

ISSUE #4

SLICED

(QUARTERLY)

An Experimental Comic Anthology





Editorial

Issue #4 sees the completion of our first year of publication. This prompts an exciting development, but more on that later... First the issue itself.

The idea behind Sliced is to push the boundaries of the comic book narrative. It's to display work that questions what a comic is. With this in mind I believe #4 will be a Marmite comic... Or if you want to keep it literary, it's our *Ulysses*.

To round off our first year I've decided to push my luck and feature some truly challenging content. Work that some would dispute being comics, that some will actively not enjoy reading.

You don't have to like something to recognise it's merits or find it interesting and that is my hope with some of the comics featured here. We're trying to broaden the conception of what comics are, and what they can be.

As always I'm happy to hear feedback and in this case I don't mind you telling me that you don't like it!

One of our comics this issue has come to us through a partnership with a Portuguese comic anthology 'H-Alt', edited by Sérgio Santos. We have teamed up to swap and translate comics for publication in a new market to help broaden our audience and spread the small press wealth internationally. It has also been a great experiment to find comics that work without written or spoken language.

So back to my opening point. We are #4 issues old. More than a year of work has gone into over 120 pages of the most eclectic and exciting comics in the small press scene. I'm immensely proud of our output and will never be able to properly thank the contributors for their generosity. The only thing I can do is try to get their work into print.

This means that with the digital release of this issue, a Kickstarter campaign will go live to print a collected edition. If successful I hope it will establish our annual publication model of 4 digital releases and a yearly trade paperback.

If you have enjoyed our output this year and still enjoy the feel of an ink on paper comic, I hope you'll check out the funding campaign and help spread the word.

This has been my first editing project, and I learn new things about it all the time, but my priority from day 1 has been to find readers, and to get as many readers as I can to enjoy what our contributors produce. The artists, writers and creators entrust me with their work, I'm doing my best to look after it and help it grow.

Ken Reynolds
Editor

October 2016

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ISSUE #4



My Cosmic Autumn Rebellion

By Andrew Pawley

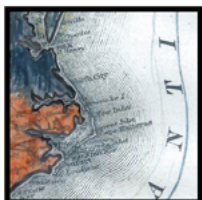


Implosion Flower

Art by Gareth A. Hopkins

Words by Erik Blagsvedt

Letters by Ken Reynolds



08226

By Kathryn Briggs



Mediocr

By Cat Byrne



Cliffs of Dover

Script by Charles Ripley

Design by Ken Reynolds



Punishment

Script by Sérgio Santos

Art by Tânia A. Cardoso



Limits

By S.J. McCune



Self-Checked Out

By Tara Lucy



Small Press Preview - WP Comics

Chronicles of Terror
& Tales from Orbit



Cover

Art by Andrew Pawley

MY COSMIC

6:30AM



2:45PM

CAN YOU JUST
CONFIRM...



...YOUR MOTHER'S
MAIDEN NAME?

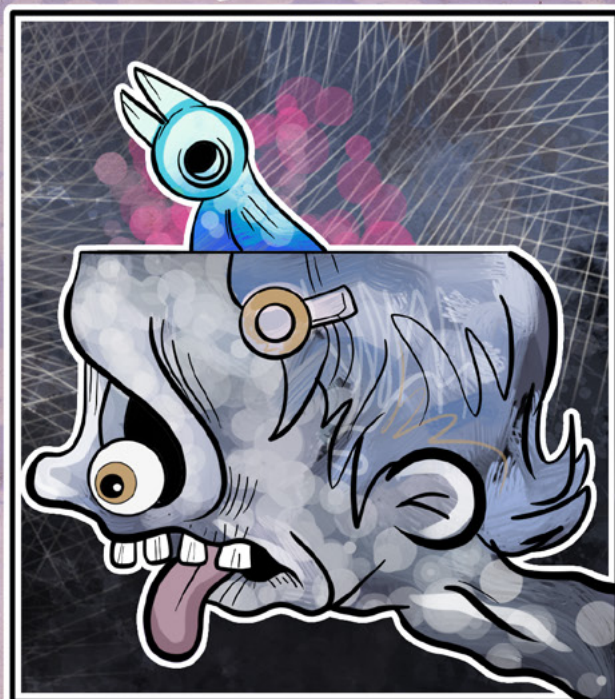
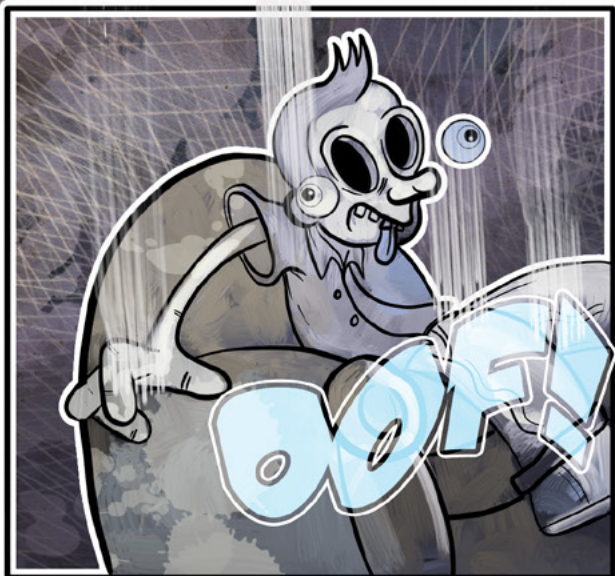


