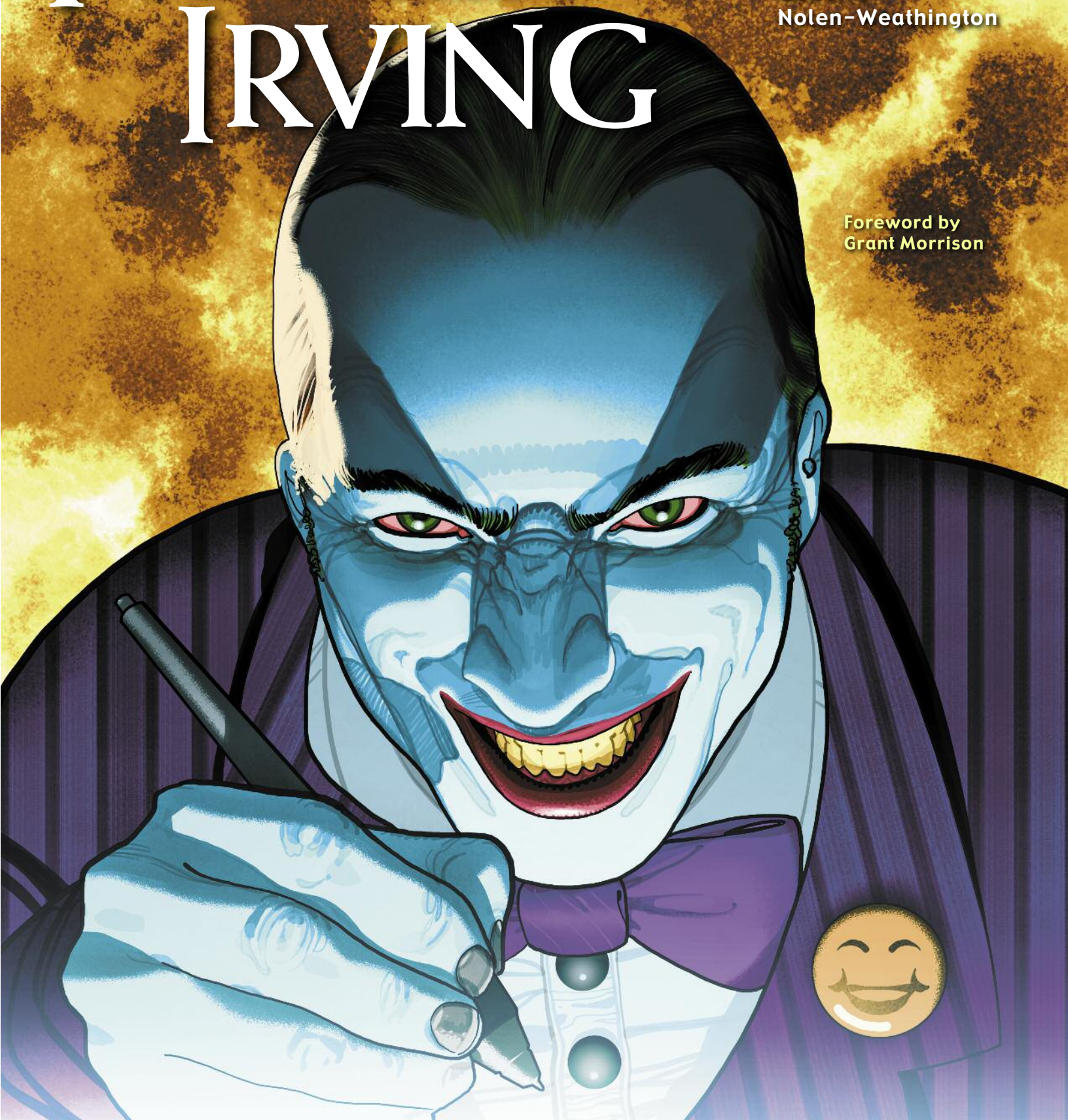


MODERN MASTERS VOLUME TWENTY-SIX:

FRAZER IRVING

By Nathan Wilson
and Eric
Nolen-Weathington

Foreword by
Grant Morrison



MODERN MASTERS VOLUME TWENTY-SIX: FRAZER IRVING

edited by Nathan Wilson and Eric Nolen-Weathington
front cover by Frazer Irving
all interviews in this book were conducted and transcribed by Nathan Wilson



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Dedication

I want to thank my wife Jan and children, Zoey and Connor, to whom this book is dedicated. — Nathan

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Modern Masters Volume Twenty-Six:

FRAZER IRVING

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Part 1: The Prophecy and Other Arty Things

MODERN MASTERS: Tell me about your early life.

FRAZER IRVING: I was hatched from a golden egg.

MM: Nice. You don't see that very often, at least not Stateside.

FRAZER: Neither did the goat herders that found me.

MM: See, I knew this early period of your life would be interesting. I know you live outside London, but tell us a little bit about your past. When and where were you born?

FRAZER: In Ilford, the birthplace of Ilford photographic film and the location of the only mammoth skeleton found in the UK.

MM: I'm assuming here that the skeleton discovery didn't correspond with your birth though right?

FRAZER: Naw, it was about 70 years prior to that, but I consider it an omen nonetheless.

MM: A sign of the coming of Frazer then?

FRAZER: In a previous incarnation I slew that mammoth, or maybe it was my friend and it delivered my message of arrival to the primitive peoples that lived here. If it was my friend, it would have spoken to them in English. Would have confused them all and probably spawned many, many myths.

MM: Mammoth bones and prophecies aside though, it was 1972 correct?

FRAZER: Yup. Two years too late to enjoy the Beatles.

MM: Tell me about Ilford. What type of city was it in 1972?

FRAZER: A boring one? Suburbia, mixed, though probably less so than it is now. I was small, it was big. There were more trees then than now as well.

MM: So not an industrial city or agricultural area then, but mostly commuters to work in London?

FRAZER: Well, there were local shops, and there was the photographic place and so on, but, yeah, a commuter town, in essence. The kind of place *Halloween* would have been filmed if it was made in the UK. Long, boring streets, and lots of dog poo.

MM: [laughs] Probably not something they put out in the travel brochures, I suppose.

FRAZER: They should, to warn people about it. "When walking through Ilford, keep thine eyes downward in case of excremental deposits, and wear galoshes."

MM: The horrors of Ilford aside, where do you currently live?

FRAZER: Ilford. [laughter] I tried to escape a few times, but kept getting dragged back. I suspect that I have unfinished business here. I reckon the magnetic forces here are quite clingy and that some ancient force demands I wrap up my business here before I leave.

MM: It's the prophecy. You are the youngest of three children. Do you have older brothers, sisters, or both?

FRAZER: I have a brother and a sister, yes. Both split this town ages ago, one to Australia and the other into deepest,

darkest Essex. I got left holding the prophecy down. Though to be fair, it was my prophecy anyway.

MM: How far apart in age are you?

FRAZER: Four years and seven years. They were both aliens to me.

MM: How about your parents? What did they do at the time you were born?



FRAZER: We were raised by just my mum, after I was two, due to divorce, and she worked in a nursery part-time; the rest of our income came from state benefits. The state owns me.

MM: Oh, I'm sorry to hear that about your parents. Were your parents from your hometown of Ilford?

FRAZER: No, but from Essex. The apples didn't fall so far in those days. It seems that Ilford was a good choice, though, as we could have gone in the other direction further out of London, which I wouldn't have liked.

MM: Too distant from the metropolis and its advantages?

FRAZER: Too distant from civilization in general. I liked growing up in a mixed environment, and in hindsight it was the right sort of melting pot for a kid of my generation.

MM: How so?

FRAZER: Well, with the increase in ethnic and cultural diversity, since I grew up I have noticed the more remote places have had a harder time adjusting to what could be perceived as an invasion. I was allowed to grow up in a place that already had everything in it, so none of the changes were scary. After I was a kid, the integration was more widespread, especially due to TV, etc., so modern kids are less affected by it, but people my age from villages have shown some real resentment to the idea of the global village, in my experience.

MM: Were you at all aware as a child of the state's role in your family or what could be a working class life, as well as this melting pot diversity of Ilford, or did this awareness come later on?

FRAZER: Much later. I knew we were poor, because the clothes I wore had already had my sister's and brother's names stitched on them previously, plus I got free school meals—at the end of the dinner line, though—but an awareness of it all eluded me, as there was nothing to compare it to. The melting pot was also just something I assumed happened all over. I had no idea about the world outside beyond what comics and TV showed me, and that was almost always New York, which itself was very mixed. I think I based my worldview on the X-Men, in fact. The way the new X-Men were a mixed bunch of international freaks. I



kind of grew up seeing everyone in those terms, judging by content of character, not color, age, language, etc.

X-Men was amazing. In terms of communicating fundamental notions about diversity, responsibility, tragedy, cause and effect. It was genius that I got it all without them ever being blatant and patronizing about it. The humanity of Thunderbird's sacrifice in those first few issues. I knew nothing of the history of the Native Americans back then, so I was confused as to why he was so angry, but I still understood the error of pride from that one story. His death haunted me for years. For ages I couldn't read that story, because he was so frickin' stupid. "Get off the plane! Prof X can handle it! Get off the plane!" Such a waste.

Another comic that deeply affected me

Previous Page: A 1982 photo of young Frazer proudly displaying his copy of Marvel UK's Spider-Man #500, a weekly black-&-white reprint magazine.

Above: Page 26 of X-Men #95 [Oct., 1995], with art by Dave Cockrum and Sam Grainger. This scene had a tremendous effect on Frazer.

