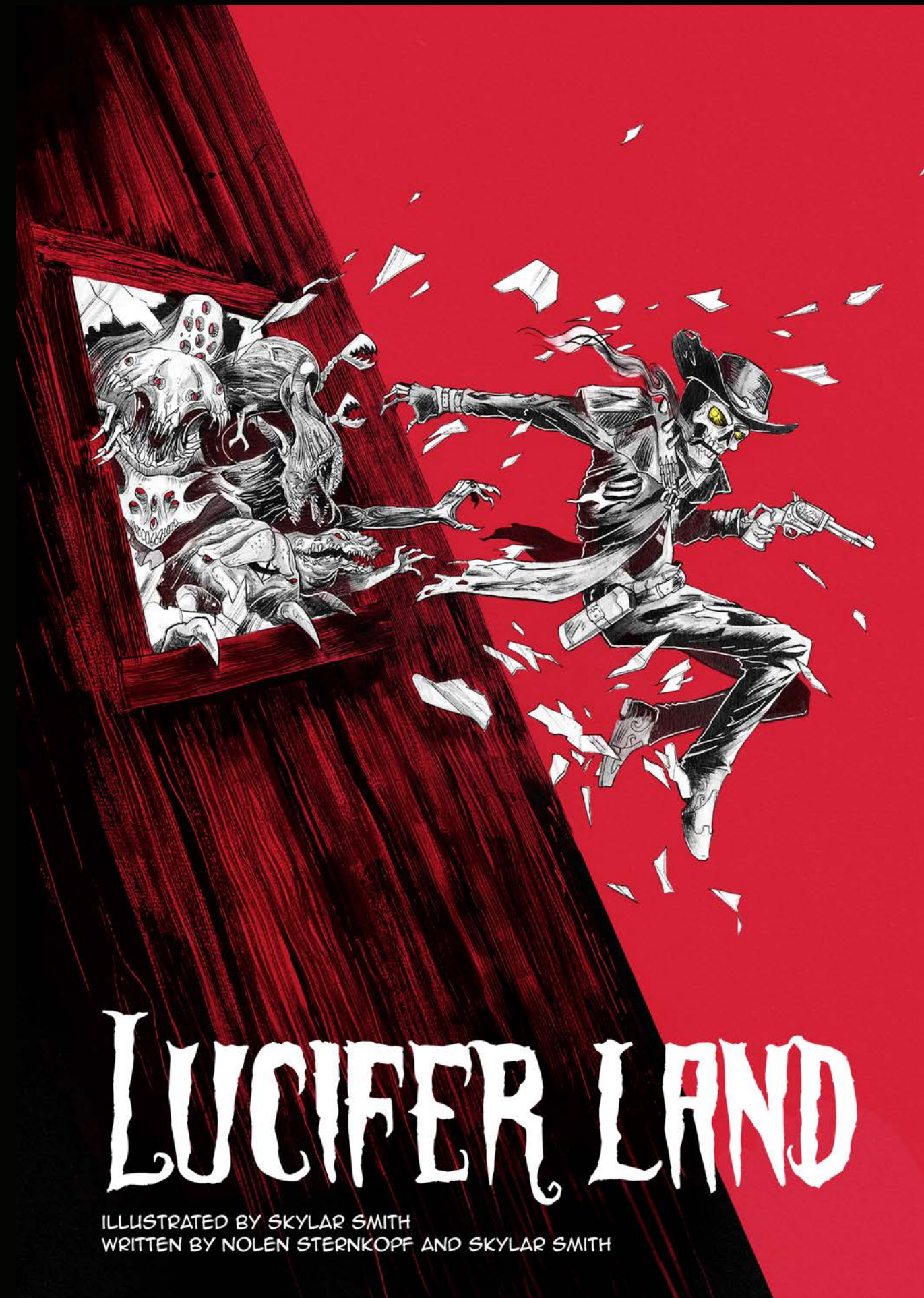


SKYLAR SMITH ILLUSTRATION

LUCIFER LAND
PNCA Thesis Portfolio
ssmith3@willamette.edu
Instagram: @skylartist
skylarsmithillustration.com



LUCIFER LAND

ILLUSTRATED BY SKYLAR SMITH
WRITTEN BY NOLEN STERNKOPF AND SKYLAR SMITH

ARTIST STATEMENT

Skylar is an illustrator born and raised in beautiful, gloomy Oregon. Skylar is captivated by the dark, macabre, and creepy, while also being a bit too obsessed with ripped superheroes. Skylar's work reflects these interests with her use of graphic colors and linework, creature design, and fan art. She works primarily in traditional media, with digital touch ups added after.

Skylar received her BFA from Pacific Northwest College of Art in 2021, and has been working in both editorial and comics. When she's not drawing, she's taking care of her numerous pets and sloshing in the mud in the forest.



ABSTRACT

Lucifer Land follows a wayward demon named Abaddon who travels across the American Wild West on a mission to kill Beelzebub, who has turned Earth into a terrifying wasteland. Abaddon ultimately wants to redeem himself for working with Beelzebub as his right-hand man and contributing to the almost total annihilation of humanity. This introductory comic issue is a way to establish a fascinating world and act as a marketing tool to get into the mainstream comic market. Lucifer Land consists of 11 finished pages (24 pages total), a cover, and printed versions of the story.



CREATIVE BRIEF

I. Project Vision

This project is a 24 page comic issue introducing the character Abaddon, a stoic, self loathing demon who is hellbent on finding and killing the ruler of the underworld. Abaddon is resentful of his contribution to the mass genocide of the human race during Judgement Day. From the third page of the comic, Abaddon's involvement in Judgement day becomes apparent. He was the right hand man to Beelzebub, ruler of Hell and leader of the demon army. This first issue does not dive into Abaddon's personal demons but rather establishes a setting and a motivation that can very easily be expanded upon if I choose to continue the series. If I were to expand the story, my writing partner and I have discussed giving Abaddon a human sidekick, and adding more stops on his way to find Beelzebub.

II. Audience

I see this comic as a form of escapism more than anything else. This does not mean there is no depth, but rather no explicit ties to current events, social issues or even my own personal experiences. This is the type of comic I read when I want to ignore my problems. The audience for a story like this is anyone who reads comics for the same reasons I do. It is geared towards a teenage or adult audience, as there is graphic (albeit stylized) violence as well as swearing, so I fully intend to market this towards an older demographic. I see this comic and the work I generally make alongside Dark Horse, Boom, and Skybound comics.

III. Methods & Materials

As an artist who had a very late introduction to the world of digital art, I knew my limitations and quarrels with the medium would make for a less than ideal experience. So, despite me knowing how much more intensive the process would be, I went with a traditional approach. Using India ink, multiliner pens and jelly pens, I went with my usual inking style. To switch things up, I incorporated dry brush and ink washes, two methods I have never used before. These methods ended up negating the use of color, as the pages looked finished after a detailed ink wash technique. I am incredibly happy with the result. It fits in perfectly with my older work, but spices things up with a refreshing new technique.

IV. Comparative Media

My personal connection to a project with these themes arise from a fascination with demons and horror. Films such as The Babadook, Evil Dead, Drag Me to Hell and Insidious all have inventive ways of telling similar stories of demons based in Christianity. I also enjoy comics with similar demonic/horror themes such as Hellboy, Preacher, Batman, and many more. The dark gritty style that most of them utilize has profoundly shaped my artistic style. In addition, the Western genre is something that has more recently been of interest to me, and has had a resurgence in mainstream media with Red Dead Redemption, The Hateful Eight, and The Ballad of Buster Scruggs. To me, Lucifer Land is separated from other comparative media mainly because the main character is not human, but appears as if he'd be a background character with no dialogue, or an antagonist.

V. Marketplace Application

This project is first and foremost a way to get work in the field of comic illustration. It is a strong piece of my larger portfolio and perfectly showcases the type of work I want to get hired to do. I do not currently have plans to continue the story as a series, but am completely open to doing so if somehow, someone likes it enough to fund its continuation. My current plans involve sending the comic to art directors, self-publishing on media platforms like Gum Road, and having it available to view on my website. In Advanced Illustration 2, I created a large list of potential clients, physical promotional postcards, and a template to directly email art directors. As previously mentioned, Dark Horse, Skybound, Image, Boom and many other publishing companies are where I see my type of work living.



