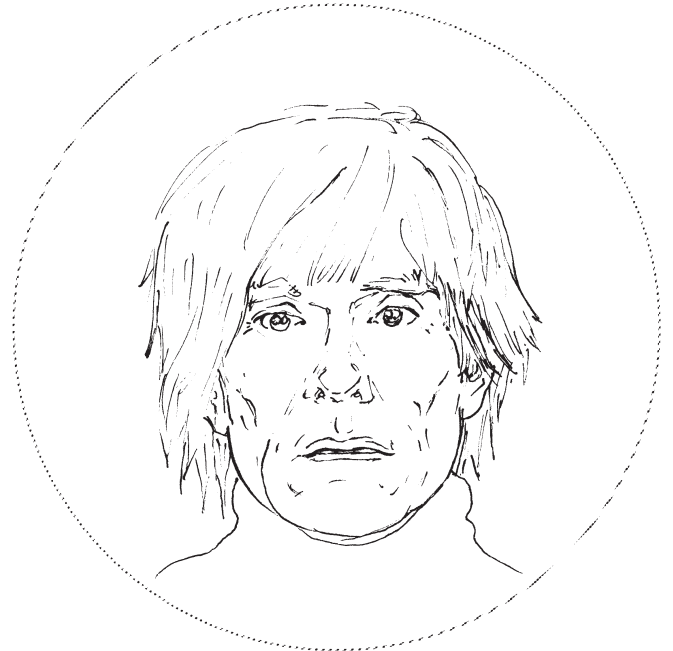


*Artist-- David Boswell
from Heartbreak Comics, 1988.*



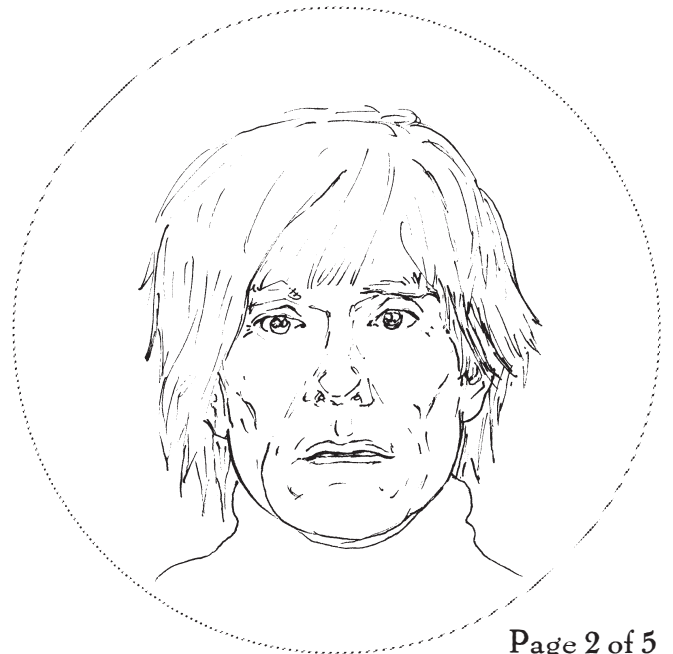
STIPPLING-- an accumulation of dots.

*Artist--
Drew
Friedman
from
"The Lou
Costello Jr.
Story,"
Raw #6,
1984.*



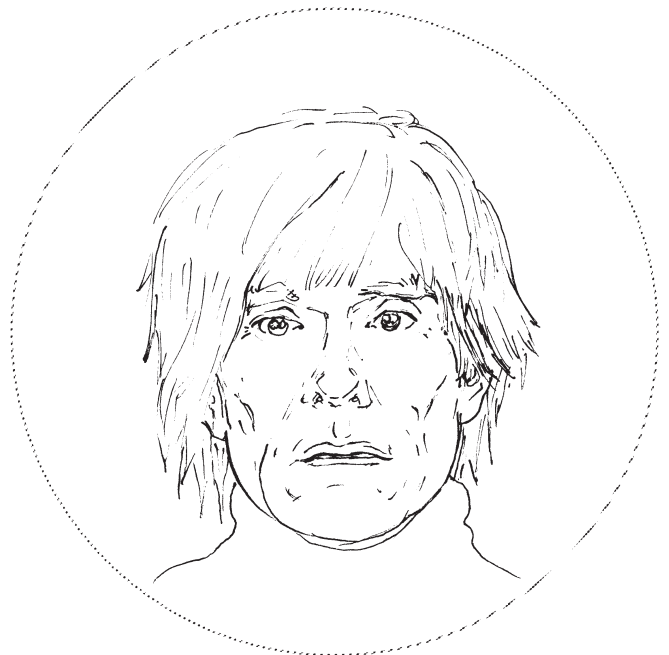
SCRIBBLING-- rapid sketching of tones.

