

The Art of Visual Memory

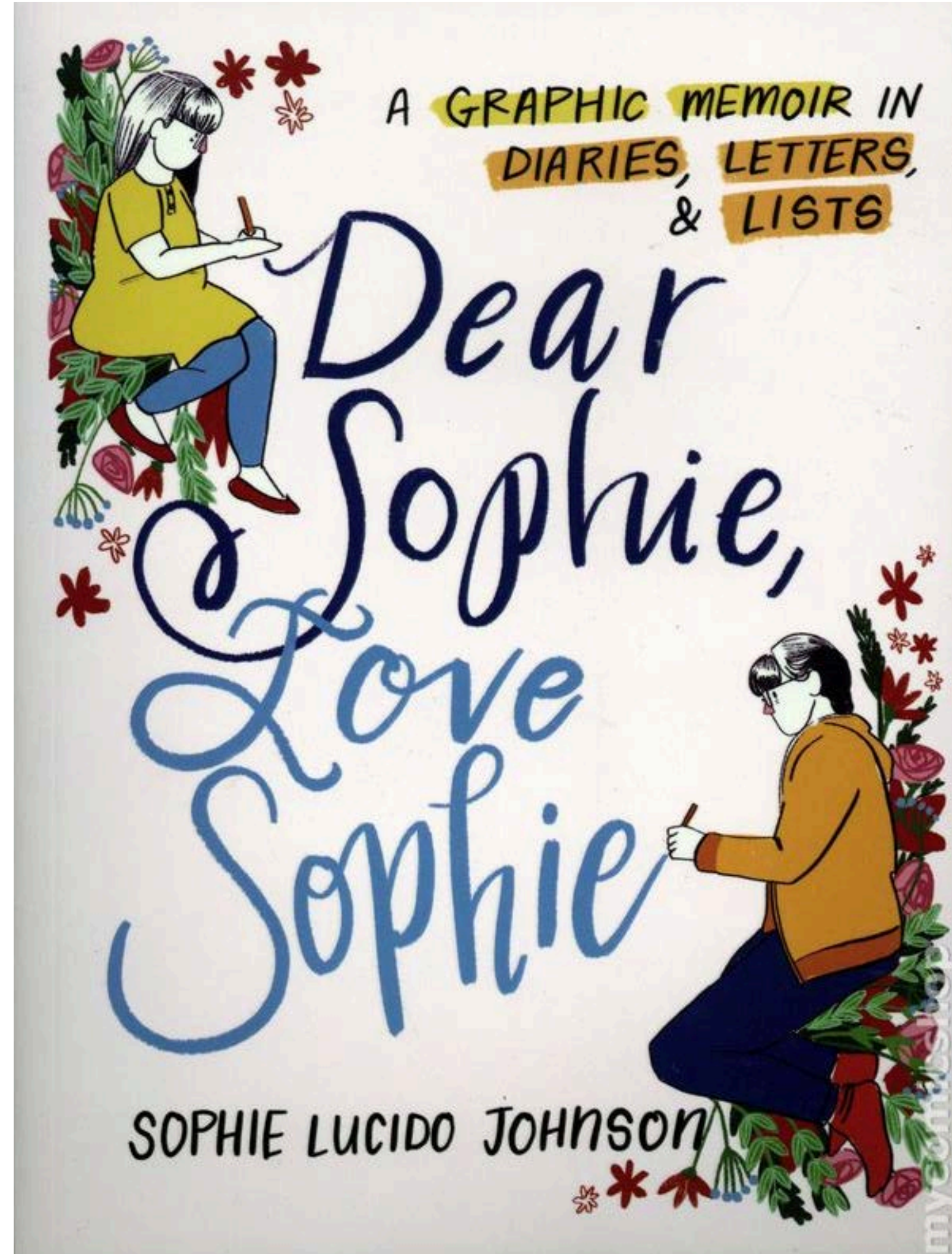
Biography and Memoir in the Graphic Novel format

Assistant Professor Sara Gomez Woolley | SEPT 5th 2023

WELCOME TO WEEK 2!

IT'S SELF PORTRAIT TIME!





What would you say to your teenage self if you could?

Inspired by the journals she kept growing up, Sophie Lucido Johnson began an interactive conversation between her younger self and her current self. When she began the exercise, Sophie envisioned sharing important lessons on what it means to love your body, navigate relationships, and discover what fulfills you, no matter where life takes you. But as these "exchanges" deepened, adult Sophie discovered she had much to learn about life from young Sophie as well. Fully illustrated with handwritten text, Dear Sophie, Love Sophie deftly explores topics like queer identity, body image, inherited trauma, belonging, privilege, heartbreak, first love, and much more in a unique and captivating way.

