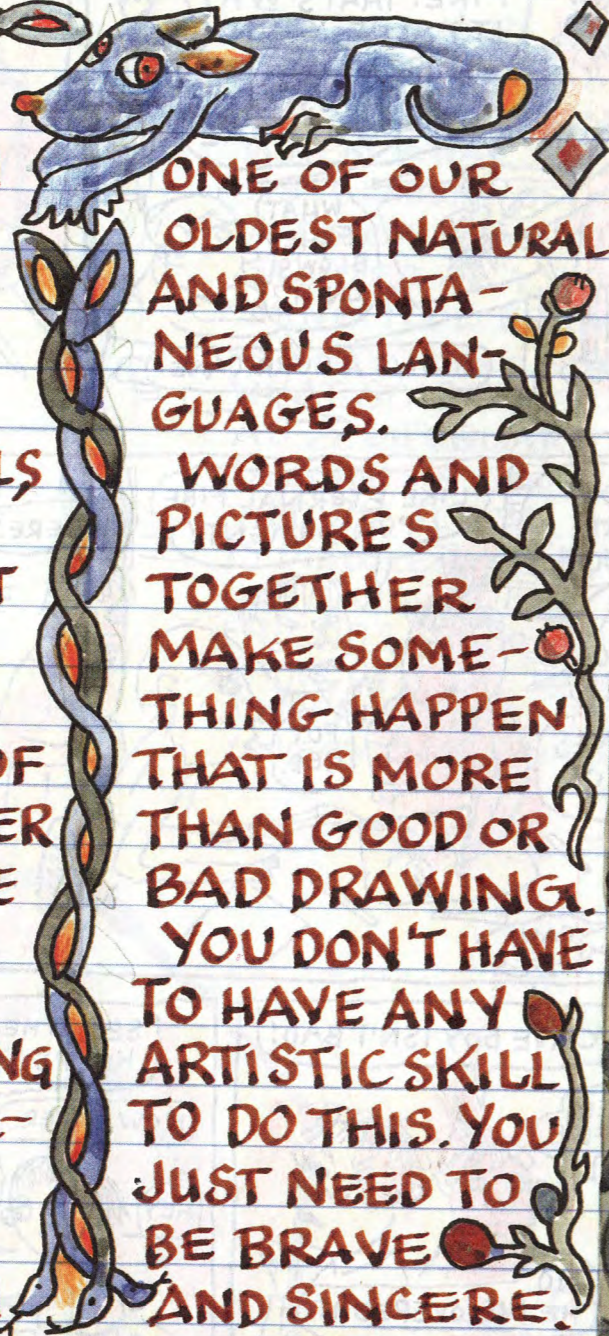


STORIES
SHOW UP ON
THEIR OWN
WHEN KIDS
DRAW THE
DRAWING
ITSELF PROPELS
THE STORY,
CHANGING IT
IN A LIVING
WAY. THIS IS
THE STATE OF
MIND I'M AFTER
WHEN I MAKE
COMICS AND
SPENDING
TIME WORKING
BESIDE FOUR-
YEAR-OLDS
HAS HELPED
ME RELEARN