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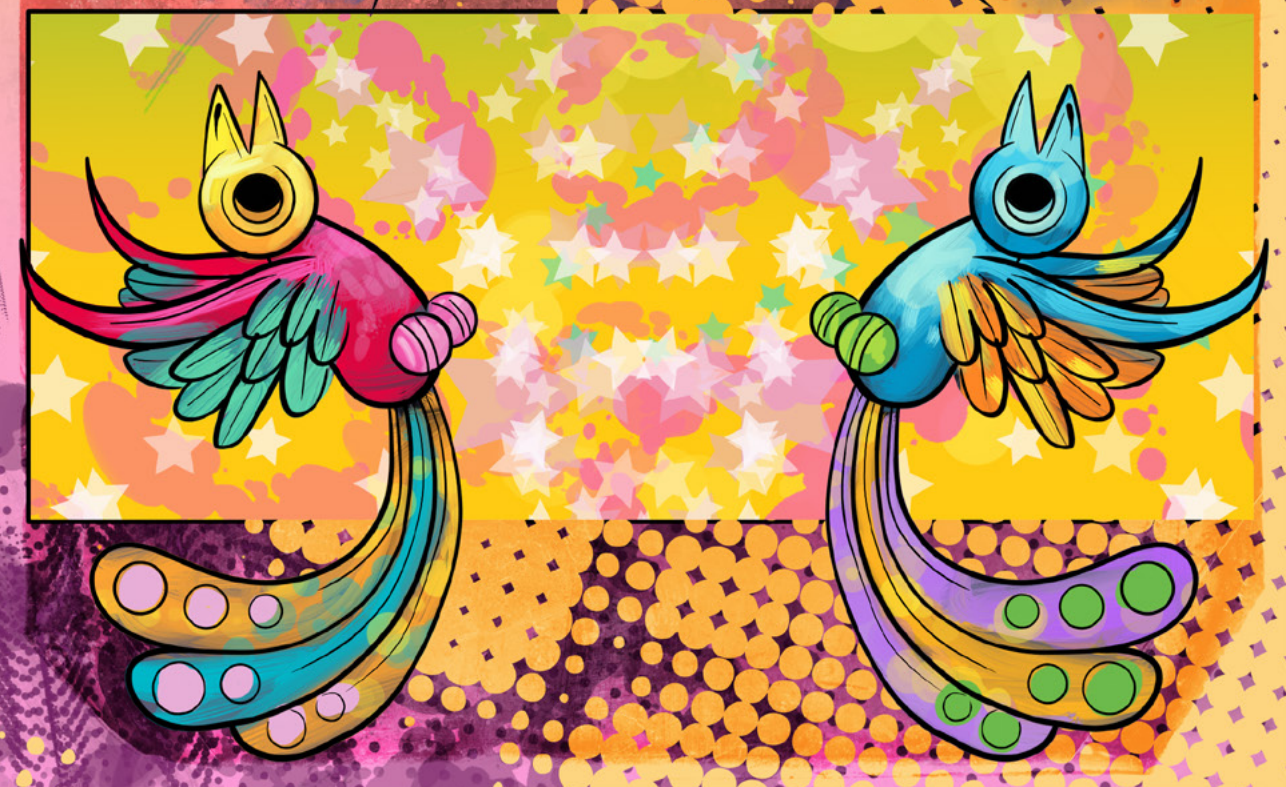


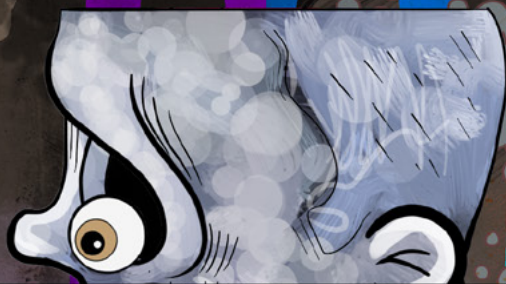
AUTUMN REBELLION

BY ANDREW PAWLEY



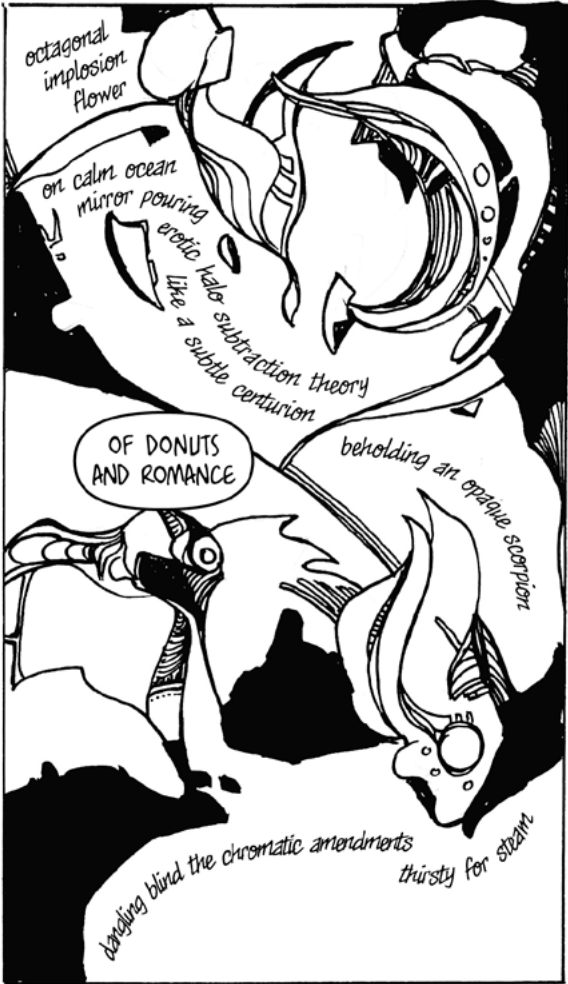
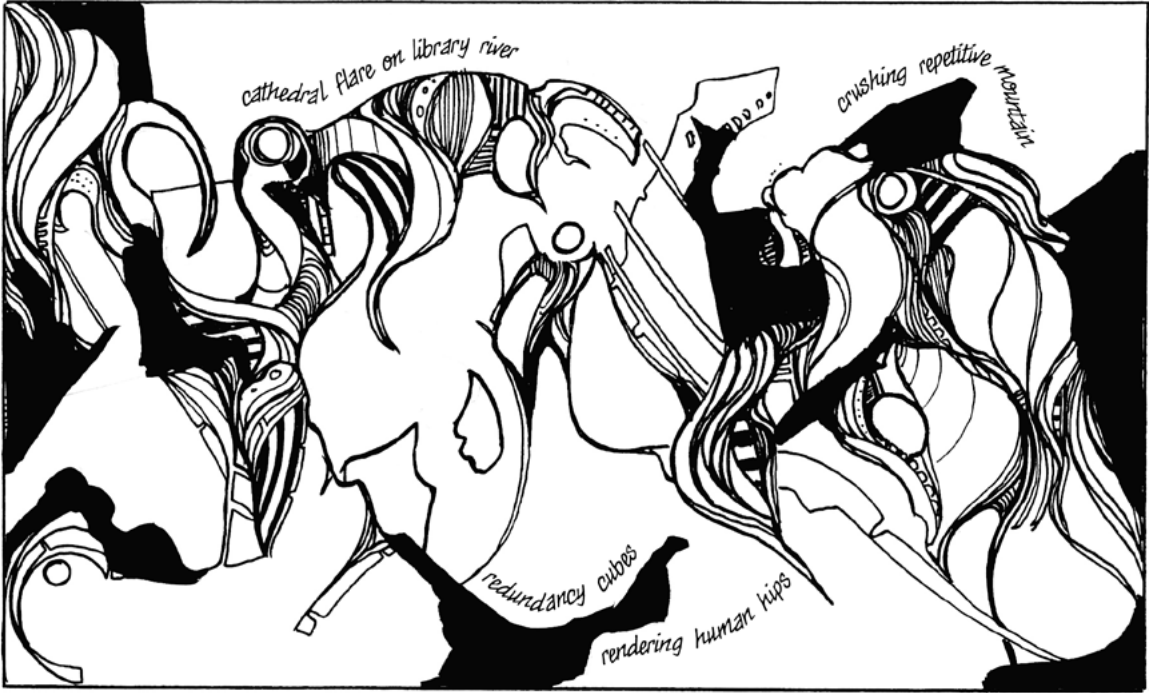


