

Introduction

For my thesis, I made a webcomic based off a short story I wrote about a horror twist using the characters of Peter Pan. I initially decided to turn this story into horror due to the original creepy elements of Peter Pan in the original book by J. M. Barrie (things like how Peter Pan killed the Lost Boys when they got too old) that are often overlooked in adaptations where Peter Pan is always depicted as the “hero.” I decided to play into this obsession with staying youthful and made him the antagonist of my story where he is willing to sacrifice lives to allow himself to stay young and “preserve” people in time as puppets for his circus.

I titled my comic “The Greatest Adventure” based on a quote from the actual Peter Pan: “To die will be an awfully big adventure.” I chose this quote since it plays into the idea that life and death are second in importance to Pan, after the excitement that “an adventure” can bring. The view of death in the positive also translated well to my Pan being an antagonist who sees death as the start of an adventure (as a puppet in his circus) for those he kills. Making this the title also drew attention to this quote, which is often mistaken for “To live will be an awfully big adventure,” which was said near the end of the play, but by the narrator, not Peter Pan. On my interpretation of the book, J. M. Barrie does not make Peter Pan a full antagonist, but he is not the hero of the story either. His desire to remain childish is criticised and portrayed as the wrong ideal to have, and this difference is best highlighted through this pair of quotes. While my story overtly makes Peter Pan the villain, I still wanted to contribute to the idea that the ideals Pan promotes are not healthy.

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Initial Draft

To translate my short story into a webcomic format, I started with writing and editing my full short story as a normal document. I initially wrote the first rough draft of this as part of a Creative Writing class, which is as follows:

It was time.
It was finally time!

Wendy jumped giddily in the ticket line, peering around the long row of people to the tent, its name in bright lights piercing through the night.

Neverland Circus.

It'd been seven years since the last time the circus had visited London, and Wendy had been just five years old then, too young to remember anything past the awe she'd felt. She squealed a little bit in anticipation, and her mother chuckled and stroked her hair before hugging her close.

"That excited?"

"Of course, mama! It's been so long since the last time! Why, John was just an infant, and Michael hadn't even been born!"

Mr. Darling piped up at that, his two sons excitedly peeking at the tent around him, "Well, best clear some headspace before the show. You'll need it to remember everything. Who knows when they'll visit again?"

"Oh, I plan to write everything in my diary when I get home, papa! And take plenty of pictures too!"

Wendy gestured at the brownie camera Mrs. Darling had brought on the insistence of her daughter. They moved up in line and reached the ticket counter.

"Sorry, sir, we've just run out of seats," the man at the booth frowned.

"What? Surely not, that tent is enormous, and there's still a long line behind us!" Mr. Darling furrowed his brows.

“There is, and I apologise for the inconvenience, but given the long duration since the last time the circus came, there were a lot of folks who paid in advance for reserved seats, so we had less to sell to those who had not prepaid. You are free to come the next time we visit.”

“But that could take another seven years!”

“I really do apologise, sir, there’s nothing I can do.”

Some of the people behind the Darling’s, overhearing the conversation, groaned and exclaimed frustrations, but with no other choice, began to dissipate. Mrs. Darling was consoling the disappointed children, and gesturing at Mr. Darling to head off, but he refused.

“Please, surely there’s somewhere you can squeeze us in. The kids can sit on our laps, we just need two seats.”

“I’m sorry, sir, there’s just no more seats-”

“Oh? If I recall correctly, the VIP section has a few no shows, doesn’t it?” A voice, dripping with charm, called out behind them.

The Darling’s turned to face a young man dressed sharply in a pine green suit, an irresistible smile plastered across his handsome features. The man at the ticket booth immediately bowed.

“Sir, what are you doing here?”

“Oh, I just enjoy strolls before the show, and it looks like it’s a good thing I do. Otherwise, I never would have run into these lovely folks here.” He turned to them and gave a bow. “Pleasure, the name is Peter Pan, I’m the owner and ringmaster of Neverland Circus.”

The children’s eyes grew wide with wonder while Mr. and Mrs. Darling returned the bow, introducing themselves and their kids.

