

APPENDIX 1: American and Australian Comics (historical and process examples).

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Figure 1.01: The original comic page depiction of *The Batman* (circa 1940) by Bill Finger and Bob Kane.

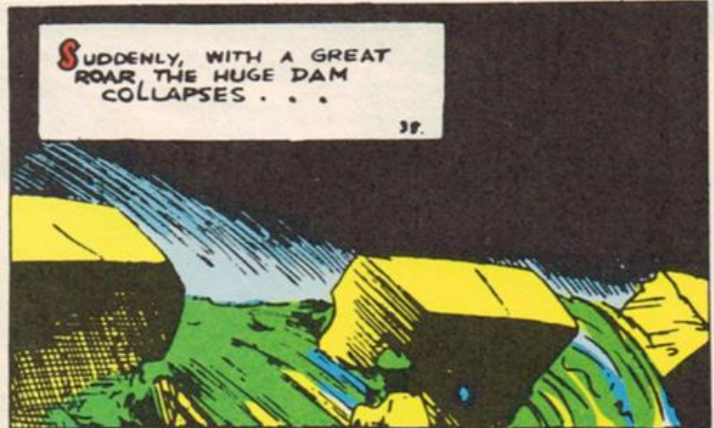
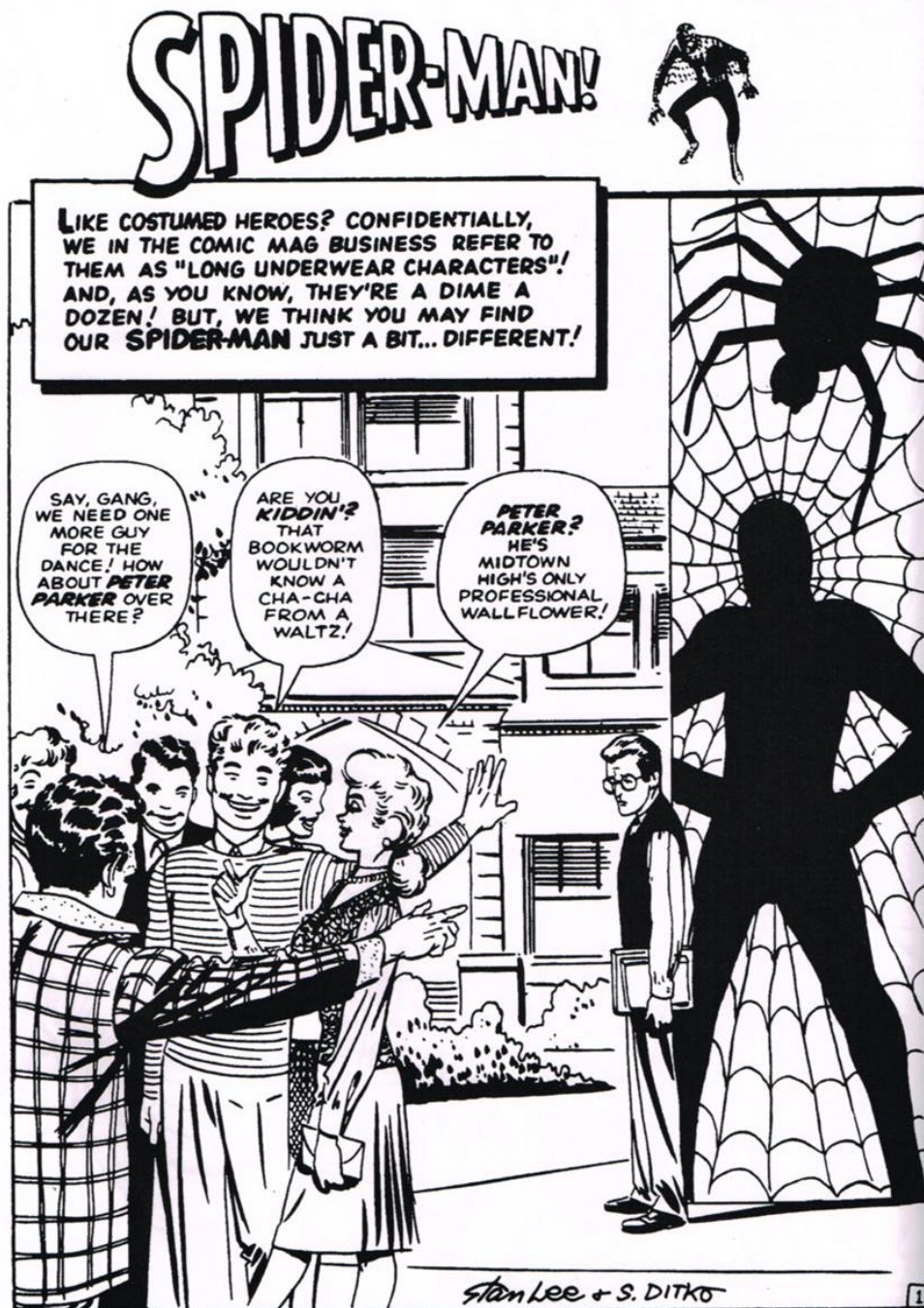


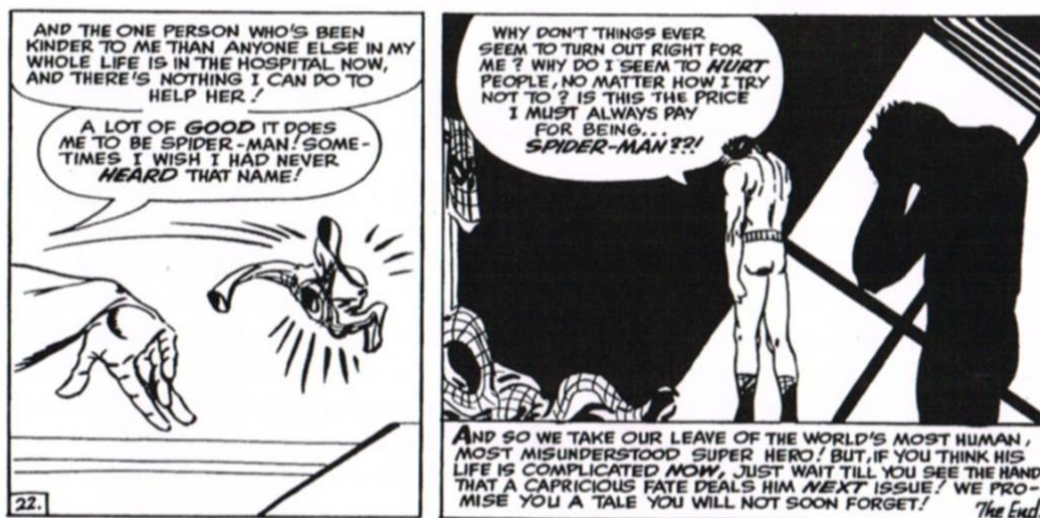
Figure 1.02: One of the earliest pages from *Superman* (circa 1938) by Jerry Siegel and Joe Shuster.



Figure 1.03: Simon & Kirby's *Captain America* (#3, May 1941). Note the dynamic figures that "explode" out of the panels.

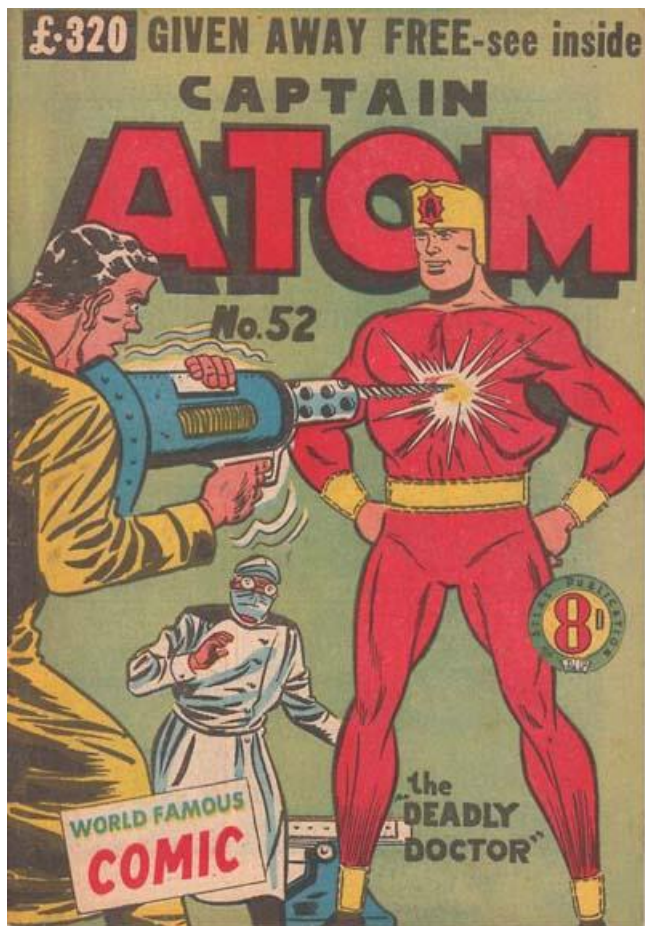


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Figure 1.04 & 1.05: Steve Ditko and Stan Lee's *The Amazing Spider-man* (circa 1962-63). The 1960s Marvel Comics era ushered in a new take on the superhero: "Heroes with feet of clay".



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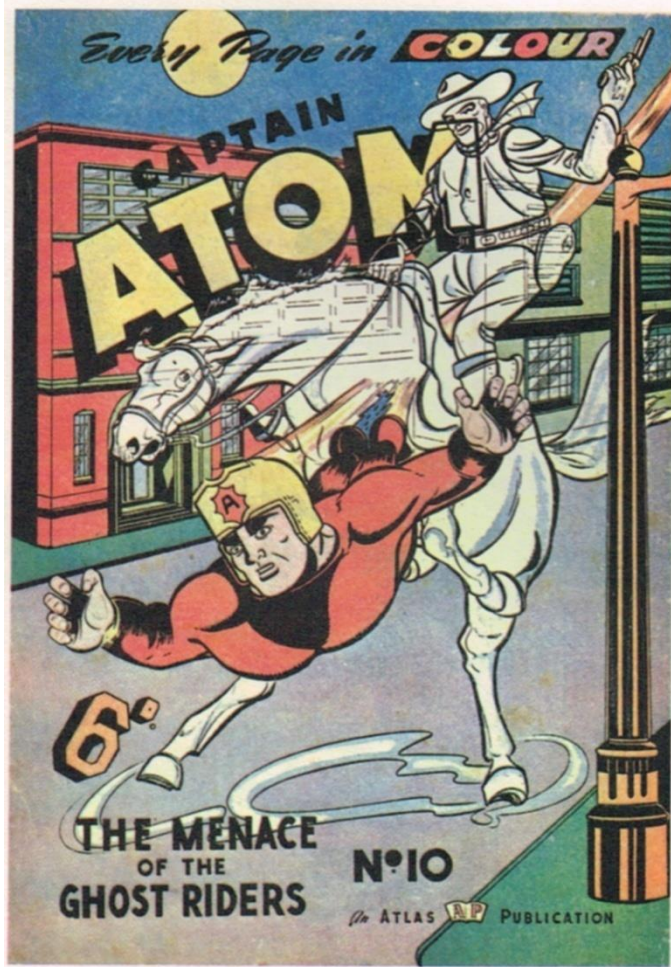
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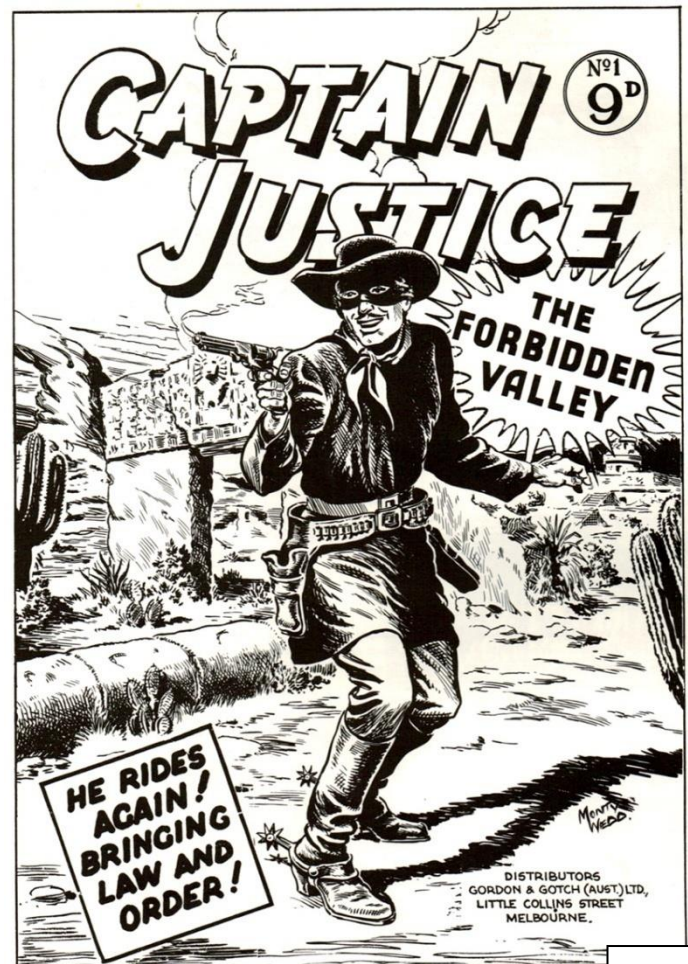
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After Silver Starr had finished running in the newspaper the artwork was altered to suit the comic book format. A series of Silver Starr comic books was published by Young's Merchandising and, later, reprinted by Cleveland Press. Silver Starr Comics, No. 1, 1949

