

EVERY



TELLS A STORY THE BIG DRAW

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The [AccessArt Drawing Challenge 2015](#), in collaboration with [The Big Draw](#) and [Black Dog Publishing](#)

Creating a Storyboard and First Dummy Book by Emma Malfroy

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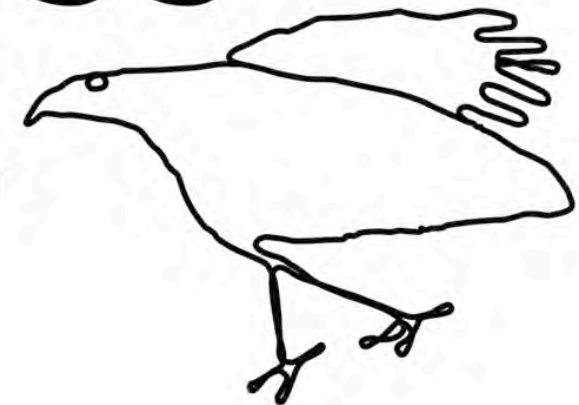
Making Illustrations by Paula Briggs

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Creating a Storyboard and First Dummy Book by Emma Malfroy

The delicate balance between text and pictures is how an illustrated book can draw its reader in, with words complimenting, not describing, the images. This could be compared to film making, where the synergy between visuals and music can convey more emotion and narrative to its audience, than dialogue alone.

Making a storyboard and a dummy book is essential to helping you develop your ideas for an illustrated book. You are looking to create the right pace and fluidity, ensuring words and pictures work together.

This is my creative journey through the preliminary stages of developing ideas and visual language for an illustrated book.



Everything starts with sketchbook work



Final pages of concertina dummy book



Woodland sketch

In my sketchbooks, I explore moods, characters, places – any random thought that that might turn into a story or picture. A lot of doodling goes on at this stage, as well as taking inspiration from artists and books. These processes will feed into each other, and visual stories will evolve.

From my sketchbook explorations, I have made collages of woodland animals.



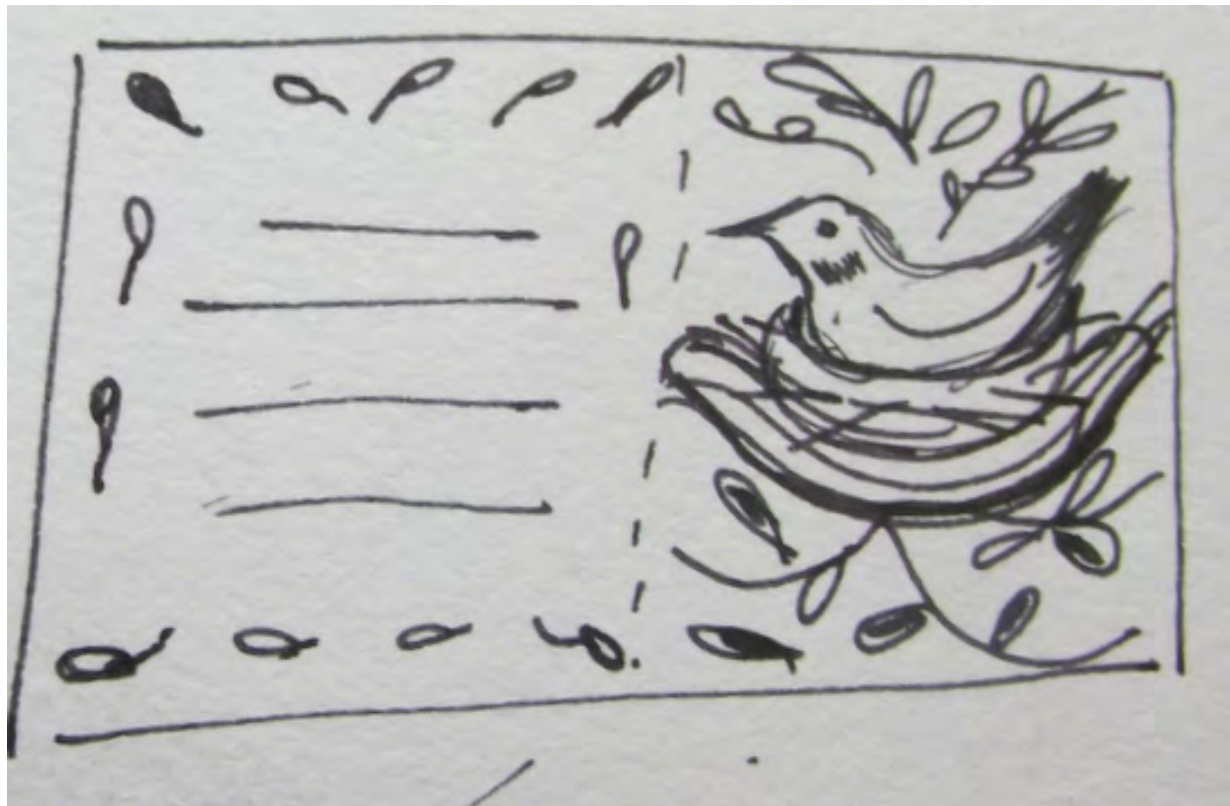
Collage and mixed media

These collages are separate pieces of work, but I feel they can be developed into a board book, aimed at babies and very, young children. I intend to keep the text to a minimum, and concentrate on creating pictures that a young audience can respond to. Pictorial ideas often evolve before words, so this is a good starting point for me.

The first step is to create a storyboard

I have a working sketchbook in a square shape, that is satisfyingly chunky to hold, which will be good for little hands. I also love that it opens up into a beautiful landscape shape, which lets the eye travel over the page.