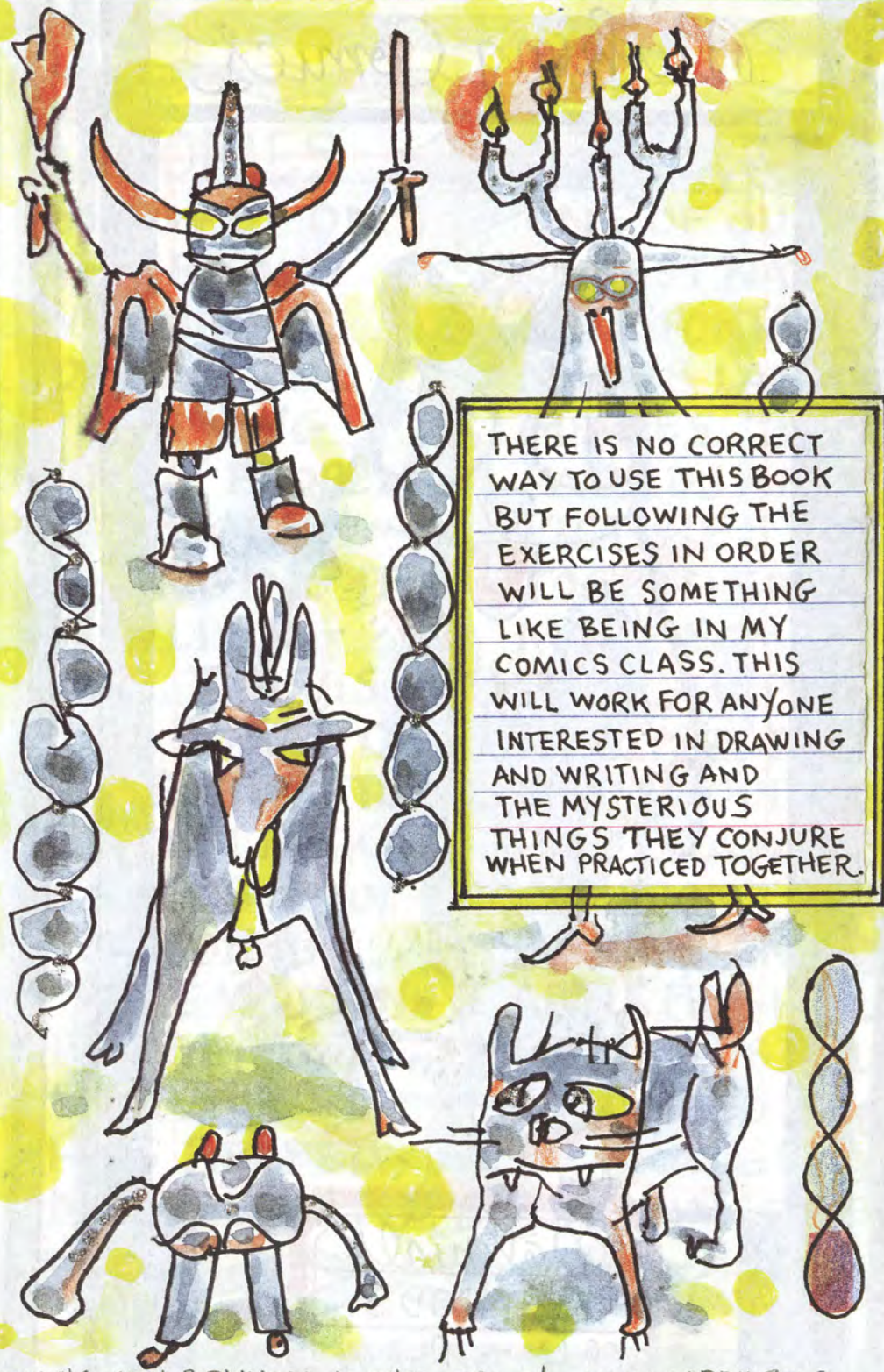
ONE OF OUR
OLDEST NATURAL
AND SPONTA-
NEOUS LAN-
GUAGES.
WORDS AND
PICTURES
TOGETHER
MAKE SOME-
THING HAPPEN
THAT IS MORE
THAN GOOD OR
BAD DRAWING.
YOU DON'T HAVE
TO HAVE ANY
ARTISTIC SKILL
TO DO THIS. YOU
JUST NEED TO
BE BRAVE
AND SINCERE.



Making Comics 1



Materials
METHODS
Classroom Culture



THERE IS NO CORRECT WAY TO USE THIS BOOK BUT FOLLOWING THE EXERCISES IN ORDER WILL BE SOMETHING LIKE BEING IN MY COMICS CLASS. THIS WILL WORK FOR ANYONE INTERESTED IN DRAWING AND WRITING AND THE MYSTERIOUS THINGS THEY CONJURE WHEN PRACTICED TOGETHER.

DRAWING WITH BOTH HANDS AT ONCE. TRY IT! LYNDA BARRY 2018

SEEING WHAT IS THERE ^{GAZING}

you have to be QUIET



TALKING MAKES THIS impossible, BUT THE TALKING PART OF US DOESN'T KNOW THIS, INFAC, THE TALKING PART OF YOU KNOWS

PART^{OF} OUR WORK TOGETHER IS TO BE ABLE TO WATCH AN IMAGE IN A SUSTAINED WAY, AS IF IT WERE ALIVE AND CAPABLE OF CHANGE. PART OF OUR WORK IS TO TAKE TIME, TO WAIT LIKE ANY BIRD-WATCHER, TO HOLD STILL *and be* TAKEN IN.