“No more seats, hm? Well like I said, the VIP section has more than enough seats for you fine folks, and what kind of entertainer would I be if I let down such wonderful children? Tell you what, I’ll even give you all the special behind the scenes tour after the show.”

“Really?” Mrs. Darling asked, “We don’t mean to take advantage of your kindness-”

“No, please, I insist.” Mr. Pan looked at the ticket man. “Escort them to the VIP section.” He turned back to them and smiled down at the kids, bustling with excitement. “I hope you enjoy the show.” He left for the back entrance of the tent.

The show was marvelous, better than Wendy could have ever imagined even with her impossibly high expectations. Everything she’d heard about the show that she couldn’t remember: the fantastical beasts, the trapezing Faeries, the knife-juggling, flame-swallowing Lost Boys, the infamous fight between Peter Pan and Captain Hook. They were all fake, of course, save the ringmaster. Always known for being an exceptional toymaker, Mr. Pan cemented his name in history when he began creating larger automatons to perform in a circus. He wished to create a most fantastical show the crowd had never seen, to bring childhood wonder to every audience, no matter their age. The crowd cheered as Peter Pan took a bow after his victory over Hook, the Darling children some of the loudest among them. He found them in the crowd and gave them a wink along with another of his signature dashing smiles.

“Did I live up to your expectations?” Mr. Pan chuckled, even a bit sheepishly, as he met them once the audience had left.

“Oh, you’ve greatly exceeded them, Mr. Pan, that was the most amazing thing I’ve ever seen!” Wendy said, breathless from laughing.

Mr. Pan looked pleased and relieved, “I’m very glad. Now, let’s carry on with the second part of your night. A peek behind the curtains.”

The children bounded after Mr. Pan with the parents walking along behind as they all headed out the main tent to another with “No Entry” pasted at the entrance. Gasps filled the air as a menagerie of creatures and people came into view, now standing idle without the show. The charm of Neverland Circus was the uncanny realism of its toys; Wendy shuddered but giggled seeing beasts that sent chills down her spine.

Mr. Pan began explaining how they worked, the mechanical parts hidden under the realistic exteriors, slowly strolling around the tent as the Darlings enthusiastically followed. Wendy came to a stop in front of Captain Hook, both fear and awe wrestling through her as she peered closer. His features looked so much calmer compared to his sneers and shouts in the show; she could swear he had tears in his eyes. Mr. Pan came up behind her.

“He looks sad.”

“It, my dear. Do not fall into the trap of being unable to distinguish reality from fiction. And if it were, what would be the matter? Pirates are villains, no?”

Wendy furrowed her brows briefly but nodded and followed him onward for the tour. He led them past marvels beyond their wildest dreams until another section of the tent curtained off.

“This is where the magic happens.”

“You mean where you make the dolls?” Michael beamed.

“Yes, would you like to come inside and see?”

The children eagerly nodded and rushed in as Mr. Pan held the curtain open. They were so enthralled they’d never noticed their parents far behind them, struggling against the pirates grasping them, forced silent by the hands choking and gagging them. Peter met their eyes, overflowing with rage, horror, and tears and flashed one of his charming smiles before retreating behind the curtain.

“How would you kids like to help my show next time? It’ll be lots of fun!”

The children cheered as unbeknownst to them, the beasts came to life and blocked any exits.

“Excellent.”

The last thing Mr. and Mrs. Darling heard was the screams of their children as Peter laughed, his joy unhinged.

“Don’t worry, dears, to die will be an awfully big adventure.”

