

FROM THE PAGES OF HELLBOY



LOBSTER JOHNSON™

MIKE
MIGNOLA

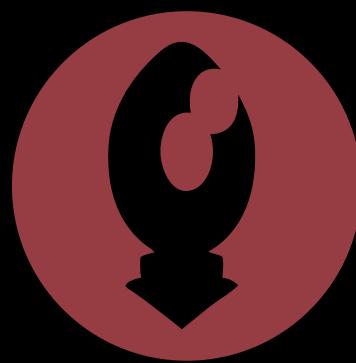
JOHN
ARCUDI

TONCI
ZONJIC

DAVE
STEWART



The
**BURNING
HAND**



Created by
MIKE MIGNOLA



TO
20
//

LOBSTER JOHNSON™

The BURNING HAND

Story by

MIKE MIGNOLA and JOHN ARCUDI

Art by

TONCI ZONJIC

Colors by

DAVE STEWART

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This book collects the comic-book series *Lobster Johnson: The Burning Hand* #1–#5, originally published by Dark Horse Comics.

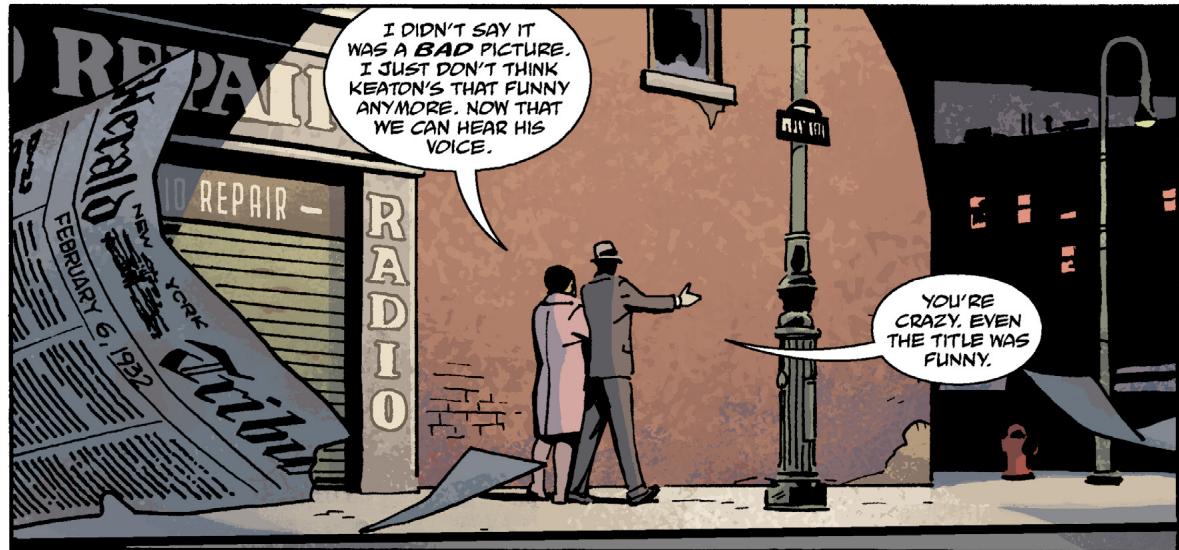


CHAPTER ONE



THE BURNING HAND

JOHNSON











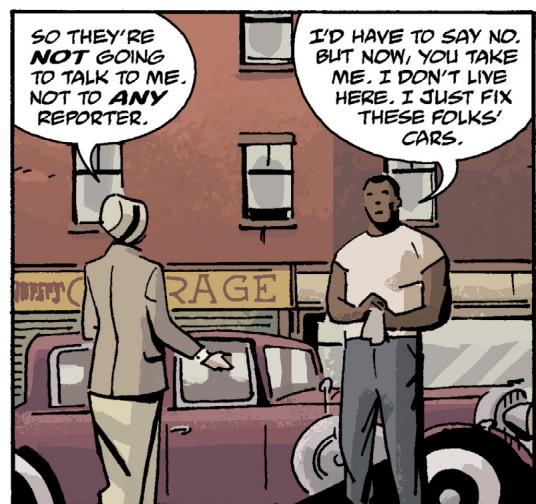




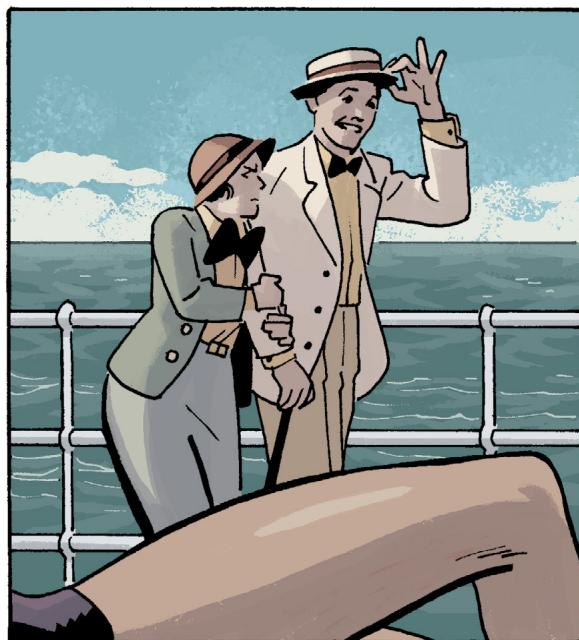
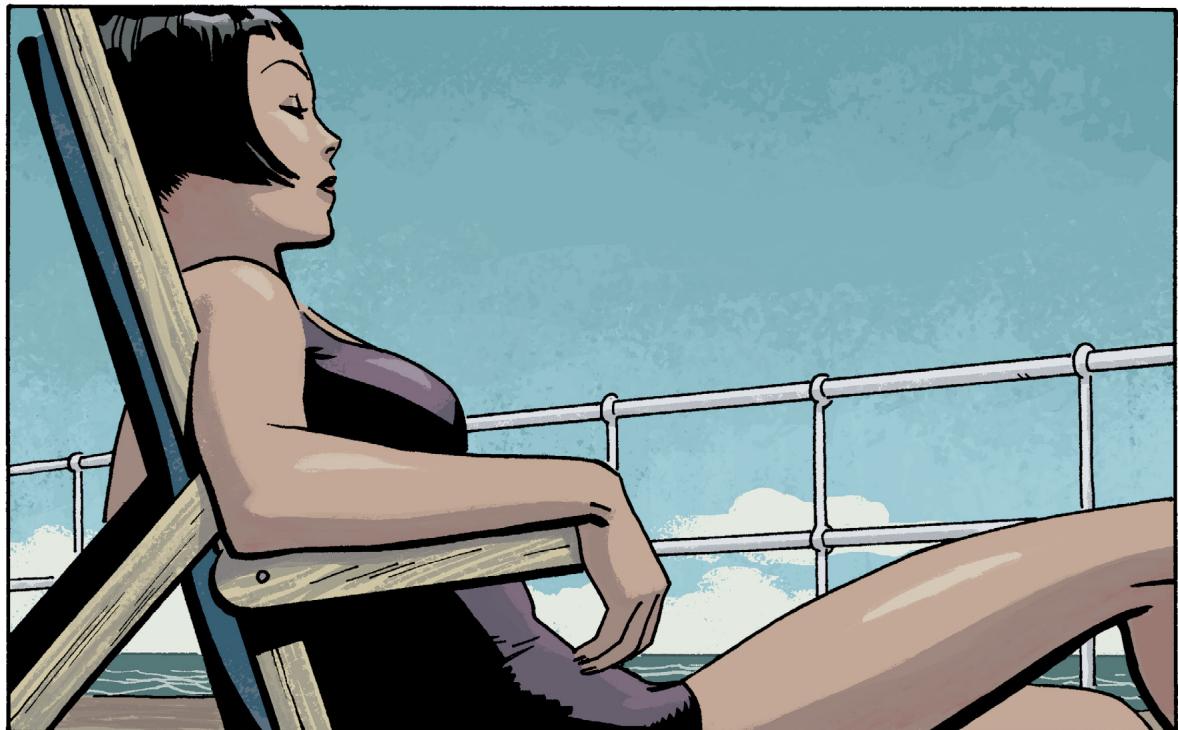


