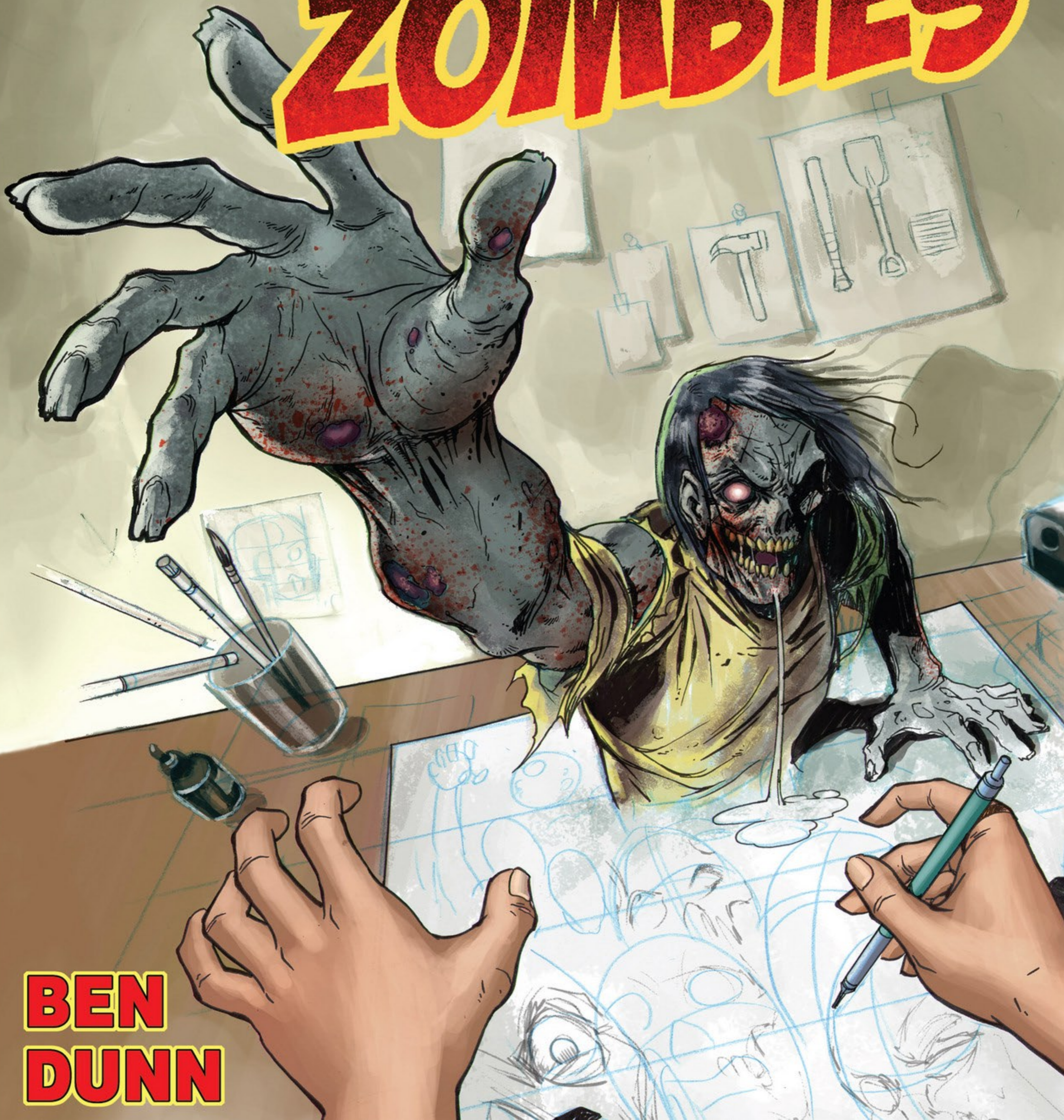


HOW TO DRAW AND FIGHT ZOMBIES



**BEN
DUNN**

HOW TO DRAW & FIGHT ZOMBIES
or
"The Man Who Would Be Thing"

Presented by BEN DUNN

Featuring
Fred Perry
Rod Espinosa
David Hutchison
Kelsey Shannon
Joseph Wight

Hosted by
Joseph Wight

INTRODUCTION...



Welcome. Welcome, all...to THE MADHOUSE!

Sorry, couldn't resist. Seriously, I'm delighted to invite you to explore the realm of the infamous genre of the living dead, also commonly known as the zombie story.

I've treated this book primarily as an introduction to some basic art techniques, as well as to the origins and types of zombies from various films, and as an investigation of the main focus of the zombie story: the humans and characters who've been confronted with death and undeath.

You'll discover new facts and learn all about one of the most popular film themes in the last few decades. We'll cover plenty of ground and unearth tricks and tips from some fantastic artists, and they'll break them down for you step by step!

While there are lots of examples of weapons and techniques to battle the undead, this book has been geared toward you, the artist and storyteller, not toward the rising cult tide of actual BELIEVERS in Z-Day ("Zombie-Day", the day the dead will rise, a term commonly used on the internet). Don't despair, those of you who have a Z-Day Survival Kit in your closet, you'll have lots of informative reading here as well, but my knowledge and focus is on the medium of art and film.

So, get your art supplies and ammunition, and let's have some fun!



CHAPTER 1...KNOW YOUR ZOMBIES

CHAPTER 2...KNOW YOUR COMRADES

CHAPTER 3...KNOW YOUR WEAPONS

CHAPTER 4...KNOW YOUR VEHICLES

FINAL NOTES

TOOLS & TECHNIQUES OR "Methods To Madness"

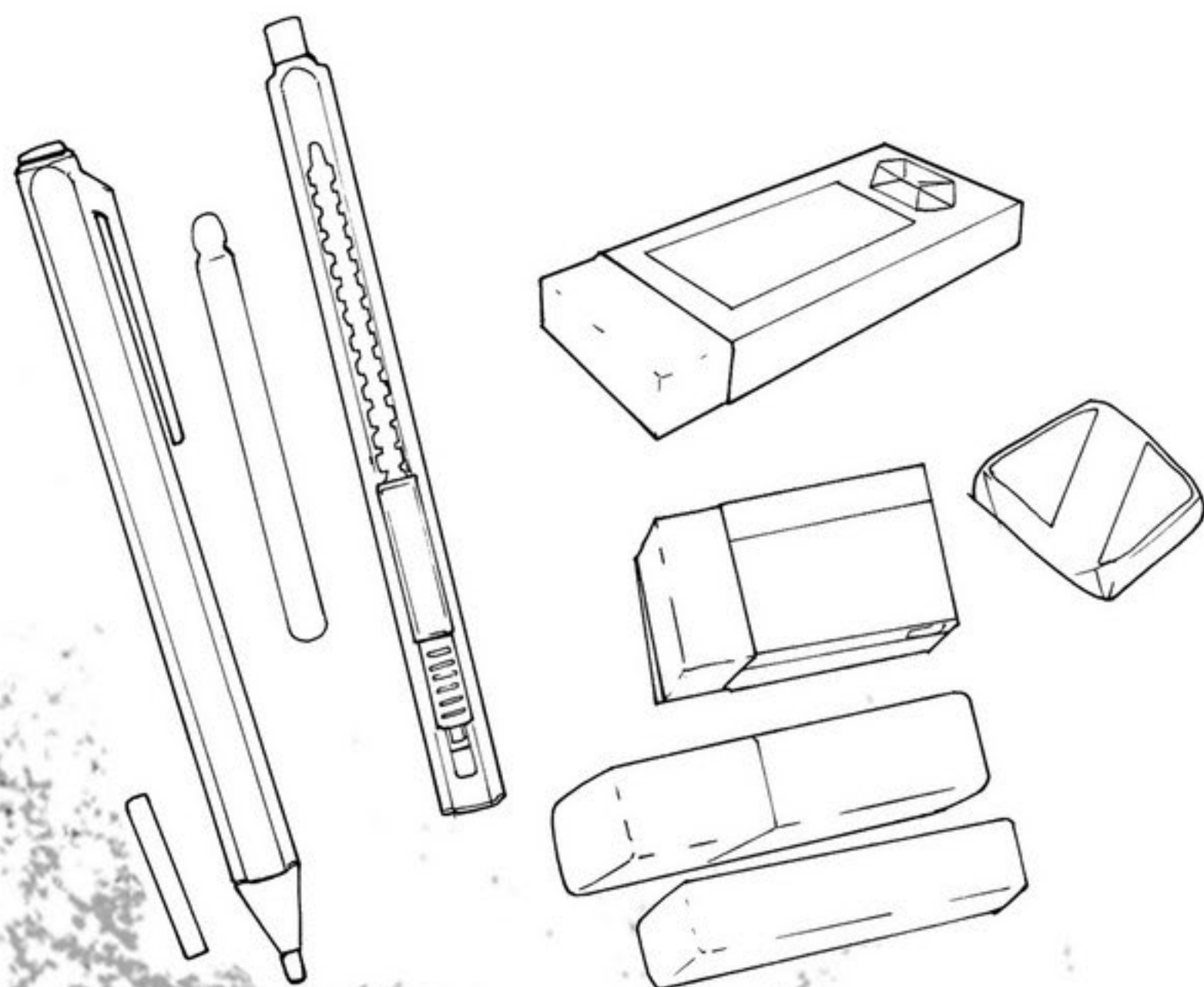
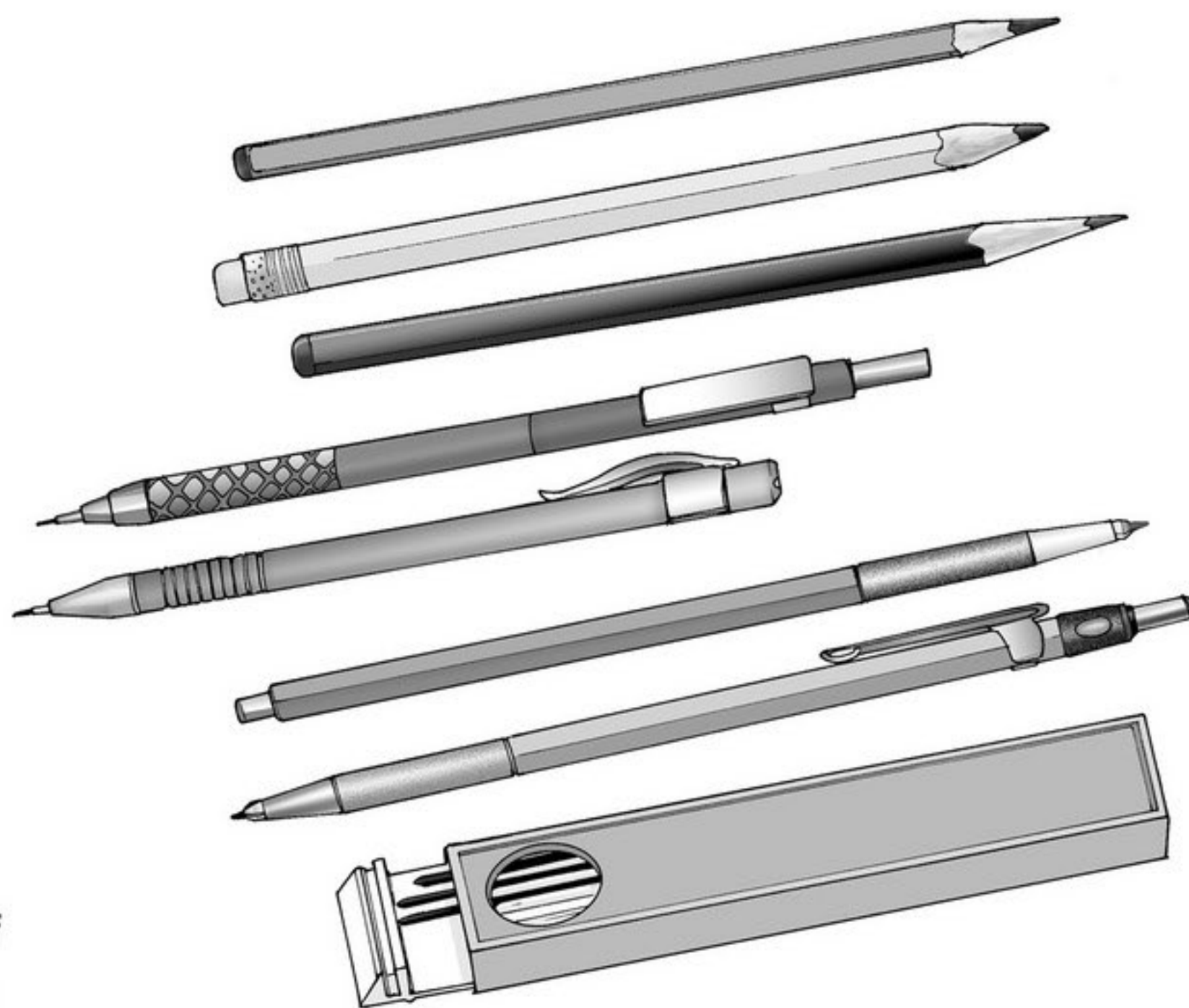
There's no need to get fancy when you draw, but there are plenty of interesting tools and supplies you can experiment with. All you really need are a pencil and paper to have fun and unleash your imagination. Professional artists explore the vast world of art supplies and constantly try out new products and tools, anything to help them get what's in their heads down on paper! Stick your head into your local art supply store, and look around. If you're anything like me, you'll see potential in everything it offers.

PENCILS

The most common pencil is the simple wood and graphite, often referred to as a "Number 2". Everyone knows this old standby. It's also known as an "HB" (the "HB" notation is the hardness of the lead). Pencil leads range from "6B" (very soft, almost like a charcoal) to "6H" (very hard, a tougher, waxy lead).

You can find mechanical pencils in the same range of leads, in a variety of gauges from .03mm to .09mm. Mechanicals are refillable and don't require sharpening (they are consequently more precise), but they can't always reproduce the urgent, rougher results of a classic pencil.

Lead holders are also refillable and offer a lot of possibilities for rendering and gradations. Try a few of these pencil types out, and you'll appreciate each one for different reasons!



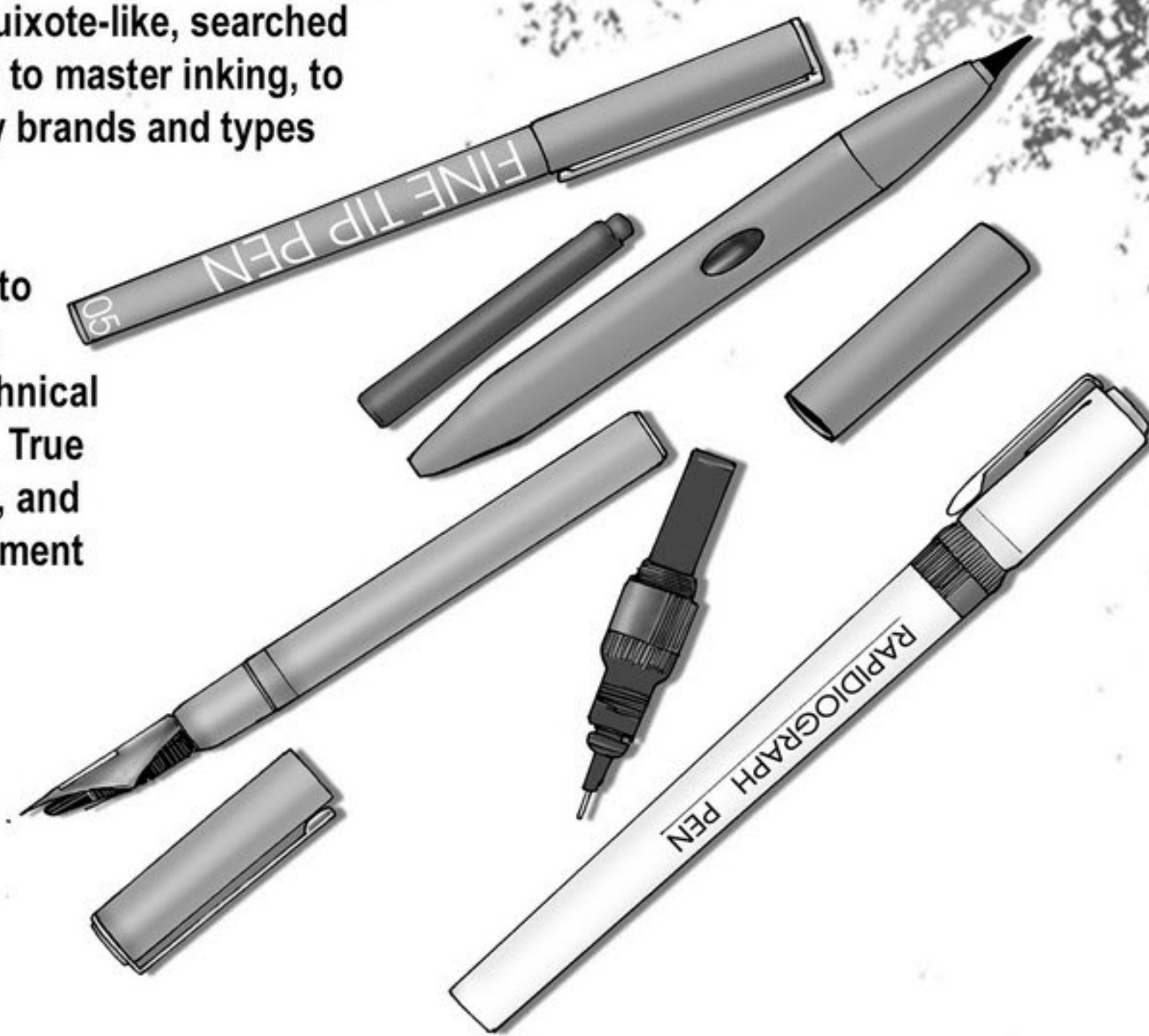
ERASERS

Artists make mistakes. It's how we learn. It's how we grow and develop our techniques. Fortunately, our final works need not live with error. This book will show you the steps and missteps, and how the final pictures are "cleaned up" using erasers. Every artist finds a type of eraser they prefer, but almost invariably, it's NOT the one at the other end of the pencil! I personally use a nice, big, fat Staedtler® white eraser, because I make LOTS of mistakes.

PENS

The art of "inking" is the most difficult technique in 2D illustration, and one of the most rewarding. Your humble host has, Quixote-like, searched for the best pens in the world to aid him in his desire to master inking, to no avail. I try every pen I come across, and use many brands and types for different results.

Art pens have a wide range of gauges, from .001mm to .09mm, typically. These are sometimes referred to as "technical pens". They were used in drafting and technical illustrations before the advent of computer software. True technical pens are generally expensive and refillable, and are of very high quality. The variety of pens to experiment with is enormous.



BRUSHES

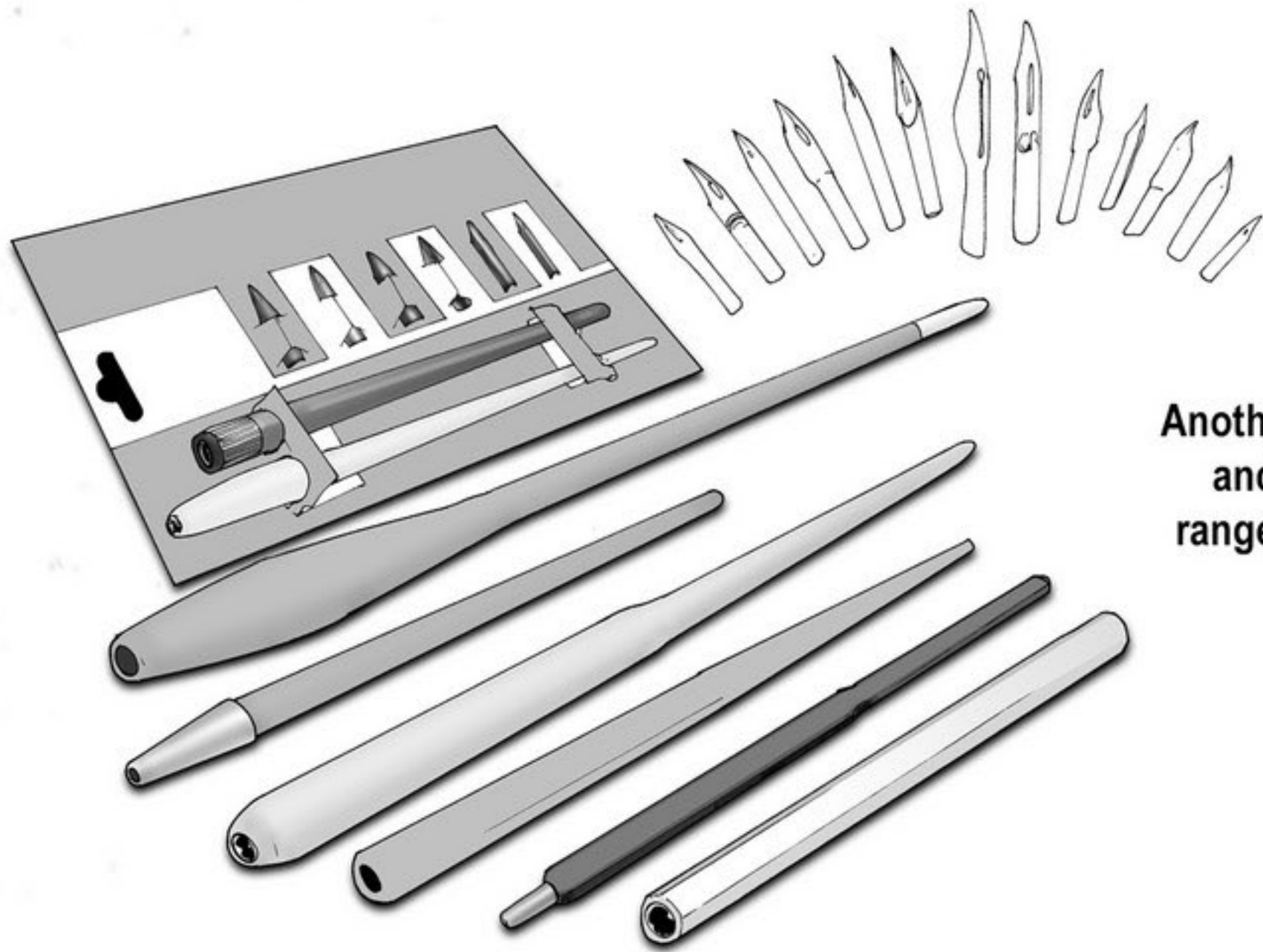
I highly recommend trying your hand at using brushes. Whether you're using ink "wash" to give tones to your black and white artwork, or going full color with watercolor, acrylic, or oil, a brush will give you much more flexibility. The brush (or even brush pen) will be infuriating at times, and occasionally triumphant and satisfying.

I have found that with brushes especially, you get what you pay for. An expensive brush might make a dent in your wallet, but it will last and last. A cheap brush will require constant replacement and invite frustration. Get a great brush and TAKE CARE OF IT! Keep it clean and store it properly, just like your favorite zombie shootin' iron!



MARKERS

Here's a real essential for your art arsenal. Your humble host has used the marker for 15 years or more, and is still learning new uses and techniques! You can use a big black marker (like a Sharpie®) to fill in large areas and still retain a good measure of control to get right up to the edges of your lines. I use a ton of gray markers for toning, and the same markers are available in a TON of colors as well. My marker weapon of choice is Chartpak® brand alcohol-based ink. Its versatile, beveled tip allows for lots of variation in line width, and it can be blended to make interesting gradations from light to dark.

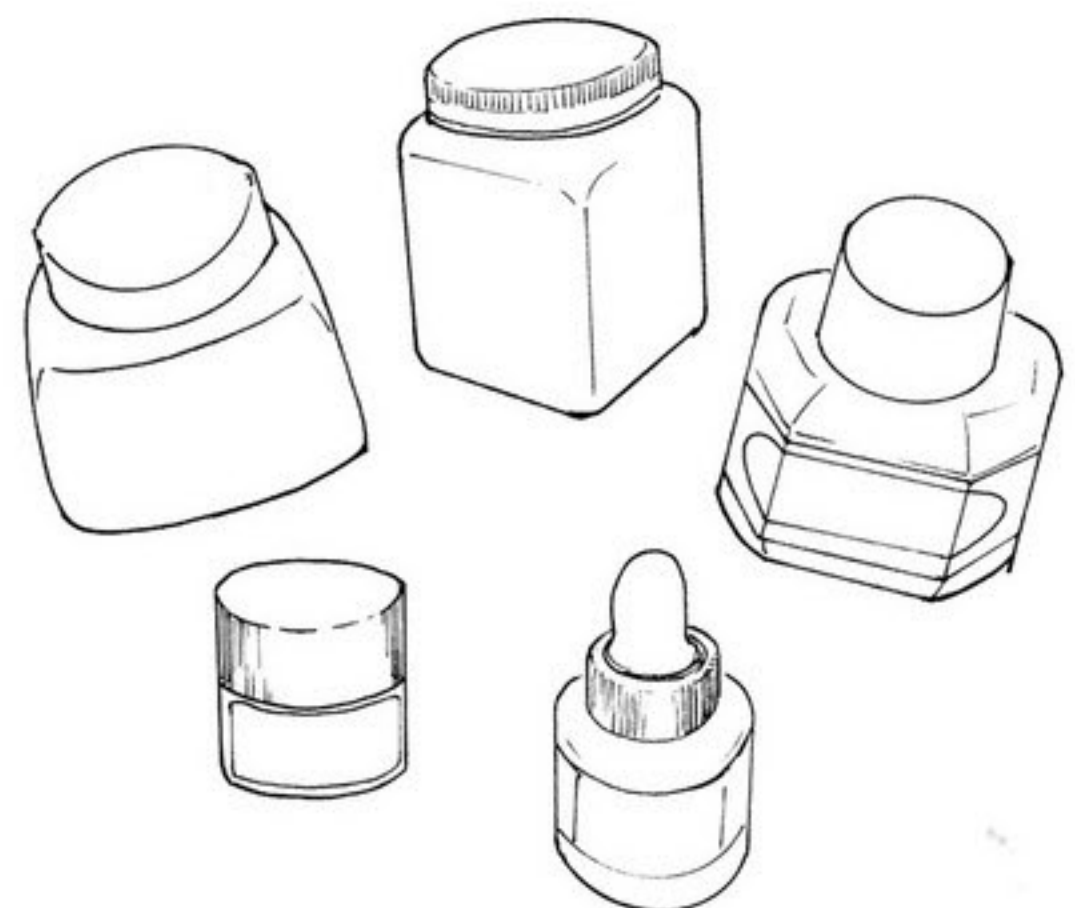


NIBS

Another inking tool offering plenty of line variation and control, nibs can be changed out for a wide range of line "weight". They are difficult to master and must be dipped in an ink "well" to refill, but the results can be incredible!

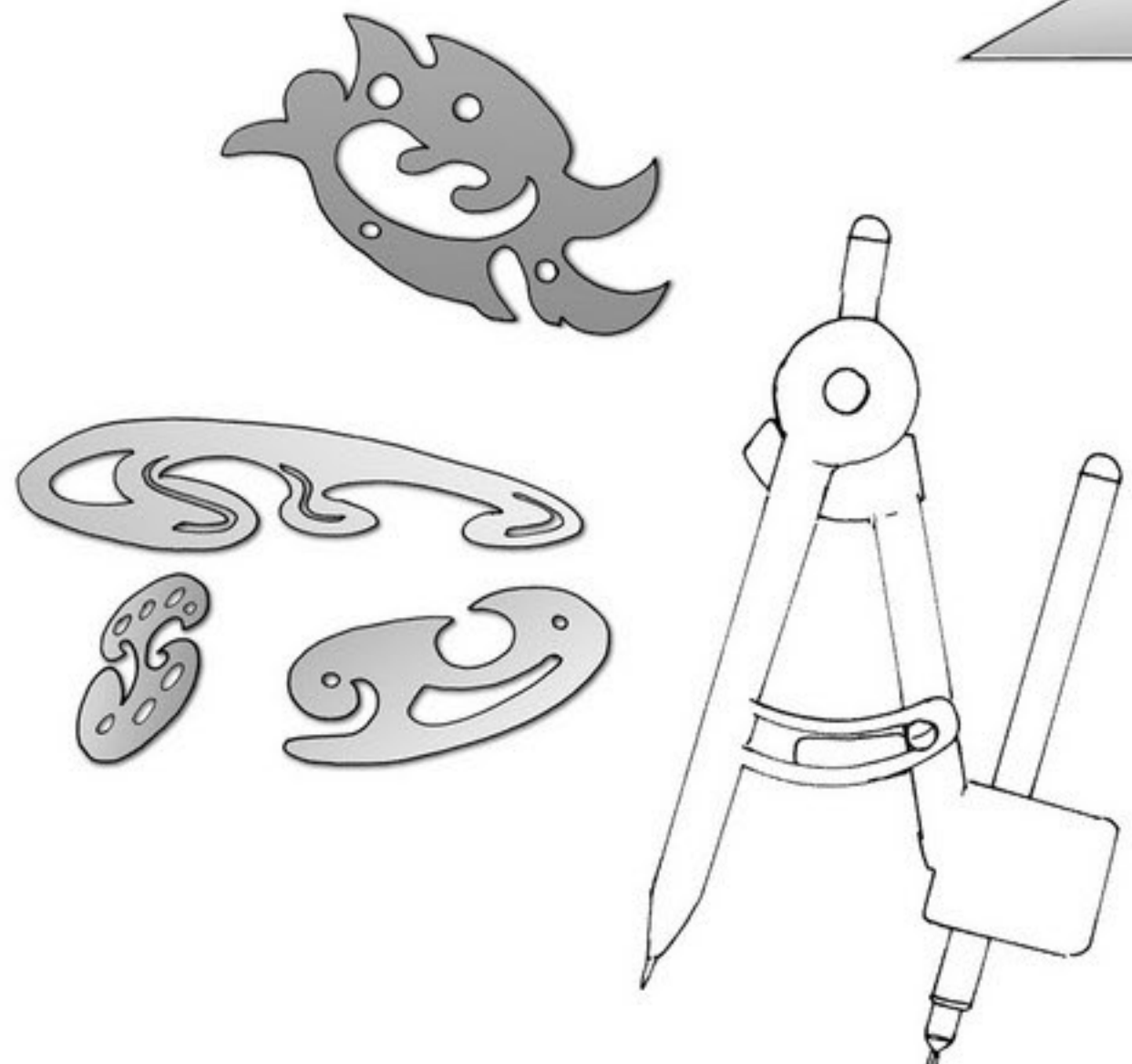
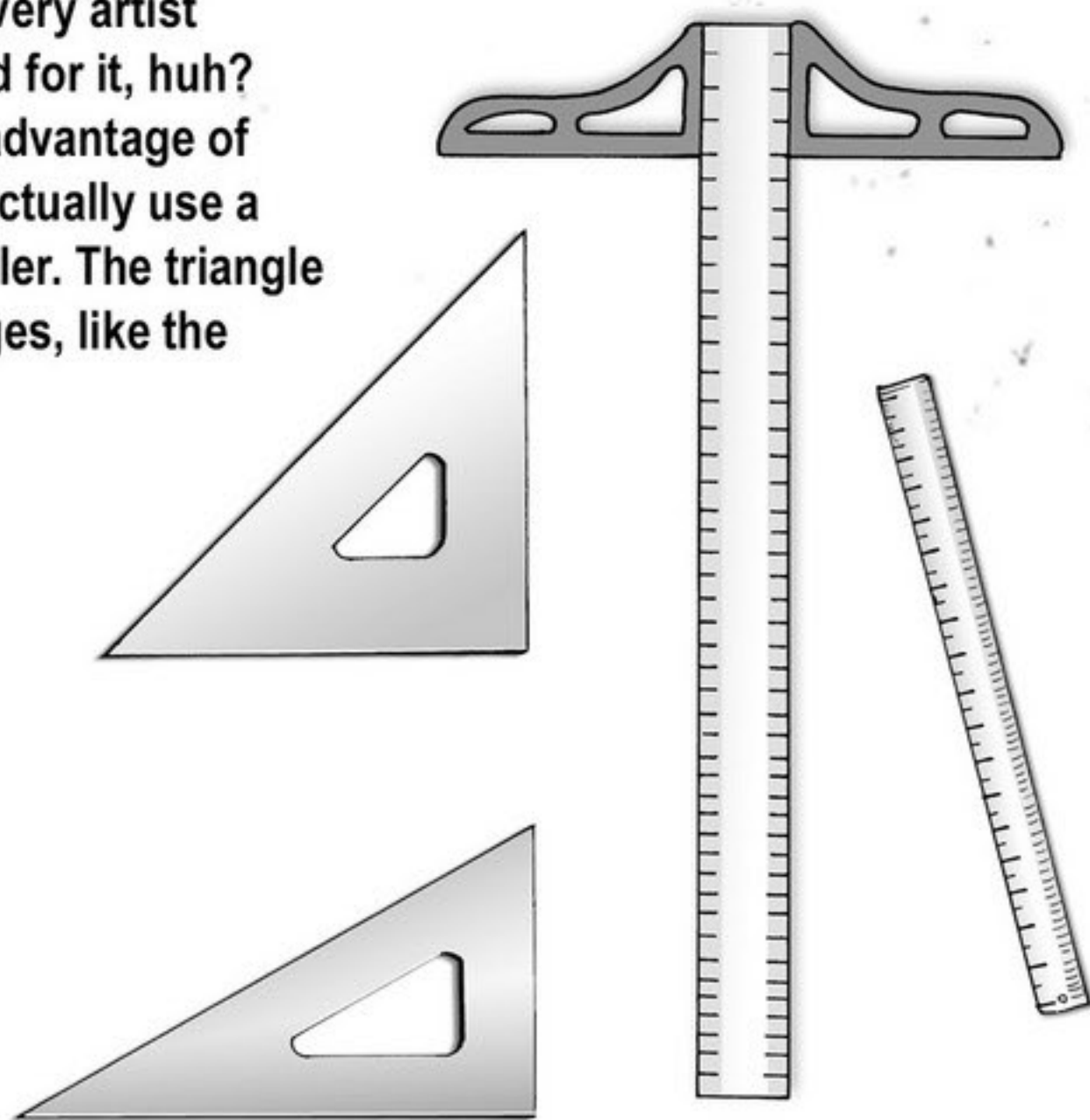
INK

If you try out some of these tools (true "techs", brushes, or nibs), you'll need a bottle of ink to refill them. Be careful not to spill these open bottles, as many of the best inks are "permanent"! There are a lot of different brands of ink, with different quality and consistency. If you're just beginning, I'd recommend sticking with pens and pencils before moving on, but if you're feeling adventurous...



RULERS

Getting a straight line is important, and every artist needs at least a ruler handy. Strange word for it, huh? "Ruler". Don't let it rule you, but do take advantage of its strict interpretation of the universe. I actually use a good triangle more often than a simple ruler. The triangle or T-square lets you make right-angle edges, like the panel borders of a comic page.



CURVES & COMPASSES

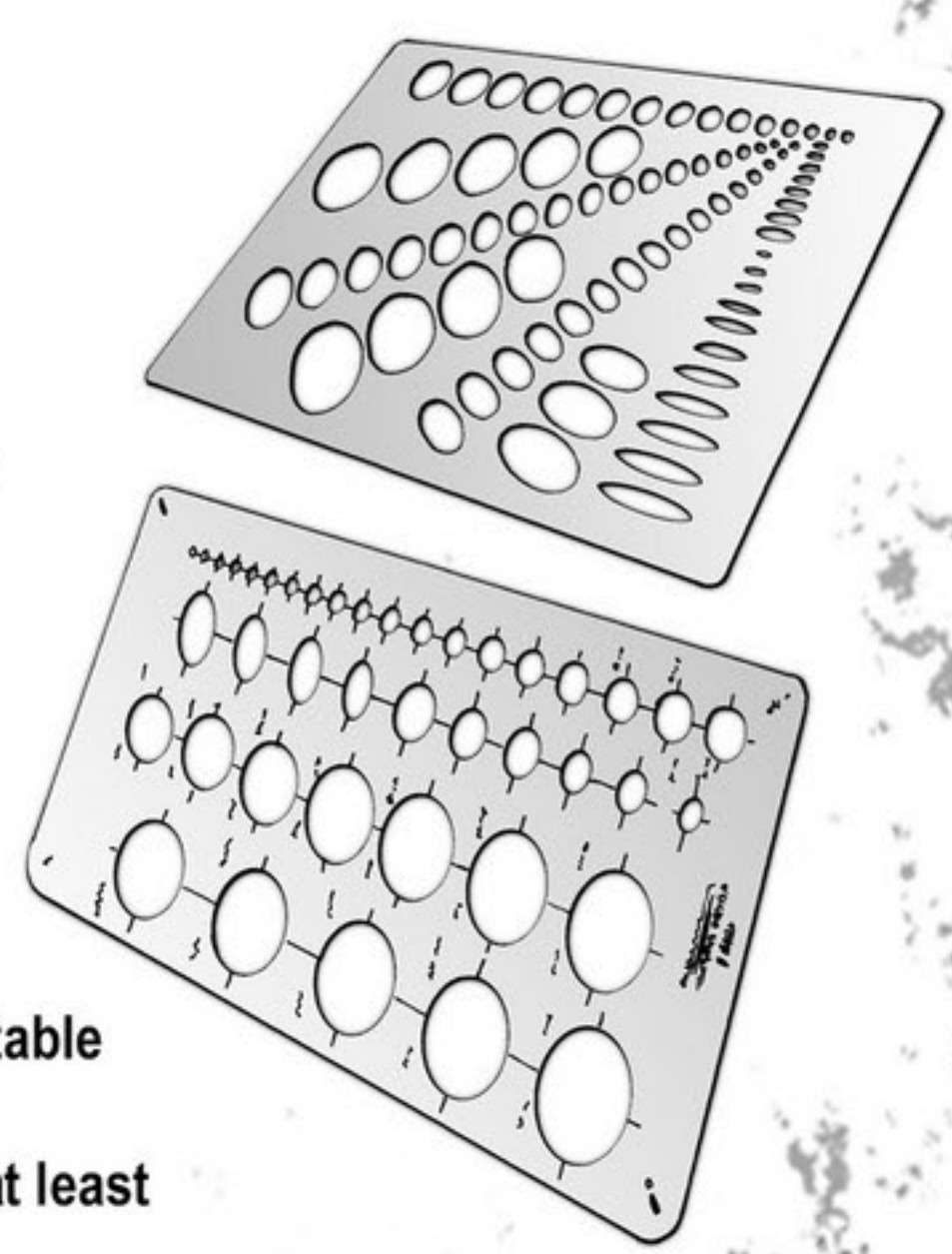
Just as the ruler can give you nice straight edges, the "French" curve and the compass allow you to get nice...well, curves! These tools come in a lot of styles and shapes, so shop around and try 'em out!

TEMPLATES

Another tool that's offered in a wide variety of shapes is the template. Squares, circles, ovals, starbursts, even letters—there's a template out there! Great for drawing wheel hubs in perspective, word balloons, tabletops, barrels, etc.

Remember, these guide tools are here to HELP you, not HINDER you! Use what works for your own style; let them assist your artistic vision, not limit it.

On the flip side, if you're serious about developing your talents, try all these tools out! Don't reject any of them just because you're uncomfortable or unfamiliar with them. You might be surprised and delighted with the results of a new tool or technique, and, if you're bitterly disappointed, at least you're learning what works and what to work on!



The BASIC FIGURE

I firmly believe it's best to **KNOW** the rules before you break 'em, and basic knowledge of the human figure is one of the **ABSOLUTE** cornerstones of artistic endeavor. However you arrive at the right proportions, shapes, and perspective techniques for basic figures isn't as important as **GETTING THERE**. The number of figure-drawing tips and technique books is endless. Endless, I say!



Take a life drawing course, use photo references, read anatomy books, whatever—just learn the facts! I would **NOT** recommend using another artist's work to learn the basics of anatomy and figure drawing. This "How To" book will show you how these fine young lads do it and will definitely show you the short cuts and tricks they use. It will give you a new perspective on style and approach you can apply to your own work, but these guys learned the basics before they began interpreting and stylizing them. Case in point...

The BASIC BONES

If you wanna draw zombies, y' gotta know about what's under the flesh. Here, I've drawn a couple skeletons over Fred's figures. Note how closely his stylized figure matches up with basic bones underneath. His style is unmistakable, but his anatomy here is based more in fact than fiction.