- The COMICS BEAT

SHARE: Homework 1 - Self Portraits

BASIC GRAMMAR OF COMICS

Reading Order

Panel

Gutter

Tier

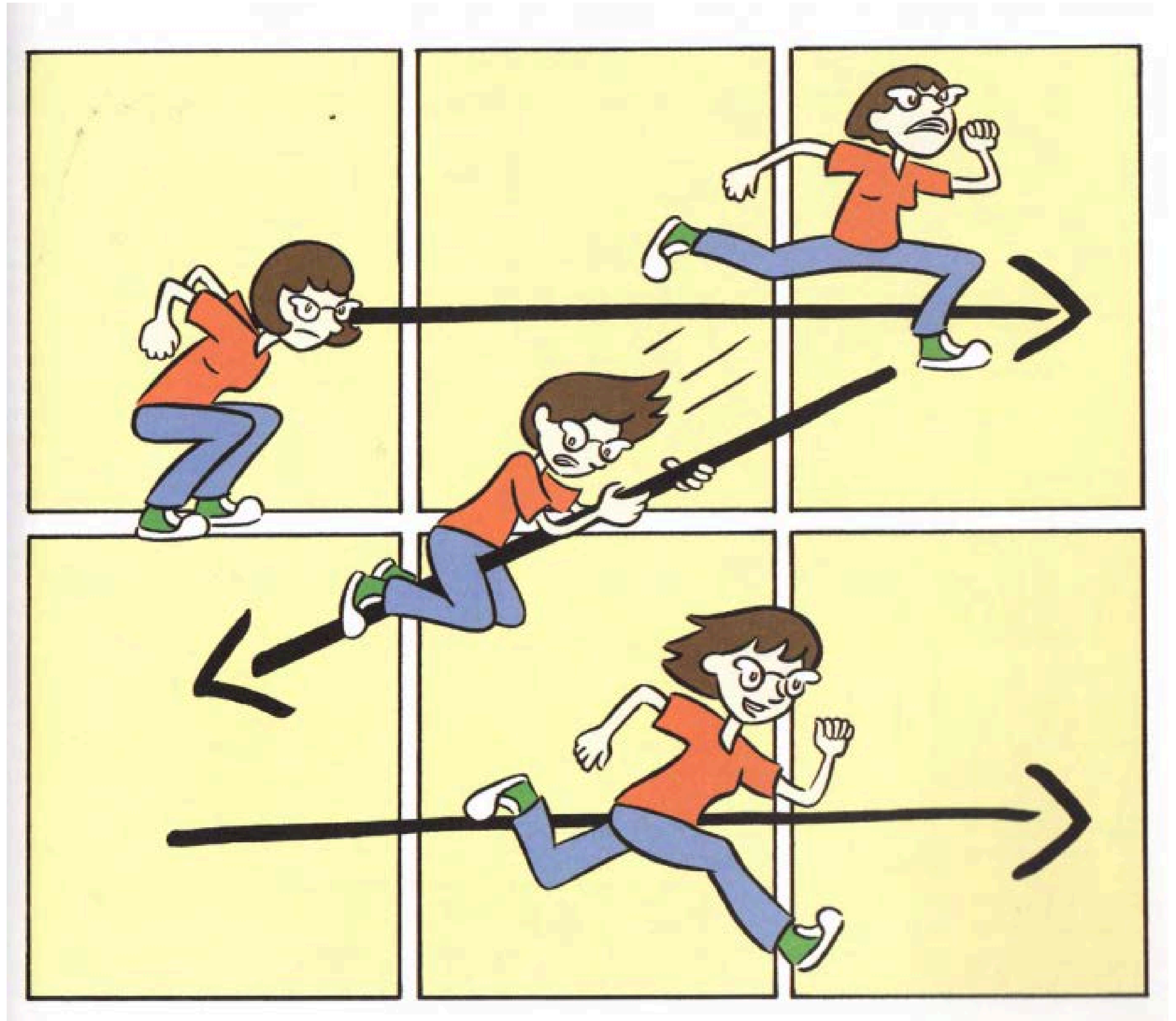
Flow and Eye Track

Beats and Timing

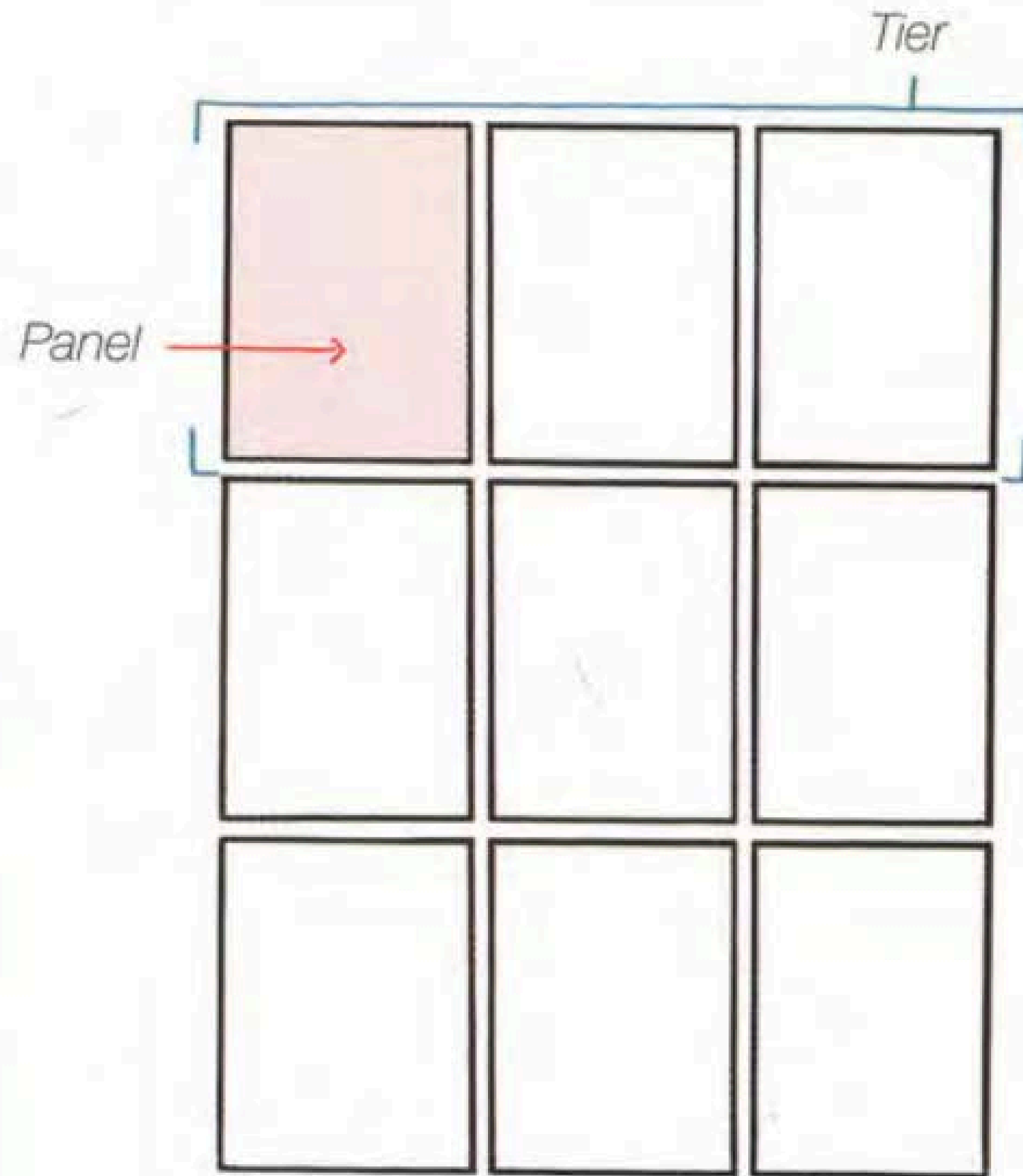
Shot Choice

Pagination / Page Turn

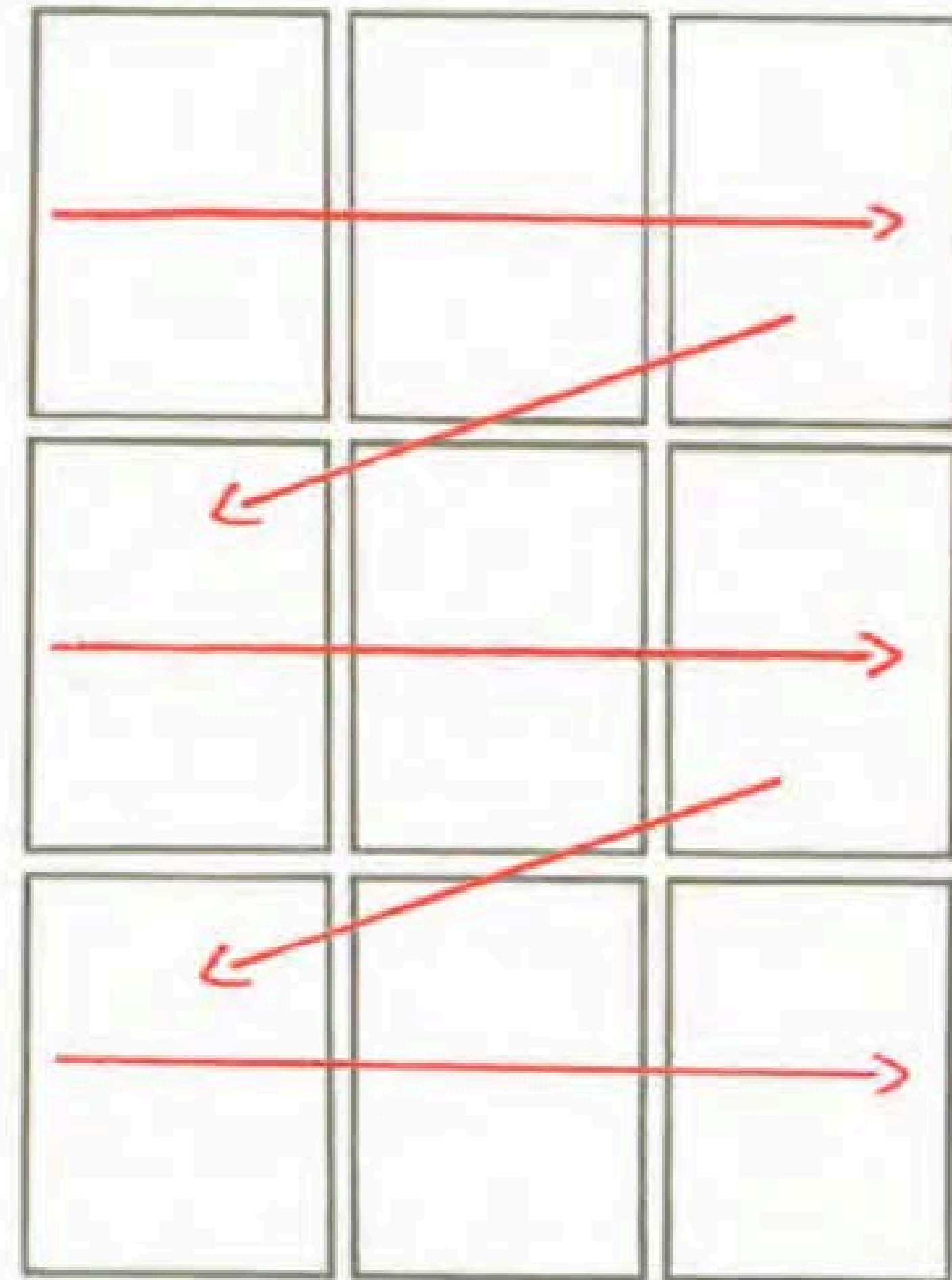
Z FORMATION



Robyn Chapman

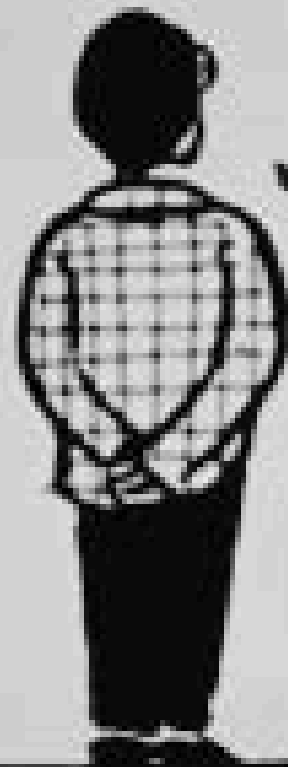


Most comic book pages are made up of panels and tiers.



