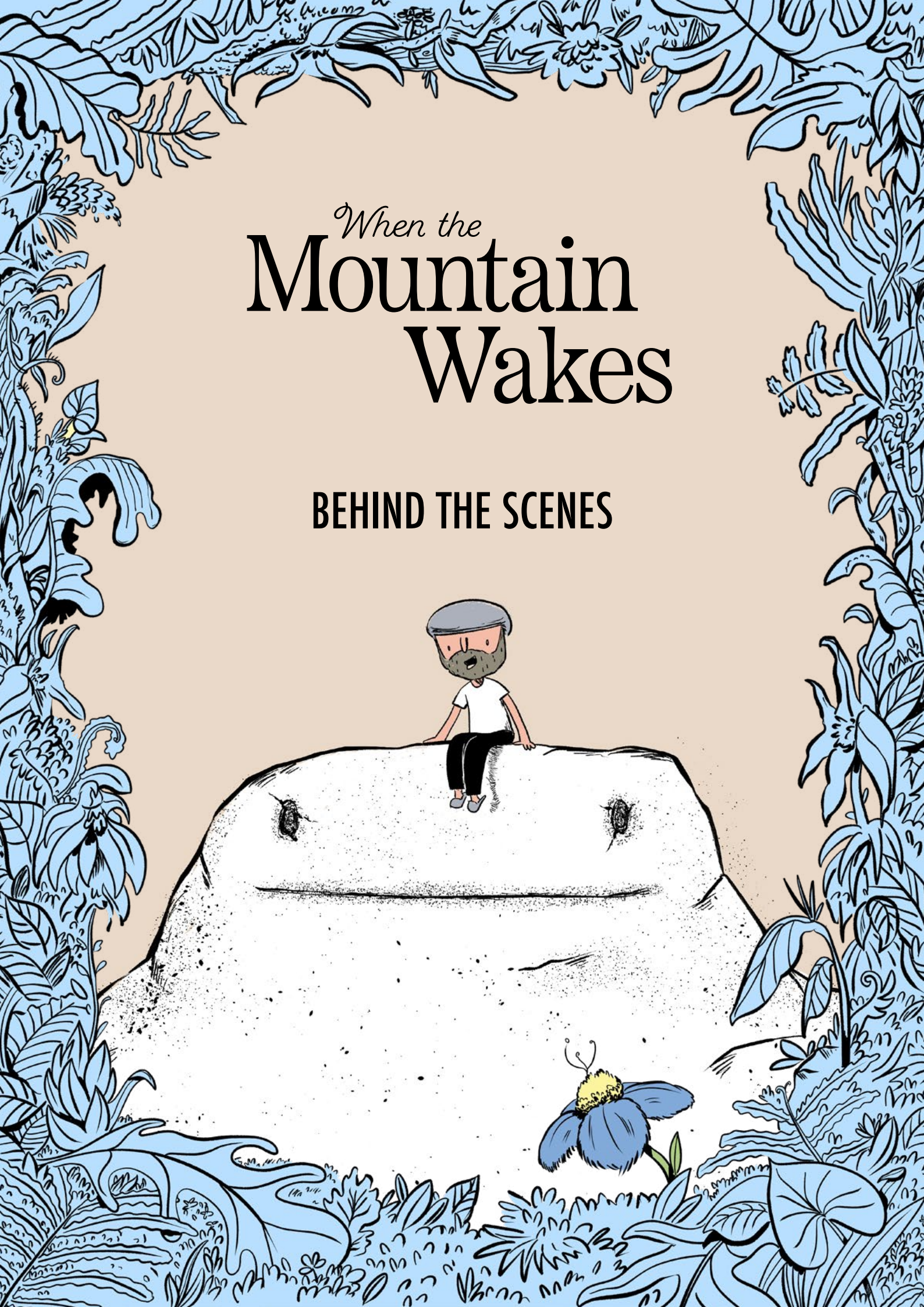


When the
**Mountain
Wakes**

BEHIND THE SCENES

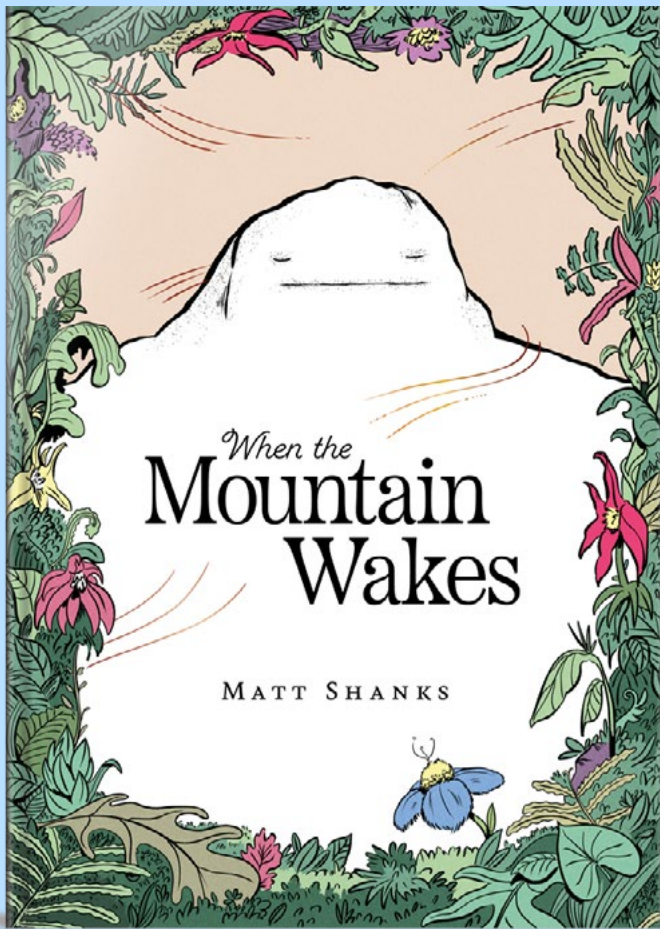


When the Mountain Wakes

BEHIND THE SCENES

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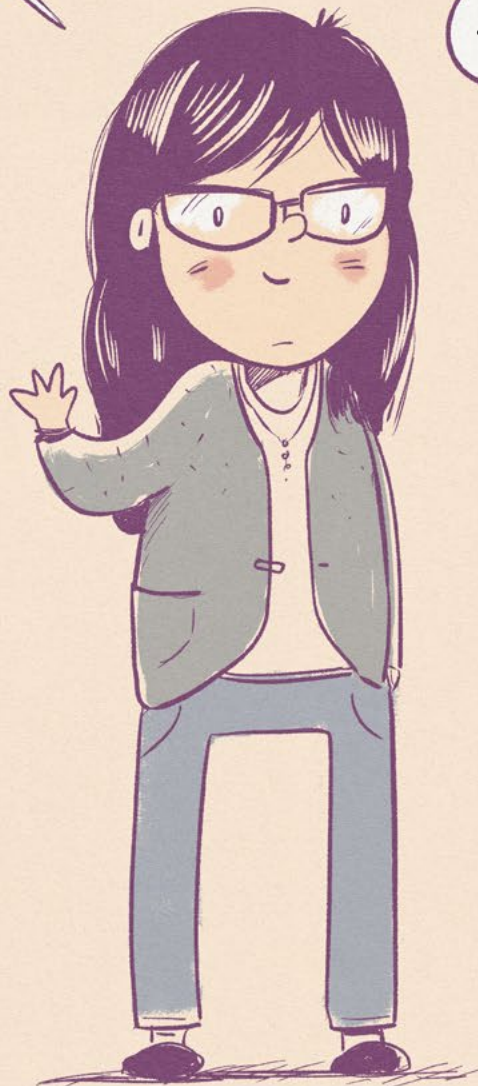
HI, I'M MATT, THE CREATOR OF
WHEN THE MOUNTAIN WAKES AND
I'M HERE TO SHARE A BIT ABOUT HOW I
CREATED THE STORY.

AND I'M MEL, I *DESIGNED*
THE BOOK. YOU'LL HEAR FROM
ME A BIT LATER BECAUSE MY BIT
HAPPENED AT THE END.

AND THIS IS LUCY,
SHE KEEPS ME COMPANY
WHILE I DRAW. SHE ALSO
MEOWS A LOT.

MEOW!

SO, LET'S
GET TO IT!



Where did the idea come from?



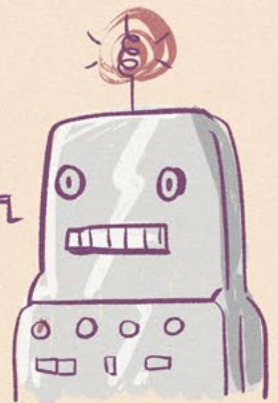
WELL, I LOVE NATURE AND I SOMETIMES
FEEL ANXIOUS WHEN I IMAGINE WHAT A
WORLD WITH LESS BIODIVERSITY MIGHT
LOOK LIKE AS THE PLANET HEATS UP...

IS IT JUST
ME OR IS IT
HOT IN HERE?



BUT THEN I STARTED WORKING WITH
ECOLOGISTS AND SCIENTISTS WHO
HAD BEEN THINKING ABOUT THIS STUFF
A LOT LONGER THAN ME - NOT WHAT
WOULD HAPPEN TO NATURE *TOMORROW*,
BUT, IN LIKE, 200 YEARS...

Trust. me.
It. Will. All. Be. FINE.
What - Is - Nature. BEEP!




A TIME WHEN PEOPLE WHO
AREN'T EVEN BORN YET ARE
OLDER THAN I AM TODAY!

WHO WAS *THIS*
GUY, ANYWAY?



IT BLEW MY MIND.
IN A HAPPY WAY





AT ABOUT THIS TIME, I WENT TO JAPAN FOR THE FIRST TIME AND I DISCOVERED HOW THEY THINK ABOUT NATURE THROUGH A TRADITION CALLED **SHINTO**.

YEP, TREES AND ROCKS LIKE ME HAVE SPECIAL POWERS HERE, HUMAN!

I TRIED TO SPEAK A NEW LANGUAGE AND HAD TO NAVIGATE NEW ENVIRONMENTS. I ALSO EXPERIENCED DIFFERENT WAYS OF LIVING. I WAS **CONSTANTLY** SURPRISED.

I COULD HAVE **SWORN** I ASKED FOR RICE BUT THEY GAVE ME THIS?!

HA HA, SO CUTE!

IF HE DOESN'T GIVE IT TO ME, WE ARE **THROUGH**!

I WAS **MESMORISED** BY ALL OF IT AND FELT A NEW SENSE OF CREATIVE ENERGY FLOWING THROUGH ME WHEN I GOT BACK TO AUSTRALIA.

YOU WILL OBEY ME!

YES, SIRE!

I WAS ALSO INTERESTED IN WORKING OUT HOW TO MAKE STORIES WITH NEW TOOLS. I HAVE PLENTY OF EXPERIENCE WITH PHYSICAL ART LIKE WATERCOLOUR... BUT NOT DIGITAL.



WAIT, *WHERE* DOES THE WATER GO?



SO, I DID SOME THINKING...

AND THEN IT CAME...



I KNOW! WHAT ABOUT A COMIC STORY WHERE A **MOUNTAIN SAVES NATURE** SOMEHOW?

AH, THAT'S A LOT OF PRESSURE!

DON'T YOU *COME FROM* PRESSURE?

ALSO, HOW DID YOU READ MY MIND?

MEOW!



Concept art

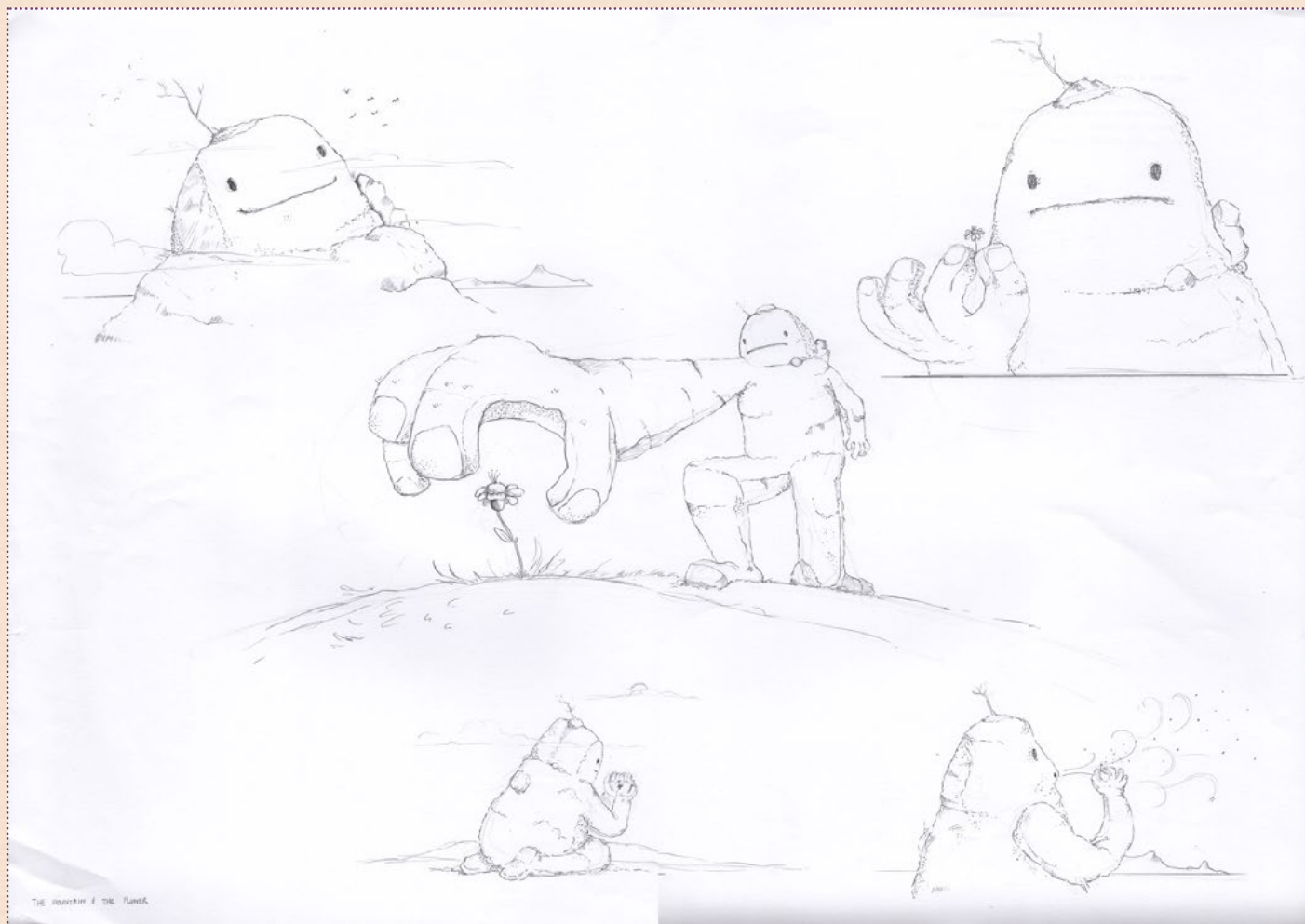


ONCE I HAVE THE IDEA, A THING THAT KEEPS ME REALLY MOTIVATED DURING A BIG PROJECT IS IF I CAN SEE A GLIMPSE OF THE END OF IT BEFORE I DO ALL THE WORK TO MAKE IT.