PROPOSAL

The project I will create for my thesis is a single issue of an ongoing comic series called Lucifer Land. Lucifer Land follows a wayward demon named Abaddon who travels across an old west-themed alternate reality hellscape set in the 1800s. His mission, to kill Beelzebub, ruler of Hell, who has turned Earth into a terrifying wasteland. Abaddon possesses the desire to redeem himself of his past wrongs, which include working alongside Beelzebub as his right-hand man for many years and contributing to the genocide of much of the human race. It will be a thrilling and action packed adventure filled with enticing characters, unique monster designs and homage to classic Western and horror media.

Thematically, Lucifer Land explores the gray areas of both redemption and religion. Abaddon, in title, is the embodiment of moral gray, operating as an agent of both Heaven (typically viewed as good) and Hell (typically viewed as evil). However, Abaddon's work for both Heaven and Hell was to commit murder and torture on mass scales, and it was in fact God that enacted the Judgement Day where Abaddon slaughtered so many and Beelzebub was able to rise to the mortal world. Our views of good and evil in regards to Heaven and Hell are challenged as the difference between God and Beelzebub becomes harder to distinguish and all parties are essentially painted by actions that are widely agreed upon to be evil. On a more personal note, Abaddon will deal with his past and seek redemption, a common theme of the western genre. The story explores themes of morality and doomed redemption as Abaddon realizes that the only way he can right his wrongs is by committing even more evil acts and extinguishing who he was made to be. Violence is not condoned in this comic, but rather used purely for entertainment purposes. It also is worth noting that this project is, at its core, mainly a way for me as an artist to flex my illustration skills, and everything I have learned at PNCA. The themes are secondary to the art, and not explored deeply in any fashion.

My personal connection to a project with these themes arise from a fascination with demons and horror. Films such as The Babadook, Army of Darkness, Evil Dead, Bill and Ted's Bogus Journey, Drag Me to Hell and Insidious all have inventive ways of telling similar stories of demons based in Christianity. Christian-based horror always draws me in thematically because of the exposure I have had to Christianity. It was never forced upon me, yet I feel tied to it and often guilty that I don't practice it like the rest of my extended family does. Perhaps this guilt is reflected in my desire to consume media with these dark themes, as I want to know that I am not the only one "disrespecting" the practice. This type of guilt and self-reflection will be loosely mirrored in the character of Abaddon, as he struggles with the morality of his actions. I am a fan of horror in general because of the thrill it gives me, and how it can be taken into uncharted territory and not adhere to reality. I also enjoy comics with similar demonic/horror themes such as Hellboy, Preacher, Batman, and many more. The dark gritty art style that most of them utilize has profoundly shaped my artistic style. In addition, the Western genre is something that has more recently been of interest to me, and has had a resurgence in mainstream media with Red Dead Redemption, The Hateful Eight, and The Ballad of Buster Scruggs. These types of movies and games usually have deep character driven stories and warm color palettes which are things that I will incorporate in this project. Ultimately, western, horror, and most other genres are consumed for the purposes of escapism, and that is the goal with Lucifer Land. Not everyone appreciates fantasy action and violence, but for me and many people, this type of entertainment is a way to detach from reality momentarily and explore a story that is not meant to be deep, meaningful, or tied to any current events.

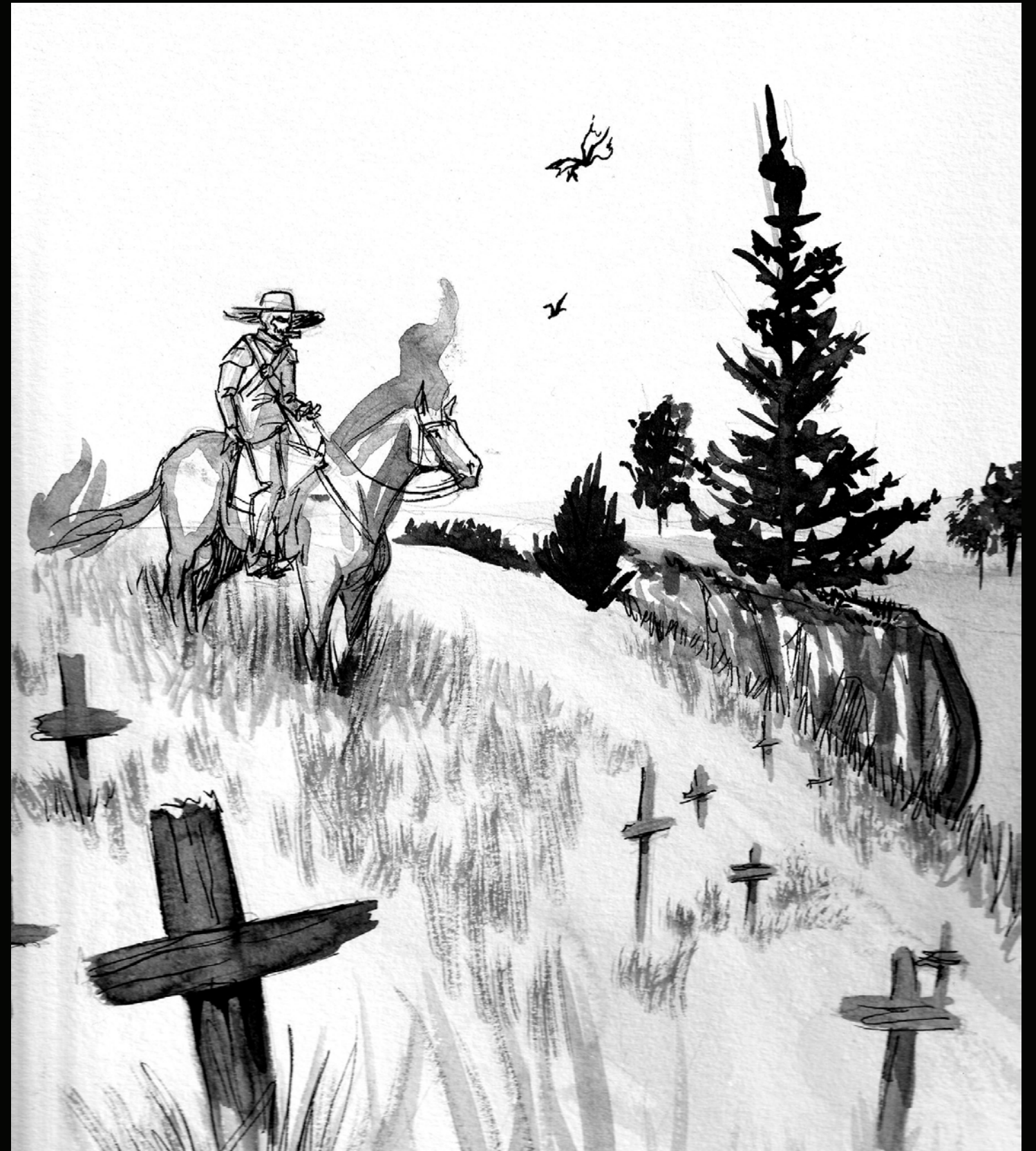
Lucifer Land will combine the genres of western and horror with a supernatural coating. While films such as Ravenous, and comics like Jonah Hex have the western and the supernatural horror aspects, Lucifer Land will take the concept a step further by creating a world that is as fantastical as it is supernatural. With the evidence of a defeated human race littering Earth, Abaddon traverses a growing society of demons and monsters who have overtaken the planet. The sprinkling of comedy throughout will also be refreshing and lend itself to something more lighthearted than most westerns. Having a main character who is a demon will also be unique, as it is not common for a non-human to be the protagonist in a story, especially a western themed story. This combining of genres serves my vision well. The horror genre leaves a lot of space for creative freedom and immense world building, and the western genre encourages a more focused, character driven story. The two will balance each other perfectly for the purposes of the story told in Lucifer Land

Visually, this comic will do what I often aim to do with my art: take a fantasy character or characters and depict them in a realistic world. Lucifer Land, while it will most definitely have traditional otherworldly aspects of Hell and the "underworld", will also be grounded in the sense that it ultimately takes place in 1890s America. The crazy characters will be what makes the story fantastical and over the top. Oftentimes I put monsters or non-human creatures in a grounded environment, usually for humorous purposes, but also to emphasize the weirdness of the creature. When there's a monster in a monstrous world, the two cancel each other out visually, leading to some undoubtedly cool imagery but allowing for very little critical thinking on the viewers part and often a less exciting viewing experience. An example of the balance I try to emulate with my artistic style is Todd Mcfarlane. In his work, notably Spawn. The inking will all be completed traditionally and the coloring in Photoshop, as my art is at its best when I combine traditional and digital media. The palette of Lucifer Land will reflect the western genre more than the horror, as it will be a warm palette, similar to other media set in the old west. I tend to like laying out my comics in a traditional way, utilizing a loose 3x3 grid (similar to classic comics such as Watchmen) that only is broken for the purposes of emphasizing an action or character. Stylizing the outline of the panels is something that I am interested in doing. Typefaces are an extremely important aspect of comics that should not be overlooked. I don't want to go overly western in my font styles, and I think Wantedo is a good font that isn't too over the top cowboy-esque. The body type will be Anime Ace, a typeface that I have used for many projects. It is campy and fun, while also not being too distracting.

