

swipe

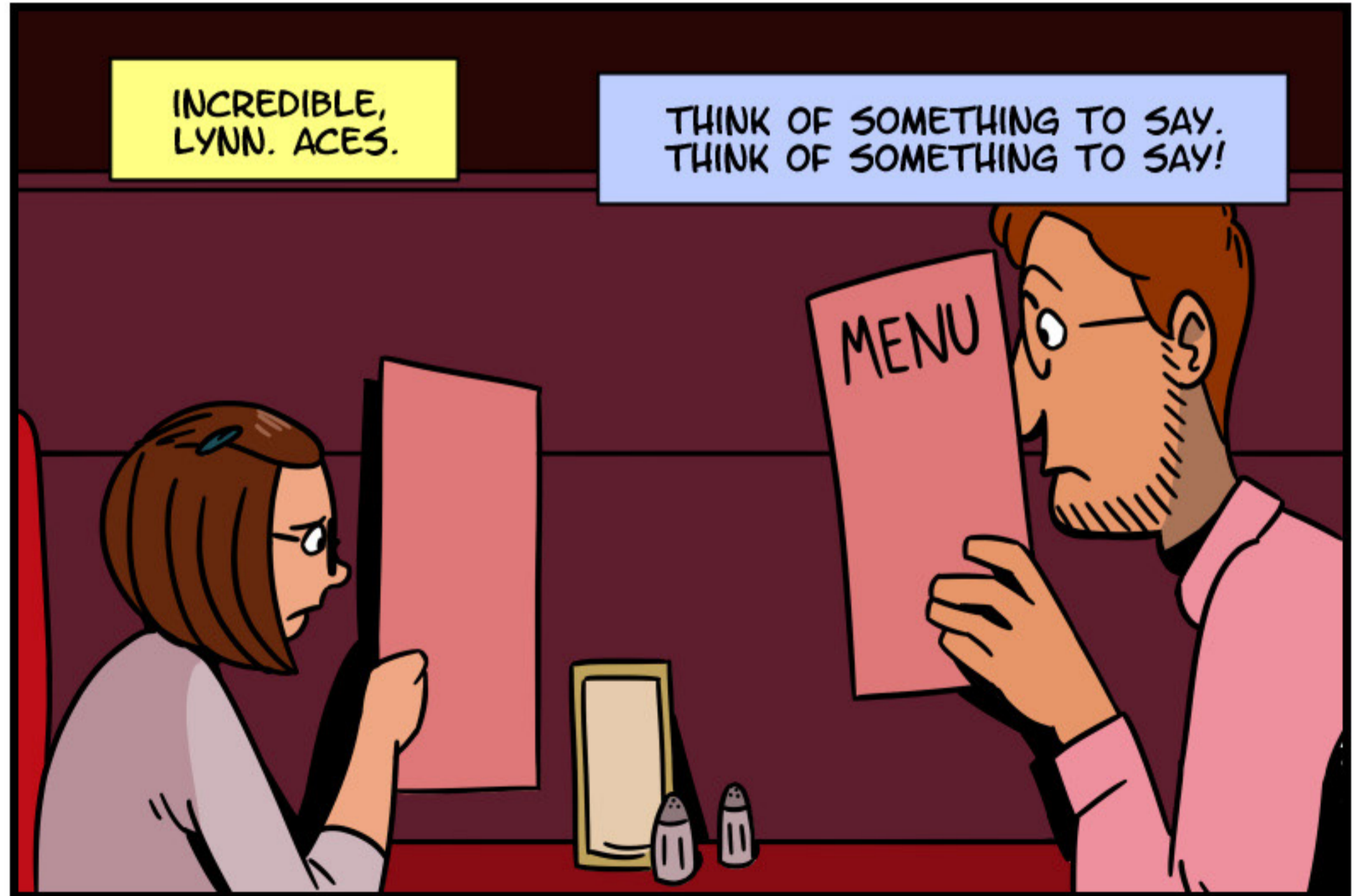
right

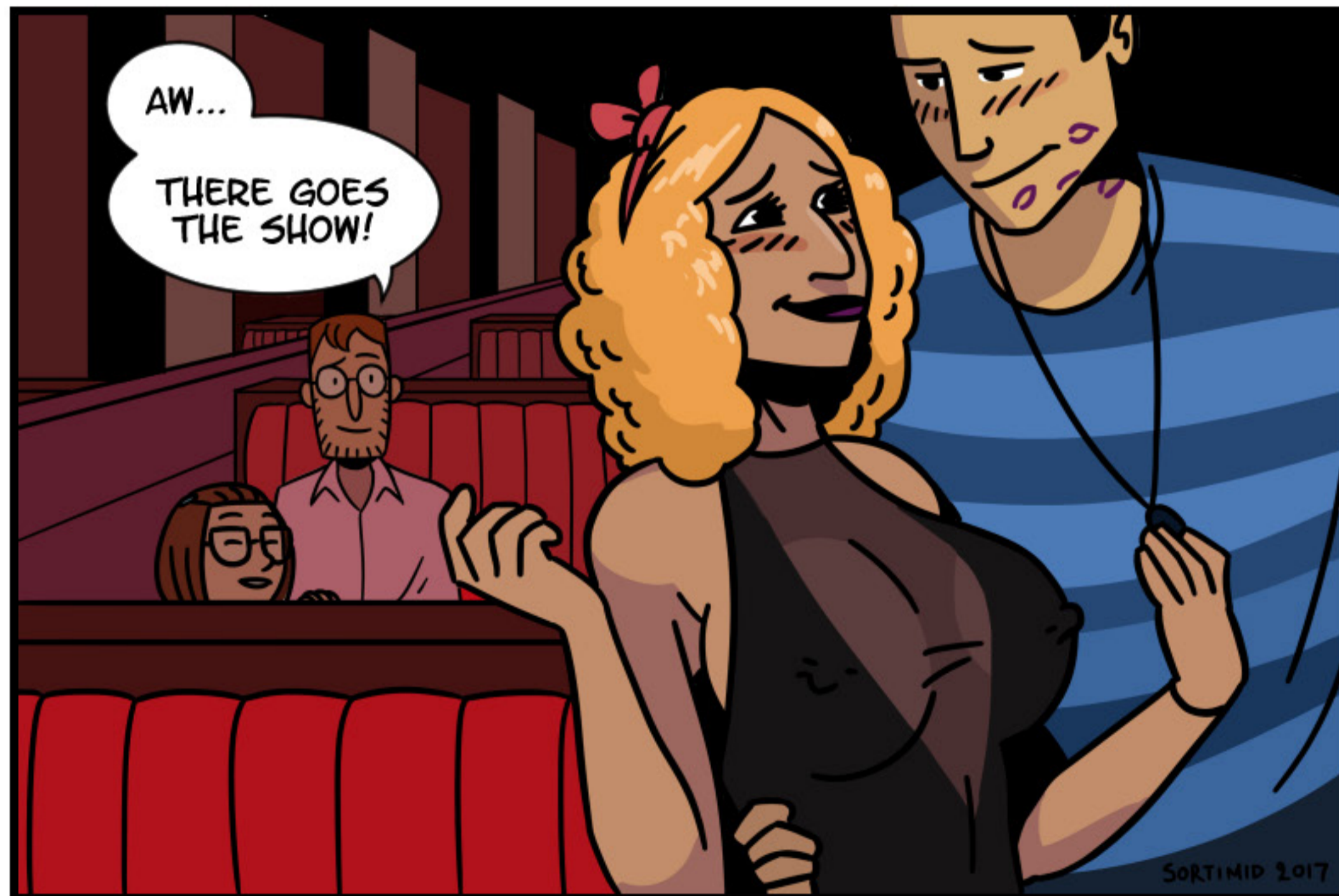
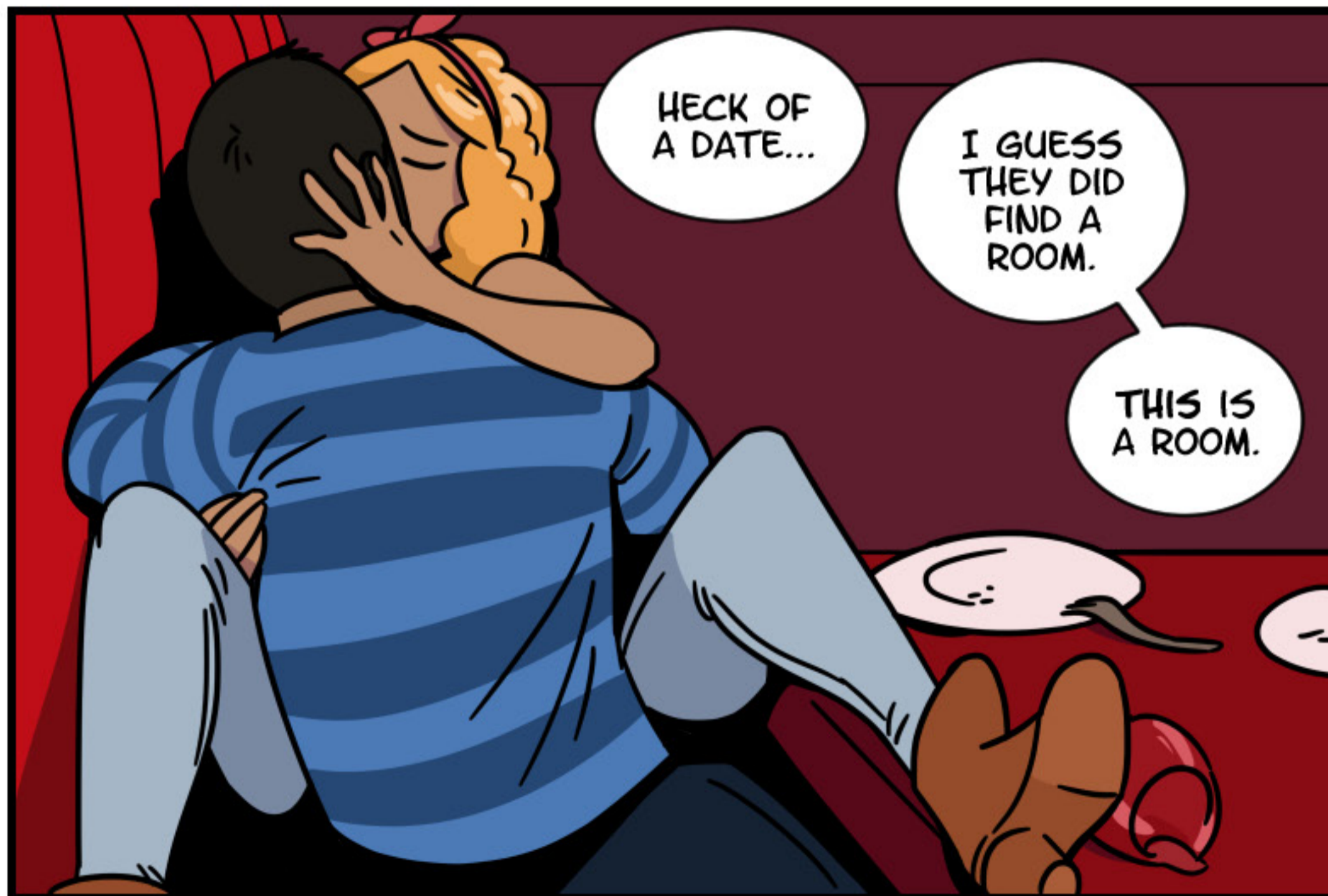
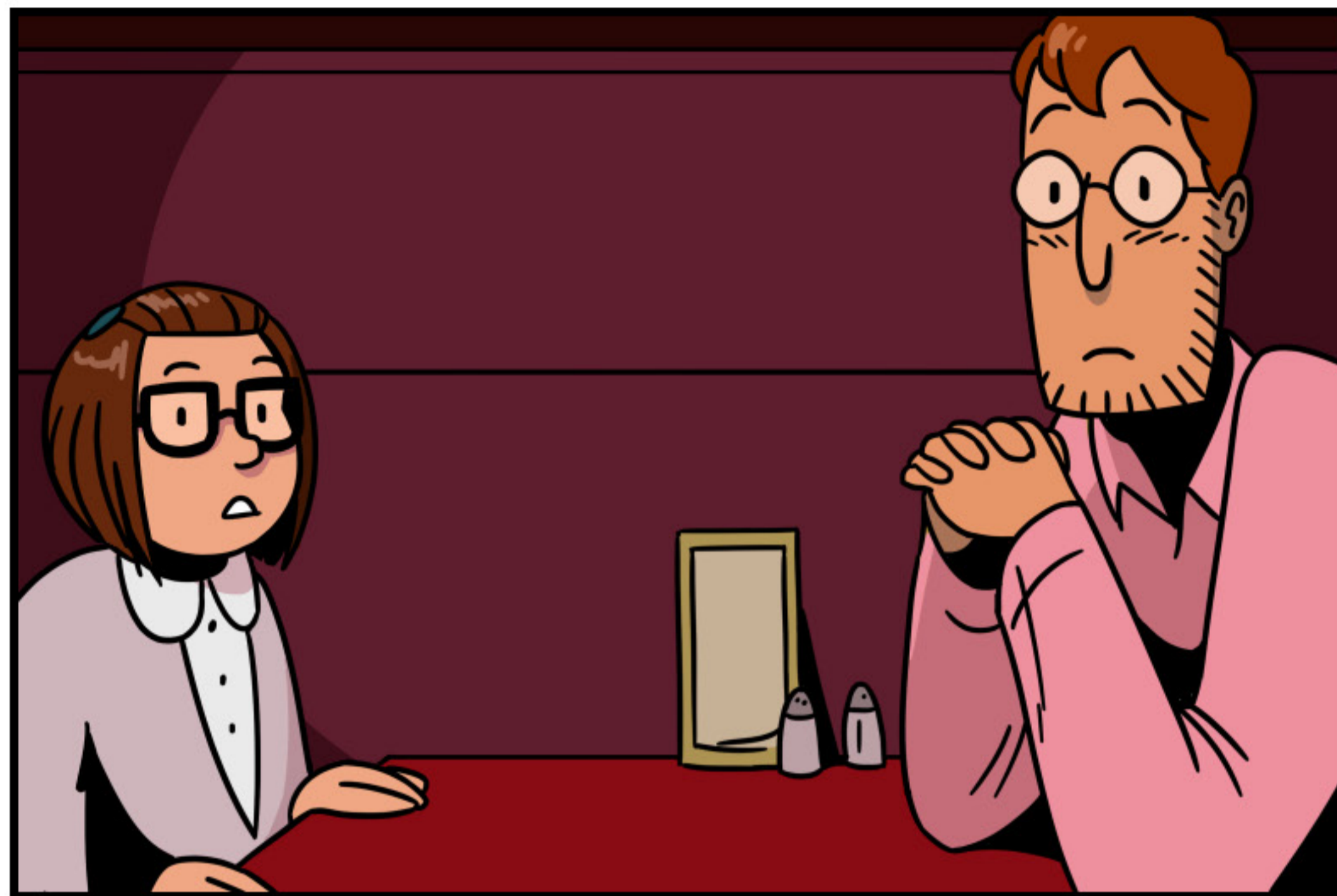
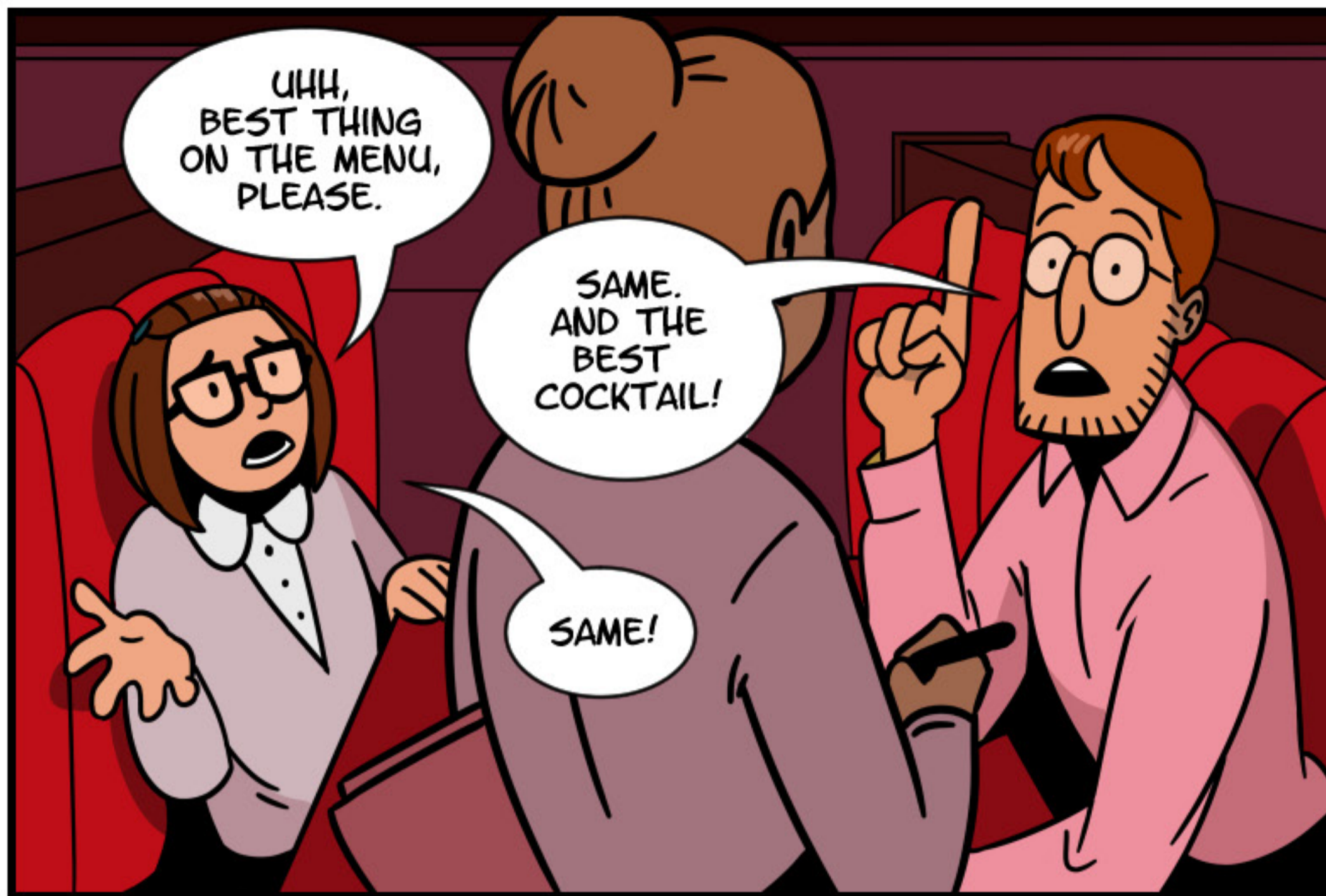