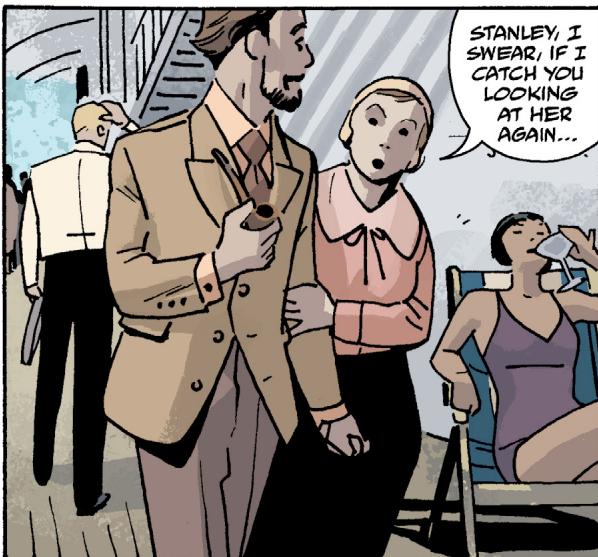


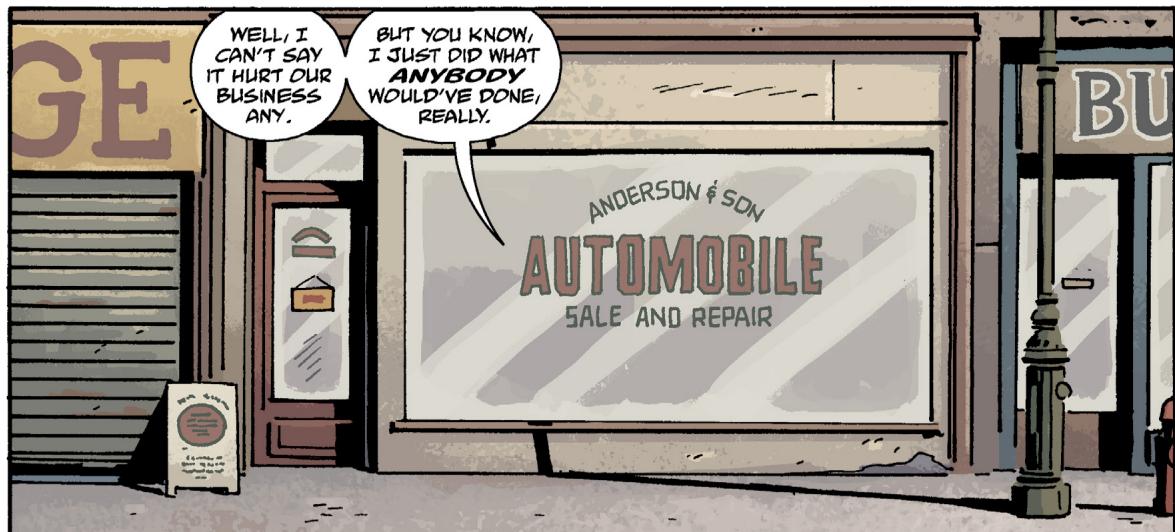
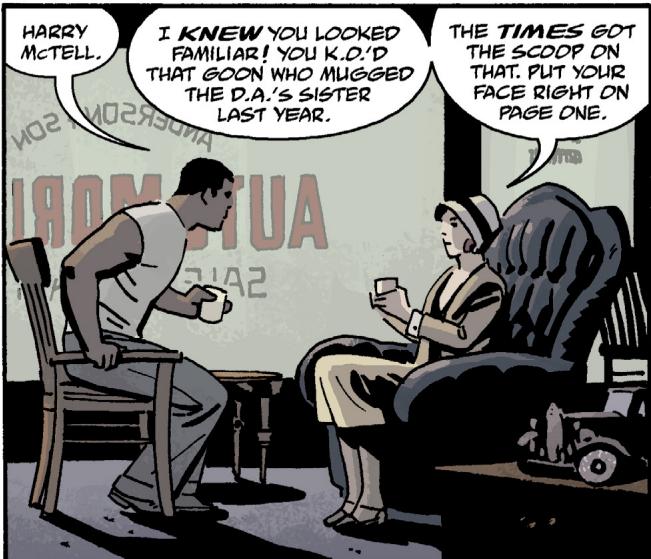




THE CARIBBEAN.



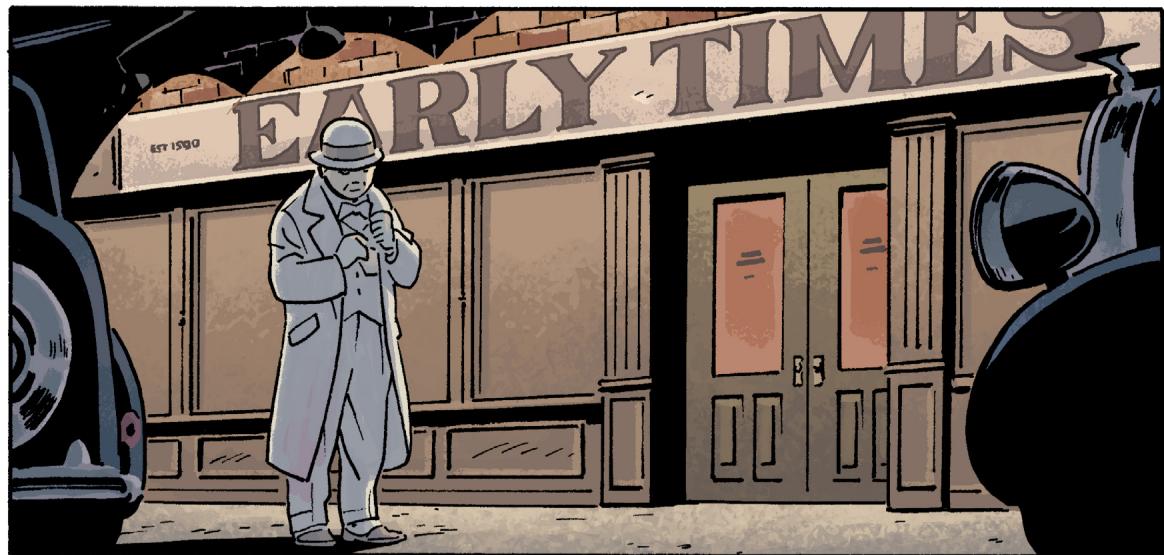












SOMETIMES
DISCIPLINE,
IT IS NOT
ENOUGH.

HEY!
WHAT
I SAY
ABOUT
SMOKIN'
IN
HERE?
WHAT
I SAY?

OH,
YES,
OF
COURSE.

SO IT'S
TRUE.

I SAW THE BODIES
MYSELF. ALL ARE...
WELL, THEY HAVE BEEN
BURNED WITH A MARK.
A KIND OF CLAW,
IS HOW I WOULD
DESCRIBE
IT.

AH, HELL.
I KNEW WE
SHOULD'A GIVEN
THOSE BOYS
GUNS.

WE DISCUSSED
THAT. IT WOULD
HAVE RUINED THE
ILLUSION.

YEAH. YOU
AND YOUR GOD
DAMNED
"ILLUSION."

ANYWAY,
THEY'RE ALL
DEAD, RIGHT? SO,
NOBODY ALIVE
TO TALK, AT
LEAST.



"JUST
HANDLE
IT THE
USUAL
WAY."



--NOT
A WHOLE
STORY, BUT
I'M WELL
ON THE
WAY.

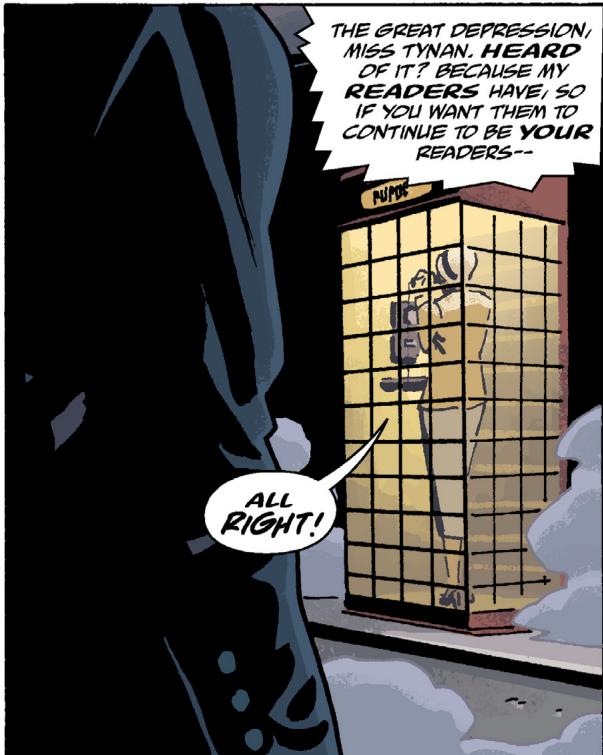
WELL, IT CAN
WAIT. MELLON'S
IN TOWN AT THE
HILTON TOMORROW.
ALL THE RUMORS
ABOUT HIS
RESIGNATION,
I NEED SOME-
BODY ON
THAT.

"NEED"?"
YOU "NEED"
SOMEBODY ON
THE SECRETARY
OF TREASURY?
REALLY?



THE GREAT DEPRESSION,
MISS TYNAN. HEARD
OF IT? BECAUSE MY
READERS HAVE, SO
IF YOU WANT THEM TO
CONTINUE TO BE YOUR
READERS--

ALL
RIGHT!



NUTS!
THIS IS
A GOOD
STORY.

I
SHOULD BE
WORKING ON
THIS!



DON'T PANIC,
SISTUH. I
GOT A
STORY FOR
YUH.

YEAH. "NEWS-
PAPUH LADY
VISITS BOTTOM
O'RIVUH."
HEH-HEH.

HEFFF...

WOW! SHE'S
A WILDCAT.
BETTER USE
DE SAP ON
HER.

AW, NOW.
NONE O'
THAT.

SY, YOU
HEAR ME?
I SAID HIT
HER WIT'...

HEY.

WHAT THE
HELL YOU
LOOKIN'
AT?



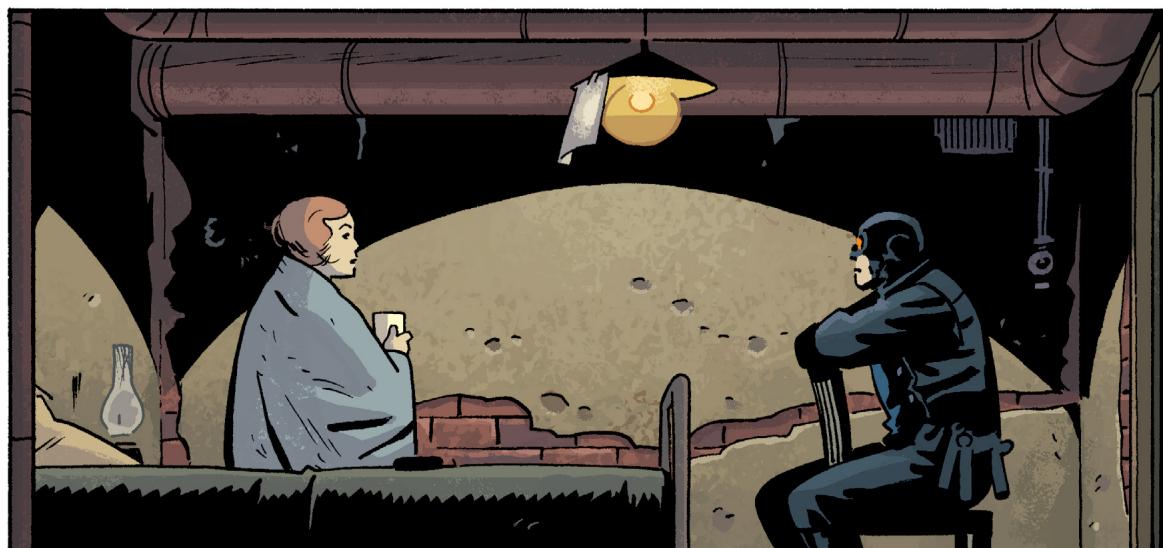
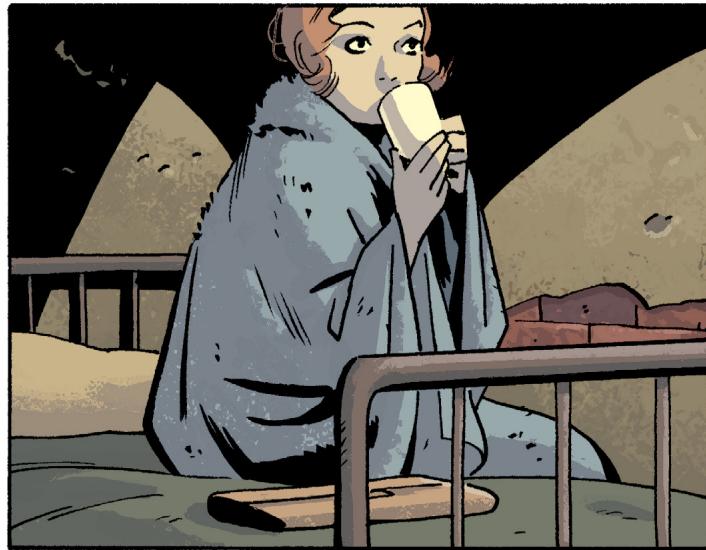