SO. MUCH. WORK



SO, I DREW THE MOUNTAIN IN A FEW DIFFERENT POSES TO SEE IF I COULD **REALLY** GET THE MOUNTAIN TO DO STUFF I THOUGHT IT MIGHT NEED TO DO.



I ALSO WASN'T SURE IF I'D BE ABLE TO DRAW SOMETHING AS HUGE AS A MOUNTAIN AND AS SMALL AS A FLOWER IN THE SAME IMAGE. I WAS AFRAID THE FLOWER WOULD BE TOO SMALL AND READERS WOULDN'T BE ABLE TO RECOGNISE IT **AS** A FLOWER. SO, NEXT I DREW THE IMAGE BELOW TO GIVE ME THE CONFIDENCE I NEEDED TO START WRITING THE STORY IN FULL.



OOOOH...

WELL, WELL,
THIS WILL
WORK!

MEOWWW...!

Story planning using 'thumbnails'



DIFFERENT PEOPLE PLAN STORIES IN DIFFERENT WAYS. SOME WRITE IT ALL DOWN IN WORDS FIRST. SOME, LIKE ME, LIKE TO VISUALISE THE SCENES I CAN SEE IN MY HEAD AND THEN BUILD A STORY AROUND THAT.

WHERE DO YOU WANT US TO PUT THIS IDEA?



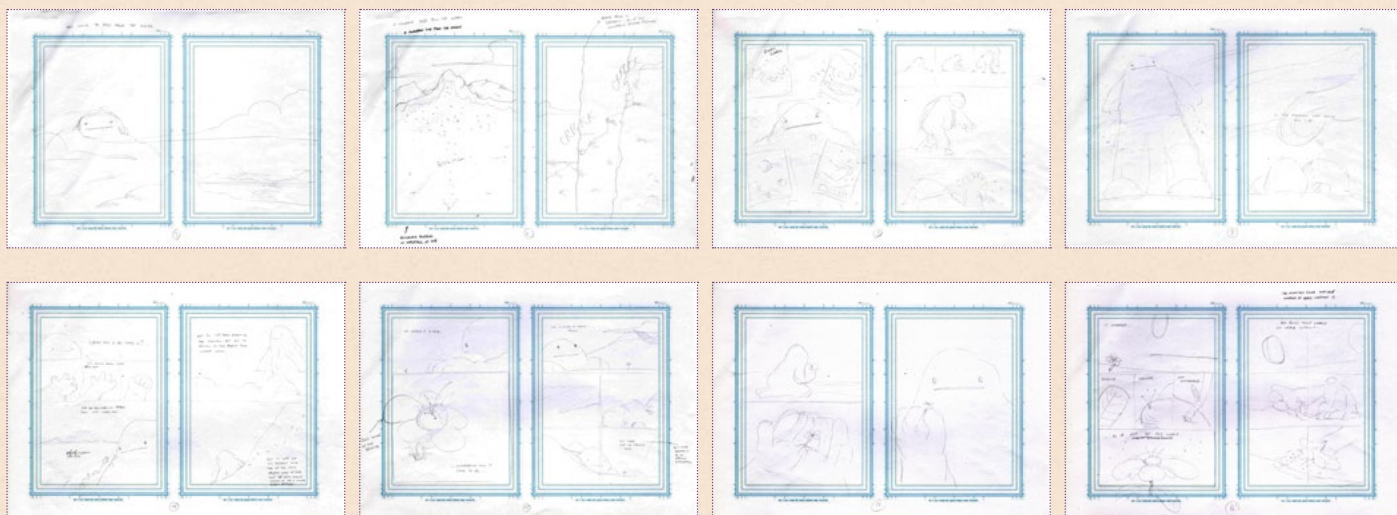
YEAH, C'MON, MATE! MOUNTAINS ARE *HEAVY*!

THIS IS WHERE *THUMBNAILS* COME IN.

THUMBNAILS ARE SMALL IMPRECISE VERSIONS OF WHAT YOU CAN SEE IN YOUR HEAD. THEY ARE CALLED THUMBNAILS BECAUSE BY KEEPING THEM AS 'SMALL AS YOUR THUMBNAI' YOU DON'T HAVE ENOUGH ROOM TO GET LOST IN DETAIL SO YOU FOCUS MORE ON THE STORY, NOT THE ART.



BELOW: SOME ORIGINAL THUMBNAILS FOR *WHEN THE MOUNTAIN WAKES*

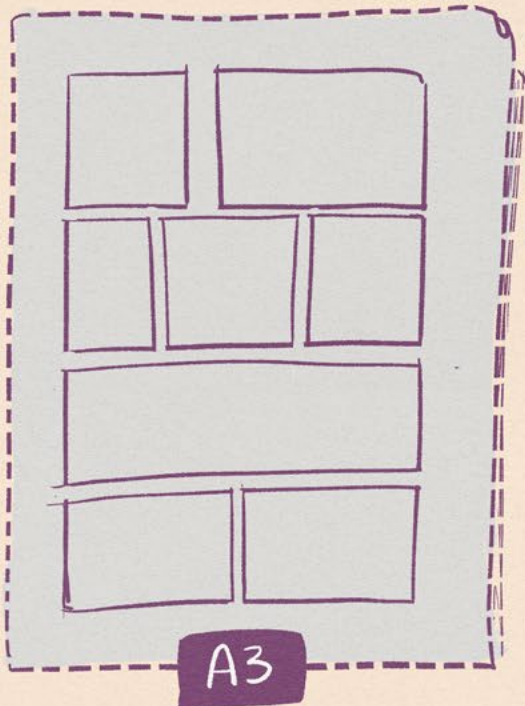




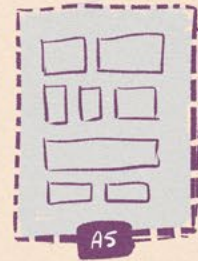
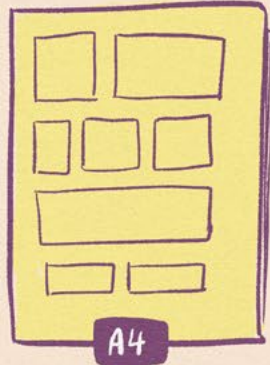
BUT WAIT, HOW DO YOU KNOW HOW BIG TO MAKE THE PANELS?



THE MOST IMPORTANT THING ABOUT SIZE IS THE WIDTH AND HEIGHT OF THE FINAL BOOK OR, THE **RATIO BETWEEN THEM**. OBVIOUSLY, THERE ARE A LOT OF OPTIONS SO DECIDING ON THAT UP FRONT IS IMPORTANT.



FOR *WHEN THE MOUNTAIN WAKES*, I CHOSE THE '**A**' RATIO. MOSTLY BECAUSE IT WAS EASY AND CHEAP FOR ME TO GET A4 PAPER.



THERE ARE B SIZES, TOO!



LATER, IF I DECIDED TO MAKE IT BIGGER OR SMALLER I KNEW THE **PROPORTIONS** OF THE PANELS WOULD WORK AT ALL THE "A" SIZES: BIGGER LIKE AT A3 SIZE OR SMALLER LIKE AT A5 SIZE.

MEASURING STUFF CAN BE HARD, SO I MADE A TEMPLATE* THAT ANYONE CAN USE TO HELP THEM FOCUS ON DRAWING THEIR STORY.




* AT THE END OF THIS GUIDE





AND SO, I PRINTED OFF LOADS
OF TEMPLATE PAGES...

A man with a beard and a blue cap is walking towards the right, carrying a very large, thick stack of papers. To his left is a large, grey printer or copier with several sheets of paper emerging from it. The floor is light brown.

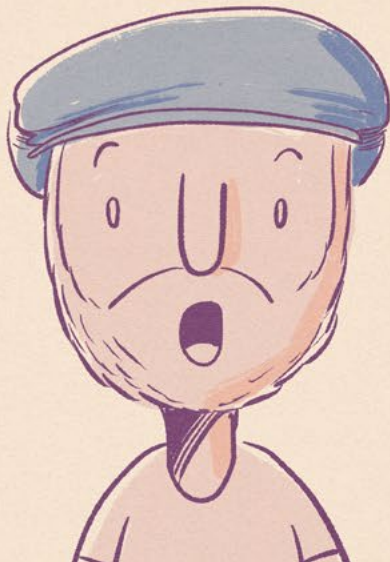


AND DREW...

The man is sitting at a desk, leaning over and drawing on a large sheet of paper with a pencil. A desk lamp is on the left, casting a bright light on his work. The background is a soft, hazy blue.

AND DREW...

AND DREW...



UNTIL...

A close-up of the man's face. He has a wide-eyed, open-mouthed expression, looking very surprised or perhaps a bit overwhelmed.

I FINISHED THE STORY!



OH WAIT, THEY WERE
JUST THE THUMBNAILS!

SO. MUCH.
WORK!



MEOW!



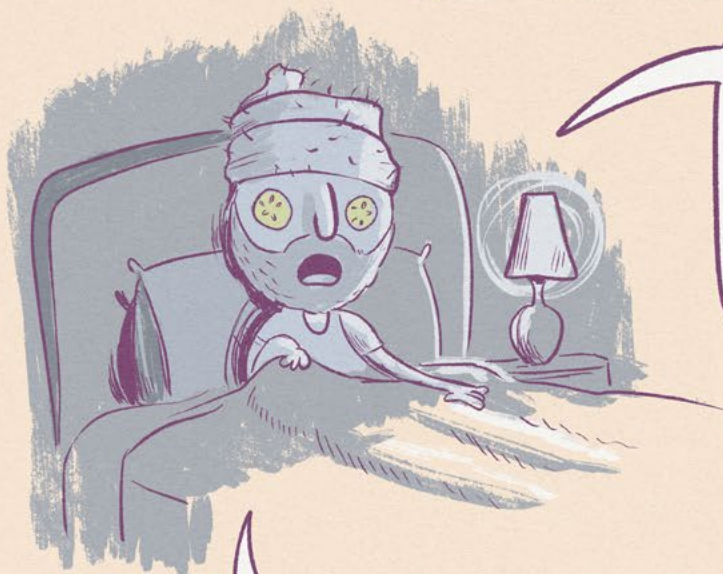
Sleep, eat, rest and review

ONCE I'M DONE WITH THE FIRST PASS OF A STORY, I NEED TO LET IT (AND ME) '**REST**'.

A BIT LIKE HOW BREAD NEEDS TO REST SO IT CAN RISE PROPERLY AND BECOME THE BEST BREAD IT CAN BE.



I MAKE SURE I **SLEEP** WELL SO I CAN LOOK AT THINGS WITH FRESH EYES AND SEE THINGS I COULDN'T SEE IN THE STORY BEFORE.



HEY **YOU** DON'T BELONG HERE!



I WANT TO SUCK YOUR BLOOD!



THEN, I **REVIEW**. I ASK...

DOES ANYTHING FEEL TOO FAST OR TOO SLOW?



DOES IT MAKE SENSE? IS IT BELIEVABLE?



DOES IT **FEEL** FUN?



OMG, I LOVE THIS! I CAN'T WAIT TO DRAW IT!

ONCE I WORK THROUGH THOSE QUESTIONS AND ESPECIALLY ANSWER **YES** TO THE LAST ONE, IT'S TIME FOR THE NEXT STEP: GETTING IT INTO THE COMPUTER.

NOM NOM!



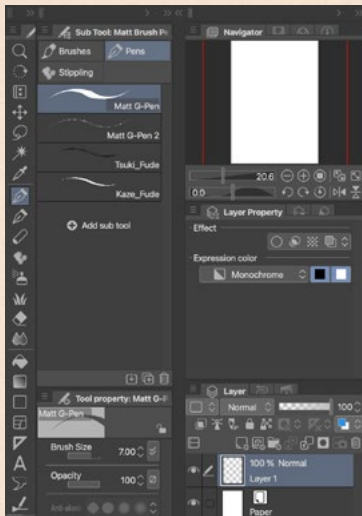
Getting it into the computer (pencils*)

FOR *WHEN THE MOUNTAIN WAKES*, I WANTED TO USE A TOOL I'D NEVER USED BEFORE CALLED *CLIP STUDIO PAINT*.

* THIS STEP IS CALLED 'PENCILS' BECAUSE THE DRAWINGS USED TO BE DONE WITH PENCIL AND THE GOAL WAS TO GET THE DRAWING 'CORRECT' BEFORE 'LOCKING IT IN' WITH INK.



I'D HEARD IT WAS GOOD FOR MAKING COMICS BUT WHENEVER I OPENED IT AND SAW THE INTERFACE, I WENT RUNNING FOR THE HILLS - IT SEEMED TOO MUCH FOR ME.



AHH, THIS IS TOO HARD! LIFE DOESN'T MAKE SENSE ANYMORE!



THERE'S NOT ENOUGH TIME FOR ALL THE TECHNICAL DETAILS BUT I JUST MADE ONE A4 PAGE IN IT AND STARTED TRYING TO REDRAW MY PHYSICAL DRAWINGS IN THE SOFTWARE.