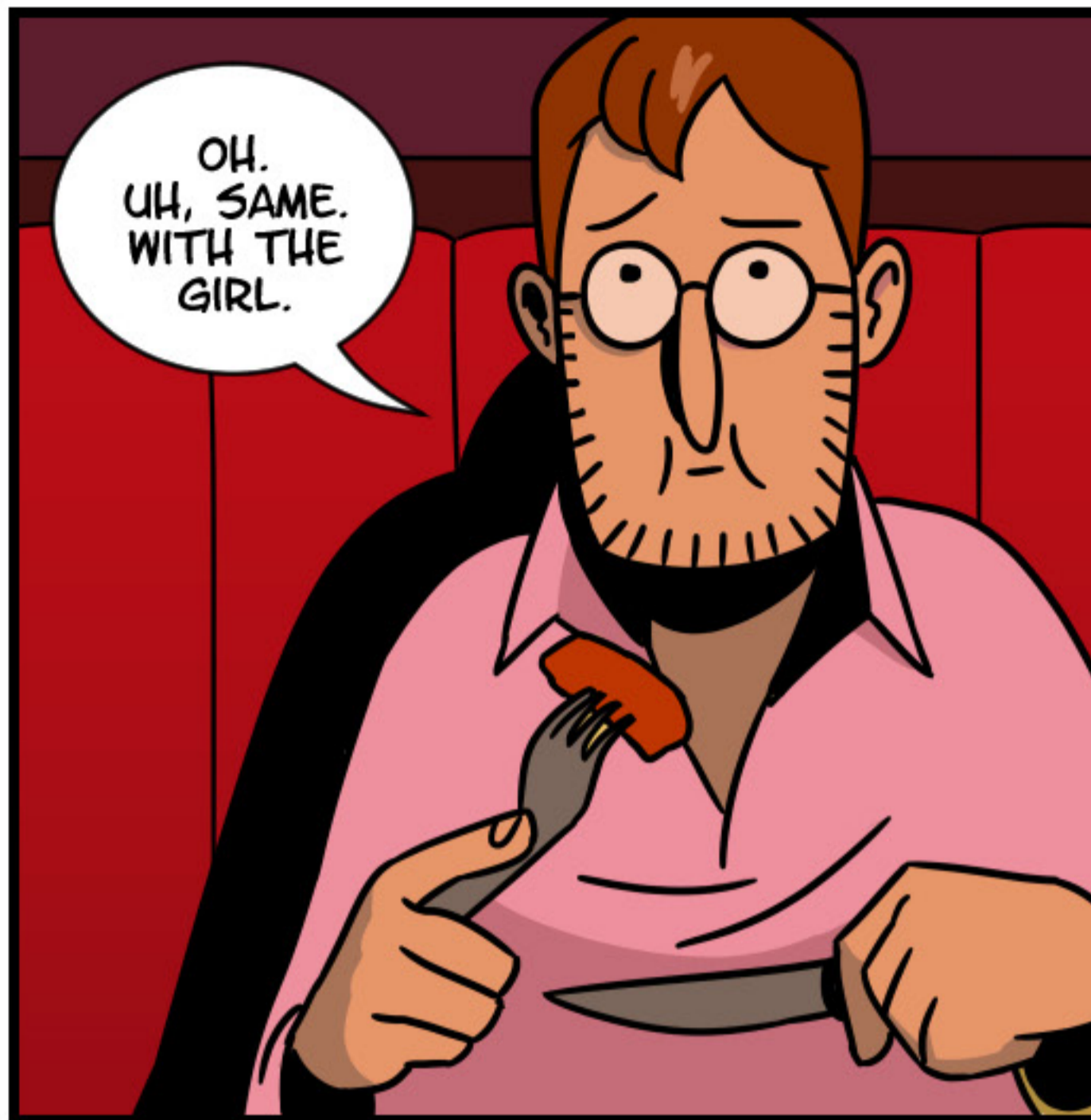
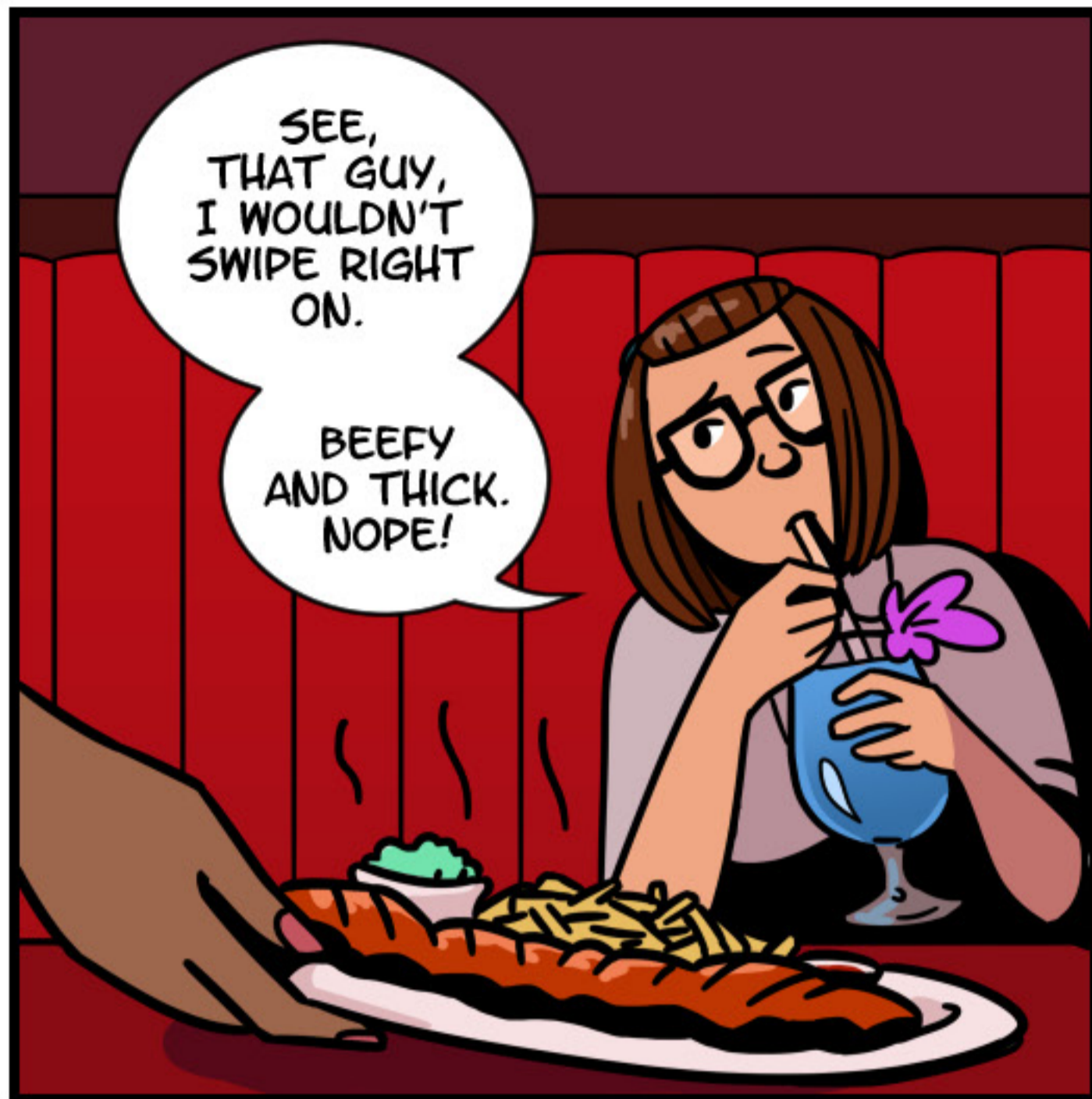
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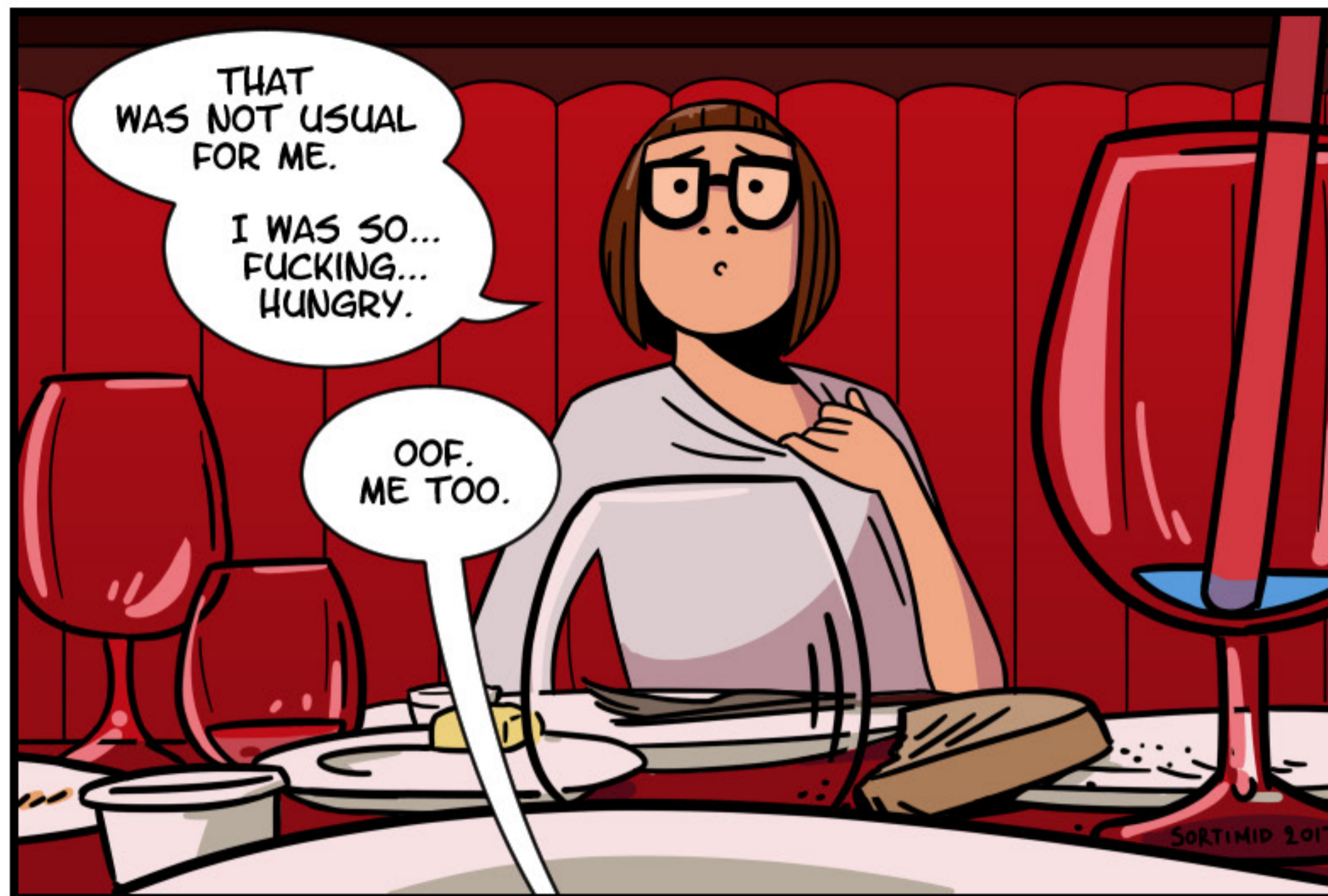
COLLECTOR'S EDITION

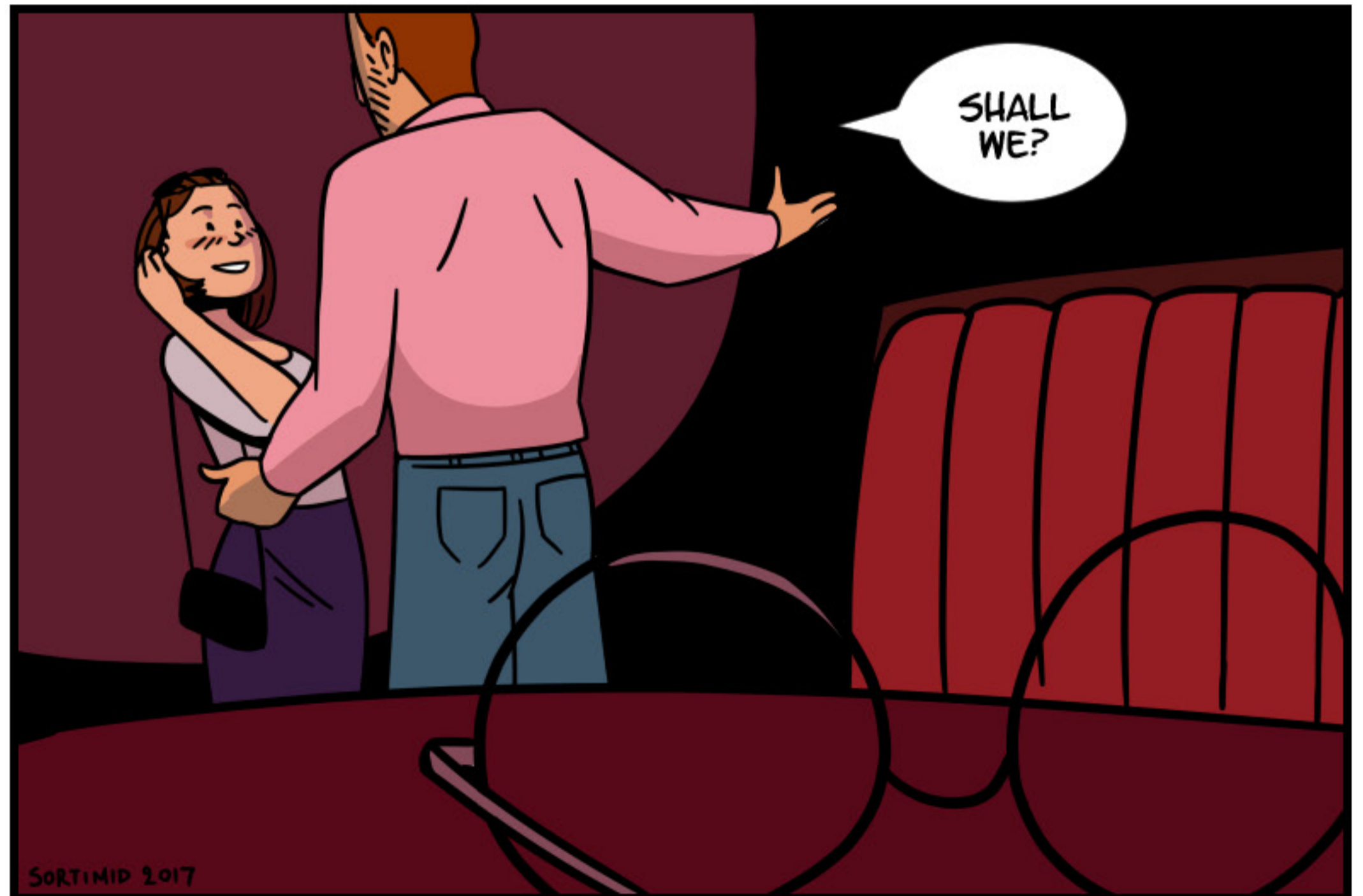
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by Limerick

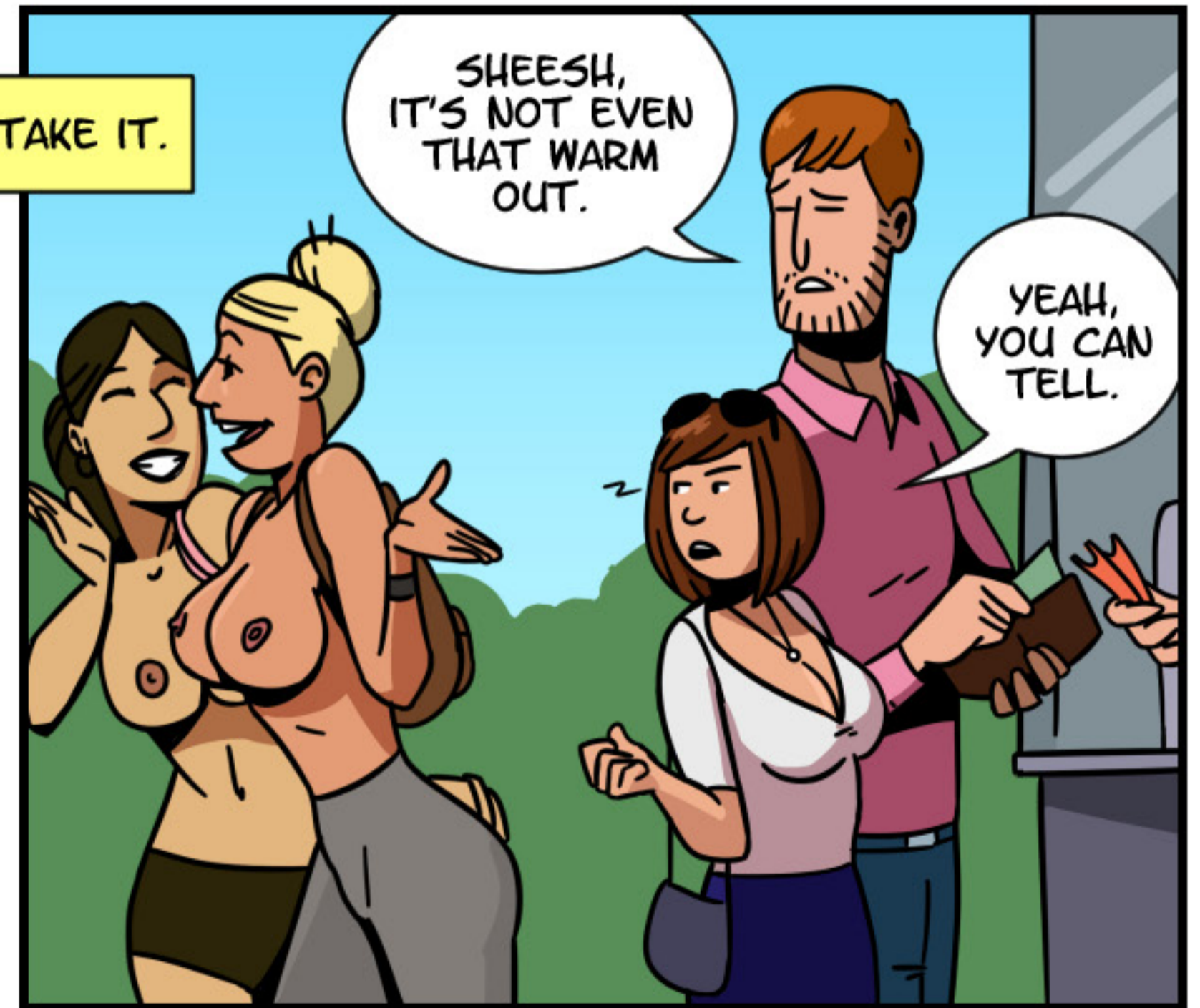
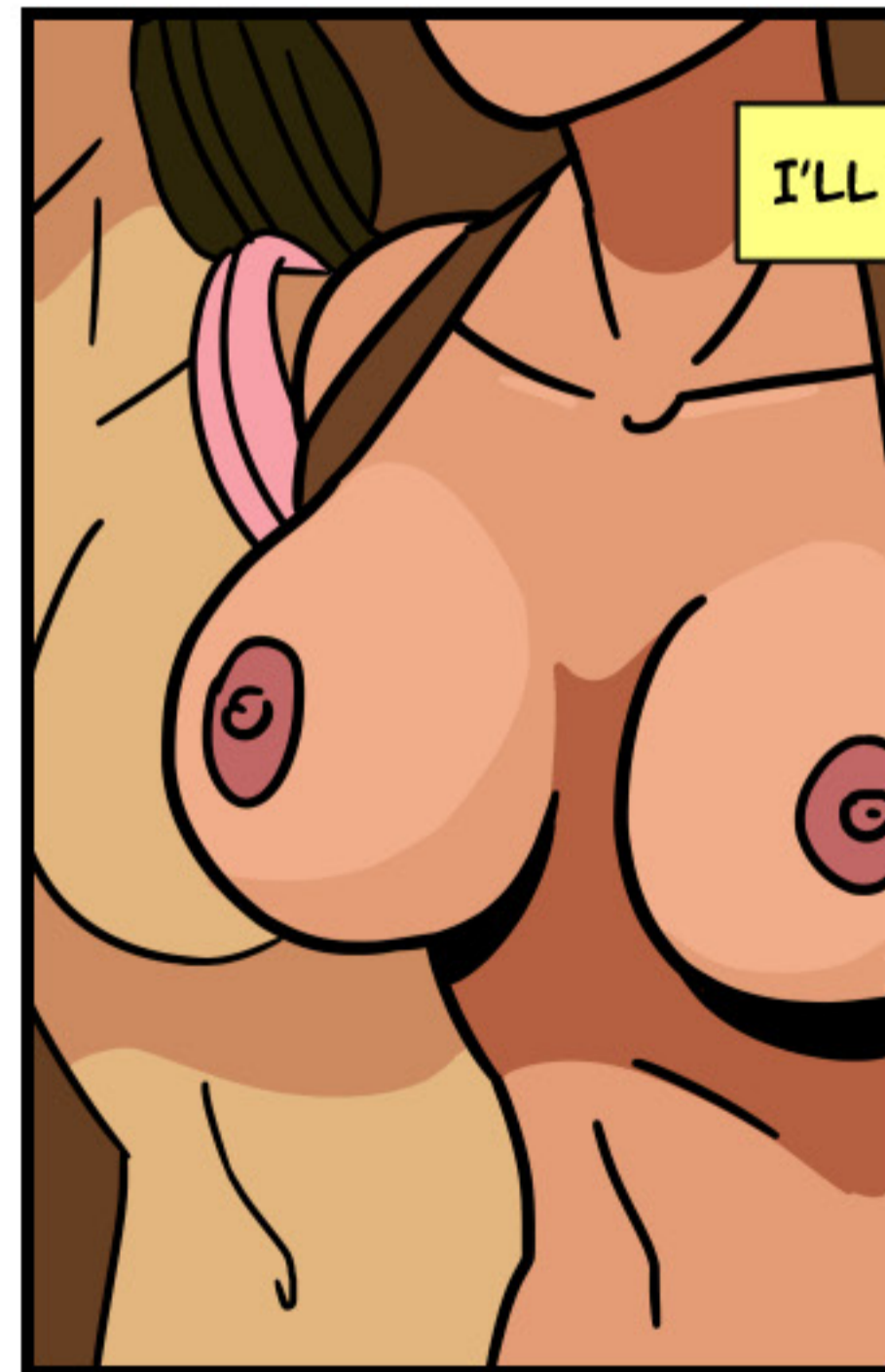
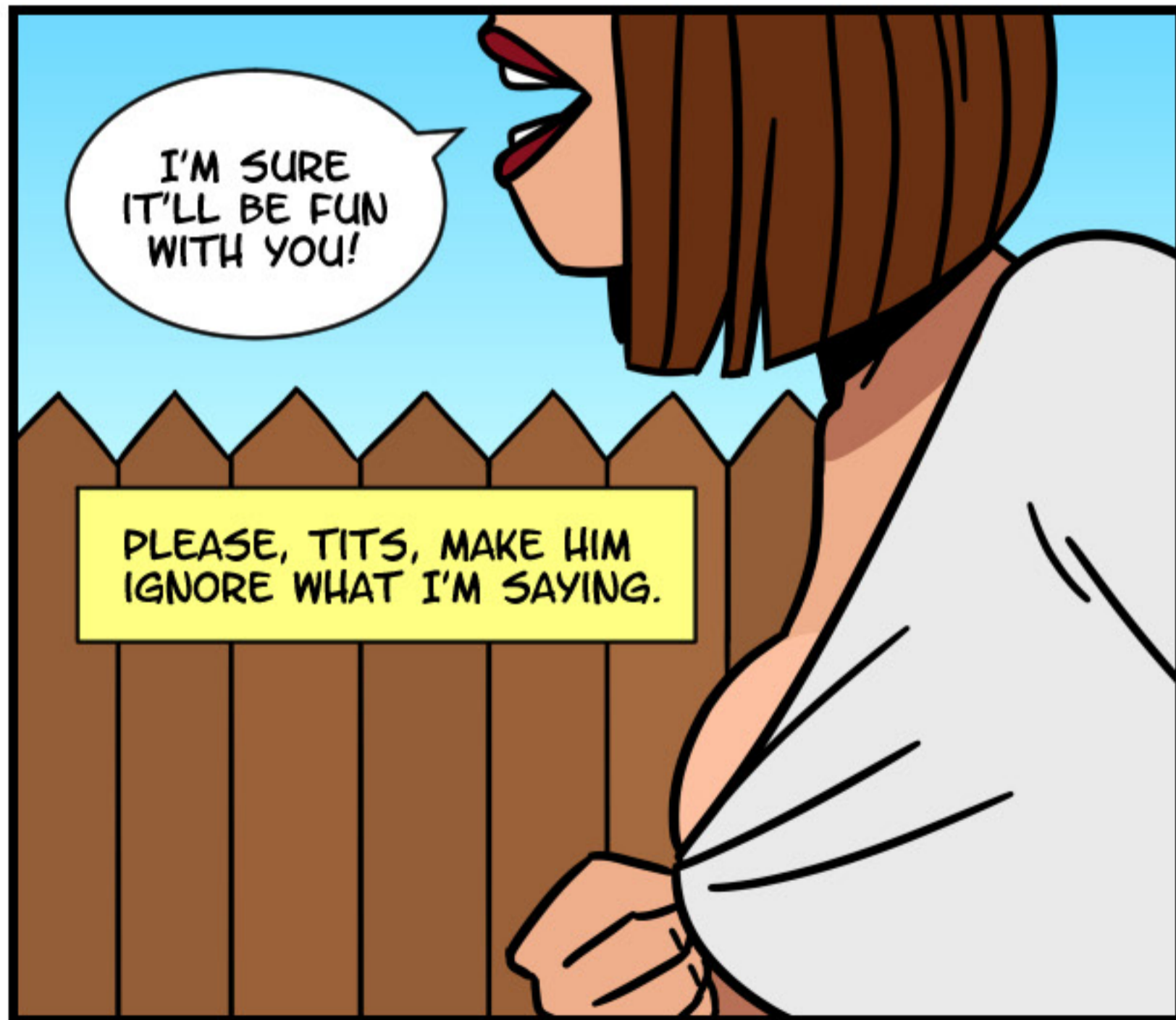
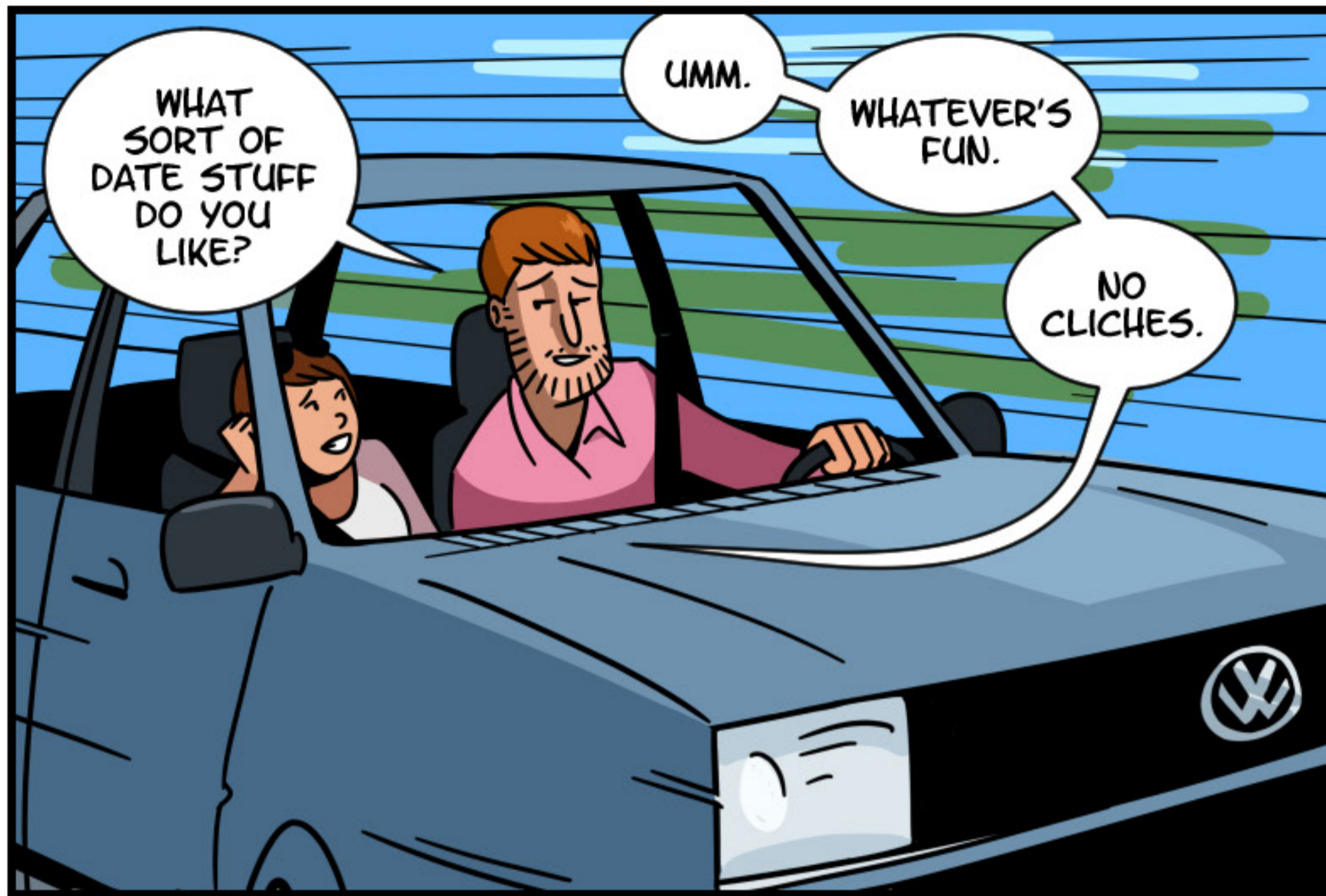