The rule of directional flow: left to right, top to bottom

com.ics (kom'iks)n. plural in form, used with a singular verb. **1.** Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer.



FOR ALL THE DOORS THAT OUR DEFINITION *OPENS*, THERE IS ONE WHICH IT *CLOSES*.

SINGLE PANELS LIKE *THIS ONE* ARE OFTEN *LUMPED IN* WITH COMICS, YET THERE'S NO SUCH THING AS A SEQUENCE OF *ONE!*



"Mommy, why ain't I Juxtaposed?"

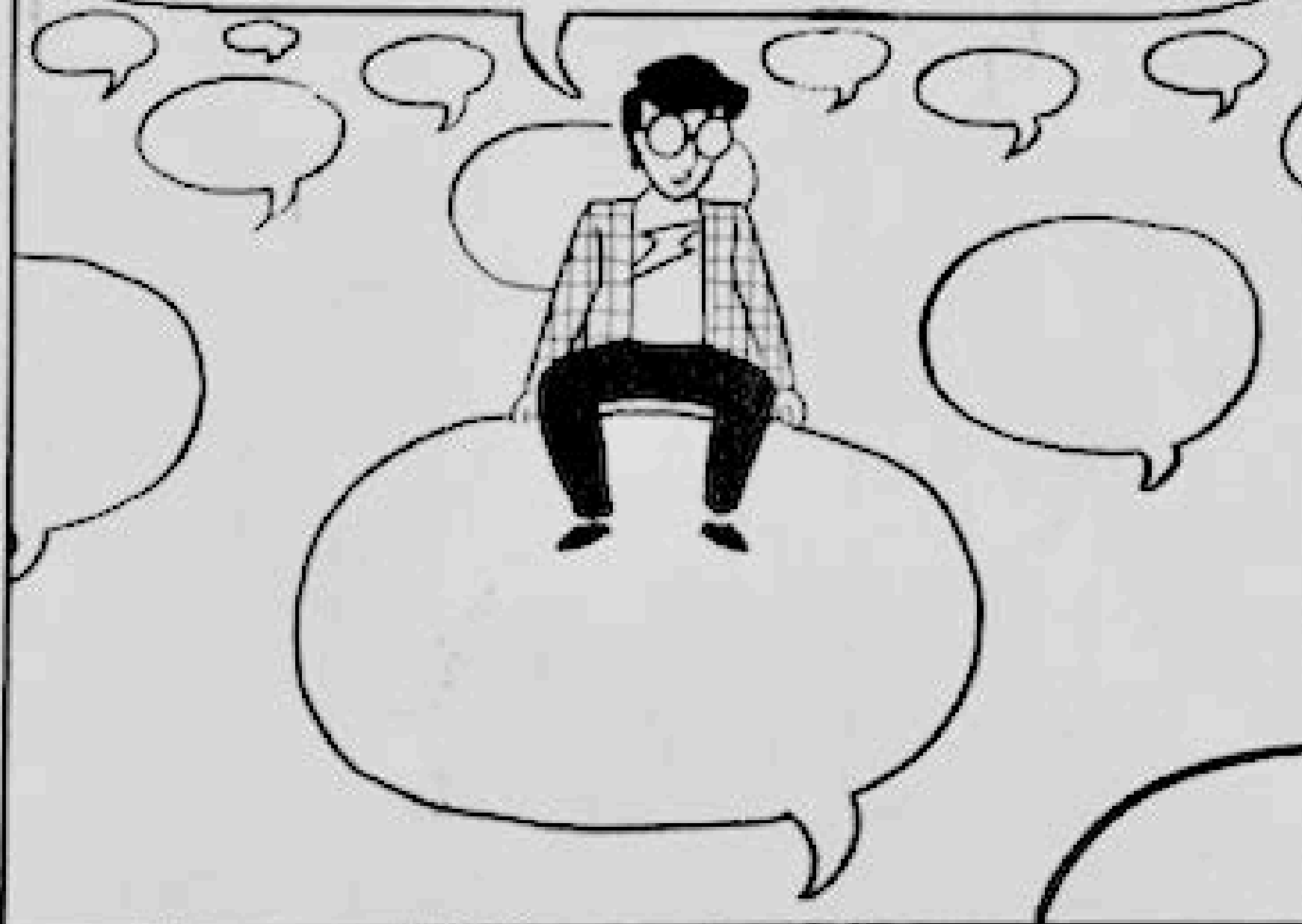
SUCH SINGLE PANELS MIGHT BE CLASSIFIED AS "*COMIC ART*" IN THE SENSE THAT THEY DERIVE PART OF THEIR *VISUAL VOCABULARY* FROM COMICS--



THIS SAME *SINGLE PANEL* MIGHT ALSO BE LABELLED COMICS FOR ITS JUXTAPOSITION OF *WORDS* AND PICTURES.



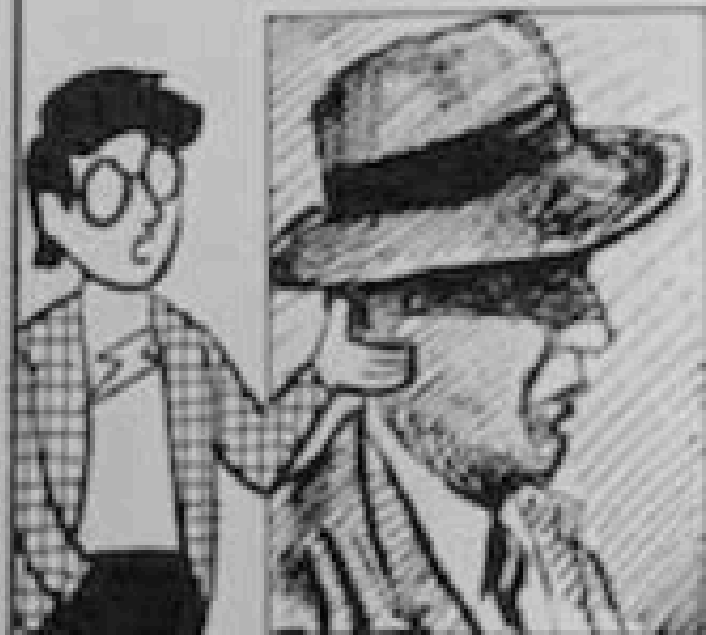
A GREAT MAJORITY OF MODERN COMICS *DO* FEATURE WORDS AND PICTURES IN COMBINATION AND IT'S A SUBJECT WORTHY OF STUDY, BUT WHEN USED AS A *DEFINITION* FOR COMICS, I'VE FOUND IT TO BE A LITTLE TOO *RESTRICTIVE* FOR MY TASTE.



OF COURSE, IF ANYONE WANTS TO WRITE A BOOK TAKING THE *OPPOSITE* VIEW, YOU CAN BET I'LL BE THE FIRST IN LINE TO *BUY* A COPY!



BUT I SAY THEY'RE
NO MORE **COMICS**
THAN THIS STILL OF
HUMPHREY BOGART
IS **FILM!**



HI,
BOGEY.

THEY ARE
CARTOONS,
AS AM I,
AND THERE IS A
LONG-STANDING
RELATIONSHIP
BETWEEN
COMICS AND
CARTOONS.