X-Men and all related characters
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Part 2: On Being Dave McKean and Learning to Fly

MM: You graduated from Seven Kings High School in 1990 and gave yourself a four-year time frame to become a successful artist.

FRAZER: Four years seemed like a long time back then, and to be honest if I had stuck at it I would have been a lot better and likely to succeed. However, I got sidetracked by music and lust, so by 18 I wasn't into the whole idea anymore. I remember one night deciding to draw comics again. Yes, it was Captain Britain again, and I was inking with a dip pen onto proper board, doing far better work, but still very much lacking in proper storytelling skills. This, however, didn't last that long, as I was destined to go to art school.

Near the end of sixth form, I was going to apply to the nearest art school for a one-year prep course. Then about three weeks before my interview, my teacher told me they had a spot free the next day and did I want to go? I said no, I wasn't ready. Then, as with many times in my life, I felt that creeping shiver of cowardice, and I knew that I had to actually take this opportunity and not chicken out. So the next day I went along with my half-baked folio, and they offered me a place on the spot, unconditional of exam results.

Straight after the holidays I enrolled at East Ham community college. My school mates all went to university, and so I was on my own for the first time. That first year at college, well aside from chasing tail, I got really into weed and hashish, thanks to my college mates and my new circle of local friends who all worked in banks and wanted to play metal guitar. This lifestyle totally trashed my first year.

MM: Barry Windsor-Smith attended the school and eventually taught there, and Ralph Steadman was an instructor there at some point. Did these factors affect your decision, and did you have the opportunity to learn under any similar caliber artists during your time?

FRAZER: No, I had no idea until after I left. If I had known, I would have used it to get in with the "in" crowd.

The teachers were pretty lame, as well. The only one of the lot who taught me anything worth a damn was a part-time dude called Colin. He did paintings of the Moors. Boring stuff, but he knew the basics of painting, tone, drawing, etc., and knew the tricks to teach it. He showed us how a black can be lighter than a white. He also taught us how to shut one eye and flatten the scene and draw just the shapes. Invaluable stuff, I tell you.

MM: What types of art did you produce while at East Ham? Did you stick to drawing and illustration, or did you also study sculpture and other mediums?

FRAZER: The first year was a bit of everything: sculpture, illustration, graphics, textiles, etc. When I had to specialize, I chose fine art, because there was no other option

that allowed for drawing. That was when I tried my hand at painting, and I got quite into it.

MM: Was it here where you learned about proper art tools and methods, or was that something you taught yourself?

FRAZER: No, I had taught myself that via books and reading interviews. East Ham wasn't all that hot, really. I got



some basics, but it wasn't all it should have been. Kind of like the degree course at Portsmouth. What I learned at college was about socializing, people, weirdness, how to roll a joint, what variety there is in the world, etc. Art was almost like the extracurricular bit.

MM: From there, did you try applying to other art schools?

FRAZER: At the end of year two I applied for fine art courses. I went to two interviews, lugging around paintings and stuff—got rejected from both. After that I took a year out because I had to. I toyed with getting a job, but I didn't know how to, so I signed on the dole instead and started drawing comics again. This was also the year I joined my first proper band. We never got paid for gigs, so I survived on the dole.

MM: What types of music did your band play?

FRAZER: Pop-punk-funk-rock-jazz.

MM: So pretty experimental, improvisational stuff then?

FRAZER: Two guitars, one bass, drums, bad vocals. No, no, no. The jazz bit is just the chords we sometimes used. The rest of it was a bit like the Chili Peppers' *Blood Sugar Sex Magik*. We did jam on stage once, during my first and only gig with this band, when they all stopped in the middle of the song because they were stoned. I carried on by myself, laying down a groovy twelve-bar bass line, and then they came back in, as did the audience. I saved that night, I tell you. My mate—who had defected to the bar after the second song—told me that the bass break got people interested again and they came back to see what would happen. He told me if I had stopped as well they would have lynched us.

MM: Do you find a lot of carry-over between your music and art today in terms of drives and impulses? Do you ever see the rhythmic nature of music, beats, and time signatures affecting how you compose a page and tell a story?

FRAZER: Well, yeah, the whole comic thing is directly relatable to music. Panels are beats, volume; colors are chords, harmony; lines, melody; etc. I feel it instinctively when I make art. I hear music in my head, a direct translation of the mood I feel inside, and that works also with the art, though I have to



conform the art to the brief, so the experimentation is far less than with music. I like to jam with music. I can't jam with art.

MM: What finally convinced you to return to school and pursue art?

FRAZER: I had no other options. I went to university to form a band and to draw my own comics and sell them independently.

MM: And when did this decision occur?

FRAZER: Halfway through my year out. I decided I was good enough for art school, so I applied again. Again, I got in on the first interview, unconditional entry. They even showed my sketchbooks to the other interviewees to show them what they should be doing.

Previous Page: Page 3 of *The Man Who Learnt to Fly*, a comic strip Frazer wrote and drew during his time at college. It started out as a simple three-page experiment, but developed into something much bigger. **Above:** "Tempest" is an illustration done during Frazer's college days.

The Man Who Learnt to Fly™
and © Frazer Irving. Tempest ©
Frazer Irving.

Below: Page 107 of *The Man Who Learnt to Fly*.

Next Page: The first two pages of *Childeater*, done during Frazer's year-long break between community college and university. Page 2 gives a sample of the type of experimentation with layouts Frazer was working through.

Childeater, *The Man Who Learnt to Fly*™ and © Frazer Irving.

MM: Was this your time at the University of Portsmouth?

FRAZER: Portsmouth was from '93 to '96. I got a second class degree, thanks mainly due to my thesis, which was a pile of crap, but I doubt they actually read it. They just saw the bibliography and said, "Yeah, he did the work."

MM: How did your course of study differ from East Ham? What was the thesis?

FRAZER: My thesis was on "adult comics," but not porn, more the "fantasy comics for adults." Portsmouth was a major disappointment. I went in the golden child and came out the McKean clone with the whole of the establishment hating him. University was far too academic for me. They didn't care about vocational art, only about grades and academia.

I learned some good stuff about line in my first year, and the life drawing lessons were good practice, but on the whole it was all about method and exploring other avenues, which would have been okay if they cared about the aesthetics of the final product. The sort of project that would garner praise would have been a room full of tea bags. The sort of project that would have been reviled would have been a comic. So I just copied Dave McKean and slunk in between them.

MM: How do you see your time in this situation affecting your artistic output in terms of inspiration and drive?

FRAZER: Well, during this time my ambition to make comics was reborn, in part due to John Byrne's *Next Men*, and in part to *Hellboy*. Seeing those two dudes break the mold and do their own thing made me think I could do that as well. So I started my own comic strip called *The Man Who Learnt to Fly*, and that really was the saving grace of my time at college. I decided to create stuff, not because of college, but in spite of it. It made me the rebel once again.

MM: Was this during the same time period as the drawing sessions at Magic Torch? How did your peers influence and affect your art?

FRAZER: Magic Torch was the company my two mates formed and then told me about. It was to be an umbrella company for us all to work under, but they moved to Brighton and I moved to London, so I got shifted out. They were and still are very much into the image manipulation thing. My drawing never really fit in with it, and I did better with comics on my own. What I learnt from them, though, was how to use Photoshop. Playing around on that first Mac, man, it was like being reborn.

MM: I think you've said that your time in Portsmouth broke your Anglophile tendency towards American comics through exposure to other things. Can you tell me about some of these and how they changed your approach to art as you developed your own style?

FRAZER: Well, mainly it was the Legend imprint at Dark Horse that did it. The breaking free thing really struck me. I also got into Alphonse Mucha then, and then I discovered Abstract Expressionism and other forms of art that made me think. But *Understanding Comics* really showed the possibilities to me and made me more curious to try different things



Part 3: Running on the 2000 AD Fast Track

"He was fast and professional, and the art looked great! I was wowed by Frazer's moody line work and hatching on 'Necronauts' and figured that was just his signature style. So I was doubly wowed by the psychedelic color effects on 'Storming Heaven.' It showed he wasn't a one-trick pony, and the readers loved it. I still think those two stories are the best work he's done. He draws real pretty."

— Andy Diggle

FRAZER: "Fast and professional," those were the days. He called me "the new Charlie Adlard." "Need a five-pager done in three days? Call Fraze!"

MM: And this was before you were the digital aficionado you are now, correct?

FRAZER: Yup. Little has changed, actually. I just take on too much work these days, hence the closeness of the deadlines. And thanks to *Gutsville* my reputation is now soiled.

MM: At the time you began *2000 AD*, can you tell me about your process and the hybrid method by which you utilized digital tools in your art?

FRAZER: At first, I had the stupidest method ever. I'd draw the page in rough at print size, then blow it up to art board size, trace it with pencil to tighten it all up, then lightbox that tracing onto paper, and then ink it and scan it, and put it all together with any effects. It took way too long and wasted lots of paper.

Later on, I cut out a stage and just went from layouts to lightboxing and then to inks. All the panels were drawn separately, and I would arrange them and tidy them in Photoshop. My previous method had been to draw directly on the art



board, but now I had Photoshop I wanted to make sure I could expand the possibilities, and that meant I could re-ink panels if I ruined them.

MM: So was Photoshop pretty much just used for post-production arrangement of pages? What types of effects did you use early on?

FRAZER: It was, yes. Even though I had a Wacom tablet, the size of it plus the size and resolution of my monitor meant that drawing directly into Photoshop wasn't as good as me doing traditional inking. In those early days it was mainly scanned ink effects like spatters and patterns that I used, fills and stuff.