From here, I presented the story, and got the following feedback upon it:

- Incorporate more of peter pan
- And bring up him being a toymaker earlier
 - ◆ Explained by the parents and why he doesn't come around often bc he's busy
- From beginning, hints of how pan is disturbed and can manipulate
- Interaction with ticket vendor (fearful of pan)
 - ◆ More of lost boys
 - ◆ Vendor could be tinker "Bell"
 - ◆ Sense of grief and guilt knowing she sends people into the show
 - ◆ Jealous of attention to wendy (being vips)
 - ◆ Kids think shes jealous, parents are concerned
- Flourish with exits (whimsical or slithering)
- Foreshadow sinister aspects of pan
- Play into the inherent creepiness of peter pan
- Incorporate more creepiness--vendor afraid
 - ◆ Parents pick up on this but parents don't
- Description of the show itself
 - ◆ Explicitly unsettling
 - ◆ Parents trying to hurry kids out of the tent
- Emphasise how realistic the dolls are
- Earlier version of "awfully big adventure" maybe when hes introducing the show
- Night circus
 - ◆ Circus's backstory
 - ◆ If bad things happened last time
 - ◆ Why it rarely comes around
- "Pirates are villains, no" is good because he has a hero complex
- Moral greyness of pirates being villains
- Scare more throughout it
 - ◆ Gums too red
 - ◆ Gums, nails, teeth
 - ◆ Parents occasionally see smth thats not right
 - ◆ During the show
- Building of exposition naturally is done well
- Prioritise clarity
- More specific where crowd roars
 - ◆ Descend into screaming
 - ◆ Volume and pitch

Feelings about the first part of the story

- Wendy should seem older

- ◆ Or make her younger
- ◆ Huge fan of pan, seen in papers or tv
- ◆ Cant see red flags because shes star struck
- But transitions well
- Tickets sold out condense this area
- Devote time to noticing the creepy things with the teller and pan
- Incorporate shadows
- Pans shadows odd
- Uncanny valley discomfort
- ◆ Stage makeup caked on

What do you perceive Hook and the other dolls to be (are they alive?)

- Trapped
- Animatronic
- Pixie dust
- ◆ Turns them into something different
- Kids are part of the show
- Drugged by pixie dust

Final Text Draft

As I revised my initial draft (reorganising sections, omitting and including more information), I also formatted it at the same time to optimise it for the next step of drawing the comic. I divided the text into paragraphs and then divided everything into numbered bullet points with each point being “one panel” of ideas for me to represent. This wasn’t concrete, and there were some times where I combined these bullets or spaced others out as I actually drew and thought of how to best represent each idea visually, but it gave me a rough idea of how the panels would turn out/how many there would be so that the chapters were similar lengths.

**(the bg outside of the panels are all generally dark but in the first part, is a starry night in dark navy. In the show a dark pattern of red and white stripes. And in the end is pitch black)
(1900s London)**

Ch 1

1. *It was time.*
It was finally time!
2. **(12 yr old)** Wendy jumped giddily in the ticket line. She’d even worn her favourite dress for the occasion, layers of baby blue cotton and white frills bouncing and twirling with each movement, mimicking the movement of her caramel curls, which were tied up in a bow with a strip of spare blue fabric left over from when Mrs. Darling had made her the dress a year ago. Her feet were pacing in place, her hands nearly shaking holding the brownie camera she’d begged her mother to be allowed to bring.
3. She peered around her mother towards the tent awaiting them, its name in bright lights piercing through the night.
4. *Neverland Circus.*
5. She beamed in anticipation and snapped a picture of the sign

Title

6. her mother chuckled before hugging her close by the shoulder.
“That excited?”
7. “Of course! It’s been so long since the last time!
8. John was just an infant, and Michael hadn’t even been born!”
The said brothers were just as impatient, peeking over one another from where Mr. Darling held them back from racing towards the tent before they could get their tickets.
(it’s the same pic but split in half so each picture of a brother aligns with Wendy’s mention of them) John is 10, Michael is 4