CHAPTER TWO

the BURNING HAND



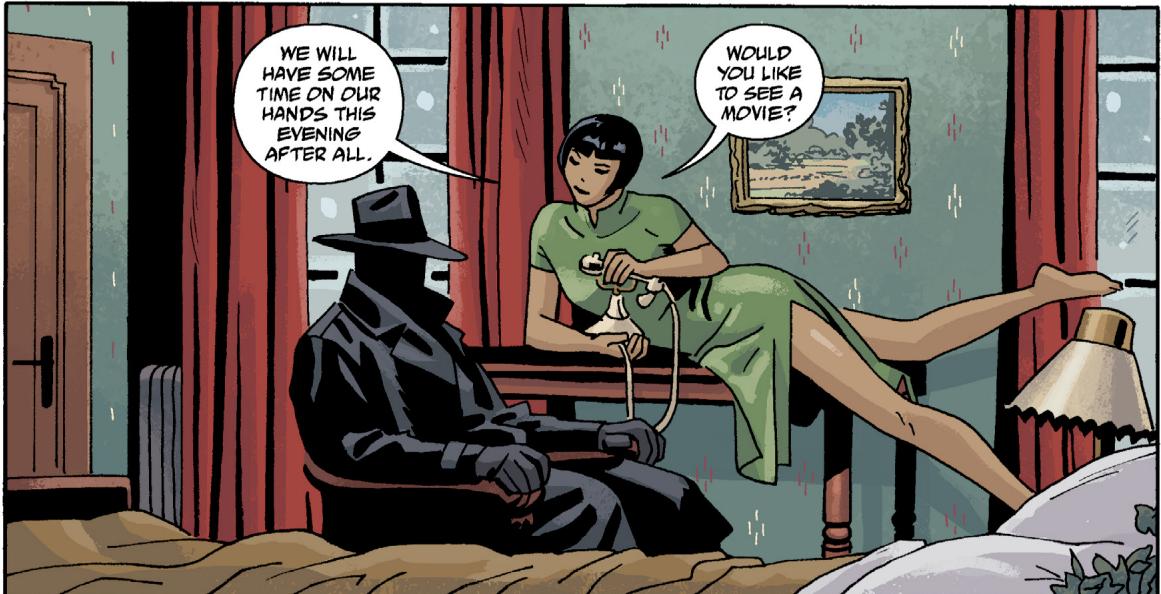
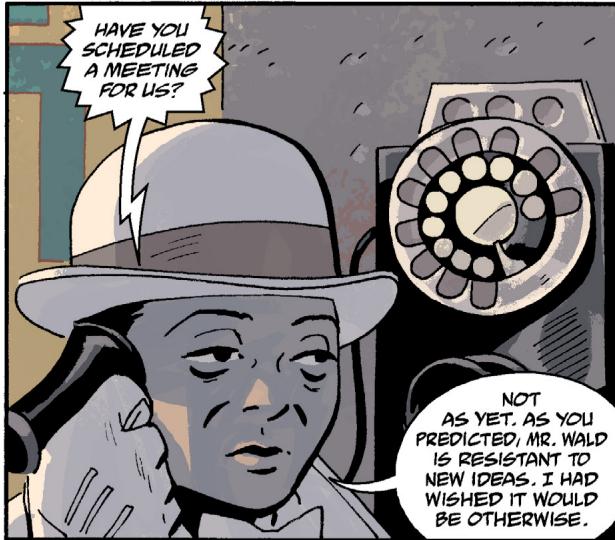






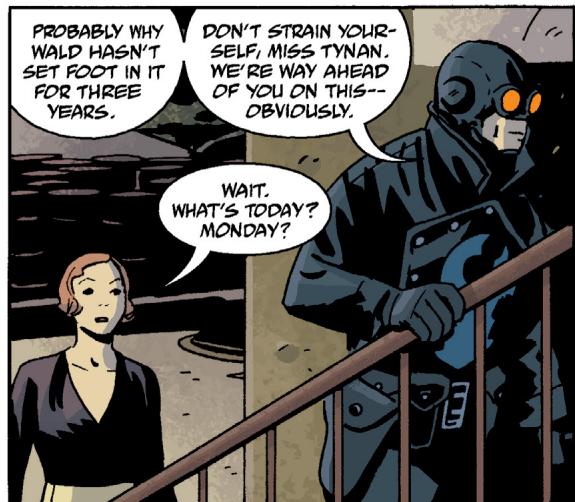












"I'VE BEEN WORKING ON WALD, TOO, YOU KNOW. FOR THE PAPER."

"SEE, A FRIEND OF MINE WORKS UP THERE IN THE COAT-CHECK ROOM."



"EVERY MONDAY, WALD REGISTERS UNDER THE SAME FALSE NAME."

Joseph Barr

"BUT SHEILA, MY FRIEND, USED TO LIVE HERE IN MANHATTAN."



"SO SHE RECOGNIZED HIM."







S'ALL RIGHT. HE GOT TOMMY AND GOOSE, BUT WE PLUGGED HIM. A FEW TIMES.

WHO? PLUGGED WHO?

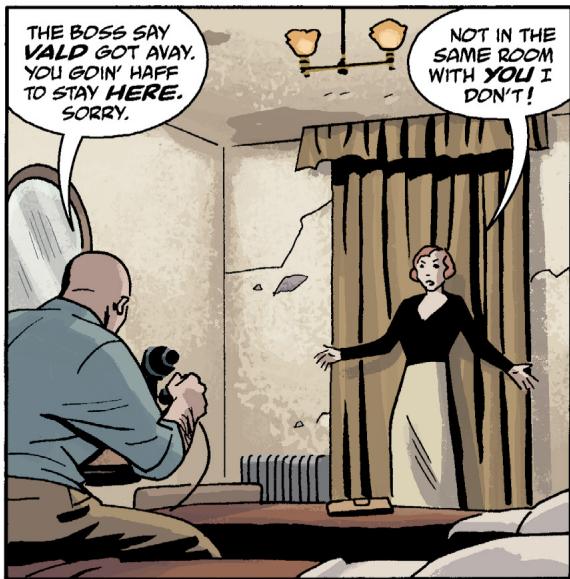






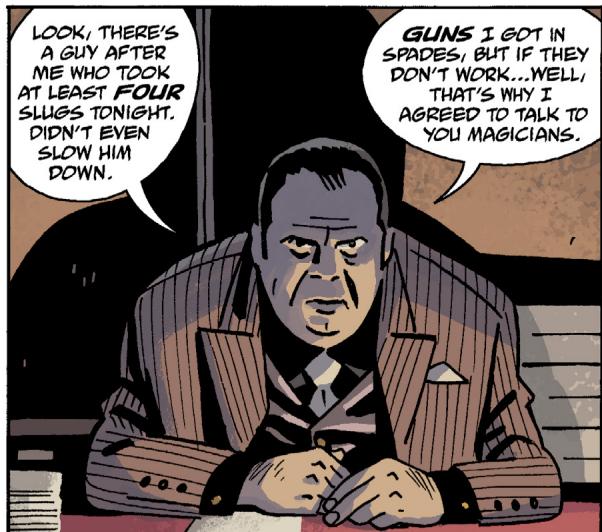
















CHAPTER THREE



JOHNSON

the **Burning** **Hand**





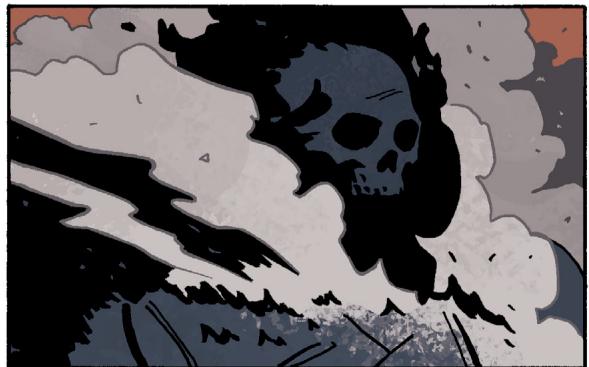
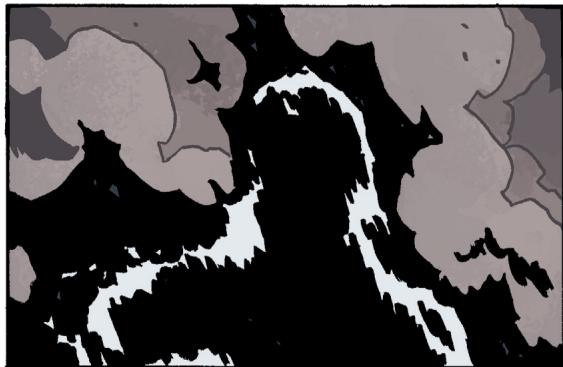