*Artist--
Heinrich
Kley
from
Sketch-
book II,
1910.*



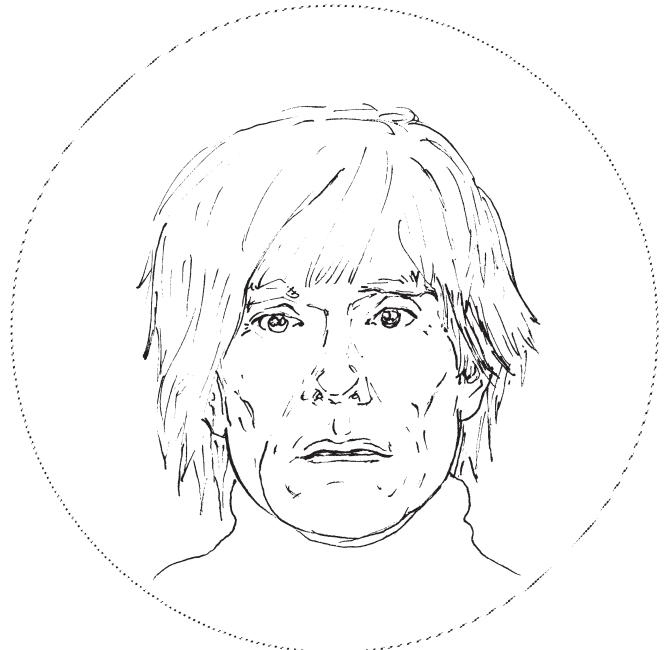
DRY BRUSH-- letting the ink run out in the brush to scrub in soft transitions.

Artist-- Blutch
from "Hoboken,"
Mitchum #3, 1997.



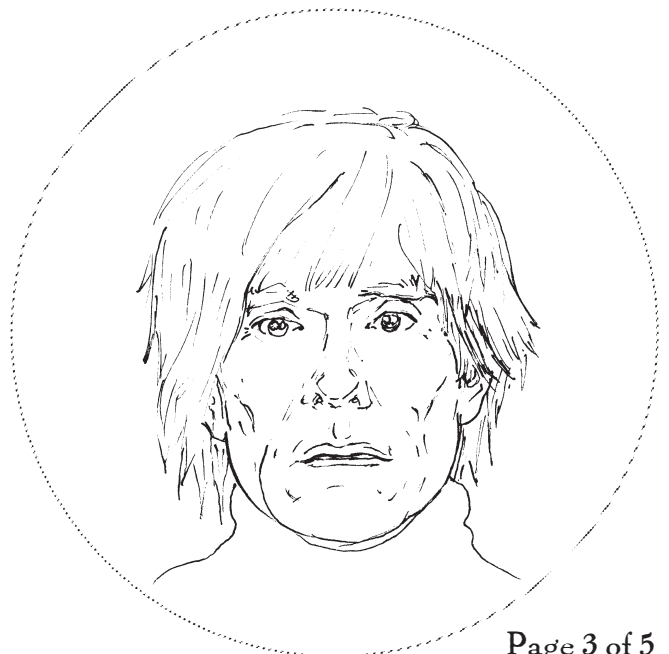
SCULPTED SHADOWS-- shadows as shapes.

Artist--
Will Eisner
from
"The Spirit-
The Island,"
1950.



HIGH CONTRAST-- no grays, no lines; shadows are allowed to merge, as are light areas.

