

THE FUTURE OF COMICS  
**25**  
image  
EST. 1992

TOP GUN  
**25**  
YEARS  
EST. 1982

#7

# ECLIPSE

ZACK KAPLAN • GIOVANNI TIMPANO • FLAVIO DISPENZA



Timpano



# ECLIPSE™

Created by Zack Kaplan



**Zack Kaplan**  
Writer

**Giovanni Timpano**  
Artist

**Flavio Dispenza**  
Colorist

**Elena Salcedo**  
Editor

**Troy Peteri**  
Letterer

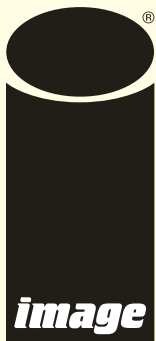
**Francesca Cittarelli**  
Flatter



**For Top Cow Productions, Inc.**  
For Top Cow Productions, Inc.  
**Marc Silvestri** - CEO  
**Matt Hawkins** - President & COO  
**Elena Salcedo** - Vice President of Operations  
**Henry Barajas** - Director of Operations  
**Vincent Valentine** - Production Manager  
**Dylan Gray** - Marketing Director

**Production by Carey Hall**

**Cover by Giovanni Timpano  
& Flavio Dispenza**



**IMAGE COMICS, INC.**  
Robert Kirkman—Chief Operating Officer  
Erik Larson—Chief Financial Officer  
Todd McFarlane—President  
Marc Silvestri—Chief Executive Officer  
Jim Valentino—Vice-President  
Eric Stephenson—Publisher  
Cory Murphy—Director of Sales  
Jeff Boleson—Director of Publishing Planning & Book Trade Sales  
Chris Ross—Director of Digital Sales  
Jeff Stang—Director of Specialty Sales  
Kat Salazar—Director of PR & Marketing  
Brawley Biggs—Creative Director  
Sue Korpela—Accounts Manager  
Drew Gill—Art Director  
Brett Warnock—Production Manager  
Wendell Wallace—Print Manager  
Tricia Ramoa—Traffic Manager  
Brian Skelly—Publicist  
Aly Hoffman—Events & Conventions Coordinator  
Sasha Head—Sales & Marketing Production Designer  
David Brothers—Branding Manager  
Melissa Gifford—Content Manager  
Drew Fitzgerald—Publicity Assistant  
Vincent Kucina—Production Artist  
Erika Schantz—Production Artist  
Ryan Brewer—Production Artist  
Shanna Matuszak—Production Artist  
Carey Hall—Production Artist  
Esther Kim—Direct Market Sales Representative  
Emilio Bautista—Digital Sales Representative  
Leanna Cawston—Accounting Assistant  
Oliver Ramos-Peterson—Library Market Sales Representative  
Marta Elvik—Administrative Assistant  
**IMAGECOMICS.COM**



To find the comic shop  
nearest you, call:  
**1-888-COMICBOOK**

Want more info? Check out:  
**www.topcow.com**  
for news & exclusive Top Cow merchandise!

ECLIPSE #7. May 2017. Office of publication: 2701 NW Vaughn St., Suite 780, Portland, OR 97210. Copyright © 2017 Top Cow Productions, Inc. All rights reserved. "Eclipse," its logos, and the likenesses of all characters herein are trademarks of Top Cow Productions, Inc., unless otherwise noted. "Image" and the Image Comics logos are registered trademarks of Image Comics, Inc. No part of this publication may be reproduced or transmitted, in any form or by any means (except for short excerpts for journalistic or review purposes), without the express written permission of Top Cow Productions, Inc. or Image Comics, Inc. All names, characters, events, and locales in this publication are entirely fictional. Any resemblance to actual persons (living or dead), events, or places, without satiric intent, is coincidental. DIGITAL EDITION





I DON'T WANT TO.

SHHH. FOCUS.

ONE YEAR AFTER THE FLARE.  
9 YEARS AGO.



WHY DO I NEED TO BE ABLE TO SHOOT?



YOU KNOW WHY.

BECAUSE DAD KEEPS MAKING ENEMIES.

YOUR FATHER IS HELPING PEOPLE.

IF THAT'S TRUE, THEN WHY DO SO MANY PEOPLE WANT TO HURT US?



THE TRUTH DEPENDS ON WHERE YOU STAND.



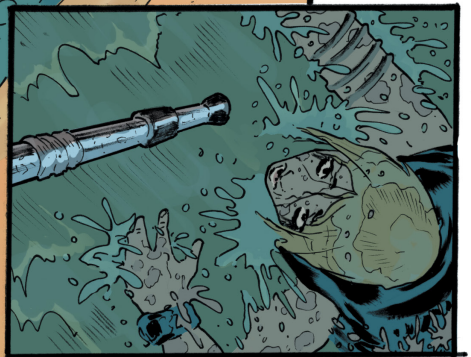
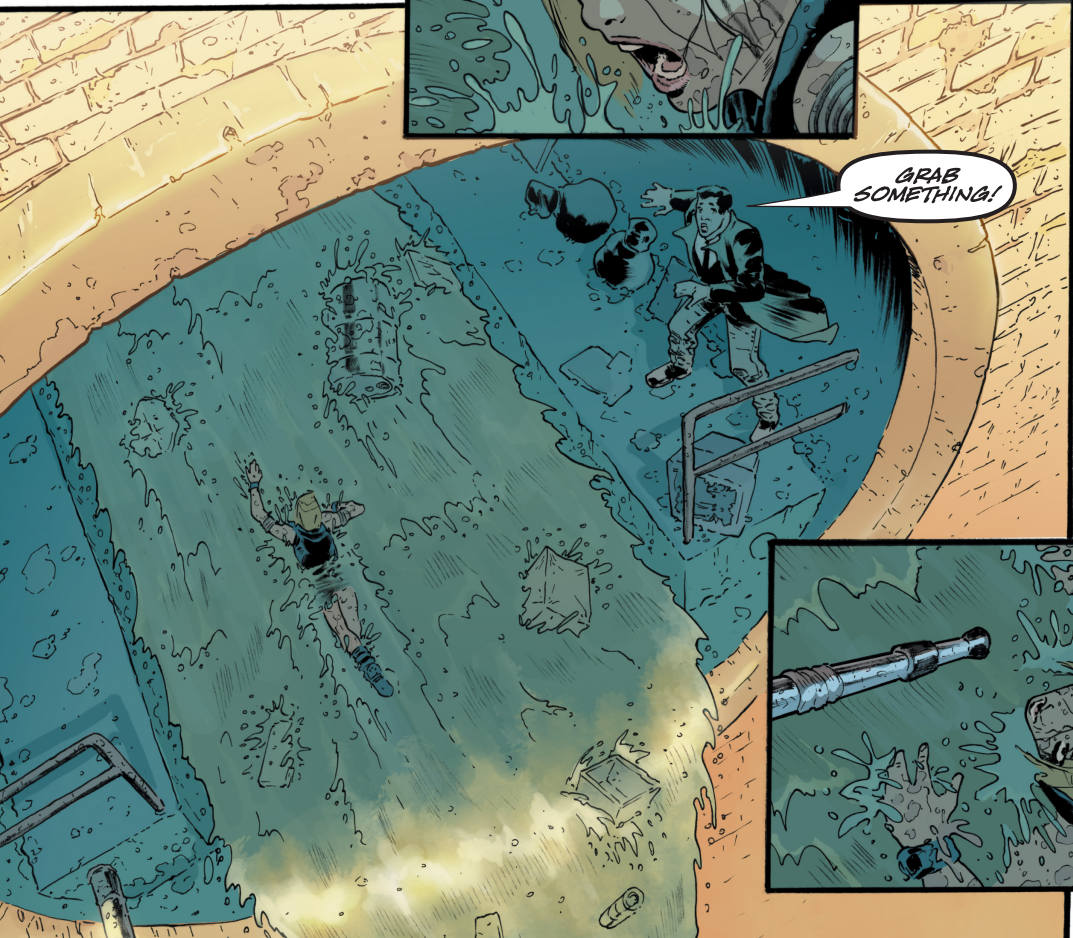
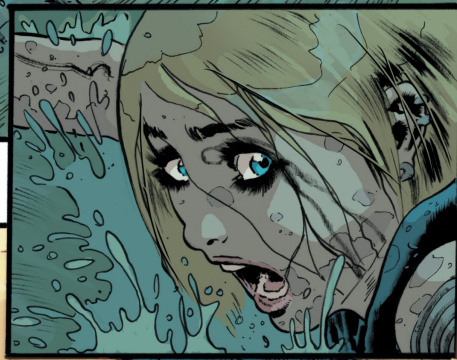
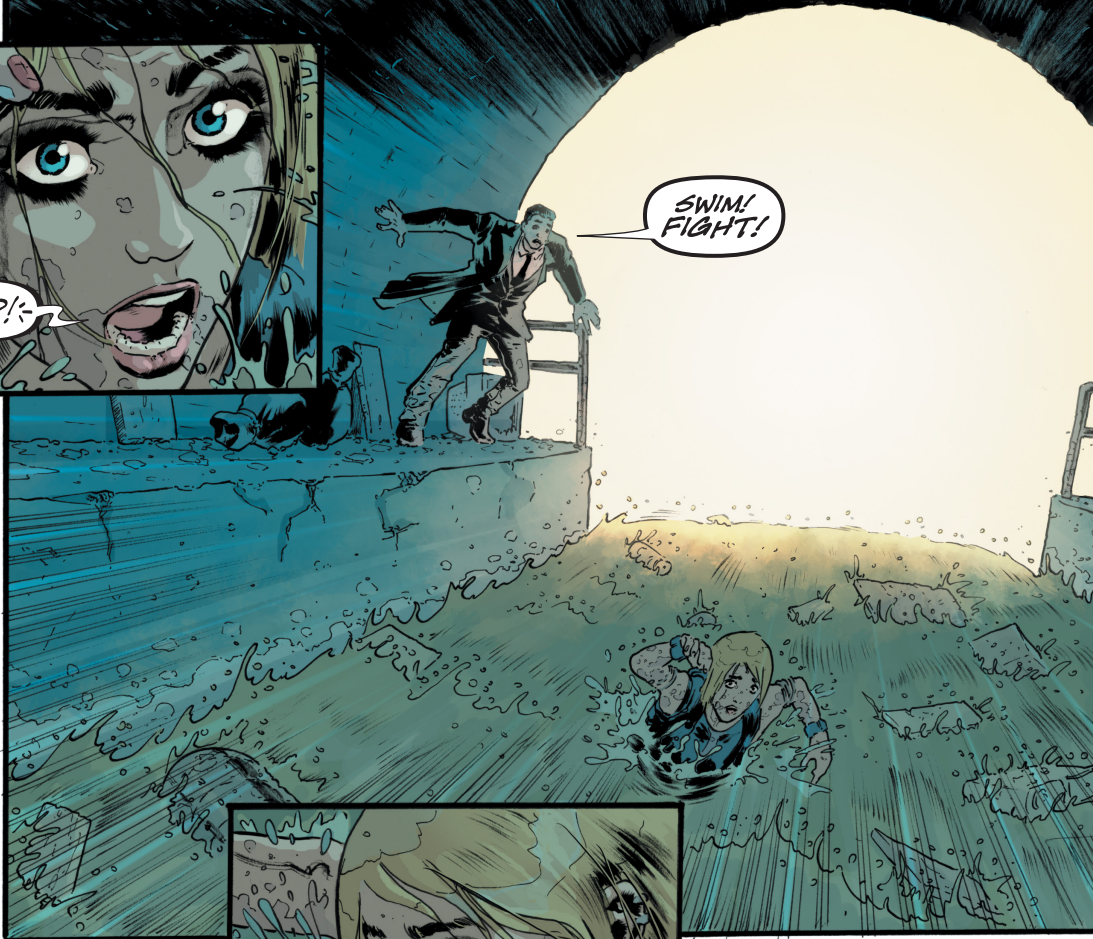
THEN HOW DO YOU EVER KNOW WHAT'S TRUE?

