

MAKING RICE BOY

EVAN DAHM



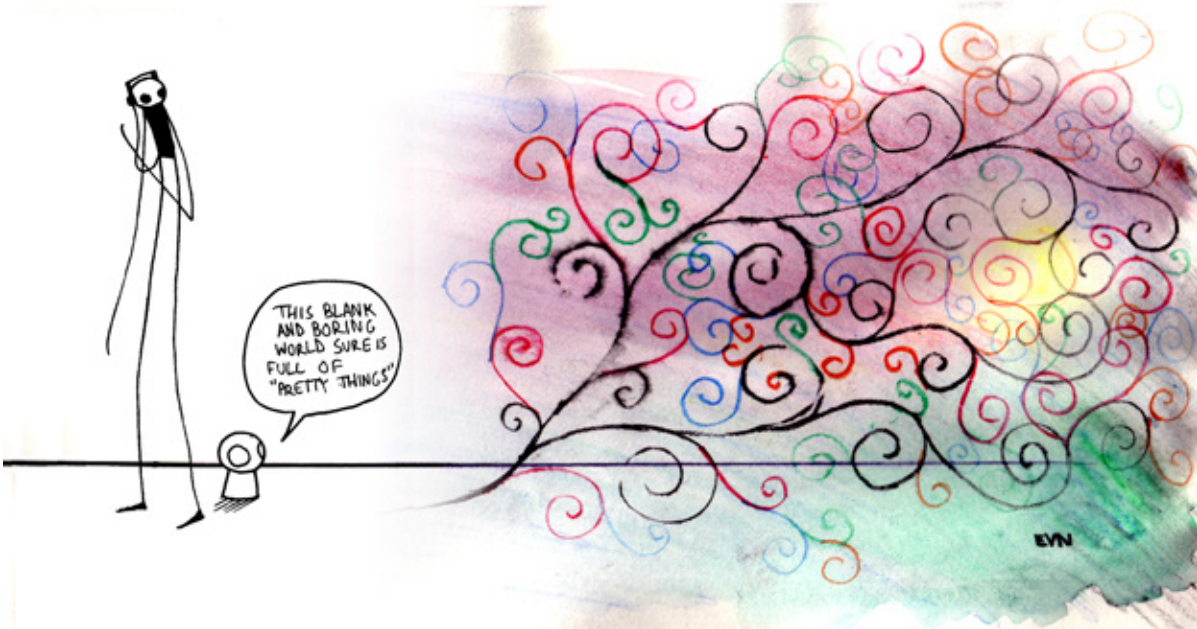
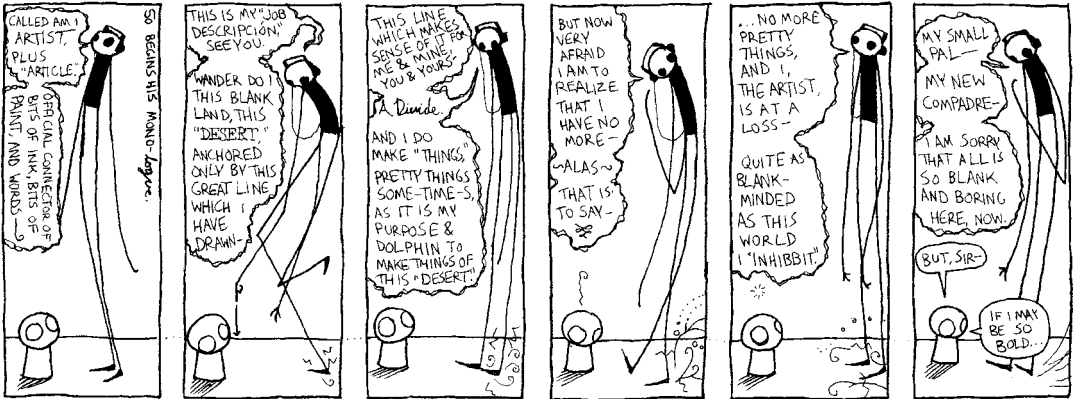
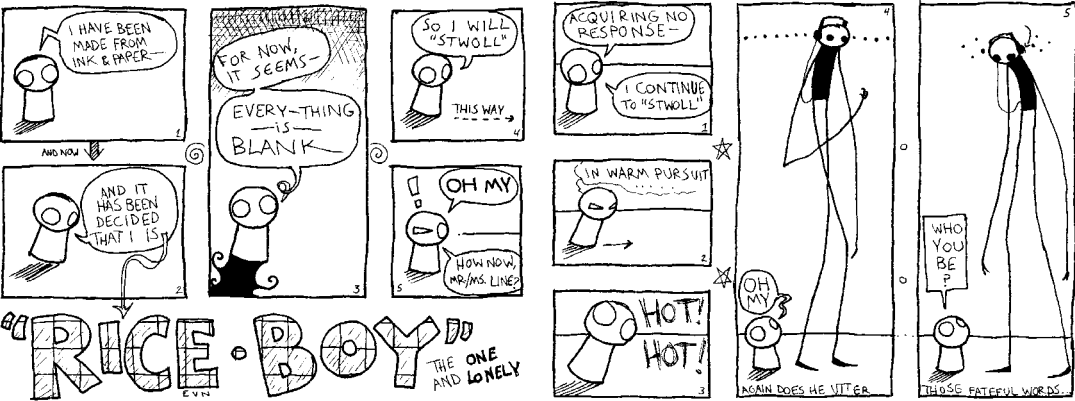
The comics on these pages appeared in some tiny photocopied minicomics that I made in high school, between 2003 and 2005. I doodled the Rice Boy character a lot in school, and these little comics were basically more polished versions of those doodles. The tone of them is of course very different from that of the later *Rice Boy* comic.

I had an idea that it might be interesting to put this character in a high-fantasy sort of context, but no more than that. In the meantime I drew these irredeemably bad minicomics.