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Figures 1.06 – 1.16:

Examples of Australian Action /Superhero comics over the years, including (but not limited to):

1.06: *Captain Atom* (circa 1948)

1.07: *Phantom Commando* (circa 1959)

1.08: *Cyclone! Comics* (Superhero anthology book circa 1985)

1.09: *The Southern Squadron* (circa 1987)

1.10: *Captain Atom and Ghost Rider* (circa 1947)

1.11: *The Panther* (circa 1958)

1.12: *The Crimson Comet* (circa 1953)

1.13: *Captain Justice* (circa 1955)

1.14: *Silver Starr* (circa 1949)

1.15: *The Lone Avenger* (circa 1949)

1.16: *Phantom Commando* (circa 1960)

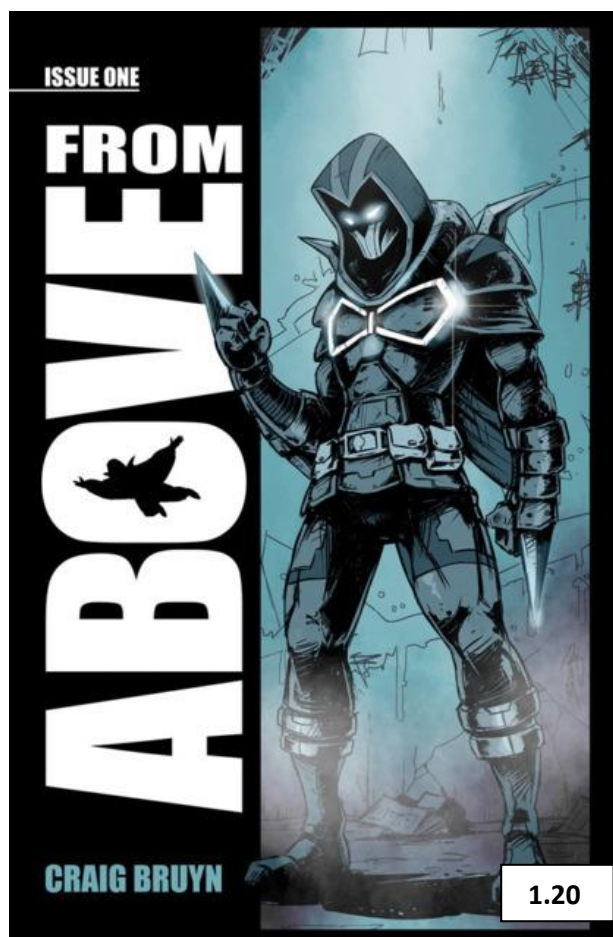
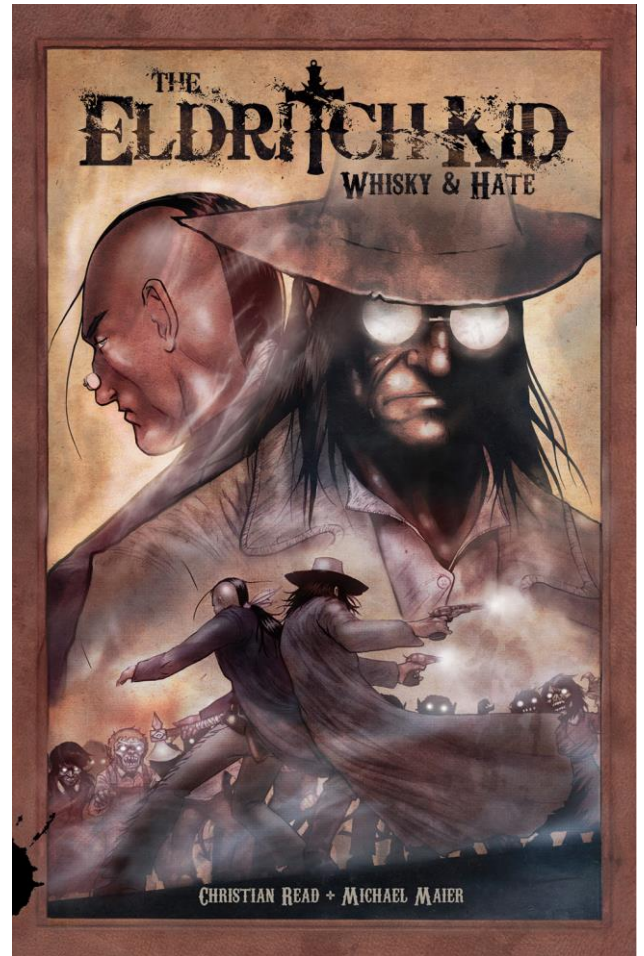
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Previous page Figures 1.18 – 1.21:

More examples of Australian titles:

1.18: *The Deep: Here Be Dragons* (2011)

1.19: *Eldritch Kid: Whiskey and Hate* (2011)

1.20: *From Above* (circa 2013)

1.21: *The Phantom* (published by Frew publications from circa 1948 to present).

This page Figures 1.22 – 1.24:

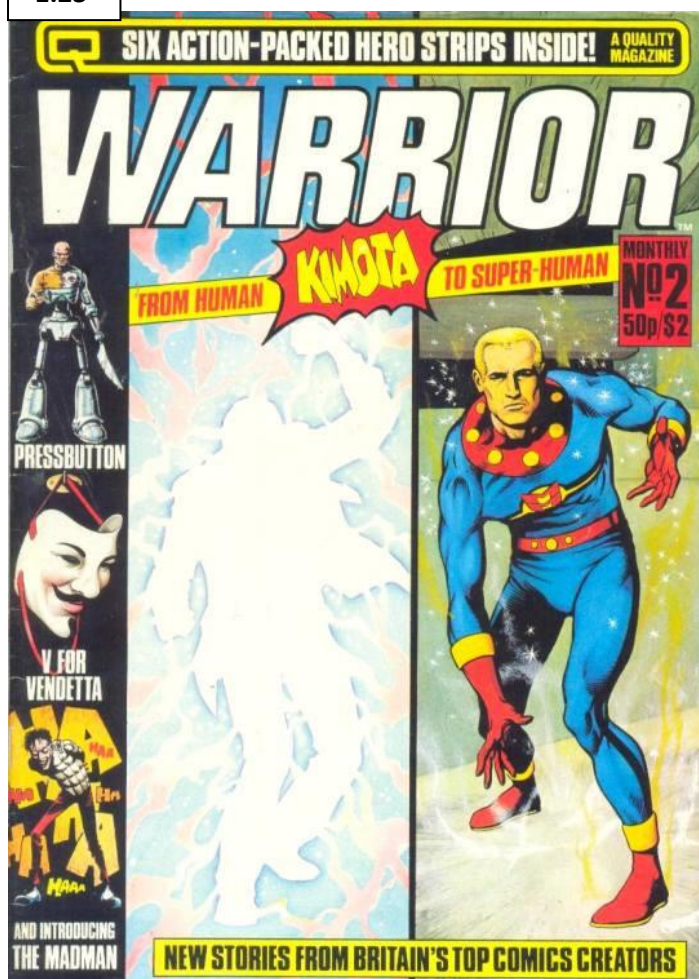
British comic book hero examples:

1.22: *Captain Britain* (circa 1976) by Chris Claremont and Herb Trimpe for Marvel UK. Herb Trimpe indicated that perhaps Marvel Art Director John Romita Snr. designed this original outfit (XF 2009).

1.23: *Warrior* #2 (circa 1982), featuring *Marvelman* and *V For Vendetta*.

1.24: *V For Vendetta* (1982) Words by Alan Moore, art by David Lloyd. Note the outfit resembling British historical figure Guy Fawkes (b. 1570, d. 1606).

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Figure 1.25: The British working class mystic *John Constantine* in *Saga of the Swamp Thing* #37 (1985) by Alan Moore, Stephen Bissette and John Totleben.



Figure 1.26: The cover to *Captain America* #10 by Simon and Kirby (circa 1941).



Figure 1.27: An action-packed page from Simon and Kirby's *Fighting American* #1 (1954). Jack Kirby's poses/character structure of his characters show ties to his *Captain America*/other superhero stories from the 1940s, and are precursor to the style of action he would continue to develop in his style in his 1960s Marvel work with Stan Lee, and his solo comic career with his 1970s work for DC and Marvel.

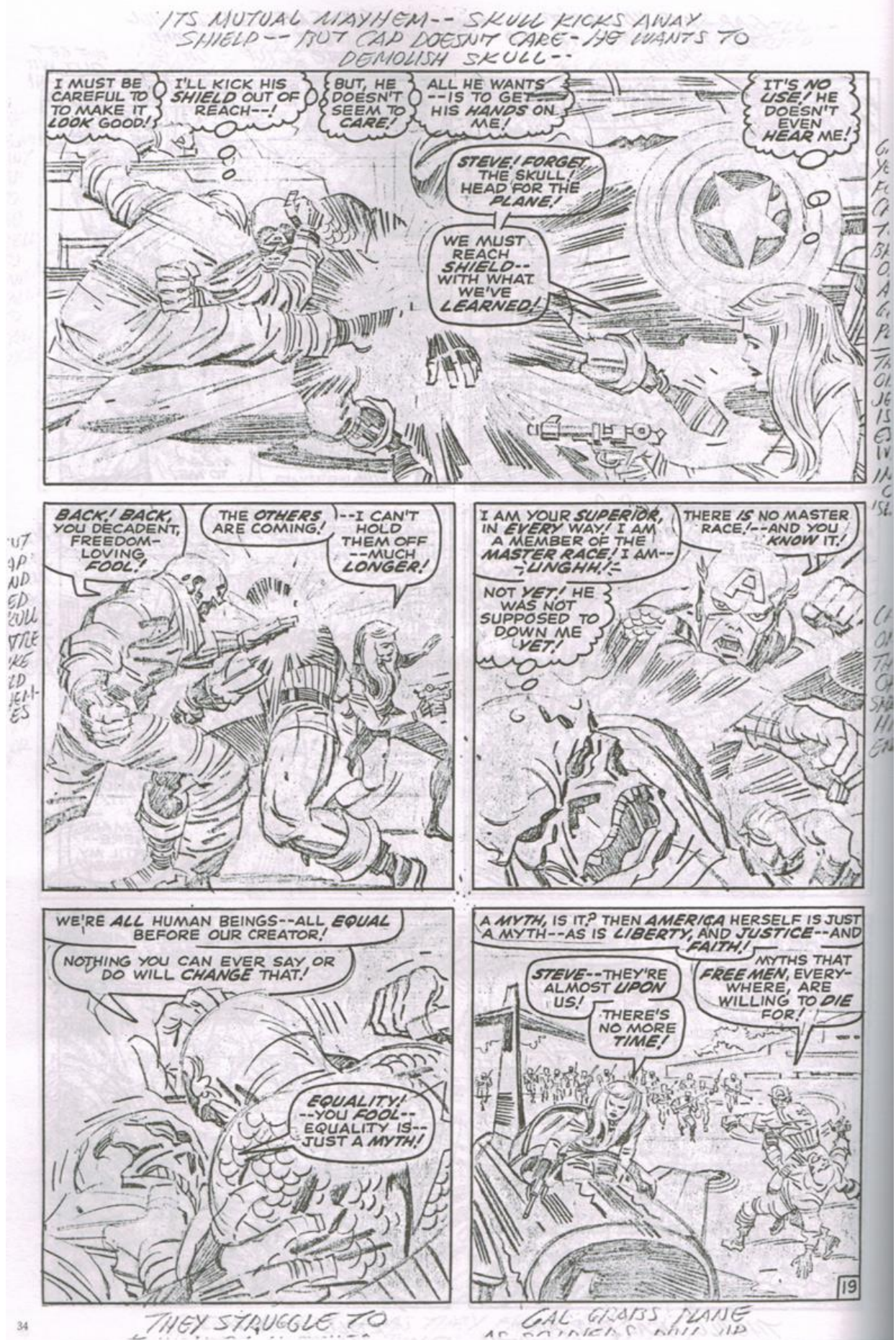


Figure 1.28: Pencil page by Jack Kirby of his 1960s *Captain America* run, after a revival of the character officially beginning in *The Avengers* #4 1963; over 20 years since he had first co-created the character with Joe Simon in 1940. Dialogue balloon script by Stan Lee. Margin notes of plot by Jack Kirby.