YOU TRUST YOURSELF...

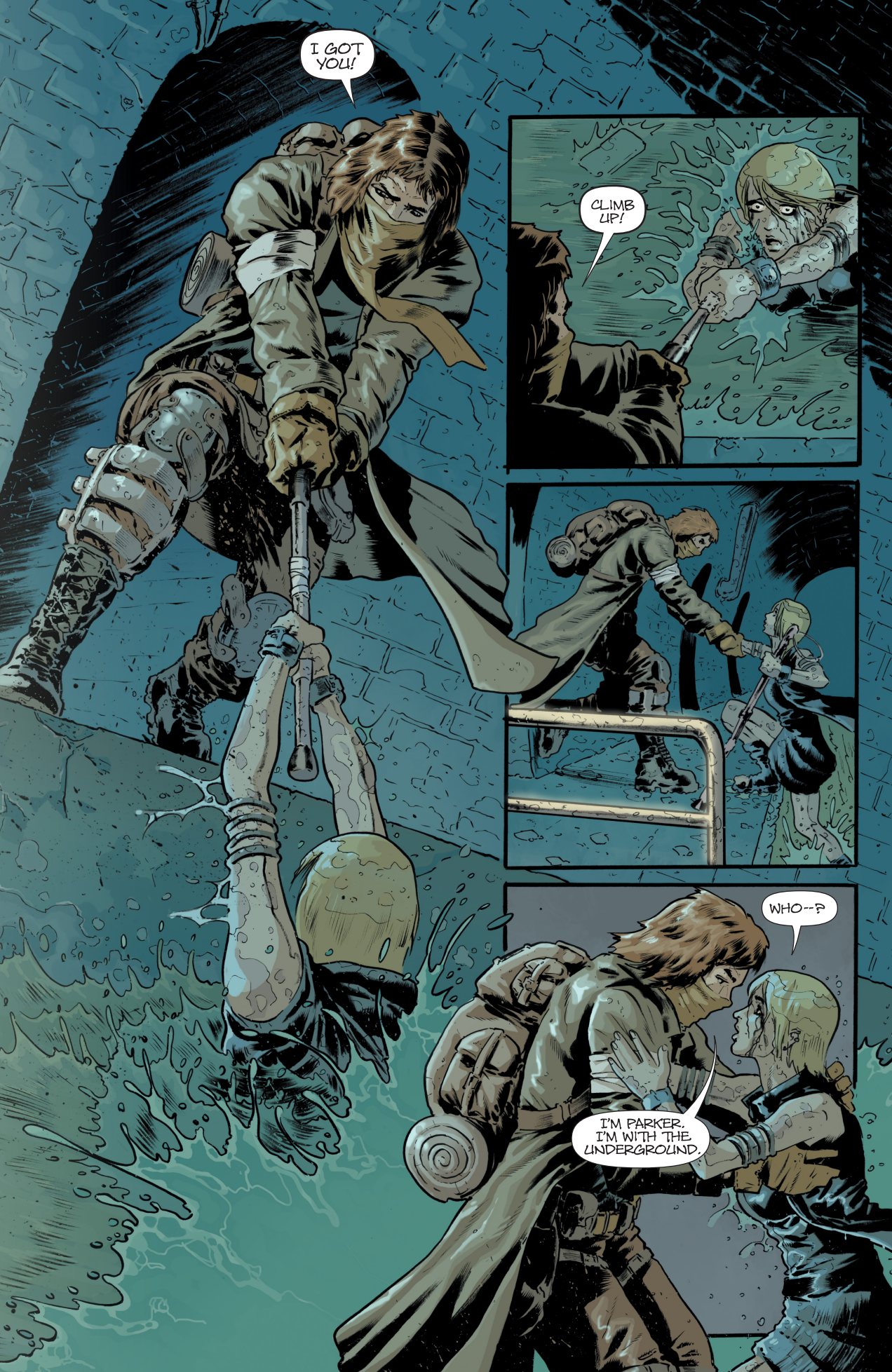


...MI CIELO BONITA.









I GOT YOU!

CLIMB UP!

