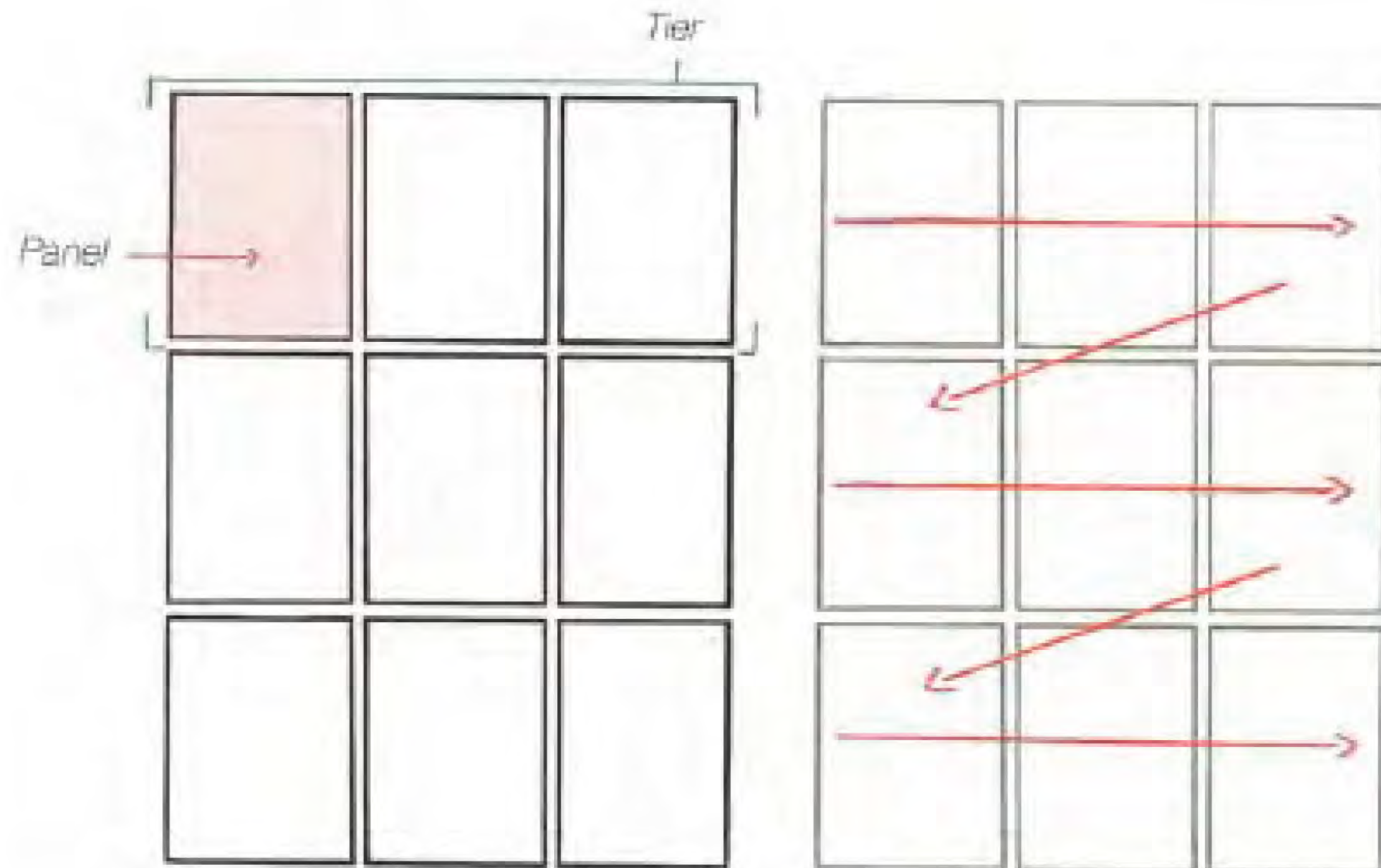


Page and Panel Composition

part 2

Professor Sara Gómez Woolley

The natural way to read, a.k.a.: Directional Flow



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

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

Panel
Gutter
Closure
Sequence

Tier
Page
Directional Flow
"Z Formation"