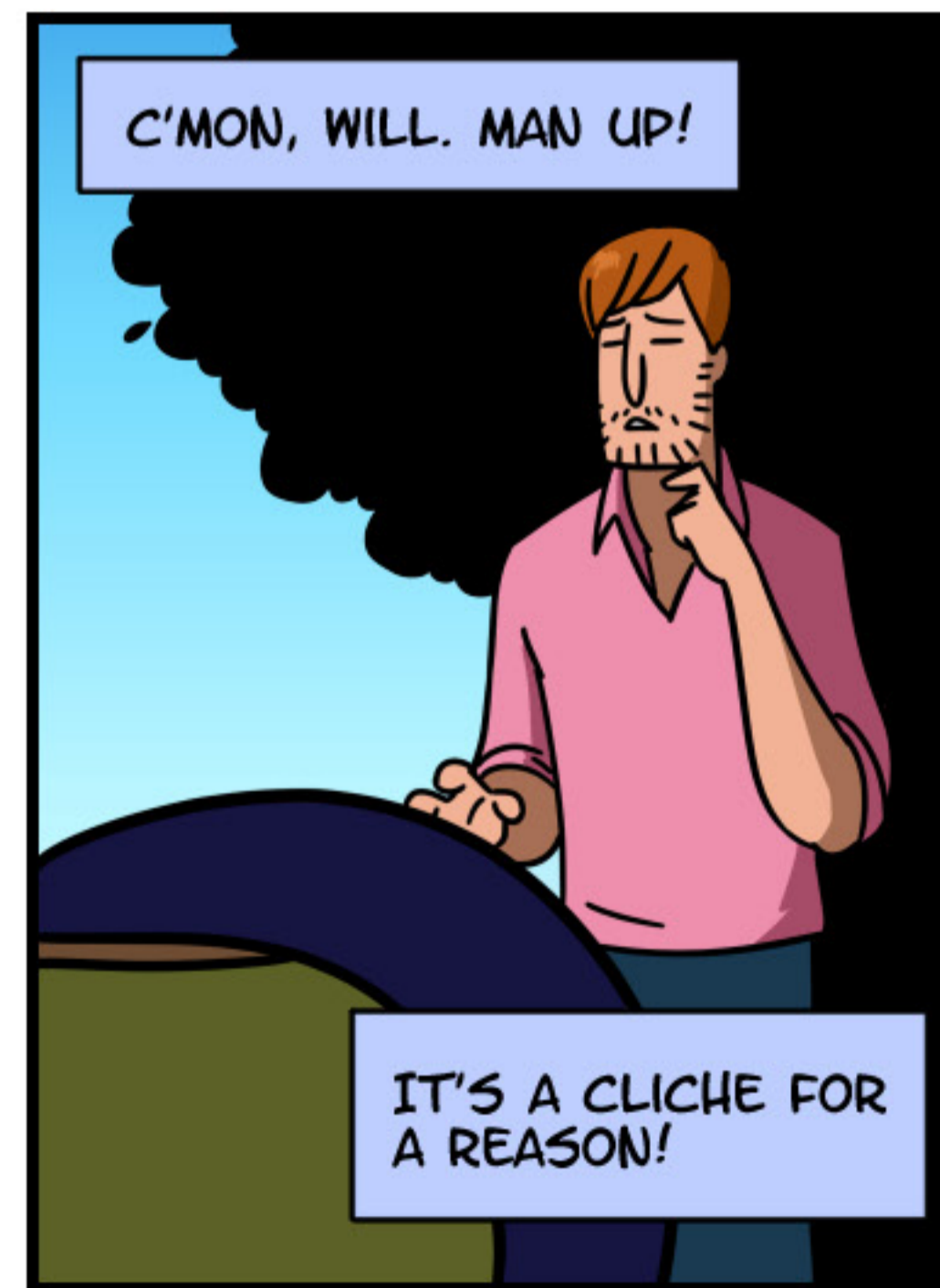
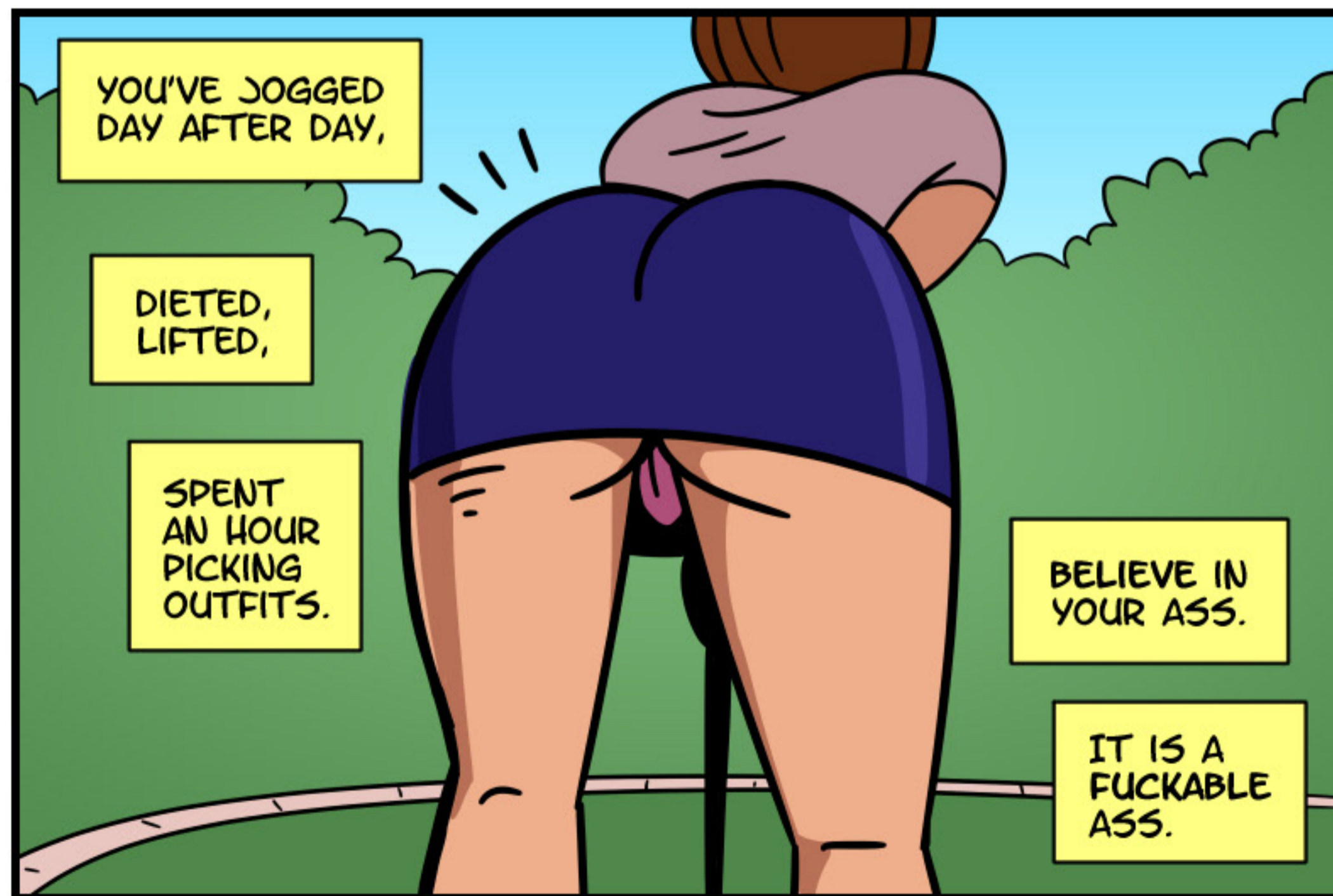
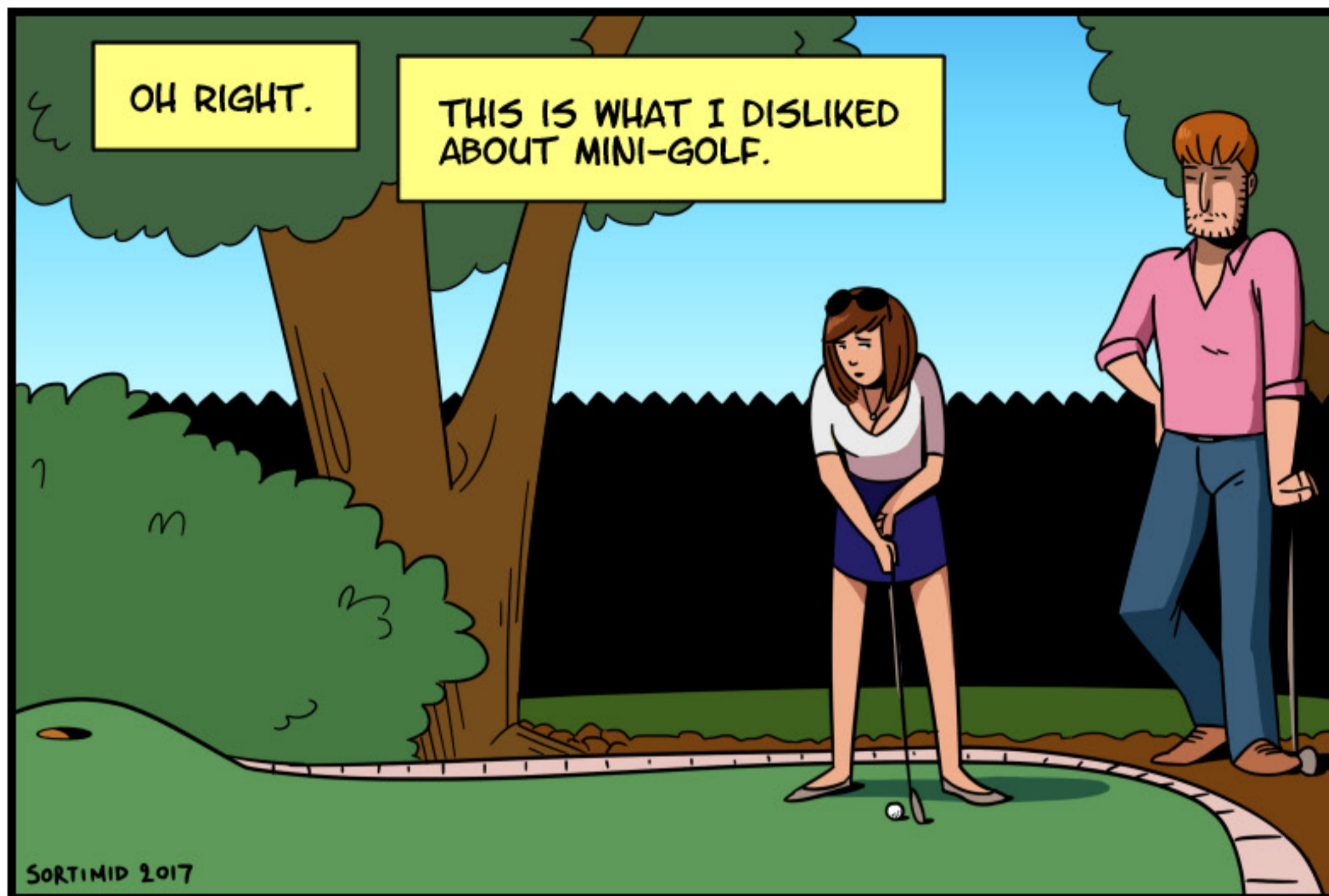