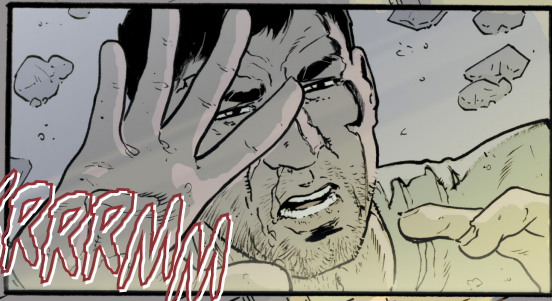
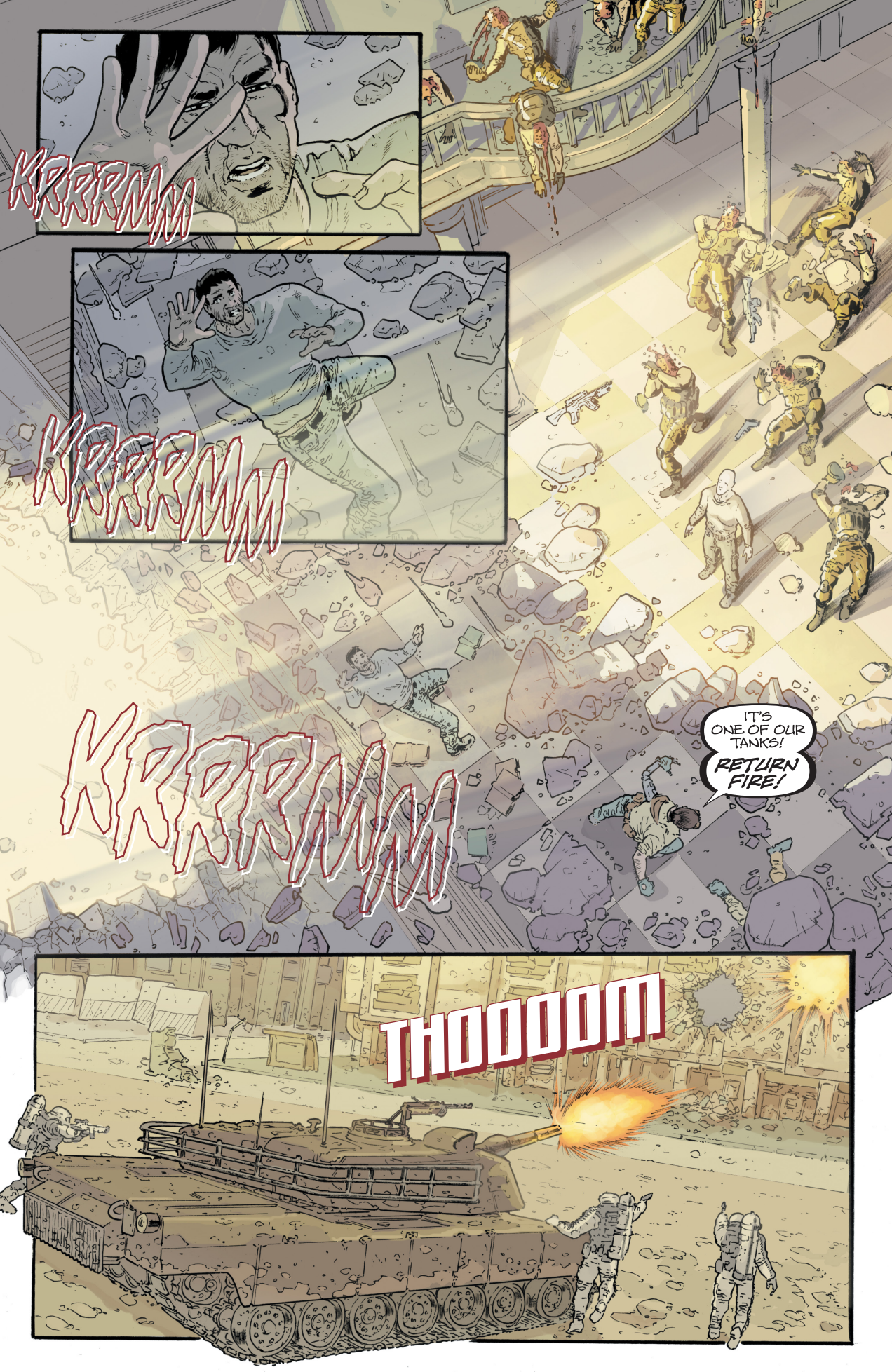
WHO--?

I'M PARKER. I'M WITH THE UNDERGROUND.









**KRRRMM**

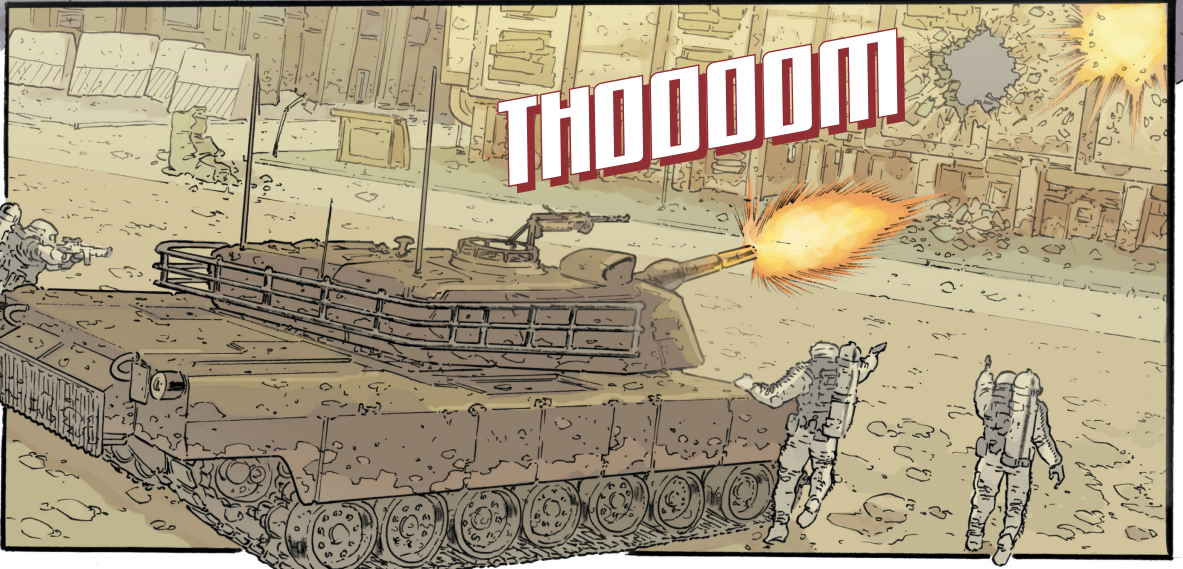


**KRRRMM**

**KRRRMM**

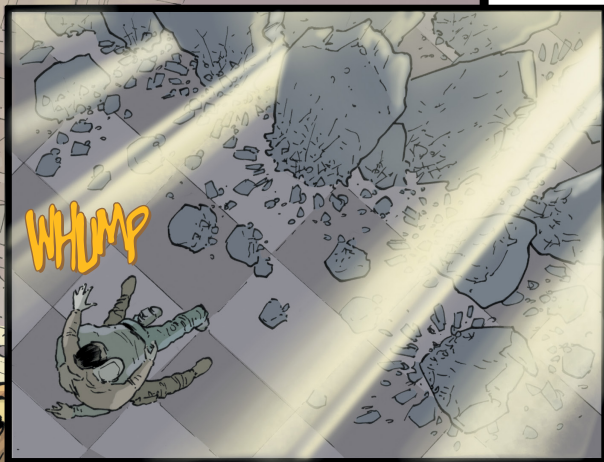
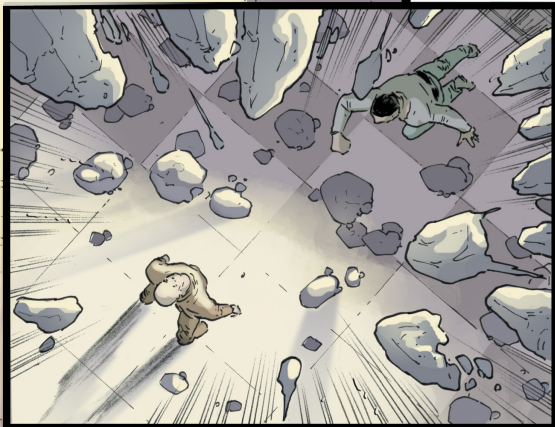
IT'S ONE OF OUR TANKS!  
**RETURN FIRE!**