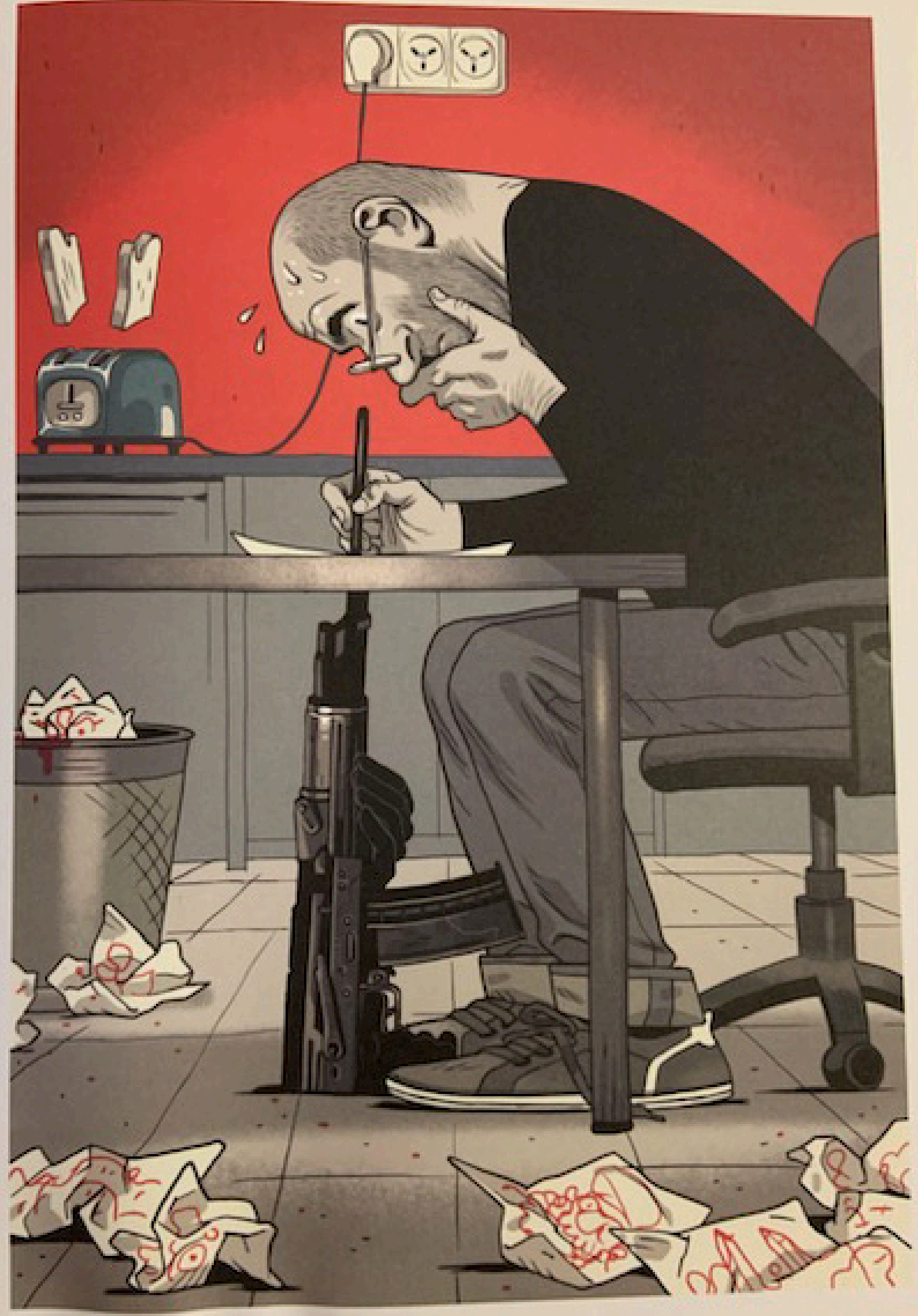
-- **BUT THEY ARE NOT**
THE SAME THING! ONE IS AN
APPROACH TO **PICTURE-MAKING**-- A
STYLE, IF YOU LIKE -- WHILE THE OTHER
IS A **MEDIUM** WHICH OFTEN **EMPLOYS**
THAT APPROACH.



MORE ON
THIS **LATER.**

THE ONE PANEL COMIC

JE SUIS CHARLIE

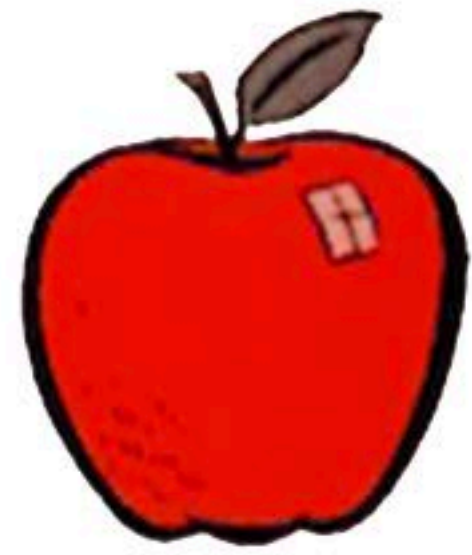


***text +
image***

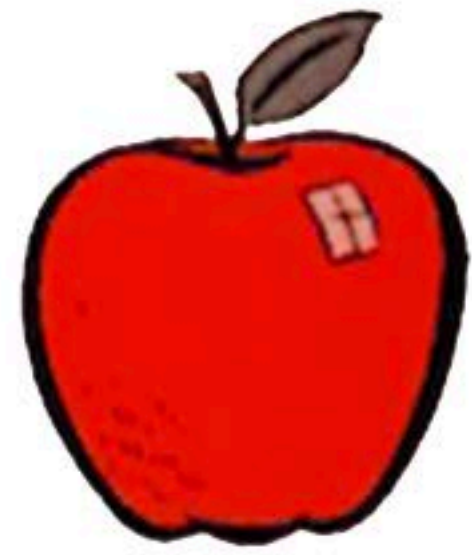
~~***textyimage***~~

***text +
image***

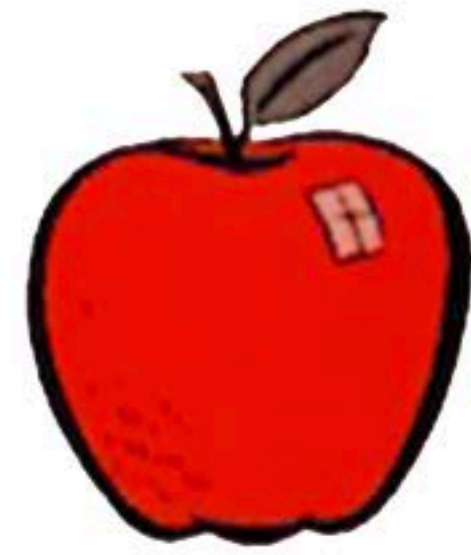
meaning



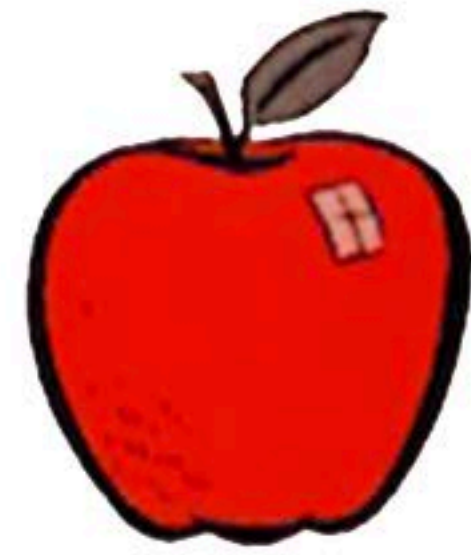
APPLE



NEW YORK



TEMPTATION



DOCTOR REPELLENT

WORDS in comics are more than just captions or titles.

What other ways do we see text used in comics?

THOUGHTS

SOUND FX!