VERY LITTLE ABOUT THE GAZING PART OF YOU THAT HAS SOMETHING OF A LIFE OF ITS OWN. THIS CLASS IS FOR THAT PART OF YOU.

Commentary.



MOST PEOPLE QUIT DRAWING AROUND THE AGE OF NINE

OR TEN WHEN THEY REALIZE THEY CAN'T DRAW A NOSE, OR SOMETIMES IT'S HANDS.

WHAT I LOVE ABOUT COMICS IS THE ABILITY TO LEAP OVER THIS PROBLEM OF DRAWING IN A 'REALISTIC' STYLE.

WE DON'T WANT A PERFECTLY RENDERED NOSE OR HYPER-REALISTIC HANDS ON OUR CHARACTERS. COMICS ARE SOMETHING OTHER THAN REPRESENTATION. IT RELIES ON A BASIC HUMAN ABILITY TO SEE FACES IN SIMPLE LINE DRAWINGS.



THESE ARE TWO FIGURES COPIED FROM DRAWINGS DONE IN THE TWELFTH CENTURY

(BIBLIOTHÈQUE SAINTE-GENEVIÈVE)



WE CAN SEE FACES IN STAINS, AND

WHOLE BEINGS TOO, THIS WAS ESPECIALLY SO WHEN WE WERE KIDS -- NOT BECAUSE WE WERE BETTER AT IT, BUT BECAUSE WE BELIEVED IN AND ^{UN}EXPECTED SOME SORT OF ALIVENESS IN THINGS. IT WAS THERE BECAUSE WE SAW IT AND WE SAW IT BECAUSE OF THE WAY WE LOOKED AT THINGS. WE LOOKED AT THEM LIKE THEY COULD LOOK BACK.



WHEN WE DREW WE WATCHED THE DRAWING HAPPENING, WE SAW IT TURN FROM ONE THING INTO ANOTHER, BASED ON WHATEVER MARKS OUR HAND WAS MAKING. IN THE BEGINNING WE MOSTLY JUST WATCHED OUR HAND CAUSING LINES TO APPEAR, MOVING FAST AND SLOW.



COPIED STUDENT DRAWINGS 2017 UW-MADISON

DAILY DIARY



MAKING COMICS INVOLVES THE SAME DAILY PRACTICE THAT LEARNING ANY LANGUAGE DOES --

except PART OF WHAT WE ARE PRACTICING IS A CERTAIN WAY OF BEING IN THE WORLD AND SEEING WHAT IS AROUND US.

and THE WAY OF



KEEPING OUR DIARY CHANGES EACH WEEK AND IS MEANT TO BE PRACTICED FOR SEVEN DAYS STRAIGHT FOR ABOUT



20-30 MINUTES A DAY. CAN YOU DO IT?

FROM A JOURNAL ENTRY:

" I'M THINKING ABOUT A STUDENT WHO TOLD ME THEY WEREN'T GOOD AT DAILY PRACTICE OR DIARIES. I THINK THEY BELIEVE I'M ASKING THEM TO KEEP A TRADITIONAL DIARY - THE ENTRIES THEMSELVES BEING THE GOAL.

THIS IS THE DIFFICULTY - GETTING STUDENTS TO UNDERSTAND I'M

ASKING THEM TO PRACTICE A CERTAIN STATE OF MIND, TO BECOME PRESENT AND SEE WHERE THEY ARE AND WHAT IS AROUND THEM. TO HELP THEM NOTICE HOW MEMORY WORKS, WHAT IMAGES HAUNT THEM, WHAT THEIR EYE IS DRAWN TO. THIS CAN'T BE DONE

WITHOUT DAILY PRACTICE. WITHOUT IT, THIS THING I'M TALKING ABOUT WILL REMAIN UNKNOWN "

- FEB 14, 2015

THE DIARY ISN'T ABOUT WHAT YOU SEE, IT'S ABOUT BEING IN A STATE OF SEEING. DIFFERENT METHODS OF SEEING THE WORLD YOU ARE IN WILL MAKE YOUR COMICS MORE ALIVE. THE DAILY DIARY EXERCISE IS MEANT TO BE A FORM OF PHYSICAL PRACTICE FOR BOTH YOUR REAL EYES AND YOUR MIND'S EYE. IT'S ABOUT INCREASING YOUR CAPACITY TO GAZE AND TO LISTEN AND MOST IMPORTANTLY, TO NOTICE WHAT YOU NOTICE.