**THOOOOM!**

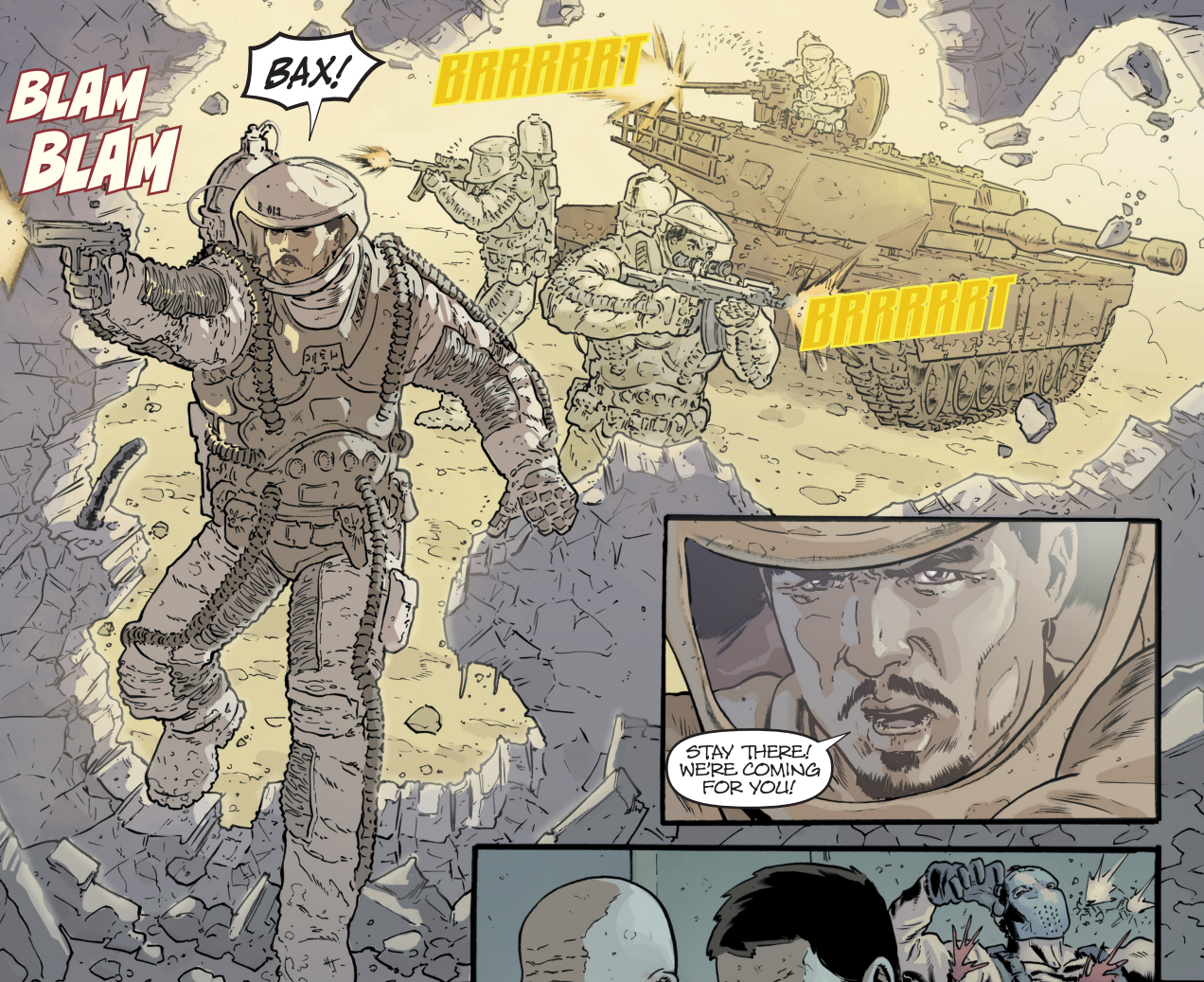




KATHNOOM







**BLAM  
BLAM**

**BAX!**

**BRRRRT**

**BRRRRT**



STAY THERE!  
WE'RE COMING  
FOR YOU!



**BRRRRT  
BLAM**

BAX,  
THERE'S  
STILL TIME  
OVER  
HERE!



DON'T  
DO IT,  
BAX!

**BRRRRT  
BRRRRT**

**BLAM  
BLAM**





THEY'RE BARBARIC KILLERS!



**BLAM BLAM**

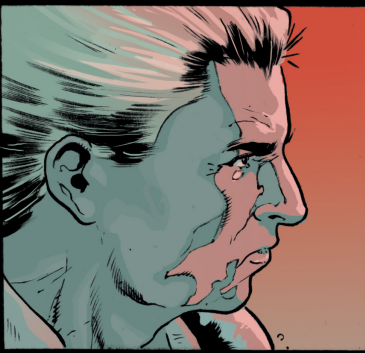
AND THEY'RE MANIPULATIVE LIARS!



**BRRRRT BRRRRT**

**BRRRRT BRRRRT**





OKAY. WHAT IF WE KEEP OUR PATROLS CLEAR FOR A WHILE?

YOU'RE OFFERING ME A DEAL, NICK?

I'M CLEANING UP YOUR MESS.

MY MESS? OR YOUR MESS?



OUR MESS.



OKAY. SHE'LL COME TO YOU. SOON. TO SOLARITY HQ.



YOU'D SELL OUT YOUR OWN MOTHER, ETTA.

HOW ABOUT YOU, NICK? WOULDN'T YOU SELL OUT YOUR OWN DAUGHTER TO DEAL WITH THIS MESS?



I'M SMART ENOUGH TO NOT FACE THAT CHOICE.





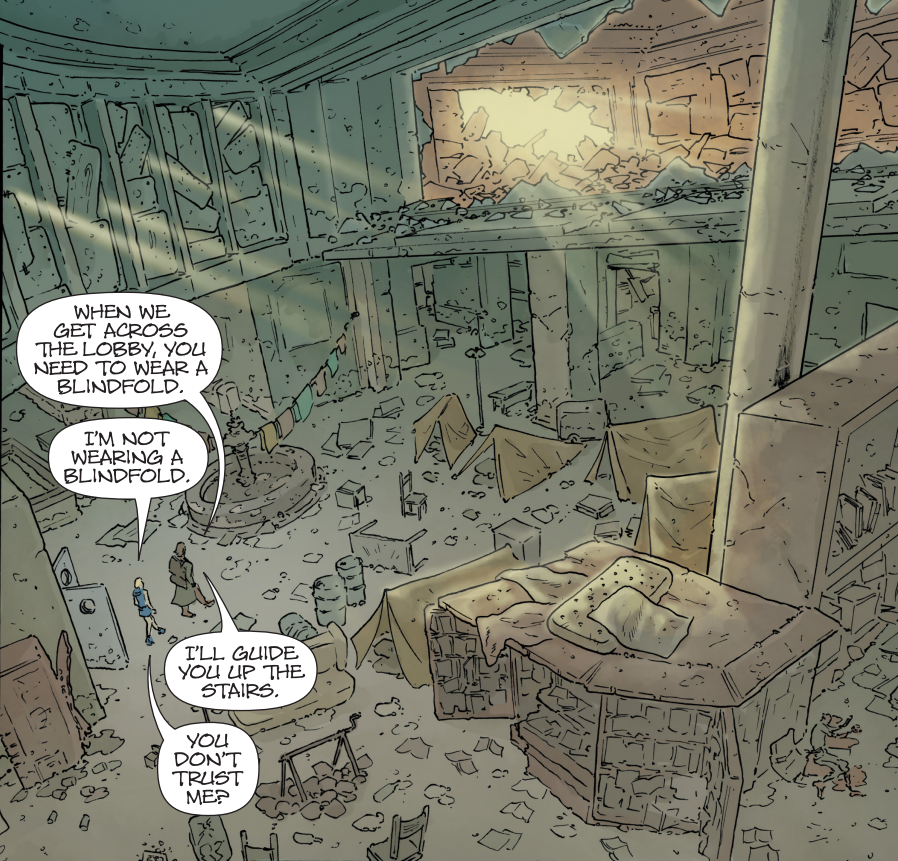
WE'RE ALMOST THERE.

WHEN WE GET ACROSS THE LOBBY, YOU NEED TO WEAR A BLINDFOLD.

I'M NOT WEARING A BLINDFOLD.

I'LL GUIDE YOU UP THE STAIRS.

YOU DON'T TRUST ME?



HEY! I ALMOST GOT KILLED RUNNING FROM MY FATHER BACK THERE.

ONCE A PRINCESS, ALWAYS A PRINCESS.



I'M NO PRINCESS, MAN!

YOU'RE NICK BRANDT'S DAUGHTER? YOU'RE A PRINCESS.



AND WHAT'S YOU'RE SOME REBEL FIGHTING EVIL COMPANIES LIKE SOLARITY?





HEY, YOU MAY BE DOWN HERE ON SOME SUNNY LITTLE TRIP PLAYING DETECTIVE OR WHATEVER, BUT YOU'RE STILL JUST A RICH COMPANY PRINCESS WHO DOESN'T HAVE ANY IDEA WHAT IT'S LIKE WHEN THIS STRUGGLE GETS REAL.

AND YEAH, I DON'T TRUST YOU! YOU COULD GO BACK TO DADDY ANYTIME JUST TO FEEL SAFE AGAIN.

I'M DOWN HERE TO SEE THE TRUTH!

WELL, YOU CAN EITHER SEE THE TRUTH OR BE SAFE, PRINCESS. NOT BOTH!



WELL, I'M NOT WEARING YOUR DAMN BLINDFOLD.



THEN DON'T GO UP THOSE STAIRS. YOU CAN'T UNSEE WHAT'S UP THERE.



WHY ARE YOU EVEN HELPING ME?



BECAUSE THE CONDUCTOR THINKS YOU'LL HELP US. WE'LL SEE IF SHE'S RIGHT.