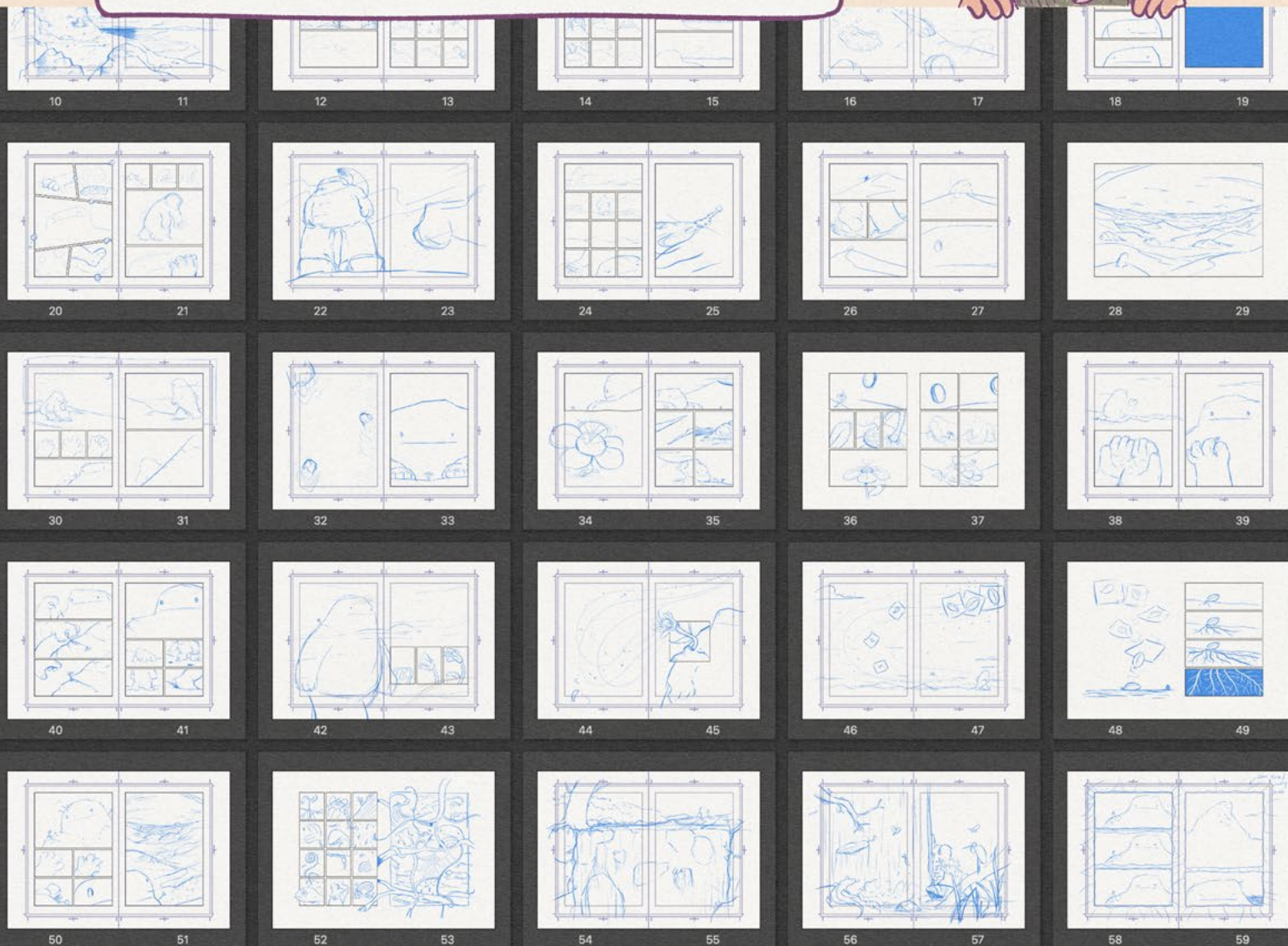
I MADE LOADS OF MISTAKES AND HAD TO RE-DRAW A BUNCH OF THINGS MULTIPLE TIMES.

BUT, I LEARNED A LOT FROM MY MISTAKES AND NOW I **LOVE** IT FOR MAKING COMICS.

WHY ARE YOU SO MEAN?!



I'M SORRY, I TAKE IT ALL BACK!

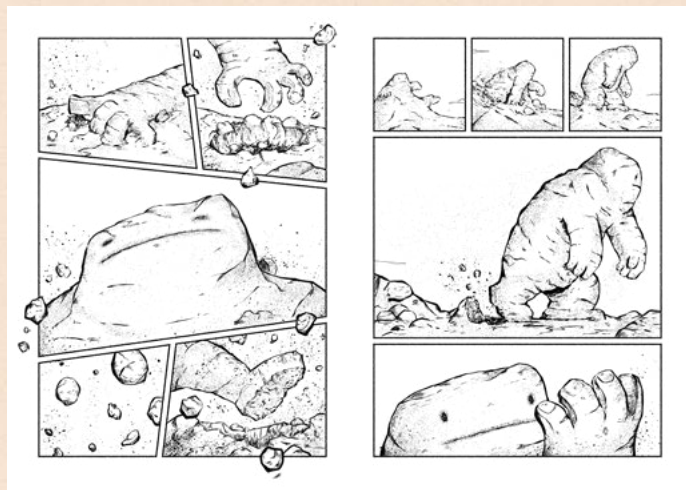


PRRRRRR



Inking

ONCE THE 'PENCILS' ARE DONE, IT'S TIME TO MOVE ON TO 'REAL DRAWING' - THE 'INKS'. THEY'RE CALLED INKS BECAUSE A PERSON USED TO USE REAL INKS TO 'GO OVER' THE PENCILS AND MAKE THEM INTO THE FINAL DRAWINGS. BECAUSE IT'S ALL DIGITAL NOW, IT'S NOT REALLY INK, BUT IT FEELS A BIT LIKE THE 'OLD' (AND VERY GOOD) PROCESS SO IT'S STILL CALLED THAT.



THIS SIDE SHOWS 'THE PENCILS'.
LESS DETAIL. MORE ABOUT LAYOUT.



THIS SIDE SHOWS 'THE INKS'.
I ADD MORE DETAIL, EXPRESSION AND
FEELING. YOU CAN THINK OF IT LIKE
'TRACING THE PENCILS'... BUT MAKING IT
'BETTER' AS YOU GO.

AND SO THIS PROCESS
HAPPENS FOR EVERY PAGE.
OVER AND OVER...

AND OVER...

AND OVER...

AND OVER...

AND OVER...



SO. MUCH.
WORK!





ONE OF THE CHALLENGES I SET MYSELF FOR
WHEN THE MOUNTAIN WAKES WAS TO MAKE
IT WORK *WITHOUT* COLOUR.



I'VE ALWAYS LOVED MANGA AND THEY DO
AMAZING THINGS WITH BLACK AND WHITE.



FROM AKIRA BY KATSUHIRO OTOMO



WOAH!

SO, I USED SOME TRADITIONAL DRAWING TECHNIQUES LIKE ...

STIPPLING!

AND

CROSS-HATCHING!

TO MAKE STUFF *FEEL*
LIKE STONE AND SAND
WITHOUT USING COLOUR.

IF I WAS GOING TO ADD COLOUR, IT WAS GOING TO BE ABOUT HOW I COULD
ENHANCE THE FEELINGS THAT WERE ALREADY IN BLACK AND WHITE AND NOT
TO USE IT BECAUSE I COULDN'T *GET* THE FEELING FROM BLACK AND WHITE.

THESE ARE SOME OF MY *FAVOURITE* BLACK AND WHITE PANELS. I WAS ALWAYS A LITTLE WORRIED ABOUT HOW A MOUNTAIN MIGHT 'GET UP' AND START WANDERING THE EARTH. AND, EVEN *WITHOUT COLOUR*, THE MOUNTAIN STILL LOOKS LIKE STONE OR ROCK WHICH IS EXACTLY WHAT I WAS AFTER SO THIS BECAME A GUIDE FOR THE REST OF THE PAGES.



WOAH!-
I MEAN...
MEOW!



Colouring



I'LL BE HONEST,
I'M A LITTLE SCARED
OF COLOUR.



HEY! WAT YOU
LOOKIN' AT?!

GET 'IM, MUM!



IT CAN EITHER REALLY **HELP**
TO MAKE A STORY MORE
IMPACTFUL & EMOTIONAL.



OR IT CAN
HURT BY
CONFUSING
THINGS.



GET IT OFF!
GET IT OFF!

SUCK
SUCK
SUCK

FOR **WHEN THE MOUNTAIN
WAKES**, I REALLY WANTED TO
OVERCOME MY FEAR OF COLOUR
AND LEARN HOW I COULD USE IT TO
IMPROVE THE STORY.

AND, BECAUSE I WAS ALREADY
HAPPY WITH THE BLACK AND WHITES,
EVEN IF I FAILED, I STILL HAD
THAT TO FALL BACK ON.

HOW D'YOU DEM
COLOURS?!



TOO. MANY.
OPTIONS.

MAYBE WE
CAN STILL WORK
SOMETHING OUT?
I HAVE AN IDEA.



WHAT IF WE TRIED
A *COLOUR PLAN*?

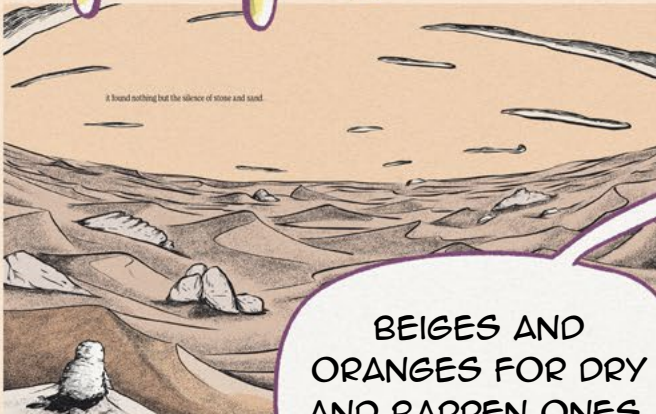
A COLOUR PLAN?
I'M LISTENING.

MUM, WHAT'S A
COLOUR PLAN?

SOME PEOPLE CALL IT
A '*COLOUR SCRIPT*'
BECAUSE IT'S A BIT LIKE
WRITING WITH COLOUR.
ASKING YOURSELF: HOW
MIGHT COLOUR HELP
TELL THE STORY?

FOR *WHEN THE MOUNTAIN WAKES*,
I THOUGHT COLOUR WOULD BE BEST
USED TO CONTRAST THE DIFFERENT
TYPES OF ENVIRONMENTS THAT
EXISTED AT DIFFERENT TIMES.

GREENS AND
BLUES FOR LUSH
ENVIRONMENTS.



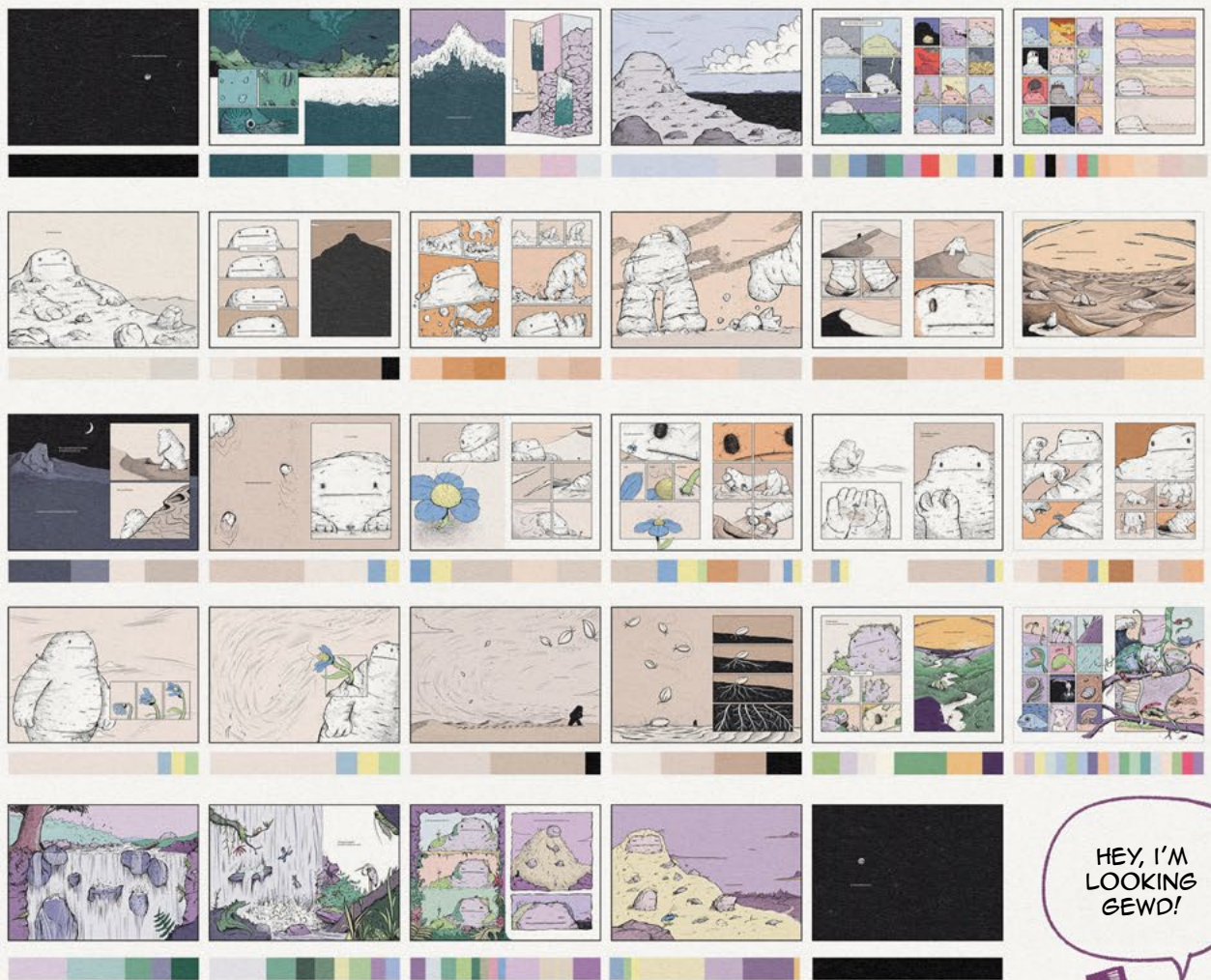
BEIGES AND
ORANGES FOR DRY
AND BARREN ONES.