THIS WAY OF KEEPING A DIARY ALSO HELPS YOU THINK OF YOUR COMPBOOK AS A PLACE RATHER THAN AN OBJECT. IT'S WHERE YOU GO TO PRACTICE THE LANGUAGE OF THE IMAGE WORLD.



THE GOING FROM A WORLD WE KNOW TO ONE A WONDER STILL IS LIKE THE CHILD'S ADVERSITY WHOSE VISTA IS A HILL, BEHIND THE HILL IS SORCERY AND EVERYTHING UNKNOWN, BUT WILL THE SECRET COMPENSATE FOR CLIMBING IT ALONE?

EMILY DICKINSON

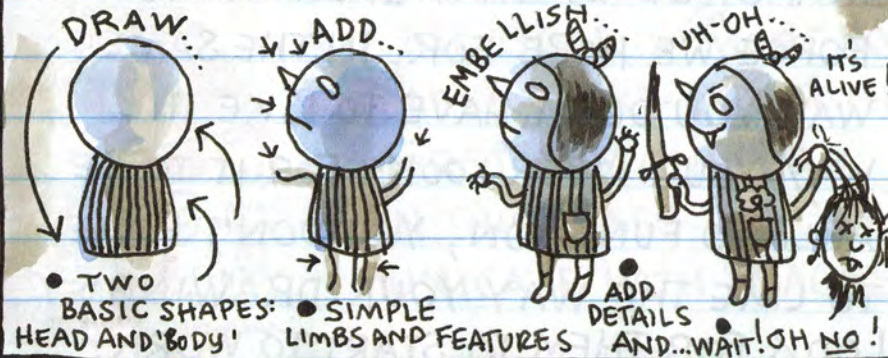
This POEM IS SOMETHING I THINK OF WHEN I DON'T WANT TO DO MY DIARY PRACTICE, WILL IT BE WORTH THE EFFORT? THE PART OF ME THAT WILL NOT GO WILL EVER-NEVER KNOW.

TOO SCARED TO DRAW

IN THE BEGINNING THERE WASN'T DRAWING OR WRITING AS FAR AS OUR FOUR-YEAR-OLD HAND WAS CONCERNED, BUT AT SOME POINT SOON AFTER, DRAWING SPLITS OFF, AND FOR MOST PEOPLE IT MOVES FIRST TO THE MARGINS AND THEN VANISHES FROM THE PAGE ENTIRELY. IT'S A GHOST FOR MOST PEOPLE, A SCARY ONE WE AVOID ROUSING. WHEN WE MUST DRAW, WE USE A SYMBOL. → NO GHOST CAN INHABIT A STICKMAN. NO GHOST WANTS TO.



CARTOONIST IVAN BRUNETTI IDENTIFIES A DIFFERENT WAY OF DRAWING A SIMPLE CHARACTER THAT IS ESPECIALLY USEFUL FOR THOSE WHO NEED A WAY TO BEGIN. FOLLOW THESE STEPS...





SOMETIMES SOME UNINTENDED CHARACTERS SHOW UP. I MEANT TO DRAW THE STATUE OF LIBERTY BUT SOMETHING ELSE SUGGESTED ITSELF ALONG THE WAY. A GHOST GOT IN. I'M GLAD. BRUNETTI'S WAY OF DRAWING HAS ENOUGH ROOM INSIDE TO BE INHABITED BY THAT ENLIVENING FORCE WE HOPE FOR. IN THE SAME WAY YOU DON'T HAVE TO LIKE THE WAY YOUR LIVER LOOKS FOR IT TO BE ABLE TO FUNCTION, YOU DON'T HAVE TO LIKE THE WAY YOUR DRAWINGS LOOK FOR THEM TO START TO WORK.



Fig 706
"COOK"
COPY OF
STUDENT
DRAWING

THERE IS AN ENERGY ON THE FIRST DAY OF CLASS - DREAD AND HOPE COMBINED - AND I DON'T WANT TO WASTE IT ON INTRODUCTIONS OR TALKING ABOUT THE CLASS, WE START DRAWING RIGHT AWAY.