MM: Was the Wacom one of those full-screen tablets like you use nowadays or one of those smaller pen interfaces that sits alongside your keyboard?

FRAZER: The latter. It was an A5 tablet, Intuous 1. It was amazing, but I didn't really know how amazing it could be. I sold it to Jock when I upgraded. All those dudes—Jock, McKelvie, the *2000 AD* artists—most of them, if not all of them, got into the Wacom stuff after me, partially I think down to my evangelizing. I sold a few tablets to some of them when I upgraded each time. It's so weird now seeing that almost everyone uses the computer to draw now, and I remember when I was one of the rare few who were regarded with suspicion for doing so. God bless Wacom and their fuzzy, little socks. I converted a fair few to Mac, as well.

MM: What about your workspace? Did you have a traditional studio space within your home where you went to work?



FRAZER: I worked in my bedroom/living room. Man, it was cramped, like, tiny.

MM: Was this your own place, the former place you lived with your brother, or something new?

FRAZER: This was the rented family home, the bottom floor flat where I grew up, lost my virginity, and smoked loads of weed, which is directly below me right now, in fact, having upgraded to the rented flat above some years ago.

MM: So you had moved back home with your family, or were they no longer there at the time?

FRAZER: My mum was, she's the only one left in the flat. I have sort of by default become the keeper of mother's security since the other two bugged off. Makes it hard to leave until I make millions and buy a mansion. I tried to escape, but I got magicked back.

MM: Well, working in those confined spaces, did you have a specific and established work schedule and routine that you followed every day to build discipline?

FRAZER: Yes. I woke up around 11:00, drank coffee and possibly smoked a joint, then I surfed the Internet for porn until I was hungry, at which point I ate microwaved meals or pizza, then I surfed the net some more, got high until the panic set in, and I started to draw until the wee hours of the next morning. *[laughter]* I'm amazed I ever got a rep for being fast.

Nowadays I'm way better. I get up at 6:00, I get coffee outside, then I draw until I rouse the missus at lunchtime, make lunch, then continue to draw. No more late nights.

MM: How did assignments work at 2000 AD? How did you get your first assignment?

FRAZER: Andy called me up after the festival meeting and asked me if I wanted a series. I calmly said yeah, and then he said until the script is ready he would send me some "Future Shocks" so I could earn some money.

He would then mail me hardcopy scripts, I would email roughs, then I'd make the pilgrimage into town with a CD-R of the art all labeled nicely, hoping that each time I showed up they'd take me for a free lunch. I miss those treks into the office. I met Chris Achilleos there on one of those trips.

MM: So the waiting script was "Necronauts" then? I was confused originally, because in the introduction for *Storming Heaven: The Frazer Irving Collection*, you say "Necronauts" was your first gig, but "The Last Supper" came before that.

FRAZER: Yeah, "Necronauts" was my first proper gig. The other fill-ins were just warm-ups as far as I was concerned. I was also dead chuffed that Andy gave me the cover to my second "Future Shock." He sort of fast-tracked me in the biz. I have a lot of time for Andy when he isn't arguing.

MM: *[laughs]* What were your other thoughts upon receiving your first script work?

FRAZER: The first script was such a validation. I wasn't that into it, but I was determined to

Previous Page: Frazer's first professional comics work was this "Tharg's Future Shocks" story, "The Last Supper," written by Steve Moore, which appeared in *2000 AD* #1205. Looking back at it now, Frazer says, "I can still remember making those pages, and it makes me very glad to have a Cintiq now."

Above: A panel from Frazer's first "Necronauts" strip. Frazer worked with series creator and writer Gordon Rennie throughout his entire run. In regards to Rennie's scripts, Frazer had this to say: "They were lean and mean. Very succinct in conveying the important information required to communicate the action and the character of the story, and also very fast-paced, with little or no decompression—my favorite type of script. Gordon's scripts are among the best I've ever worked on."

Future Shocks, Necronauts™ and © Rebellion A/S.

prove I was professional and do it as best I could. I didn't get really excited, though, until I got the "Necronauts" scripts, because that was more of an actual story, as opposed to a five-page gag strip.

MM: Andy told me you passed the entry stages of these "Future Shock" test stories faster than most artists. Were you aware at the time that these assignments were designed to gauge not only your artwork and technique, but also your commitment and professionalism?

FRAZER: Oh, yeah. It seemed obvious to me that newbies would be given try-outs before proper work, which was why it was odd he offered me the "Necronauts" before I'd been tested, but I expected it and was ready for it.

MM: Although I haven't seen your work in Prog #1206, "The Island," it was a "Judge Dredd" story with color, correct? Was this your first professional experience working with a colorist? Do you recall your impression at the time seeing your art transformed from black-&-white line art and into color?

FRAZER: Well, Andy offered me the coloring gig down the pub one day, and I was wary of failing the challenge, so I declined. When I did see the colors, I realized I should have done it myself after all, and besides, I think, two gigs since then, I've made it a rule to always do the colors myself. I don't think Len really knew how to deal with the utter lack of holding lines on my "Dredd" pages, and thus it all became muddy and vague. Plus, the lines were lowered in resolution, so they became more jaggy than when I color myself.

MM: When did you officially begin working on "Necronauts"?

FRAZER: I think I began "Necronauts" in the summer of 2000—July, in fact.

MM: One of the most fascinating aspects of the special features section in the *Necronauts* collection is the figure where you use yourself as a photo reference in the design. Is this something you often do? What constituted your reference library at the time?

FRAZER: I used to use reference a lot, so much so that Rich Johnston could have a field day finding swipes in my early work. At college we were encouraged to use found images as reference, and it was the norm for



me. I tried to use myself as a model as often as I could, especially when the pose was tricky, but these days it's very rare, and I don't swipe anymore.

MM: Reading *Necronauts* in the context of your earlier work with your later black-&-white work, the book stands out as a bridge between the efforts and experiments in *The Man Who Learnt to Fly* and your "Judge Death" pieces. Can you recall this transformation in your style and what steps you took to refine and hone your skills between *The Man Who Learnt to Fly* and what audiences see in "Necronauts"?

FRAZER: It was a natural thing. I just kept drawing and solving problems the same way.

Previous Page: Page 3 of Frazer's first "Necronauts" strip. You can really see the Charles Dana Gibson influence at work here.

Above: You know you've reached the big time in the British comic book industry when you get to draw a "Judge Dredd" story, as Frazer did with "The Island," in 2000 AD #1209.

Judge Dredd, Necronauts™ and © Rebellion A/S.

Below and Next Page:

With "From Grace," Frazer began exploring "penciling" digitally, as shown in these examples from the first and fourth installments of the series, written by Simon Spurrier.

From Grace ™ and © Rebellion A/S.

FRAZER: No. I was beginning to tire of the inks anyway and needed a way out. I think I was doing them both at the same time at one point, and the freshness of "From Grace" was really harshing the inks on "Judge Death." The problem with inking is that there's only black and white, no grays, and I like a bit of gray. Even making the grays with lines is still black-&-white, and it takes ages to do stippling or hatching.

"For all his many talents, Frazer's greatest flaw is a complete inability to say 'no.' And not just with work, either. I've seen the photos. That otter didn't deserve that. Seriously, his greatest strength? His unending capacity for humility. [laughs] Sorry. No, it's his inventiveness. His ability to take a

script and—without openly ignoring the writer's direction—to find unexpected ways to stage panels and scenes which make them better than the sum of their parts. He's a consummate storyteller. And a delightful weirdo."

— Simon Spurrier

FRAZER: That's correct. It's hard, but I'm learning.

MM: I have to ask. What is the otter story, because Spurrier mentions this in the introduction for *The Simpington Detective* collection?

FRAZER: It's a fantasy he has and keeps banging on about. I let him because I know it makes him happy. I would never inappropriately touch such a creature. Simon, however... Ask him about the yaks.

MM: [laughs] I'm not sure I want to know about that one. Seriously, though, in an article you wrote about digital comic art in 2003, you said that "From Grace" was your first totally digital project. Did you have any concerns having worked so long with natural tools and media to going completely digital for "From Grace"? Since you were doing the two projects at the same time and employing two different techniques, was it all awkward?

FRAZER: I was more concerned about losing the touch for the brush, if anything. I took to drawing in Photoshop like a duck to water, so there were no problems there.

MM: So drawing in Photoshop came naturally, but how about digital brushwork that would have been done traditionally?

FRAZER: I didn't do any of that until very recently. Doing the traditional brush work on a Wacom tablet was too difficult for me. I know many did get into it, like Brian Bolland, but I needed the Cintiq before I dared emulate my brush marks digitally. I didn't abandon the brush for ages, in fact. What I did was develop two distinct camps of art: one was 100% digital and emulated painterly styles, and the other was traditional inked art then scanned and colored, such as *Klarion*. I didn't ditch the brushes fully until the start of *Silent War* and *Gutsville*.

MM: What do you mean in your 2003 authored article on digital comic art by a "kick back at the glut of shiny Bryce and Poser figures polluting the world of illustration" when discussing your process in "From Grace"?



FRAZER: Oh, I was aware of a lot of digital art back then being mainly 3-D based software models, which were dumped into Photoshop instead of using drawing methods. It was common to use the tools in a totally different way to traditional art methods, but what I wanted was to bring them closer together. I am an art curmudgeon. "From Grace" was very low-fi in that respect, and my plan was to mimic paint as closely as I could to show that the computer can continue these age-old methods; it doesn't have to be space age and shiny 3-D bollocks.