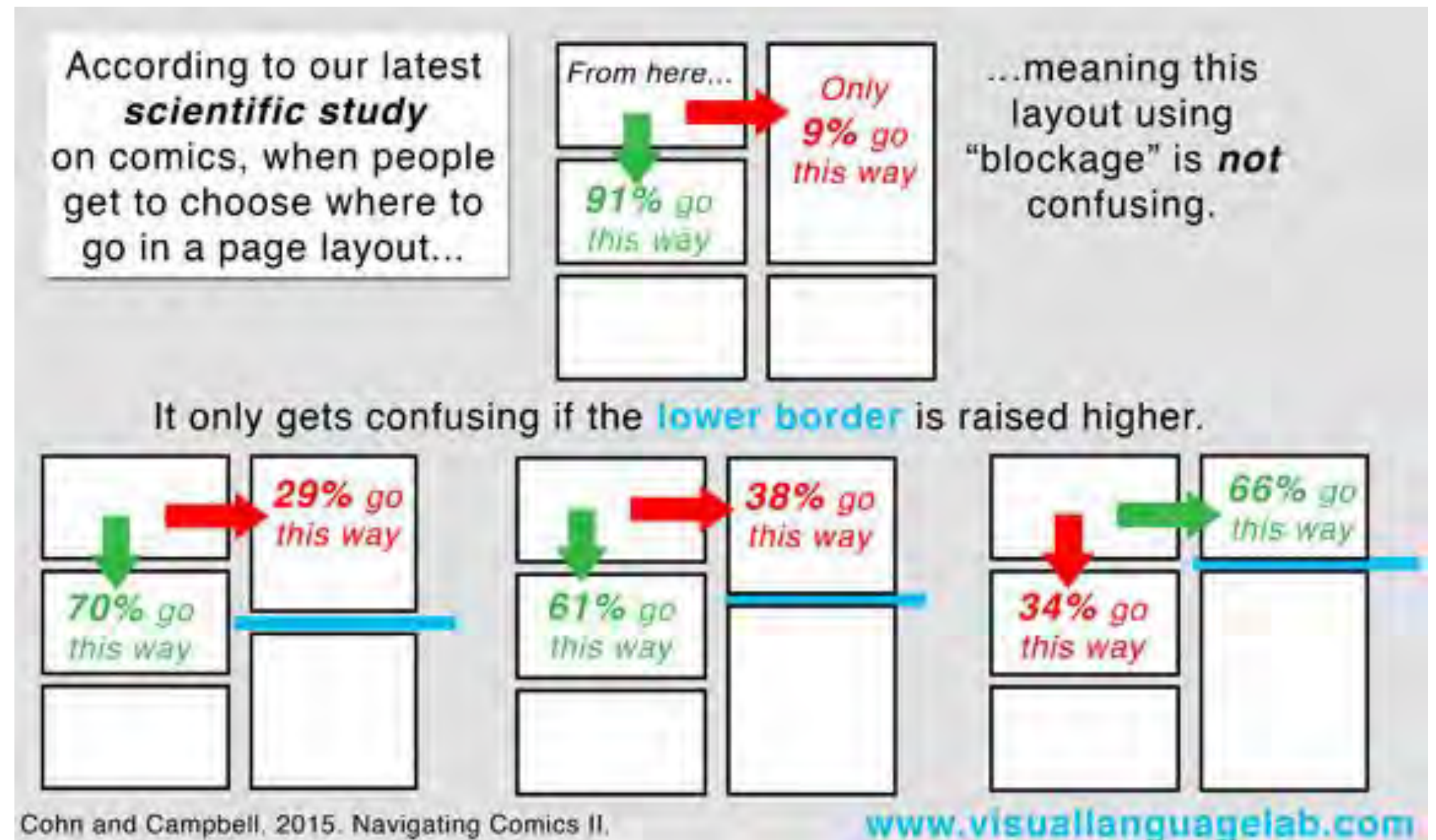
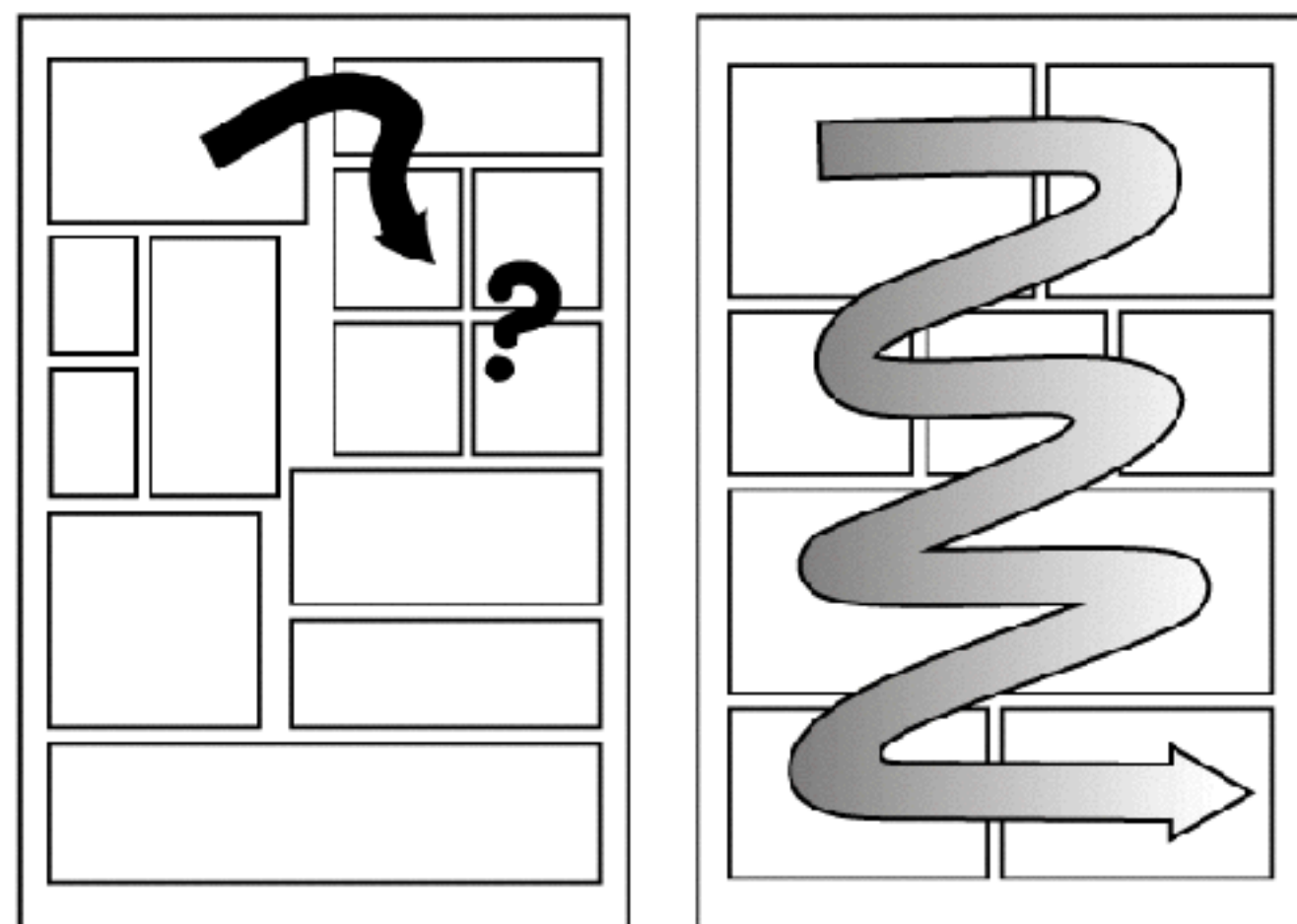


