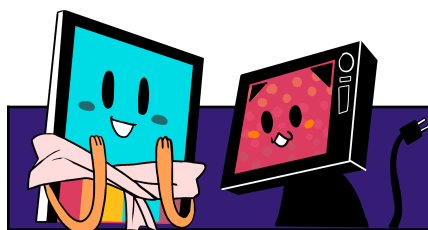




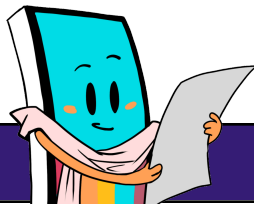
REVIEW FOR: [Perennial Print](#)



Summary:

Things our team absolutely loved about this comic:

- The two main characters have very strong characterization right from the start!
- You are making really great use of contrast and values, really making the characters pop and creating a moody atmosphere!



Feedback we have for you:

- [Coherency and Setup](#)
- [Composition and Backgrounds](#)
- [Other Impressions](#)

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Coherency and Setup

The comic does a great job of creating memorable main characters right from the start. It also introduces an interesting mystery and with that a compelling hook. However, the comic starts very abruptly. What works well about it, is the immediate good look we get at our main character. He makes an immediate impression on the audience, both with looks and personality. That being said, since the first thing we see is our main character on a payphone, the audience might feel a little lost. Introducing your story with an establishing shot can go a long way to creating an immediate connection to the world the story takes place in. It is hard to tell where the characters are, especially since the next thing we see is the cliff that leads to the graveyard.



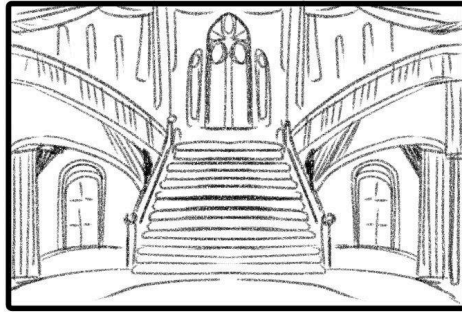
From the context clues, it seems like the characters just arrived via a train to the small town. The train station seems to be rather isolated. You can show this with an **establishing shot of the train station and its surroundings!** Here the audience gets a first clue on where the characters are and it builds an additional layer of intrigue. Why are these two in the middle of nowhere at a train station? They are carrying heavy luggage, so consider also showing how they got to the graveyard. Is the cliff atop the graveyard close to the train station? Establishing these things can help make the introduction flow a bit better.

Regarding coherency, some details of the story could have been set up a bit earlier. We find

out in chapter two that the siblings have not known each other for a very long time. However right at the start, they seem to be very familiar with each other and their personal perspectives. Cora comments on August's "vendetta", which implies some sort of intimacy, however when she is later questioned about her brother, she replies that she doesn't really know yet. This part can be read as a bit confusing. Here we question if Cora is perhaps lying or if she is telling the truth. It is established that she doesn't know how he investigates. This is a good hint at their, not-yet

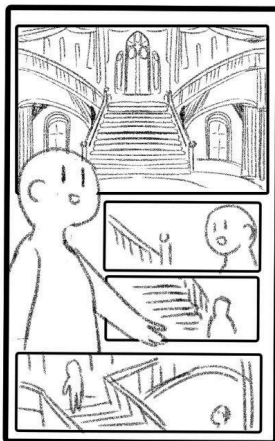
completely established relationship. You could build on that a bit more with August explaining his methods to her. It would also work great for exposition and a way to use a tell-don't-show approach that'd work naturally within the scene. Cora doesn't know her brother very well yet, so you could use that to yours and your audience's advantage and give a bit more information about him, his current problems with Perennial Press and his overall goals.

Establishing shots: Quick Tips



These are important to let your readers know where we are in your comic setting!

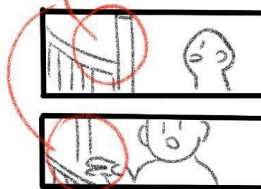
We can re-use parts of the establishing shot in other panels to save us time too!