PROPOSAL (CONT)

This will be written in a classic hard boiled western style inspired by many titles such as High Plains Drifter and Red Dead Redemption. It will also incorporate comedic writing as well, with inspiration from Evil Dead and Drag Me to Hell. I love the writing and directing style of Sam Raimi, who writes in a heightened, pulpy style which feels a bit exaggerated at times and leads to some memorable lines. It is, at the same time, sincere and earnest, which will lend itself well to the more grounded and sentimental scenes. There will be duels, saloon brawls, and other western tropes happening, so I will incorporate classic western phrases such as “partner”, “feller” “howdy” etc. This will be a printed comic that will also be available on my website for viewing. The final comic will be saddle stitched and printed in the PNCA labs. The pages will be a standard comic print size (6x9). I will have the script and pencils done by the start of next semester, and the inking, coloring and printing done in time for my defense. For the defense, all of the full-color spreads will be printed and adhered to a wall for viewing, and several physical issues will also be printed on glossy 80 lb comic paper. For the process of actually illustrating the comic, I will ink it traditionally in ink on a larger scale than it will be printed, scan it into Photoshop, and make alterations to the scans. Once I have done that, I will color the scans with a digital watercolor brush. The Inking will be in my usual stylized realism, influenced heavily by Todd Mcfarlane, Fiona Staples and Lee Bermejo. These are all artists who continue to tremendously inspire me. The scope, medium, style and tone of this project fits into my wider body of work in that it will explore similar subject matter to what I have demonstrated in the past, while also adding something new. I have illustrated a demon/hell/horror comic before, but the world building was minimal, and the art was not my absolute best work. Lucifer Land has an expansive universe and lore to go along with the imagery. It will have more of an effect than previous comics because I have the time to create very interesting and fun characters as well as settings that are not as clearly inspired by existing media. One of my favorite aspects of comics is the design of the settings and characters. Character design is a large part of my current portfolio. I love designing people, monsters, and objects that are part of a larger story or universe, which is why I often do commissions of people’s D&D characters.

This project will be the natural pinnacle of my artistic practice. It will exemplify not only everything I’ve learned in PNCA both in graphic design and illustration, but also everything that I’ve chosen to brand myself as. Lucifer Land puts a spin on two common genres, while also being comedic at times and tonally deep at others. The premise, the tone and the genres this story encapsulates will all allow me to exercise my artistic skill to the fullest extent and keep my excitement level high throughout the process of creating the comic.



SPEECH

Hello Everyone! I want to thank you all so much for being here for my thesis defense. My name is Skylar Smith and I am a final semester illustration major, with a minor in graphic design.

The project I am sharing with you all today is Lucifer Land, a 24 page comic issue introducing the character Abaddon, a stoic, self loathing skeleton demon, hellbent on finding and killing the ruler of the underworld. Abaddon is resentful of his contribution to the downfall of the human race during Judgement Day. From the third page of the comic, his involvement in Judgement day becomes apparent. He was the right hand man to Beelzebub, ruler of Hell and leader of the demon army. The setting is an alternate reality version of the 1890s American West littered with evidence of a brutally defeated human race. This first issue does not dive into Abaddon's personal demons but rather establishes a setting and a motivation that can easily be expanded upon if I choose to continue the series. Ultimately the aim is to add this to my portfolio as a way to get work in the field of mainstream comic illustration.

The script was written by myself and Nolen Sternkopf, a San Francisco State University graduate who is focusing on movie directing, and, more importantly for this project, screenplay writing. Initially, the comic I would illustrate was a completely different concept from a different writer. It was a coming of age drama about two boys that were living in the apocalypse called Cosmic Reflections. It is a very well-written and interesting story, but the first issue had a lot of exposition and the main characters just kinda talking to each other. There wasn't the opportunity for very dynamic or interesting artwork. For a few weeks however I attempted to force myself into liking the story, but it just wasn't happening, which was disheartening because in the real world I can't necessarily be picky about the stories I am commissioned to draw. It kind of took a toll on my confidence at first, but I eventually accepted that my thesis comic needed to be something I wanted to illustrate, and that it didn't have to exactly mirror the client/artist relationship. Then this first writer pitched another story called Samurai vs. Dracula, which had the complete opposite problem, it was all quips and punchlines and also "for all ages" which is not my style at all. I felt bad telling the other writer that things wouldn't work out with his stories but it was the right choice in the end. My current writing partner pitched a story to one of his cinema classes that immediately caught my attention because of how perfectly it captured what I love to draw. It wasn't difficult to transition into a whole new proposed story because of how early the decision to change it was made.

I envisioned this project being written by someone other than myself from the very beginning, mostly for the extra time it would give me to focus on the illustrations, but also because I truly believe that someone who writes semi-professionally can give the story more life and excitement than someone who wants to illustrate for a living. This choice certainly paid off, because Nolen's affinity for writing stories makes Lucifer Land a blast to read in my opinion. He takes writing and directing inspiration from Sam Raimi, director of Evil Dead, Drag me to Hell and many other horror/comedy films.

The heightened pulpy style can be exaggerated at times, but lends itself well to my own artistic style which most of the time is inspired by the same types of movies. This comic, as well as most of my art, is for entertainment and escapism, something I value greatly as a way to take a break from the world. This does not give it an excuse to be shallow or tasteless, but more lighthearted as opposed to deep and meaningful.

You might notice that the outline for this comic is separated into three acts, and the script is formatted more like a screenplay, instead of like a normal comic script, this is because I find this format to be a lot more open to artistic interpretation while also encouraging me to draw panels in a more narrative and cinematic way. The writer and I worked incredibly well together and the process of writing the story made me all the more excited to start drawing it.

I definitely had enough involvement in the writing process that the story is as much mine as it is the writer's. That being said, the writing is secondary to the art, and I want to focus more heavily on the art for the purposes of today's discussion.



SPEECH (CONT)

For the main character, Abaddon, both the writer and I knew it would be the most fun to create a stone cold, lone wolf type character. As huge fans of Mad Max, The Punisher, and many other characters with personal vendettas, we made Abaddon to be an entertaining yet mysterious character. He stands apart from the other characters in this comic both visually and motivationally. Every other demon in this story is celebrating since they basically won Judgement Day. They're drinking, partying and torturing the remaining humans for fun. Abaddon is troubled and restless, not able to enjoy the tropey wild west lifestyle like everyone else. Abaddon is also, design wise, much different than all the other characters since he is literally just a skeleton. Take away his cowboy getup and he could be a random skeleton soldier in the movie Army of Darkness. These design choices were intentional. Even though he is a demon, his appearance is more "human" than anyone other than the actual humans in the story. Abaddon, in title, is the embodiment of moral grey, operating for both Heaven and Hell in some religious texts. The interpretations, definitions and depictions are pretty much endless, Abaddon is sometimes even described as not an entity at all but just a bottomless pit of destruction. The writer and I liked the name and the fact that he's not a well known, set in stone religious character. We didn't care to delve too deeply into the Christianity themes in this story (at least not in this issue), but we still wanted some references. Abaddon's design echoes this grey area between good and evil, between demons and mortals. His cowboy outfit consists of a torn duster coat, a hat with a snake on it, a spiked bandolier/ holster thing, a bandanna, and oftentimes a cigar. Giving him a distinct outfit was important to me because who doesn't love a badass character who's also stylish? The idea is that he kinda found all this clothing and modified it to be more demon-ey. You'll notice that a few background demons are also randomly wearing human clothes. I thought it would be kinda funny to insinuate that they pulled stuff off of dead people and tried to wear it and you know, Abaddon is more human shaped than the other demons so he actually can wear a full human outfit. But in terms of having him be a likeable character visually I also needed room for facial emoting, which is why I gave him pupils and wiggly eyebrows. After all this time I'm still super happy with his design, and did not get tired of drawing him even after the 500th time.

Another prominent character in this issue is Aamon, who led an army of demons under the command of Beelzebub. His design is evocative of the desert setting and the western genre in general. The other demon designs are just kinda what I wanted to draw at the moment. I figured the more they looked juxtaposed against the setting, the more otherworldly they appeared.