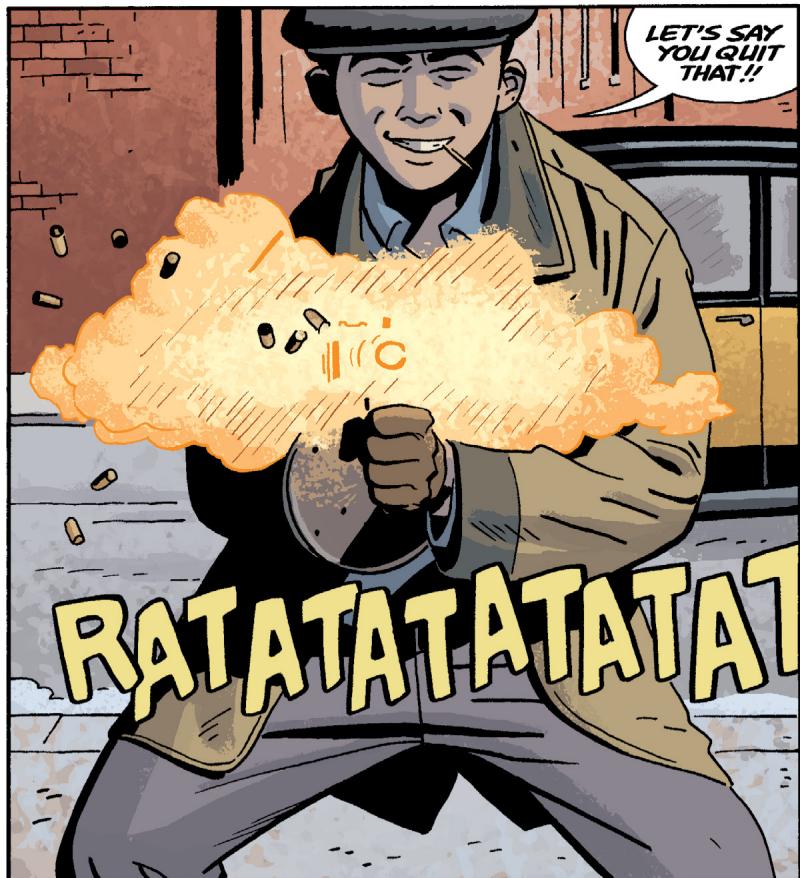




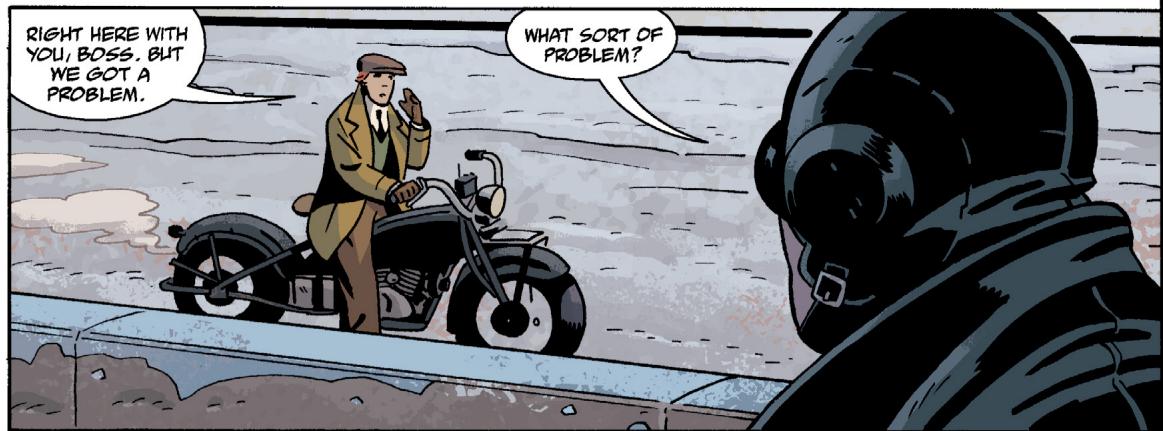














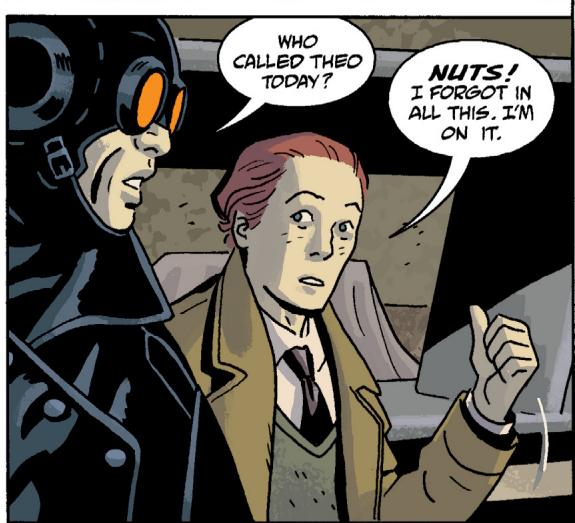


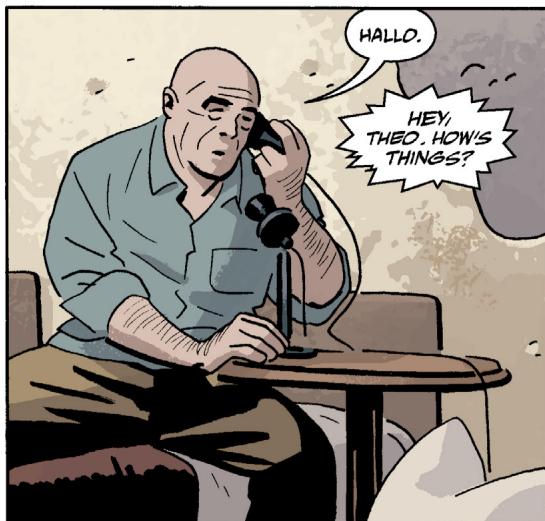
















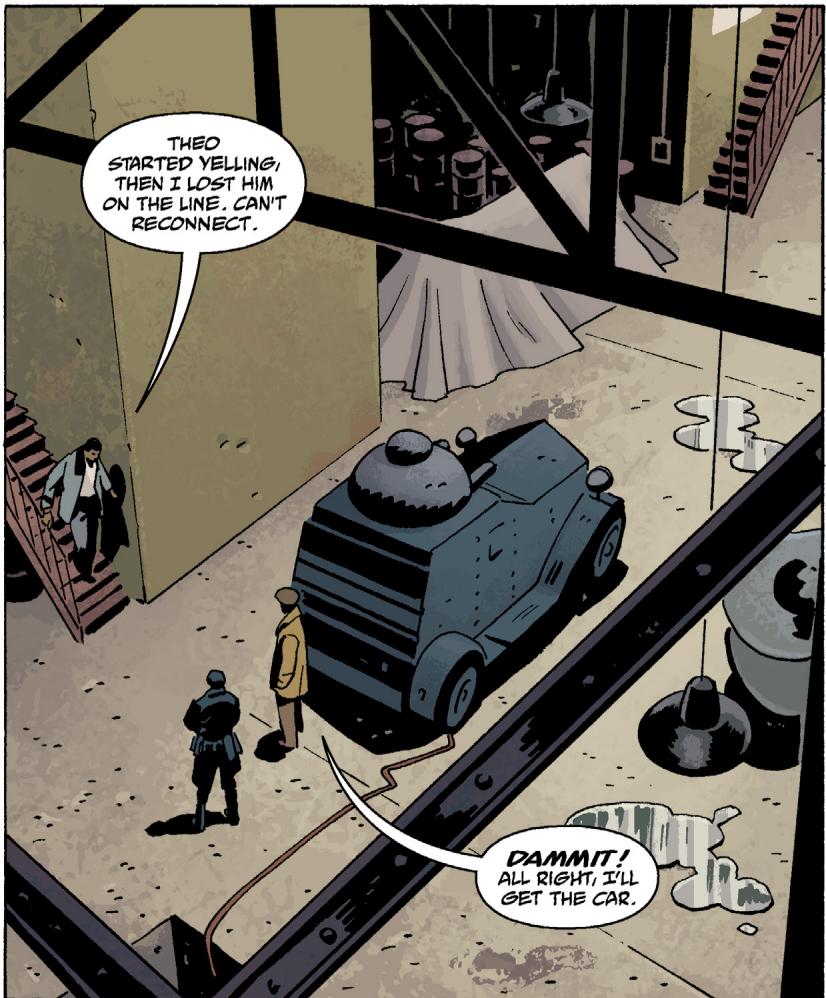
CHAPTER FOUR

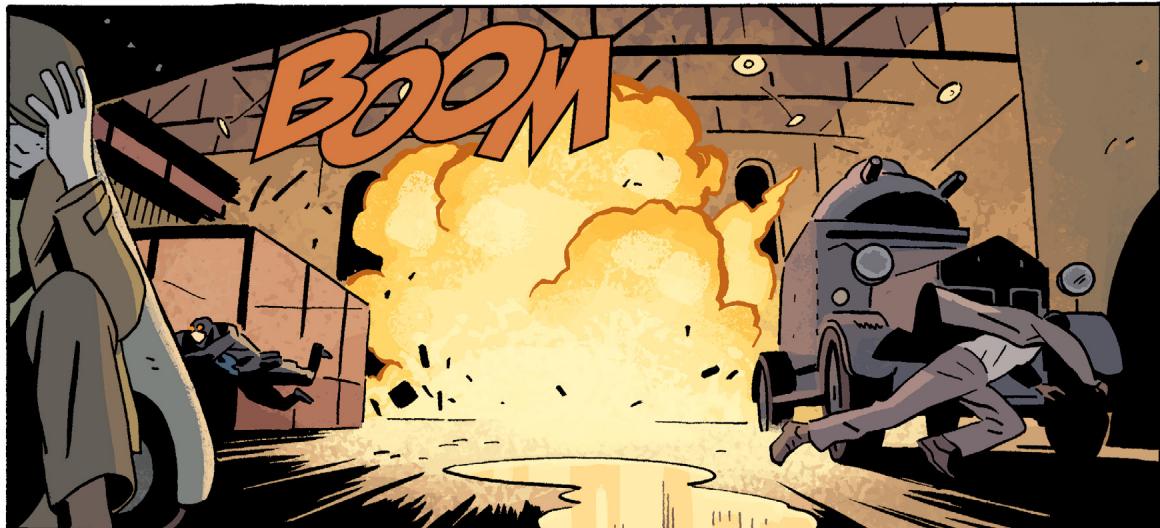