I GIVE THE CLASS A SHORT, SIMPLE LESSON ON HOW TO DRAW A FIGURE IN THE STYLE OF IVAN BRUNETTI AND THEN WE BLAST OFF ON AN EXPEDITION THAT WILL LAST THE WHOLE SEMESTER.



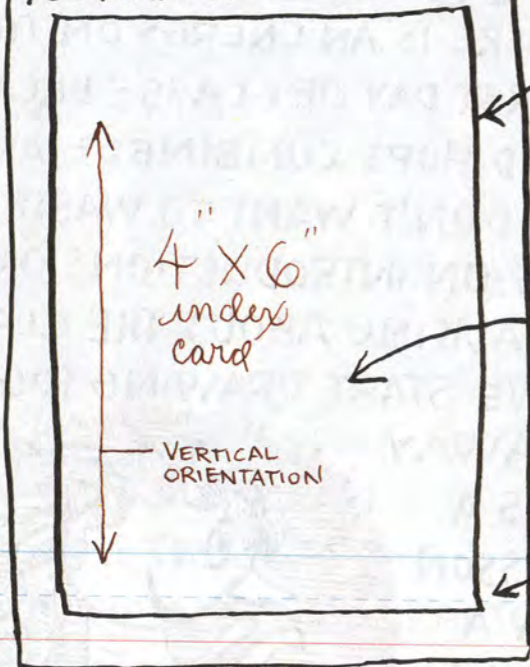
Fig 8794
"MERMAID"
COPY OF
STUDENT
DRAWING!

MY GOAL IS MORE ROCK AND LESS TALK FROM THE FIRST DAY ONWARD. IN THIS CLASS WE COMMUNICATE WITH IMAGES.



Fig 2789
Copied
FROM
A 15th
CENTURY
MANUSCRIPT
"marginalia"

YOUR NAME THE DATE



WRITE YOUR NAME
WRITE THE DATE

DRAW A FRAME
THE FRAME IS IMPORTANT.

INSIDE OF THE FRAME IS THE "LIVE AREA"
- A PLACE WHERE SOMETHING CAN HAPPEN.

OUTSIDE OF THE FRAME IS JUST PAPER. THE FRAME IS THE ENLIVENER

attendance cards

WE BEGIN EACH CLASS BY DRAWING A SELF PORTRAIT IN RESPONSE TO A PROMPT. WE DRAW FOR THE LENGTH OF A SONG I'VE CHOSEN, ABOUT 3-4 MINUTES.

I ASK THAT YOU DRAW WITHOUT STOPPING FOR THE ENTIRE LENGTH OF THE SONG AND INCLUDE YOUR FACE AND ENTIRE BODY.

FORMAT:

- 4 x 6 INDEX CARDS
- VERTICAL ORIENTATION
- FRAME DRAWN AROUND PORTRAIT AREA
- NAME IN UPPER LEFT CORNER
- DATE IN UPPER RIGHT

I'LL COLLECT THE CARDS AND RETURN THEM AT THE END OF THE SEMESTER

ADAPTED from an Ivan Brunetti EXERCISE

NAME HERE DATE HERE



Fig 1: The big head



Fig 2: Body shape and lively arms + leg lines



Fig 3

SNOWBALL HANDS
NOODLE ARMS AND LEGS
SIMPLE SHOES

Fig 4

SIMPLE FACIAL FEATURES and CHARACTERISTIC DETAILS

WE BEGIN BY DRAWING OURSELVES IN A STYLE IDENTIFIED BY IVAN BRUNETTI, WHOSE BOOK, "CARTOONING; PRACTICE AND PHILOSOPHY" IS REQUIRED READING FOR THIS CLASS. THE BRUNETTI STYLE!

IT'S A GOOD ALTERNATIVE TO STICK FIGURES WHICH CAN'T DO A WHOLE LOT BESIDES STOP TRAFFIC OR GET FRISKED.