GOOD. THEY'RE HEADED OFF TO THE LIBRARY.



I WAS A FARMER. I DIDN'T ASK FOR THIS.

I WON'T LET YOU TAKE ME BACK TO THEM.

HEY, SLOW DOWN. I'M NOT TAKING YOU BACK ANYWHERE. I'M NOT WITH ANYONE.



I WANT TO HELP YOU. TELL ME HOW.



THERE'S NO HELP FOR ME. MY BODY CAN WITHSTAND THE SUNLIGHT, BUT MY MIND... SOMETHING'S WRONG... IT'S TOO BRIGHT... I'M NOT WELL.



YOU SAID THERE WAS A SCIENTIST WHO DID... THIS TO YOU. LET ME HELP YOU FIND HIM. MAKE THIS RIGHT FOR YOU. FOR ALL OF US, MAYBE.



HEY!





THE SCIENTIST? YOU THINK YOU CAN HELP ME FIND THEM?

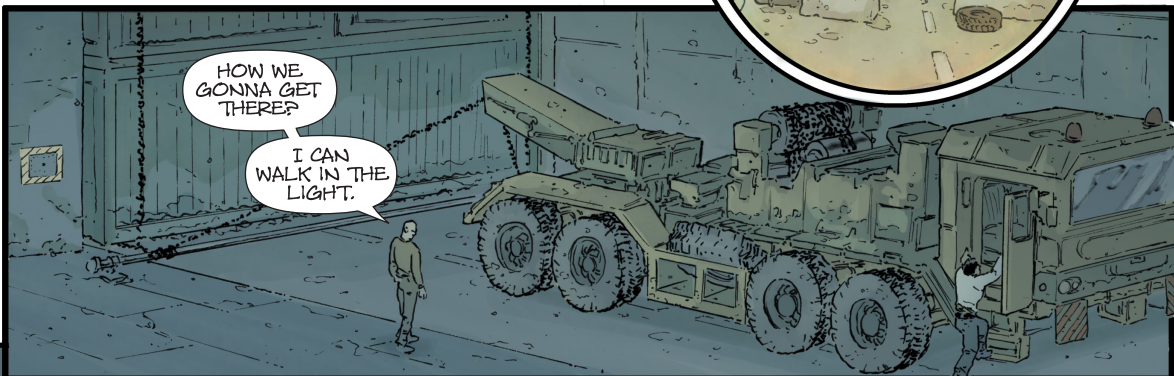
FIRST, WE GOTTA GET OUT OF HERE.

HOW THE WASTELAND IS CONTROLLED BY THE SOLDIERS, AND THE CITY IS CONTROLLED BY SOLARITY.



I HAVE A FRIEND WITH A VEHICLE.

IN THOSE HILLS.



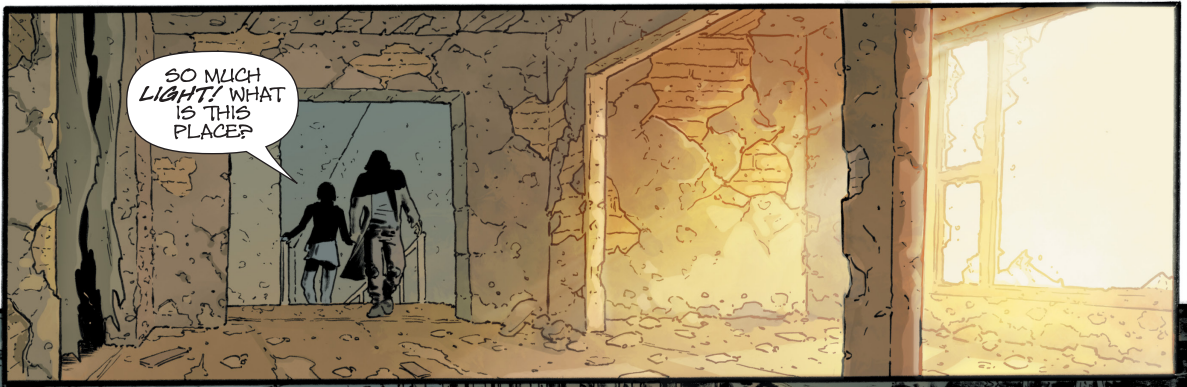
HOW WE GONNA GET THERE?

I CAN WALK IN THE LIGHT.

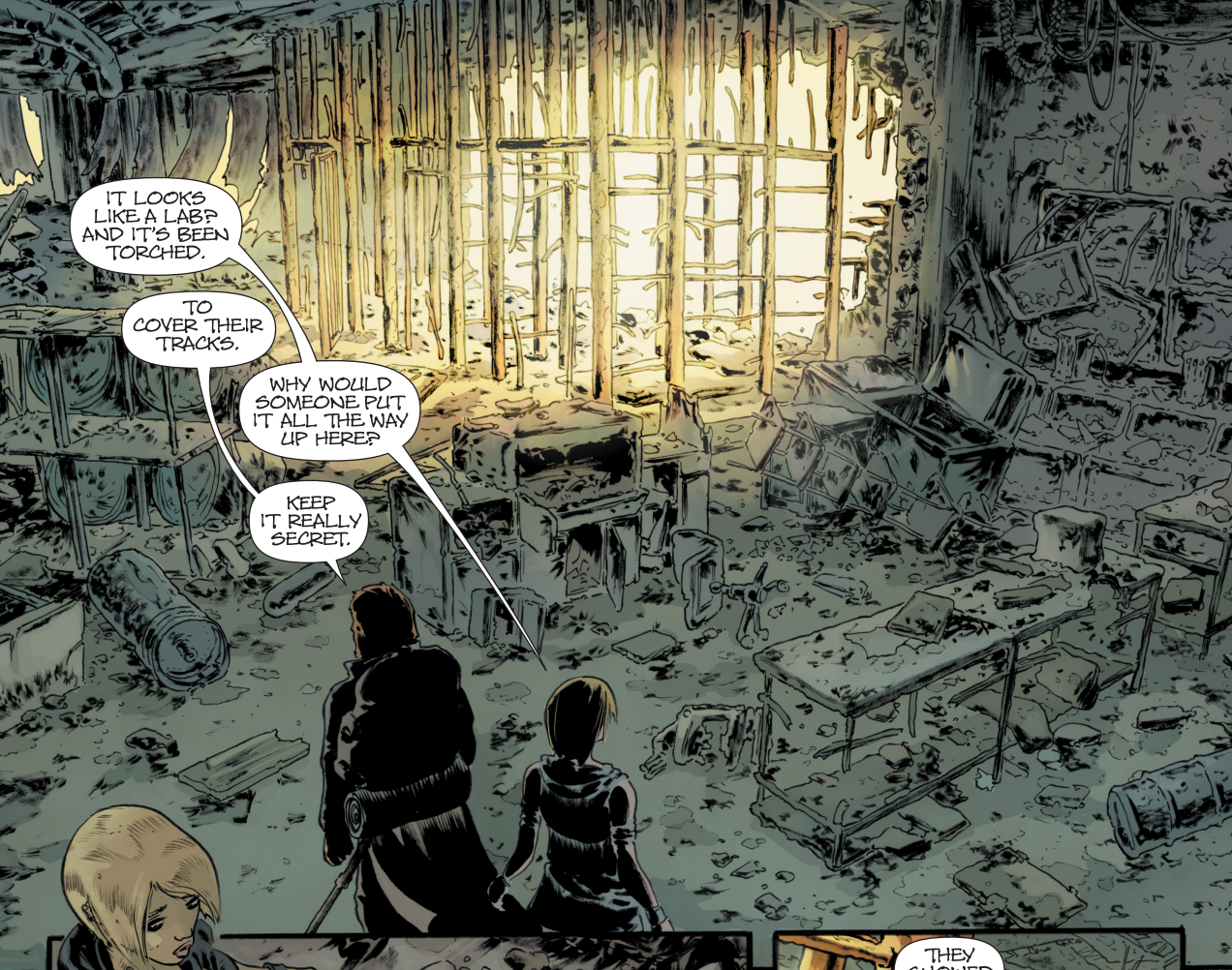


WHAT ABOUT YOU?





SO MUCH LIGHT! WHAT IS THIS PLACE?



IT LOOKS LIKE A LAB? AND IT'S BEEN TORCHED.

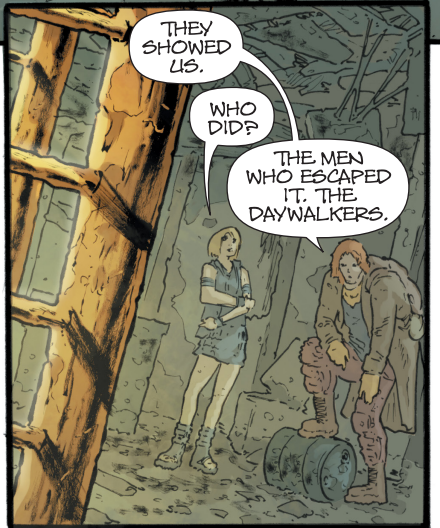
TO COVER THEIR TRACKS.