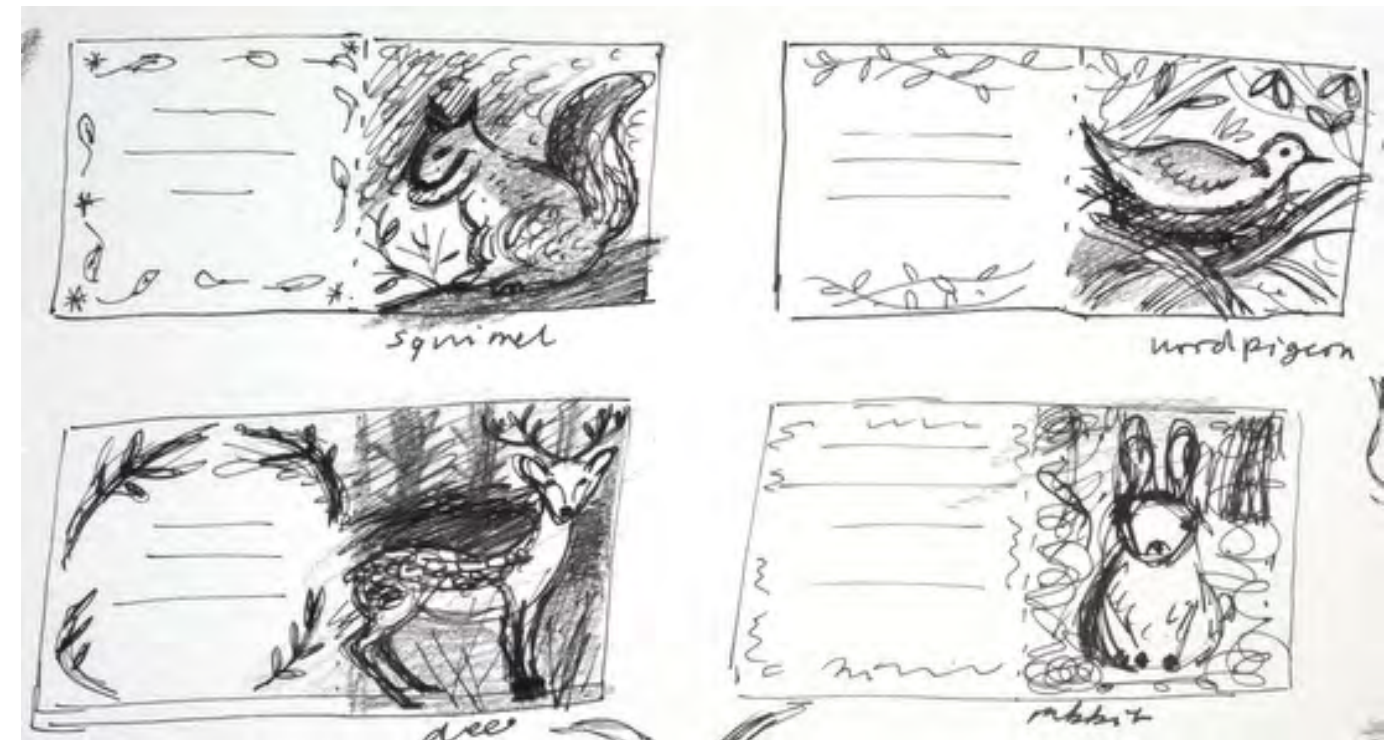
To begin creating a storyboard, I rough out some doubled up squares, with a dotted line down the middle to represent where the gutter of the double page spread will be. Text and images should be kept away from the gutter; the dotted lines are a reminder to work within the constraints of the page layout.



The dotted lines are a reminder to work within the constraints of the page layout

At this stage I want to keep ideas fluid, and the design as basic as possible – picture on the right and text on the left; letting the pictures speak to their audience. A picture book is normally 32 pages

or 16 double page spreads, however, as this project is for a board book, aimed at babies, I am going to do less pages.



First layout ideas

Although the simplicity of this idea appeals to me, as I work on these first roughs, the design seems too static and I would like to make more of the woodland background. The collage and gouache washes, of the original pieces, worked well with the strong but fluid shapes of the trees. I would like to push this further, without taking the focus away from the animals. Also, I feel there needs to be a story made around the original concept, something that will make each animal more of a character for the child to relate to.

I start to make another storyboard, where I begin and end the book with an image that focuses on the woodland, which will lead the audience through the book. To help the young audience identify with their own routine, I start to experiment with drawing the sun rising in the first picture, and leaving the woods at night, in the last.



Thumbnails for dummy book – Emma Malfroy

Working out the sequence of images

Now a visual sequence is starting to emerge, as the arc of the story is worked out; the animals can correspond to a time in the day, for example, a squirrel in the daytime and an owl at night. The design and layout are drawn roughly and, importantly, space for text is worked out.

For these thumbnails, I represent the text in lines, not try and squeeze tiny letters into the space. In my head or jotted down, I am constantly revising my ideas for text, so words and pictures develop together.

I really enjoy working on these thumbnails, as I can constantly adapt and experiment, creating my own world, without too many practical considerations.

Making the rough dummy book

For this project, as it is at a preliminary stage, I need something to give me the idea of how the pace and design of the book are working. Therefore, I have decided to make a concertina book, which should be easy to change and make more of, as ideas develop. A more robust and professional, final dummy book would need to be made if showing work to a publisher, which would have finished, black and white roughs, with a few example, colour, double- page spreads.

The concertina book will be 10cm square when closed.

The cover page and first endpapers are made first, which are three squares across with a narrower flap at the end, as a hinge to attach to the next page.



Cover page and first end paper – with flap to glue onto next spread



I then make several 'double page spreads', consisting of two squares and a paper hinge

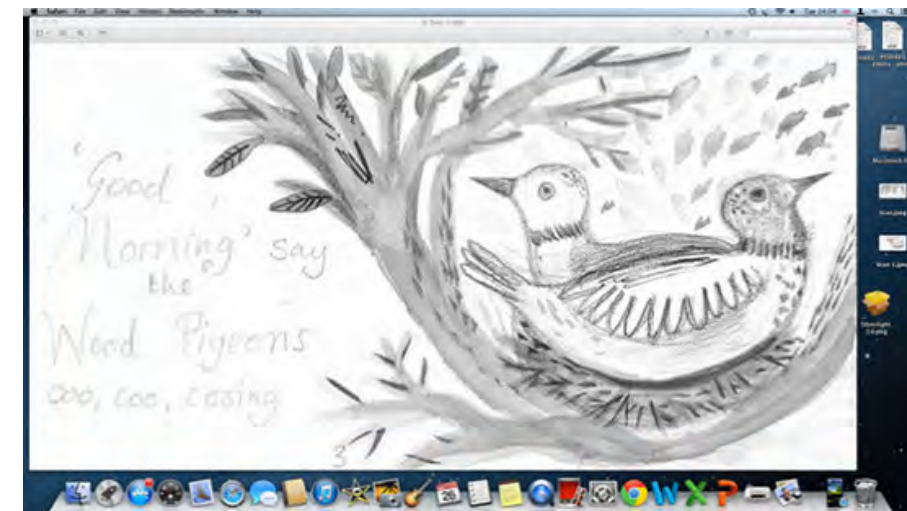
I then make several 'double page spreads', consisting of two squares and a paper hinge. A template is useful to draw round.

The thumbnail images are drawn onto the pages. Now, I start to get a feel for how the piece is shaping up as a page-turning, book.



Getting a feel for how the finished pages will turn

Before I stick pages together, I scan them into the computer. This enables me to print out copies of each spread, if I want to change or add to the sequence of pages.





The pages are stuck together, using the flap that is left at the end of the spread

The Finished Dummy

The finished dummy gives me a tangible feel for whether the book is working visually, as a whole. I can see areas that need tweaking, and text that needs re-writing.

Now I have completed this stage, I can turn my attention to building up more finished roughs and coloured artwork.



Concertina book

This resource was shared on AccessArt by Emma Malfroy <http://www.emalfroy.co.uk>

Find more resources to inspire your drawing at <http://www.accessart.org.uk/resources-by-subject/>



DRAWING BY TORCHLIGHT

This project requires you to use your imagination to create your own still life, then dramatically light it and make an equally dramatic charcoal drawing of it.

Materials

- Charcoal
- ▶ Compressed charcoal pencil
- White chalk or pastel
- ▶ Erasers
- Brushes
- ▶ Torches
- ▶ A2 or A3 sugar paper

Subject Matter

You will need a selection of toys set up in a still life. Use a torch, or more than one if you need to, to light the toy scene in a dramatic way. This works well in a darkened room. In daylight you could create the scene inside a box.