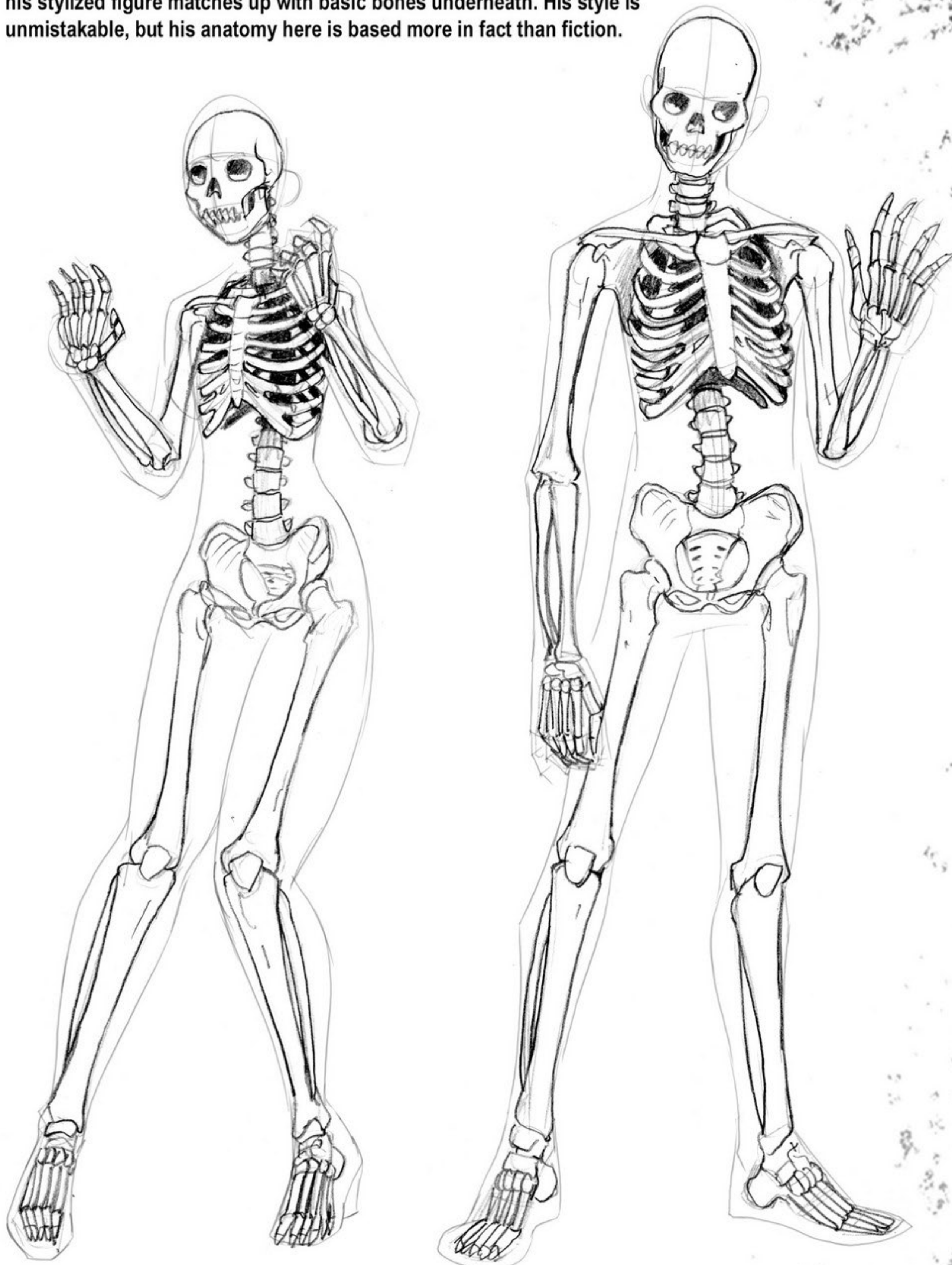


ILLUSTRATION: FRED PERRY & JOSEPH WIGHT

Of PHOTOSHOP & LAYERS

Some of the illustrations in this book have been done entirely digitally with Photoshop. Now, you don't HAVE to use Photoshop; many of the same results can be achieved with conventional techniques on paper or canvas.

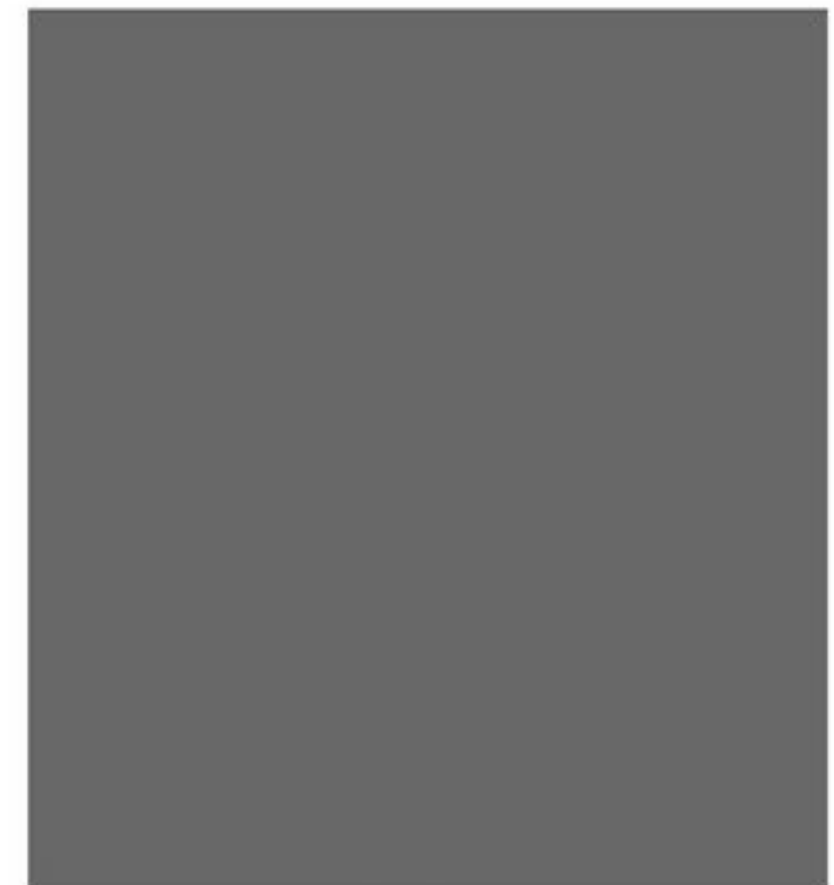
But I submit that Photoshop and digital art have long since become legitimate, "conventional" techniques.



LAYER 1

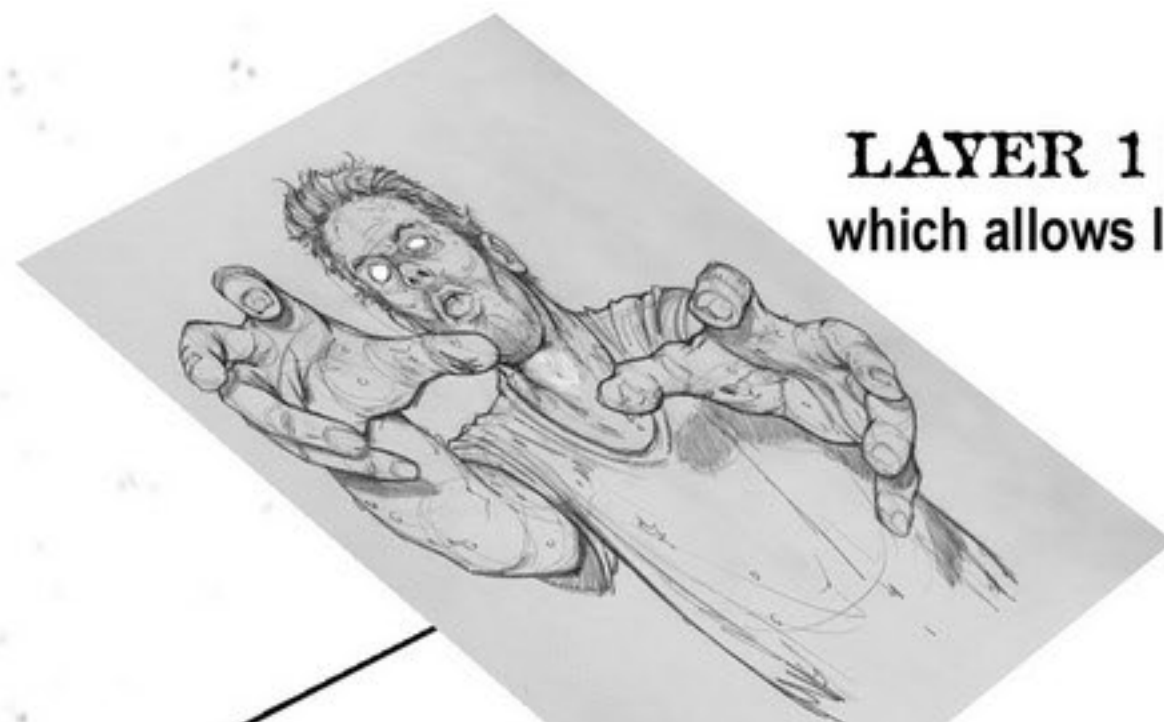


LAYER 2

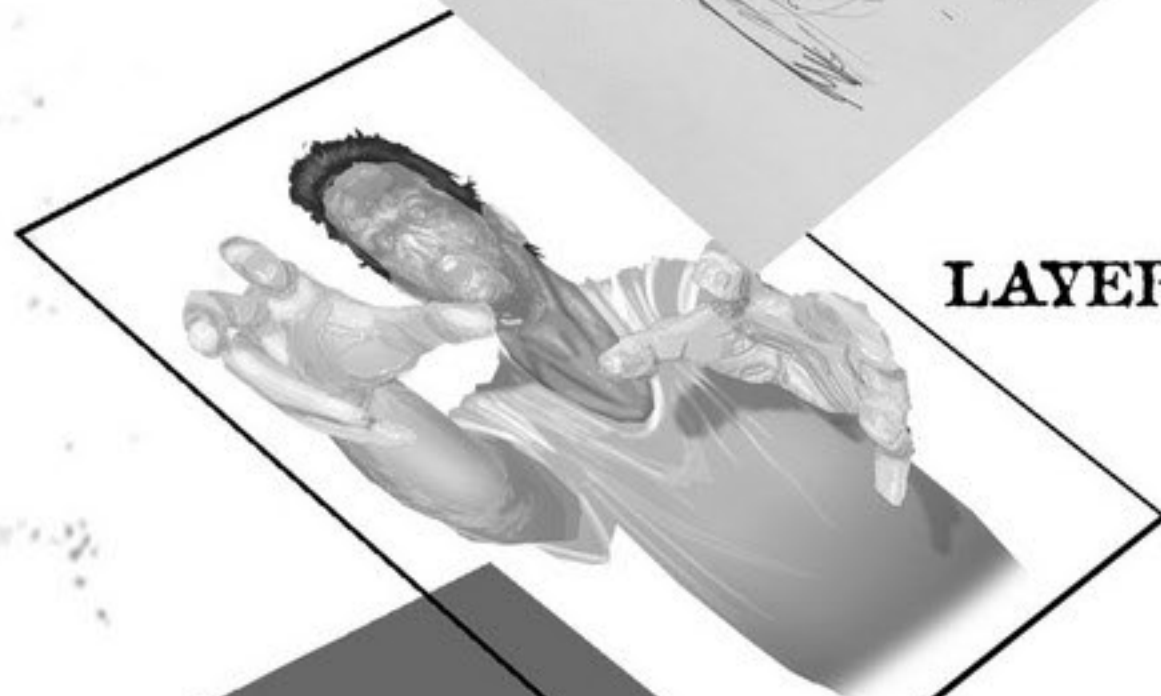


BACKGROUND

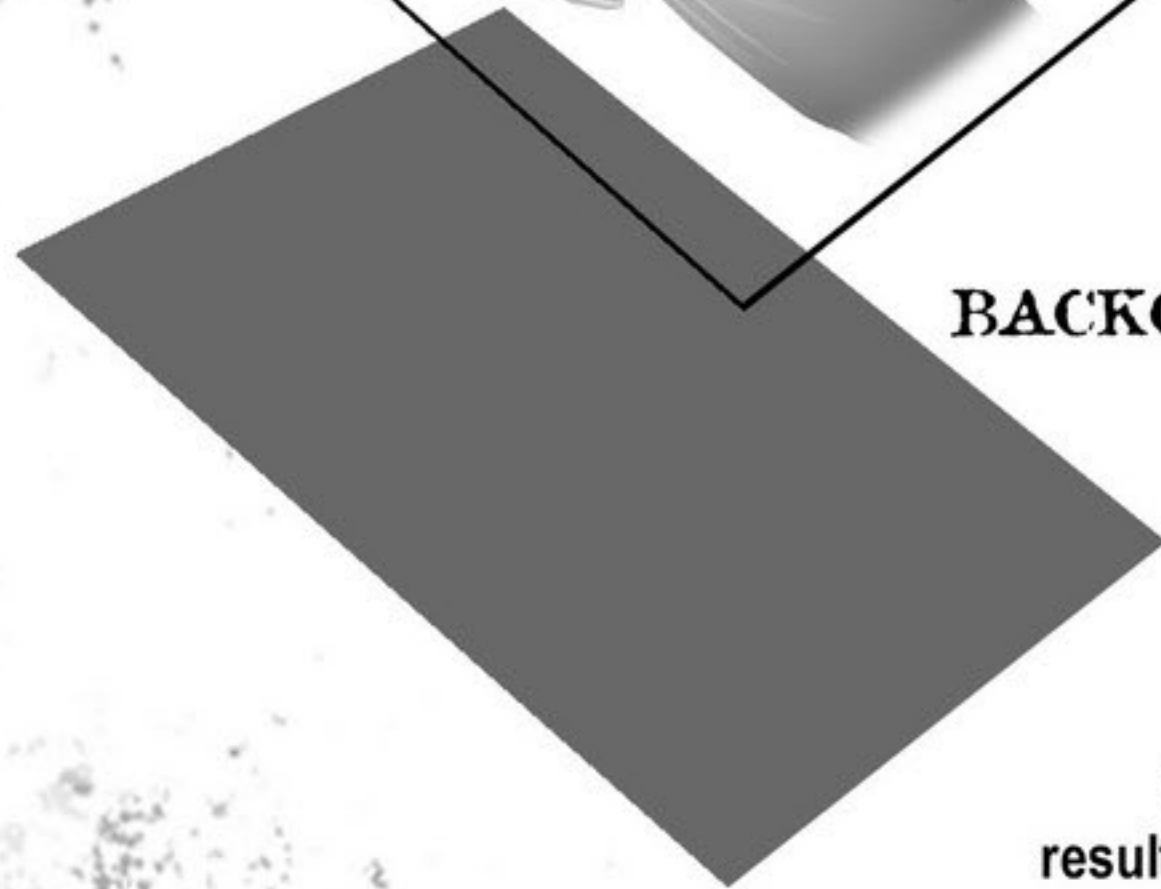
Here's an example of the use of the Layers function. Layers, by the way, offer an almost infinite range of possibilities for your artwork, and much of it is down to experimentation.



LAYER 1 is my pencil sketch, scanned into Photoshop. This Layer is set on **MULTIPLY**, which allows lighter color ranges to show through, with the darker lines remaining opaque. Think of it as a piece of clear film with my pencil lines on it.



LAYER 2 is my tone layer. This Layer is set to **NORMAL**. I've painted this part in the computer. It's all my shading and highlights.



BACKGROUND is just that, my background! In this case, it's just a flat tone, but it could easily be a painted scene or another scanned-in drawing.

I tend to keep my figure and background separate while painting. If I want to try something new or different, I make a Layer and monkey around. If I like the results, I "merge down", but this is just an old habit of managing computer memory and keeping things as simple as possible. The fact is, you can have **TONS** of Layers on modern computers (just have fun keeping track of them)!

CHAPTER 1
KNOW YOUR ZOMBIES
AKA "WHAT'S EATING YOU?"



ILLUSTRATION: DAVID HUTCHISON

Now that we've covered a few bases, let's get to the heart of the matter! We're going to explore some of the most common (and a few uncommon) types of zombies you're likely to encounter on Z-Day, discuss strengths and weaknesses, and talk about illustration techniques. Ready?

The ZOMBI
or
"It's An Unwonderful Life"



ILLUSTRATION: DAVID HUTCHISON

One of the originators of the pesky undead is the "zombi" of the Haitian tradition of Vodou, which etymology may stem from the Bantu "zonbi". The unfortunate soul is captured and controlled by a bokor or Voodoo sorcerer to enhance the bokor's power. This type gained popularity in the film *White Zombie* (1932 USA), and reached creepy proportions in *The Serpent and the Rainbow* (1988 USA). Part science, part spiritual and occult, this type of zombie has coined the term and inspired every subsequent type.



Here we see the rough sketch to set the tone, shape, and mood. Not a happy fellow!

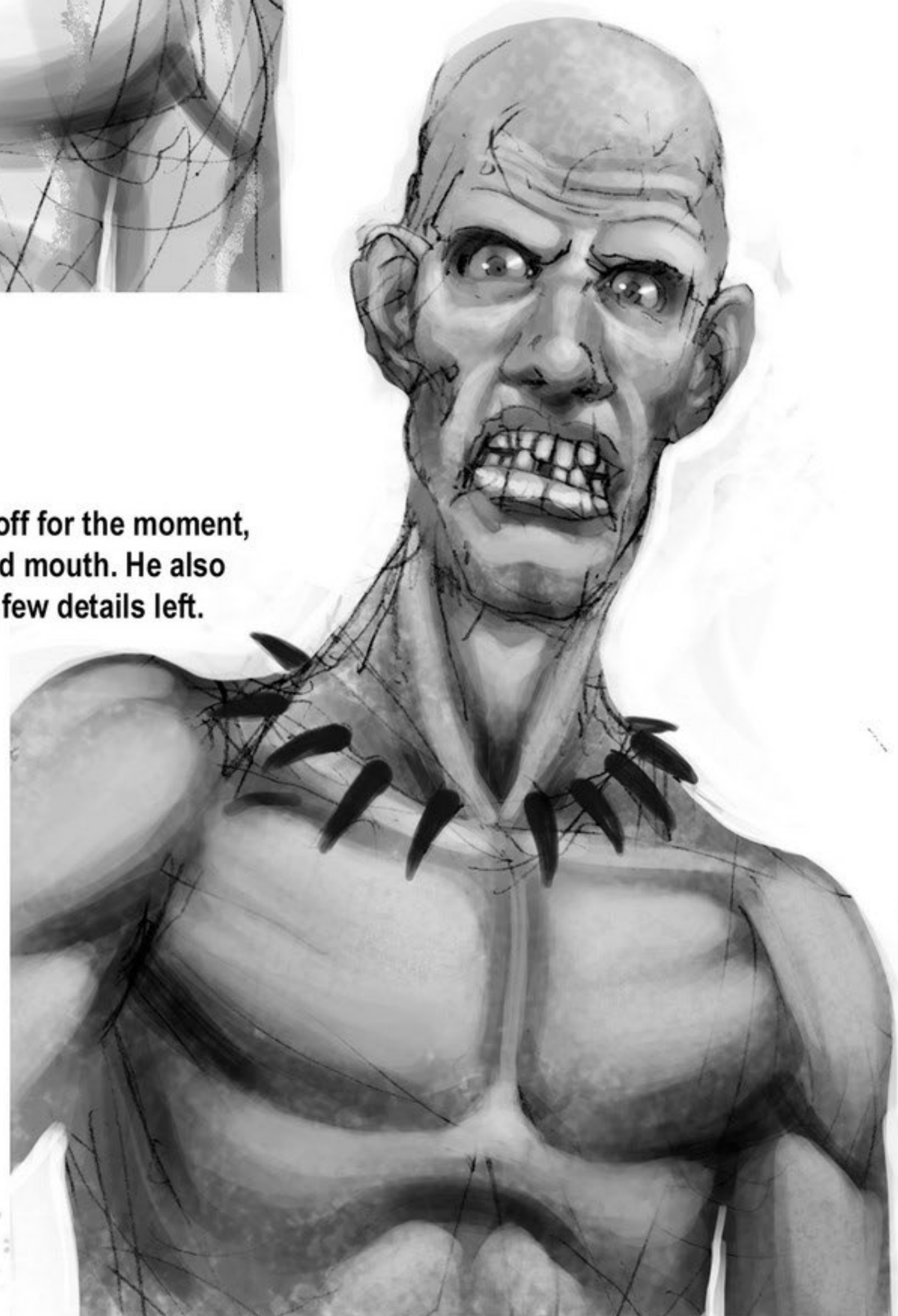
Next, a basic gray tone and rendering some shadows in Photoshop. Note the pronounced neck cords and somewhat emaciated frame. There's a slight indication of musculature over the rib cage. Also a texture pattern has been placed in a Layer, which can be adjusted using the Layer's "Opacity" function to be more or less evident at a later stage.



A highlight Layer, adding a pattern of scars.



With the highlight Layer turned off for the moment, David renders the face, eyes, and mouth. He also finalizes his light source. Just a few details left.





The highlight Layer back on, opacity adjusted, and unwanted elements erased. A shine added to the nose to enhance depth.

A closeup of the final face structure. A good example of expression as this zombi sees his prey. He is not mindless or soulless, but controlled and malevolent, an unwilling servant to the sorcerer!



The COMET ZOMBIE OR "The Horde of the Things"

We leap right into the true template for the modern walking dead, the "Comet" zombie. First featured in George A. Romero's cult film *Night of the Living Dead* (1968 USA). The film introduced most of what has become synonymous with zombie predilection: shuffling, mindless save for the desire to consume the flesh of the living, nigh-invulnerable to attack, ignoring wounds and dismemberment, except for a heavy blow or gunshot to the head. I've labeled this one the "Comet" zombie because of the fleeting mention of cosmic influences that have reanimated the "recently departed", but the exact cause of the dead rising again has generally been left intentionally hidden.



Here Kelsey begins with a sketch to get the posture and proportion of his hapless former construction worker.



A cleaned up pencil version defines his gear; helmet, boots, hammer, etc. Note also the clumsy, pigeon-toed stance.



The final ink, defining his clothing and facial expression. Notice how the thickness or "weight" of the line changes here. Where light is falling on the figure, the line is thin; where shadows are collecting, the thickness increases.



The final work toned with a background added. It probably started like any other day (doesn't it always), when he was attacked by his buddy, who'd already turned into a zombie. The "Comet" zombie is notoriously infectious. A bite from one will not only kill you, it will **REANIMATE** you as a zombie! There's endless speculation about the nature of this characteristic, ranging from a commentary of the decline of modern social structure to the infection as an allegory to AIDS. All you need to know on Z-Day is: **DON'T GET BITTEN!** This menacing fellow would be a tough customer even if he **WEREN'T** undead! He possesses a defined, muscular frame from years of hard work on construction sites. As a zombie, he is truly dangerous, still retaining the "imprint" of his former existence by clutching his hammer, which brings me to...



"Comet" zombies have been noted to behave in a manner similar to when they were alive, performing routine or mundane activities such as going to the mall. This is a latent "echo" of what their brains can still remember. It does NOT mean they will ignore living flesh if they see or sense it nearby. They will cease such activity to attack and eat the living instantly. Also noteworthy, a child born of an infected mother will be BORN A ZOMBIE! Beware!



Our second "Comet" zombie sketched out, baby carriage and all. This is a key step to make sure proportions are correct and a sense of artistic balance is maintained.

A tighter pencil step to get the details (including the zombie infant's bloodthirsty melon).



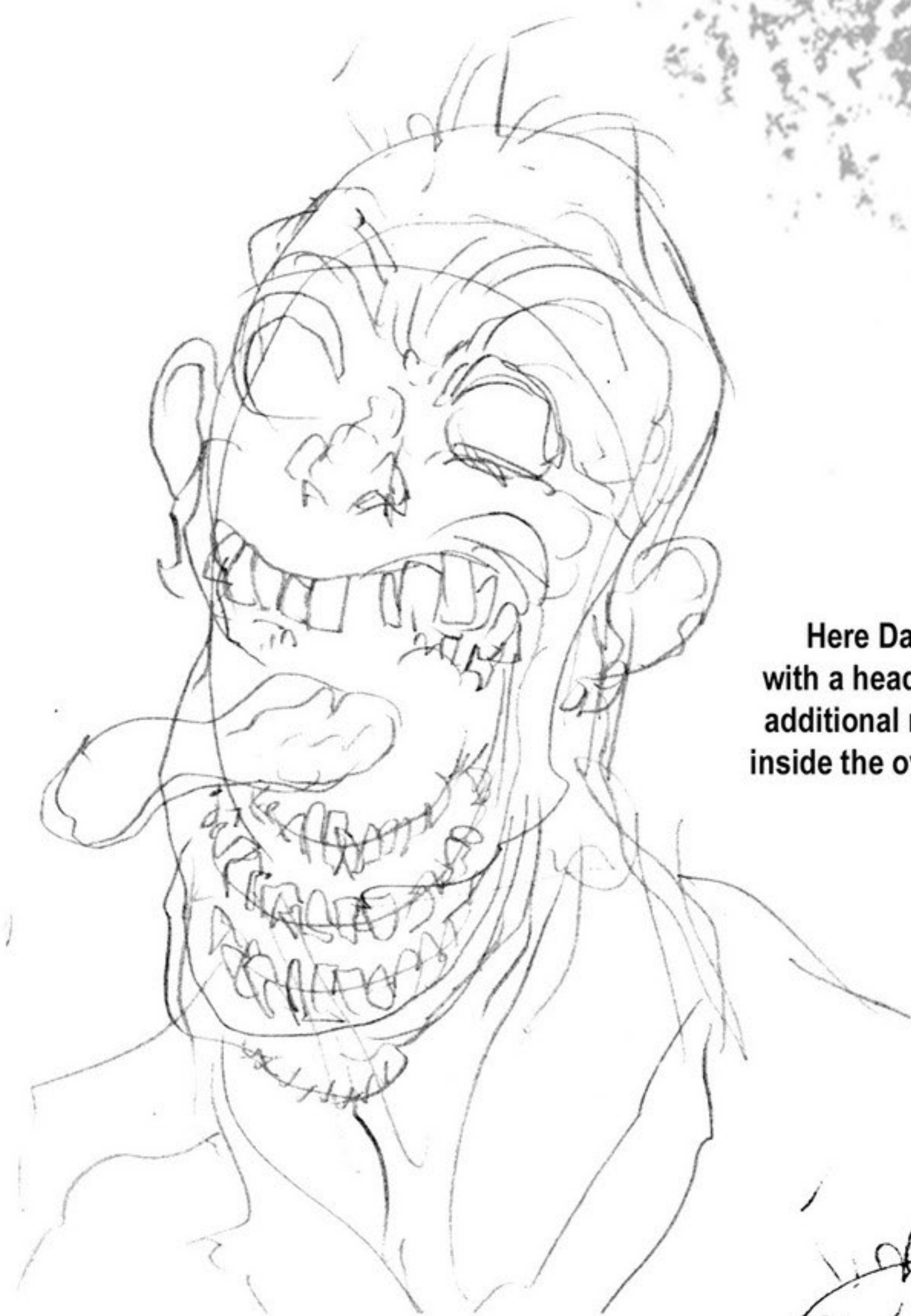


The final ink, with the added gross-out factor of body parts in the lower basket. Who knows where or what these two have been up to? A good example of telling a story within a single panel of artwork.

The SUPERNATURAL ZOMBIE or "The Fright Stuff"

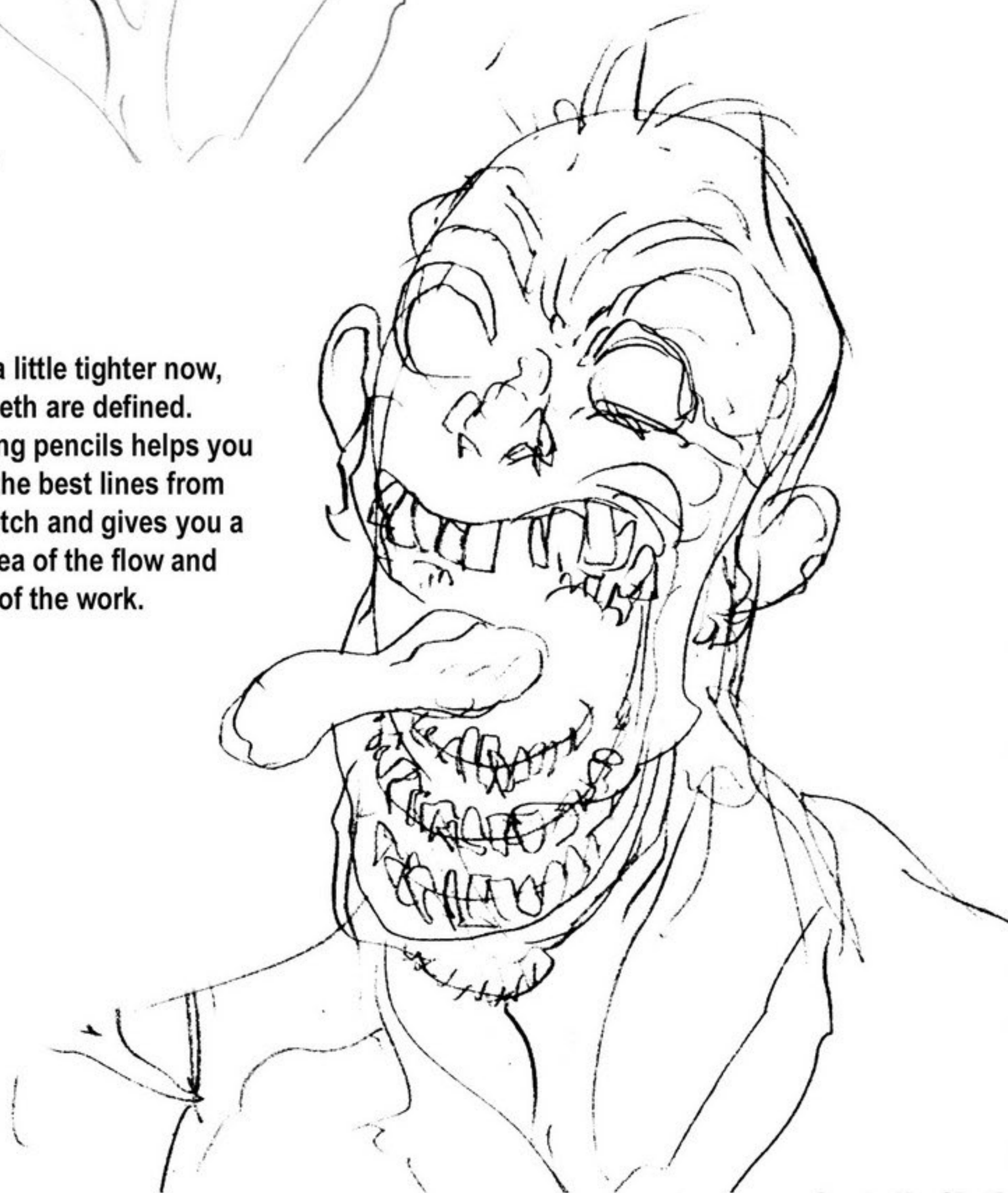


Here's a hideous tangent to the standard shuffler: the undead from Hell itself! For all intents and purposes, the victim is dead, but possessed by an otherworldly force or demon. This makes the supernatural zombie incredibly dangerous, as the physical laws of planet Earth don't always apply. These zombies love to instill fear and delight in terrifying their victims before rending them limb from limb. They have the ability to shapeshift from one horrible form to another, and even their severed limbs can attack on their own! A popular example of this kind of monster is Sam Raimi's film *Evil Dead* (1981 USA) and its sequels.

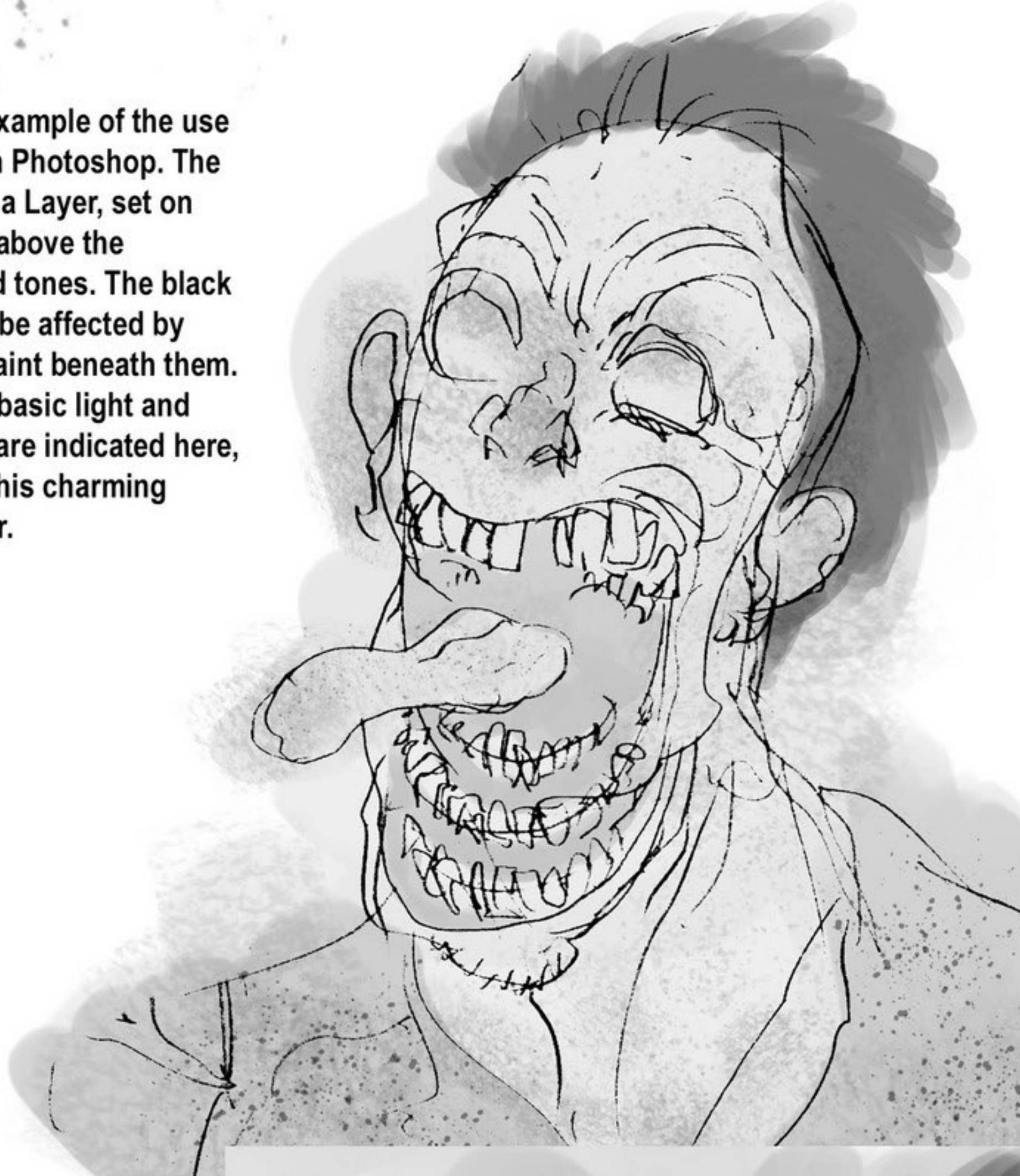


Here David starts off with a head, adding two additional rows of teeth inside the oversized jaw.

Pencils a little tighter now, as the teeth are defined. Tightening pencils helps you choose the best lines from your sketch and gives you a better idea of the flow and balance of the work.



Here's an example of the use of Layers in Photoshop. The lines are in a Layer, set on "Multiply", above the background tones. The black lines won't be affected by what you paint beneath them. Some very basic light and dark areas are indicated here, as well as this charming fellow's hair.

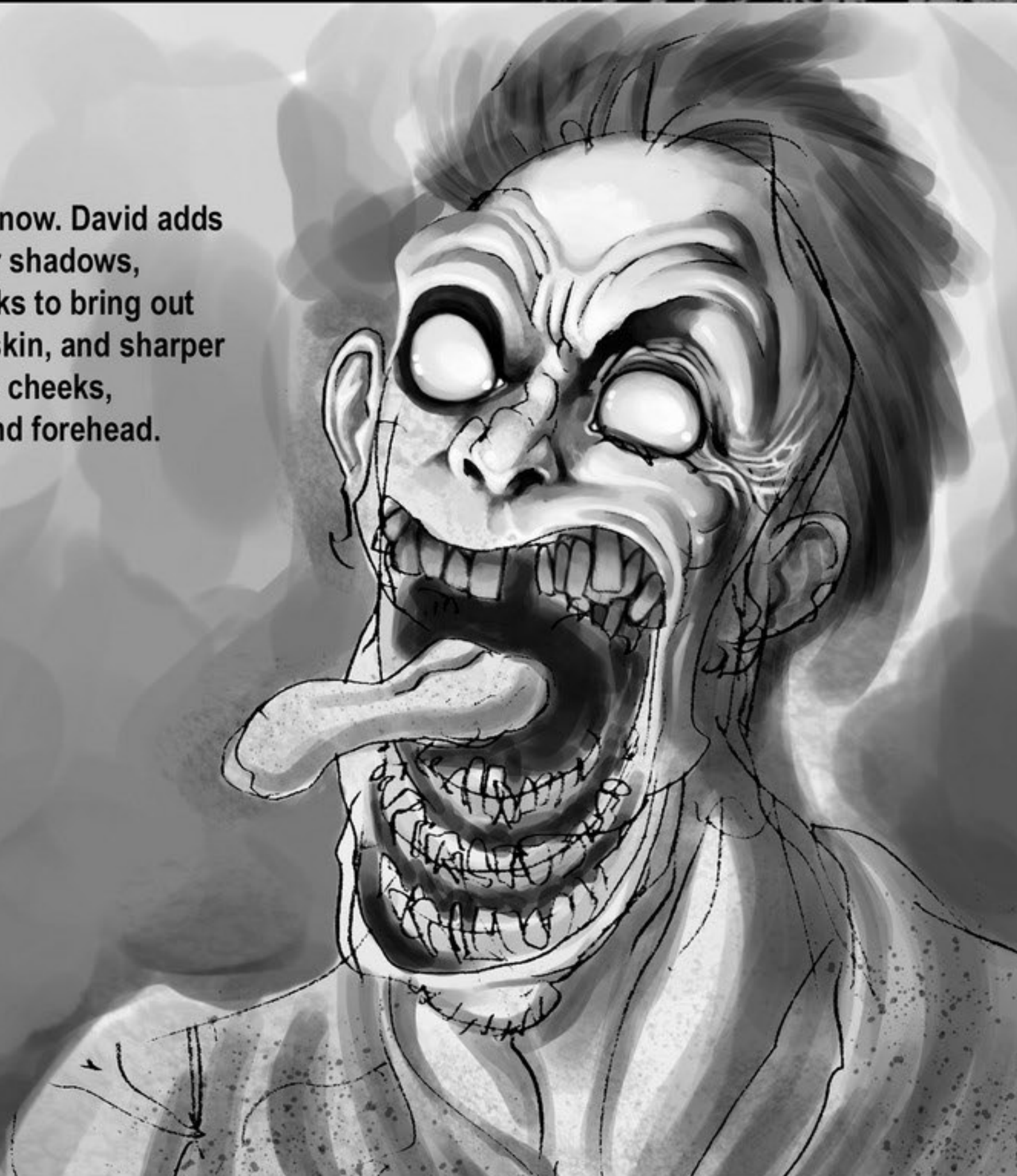


Working the picture, defining some shadows and highlights, and adding some background atmosphere. Note also the basic highlight on the hair to start defining it. The main light source is on his face, but you can see the beginnings of a secondary light source behind him as well.





Nearly there now. David adds some deeper shadows, sharper blacks to bring out the folds of skin, and sharper whites to the cheeks, eyebrows, and forehead.



Adding the little details; saliva, tooth and gum definition, shirt folds, and hair highlights and shadows. He's done! Gross!