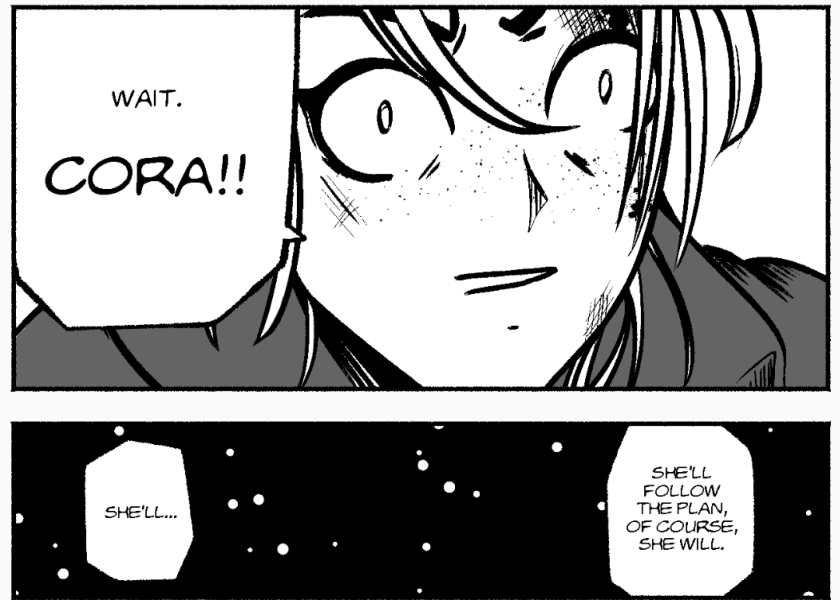
Establishing shot in action!
We can see where we are, and place our character in the space with minimal key shapes that call back to the establishing panel shot we have at the beginning!

The same idea for scroll formats! Let's see where our characters are, and have key pieces of furniture to allude to our establishing shot!

HOT TIP:
Not every panel needs a background!



August mentions a plan, while it seems that you want to keep the exact details of this plan a mystery, it might help establish that Cora does know of the plan. Keeping the introduction a little longer, showing the audience what the character's deals are will help create an immediate connection and strengthen the hook of the story.



Resources we recommend:

- [Hooks](#)
- [Exposition](#)
- [Pacing](#)



Composition and Backgrounds

We can see that you are utilizing different perspectives and shot distances to create a better reading experience for your comic! That is great! Some of the pages consist of a lot of bust shots of the characters talking. It is hard to create engaging layouts for conversations, something you could try in these types of scenes are playing more with perspectives and showing your characters from different angles.

You are already employing a lot of this, but we feel you could push it a little bit more. You have also mentioned creating more detailed backgrounds. You could use this to your advantage and create more panels where the characters are clearly visible within the space they are inhabiting. This would give your opportunities to zoom out, show more of the world and also create a more varied experience in terms of how your pages flow. While the minimal to just white backgrounds and the darker values you use for coloring your characters make them pop, just a little more detail here could help make your world more tangible for your audience. We can tell that there is a great amount of worldbuilding going into your comic, so having a more detailed approach to backgrounds will help that world shine even more!

Something to keep in mind for backgrounds are references. We can tell that Oreth as a place has a ton of character and mystery! Creating mood boards and collecting references of places that give you the same feel, will help narrow down what you want a place to look like and how you want to create that look yourself. Don't be afraid to incorporate background studies into your work schedule!

The overall page compositions and flow of your pages read very well. What we enjoyed here is your use of splash pages. It creates a nice rhythm and contrast to the rest of the pages while reading the comic. We would recommend experimenting with page layouts and compositions, they are clearly a strong suit, so don't be afraid to go a bit more out there with them.



Resources we recommend:

- [Backgrounds](#)
- [Tips for drawing backgrounds](#)
- [References](#)

Other Impressions

You said, you were unsure about your comic being in black and white and that you were worried, you were perhaps limiting yourself with that choice. While that choice is yours to make in the end, we love black and white comics! There is a lot you can do and create with black and white over color comics. You have a fantastic sense of values and contrast. Creating your comic in black and white makes it moody and atmospheric. It's a great style for the story you are trying to tell!



Resources we recommend:

- [Changing process over time](#)

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](#)