Activity

- 1 Make a charcoal drawing of the torch-lit still life scene. Charcoal can be tricky to handle if you try to use it like a pencil, and it is not really suited to detailed work unless you work on a large scale. Instead, aim for bold marks. While you are drawing your still life, think about what drama might be taking place. How do the shadows cast by torchlight change the story? Do they make it more dramatic?
- 2 When making your charcoal drawing, start by rubbing charcoal across the page and using your hand to rub the dust into the paper. This will create a background.
- 3 Then work back into the charcoal dust with an eraser to reveal 'light', or work back with more charcoal to portray 'dark'. It can be easy to overwork a charcoal drawing so try to use the blackest blacks and the lightest whites to show shadow and light, and create highlights or lowlights.
- 4 If you change the torch from pointing at your still life to your drawing each time you look at one of these, you will get used to the pattern of looking, then drawing, then looking, then drawing, etc.
- 5 Do not let your eyes get too tired! After about 30 minutes, raise the level of light in the room to finish off your drawing.



MAKING ILLUSTRATIONS

In this project, you will combine drawing with storytelling and play, to create drawings which bring stories to life!

Materials

- Charcoal
- ▶ Compressed charcoal
- White chalk or chalk pastels
- ▶ Erasers
- Cardboard and sticks
- ▶ A2 sugar paper

Subject Matter

A collection of small toys, such as farmyard animals and character toys.



Activity

- 1 Using three or four toys, create a small scene that will become your subject matter. You can use cardboard and sticks to help prop up your scene, or as a background or foreground. Think carefully about how your chosen items work together or affect each other. Think of, and write down, a single sentence that is inspired by the scene.
- 2 Make a drawing of your scene using the charcoal and chalks. Remember that making a small, detailed drawing with large charcoal sticks can be very frustrating. Instead, try to work on a large scale and use the richness of the charcoal in your drawing. Allow both the words and the objects to inspire your sense of narrative.
- 3 Re-write your descriptive sentences on your drawing in a decorative way, so that the text and image work together on the page. How might the text sit in the white space of the drawing? How might the text relate to the image?
- 4 If you enjoyed this session, you may want to try illustrating the line of a poem or a line from a storybook. Then, with a collection of these, you can create your own illustrated storybook.



Facilitator's Note

If the child is focusing on a small scale, you may be able to help them make the leap from small drawing to larger charcoal mark making by having them watch your hand as it 'air draws' on the paper, alongside a commentary: "So the arm might be this big and be here, the head here, the ears here...", etc. As soon as children can start to visualise marks on an empty sheet of paper, they usually feel confident to make larger drawings on their own.

MAKING MARKS WHICH TELL A STORY

In this project, you will create two drawings: one of a storm cloud and one of a fair weather cloud. By thinking carefully about the marks you make as you go along, you will see how making different marks in different areas of your picture can help you build a story in your pictures.

Materials

- Soft (B) pencils
- Graphite
- Erasers
- A3 drawing paper

Subject Matter

Your subject matter in this project is your imagination!



Activity

- 1 Imagine a light, fluffy cloud floating high on a summer's day. Stare at your blank sheet of A3 paper, and imagine the cloud floating across the sheet. What kinds of marks might you make to show this type of cloud? What kind of pencil would you use? How would you make sure the cloud felt light and fluffy?
- 2 Start drawing the cloud. Stick to the following two rules: only draw the cloud in the top two thirds of the paper; and do not draw anything other than the cloud (ie no fields below and no sun peeking out!).
- 3 Once you have finished your cloud, put it to one side and take a second sheet of paper. This time imagine a storm cloud. How might you portray the anger of the storm in a single cloud? Would your drawing actions have a different energy to capture the anger? How dense might the marks be? What shape will the cloud be? Will the cloud be darker at the bottom where the rain gathers? This time, use an eraser as well to help work the graphite. Again, only draw in the top two thirds of the paper, and do not draw anything other than the cloud. Try to put physical energy into these drawings so that you feel physically tired afterwards. This energy will really show in the drawing.
- 4 Put your storm cloud drawing to one side and return to your summer cloud drawing. Look again at the summer cloud drawing and then make a drawing in the white space underneath the cloud. This drawing is completely up to you, but try to explore the mark making as much as you did when you were drawing the clouds. While you are making this drawing, try to think about how the bottom and top parts of your drawing tie together.
- 5 Finally, do the same with your storm cloud drawing.



Facilitator's Note

Reflection is a key drawing skill. This project aims to challenge children to experiment with how far they can push their drawing tools to help them create drawings with a sense of drama, while reflecting on the drawing at each stage. Consider using photography as a way of helping the children push their drawings as far as they can and to take risks in their work; by taking photos of their work at every stage, a child knows that a record of that stage has been made should they push too far and lose a quality in their drawing.

AFTERWORD

Every Tuesday after school, a group of children aged between six and eight have been coming to the AccessArt Drawing Workshop, which takes place in a village hall in the beautiful village of Grantchester, Cambridge. Like lots of village halls up and down the country, it is an unassuming place, with the entrance at the back, and no clue as to what takes place inside from the front.

Those sessions have been a joy—for me and, I think, for the children too. Winter nights and summer evenings, it has been wonderful to close the door on the world, forget school and settle into our routines. Some children have stayed for years, others have come and gone, but it has been fantastic to watch them grow in confidence handling materials and understanding processes which many adults may have thought were beyond their years. I love the concentrated quiet that falls in the room as the children begin to draw, and then the energy and momentum that gathers as they make their own drawing discoveries. Most of all I love the enthusiasm and openness with which children greet each new project.

We have been learning together, the children and I, about how you can help children discover drawing. How far to push, how much space to give, when to plant seeds, when to be studious, and how to have fun!

The warm up exercises and projects in this book all originate from those Tuesday afternoon sessions. The projects are completely transferable and adaptable, and can be used with a wide age range. I hope they give a flavour of my approach, and I hope that they will inspire.

One thing I am certain of is that we need to raise our expectations of the level of artwork children are capable of making. We need to give children access to more materials, more time and space, provide focused support, and we need to feed them with projects to give them a reason to explore further.

In return, they will demonstrate how fundamentally important drawing is to us as human beings, and they will reward us with the most beautiful, eloquent and remarkable drawings.