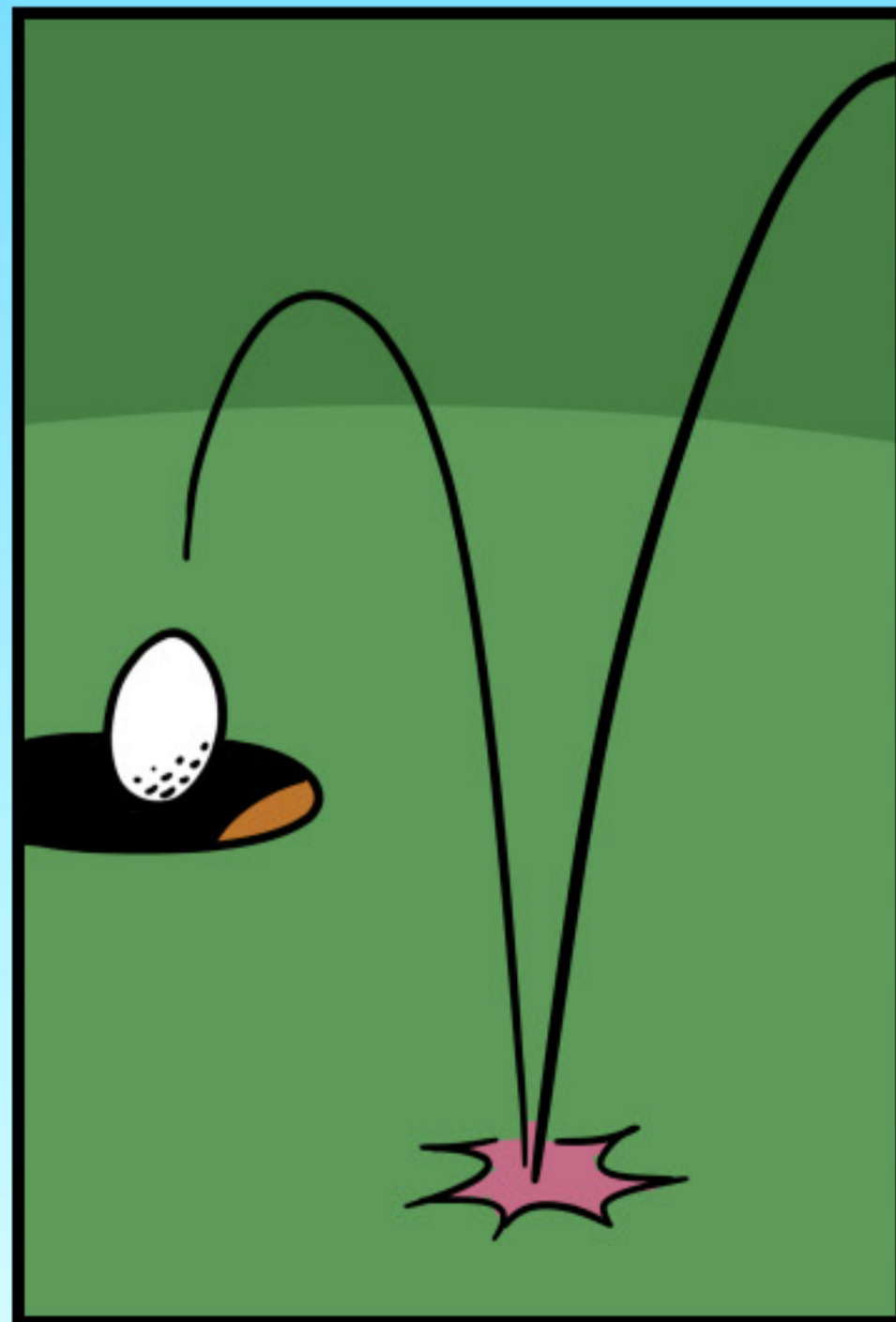
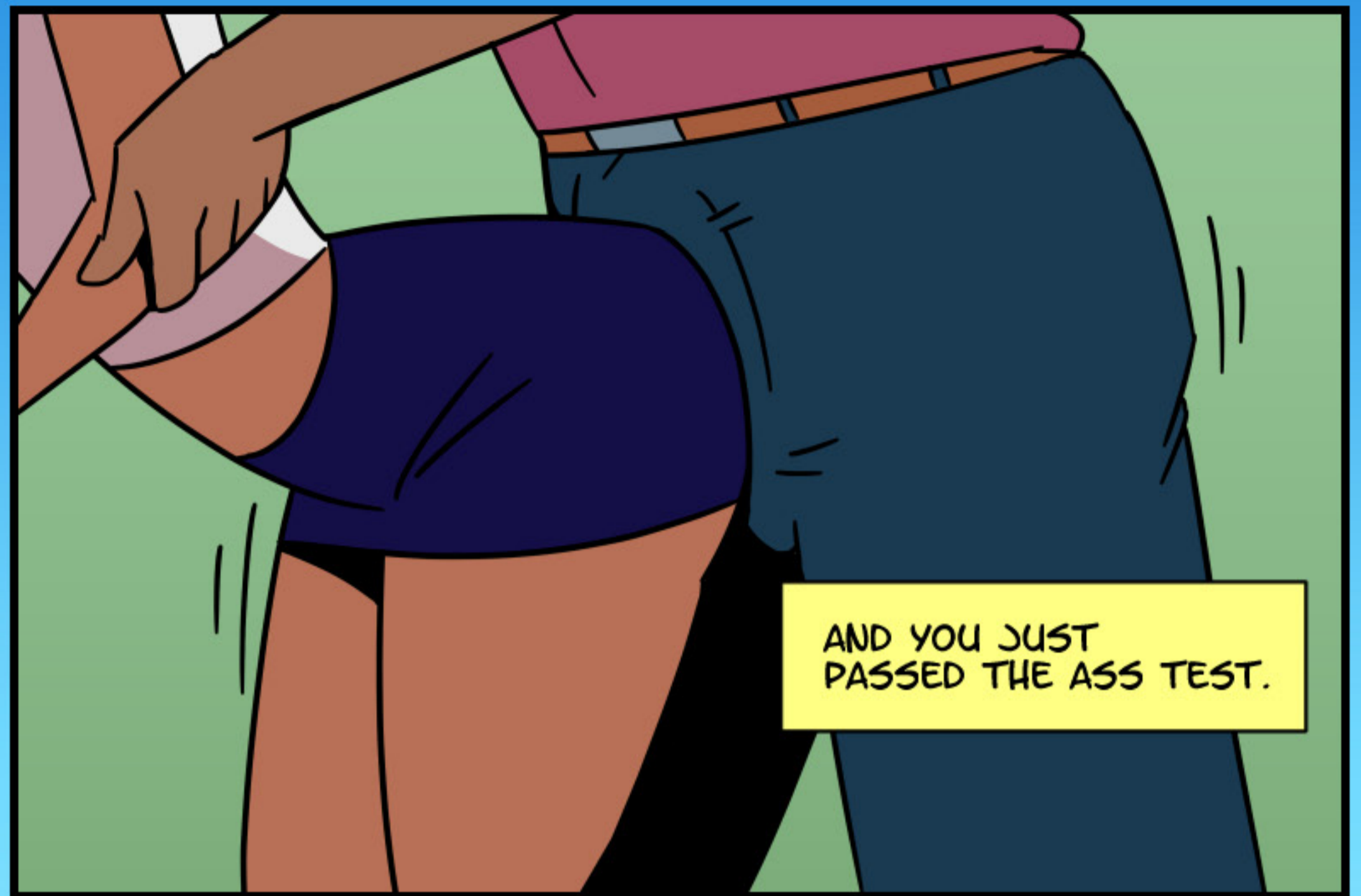
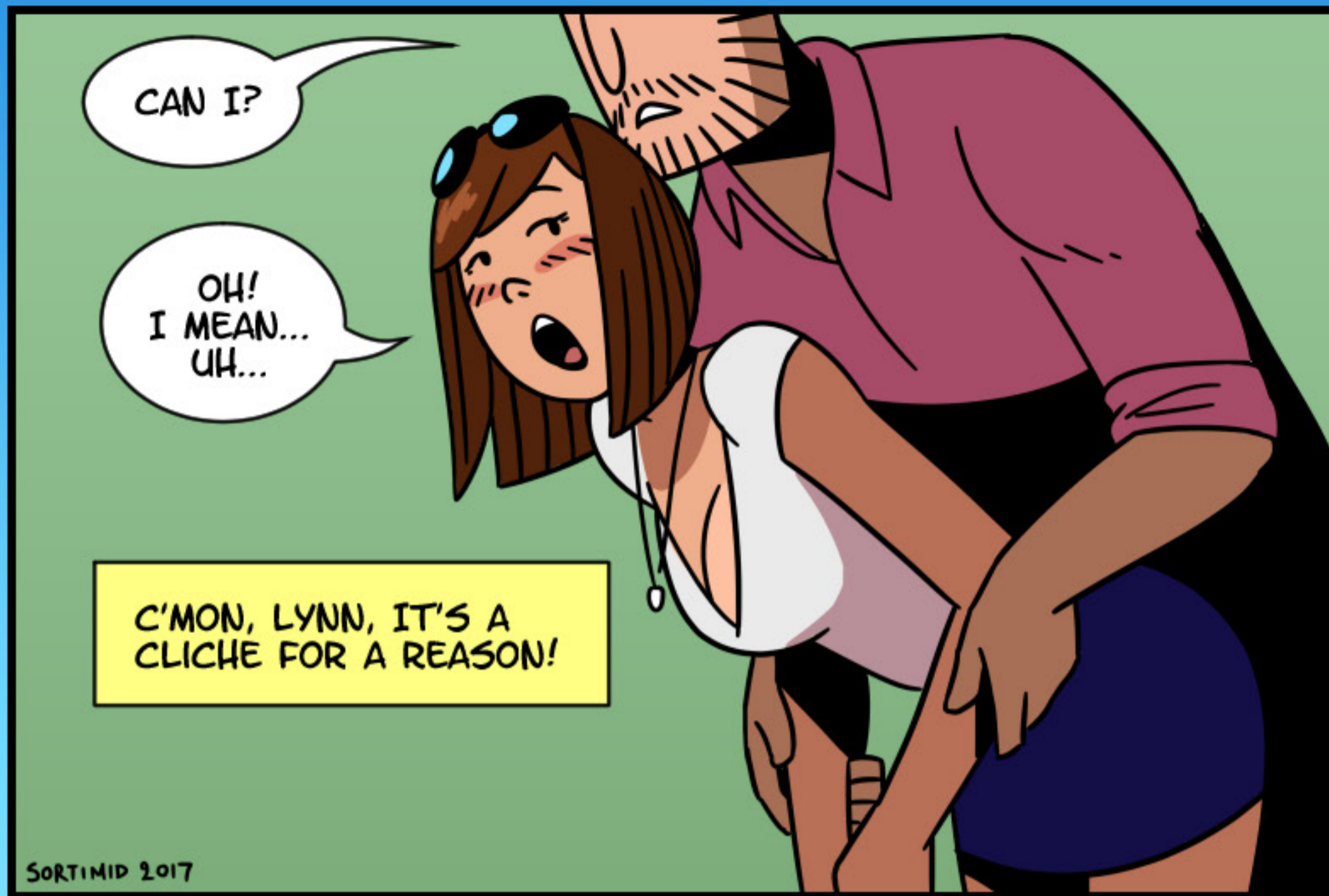








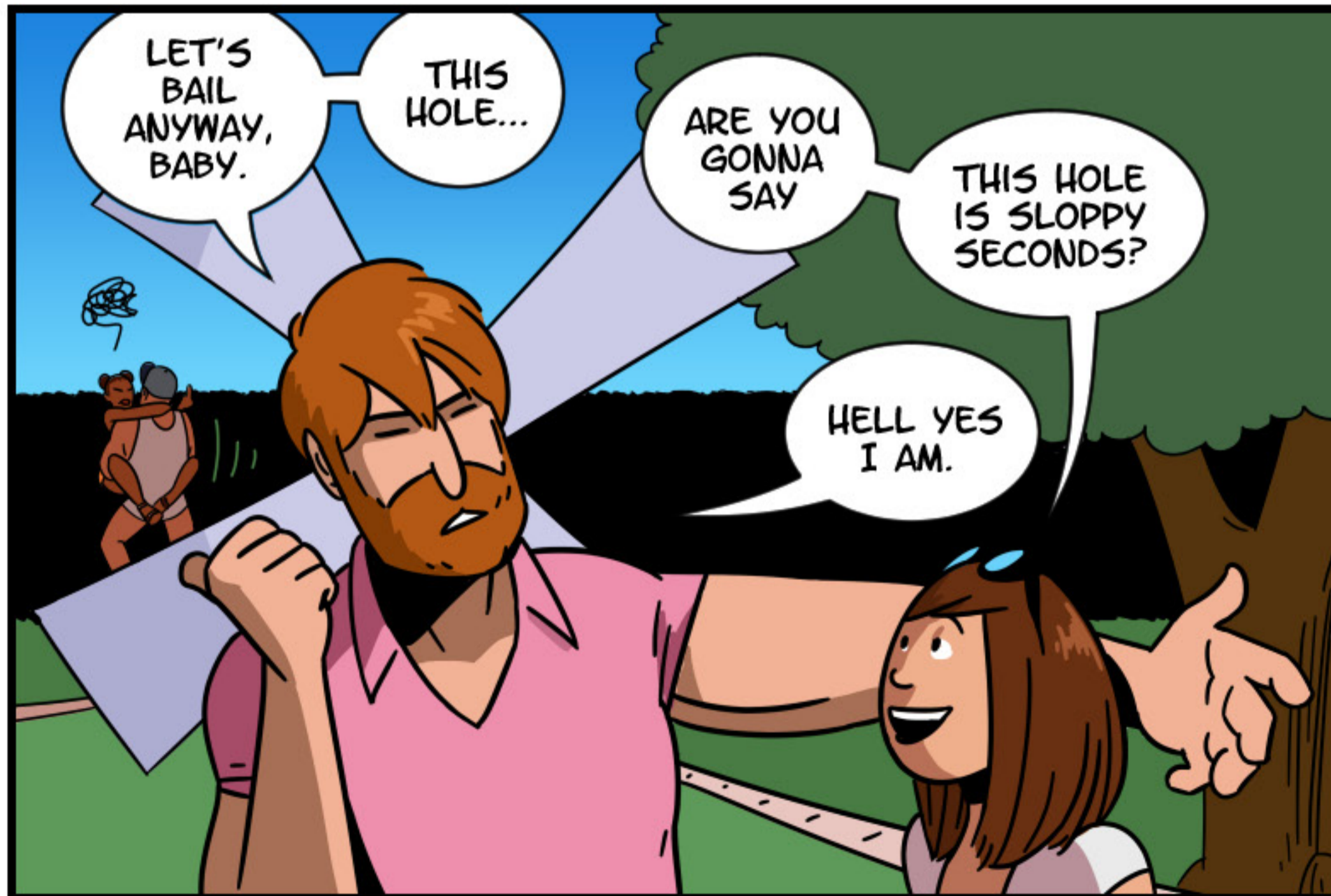
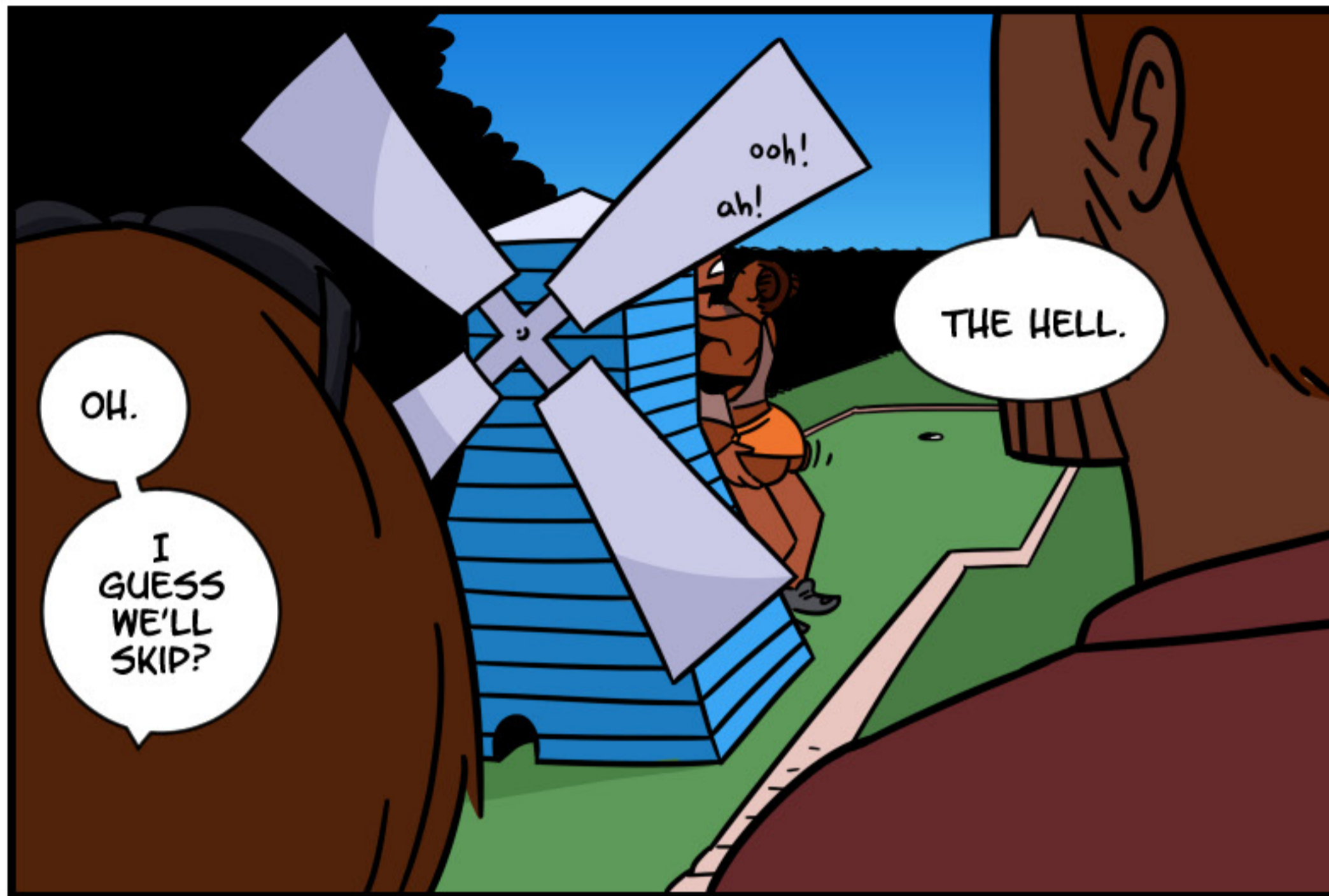