You should also maintain a left-to-right flow within your panels.

TIP: The rule of directional flow is NOT to be broken lightly. It can be JARRING to read prose in one direction and images in the other.

Directional Flow & Reading Order

- Follow the natural reading order of your audience (western vs eastern)
- If you disrupt this flow you will confuse and thus lose readers



Rough Schedule

WEEK 3: PITCH

WEEK 5: STORY OUTLINE

WEEK 6: PRESENTATION *remote class"

WEEK 7&8: LAYOUTS & THUMBNAILS

WEEK 9&10: TIGHT SKETCHES & ROUGH TEXT (Test For Clarity)

WEEK 11-13: FINAL ART (ink, color , traditional, or digital)

WEEK 14 : LETTERING

WEEK 15: ** A COMIC IS BORN! HUZZAH! **

Start with an idea

And turn that idea into a Script or Rough draft

- **ELEVATOR PITCH:** A quick, punchy paragraph – the grabber – to command attention.
- **Introduction** – a general overview of the project
- **Outline** – A synopsis of what happens in the story, scene by scene
- **Characters** – Main characters and villains, include sketches/portraits if possible!
- **Format and Delivery** – How many pages? Size? Full-color or B&W?

Manhunter #1 - script by Marc Andreyko

Page One-

Caption: "Downtown Los Angeles. 3 a.m."

We are in the dirty, dingy downtown of L.A. Homeless people sleep on the sidewalks and in the doorways of once-glorious art deco buildings now filthy and rundown. Some huddle around fire barrels; others watch warily as policecars and crime scene tape surround an overturned "Metahuman Transport Vehicle".

2 40-ish MALE DETECTIVES pull up to the scene and exit their unmarked car. (the 'tecs are of the "Law and Order" variety – burly, weathered guys).

Det 1(Wayne): Jesus! Shouldn't this stuff be happenin' in Gotham or Keystone?

Det 2(Davis): Aw, c'mon. At least it's not another freakin' high-speed freeway chase.