9. "That's true, how long has it been now?" Mr. Darling asked (ruffling the boys' heads)
10. "Must be.. About six years?" Mrs. Darling answered
11. "Seven!" Wendy answered
12. Mr. Darling chuckled, "Does it really take him that long to make those dolls?"
13. "They're Puppets! And they're super realistic!"
14. Mr. Darling laughed and clapped Wendy on the shoulder "Alright, alright"
15. Mrs Darling: "Well, best clear some headspace before the show. You'll need it to remember everything. Who knows when they'll visit again?"
16. "Oh, I plan to write everything in my diary when I get home!" (Wendy smiling up at her dad)
17. And take plenty of pictures too!"
Wendy held up the camera with an uncontainable smile.
18. "Besides, we'll be at the show next time too, right?" (Wendy peeking out from behind the camera)
19. "Of course" (Mrs. Darling smiling)
20. "Here, why don't you all go take some pictures by the tent, (view of tent)
21. I'll get us the tickets and meet you at the entrance," (shows mr Darling)
22. The children's eyes lit up with glee.
23. They called out a thank you as they raced off with the camera, Mrs. Darling chuckling and trailing after them.
24. Mr. Darling moved up in line and reached the ticket counter.
25. "Sorry, sir, we've just run out of seats," the ticket vendor (Bell) frowned.
26. "What? Surely not, that tent is enormous, and there's still a long line behind us!" Mr. Darling furrowed his brow. (view of Mr. Darling with the line behind him)
27. "There is, and I apologise for the inconvenience, but given the long duration since the last time the circus came, there were a lot of folks who paid in advance for reserved seats, so we had less to sell at the gate. **(a long full body shot of the booth and the vendor)**
28. You are free to come the next time we visit." **(there's a look of guilt on the vendor's face)**
29. "But that could take another seven years!"

30. "I really do apologise, sir, there's nothing I can do."
31. Some of the people behind the Darling's, overhearing the conversation, groaned and exclaimed frustrations,
32. but with no other choice, began to dissipate.
33. Mr. Darling glanced back at the kids excitedly posing in front of the tent as his wife took their pictures
34. and looked back.
"Please, surely there's somewhere you can squeeze us in. The kids can sit on our laps, we just need two seats."
35. "I'm sorry, sir, there's just no more seats--"
36. "Oh? If I recall correctly, the VIP section has a few no shows, doesn't it?" A voice sounded from behind Mr Darling **(just the text would show on the bg first)**.
37. Mr. Darling turned to face a young man dressed sharply in a pine green suit, with a matching alpine hat atop scruffy, ginger locks, the red feather on its side seemingly glowing in the light of the torches by the ticket booth. An irresistible smile sat plastered across his handsome features.
(full body shot)
38. The ticket vendor immediately tensed
39. Then bowed.
"Sir, what are you doing here?"
40. "Oh, I just enjoy strolls before the show, and it looks like it's a good thing I do.
41. Otherwise, I never would have run into this lovely gentleman here." He turned to Mr. Darling
42. and gave a bow.
"Pleasure, the name is Peter Pan, I'm the owner and ringmaster of Neverland Circus."
43. "George Darling." He returned the bow.
44. "I'm here with my wife and kids; they were really looking forward to the show, but..."
Mr. Darling glanced at his family, still preoccupied by their pictures to notice him or his company.
45. Mr. Pan followed his gaze.
46. Then we pan back to pan and mr darling
"No more seats, hm?"
47. Well like I said, the VIP section has more than enough seats for you fine folks, and what kind of entertainer would I be if I let down such wonderful children?"

48. “Really?” Mr. Darling asked, “I don’t want to take advantage of your kindness-”

49. “No, please, I insist.” (Pan’s smile)

Ch 2

1. (it starts with a wendy and her brothers posing for a pic)

2. Then a white panel with the click

3. Then wendy moving out of the pose
“Do you think he’ll win?”

4. “Who, sweetheart?”

5. “Mr. Pan! He’s got to, right? I mean, surely he can’t lose to some dirty pirates!”

6. “Oh, darling, just for that, I’ll make sure I win over that vicious Captain Hook.”

7. The children gasped, Wendy the loudest among them,

8. as they turned around to face the man who’d approached them.

9. “Mr. Pan!” The children called in unison, rushing over.

10. Mr. Pan chuckled as he stepped closer, “Please, call me Peter. Don’t really fancy those formalities.”

11. Mrs. Darling looked between her husband and Mr. Pan.

12. Then gave a curtsy

“An honour to meet you, sir, but shouldn’t you be inside? The show’s due to start soon!”