WHY WOULD SOMEONE PUT IT ALL THE WAY UP HERE?

KEEP IT REALLY SECRET.



THEN HOW DID YOU FIND IT?




THEY SHOWED US.

WHO DID?

THE MEN WHO ESCAPED IT. THE DAYWALKERS.






"THE MEN WHO DIDN'T BURN, DON'T KNOW IF THEY WERE BROUGHT TO THIS LAB OR CREATED HERE, BUT THEY WERE KEPT HERE, EXPERIMENTED ON."

"THEN THEY ESCAPED."


"AND WHEN YOU WANT TO DISAPPEAR, YOU COME TO THE UNDERGROUND."




"SO WE HELPED THEM GET OUT OF THE CITY."



"ONE WENT JUST NORTH. HE KNEW SOME GROUP OF BOHEMIANS IN MOUNT VERNON."



"ONE WENT EAST TO GET AS FAR AWAY AS POSSIBLE."



"ONE STAYED AND BROUGHT US HERE, BUT BY THEN, THE LAB WAS DESTROYED AND ABANDONED."





BUT WHOEVER SET UP THIS LAB, ONLY WAY THEY COULD OPERATE UP HERE WITH ALL THIS LIGHT WAS WITH ICEMEN SUITS. SOLARITY ICEMEN SUITS.

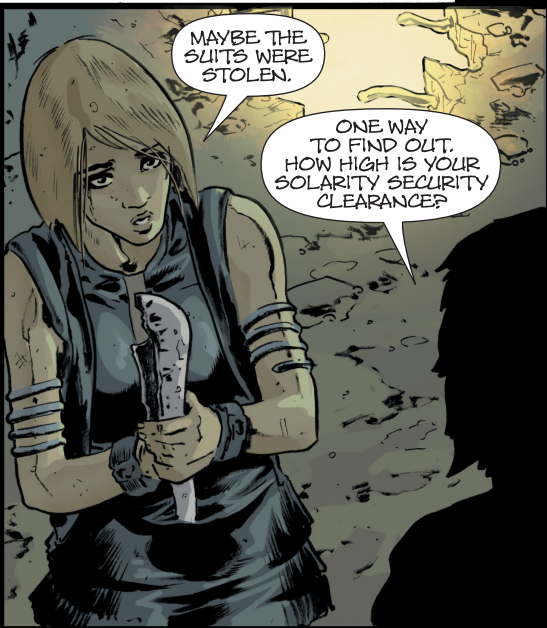


SEE THIS?

AN ICEMAN ID NUMBER.

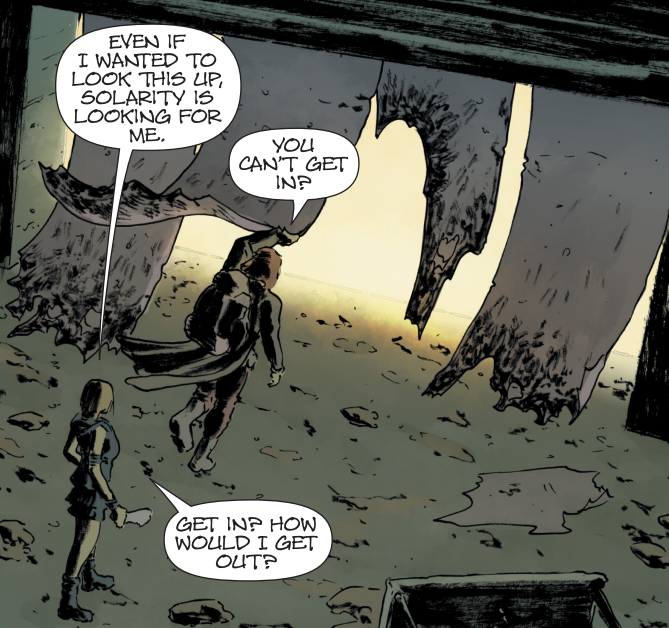


SOLARITY WOULD HAVE A RECORD OF WHO CHECKED IT OUT. WHO WAS USING IT HERE.



MAYBE THE SUITS WERE STOLEN.

ONE WAY TO FIND OUT. HOW HIGH IS YOUR SOLARITY SECURITY CLEARANCE?



EVEN IF I WANTED TO LOCK THIS UP, SOLARITY IS LOOKING FOR ME.

YOU CAN'T GET IN?

GET IN? HOW WOULD I GET OUT?





I CAN GET YOU OUT.

QUESTION IS: ARE YOU READY TO KNOW THE TRUTH?



YOU REALLY THINK MY FATHER EXPERIMENTED ON THE MAN WHO TRIED TO KILL ME?



I DON'T KNOW, BUT IF HE DID, AND IF YOU FIND OUT...



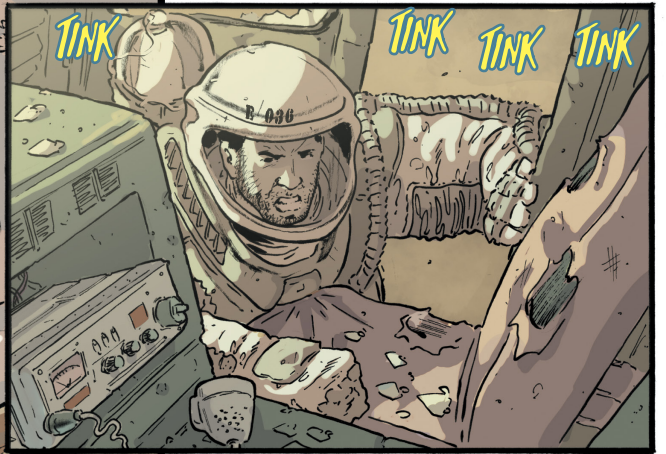
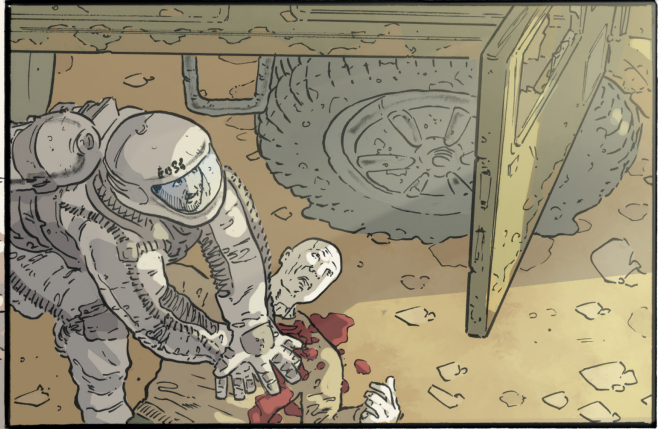
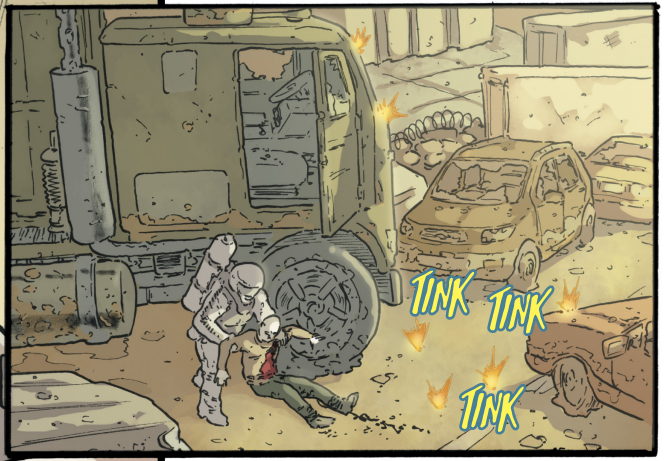
THERE'LL BE NO SAFE PLACE FOR YOU LEFT IN THIS CITY.

Solarity Inc.