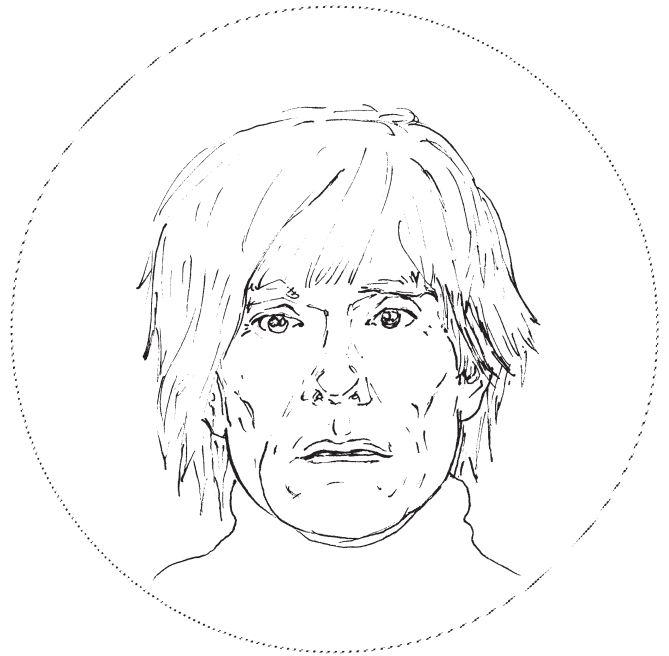
Artist--
Frank Miller
from
Sin City : A
Dame To Kill
For,
1995.



WHITE ON BLACK-- Pro-White painted onto thick lines creates a woodcut look.



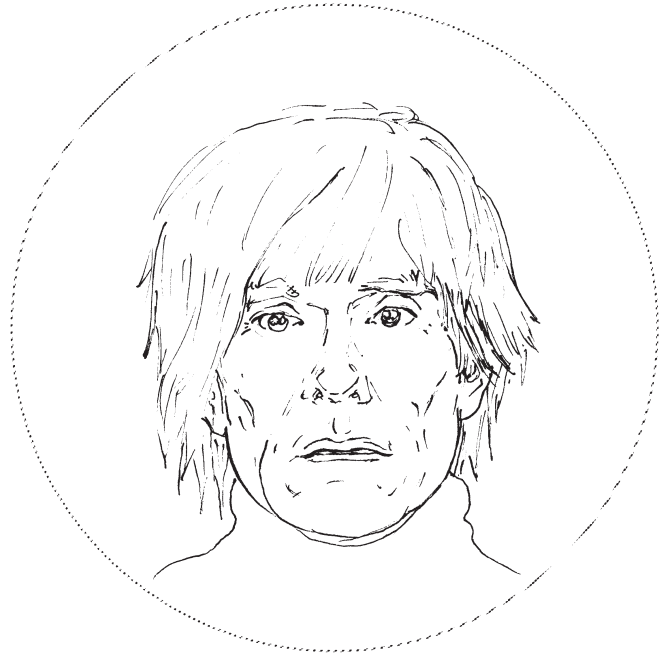
Artist-- Ben Catmull
from "Emily," *Paper Theater*, 2001.



TONE MAP-- planes and shadows stated as outlines, then filled with patterns and gradients. I haven't seen this since the seventies. It could be ripe for revival.



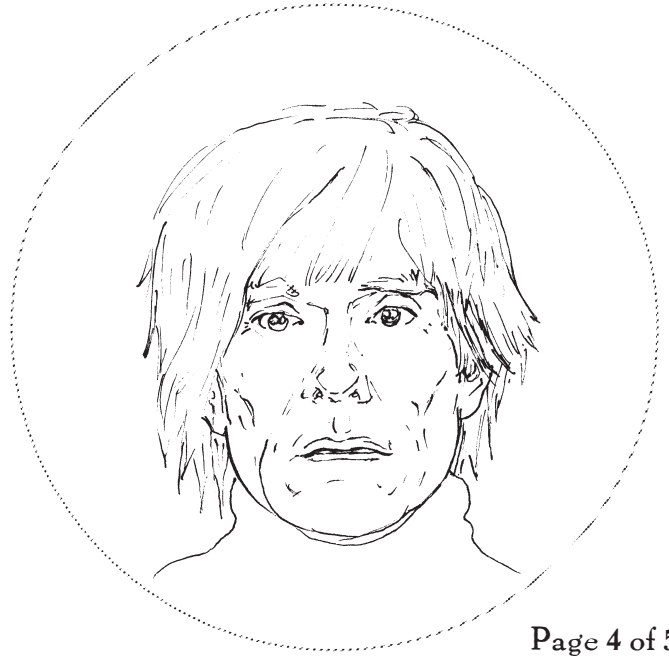
Artist-- Gonzalo Mayo
from "El Cid," 1975.



ACCUMULATION OF DETAILS-- delineating things instead of shading them.