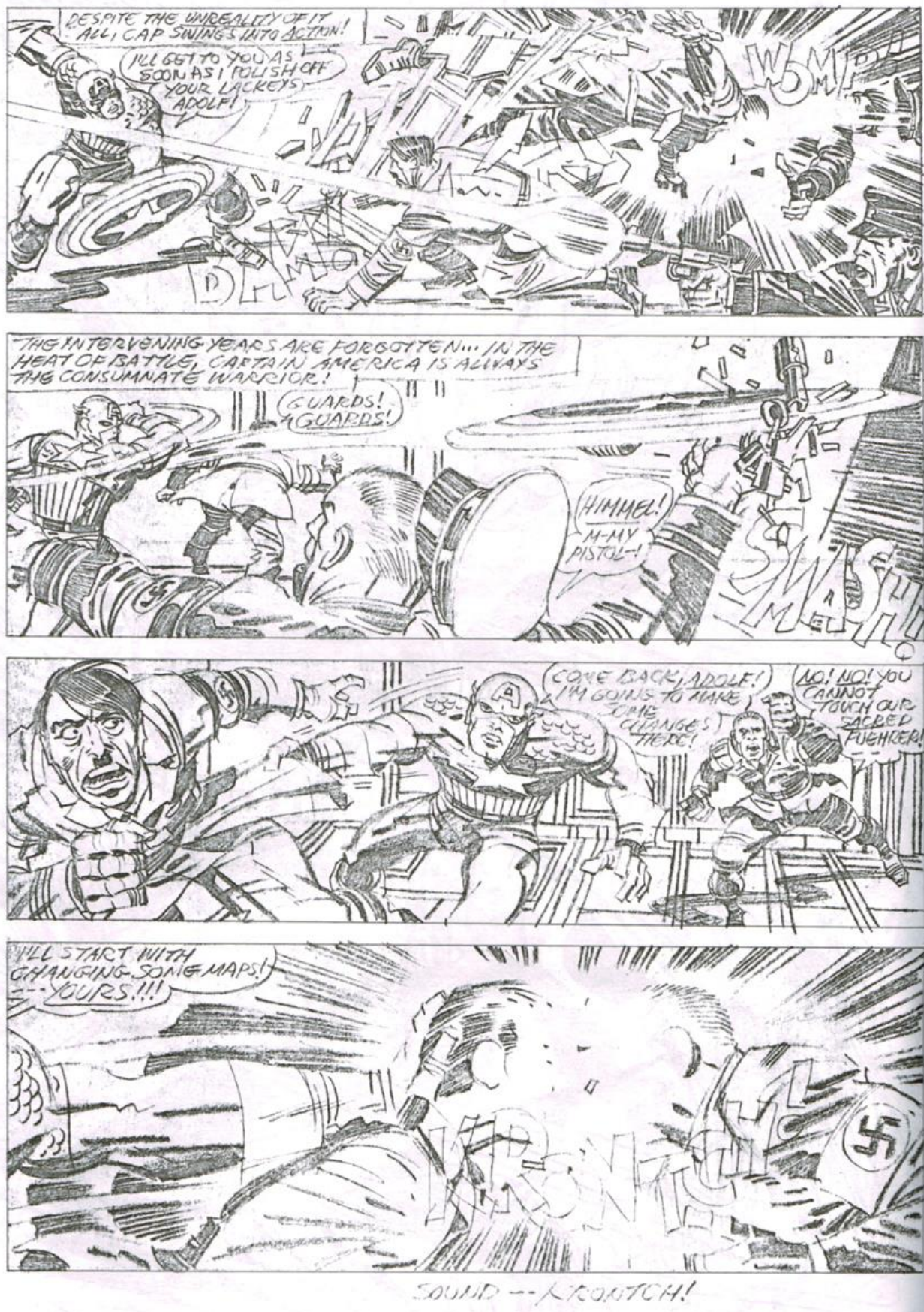


Figure 1.29: Pencil page by Jack Kirby of his 1970s run on *Captain America*. Kirby would dialogue straight onto the page, with word balloon considerations made at pencilling stage.



Figure 1.30: Pencil page by Jack Kirby of 1960s *The Mighty Thor*, showing the “Marvel method” approach. Kirby’s margin notes to Stan Lee for dialogue and story considerations.



Figure 1.31 and 1.32: Steve Ditko pencil and ink process- minimal detail until inking stage. *The Amazing Spider-man* circa 1960s.





Figure 1.33: Pencil page by Jack Kirby of 1960s *The Fantastic Four* #108. Pre-dialogue stage.

CAPTAIN AMERICA, LIVING LEGEND of WORLD WAR II

"IF A HOSTAGE
SHOULD DIE!"

**THE GIRL
FROM CAP'S
PAST!**

SCRIPT:
STAN LEE
LAYOUTS:
JACK KIRBY
PENCILLING:
JOHN ROMITA
INKING:
FRANK RAY
LETTERING:
SAM ROSEN
KIBITIZING:
IRVING FORBUSH

БЕСТАПО

I'VE WAITED ALL DAY
FOR THIS DOCUMENTARY
PROGRAM TO BE PRESENTED...
AND NOW, I ALMOST WISH I
HADN'T! IT BRINGS BACK
TOO MANY **MEMORIES...**
MEMORIES BETTER **LEFT**
IN THE DIM, DEAD PAST...!

...THE FIRST ALLIED
COMBAT TROOPS TO
ENTER **PARIS** DURING
THE LIBERATION OF
FRANCE CAN NEVER
FORGET THE INSPIRING
SIGHT OF **ONE MAN**
WHO HAS BECOME A
LEGEND IN HIS OWN
TIME ...

THIS HISTORICAL FILM,
WHICH HAS BECOME
ALMOST AS FAMILIAR AS
THE FLAG-RAISING ON
IWO JIMA, SHOWS
CAPTAIN AMERICA
ENGAGED IN THE FINAL
MOPPING-UP AT
GESTAPO HEADQUARTERS...

Figure 1.34: John Romita *Captain America* from 1960s, drawn over Kirby’s layouts, as incumbent Marvel “bullpen” artists were “shown the ropes” regarding story and pacing styles of “Kirby–style” Marvel comics.



Figure 1.35: An unused Pencil page by John Romita Snr. of 1960s *Amazing Spider-man*.

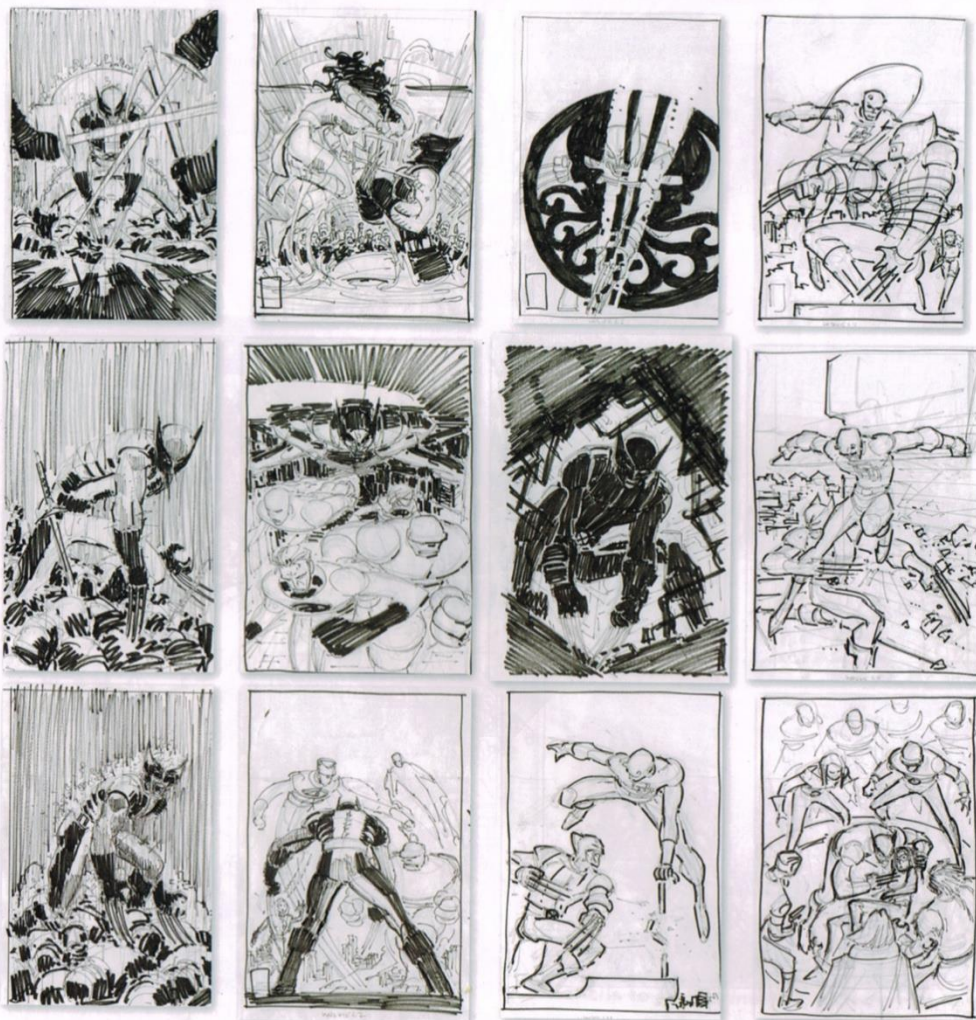


Figure 1.36:
Pencil and
marker roughs of
cover designs for
Wolverine (2004-
2005) by John
Romita Jr. Series
run written by
Mark Millar.

Figure 1.37: Clean pencil pages by John Romita Jr. for *Amazing Spider-man #600* (2009).



Pencils to *Amazing Spider-Man #600*, pages 54 through 61.

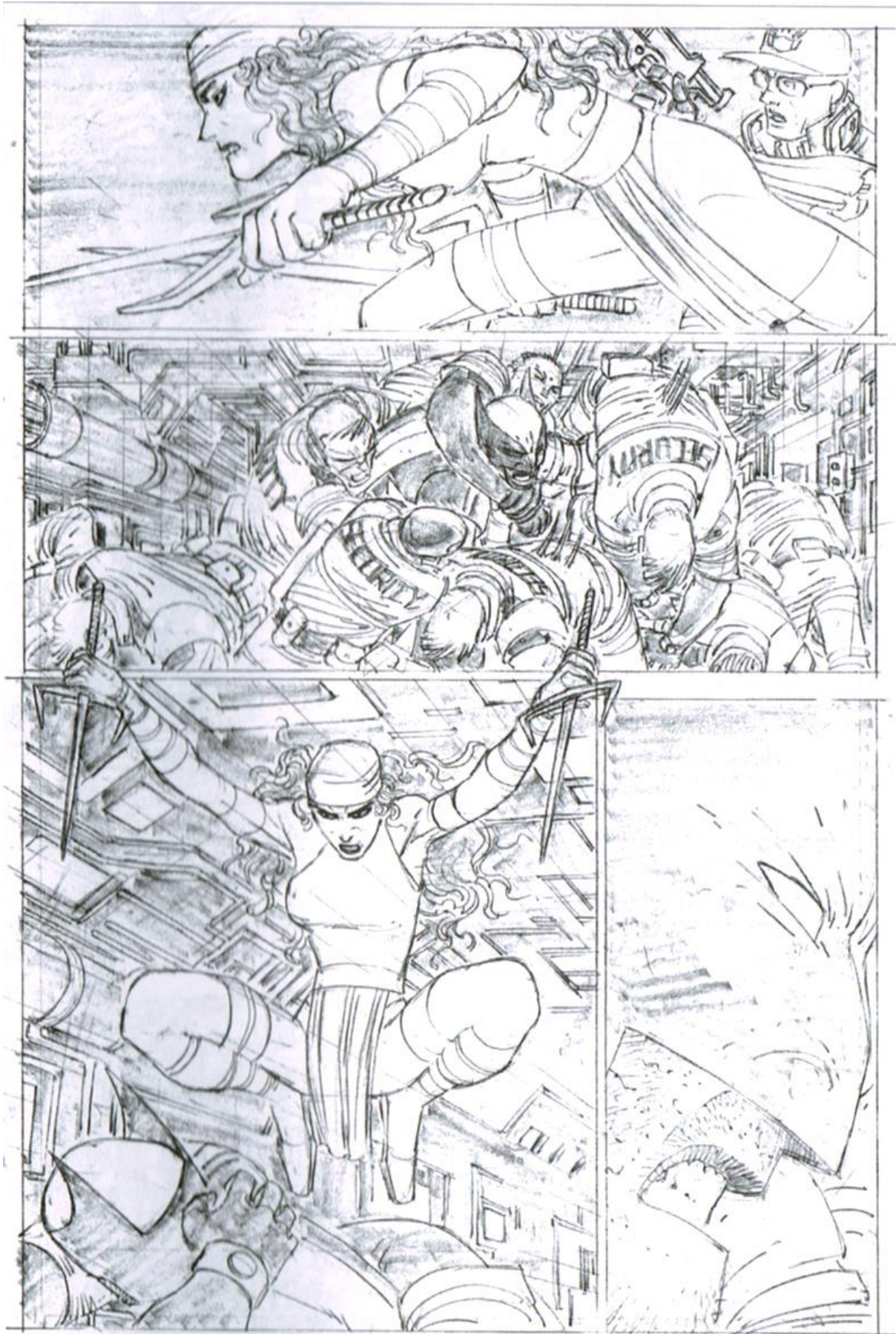


Figure 1.38: Example of clean pencil page by John Romita Jr. for *Wolverine*, written by Mark Millar (2005).

