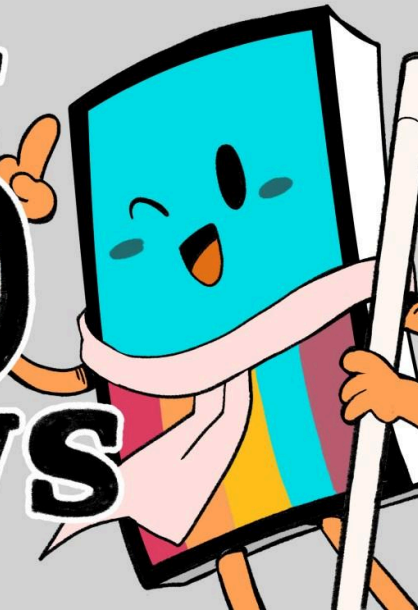


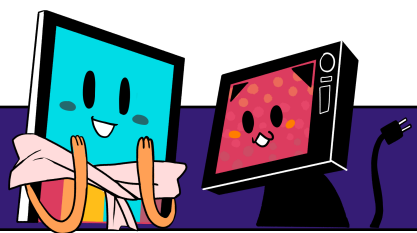
SCREEN TONES
PRESENTS:

WEBCOMIC PORTFOLIO REVIEWS

A NIB & INK FEST EVENT



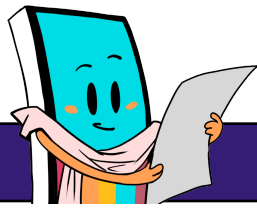
REVIEW FOR: [OF DESTINY AND DRAGOONES](#)



Summary:

Things our team absolutely loved about this comic:

- Extremely good sense of environment and lived-in setting
- Excellent action and sound effects
- The villain is intriguing and you can feel his effects on the world, even though we've only seen him a couple times so far.



Feedback we have for you:

- [Paneling & Composition](#)
- [Dialogue](#)
- [Tabletop RPG Adaptation](#)
- [Final thoughts](#)

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Paneling & Composition

We definitely appreciate you're playing on hard mode with six(!) main characters. While it can be tempting for all of them to get an equal chance to speak, this can **make the dialogue overwhelm the artwork**, especially in scenes where you are conveying information.

The paragraphs of text in a single bubble can be hard to parse to the reader, in addition to covering a good chunk of the artwork. A good rule of thumb for text to bubble size ratio is that one bubble should be a breath. This will also help to convey character tones a bit better and keep them all from sounding like they're speed reading their lines.

Bigger panels often convey a larger level of importance (think establishing shots, full page spreads, etc). Considering giving the same room to character introductions. We've seen these characters in the prologue, where they each had plenty of space to get a good introduction. But when we're finally told their names, it's in a single panel amidst a lot of other dialogue.



For a good while, the only character we could actually remember the name of is Craig Spooncarver, mostly because his name and schtick was introduced earlier where we had room to digest it.



On the other hand, we've seen importance given to characters that seemed unwarranted or unclear, as shown on this page. A couple notes here. First, the way the bartender is popping out of the panel informs us that this character and action is super important. Yet, no one else notices and we don't actually get his name. Why is so much focus being put on him? Save these types of panels for when it really matters. Secondly, the layout here makes it hard to follow where he is walking to. From what we're seeing, it looks like he turned and is walking away (off page), then suddenly he's at the table? Simply changing the walking panel will help clarify a lot here (one possible example above).

Be sure to keep an eye out for overlaps and tangents. Here we see chains that look, upon first glance, to be connected to the bartender. A lot of times readers won't look closer than their first read so try to make everything as clear as possible.



Resources we recommend:

- [Lettering Screen Tones Episode](#)
- [Become a better Letterer Blambot fonts](#)



Dialogue

The dialogue is fun, but again goes hand-in-hand with some of the paneling tips we mentioned. Specifically, not being afraid to give readers reminders of things they may have forgotten, being intentional about your camera angles and cropping/sizing to convey importance, and breaking up multi-sentence bubbles into shorter pieces.

Here's an example of some of this applied [to a page in your archive](#), along with some notes about other things you might switch up for better impact!



This panel was from another page, but the symbolism between the concepts of "purpose" and "loyalty" and gripping the sword works really well here! We're reinforcing Cale can and does get his hands dirty to protect his cause

Repeating information from the past page helps jog the reader's memory if it's been a few days between pages



We can reinforce Craig's interruption here by shifting this panel up and overlapping Cale's dialogue. The profile camera angle is also great for a confrontational tone.