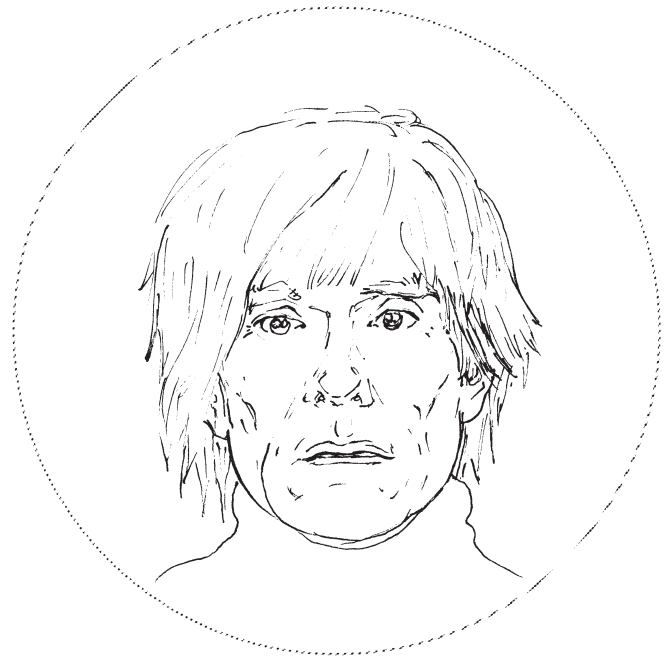


Artist-- Harrison Cady
from "The Nature Lovers," 1923.



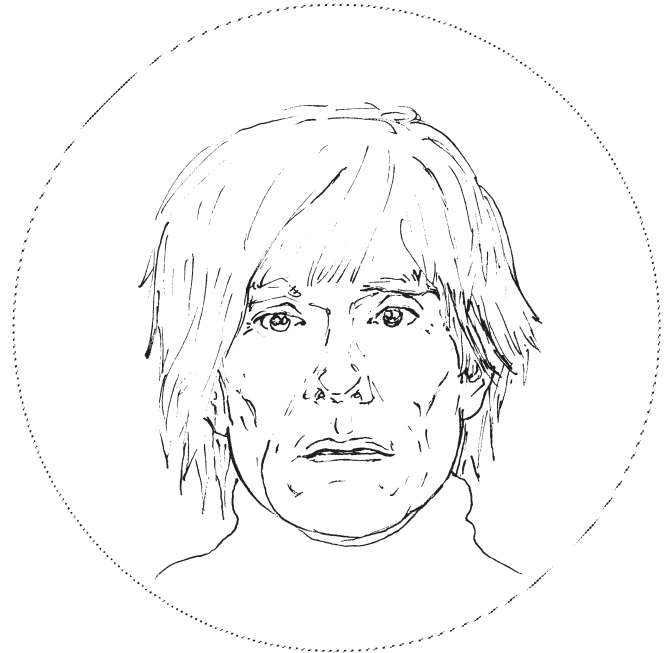
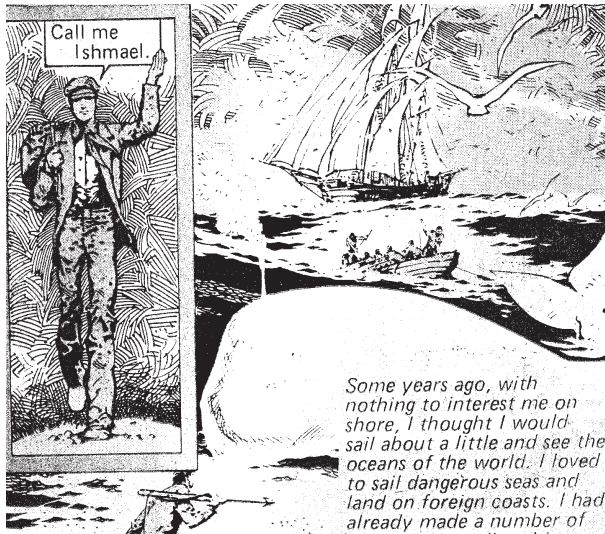
ROUGH LINE-- savage outlines can be combined with any kind of shading.

Artist--
Gary
Panter
from
"Jimbo
Erectus,"
1981.



THATCH HATCH-- clusters of strokes woven together.

Artist--
Alex
Nino
from
"Moby
Dick,"
1976.



TRAP SHADING-- Gray shadows outlined and filled with strokes.

Artist--
Will
Eisner
from
"The
Spirit,"
1940s.