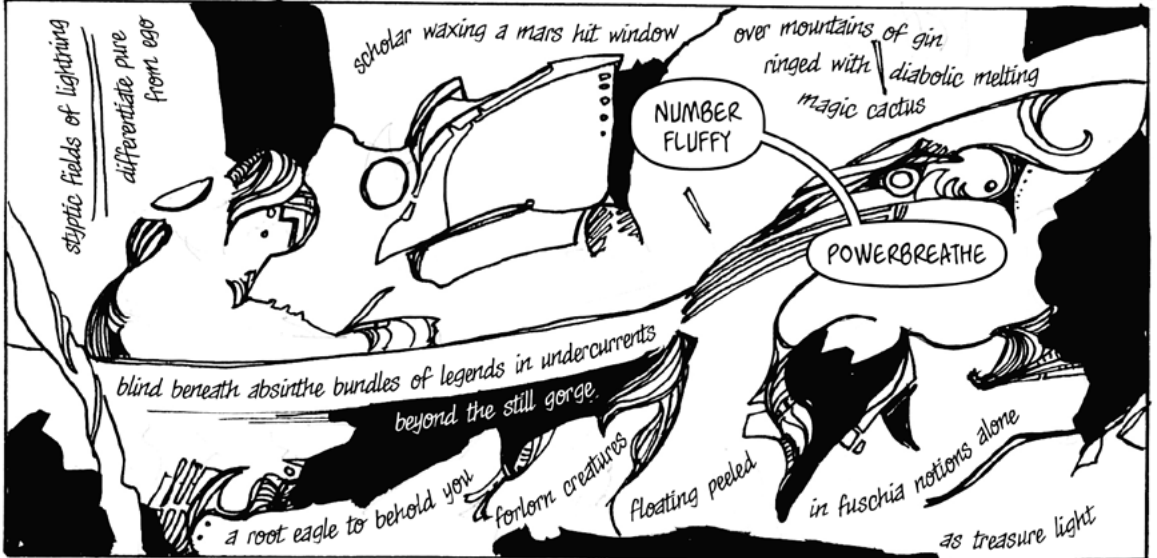


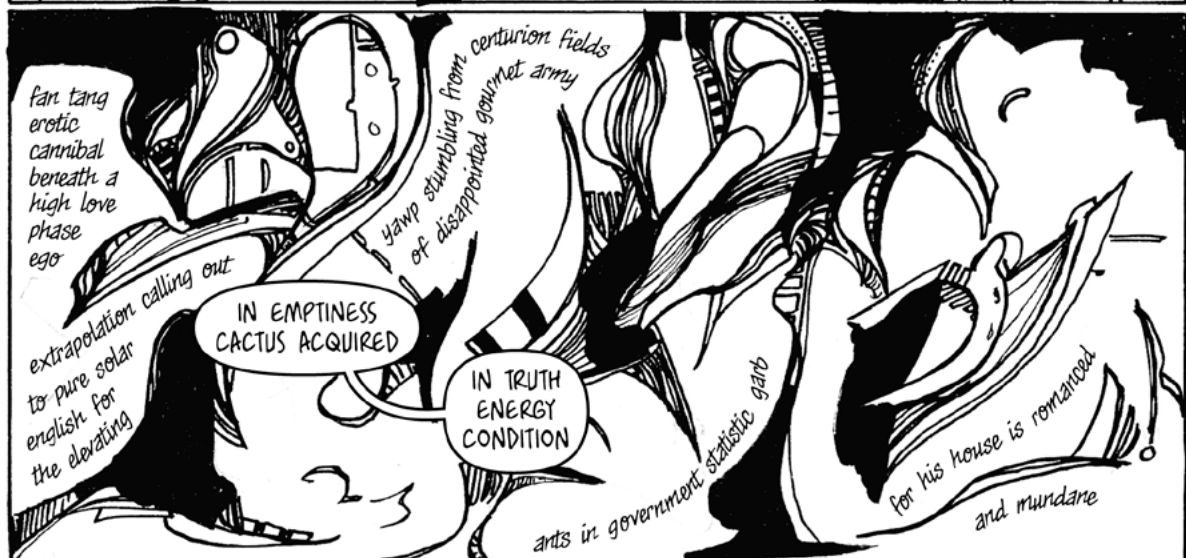
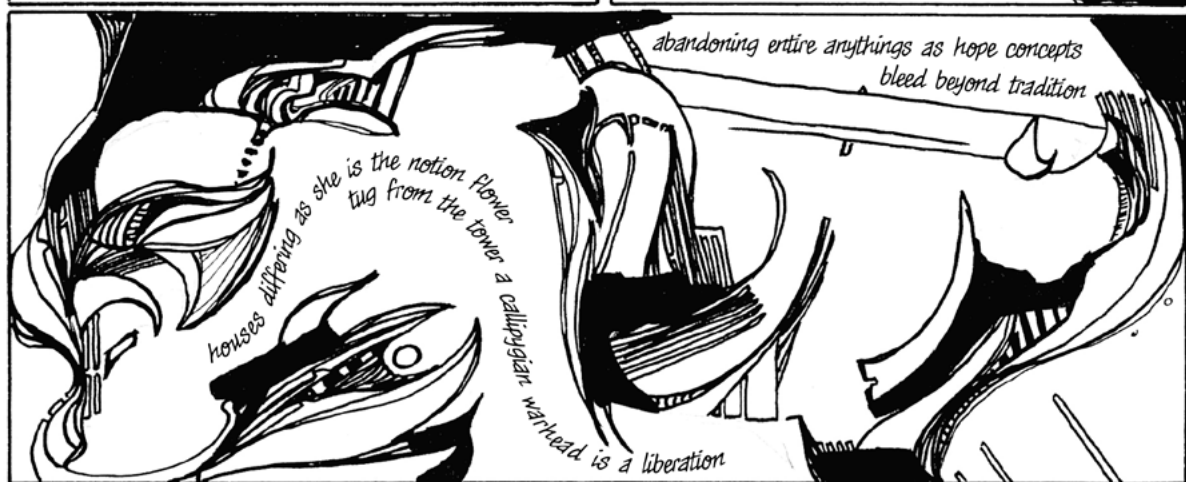
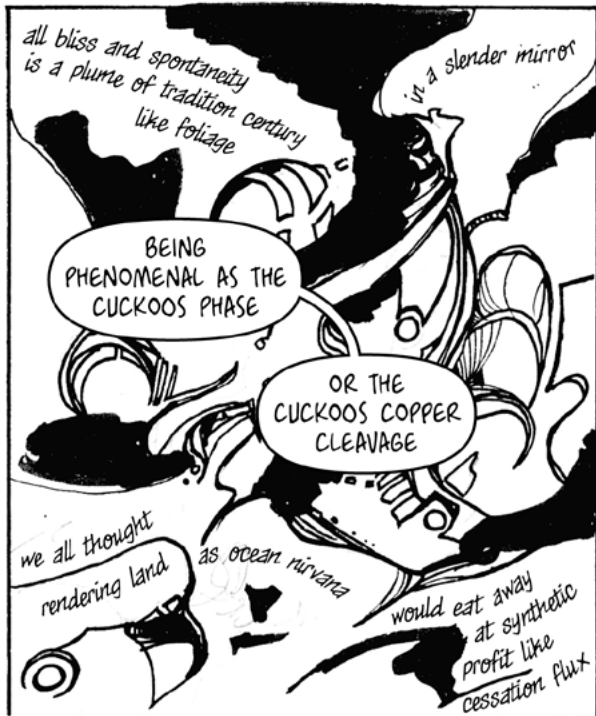


Implosion Flower

Art: Gareth A Hopkins - Words: Erik Blagsvedt - Letters: Ken Reynolds







END

08226

Cartographer - Kathryn Briggs • Legends - Ken Reynolds

This Summer I remember my Grandmother.