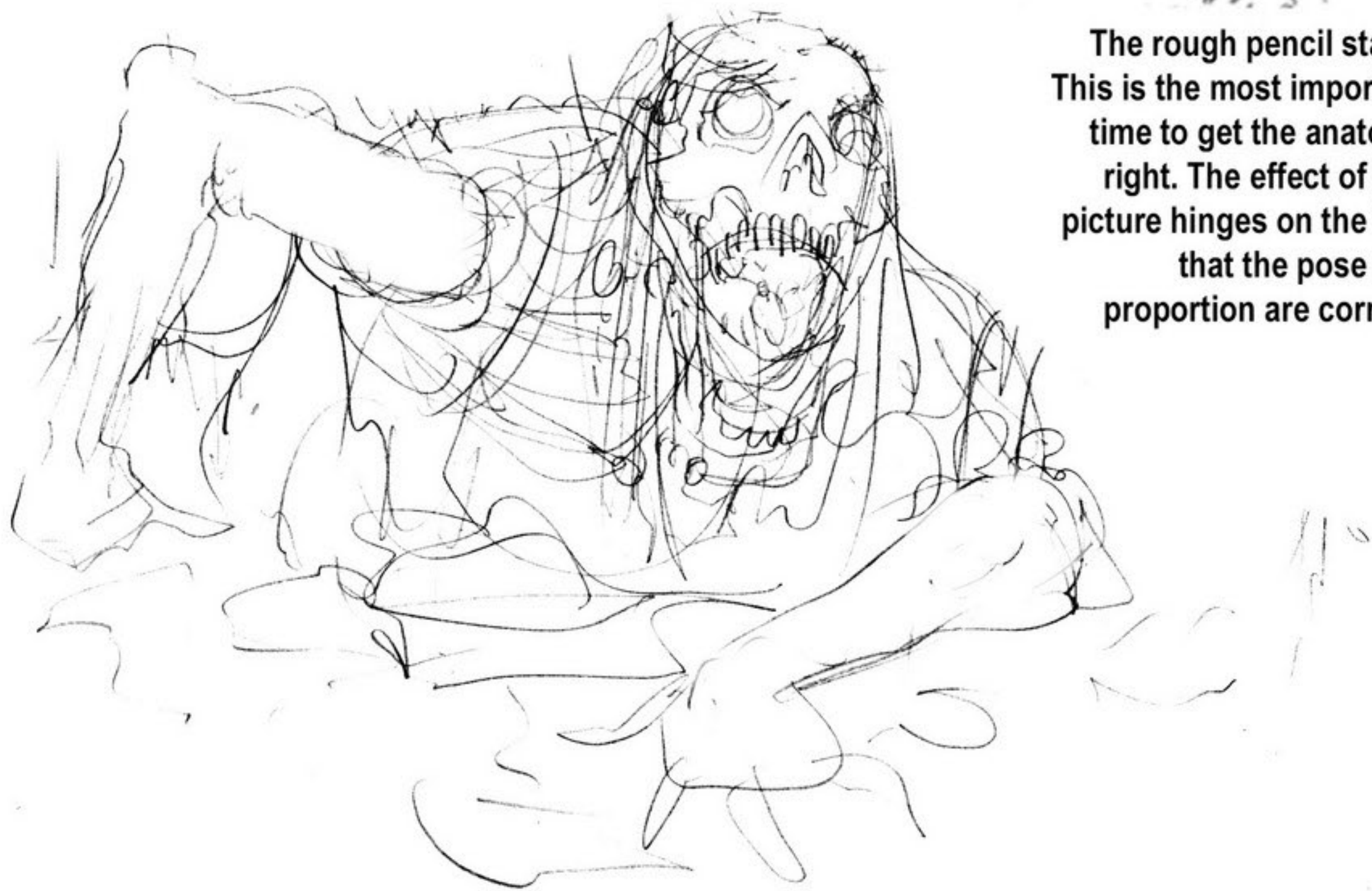
Hutchison
2008

The REVENANT ZOMBIE
or
"A Tomb With A View"



ILLUSTRATION: DAVID HUTCHISON

In the Middle Ages, it was a common belief that the souls of wronged individuals would re-inhabit their rotting bodies to avenge themselves or loved ones. Usually, it took the crime of murder to act as a catalyst. This type of zombie is also known as the "Revenge" zombie. It is often more single-minded and self-aware, but for some reason, the brief time its soul has spent "elsewhere" has twisted it into a creature that enjoys ending the lives of anyone in the vicinity of its intended victim. Two examples of revenants can be seen in the George A. Romero film *Creepshow* (1982 USA).



The rough pencil stage. This is the most important time to get the anatomy right. The effect of this picture hinges on the fact that the pose and proportion are correct.



Adding some tones now, and an indication of an interesting background element to draw the eye back to the figure.



Now we add some textures to the ground, build up the shadows, and put a little stripe of fog behind to break up the background and again bring focus to the foreground.



At this point, you could be done. The shape, rendering, and effect have been achieved successfully. But what if you want to take it further?



Here we add some sharper highlights to define the skull, some icky stuff in the creature's mouth and eyes, and strings of yuck drooling down as it rises from the grave.




Finally, we add highlights on the slime, the ground, and a nice secondary highlight on the skull and shoulder from the back!

The APOCALYPSE ZOMBIE or "Scar Wars"

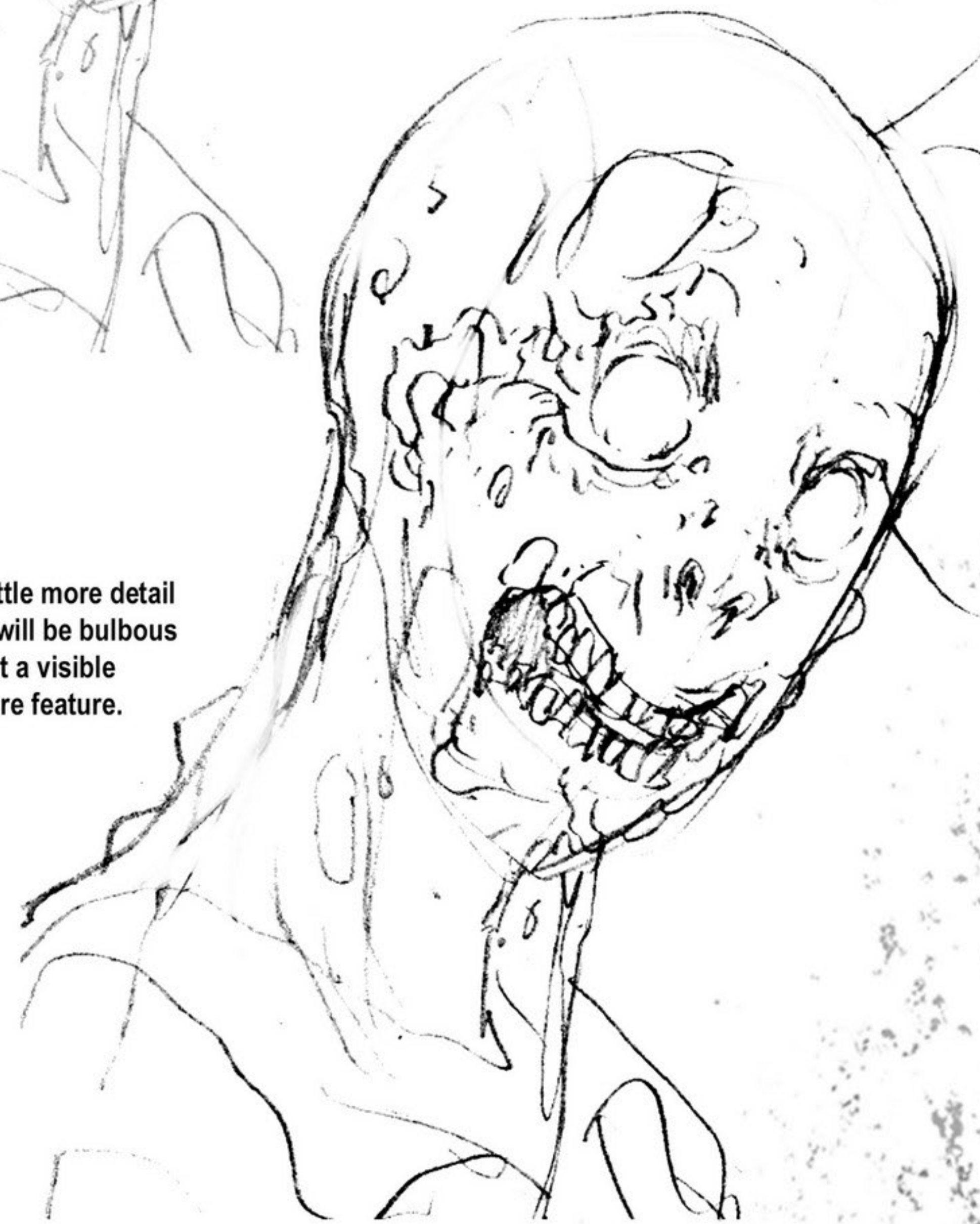


ILLUSTRATION: DAVID HUTCHISON

Representing Humanity's folly, these creatures are the result of man-made catastrophe. Atomic wars, biochem weapons, and weapons-grade viruses produce this particular kind of undead. It is possible some of these monsters are, at first, merely damaged and dying from whatever plagues them, but they remain active and searching for victims long after their souls have departed.

A pencil sketch of a creature's face, showing a wide, toothy grin and large, bulging eyes. The sketch is positioned in the upper left quadrant of the page. The creature's face is the central focus, with detailed lines for the teeth and the texture of the skin. The background is a dark, textured grey.

At the pencil stage, we decide where to place the awful sores and other results of atomic radiation.

A second pencil sketch of the same creature's face, showing more refined details than the first sketch. It is positioned in the lower right quadrant of the page. The lines are tighter and more defined, particularly around the eyes and the texture of the skin. The background is a dark, textured grey.

Tighter pencils with a little more detail on the scars. The eyes will be bulbous and milky white, without a visible pupil, a common creature feature.



Here we add a base tone and some shading to define the shape of the head and where the light is landing.



Highlights and some work on the eyes, as well as some forehead wrinkles.



Details on the scars and sores, adding definition to the teeth. Also, a flirtation with a background. Maybe flakes of radioactive ash, swirling around in the poisoned air?

Now we push some of the pencil work away or erase it completely where it's not needed. More dust and debris in the air here as well to finish it off.



The POSSESSED ZOMBIE

or

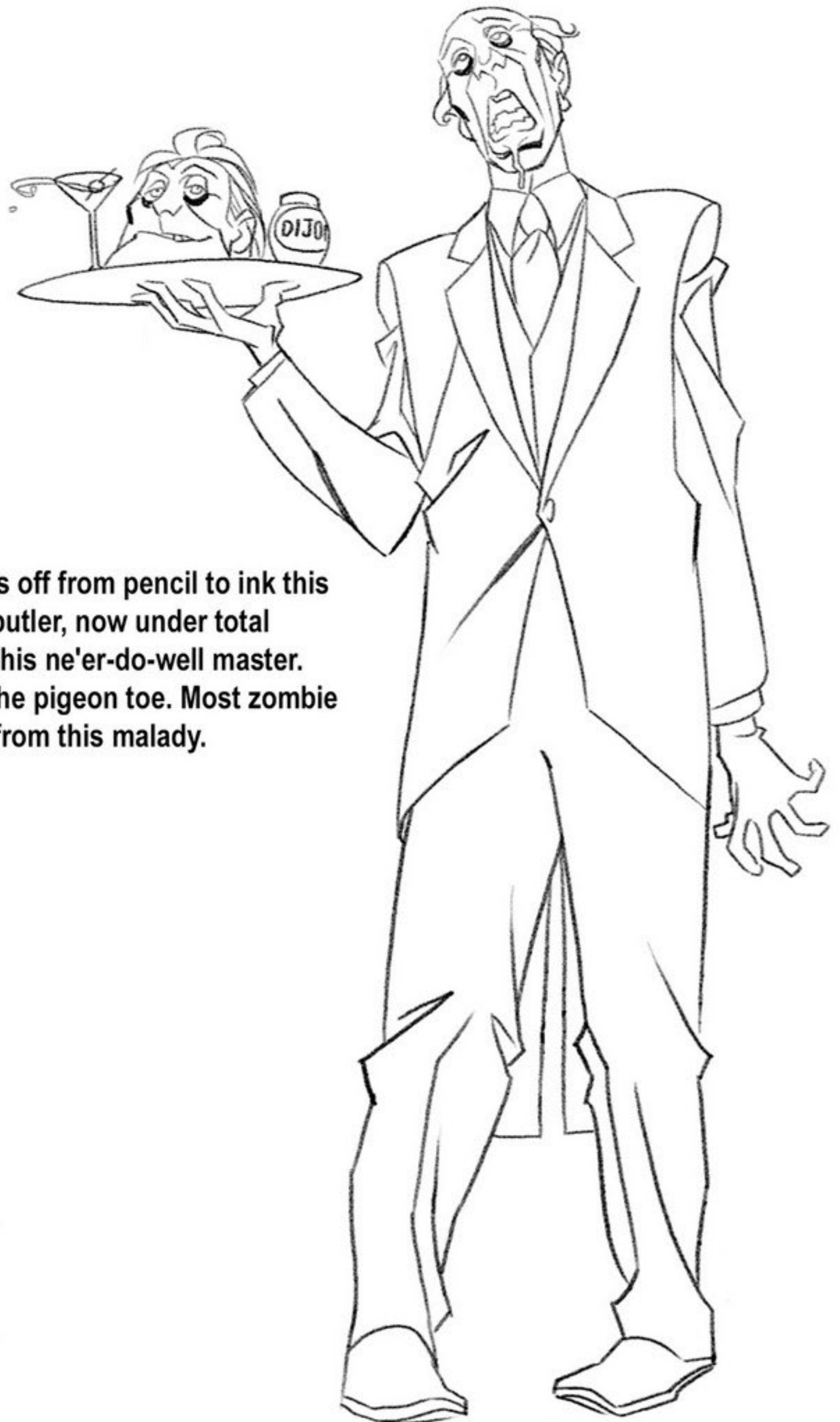
"I, Plodius"



This type includes any form of undead possession or control not directly connected with Voodoo ritual. Reanimation through the use of an ancient amulet or talisman, funerary rites that resurrect the unliving, or blood sacrifice rituals can produce these creatures. Unscrupulous individuals take advantage of their victims to settle old scores, take bloody revenge, or kidnap recalcitrant young ladies.



Kelsey shows off from pencil to ink this unfortunate butler, now under total command of his ne'er-do-well master. Again, note the pigeon toe. Most zombie types suffer from this malady.



A cad and a bounder, this pompous lord of the manor brandishes the mephitic puzzle box which controls his victim. Notice all the wonderful small details in this final work, from the firewood bucket to the mantle clock. And where did this magic box come from? Perhaps from the planet Skulltox 13, represented in the nearby globe!



ILLUSTRATION: KELSEY SHANNON

The PARASITE ZOMBIE

OR

"From Ear to Eternity"



Alien invaders don't always express themselves through the gift of song. Sometimes they'll wriggle into your personal space and control your mind and body! A parasitic life form such as this will more often than not kill its hapless host body and use the corpse to get around on Earth. Two examples of this type of zombie can be seen in the films *Night of the Creeps* (1986 USA) and *The Hidden* (1987 USA).



The pencils and inks. Note the basic layout and simple shapes of the figure. This one's fairly straightforward, except for the CRITTER sticking out of the mouth! This zombie also seems to be moving along at a fair pace. Over the years, zombies have gotten a little faster at getting from here to there, no doubt a result of the audience's ever-decreasing attention span.

ILLUSTRATION: DAVID HUTCHISON



Final tones and rendering, indicating the light source and volume of the figure. A cautionary work that might suggest one shouldn't scream when confronted by an alien space slug, lest it leap in and ruin your day!

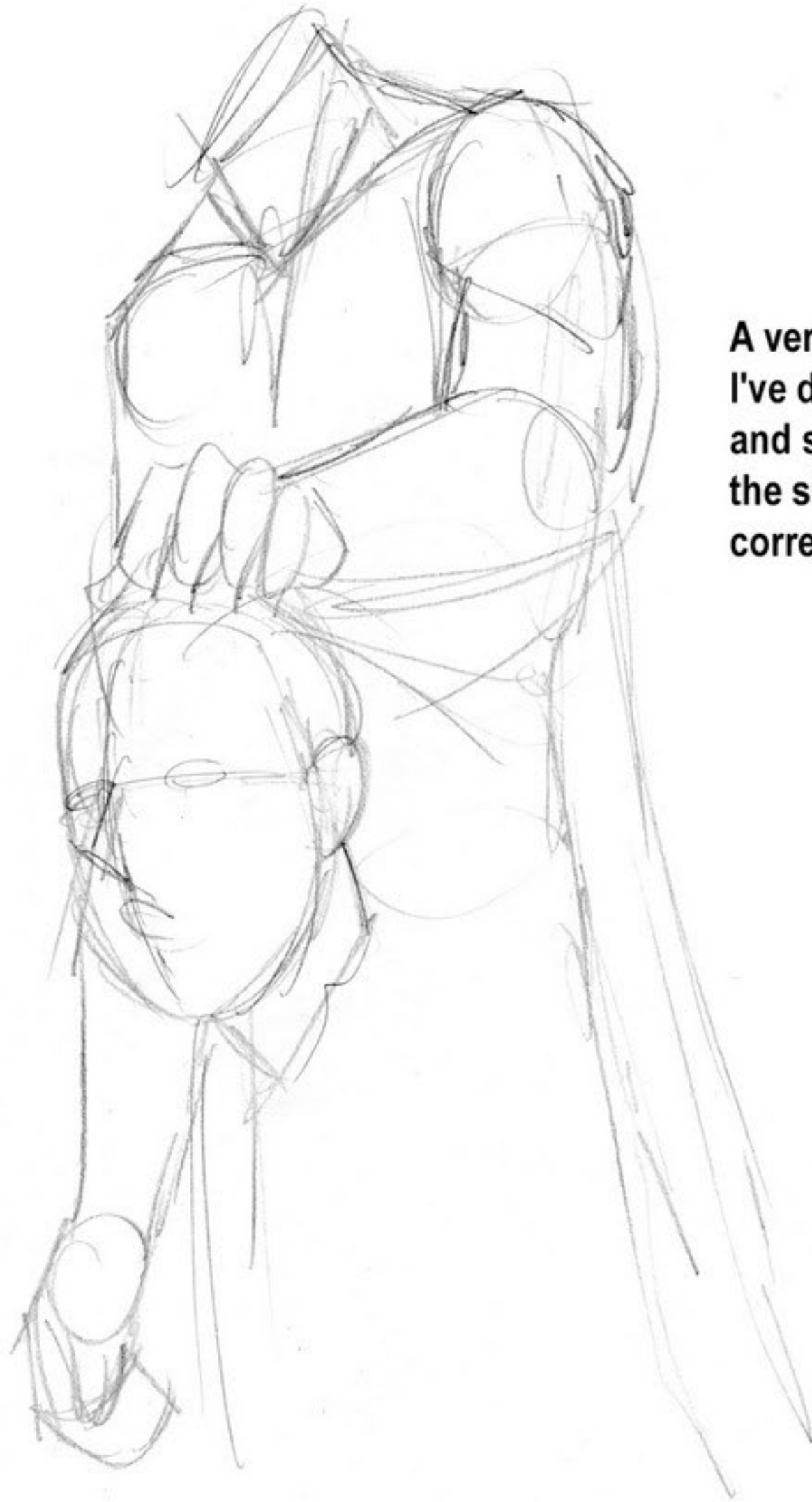
The EXPERIMENTAL ZOMBIE or "A Farewell To Your Arms"



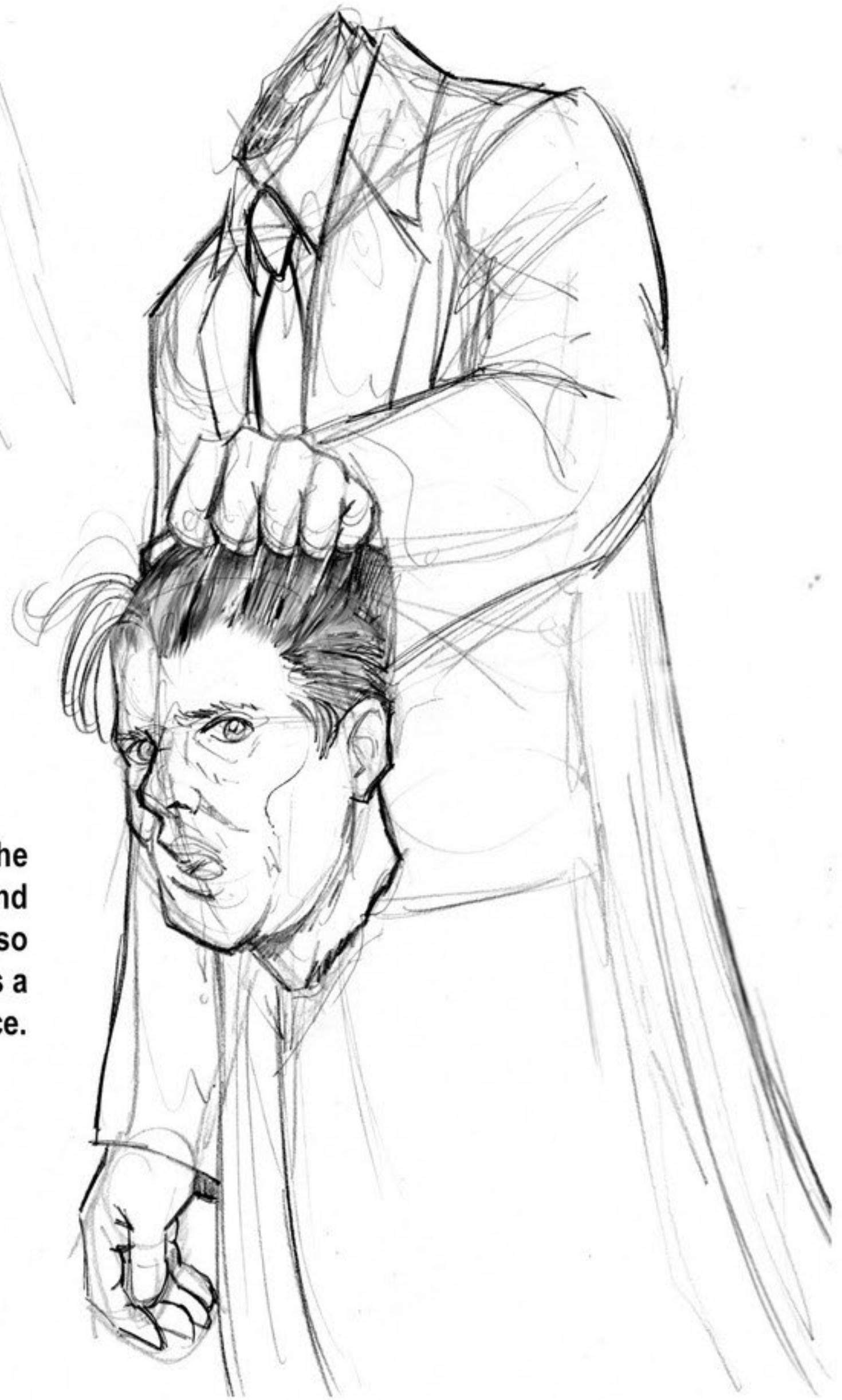
ILLUSTRATION: JOSEPH WIGHT

Ah, yes. We live in an age of wonder and invention. And mad science. When some seemingly well-meaning man of letters develops a miracle serum to cure the common cold, expect zombies. The clinically deceased are usually shocked into madness by this revivification and will invariably vent their frustration on the living nearby.

On this work, I've kept the gore to a minimum (the concept itself is grisly enough for me) and tried to emphasize the head and face. A few hot spots on the nose, cheek and lower lip give it a waxy finish, and I've decided this unfortunate fellow was a big fan of Brylcreem®, hence his slick hair.



A very simple pencil start. I've defined the collarbone and shoulder to make sure the shirt and jacket fall correctly.



A tighter pencil, delineating the clothing, facial structure, and slack-jawed expression. I've also added a line for the cheek as a guide for shading the face.

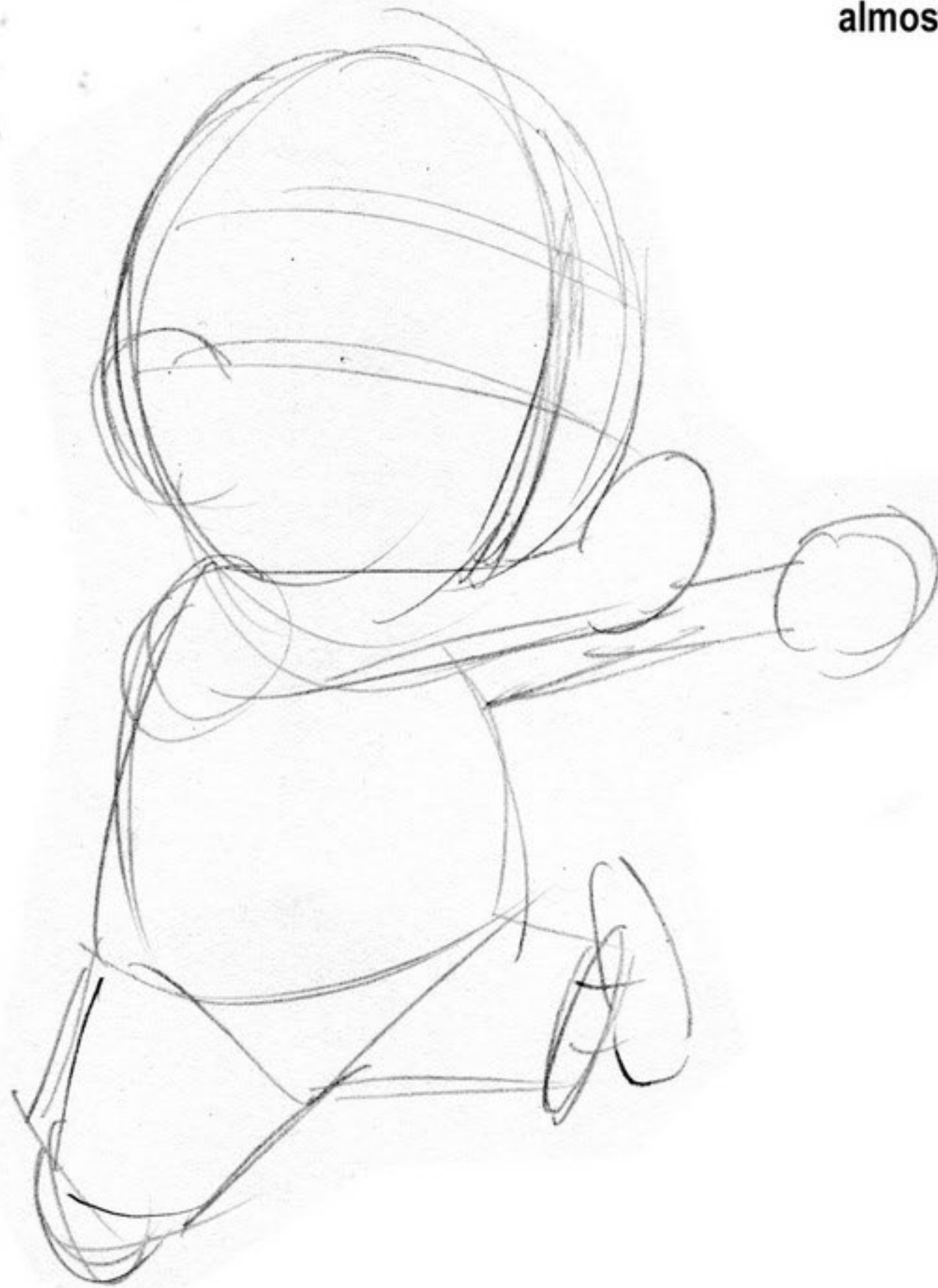
The CHIBI ZOMBIE

or

"There's Something About Larry"

If you should encounter a coworker resembling this stumbling lad, best to go to lunch before you BECOME lunch! Young Larry is obviously not himself today.

"Chibi" is a Japanese term meaning "short person", but has become synonymous with "super-deformed" or "small-bodied". It's great fun to draw chibis because it's almost impossible to do one without supercute results.



I start with a circle head as always and add a slightly smaller teardrop circle for the body. Arms and legs are very short. Legs often don't even require knee joints!

Here's where I choose what to exaggerate—in this case, the eyes and tongue. I've added the sheets of paper to indicate movement. (Maybe he's just knocked over a filing cabinet?) Also, I didn't forget to give him pigeon toes!





My inks. Note how I've tried to keep the lines to a minimum. It's important with chibi drawing to choose your lines carefully to maintain simplicity.

Toned up and on the move. Larry's pupils are still slightly visible through a milky zombie haze. If you can crack yourself up while you're drawing a chibi, you're on to something.



ILLUSTRATION: JOSEPH WIGHT

All right, brave souls, now you know some of the important types of creatures you may encounter on Z-Day. Remember them well, as it may save your life in the near future! Don't trust to luck, don't let your guard down, and for goodness' sake, don't get bitten!



ILLUSTRATION: DAVID HUTCHISON

CHAPTER 2

KNOW YOUR COMRADES

AKA "THE QUICK & THE UNDEAD"

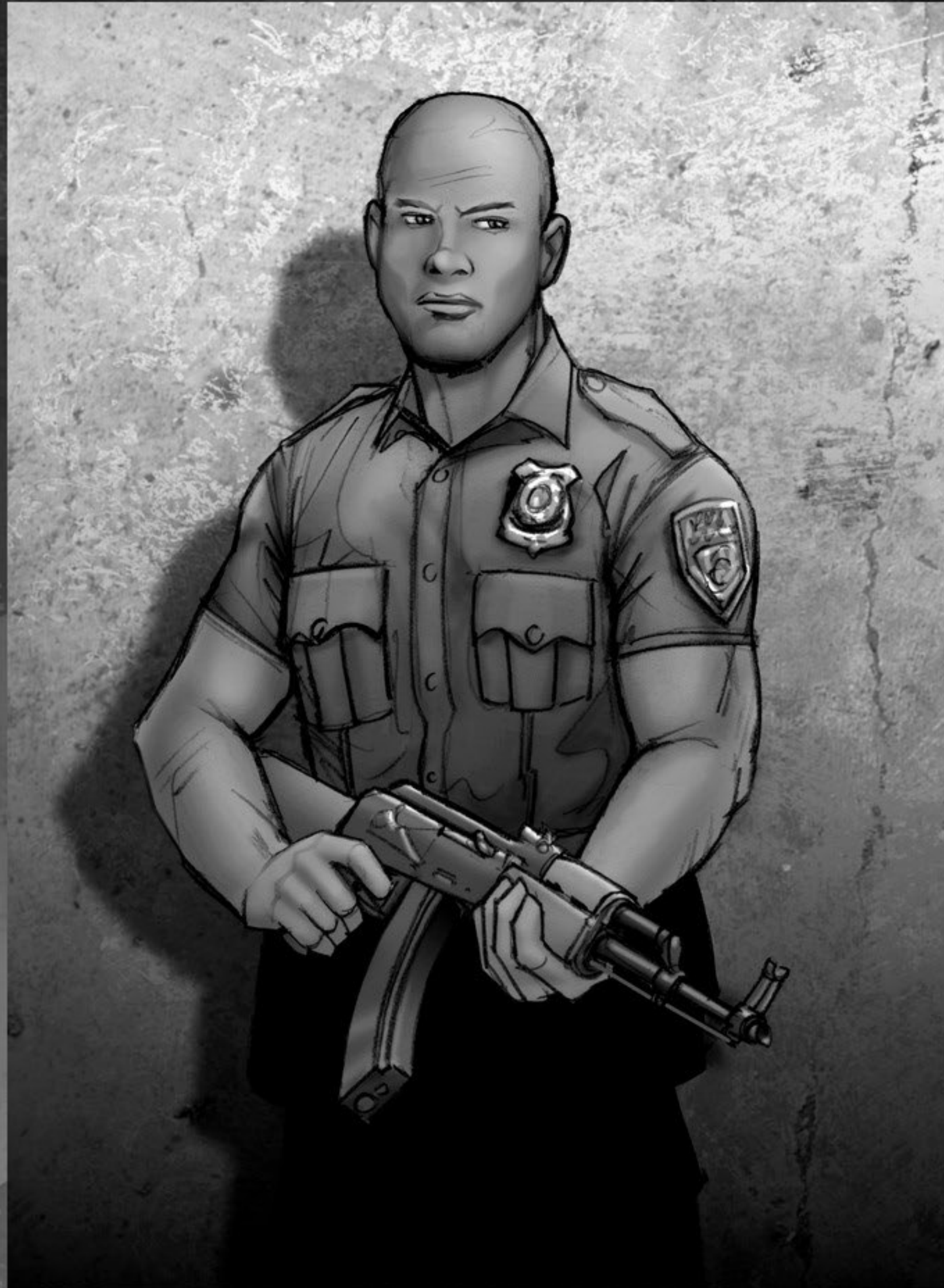


ILLUSTRATION: JOSEPH WIGHT

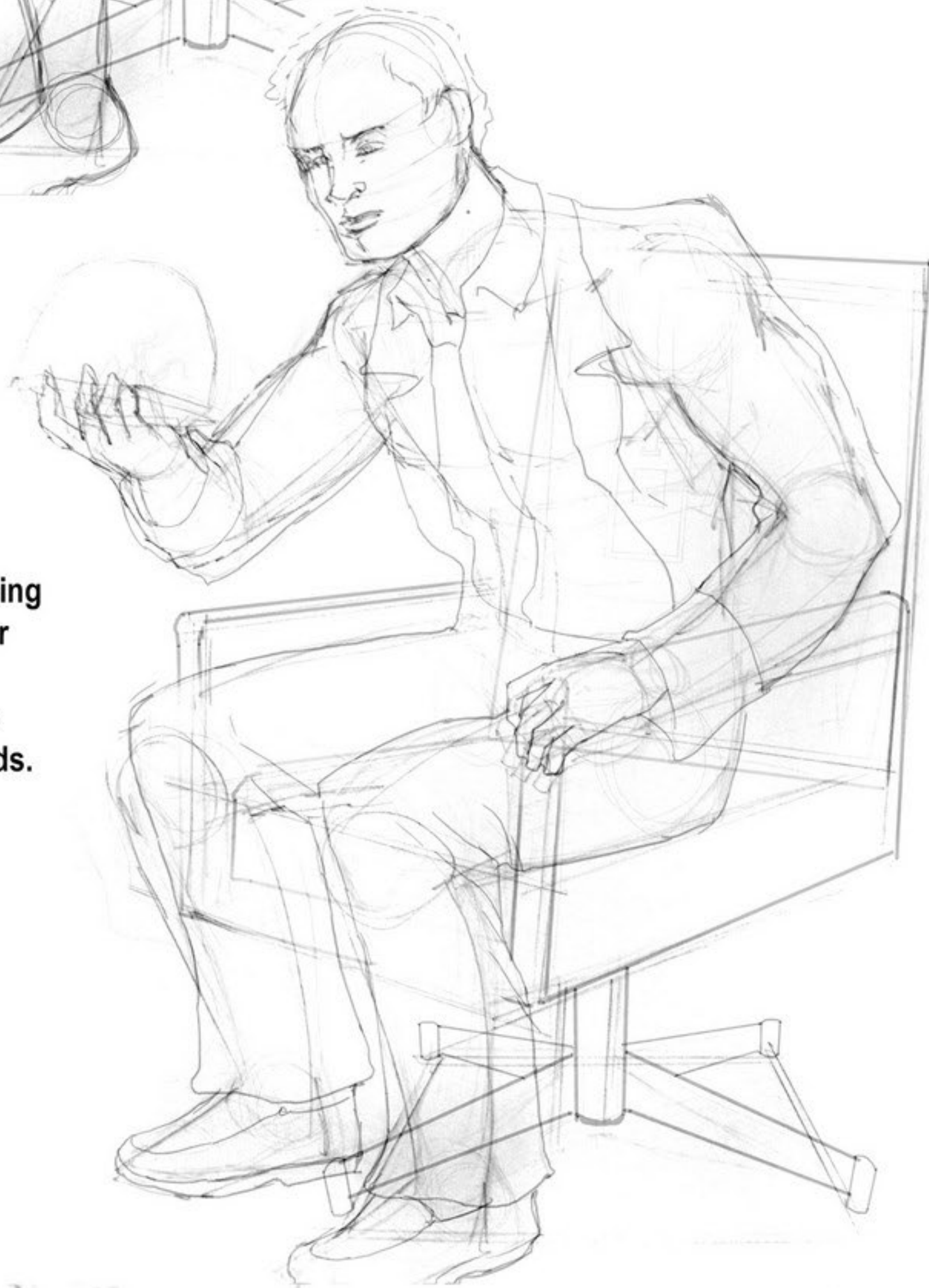
Next we'll discuss some of the many characters you might run across as you run for your life. This chapter is a mix of character occupations and character types. They are not diametrically opposed; rather, they are **INTEGRAL** to one another. While some may seem cliché, they are more archetype than stereotype. These represent logical, formulaic elements of both zombie films and any zombie comics or other art you might see. Let's move on, and I'll tell you more...

The SCIENTIST, BENEVOLENT



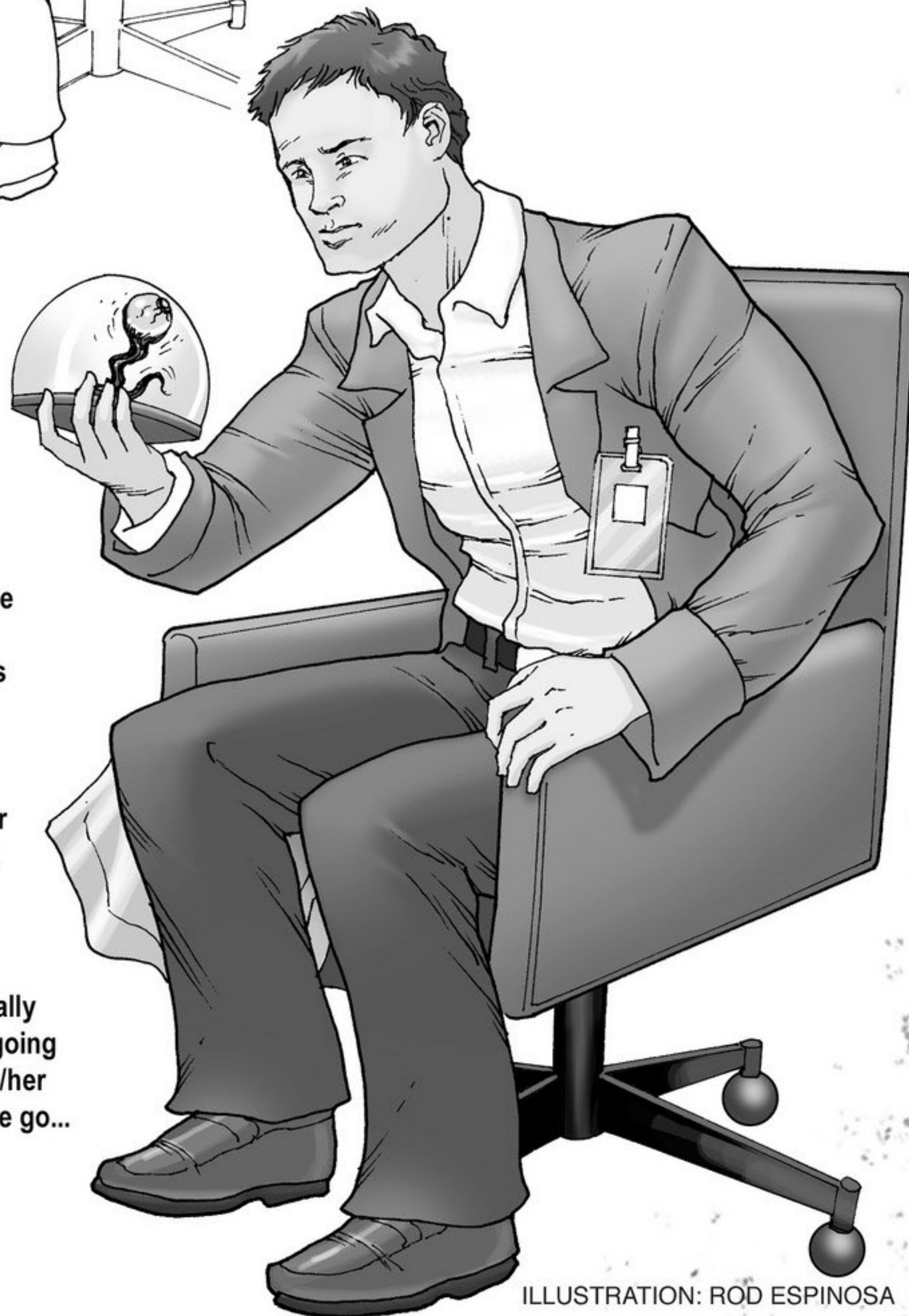
Here's a well-meaning doctor, late 30s, contemplating his new discovery. Rod Espinosa begins this drawing with a basic set of ovals and cylinders to pose his character in the office chair.

Now more definition and indications of how the clothing will hang. This is a muscular fellow. No doubt he enjoys athletic activities. Maybe he goes sailing on the weekends. Let's find out more...





Rod's inks reveal some new possibilities. The young doctor's hair is stylish, but not trendy. No tie means he's more interested in comfort than power projection or superiority.



Now the final tones. This man may well be the guy who's ahead of the game. He might be a whistle-blower; raising the alarm to the more-than-likely deaf ears of government or his aloof colleagues. But when it goes down and the zombies are knockin' on their doors, he'll be the one they turn to for help, possibly even salvation!

My point here is to think logically about what your character is going to represent, regardless of his/her occupation. More on this as we go...