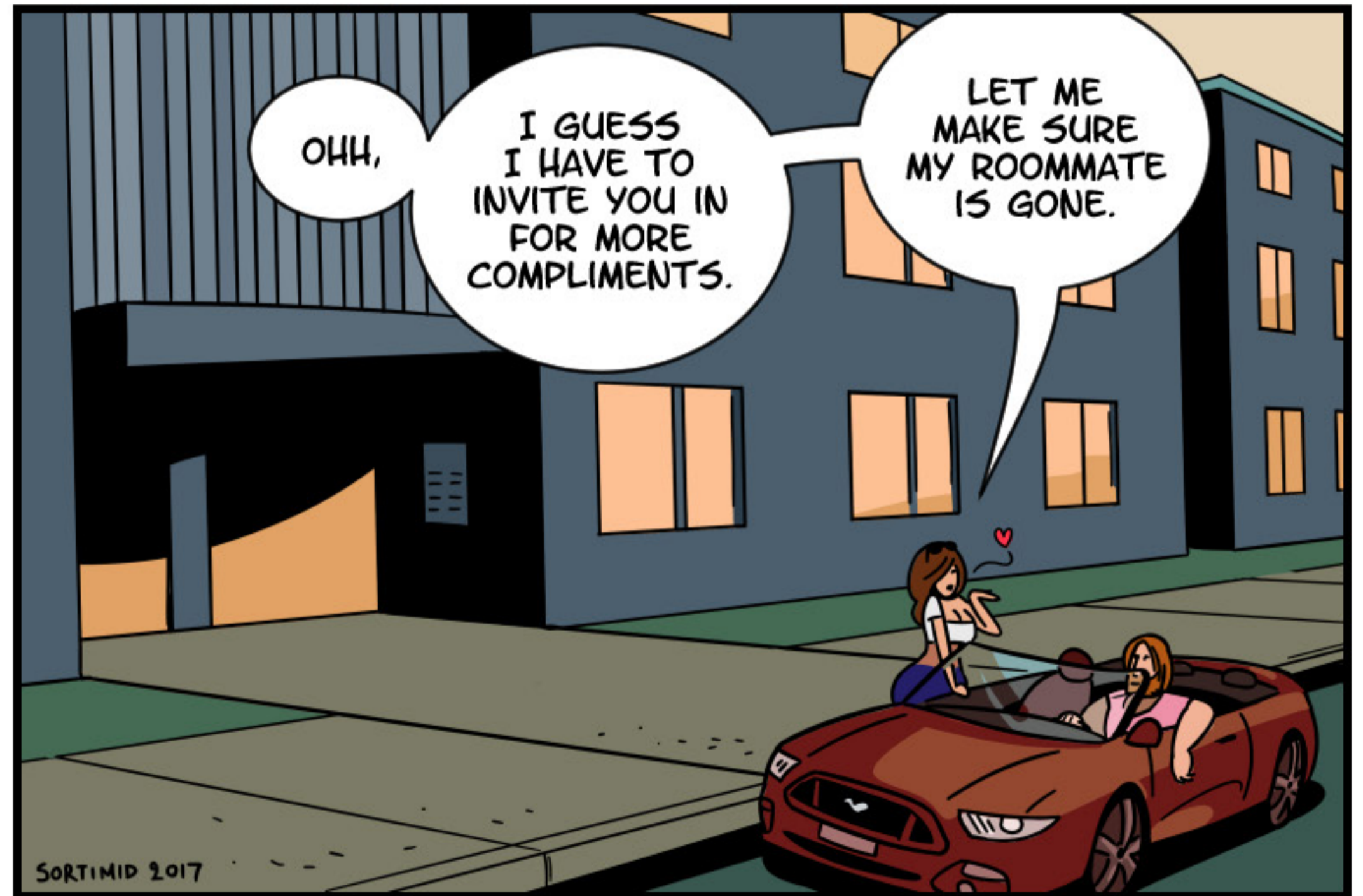
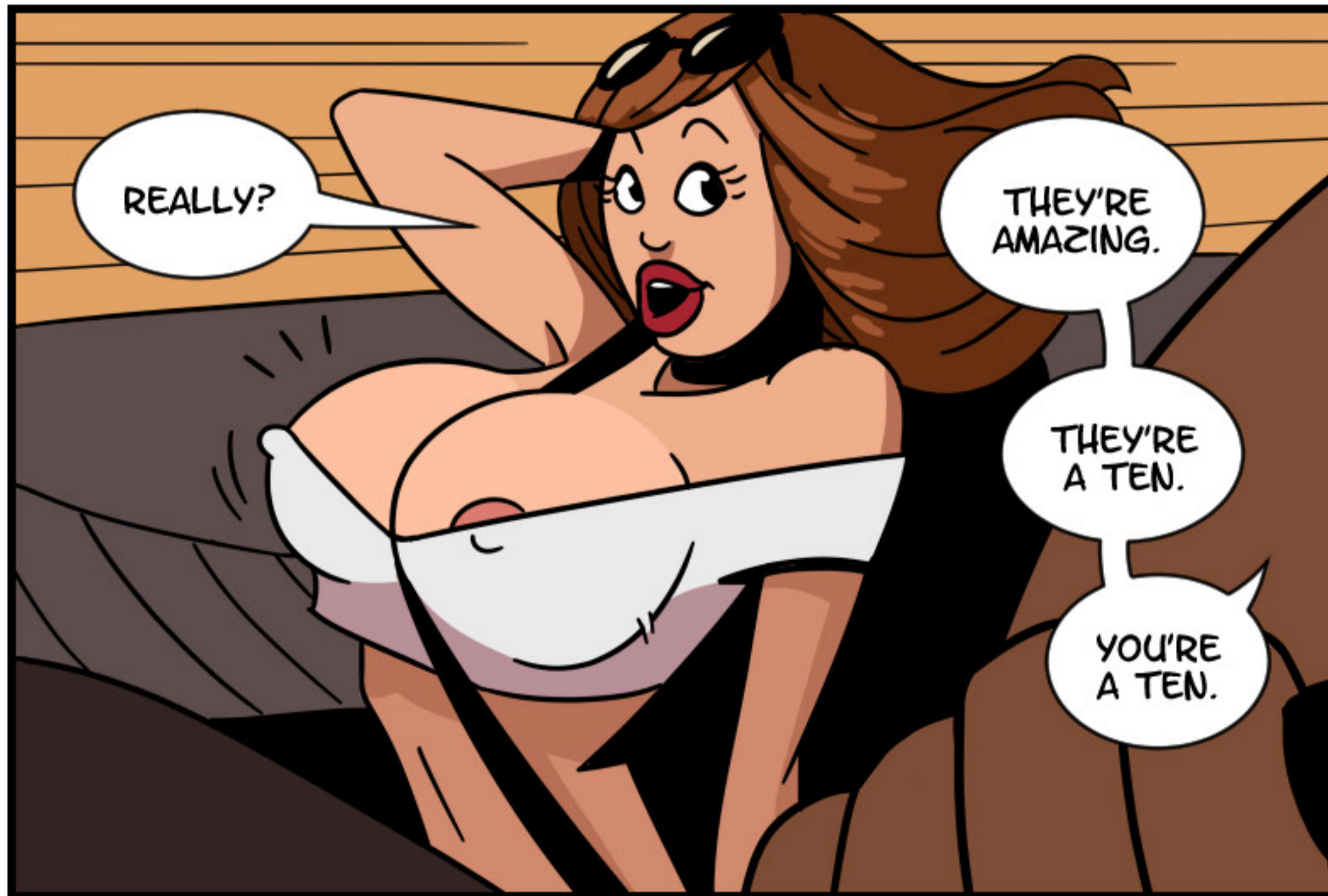
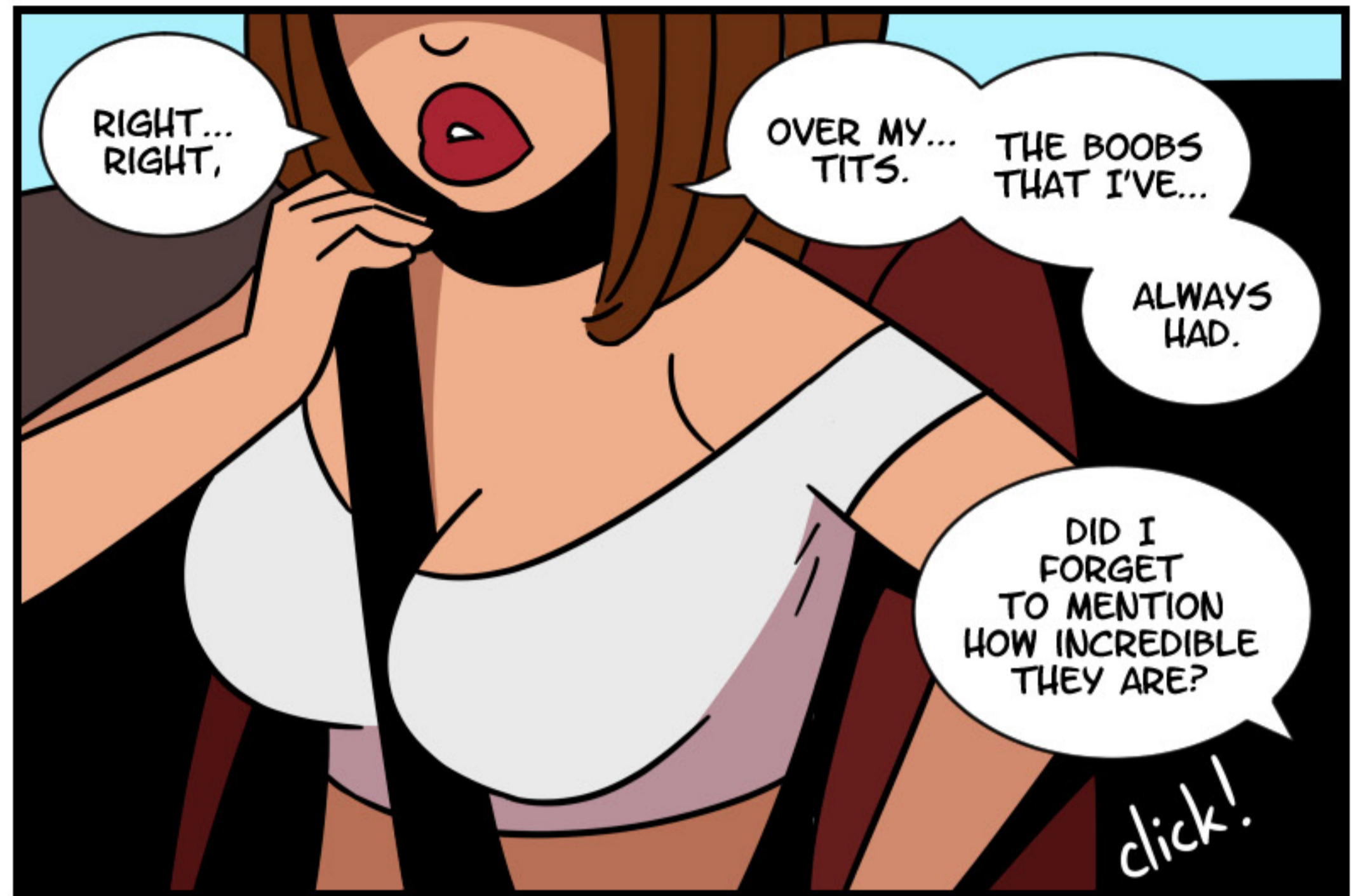
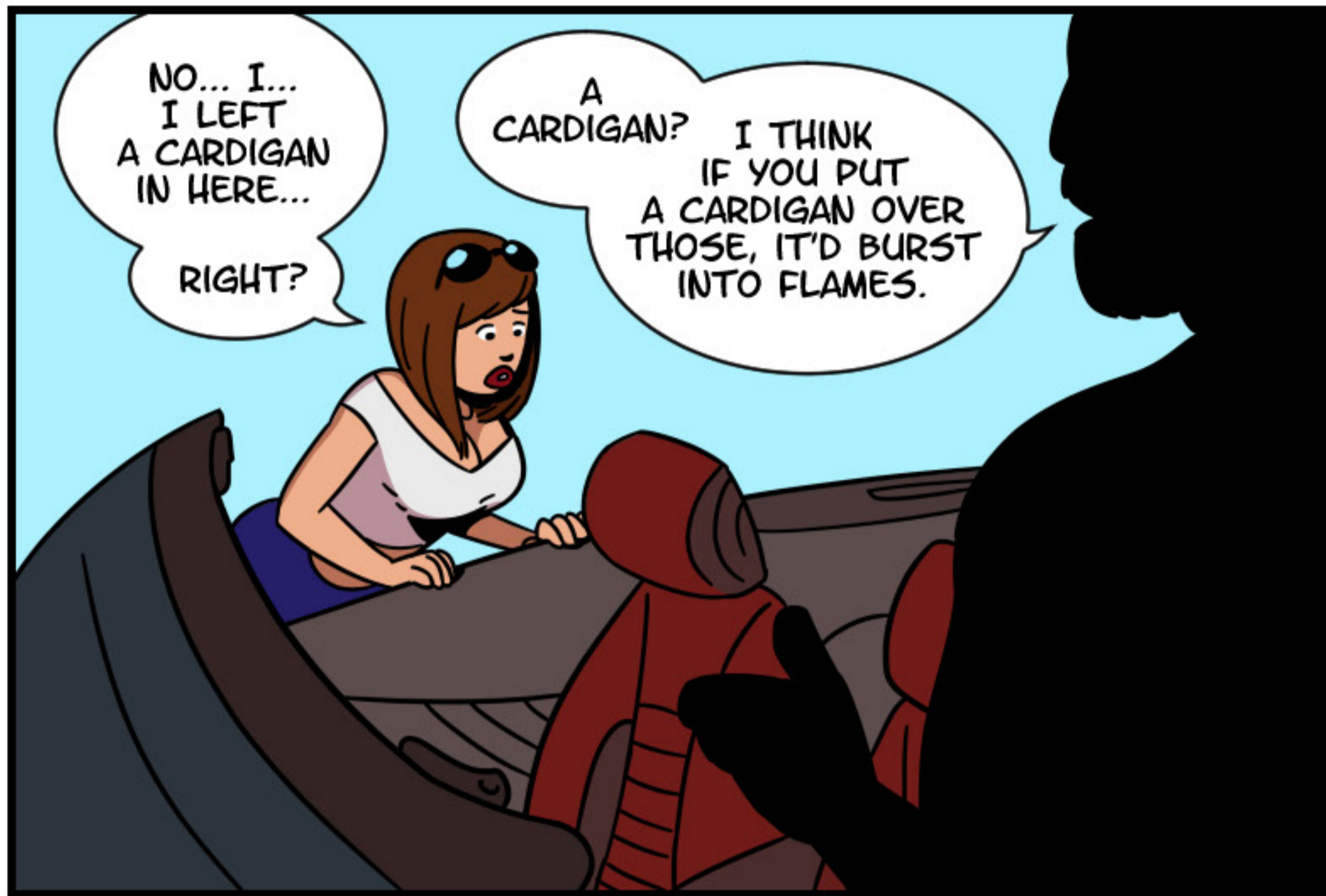
HE EITHER REALLY LIKES YOU,

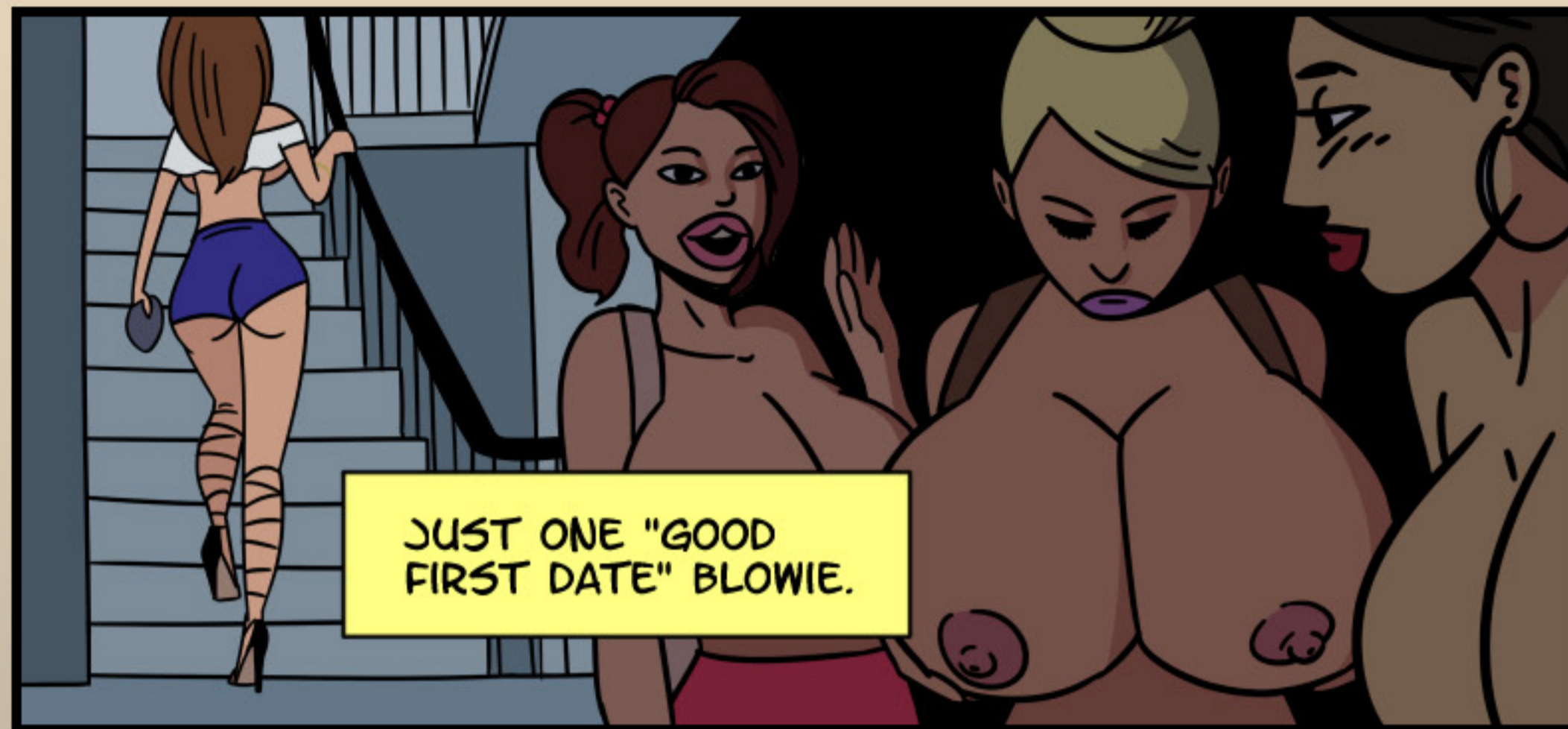
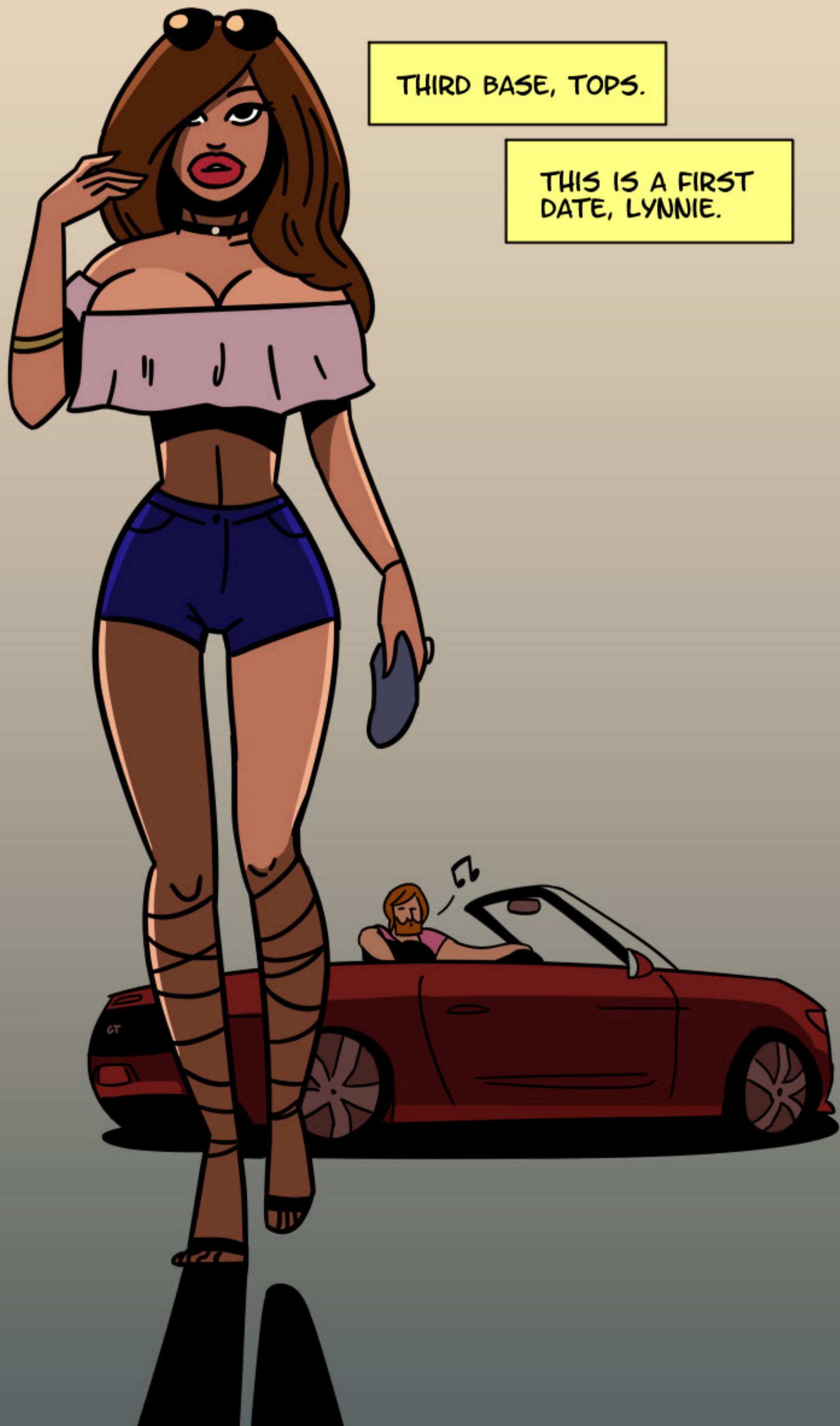
OR HE HATES YOU AND IS HUNG
LIKE A DONKEY.