KIDS DRAW THIS WAY NATURALLY: A BIG HEAD AREA, A SHAPE FOR THE BODY AREA, NOODLE ARMS AND LEGS, RUDIMENTARY HAND AND FOOT SHAPES, RUDIMENTARY FEATURES, AND THINGS THAT SHOW IT'S YOU, LIKE GLASSES, A HAIR TIE, KEYS AROUND YOUR NECK, A PATTERN ON YOUR SHIRT, AN OBJECT YOU HAVE WITH YOU



4 DRAWINGS in 12 MINUTES



materials

- 4" X 6" INDEX CARDS
- FLAIR PEN
- TIMER →

YOUR ASSIGNMENT:

DO 4 FULL-BODY SELF PORTRAITS-
USE the Attendance Card FORMAT

A 3ish minute song will
also work as a timing
device

DRAW YOURSELF
as

- AN ASTRONAUT IN SPACE
- TURNING INTO AN ANIMAL
- TURNING INTO A FRUIT
OR VEGETABLE (NO BANANAS)
- TURNING INTO A MONSTER

3 minutes each

DRAW FOR THE
ENTIRE TIME,
THESE ARE

"SILENT" PANELS

no words







COPY OF
STUDENT DRAWING
2018

KEEP YOUR PEN MOVING



COPY OF
STUDENT
DRAWING

about 15-20 minutes

Beginning each
DRAWING SESSION
WITH AN 'Attendance
Card' SELF PORTRAIT
HELPS US GET READY.
IT WARMS UP OUR
DRAWING HAND AND
BRINGS THE CLASS
TOGETHER.

I LIKE TO HAVE MY
STUDENTS HOLD
THEIR DRAWINGS UP
WHEN THEY FINISH
EACH ONE. I SAY

HOLD THEM
SO THAT THE
DRAWINGS
CAN SEE
EACH OTHER

FROM THE
START WE
REGARD
THEM AS
SOMETHING
ALIVE.

DOING THESE FOUR
DRAWINGS ON THE
FIRST DAY OF CLASS
IS A GOOD WAY
TO SEE WHO IS
in the room

COPIES OF STUDENT DRAWINGS



WHEN WE LINE UP THESE 4 DRAWINGS IN A ROW, WE SEE SOMETHING WE COULD CALL A DRAWING STYLE. TO ME IT'S LIKE A VOICE TRYING TO TELL ME SOMETHING AND MY JOB IS TO LISTEN BY LOOKING. PART OF THIS CLASS IS

ABOUT LOOKING IN A WAY THAT ALLOWS THE LINE-VOICE TO BE 'HEARD.'

THIS EXERCISE WORKS BEST WHEN YOU DON'T KNOW HOW YOU'LL BE DRAWING YOURSELF UNTIL THE MOMENT YOU BEGIN. THIS



GIVES ANOTHER PART OF YOU A CHANCE TO MAKE ITSELF KNOWN. I like

making a DECK OF DRAWING PROMPTS ON OLD PLAYING CARDS, USING A SHARPIE. WHICHEVER CARD I PULL IS THE ONE I HAVE TO DRAW



DRAW YOURSELF

- SURFING WITH A SHARK
- AS A STATUE IN A MUSEUM
- IN THE HOSPITAL
- DOING SOMETHING YOU WOULD NEVER DO
- AS CONJOINED TWINS
- EATING FRIED CHICKEN
- IN THE DEEP DEEP SEA
- AT THE BEAUTY PARLOR
- AS A VIKING
- AS THE GOD OF FIRE
- IN A MARCHING BAND
- AS A FRENCH PERSON
- TUNNELING TO FREE DOM
- RIDING AN INSECT
- AS A CAVE PERSON WITH A PAL
- GETTING ARRESTED
- AS A BEARDED LADY
- SHOOTING OUT OF A VOLCANO
- DANCING WITH A POTATO
- TIGHTROPE WALKER
- VOMITING
- RUNNING FROM A GIANT SNOWBALL
- RIDING A BIRD
- DANCING SADLY
- AS GOD OF SPRING (DESS)
- CLIMBING A ROPE
- AS A LOVELY FOUNTAIN
- ENCOUNTER WITH SQUIRREL
- ESCAPING FROM JAIL
- PLAYING IN A BAD JAZZ BAND
- BEING CARRIED BY AN ALIEN
- AS A PIRATE
- AS A KID IN A COSTUME
- WITH 3 CATS
- LOST AT SEA
- AS A FRY COOK
- IN LOVE