The detectives cross the tape and see a civilian car that crashed head-on into the flipped transport vehicle. In the front seat of the car, a sheet covers the body of the dead driver.

Det 1: Yeah? Well, so far, it looks *exactly* like a freeway chase.

A UNIFORMED COP (Tommy) calls the detectives towards the back of the transport.

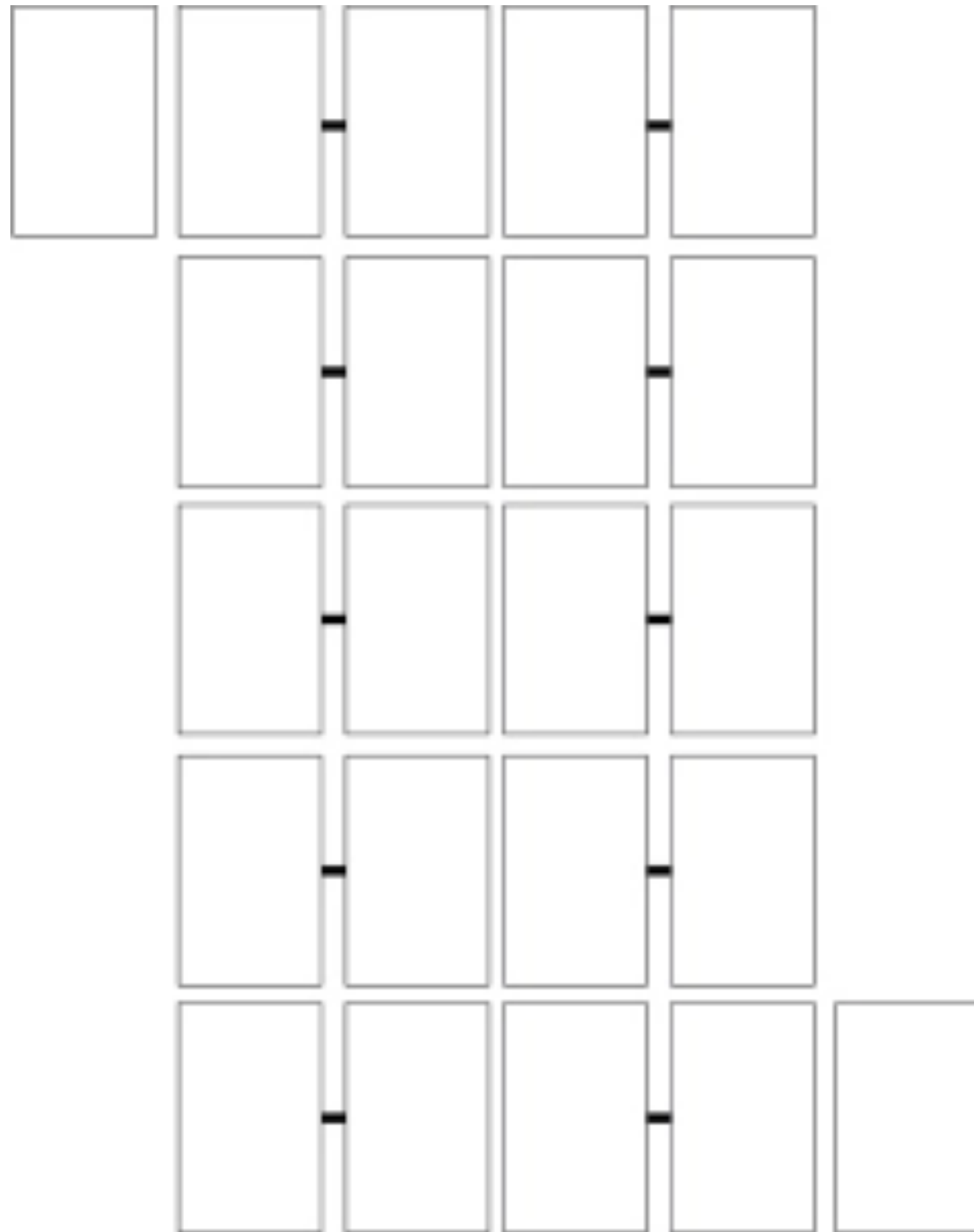
Cop: Wayne, Davis, over here.

They cross to the transport and their eyes widen as they look inside (but we don't see inside yet).

Davis: Christ on a crutch.