13. “Oh, it’s alright, I’ll make it. (he shrugs)

14. Besides, how else would I escort you folks to the VIP section?”

15. “VIP section?” Mrs. Darling looked to her husband for answers.

16. She leans in to her husband to whisper “We can’t afford that”

17. Before Mr. Darling can respond, Pan speaks “Of course, only the best view for such enthusiastic fans. I ran into your husband at the ticket booth.

18. They’d just run out of tickets, but I hate to let my audience down, and luckily enough, there’s quite a few VIPs who reserved seats but couldn’t make it, so they’re yours for the taking. Free of charge, of course.

19. Tell you what, I'll even give you all the special behind the scenes tour after the show. Meeting such excited kids always puts me in a great mood." (he's leaned down by the kids)
20. The children's eyes grew wide with wonder
21. while Mr. and Mrs. Darling profusely thanked him
22. as he led them into a back entrance toward the VIP seats.
He chuckled and shook his head, "Really, there's no need, it's been too long since I've shown someone the ropes, and it really is a delight each time.
23. One more panel of them arriving at the seats
24. Now, as much as I'd love to continue our conversation, the show must begin."
25. He smiled down at the kids, bustling with excitement in their front row seats. "I hope you enjoy the show."
26. He left behind a curtain towards the restricted area of the tent.
27. We go back to the Darlings (John) "He looks exactly like all those old pictures you have on your wall, Wendy!"
28. "That's because he's the same one!"
29. Mr Darling "Well, some of those newspaper clippings are really old. It's the title of Peter Pan that different people fill in"
30. (Wendy) "No, he's the same one! He's magic!"
31. Mr Darling laughs it off, giving Wendy a pat "alright, sure, well let's see if it's as good as last time"
32. The lights turn off
33. (In the black, there is text of the announcer speaking) "Ladies and Gentlemen, Boys and Girls, Children of All Ages
34. Get ready to feast your eyes on the grandest show in all of England
35. Welcome to the Neverland Circus
36. The spotlights turn on to reveal Pan (the ringmaster) bowing and cheering from the crowd

Ch 3

1. The chapter begins with Pan's welcome speech, which ends with him inviting the audience to partake in "the greatest adventure"

2. **(around the moving parts of each puppet are traces of pixie dust)** Nothing that Wendy had heard about the Neverland Circus—the fantastical beasts, the trapezing Faeries, the knife-juggling, flame-swallowing Lost Boys, the grand fight between Peter Pan and Captain Hook—did justice for the real show now in front of her. The creatures and people were all fake, of course, save Mr. Pan.. The crowd roared as Mr. Pan took a bow after his victory over Hook, the Darling children some of the loudest among them. He found them in the crowd and flashed one of his signature dashing smiles. **(the show will be its own episode with detailed scenes of the acts, focusing on grandeur)**
 3. The last panel is Pan thanking the audience for attending
 4. Then bowing
 5. Then the lights turning out
-

Ch. 4

1. “Did I live up to your expectations?” Pan chuckled, meeting them once the audience left.
2. “Oh, you’ve greatly exceeded them, Peter, that was the most amazing thing I’ve ever seen!” Wendy replied, breathless from cheering.
3. “I was so worried Hook might get you!” John chimed in
4. Pan laughed, “I’d never lose to a pirate”
5. “It really was wonderful” Mr. Darling mentioned
6. “I’m glad you enjoyed”
7. “Now, let’s carry on with the second part of your night. A peek behind the curtains.”
8. “Are you sure it’s not too much? It’s awfully late” (Mrs Darling)
9. “Nonsense, the night’s still young”
10. The children bound after Mr. Pan
11. with their parents trailing behind
12. as they all left for another tent with “No Entry” pasted at the entrance.
13. Gasps filled the air as a menagerie of creatures and people came into view, now standing idle.
14. Mr. Pan began explaining how they worked, the mechanical parts hidden under their lifelike exteriors,
15. slowly strolling around the tent as the Darling children enthusiastically followed.