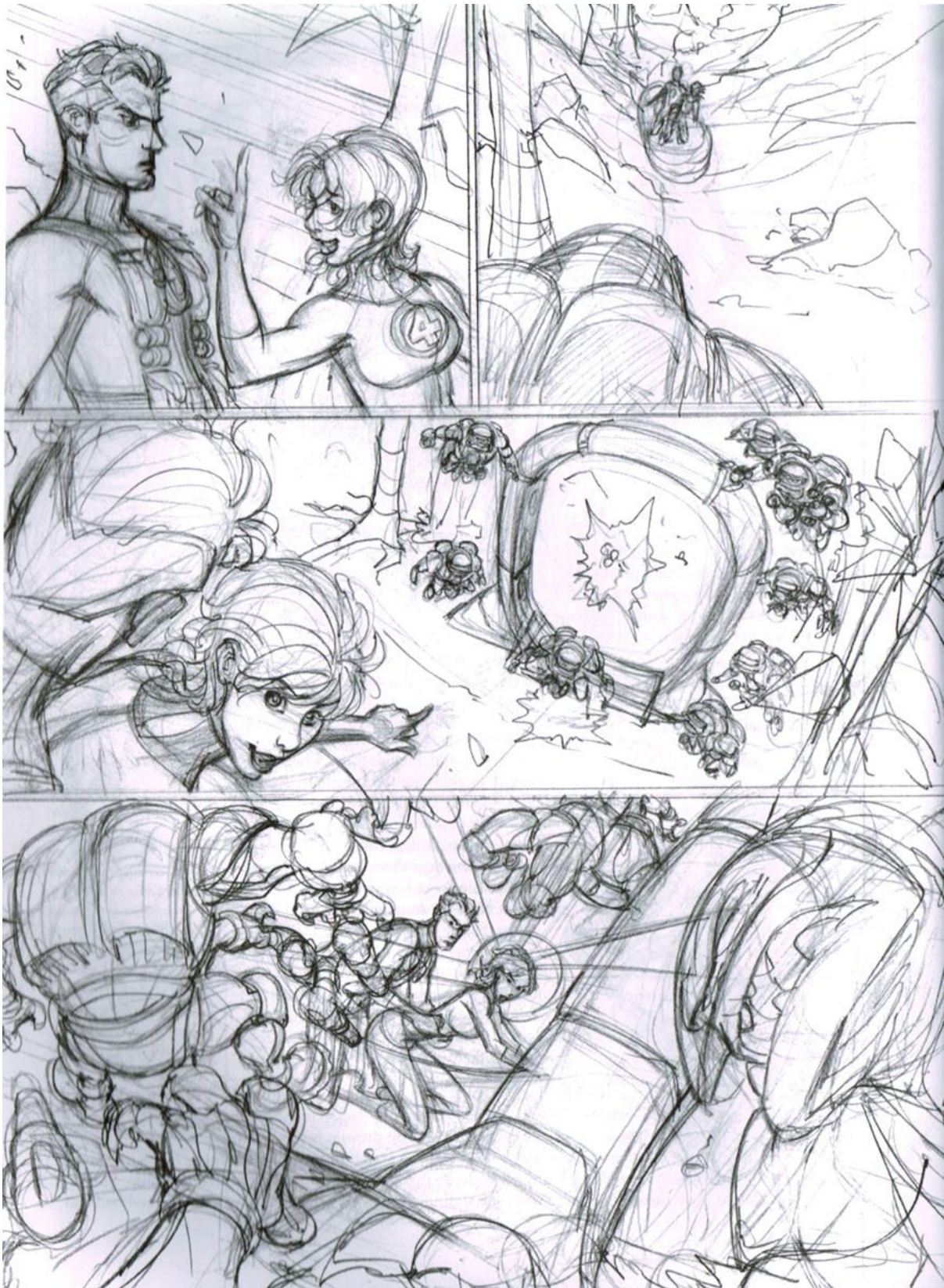


Figure 1.39: Example of pencil page layouts by Mike Wieringo for *The Fantastic Four* (vol 3. #68), written by Mark Waid (2003).



Figure 1.40: An example of clean pencil page by Greg Capullo for *Batman #21* (2013), written by Scott Snyder.

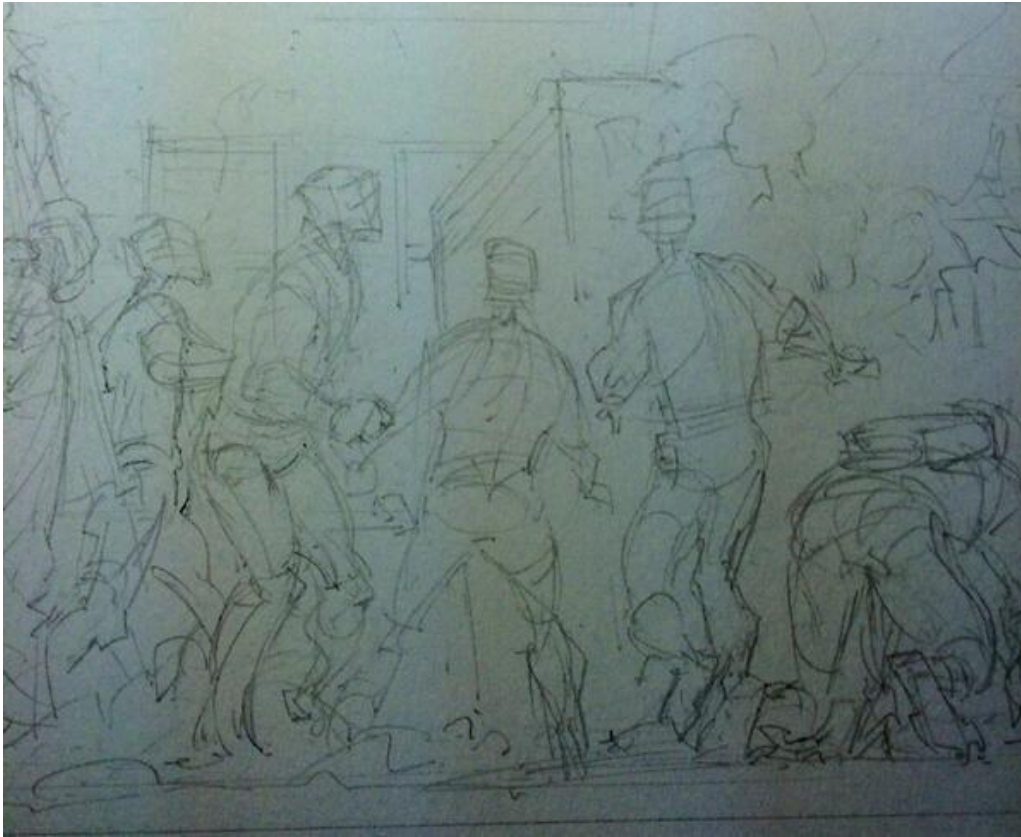


Figure 1.41: Pencil roughs by Greg Capullo for *Batman*.

Figure 1.42 (Below): Pencil thumbnails for page layouts by Greg Capullo, breaking down a sequence in the script written for Scott Snyder for *Batman* #30. According to Capullo, he usually lays the page out straight to board, only thumbnailing “difficult scenes when they arise” (Capullo in a message to author, 21 March 2014).

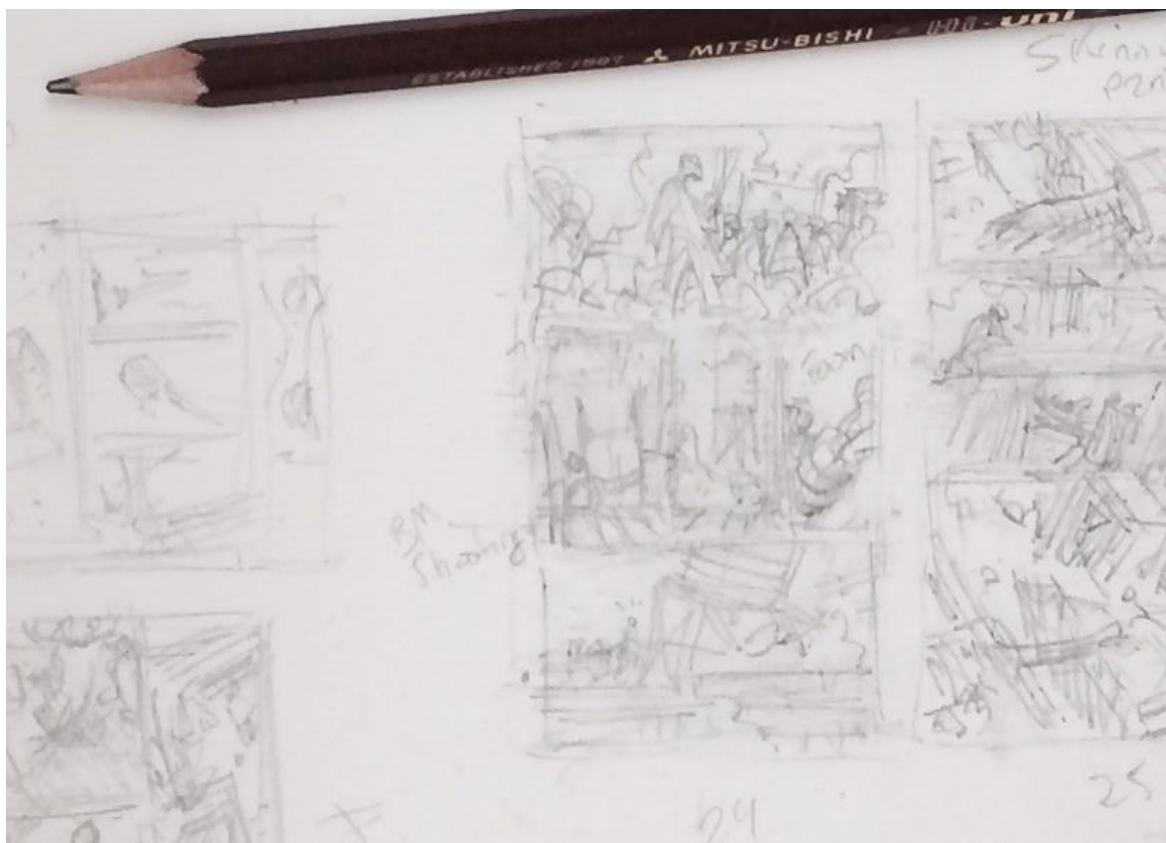




Figure 1.43 (above): Klaus Janson inks over Frank Miller's pencils for this image from *Batman: The Dark Knight Returns* (1986). **Figure 1.44 (Below):** Janson describes his comic page process, including roughs and layouts in *The DC Comic guide to Pencilling comics* (Janson 2002).

