GRACE ELLIS
MIKKI KENDALL
SAM HUMPHRIES
CHRISTOPHER SEBEIA
GREG RUCKA
JONATHAN HICKMAN
KELLY SUE DeCONNICK
KATHRYN IMMONEN
EVAN DORKIN & SARAH DYER

SHAE BEAGLE
ANNA D’AMICO
MACKENZIE FIELDS
GRIFIN LUNDEEN
LAUREN MYERS
OLIVER ONO
ALISSA SALLAH
CAILEY TERVO
ALEC VALERIUS
Welcome to SPITBALL 2: A CCAD Comics Anthology!
This is a sample of each of the comics available in the anthology - if you are interested in reading the rest, you can find out more information at SPITBALL.TUMBLR.COM or CCAD.EDU

Special thanks to:

MIKE LAUGHEAD
LAURENN McCUBBIN
TOM SPURGEON

With an additional thanks to:

STEWART McKISSICK
ADAM OSGOOD
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SPITBALL 2: A CCAD COMIC ANTHOLOGY
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The previous generation of comics-makers, the stalwarts and oddballs that dragged comics into a 21st Century of adult expression, developed their early careers crossing deprivation with immersion. Comic books had been shoved out of public life. Comic strips had abandoned adventure illustration and Disney-inspired sumptuousness for greeting-card shorthand. Cartoons were appointment television and almost never primetime programming. The rare animated movie at the movie theater struggled with box office and the weight of history; many were re-releases.

By the 1970s, the populist veldt of comics in the ‘30s and ‘40s was mowed into desert. Young cartoonists of the ‘80s and ‘90s worked with whatever they could find. The Hernandez Brothers studied the same stack of comic books every summer of their childhoods with Talmudic intensity. Others huddled around what half-dozen classic strip anthologies existed. MAD and the undergrounds perfected burrowing into larger things and laying waste to them from within. Garry Trudeau managed to catalog every type of boomer there ever was, and Jules Feiffer continued poking at their parents’ inability to deal. Soon there were entire sections in comics shops that featured emerging talents working those same rough areas, or bringing those values into commercial comics-making. Everything about comics as an expressive art form had to be built – or rebuilt – from the ground up: even the great material strained under the burden of justifying its existence while also simply being quality work.

The comics you’re about to read come from a very different place.

In Laurenn McCubbin’s Comics Practicum class at Columbus College Of Art & Design, students are assigned short stories from a range of working comics writers. Their assignment is to execute that story on the page to the satisfaction of themselves, their classmates, their instructor and their creative partner or partners. For many of the artists, some of them new to comics entirely, this is being tossed in the deep end, and SPITBALL reflects the intensity of artists digging deep and finding ways of doing brand new things.

That it works so well story in and story out speaks well of McCubbin and her students. It also suggests how very different comics making can be in an age where we can access great works and grand ideas and a near-infinite number of visual approaches with a time-traveler’s presumption. In “All The Stars In Heaven,” there’s a moment where Alec Valerius uses 1960s commercial-comic structural tropes such as collage and strategic balloon placement to facilitate a text-heavy section provided him by writers Evan Dorkin and Sarah Dyer. It’s a great choice, but he does so in service to a world and cast of characters that look like they could have been shaken from the spine of a modern French-language alternative comic, something animation-
ready by Nicholas De Crecy or Joann Sfar. It’s the casual, sure-handed blending that one is more used to seeing from artists two decades older than Valerius or any of his schoolmates. It is what comics have become.

This brand of blissful precocity soaks the stories that accompany “All The Stars” like saliva in notebook paper. Drawing a Jonathan Hickman script in “Superficial,” Oliver Ono finds a natural bounce between varying perspectives and some key research to keep us intrigued in the midst of one of the most difficult comics structures: across-the-page horizontal tiers. Alissa Sallah has a similar task interpreting Kelly Sue DeConnick’s “Tropical Butterflies Alive In Winter” for the page, using insets within larger moments to suggest the complexity of the emotional transitions involved. There’s a similar clever and assured solution for tracking the incremental changes in outlook that Mackenzie Fields brings to Sam Humphries’ script for “Haunted Boston.”

