MEXIKID'S CARTOONING TOP TIPS!

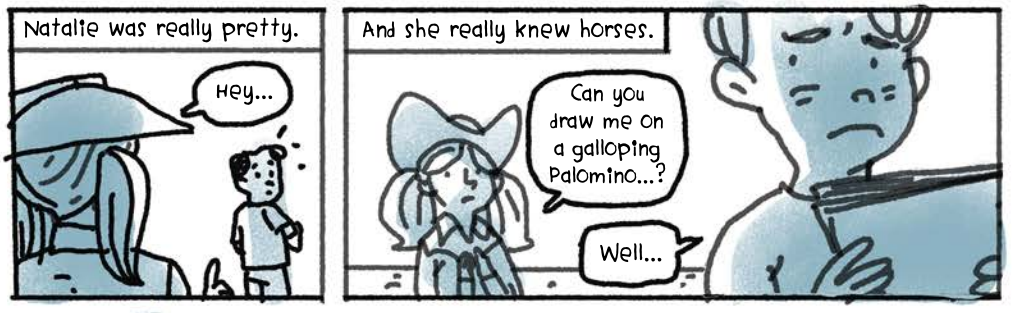
1. Start with a short story or a simple scene. For now, try limiting your story to two or three characters. And make sure you keep your characters **simple.** Remember, you're going to have to draw these characters MANY, MANY times. Take it easy on yourself.

2. What kind of story is it? Is it a comedy, an action story, or a thriller? Deciding what the tone is early will help you decide how to stage your scene!

Most comedies are played **"flat"** with the characters on the same plane.



B. Thrillers or dramas often put the characters in different planes so that we can see the **tension** between them.

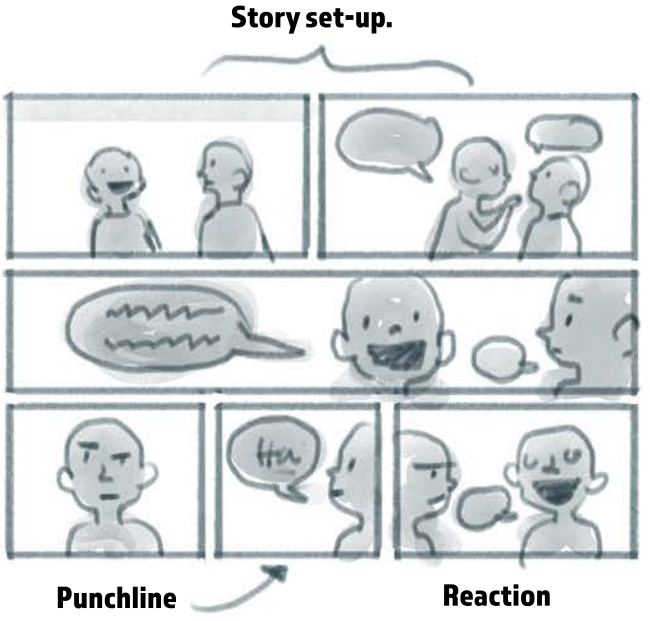


C. Blank panels... panels where no one is talking work for both drama and comedy. They can indicate awkward moments in a comedic scene or tension filled moments in a drama.



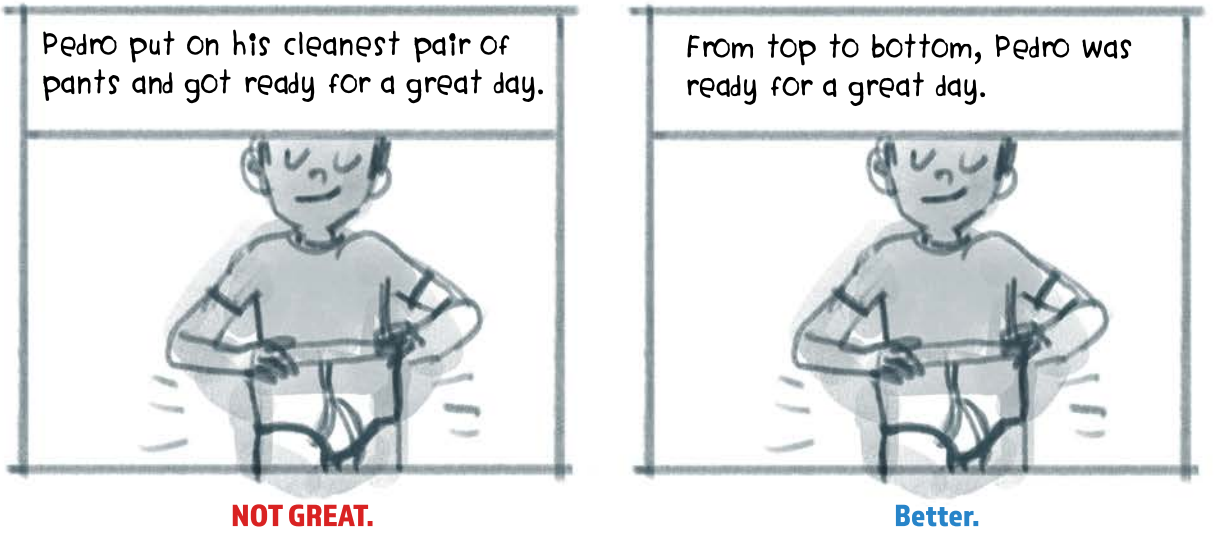
3. Break down your story. If you're going for a comedy, consider how much time you need to set up the joke. Two thirds of your short story can be just setting up the characters, their relationships and their predicament.