MM: Is that still a concern for you today as you've moved into completely digital realms, the continuation of the age-old methods and avoiding the overly rendered look that digital art can sometimes have?

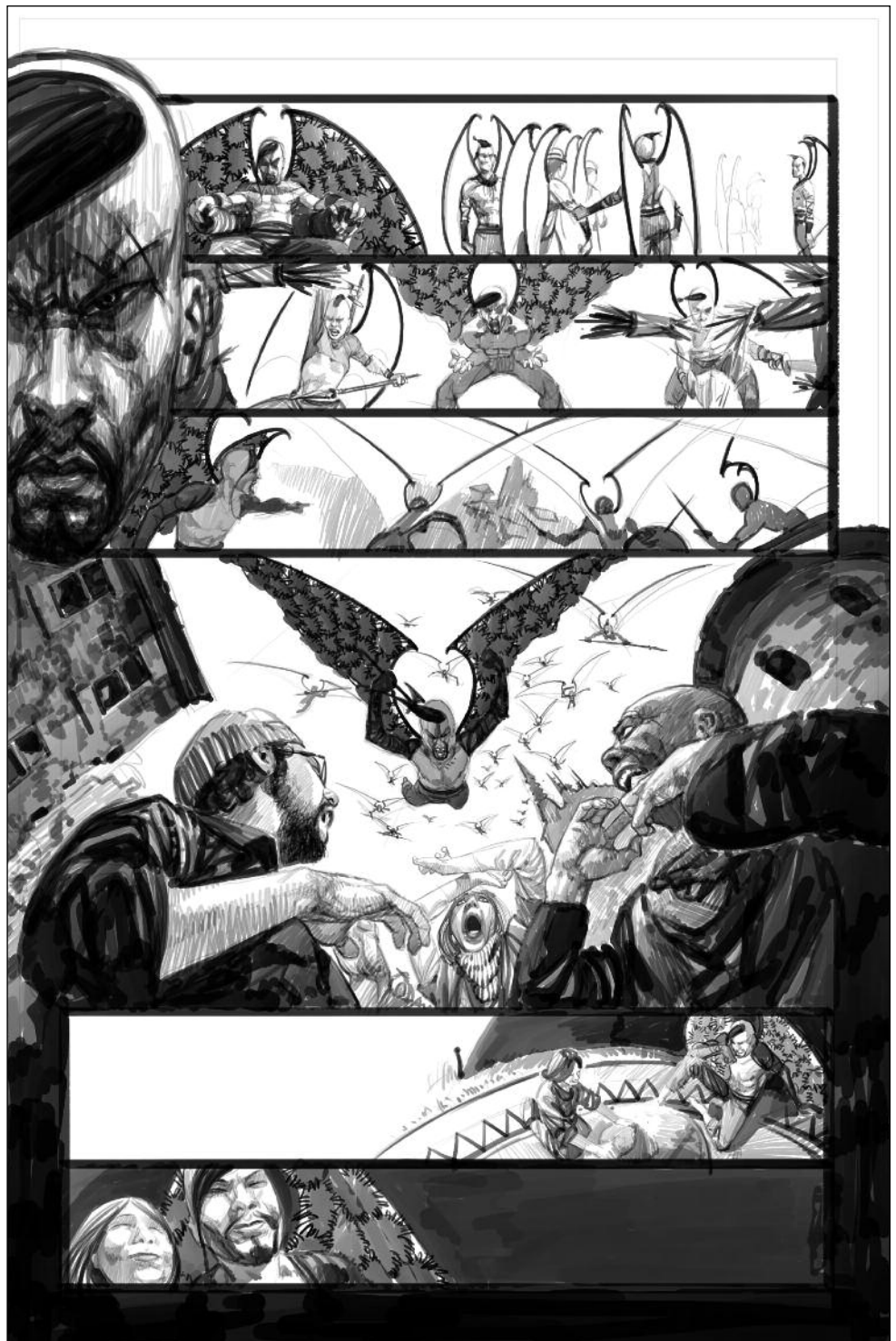
FRAZER: Well, what I'm aiming for now is something different but the same, sort of like finding new ways to make marks not so distant from brushes and pencils, but that offer a freaky new quality to them. I want the inherent qualities of digital brushes to speak out the same way the bristle marks on old paintings do. I'm not trying to make the viewer believe I used actual paint. I want them to look at it and see that I used the Mac, but in a non-obvious way.

MM: If I didn't know you worked digitally, I don't think I would immediately think, "Oh, he must be a digital artist." I would think, "How did he do that?" but my mind wouldn't immediately go to "digital."

FRAZER: This is good. It's the more artistically aware ones that I suspect will see through my digi-ruse. If everyone could see it, then I would be too obvious. I was evangelizing back then.

MM: The digital prophet?

FRAZER: The Mac was my sword, Photoshop my book. I would tell everyone who would listen that they should get into digital painting, and since then it's sort of exploded and become the norm for almost all new artists I see working out there. But that wasn't my doing.



MM: What was it about "From Grace" that convinced you to go digital?

FRAZER: It was an accident. I was using my new Wacom tablet and big monitor in Croatia to do some pencils for the story. I had decided to pencil it on the Mac and then ink it with pens for some stupid reason, but during the sketch stage of page one, I noticed it looked kind of interesting, so I played about with the other brushes adding white paint, etc., until it formed. I had that nervous excitement of the new, but I needed to test it on an actual page to see if it was actually possible for me to do this. It seems silly looking



Above: More digital penciling for "From Grace."

Next Page: If Jack Point looks a bit familiar, it may be because you saw his prototype a few pages back among the sample pages Frazer was submitting to *2000 AD* in the hopes of getting work. He may have traded in his clown suit for a trenchcoat and fedora, but the nose and dour attitude remain.

From *Grace*, *The Simp*
ing Detective™ and © Rebellion
A/S.

back now, but back then it was almost unheard of to do all the art on the Mac like this, and certainly not in the pencil-and-paint way I was doing it. But it worked, and I emailed Matt asking if it was okay and he didn't seem fussed. When I was doing those first pencils on the screen, what I noticed was that the grays I was getting would be hard to ink up cleanly, yet I liked the grays, I didn't want to reduce it to simple lines again. It was that moment that my river of art changed its course. In my bedroom, on Radiceva Avenue, Zagreb, Earth.

MM: That thrill of something new but slightly scary must have been a great and terrifying experience, but when it paid off, I bet it was all the more sensational.

FRAZER: Well, it kind of had aftershocks, because the same thing happened when I did "The Simpington Detective," *Silent War*, and more recently *Xombi*. I try one method and then notice that this new way of doing it could happen instead, changing the entire vibe. It's a nice feeling, but is also very much like being ill or scared of public shame. Back in the Zagreb days it was almost as if my career depended on each gig being reliable, hence the

extra fear. Nowadays, I sort of tell the editors in advance, "It may look a little different."

MM: How strange was it to rough sketch digitally versus using traditional pencil tools?

FRAZER: It was liberating.

MM: No hesitation?

FRAZER: Nope. I could always undo it, and erasing was way easier than with standard tools.

MM: What about the tension and pressure on the screen tablet versus that of paper and art board?

FRAZER: The tablets are smoother, so the pen glides more. You adjust pretty quickly. Using real pencils is a hassle if you need to move stuff around, too. Photoshop allows all manner of tweaks without redrawing everything. Tracing is easier, too, no more taping the page to the window.

MM: Did you also create custom brushes and pencils? Is that a very intensive process?

FRAZER: It's pretty easy to make them, though it takes a bit of trial and error to get the effect one wants. But I didn't start making

Part 4: The Season of the Witch Boy

MM: How did your involvement with *Seven Soldiers* come about?

FRAZER: *Klarion* happened because Grant emailed me and asked me if I was interested in working on a project, which I followed up at SDCC that year by asking the editor about it. He [Pete Tomasi] said they would prefer an A-lister to work on it, but they'll see what happens. The next thing I know a magazine prints an article by Grant where he states I will be drawing *Klarion*, so I figured the A-lister didn't show up and I got the gig. It's all Grant's fault.

MM: In the notes for the collected trade version of *Seven Soldiers*, Morrison and J.H. Williams say they provided notes and designs on the *Klarion* character. How did these designs and guides affect and influence your audition piece for *Klarion*?

FRAZER: They showed me what he looked like. [laughs] That was all I needed really: the hair, the outfit, etc. I took that and ran it through the Irvingizor™ and what came out came out.

MM: The Irvingizor™, huh? You've said that the editor sent your rough thumbnails to Grant and the other artists involved on the associated titles. First, do you know why the editor would consider them finished pencils? Second, you mentioned that Grant was upset and you'd already finished the issue by then. Did you not talk with Grant about this misunderstanding?

FRAZER: Well, I don't know if Pete thought they were layouts or pencils, as I was new to him and he was probably used to folks sending in pencils instead of scribbles. I worked differently to a lot of guys back then due to the coloring and the digital aspect, so I guess they just didn't

know what I was doing. As for Grant's comments, well that was a *faux pas* on behalf of Pete who sent an email to me that had all the correspondence about the entire series between him and Grant pasted in, and it was only when I snooped did I see the comments. Due to the timing of the email, I thought it was in reference to the final art I had sent in, so I emailed Pete to ask him—seeing as he was the editor—and he seemed as confused as I was. I didn't email Grant because not only does no one ever email Grant if

they want a fast reply, it would have seemed a little petty of me to get all whiny and crappy about his opinions. The editor is the one paid to suffer that grief from us freelancers, so Pete had to take the brunt of it.