Anna D’Amico’s accomplishment on the interpretation of Mikki Kendall’s straightforward “Weedkiller” script proves to be less about problem solving than showing restraint on the page, allowing all the beats to play out and seeking maximum visual punch in a way that doesn’t stop the story in its tracks. Mission accomplished. In “Never Land,” Cailey Tervo uses design elements, coloring and even the lettering to suggest character relationships in a way that pays off in a big way in the final panel.

That last moment is the most confident creative choice in the entire book, and Kathryn Immonen’s script perhaps the most ambitious overall. Christopher Sebela’s script for “Simple Thing,” features the most abstract concept work, which Griffin Lundeen grounds by smart use of panel symmetry and an emotionally draining color palette: the placid soul of a physical object. Greg Rucka’s script for “Clicker” flips Sebela’s priorities, walking us through an ordinary situation made slippery to the grasp by its lack of character progression; Lauren Myers’ solutions in terms of panel design and character placement within panels match the appealing nature of her designs and help hold the story together. Shae Beagle has fun with Grace Ellis’ “Moonstruck” script, which allows the artist the opportunity to design crucially appealing characters, but also sustain different levels of energy as the story demands. Beagle’s skill at lettering helps out here, as does the choice to throw an extra spotlight on the characters by dropping background in favor of coloring schemes that indicate emotion.

An anthology this good-looking was not possible a generation ago, nor was the blend of modern approaches and classic structural solutions. Young cartoonists have the entire medium available to them, a storehouse of techniques that will never run dry. A first step this bold for so many young cartoonists will eventually make me wonder after their second, and their third, but that can wait until I read this year’s SPITBALL a few more times. Well done.

Tom Spurgeon
Editor/Owner of Comics Reporter
Festival Director at Cartoon Crossroads Columbus
Lauren Myers is a class of 2018 CCAD student from Toledo, Ohio. She majors in illustration and minors in creative writing and greatly enjoys the realm of comic making. As a young child she was extremely obsessed with horses and was known best as that weird horse girl in school who drew horses all the time. Well, look at her now, world! Now she’s drawing cute floppy puppies! This is her first official publication and she plans to further pursue a career in independent comics work upon graduation, hoping to sustain an average lifestyle that will support both her and her pet tortoise.

Greg Rucka is the author of numerous novels and comics, including the New York Times bestselling LAZARUS, co-created with Michael Lark, and BLACK MAGICK, co-created with Nicola Scott, both published by Image Comics. He can be found online at www.gregrucka.com, and at his webcomic, LADY SABRE & THE PIRATES OF THE INEFFABLE AETHER (www.ineffableaether.com). He lives in Portland, Oregon, with his wife, writer Jennifer Van Meter, and their two children, and their dog, Marlowe.
Go get it!

Good boy!

Leave it!

Good dog!

Sit.

Rainbow, sit.

Sit. Sit.

Please sit.

C'mon dog.

Sit. Sit! Sitsitsitsit!
WEEDKILLER

ART BY:
Anna D’Amico

WRITTEN BY:
Mikki Kendall

Anna is a senior graduating with a BFA in Illustration, a minor in creative writing, and an existential identity crisis. Comics are her one true love, but she also enjoys dabbling in concept design and costuming. Her favorite things are fantasy escapism (which probably explains the existential crisis), intersectional feminism, and tea. She has self-published some single-issue comics, currently writes and draws a webcomic called Northward Bound, and hopes to continue expanding her reach into the comics field in the future. Look out world.

Mikki Kendall is a full-time writer of comics, speculative fiction and non-fiction. Her non-fiction work often deals with issues of feminism and race, and can be found in The Guardian, XO Jane, Salon, NPR’s Code Switch, Hood Feminism, and many other places. In 2015 she made her comics debut writing SWORDS OF SORROW for Dynamite Comics. She recently published PATHS, a comic dealing with issues of online harassment, a comic collaboration with her husband, Patrick, and their son. She only works this hard because her kids eat more than any three superheroes.

www.adamicoart.com  www.mikkikendall.com
not today, witch.

this prince has friends.

friends who know what you are...

I hope you enjoyed your last meal!
Cailey Tervo is a children’s market illustrator and designer from an irrelevant cornfield in the middle of Illinois. Over the years she has self-published several comics, both online and in print, including SOULCIAL ANXIETY, LONELY GHOST, and THE HOUSE IN THE WOOD. She is also a frequent contributor to the local Columbus comic magazine, The Sequentialist. A lover of all mediums of storytelling, she has dipped her toes in animation, comics, children’s books, and theatre. She can usually be found singing along to Hamilton while working on her illustrations and comics.