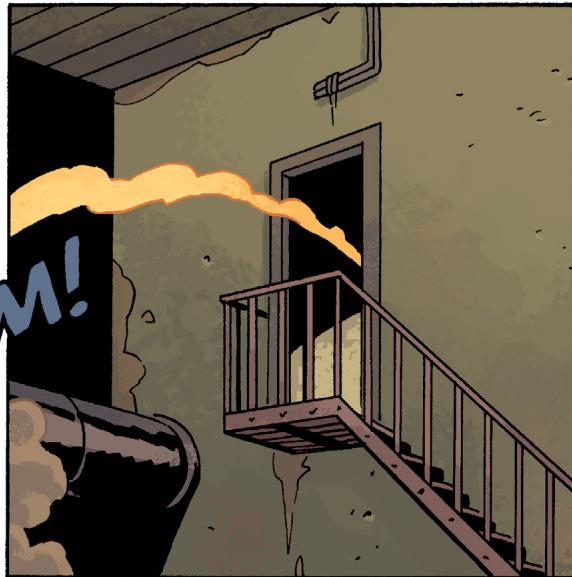
THE BURNING HAND

JOHNSON

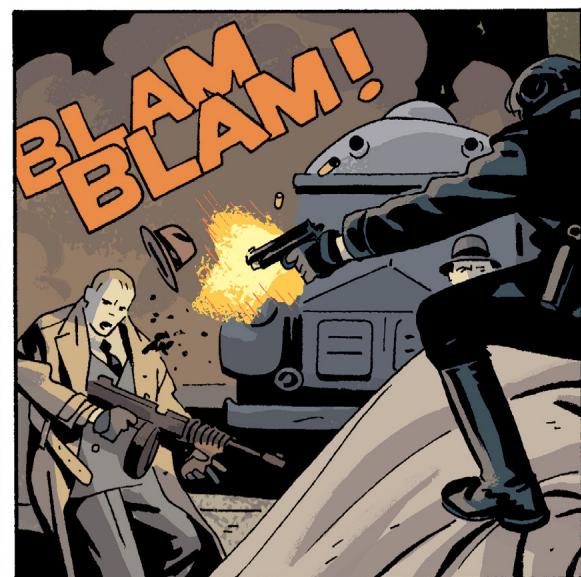














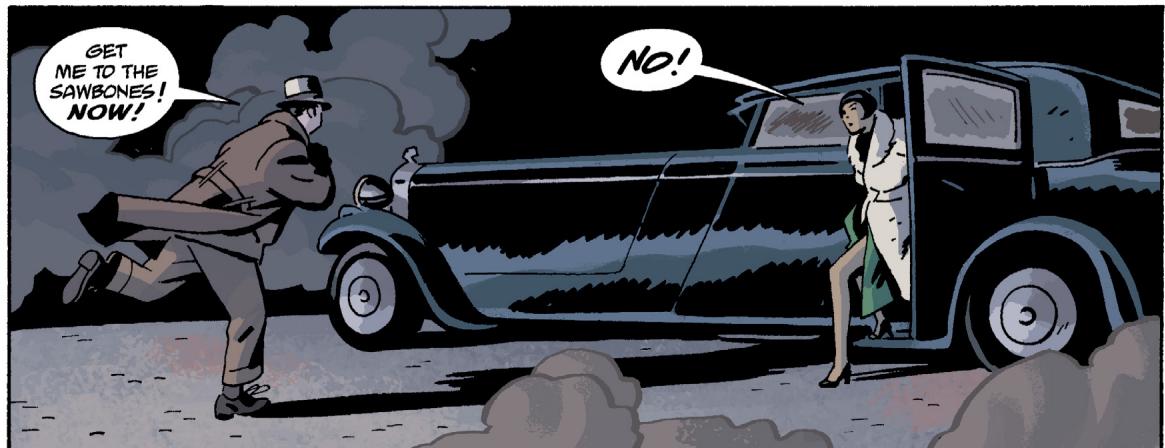




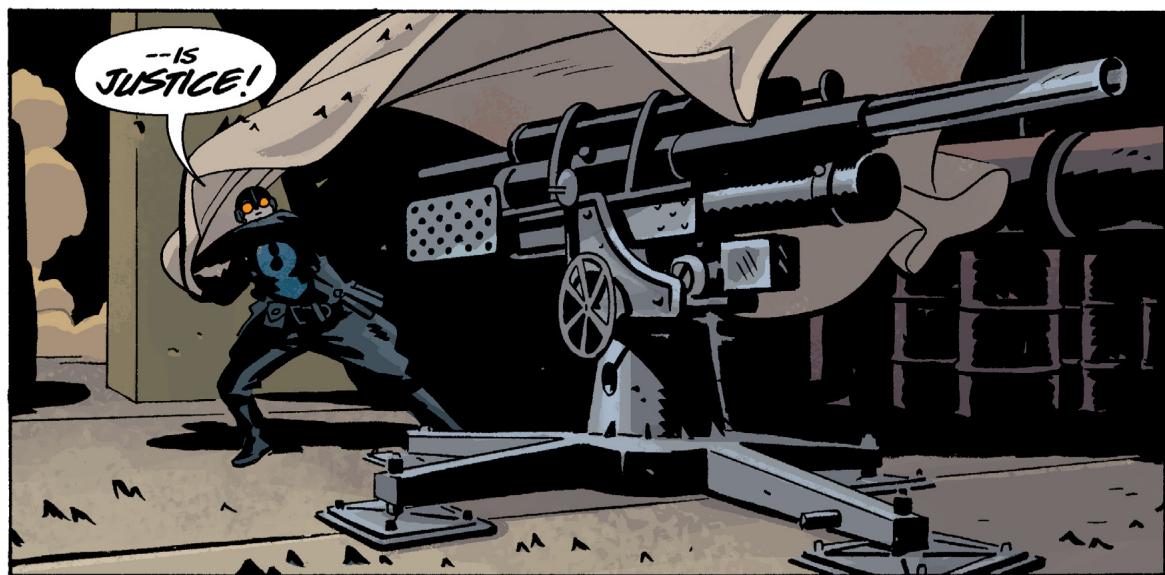










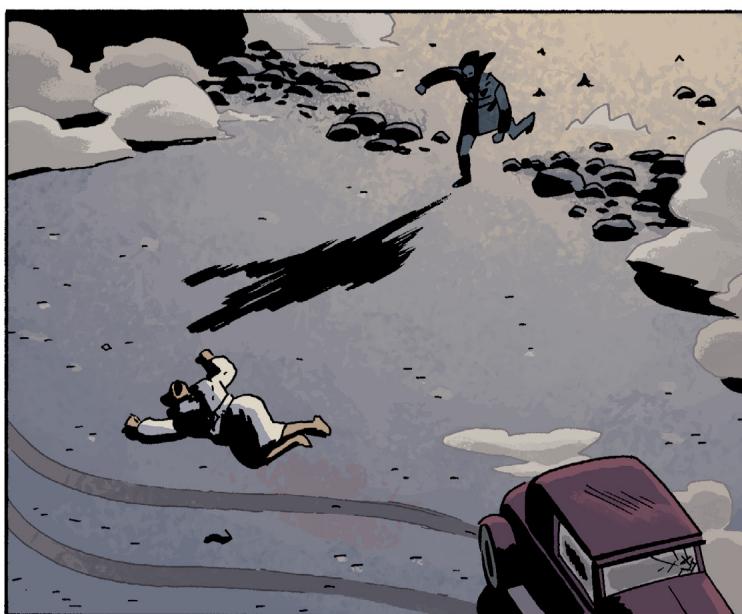
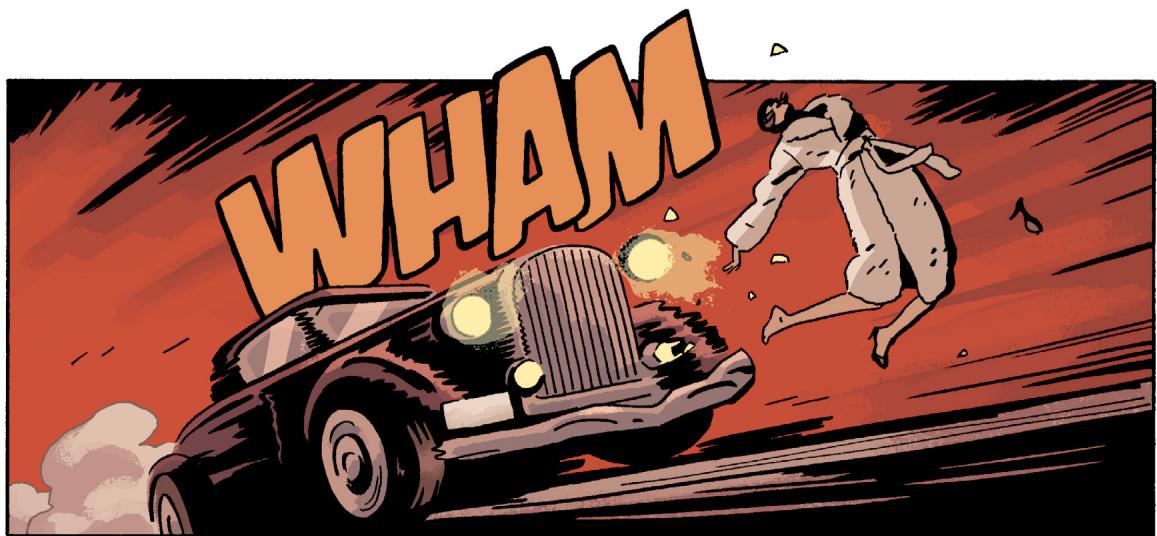


