The writer and I also felt it would be cool to give Abaddon an animal sidekick because, we just couldn't not put that trope in as well. Giving a mean, tough, grizzled main character a cute, and in this case also grotesque animal sidekick is a quick way to make people like them. Also I am, and will always be, a crazy horse girl so there was no way I wasn't going to put at least one horse in my western comic. I thought about having Millie just be a regular horse, but that is not nearly as fun as making her a carnivorous, constantly smoking, demon horse.

From the beginning of thesis ideation, I knew this project could not exist entirely on my laptop. My work looks its best when I enjoy the process, and as of now, digital art is not nearly as enjoyable as traditional. So, even though I knew the process would take WAY longer, I chose a traditional approach to this comic. I much prefer getting covered in ink and eraser shavings than getting a headache staring at a screen in the dark. I used India ink, Micron pens, and a Jelly roll pen as my primary tools. There were also a lot of digital touch ups after all the pages were scanned in. You may notice my feline drawing partner who absolutely insists on being on my desk, or better yet, on my supplies while I work. He destroyed the only two expensive paint brushes I had and left the crappy ones completely untouched.

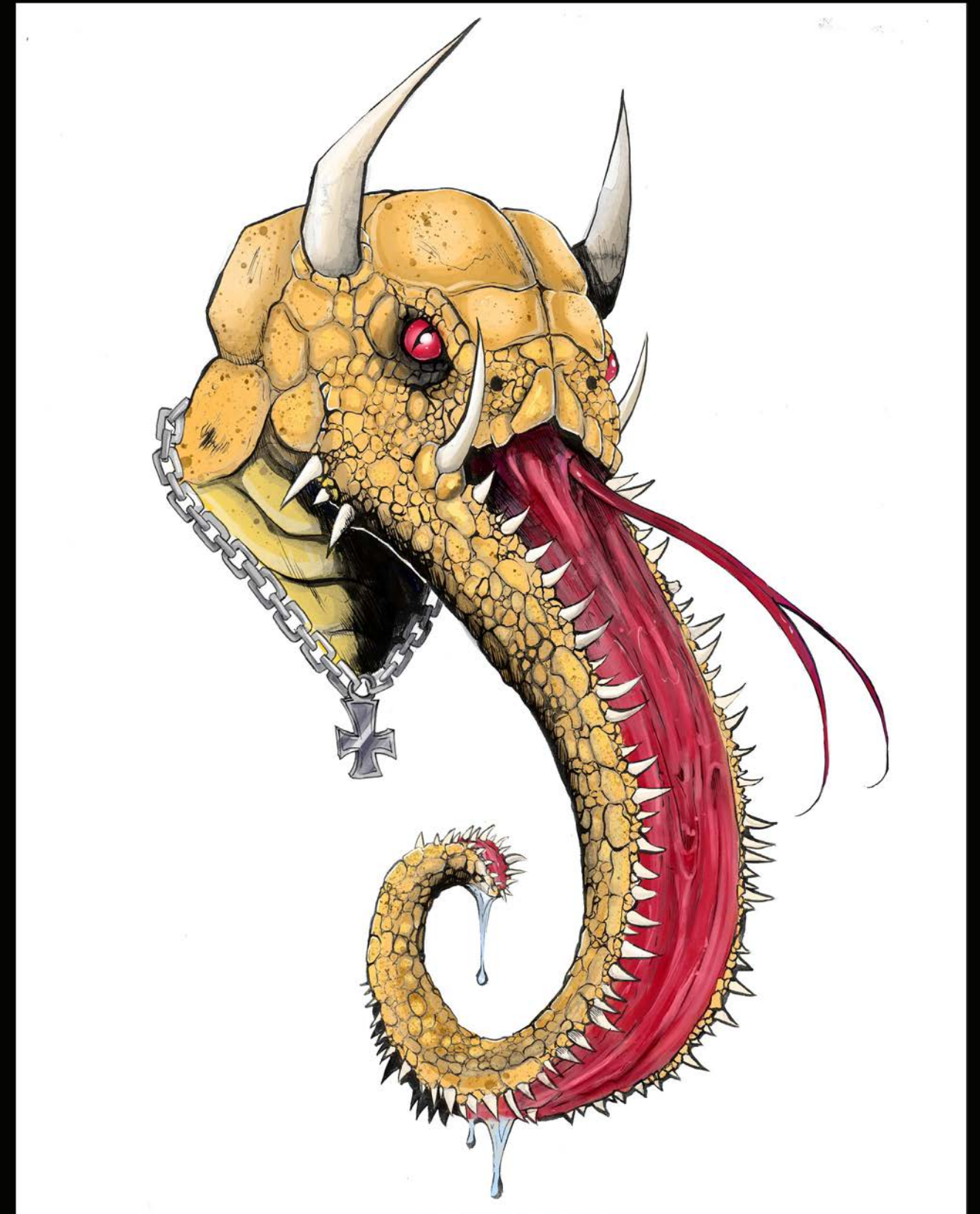
Speaking of challenges, there were some obstacles while working on this project. The most unfortunate one was the time constraints. I have a part time job, an internship, a long commute and full time classes at PNCA. The stars really had to align to give me time to paint and ink. Had this been digital, it would not be necessary for me to be in my apartment with my paint, brushes, easel, and giant paper whenever I wanted to work. I tried to make the best of my busy schedule though, as I would sketch on the bus and during free time at my internship, as well as do any digital work outside of home so all my attention could be focused on painting and inking while I was home. I did sort of anticipate the scheduling issues and get an early start on the project during the summer, completing the script, all the thumbnails, and about half of the rough sketches. So I'll now show you the process of how the illustrations for Lucifer Land are made.



SPEECH (CONT)

Making thumbnails is an essential part of the creative process, and I despise it. In reality though, thumbnails really are the backbone of a comic, and any illustration. Every PNCA professor stresses the sanctity of the ideation process and I'm so glad they do because I used to skip it entirely. My thumbnails are very loose and very messy, but they are just to sift through ideas quickly in a sketchbook and find the general composition of each page. I played a lot of Red Dead Redemption 2 looking for western inspiration and also getting dramatic angles with the camera feature in the game. As dumb as it sounds, this game was a vital component to drawing all of the backgrounds of this comic. I am definitely going to use this method in future projects but I also took real life photos for references. The rough sketches were never meant to be part of my final printed comic, but since they are, I'm glad they are detailed enough that the entire story can be printed together and be cohesive. This part of the project was pretty enjoyable because, even though it was digital, each page was a quick process and I was able to work at a low resolution in a fun shorthand style. This is also the part of the process where the most edits were made by my mentor, Zach Meyer. It was very easy to change things in this format since editing in photoshop is simple, so I made sure to spend a lot of time refining things at this stage. After Zach made some much needed edits to my sketches, I moved onto penciling on actual paper. It was nice to be able to confidently put all the elements together without wondering if I'd have to change anything drastically. Inking is by far the most rewarding part of my artistic process. I always want to rush to get to this part because of how much fun it is. During the process of inking, Zach showed me how to incorporate a dry brush technique into the comic using a flat brush, which is something I've never tried before.

Zach introduced me to Greg Ruth's work, an artist who I had not previously heard of. He uses dry brush in comics, most notably a comic called The Lost Boy. Seeing his work in comics solidified my desire to try and get proficient at the same method. I have a lot of practice ahead of me before I master the technique the way that Greg Ruth and Zach Meyer have, but I am confident that Lucifer Land benefits quite a bit from the incorporation of drybrush. It gives the characters and setting an even grittier look, which was the intended effect. It also negated the use of my usual cross hatching method, which takes a lot longer. For the first few pages of the comic, the ink style doesn't have quite enough spot blacks or contrast, but as I grew more confident in the techniques I was using, the art began to look darker and darker until the pages were almost more spot blacks than anything else. After adding most of the linework, I went in and added values in the form of washes created with india ink and water. I primarily used a couple of nasty old watercolor brushes that may or may not have been part of my freshman year foundation kit. This is also a technique I've never used before. Watercolor has always been a relaxing experience, but rarely do I incorporate it into portfolio pieces. This is mainly because I like my work to look graphic and somewhat clean. The lack of control I have over the medium usually makes me steer clear of it altogether, but in this project, I wanted to embrace the spontaneity of the medium. The decision to do grayscale washes instead of full digital color was more due to time constraints than any other factor, but I'm glad it happened this way because I think it turned out pretty cool and it stands apart from my other work.