NARRATION

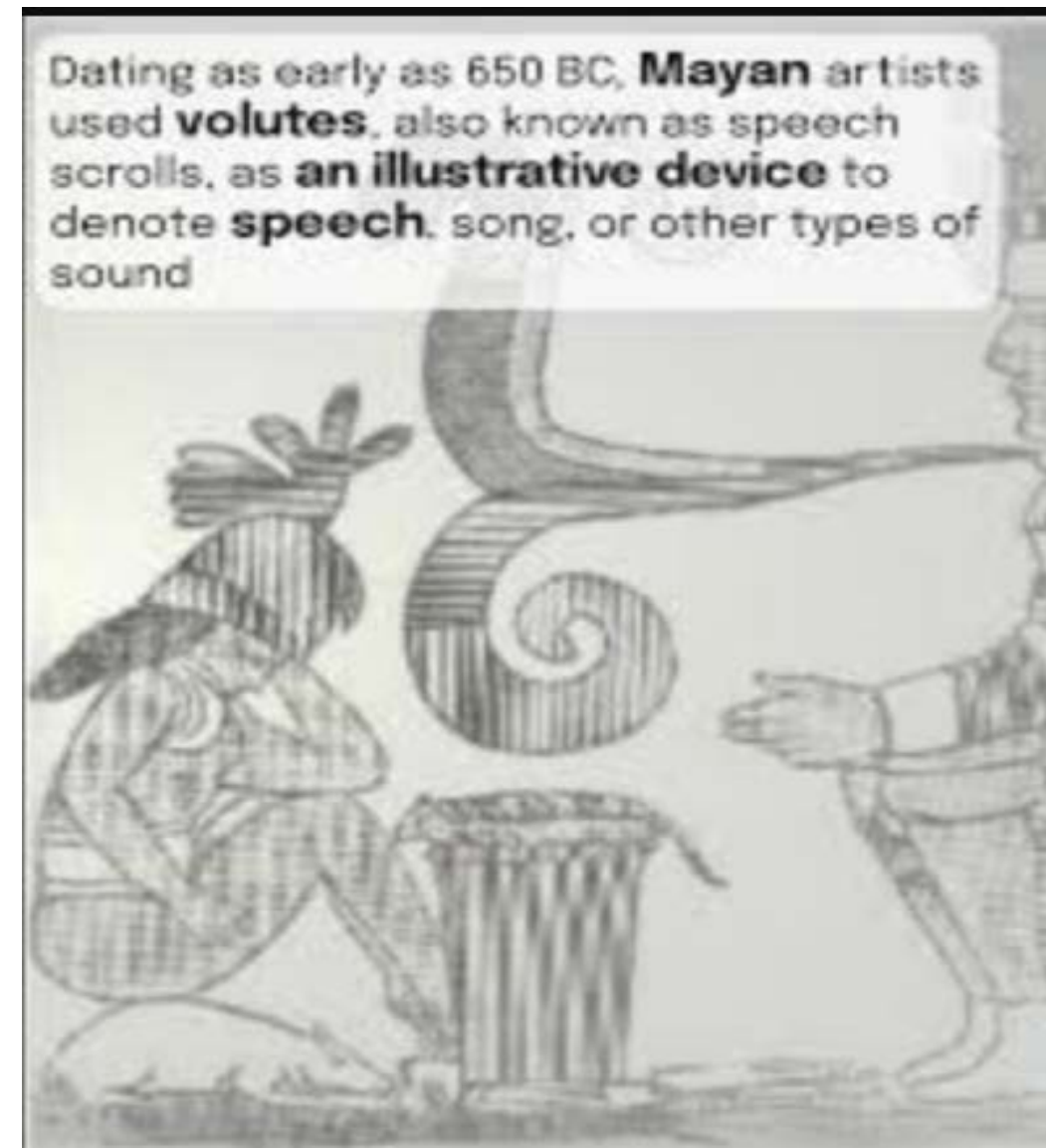
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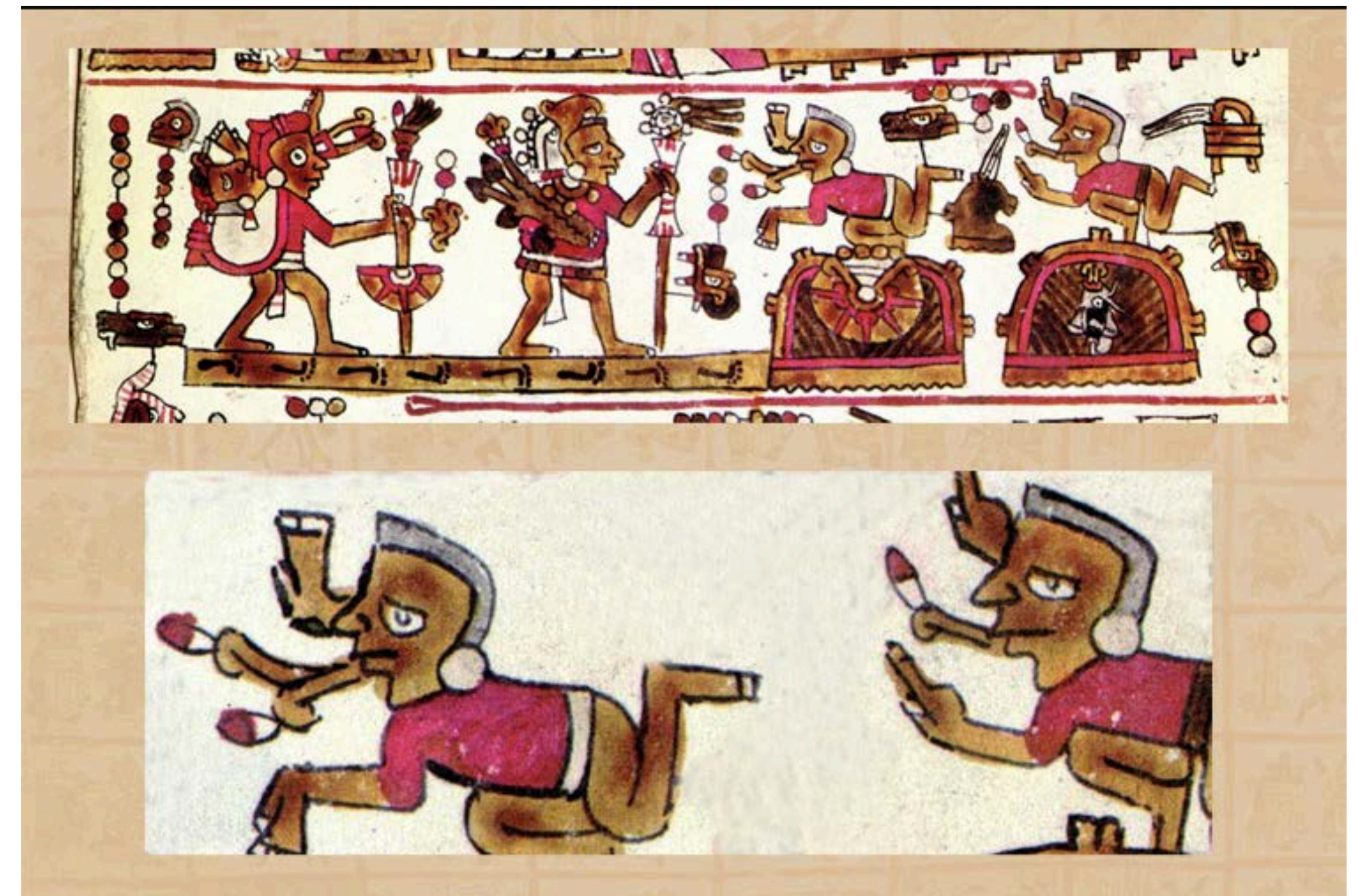
BACKGROUND TEXT

DIALOGUE!