CHAPTER FIVE

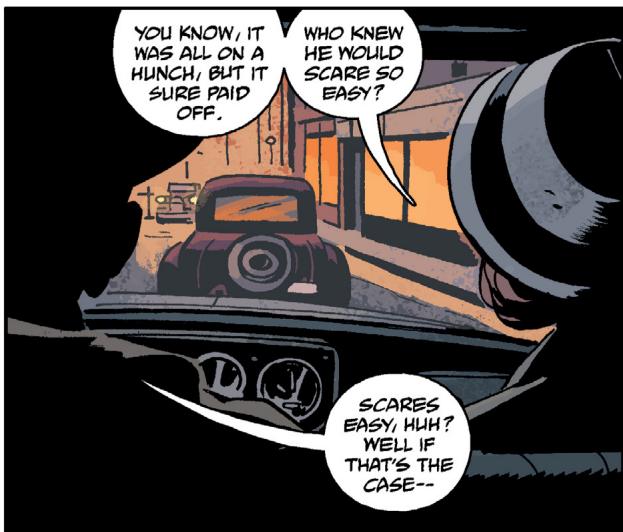


THE BURNING HAND

JOHNSON







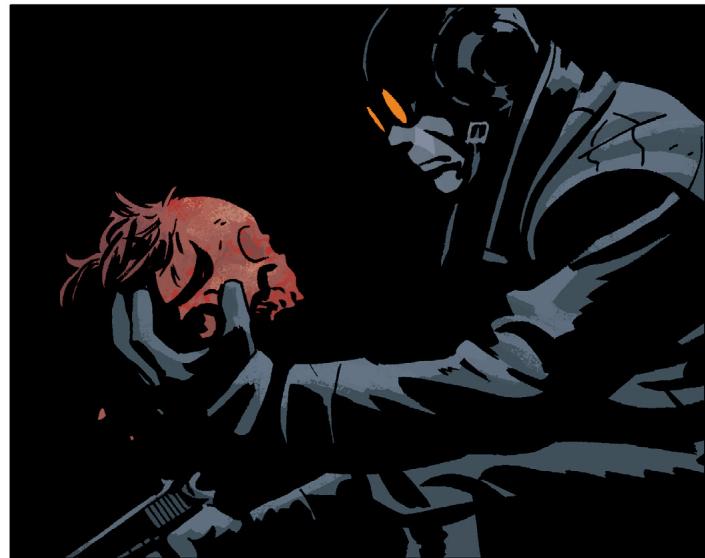














BLAM BLAM

BLAM BLAM BLAM

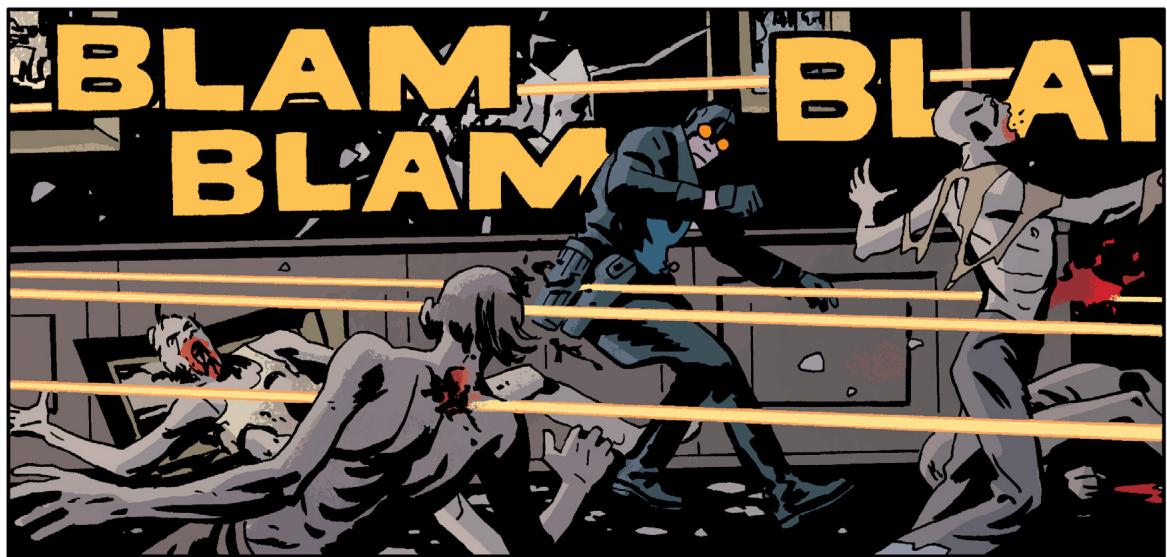
SOUNDS
LIKE ARNIE
IS GETTING
HIS.

YOU
THINK
SO?

WHAT?

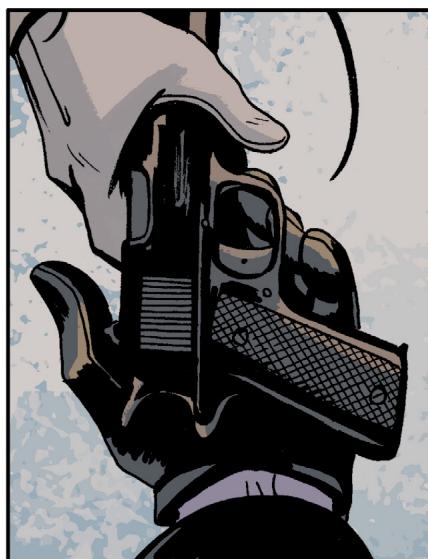


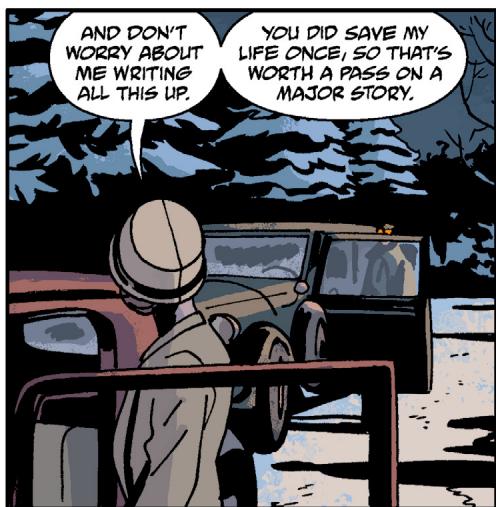
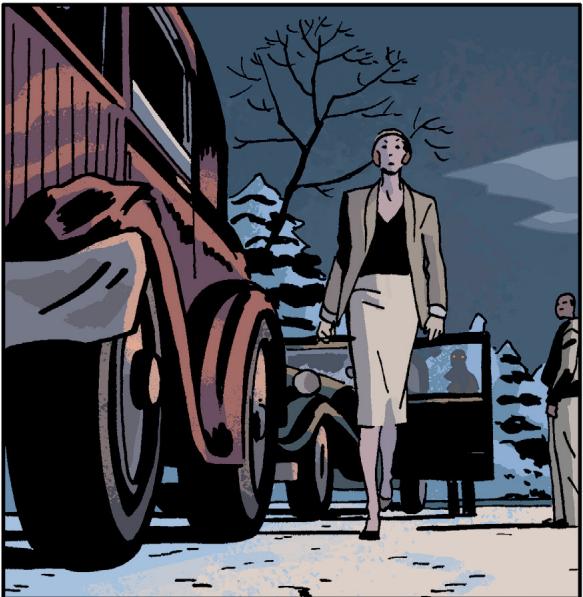




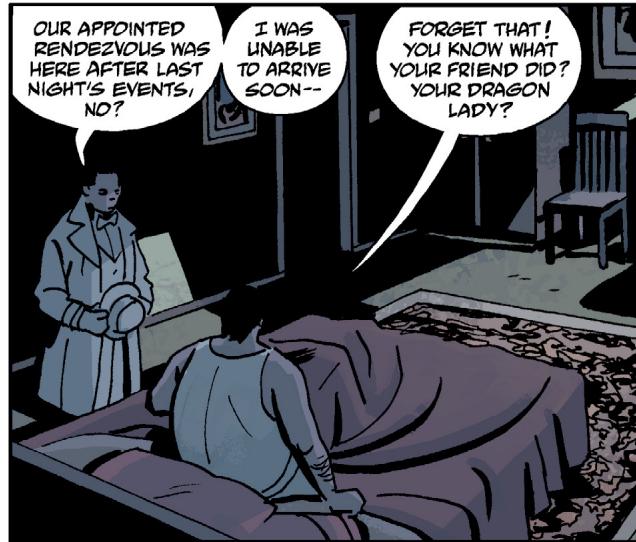
















LOBSTER JOHNSON™

SKETCHBOOK

Notes by Tonci Zonjic



I'm not sure when I did this drawing, but I have this thought a lot. When you're drawing issue #5, the first one could've just as well been drawn by somebody else.

THE LOBSTER



Mike's model sheet for the character.



A detail of the pencils. For the most part, they were too precious—no need for so much detail when you're inking it yourself, really. As the series progressed, the pencils got a bit looser. It took me a long time to figure out how to draw this book.



Fake con sketches. Since I live too far away for any conventions (Croatia), these were done in my living room, for a few friends and fans. This is what I would do at a con (I hope)—and until then I provide a Polaroid of the top of my head for the full convention experience.