Kathryn Immonen has been getting paid to make things up for more than twenty years. She has written stories for both DC and Marvel, but is probably best known for JOURNEY INTO MYSTERY with Sif and PATSY WALKER: HELLCAT. Her collaborations with artist Stuart Immonen include the Doug Wright nominated MOVING PICTURES (Top Shelf, 2010) a story of the theft and commoditization of both art and desire during WWII and, most recently, RUSSIAN OLIVE TO RED KING (AdHouse, 2015), a 2016 Lynd Ward Prize honor book. She lives in a forest in Canada with her very talented husband and their very bad dog.

www.caileytervo.com

NEVER LAND

ART BY:
Cailey Tervo

WRITTEN BY:
Kathryn Immonen
who dies in the middle of summer?

when the lake is finally warming and the mornings come slow and early

and the wind still brings rain

when the garden is just starting to show its real worth

when there's a fistsized toad under every cracked paver: cool and smooth, with a snout like the dry top of bread dough left uncovered.

who goes and dies in the middle of all that magic?
Born in sunny California, Griffin now lives in Columbus, braving temperatures below 50 degrees. While not drawing, he spends much of his time contemplating how Dalmatians are so amazing and why he doesn’t have one. His main inspirations include the color pink, root beer, comfy sweaters, and the exquisite taste of Mexican food. If it weren’t for art he’d probably be cruising the country, taking pictures of nice clouds and feeding any ducks he would come across. It’s also been rumored that he has never chewed gum before.

Currently living in Portland, OR, Christopher Sebela is known for writing ESCAPE FROM NEW YORK for BOOM!, GHOST for Dark Horse, Marvel titles such as FANTASTIC FOUR and CAPTAIN MARVEL, as well as his many creator-owned comics like HEARTTHROB, WE(L)COME BACK, AND HIGH CRIMES, which was nominated for two Eisner Awards. This is Chris’s second time writing for SPITBALL; his story “White Room” (illustrated by Mikey Crawford) can be found in SPITBALL 1.

therustjunkie.tumblr.com  www.christophersebela.com
I change hands.

I grow. Slower than they do.

The ghosts of the things I’ve done live on my surface, like them.

But my purpose never does.

I know I’m not forever.

Everything stops.

Things break all the time.

They shrink.

Crumble.

Fall.

And I feel my real purpose is still out there. Closer now.
When not perusing the local art museum for Ancient Egyptian artifacts, you’ll find Mackenzie with a tablet on her lap and a pen in hand. An amateur Egyptologist and a lover of the paranormal, she is mostly known in the comics realm for work on her original webcomic and graphic novel FRIENDQUEST. If you are looking to contact her, you can visit friendquestcomic.com or theghostlymuse.tumblr.com.

Sam Humphries is a comic book writer based out of Los Angeles. He began his foray into comics by self-publishing OUR LOVE IS REAL and SACRIFICE, and has continued to write for publishers like Image, Marvel, DC Comics, and BOOM! Studios. Sam’s titles include CITIZEN JACK for Image, and LEGENDARY STAR-LORD for Marvel. His most recent series are JONSEY, for BOOM!, and GREEN LANTERNS for DC Comics (beginning in the summer of 2016).
She's calling again.

Jess.

The world never goes away.

You have to bury yourself to hide.

Hi?

Allie!

HAPPY-
What was once a Kentucky artist, like a smelly butterfly, has now transformed into an Ohio illustrator. Alec Valerius derives a lot of inspiration from underground comix artists and French illustration, and has sworn that if he had the chance to meet Moebius, he would “literally crap his pants.” (Alec knows that Moebius is dead.) His work is described as “visceral, sarcastic, and kind of gross.” Science fiction has always influenced his creative process as well, only being six years old when he first watched James Cameron’s Aliens.

Evan Dorkin, and Sarah Dyer are a husband and wife duo that has collaborated on many projects throughout the years. Evan is best known for his comics MILK AND CHEESE, DORK, THE ELTINGVILLE CLUB, and BEASTS OF BURDEN, and Sarah is an influential zine artist and creator of ACTION GIRL COMICS. Together, Evan and Sarah have written for Adult Swim’s Space Ghost Coast to Coast, the animated Superman series, and Yo Gabba Gabba! They are currently working together on their new project, CALLA CTHULHU.
PLEASE, BENNY. WE NEED TO TALK. IT'S SERIOUS.