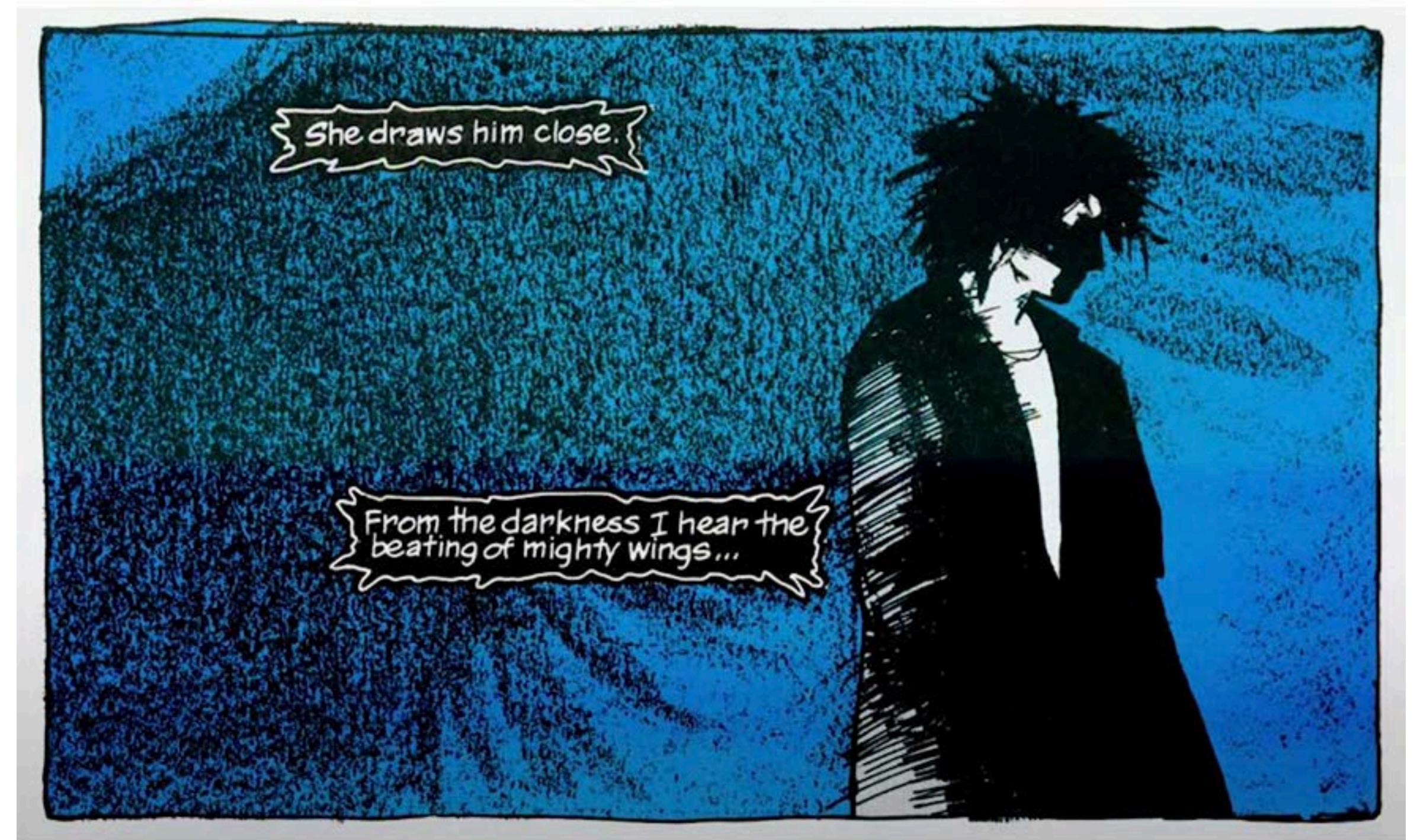
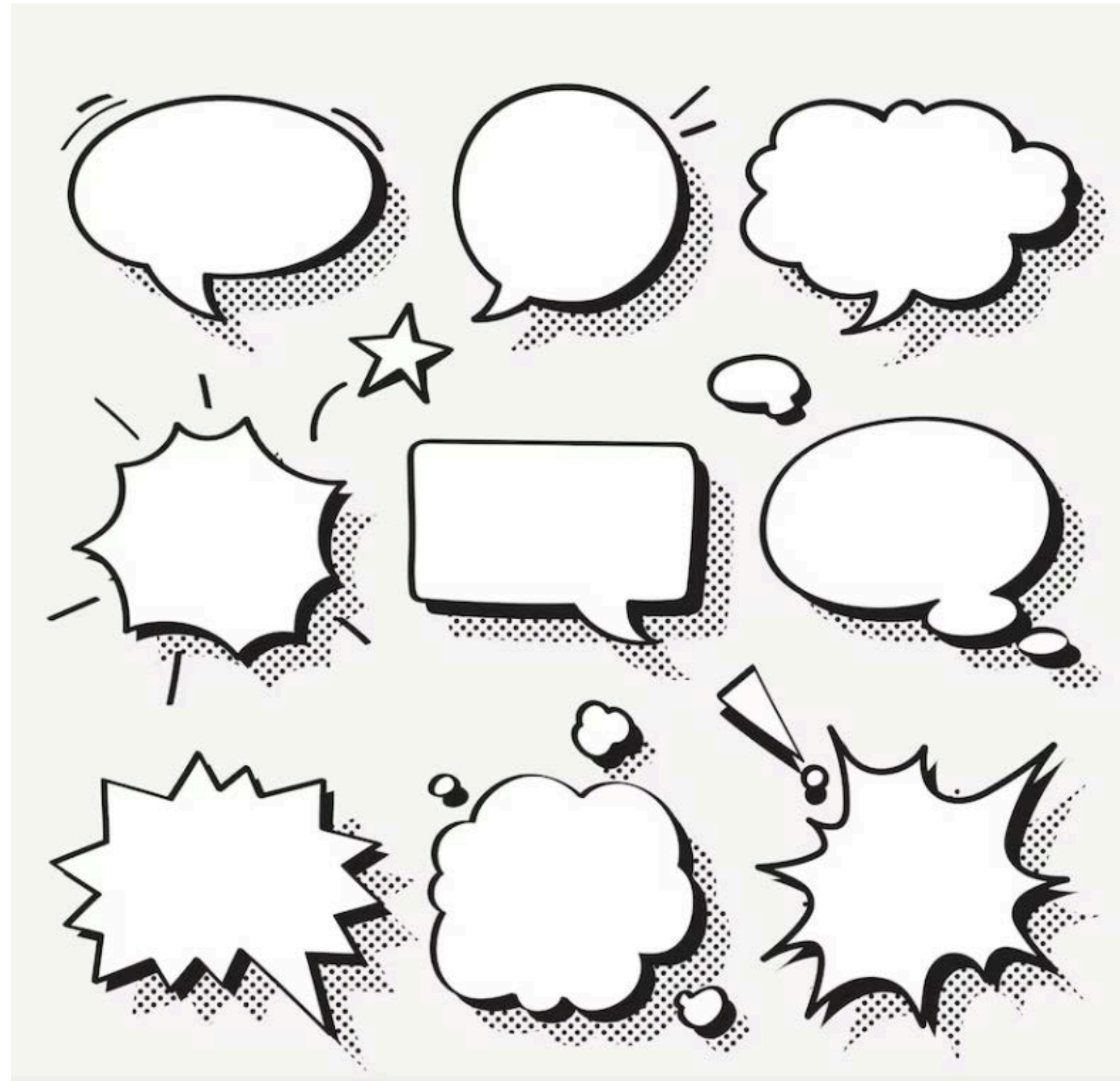




SPEECH as VISUAL FORM



SPEECH as VISUAL FORM



In-Class Exercise

NEW YORKER CAPTION CONTEST!



In-Class Exercise

On 5 separate POST-ITs neatly write:

- Something you overheard
- Something you said to someone earlier today
- A catch phrase or slogan
- A question of some kind
- An interjection – “Excuse me?”

Hint: MINE that Diary!

*Adapted from an Ivan Brunetti exercise

In-Class Exercise

On 8 separate index cards :

Use the pen or pencil of your choice to draw:

- The funniest thing you can think of
- The saddest thing in the world
- Something sexy
- Something abstract
- Something scary
- Something boring or mundane
- Something you saw earlier today
- Something you saw in a dream recently

Place the phrases under the drawings and keep moving them around until the word and pictures start to “click and elicit laughter. Experiment and play around, even edit either the word or the pictures; i.e. it’d be funnier if this was here or if this said that instead.

**They do not need to be FUNNY,
But they do need to CLICK.**

**Try collaborating. Would your
caption work better under
someone else's drawing?**

Try it and see!

One Panel Comic

Based on your observations about daily life, write and illustrate a few one panel comics that combine images and text to inform, enlighten, and/ or entertain us. You may choose to interpret this assignment as a series of one panel, slice of life cartoons or as 1 panel visual explorations into the author illustrator's (YOUR) inner world, such as those of Asaf Hanuka in *The Realist*.

Process:

1- In your sketchbook, (You can use your daily diary as a spring board.) loosely sketch a few (3-5) one panel cartoons .

Step One is the idea generation process. Keep it simple. Try not to worry over much about rendering or finalizing. The goal here is to further develop your voice and to practice generating multiple ideas.

2-Post your ideas midweek for peer critique. See if they are read as intended. See how respond.

3- Choose 1-2 of your favorites to **finalize**.

Final Requirements :

For this second assignment CRAFT counts. Here are some helpful hints:

Work out your concept first by loosely sketching in your journal, (This time, just use pencil.) and by soliciting critique.

USE the gridlines as guides for panel borders and lettering.

When you have a concept you like, transfer the sketch onto simple drawing paper. You may photocopy the drawing and lightly trace to do this, OR redraw. Either method is FINE.

DO Draw lightly. Don't make any marks on your paper hard enough that you can feel them. (This is a good time to try out that non-photo blue pencil!)

