

Tools:

- Nikko School Nibs
- (Nibs that are short and light)
- Tokyo Slider 2011 nib holder

She doesn't use digital tools because it's just her preference. After one session with an iPad, her neck and shoulders hurt, and that was enough for her.

Monthly Schedule:

- 2 weeks thinking about her story. Chilling. Going to onsen. Sitting in her bathroom.
- Editor calls for the manuscript
- Finishes the storyboard in 1 day
- Spends 1-2 weeks on finishing the comic
- Repeat

On resting:

Sitting and imagining the next scenes, whether that be the onsen or in the bathroom/wherever, is work.

Thinking of the cinematics of the next part makes working faster.

In Japan, Seinen and Shonen are pretty vague and artists don't think of the distinction. They want to make the reading accessible and not limit their work from the readers. However, if Kamome were to decide on an audience she was drawing for, it would be for kids around Coco's age. She considers the children who can relate to her work as her audience.

She then mentions that she wants the audience who are reading to grow up with Coco as the series goes on. (Interesting phrasing!!!)

Her friends and she relate to Olruggio the most. Constantly under deadlines and tired.

She only recently started making visual reference guides (for her to refer to) for the spells being used throughout the series. Since she made the book through Coco's perspective, the audience would only know the spells that Coco learned. A lot of the spells, in the beginning, were shown from far away so she could scribble something that faintly resembled a spell. But now Coco is learning a lot of spells and kamome realized she can't keep up, so now she has an ongoing ref sheet.

Inspiration for spells are math symbols (the combination of) and easy-to-understand symbols similar to emojis.

When going beyond regular panels: Basically summarizing this, but when there's a lot of action or visual clutter or information, she tends to decide NOT to go with anything elaborate, simply for flow and readability.

When hitting scenes where the drawings are more simple or if she wants to create a memorable impact/impression, she dives into making the page more illustrative. She doesn't have a set rule to how she creates pages (like 3 rows 3 columns or breaking down a page to a specific amount of panels per page as like a template) but she says she focuses on how the words fit on the page.

On having a hard time coming up with ideas while still on a deadline. Writer's block essentially:

She said she just has to think harder and come up with an idea, and keep drawing. There's really no choice. But she says that the frustrations and hardships are what can make manga interesting.

She says that she thinks that these struggles are just a part of the job. And that it would be a struggle working a job you didn't want to do anyway. So she's learning to enjoy the struggles along the way. On top of that she

says take care of your neck and back. She has two dogs that she walks every morning and night. While she walks them, she swings her arms and stretches them, so she's considers herself that weird person on the street.

On breaks again, she says it's important to have a hobby outside of drawing. She likes to travel and be a tourist and find inspiration. She uses the people she meets and places she enjoys and puts them in her work (Toronto and fans will likely be inspo). It was hard for her to come up with an answer to "what do you not like about being drawing manga/what is the hardest thing about drawing manga for her" because she's enjoying her time. She says, iirc, concerns and struggles she has are taking care of her body, making sure to hit deadlines, but it feels like these are things everyone kind of goes through. Inking is her favorite part because that means her work is almost finished. She can see the light at the end of the tunnel.

Questions asked by the audience:

I asked a technical question about assistants. Originally she had 5 assistants, however, 2 graduated, so she has 3 at the moment.

Their roles:

- Toning
- Spot black fills
- Some BG characters, on occasion
- Bricks. Brick duty... drawing bricks

Toning has recently become more digital. But I definitely know they used to do them traditionally up to at least book 3 or 4.

Advice on creating one shots / yomikiri (potentially pitch as a longer series is implied I think)!

She said she couldn't give any advice, because originally she pitched WHA as a one shot but the editors immediately serialized the idea. She did say to watch movies, because the length of a feature film is about the length of a one shot.

On Eniale & Dewiela, her debut manga, she said it was a work she deeply reflects upon while working on her newest art. She was young, it was her debut, so she desperately wanted the book to sell because she wanted it to be successful. So she was influenced by her editors and readers throughout the process. (Basically a big learning experience) When creating WHA she did not expect the response that she got. Fantasy wasn't trending as a genre, and her goal was to just make enough books and money to sustain her current lifestyle.

When designing characters, she draws a bunch of different designs. The costumes are inspired by different cultures, combining both modern aesthetics with vintage looks. She draws the characters in both color and black & white (to see how theyll balance in the actual comic).

Merchandise making vs comic making, which does she like more? Manga is a lot of explaining, sort of always covering the 5 Ws (who what when where why) while merchandise is more design and making things SHE'D like to see and buy. Humbled to have the opportunity to do both, as they're both fun to do.

Things she likes to watch:

- Movie - The Fall (with Lee Pace, no surprise LOL)
- She likes to watch documentaries (mainly listed nature ones)

Artist inspo:

- Otomo
- Urasawa
- Moebius
- And a BD comic artist with the first name “Peter” but couldn’t catch the last name. Started with an “S”?