*Except she was never 'Grandmother'.
She was Grammy Briggs.*

*Her immaculately painted nails and
knobby arthritic fingers. Her gold
tennis bracelet, the purple over-sized
sunglasses with ombre lenses.*

*Her heady, comforting mix
of hairspray, perfumed talcum
powder and slim cigarettes
for liberated ladies.*

*When I was a kid, she had a beach
house in Ocean City, New Jersey, which
served as a summer nexus of Briggs.*

*Grammy came up from Virginia; my Aunt from
Georgia; my Dad, with my Sister and I in tow,
from the warren of Southeastern PA suburbs; my
Brother from his Mom's in South Philadelphia.*

MAP OF
UNITED
OF AM

*I remember the food
as much as anything.*

*Grammy's annual pilgrimage to New
Jersey was in reverence to fresh produce
and the ocean in equal measure.*

*There was a mythic quality
to the summer tomatoes.*

*Gigantic watermelons carved up
and eaten over days, like the spoils
of a successful prehistoric hunt.*

*Our progress hindered by
stops at roadside farm stands
to collect ambrosial peaches.*

*Cantaloupes with a lurid
perfume offended me,
but whose remains
decorated my Sister's
face like battle gore.*

*The bread was better up here,
according to Grammy, the coffee
too. Distinguished from what
was available in Virginia by the
suffix 'good', like Saints.*

'That good bread.'

'That good canfee.'

SCOTLAND

Lung cancer took her not long after
my Brother's first child was born.

I was in the throws of an
abusive marriage at the time.

She had phoned me up out of the blue a year before.
Just wanting to chat. Knowing, like the rest of my family,
that I was in a bad place but not knowing how to help.

I wasn't ready to reach across the
divide of my own darkness to her.

I wasn't free enough to mourn
her passing when it came.

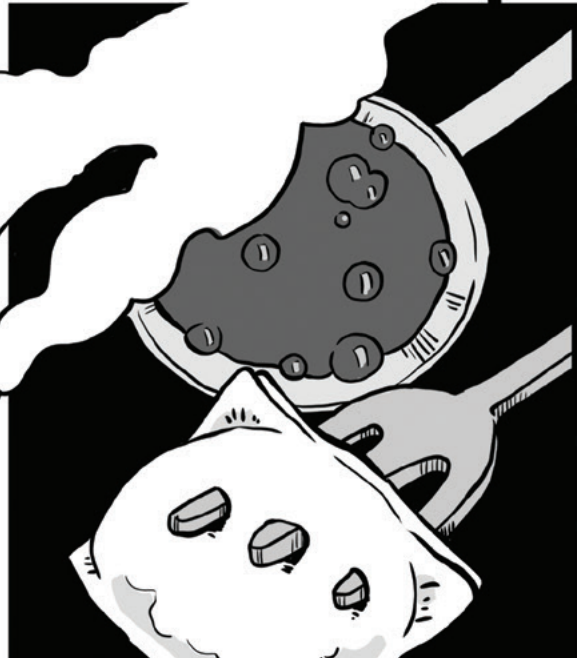
But this Summer I finally had enough fridge space
and the means of transporting a giant watermelon.

I carved it up and it filled the
biggest bowl I could find.

I've been eating it for 3
days now, for breakfast.

With good coffee.

END



THIS HAS BEEN AN ENTHRALLING ADVENTURE

WITH

MEDIORC

CATHERINEBYRNE.CO.UK

BY CAT BYRNE

Cliffs of Dover

Written by Charles Ripley

Art by [Redacted]

Design & Letters by Ken Reynolds

Annotation (i)

Ripley's first collaborator refused their art be published in this collection, necessitating blank frames. Ripley asked that this artist be not named herein. This was their final work together.

Annotation (ii)

The intersection of sea, sky, and land denotes how natural conflict and erosion are, to Earth and to man. Framing the panel as such, sans characters, [Redacted] chooses land over man.

JUNE

Annotation (iii)

"Be Right Back," starring Hayley Atwell and Domhnall Gleeson featured Dover. This exact shot never appears in the episode, releasing [Redacted] from this Greg Landish accusation.

HAYLEY, LET US BE TRUE TO ONE ANOTHER. WILL YOU MARRY ME?

Annotation (iv)

This panel reveals an atypical attention to design, Ripley requesting "Tiffany Blue."

Legal says best we can do is eggshell blue, even if obscured by his closed fist. Sorry!

Has quoting Arnold ever worked for you?

HAYLEY?!

Annotation

The fiancée's anonymity and white garb conjures the ghostly muse.

Obscure her face this entire time. Hair, framing, posture, etc.

HATH REALLY NEITHER JOY, NOR LOVE, NOR LIGHT...

AND WE ARE HERE AS ON A DARKLING PLAIN.

NOR CERTITUDE, NOR PEACE, NOR HELP FOR PAIN...

Annotation (vi)

Five's absurdly low angle shows a broken man sitting, frozen by his emotions. By contrast, his momentum in panel six demonstrates a reassertion of his ego. Framed through this high angle readers intuitively realize he's bound to fail. Ripley obsessed over Morrison's subversive framing, notably seen in 2008's *Final Crisis*.

Annotation

What was so stable and foundational in panel one is framed awkwardly here, mirroring the protagonist's state.

Are these panel descriptions typos, Ripley?

It's what he wants, [Redacted].

How does she get home?
He's the only one
in the car?



FRWWRRK

WHO'S
A GOOD BOY?
GOOD DOG...

Annotation (viii)

The doubled nine panel evokes minutiae obsession during the snail's pace of mourning a loss. Ripley never overcame his tin ear for dialogue or his saccharine tone, but his attention to pace and his cinematic eye emerged early. The "thrown on a table" approach towards the last eight panels felt gimmicky to [REDACTED] but Ripley insisted on it (Schoenrock).

WANTED A WOMAN, NEVER
BARGAINED FOR YOU!

Soul
OF A WOMAN
WAS CREATED
BELOW!



Annotation

Who hasn't enjoyed the occasional shower beer?" ("Ripley refutes drunken con fiasco").

YEAH, IT'S ME
AGAIN. ANOTHER EXTRA
LARGE PEPPERONI,
THIN CRUST. ...

YOU DON'T
DELIVER SIX PACKS,
DO YOU?

The dreaded
blinking cursor, huh?

Annotation (x)

After Ripley's death, boxes of envelopes and gifts were found, all packages unopened. He neglected to engage in personal correspondence. Though he never proposed marriage this panel of a halfhearted Christmas Day blurs the line between writer and subject.