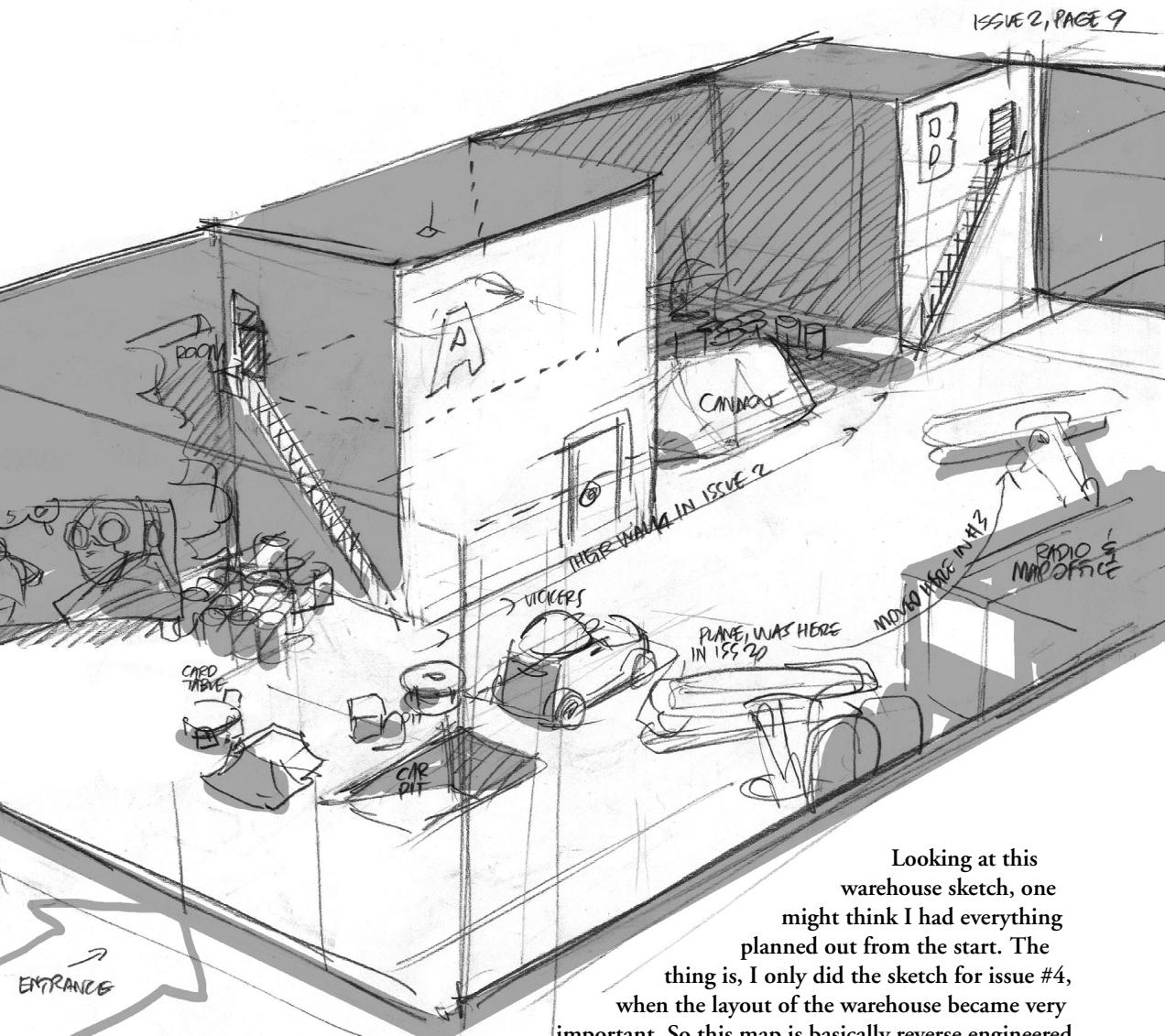
Also a very early, rough drawing. It's getting a bit closer to the way Lobster Johnson looked in the book, but still very loose. This was also before I'd looked at what a Colt .45 1911 looks like.

Facing: Another fake con sketch, for a friend. This was drawn toward the end of the book, so you can see the changes in the Lobster's figure and in my approach. Also, that's a real gun there now.



BB

HEU GUN!



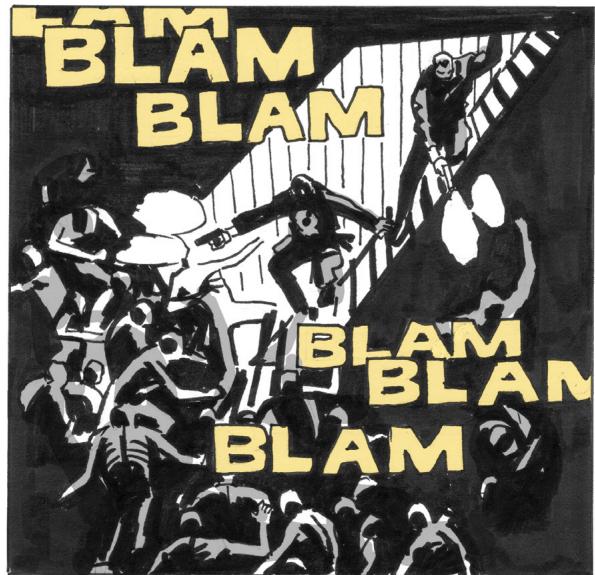
Looking at this warehouse sketch, one might think I had everything planned out from the start. The thing is, I only did the sketch for issue #4, when the layout of the warehouse became very important. So this map is basically reverse engineered from all the panels that came before it. For the most part, it matched up. Some things didn't, like the airplane (see note in the sketch). Lesson learned!



10

As pencils got looser, layouts got tighter. For issue #5 they became a bit too much, as you can see. Pretty, but a bit of a time waste. Ideally, I'd ink straight over these.

Funny fact: "BLAM" could read as "SHAME" in Croatian, which makes working on the sound effects a bit surreal at times. Better get it right!



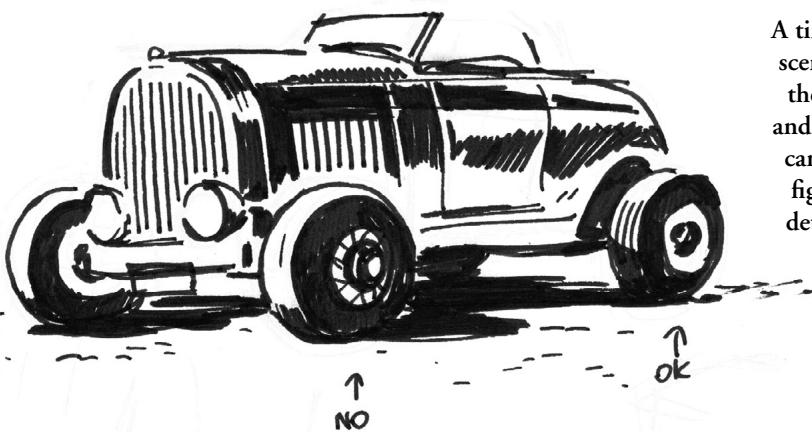
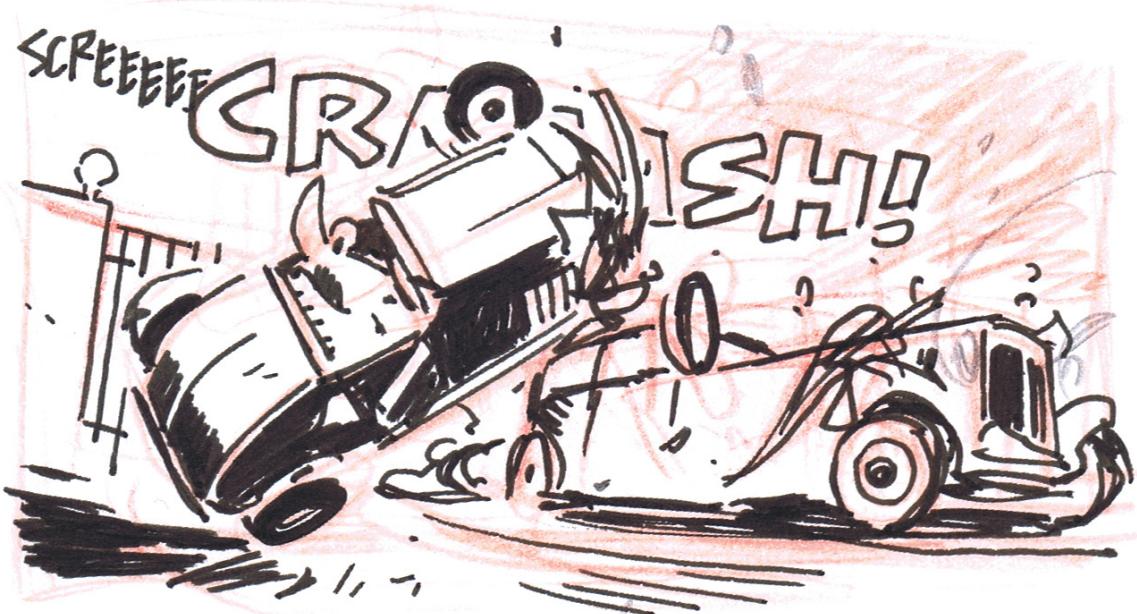
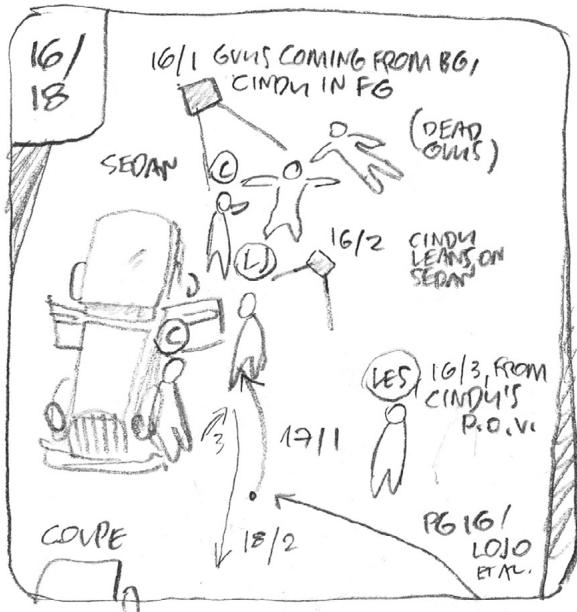
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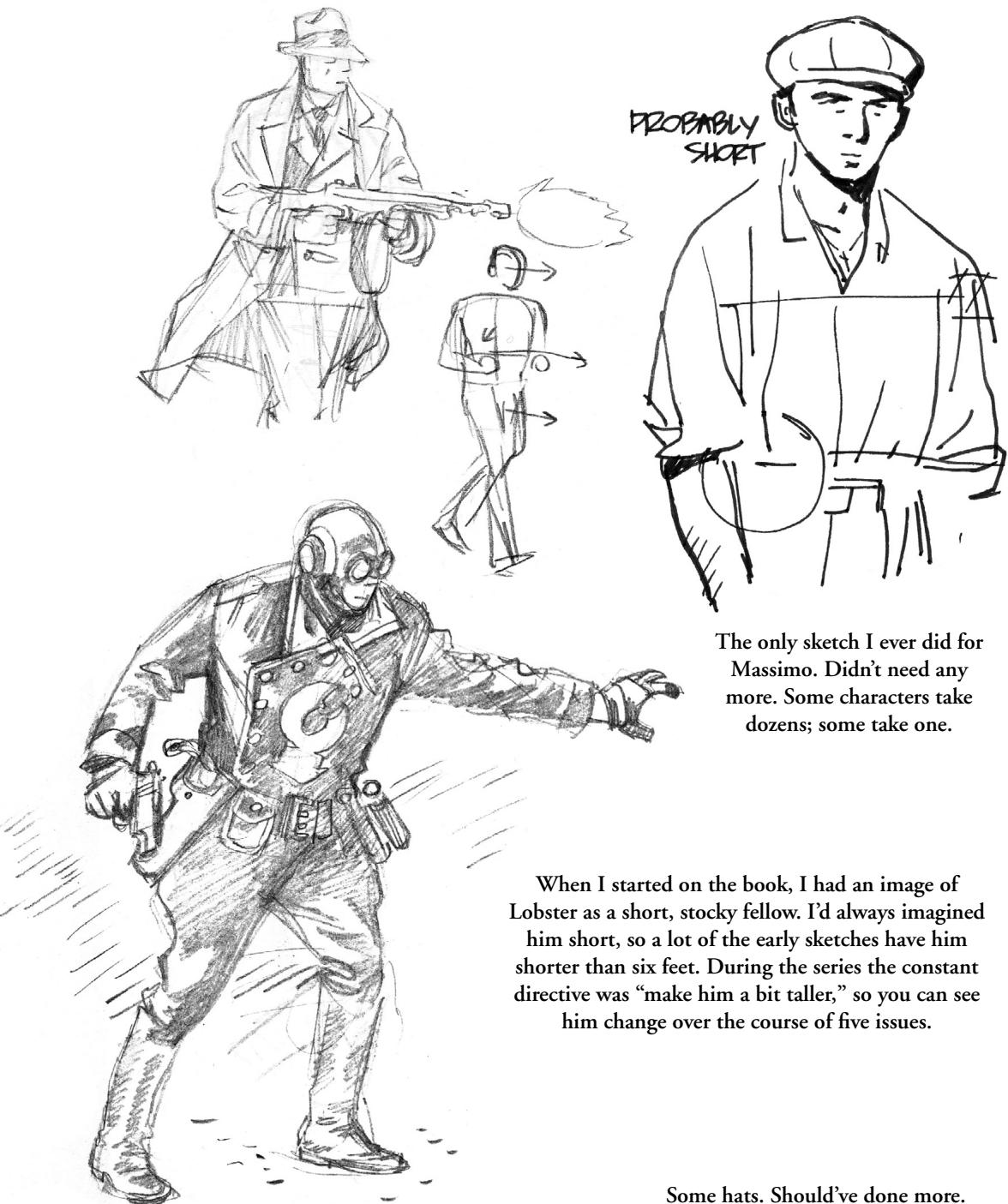
A bunch of doodles and sketches from the corners of the script. Some of those guys made it into the book; some didn't . . . Some still might.