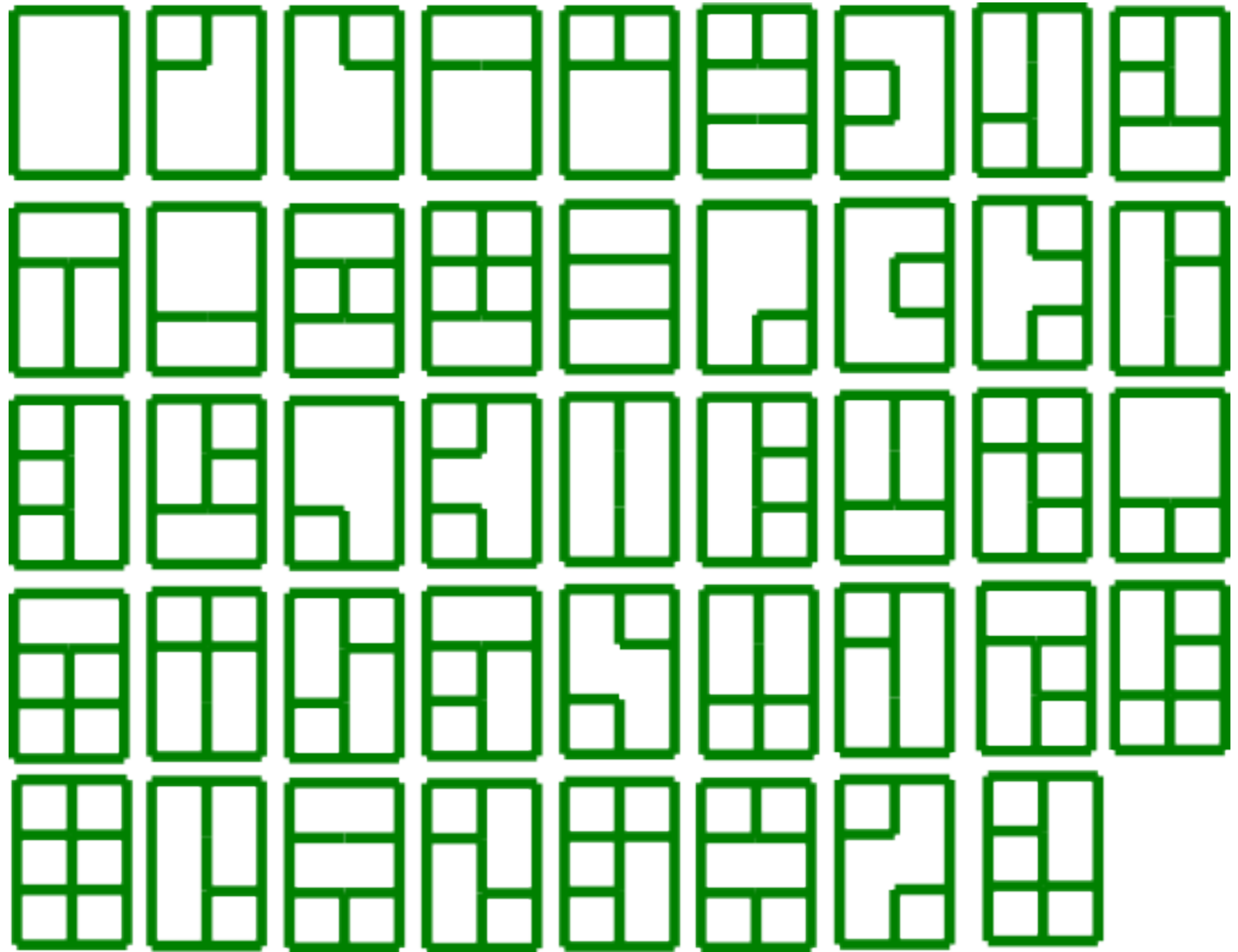
Thumbnails!