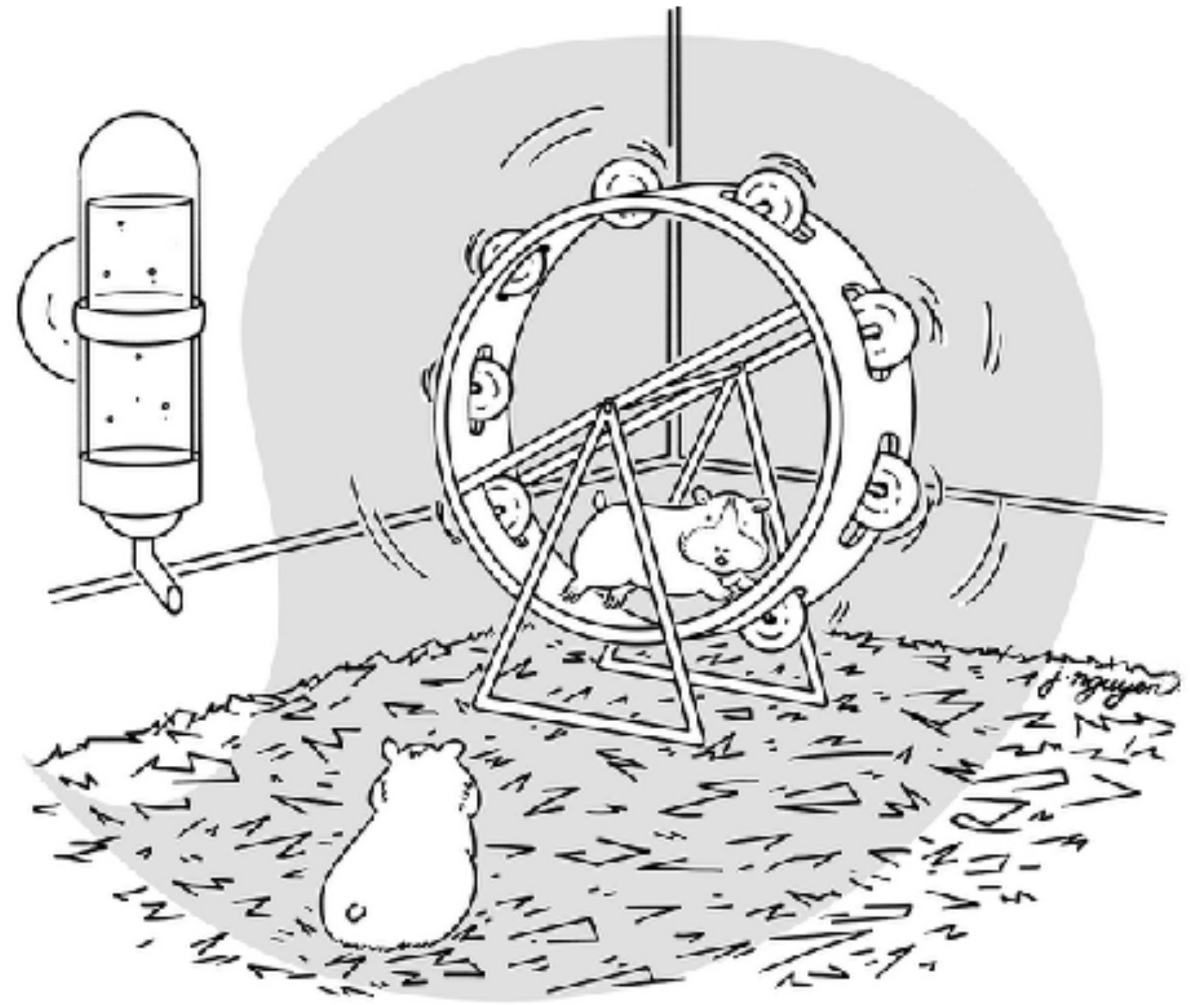
DO Use reference.

DO Use a ruler.

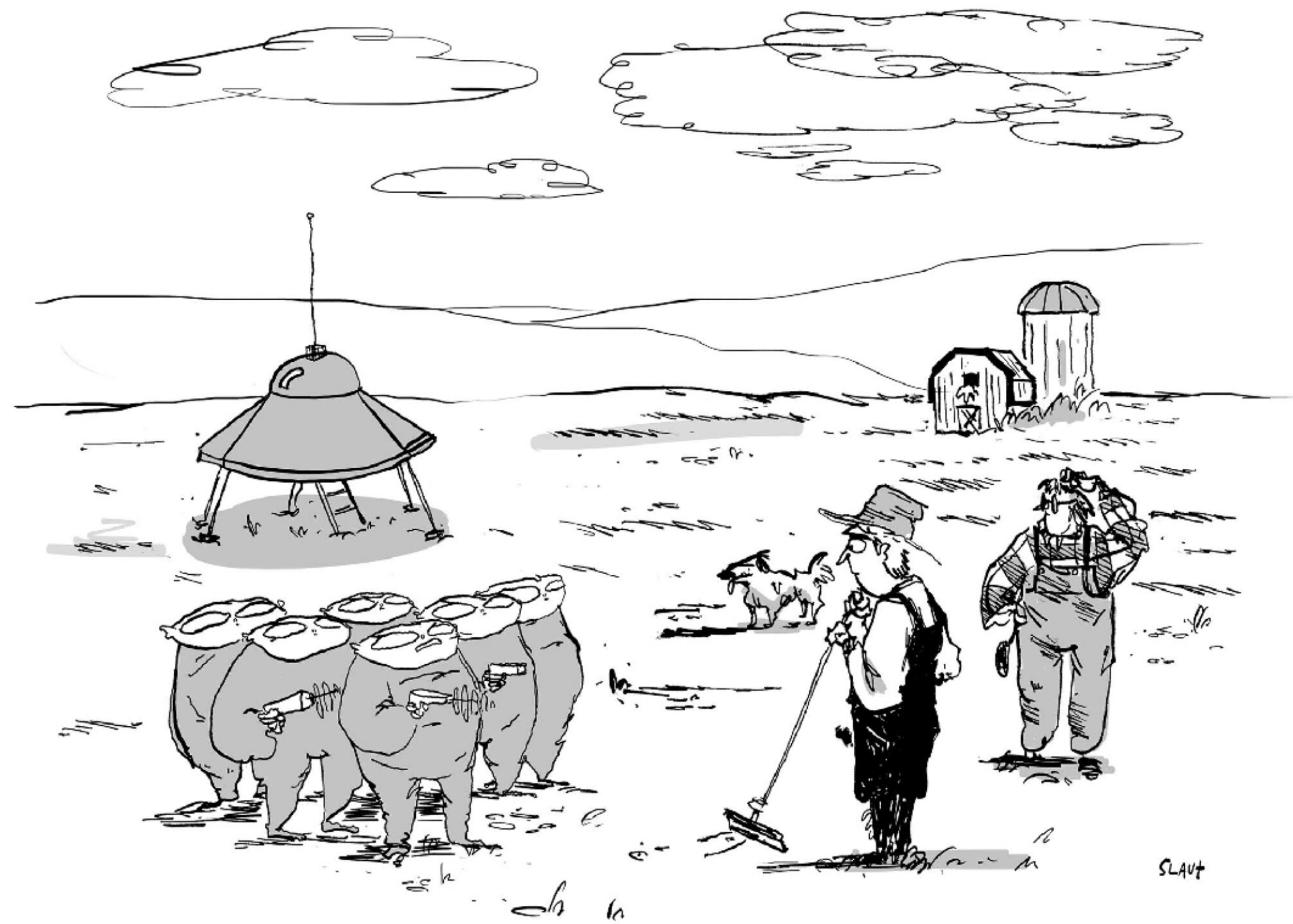
Using Ink, (and pencil too, if you prefer) render your 1 panel comics to a level of finish you consider complete. Keep in mind, this'll look different for each of us. This process of figuring out what FINISHED is for you, is a part of finding your voice.



"This is the precise reason I didn't want bamboo flooring."



"I need music when I run."



HOW THEY WERE NAMED

“Take us to your most influential power couple.”



*"I like his style.
He makes it look like an accident."*

ONE SECOND, DADDY NEEDS TO TAKE THIS CALL



I'M SORRY WE DID EVERYTHING WE COULD IT'S OVER

A SECOND CHANCE TO WIN



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WINTER SALE

WE WENT ON A FOUR DAY VACATION TO NEW YORK ON THE SECOND DAY AT MOMA. MY WIFE STARTED COUGHING.

BY EVENING SHE WAS LYING IN BED, LOOKING QUITE SICK. HER FEVER CLIMBED TO 102.2 DEGREES, BUT THAT'S FAHRENHEIT. IN CELSIUS THAT'S ONLY 39.

AROUND MIDNIGHT WE GOT INTO A CAB AND HEADED TO TIMES SQUARE FOR A 24/7 PHARMACY. BESIDES PILLS, IT WAS PACKED WITH CANDIES, AND HAD A DOCTOR ON THE PREMISES. SHE SAW US FOR \$30 AND PRESCRIBED ANTIBIOTICS.

BY THE THIRD DAY MY WIFE'S FEVER WAS STILL RISING AND THE COUGHING GOT WORSE. THIS TIME WE WENT TO A SPECIALIST BY THE EMPIRE STATE BUILDING. HE GAVE US A PRESCRIPTION FOR A DIFFERENT ANTIBIOTIC, A REALLY STRONG ONE, AND BILLED US \$290.