SPEECH (CONT)

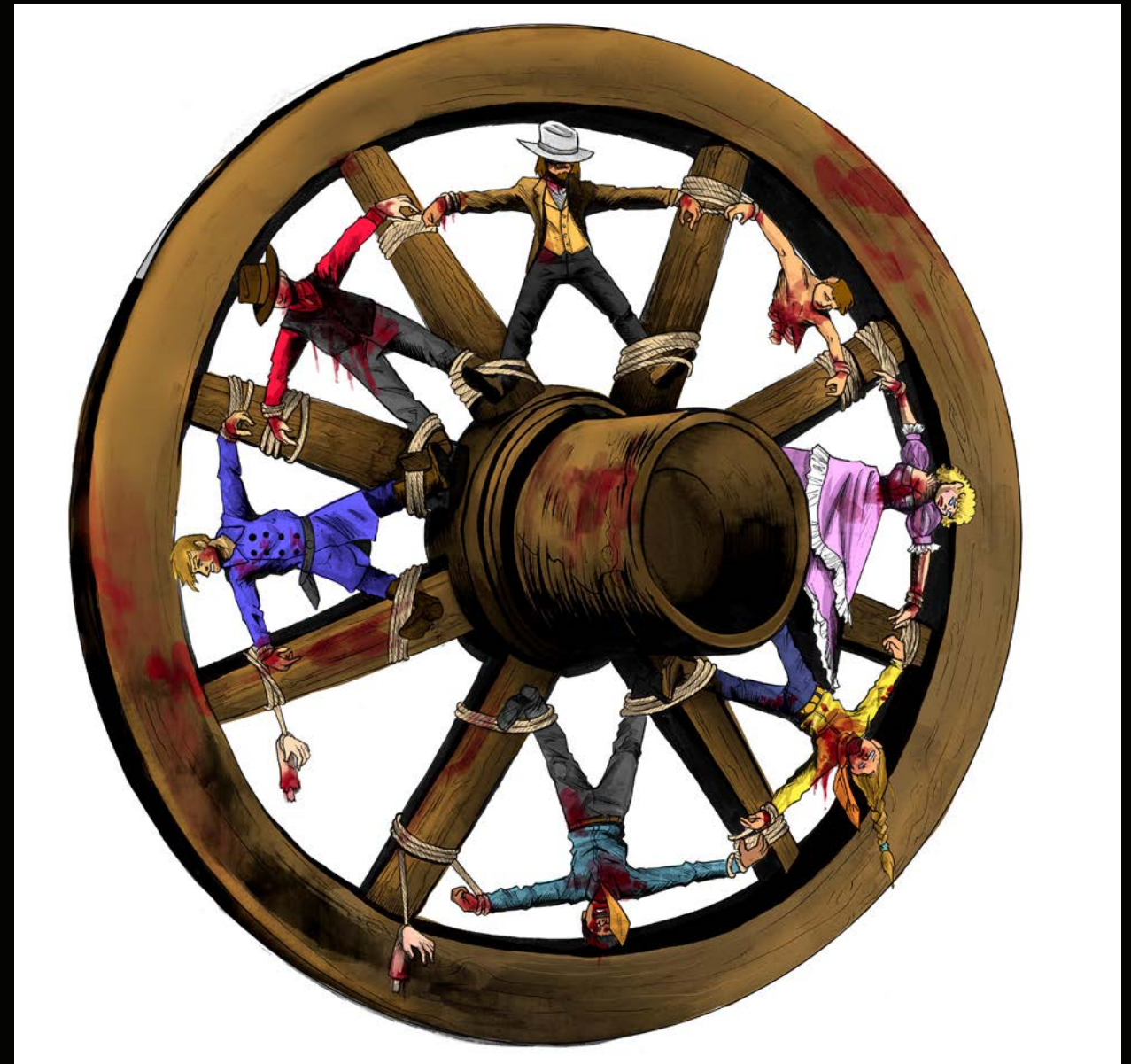
Scanning these 15x20 pages was kind of a pain, but luckily I learned about the Photo merge feature on Photoshop and it saved my life. This part of the process was insanely satisfying because I could finally get rid of all the random ink splotches and uneven lines that were present in the traditional pages. Additionally, there were quite a few panels that benefited from having more contrast or more details, which were easy to add in post. I was also able to break up the panels with clean, black lines that gave the pages a more professional and finished look. I've heard from a lot of people that speech bubbles are a very frustrating step to making comics, but I didn't end up struggling with it too much. I referenced some physical comics to determine what type size would be right, and was able to get a proof reader to look over the grammar of the finished pages. Placing the bubbles was pretty straightforward as well because I had factored in the space they would need on the panels from the very beginning. The typeface used is called Anime Ace 2.0, and it's the typeface Jonathan Hill recommended I use in his Advanced Graphic Novel class. It's the only comic typeface I've ever used because I love how campy it is and how easy it is to put emphasis on some words. There's also some onomatopoeia sporadically placed at the last minute to really emphasize some of the gunshots sounds.

This seems like the best time to elaborate on how my graphic design minor played a part in my thesis. The biggest takeaway from my experience in graphic design was learning about typography. I now have a better understanding of the medium and a lot more confidence adding type to my work, whether that be a title on a movie poster or dialogue in a comic. Additionally, I learned about how to make layouts for different types of commercial products such as brochures, websites, and books, which informed the way I laid out my panels for this comic and certainly informs the way I market myself. Ultimately, the graphic design classes I took solidified my desire to be an illustrator and not a graphic designer, but I still see a tremendous amount of value in what I learned. Thematically, Lucifer Land harkens back to classic spaghetti westerns like those of Clint Eastwood and Sergio Leone, as well as comics such as Pulp, Preacher, and Jonah Hex. The concept for the story took inspiration from video games as well, essentially being Red Dead Redemption meets Doom but in comic form. I am also heavily influenced by all the horror media I have loved over the years such as The Babadook, Insidious, Evil Dead and The Thing. All these movies impacted the way I draw and design creatures.

When asked about my artistic influences, I always mention my top three favorite artists, Todd McFarlane, Fiona Staples, and Lee Bermejo. All of them frequently utilize expressive and energetic linework in their art, often with traditional media. I try to emulate these artists because I grew up reading their comics all the time. Throughout my time making this comic though, a few more artists began to stand out to me, such as Connor Nolan, Leila Del Duca, and Greg Ruth. Just to name a few.

The current vision of the future of Lucifer Land is that it will exist as a portfolio piece. Despite the cliffhanger at the end of the issue, I don't have plans to continue the series. Classmates and professors have made me aware of self-publishing platforms like Gum Road and Web Toons, which I'll definitely also put my finished comic on since I have nothing to lose, but I also don't see myself as a web publisher. Once the art is completely finished, it will be an idealistic example of what I would like to be hired for in the future. Existing comics with similar themes and genres that I already mentioned are at almost every comic store in America, and that's where I would like to see my work someday.

Social media has been my only mode of self-promotion for years now, but as I enter the professional realm, reaching out to art directors and sending out postcards is becoming more of a regular thing. I've already sent my work including samples from this comic to some major publishers such as Image, Dark Horse, Boom Studios and a few others. My work outside of comics fits into the editorial realm as well, so I've been sending promo to publications like Wired Magazine, Rolling Stone and BuzzFeed. I am also planning on bringing this comic to comic shops in person. Things from Another World and Floating World Comics are two places I am definitely going to show my work to. My Advanced Illustration 2 class (taught by Zach Meyer) is heavily focused on self-promotion. I was really excited to make a postcard/ business card, a wax envelope seal, and an email template that can easily be sent out to potential clients and employers. I also created a new website in Zach's class which is another way I share my work.



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My Advanced Illustration 2 class (taught by Zach Meyer) is heavily focused on self-promotion. I was really excited to make a postcard/ business card, a wax envelope seal, and an email template that can easily be sent out to potential clients and employers. I also created a new website in Zach's class which is another way I share my work.

Lucifer Land, despite incorporating techniques that I've never used before, still fits nicely into my existing portfolio of work. Most of my work is narrative, colorful, and graphic, focusing on existing characters as well as my own. It's generally comic-oriented but Lucifer Land is the first actual comic that I feel is good enough quality to be a marketing tool. I will definitely continue making work using the same techniques I learned during the creation of this comic since it elevates my style and brings a level of uniqueness that I think it previously lacked.