ONCE I HAD THESE *TWO CONTRASTS*
I COULD FILL IN THE OTHER PAGES TO
GET AN *OVERVIEW* OF HOW COLOUR
COULD HELP TELL THE STORY.
IT LOOKED SOMETHING LIKE THIS...

OOOH,
SUSPENSE!





LOOKING AT THE STORY IN THIS WAY
HELPED ME ADJUST COLOUR TO
EMPHASISE BITS OF THE STORY AND
SUBDUE OTHER BITS.



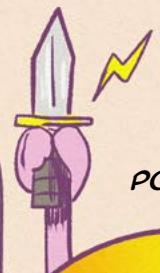
HEY, I'M
LOOKING
GEWD!

FOR EXAMPLE, GREEN HAS
MORE IMPACT TOWARDS THE END
BECAUSE IT WAS SO ABSENT FOR
SO MANY PAGES IN THE MIDDLE.



SURPRISE!

THIS GUIDE ONLY SCRATCHES THE SURFACE OF COLOUR.
THERE ARE WHOLE JOBS DEDICATED TO THIS PROCESS BUT I
HOPE THIS GIVES YOU A LITTLE INSIGHT INTO THE POWER OF
COLOUR IN HELPING TO TELL STORIES.



POWER!



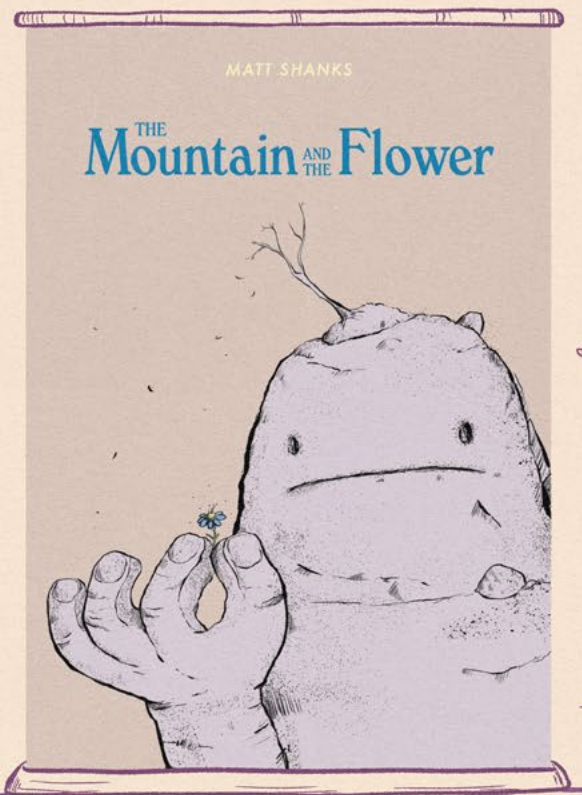
Designing the cover

HI, I'M BACK. I'M MEL, I DESIGNED THE COVER FOR *WHEN THE MOUNTAIN WAKES* I'M HERE TO TAKE YOU THROUGH HOW WE ARRIVED AT THE COVER YOU SEE TODAY.

ACTUALLY, MATT *DID* DESIGN A COVER AT FIRST, BUT IT WAS A BIT... BORING.



YAAWWWN!



HEY, IT'S NOT *THAT* BAD, IS IT?



I FELT LIKE IT DIDN'T REALLY CAPTURE THE EPIC AND AMAZING JOURNEY THAT HAPPENED ON THE INSIDE.

I THINK I COULD MAKE THIS **AMAZING!**



OOH, I LOVE IT WHEN YOU'RE THIS EXCITED!



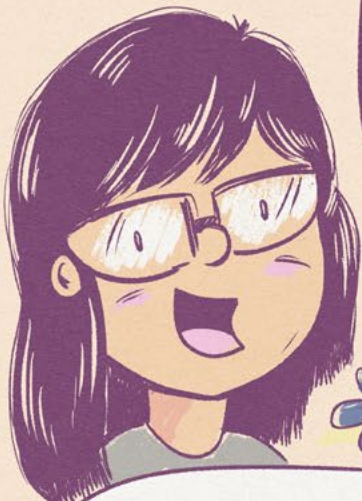
ACTUALLY, I MAY JOKE ABOUT IT, BUT SHE WAS VERY RIGHT. IN FACT, COLLABORATING WITH OTHER PEOPLE,

LIKE MEL,

AND THE PUBLISHER, EDITORS, AND OTHERS, (MOST OF WHOM ARE INVISIBLE IN THE PROCESS), IS ONE OF MY FAVOURITE PARTS BECAUSE THEY SEE THINGS THAT I DON'T SEE AND MAKE THINGS BETTER.



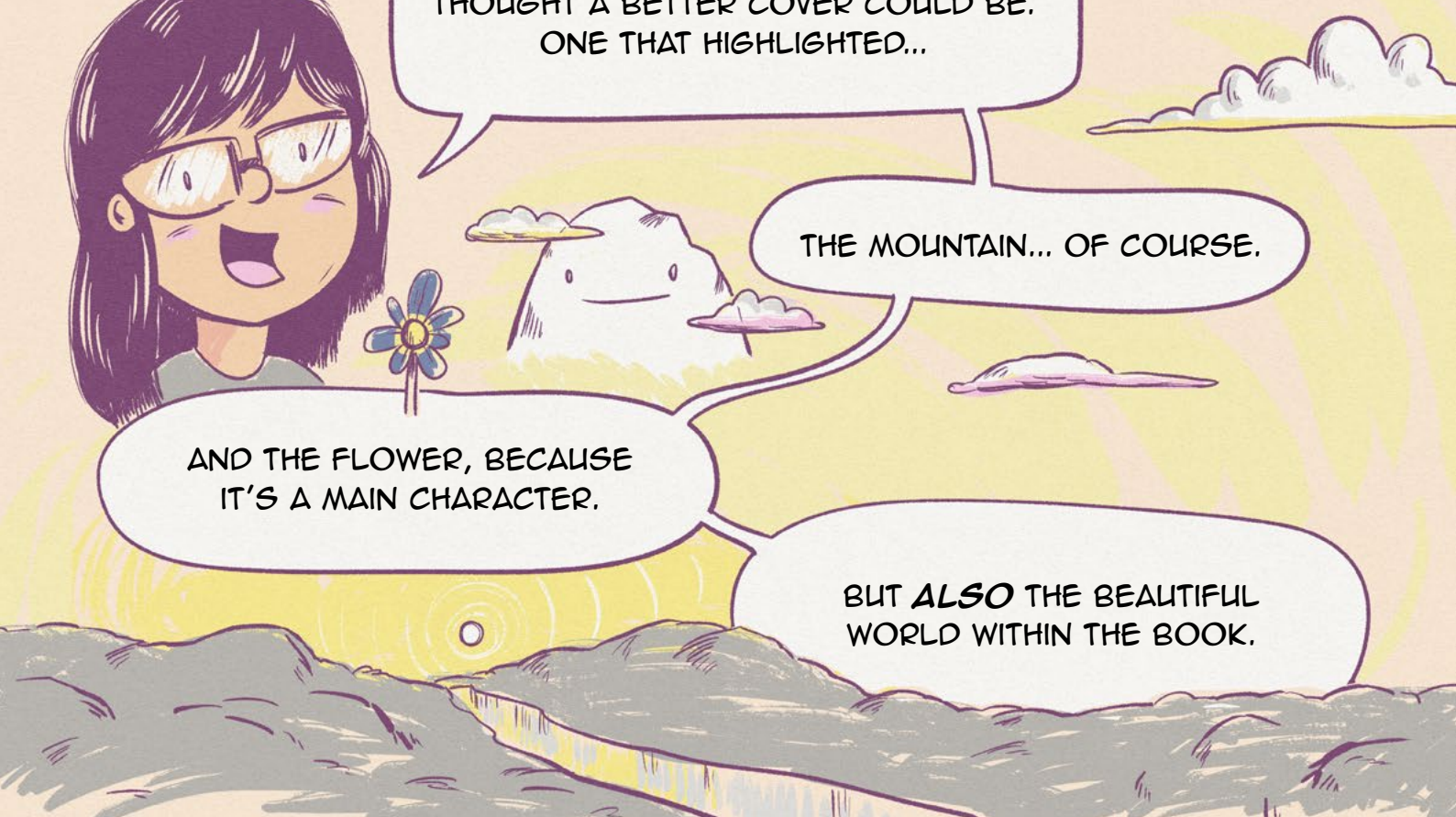
TOGETHER, WE WORKED ON WHAT WE THOUGHT A BETTER COVER COULD BE. ONE THAT HIGHLIGHTED...



THE MOUNTAIN... OF COURSE.

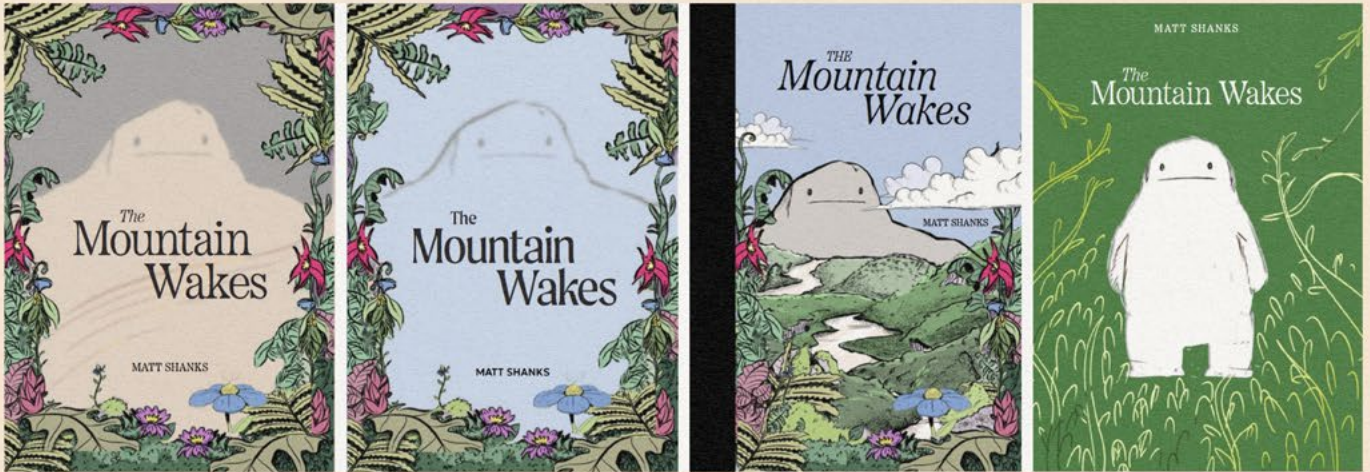
AND THE FLOWER, BECAUSE IT'S A MAIN CHARACTER.

BUT **ALSO** THE BEAUTIFUL WORLD WITHIN THE BOOK.

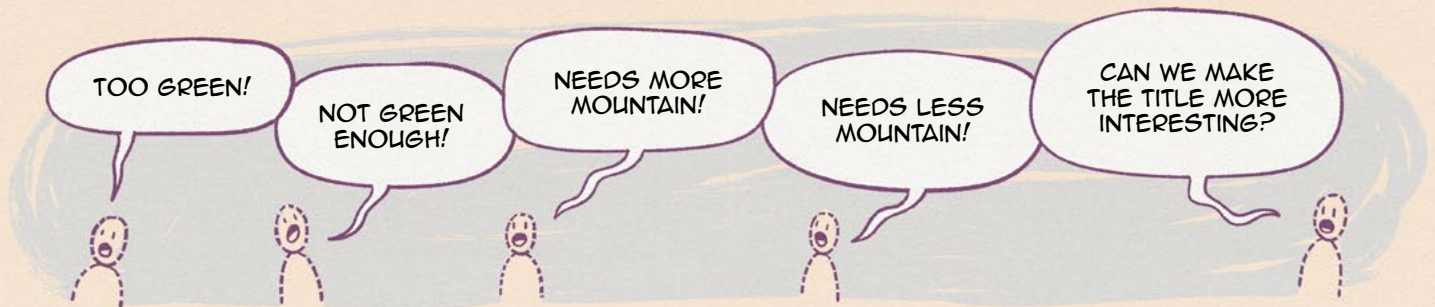




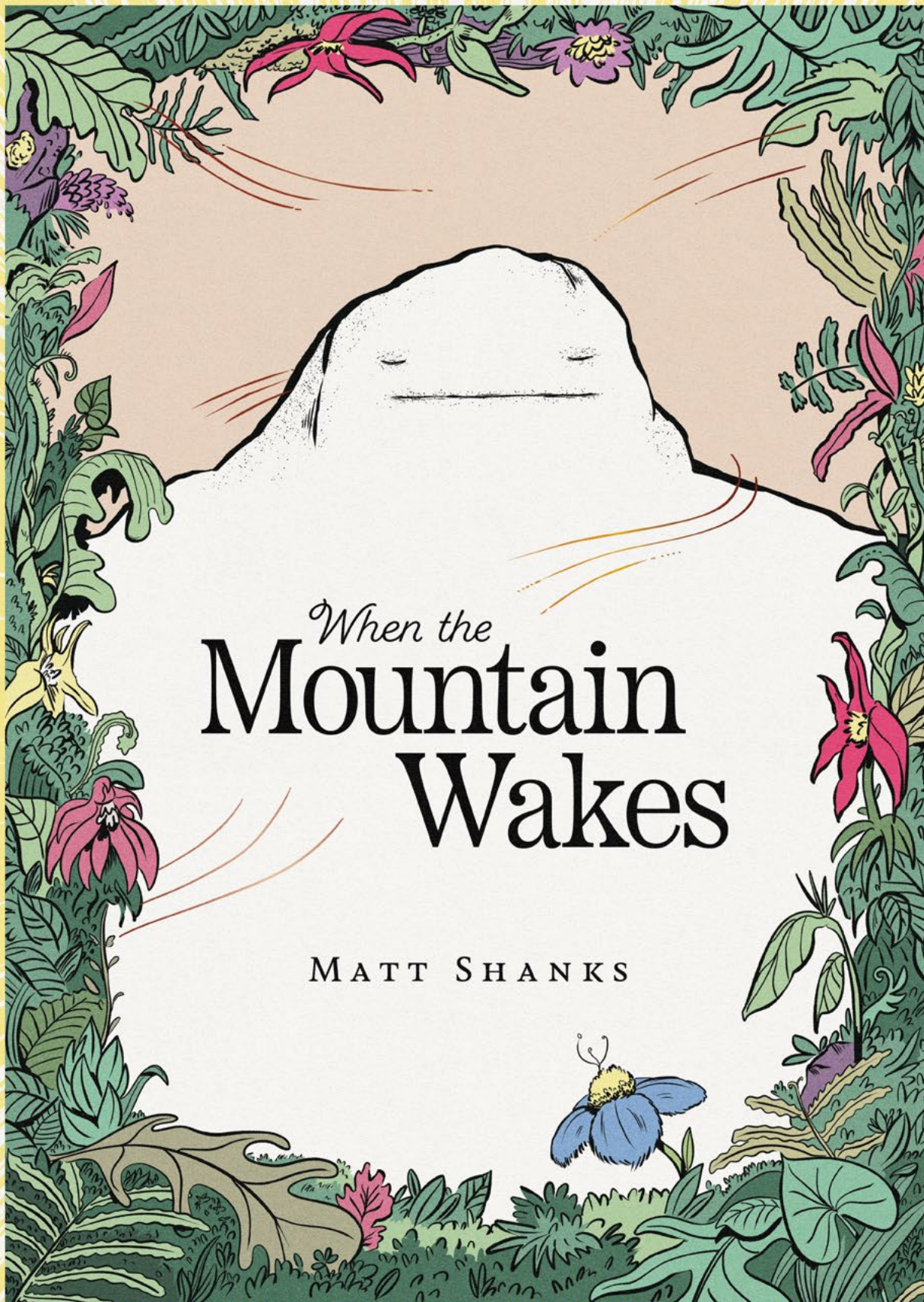
WE TRIED *HEAPS* OF DIFFERENT OPTIONS...