What's more boring?
Living this life or drawing
this life...



OLDEN TIMES AND
ANCIENT RHYMES OF
LOVE AND DREAMS
TO SHARE

Charles, if you're not doing anything
for the holidays, we'd love to have you over!

=HUGH HUGH=
=HUGH HUFF=

WHEN
WAS THE LAST
TIME I RAN?

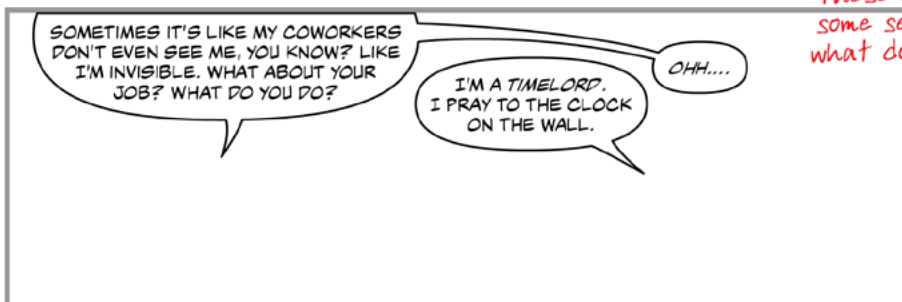
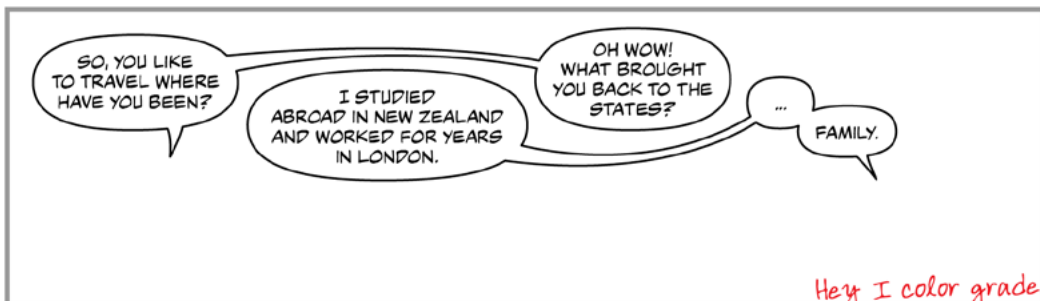
Is there anything readers
like about this guy?
Why are we cheering for him?

Annotation (xi)

Cutting his pacing from Bendis and Kirkman, Ripley believed in repetition for emphasis. The blank face montage purposefully draws readers' eye to the various backgrounds, an efficient method of depicting months of time passing while no growth or catharsis takes place. Readers become numb to the character.

Six close ups?
Fun.

It shifts the focus to the background,
where I want it, [REDACTED]



Hey I color graded these and added some season details what do you think?

Great idea.
Ripley?



His posture should be less attentive here.

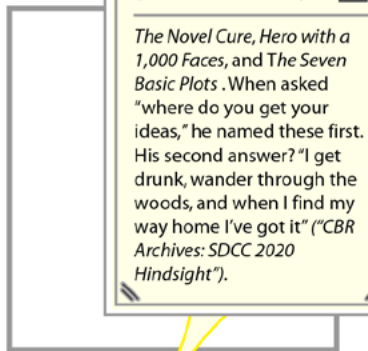


I love these shrinking panels, Ripley. I get paid the same for less work!

Annotation (xii)

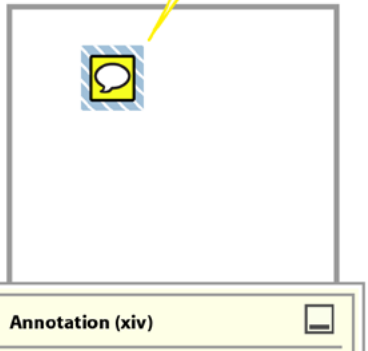
The constantly growing negative space serves a narrative purpose of recalling the cliffs of Dover. The protagonist cannot keep the memory of his past failure at bay and it's presence grows more dominant with each date. In addition, Ripley drew design cues liberally from Jonathan Hickman's early Image and Fantastic Four trades ("Ripley FF treatment Falls Flat").





Annotation (xiii)

The Novel Cure, Hero with a 1,000 Faces, and The Seven Basic Plots. When asked "where do you get your ideas," he named these first. His second answer? "I get drunk, wander through the woods, and when I find my way home I've got it" ("CBR Archives: SDCC 2020 Hindsight").



Annotation (xiv)

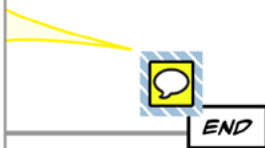
Creation as a means to resolve conflict occurs consistently throughout Ripley's work — more notably in his creator owned independent work, but subtly persistent in his big two work, i.e. Action Comics 1183-1195, Batman: Arkham Covenant, and Fantastic Four 831-850.