The ghost Indian with Minnie Mouse feet is a popular favorite.

More planning. Half the time I blithely wander into a scene and wing it, and the other half I overplan it—this was the latter case. I wanted it to be accurate and had problems holding it all in my head, so this was basically a “shooting” plan for three pages: who walks where and when, and where the “camera” is. It might seem nuts, but it really saved a lot of time, and while I had problems visualizing it, by the time I was done, I could see that John had a very clear scene in his mind while he was writing it.



A tiny thumbnail car-crash scene, which made it into the final art unchanged, and a sketch for Massimo's car back when I was still figuring out how much detail to put in the inks.

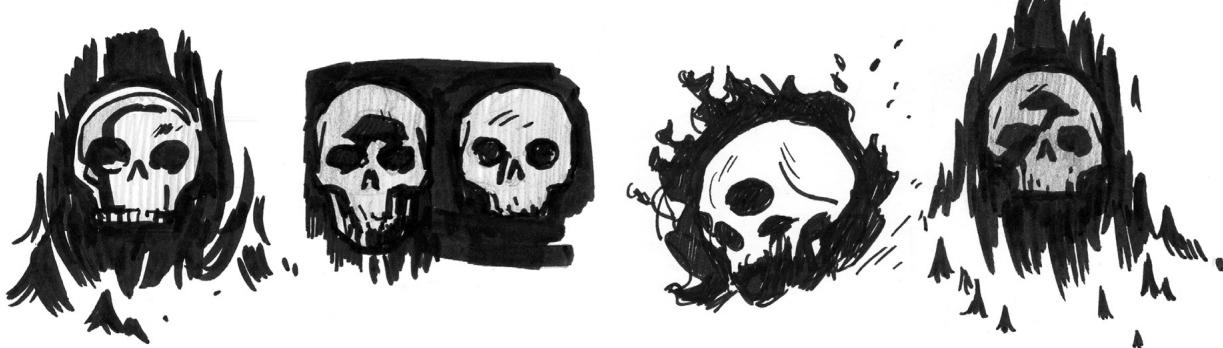


The only sketch I ever did for Massimo. Didn't need any more. Some characters take dozens; some take one.

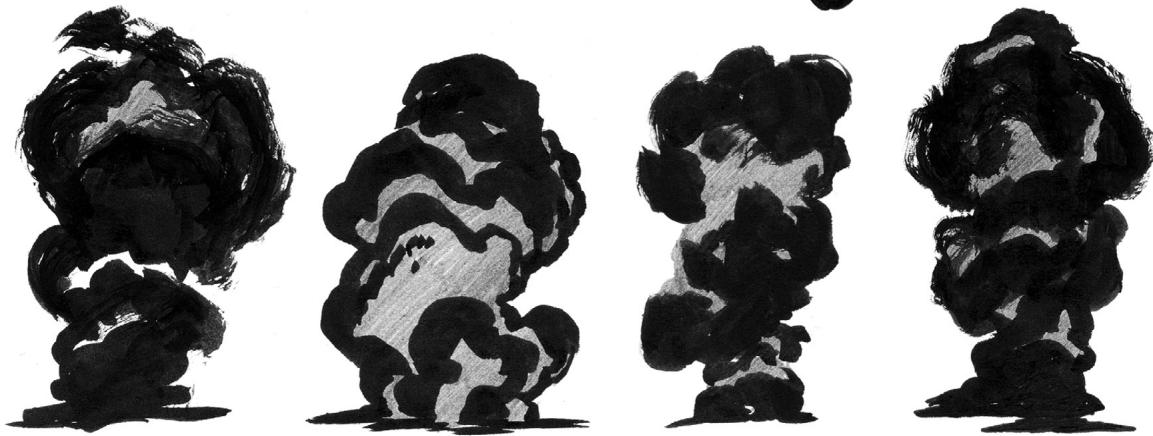
When I started on the book, I had an image of Lobster as a short, stocky fellow. I'd always imagined him short, so a lot of the early sketches have him shorter than six feet. During the series the constant directive was "make him a bit taller," so you can see him change over the course of five issues.

Some hats. Should've done more.





How do you draw black flame?
And how do you do it when it's
surrounded by darkness?



Another tiny early doodle, similar to
the scene at the end of issue #1.



I'm a huge fan of Roy Crane and Noel Sickles, both masters of Ben Day toning, both working during the time *The Burning Hand* takes place. This was a way to imagine how it might've looked if it'd been published back then.

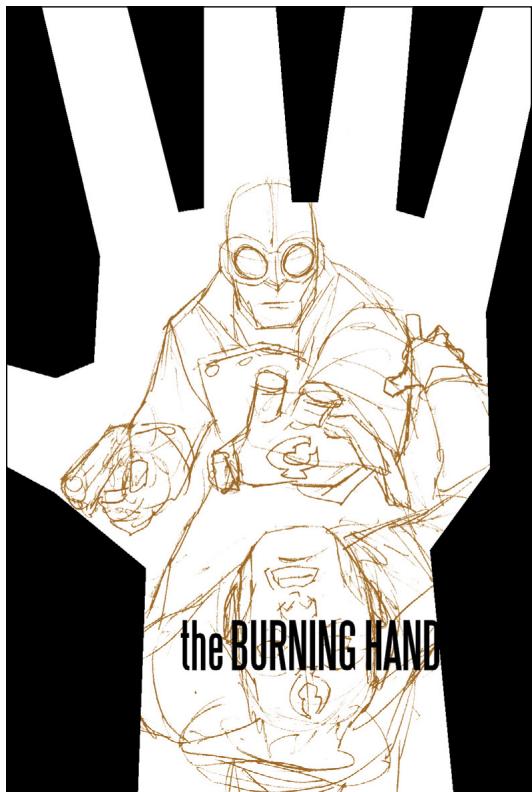
Facing: A sketch of Cindy done on a piece of scrap paper. It turned out well, so I gave it the digital treatment. It's a strange blend of design from that era and from today.





(C) DARK HORSE COMICS

HO



Dave Johnson's first two cover sketches (top). Mike wanted to see Lobster Johnson on the cover, leading to the sketch on the bottom right, and the final issue #1 cover.





This page and following: Mike's variant covers for issues #1 and #4, part of the Year of Monsters cover series spanning all his various comics.



“Lobster Johnson seems like the sort of *deus ex machina* hero who will watch and wait and provide the necessary thrills to justify every cent spent on this comic. Old and new alike, step up to *Lobster Johnson: The Burning Hand* and enjoy yourself.” —Comic Book Resources

“Zonjic knows how to draw crime comics with the best of them.” —ComicsAlliance



When a tribe of ghostly Indians start scalping city policemen, *Hellboy*'s crime-fighting hero Lobster Johnson and his allies arrive to take on these new foes and their gangster cronies!