These resources are taken from *Drawing Projects for Children* by Paula Briggs, Published by Black Dog Publishing London, March 2015

Find out more at <http://www.accessart.org.uk/drawing-projects-children-paula-briggs/>



Page to Panel – Creating Comics Based on Books by Irina Richards

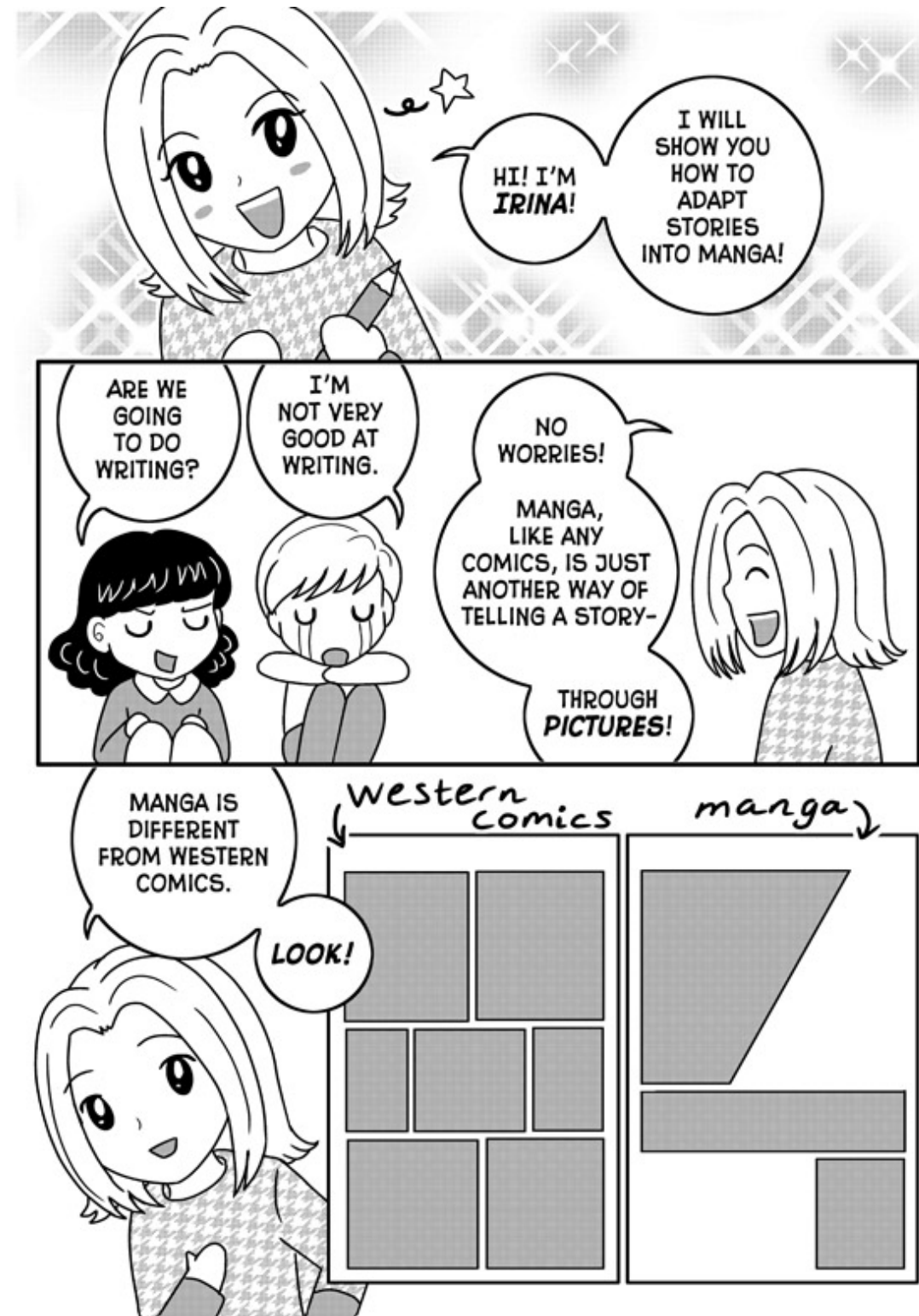
This resource is based on a series of workshops that I recently developed and carried out in collaboration with Cambridgeshire Libraries/[ImagiNation East](http://www.imaginationeast.org.uk/). The young people participating in the project took part in a Reading Challenge, where they had to read four books during the summer. They then chose one of the books, and adapted an extract from it into manga format as a creative response to what they had read.

This activity encourages young people to read for pleasure and to convey their own vision of the story they read. It could be particularly beneficial for students who may find a lot of writing difficult, e.g. those with dyslexia.

In addition, this activity could be used as an interdisciplinary project, as it could combine Art and Design, English, and even ICT (if the students choose to finish/letter their comics digitally, for example). The resource is most suitable for KS2 and KS3 learners, but can be adapted to suit KS1 as well.

This resource is shared on AccessArt by Irina Richards <http://www.irinarichards.com/>

For more resources to inspire your drawing visit <http://www.accessart.org.uk/resources-by-subject/>





WESTERN COMICS VS. MANGA

WESTERN COMICS
HAVE MORE
PANELS (BOXES)
ON THE PAGE.

THE PANELS ARE
USUALLY SQUARE OR
RECTANGULAR.

THERE IS MORE TEXT
IN WESTERN COMICS.

THEY ARE USUALLY IN
BLOCK COLOUR.

THEY CONTAIN LOTS OF ACTION.

MANGA IS IN BLACK
AND WHITE.

THE PANELS ARE BIGGER,
THERE ARE FEWER PANELS
ON THE PAGE.

THE PANELS CAN BE OF DIFFERENT
SHAPES.

THE CHARACTER ISN'T ALWAYS
DRAWN IN FULL, SOMETIMES IT'S JUST
THEIR HANDS OR PART OF A FACE.

IN MANGA, THERE IS A LOT OF EMPHASIS
ON THE CHARACTERS' FEELINGS AND
EMOTIONS.



Materials:

- A book of your choice
- Paper – A4 works best, ordinary cartridge or slightly heavier paper is fine.
- Pencils – I prefer mechanical pencils, but any kind will do!
- Erasers
- Pencil sharpeners
- Rulers
- Black fineliners – ideally two different sizes, e.g. 0.3 mm and 0.5 mm, or 0.5 mm and 0.7 mm
- Correcting fluid

Step 1 – Choosing the story extract

Deciding how long the segment of text should be depends on how much time you have. A short story can easily be adapted into a comic in its entirety. If the students in the class are all doing the same book, it can be divided, so each student is doing a different extract. This will result in a complete comic book!

Virtually any type of story can be adapted into manga format. In this resource, the example I use is a Russian folk tale “Moroz Ivanovich”.