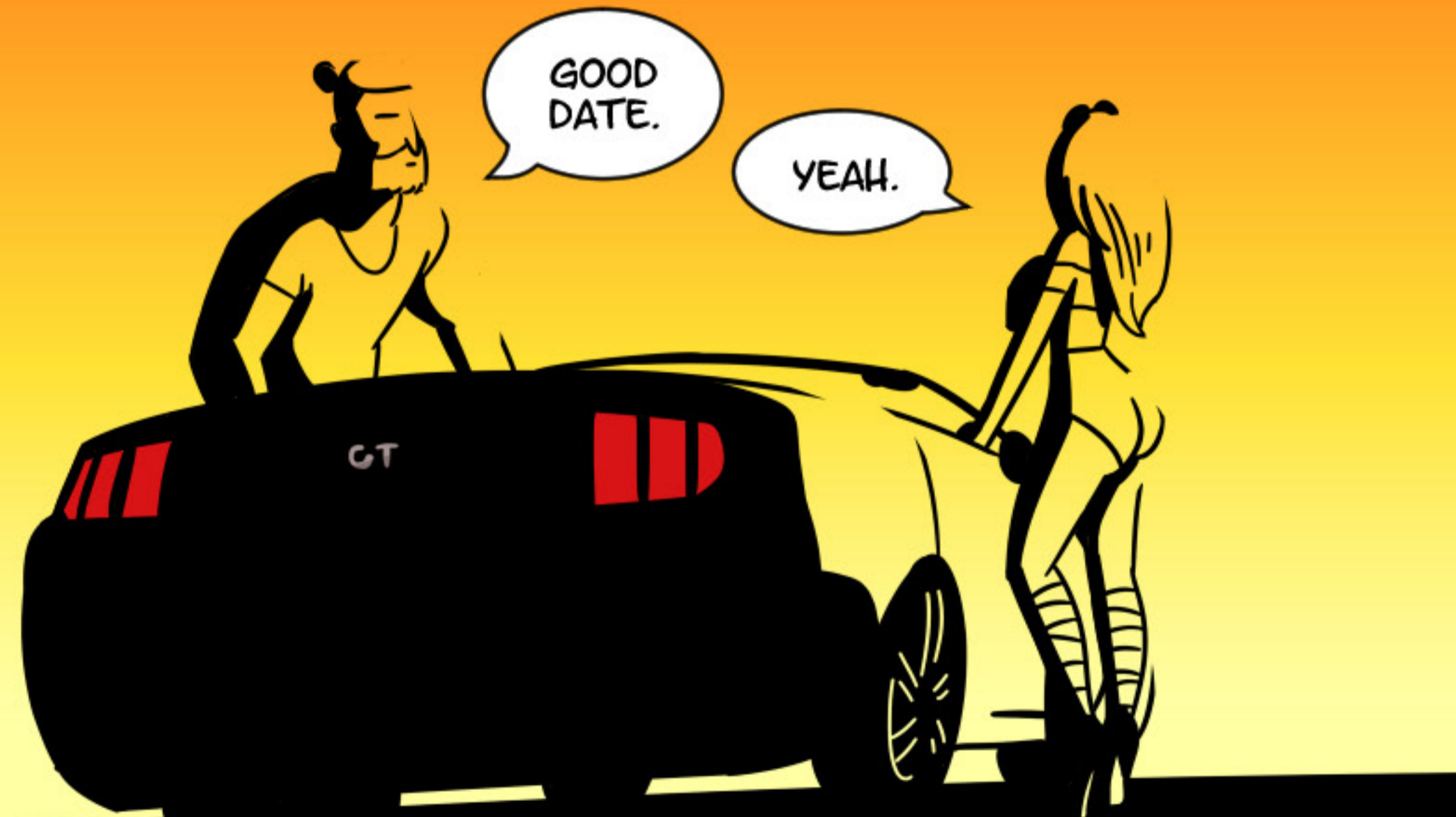
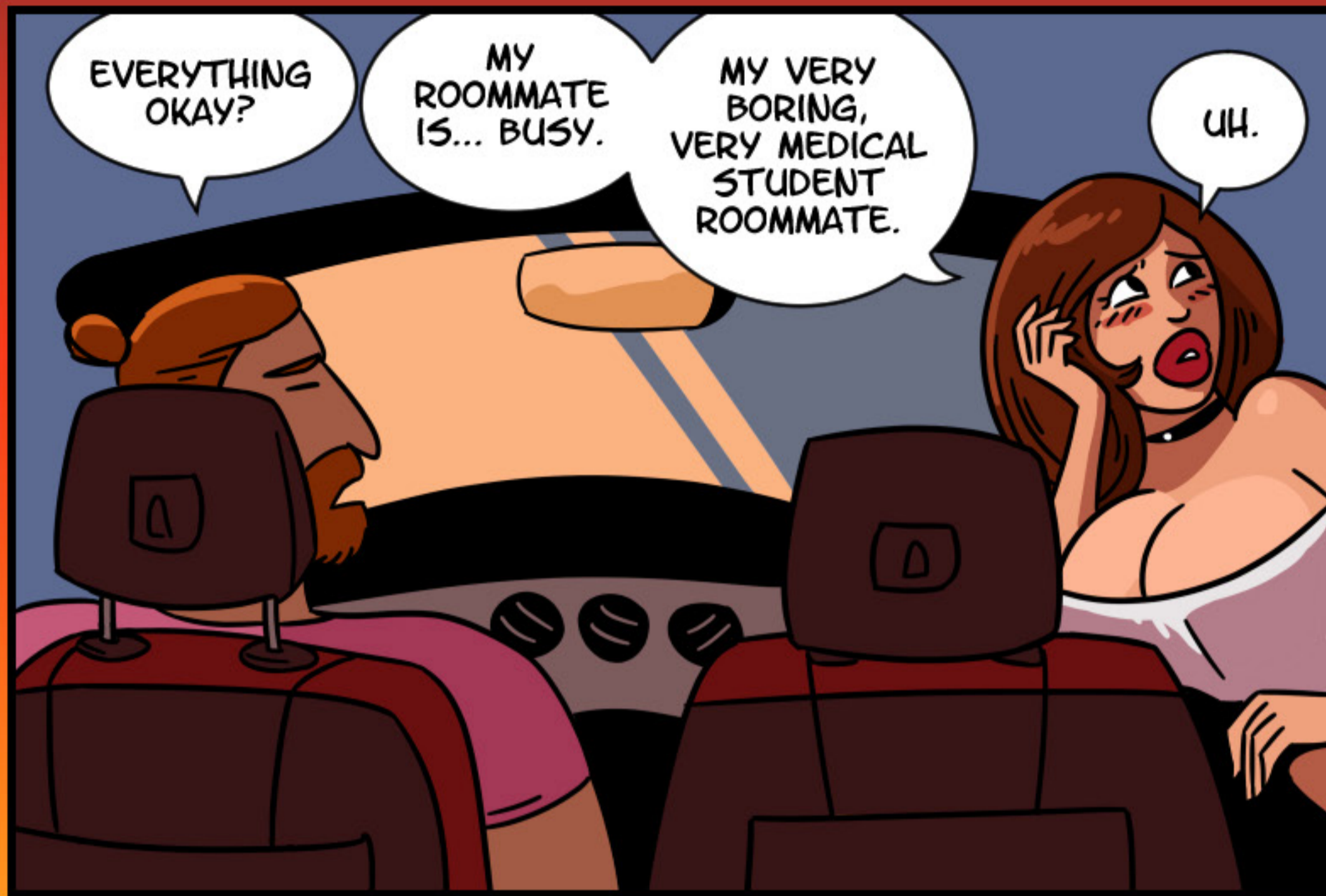


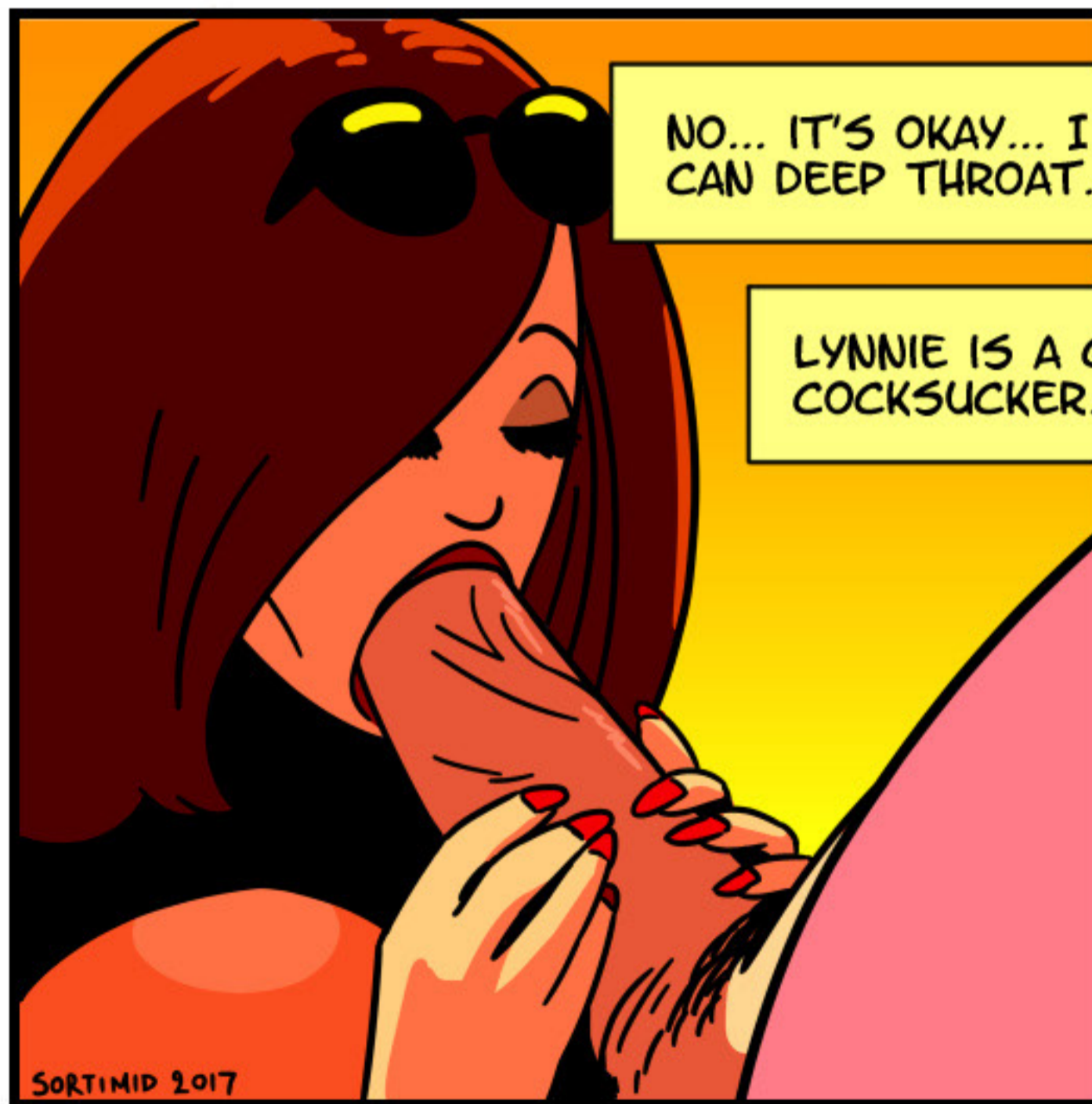


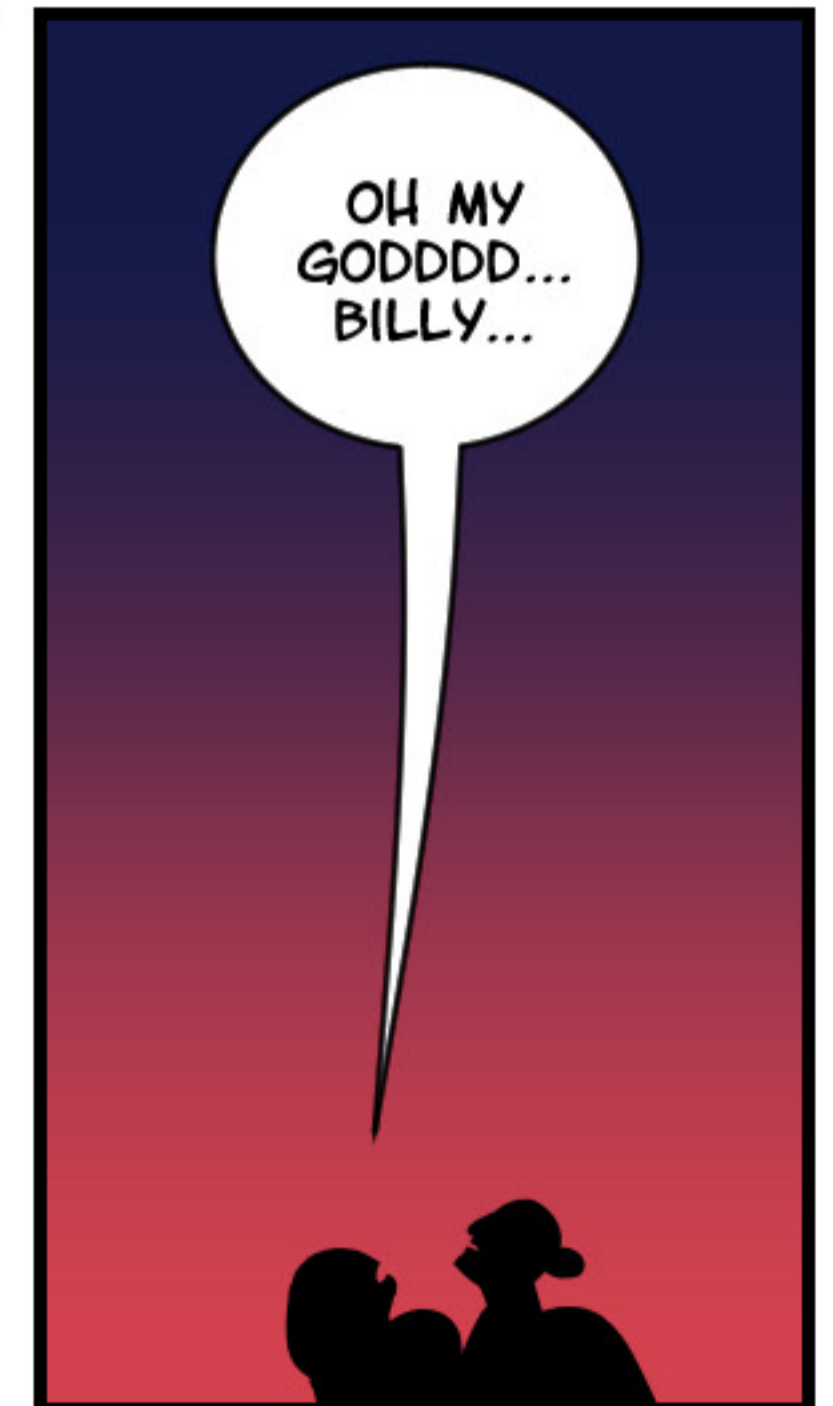
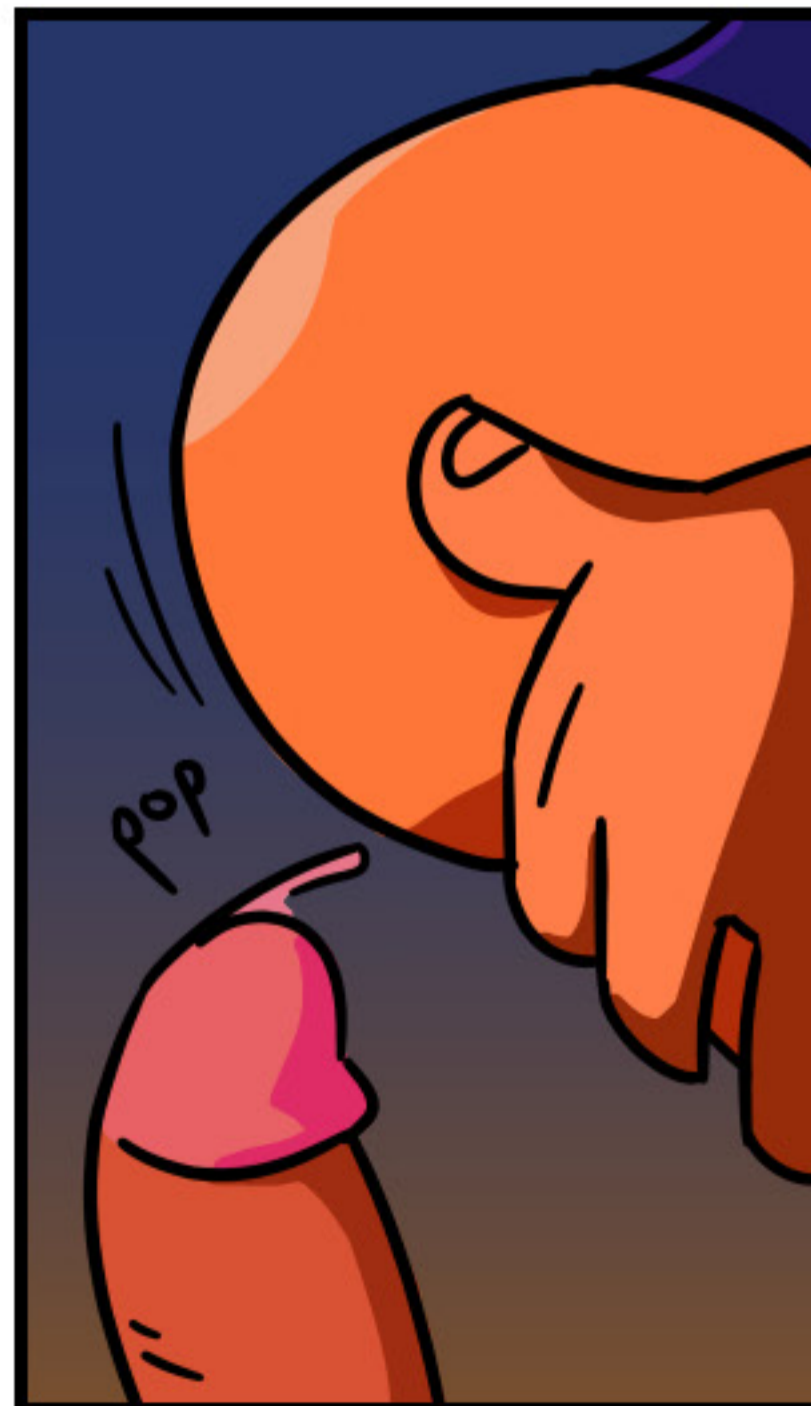
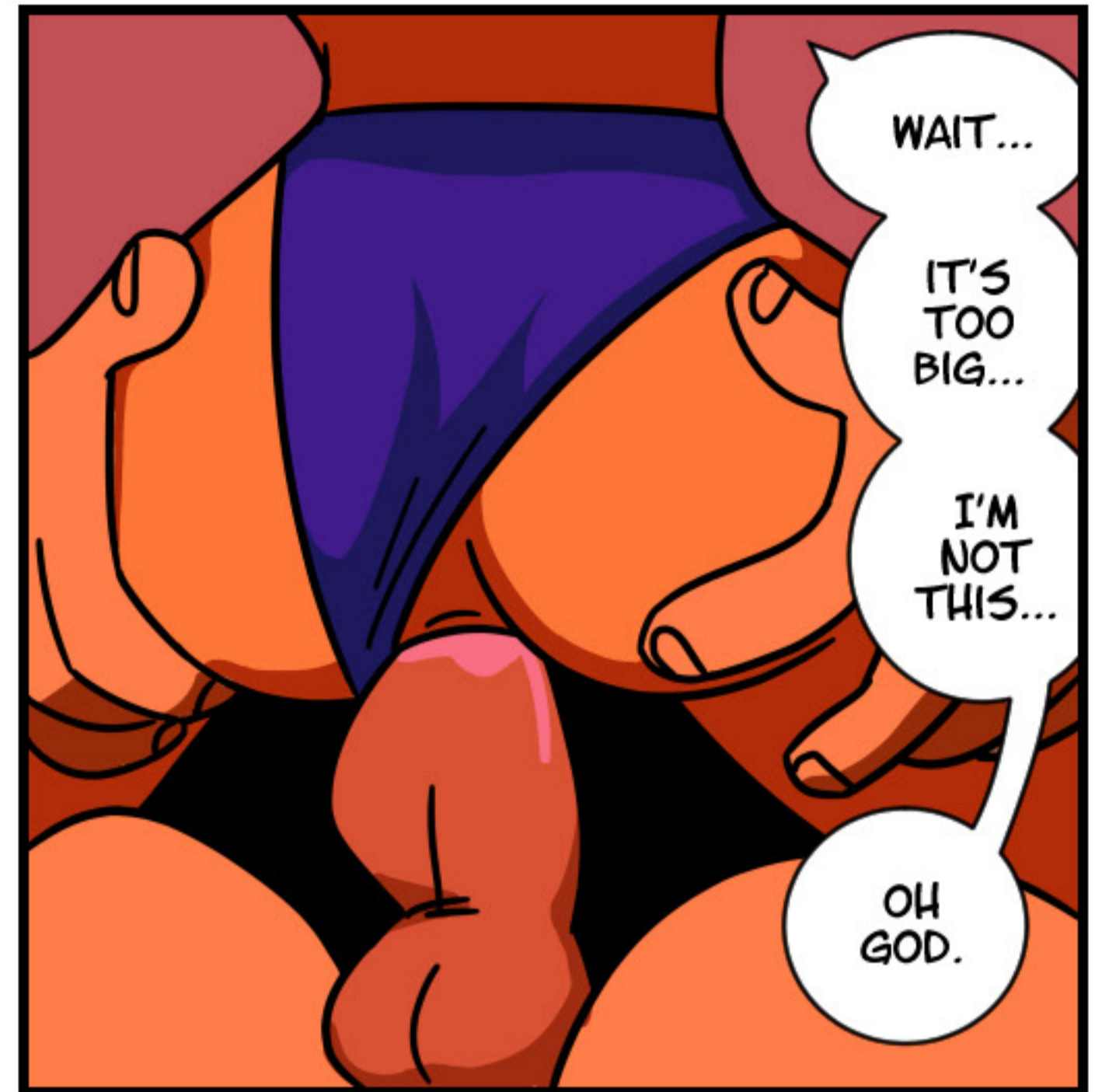
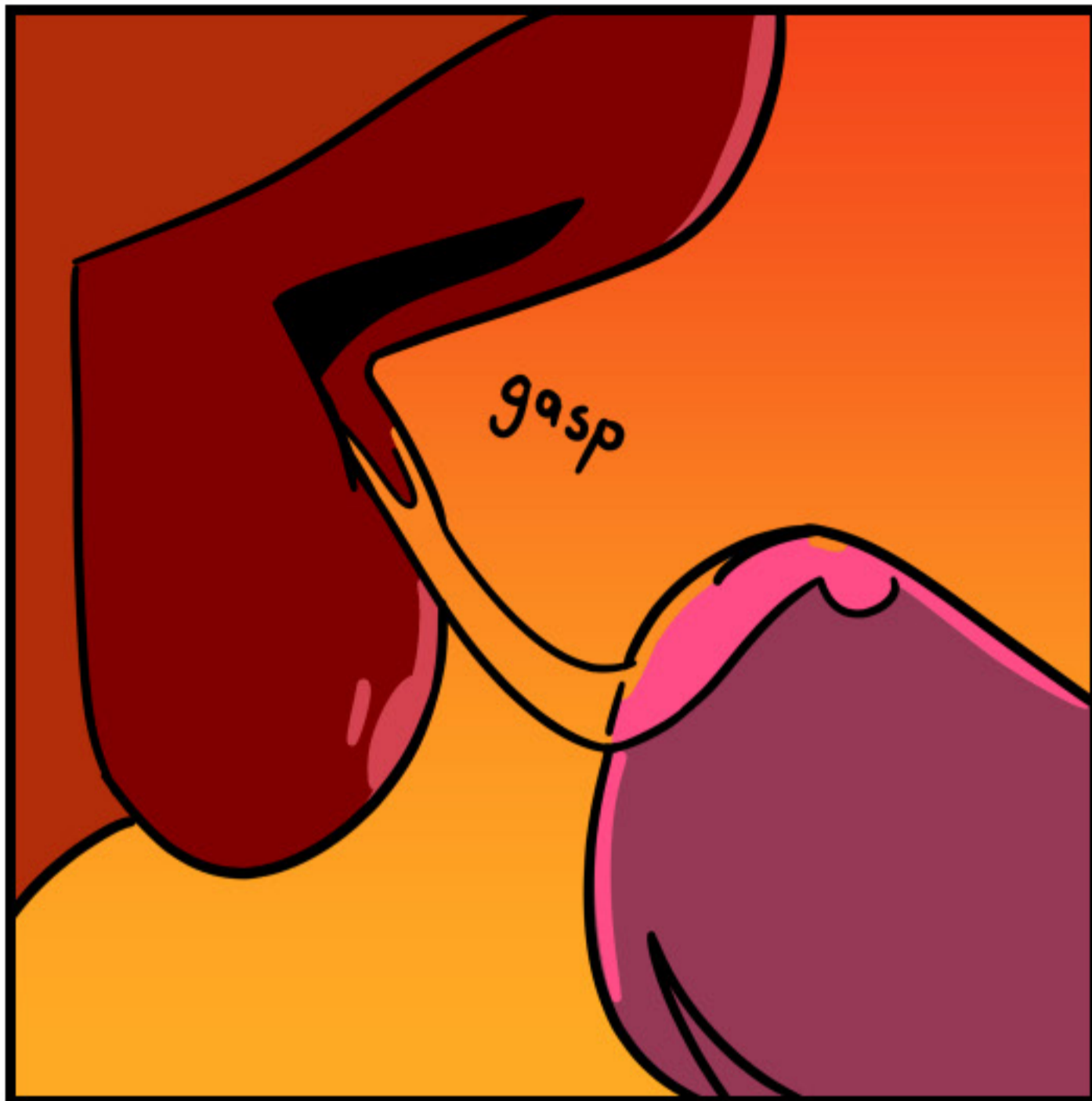