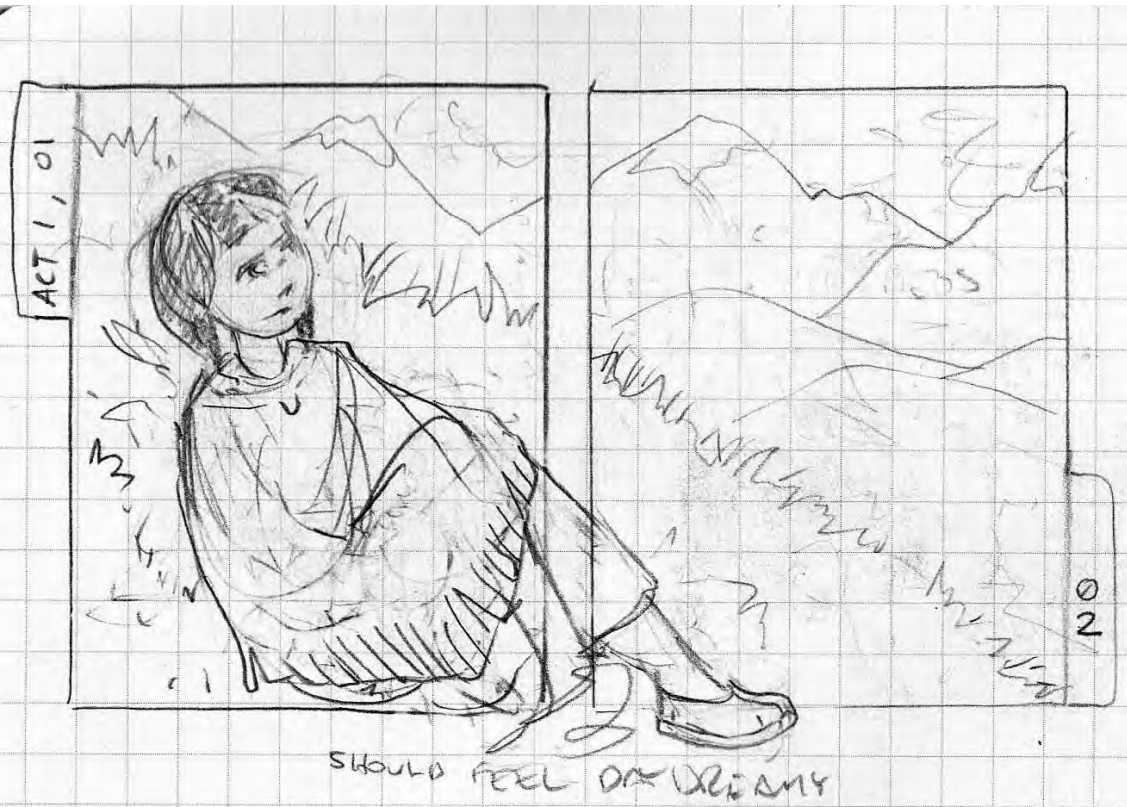
Work out all the problems **BEFORE** you start your final pencils



FEEL FREE
TO USE A
TEMPLATE

[https://
www.dropbox.com/
scl/
fo/12i4nfy4uodwue4c
jjwej/h?
rlkey=d440l3gs1l8e5
4gxqy7chpa2p&dl=0](https://www.dropbox.com/scl/fo/12i4nfy4uodwue4cjjwej/h?rlkey=d440l3gs1l8e54gxqy7chpa2p&dl=0)





← DO THUMBS / BUT NARRATE FIRST

★ ON THIS PAGE SPECIFY US A MEMOIR. "MY NAME WAS ESPERANCIITA AND THIS IS THE STORY OF HOW I CAME TO ACQUIRE A NEW ONE."