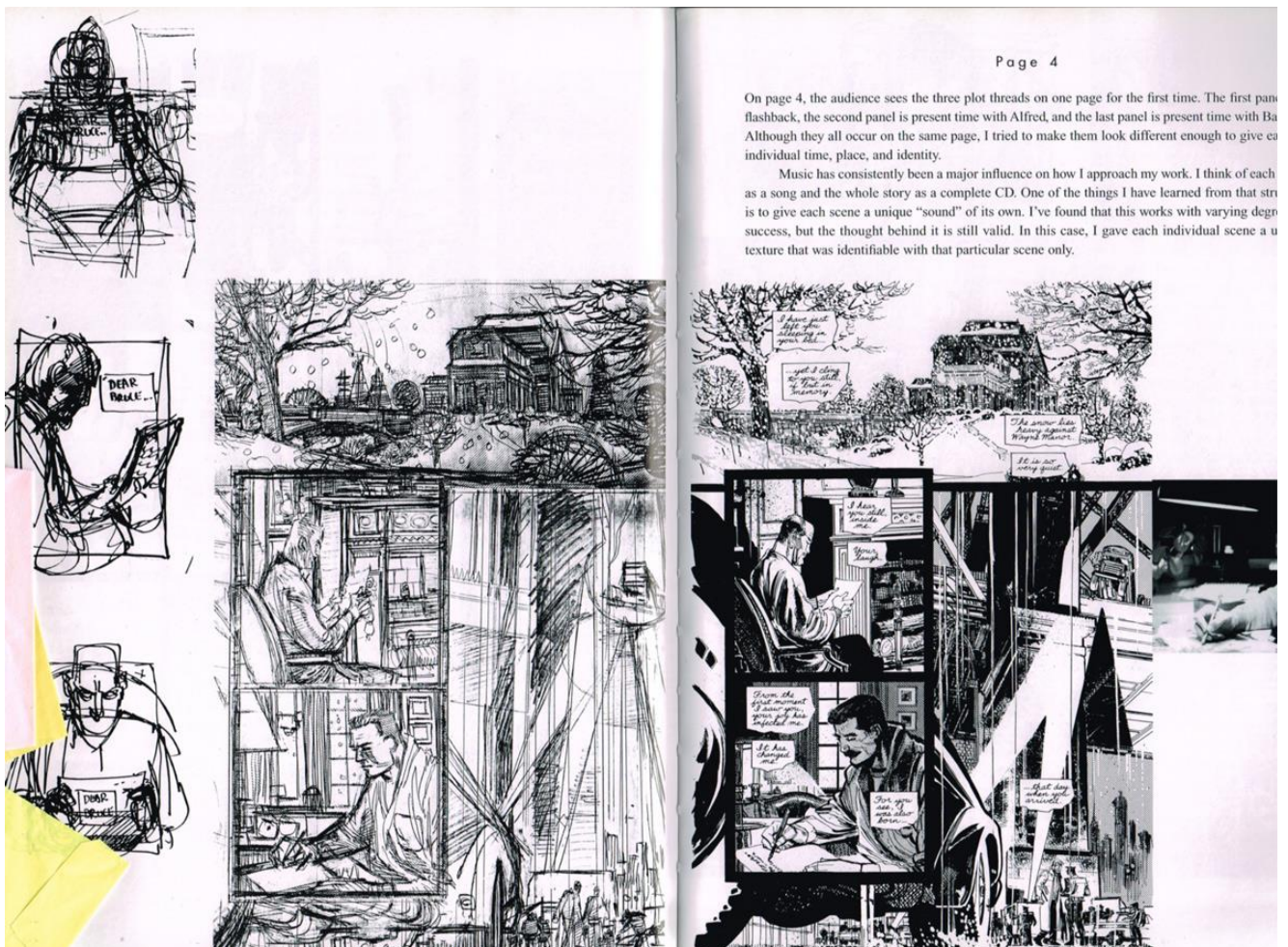
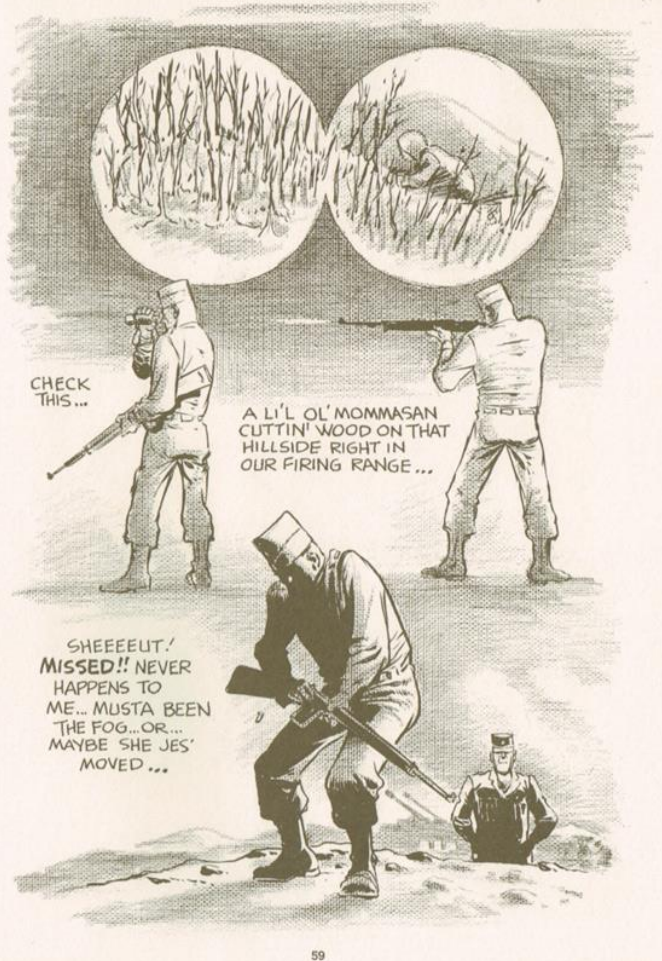
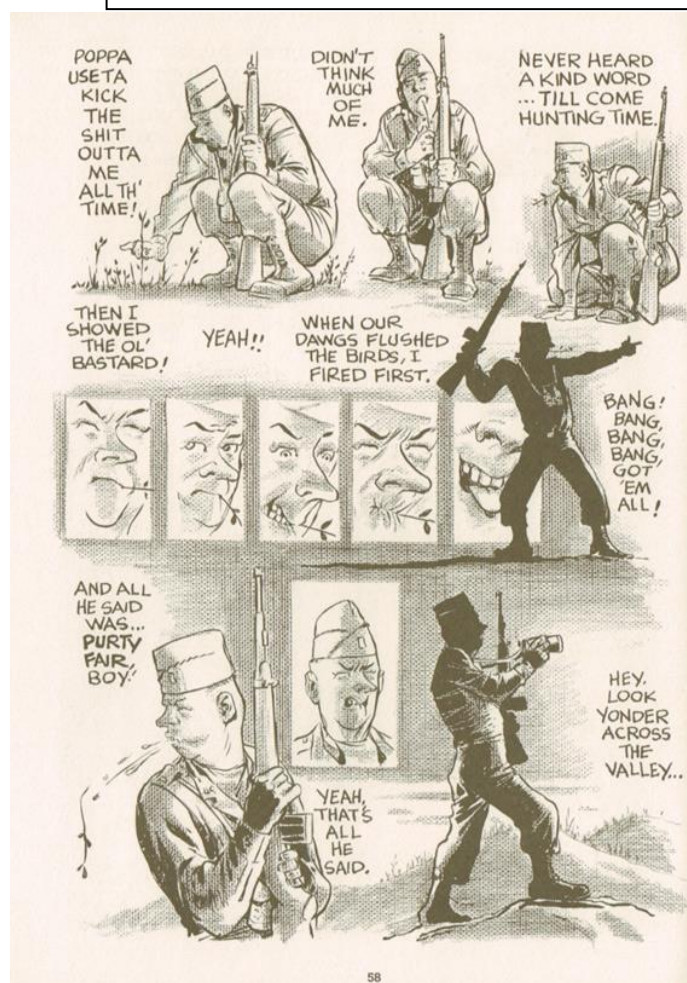




Figure 1.45 (above): Will Eisner pencil rough layouts to final art comparisons (Eisner 2008).

Figure 1.46 (below): 2 pages from Will Eisner's *Last Day in Vietnam* (Eisner 2000- 2013).



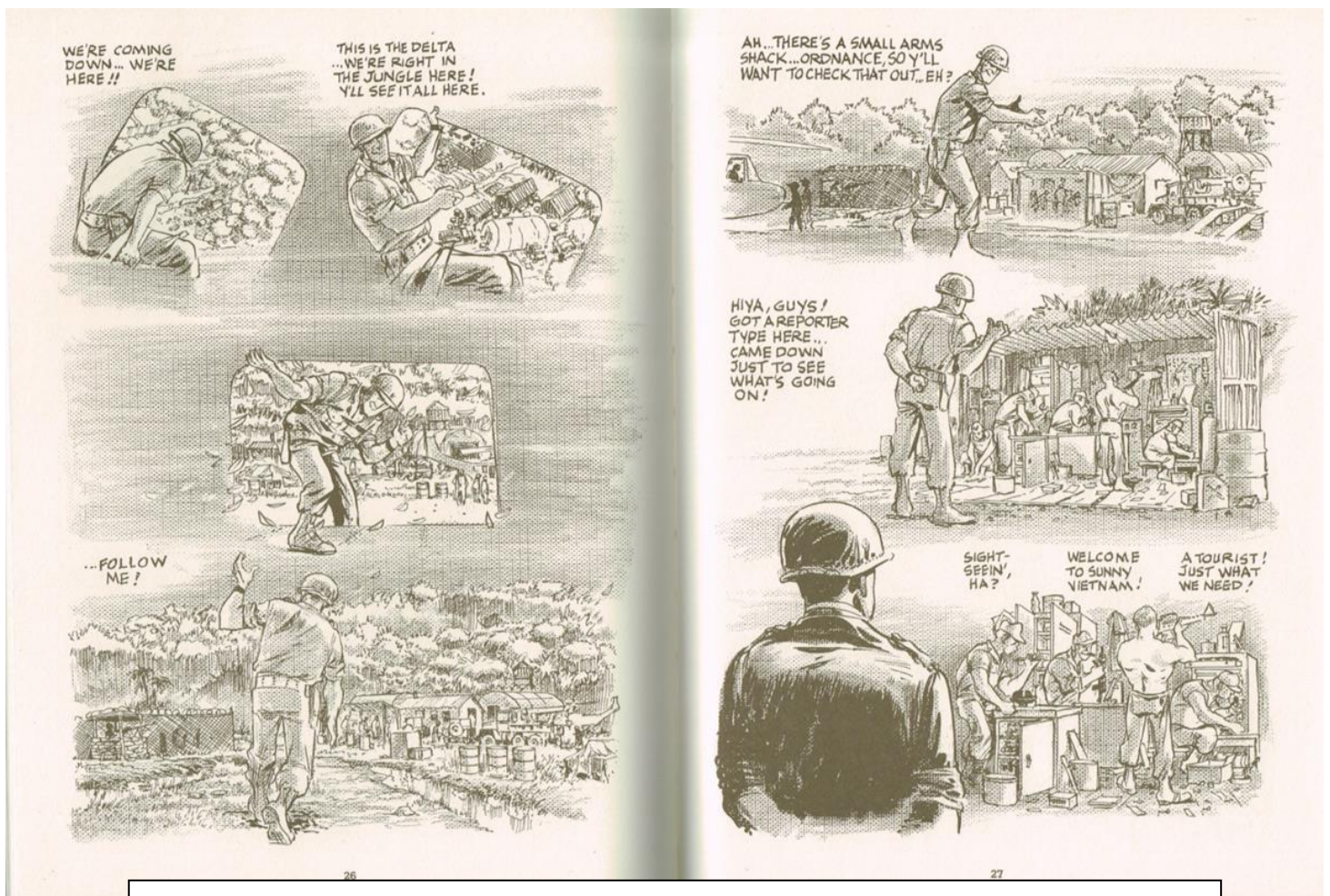


Figure 1.47 (above): 2 pages from Will Eisner's *Last Day in Vietnam* (Eisner 2000- 2013) showing Eisner's storytelling approaches, visually and via narrative style; speaking directly to the reader.

Figure 1.48 (below right) Jack Davis's illustration (over Harvey Kurtzman layouts) of 'Tin Can' for *Frontline Combat* (circa 1950s). **Figure 1.49 (below right):** *Sgt Rock* by Joe Kubert (circa 1967).