The punchline should be around the second-to-last bit of your story.



The same could be said for stories about adventure or romance. The only reason we keep reading is because **we like the characters** and want to see what happens next. **Take time to introduce your characters!** Give the reader a reason to care!

4. Remember, comics are a mix of words and images that work together but do not replicate the exact sameidea. **Never narrate** what a character is doing. Show, don't tell. Narration is best used as inner dialogue or scene setting.



5. Word balloons! This is your new **superpower.** Use word balloons to force the reader to read the story at the pace you want them to. Overlapping word balloons between characters means a faster paced conversation, but when a single character uses multiple word balloons, it signals that they are speaking slowly... filling up the air with dialogue.

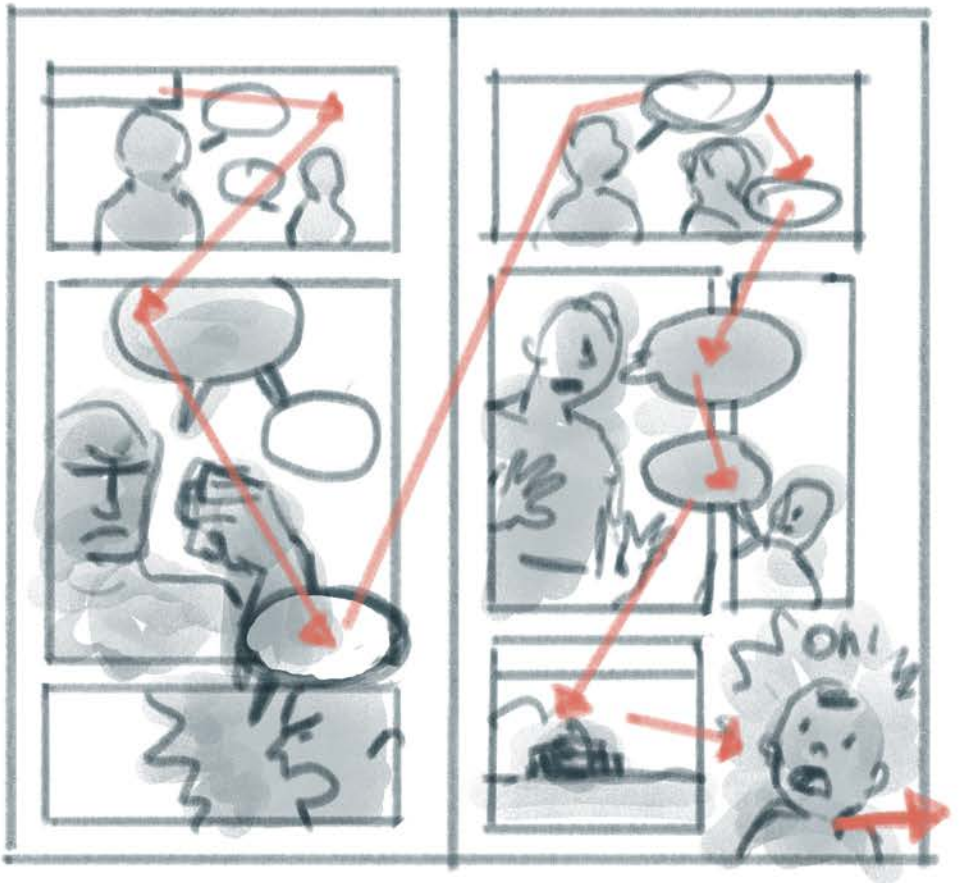


Word balloons that read quickly.



Word balloons that read a little slower.

6. Zig Zag and Punch! Most western languages read left to right and then down and back to the left again. This should be how the flow of your dialogue and story play out on a page.



(The Page Turner!)

(A Spread)

When working on a spread (two pages) you should start on the furthest, upper-left corner and end on the lowest right corner. That corner is called **"The Page Turner".** This is where your story has gathered all it's momentum and intrigue and will hopefully compel the reader to turn to the next page to find out **what happens next!**