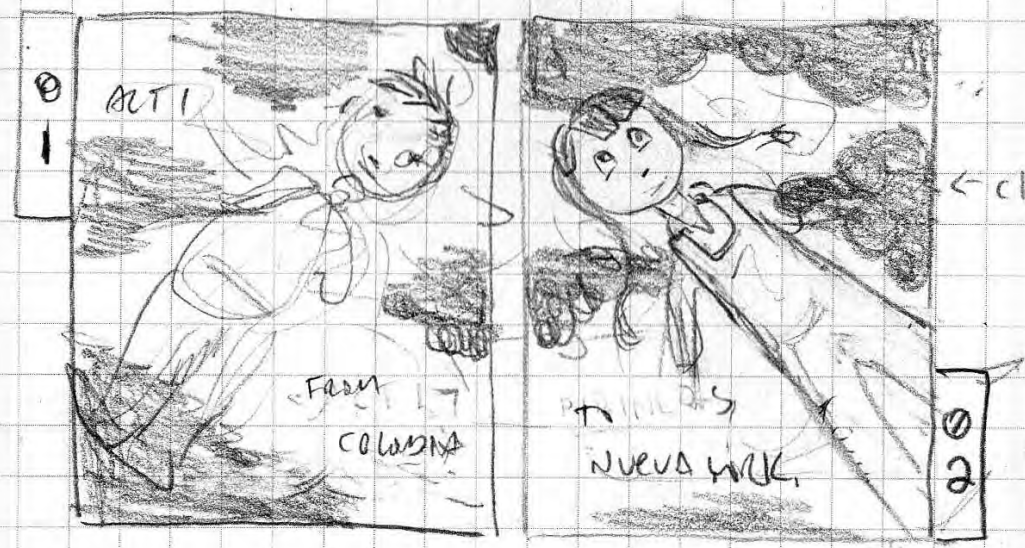
SHOULD FEEL ORAL/DRAMATIC

01 WATERCOLOR, COLORED PENCIL PORTRAIT OF ESPERANCIITA DAY DREAMING, look at Floyd's illustrations

02 CHAPTER HEADING: ACT 1, Los Pirineos

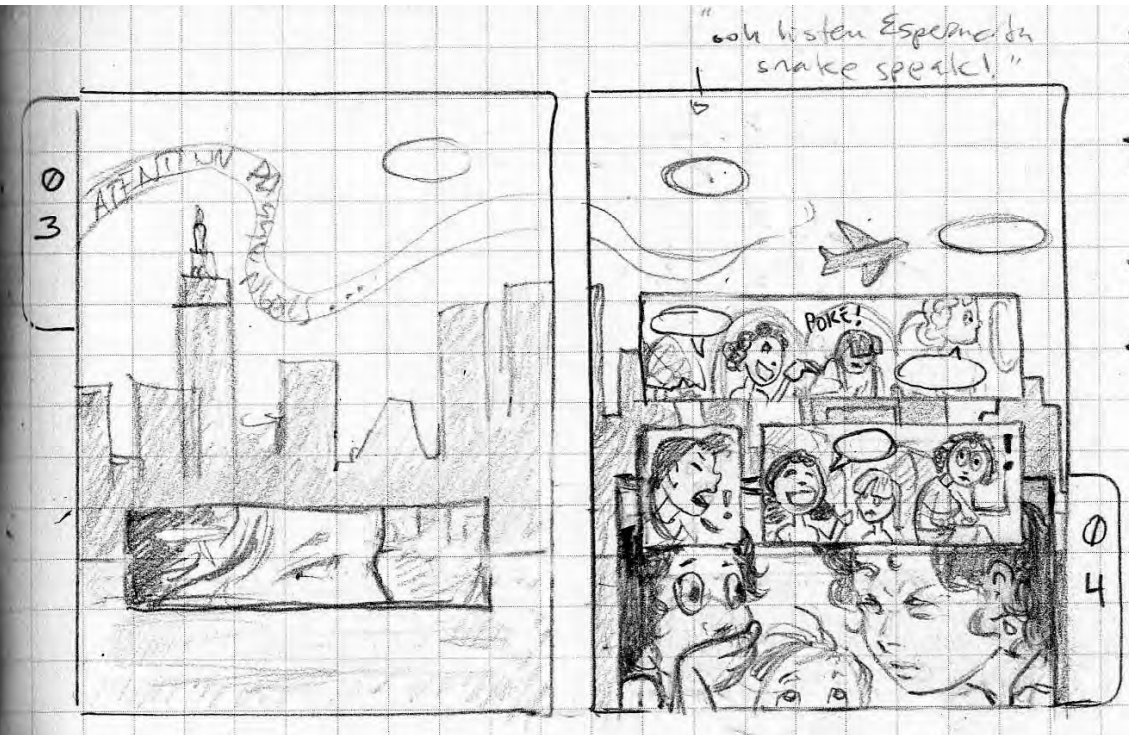
should we lose the "Los" → explain this in the text?

OR ABOVE SHOT OF ESPERANCIITA + GUILLERMO WITH PASSING CLOUD SHADOWS



← cloud shadows → FANTASY SHADOW SHAPES? NEW YORK?

Lettering: can we make our own font from Esperancita's real writing? LET'S GIVE HER THOUGHTS + NARRATIVE A REAL VISUAL IDENTITY



★ ASK NOM TO REVIST THIS. new dialogue? no booze. ★ use panels 2-4 to introduce S. speak. ★ BOTTOM PANEL MAKE A "STOP IT" NOT FINISH. ← SHOW AVIANCA STEWARDESS OUTST FOR TIME PERIOD.

← FLIP PANEL 2. maybe if Esperancita still sleeping because she's a baby. ← DESIGN CLOTHES - ASK NOM. Or inset panel? "I can not!" "only a baby would have so so scared of those soldiers in Jamaica."

03 CAPTION: New York city, 1952

HANDDRAWNTYPE OF SPANISH LANGUAGE (will be written in English but is there for contrast.) IN FLIGHT LANDING ANNOUNCEMENT.

PANEL 1: SPREAD

MAMI: Mijitas were landing -

04 MAMI: wake up. (MEISI: OOH LISTEN! SNAKE SPEAK!) ← (FROM?)

MEISI: MAMI, ESPERANCIITA DRANK THE "ORANGE JUICE" IN JAMAICA. MAMI, I'M AWAKE. ESPERANCIITA IS STILL ASLEEP BECAUSE SHE'S A BABY.