AND EVERYONE CONTRIBUTED THEIR GREAT (AND NOT SO GREAT*) IDEAS.



* EVEN NOT SO GREAT IDEAS ARE IMPORTANT



IT'S
PERFECT!

WE LOVE IT!

OMG, YOU'RE
THE BEST!

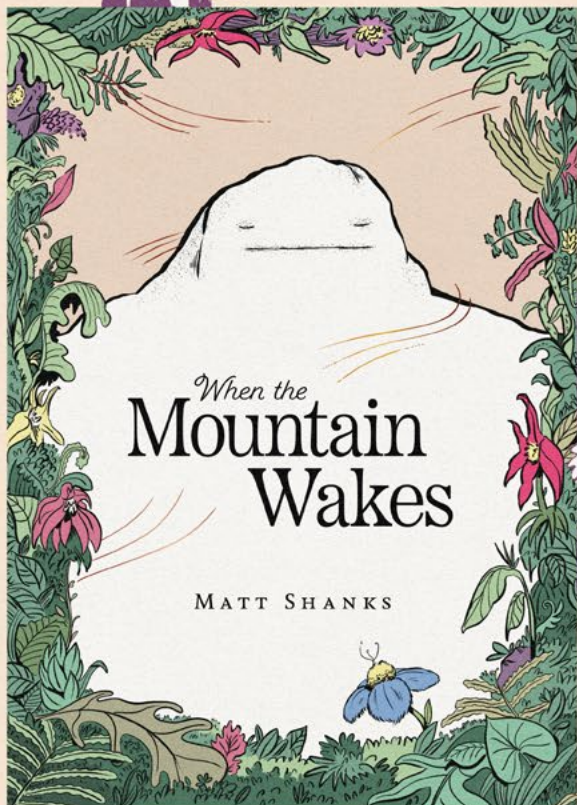
BEAUTIFUL!

STUNNING!

MAGNIFICENT!



AND, IF YOU'RE ONE OF THE LUCKY FEW WHO HAVE THE ORIGINAL VERSION (WITH A DUST JACKET), YOU'LL SEE AN *EXTRA SURPRISE!*



IF YOU LOOK *UNDERNEATH* THE DUST JACKET...



YOU'LL SEE THAT THE MOUNTAIN IS AWAKE IN A BARREN WORLD. IT ALMOST TELLS THE *WHOLE STORY.*

STOP, STOP
YOU'RE TOO KIND!

SO. CLEVER!



ENCORE!

CLAP!

CLAP!

CLAP!

CLAP!

ENCORE!



Releasing the book

AND SO, AFTER ALL THAT WORK...

SO. MUCH.
WORK!



THE DRAWINGS, THE COVER AND
THE DUST JACKET DESIGN ARE
ALL SENT OFF TO THE **PRINTER**.



OOH, THANKS!

DELIVERY!



AND THEN A LITTLE WHILE AFTER THAT,
THE **BOOKSHOPS** RECEIVE THEM.

AND THEN A LITTLE WHILE AFTER THAT...



WOAH!

SO. MUCH.
WORK.

CURIOUS, KIND,
AND THOUGHTFUL
PEOPLE LIKE YOU
GET TO READ IT...

SO THE MOUNTAIN
WENT SEARCHING
FOR A SONG.

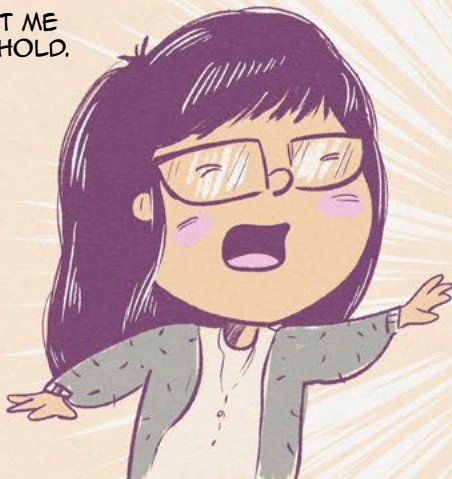
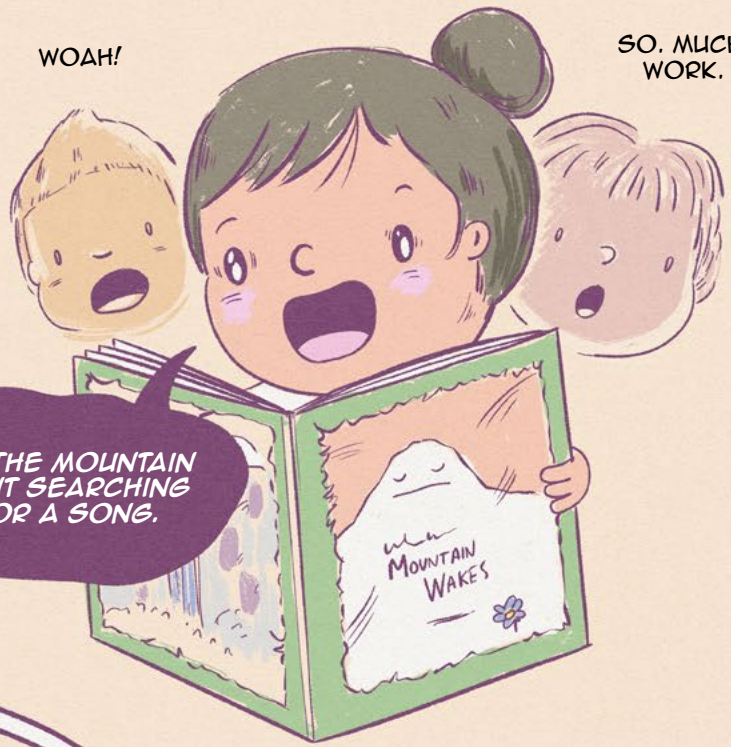
AND HOPEFULLY, **LOVE** IT....

JUST AS MUCH AS US,
THE PEOPLE THAT
MADE IT.

OK, LET ME
HAVE A HOLD.

GLINT!

SO. MUCH.
WORK.



Thanks for reading... no, seriously!

THANKYOU, DEAR READER!

MEL AND I REALLY HOPE YOU ENJOYED THIS LITTLE JOURNEY BEHIND THE SCENES OF *WHEN THE MOUNTAIN WAKES*.

AS YOU CAN SEE, IT TAKES A LOT OF TIME AND PEOPLE TO MAKE THESE BOOKS AND THEY WOULDN'T EXIST WITHOUT PEOPLE LIKE YOU - INTERESTED READERS WHO LOVE A GOOD YARN.

IF, LIKE ME, YOU'RE EXPERIENCING SOME UNCOMFORTABLE FEELINGS ABOUT CLIMATE CHANGE, YOU'RE NOT ALONE. I MADE *WHEN THE MOUNTAIN WAKES* AND IT HELPED ME WORK THROUGH SOME OF THOSE FEELINGS.

REMEMBER I MENTIONED THE ECOLOGISTS AND SCIENTISTS? WELL, THERE ARE SOME GREAT ORGANISATIONS AROUND THE WORLD WHO ARE DOING THEIR BEST TO HELP RESTORE SOME OF THE BIODIVERSITY THAT WE'VE LOST OR ARE LOSING. I MEAN, WHAT THEY'RE DOING IS *REALLY* GREAT!

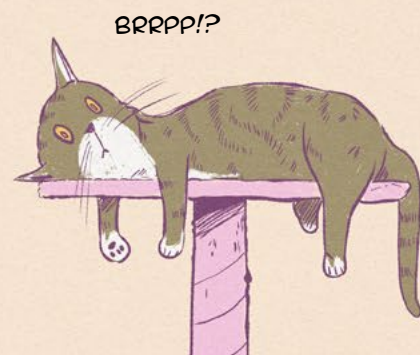
GET THIS - THERE'S AN ORGANISATION CALLED *THE AUSTRALIAN WILDLIFE CONSERVANCY* WHO ARE FENCING OFF HUGE PARTS OF AUSTRALIA, GETTING RID OF FOREIGN PREDATORS LIKE FERAL CATS AND FOXES THAT HAVE BEEN KILLING NATIVE WILDLIFE, AND THEN BRINGING BACK AUSTRALIAN WILDLIFE TO THOSE AREAS AND THEY ARE *THRIVING*.

AND HOW ABOUT THIS - THERE'S A GROUP AT MT ROTHWELL IN VICTORIA WHO ARE BREEDING ENDANGERED ROCK WALLABIES AND THEN BACKPACKING THESE WALLABIES INTO THEIR NATURAL REMOTE HABITATS BECAUSE THEY CAN'T DRIVE IN AND DROP THEM OFF. IMAGINE A WALLABY IN A BACKPACK! INCREDIBLE.

SO, THERE *ARE* A BUNCH OF GREAT HUMANS WORKING TO TRY AND IMPROVE THINGS. HOPEFULLY, THE MORE WE TELL THESE STORIES, THE MORE THERE WILL BE.

SO, IF YOU CAN, PLANT A NATIVE TREE IN YOUR GARDEN, BUILD A FROG BOG, HOST A BEE HIVE - EVERY LITTLE BIT GOES A LONG WAY TO HELP.

THANKS AGAIN! AND HAPPY READING.

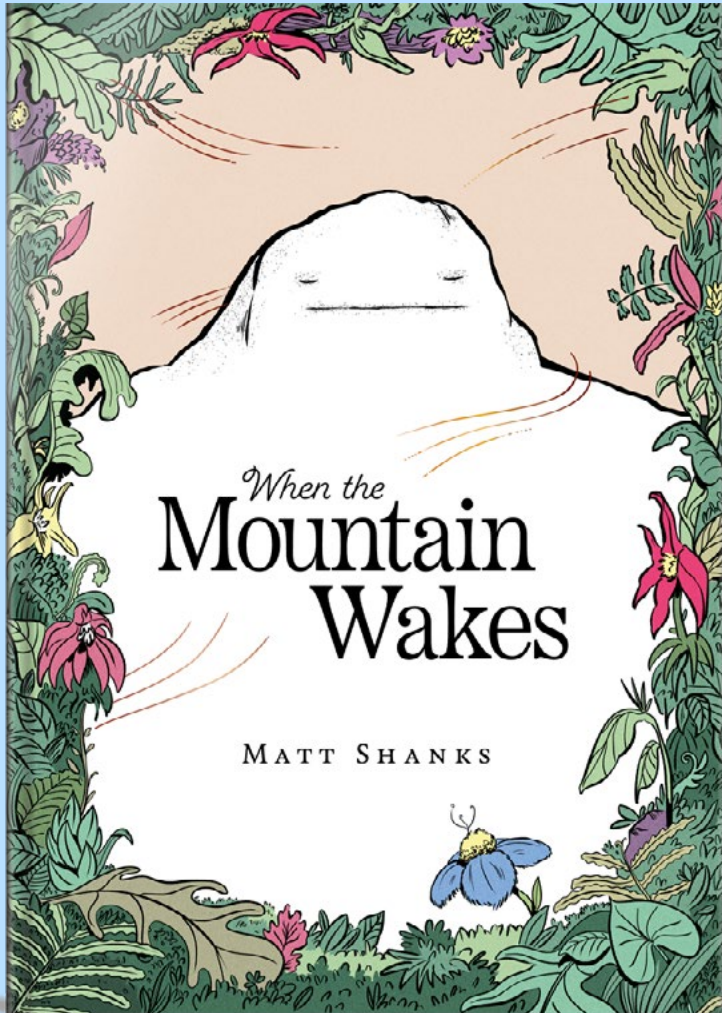


When the Mountain Wakes

COMIC GRID TEMPLATES

THE FOLLOWING PAGES EXPLAIN AND DEMONSTRATE HOW
TO USE MATT SHANKS' COMIC GRID TEMPLATE.

THE LAST TWO PAGES WITH NO WRITING OR TEXT ON
THEM ARE THE ONES TO PRINT AND USE TO START
MAKING YOUR COMIC.