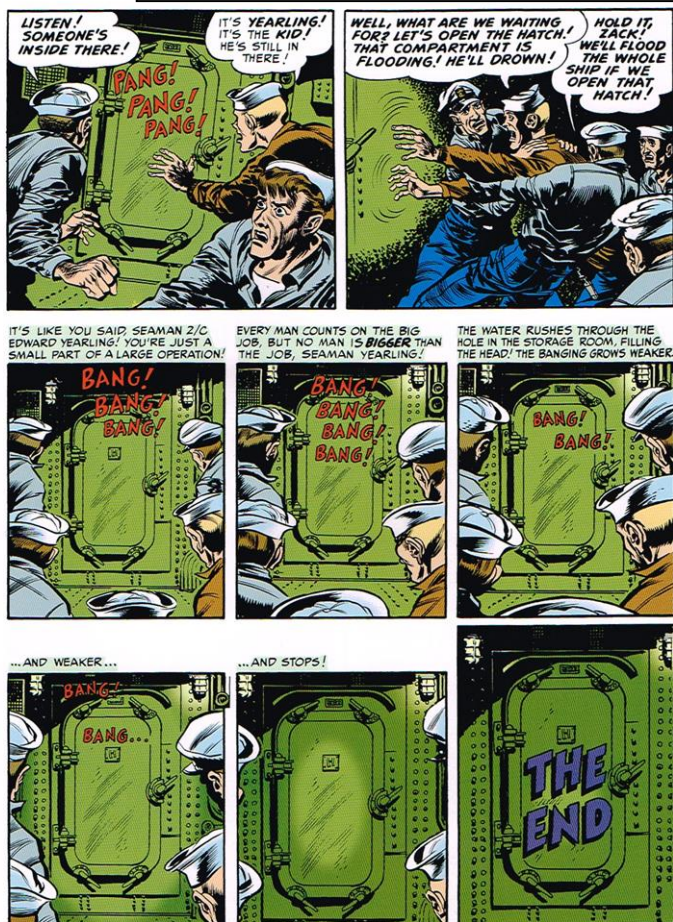




Figure 1.50 (left): *Sgt Fury and His Howling Commandos* by Jack Kirby for Marvel (circa 1963/64). Inks by Dick Ayers, script by Stan Lee. **Figure 1.51 (right):** *Our Fighting Forces ft. The Losers* by Jack Kirby for DC (circa 1974), inks by D. Bruce Berry.

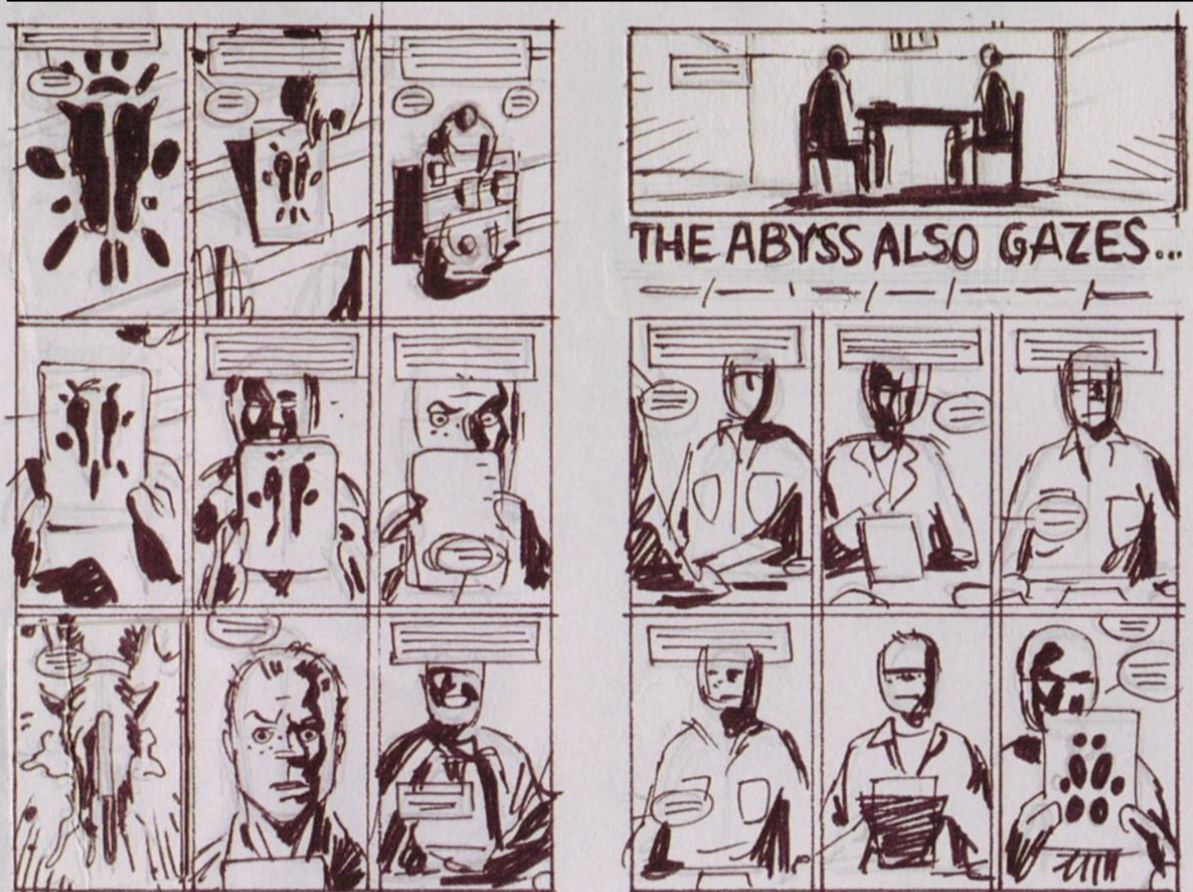
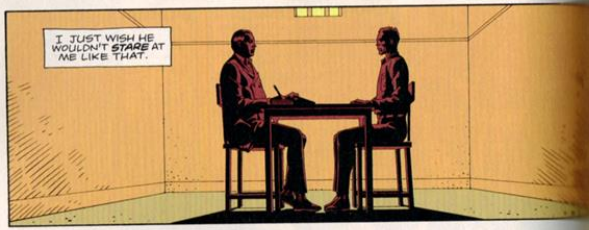


Figure 1.52 (above): Dave Gibbons thumbnails for *Watchmen #6*, based on Alan Moore's script, complete with word balloon and caption box considerations.



THE ABYSS GAZES ALSO



Figure 1.53 (above) and 1.54 (below): John Higgins's colouring for the mood of the story- the Psychiatrist's sessions become "darker" as the character 'Rorschach' describes his story. Illustration by Dave Gibbons, written by Alan Moore (*Watchmen* #6, 1987).





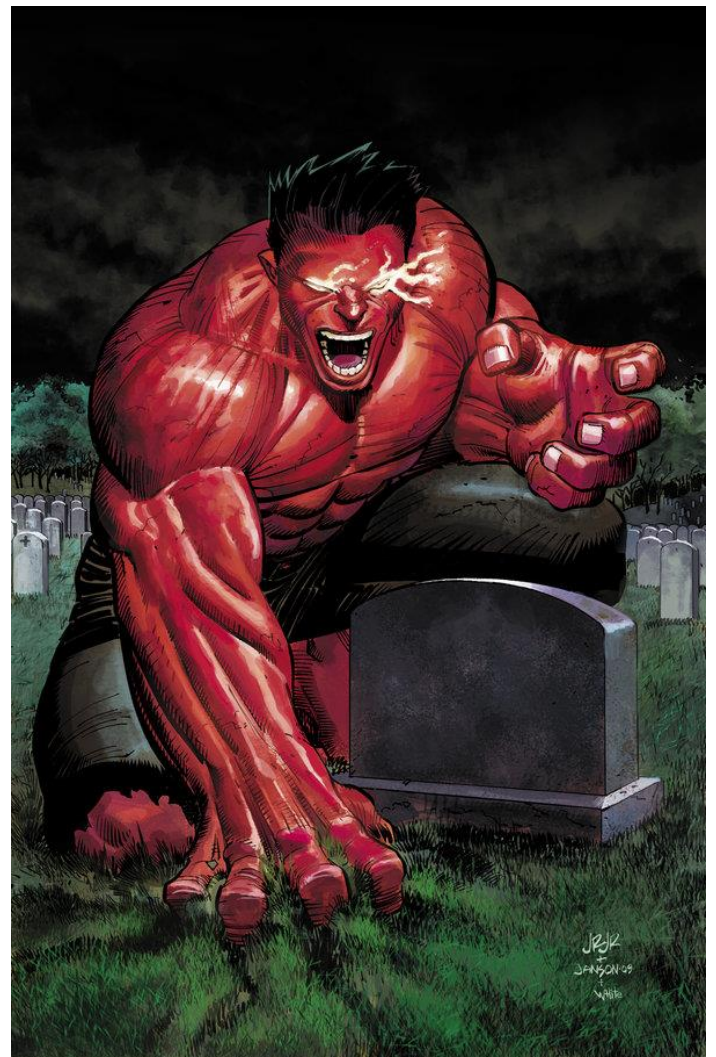
Figure 1.55: An example of John Higgins's unique colour palette for the *Watchmen* series (circa 1987). Illustration by Dave Gibbons, written by Alan Moore. Notice how the flashing neon sign affects the colour palette of the panels as it blinks.



Figure 1.56 (Left): An example of Dean White's colouring, from *Kick-Ass 2 #1*, 2010). Pencils by John Romita Jr. Inks by Tom Palmer, written by Mark Millar.

Figure 1.57 (Right): An example of Dean White's colouring for Marvel Comics (*The Avengers*) pencils by John Romita Jr. Inks by Klaus Janson.

Both images show White's use of white highlight lines in his colour rendering.



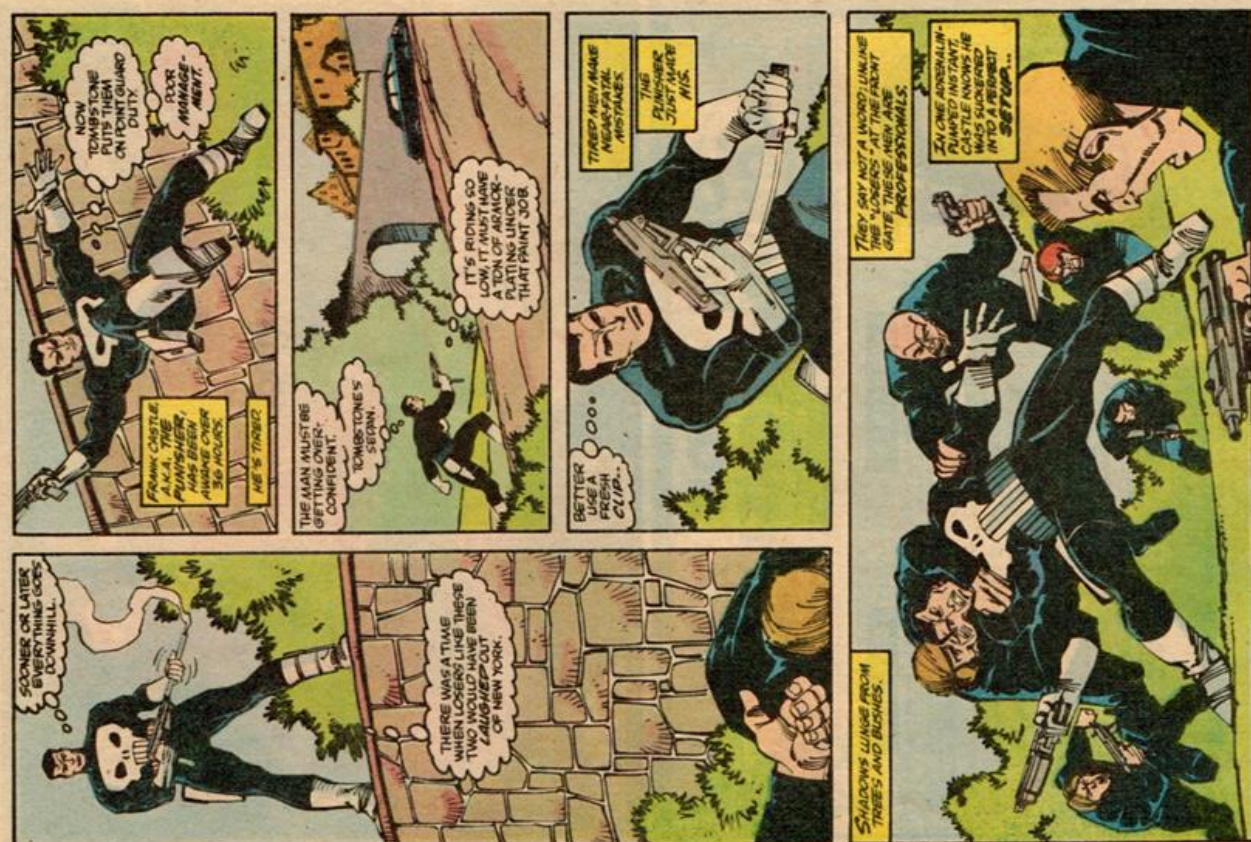


Figure 1.58: Thought balloons and 3rd person narrative caption boxes in superhero comics. *The Spectacular Spider-man # 141* (August 1988). Script by Gerry Conway, illustration by Sal Buscema.