MM: [laughs] So in large part a simple misunderstanding of the digital age of email correspondence. Since your art was sent to others, did you also have an ongoing knowledge of the related *Seven Soldiers* titles as you were working on *Klarion*?

FRAZER: No. I was the only one *not* in the loop it seems. [laughs]

MM: It doesn't look entirely digital in its composition. What was your art process for *Klarion*?

FRAZER: I penciled in Photoshop, printed out blue line versions onto DC paper, inked them with borders,

scanned that, and painted color on it.

MM: Why did you not select an entirely digital workflow for the title?

FRAZER: I wanted to use ink lines as well as paint because the audience was DCU people and the painty stuff wasn't so hot back then. I couldn't ink on the Mac back then because I didn't have a Cintiq yet.



MM: Was going back to a hybrid method frustrating for you?

FRAZER: It was, actually. By the end of the series I was keen to getting back into doing all digital art, as the gear changes between pencils, inks, scans, and colors was slowing me down too much and making the whole process a drag.

MM: How familiar with Grant and his work were you prior to the series?

FRAZER: I had read *Marvel Boy* and some "Zenith," as well as a bit of *The Invisibles* and *The Filth*. I wasn't a great follower of Grant's, mainly due to my not liking a lot of the art on the books he wrote. I couldn't look past the drawings, so it was only the ones that were well drawn that I read. It's the same with Alan Moore's work. But based on those few items that I did read I was aware of his style and unique flavor. It was weird, but it had intensity and depth, and I liked that.

MM: In terms of scripting and craft, how did Grant's writing and direction differ from your previous collaborations? Since it was your first time working with him, was it more organic to your style of storytelling or jarring because it was the first?

FRAZER: The first scripts had "text to be determined later" all over the place instead of dialogue. For issue #1 I was sort of waiting for the final scripts, but once I got issue #2 I figured this was what I was meant to work with. Prior to this all the scripts had been very tight, and I had followed them as faithfully as I could, but with this half-finished stuff I was a bit lost initially. Not having any guidance from anyone, I just decided to do my own thing, and it was around issue #3 that I discovered that that was what Grant was into. Once I knew that, it was awesome. In terms of compatibility, I liked Grant's way of working, as he clearly had an instinct for dramatic beats and he was very good at setting up sequences, but also free enough to allow for interpretation.

MM: Did he eventually write to your strengths as an artist as the series evolved?

FRAZER: I don't know what my strengths are! [laughter] He didn't ask for too many cars or horses though, so that's good.

MM: If you were selling or promoting yourself as an unknown entity to a new publisher



or writer, what would you consider as your strengths?

FRAZER: Variety? Independence? Unpredictability? I don't work in sales, fortunately. [laughter]

MM: Audiences see some of your trademark angular and inset panel layouts in *Klarion*. How much creative control did you have over the coloring and design of the book?

FRAZER: I think it was all on me. Issue #1 was all blue, intentionally, and I was surprised I didn't get told to mix it up a bit. Pete was relatively hands-off on this book, which was

Previous Page and Above: Frazer's digital "pencils" and finished, traditional inks for *Seven Soldiers: Klarion the Witch Boy* #1, page 2.

Klarion™ and © DC Comics.

lovely. He was a good editor to work with, as when he did contribute he had good taste and a sense of what would work.

MM: Do you recall any of his specific contributions that aided you?

FRAZER: He suggested the idea for the cover to issue #4 before the script was ready, but beyond that I can't remember any specifics.

MM: *Klarion* was your big break in American comics—how was it received? Did you receive any feedback from Grant or the other artists involved or even DC on the project?

FRAZER: Initially the Internet hated me, but this is to be expected.

MM: It is the Internet after all. [laughter]

FRAZER: Yes. After a while they warmed to it, and now so many folks say it's the best thing I ever did. Ho hum. "It's a good record, but it's never as good as the first album." Grant did say some nice stuff at SDCC, I think. He was pleased with the character of Klarion, and that was enough for me. The other guys in the gang now had to acknowl-

edge me as a peer, whereas before I could quite easily be ignored in bars. Some of us are mates now, which is nice.

MM: Around the same time as *Klarion*, you were also working on a single issue of *Hellblazer* with Mike Carey. How did this assignment come about?

FRAZER: Not sure. I think Mike had said something to me at SDCC about wanting to work with me on it, and I had said yeah, but then I get an email from the editor out of the blue saying they had a one-issue script for me coming up and did I want to do it?

MM: Unlike your time on *The Authority*, "The Gift" seems to find a better balance between your line work and the coloring efforts of Lee Loughridge. Were you unable to color the issue because of your commitments with *Klarion* or was it another incident of a separate penciler and separate colorist mentality?

FRAZER: They just didn't want me to do it because it was Lee's gig, and if I colored it, it's like taking food out of his mouth.

MM: But the end product in *Hellblazer* appears to be much more conducive to your line art. How was this balance achieved versus, say, *The Authority*?

FRAZER: Lee had more time to color it perhaps? The *Authority* colors were done in a rush because I was late. But also the line work on *Hellblazer* was more suited to colors, as there were holding lines and stuff that serve an actual function.

MM: Looking back with the perspective allowed by time, what are your thoughts about your work on *Klarion* and the series itself?

FRAZER: I like it. It's weird and fun, and despite all the drawing errors, I think the character overcomes that and if anything adds to the weirdness, which is a plus for me. I can still see the bits that really suck, though, so I'll never be totally objective about it.

MM: You're always your own harshest critic? Did you see the errors at the time or is this the product of hindsight? Do you believe they were errors produced by the hybrid workflow that a completely digital environment has allowed you to correct?

FRAZER: I am indeed my harshest critic and greatest admirer. I see the errors as I make them, or more like just after the page is finished. Errors, or technical "wrongness," are a part of art. I expect them. It's only how badly they detract from the story and the focus of the art that is really important. Errors that really do make a real stink need correcting, others can be allowed to stay. The errors in *Klarion* were caused by my method of leaving stuff 'til the next stage. I had this thing where I would be in a rush and I'd say, "I can fix that in the colors," and then I'd get to the coloring stage and I'd be like, "Crap! I should have sorted



that in the pencils!" It's taken ages for me to recondition myself to reverse that, making the main effort in the underlying structure, thus allowing the later stages to be freer and more experimental.

"Looking back, I'm not sure if the project would've existed at all if Frazer hadn't illustrated it. Feels that way to me, anyway. And, keep in mind, Frazer had never done that kind of material in comics before. Mainstream Marvel super-heroes, an extremely high-tech character and setting... it was fairly new to him. I don't know if he thought it was in his particular wheelhouse or not, but, as far as I can recall, he dove in headfirst and knocked it out of the park. I think Frazer can draw anything and make it look great. In the years since we did Iron Man together, he's just gotten better and better. His most recent work on Batman and Robin is some of my favorite work he's ever done. So few artists display that kind of artistic progression these days. But whatever he chooses to do, I know I'll be there."

— Joe Casey

FRAZER: Bless him. Writers are always so nice. This is the nice version of what police say when investigating a crime.

MM: So what's the naughty version of Casey's story?

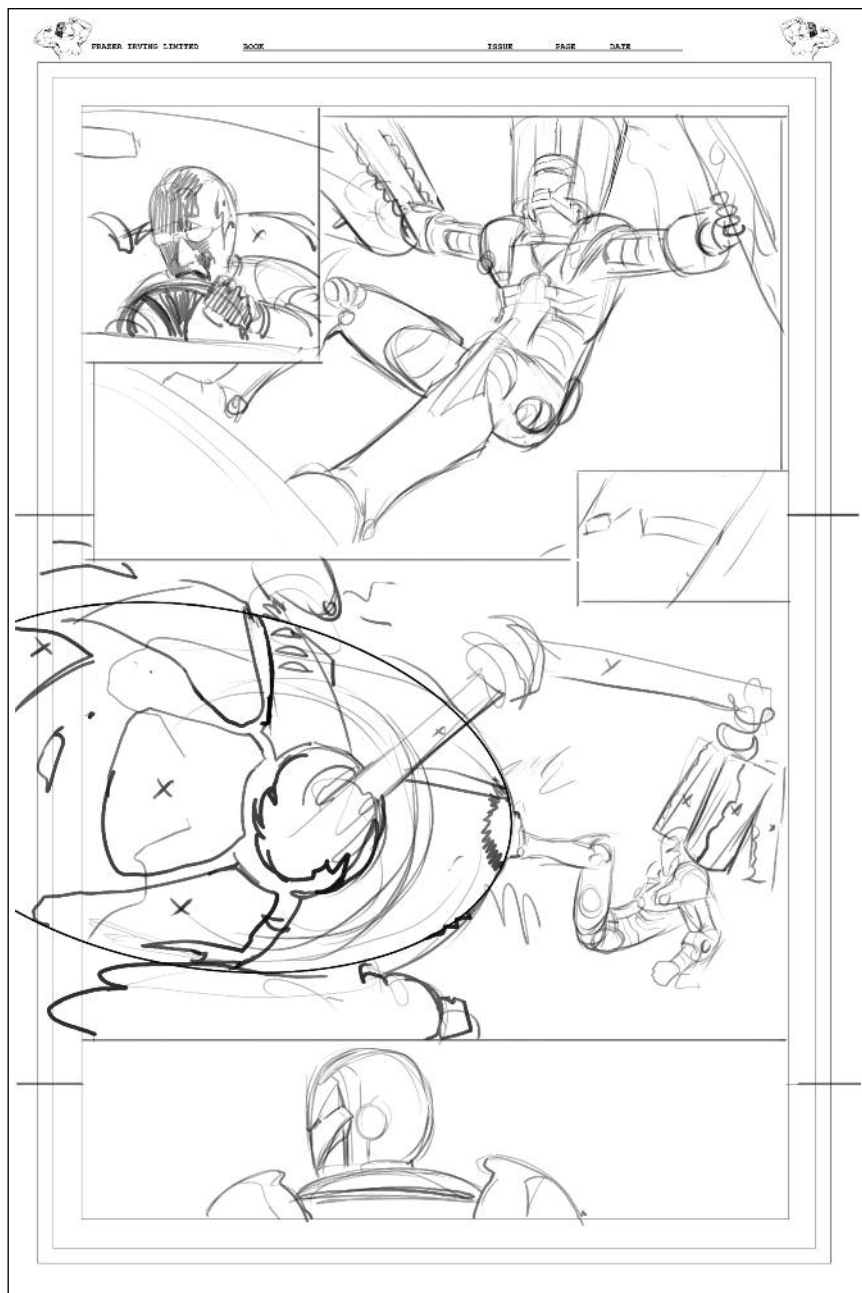
FRAZER: There's nothing naughty about Joe. He's as pure as the driven snow. Although, he may have kissed a lady once. *[laughter]*