JESUS. I CAN'T BELIEVE IT. OF COURSE WE'LL TALK. ONLY CALL ME BEN, OKAY?

SO, HENRY. WHAT ARE WE TALKING ABOUT?

THE MOVIE YOU'RE MAKING. THE ONE THEY JUST ANNOUNCED.

YOU MEAN THE MONSTER THING? CALL OF CTHULHU. COOLOO.

Yeah, shit. I'll never get that stupid name right. What about it?

You can't make it, Ben!

You have to stop production on it immediately!

What? Jesus, Henry - is this a gag?

Why would I ever do such a crazy thing?

Because Cthulhu is real, Ben.

He's real and your movie could bring him back to power. Allow him to rise up from the depths and wipe humanity from the earth.

Henry, are you on something?

There's clinics for that - I can drive you to one.
Oliver Ono is a comic artist and illustrator out of West Liberty, Ohio. He has attended both The Ohio State University and Columbus College of Art & Design. Though he is half Japanese, he does not draw manga. Don’t get him wrong, he can, but he prefers not to. While this is his first published work, he intends on continuing a career in the comics industry. Also, he thinks that writing biographical information in the third person feels formulaic and lifeless.

Jonathan Hickman is a comic writer and artist from South Carolina. He is the creator of The Nightly News, The Manhattan Projects, and East of West for Image comics as well as the writer for several Marvel comics: The Fantastic Four, Secret Wars, as well as The Avengers.

www.oliverono.com  Twitter @JHickman
NO, WE CAN DO MUCH BETTER I THINK,
LET'S START WITH THOSE TEETH...

THOSE ROTTEN, CROOKED TEETH.

AND THIS HAIR...
AND THOSE BAGS UNDER YOUR EYES...
SO MUCH TO DO...
BUT IF WE STICK TO IT...
STAY AT IT...
TROPICAL BUTTERFLIES
ALIVE IN WINTER

ART BY:
Alissa Sallah

WRITTEN BY:
Kelly Sue DeConnick

Alissa Sallah was raised in the rust belt city of Massillon, Ohio - where meth & football reign supreme. Alissa’s been published in multiple small press outlets; including The Sequentialist, Brewed Together: A Crimson Cup Anthology, and the first two editions of Spitball: A CCAD Comic Anthology. She enjoys the ability to pair text with visuals to toy with stereotypes and expose identity in her own comic work. She believes she’s developed a sophisticated artistic palate due to her interest in obscure Japanese cartoons.

Kelly Sue is best known for writing CAPTAIN MARVEL for Marvel comics, as well writing the creator-owned series BITCH PLANET and PRETTY DEADLY for Image Comics, as well as GHOST for Dark Horse Comics and AVENGERS ASSEMBLE and OSBORN: EVIL INCARCERATED for Marvel Comics. She lives in Portland, OR where she and her husband Matt Fraction create comics and television together for their company Milkfed Criminal Masterminds.

www.alissasallah.com    kellysue.tumblr.com
Shae Beagle’s love for comics began at an early age, and has since aged like fine cheese, but far less stinky. From working in anthologies to guest web comics, they love the collaborative process behind sequential art almost as much as they like making references to food. With a lighthearted sense of humor and knack for being kind of interesting, Shae has been called “pretty cool” by their professors and colleagues alike. They work hard and play hard, with a passion for art and comics that comes as naturally as eating. Shae’s hair swoops from right to left.

Hailing from CCAD’s hometown of Columbus, OH, Grace is best-known for co-creating BOOM! Studios’ New York Times bestseller Lumberjanes, which won the GLAAD Media Award for Outstanding Comic Book in 2016, as well as sweeping the Eisner Awards in 2015. Ellis is also known for her writing on Autostraddle, a news and entertainment website for queer women. Grace’s hair swoops from left to right.
You KNOW I have a gig tonight!

What the hell, man!

You always do this!

I don't know what you're talking about!

Oh look! They have chamomile!

We have chamomile.

Does anyone want some calming tea?

This isn't happening.

THAT'S IT.

Noooo

Ooooooooo