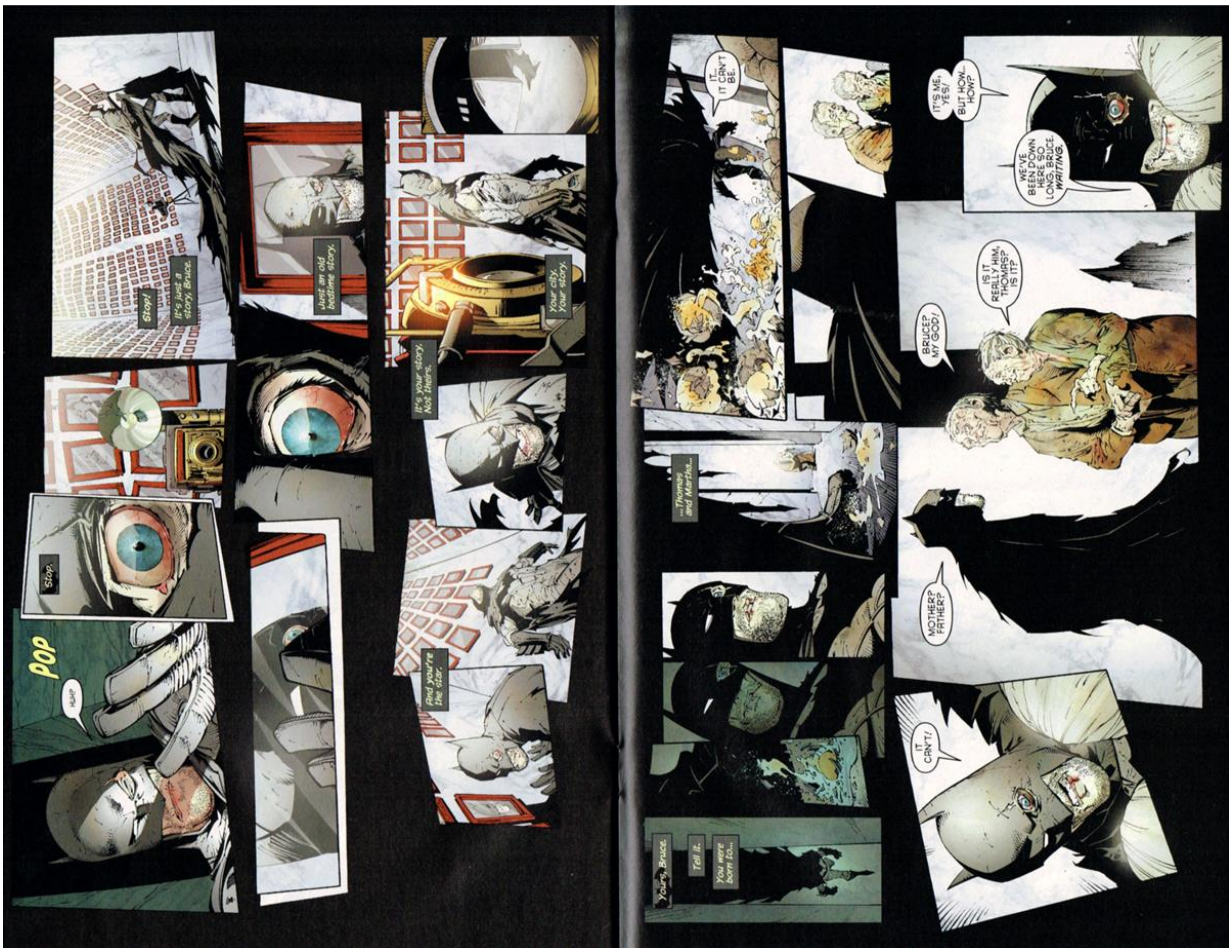


Figure 1.59: Though not a clean “start/stop” of the use of 3rd person omniscient narrative caption boxes and thought balloons in comics, the 1980s marked the period where their use faded out. Above is an example of Mike Baron’s scripting of Klaus Janson’s illustrations for *Punisher* #1 (July 1987).



1.60

Figure 1.60 – 1.64: a 5 page sequence from *Batman #5* (March 2012), shown in correct publication orientation, where page layout turns sideways and upside-down, reflective of the narrative and the character's state of mind. Pencils by Greg Capullo, written by Scott Snyder, inks by Jonathan Glapion, colours by FCO.



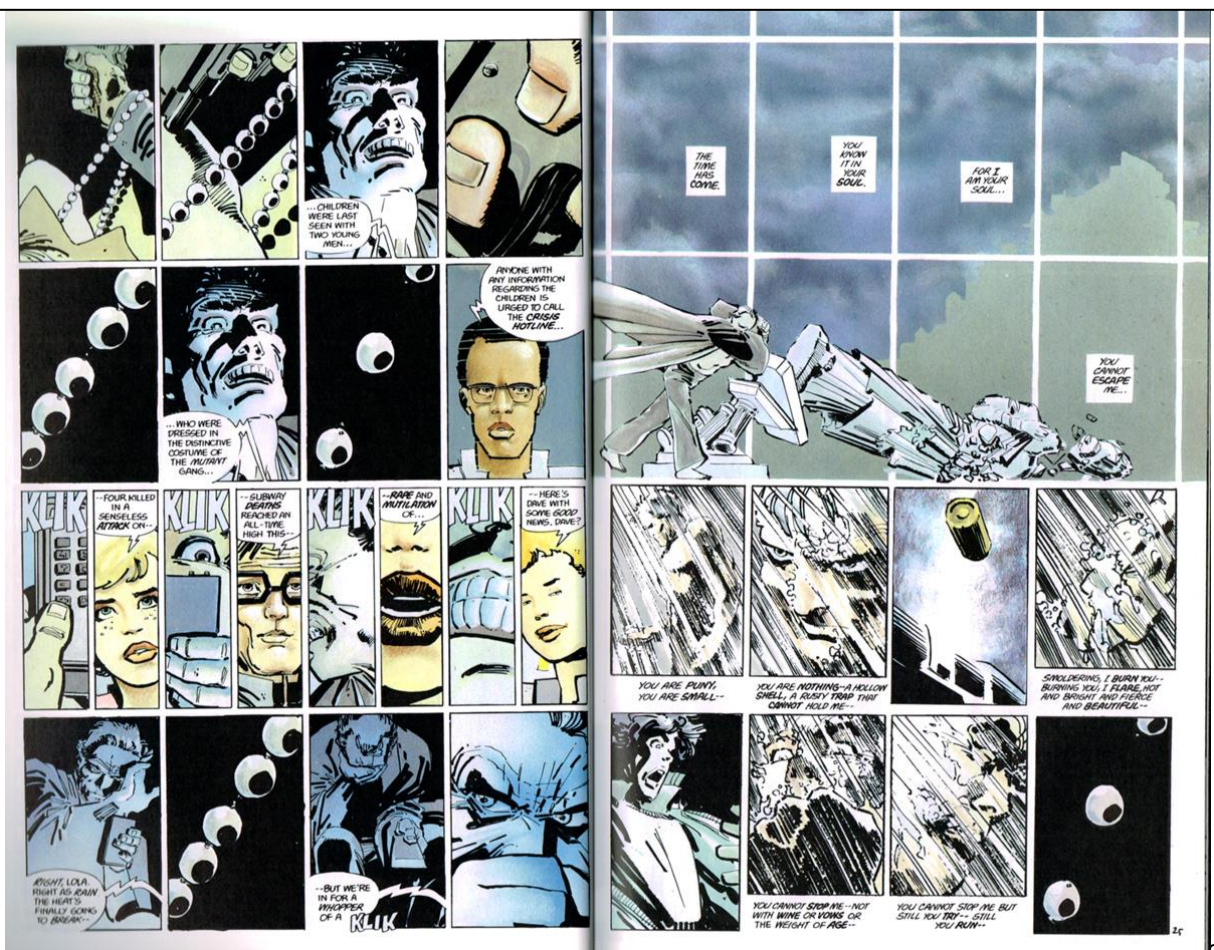
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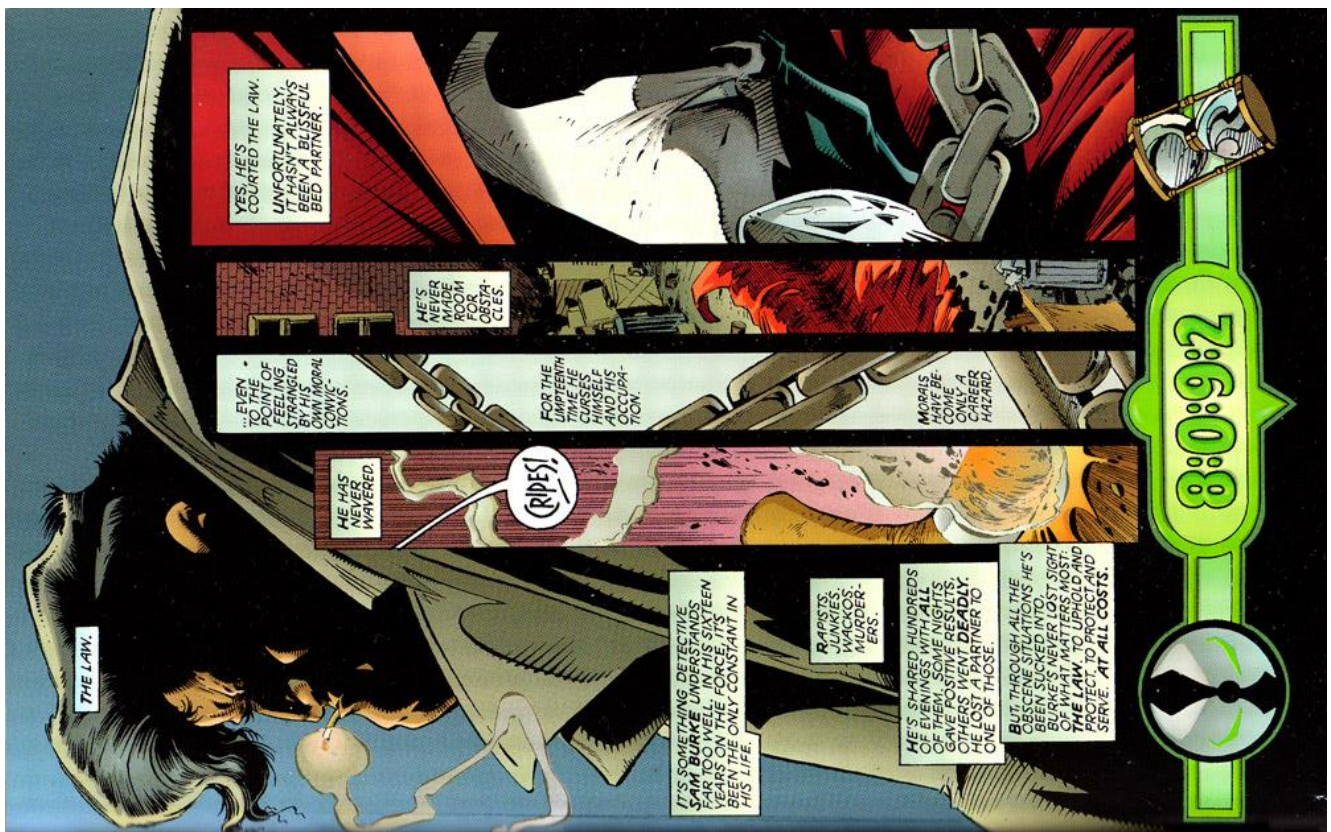


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Figures 1.65 and 1.66: Pages showing Frank Miller's narrative style, page layouts, use of time in panels and juxtaposition of sequences in *Batman: The Dark Knight Returns* (circa 1986). Inks by Klaus Janson, colours by Lynn Varley.





Figures 1.67 and 1.68: Todd McFarlane's *Spawn*. Free-form page layouts, poster-style images (circa 1992/93).



HE KICKS TO STAY UP, BUT YOU ARE HEAVIER AND YOU **PRESS HIM UNDER!**



IT REMINDS YOU OF SOMETHING...AND YOU **PRESS HIM UNDER!**



LIKE DUNKING, WHEN YOU WENT SWIMMING! YOU **PRESS HIM UNDER!**



YES...YES...LIKE DUNKING AT THE SWIMMING HOLE... YOU DUNK...**DUNK... DUNK...**



HIS HANDS HAVE STOPPED CLAWING AT THE AIR...HIS FEET HAVE STOPPED THRASHING...



...BLOOD AND BUBBLES ARE COMING TO THE SURFACE AND THE MAN YOU ARE HOLDING RELAXES!