Right and below: *Rice Boy* from *RoboComm* #1



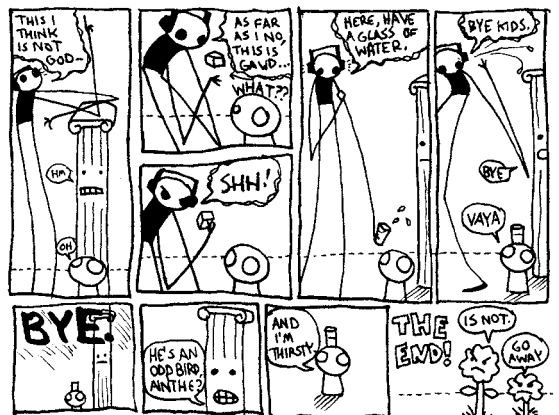
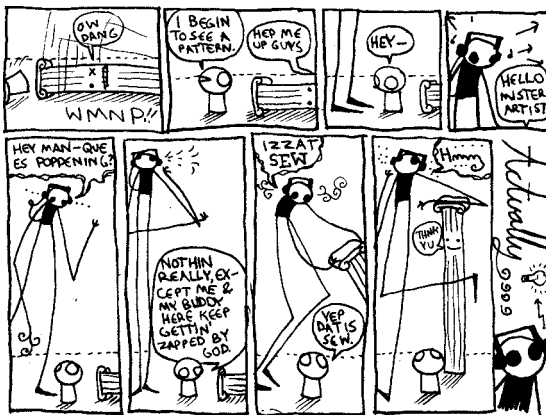
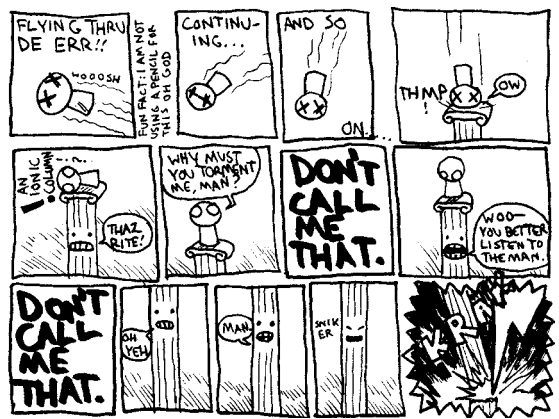
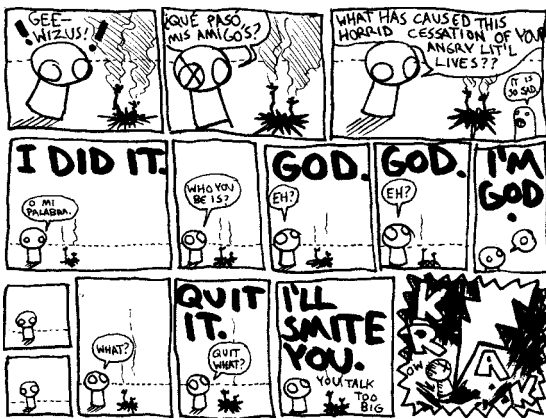
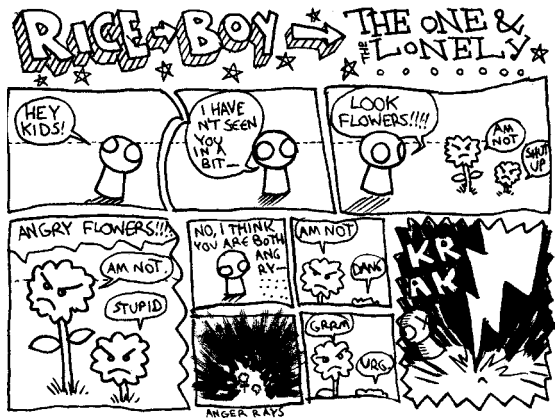
Below: Rice Boy from RoboComm
#2, with color centerfold.



Between these things and some completely unrelated action-oriented comics I was drawing at the time, I think I was figuring out a little more of what I wanted to do with this big fantasy *Rice Boy* comic.

At the start I was thinking of it mostly as a big allegorical story, about coming to terms with religion and Feelings and things. Bits of that carried over into the final comic, particularly in *Lonely Land* and the big mythological backdrop for the whole story... but I gave up that angle for the most part early on, and it became a straightforward adventure story.

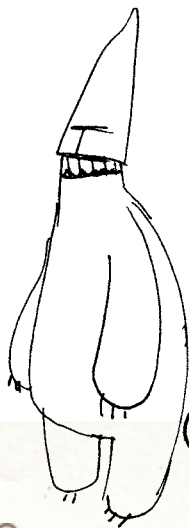
Right and below: *Rice Boy* from RoboComm #3



In 2005, I started to accumulate pictures and characters that could fit with *Rice Boy* in this hypothetical fantasy story. On the following three pages are some of the many drawings around which I tried to develop a feel for the story and its setting.

At first, my thinking about how the world of *Rice Boy* would work was very loose and inconsistent... but after starting actual work on the comic,

it didn't take long before more rigid, consistent rules asserted themselves. I still clearly remember the sort of world I was trying to build in these aimless doodles, but I'm much more pleased with the internally-consistent form that *Overside* has taken since then; over the course of *Rice Boy* and in future projects.