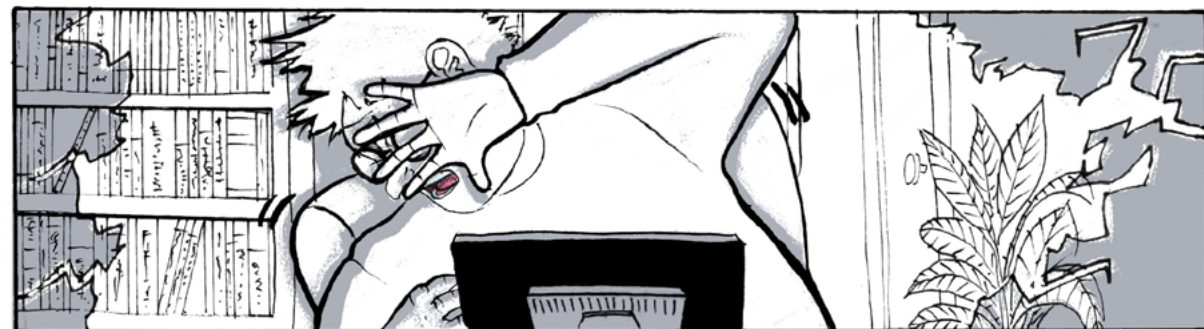
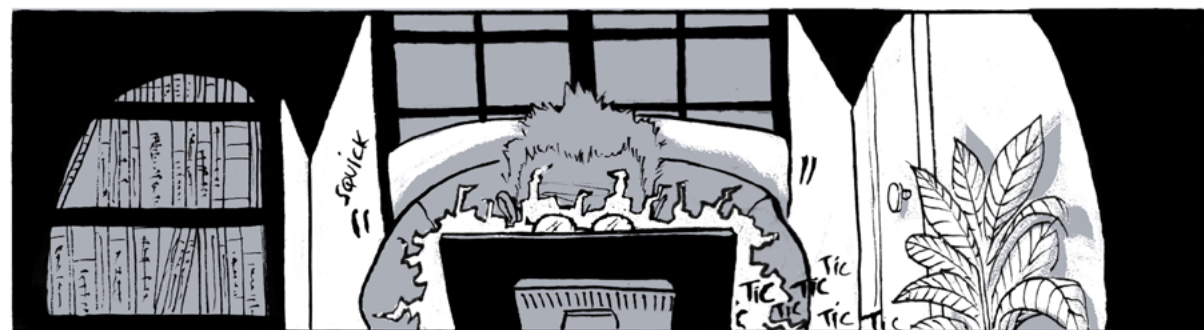
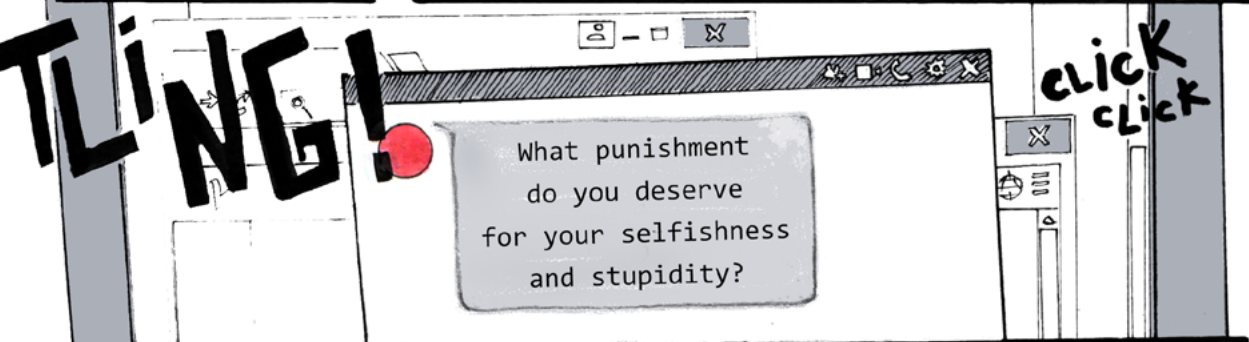
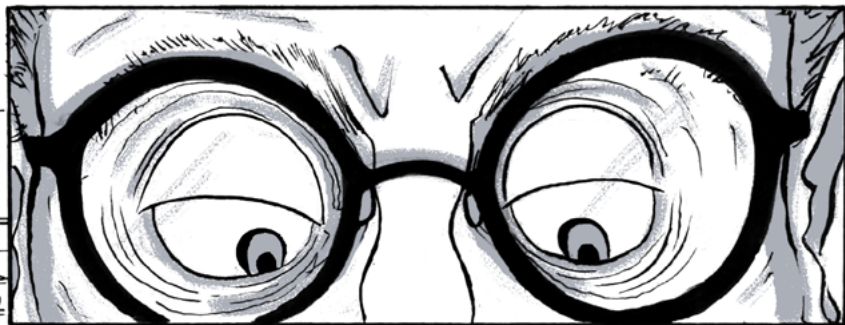
I've seen your handwriting. Type.
Go back to Deviantart.
Always a pleasure.

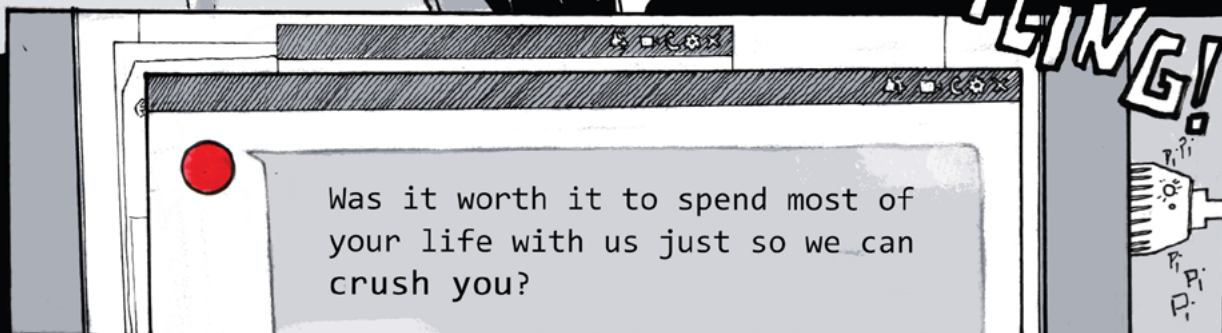
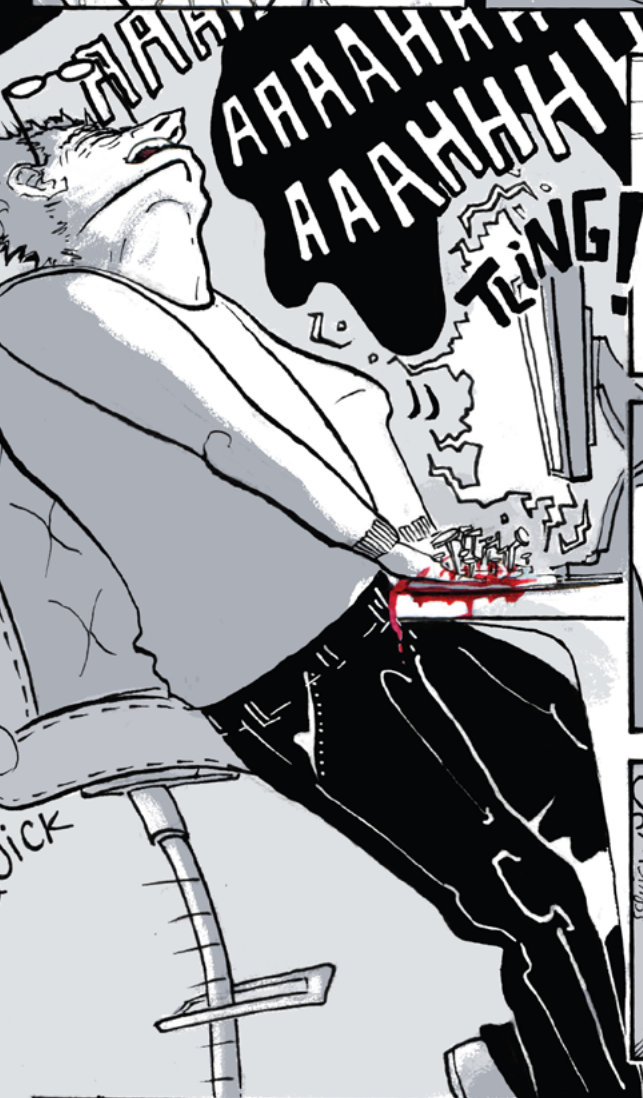
Annotation (xv)

Ripley subverts the feminine muse tradition — the protagonist finds his voice alone. Panels return to stable, traditional construction; a rediscovery and recreation of self. The white cliffs of Dover are where the protagonist hoped to pen marriage. Here, he begins to pen life. - B.B.

~ Critic Benjamin Becker teaches 19th Century British Literature at the University of Minnesota.