ILLUSTRATION: ROD ESPINOSA

The SCIENTIST, MAD

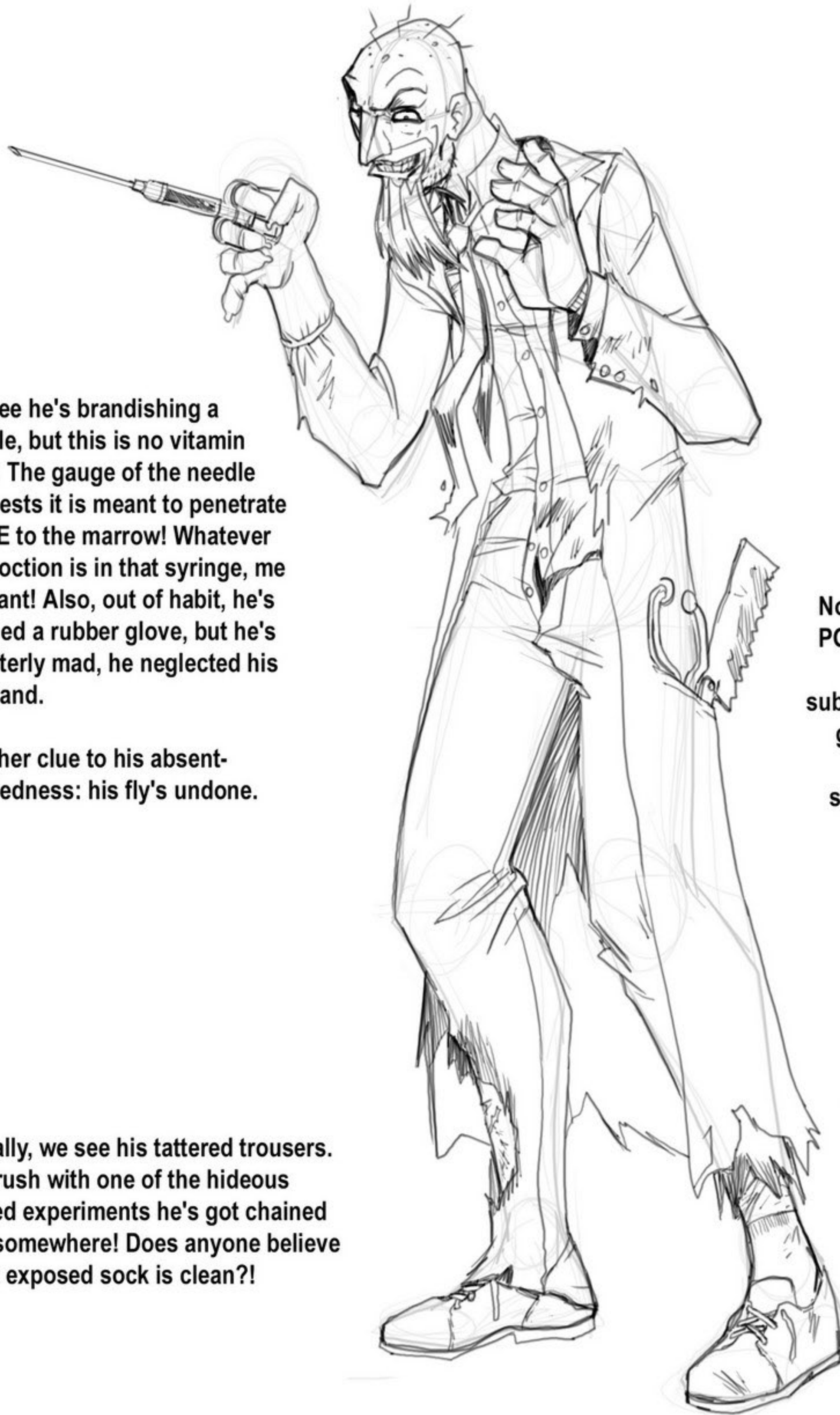
Maybe the most dangerous archetype in this book, the flip side of the coin of science. We start with shoulders hunched from endless days of research and toil in his lab. No doubt his lab is a hidden, dump of a place, with scattered notes and dirty dishes (much like my apartment, come to think of it).



Here Fred is refining the figure. Notice the vertical lines that evenly divide at the nose/eye line. This is a little trick to help wrap the eye sockets correctly around the skull.

Now we see the details of Fred's character. Lots of clues here! His hair has **FALLEN** out due to some experiment gone awry, but he's managed to keep a truly grotesque goatee (which I'm sure he thinks looks rakish or dashing).

He's also managed to keep his tie, a reminder of his successful past and a link to the academia that has since rejected the unethical theories he's put into practice.



We see he's brandishing a needle, but this is no vitamin shot! The gauge of the needle suggests it is meant to penetrate **BONE** to the marrow! Whatever concoction is in that syringe, me no want! Also, out of habit, he's donned a rubber glove, but he's so utterly mad, he neglected his left hand.

Another clue to his absent-mindedness: his fly's undone.

Finally, we see his tattered trousers. A brush with one of the hideous failed experiments he's got chained up somewhere! Does anyone believe that exposed sock is clean?!

This man is not just a doctor, he's a surgeon. Note the **BONESAW** in his **POCKET**! He's so anxious to get to work on his subject, he'll waste no time going to a table of tools. Instead, he's got his stethoscope and his saw with him at all times.



This work is a prime example of telling a story with a single image. Fred has left no doubts about this character's motivations and bearing: He's NUTS!

But keep in mind you need not assault the eye with clues like this to be an effective illustrator. Fred, Maestro, if you please...

ILLUSTRATION: FRED PERRY

The LAB TECHNICIAN



We'll start with a pose. A great pose for this character, by the way. I'll explain...



As we tighten the pencils, we get a clearer picture of her personality. There's a tilt to her hips. Her arms are raised, almost defensively, to hold...what? A specimen jar to label with a pen? A clipboard to take notes? We'll see. Her knees are primly together, and her toes are pointed inward, indicating confusion or lack of decision, but this may be merely a temporary state. She'll have a sensible skirt, and no doubt sensible shoes.

Here we go with the tight pencils, and it's all coming into focus.



Her hair is in a practical but not severe bun. Her glasses are down to read, indicating she's near-sighted. Now we see it's a clipboard and pen she's holding, and her wide eyes tell us she's just received surprising news. Her top has a modest neckline, but again, it's not severe.

The lab coat and rubber glove indicate she's not just an administrator or paper-pusher, she's a practicing tech or maybe a resident.

Sensible shoes, and I'm in love.



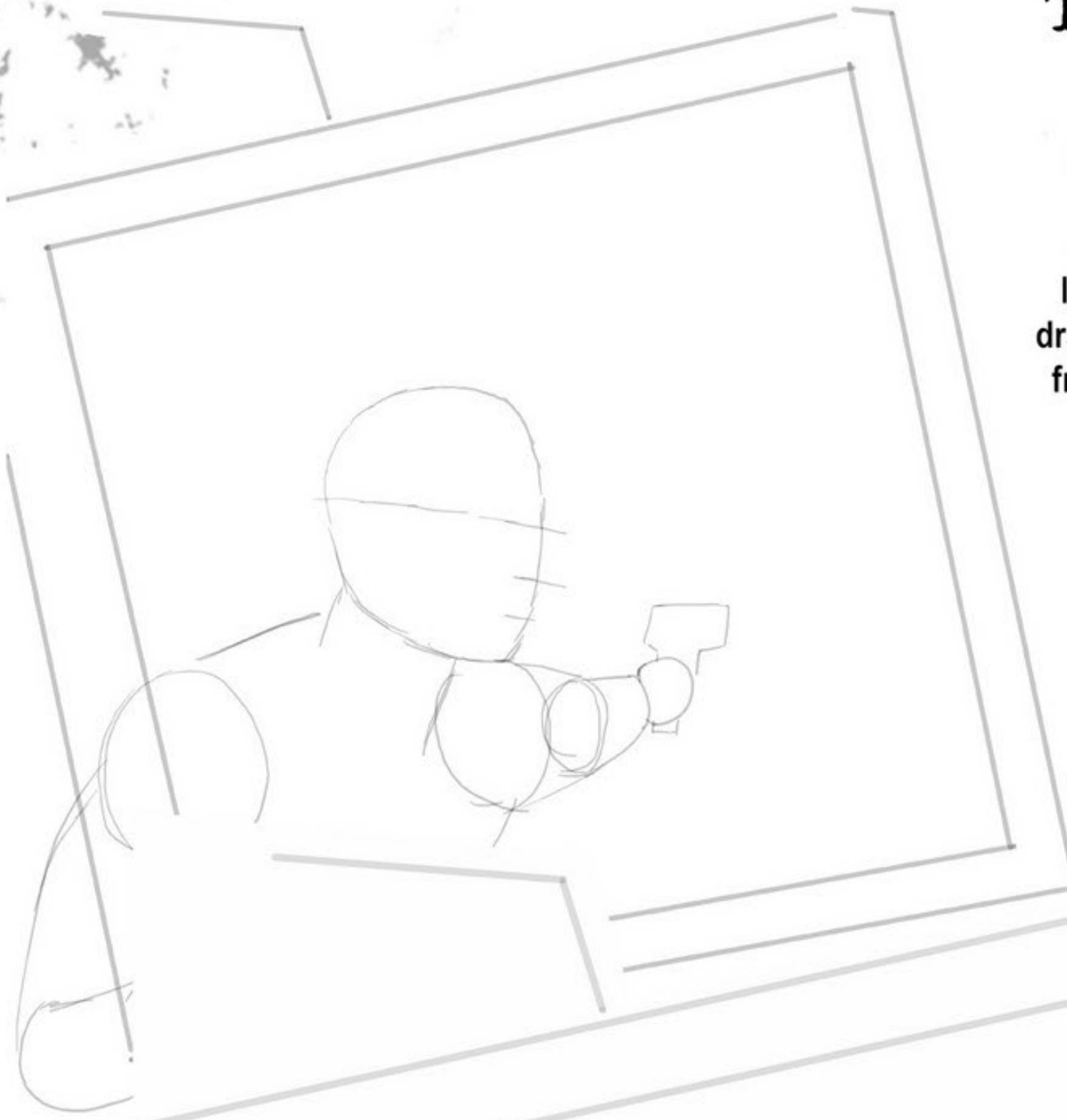
ILLUSTRATION: FRED PERRY

The final illustration, and a fine example of using a combination of body language and little details to speak volumes about a character.

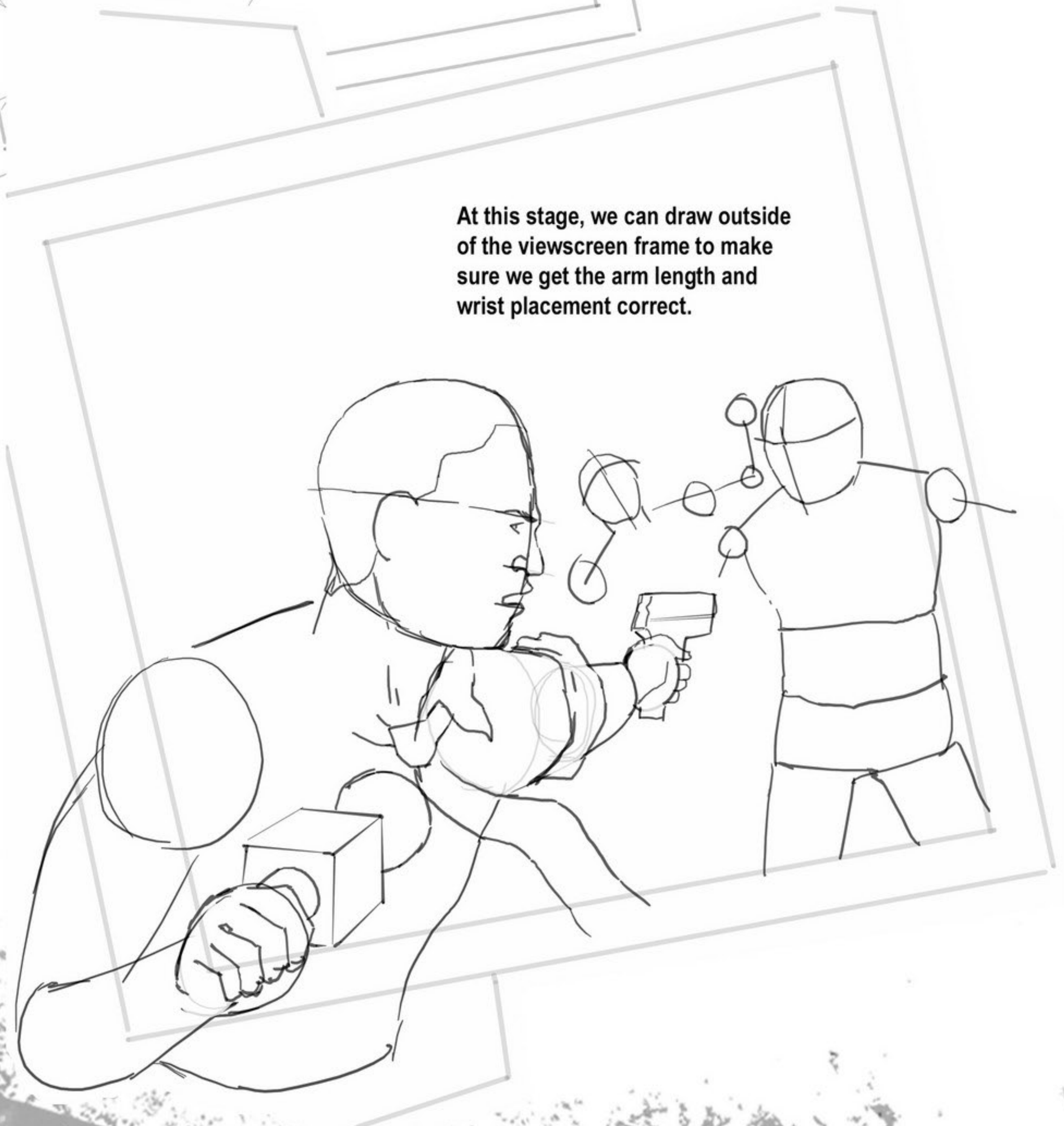
It's almost the exact opposite of the mad scientist, but it tells us so much! It takes practice, thought and talent to run this wide a range, so better get drawing!

The REPORTER

Rod gives us another great "story with one image" illustration for our intrepid reporter character. As usual, we start with the basic layout, only with a slight twist. We're gonna draw a picture within a picture! The tilted box frame will be our digital camera viewscreen.



At this stage, we can draw outside of the viewscreen frame to make sure we get the arm length and wrist placement correct.





The inks have defined the rest of the scene. Now a great little story clue is evident: In the upper right corner of the digital viewer it says "PLAY". This means that the scene we see is history! If it were happening right now, the viewer would say "RECORD".

Did this reporter and his cameraman survive this attack? Or were they taken down and gobbled by zombies? And who pressed PLAY on the camera? Hmmm.

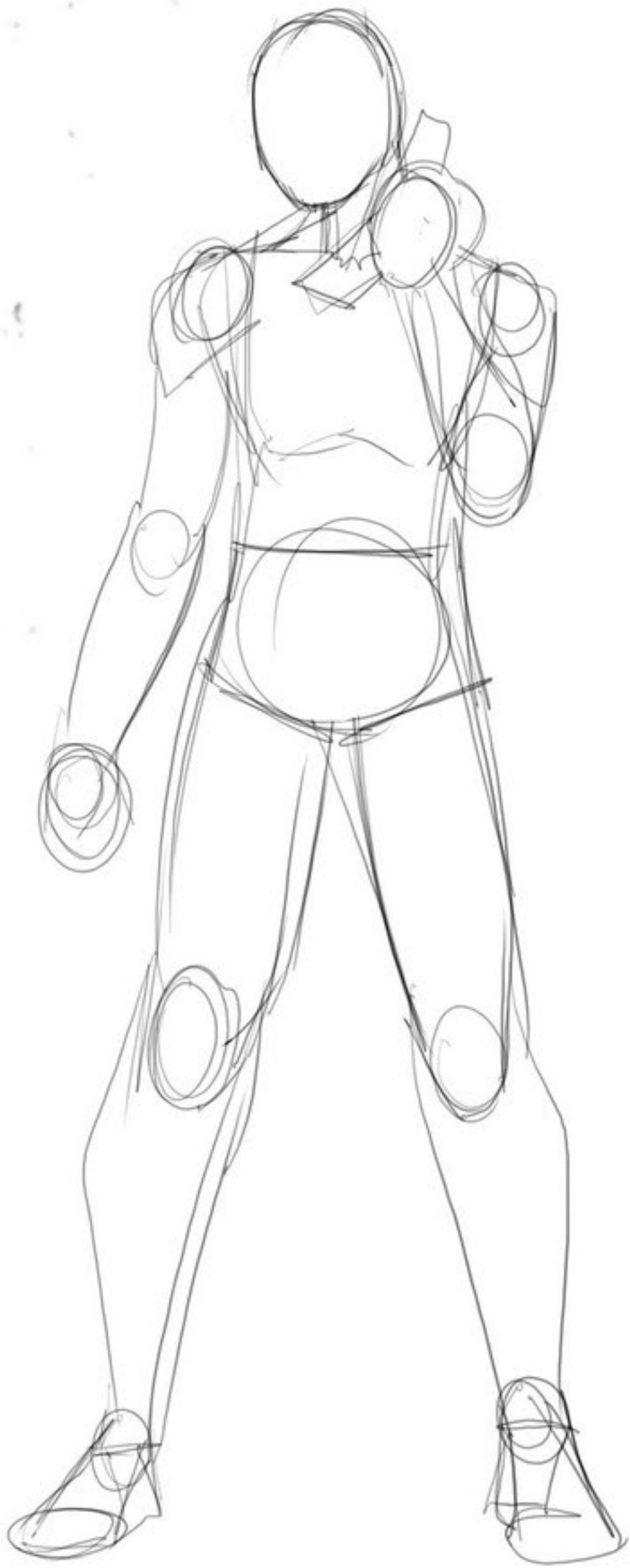
Final tones and some background and sky. Clearly this fellow has been forced to abandon his reporter's objectivity in favor of survival. I trust he'll remember the free press credo: "If it bleeds, it leads!"



ILLUSTRATION: ROD ESPINOSA

The SPECIAL AGENT

He's here from the government. He's here to help you. Maybe. He might know plenty about previous zombie outbreaks and be eager to call in a black helicopter air strike. On the other hand, it might be his first assignment! You just never know, do you?



Fred shows us a no-nonsense, confident character. Note his stance. Tough guy. In charge. He probably stands just like this in line at 7-Eleven!

Bringing the details and body shape into focus. An interesting note: His suit is obviously tailored. His streak of vanity may be an attempt to displace insecurity. I tend to think not, in this case, however. His bearing, even at this stage, suggests a coiled steel spring. I think he'd react to a physical attack instantly and **INSTINCTIVELY**.



Final pencils, and we see his nice suit. His expression is one of determination, not overconfidence. He just may be a man you can trust. But remember, he's **FROM THE GOVERNMENT.**



The final toned and shaded illustration. Notice he's got two forms of communication; his earpiece and his cell phone. The earpiece suggests he's part of a team, maybe Secret Service (or Super Secret)! The cell is more of a mystery. Unlikely this young man has allowed himself to marry, so he wouldn't be calling his young bride to tell her to get out of zombie town. More likely it's his boss, or maybe his predecessor, whom he's called out of retirement to ask him how to kill zombies?

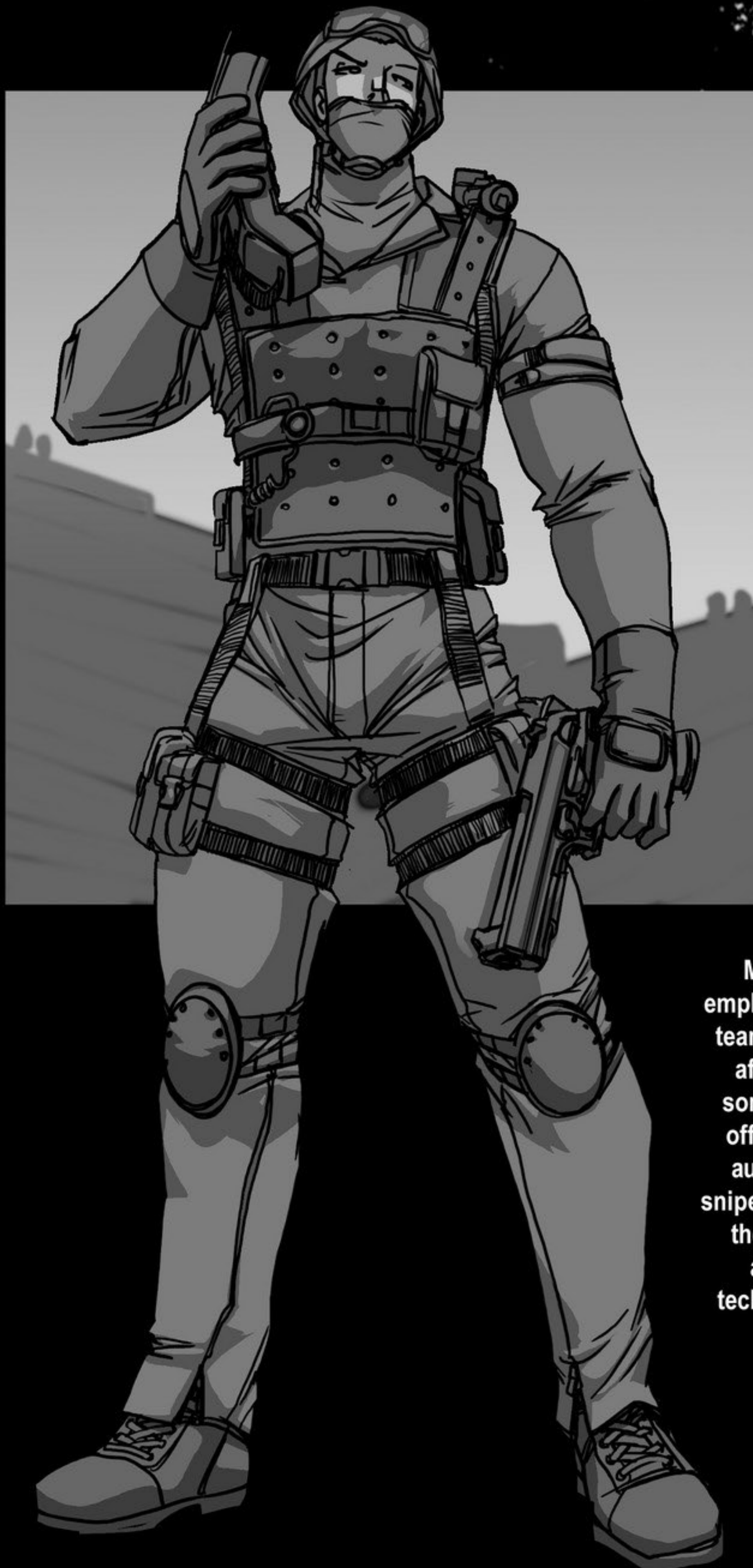


ILLUSTRATION: FRED PERRY

Or maybe it's the local...

S.W.A.T. The Special Weapons And Tactics

ILLUSTRATION: FRED PERRY



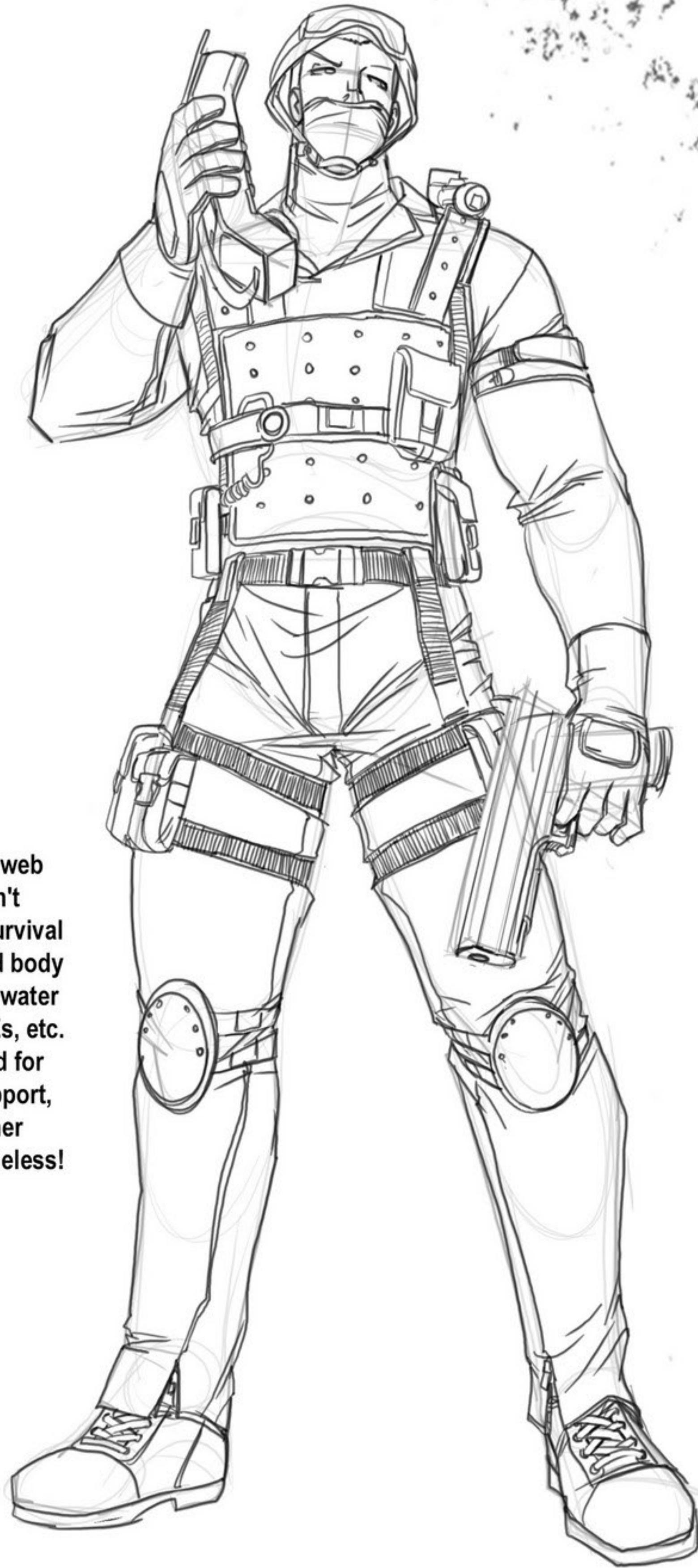
Many police forces employ full-time SWAT teams, but most can't afford to. They train some of their regular officers in the use of automatic weapons, sniper rifles, and teach them house-busting and room-clearing techniques in case of emergency.

SWAT Team members are generally thrill-seekers, but not reckless. They enjoy the spirit of the elite, and consequently take their profession seriously.

Fred is building this SWAT character with these attributes in mind. The basic body is a great, strong frame. Note, for instance, the thickness of the neck and the barrel chest.



This character's stance isn't posturing (like the Special Agent). This guy stands like he does because he has to! He's comfortable with his bulk, and it would be a mistake to think his movements would be slow or clumsy.



The final pencil with all his web gear. Note that SWAT doesn't carry much in the way of survival gear. He's got weapons and body armor, maybe a canteen or water bottle, but no ruck, no MREs, etc. He's not meant to be fielded for long or without logistic support, but he'd be a tough customer against the undead nevertheless!

The NURSE

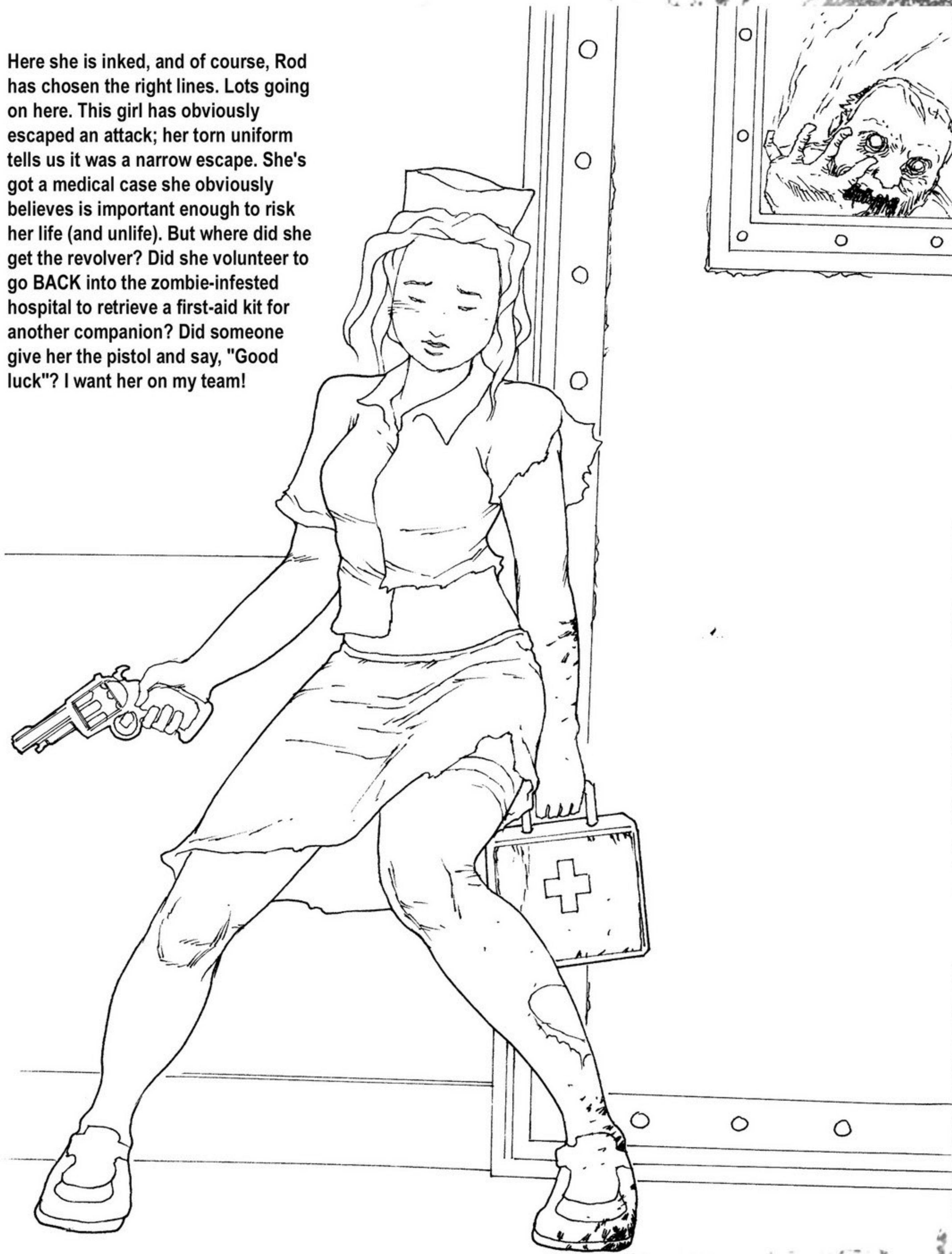
Not the same as a lab tech, a medical nurse is familiar with a variety of treatments and procedures to real-world ailments. Highly skilled with a higher gross-out tolerance than your humble host, the nurse would be a welcome addition to your band of zombie-killers.

Here, Rod demonstrates another figure drawing technique, sometimes called a "scribble". An artist of Rod's caliber can easily pull off this rather more demanding penciling style. It still requires the basic anatomy reference points, but much more attention is paid to indicating volume and mass.



Tighter pencils here. This illustration could be cleaned up and toned as a pencil drawing from here, but as a rule, the more lines you draw on a female, the less visually appealing she becomes. The key to drawing women (in particular) is to choose the RIGHT lines to emphasize.

Here she is inked, and of course, Rod has chosen the right lines. Lots going on here. This girl has obviously escaped an attack; her torn uniform tells us it was a narrow escape. She's got a medical case she obviously believes is important enough to risk her life (and unlife). But where did she get the revolver? Did she volunteer to go **BACK** into the zombie-infested hospital to retrieve a first-aid kit for another companion? Did someone give her the pistol and say, "Good luck"? I want her on my team!



The light source decides everything on this one, although I gave the pistol a little cheat atmosphere light to keep it from getting lost in the background.



The SOLDIER



Rarely have we seen the truly epic clashes between an organized military force and waves of flesh-eating zombies, but even a cool, collected fighting force can eventually be overcome when enough of the living dead manage to swarm over them. Also, depending on the type of zombie, a soldier killed in battle might rise again to swell the ranks of attacking undead! The result could be small bands of heavily armed soldiers, trying to link up with their main body.

The Army and National Guardsmen (as well as any Special Forces teams) would easily be best equipped mentally, physically, and logistically to survive Z-Day for a long time.

Here we see a typical combat soldier. He's gotta be strong. Many troops carry 60 or more pounds of gear and ammunition wherever they go!

Note his assault rifle is a basic box for now. More about how to draw weapons in detail later on in this book.

Helmet, webgear, and rifle detailed up in pencil.
He's carrying a standard M4 assault rifle with an
optical scope for good measure. This is important,
because his 5.56 ammunition is a little light for
"one shot, one kill", unless he gets a head shot.



Notice the extra fabric on
the knees and elbows
and all the pockets for
carrying stuff.

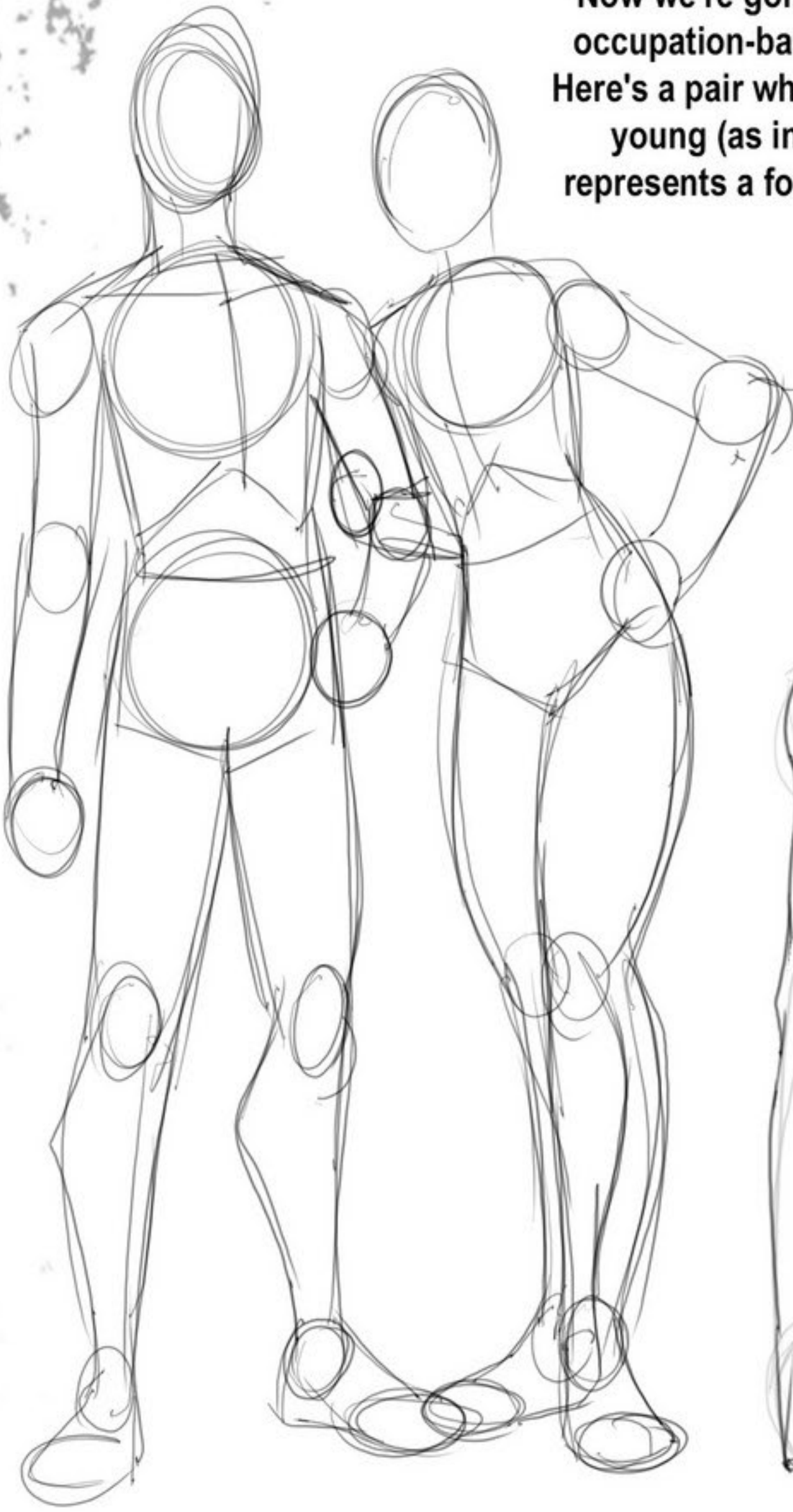
This fellow strikes me as a man who'd calmly, efficiently empty his weapon into the oncoming hordes before trying to escape and evade.



ILLUSTRATION: FRED PERRY

The COUPLE

Now we're gonna switch gears a little and discuss some archetypes that aren't occupation-based. The previous characters are generally defined by their jobs. Here's a pair who've shared a history with each other before Z-Day. They could be young (as in this case), they could be married (happily or not). The couple represents a form of baggage in the story, a link to normality that refuses to die.



Fred begins by sketching out both figures to make sure they're proportional to each other and to get them both in a nice pose.



Step 2 refines the body styles. Notice the boy is a little taller, but not a LOT taller. You can use a couple's relative height to speak to their characters. Is he attracted to taller women? Is she attracted to a man twice her size? Or vice-versa?

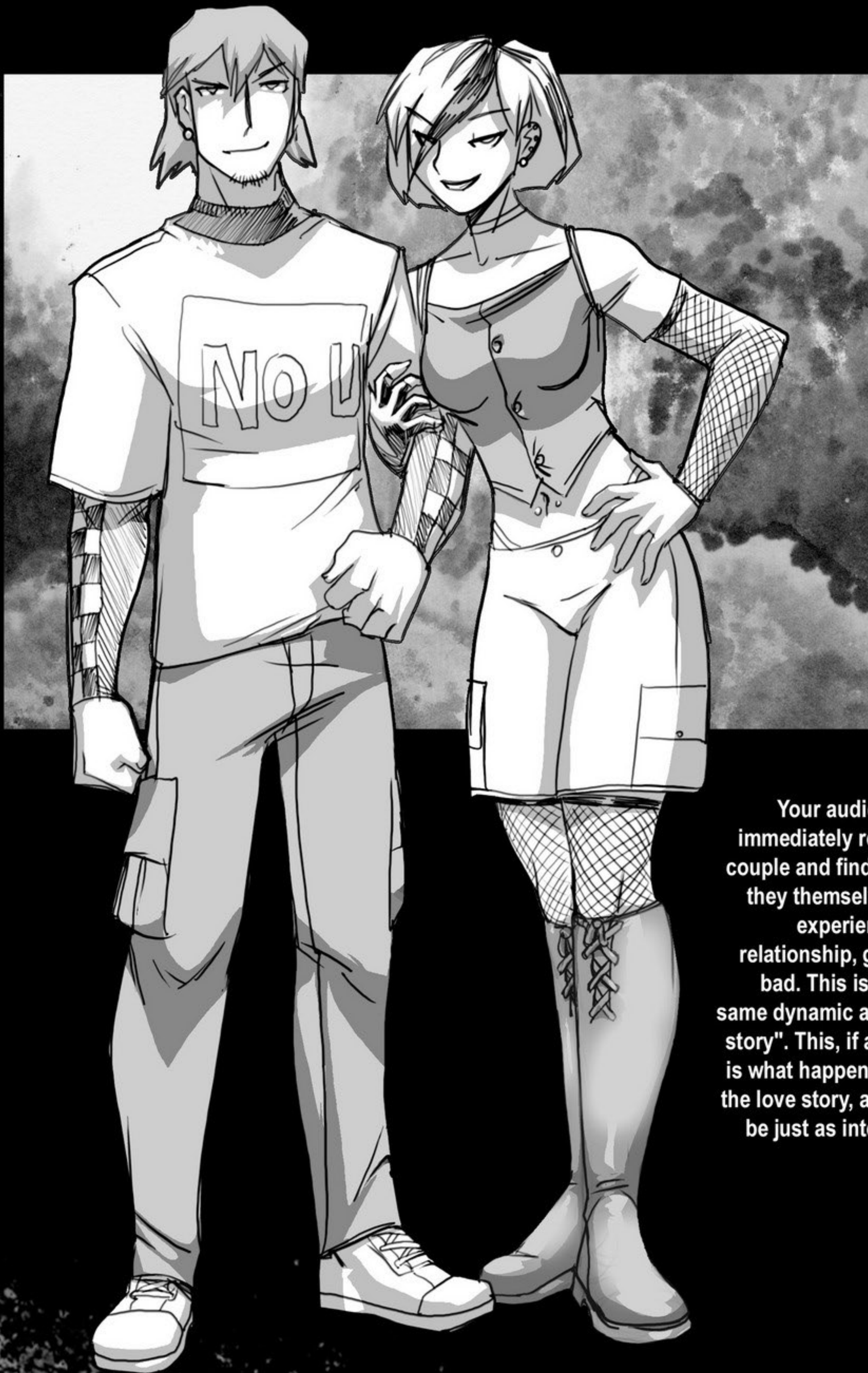
Now we pick out their wardrobe, and these two are obviously young! Teens and early 20s are still very much in search of their own identity. This makes them particularly vulnerable to trends of fashion (or lack thereof) as they try both to "fit in" and "stand out". Teens are easy prey to the outlandish, the impractical, and the downright silly when it comes to outfits. They'll grow out of it, as we all do, but for now, their clothing is almost a costume, a mix and match of what's acceptable to their age group and what's interesting to them.