AVAILABLE NOW

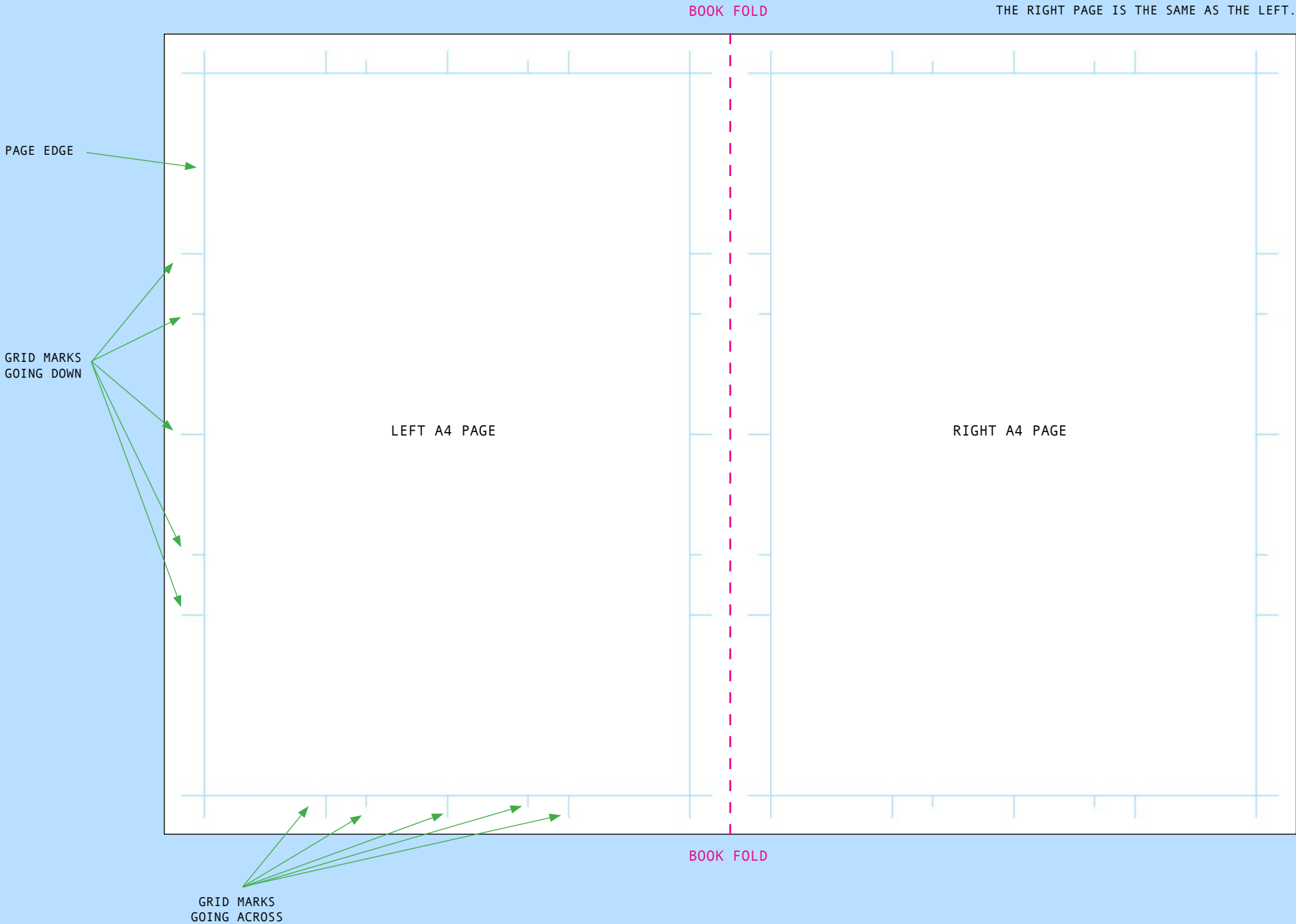
When the Mountain Wakes

Somewhere, towards the beginning of time, a mountain rose from the ocean and came to rest above the clouds. Life sang a lullaby, and the mountain slept for many millions of years. Until one day, when the world became too silent for sleep ...

From bestselling creator Matt Shanks comes a sweeping, profound and ambitious picture book. A powerful reflection on hope and healing, When the Mountain Wakes is a classic in the making.

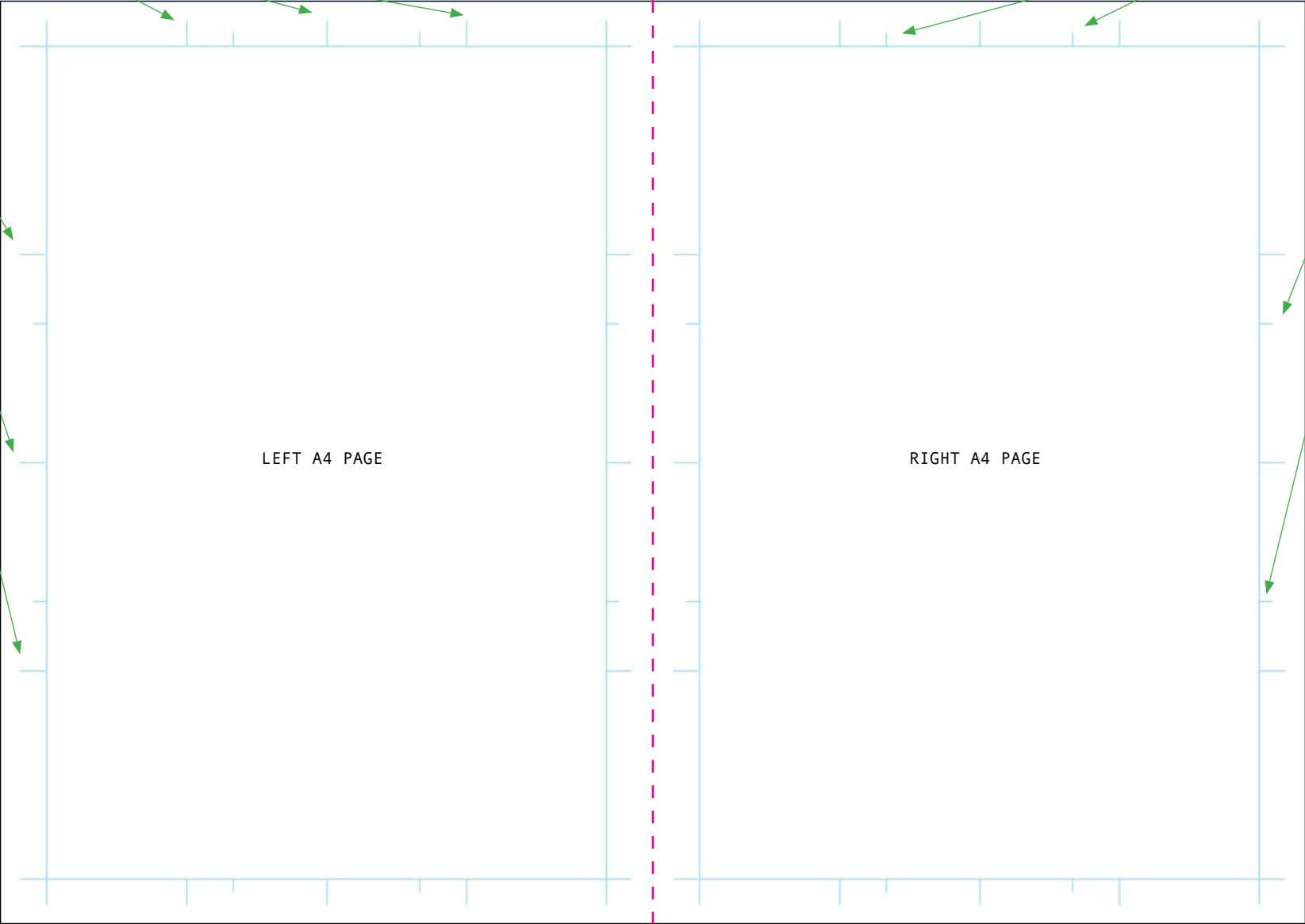
BUY ONLINE

THE THUMBNAIL TEMPLATE LOOKS LIKE THIS. THERE ARE BLUE
BORDER LINES WHICH MARK OUT THE PAGES EDGE AND THEN
'NOTCHES' ALONG THE BLUE BORDERS WHICH ARE THE 'GRID MARKS'.



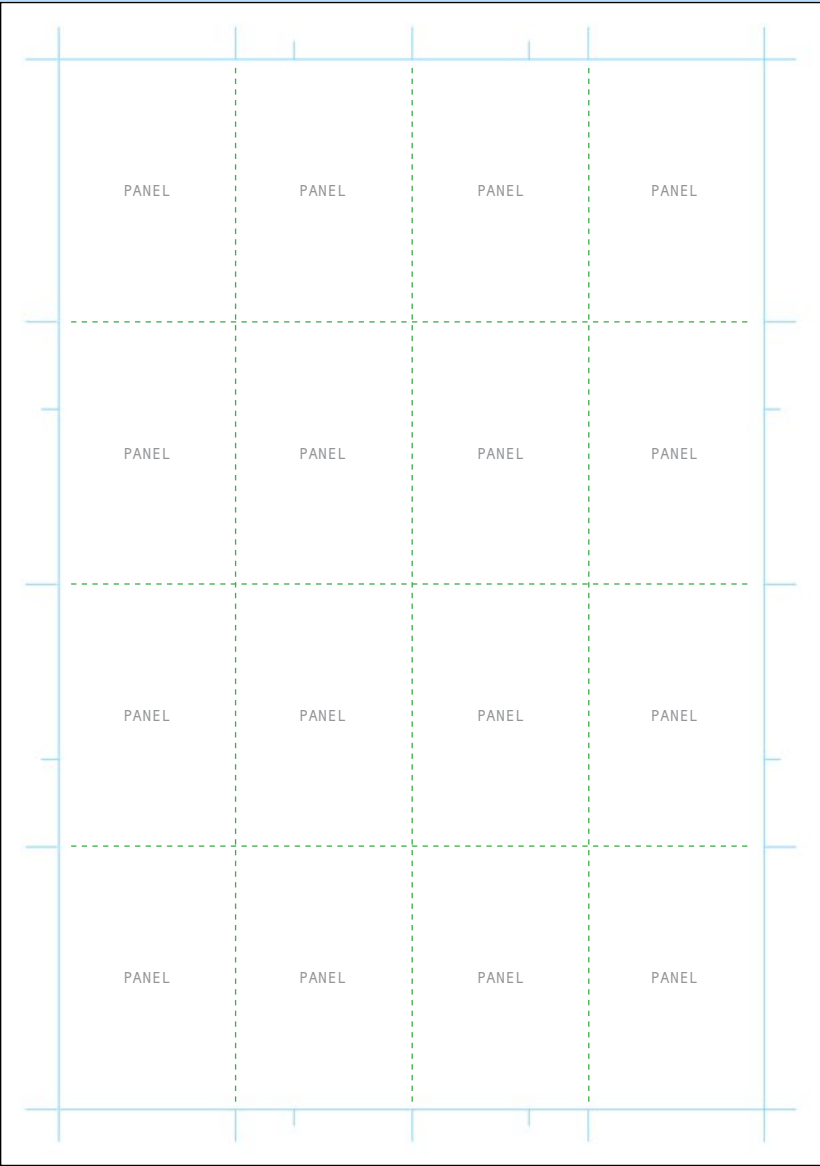
LONG MARKS DIVIDE
THE PAGE IN FOUR

SHORT MARKS DIVIDE
THE PAGE IN THREE

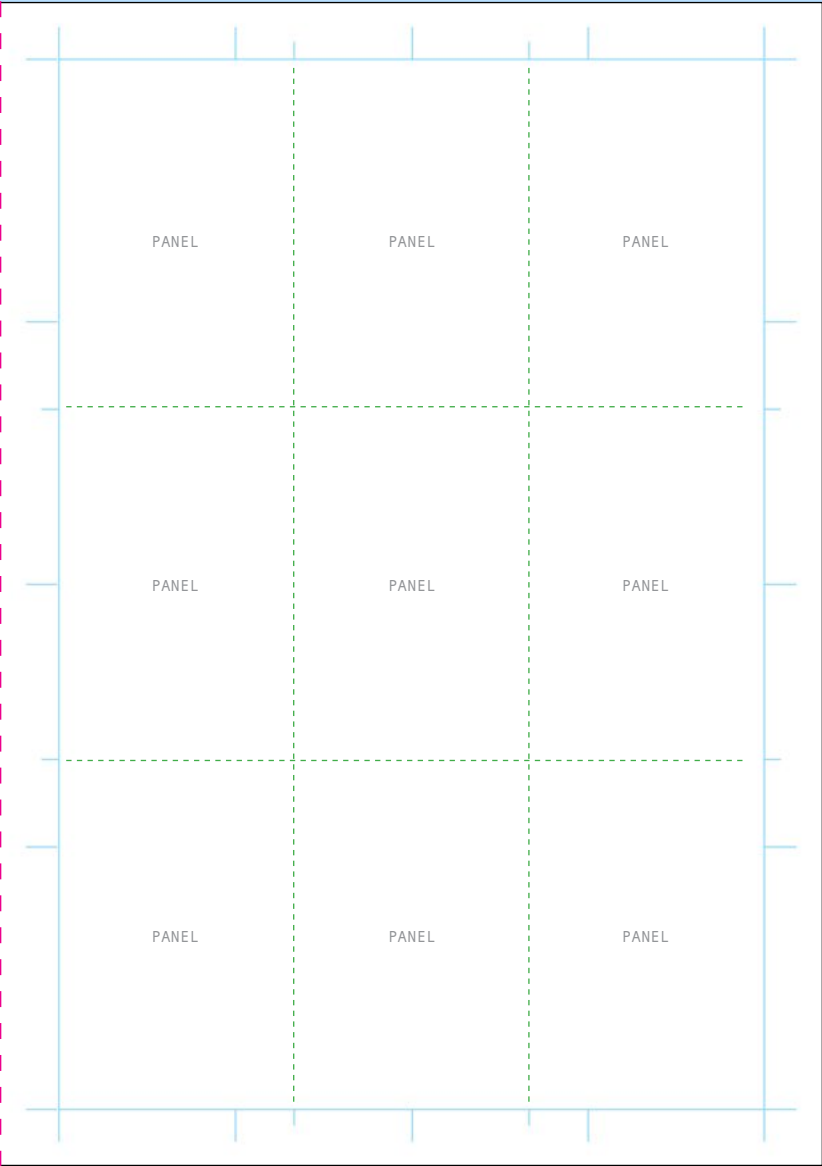


BOOK FOLD

EXAMPLE: USING ONLY LONG MARKS (16 PANELS)