Man, that was a lot! Art students aren't used to talking that much. Thank you all so much for your time and listening to me speak about this project that I put a LOT of time and love into. I'd like to thank my mentor Zach Meyer for not only being the best professor/mentor i've ever had, but also for always being available to answer my endless questions and reassure me that I was on the right track, and also helping to keep me sane by discussing whatever movies were in theaters at the time. So thank you again everyone, and It is now time to open up the panel for questions.



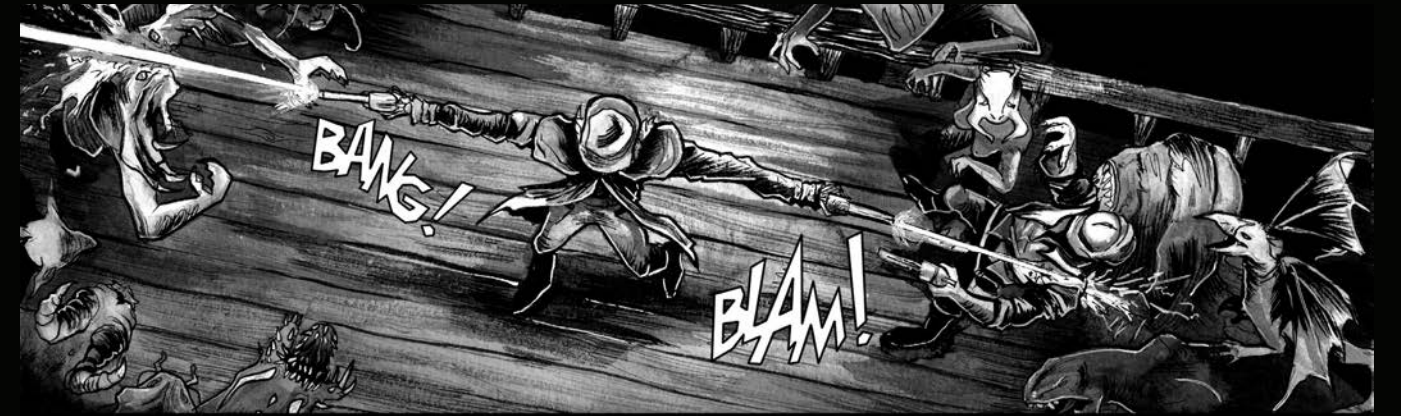
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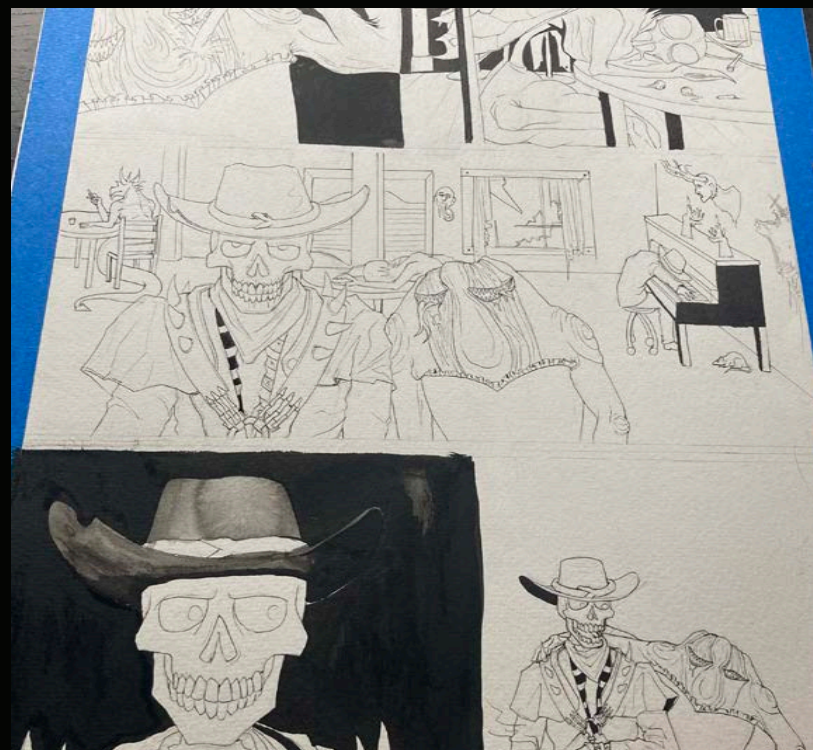
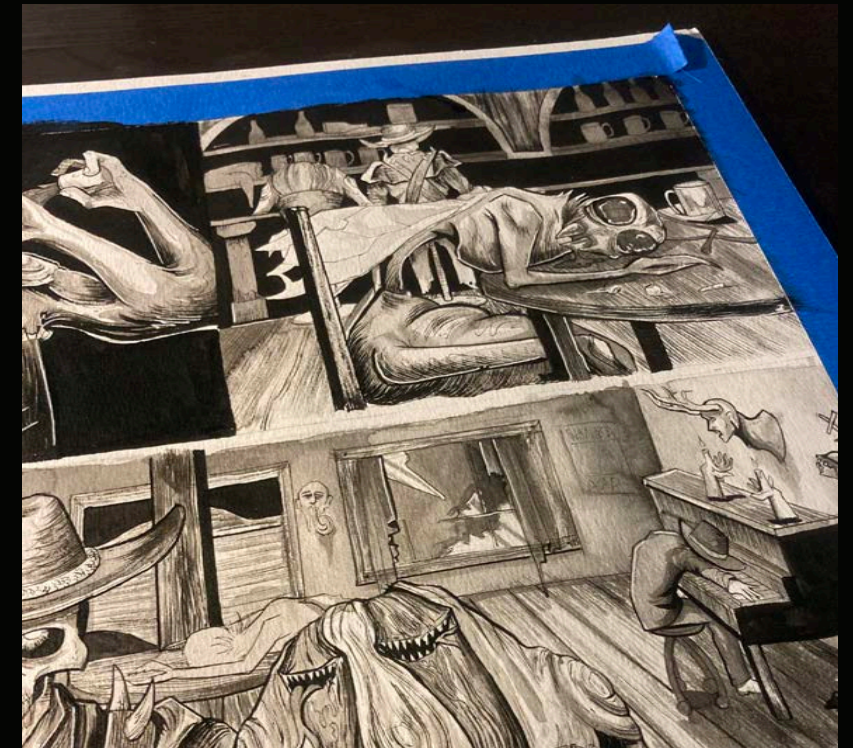
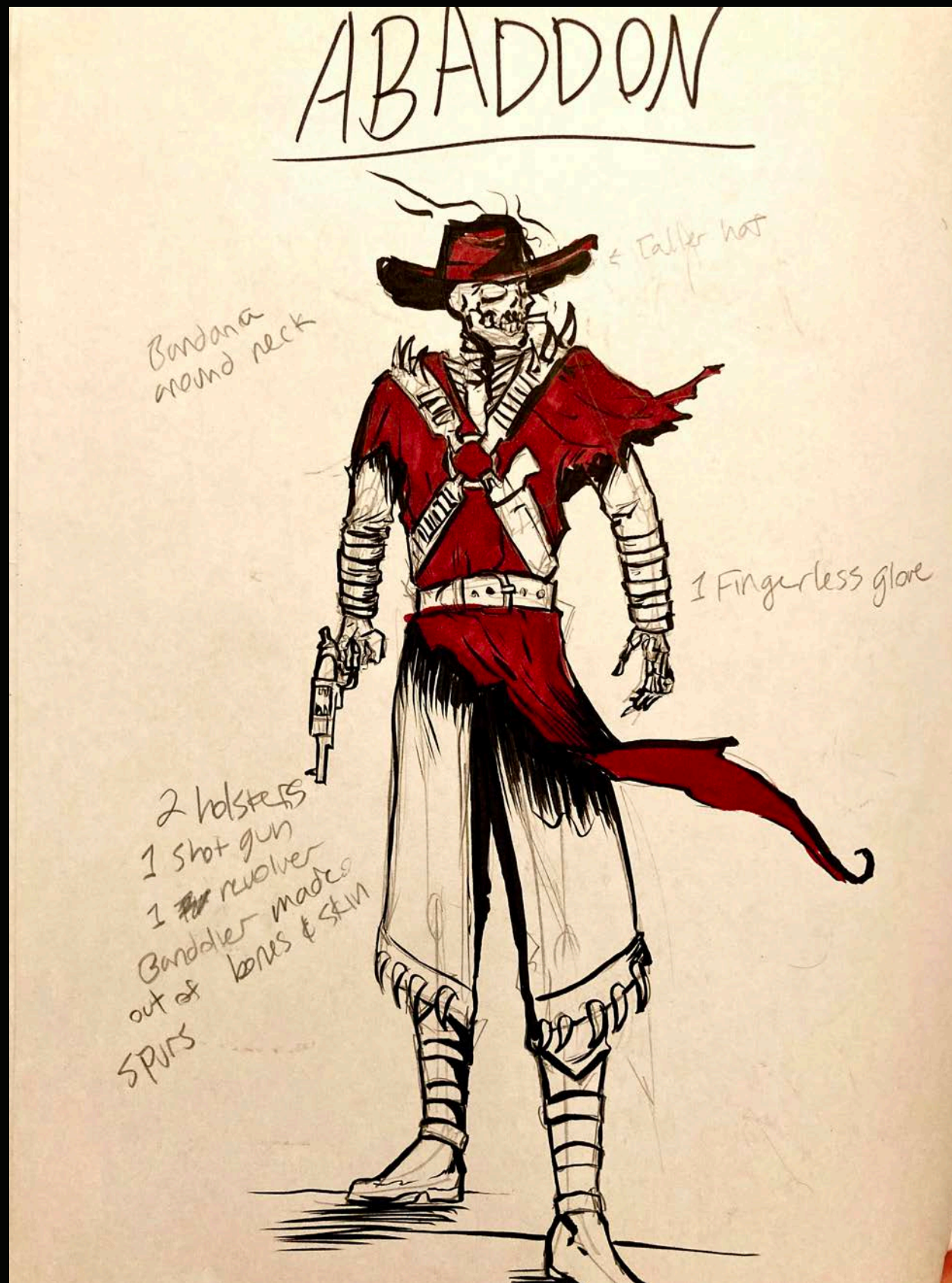
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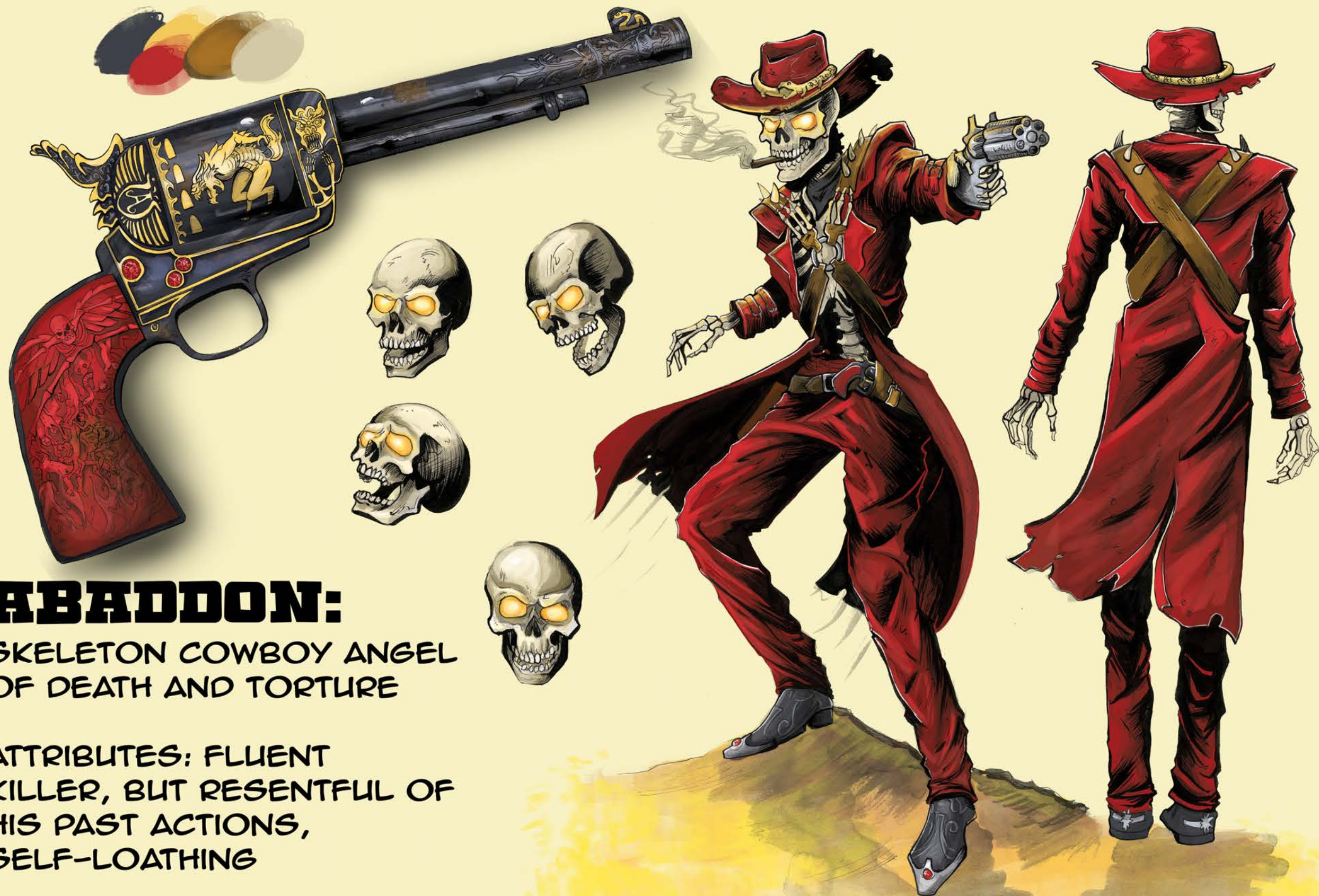
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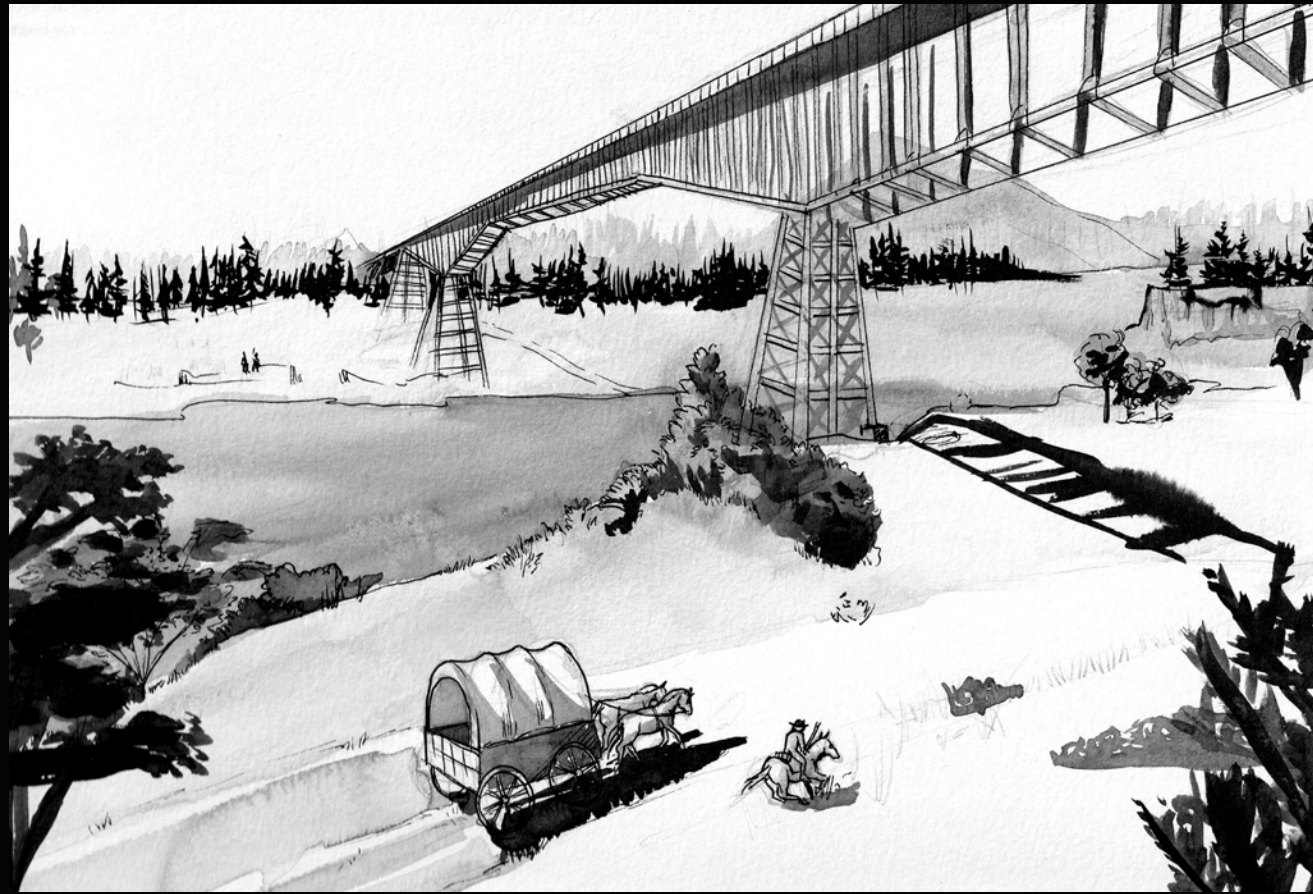