THE
BRAIN-
CHILD →
YES



So
What are you?
SIR I do not know
What have you those eyes?
Yes sir

~~Why~~ Why why why? & whatever for?
Well as far as I know most things hang on
they on for seeing things.
Seeing things at the

Brain →
lives in thick
stumpy forest.
fog and may
fogs etc.
He is brownish
and transparent

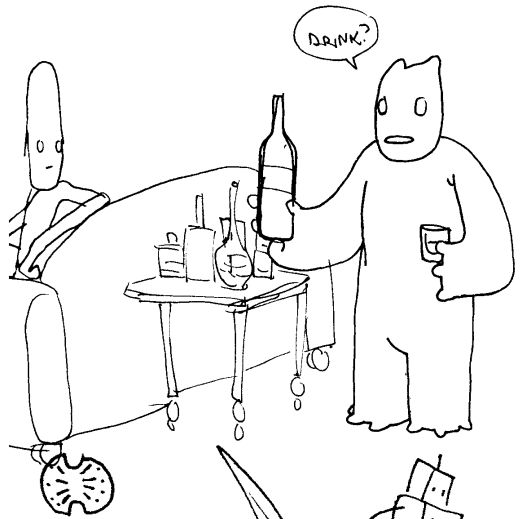




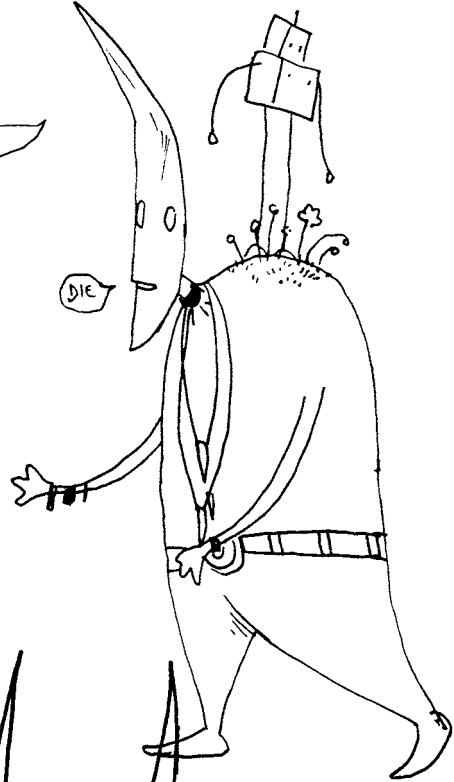
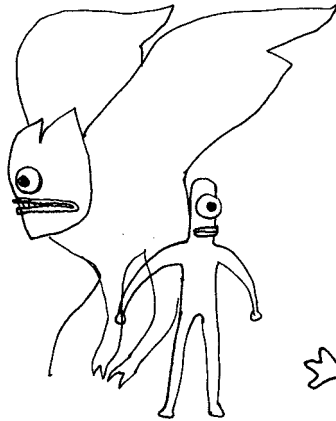
THE BRAIN-CHILD
rides Lonely Land. BB was once
in his employ, before BB
left for Skotch.



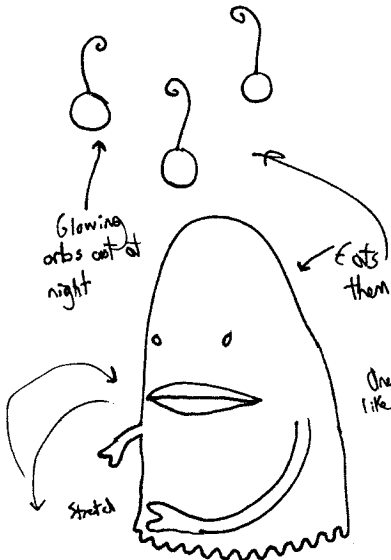
THERE IS MORE
to him than
appears



DRINK?



DIE



THIS IS
WEIRD

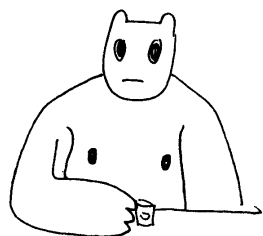
Glowing
orbs out at
night

Eats
them

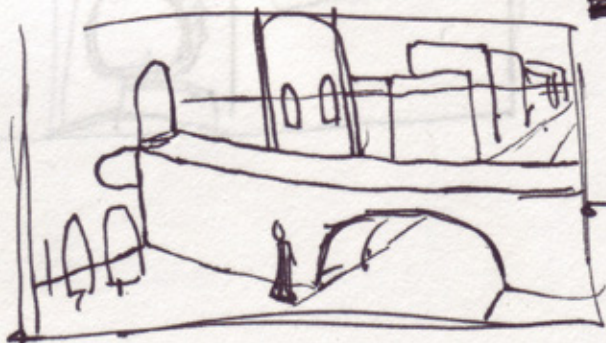
One long and short
like the other attached

YEAH FOR
SERIOUS

Blue/purple



Ad: 41m
dark blue outside



WIDE →

gift source
(from
behind
viewer
Projects shadow
Janto not)



← Rand light
rise & rise
things around
edges
Posters etc

Shanta

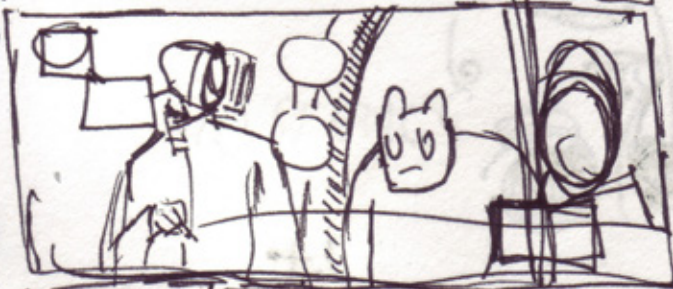


Evening

Helb, Colabesh,

I'm sorry that
your loss.

Yers too, I
figger.
Such is life.



We'll have to
replace him
directly, you
know.

Oh, shit.
Can't think about
this all right
now



Buy you a drink?
Thought you wasn't
gonna ask.

No you didn't.
C'mon, I know this place

9.5





'ZAT
SO...

GLASS OF
WHISKEY,
PLEASE.

GLAD Y'COULD
GET HERE ON
SHORT NOTICE,
T-O-E.

IT'S NO
PROBLEM.