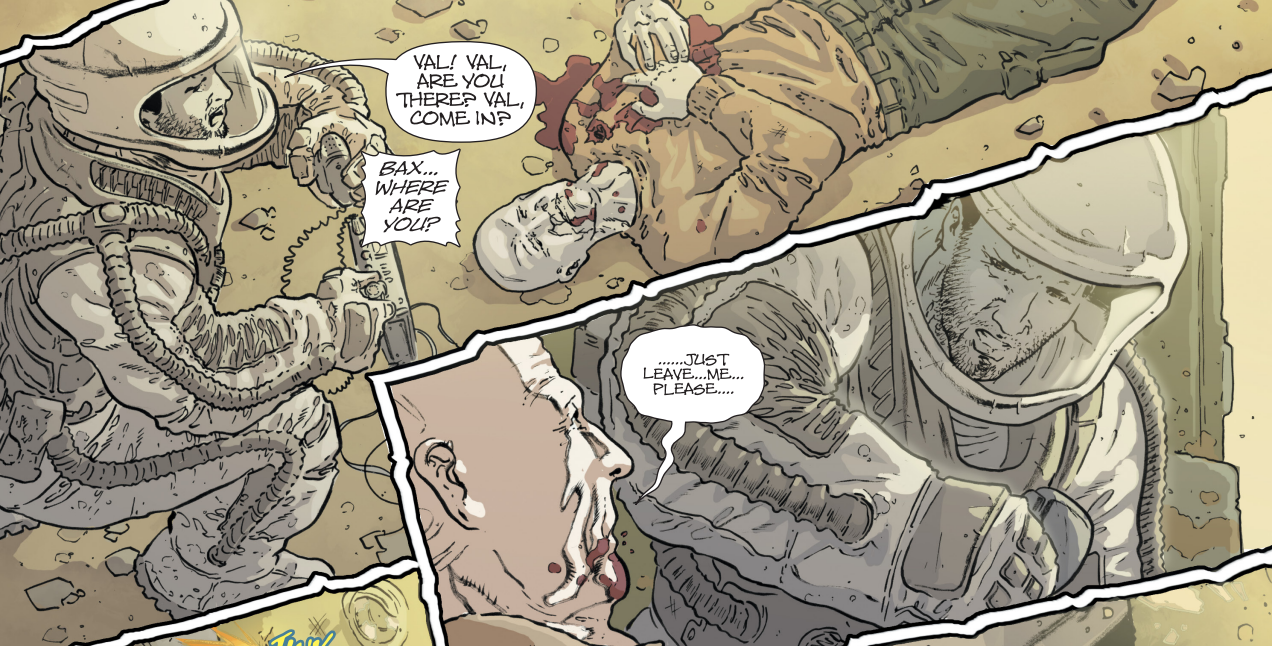








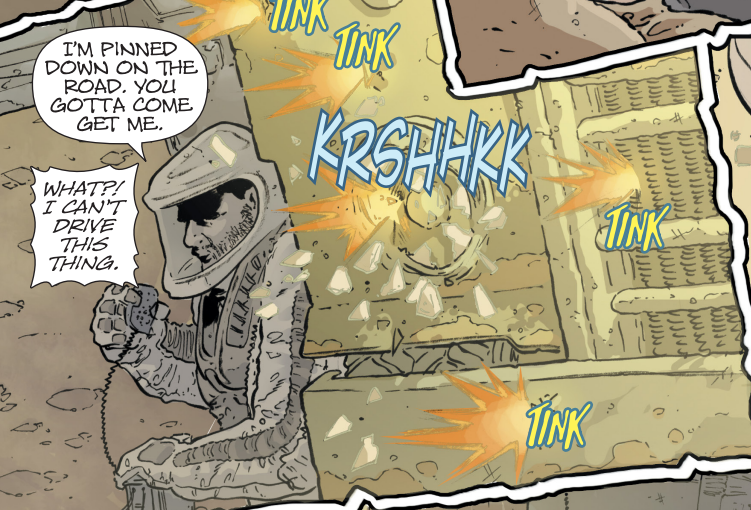




VAL! VAL, ARE YOU THERE? VAL, COME IN!

BAX... WHERE ARE YOU?

.....JUST LEAVE...ME... PLEASE.....



TINK TINK

KRSHHKK

TINK

TINK

I'M PINNED DOWN ON THE ROAD. YOU GOTTA COME GET ME.

WHAT?! I CAN'T DRIVE THIS THING.



VAL, I'M WITH THE ALBINO. YOU GOTTA COME GET US...



"...AND HURRY."

TO BE CONTINUED...



# ECLIPSE

NEXT ISSUE:  
#8





*Hi Readers!*

*Hope you enjoyed ECLIPSE #7!*

*Fans are still burning up our inbox at ECLIPSECOMIC@GMAIL.COM! Thank you all for the awesome responses! We simply love making ECLIPSE for you all! And now, here's some fan mail:*

Thanks for another exciting issue of ECLIPSE. The art is such a pleasure, the post-apocalyptic world images are worth every bit of detail that you're squeezing into them, Gio. I look forward to seeing where the story is going.

Stefan  
Rosendale, New York

I just finished Issues #1-#5 and found them to be utterly fantastic. Bravo Zack Kaplan and Team ECLIPSE! You guys are rocking it! Can't wait to get my hands on the issues to come!

Freddy  
Somewhere Reading a Comic Book.

Really enjoying the story! It's a great departure from the popular hero and zombie books. Keep up the great work! How many issues are planned? 100? Awesome!

Alex  
Sunny Michigan

As a reader, I'm sure that I am not the only person who struggles to find a comic that is essentially the complete package. There are comic series that have good storylines, but the art just isn't there. There are comics that have intricate art, but no story. But ECLIPSE has me interested in both the story as well as studying each image to get a complete understanding of what has happened to the world. This is the complete package, and I can't wait for the next issue of this really REALLY well done comic.

Jason  
Lake Leelanau, MI

You had me from the first few pages. The story is vivid and rich with mystery, detail and suspense. Please keep it that way! The illustration, style and panels all flow and enhance the story really well, and as a reader, I can see and appreciate the thought and skill behind each illustration and sentence. As I was reading, I kept telling myself, this will make a really good TV show. Let's hope we make it, because so far you guys have shown you have the talent, skills, story and guts to pull it off.

Tomas  
Sydney, Australia



*Thanks to everyone for the compliments! Gio and I really haven't let up on the level of focus and hard work that we put into the series.*

*If anything, after the success of the first arc, it was important to us to work hard to maintain and elevate the quality. We only stressed a bit. Just every day. So it's rewarding to hear such praise!*

*Team Eclipse is really perfectionistic about our world-building and the attention to detail, so we are glad to hear everyone enjoys exploring it.*

*We can't say how long ECLIPSE will go for, but 100 issues would certainly be crazy! As long as fans are enjoying the series, we'll keep writing it.*

*We think ECLIPSE would make a really good TV show too, but until that happens (is it happening yet??), we'll just focus on making a great series with a killer mystery, complex characters and exciting #sunkills.*

## **THE COLORING PROCESS:**

*Coloring comics definitely doesn't get the credit it deserves. Gio's lines and artwork are stunning, but colors bring atmosphere, style and life into the images. It's an integral part of the storytelling, which is why we can't explore it enough!*

*During the first arc of ECLIPSE, we were blessed with two great colorists, but the nature of comic books is that creative teams are not always able to stay together. For the second arc, we brought on newcomer Flavio Dispenza as our colorist, fresh out of Italy's Scuola Internazionale di Comics. That's a comic book art school! Can you believe that? This is his first American comic book! Talk about talent!*

*However, it was challenging because we quickly were thrust into a monthly series, and Flavio was given the near impossible task of blending his style to match the previous style of the book while making the next arc his own. Some series can explore entirely different looks from arc to arc, but with ECLIPSE, the sun itself is a character as is the city of New York. The story's look required a level of consistency.*

*Flavio rose to the challenge and crushed it. The colors are unbelievable! Whether the story takes us into the gritty underground tunnels or the sun-baked wasteland, the environments come to life. Along with the help of his flatter, Francesca Cittarelli, he captures a cinematic feel with lighting, texture and other coloring techniques.*

*Gio and I pour our hearts and souls into this series, and we are not sure Flavio knew what he was in for when he signed on, but he matched our enthusiasm, our tireless work ethic and our attention to detail. I knew we had reached a true nirvana when Flavio asked us for more notes so he could really nail it. Consider it nailed, Flavio! Well, without further ado, Flavio will share his comments with you, as well as some of the stunning works-in-progress from the coloring process. Enjoy!*

**Zack and Team ECLIPSE**



Hello Nick,

You're about to have a bad day.

I have your science experiment. The man who doesn't burn in sunlight. Caught him traveling on the road. He's in my custody now. Bravo, however you achieved this miracle. He told me all about how your scientist turned him into this abnormality. How did you do it? You'll have to tell me when I come back to my city.

And when I do, if you want to live, you will tell the citizens that you have discovered I am innocent of those crimes that you framed me for, and you will allow me re-entry into the city. Because if you don't right your wrongs, I will study this man, find out this power, and then I will use it against you. I will have my city back.