BY THE FOURTH DAY SHE FELT A BIT BETTER. JUST IN TIME TO START PACKING. THROUGH THE CAB WINDOW, WE SAW NEW YORK COVERED IN SNOW.

IT WAS BEAUTIFUL. JUST LIKE IN A MOVIE.

...SPREAD THE
...HOURS MY LIFE
...D WORKING.

...THOUGH
...EVERY
...THINK OF

...LUCKY I AM
...ATHING



Finish Quality

What's the difference?

Sketch = scribble scrabble

Rough = figuring out composition, tightening it up, etc.

Ready-For-Ink = like it says! Everything in the right places

Inked = finished

Obviously there is a complete range of stylistic choices that will vary what your "Finished" looks like.

There is also the question of the tools you use: digital, ink, watercolor, etc, all will have a different quality of finish, but sloppy and rushed will always look sloppy and rushed.



Sketch



Rough

finish quality terminology

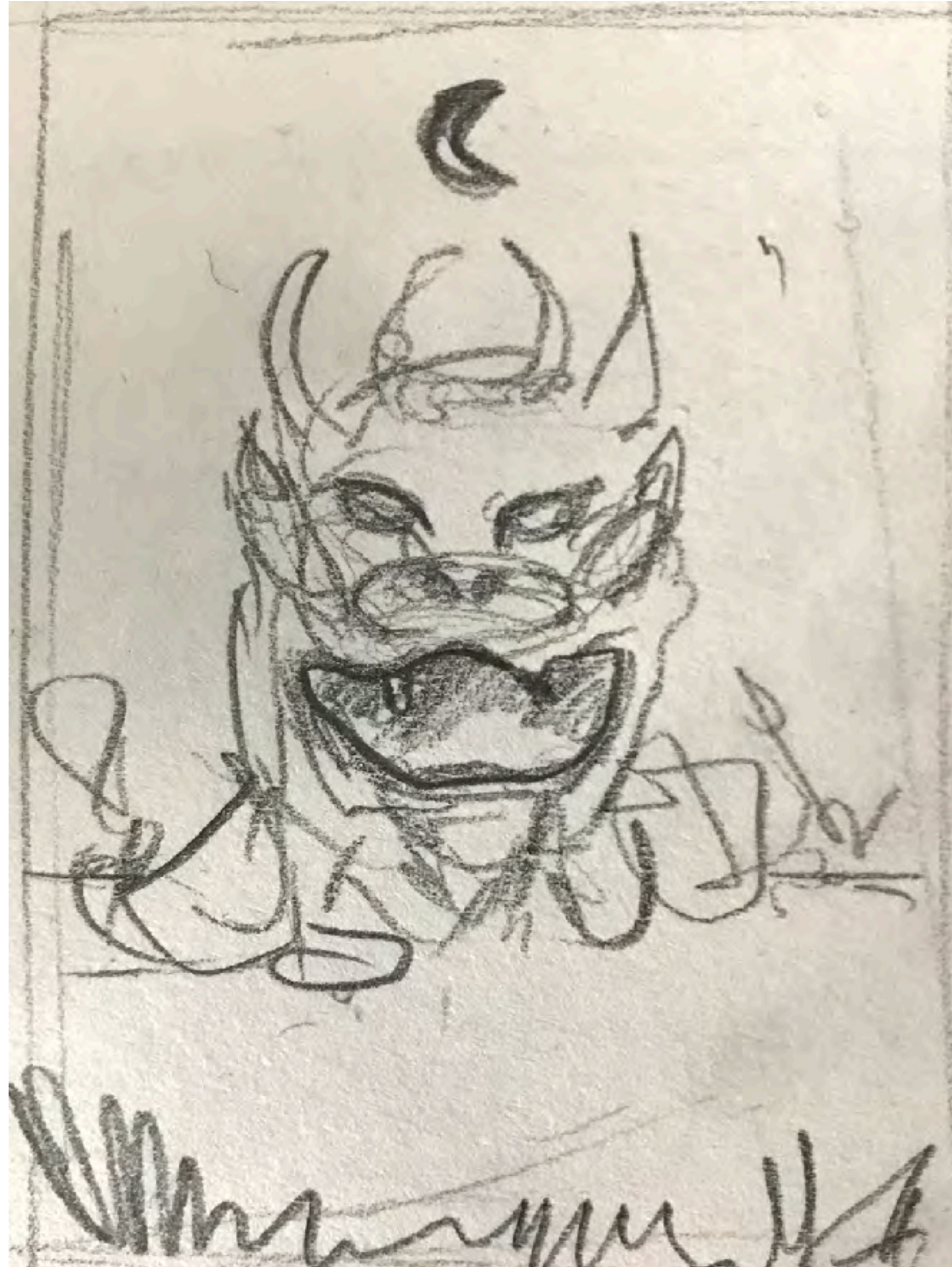


**Ready-for-ink
(pencil finish)**



Inked (finish)

Sketch



Final



“There is nothing sadder than watching students furiously erase line after line after line on their Wacom tablets, until they create a “perfect” one, unaware that they may be merely illustrating something preconceived and unquestioned. There are two fundamental flaws here. One, the students are erasing the invaluable evidence of their process, their thinking, their struggle, their search. Two the students never risk losing control, and thus never learn to regain control of the tool, or even allow the tool itself to suggest an unforeseen mark. There is no discovery, only micro-managing.”

- Ivan Brunetti, **Cartooning: Philosophy and Practice**, p22-23

PITCH -A - PALOOZA!

Put your names in the jar.

Separate into random groups of 3.

In each group, take turns pitching your ideas.

Set a timer. Each cartoonist should get about 5 minutes of feedback.

Take notes on your feedback, and write down any outlying questions for a group share at the end.

Things to listen for:

Does the idea seem visual?

Why would a comic be the right format for the story?

Does the idea feel complete as a short story? (early days I know!)

Through who's point of view will the story be told?

Close Your Eyes To See



Ms. Frisby and
Nicodemus from Don
Bluth's 1987 animated
film *The Secret of NIMH*.

Read the script and come to believe in it. If you can't believe in your script, you'd better choose another. Once you have your script, sit quietly with your eyes closed and envision the picture in your mind, finished if possible. Don't edit yourself at this point. Select a section of the script that you like and try to view it in your mind's eye. Envision the characters—their actions, costumes, and facial expressions. Hear the voices, the music, and the sound effects.

Don Bluth The Art of Storyboard

Identify the scenes

Free write your story. Don't censor yourself at all.

Then, Highlight the most important scenes of the story. You can do this digitally, but it can be much easier as well as help you to better digest the material if you do this task the old fashioned way!

Highlighting texts feels good. You can draw attention of people to a word or perhaps even to a whole sentence that spans across multiple lines in such a way that hyphenation etc. are not affected.

Look for the key events, plot points, and scenes that take the story forward to its conclusion.

Identifying these individual scenes are your first step in writing your comic.

Here's an example of a very familiar story, broken down to just its essential scenes:

FIRST HALF	SECOND HALF – DOUBLE UP
A little ship is pulled into a big ship.	The Millennium Falcon is pulled into the Death Star.
Leia attacks Stormtroopers. Is captured.	Luke and Han attack guards.
R2D2 and C3PO get to safety.	Luke and gang get to safety.
Leia is brought to Vader.	Luke and company discover that Leia is on the Death Star with Vader.
R2D2 is attacked by gang of Jawas.	Luke and company are attacked by a gang of Stormtroopers.
R2D2 and C3PO escape the Jawas by being purchased by Luke's uncle.	Luke and company escape down the garbage chute.
R2D2 runs off and Luke is almost killed chasing after him.	Luke is almost killed by the garbage monster.
Luke's aunt and uncle are killed.	Luke and gang are almost killed in the compactor.
Luke tells Obi Wan that he wants to save Leia.	Luke saves Leia by running around the Death Star with her.
Obi-Wan saves Luke in the bar with a fast light saber fight. Meet Han.	Obi-Wan saves the gang in the Death Star with a longer light saber fight.
Escape in the Millennium Falcon.	Escape in the Millennium Falcon.
They are followed and fired upon, but jump to hyperspace.	They are followed and fired upon, but destroy the fighters.
Death Star destroys Alderaan	Death Star follows them and is going to destroy the rebel base.
They see the Death Star and try to escape.	The rebels attack the Death Star and destroy it!

For Next Week's Class:

**Please have a rough draft of your
basic OUTLINE ready to share.**