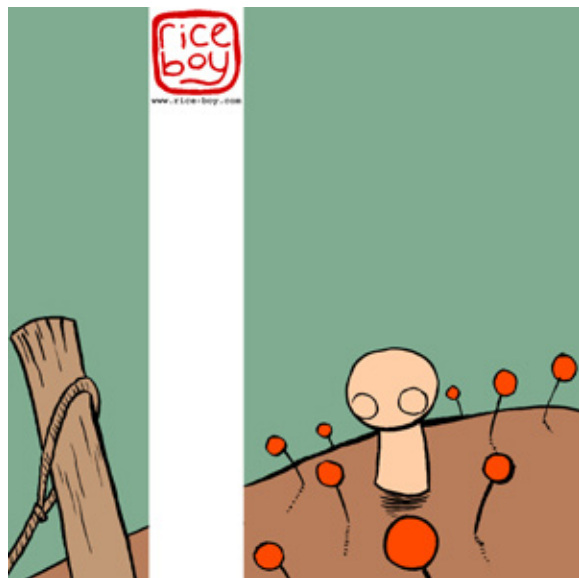


I'm going a bit out of chronological sequence to show this, but I want to show the final product that began with some of the drawings in the previous pages. The scene at the start of *Rice Boy* with Cal and T-O-E in a bar was one of the clearest in my head before starting on the comic.

With the triptych (above) I was trying to expand on the setting shown at the beginning of *Rice Boy*, and elaborate a bit of the background of the story.

Above: Card Game Triptych, 2006. Brush and ink, colored digitally.

Left: Excerpt from Rice Boy. Micron and brush and ink, colored digitally.



On these pages were some promotional drawings I made very early on in the process of drawing Rice Boy. I didn't really know where the story was going, specifically.

The Day and Night images were originally used as front page images for the Rice Boy website, and it's a motif that I carried over into the design of the full Rice Boy book.

Above: Matchwoods Day and Night.

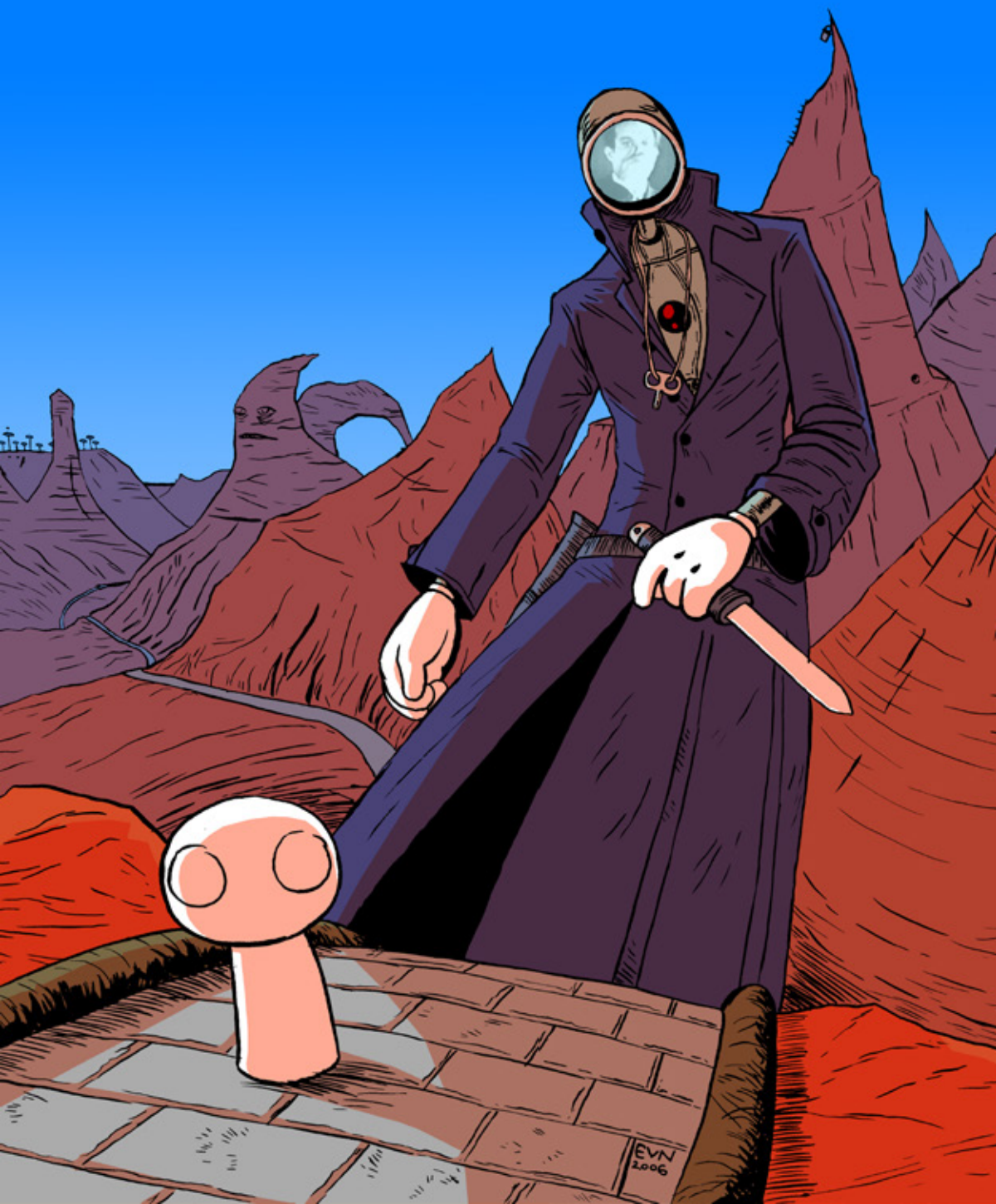
Right: The One Electronic in Suntown.

Opposite: Red Mountains poster.