The true mayor of New York City,

Mayor Holden



A glimpse into the process behind

# ECLIPSE

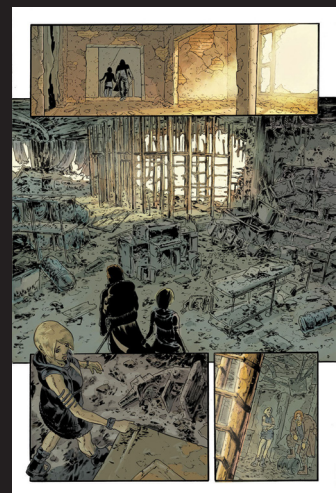
**Flavio:** I'm Flavio Dispenza, the colorist for the second arc of ECLIPSE. Pleased to meet you all! I'm glad to have the opportunity to share with you my experience during the coloring of ECLIPSE and the work process I developed for the series.

Teamwork is one of the keys to making ECLIPSE the comic it is. As I started the second arc, I had to find cohesion to what had been done before without compromising my own style. The solution to this challenge was to create a way for everyone to share their input in a constructive way by allowing everyone to view the roughs.

Rough colors are my way of planning ahead so that in the final days before a deadline, when I have to work faster, I won't have to deal with thinking about atmosphere or finding solutions to an issue.



Any changes or adjustments are discussed at this rough stage, and that gives me time to rethink my choices for the whole book and avoid needing to "patch" something at the last minute.





**Flavio:** Once the roughs get approved, I move on to the second step: the flats. My flatter, Francesca Cittarelli, proceeds to do the clean selections of the different elements on the page, and using my roughs as a reference, she reproduces the correct palette for the base.

With these kind of flats, I can go straight to the next step: the modeling.





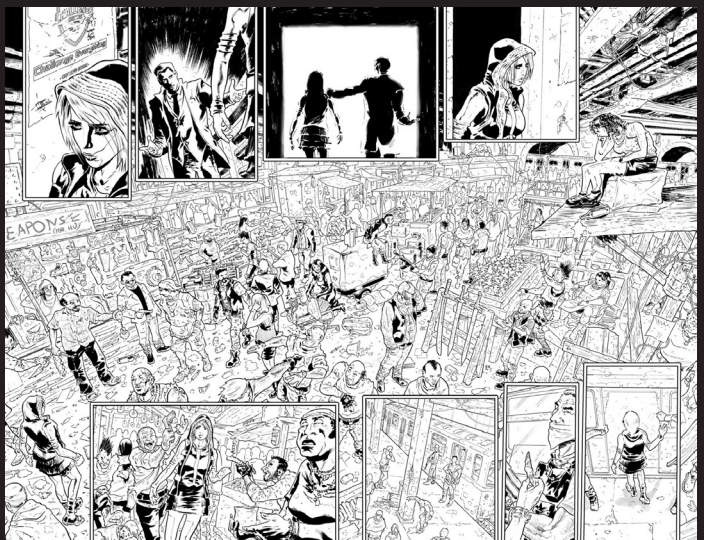
**Flavio:** When a colorist shades, it's important to respect the style of the lines. Otherwise, the color can become a barrier between the art and the reader, rather than an integral element that improves immersion. Consistency between color and line art helps to create a believable world.

Main characters usually have heavier inks, which I like to render with simple, clean shadows, trying where I can to mimic Gio's style. I try to limit the shading to a single multiply layer, avoiding adding strong light layers on top of it when I can, saving lights only to dramatize scenes.

In this scene with Bax burning the soldier, I looked for a way to render the effect of sun on human flesh. At first, I thought about cooked meat, but then I realized that a fried meat effect was really what I was looking for. Flesh and skin frying in their own fat show through bright orange and yellow with some small white spots on them, like grease. I think it worked really well.

In regards to the backgrounds, they are already so rich and detailed that I try to avoid using textures and gradients. I work manually with my own brushes to enhance Gio's clear lines without risking covering them.

For these pages, we thought to create a bazaar-like atmosphere. That's how Zack imagined it, and I loved the idea. I tried to picture this scenario through the use of warm, dirty tones and strong, fluorescent lights to give the reader the idea of a lively, exotic underground market. It's shady, but full of life, and you could get your throat sliced open at any time. I love these pages!

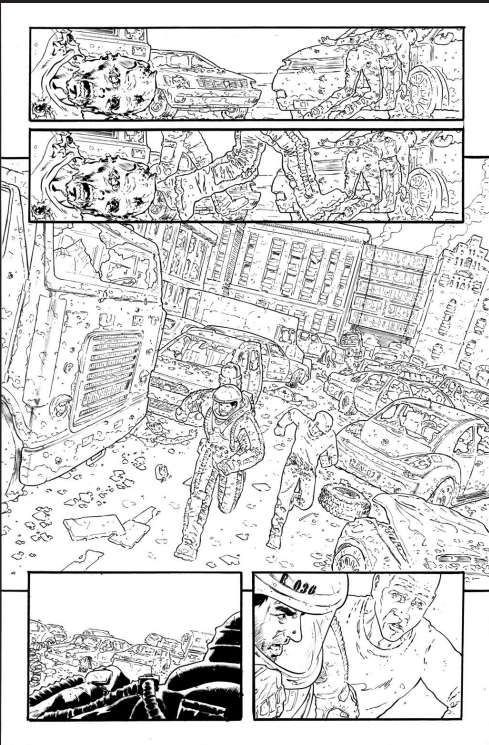
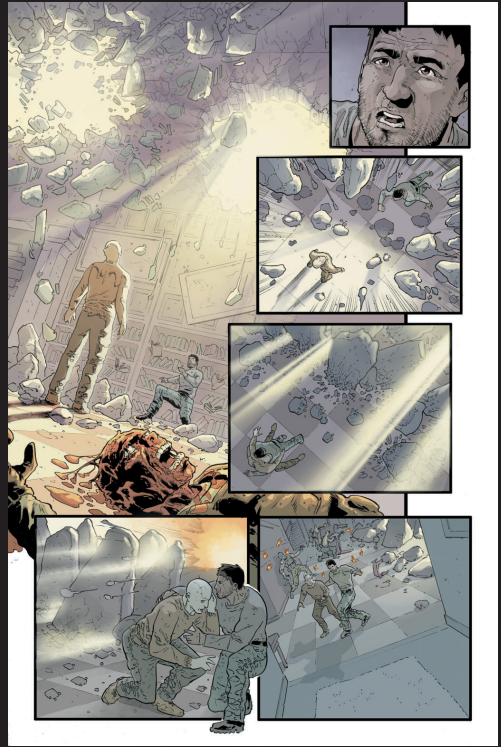
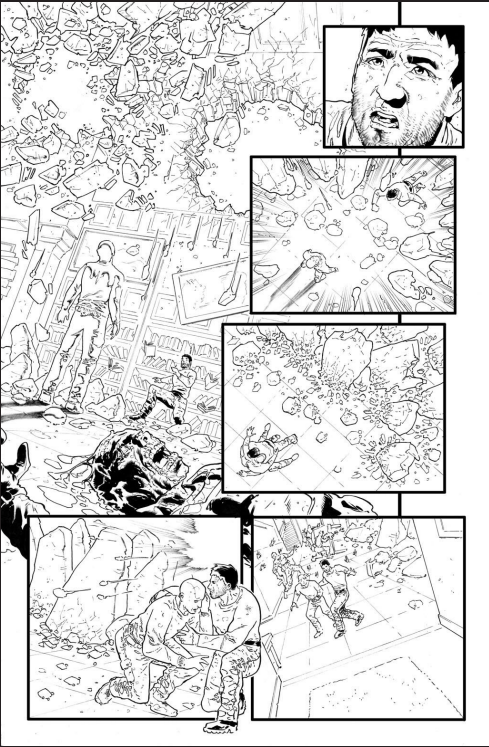




**Flavio:** One exception are the sunlight effects. To create the right intensity for the deadly rays, I have to work over the ink, burning the lines and coloring over them.

With so many details, it's important to guide the reader through the page. A few basic color hues and shadows help create a sort of spotlight effect to direct the reader's eye to where I want.

A big thank you to Zack and Giovanni for giving me the opportunity to share my thoughts with you, and of course, for the chance to break into the American market!





# THINK TANK TANK TANK



**AVAILABLE NOW**





ONE WOMAN  
CAN MAKE A DIFFERENCE

MATT HAWKINS • ATILIO ROJO

**SAMARITAN**  
**VERITAS** #1

May 24, 2017

IMAGECOMICS.COM  
RATED T+ / TEEN PLUS



[www.topcow.com](http://www.topcow.com)  
we create...icons!

Samaritan™ Top Cow Productions, Inc. 2017. All rights reserved.