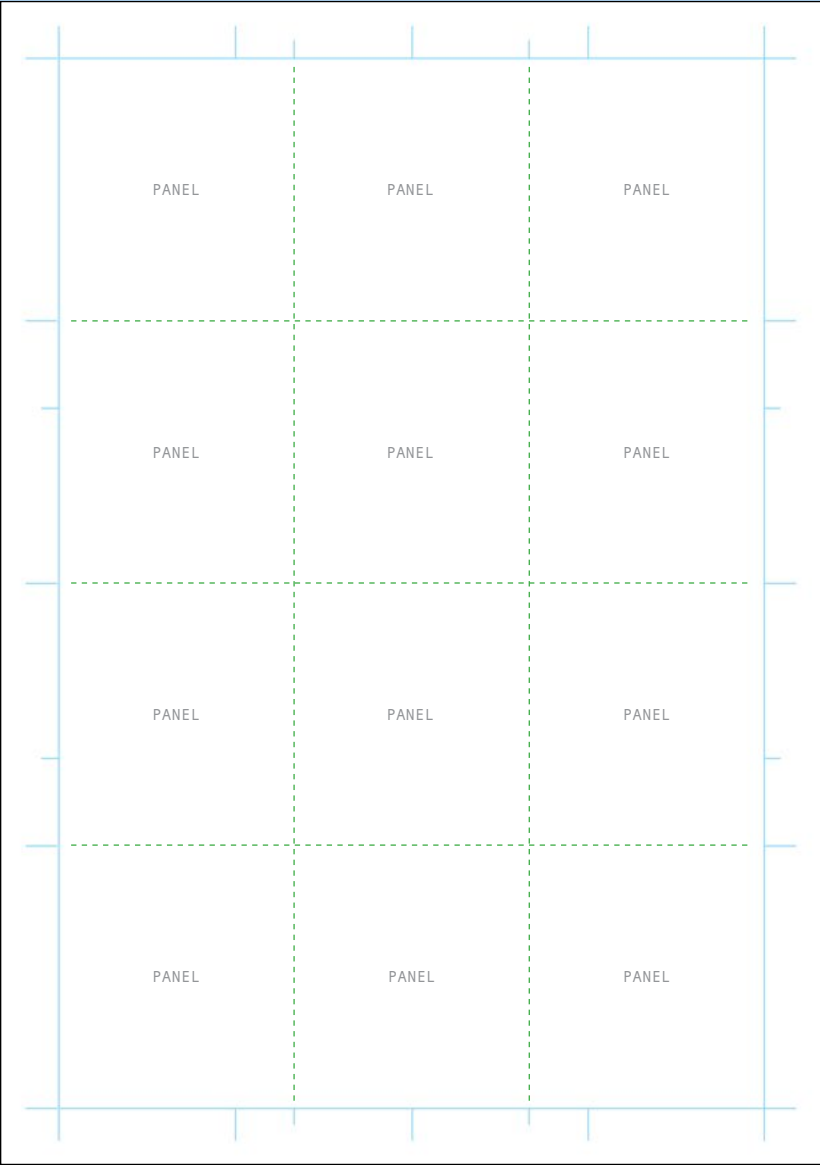


EXAMPLE: USING ONLY SHORT MARKS (9 PANELS)

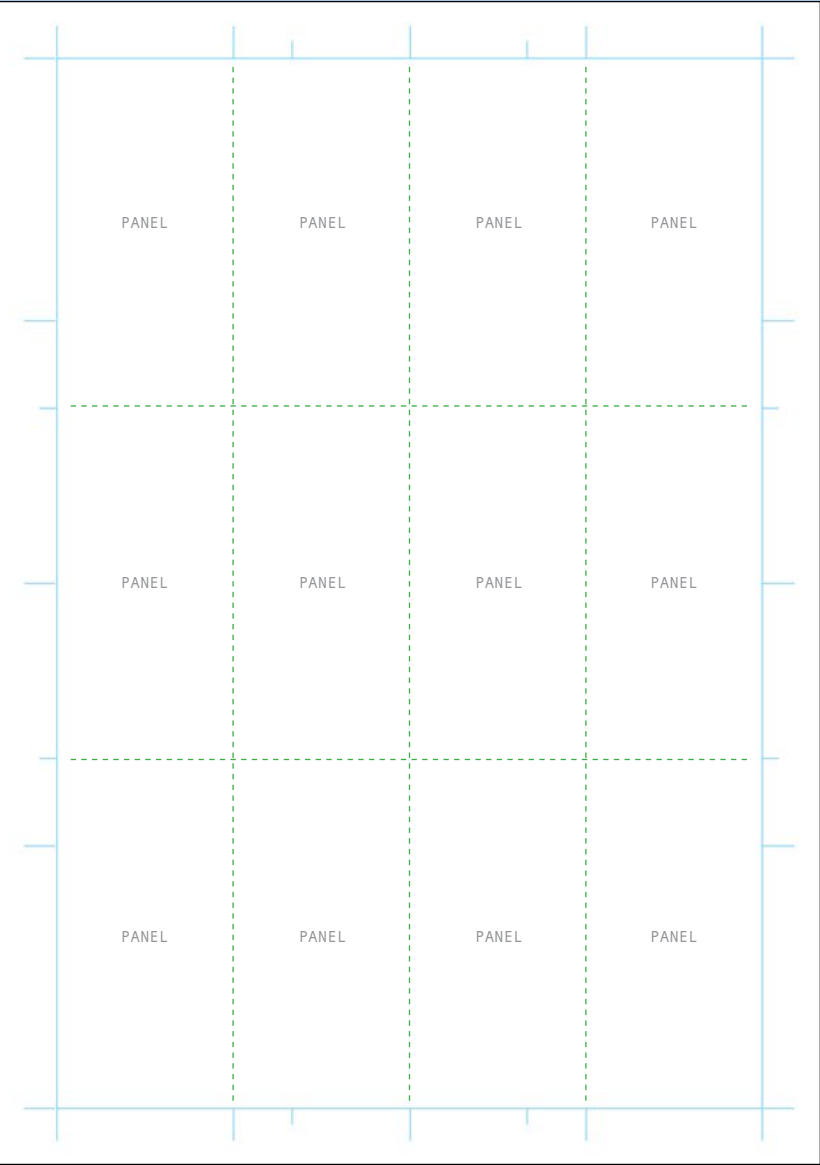


BOOK FOLD

EXAMPLE: SHORT MARKS GOING ACROSS + LONG MARKS GOING DOWN



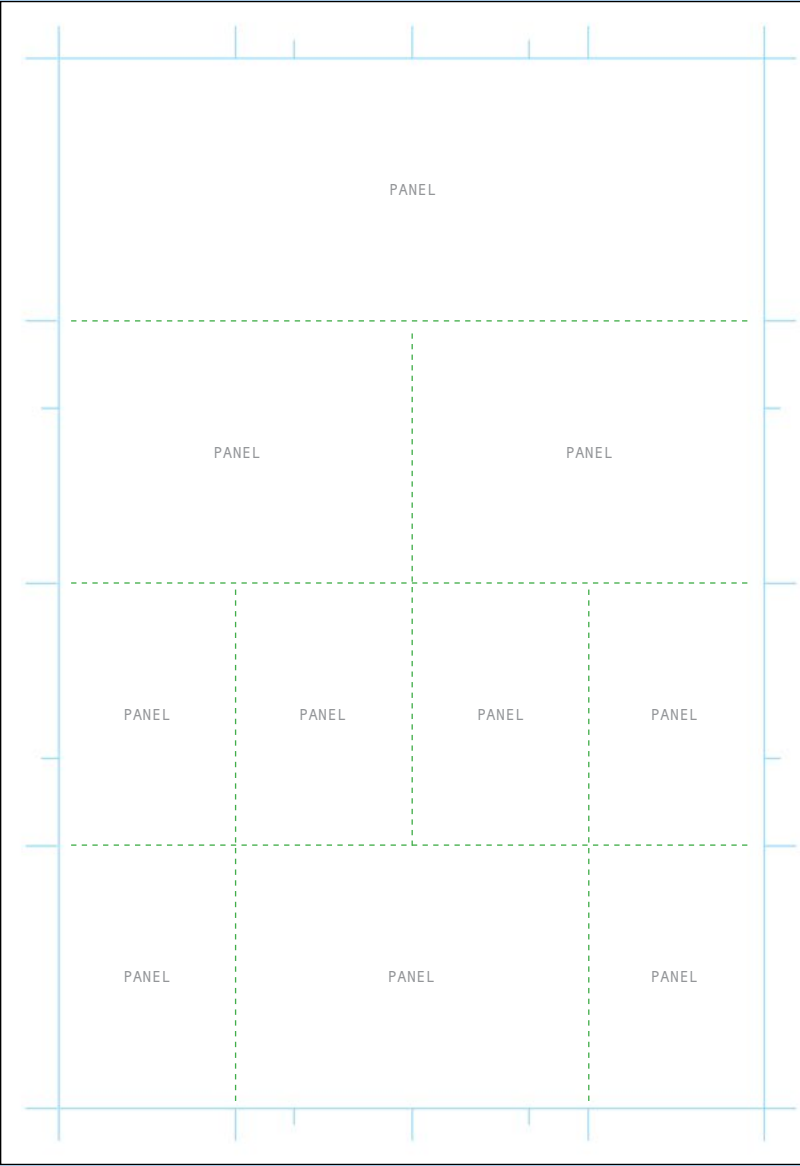
EXAMPLE: LONG MARKS GOING ACROSS + SHORT MARKS GOING DOWN



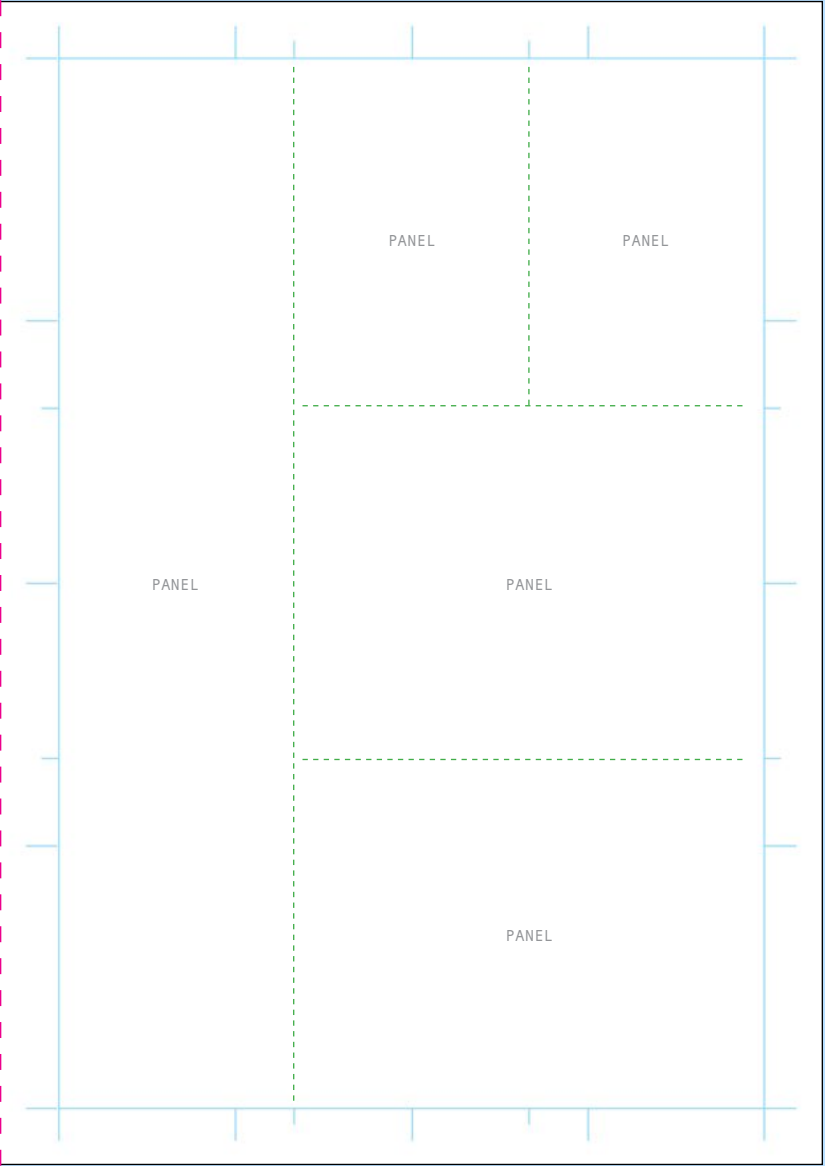
BOOK FOLD

PANELS CAN BE 'MERGED' TO CREATE DIFFERENT SIZE BUT STILL USING THE GRID MARKS.