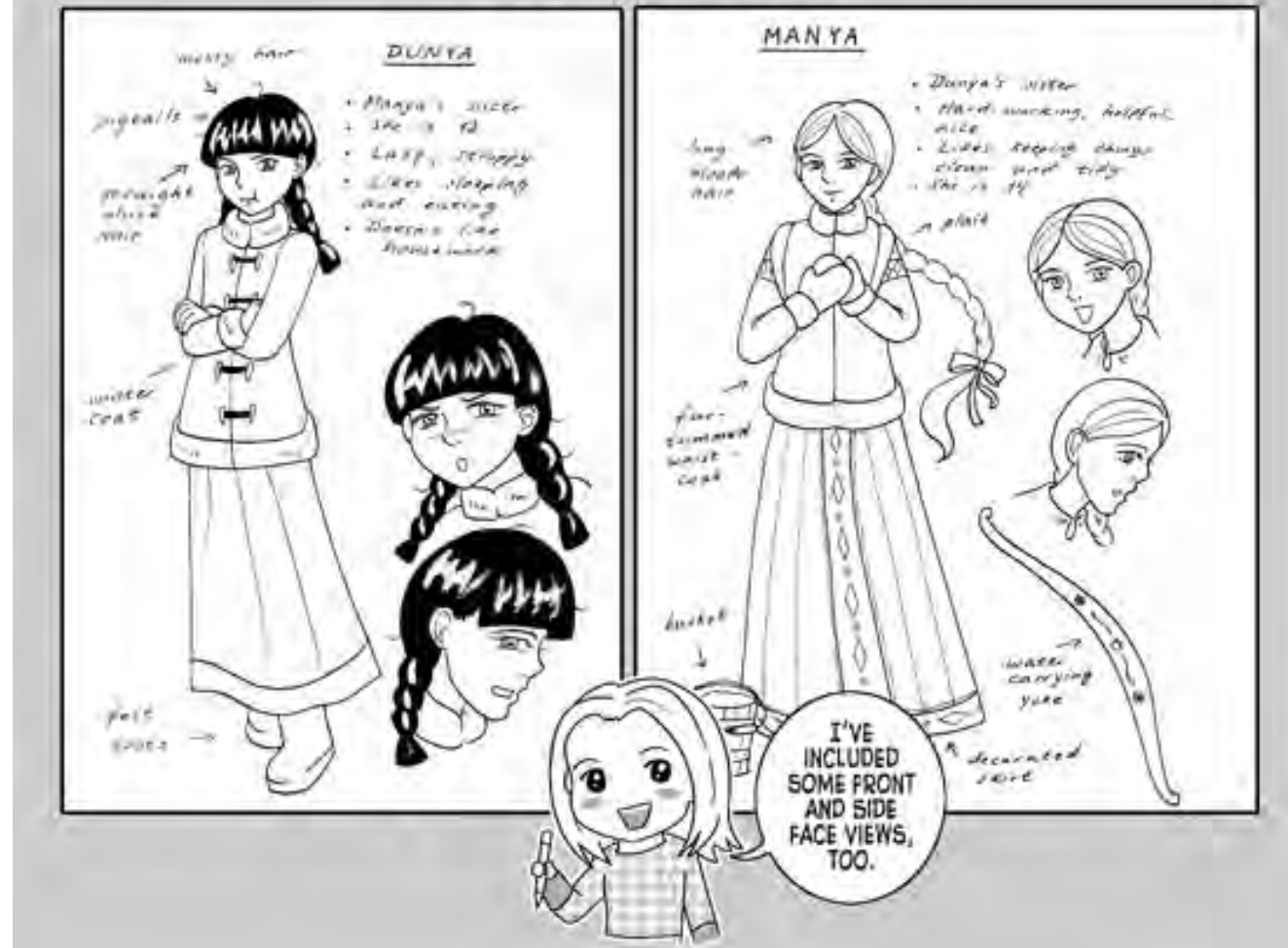
Step 2 – Identifying the characters

Looking through the book extract, I think about the characters in it. What kind of characters are they? What is their place in the story? How does their personality change throughout the narration? Students can make a few notes about the character(s) or do a spider diagram.

I then draw the character(s) on a separate sheet of paper, and make notes of the points above. This is called a character sheet. Manga artists often create character sheets to refer to. Any details can be included – like the characters' facial expressions, or special objects they may have.