These two look like gamers to me. His "No U" shirt is hopelessly internet, and her fishnet is an attempt to look jaded, experienced beyond her years. I'm not bashing; every generation looks back on photos of themselves when they were younger, only to shake their heads and smile.

There are many, many possibilities with a couple in your zombie story. You're basically overlaying all the complexities of a relationship on a life-and-death adventure. Do these two really love each other? Do they constantly bicker, even in the face of cannibal ghouls? Will one make a sacrifice to save the other? Or will they sacrifice their partner to save THEMSELVES?

ILLUSTRATION: FRED PERRY



Your audience can immediately relate to a couple and find aspects they themselves have experienced in a relationship, good and bad. This is NOT the same dynamic as a "love story". This, if anything, is what happens AFTER the love story, and it can be just as interesting.

The BURNOUT

Here we have another character personality, and definitely not your first choice to roll with on Z-Day. While "burnout" denotes a substance abuser, it can also describe the defeated, the hopeless, the forgotten of society.

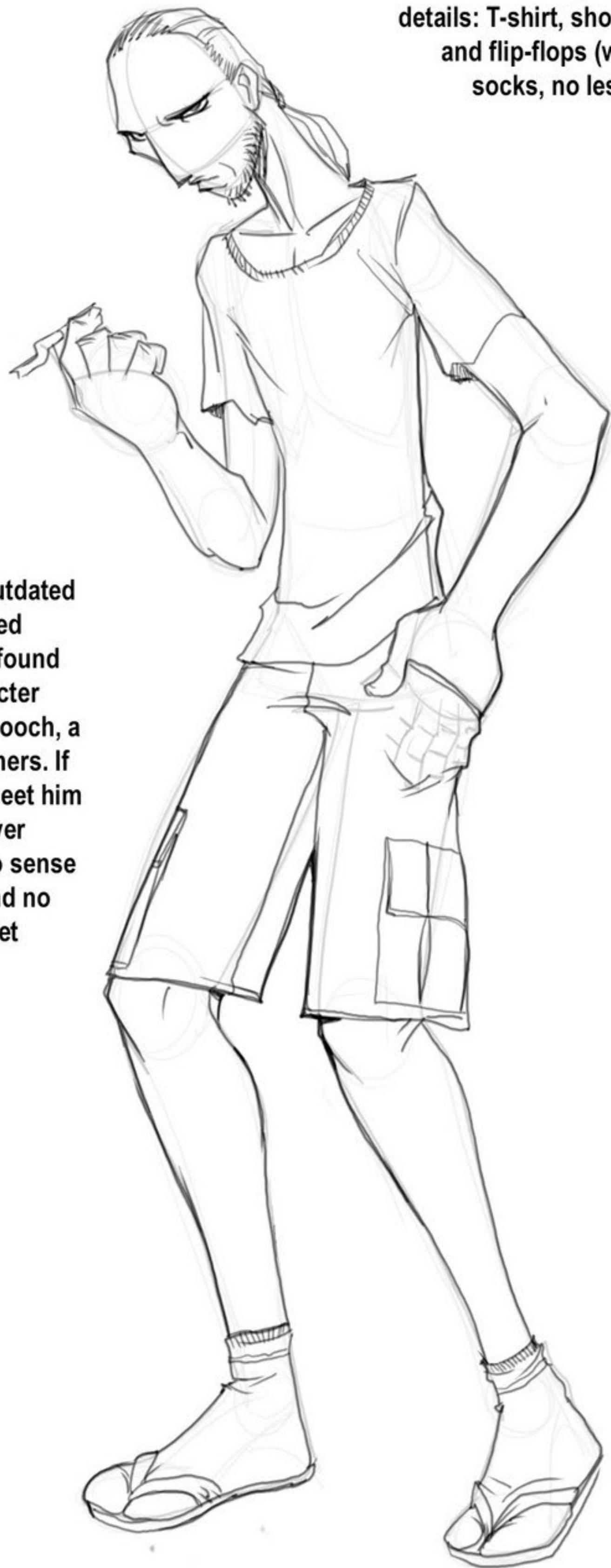


We start with a lanky frame and bad posture for this particular burnout.

Then we establish a lack of muscle tone, a generally underweight, unhealthy body type.



Next come some pencil details: T-shirt, shorts, and flip-flops (with socks, no less)!



Scruffy facial hair, outdated ponytail, and damaged cigarette (maybe he found this one). This character type is generally a mooch, a taker, a burden to others. If you make plans to meet him somewhere, he'll never show up. He's got no sense of personal honor and no respect for himself, let alone anyone else!

Despite all this, the burnout can offer several story possibilities. He can be the Voice of Incredulity, commenting on the utter preposterous nature of the dead rising to eat the living. Take care not to have him vomit out the "one-liner", the hackneyed practice to stop the music and action for a character to "crack a funny". The only joke will be on you as a storyteller.

He can represent the theme of Consequence: If you are a slave to something (drugs, alcohol, sloth), you will pay a heavy price.

He's also a great candidate for the theme of Redemption. If, for once in his life, he stands up for himself or others, his useless existence is redeemed. The burnout can represent hope for all our shortcomings.



ILLUSTRATION: FRED PERRY

The JERK

Another unsavory type who can represent Redemption or Consequence, the ubiquitous jerk. He's the guy who thinks flatulence is the funniest thing in the world. He's loud, he's crass, he's obnoxious, uncouth, unlikable, and selfish. And he loves it.



We start God's Gift To The World with a heavy frame and an arrogant posture.



Fred bisects the head to establish its angle and sketches out the fingers, indicating he'll be holding something...

...an oversized can of beer. On a quick note, this character could also be drawn as a fit, trim guy wearing a suit, with a BOTTLE of beer, but with the exact same POSTURE, thus creating an urban jerk. But back to this particular jerk...



Who does this guy think he is? He's maybe a short-order cook, the guy who knocks a beer back on the job and tries to boss his unfortunate co-workers around. Maybe he's just loud and spouts out tasteless comments at the most inappropriate moments. Whatever's going on, it's all about him.

A very interesting trait about jerks: They are self-absorbed, but not **SELF-AWARE**. If someone confronts a jerk regarding his awful behavior, the jerk will react with indignant surprise. More than likely, the jerk will think to himself, "Man, what a jerk!"



ILLUSTRATION: FRED PERRY

Again, the jerk can redeem himself in a story, and, unlike the burnout, may find himself on the road to heroic action. He might even survive the zombie encounter. I say "unlike the burnout" because the burnout normally has a monkey on his back regardless of the story's outcome. The jerk's only monkey is his **ATTITUDE**, which can be theoretically altered by events.



The COWARD

Next comes a complicated archetype, one that resonates with everyone: the coward. People react to cowards in many ways at once: with disgust, pity, frustration, and understanding. This is because we all identify with fear. Everyone is afraid of something, and when we see fear, we see ourselves to one extent or another.

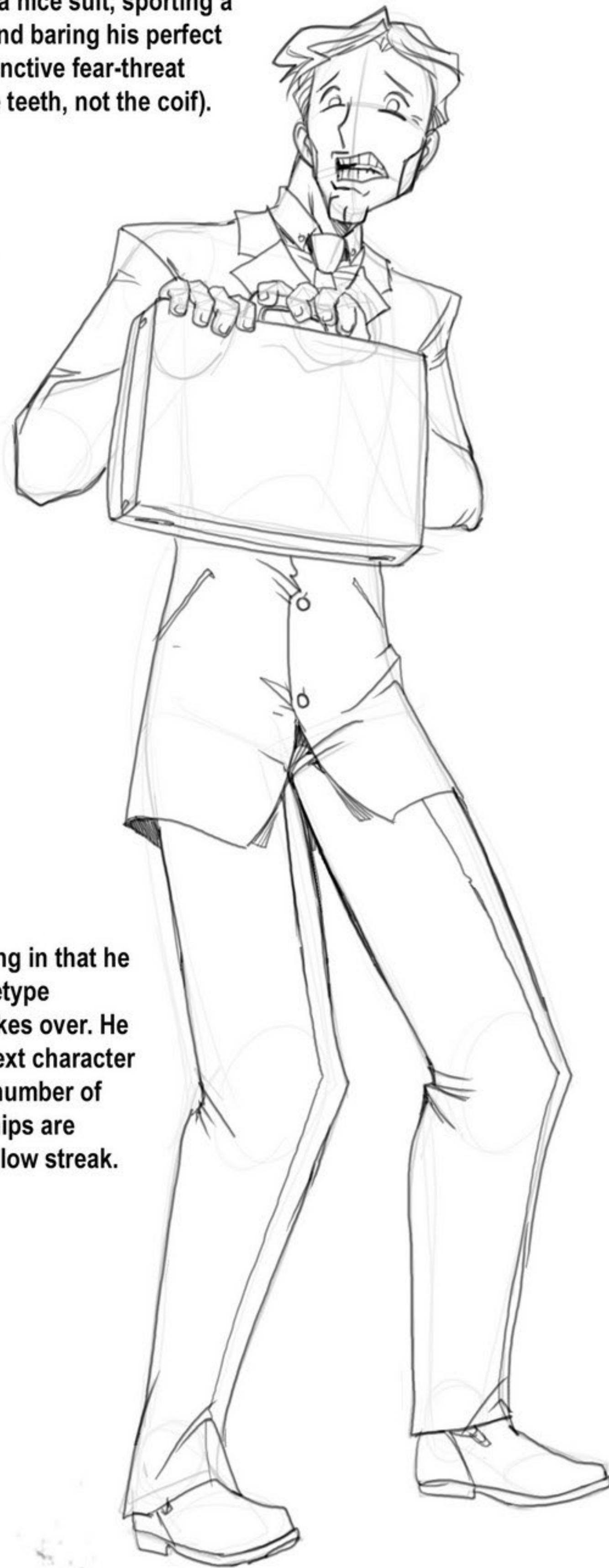


We'll start with a cowering posture, naturally. Fear will instinctively cause us to raise our arms to protect our person.



We see that this coward is now clutching a briefcase, as if his occupational standing is some kind of defense against the approaching zombies.

He's wearing a nice suit, sporting a stylish coif, and baring his perfect teeth; an instinctive fear-threat response (the teeth, not the coif).



The coward is interesting in that he can be a different archetype **BEFORE** the coward takes over. He can be an everyman (next character type), or a jerk, or any number of things, but when the chips are down, he shows his yellow streak.

The finished illustration inked, toned and shaded. The coward's Redemption Factor can be the most satisfying when executed properly. To show a coward finding his guts after all gives the audience a chance to examine their own fears and a maybe a new determination to overcome them.

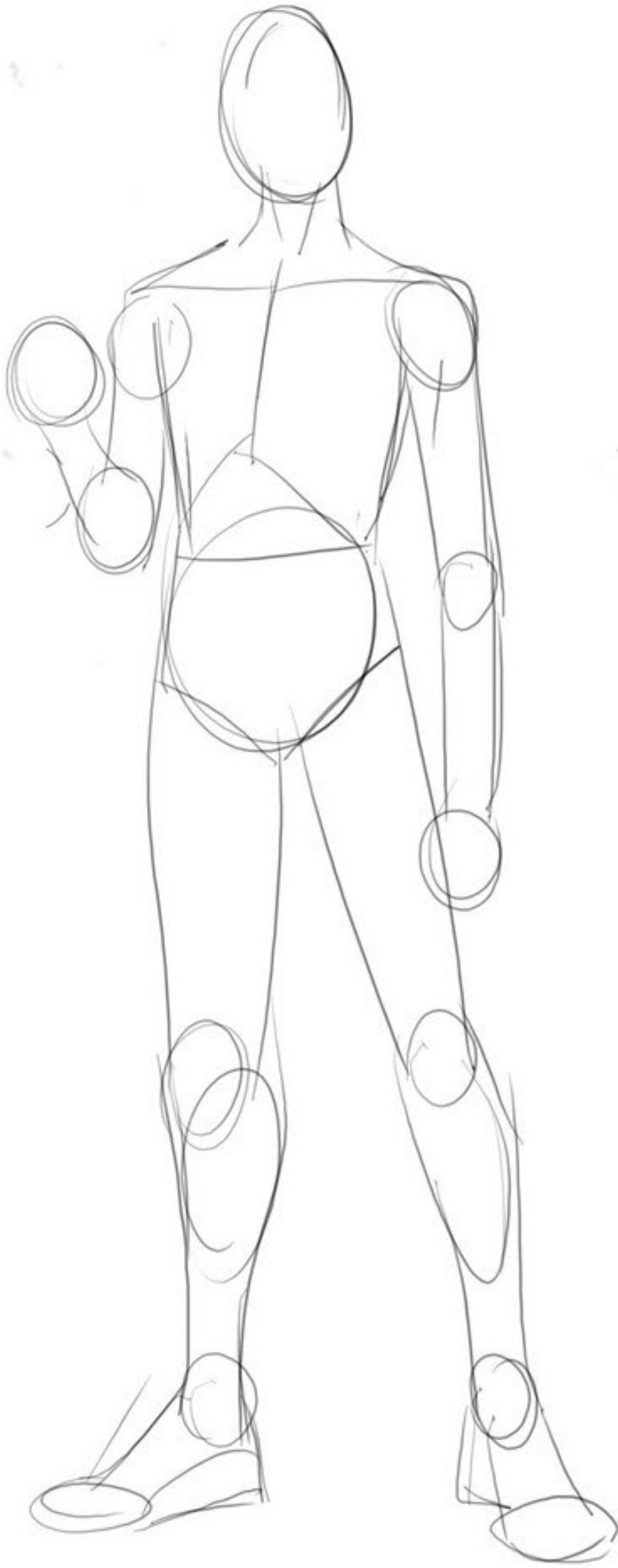


ILLUSTRATION: FRED PERRY

Again, the concept of Consequence can also be embodied using a coward. His fear can be not only his own undoing, but the undoing of anyone near him!

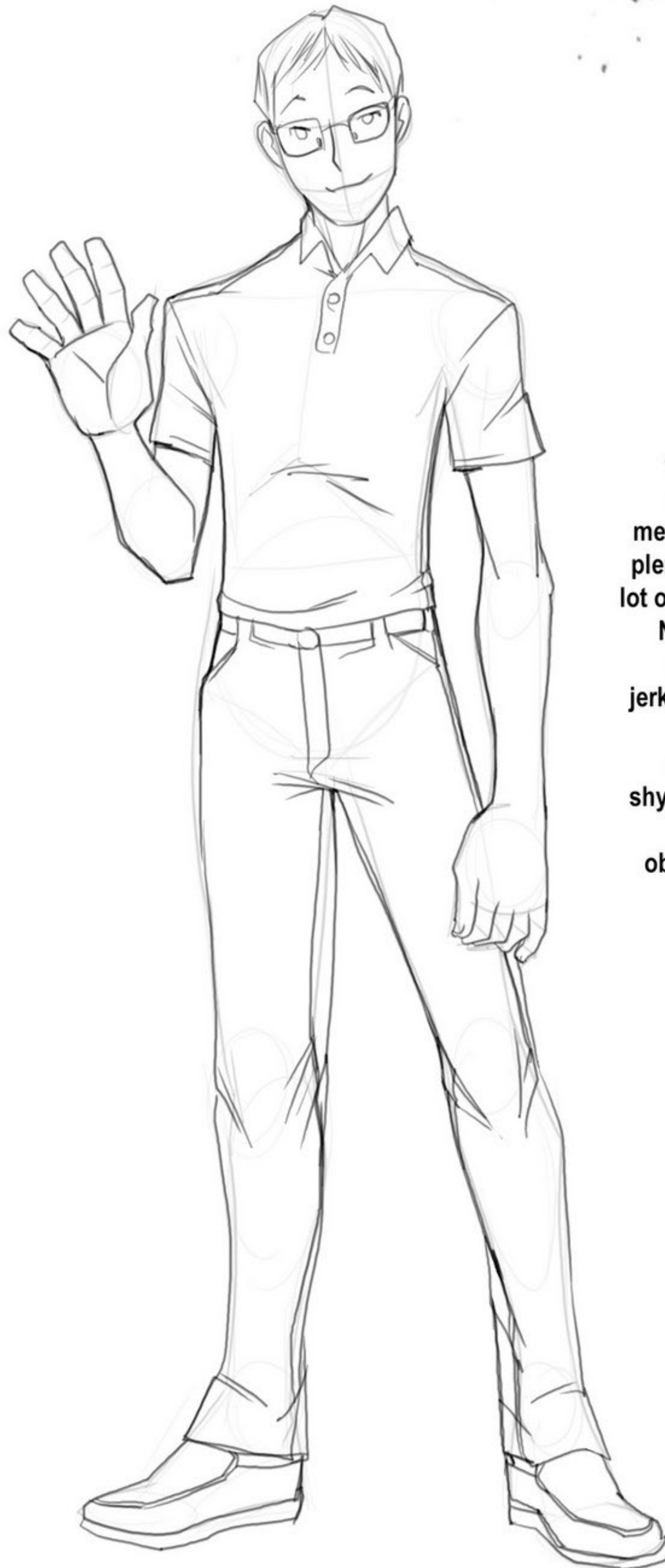
The EVERYMAN

Now we come to the everyman, almost invariably the Hero. This is the most important character, so pay particular attention!



The everyman (who can be male or female, actually), is us. He is the one we identify with, the one we root for. He's the guy we hope will make it, even though he doesn't always in a zombie story.

We start with a basic frame with basic structure. A character who's too thin or too heavy will bring self-esteem baggage to the table that's unnecessary, even intrusive. This doesn't mean the everyman is boring or blank, he just can't go too far in any direction, lest he alienate a part of the audience. Don't give him a mohawk, don't give him lipstick, don't give him an eye patch!



Here we are at the detailed pencils. Just because this fellow doesn't visually draw attention to himself doesn't mean he's boring. He can have plenty of personality, just not a lot of "affectations". You should **NOT** be able to describe him with one adjective (coward, jerk, burnout). He can **DISPLAY** adjectives such as honest, concerned, or even quiet or shy. He is everyone's inner self when it is at its best: calm, observant, rational in a crisis.

As I implied before, all of these traits can be descriptive of a female "everyman" as well. It's a little more difficult to do, as most writers fall into the trap of making a strong female simply act masculine. Lame.

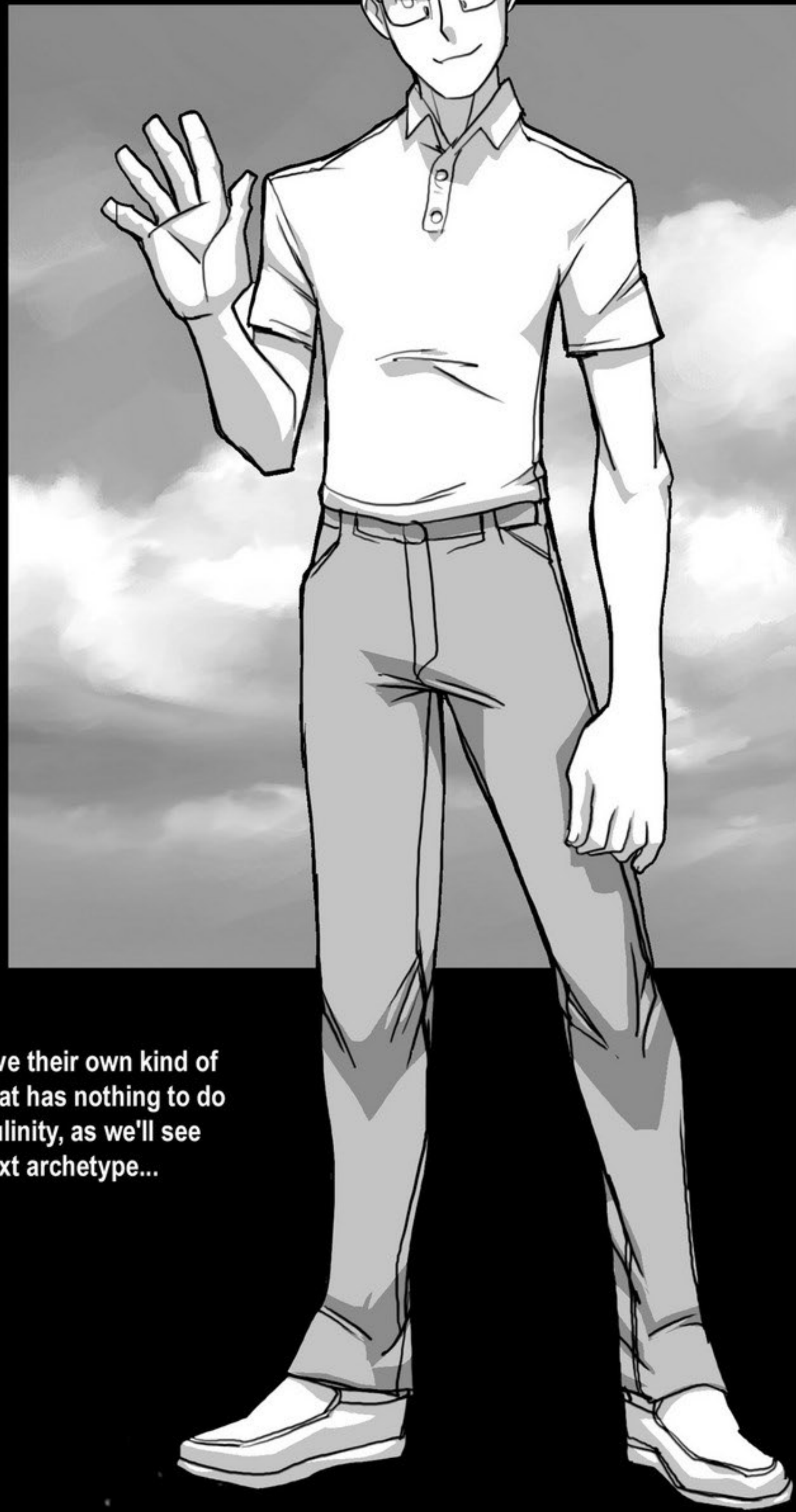


ILLUSTRATION: FRED PERRY

Women have their own kind of strength that has nothing to do with masculinity, as we'll see with the next archetype...

The DAMSEL

ILLUSTRATION: FRED PERRY



The term is still applicable, but you can call her the "lead" or the "heroine" if it helps you sleep. "Damsel" might have a negative modern connotation, but this character possesses distinctly female attitudes, strengths and weaknesses that are not in the least negative.

She is not to be confused with a "screamer", although she might actually scream once in a while—heck, I would too! There is a barrier that the damsel must face, a point in the story where she'll either take action or become another victim.

For the everyman, the "barrier rule" usually won't apply, although this has changed in recent history. The damsel will make a conscious choice to do one thing: survive. She will think, fight, run, plot, scheme, whatever's necessary to allow her and her companions to live.

The everyman and the damsel are the main love story (or at least the most important one). Keep in mind, you're not really telling a story about the zombies. You're telling a story about Humanity in the midst of zombies. Now a love story can be happy, bittersweet, or tragic. All of these are desirable.

Remember what I said about anatomy way back at the beginning of this book? Same thing applies here. You have to know the rules before you attempt to break the rules. What keeps your story from being cliché? Knowing what to avoid! What keeps it from being self-indulgent, unviewable, even insulting? Knowing what makes a good story.

The basic figure construction
and then tighter pencils.



Her clothes are conservative, not trappy. Just like the everyman, the damsel's outfit shouldn't be shouting at the viewer "Look at THESE!" or "Look at THAT!"



Here's an example of the resourcefulness of the damsel: She's got a lighter to see around corners in case there's some creep lurking!

Her shoes might cause problems down the road, but we'll forgive her weakness for a cute pair of heels.

Finally, we come to our last character...

The SPORTSMAN



I use the term in its broadest possible sense. This guy would be a good choice to hang with on Z-Day. He'll have a good 4x4, plenty of guns and ammunition, lots of smoked venison, and maybe even a bomb shelter. He might be the local gun shop owner (even better). He'll see a zombie invasion as an opportunity to "go plinkin'". If you can put up with his good-natured country wisdom, his disdain for anything made by "furriners", and his tobacco breath, he'll not only lend you some iron, he'll barbeque everything in sight!

We start with a heavy, shoat-fed frame. That brisket's seen some brisket!





Now he's hefting a large-caliber rifle, the sort they hunt elk with. Perfect for vaporizing the undead. His stylish hat is for when company comes a-callin', it's not his best Stetson. (That's fer Saturday nights.) He's wearing his grillin' apron and his silver-tipped kickers.



ILLUSTRATION: FRED PERRY

Here's the final illustration. You can bet he knows a good steak, but never heard the word "focaccia". This character presents some challenges, as he easily falls into a stereotype. Beware of this, and try to find a way to give him some depth and personality.

And Now...
**THE COMPREHENSIVE GUIDE
TO ZOMBIE VULNERABILITIES**



Everything you need to know about weaknesses and where to strike to deliver the re-killing blow!

Ready?



ILLUSTRATION: JOSEPH WIGHT

Any Questions?

CHAPTER 3

KNOW YOUR WEAPONS

AKA "DO THE FIGHT THING"



ILLUSTRATION: JOSEPH WIGHT

The best advice I can give is to get away from those pesky cannibals on Z-Day. But it never hurts to have a few good old-fashioned death-dealers around to help you survive long enough to run to the hills. We'll cover some actual weapons and some improvised tools that can ruin a zombie's day and allow you a place to show off your hat! Let's begin...

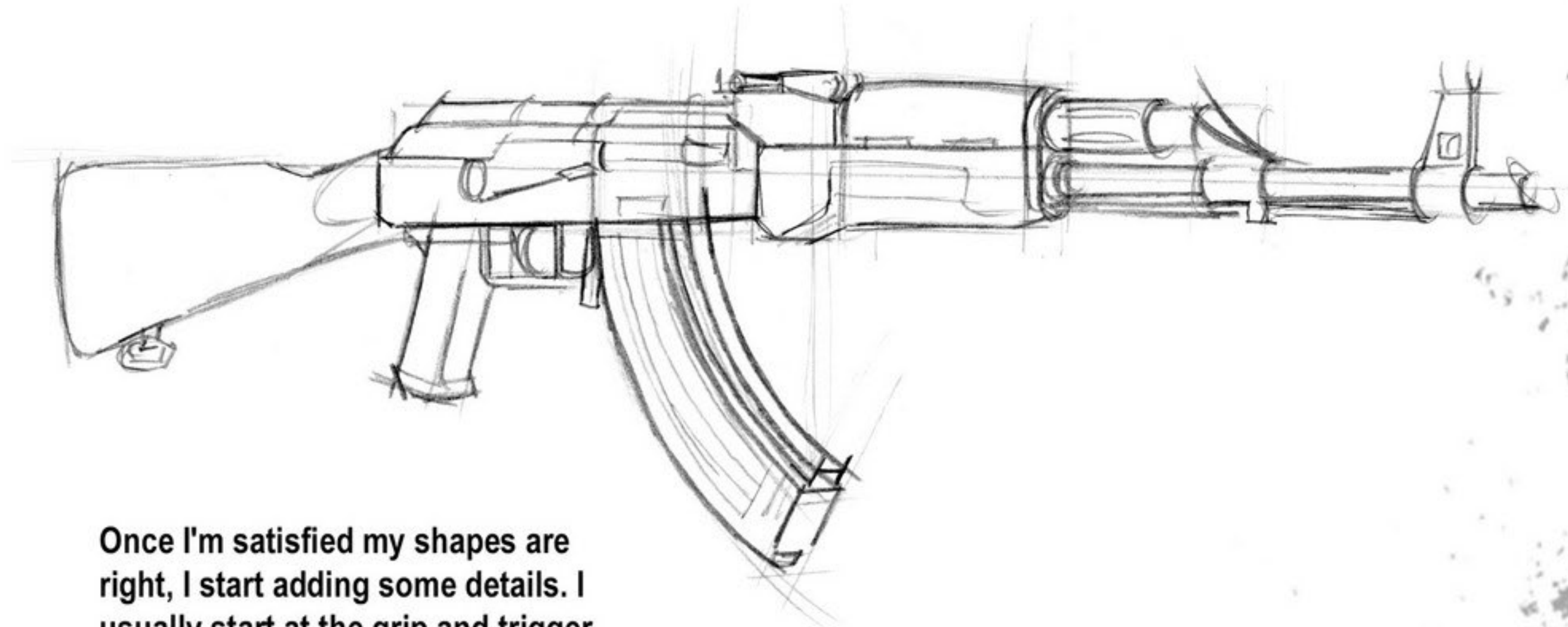
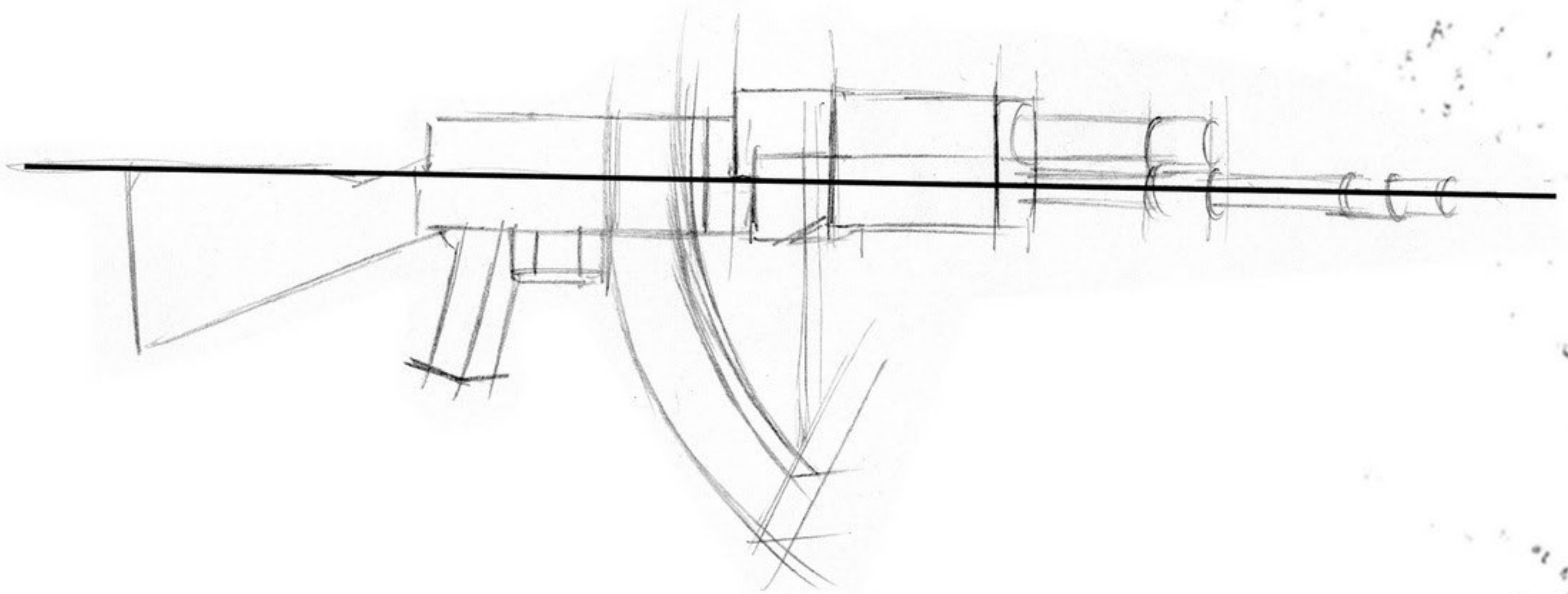
The ASSAULT RIFLE



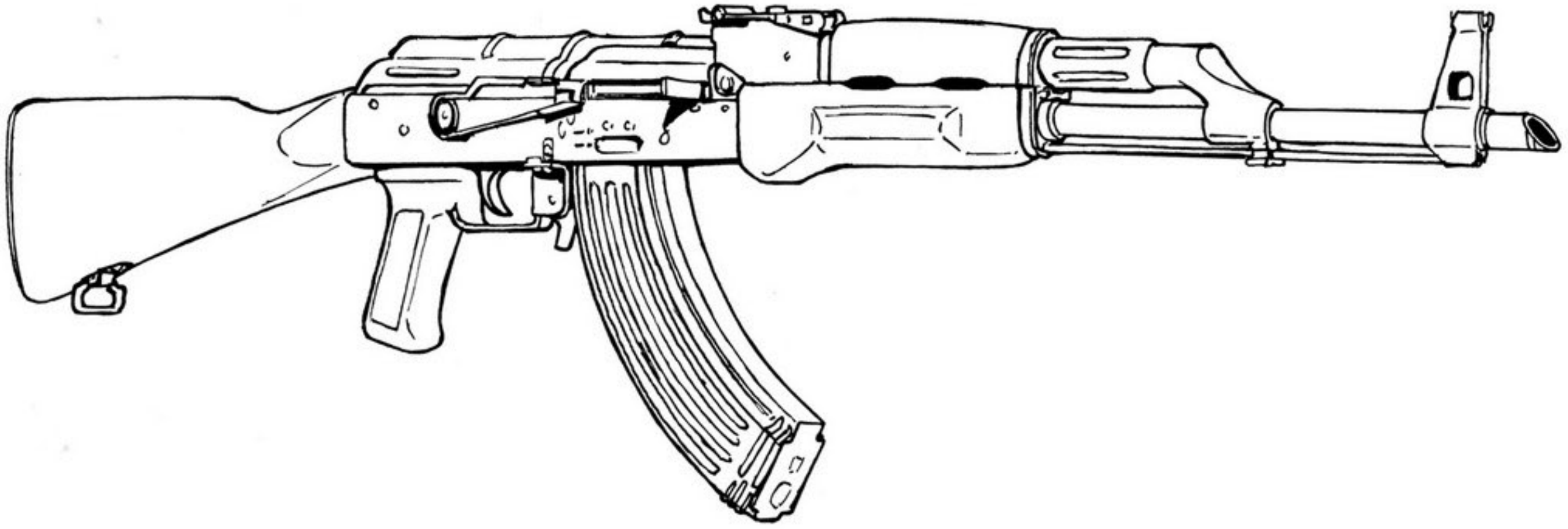
Here's THE weapon of choice for the end of the world: the AK-47 assault rifle. Designed by Mikhail Kalashnikov in 1947, it's the most widely used assault rifle in the world. It's tough, reliable, and easy to use. It packs a good punch, and you can shoot it all day long. A drawback is that it's not the most accurate weapon at long ranges, but who cares? Get yourself a nice M40 Marine sniper rifle for that long-range stuff, and keep your AK handy for the zombie stragglers!

ILLUSTRATION: JOSEPH WIGHT

I've started with a straight line to represent the barrel. It's best to build your drawing this way to keep your proportions correct. I've also drawn a few boxy shapes for the different parts of the weapon.



Once I'm satisfied my shapes are right, I start adding some details. I usually start at the grip and trigger assembly and build from there.



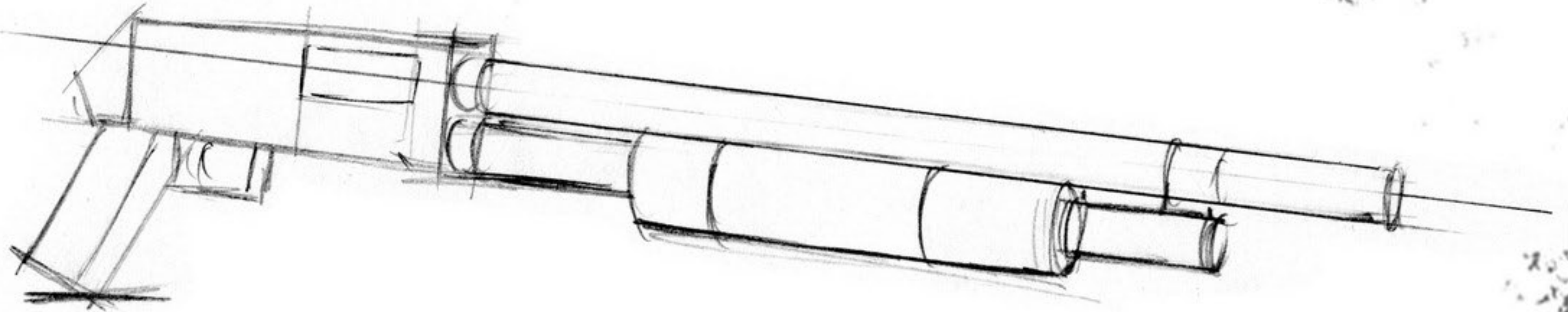
Cleaned up and inked here, almost ready for action. Notice where the banana-shaped magazine meets the front of the trigger assembly. Too often, artists draw this too far forward on the weapon, making it look toylike.



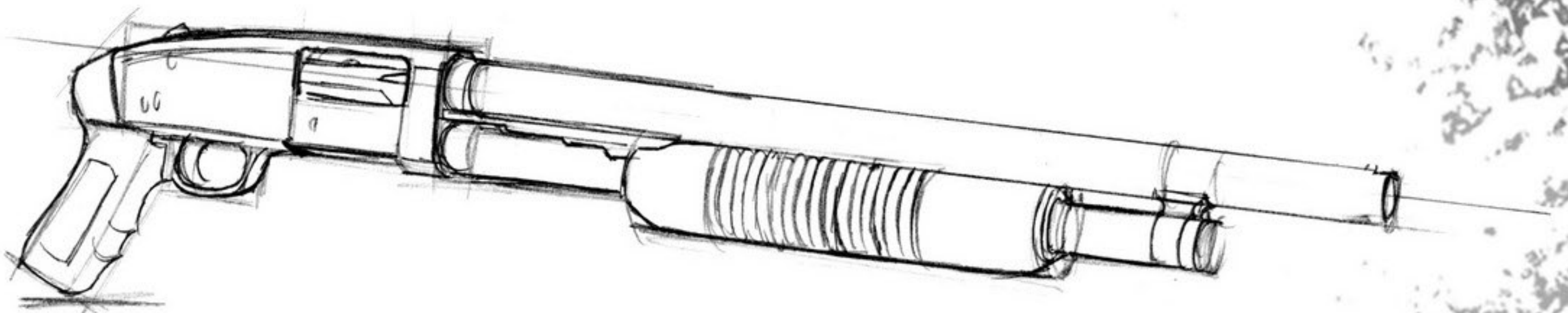
Final tones and shades. You don't have to get this detailed to let your viewer know it's an AK, just get the shape and "landmarks" correct.

The SHOTGUN

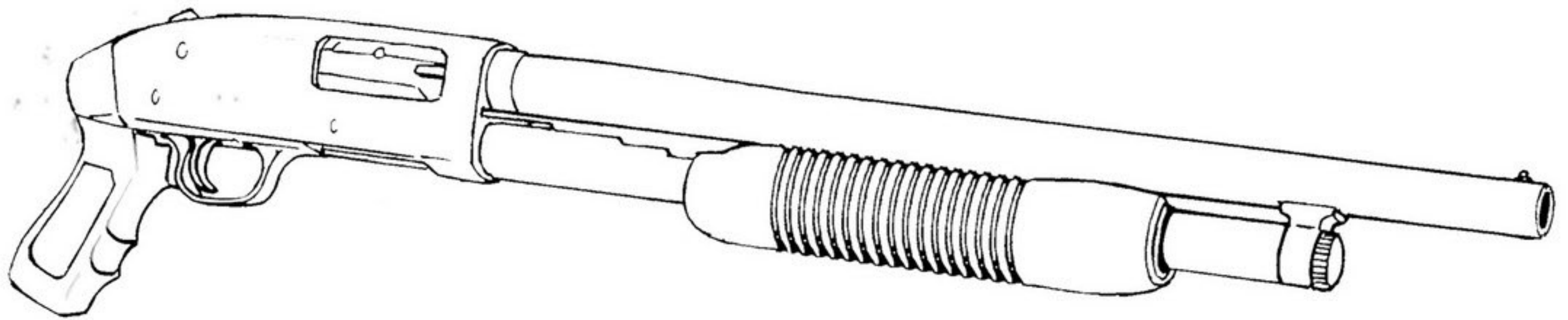
The second most important weapon in your arsenal. Here's a nice Mossberg 500 12 gauge. The shotgun has hardly any range at all, but that's not the point. A shotgun doesn't have a rifled barrel. (Rifling is what gives a weapon accuracy, thus greater range.) The various sizes of lead pellets or "shot" get blasted out and spread to cover a wide area. The effect is devastating.