MM: You began work on *Iron Man: Inevitable*, with the first issue appearing in December 2005. How did you become associated with Casey and the mini-series?

FRAZER: He emailed me about it, I think, and asked if I was up for it, as he had put my name forward. I said yes, and then Tom Breervort emailed me making the offer official. I didn't know a lot about it, and I hadn't been following the current series, either, so it was a bit new to me.

MM: Had you pitched with Joe beforehand?

FRAZER: Not properly. He'd been talking about some pitches and said he'd do the hard bit and then let me know. There was one DC pitch which eventually got knocked back, and I was up for that. Back in those days, I assumed people like Joe could get any gig green lit. I know the reality now.



MM: Since you didn't follow the ongoing series, what attracted you to the project itself?

FRAZER: Money? *[laughter]* Joe was very polite when he asked me. I was also curious, but Joe has it right when he says that I didn't think it was my scene. I struggled with the art a lot, more the rendering and illustration than the storytelling, which was fine, as the script was tight and solid. I couldn't get the marks I wanted, and all my experiments cocked up during that series.

MM: What experiments?

FRAZER: Silly art things involving lines. I used the wrong pens. Looking back, the method is very similar to what I do now, but

Previous Page: While the line art for page 17 of *Hellblazer* #213 is heavy on the blacks, the art is actually quite open and leaves the shading up to the colorist.

Above: Pencils for *Iron Man: Inevitable* #1, page 12. Frazer used a mostly traditional process for this six-issue mini-series, only using the computer with the coloring.

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Iron Man™ and © Marvel Characters, Inc.

Part 5: Batman and the Return of Frazer Irving

"A quirky eeriness. It sounds odd, but I wanted a bit of a disjointed, dysfunctional approach to the title and the character. I think people who read Frazer's super-hero work are drawn to it specifically because it is a different approach to the iconic characters they know. His storytelling is flawless, his camera moves around beautifully and he always creates a real sense of place and mood through his environmental drawing, and most specifically his washed-out color palette choices, that always bring, to me, a feeling like I'm watching a 1970s Scorsese film if all the players lived in the Victorian era."

— Fabian Nicieza

Fabian made him sound like a wraith compared to a super-hero, and it was logic that dictated his appearance in that respect. As for the environment, even though it was Gotham, these places are all dependant on the point of view of the protagonist. Like, there is no set generic Gotham, but there's a Gotham seen through the eyes of however many main characters you can cook up. Azrael's Gotham was distorted, warped, and disturbed by his experiences, and it meant that I approached every aspect with that wishy-washy watercolor effect to make the details less sharp than you would expect.

MM: How do you respond to Fabian's description of your work and approach to Azrael?

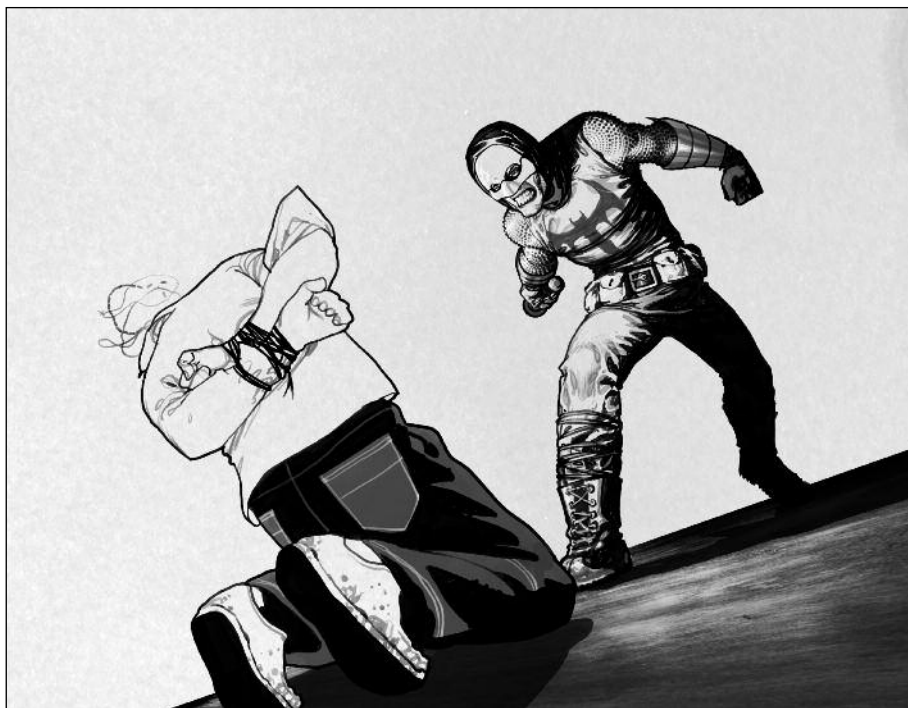
FRAZER: By blushing? *[laughter]*

MM: Tell me about how Mike Marts came to you with *Azrael: Death's Dark Knight* and what attracted you to the project?

FRAZER: First off, I was attracted to the gig because I was almost broke and I really needed a juicy gig. Marts was like the cavalry charging over the hill when he emailed me about this story, and even though I knew zilch about Azrael, I agreed. I got the synopsis, and despite most of it involving characters and events I knew nothing about, it clearly had an arc and there was emotion involved, so that was good.

MM: Even though you'd been in Gotham before, the colors resemble much more of your post-"Button Man" work. Can you tell me how you approached the costume and design of Azrael both in terms of the character and the environment?

FRAZER: In the script it sounded like the whole revival of Azrael was a bit ramshackle, so I figured his costume should be made of normal bits of clothing instead of sparkly super-hero stuff, hence the boots, the shoelaces, the sash, etc.



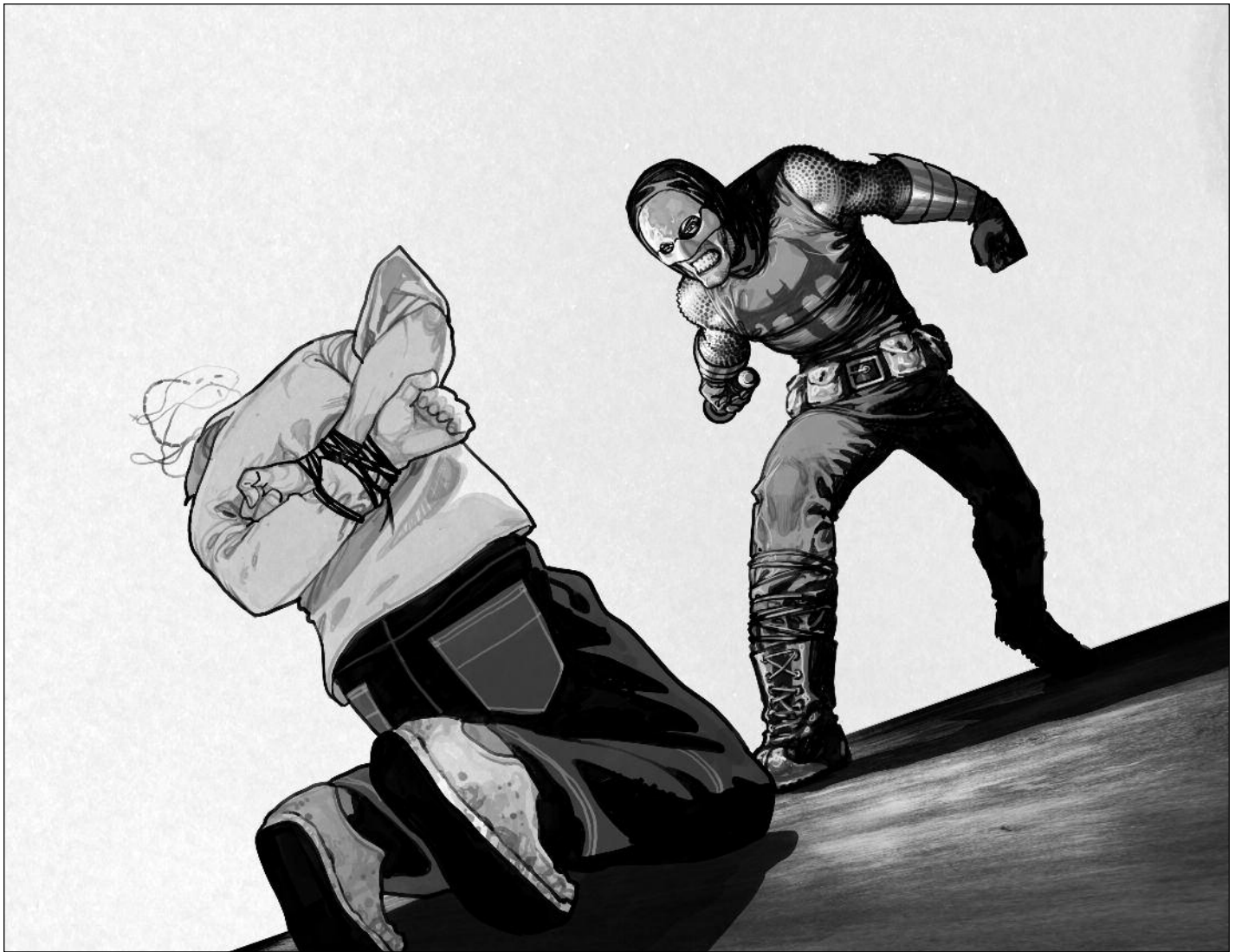
MM: Did you also read the "Battle for the Cowl" and related *Batman: RIP* books at the time, or did you worry about any cross-contamination with the other titles influencing your style?