Fig 477
COPY OF
STUDENT
DRAWING

THE DAILY DIARY



Fig 478
COPY OF
STUDENT
DRAWING

MATERIALS: FLAIR PEN, COMBOOK, TIMER

about 20 minutes use LEFT HAND PAGE

1. ON A CLEAN PAGE OF YOUR COMBOOK, DRAW A "REVIEW FRAME" THAT LOOKS LIKE THIS →

WRITE TODAY'S DATE

DID	SAW
1	1
2	2
3 3 MINUTES	3 3 MINUTES
4	4
5	5
6	6
7	7
HEARD SOMEONE SAY 30 SECONDS	QUESTION ABOUT THE DAY 30 SECONDS

2. SET A TIMER FOR 3 MINUTES. IN THE FIRST COLUMN, WRITE 7 OR SO THINGS YOU DID IN THE LAST 24 HOURS.

3. REPEAT THIS IN THE SECOND COLUMN BUT

THIS TIME WRITE DOWN THINGS YOU SAW.

4. WRITE SOMETHING YOU HEARD SOMEONE SAY

here you

ABOUT 30 MINS including SETUP

5. WRITE A QUESTION THAT CAME UP FOR YOU IN THE LAST BOX - SOMETHING YOU'VE BEEN WONDERING ABOUT.

THESE LAST TWO BOXES SHOULD TAKE ABOUT 30 SECONDS EACH

6. READ OVER YOUR 7 MINUTE DIARY AND CHOOSE AN IMAGE FROM EITHER THE DID OR SAW LIST, THINKING OF EACH THING AS A SCENE. EVERYTHING ON THOSE LISTS INVOLVES THE SETTING AND SOMETHING YOU WERE DOING: SOME KIND OF ACTION

use right hand page

DRAWING OF YOURSELF IN THE SCENE, INCLUDING YOUR WHOLE BODY, ENGAGED IN SOME ACTION 5 MINUTES

SETTING:
APPROX TIME:

5 MINUTES

7. DRAW A FRAME THAT TAKES UP ABOUT HALF A PAGE

8. BELOW IT WRITE THE PLACE WHERE THIS SCENE HAPPENED AND THE APPROXIMATE TIME IT TOOK PLACE

9. SET THE TIMER FOR FIVE MINUTES AND WRITE THIS SCENE IN THE FIRST PERSON PRESENT TENSE - LIKE IT'S HAPPENING RIGHT NOW. KEEP YOUR PEN MOVING THE WHOLE TIME -

10. DRAW YOURSELF IN THE SCENE USING THE 'BRUNETTI STYLE' FOR 5 MINUTES WITHOUT STOPPING

ALTERNATE between BEGINNING WITH the DRAWING every other day. REVERSE STEPS 9 AND 10.



DID

SAW

1. WOKE UP BECAUSE OF SIRENS - SOUNDED LIKE THEY WERE FROM SEVERAL TOWNSHIPS ALL HEADING SOUTH. ABOUT 4 AM
2. WENT BY THE AMISH, GOT GAS + GAS STATION CHICKEN. WENT TO ALBANY.
3. READ "WARTASH" IN THE BATH TUB FOR TWO HOURS
4. WORKED ON MCI BOOK WITH BRITISH PERIOD DRAMAS PLAYING ON YOU TUBE
5. WALKED THE GROVE LISTENING TO THE MCI 818 PLAYLIST
6. DREW A 12 PANEL 12 MINUTE COMIC STRIP ABOUT A GUY GETTING ATTACKED BY A CAT
7. WATCHED 'NASHVILLE' UNTIL RAYNA DIED AND DECIDED I WAS DONE WITH IT.

1. ALL OF THE DOGS TOYS SCATTERED ON THE BACK PORCH. THE HULKS HEAD HAS BEEN CHEWED OFF.
2. CHURCH VAN WITH 8 PEOPLE GETTING OUT OF IT. ADULTS WITH DISABILITIES BUYING GROCERIES TOGETHER.
3. BARN SWALLOW ON HER NEST LOOKING DOWN AT ME FROM FRONT PORCH CROSS BEAM
4. RIPLEY'S RALLY T-SHIRT WITH FLAMING SKELETON AS THE BODY OF THE MOTOR CYCLE.
5. THE HORROR HAIRBALL
6. WHAT HA JIN LOOKS LIKE
7. EVERYTHING TURNING THAT DEEP BLUE AFTER SUNSET - THE FIELD TO THE WEST OF THE HOUSE

"OH, I DRIVE FOR THE AMISH. I DRIVE THE ONES FROM UP NORTH AWAYS. I DON'T SUPPOSE YOU WOULD KNOW ANY OF THEM?"