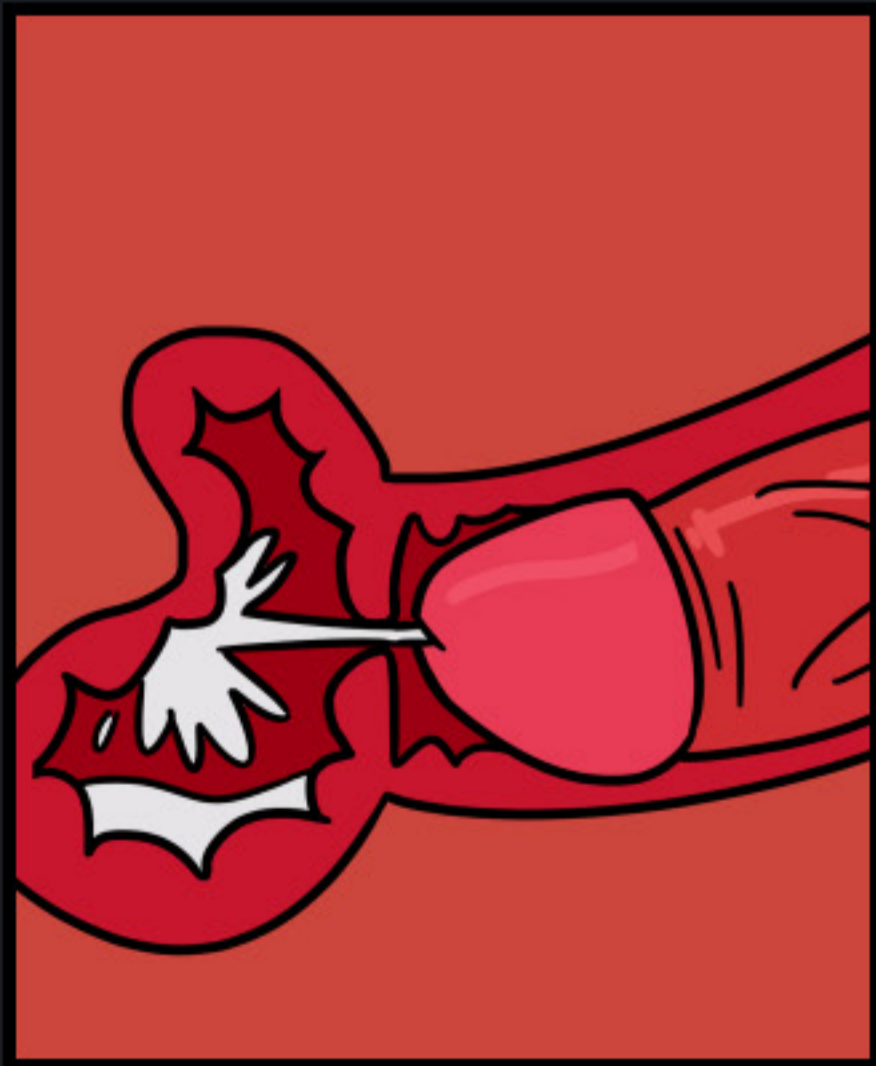
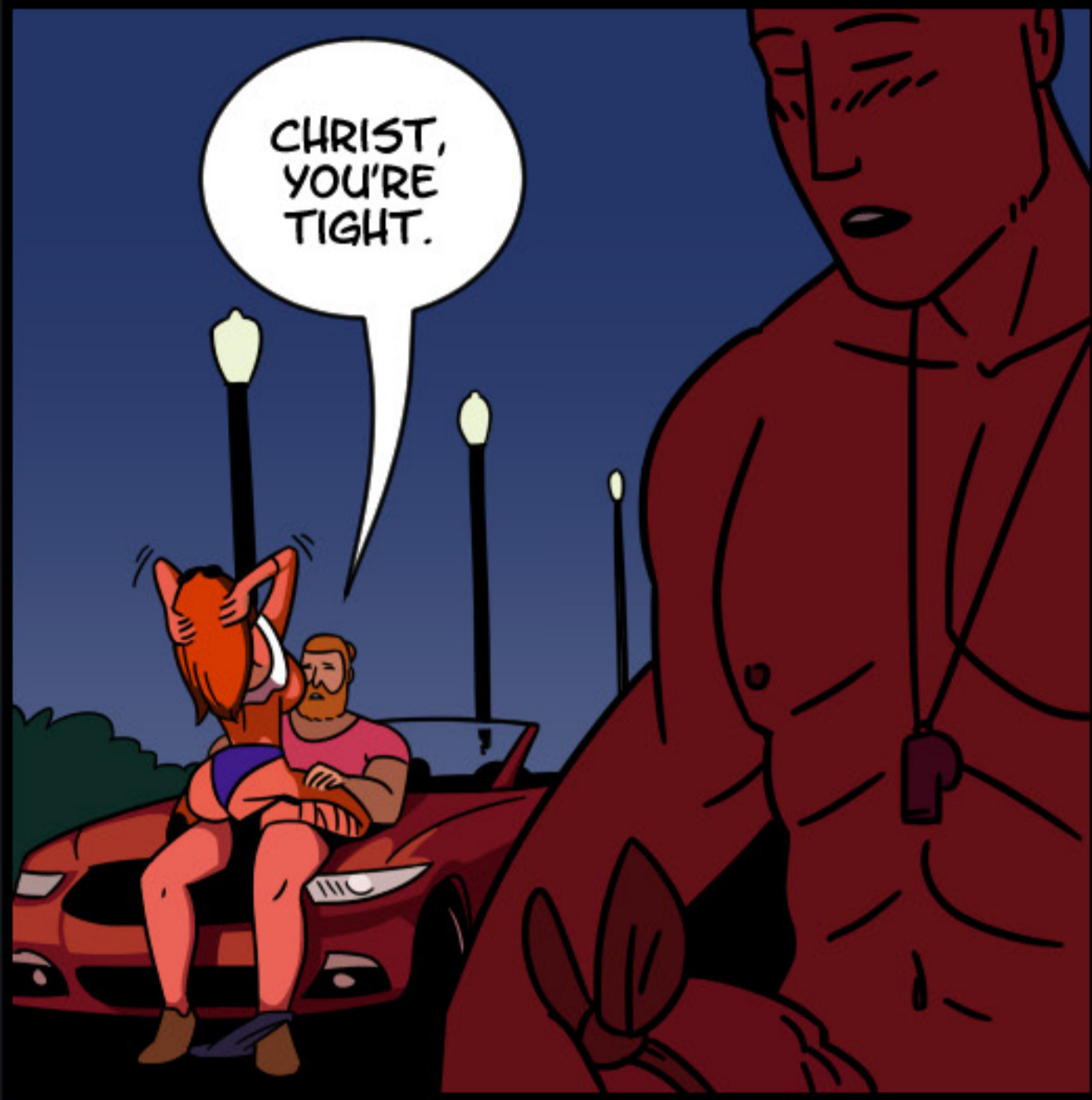












'CAUSE
I LICKED
MY LIPS
WHEN I
SAW YOU.

THAT'S
WHY.



PRTYHRD



Extra Content



My concept art of the main couple's transformation: from awkward and nerdy, to attractive, to hypersexualized.

I love how gangly William looks in the first image, his oversized shirt hanging off him. Too bad it's less obvious in the story proper.

I had a very clear idea of what I wanted for Lynn's final form: a fit and fake instagram model look. Will's theme was vaguer: I just kept adding more muscles and hair. I suppose they look like they own a gym/spa/tanning salon. Let's go with that.

swipe right



If you've read the Collector's Edition of *Bed & Breakout*, you'll know that I only received the script for each act after I had finished inking the previous one. This time around, Limerick wrote the entire script beforehand.

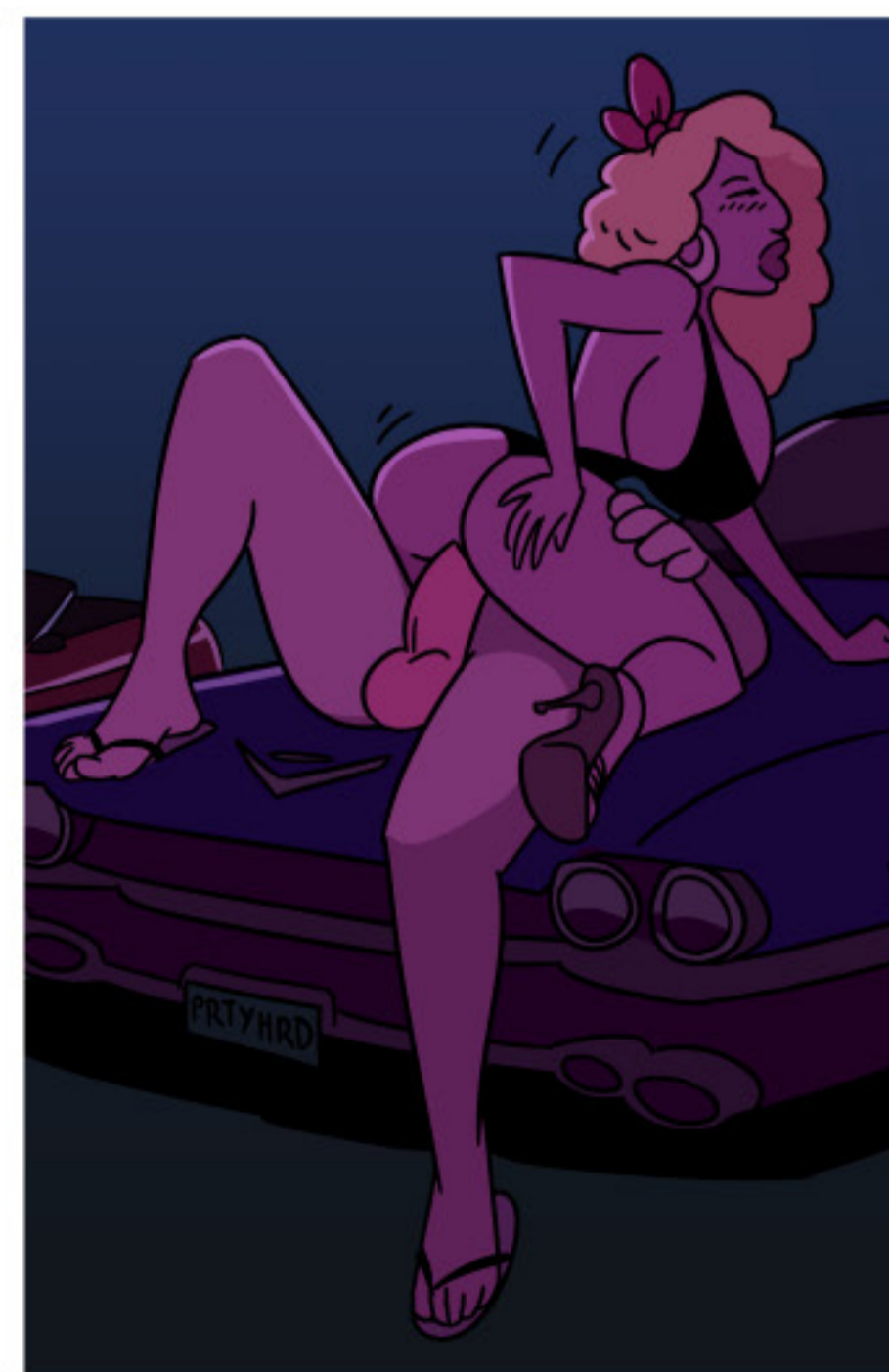
Having the entire story at my disposal allowed me to plan out and sprinkle all sorts of little background details like the ones in the next few pages.



I tried to give each couple a theme, for the sake of variety.

With the pair from the restaurant I went for an old school beach vibe: Cadillac, flip flops, swimsuits and even the little lifeguard's whistle. Wedge heels might've been a better choice than stilettos, though. I kept the ribbon in the girl's hair always visible, so that she's recognizable.

The golfing couple look like they'd be more comfortable on a street ball court. Their progress isn't really visible in the story but I still drew some concept art to guide me. I absolutely love that panel of the girl flipping off our protagonists.



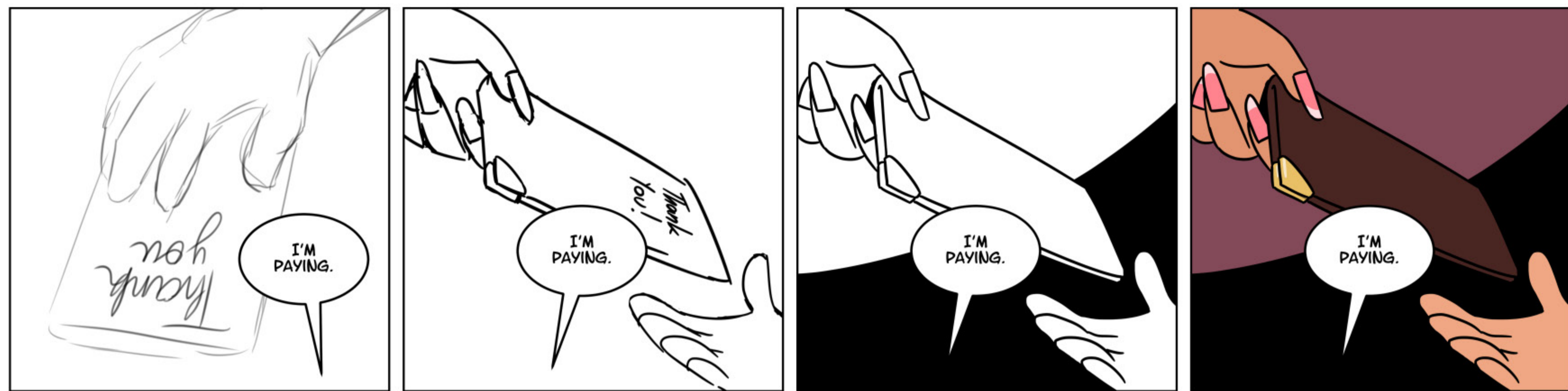


Yay for happy, topless, lesbian couples!

On the lower left you can witness the story's alt-bimbo. Good to see her out of the wheelchair! The guy looks much healthier, as well. I like how his pose on the right mirrors the one on the left.

Finally, I'm not sure the waitress' transformation makes sense. Shouldn't it be only couples getting transformed? Maybe she's sexting someone during her breaks? In any case, I thought it'd be fun to depict a bimbofication exclusively through a character's hands (or, to be precise, their nails).

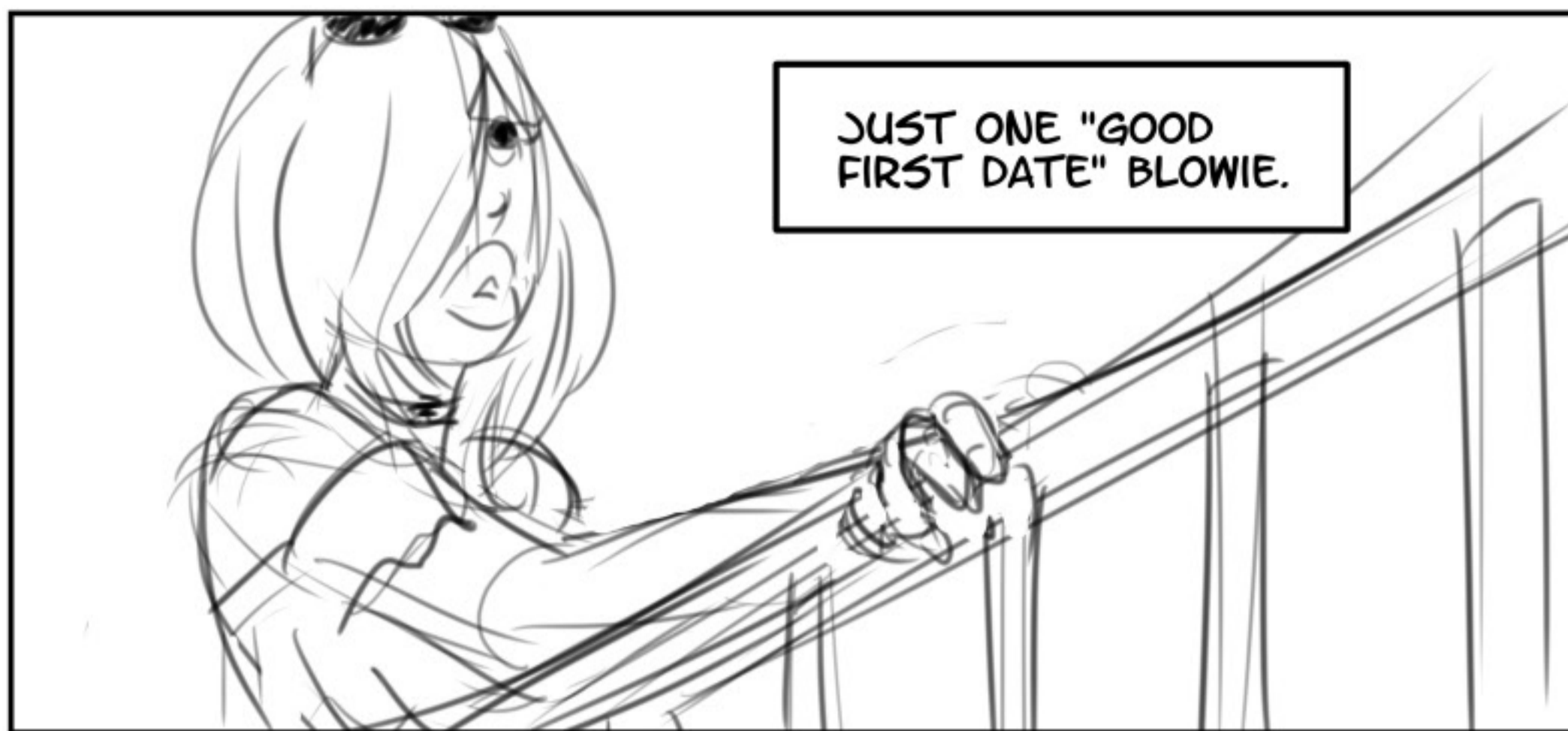
The idea of a clear "theme" for each couple has completely broken down, at this point. Still, I think I succeeded in making each of them look unique.