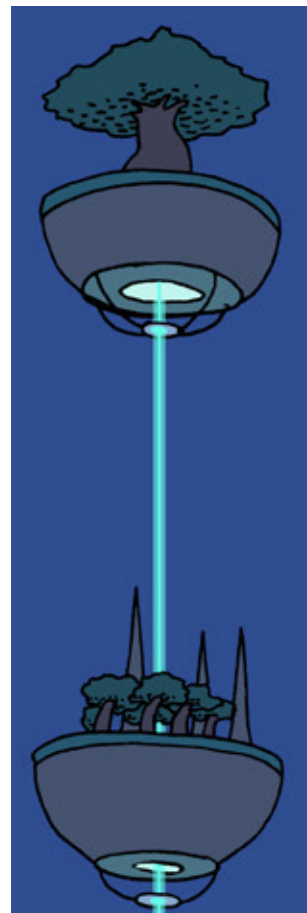




www.rice-boy.com



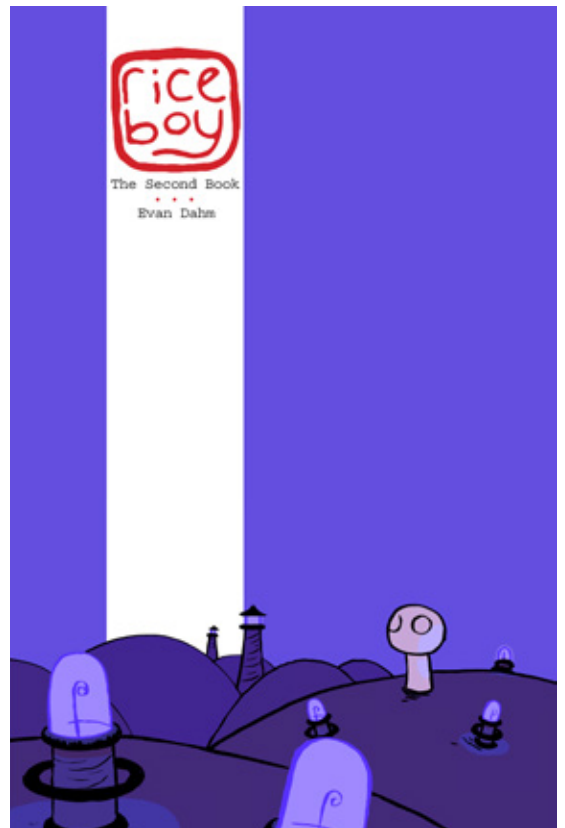
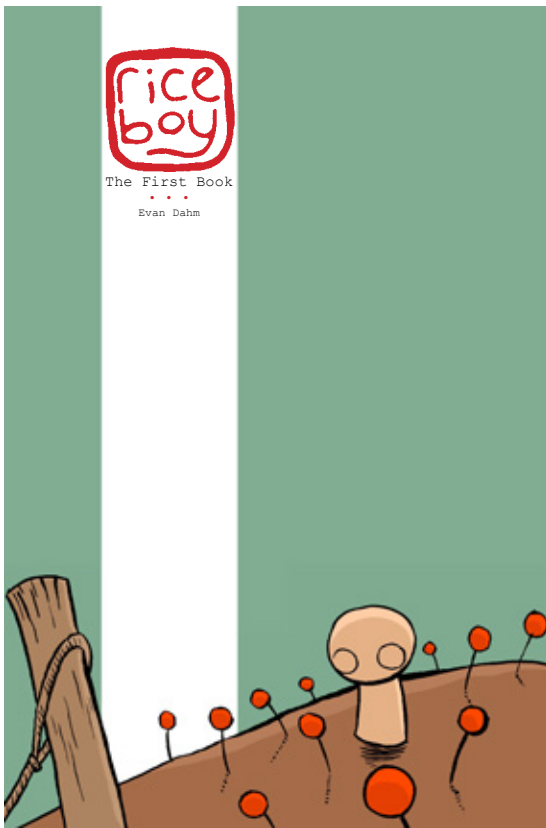




Stones of the North. *Brush pen on bristol board, digital color.*

Drawn for a small poster; I think for the first one I made for *Rice Boy*. This place hasn't appeared in my comics—I've been trying to emphasize Overside as a much bigger place than the contents of *Rice Boy*, and the lives of these three characters as much bigger than the contents of any one story.

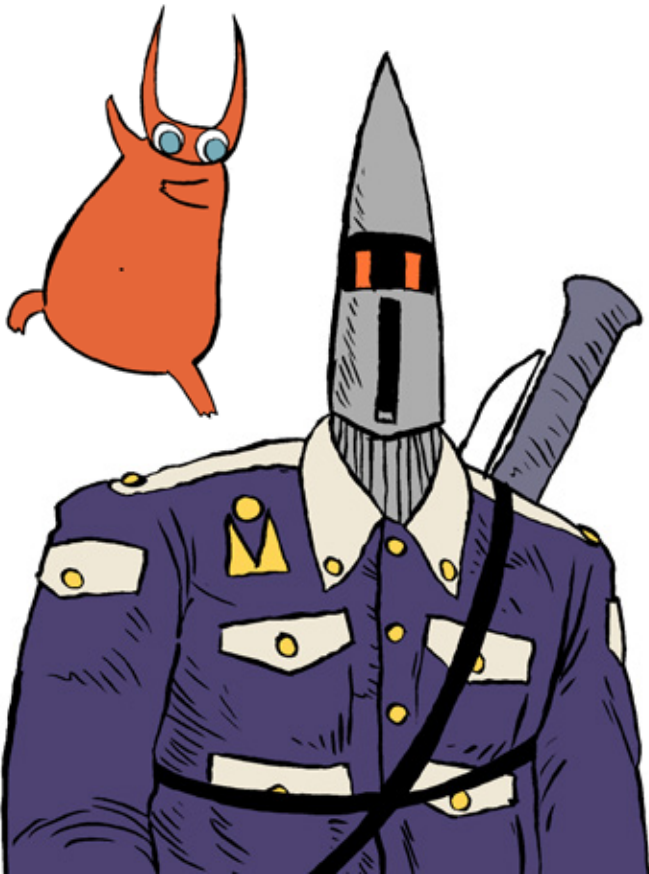
I like the idea of a place being defined by one simple concept or physical property—here, there is apparently some glowing stuff inside the native rock, with some sort of levitating power focused to raise the platforms in the background.