EXAMPLE: ONLY LONG MARKS (+ PANEL VARIATION)

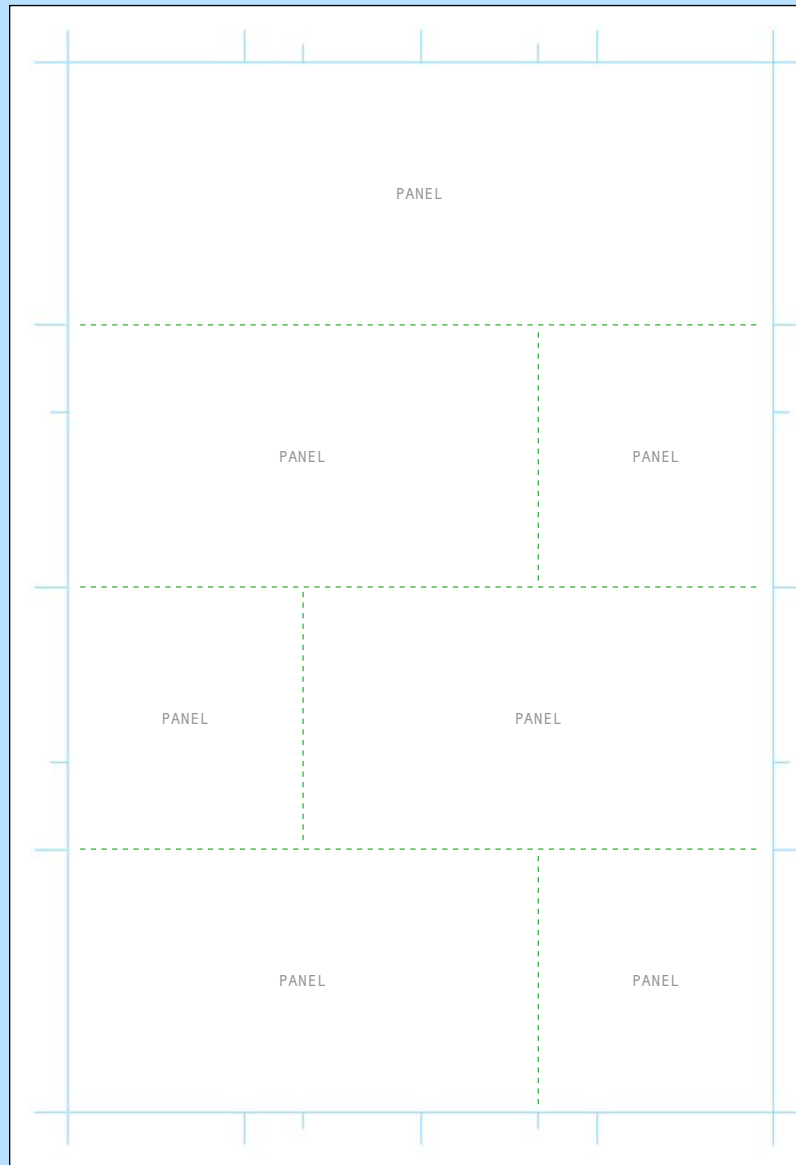


EXAMPLE: ONLY SHORT MARKS (+ PANEL VARIATION)

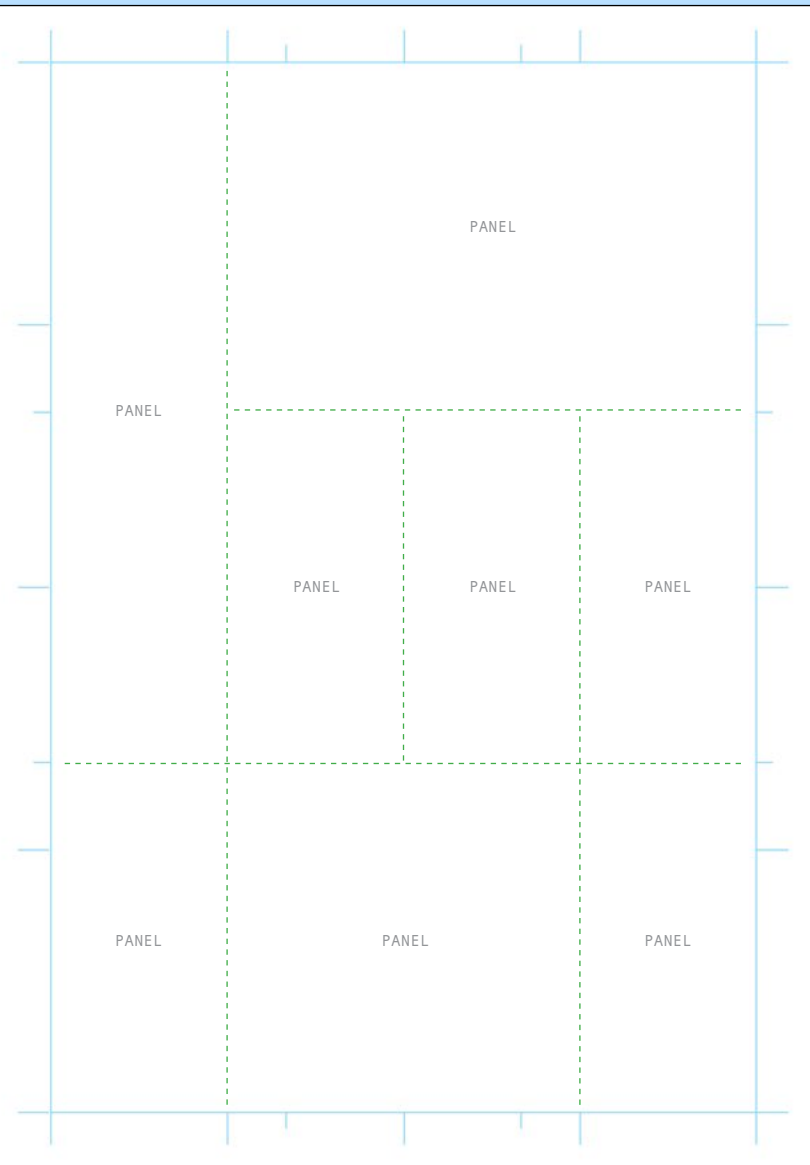


BOOK FOLD

EXAMPLE:
SHORT MARKS GOING ACROSS + LONG MARKS GOING DOWN (VARIATION)



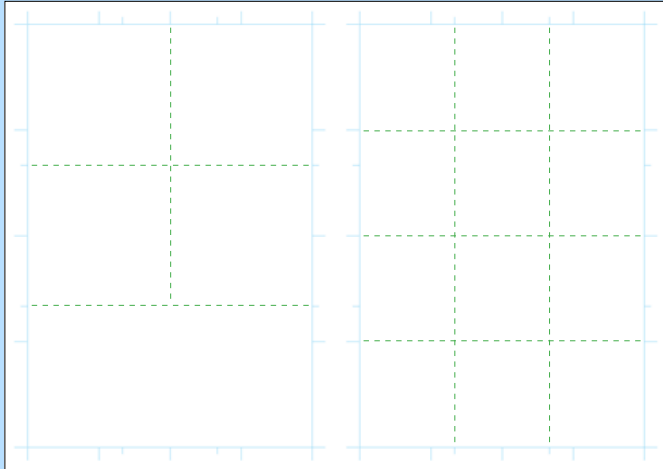
EXAMPLE:
LONG MARKS ON HORIZONTAL + SHORT MARKS GOING DOWN (VARIATION)



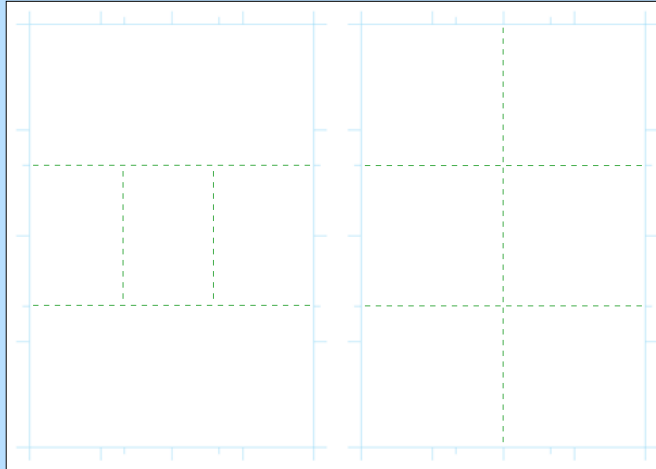
BOOK FOLD

EXAMPLES FROM WHEN THE MOUNTAIN WAKES BY MATT SHANKS

LEFT:
LONG MARKS GOING ACROSS
SHORT MARKS GOING DOWN



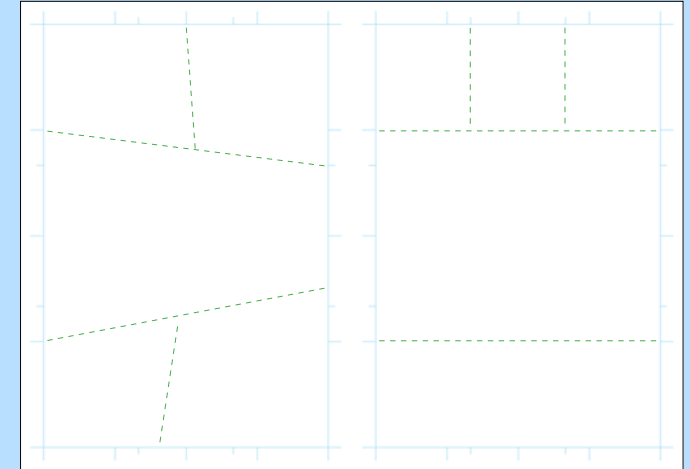
RIGHT:
SHORT MARKS GOING ACROSS
LONG MARKS GOING DOWN



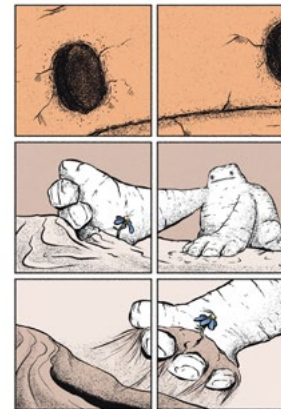
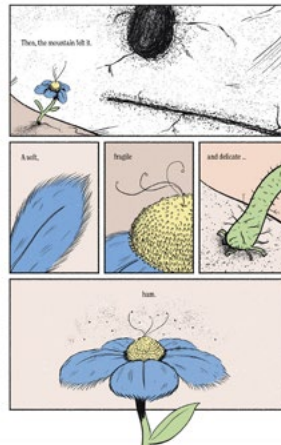
LEFT:
SHORT MARKS GOING ACROSS
LONG MARKS GOING DOWN

RIGHT:
LONG MARKS GOING ACROSS
SHORT MARKS GOING DOWN

LEFT:
BREAKING THE GRID
FOR IMPACT



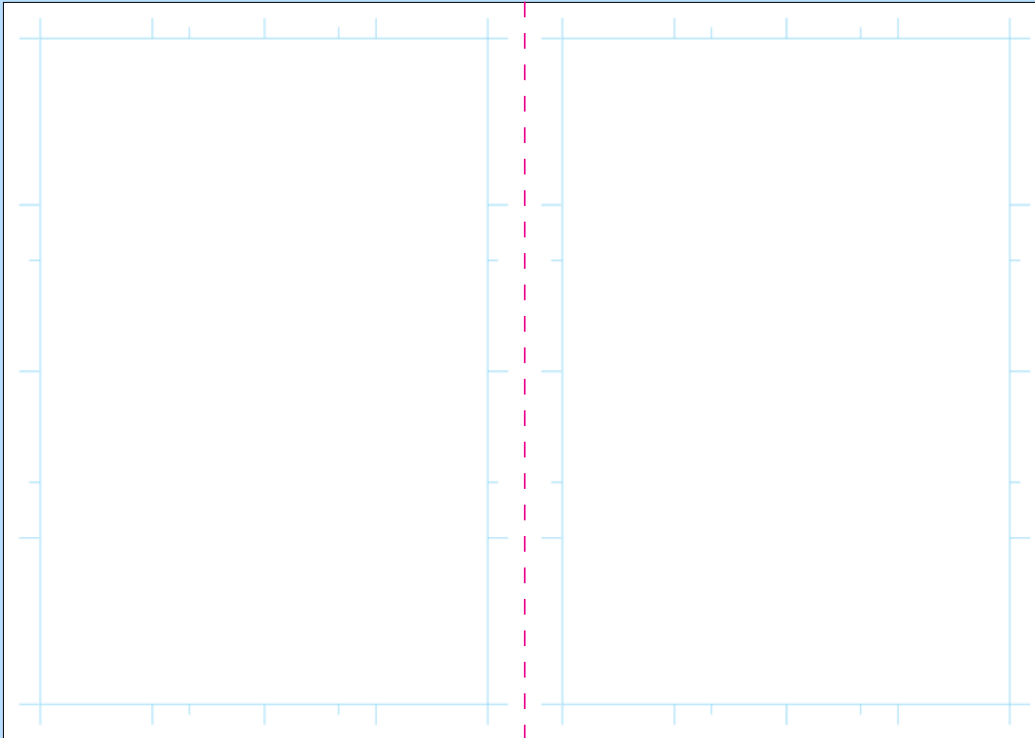
RIGHT:
SHORT MARKS GOING ACROSS
LONG MARKS GOING DOWN



BUY BOOK

TWO TEMPLATES

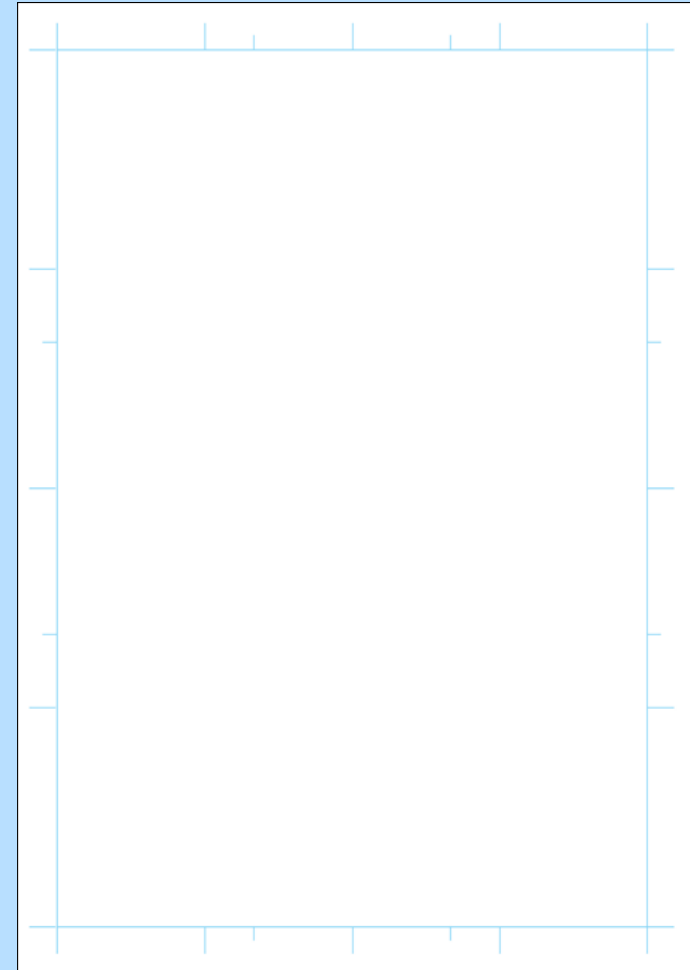
THUMBNAIL TEMPLATE



PRINT THIS ONE ON AN A4 PAGE.

IT WILL GIVE YOU 2 X A5 PAGES AND WILL ALLOW YOU TWO SEE A 'SPREAD' (2 PAGES AT THE SAME TIME) WHICH IS BETTER FOR SKETCHING OUT THE STORY AND TO AVOID GETTING LOST IN THE DETAIL OF MAKING 'GREAT DRAWINGS' AT THIS STAGE.

PENCILS TEMPLATE



PRINT THIS ONE ON AN A3 PAGE WHEN YOU'RE HAPPY WITH YOUR STORY AND YOU WANT TO START PRODUCING DRAWINGS NON-DIGITALLY THAT CAN BE READY TO INK. IT'S ALWAYS BETTER TO DO NON-DIGITAL 'PENCILS' AT A LARGER SIZE THAN THE FINAL SIZE.