Here are some examples of how panels evolved from sketch to final image.

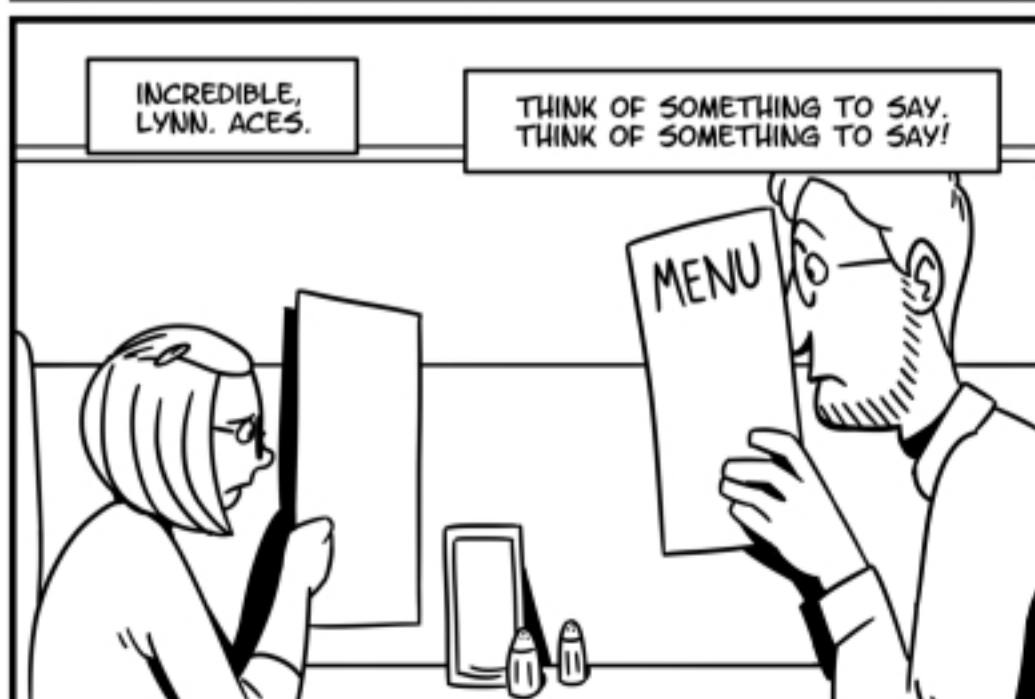
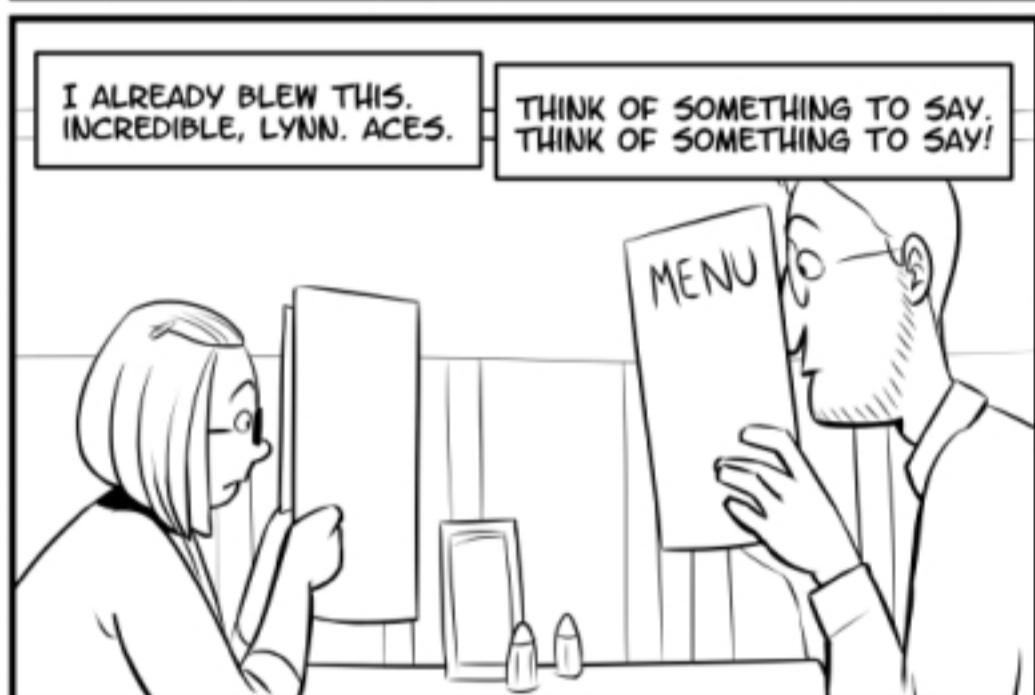
On the far left, you can see my first rendition of Lynn reaching for the bill: her hand on a pad that reads "Thank you". I wasn't particularly happy with it. I felt it wasn't clear enough. After checking some reference images online, I ended up with the second sketch. Much better, especially since it works even without the words "Thank you".

My only complaint is that it's not very evident who the speaker is. Hopefully, Lynn holding the bill and saying "no no no" in the panel right after this one is enough to re-orient any confused readers.



When I was looking for ways to squeeze in some more background transformations, the panel of Lynn climbing up to her apartment seemed like an obvious choice. Having her looking upwards while holding the bannister was simple, clear, and easy to draw, but it seemed like a wasted opportunity.

I briefly considered depicting the lesbian pair in a more sexual situation (top right). I decided against it for two reasons. One: I wanted to keep their poses similar to the ones before in hopes it would be easier to tell these are the same topless girls from earlier (not sure how successful I was). More importantly, though, I felt sex in the corridors would make Lynn's shocked reaction at her roommate's threesome less believable.



Halfway through pencilling *Swipe Right*, I upgraded from a Wacom Bamboo Create to a XP-Pen Artist 22E. It's a 22-inch drawing monitor. If you're in the market for one, I definitely recommend it! It does have some quirks so read some reviews first, but it's a great device and it comes at the fraction of the price you'd pay for the Wacom equivalent. I'm very happy with mine.

Of course, new hardware meant that there was an adjustment period before I felt comfortable and found my groove. I had to ink page 1 a few times before I felt happy with it. It's funny: even though my new device has twice as many sensitivity levels as the old one, I ended up using less line weight variance. For *Swipe Right*, I used Manga Studio's Turnip Pen. I have a very light touch, so I set the brush size's minimum value to 50%.

Selling three different versions of my comics (black & white, color, and collector's edition) has been a great learning experience. I have to treat my inked pages as a "finished product". It's forced me to level up and think a lot about values, contrast and negative space. The story needs to work even in the absence of colors.

I used to pick light sources almost randomly, and only once I started coloring. Usually the choice was based on what seemed easiest/would create the least complicated shadows.

Nowadays I think about what will best guide the reader's eye to the most important parts of the image so they can more easily follow the story. I've still got a long way to go, but it's nice to occasionally look back and see how far I've come.

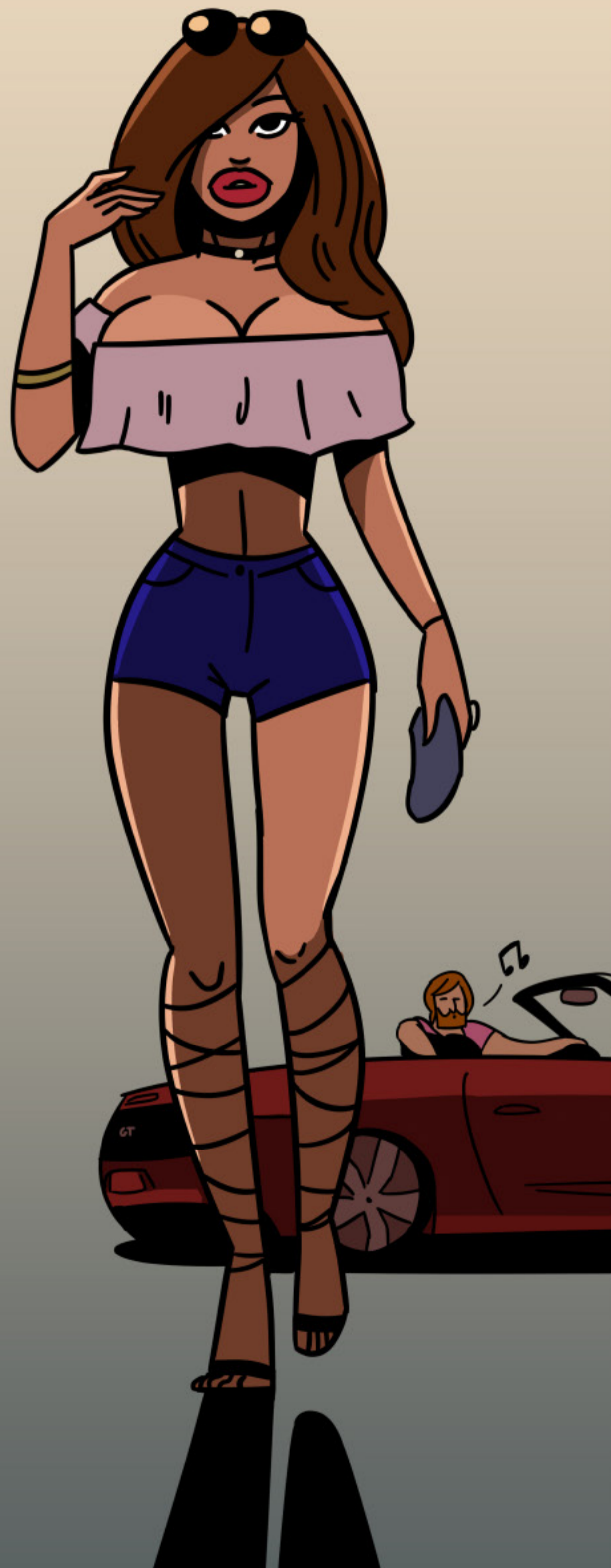


3821HP 147

And even though the story *works* in black & white, it's not quite the same.



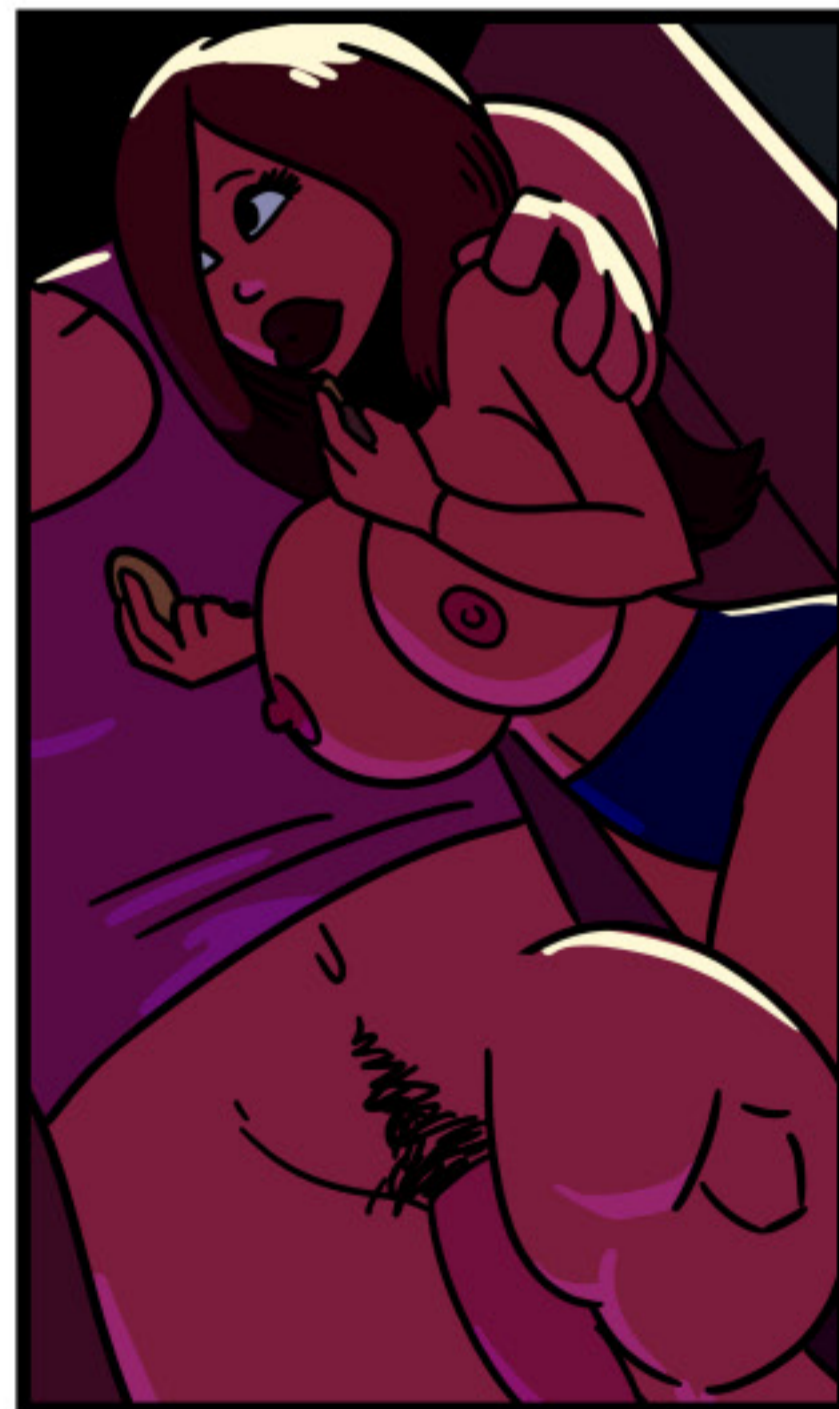
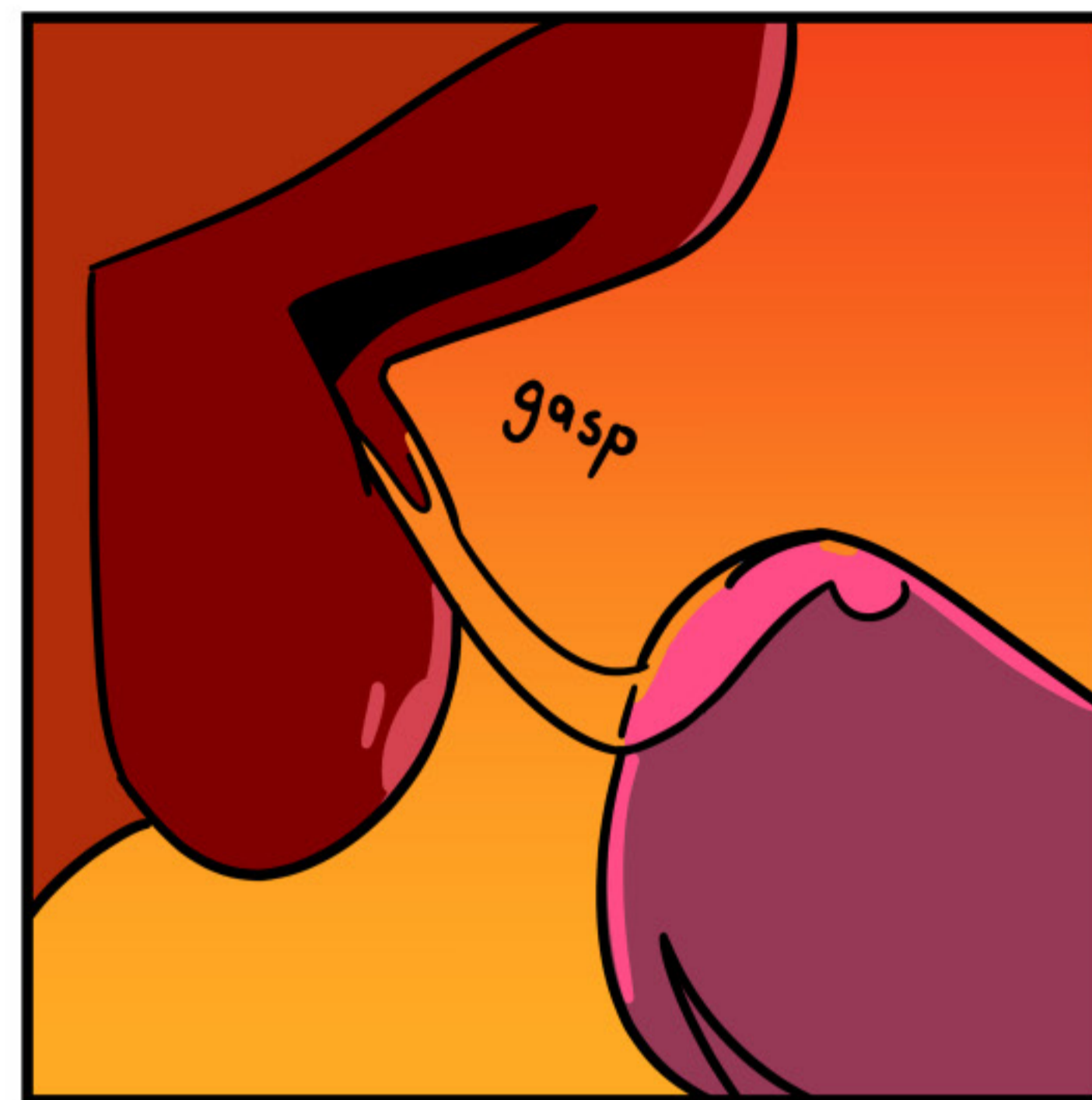
3821HP 147



I tried not to shy away from bold colors and heavy contrast.

I never went to art school. My insights often seem obvious, in retrospect. When I first started coloring, I'd do so very literally: "What's the color of her shirt? Green. Pick a green swatch, then. Is her shirt in the shade? Dark green." It took a while before blending blue or red into my shadows to make them cooler or warmer occurred to me.

Nowadays, I aim for mood, contrast and clarity. A green shirt will look very different at different times of day. Coloring is more like lighting a scene: maybe her clothes are less important than what she's holding. "I'll make the shirt black so that object stands out."



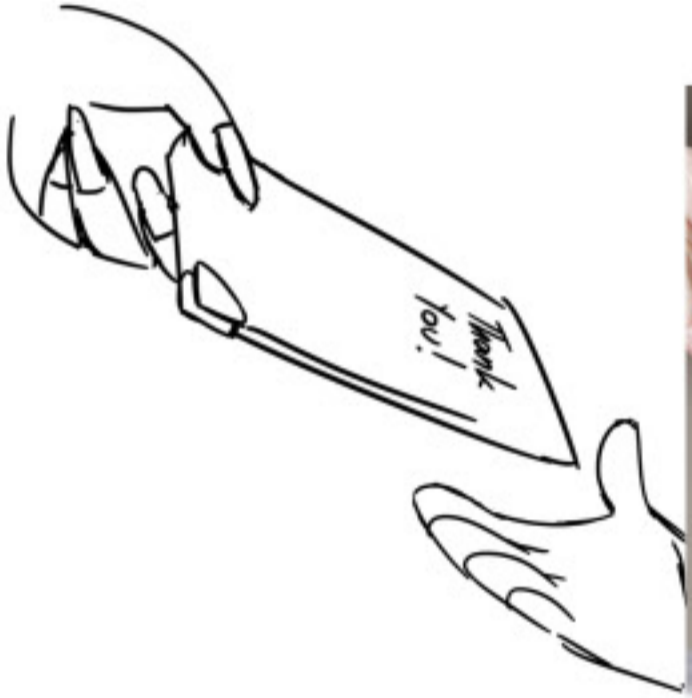
Nobody has a weirder search history than fetish comic artists. While sketching Swipe Right, I went from "ford mustang convertible 2015 interior" to "minigolf windmill" to "threesome spitroast". I suppose furies have it even worse.

Aside from when I'm drawing unfamiliar objects and poses, I also consult photos when creating color palettes (such as the restaurant interior). Here are some of the photos I referenced, along with my sketches.

Not included: all the vanity plates I went through before settling on GVNOFKS (which narrowly beat out MSCLBOY).

At least I know that if I'm ever in desperate need of photos of "people sex on cadillac", the internet has got my back.







Thanks for buying the Collector's Edition of *Swipe Right!*

I hope you enjoyed the extra content and peaking into my process. I put a lot of care and work into this story and I hope it shows.

I want to thank Blackshirtboy and several other friends (who'd rather remain anonymous) for reading early drafts and sharing their helpful comments.

A huge thanks goes to Limerick for writing the script. He's truly the fairy godmother of the bimbofication community.

Most of all, though, thank **YOU**, dear reader! This comic wouldn't exist without your support. I'm incredibly fortunate to be living off my art and I honestly can't thank you enough!

Feel free to send comments and feedback to [**srtimid@gmail.com**](mailto:srtimid@gmail.com)

SORTIMID

Thanks for reading!

find more at
<http://sortimid.deviantart.com>

Collector's Edition

**study
break**
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**Bed &
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script by Limerick



SORTIMID

The
**MIND
CONTROL
POU**



by Sortimid