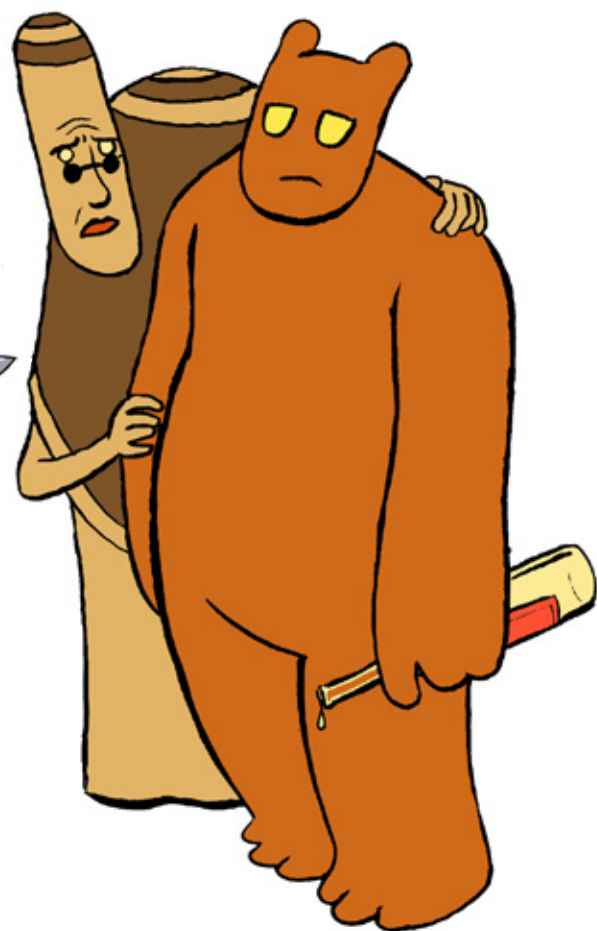


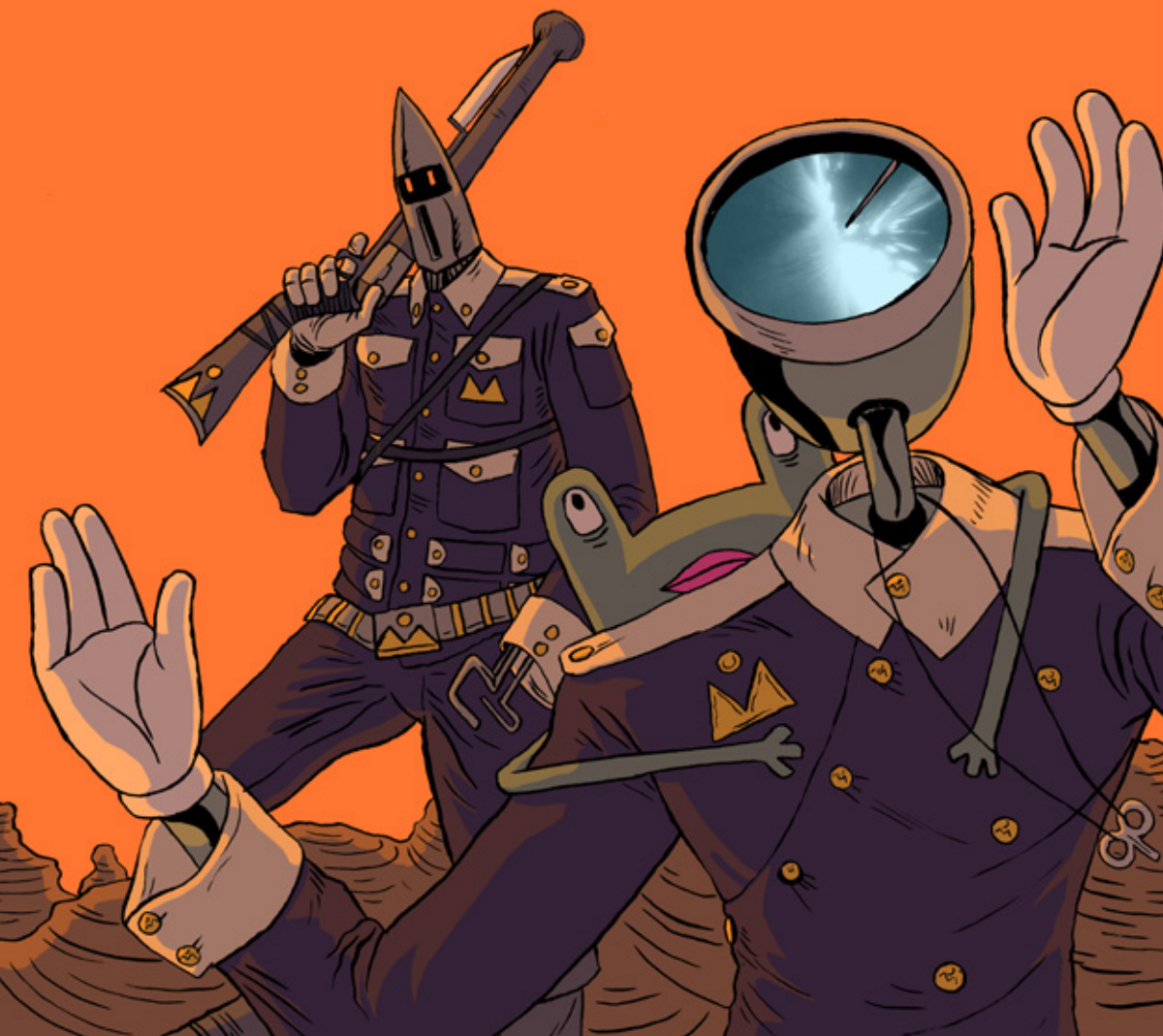
Above: Rice Boy Book 1 and Book 2 covers. Brush on bristol board and digital color.

I initially planned to have the *Rice Boy* story printed in five separate books. These were to be in full color, and printed on demand. This was a terrible idea. These are the covers of the first of two books that were published in this way.