IT SEEMS LIKE HOURS HAVE GONE BY! THE BUBBLES ARE BARELY TRICKLING UP AND ALL IS STILL!



SUDDENLY, YOUR MIND IS QUIET, AND YOUR RAGE COLLAPSES! THE WATER IS VERY COLD!



YOU'RE TIRED... YOUR BODY IS GASPING AND SHAKING WEAK... AND YOU'RE ASHAMED!



YOU STUMBLE AND SLOSH OUT OF THE RIVER AND RUN...RUN AWAY FROM THE BODY IN THE WATER!



Figure 1.69: War Comics: Harvey Kurtzman's *Corpse on the Imjin* for *Two Fisted Tales* (circa 1950-1955). 2nd Person narrative, emotive use of camera choice, expressive line, shape and character pose style.

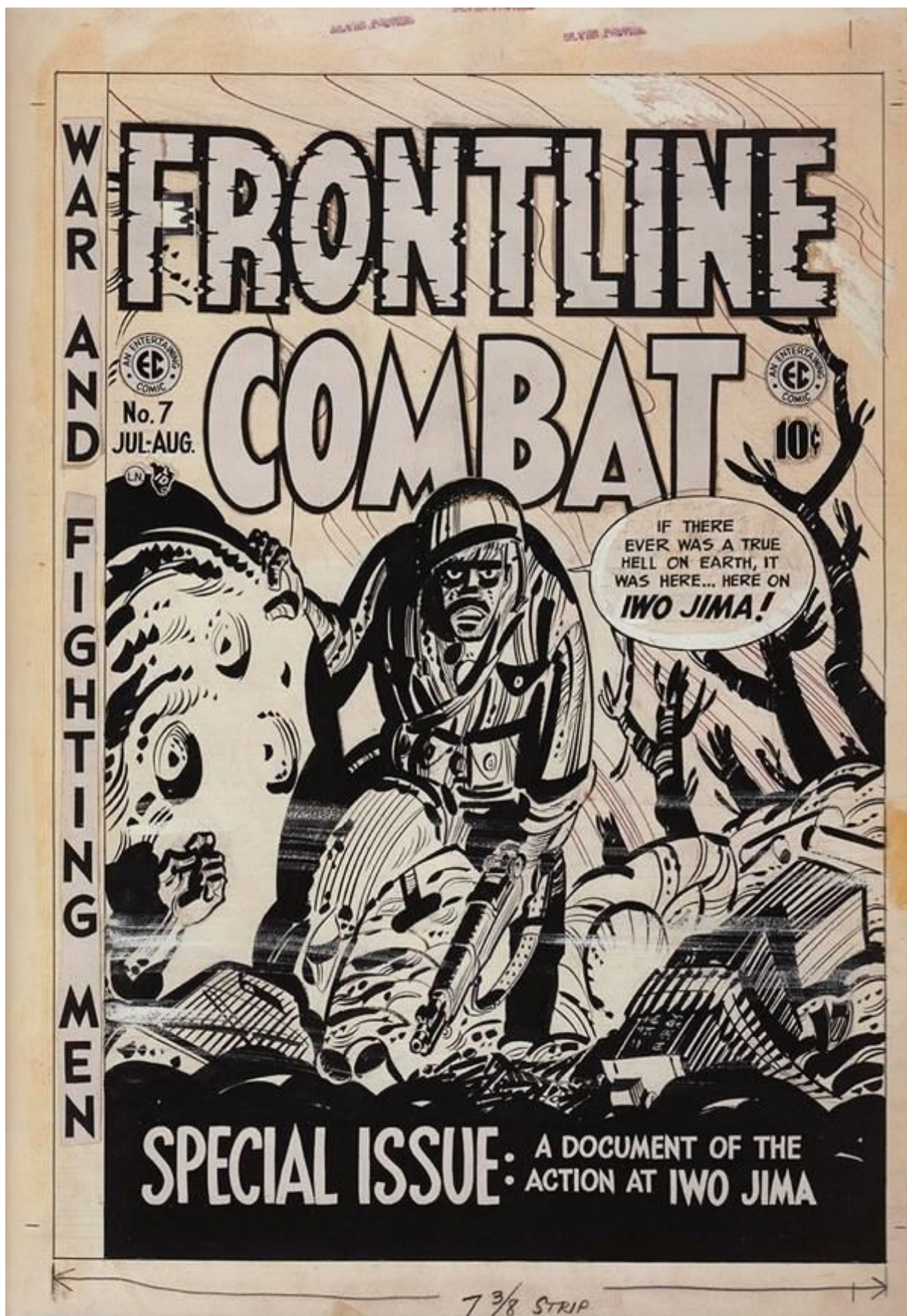


Figure 1.70: Cover to *Frontline Combat* #7 (circa 1952) by Harvey Kurtzman.

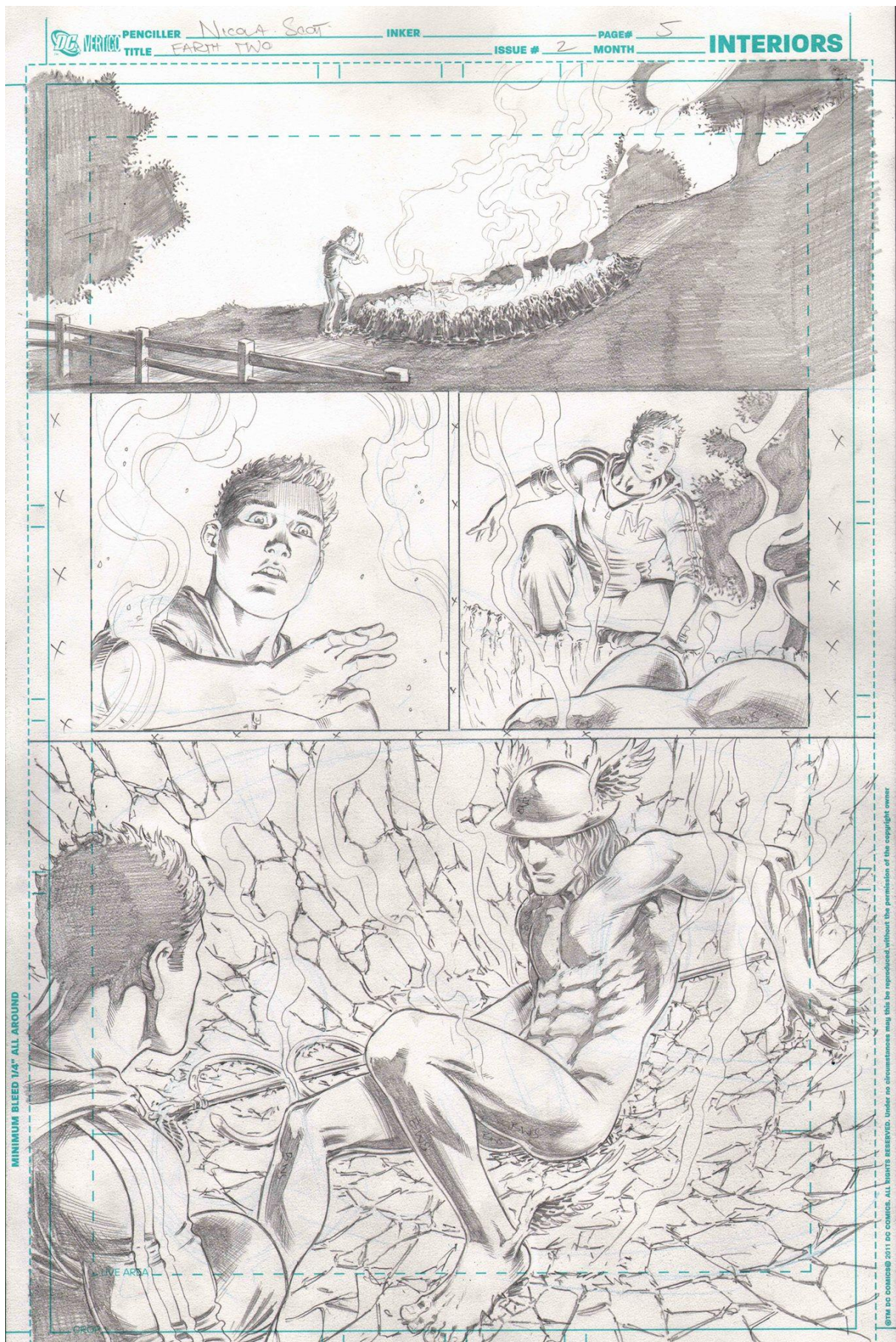


Figure 1.71: Nicola Scott clean pencils for DC Comic's *Earth Two* #2 (circa 2014).



Figure 1.72 (above): Cover for *The Demon* #13 (1973). Pencils by Jack Kirby, inks by Mike Royer.

Figure 1.73 (below): Splash page for *Fantastic Four* #102 (1970). Pencils by Jack Kirby, inks by Joe Sinnott.



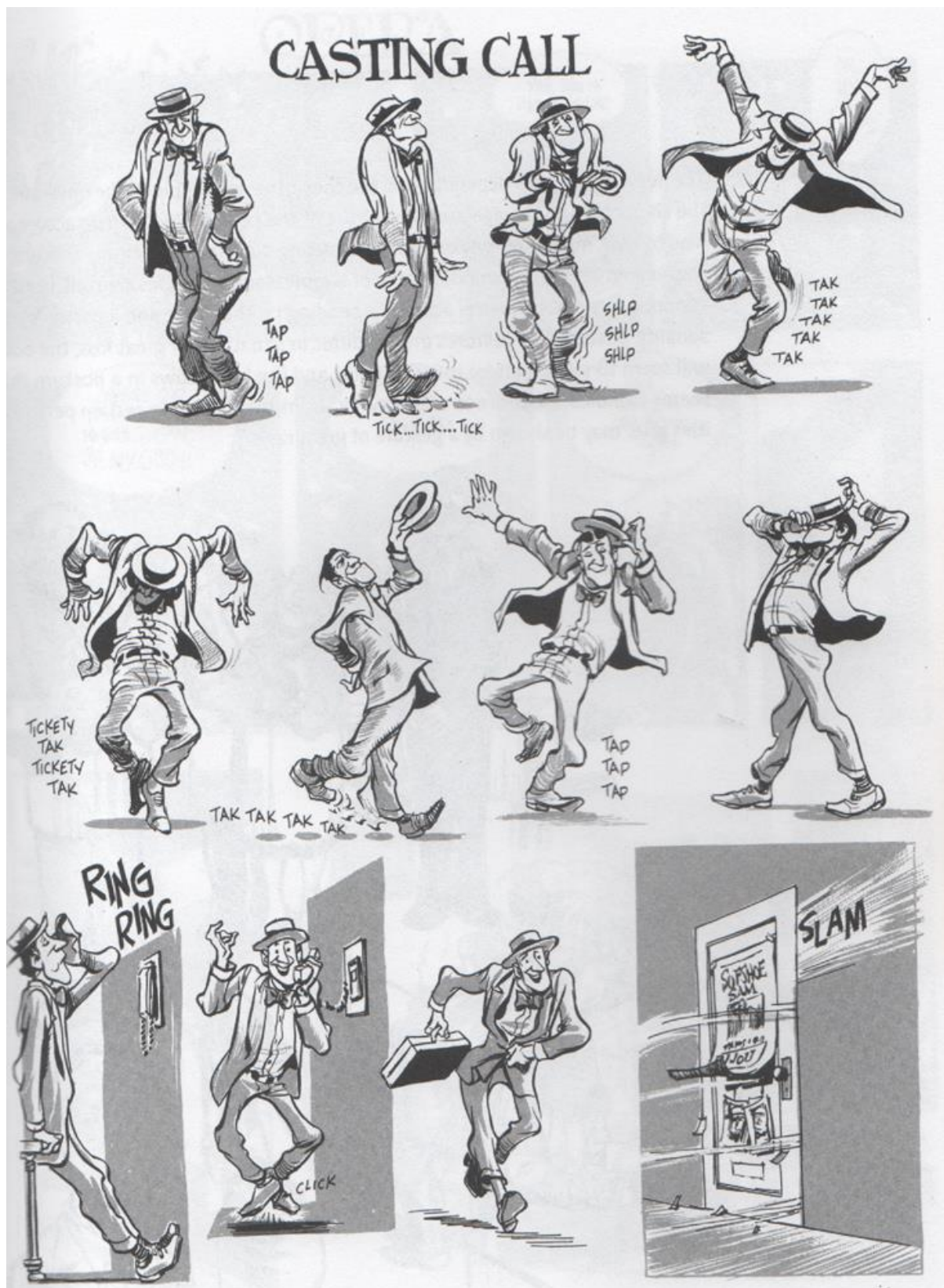


Figure 1.74: Will Eisner's *Casting Call* (Eisner 2008, 75).