Planning your longest panel for your longest bit of dialogue is usually a good idea anyway, but here we're also zooming out to show all the people who have been hurt by Cale's trial, reinforcing that Craig is speaking on behalf of everyone! (Consider modifying the speech bubble shape here too for a yelling effect)

We could show Cale again in this panel, but focusing on Xolos is nice because it shows him getting set off by being referred to as a "liability", which sets up his next move nicely



Having a panel for action here does a few fun things - gives us a break in the dialogue - non-stop words can be a lot! - makes Xolos seem more threatening by showing Cale is affected by the threat - show, don't tell!

And we finish with this great line from Xolos! Tightening the camera angle helps us see the expression and body language to further sell the threat

Another thing to keep an eye out for is repetitive lines, concepts, or banter that doesn't build on past panels/can go without saying. [Let's take a look at another page](#) and see what we can trim down and rearrange to build for maximum impact!



It wasn't clear if Judith knew this body was in the room or not, but we're assuming from the non-chalant attitude she did. This is a **good ominous line** to lead with that will set the tone for the tension the reader should feel!

Showing characters in doorways is also a nice subconscious signal to the reader for a transition of some kind.



This dramatic angle is building the tension some more! The "questioning" is already in Odesza and Xolos's body language without them saying anything, so **we can cut their lines** and focus on the art.

Let's add a cover for a **dramatic reveal** and to **build more tension!** (Also because Judith probably doesn't want the maid or whoever to just see a creepy body as soon as she enters the room)



THE REVEAL! The payoff is tangible because we built all that tension! Nice!

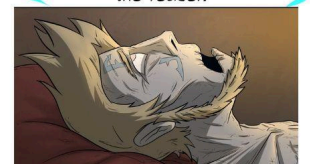
Lines swapped! Close the door on that dead guy, we're switching scenes

Also see what words you can cut to make folks a little less verbose when you need the space



This was a super great detail that was a little overshadowed in the original, but now it's also **illustrative of the nature of help** Judith needs and lets the reader speculate what happened. Environmental storytelling achieved!

Throw this unused panel into the first page of the next chapter for a powerful reminder for the reader!



Tabletop RPG Adaptation

Converting a role playing game into a comic has its own unique challenges, in large part because the main characters are each “written” by a different player and these characters are often a major driving force in the story (as well as being friends in your life who might feel a kind of way if you represent their characters differently). We’ve been there, and everyone’s TTRPG table dynamics are going to be different, but here are a few things that felt “on the nose”:



This feels like a nat 20 persuasion check. Fun in games, but it may leave readers a little confused about why all it took was a spoon



Craig is polymorph spying as a bug, but hasn't come back to Odezsa to confirm this is a guy that should be pickpocketed. At the table, crosstalk between players will make this kind of simultaneous interaction possible, but readers don't see this exchange of information so it seems like an unrelated action



Natural 1 stealth, hate to see it! But Odesza was not the one sitting next to the barrel in panel 1 and 2, so this crash either feels like a staging inconsistency with no great narrative purpose OR like we're trying to learn something about Odesza. Maybe they wanted to be found or sabotage the mission?

A lot of things happen in TTRPGs because of botched rolls, but a comic reader may try to read things into them because most authorial decisions have a purpose.



The disembodied narration was also a little confusing, because it does have a bit more personal voice than simply “X Days Later” or “Meanwhile, back at the ranch”, which begs the question: “Who is saying that?”

If this is the Dungeon Master, that’s not going to be a concept that translates well for a comic audience. If it’s another character in-world, it would be nice to clarify who the storyteller is. If it’s just the comic creator telling the reader to feel a way, it’s often better to show that with the characters.

Stories with a good balance of proactive characters driving things forward and intentional plot arcs tend to be the most memorable and engaging for readers. Finding this balance when adapting a campaign may involve taking further creative liberties with character voice or restructuring the narrative to build toward specific ends.

Resources we recommend:

- [Plot vs Characters](#) - Podcast episode about Plot vs Characters and what drives the comic
- [RP & Webcomics](#) - Podcast episode about using Roleplay in Webcomic creation
- [DnD & Webcomics](#) - Podcast episode specifically about converting DnD into a webcomic

You're doing great!

Whether you plan on sticking it out for the next couple years, or wrapping this up and shifting your attention to other projects, you should be proud of what you've put into the world! And the best is yet to come: you're only going to get better the more you make comic pages and take in new information, inspiration and feedback from your webcomic peers. **So keep creating and being awesome!**



Resources we recommend:

- [The Screentones Webcomic Podcast](#) (that's us!)
- [The Cartoonist Co-Op](#)