Right and opposite. Book 1 and 2 filler art. Brush on bristol board and digital color.







Above: The Machine Men and Dolly. Brush on bristol board and digital color.

This illustration was where I more-or-less finalized the uniforms worn by T-O-E and Maquín, and Maquín's design. It was used as the back cover image for the second print-on-demand book of *Rice Boy*.

Opposite: Infin and Gerund play a game. Brush on bristol board and digital color.

Another poster I made that was suggestive of some of the backstory to *Rice Boy*. Also the first close view of the Stone Palm, which would be shown further in *Order of Tales*.

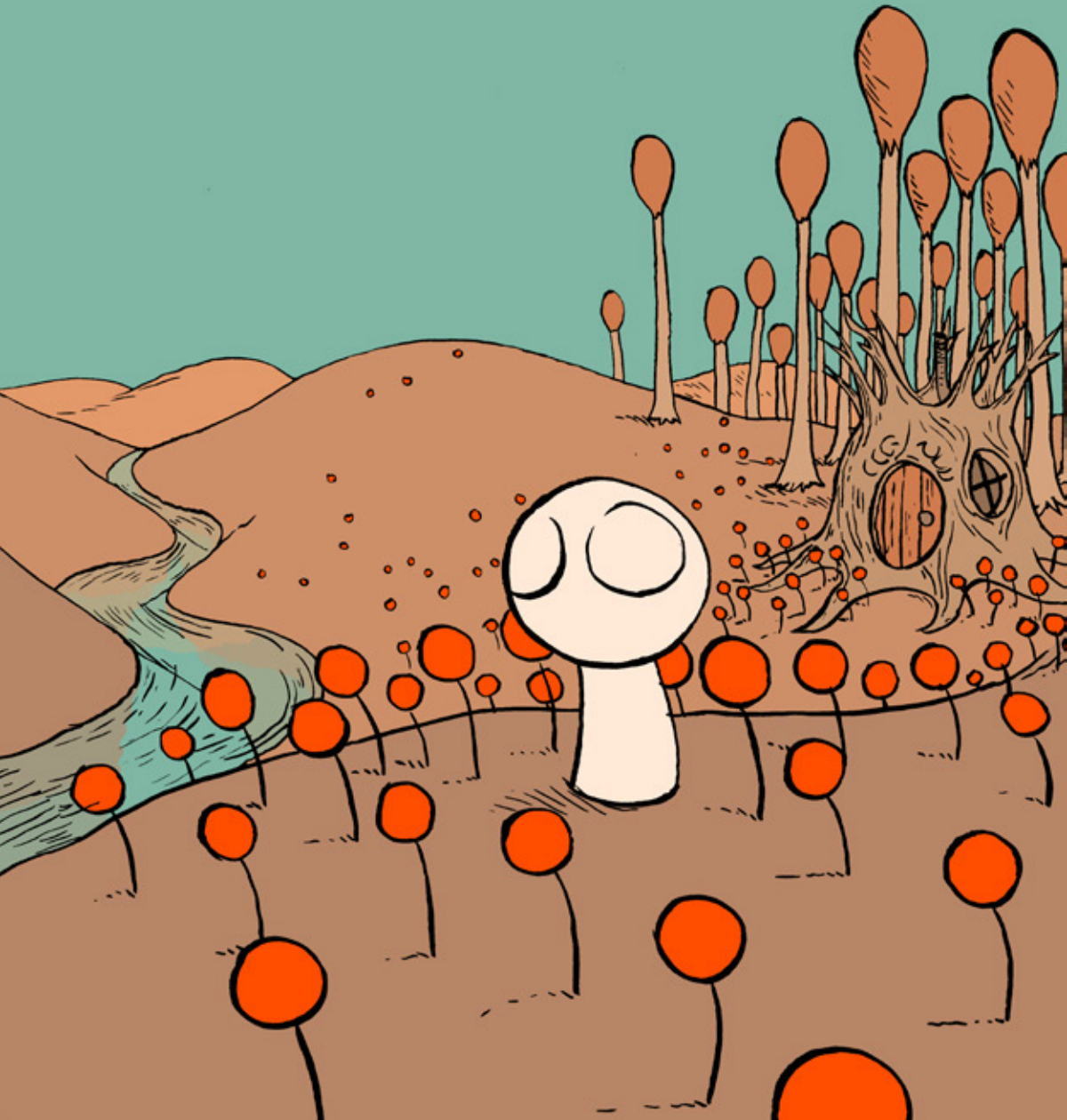


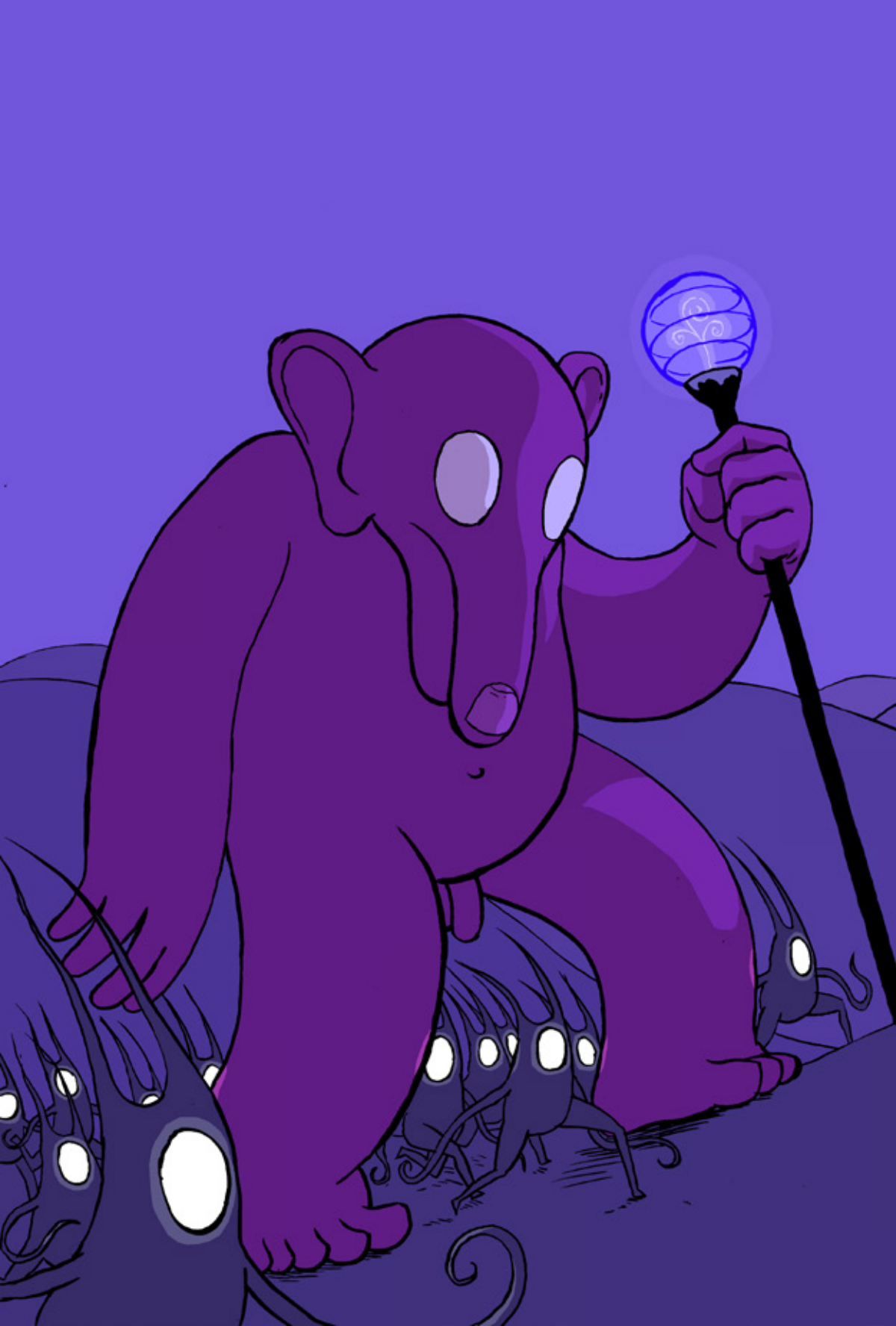




Rice Boy's Odyssey I. *Brush on
bristol board and digital color.*

Drawn as the wraparound cover
for a Finnish translation of
Book 1 of *Rice Boy*, which was
printed in a short run that looks
very nice. An elaboration on the
original front cover of the print-