CHARACTER SHEETS



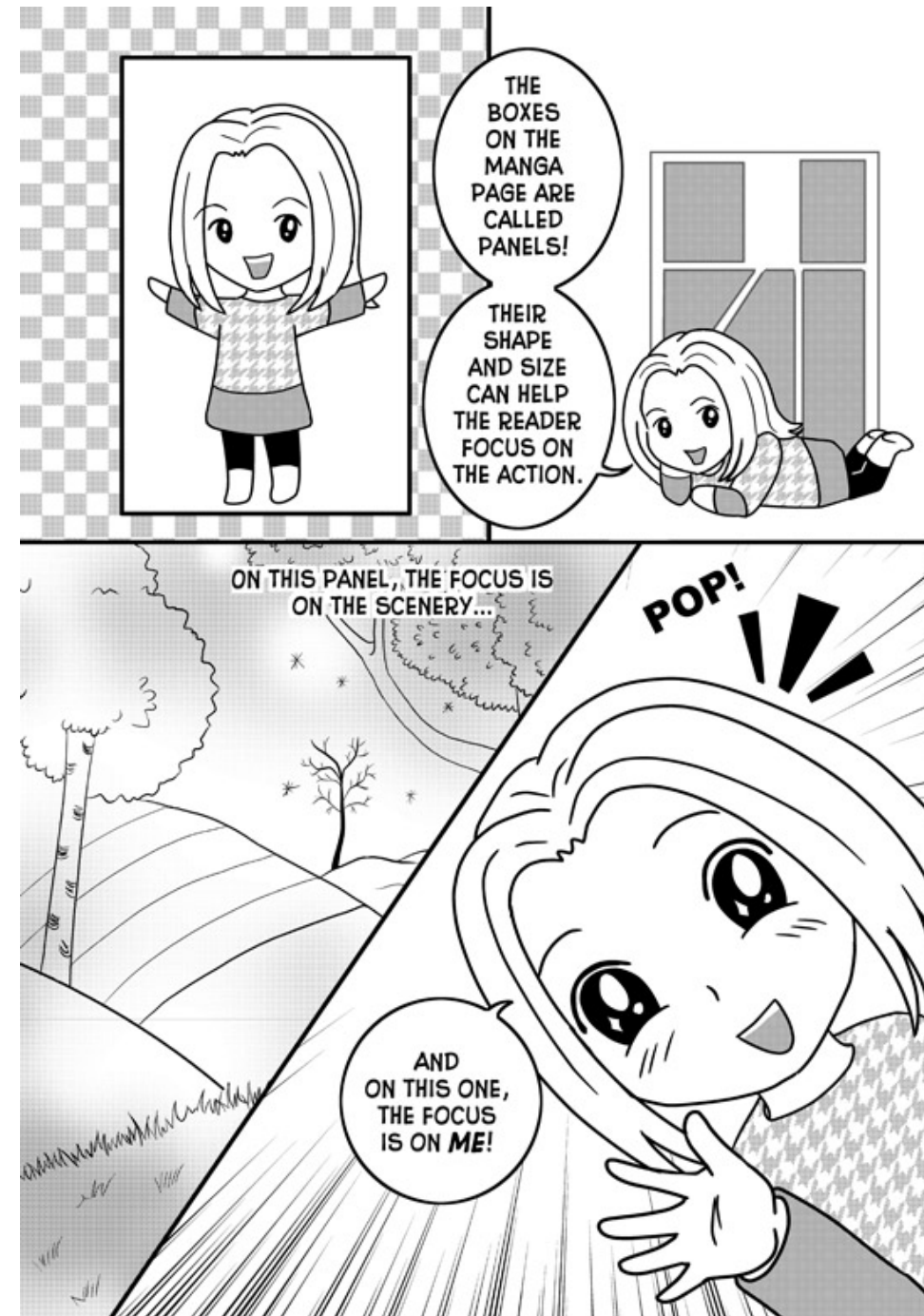
Character Sheets

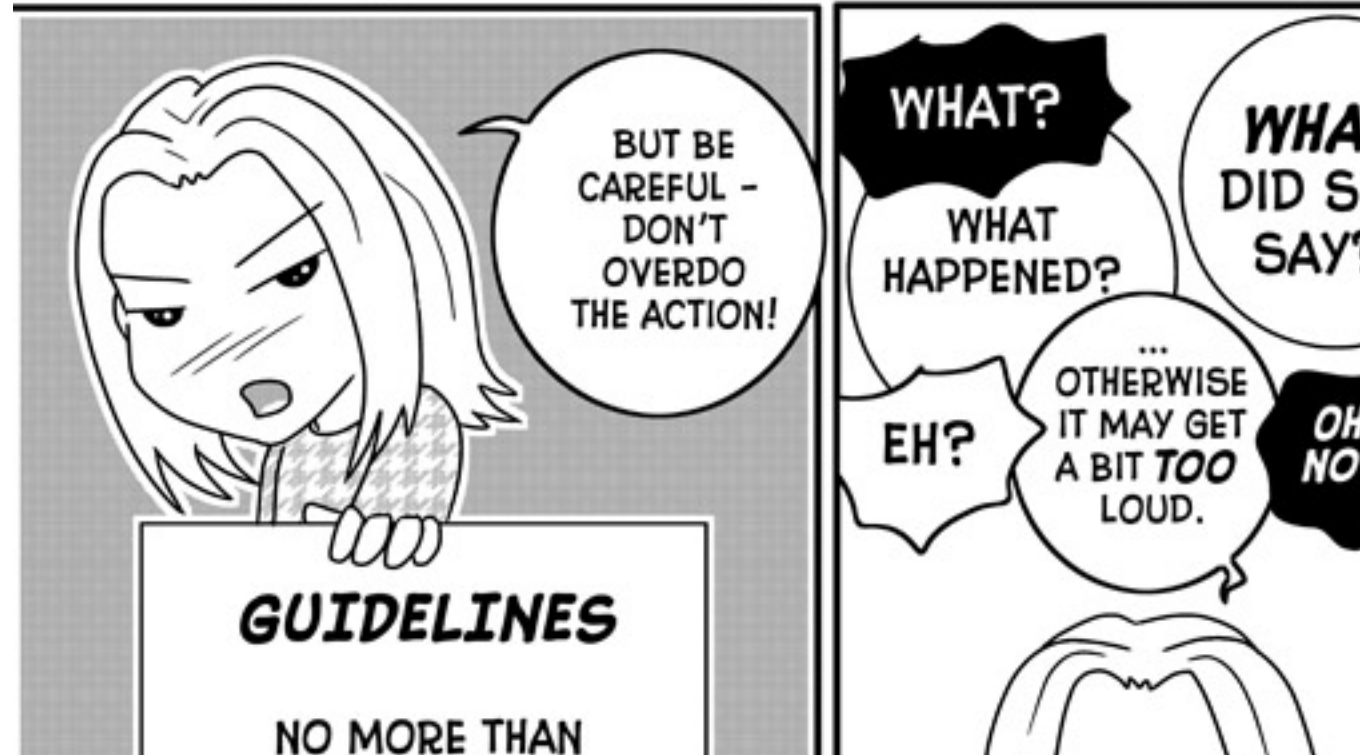
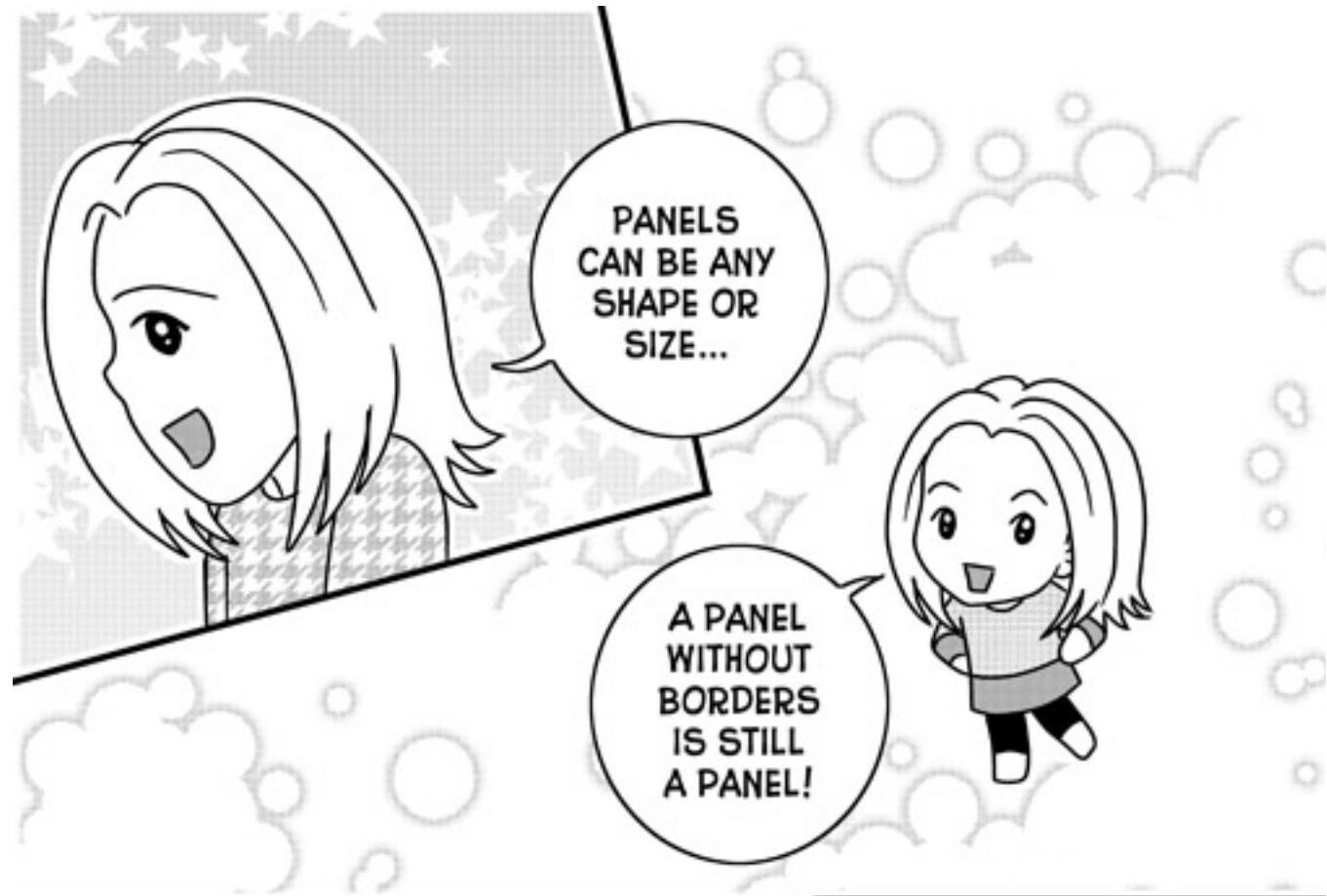
Step 3 – Identifying the setting

Where does the story take place? If it is an unfamiliar setting, it may be helpful for students to look at photos of similar places. For example, if the story takes place on a pirate island, students can look at photos of tropical islands or find photos of their own holidays or visits to an adventure park.

Step 4 – Breaking the story extract into pages, and pages into panels

This is similar to storyboarding – when adapting a story into manga, I always try to imagine the story as if I was watching a movie, then break the action down into panels.