FRAZER: I read nothing that wasn't essential to the gig in hand. Generally that's what I do, otherwise I'd end up reading hundreds of comics which would do no more than to con-

fuse me with continuity and conflicting styles. When I take on a job like this, I expect the script to be self-contained in terms of giving me the info I need. Fabian made the script self-contained and even mentioned this in the notes, which is excellent, as I really like to work in a vacuum in order to focus the mood and energies free from interference.

MM: We've joked about this before, but what is your obsession with sashes and the fevered pitch you felt at getting to use that on Azrael?

FRAZER: *[laughs]* Sashes are cool, dude. Why, don't you and your family all wear sashes? Oh, my God, sashes should be compulsory. I wear over 28 sashes on different parts of my body at all times of the day. I sleep in a giant sash. I eat sash soup. *[laughter]*



MM: Now there's an image for the book cover. [laughter]

"He thinks about color the way guys from my generation think about black-&-white. I'm all about economy as an artist. I try to reduce things to stark icons. Frazer is the herald of a new paradigm. He uses color as an integral part of the storytelling process rather than an accent or afterthought. As I said earlier, his character acting and mise-en-scene authenticity are at a very high level. He's also a brilliant draftsman. The truly scary thing about all of this is that he's still in the early stages of his career. He's a sharp guy and has more than one magnum opus in him. I'd be lucky to work with him again."

— Phil Hester

MM: How do you feel being the "herald of a new paradigm"?

FRAZER: I feel like I want to hug Phil. But of course he's absolutely correct. A very wise man, indeed.

MM: [laughs] Rob Levin brought you onboard for *Days Missing*. Was this because of your prior association from *The Darkness*?

FRAZER: Yes, that would be through *The Darkness* stuff earlier. After I did that he kind of got hit by downsizing at Top Cow and was let go from what clearly seemed to be his dream job. I admit I felt a great deal of sympathy and pity for the little chap, especially when he wrote a rather heartbreaking entry on his blog the day it happened, and I lent some token support via email as did many others. He then latched onto this for later, and when he got the gig editing *Days Missing* he tugged at my ankle and asked me if I would want to do these two issues. I bet if he knew what a headache I was going to be he would have reconsidered.

MM: How so?

FRAZER: I made him wait for pages 'til the very end of the deadline. I didn't miss the

Previous Page and Above: First, look at Frazer's finished digital inking for a panel from *Azrael: Death's Dark Knight* #1. As part of his inking process, Frazer also lays down flat gray tones. Once the inking is complete, Frazer adds texture with more gray tones. From here Frazer will go into the coloring, using the gray tones basically as a wash underneath his colors.

Azrael™ and © DC Comics.

print deadline, but I did have a lot of lead time, and due to extracurricular activities and stuff, I kind of let it slide longer than I should have done. Doing that job was very unpleasant for a few reasons, the main one being that page rates were lower and we had no ownership and there were no royalties. Quite poor conditions compared to DC and Marvel and most of the others we had all worked for, plus there was some level of "input" from Rob's superiors which didn't always make sense. It was hard to be motivated and to put lots into the art when I knew that if it got really big I'd not see a penny from that, as well as being asked to change perfectly good aspects of my designs and having to send long explanations back via email pointing out why these requests were invalid, and Rob had to take it going both directions. Having said that, I am proud of what we did now, but I just don't think I ever want to work on another comic property where non-comics people are calling the shots. It's a tiny detail, but it really does send ripples down the line to one so sensitive and outrageously arrogant as myself. They did treat us to a rooftop party at SDCC, though, so they are very good at that stuff, and in person Trevor is a lovely chap.

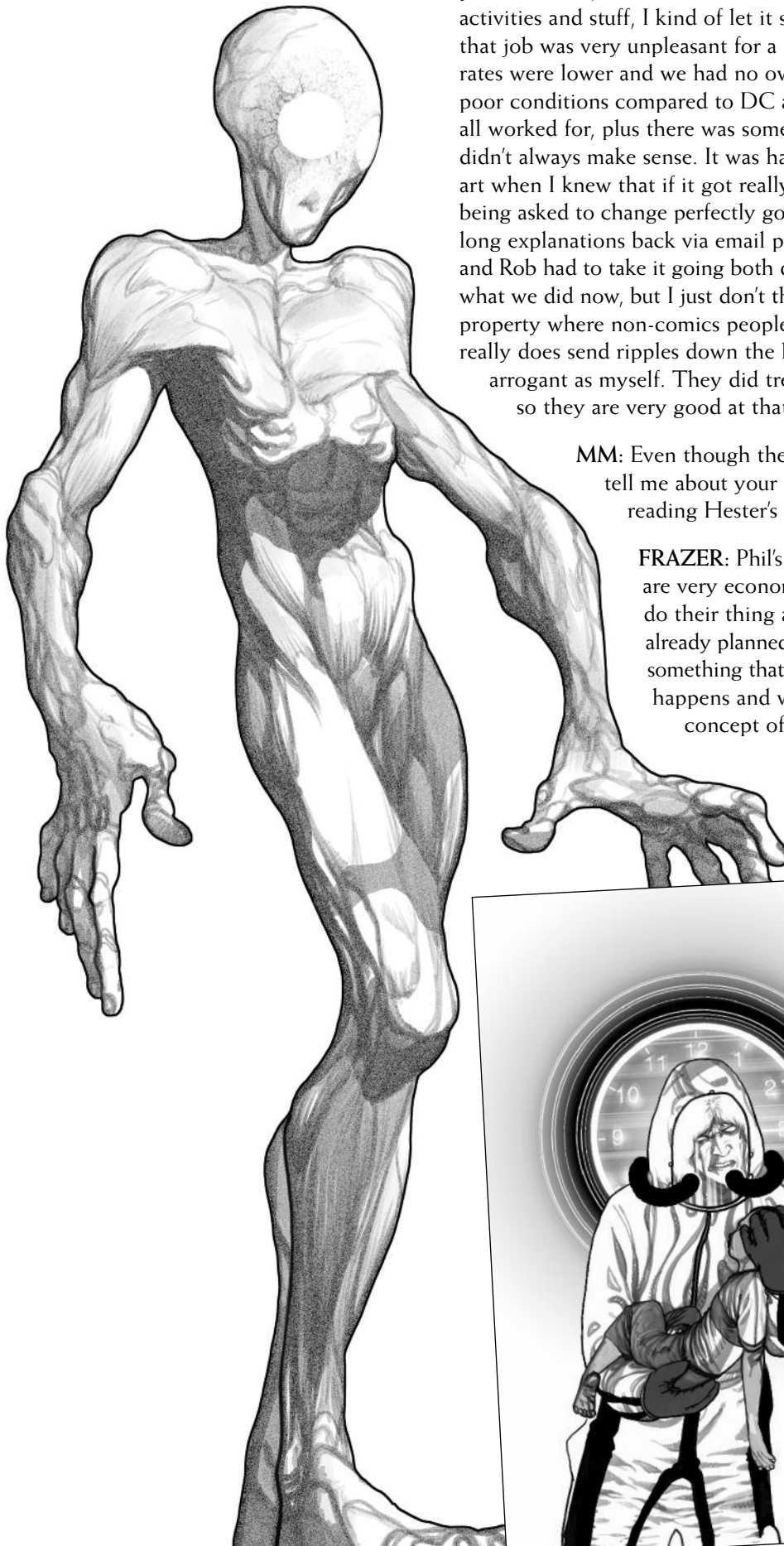
MM: Even though the Steward was designed by somebody else, tell me about your approach to the pages themselves upon reading Hester's script.

FRAZER: Phil's scripts, like David Hine's and John Wagner's, are very economic and they seem to be written for artists to do their thing as opposed to shooting scripts with details already planned out. What I was looking for in the script was something that I could engage with, not descriptions of what happens and where stuff goes. I wasn't so taken with the concept of the Steward. My tastes in sci-fi tend to lie in other areas, but Phil gave him a great sense of tragedy and that was all I needed. Phil structured the story extremely well, telling a complete story in one issue with no

sense of decompression, and I felt like the character actually grew in those 22 pages. With all of that stuff solid in the script, I didn't have to worry about the mechanics of it all working and I could just tune into this tragic character and let the colors flow.