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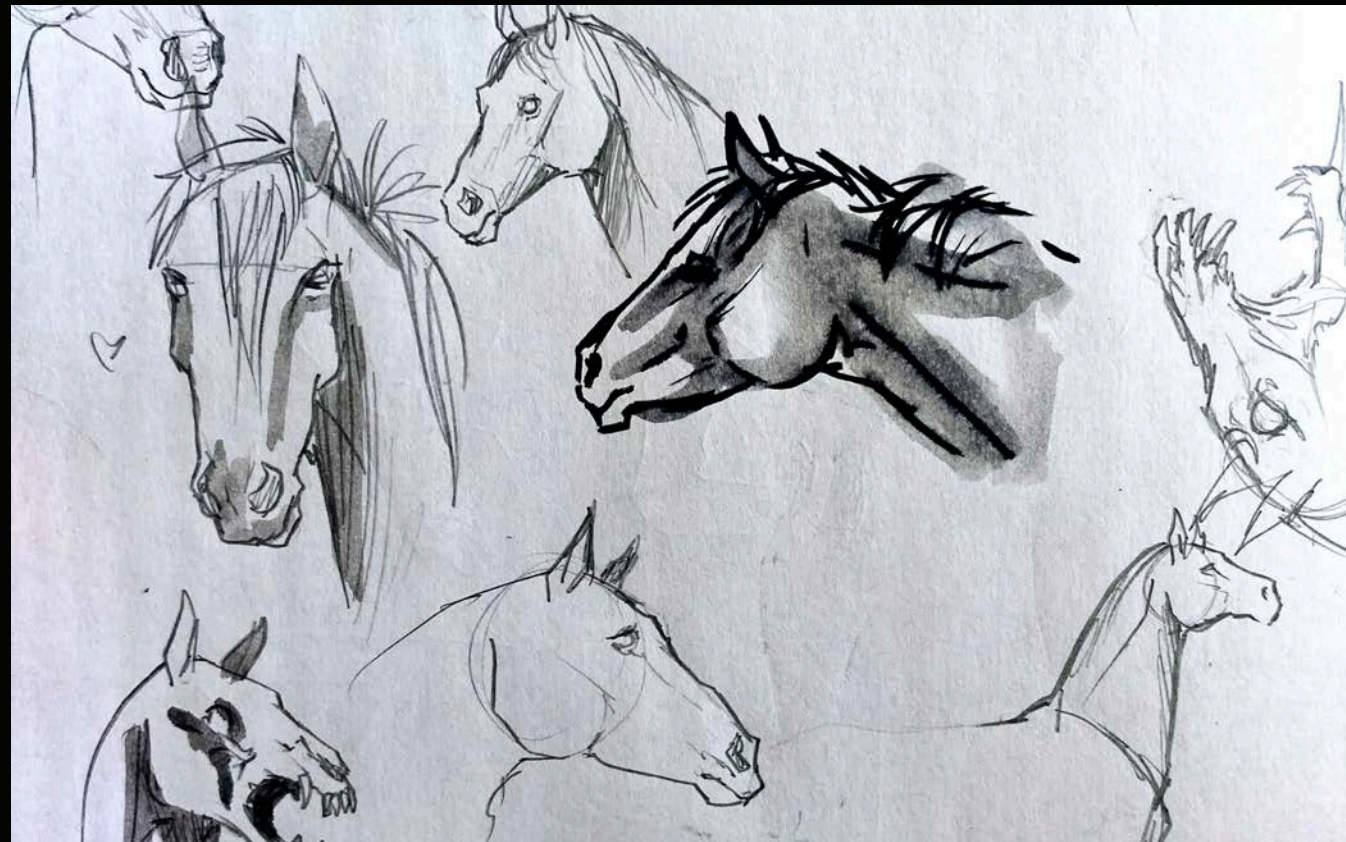
SKELETON COWBOY ANGEL
OF DEATH AND TORTURE

ATTRIBUTES: FLUENT
KILLER, BUT RESENTFUL OF
HIS PAST ACTIONS,
SELF-LOATHING

THESIS JOURNAL



THESIS JOURNAL



BIBLIOGRAPHY

“Comics and Graphic Novels.” Image Comics, <https://imagecomics.com/>. Accessed 8 Dec. 2021.

In both my proposal and my Oral, I listed Image Comics as one of my favorite publishing companies, and a company that I would like to work for in the future.

“Conor Nolan Illustration.” Conor Nolan Illustration, <https://www.conornolan.net>. Accessed 8 Dec. 2021.

Connor Nolan’s website. I’ve really begun to like this artist after meeting him and seeing all the work he’s done. His style is recognizable and fun.

“Create, Print, and Sell Professional-Quality Photo Books.” Blurb, <https://www.blurb.com/>. Accessed 8 Dec. 2021.

Blurb is a printing company that allows you to easily design your own books with their software. I used Blurb to print my comic as recommended by my mentor. Blurb offers an affordable variety of options for printing books.

Dark Horse Comics. <https://www.darkhorse.com/>. Accessed 8 Dec. 2021.

Dark Horse is a company that I would like to be hired to make art for in the future. I listed them as a possible client in both my proposal and my oral presentations.

“Fiona Staples.” Wikipedia, 19 Oct. 2021. Wikipedia, https://en.wikipedia.org/w/index.php?title=Fiona_Staples&oldid=1050741391.

I listed Fiona Staples as one of my artistic influences. As the artist of Saga, Staples has been one of my biggest inspirations for many years.

Home | Mysite 2. <https://www.leiladelduca.net/>. Accessed 8 Dec. 2021.

This is Leila Del Duca’s professional website. I also mentioned her as one of my inspirations.

“Lee Bermejo.” Wikipedia, 3 Aug. 2021. Wikipedia, https://en.wikipedia.org/w/index.php?title=Lee_Bermejo&oldid=1036992118.

This is Lee Bermejo’s Wikipedia page. He is one of my artistic influences.

“Portfolio.” Zachmeyerillustration’s Portfolio, <https://www.zachmeyerillustration.com/portfolio>. Accessed 8 Dec. 2021.

Zach Meyer is my mentor and I was able to learn a lot of techniques while making this comic and referencing his art.

Rockstar Games (Firm). 2018. Red dead redemption II

This game is a western following a cowboy during the late 1890s in America. Red Dead Redemption II offered invaluable references for the type of world I wanted to create with my comic. With the use of the camera feature in the game, I captured angles and depth, as well as subjects that I simply could not have obtained in real life or on any other platform.

Ruth, Greg. The Lost Boy. First edition, Graphix, an imprint of Scholastic Inc, 2013.

This comic is a primary example of the type of technique I am utilizing in my comic. Ruth uses a black and white dry brush technique. He is one of my main artistic influences.

“13 Scariest Horror Movie Monsters Of The 1980s, Ranked.” GameSpot,

<https://www.gamespot.com/gallery/13-scariest-horror-movie-monsters-of-the-1980s-ran/2900-3123/#5>. Accessed 8 Dec. 2021.

This site is a list of the scariest horror movie monsters of the 80s. I used this list as inspiration for my creature designs in the comic. It is always nice to look back at films that utilized practical effects instead of digital, especially since my comic is more analog focused than most comics these days.

“Todd McFarlane.” Wikipedia, 17 Nov. 2021. Wikipedia, https://en.wikipedia.org/w/index.php?title=Todd_McFarlane&oldid=1055801299.

This site is simply a summary of Todd McFarlane’s life and accomplishments, but I simply mentioned him as one of my biggest artistic inspirations in both my proposal and my oral presentation.

“10 Wildest Horror Westerns.” Film School Rejects, 16 Oct. 2018, <https://filmschoolrejects.com/10-best-horror-westerns/>.

This site is a list of horror western movies. I was curious what existing horror/western media there was already. This list gave me a jumping off point for what I should avoid and also what I should watch for inspiration.