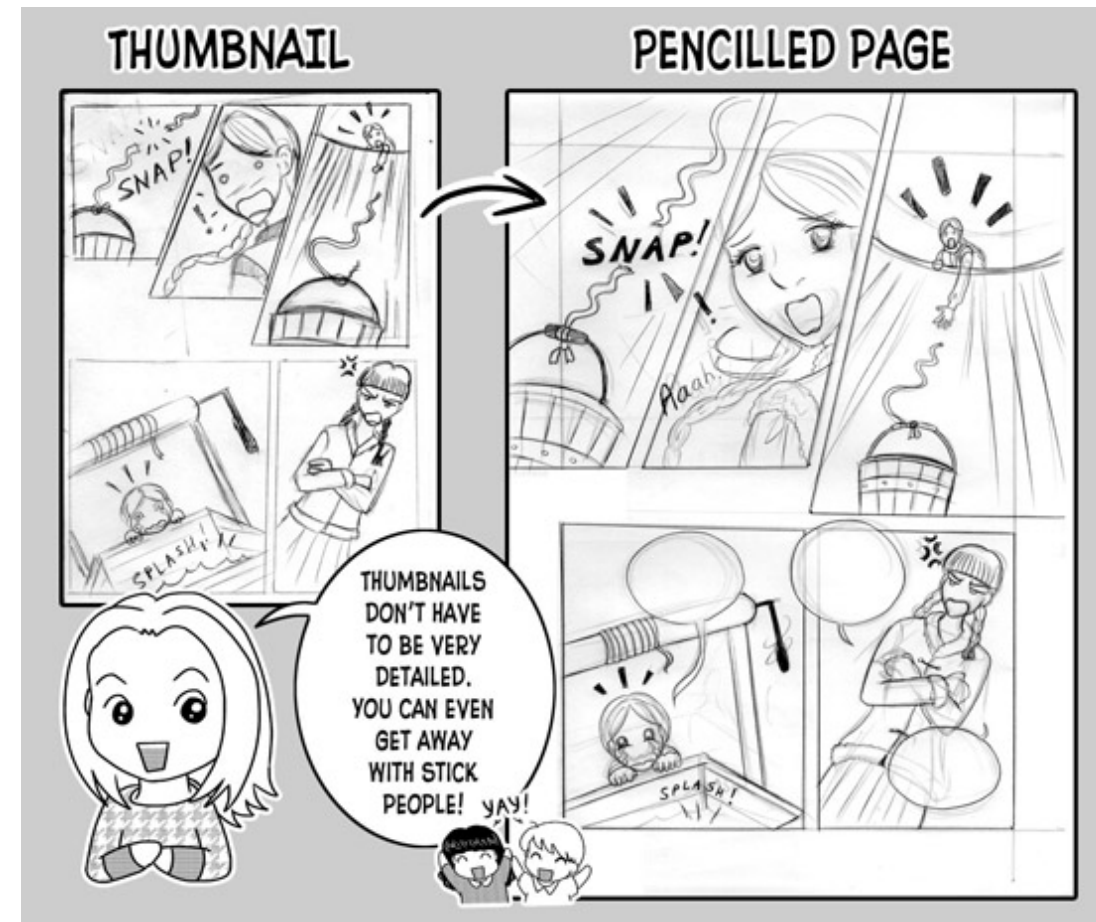
Step 5 –Drawing thumbnails

A thumbnail is a small, rough sketch, about a quarter of half the size of the actual page. It is mostly for the artist to plan out the layout of the page, and pick out things that don't "work" before pencilling the actual page.

Thumbnails can be sketched on scrap paper. They don't have to be very detailed at all – just the outline of panels and the characters in them. Don't forget to include speech bubbles, too.

Step 6 – Sketching pages

Now it's time to pencil your actual pages! Draw your panels first, using a ruler. Then sketch using light, thin lines.



Step 7 – Inking and finishing pages

Once the pencil sketch of the page is done, it is ready to be inked. Use a ruler for your panels and different sized fineliners to make the lineart more expressive.

Once you've finished your inks, wait a few minutes for the fineliner to dry, before rubbing the lines out. Otherwise you'll end up with smudges! If you have large black areas, it's better to fill them in after you've rubbed out the pencil lines. You can also use correcting fluid or white gouache to correct mistakes or add white details, such as highlights on hair.



Illustrating The Jabberwocky by Ellie Somerset

In this resource, Ellie Somerset shares how she worked with a group of 7-10 year old pupils and another of 10-15 year old budding artists, at the [Little Art Studio](http://www.thelittleartstudio.co.uk/) in Sheffield, on a series of workshops to illustrate Lewis Carroll's [The Jabberwocky](http://www.thelittleartstudio.co.uk/).

This resource is shared on AccessArt by Ellis Somerset
<http://www.thelittleartstudio.co.uk/>

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“First of all we looked at the work of [Cressida Cowell](#) in her How to Train Your Dragon books. We looked at her range of use of black on white – and discussed what materials she may have used to make some of the illustrations and marks. We also looked at her use of composition and how she added writing or wove the text within her illustrations.

We also briefly looked at [Quentin Blake](#)'s use of watercolour in his work – and the minimal amount of detail he uses to sometimes make a suggestion of atmosphere or weather.

I gave the students a sheet of A2 cartridge and a range of drawing materials at their fingertips (we had already explored these materials many times). These included stick and indian ink, drawing pens, wax resist and ink wash, chunky soluble graphite, non soluble graphite, biro, charcoal pencil and charcoal, compressed charcoal and the use of erasers as a mark making tool.



The students divided the paper into eight sections and I gave them a series of words for them to explore with the drawing materials:

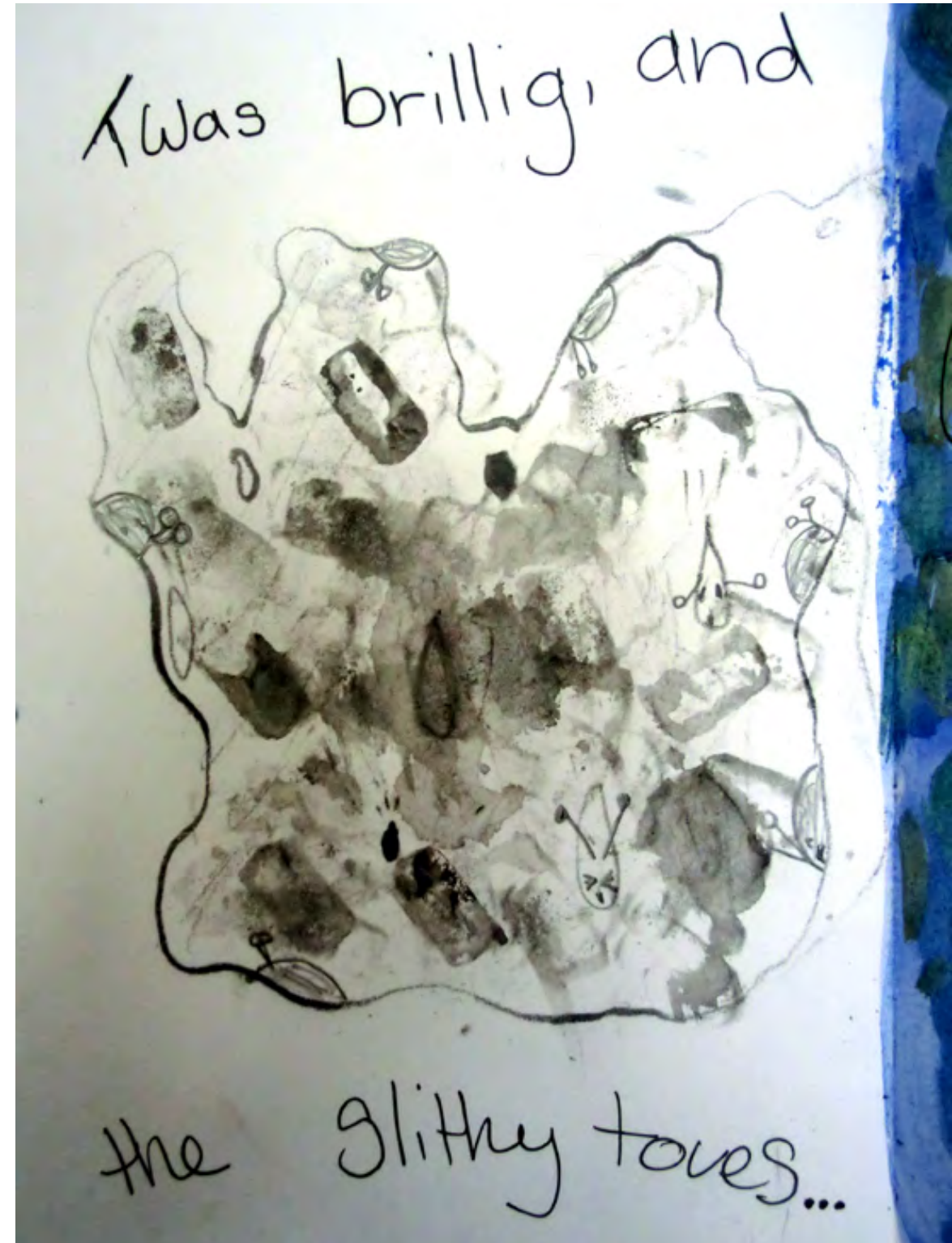
- Stormy sea
- Calm Sea
- Wind and driving rain
- Thunder
- Lightening
- Bleak forest
- Fire

We discussed the use of materials to suggest movement and atmosphere as well as expressing the elements they were depicting. The younger class of students reacted very intuitively and immediately without too much contrivance of imagery and many of the older students took more time wanting to add colour and create finished pictures. They all enjoyed the challenge.





I then introduced Lewis Carroll's Jabberwocky to the students (some of the older students already had come across the poem). Although it may seem like an obvious choice for an illustration project, it really captured their imaginations and I don't think that the children were otherwise ever likely to study it with such intensity again.



We used the [Seawhite concertina books](#) in a boxed sleeve as I thought it felt special, aesthetically dark and private – I think they agreed – but I think an equally strong response could be made within the pages of a home-made concertina book.

They lived the poem through the weeks it took them to work through it in their very own books. We did this project throughout the darker, bleaker months of the year (November to early January).

Over the weeks we made many drawings and students worked at their own pace, really exploring materials and mark-making. They considered the words and how they appeared and had plenty of discussion over the made up words and what they might mean.



By the fourth week my younger students (ranging from 7 – 12) were reciting the poem of their own volition and from memory. It was very beautiful. They loved this project. Two took them into 'Show and Tell' and others told me how they couldn't wait to show their older brother or mum.

My older students (10 – 15's) are still working their way through their books – slowly. A couple of them have taken them into school to show their art teachers (proudly) and they are treating them almost like a diary with a quiet and very personal approach to the outcome.

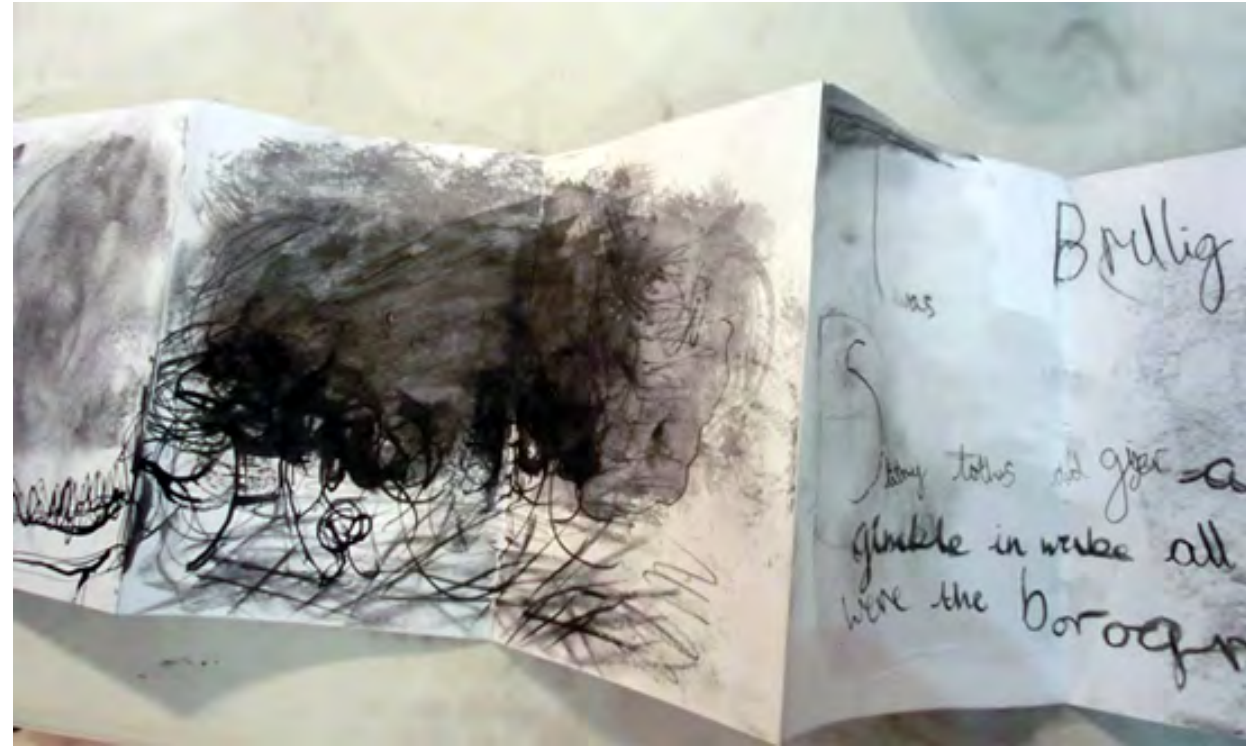


I reminded the students to look at their work as a whole and to vary the texture to their work throughout – feeling what type of material and quality of mark-making and line should lay next to another. They seemed to do this very intuitively. Each week they had access to a range of materials so they could make their own choices.



We worked on grey sugar paper with charcoal – charcoal pencils and white chalk (and erasers) and I encouraged students to maintain the black and white, but told them if they felt colour was absolutely necessary somewhere, they could use it. The younger group took to this approach very well – the older group have been using colour a little more.”





<http://www.accessart.org.uk/drawing-projects-children-paula-briggs/>



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