16. There's a few panels of detailed shots and some close ups of how realistic they look, and the parents noticing and as they trail behind, seeing subtle oddities with Pan's shadow twitching
17. "These are... very realistic" Mrs Darling says, looking a bit concerned
18. "Yes, that's why each one takes so long to make. I could have shows more often, but I refuse to deliver anything but the best"
19. The parents share a concerned look but continue on
20. Wendy came to a stop in front of Captain Hook,
21. both fear and awe coursing through her as she peered closer.
22. He looked much calmer compared to his sneers and shouts in the show; his hand is stitched back on from where the croc bit it off during the show
23. she could even swear he had tears in his eyes. **(two paired panels of both their eyes)**
24. "He looks sad."
25. Mr. Pan came up behind her. "*It*, my dear.
26. Do not fall victim to an inability to distinguish reality from fiction.
27. And if *it* were, what would be the matter?
28. Pirates are villains, no?" **(two paired panels of both Pan and Hook's eyes)**
29. Wendy furrowed her brows briefly
30. but nodded "I guess so..."
31. and followed him to another section of the tent curtained off.
32. "This is where the magic happens."
33. "You mean where you make the dolls?" John gasped.
34. "Yes, would you like to come inside and see?"
35. The children eagerly nodded
36. and rushed in as Mr. Pan held the curtain open.

(This chapter is the past (around 1830), so it is all faded with a shade of sepia over the whole thing)

1. The first panel is Pan and Hook posing in front of a smaller circus tent
2. Then zoomed out to show it as the front page of a newspaper with the date and headline "Neverland Circus Premieres to Rave Reviews!"
3. We then see Pan smiling at it posted on the wall of a workshop
4. "We really did it, old pal"
5. He turns to Hook who looks a bit hesitant
6. "What's wrong? Aren't you glad?"
7. "I am but..."
8. "Don't tell me you're worried about getting caught again." (he looks a bit annoyed, but retains a nonchalant attitude and smile)
9. "They were orphans! We literally called them the "Lost Boys" and no one bat an eye"
10. "It's not just about getting caught. Don't you... feel bad?"
11. "For what? Giving the people entertainment? Letting them experience some wonder again?"
12. "Some kids no one will miss is a small price to pay, don't you think?"
13. Hook glances away
14. "You said you wanted to expand our show"
15. "Well of course. Slowly. A person here a person there, nothing that'd draw too much attention"
16. "Is entertainment really worth murder?"
17. Pan's face gets dark
"I'm not murdering anyone.."
18. I'm setting people free (Peter's face gets progressively duller and more skeletal as his eyes grow lifeless)
19. "I'm letting them experience an adventure they never would have felt in this dreadful city." Peter is also pacing a bit
20. "Look at how happy they are to participate" Peter is smiling behind a puppet holding their chin up a bit, and the puppet's eyes are sad. And behind him, Pan's shadow looms
21. Hook has his brows furrowed "We never should've done this. This is sick."

22. “The only sickening thing here is your inability to understand. (Pan’s shadow keeps growing)
23. Where is your sense of wonder? This show makes people feel like a kid again!”
24. “This isn’t like you. That power made you mad.”
25. Peter’s expression suddenly changes back to nonchalant
26. And he turns back to the newspaper on the wall
27. “You know, I was thinking of adding a villain to the show. Someone for the Lost Boys and I to fight”
28. Hook looks thrown off and takes a step back “huh?”
29. His eyes grow wide as he suddenly looks down
30. And sees Pan’s shadow is gone
31. He looks back in fear
32. The screen turns black
33. Then we go back to dull Pan
34. Who becomes brighter
35. And brighter
36. Until the final full body shot of him looking normal, though dark blood pools around his shoes
“Thanks for your help, old pal”

Ch 6

1. The Darling children running into the open curtain is repeated
2. Pan looks back toward the camera, past which the parents are (his shadow is gone)
3. Then we see the parents, struggling against the pirates that’d come alive, forced silent by the shadow’s hands choking and gagging them.
4. their eyes rife with rage, horror, and tears,
5. Pan met their eyes and flashed one of his charming smiles (**he is getting duller in this panel**)
6. before retreating behind the curtain.