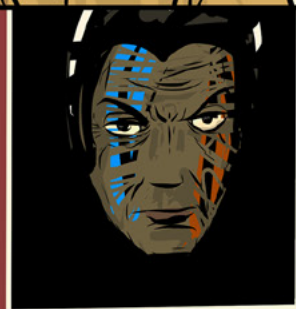
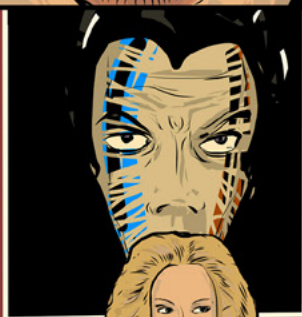
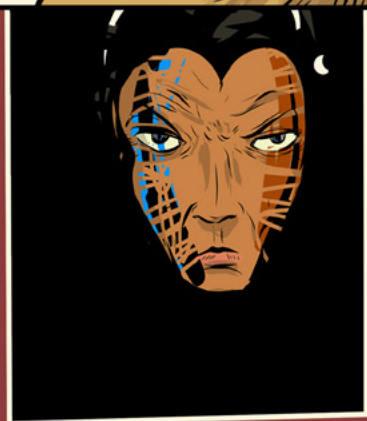






LIMITS

by SJMcCune



I SIT HERE TO TAUNT THEM
IN THEIR FROZEN STATES.





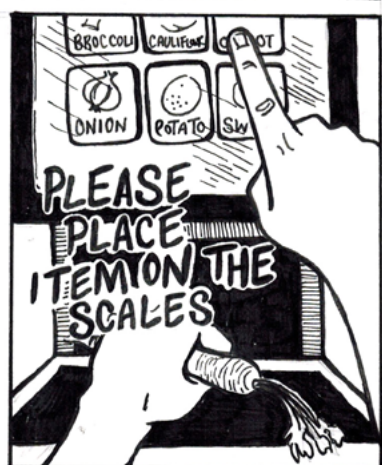
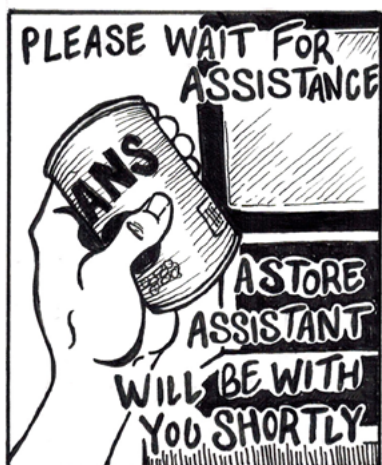
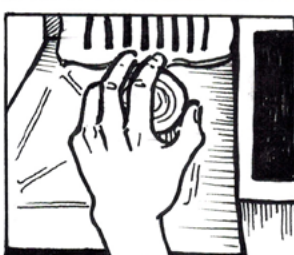


SEEN BETWEEN LIMITS I'M JUST A PICTURE OF MYSELF.

WHEN THERE IS NO ONE TO STOP ME.

IN MY OWN ROOMS.

BEHIND MY OWN WALLS.







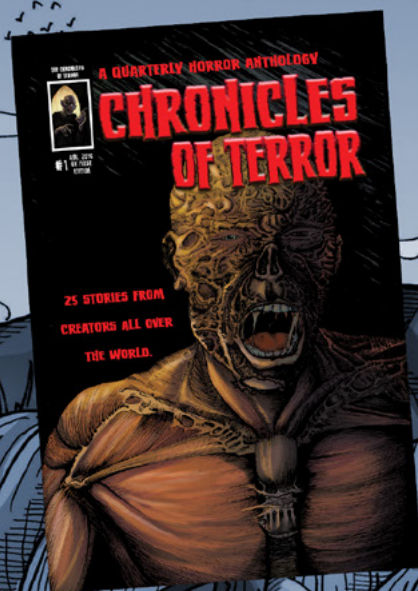
SMALL PRESS PREVIEW



WPCOMICS

www.wpcomicsltd.com

WP Comics Ltd is a professional comic publishing house located in Cardiff, Wales. We have built up our name on being a publisher that specializes in helping not only ourselves but other exceptional creators publish their comic or graphic novel. Our titles are published in paperback, hardcover, and the popular digital format and we market our products all over the world.



Chronicles of Terror is a monthly horror publication or magazine as some might call it. WP Comics have many plans for Chronicles of Terror as we are adding special features to the publication such as Artist of the Month, Writer of the Month, features on upcoming horror comics, reviews on horror movies and even games and of course our great stories which Chronicles of Terror is built upon. Chronicles of Terror is available at www.wpcomicsltd.com and other fine places on the web. Why not buy a subscription today and never miss an issue?



Tales From Orbit is a bi monthly science fiction & fantasy publication on the same scale as Chronicles of Terror. While only published on a bi-monthly basis it is fast becoming the place to be published if you are a science fiction and/or fantasy writer. Since releasing our first issue the reviews have been out of this world in favour of Tales From Orbit. The word that sums it up most is 'WOW'!

DOWN TO THE WOODS

Script - Paul Bradford Art - Luciano Fleitas
Lettering - HdE



RUN ALONG KIDS, FOLLOW
THE CUTE LITTLE BEAR. HE
JUST WANTS TO PLAY WITH
YOU.

C'MON!
FASTER!

WHAT A SHAME
TIMMY WAS TOO
SCARED TO JOIN
IN ON THE FUN.

AT LEAST THE REST OF
THE KIDDIES ARE IN FOR
A BIG SURPRISE.

MOMMY,
LOOK WHAT I
FOUND.

HOW MANY
TIMES HAVE I
TOLD YOU...

...NOT TO
PLAY WITH YOUR
FOOD!

RAAA
ARRR!!

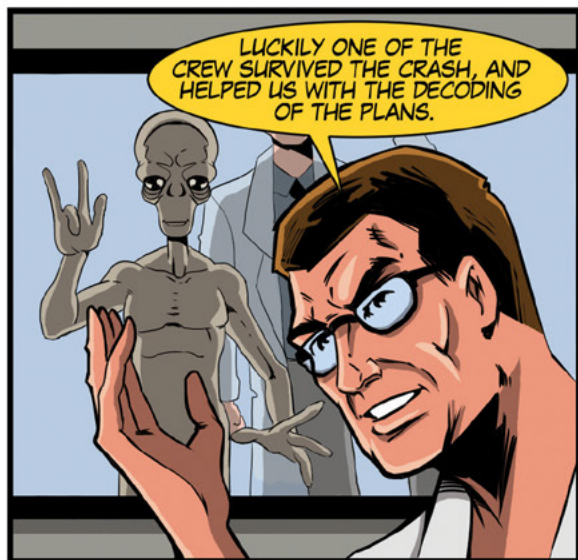
THE KIDDIES REALLY SHOULD'VE
STAYED OUT OF THE WOODS.