MM: While you did covers for *Days Missing*, you only contributed interiors to issues #1 and #5. What was the experience like to set the stage for the series and then come back in for the conclusion having not worked on the middle sequences? Was this at all disjointing for you?

FRAZER: No, because they were both written by Phil. To me it felt like



Below and Next Page:

Frazer's digital sketch and finished inks with gray tones for the variant cover of *Batman and Robin* #15. The darker lines you see in the sketch are done on a separate layer. When it comes time to ink, Frazer simply removes the light, rough layer so the finer detail of the darker lines are clearly visible.

Batman, Robin, The Joker™ and © DC Comics.

oranges of the theater are the tobacco-stained surfaces reflecting light or the fire of the burning wall, the grisly puke-greens of the interrogation chamber are rust and human fluids rotting on the walls, etc. In the interrogation scene, the script did call for more stark contrast, like *Sin City*. I, however, felt that all that black would be a lost opportunity, and opted to fill it with textures to make the situation less stark and more sickly. Everything the Joker did was sick, and I wanted to convey that visually utilizing the "hidden actor," which is the background. Instead of showing just brutality, I wanted to hint at how fundamentally wrong Damian's actions were, even though he didn't know it.



MM: One item that stood out was how different the dialogue was between the early script and the published comic.

FRAZER: Grant changes a lot of dialogue during subbing, more so than others I have worked with, but I know most writers would like the opportunity to modify the words once the pictures are made. I think it's the best way to do it, and produces more cohesive comics, but it's not always possible if the art is late or if the editor is swamped with other stuff. I never feel like I need to go back and change stuff when that happens, because the writers always modify it to improve the comic, never to disrupt it. Grant's revisions were a revelation. I would read the printed book and be amazed at how the story was so fresh and different, how the characters became so much more alive with new information growing out of dialogue which was so different to what I assumed would be there. Some dialogue is very basic and almost patronizing in the script, but the magic is when the writer changes it to allow the art to carry more of the storytelling and uses the dialogue to convey information in a less obvious manner.

MM: Is it at all strange to design a variant cover for the issue you're also illustrating? Did you have any correspondence with Frank Quitely? Were the covers done before you knew what the interiors would be? What guidance did you have in those cover designs?

FRAZER: I have spoken to Mr. Quitely once, and that was at a con for about five seconds. All of his covers were done before mine, and were in some cases the only clues I had as to what was going on in that issue. I also had to make covers in advance of getting scripts due to solicitation deadlines, which meant that my *Batman and Robin* covers bear no relation to the narrative within the book. The first two covers I had simple guides from Marts. He asked for a "Batman and Robin action pose" for issue #13 and "Batman and Robin fighting a group of shadowy figures" for issue #14, and I had to run with that. For issue #15 I suggested a mental Joker image, and he just said, "Go for it."

MM: Issue #15 is perhaps the most iconic cover of the three because of the true insanity. How did you go from the Joker playing with Batman and Robin hand-puppets to the explosive nature of figures and characters in his head?



F 10

FRAZER: The portrait shot was more along the lines of what I wanted to do, but I figured I should offer them some variations with a more narrative nature, so the glove puppets were done after the portrait shot. That image is pretty much how I see the Joker, and it's something I knew I could do easily and have a lot of fun with, though I'm still surprised Mike picked it, because I thought it would be a little too generic.

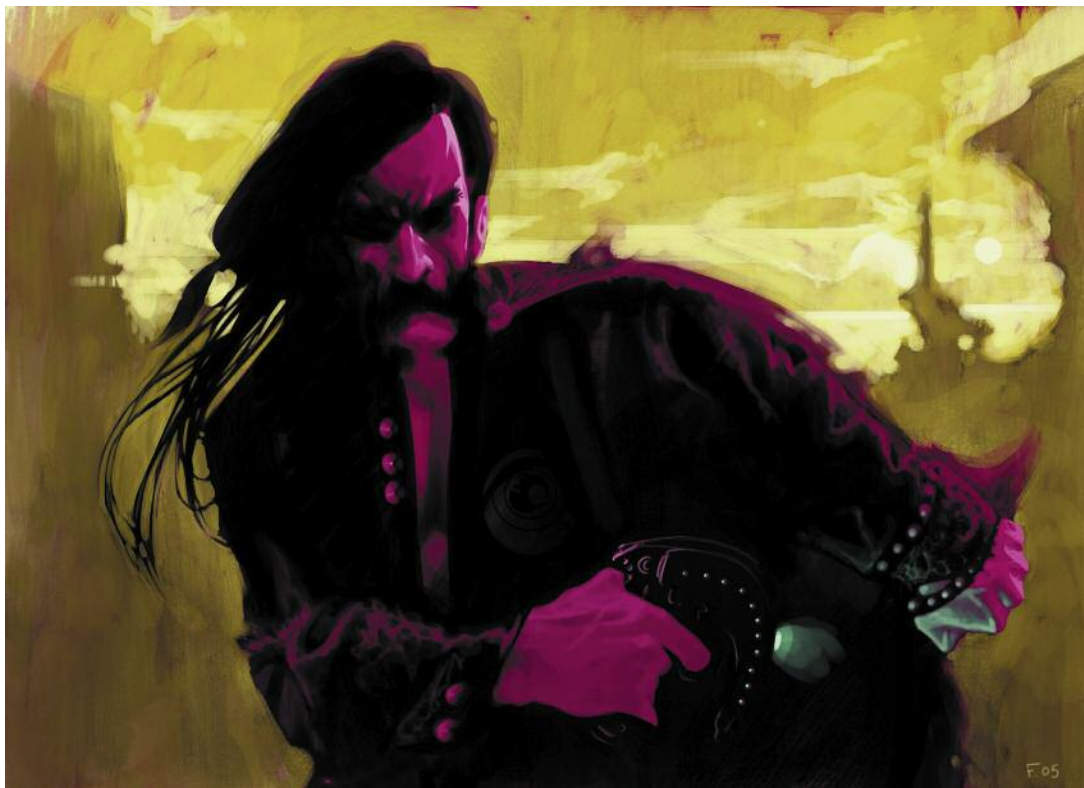
MM: *Batman and Robin* #16 stands out in a series that has so many great issues. I know you've worked with other artists on a single project before, but how did this arrangement work between you, Cameron Stewart, and Chris Burnham, as the original solicits only listed one artist involved?

FRAZER: Truth? I had heard that Cameron was drawing that issue and I was a bit angry, as it was just one more issue and I wanted that whole collected edition for myself, but I figured there must be good reasons. Then, I discovered, when talking to Cameron at SDCC, that he didn't even know about it. Thinking there was some mix-up here I spoke to Marts about it and discovered a bit of a communication breakdown happening, so I mentioned that if Cameron couldn't do it due to his Ubisoft gig, then I would be happy to step in. A mixture of utter selfishness and utter selflessness. Later on I heard from Marts that Cameron was indeed drawing it now, but only the first part, and Grant had written the script to work with different artists drawing different

scenes, and did I want to do a bit of it? More importantly, he was concerned I wouldn't have the time, but I assured him I could do ten pages in twelve days, no problemo. It was a bit messy—as it transpired there were seven pages of a scene set aside for another artist and all the chosen ones had bailed, so in a moment of organization I suggested Chris Burnham to Kristan, and the next thing I know he's doing the pages. Whether or not it was down to my suggestion I will never know, but it was good to see him get the break. Ultimately, the three of us jammed on our scenes and made the last issue a very vibrant one, but it does show some of the complexities involved with making Batman comics with such vast and voracious egos such as mine involved.

MM: Tell me about how the final page—the money shot, if you will—of Bruce announcing his new endeavor served as an end to your run with the series. What did that mean for you?





Pages 94-95: Cover art for *Judge Dredd Versus Aliens: Incubus #3*.

Pages 96-97: Preliminary steps and final artwork for *Silent War #1*, page 22. The screen grabs show two layers of the process Frazer used to create the finished page. As you can see from the tool bars, Frazer uses several different custom brushes in his work and he works in a large number of layers in order to get the finished look he wants.

Judge Dredd TM and © Rebellion A/S.
Aliens TM and © 20th Century Fox
Film Corp. Gorgon, Inhumans TM and
© Marvel Characters, Inc.

Previous Page: “The Smoker,” 2005 digital illustration.

Above: “The Gunslinger,” 2005 digital illustration.

Right: “Tongues,” digital illustration.

Page 100: An Iron Man digital illustration, which Frazer did on his own and not as part of the *Iron Man: Inevitable* mini-series.

Page 101: Artwork for the cover of *Gutsville #1*.

Iron Man TM and © Marvel Characters, Inc.
Gutsville TM and © Simon Spurrier and
Frazer Irving.

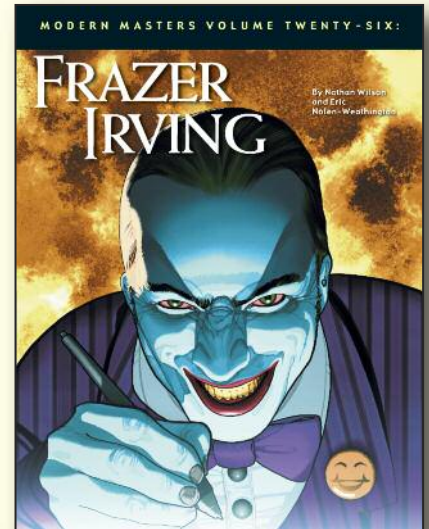




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