OVER HEARD

I WONDER IF ANYONE HAS EVER DOCUMENTED THE OBJECTS LEFT BEHIND BY POWS. - ESPECIALLY THE THINGS THEY FASHIONED TO MAKE THEIR SITUATIONS MORE COMFORTABLE.

QUESTION

note: you can always spend MORE than the suggested time, but not less.



✂ GOT GAS ✂ GOT GAS STATION CHICKEN ✂

I'M AT PUMP FOUR AT THE ALBANY MOBILE STATION FINISHING FILLING UP AND TRYING TO TALK MYSELF OUT OF GOING INSIDE TO GET SOME FRIED CHICKEN AND ICED TEA. A YOUNG WOMAN IN SHORTS AND PRETTY SANDALS GOES IN BEFORE ME, HOLDS THE DOOR SO IT DOESN'T SHUT ON ME AND SMILES: A FLOWERED SUMMER BLOUSE, SHORT BLONDE HAIR IN KIND OF A MOM CUT, SHE LOOKS PRETTY STRAIGHT, HAS A CUTE HAND BAG, I WATCH HER B-LINE FOR THE CHICKEN COUNTER. THERE IS A SIGN FEATURING THE FRANCHISE LOGO HANGING ABOVE THE VERY SHY GIRL WHO IS TAKING HER ORDER. IT'S A DRAWING OF A SORT OF 'RISKY BUSINESS' ERA TOM CRUISE WITH SUNGLASSES AND CHEF'S HAT LINE DRAWING. THE GIRL HAS A WORD TATTOOED ON BOTH ARMS BUT I CAN'T READ IT.



TIME

"TIME IS THE SUBSTANCE I AM MADE OF. TIME IS A RIVER THAT SWEEPS ME ALONG, BUT I AM THE RIVER. IT IS A TIGER WHICH DESTROYS ME BUT I AM THE TIGER." FROM 'LABYRINTHS' BY JORGE LUIS BORGES

MUSIC AND COMICS

REMINDE ME OF EACH OTHER. I often use music as a TIMING DEVICE;

A 3 MINUTE SONG HELPS US MAKE A 3 MINUTE DRAWING. IT PROVIDES THE TIME FRAME FOR THE MOTION OF OUR HAND, AND THE SOUND OF A BEGINNING, MIDDLE, AND END THAT ALLOWS US TO LEARN THAT DRAWING NEEDS A BEAT, SOMETHING TO SWING TO.

about 20 minutes

ALMOST ALL OF OUR EXERCISES INVOLVE WORKING WITHIN A SPECIFIC TIME FRAME.

IVAN BRUNETTI HAS AN EXERCISE THAT ASKS US TO DRAW SOMETHING OVER AND OVER IN LESS AND LESS TIME WHICH MAKES US DRAW FASTER WITH LESS CONTROL, ALLOWING FOR OUR HAND TO DO THINGS THAT SURPRISE US, AND INTRODUCE US TO SPONTANEOUS GESTURES THAT MAKE FOR ORIGINAL LINES AND SHAPES THAT CAN'T REVEAL THEMSELVES OTHERWISE.

"FASTER, FASTER IVAN BRUNETTI!" IS WHAT I CALL MY ADAPTATION OF HIS EXERCISE.



FLAIR PEN
5 SHEETS OF 8.5 X 11"

DRAW A CAT IN 60 SECONDS, GO!	CAT IN 45 SECONDS GO!	CAT IN 30 SECONDS GO!
CAT IN 20 SECONDS GO!	DRAW A CAT IN 10 SECONDS GO!	CAT IN 5 SECONDS GO!

FOLD INTO 6THS
DRAW EACH OF THESE THINGS FASTER and FASTER

- A CAT
 - A SKELETON
 - A ROOSTER
 - AN ELF
 - A HOUSE ON FIRE
- DRAW IT FASTER IN LESS TIME IN EACH FRAME