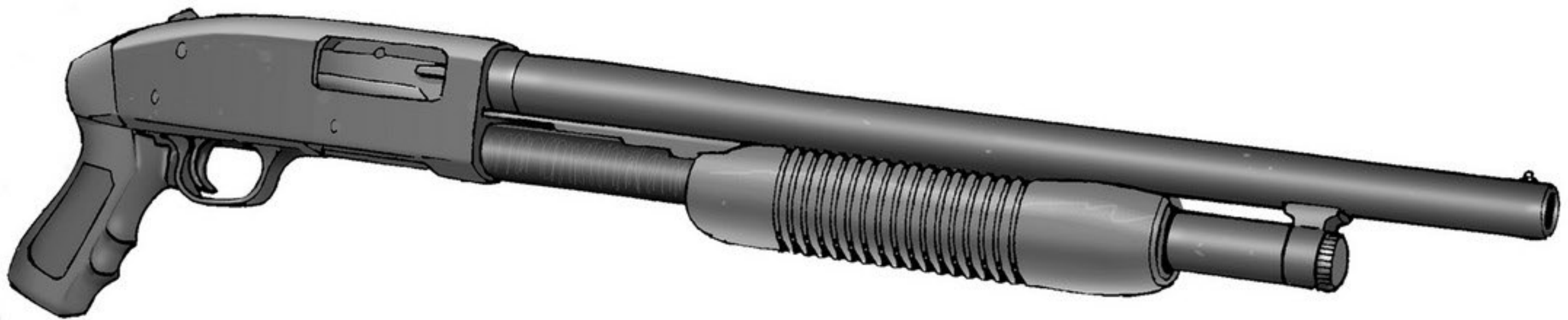
I started the same way, with a straight line to indicate the barrel, then built my shapes around this line.



More detailing here, including "carving off" the square edge at the back and around the front forearm (or grip).



Inked up and ready for tones.



Final tones to indicate the shapes and dull finish. The forearm is also the "pump" mechanism to chamber the next round from the lower feed tube. After firing, the pump is pulled back to eject the empty shell and cock the hammer, then brought forward to load a new shell and lock it in the barrel.

ILLUSTRATION: JOSEPH WIGHT



The shotgun is a pretty simple weapon to draw and a fantastic addition to your anti-zombie survival gear!

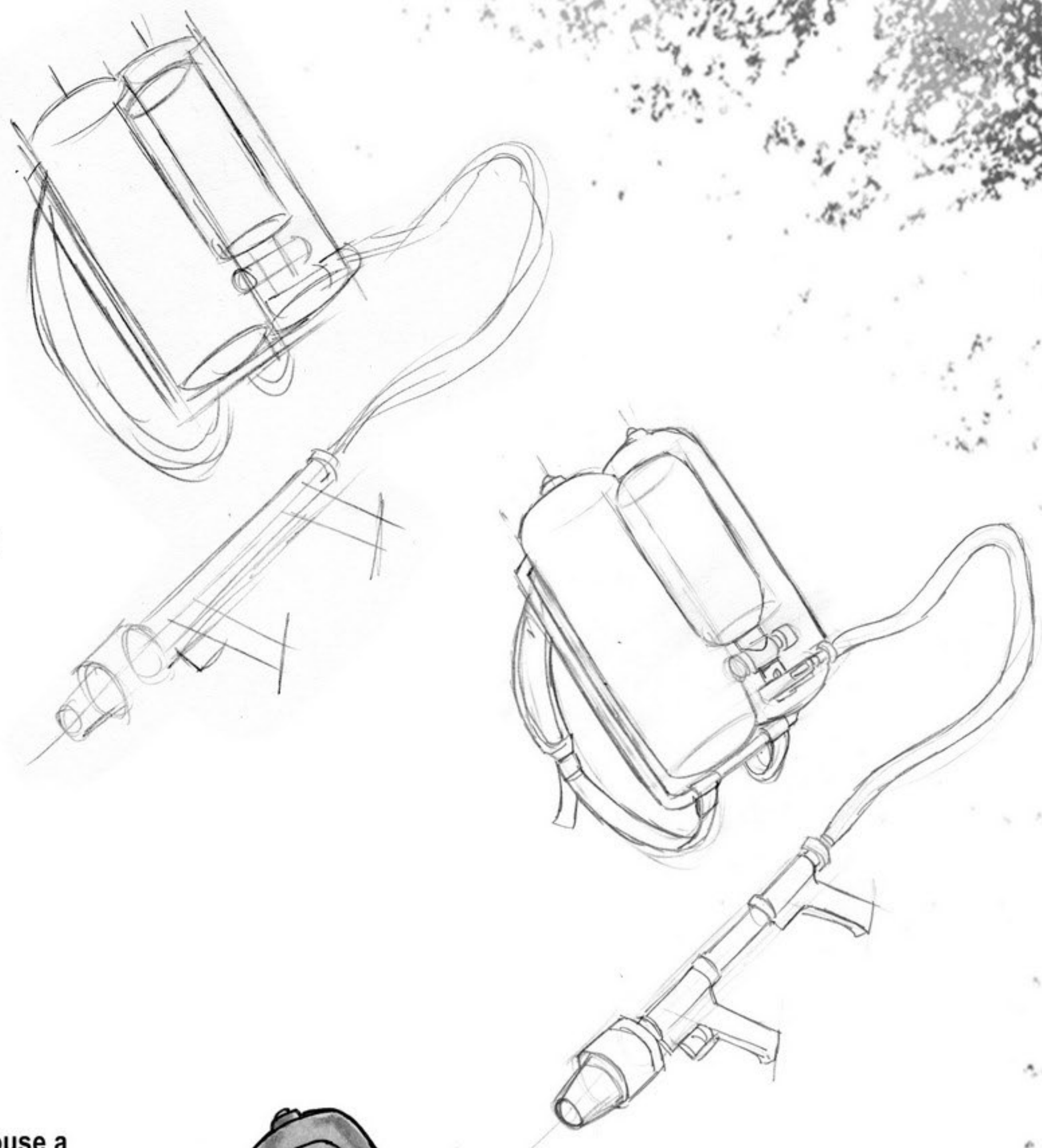
The FLAMETHROWER



ILLUSTRATION: ROD ESPINOSA & JOSEPH WIGHT

OK, admittedly more difficult to obtain (or safely build) and a little heavy to run around with, the flamethrower has several advantages and plenty of potential.

There are lots of ways to throw flame, but I've chosen a standard three-tank type. The two large tanks contain thickened gasoline or some other flammable fuel, while the smaller tank holds nitrogen propellant. When the trigger is pulled, the nitrogen gas sends a stream of fuel through the hose, past the igniter, and viola!

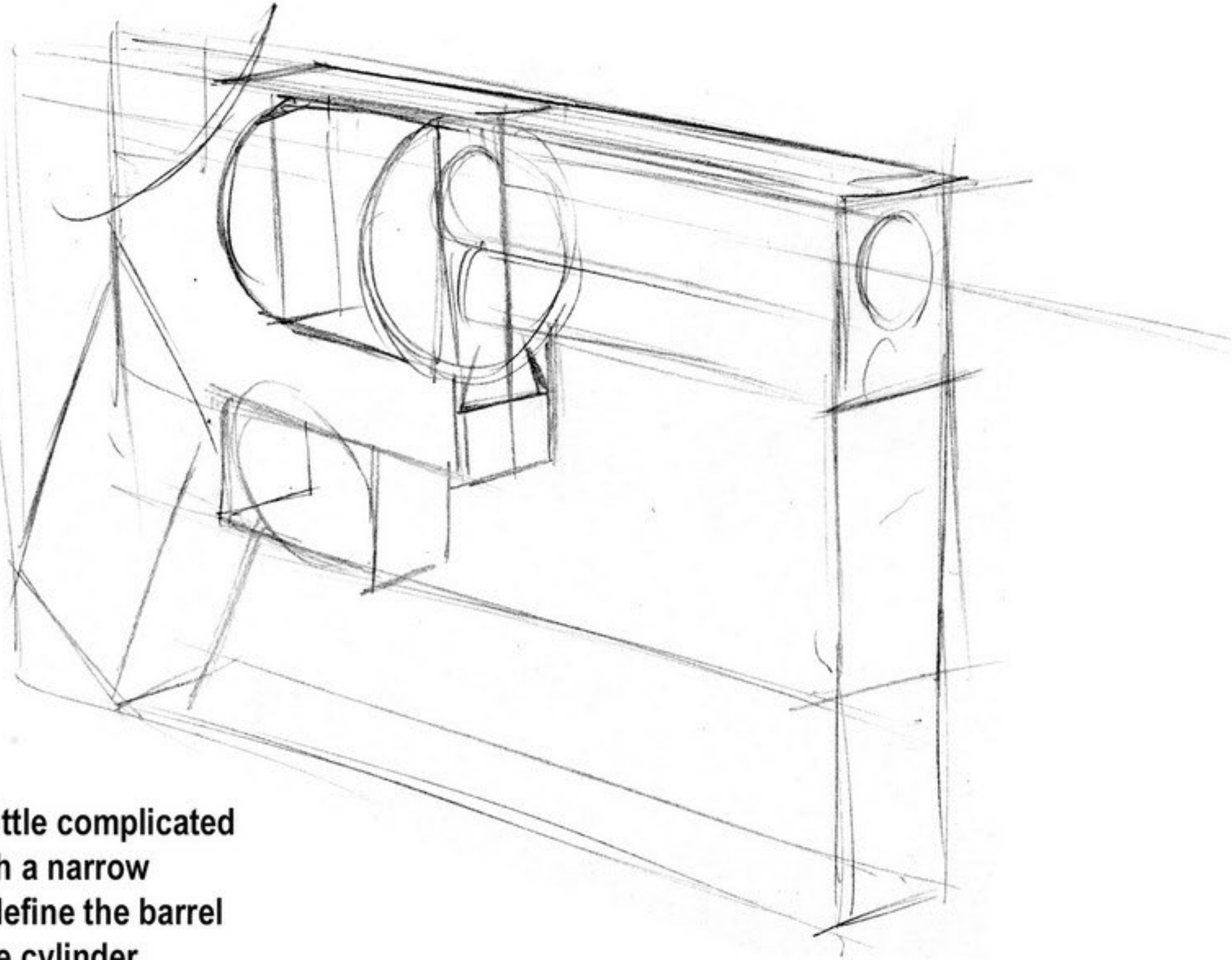


The flamethrower can douse a large area with sticky flames to cover a retreat or advance. Another plus is that several types of ghouls actually react with fear to fire! But if they keep coming, just cook 'em!



The REVOLVER

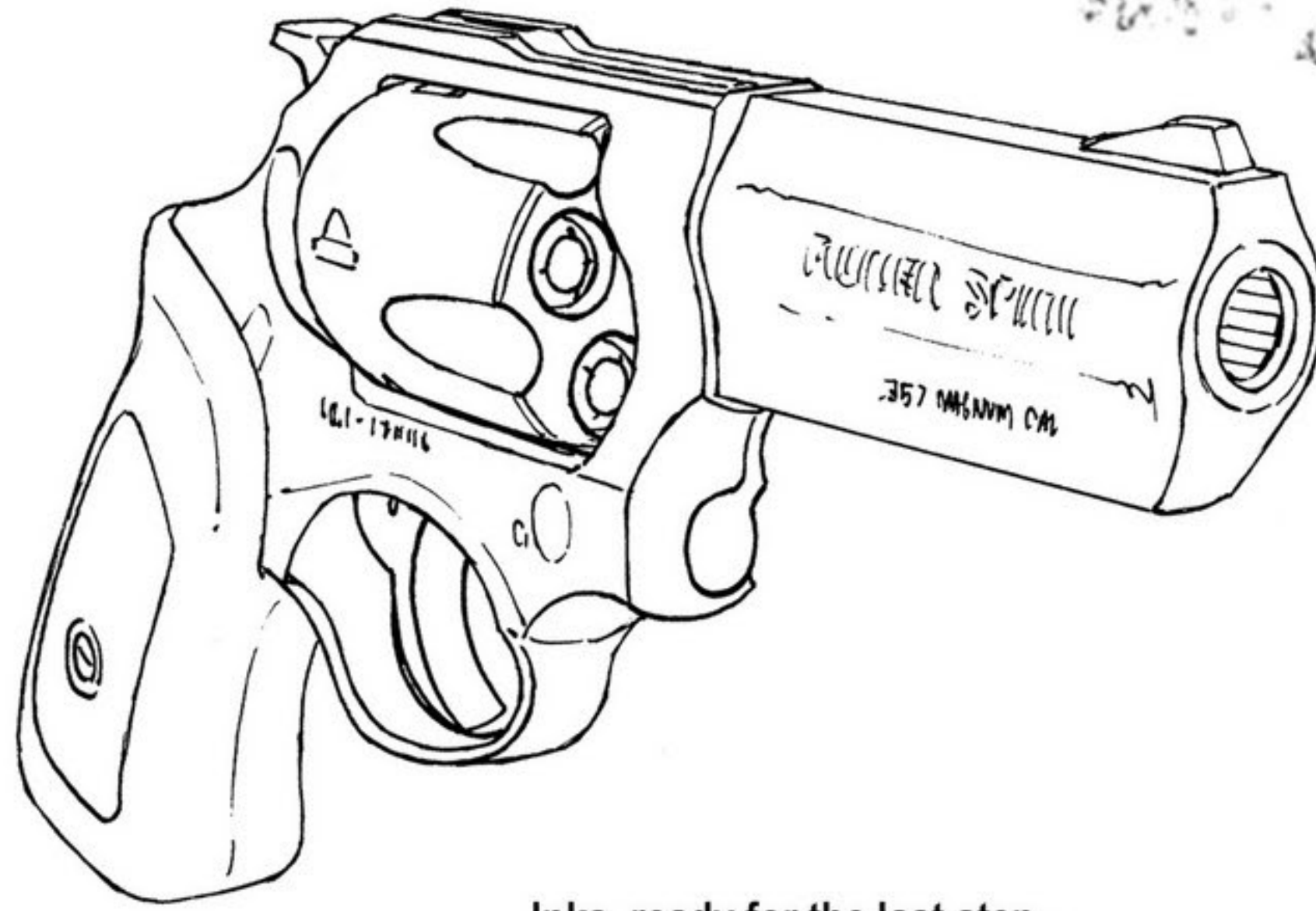
Handy, lightweight, reliable. Always pack at least one wheelgun as a last resort! Here's a Ruger SP101, a double-action five-shot .357 Magnum.



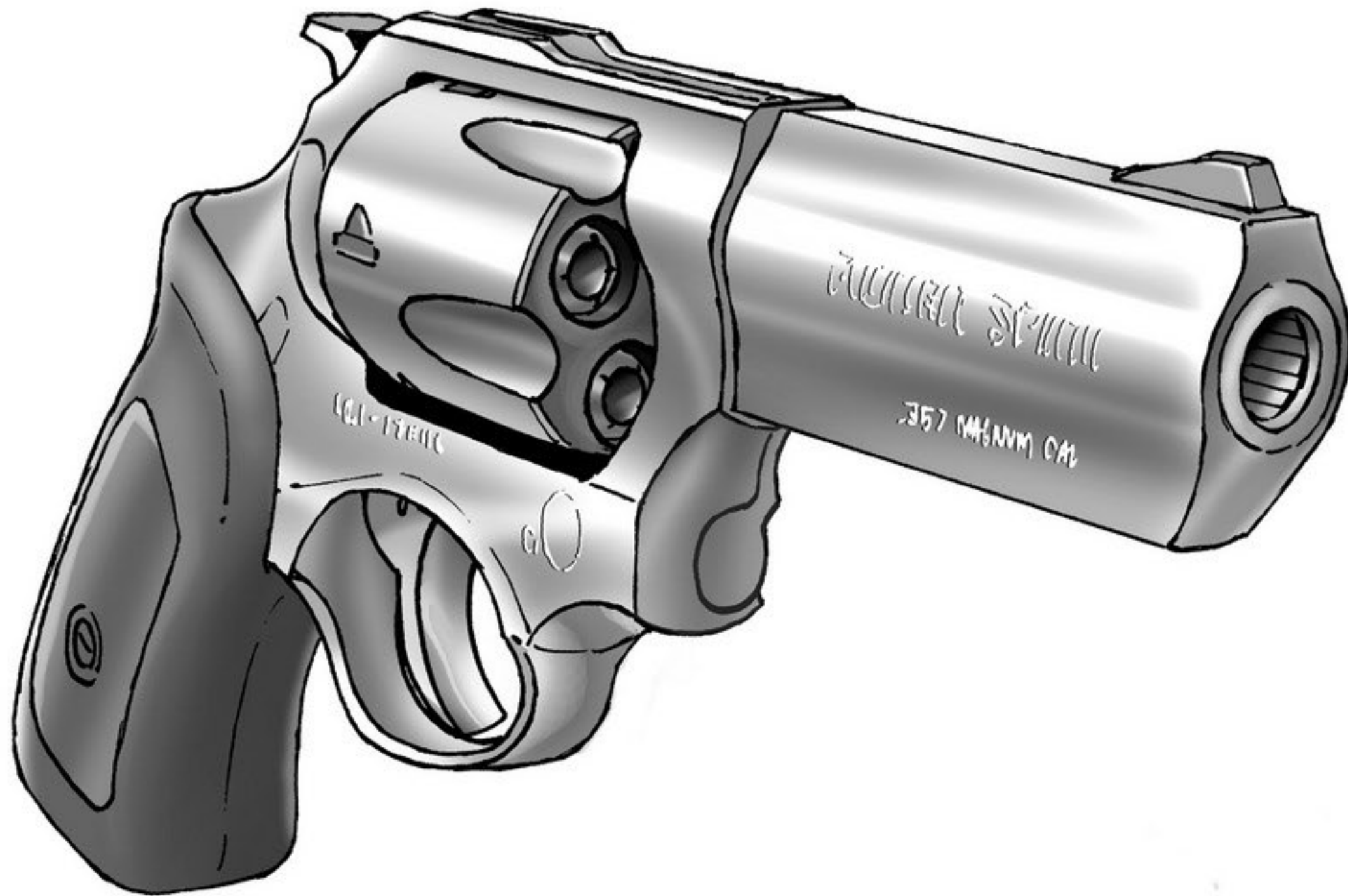
The revolver is a little complicated to draw. I start with a narrow perspective box, define the barrel a little, and add the cylinder.



More details added show some topography: curved shapes, oval trigger guard, and the flutes or grooves in the cylinder. (These are cut in to reduce the weight of the pistol.)



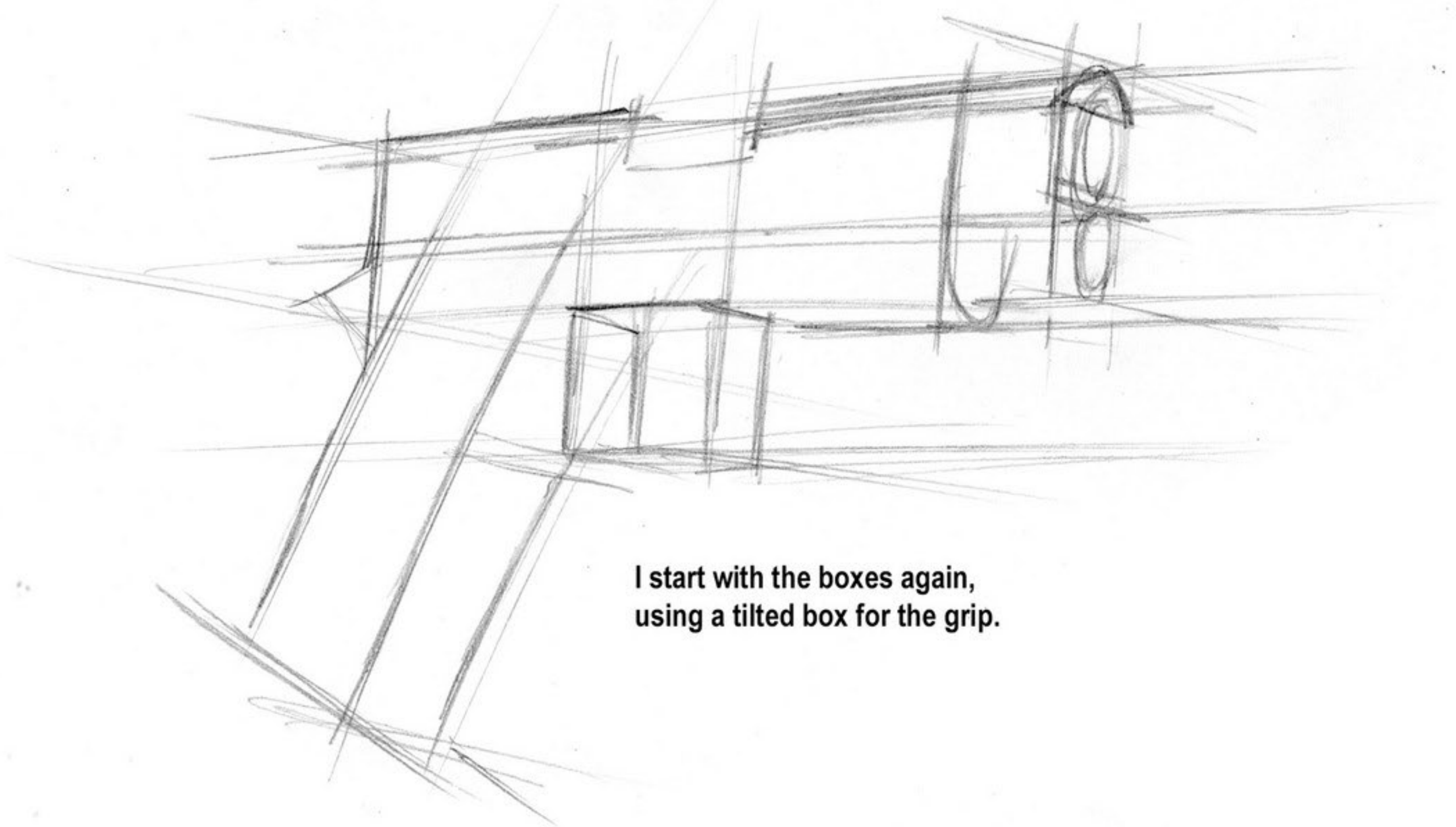
Inks, ready for the last step...



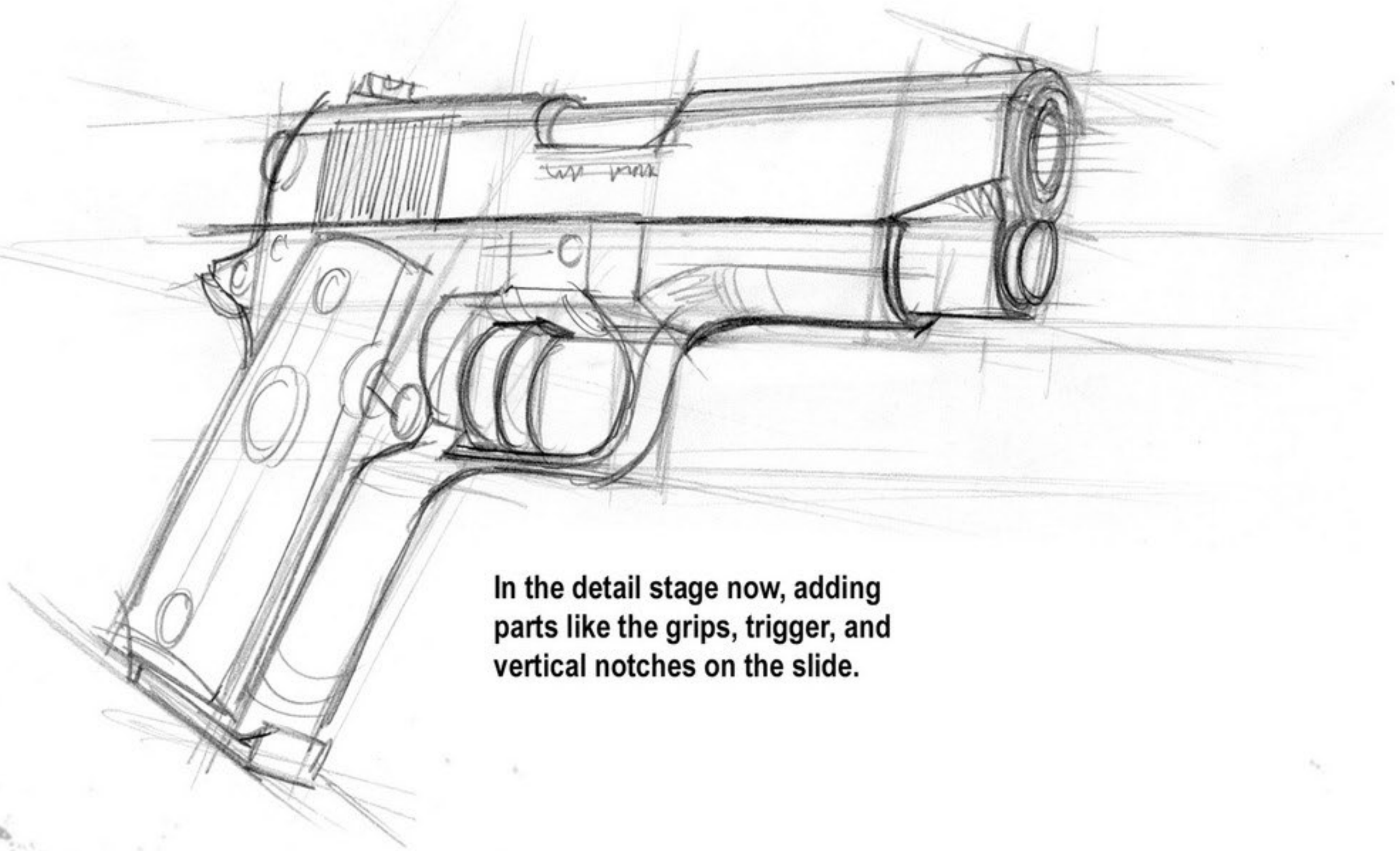
...tones in Photoshop. The stainless steel finish is challenging, but the results are sexy. I've loaded this pistol with 158 grain silver-jacket hollow point bullets (in case I run into any werewolf zombies)!

The AUTOMATIC

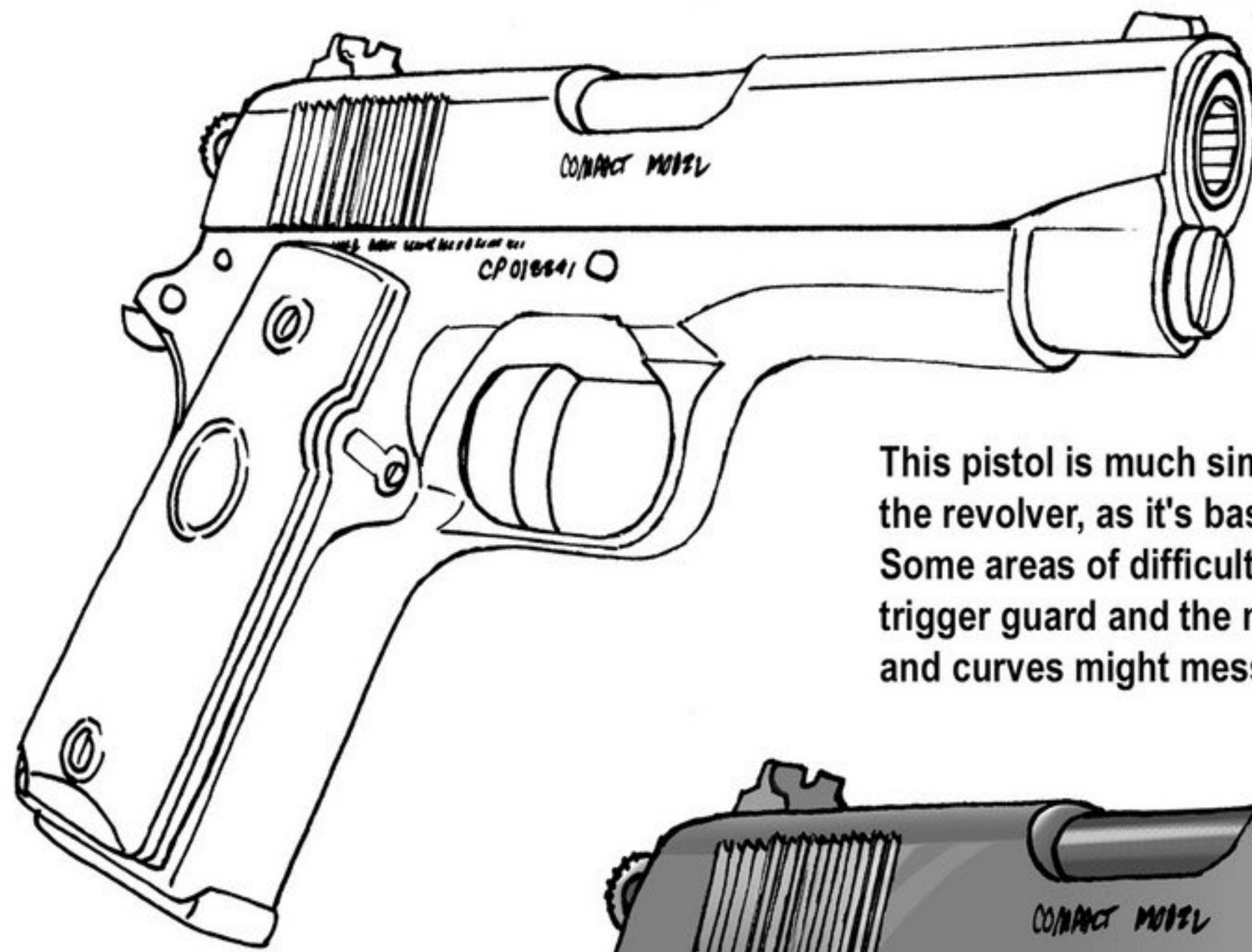
Here we have the famed Colt Model 1911, a .45 caliber semi-automatic pistol. (The name "automatic" means it's not a revolver, not that it fires like a machine gun.) This one is a compact or "officer's" model, but it still carries the standard six-round magazine, fed from below into the grip. For 97 years (the 1911 refers to its patent date), designer John M. Browning's sidearm has had no equal. It's so reliable, its short recoil operation has been copied by everyone else.



I start with the boxes again, using a tilted box for the grip.



In the detail stage now, adding parts like the grips, trigger, and vertical notches on the slide.



This pistol is much simpler to draw than the revolver, as it's basically squares. Some areas of difficulty are around the trigger guard and the nose, where bevels and curves might mess with your head!



On a quick note, you'll see a side view I've done to demonstrate the slide mechanism. Normally it's forward like this.



But when the weapon is fired, the slide goes back to eject the spent shell and chamber another from the magazine. It happens in the blink of an eye.

When the weapon is empty, the slide **STAYS** back until you remove the magazine, insert a new one, and depress a lever on the side of the pistol with your thumb (which sends the slide forward, chambering a new round). Neat, huh?

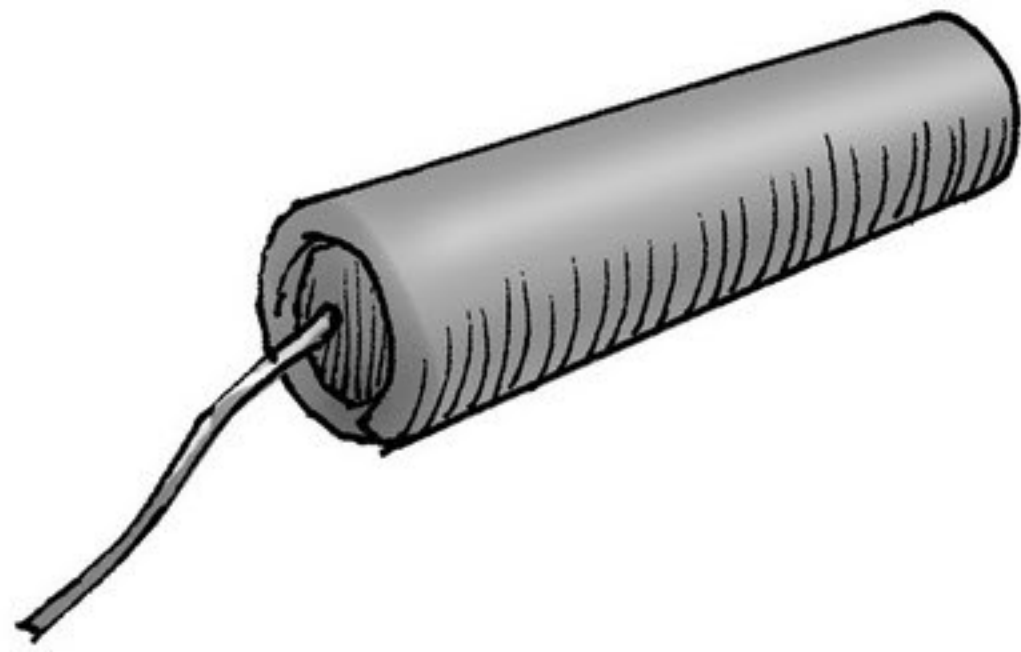
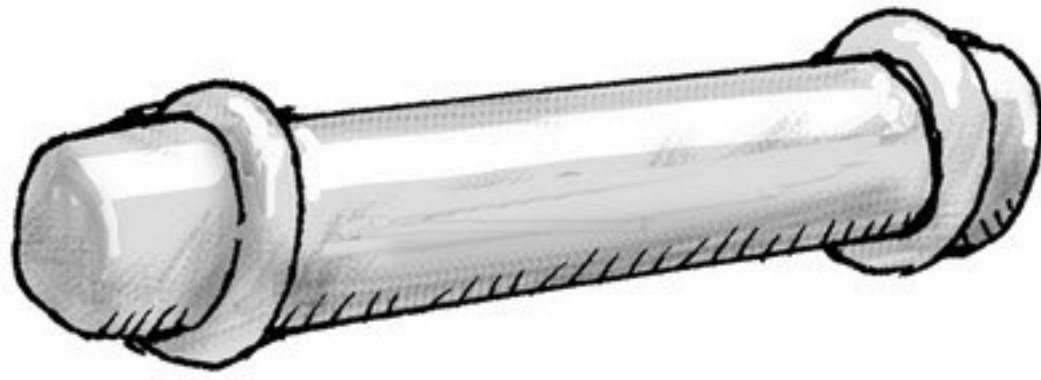
The IMPROVISED WEAPONS

Now we'll cover some things you might not have considered, but which could potentially save your neck. In our everyday world, we live with an incredible amount of dangerous, deadly household items. When the time comes, grab something handy and keep your brains in your head instead of in some ghouls' chompers!



Oh, and don't leave your improvised weapon lying around like this complacent lass did. Some zombies know the advantages of a good chainsaw, too!

The EXPLOSIVE

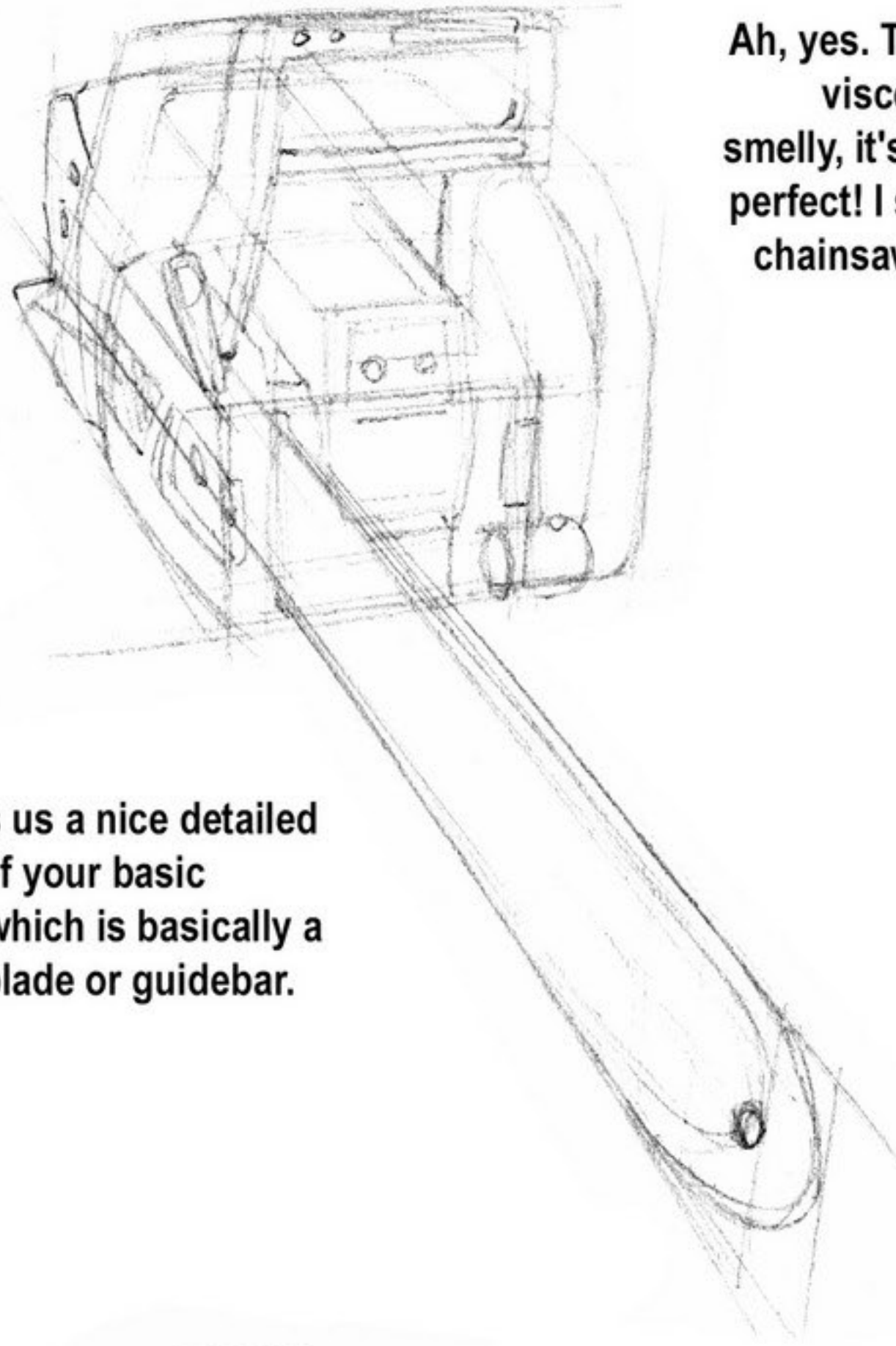


Hand grenades, dynamite, pipe bombs, Molotov cocktails—they all can be used to make a getaway, clear a basement, or even go on the offensive!



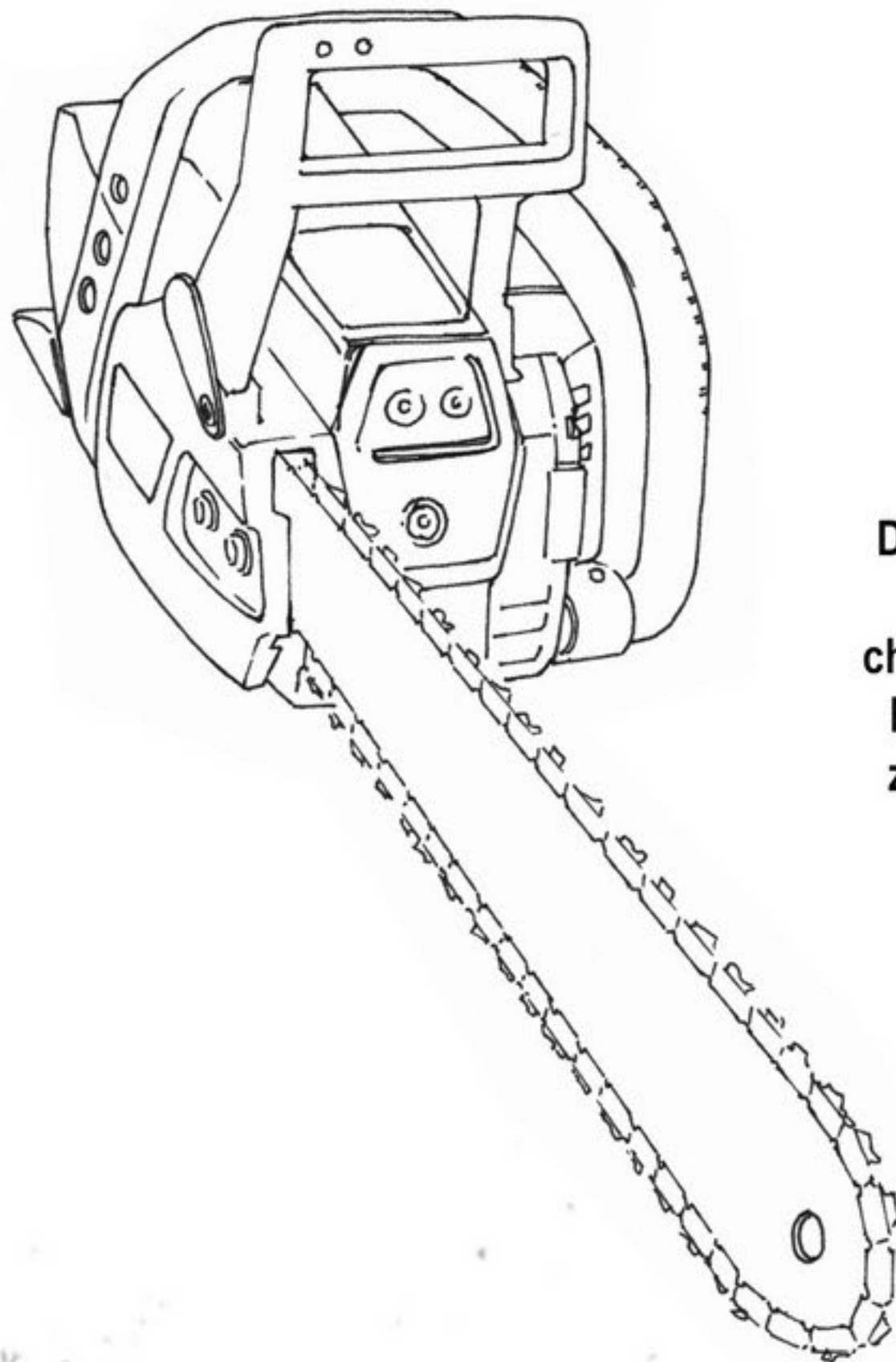
This enterprising kid has learned to channel his destructive impulses and put them to more constructive endeavors.