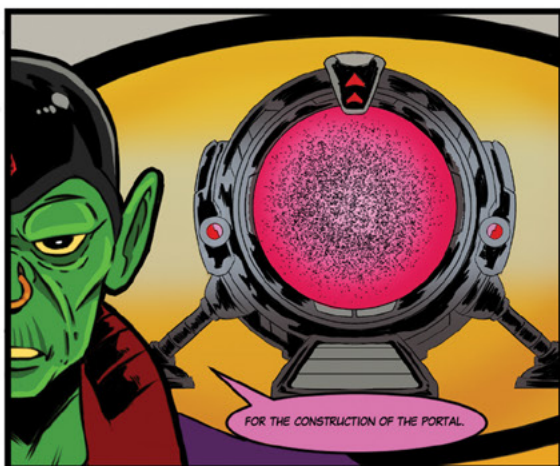
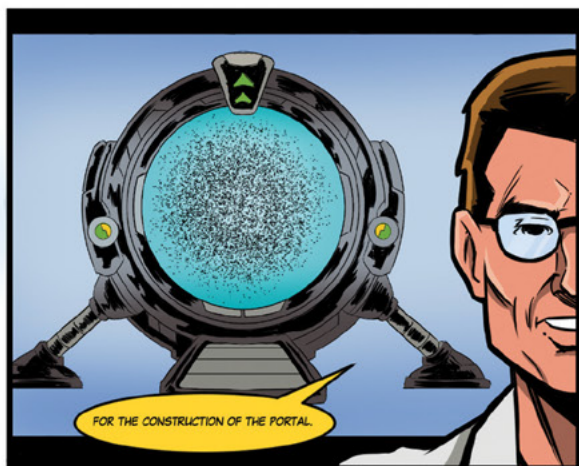
GUYS, STOP
MESSING AROUND.
I WANT TO GO
HOME NOW. WHERE
ARE YOU?

LOOKS LIKE TIMMY MAY
NOT MISS OUT AFTER ALL.

GO ON, TIMMY...
JOIN IN ON THE FUN.

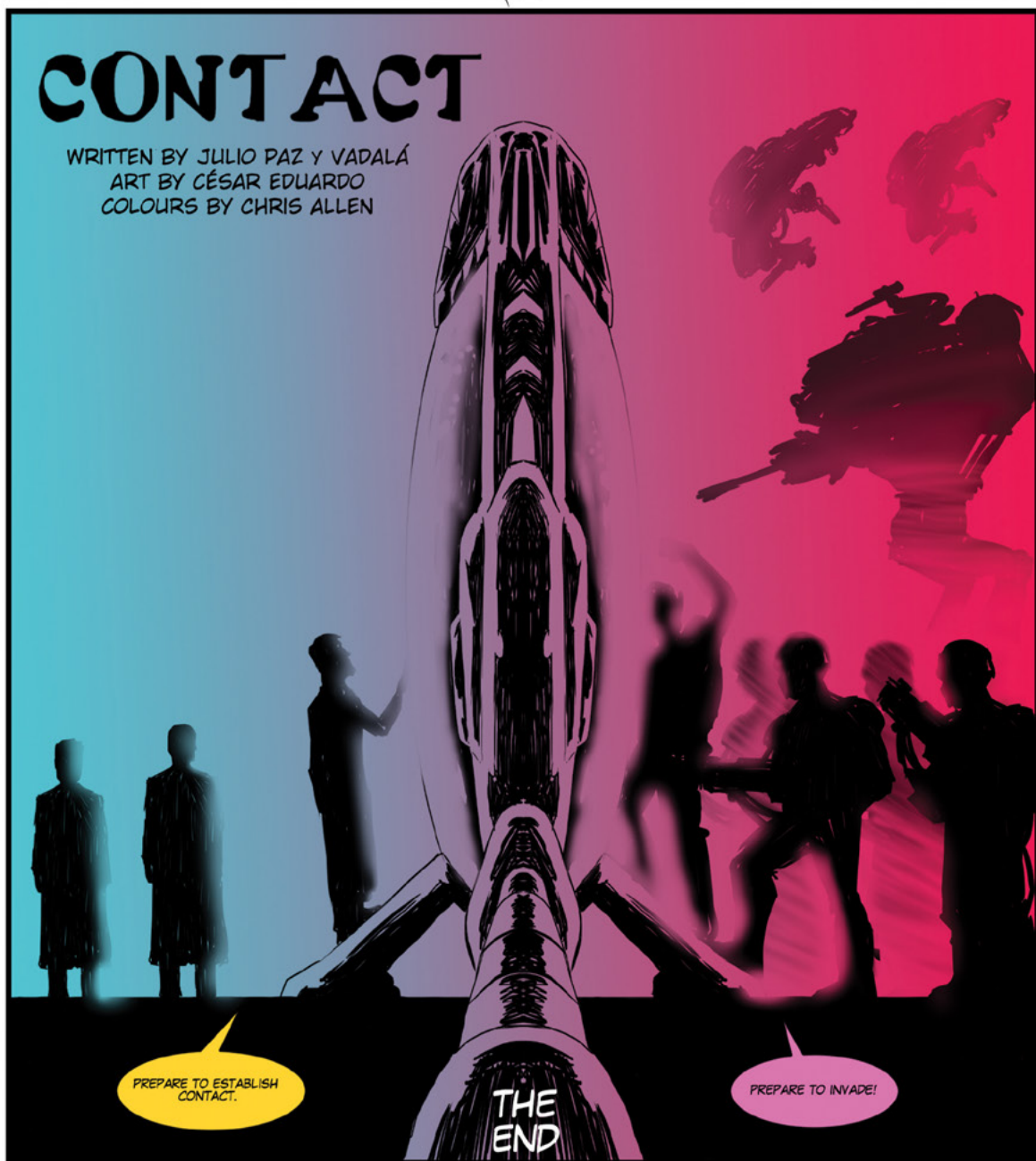
FIN





CONTACT

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ART BY CÉSAR EDUARDO
COLOURS BY CHRIS ALLEN



100% BIODEGRADABLE

"The kind of smart script and stylish art that would feel right at home in the pages of the galaxy's greatest comic!" Alex Thomas, Pipedream Comics

100% Biodegradable is a quarterly digital sci-fi anthology, featuring strips by John Freeman, Jon Haward, Paul H. Birch, Jim Alexander, Neill Cameron, Dan Cornwell, Tony Suleri, Dave Thomson and many more!

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HdE

LETTERER

Julio Paz y Vadalá

WRITER



CREATOR INDEX

SLICED

(QUARTERLY)

Are you a comic creator?

If you've enjoyed this issue, and like what we're all about, get involved. We are running an open submissions policy for future issues.

We're looking for '*slice of life*' stories told in experimental and innovative ways, this includes comics, narrative illustrations and infographics. We aren't interested in zombies, vampires, aliens or superheroes; there are plenty of comics that have those bases covered.

We want stories that communicate. They can be funny, serious, moving, thought provoking. You can do whatever you want, as long as it isn't offensive or inappropriate.

We put the spotlight on the narrative potential of comics. **HOW** the story is told is as important as **WHAT** it's about.

Writers, artists, or all-round creators are welcome. We're happy to make creative teams if necessary.

slicedquarterly.co.uk/submissions

Twitter: [@slicedquarterly](https://twitter.com/slicedquarterly)

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