7. "How would you kids like to help my show next time? It'll be lots of fun!"
8. The children cheered as unbeknownst to them,
9. the beasts came to life and blocked any exits.
10. And the shadow entered the workshop
11. "Excellent.
12. You will enjoy it.
13. After all,
14. *to die will be an awfully big adventure."* (**full body of pan now fully dull. In the bg of his workshop are posters of missing kids**)
15. **On a black bg, pan's eyes dull appear preceded with each of the kid's wide surprised ones**
16. **Then his closed eyes with a blood splatter**
17. **Then his eyes bright as ever**

Comic Strategies

Writing my comic, there were several strategies I used to get subtle messages across throughout the story.

EYES

When drawing the characters, I put particular attention to their eyes (shape, size, colouring, lighting, etc.).

Childish characters like the Darling children or even Peter Pan (when putting on his jovial facade) had rounder eyes with lashes that tilted upward to convey an aura of innocence (like “doe-eyed”) and cheerfulness. In contrast, other older characters had more almond-shaped eyes to look less exaggerated, with Peter Pan’s true evil side also having these thin eyes. If a character was upset or (in the case of Pan later in the story) going insane, their eyes would droop and their lashes would begin to tilt downwards instead, subtly tilting the entire set of eyes and the mood they convey down.

Similarly, the eye colours were also important. The Darlings are all unified together with their blue eyes with the children having more vibrant blues to convey their energy. Peter Pan and Tinker Bell (the ticket vendor) are similarly tied together by their green eyes, although Pan’s are a more vibrant neon, making him both more childish and more artificial as his colour is actually unnatural, unlike the vibrant blues of the children.

With the eyebrows, the children have rounder eyebrows to convey a similar message to their rounder eyes. However, Pan, even with his facade, notably has thin brows, showing that despite his wishes and abilities to retain his age, he cannot be a true child, especially mentally as he does not retain any of the innocence of young age.

COLOUR

The colours used mostly served to unify different groups. The children each represent a primary (Michael as pink, Wendy as blue, John as yellow), which distinguishes each of them while still associating them as part of a group as the primary colours are a common colour group. Their parents, in contrast, represent more muted blues and browns, still putting them in the same colour palette while not outshining the presence of their children.

Peter Pan and Tinker Bell present the greens, but Pan is a lot more vibrant than Tinker Bell. Moreover, he has the illusion of glowing a bit as whereas the lineart for the comic as a whole is a near-black, whenever Pan appears, his lineart has hues of greens and reds, making him feel “softer” and more blended, hinting again that he is beyond human.

Overall, there’s a lot of oranges and reds due to the setting of a circus with a red and white tent and lots of bright yellow lights. These colours usually signify danger, but

due to the setting, they are perceived as joyous, which is exactly how Pan wishes to convey them.

DIALOGUE FRAMING

In a comic, if two people are talking, they will usually face one another and not change directions for ease of understanding due to continuity (ex. Person A, facing right, speaks to Person B, facing left. As the dialogue goes on they will continue facing their respective directions even if they are not in the same panel together, meaning Person A will not suddenly face left and vice versa for Person B). I used this to purposely disturb this established order to show subtle ways Peter Pan has power.

For example, when he first enters the comic in the first chapter, Tinker Bell and Mr. Darling are talking with Mr. Darling facing left. However, when Pan appears, he takes this role and, visually, forces Mr. Darling to move aside. Though subtle, this shows Pan has the power over these visual dynamics, mimicking the grand power he has within his realm of the circus.

PANEL BREAKING

There were certain instances within the comic where I would establish the panel borders, but characters, or at least parts of characters would break out of these borders. These breaks served to show the importance or traits of certain characters.

For the very first panel where Wendy completely breaks her panel, she is excited, enough so that even the panel borders could not contain her, a trend that surfaces a few times throughout this first chapter as well. When Pan enters, parts of him are not contained within the panel either, reflecting that he refuses to be dictated by panels since he must be in control.