The CHAINSAW



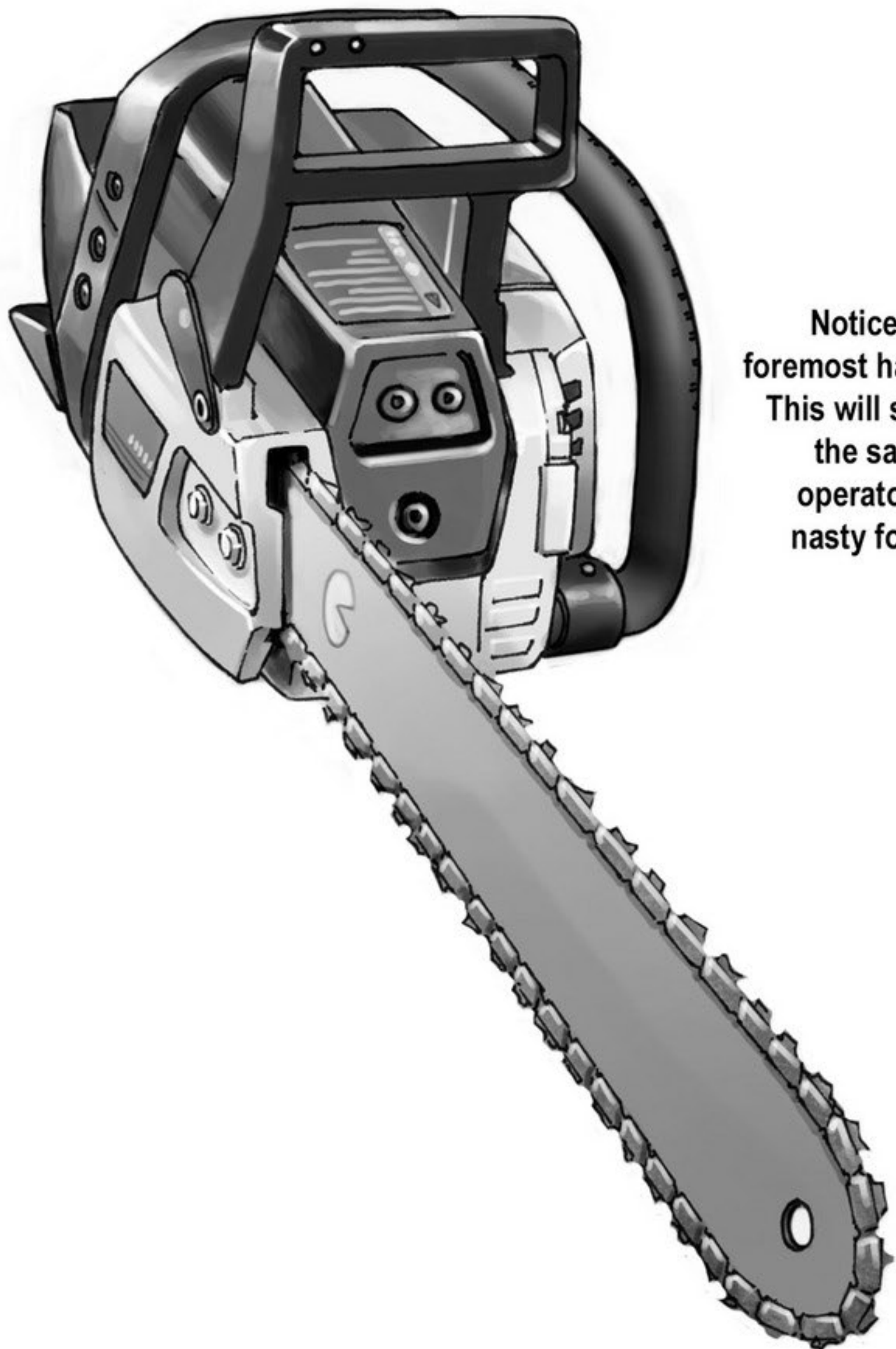
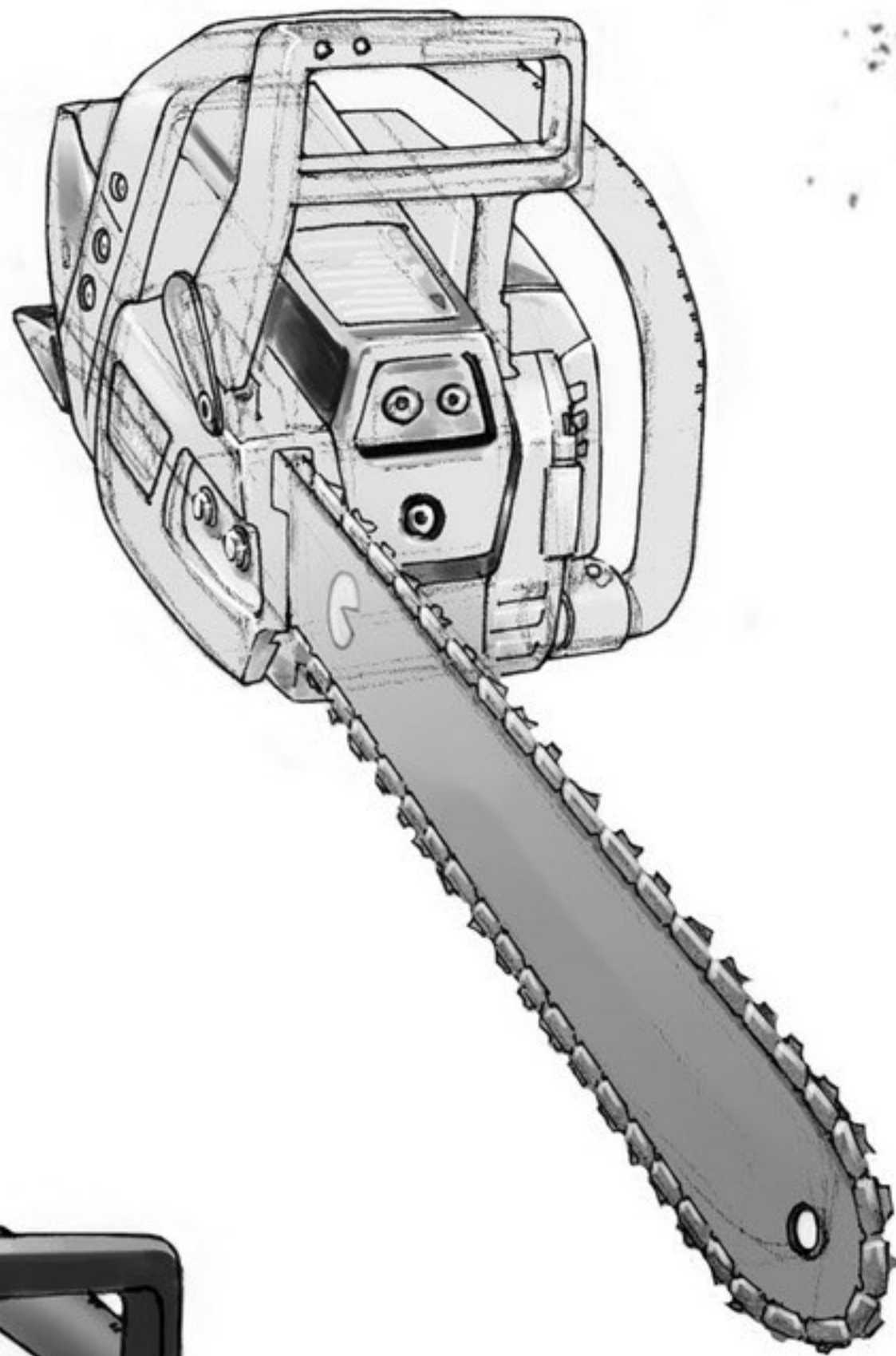
Ah, yes. The chainsaw is filled with visceral delights. It's loud, it's smelly, it's dangerous, it's **ALMOST** perfect! I say "almost" because the chainsaw requires getting awfully close to the zombie!

David gives us a nice detailed rendering of your basic chainsaw, which is basically a box and a blade or guidebar.



Drawing the teeth may seem a little tedious, but it also gives the chainsaw its menacing appearance. Remember, the teeth aren't always zooming around the guidebar. You have to pull the trigger throttle!

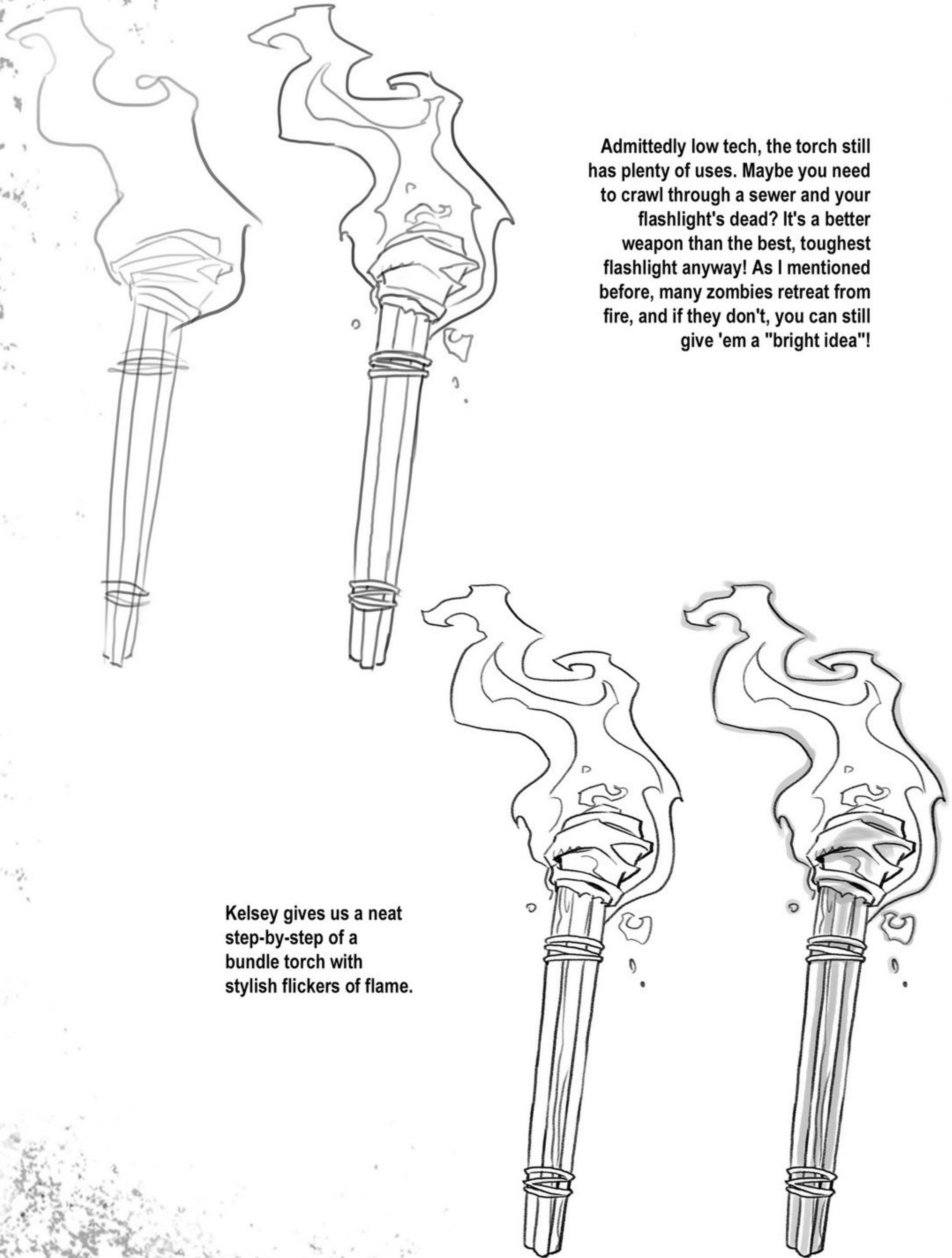
The two-stroke motor emits a bluish smoke, like that of an outboard motorboat.



Notice also the chainbrake (the foremost handle over the guidebar). This will stop the chain instantly if the saw "bucks" up toward the operator, hopefully preventing a nasty form of self-brain surgery!

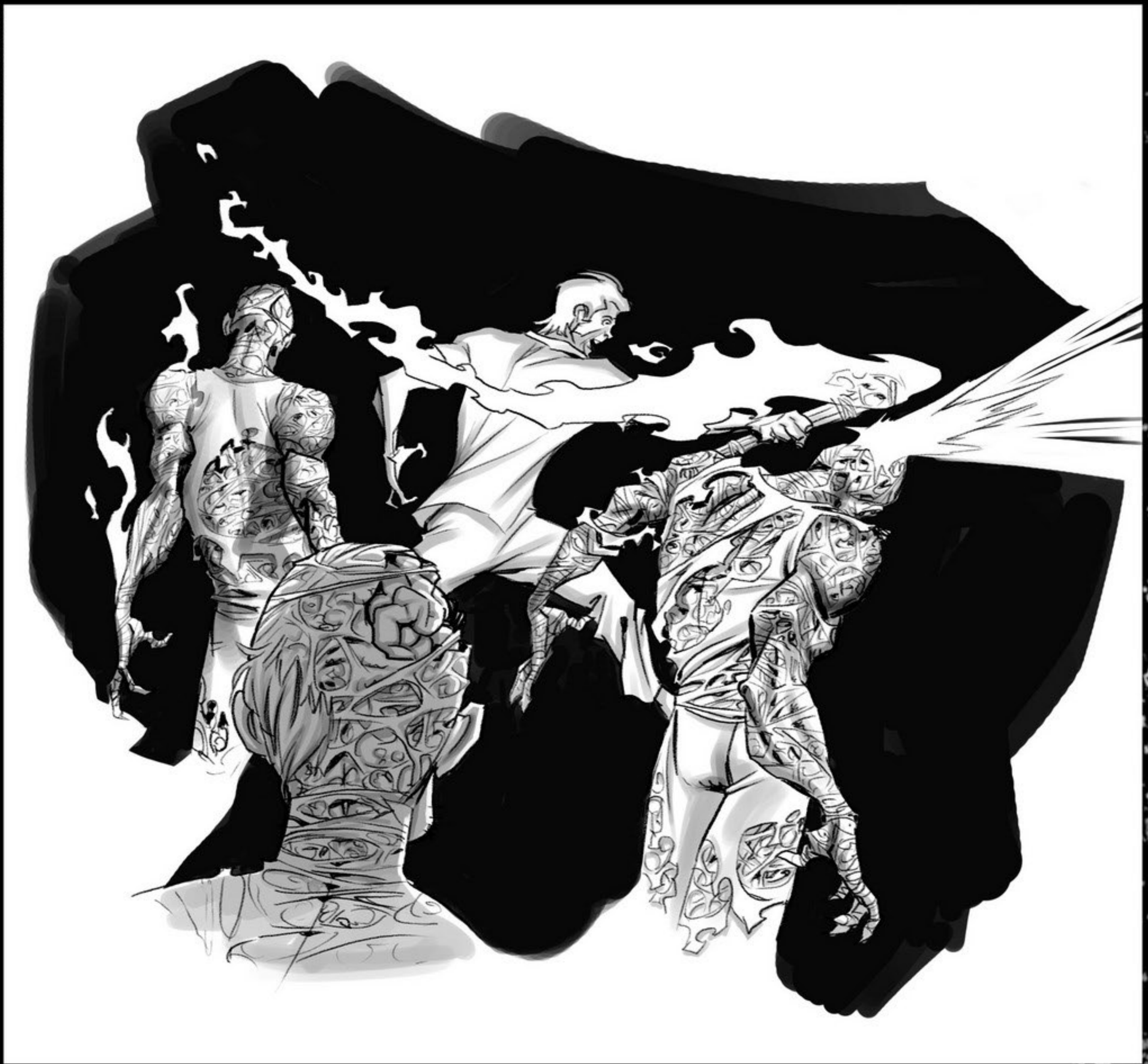
The TORCH

Admittedly low tech, the torch still has plenty of uses. Maybe you need to crawl through a sewer and your flashlight's dead? It's a better weapon than the best, toughest flashlight anyway! As I mentioned before, many zombies retreat from fire, and if they don't, you can still give 'em a "bright idea"!



Kelsey gives us a neat step-by-step of a bundle torch with stylish flickers of flame.

ILLUSTRATION: KELSEY SHANNON



"Shaggy" here's got the right idea. Remember, use anything and everything to keep those critters away from your precious person!

The SWORD

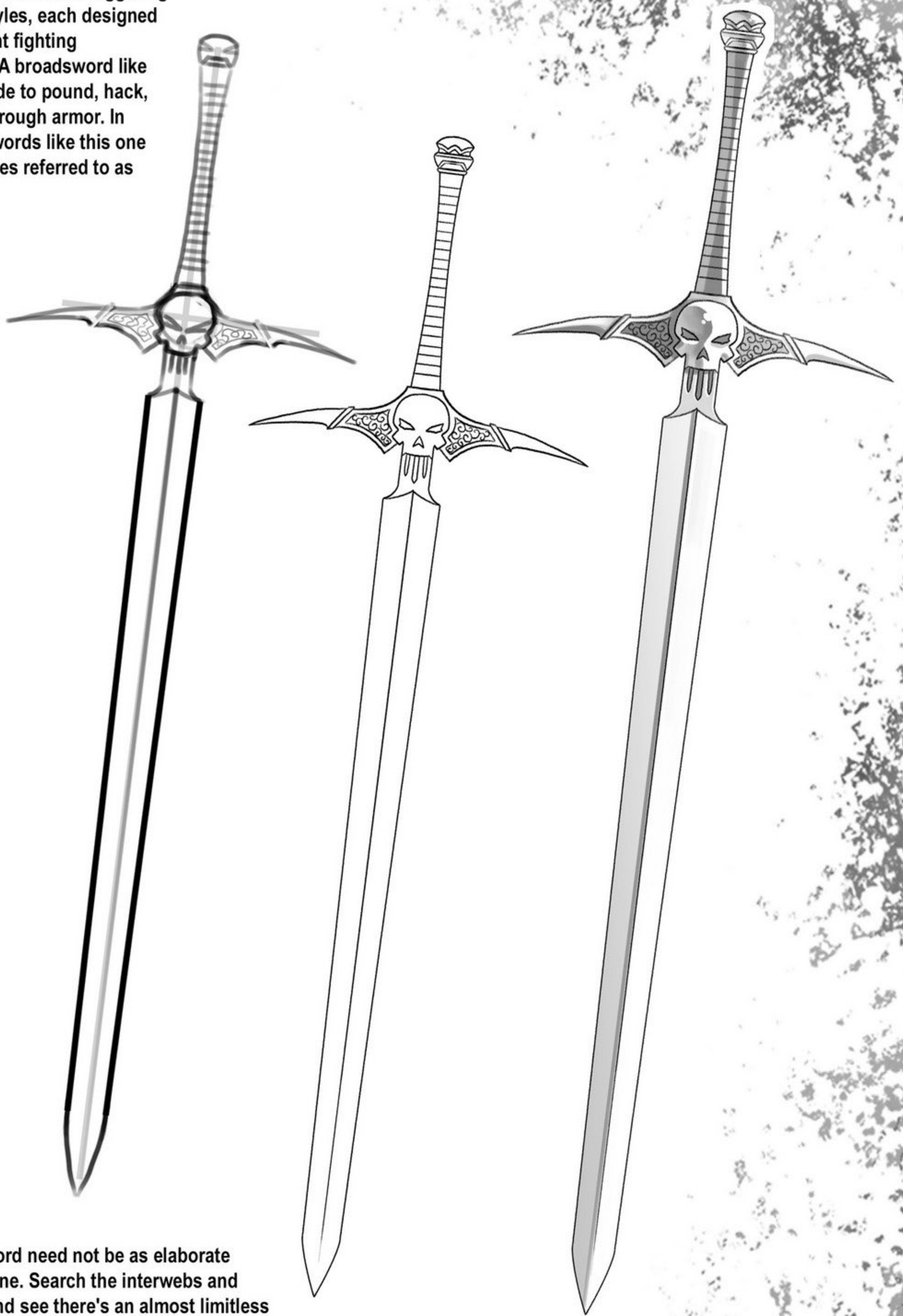
Never underestimate a good blade to get out of a desperate situation. The sword was designed for one purpose: to kill. In the right hands, a sword can wade through ranks of undead like the Reaper himself!



ILLUSTRATION: KELSEY SHANNON

Kelsey shows off a decidedly fantasy-based blade, by Crom!

Swords are made in a staggering variety of styles, each designed for a different fighting philosophy. A broadsword like this was made to pound, hack, and slash through armor. In literature, swords like this one are sometimes referred to as "hammers".



Your sword need not be as elaborate as this one. Search the interwebs and books and see there's an almost limitless range of designs and decorations!

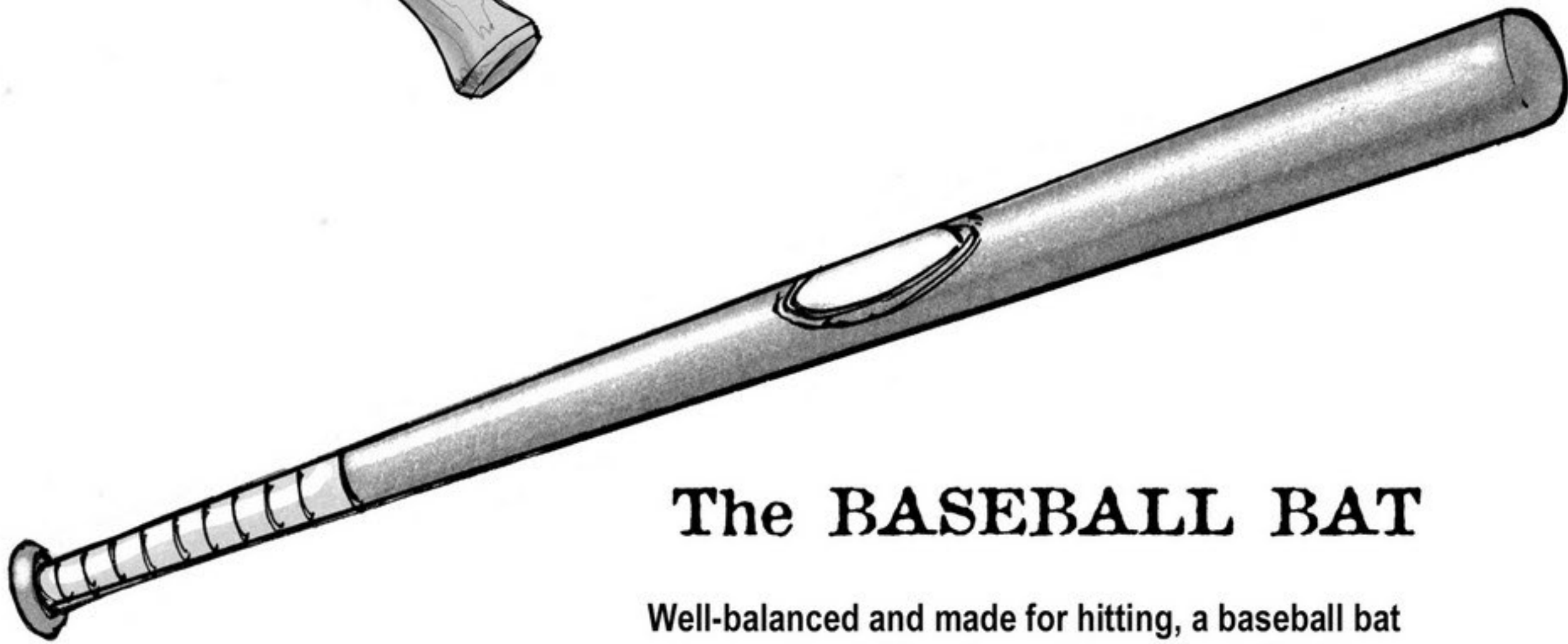
MAY I BE BLUNT?

Here are a few more ideas for improvised weapons. The typical household is filled with dangerous items you can use to deliver blunt-force trauma. Things like tire irons, bottles, broom handles, hockey sticks, toasters, and blenders can save your neck in a tight situation. The average garden tool shed is a good place to rummage as well.



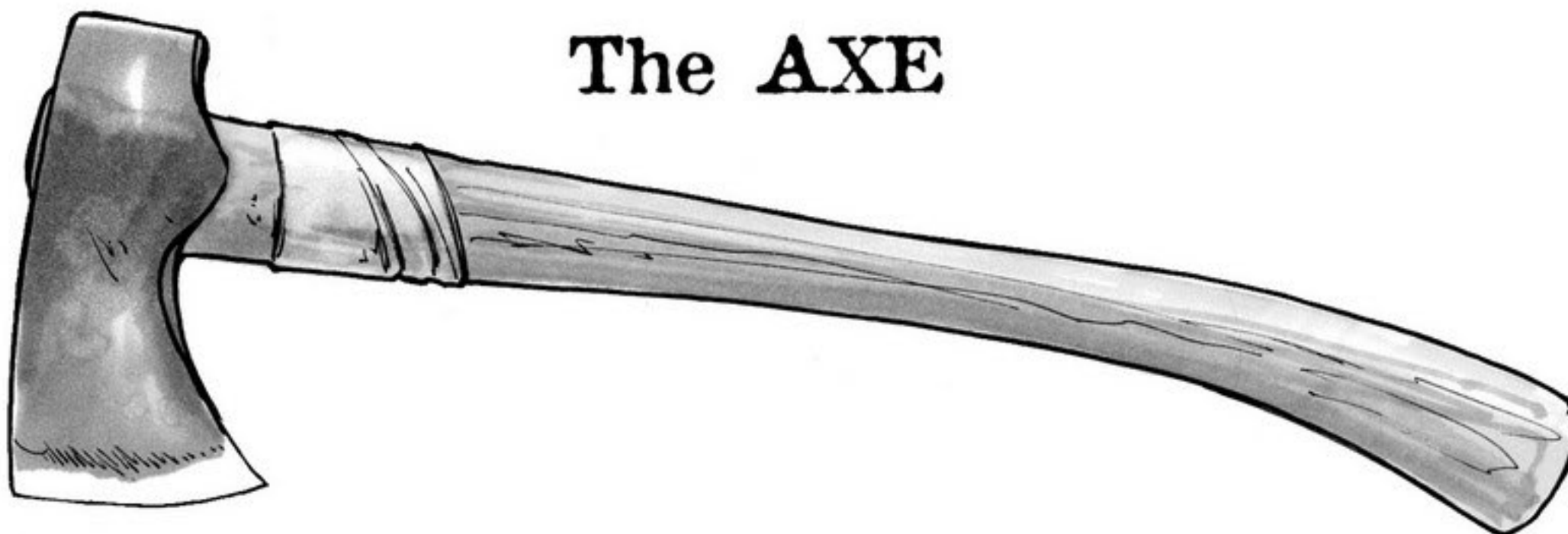
The HAMMER

Not only good for giving zombies bonk-bonk on the head, you can use it to nail irregular board lengths in a haphazard pattern across doorways and windows. When the zombies break through (and they will), you can use the claw end to pull the nails and bust a hump for the hills!



The BASEBALL BAT

Well-balanced and made for hitting, a baseball bat is easy to wield and surprisingly powerful. Keep one handy at the end of civilization.



The AXE

Finally, the essential axe. You really need one of these in your arsenal. Just try chopping firewood with your Conan sword, let alone building a log cabin! The flat end can drive stakes or bust some piece of stubborn equipment loose, and the choppy edge makes short work of ghouls who get too close.

CHAPTER 4

KNOW YOUR VEHICLES

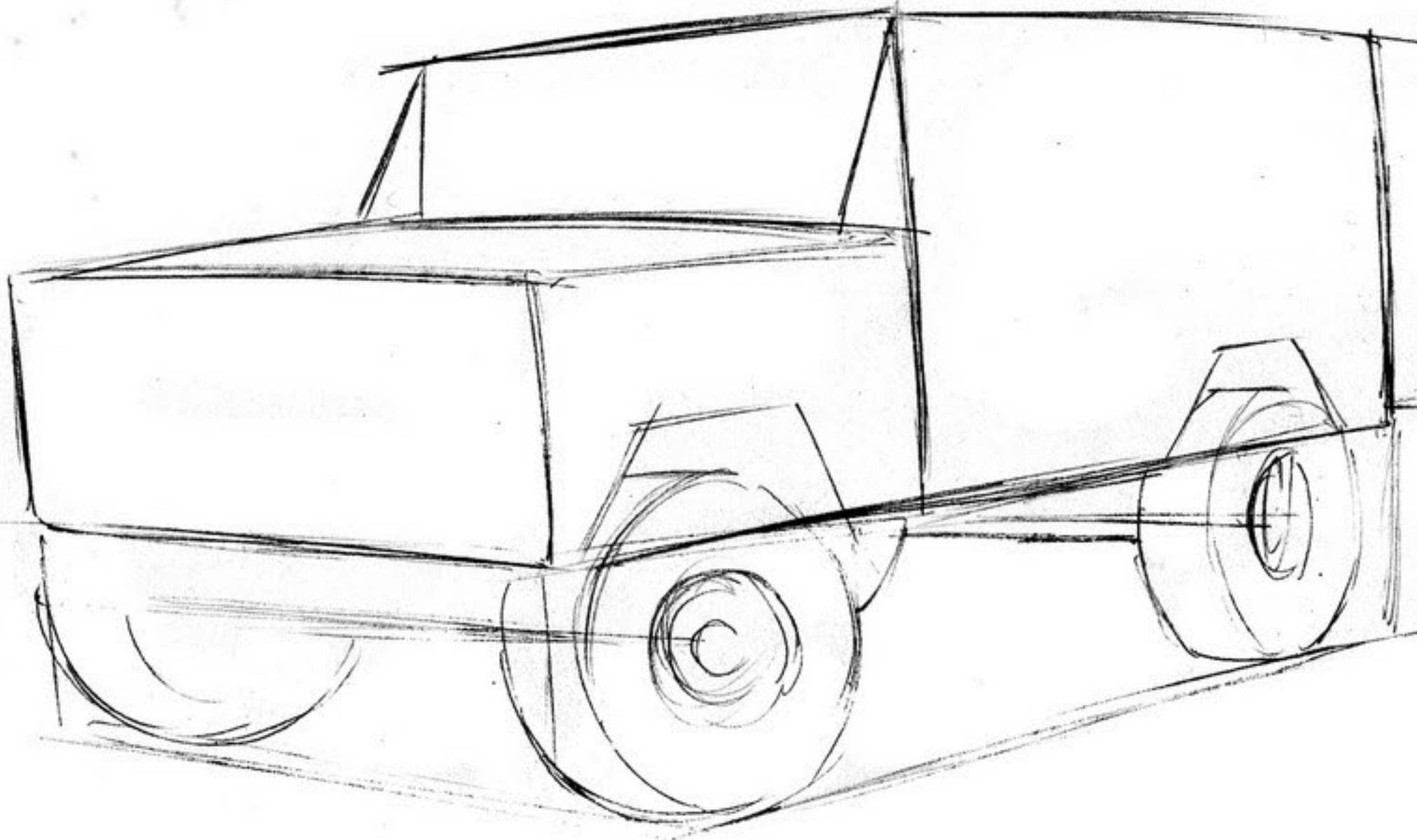
AKA "THE HIGHWAY FROM HELL"



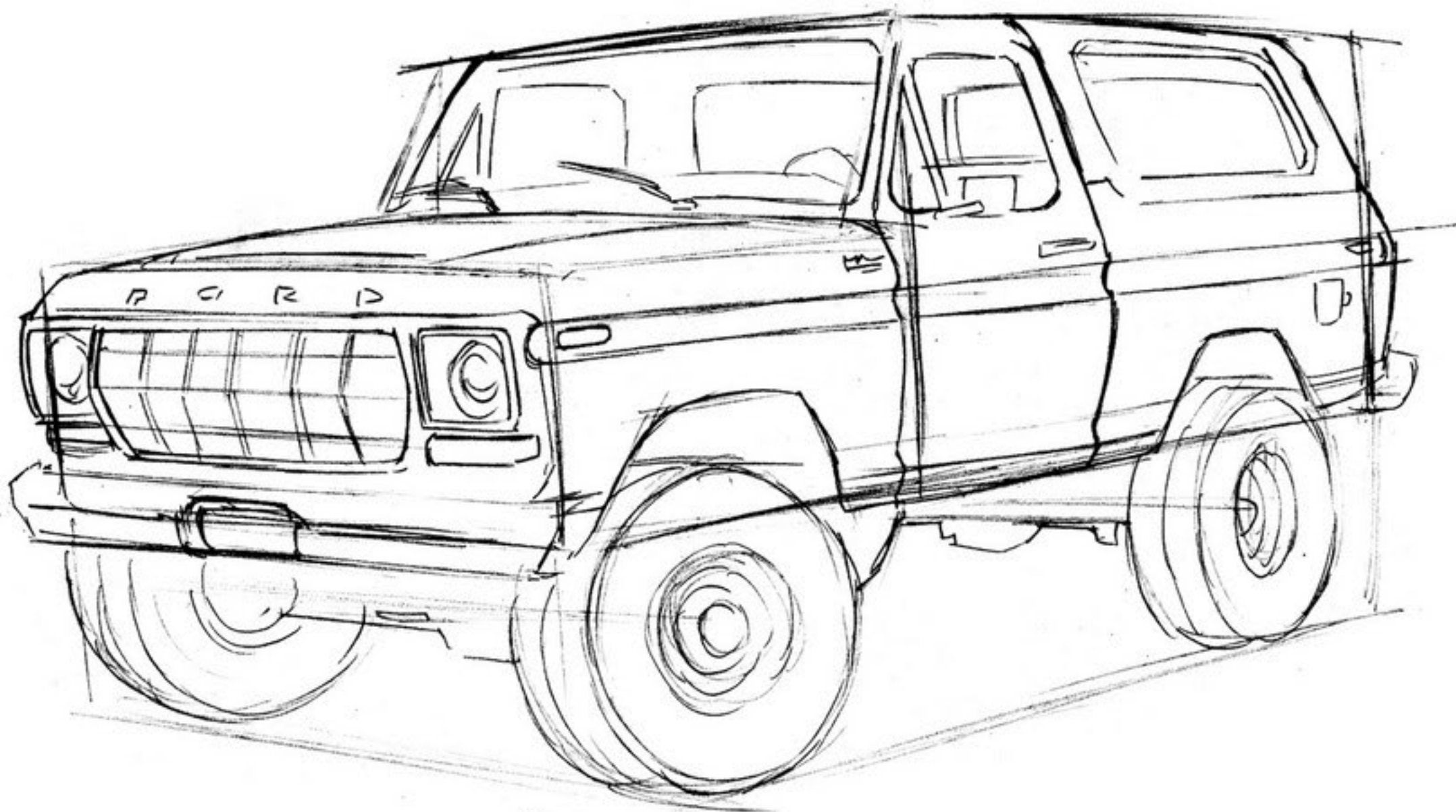
ILLUSTRATION: JOSEPH WIGHT

And finally, we come to the subject of deliverance from the swarms of walking dead. I suppose ideally, you could find a military vehicle, an armored track or even a tank, but military machines are notoriously thirsty, relying on vast lines of supply and support. Better to pick a good civilian machine. We'll cover a few vehicle types that can help you live long after your global footprint-conscious neighbor has stopped twitching in his punctured Smart Car...

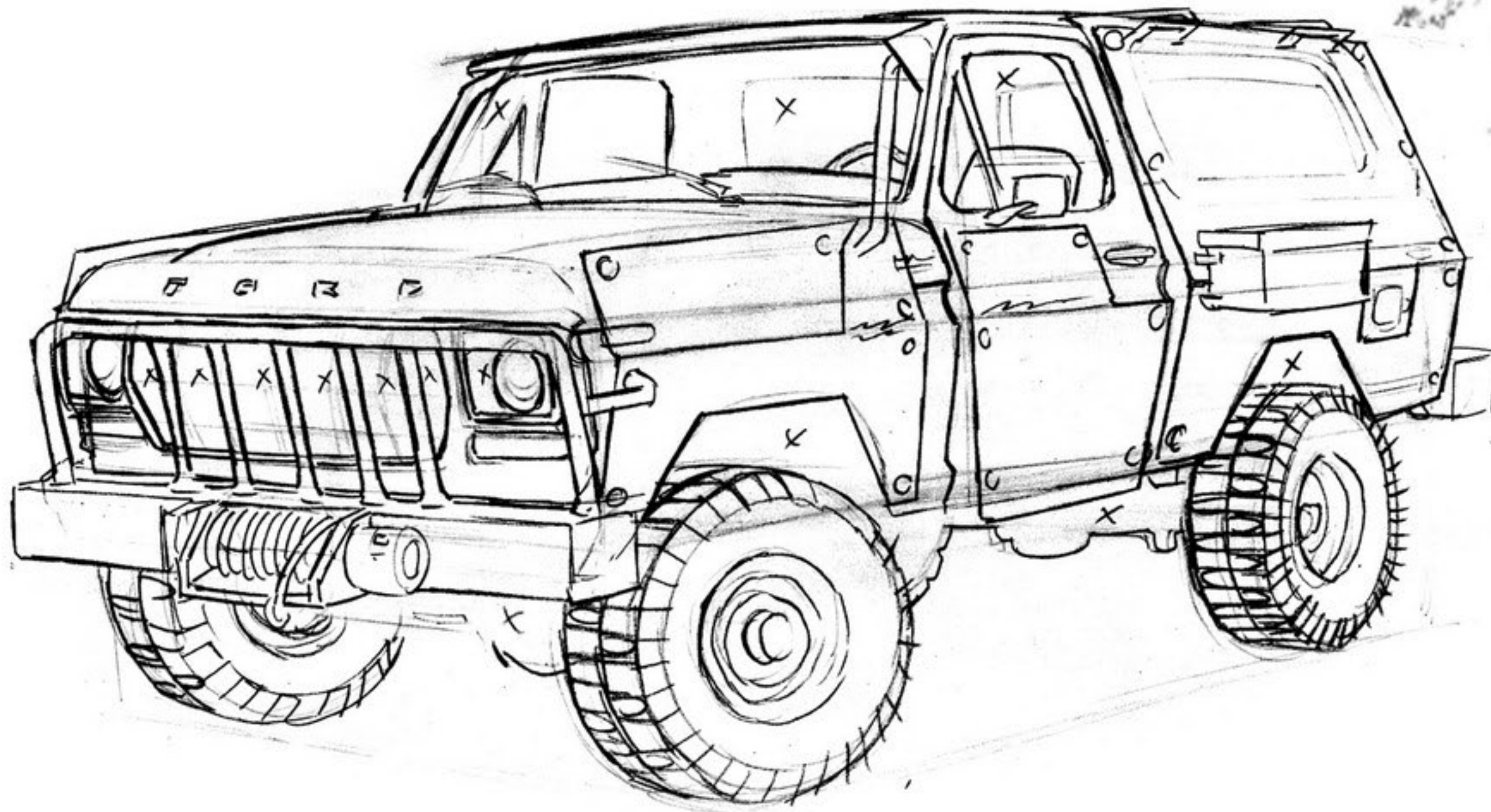
The FOUR-WHEELER



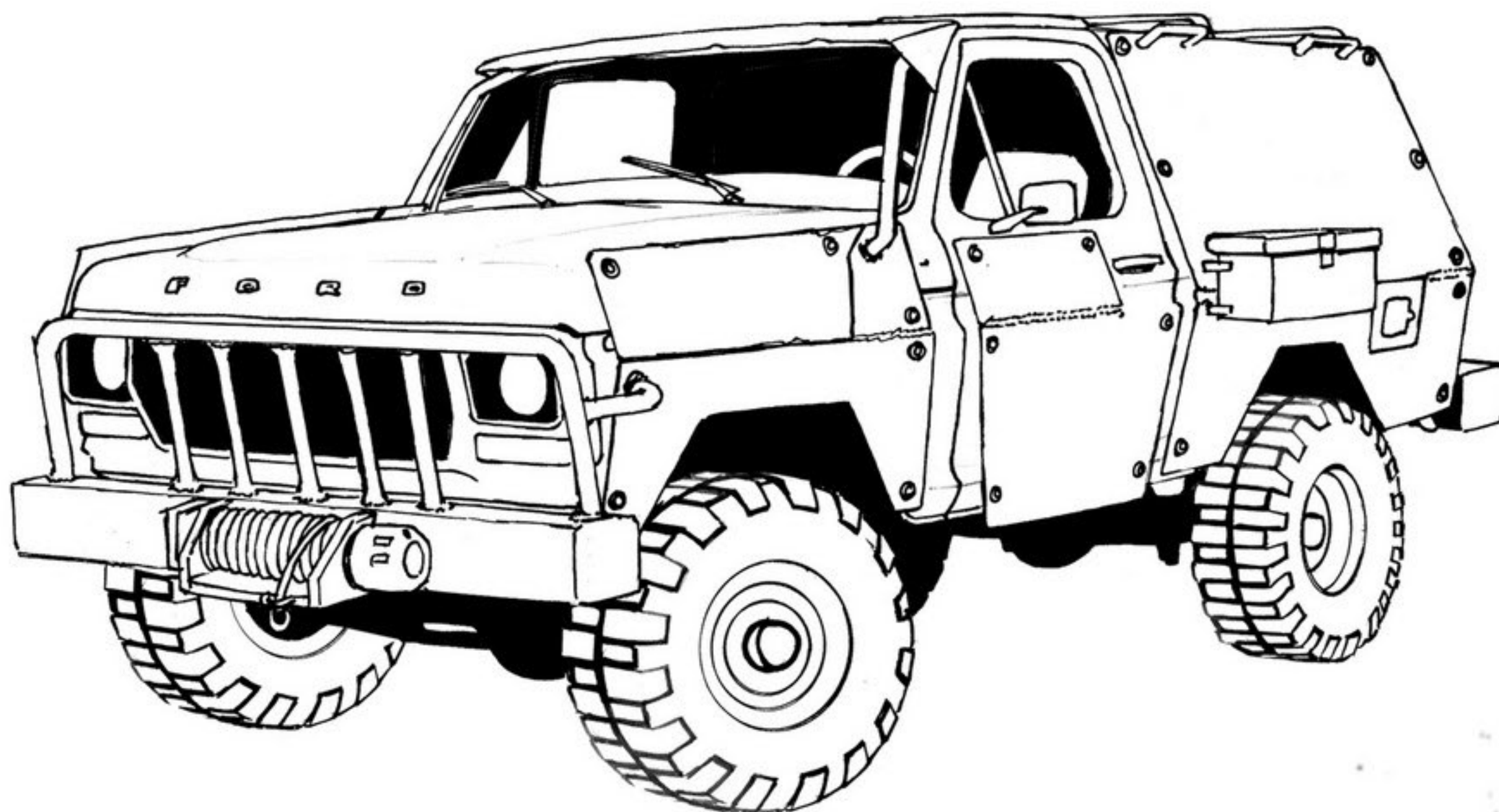
We'll start with a basic machine and add a few extras. I've chosen the 1978 Ford Bronco with a 351 V8. The basic box and wheels here.