on-demand Book 1.

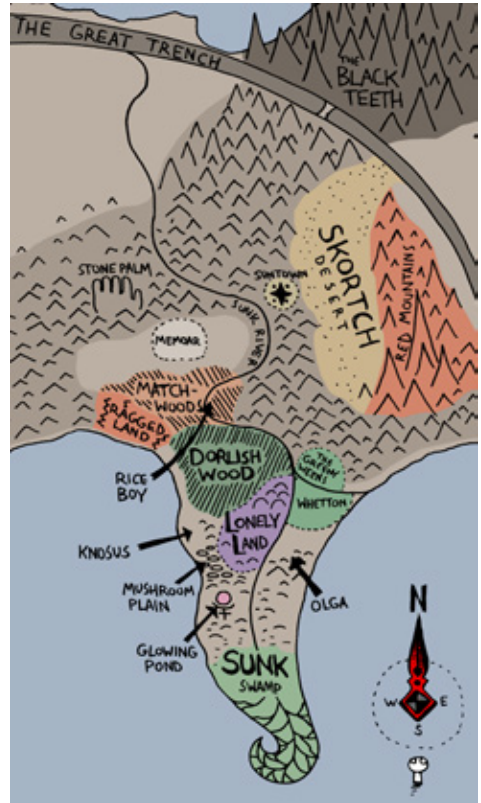
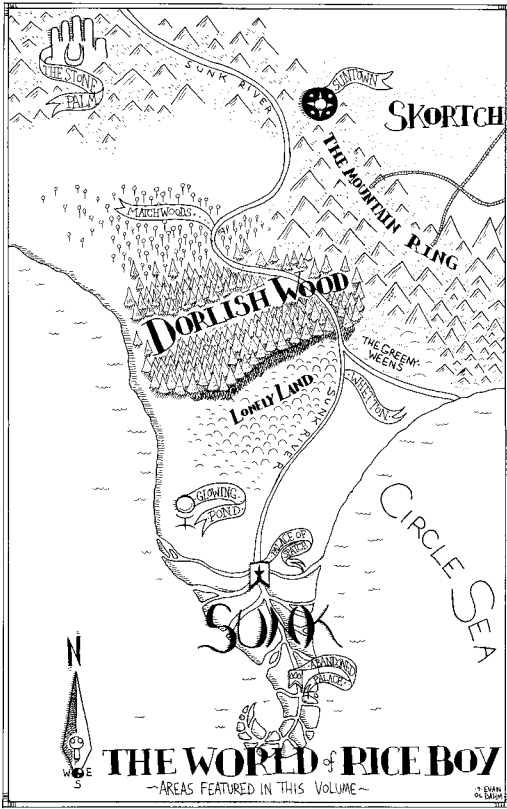




Rice Boy's Odyssey II. *Brush on bristol board and digital color.*

Drawn based on the original Book 2 cover, for a Finnish edition that was never printed. I had this and the previous image printed and sold as posters.





This page: Maps of western Acirca.

The Rice Boy story took place almost entirely in one area of the largest continent of Overside, so that was the first area I developed completely. On these pages are three iterations of that map: from the first and second print-on-demand books, and from the final one-volume book.

This small area of Overside is the basis for a world I could spend a really long time working on. In *Rice Boy*, *Order of Tales*, and future Overside comics, I hope to make compelling stories set in a world that grows more strange and more believable.

Overside is looking like it will be an enormous project, and Rice Boy is its foundation.