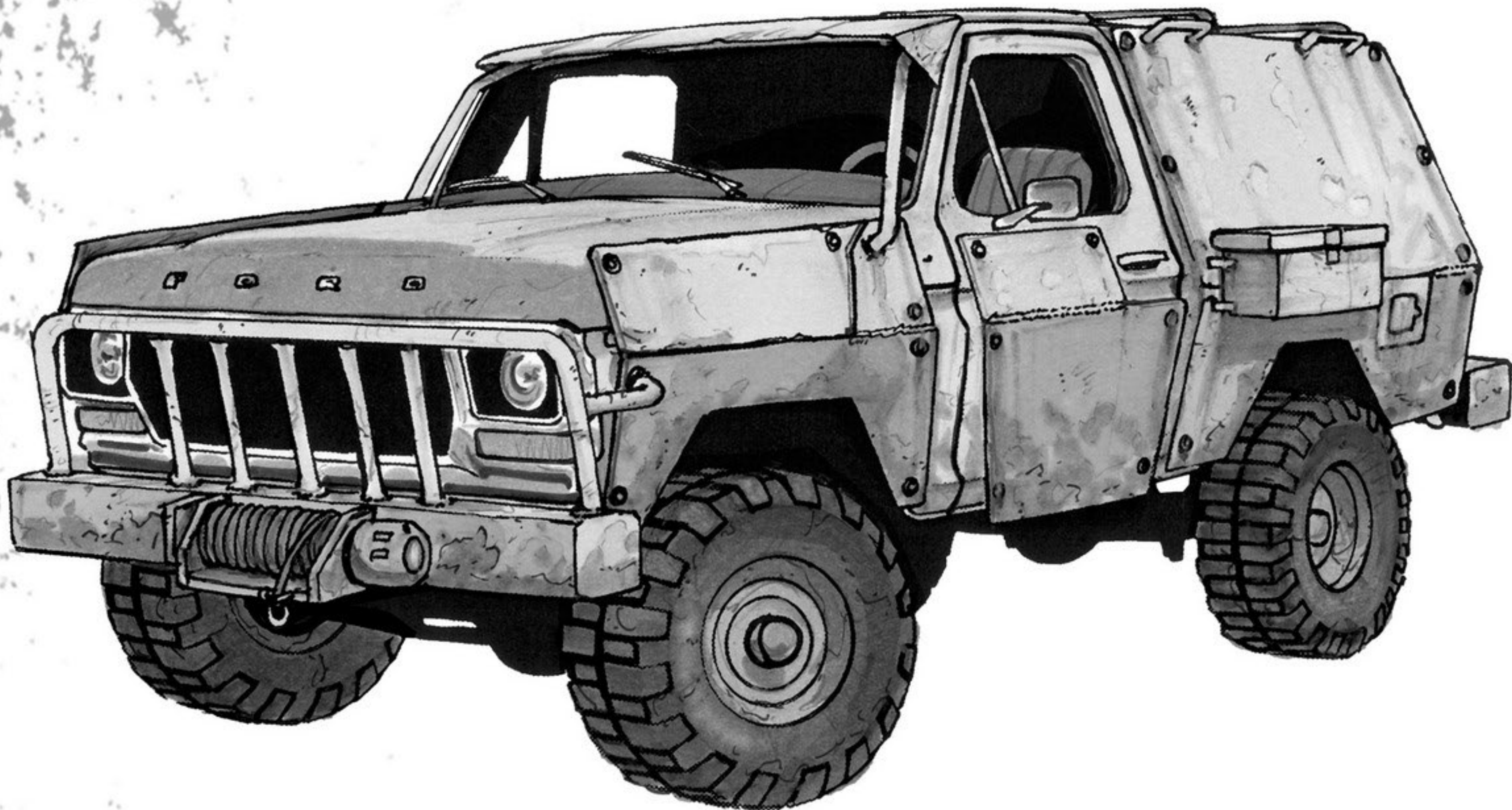
Now the tough part, the details. I've turned the front wheels a little to give it some character and life. When I start drawing any vehicle, I tend to begin details from the front to the back. In this case, I began at the extreme left side of the drawing and did the grill. This way, if my box shape is too long or too short, it won't matter. I'll draw using the grill as the anchor and make everything else fall in line with that.



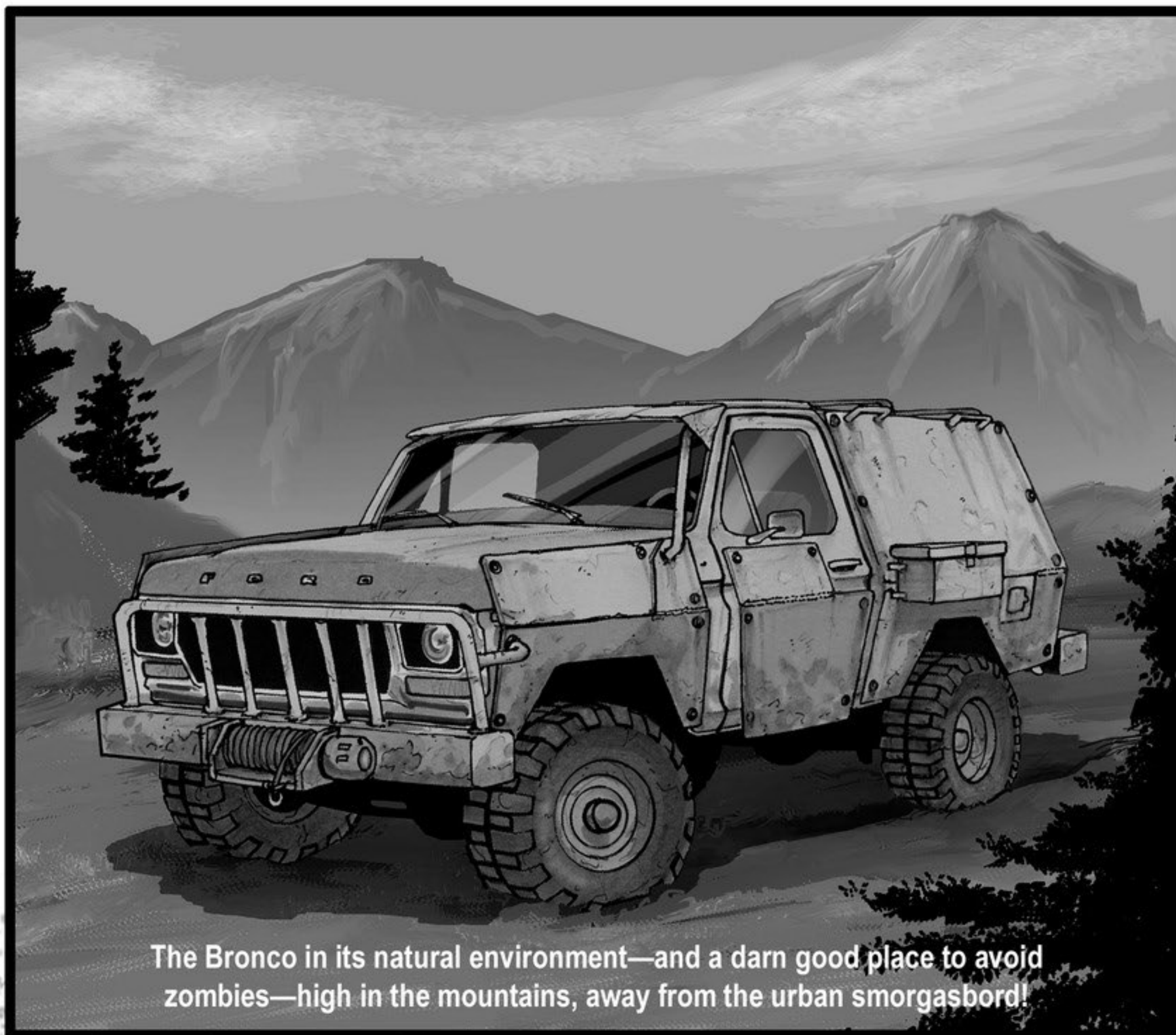
Now comes the zombie stage, adding armor and survival equipment. I've bolted some thin sheet steel to the more vulnerable parts of this civilian vehicle. Don't go crazy with armor. It's heavy, and you just wanna keep zombies out, not bazookas! A welded bar over the grill protects the radiator a little helps push abandoned cars off the road. A winch, used for any number of things, including pulling felled trees out of the way. And an external tool box for fixing things quick!



Final inks here. Note the extra armor has been cut and shaped a little to allow the doors to work properly and provide access to the hood and gas tank.



Toned with markers, this baby's ready to roll! Keep in mind, this isn't a zombie-fighter, it's a machine built to help you survive and escape immediate danger. I've also speculated that the back end is a kind of "panic room", armored separately from the cab, filled with extra weapons and fuel.

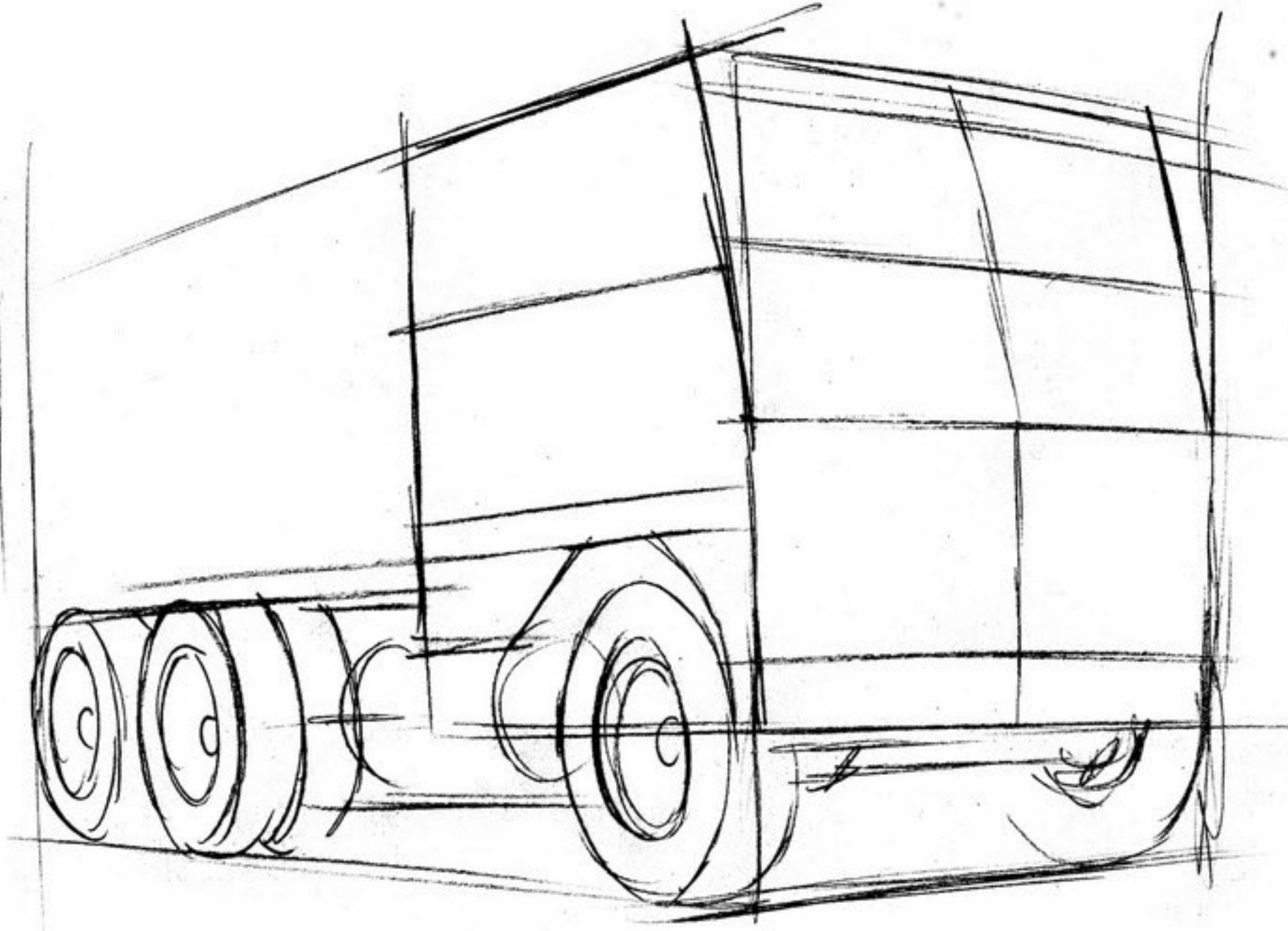


The Bronco in its natural environment—and a darn good place to avoid zombies—high in the mountains, away from the urban smorgasbord!

ILLUSTRATION: JOSEPH WIGHT

The EIGHTEEN WHEELER

Now we'll move to the vast highways and byways of the USA, filled with romance, intrigue, and horrific death if we're not careful!

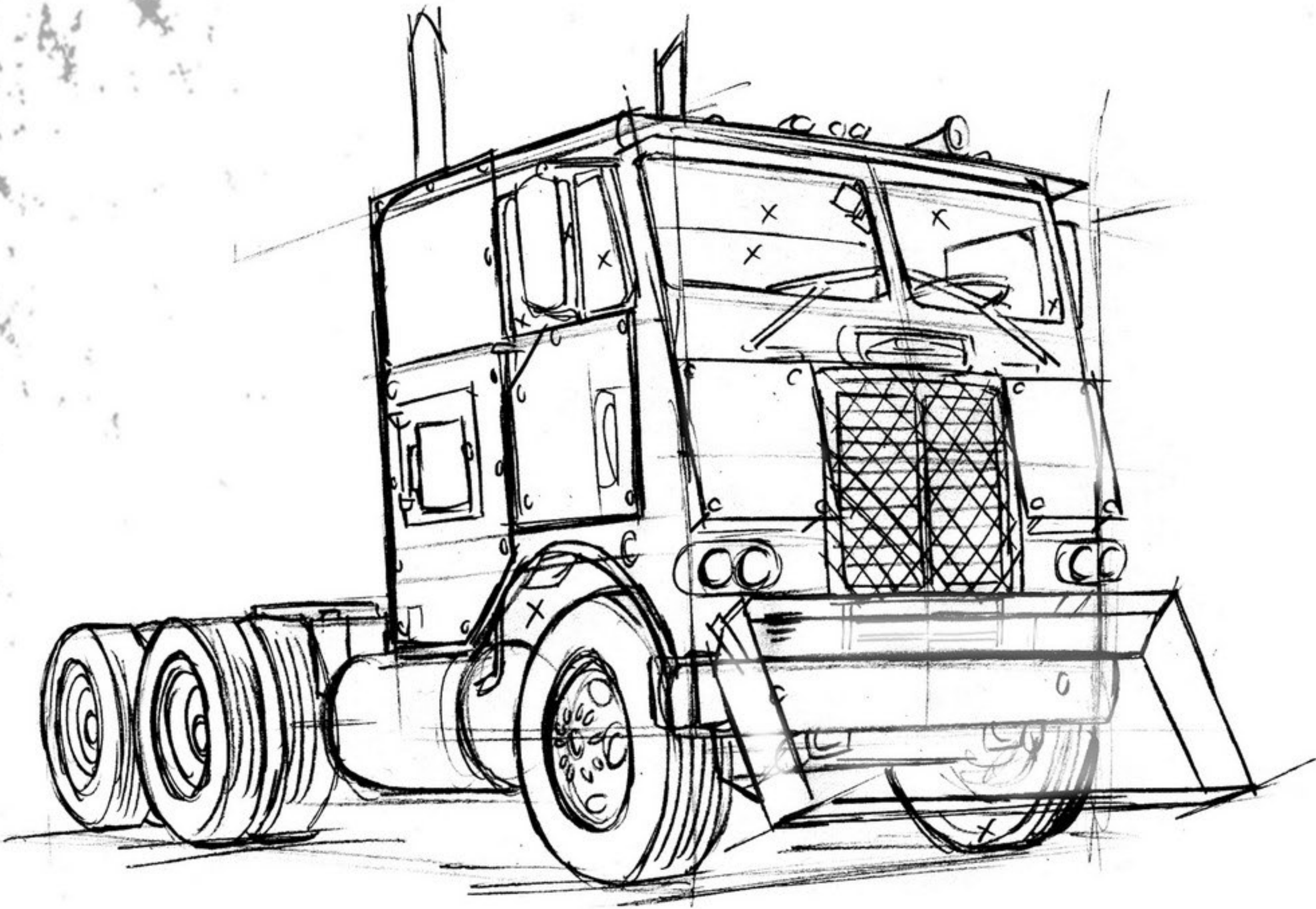


Here's an early '70's Freightliner. Choosing earlier machines has the advantage of having no onboard computer system to conk out from a nuclear EMP or some other technological catastrophe. When it's all mechanical, chances are it'll work. If it doesn't, you might be able to fix it yourself!

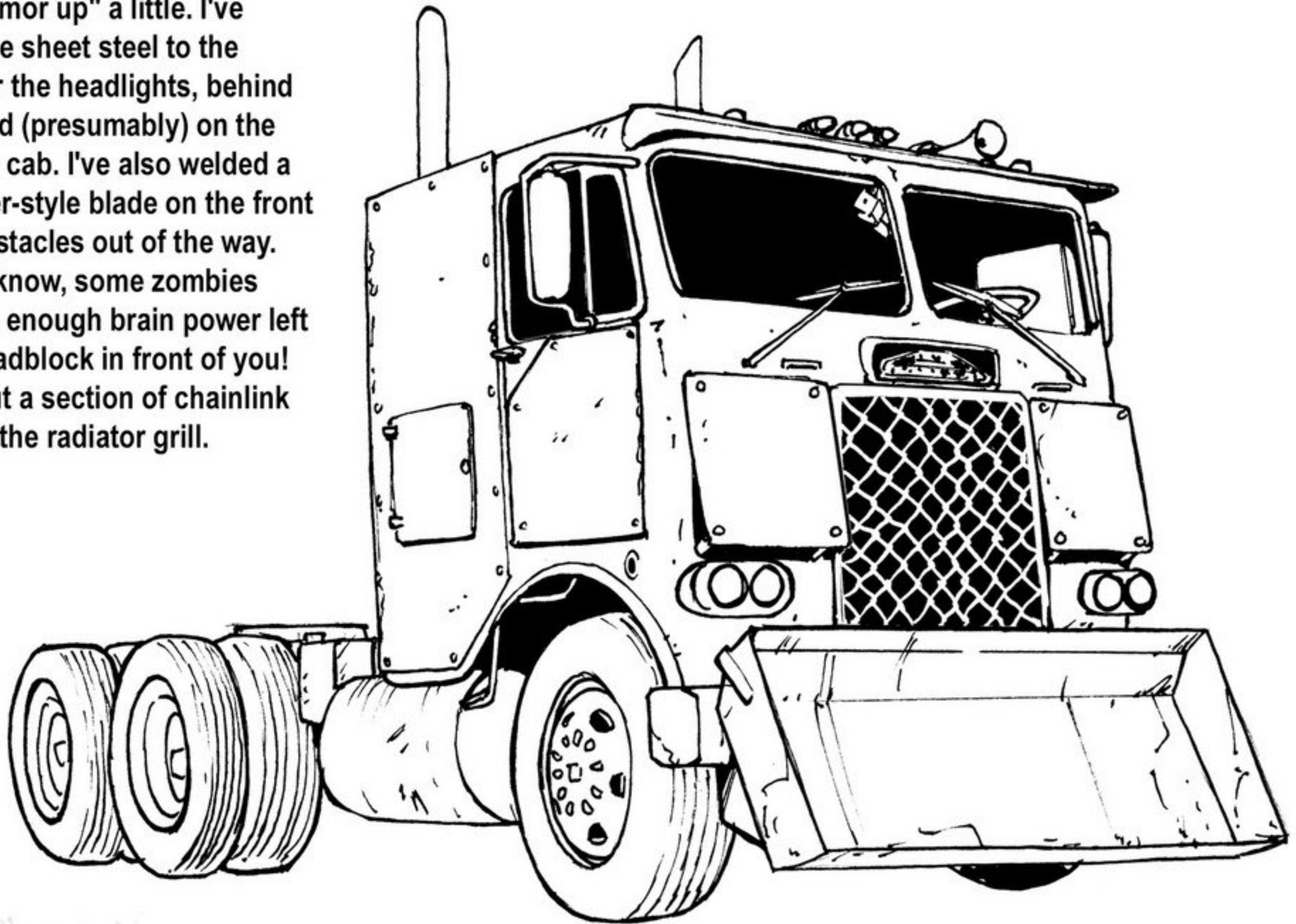
We start with a perspective box and shape the landmarks (cab, windows, wheels, fuel tank).

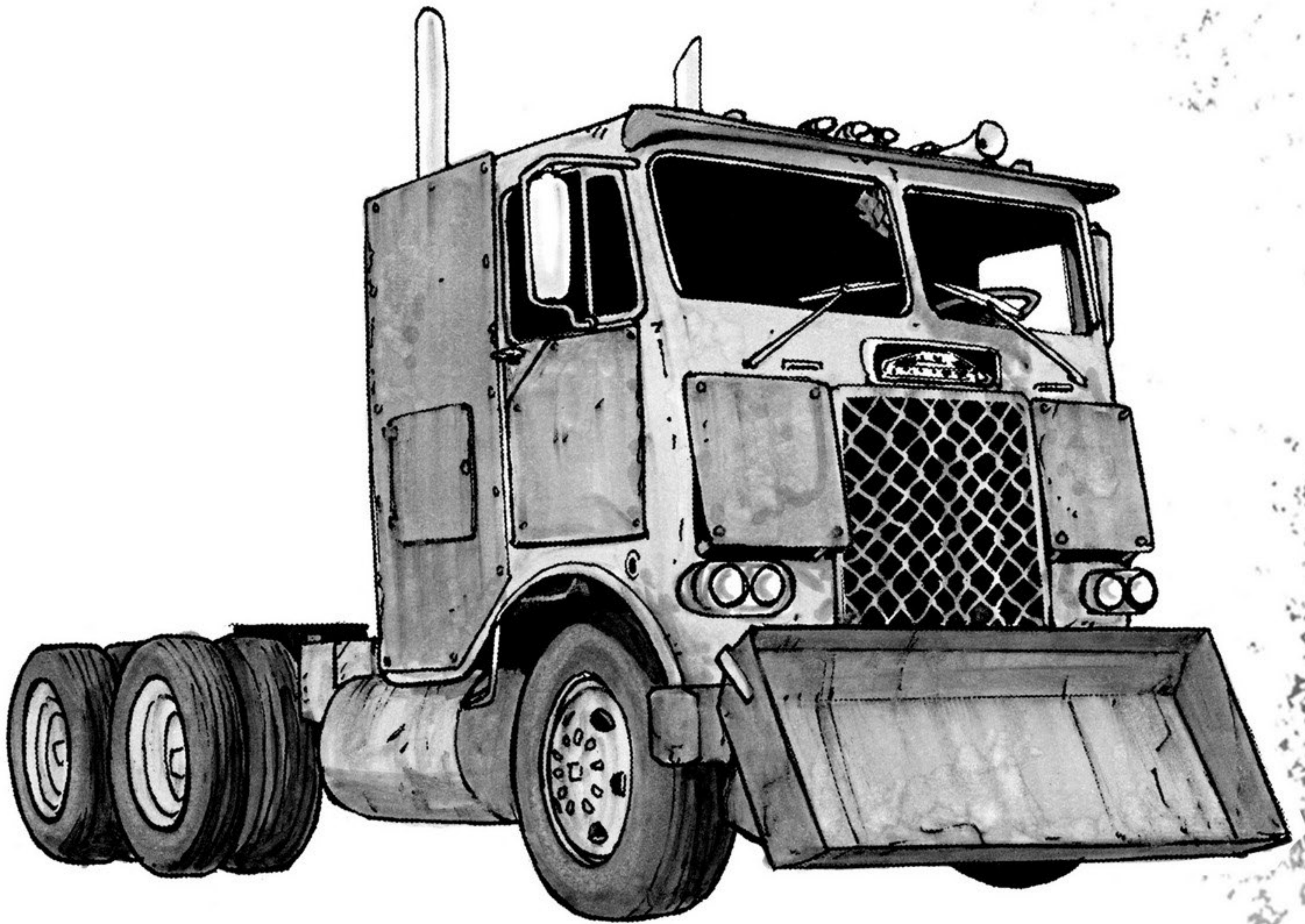


Adding the details here. I've indicated a trailer as well, just to show you what the whole thing might look like. Given enough time, you could armor up a trailer and tow it around the freeways as a sort of mobile command post/shelter, but for this drawing, we'll focus on the truck or "tractor".



Time to "armor up" a little. I've added some sheet steel to the doors, over the headlights, behind the cab, and (presumably) on the back of the cab. I've also welded a small 'dozer-style blade on the front to push obstacles out of the way. You never know, some zombies might have enough brain power left to pile a roadblock in front of you! I've also put a section of chainlink fence over the radiator grill.





The final marker tones. Using markers often gives your drawing a more realistic feel than computer toning. There are little mistakes, accidents, or patterns that are easier to achieve by hand. (With the computer, you have to CREATE these "mistakes" rather than having them happen naturally.)

ILLUSTRATION: JOSEPH WIGHT



I've done a Photoshop background and added a moody rainstorm. Somewhere in the sprawling freeway system of America, this armored rig waits for the rain to let up a little.

The HELICOPTER

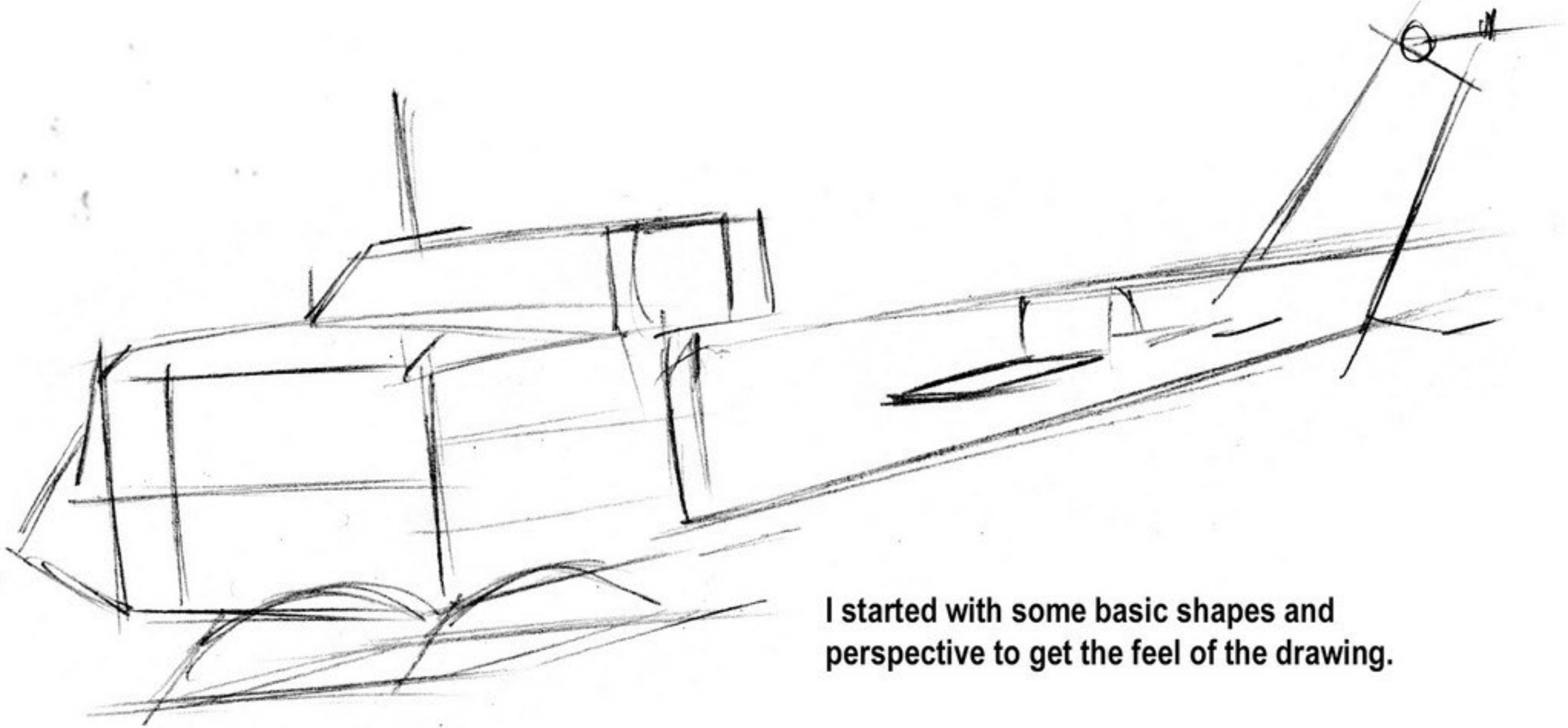
If you do ANYTHING before the apocalypse, learn to fly a helicopter! It's one of the best ways to escape zombies. They never learned to fly, and look at 'em now! I can't stress this enough. It will also make you invaluable to your companions, and they might save your life (even if you're a real jerk)!

ILLUSTRATION: JOSEPH WIGHT

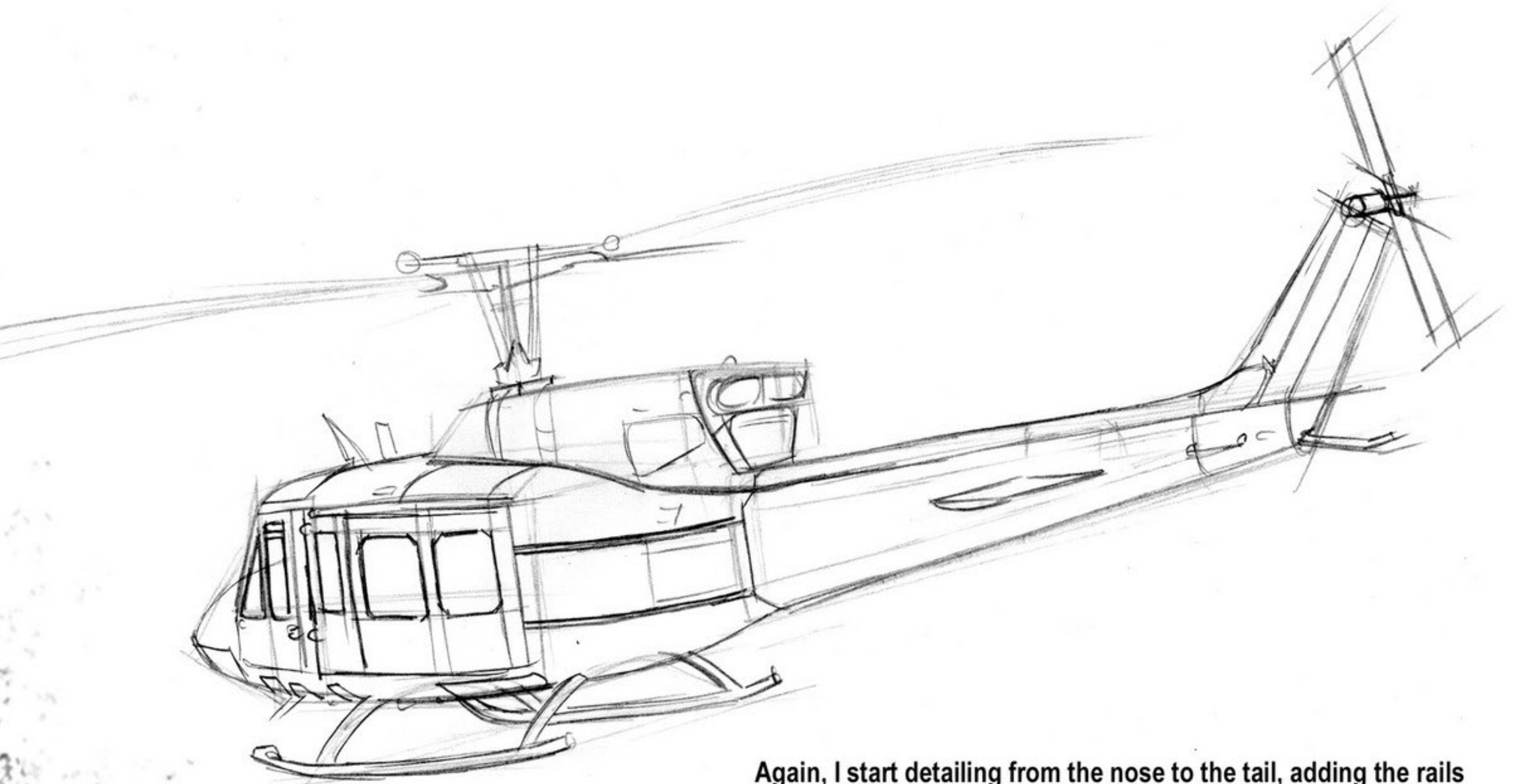


I've done a chaotic cityscape below as our heroes make their getaway. The main advantage of a helicopter over an airplane is its ability to land almost anywhere—the tops of buildings, a playground or park, on the road, etc.

Here's a common enough chopper, the Bell 212. It's a twin engine (good news if one gets damaged and fails), and it can carry 2 tons. It's got a range of 260 miles and a top speed of 150 MPH.



I started with some basic shapes and perspective to get the feel of the drawing.



Again, I start detailing from the nose to the tail, adding the rails for the sliding cargo doors, windows, rotors, and skid shapes. Photo reference is a must. You don't have to add too much detail, you just have to know what mistakes to avoid.



Inked now. Notice not a ton of details, really. Just the right "landmarks" in the right places.



Some simple shading here. You can get fancy with civilian paint jobs if you want, as some are pretty flashy. Just remember, if your characters use their helicopter a lot, you have to keep drawing your fancy paint job! Or maybe this is a rescue chopper? Not likely a "News 4" chopper, as the Bell 212 is over-built and overqualified for that job.

Now you know some of the basics of the zombies genre. You know many of the different types of undead, the humans who must battle them, the weapons they use, and a few of the more useful vehicles.

We've at least scratched the surface of a unique, fascinating genre of adventure story, and hopefully gotten you energized to add your own creative contributions to the zombie world.



ILLUSTRATION: DAVID HUTCHISON

Don't be afraid to jump in and start drawing, writing, and exploring for yourself! The most important advice I can leave with you is: If you're interested and entertained by zombie stories, try to think about what it is that attracts you to them. Is it the "what if" aspect? Is it the "what would I do"? Is it the gore and horror? Whatever it is, try to nail it down in your mind and write and draw to your strength. It'll help you to avoid getting "stuck" in an area in which you have less interest and get more of your particular vision down on paper.

FINAL NOTES

"HELTER SHELTER"



ILLUSTRATION: JOSEPH WIGHT

We haven't discussed where your story takes place yet, so here's a few closing notes on settings—good, bad, and metaphoric. Above is the urban death maze. The city or town is extraordinarily dangerous for lots of reasons. First off, when the dead rise and start chewing, they often trigger the cascading effect of creating more and more zombies, and the city is full of potential victims! You might think the city offers lots of places to hide or defend, but in fact, you're in danger of being cut off, surrounded, and devoured. Even with a gasoline generator and plenty of supplies, you're still trapped. Eventually, you'll run out of food, fuel, and ammunition. Then what? You'll be forced to try an escape with none of the above! Step one on Z-Day: get out of the city.

The ABANDONED HOUSE



ILLUSTRATION: DAVID HUTCHISON

Still not the greatest choice, and at best a temporary refuge, the abandoned house can be a place to hide when you've got a wounded party member, a need for supplies, or just a place to catch your breath. A smart individual will enter a house while making a mental plan for escape from it. You might be forced to do battle with intruding undead, and you can make the best of it by using barricades and crossfires, but while you're reinforcing the doors, think about your escape plan and look for your chance to confuse them with fire, explosives, and distractions while you flee. Set fire to the house if you have to!



ILLUSTRATION: JOSEPH WIGHT

The REMOTE ISLAND

The island is the Grail of destinations. It can be a great story point as well. Has your party arrived at one that must be explored? Is the island just over (or even ON) the horizon, with swarms of beachgoing zombies in the way? Chopper out of gas? No one knows how to sail?

With a few (terrifying) exceptions, zombies don't swim. They don't go pleasure yachting or dive for abalone. If you can fly, sail, or even swim to an island, you're batting .500! Step one when you arrive at this particular refuge is to make a THOROUGH exploration. This way, you can eliminate any zombies and make sure there are NO mad scientists or active volcanoes. If you encounter an odd hermit, you might want to consider inviting him to leave. Never trust a hermit.

Now we'll cover a couple of the definite no-no's when choosing an island paradise (if you're lucky enough to be picky)...



ILLUSTRATION: JOSEPH WIGHT

The SHIPWRECK



Avoid an island with a rusting ship's hull just off shore. It could be a plague ship, it could be full of zombies or unsavory survivors looking to murder you and jack your swag. It could even be haunted. Seriously. The shipwreck offers countless possibilities for awful things to happen to you in the night.

The ISLAND PRISON



Whoa. WHOA. You wanna land where?! An island prison, dripping with tormented souls, locked doors with no keys, endless corridors, rats, zombie guards, zombie convicts, bad food, bad plumbing? **BAD NEWS.** If the zombies, ghouls, and madmen don't get you, you might fall down the stairs, cut your hand, and die of lockjaw! **DO NOT WANT!**

ILLUSTRATION: KELSEY SHANNON

Here we'll have to say goodbye for now. With some thought and patience, you can really get rolling on your zombie stories, giving them depth, humor, pathos, and, of course, gory zombie action! Track down some films and watch the patterns and techniques presented with a critical eye (but not too critical)! You'll find that most aren't about the zombies, they're about the humans fighting them and their relationship to each other, just like every other kind of story. Zombie movies can be simple, understated, overstated, amusing, tragic, epic, insane, preachy, clever, and all of the above! The genre offers a tremendous canvas where we can escape into an unreal world of danger, horror, and even introspection like no other kind of story.

Take advantage of it, and let your zombies loose!





**HOW TO
DRAW**

AND FIGHT

ZOMBIES

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