PANEL 2:

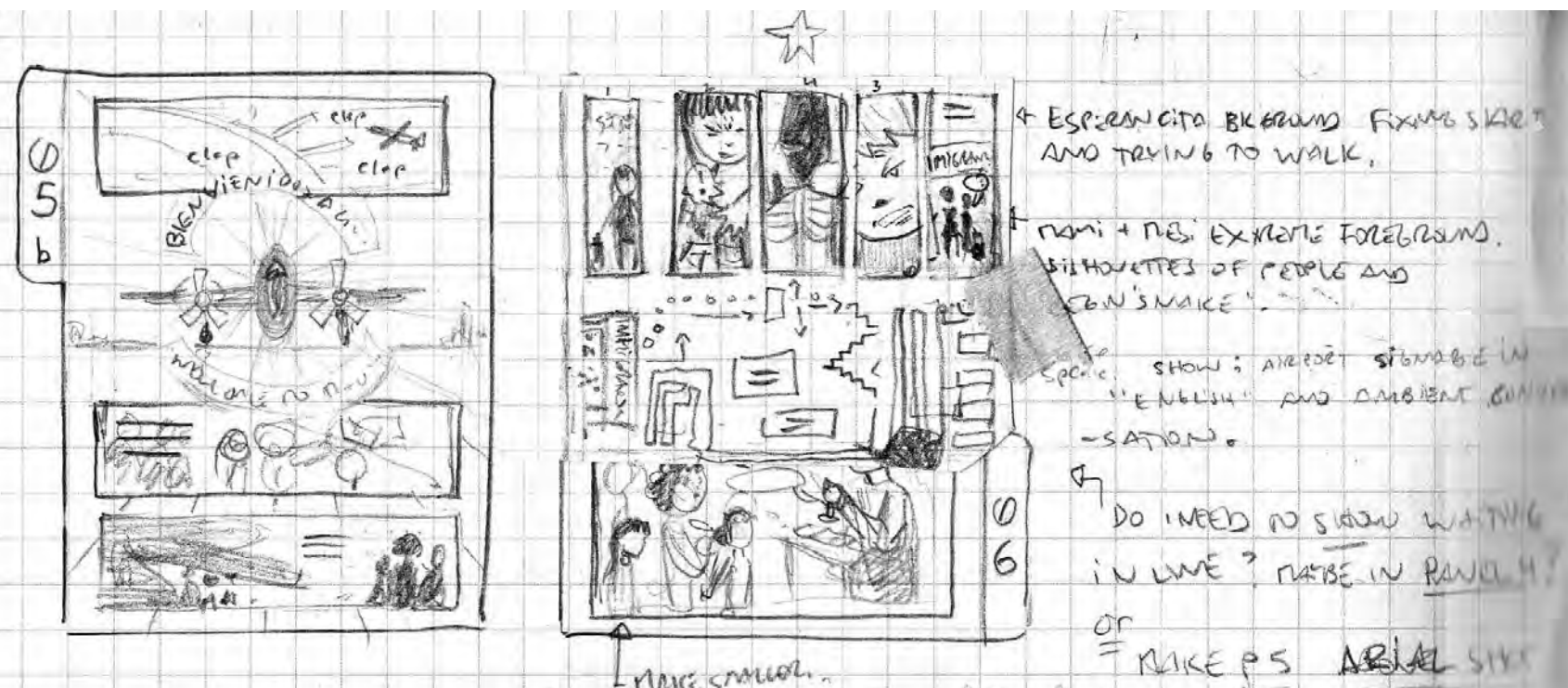
MEISI: I THINK SHE'S DEAD. MAMI: "MEISI STOP TEASING, IT WAS A LONG TRIP."

PANEL 3: E: STOP IT MEISI! I'M AWAKE! I'M NOT A BABY! ONLY A BABY WOULD HAVE GOTTEN SO SCARED OF THE SOLDIERS IN JAMAICA.

PANEL 4: MEISI: MAMI, WE ARE SO LUCKY THEY DIDNT TAKE US OFF THE PLANE IN KING STON! (oblivious)

PANEL 5:

ESPERANCIITA ALMOST CRIED. MEISI: I THOUGHT WE WERE DONE FO- MAMI: (dismayed) ¡Niña, shhh! ¡Basta! THEY JUST OVER BOOKED THOSE THREE SEATS. THEY WERE NOT LOOKING FOR US. ESPERANCIITA: (thinks) -THIS TIME.



← ESPERANITA BEGINS FIXING SKIRT AND TRYING TO WALK.
 Mami + NEISI EXTREME FOREGROUNDS. SILHOUETTES OF PEOPLE AND "WELCOME TO NEW MEXICO".
 SPECIFIC: SHOW: AIRPORT SIGNAGE IN "ENGLISH" AND AMBIENT CROWD - SOUNDS.
 DO WE NEED TO SHOW WAITING IN LINE? PLACE IN PANEL 4 OR MAKE P5 AERIAL SHOT.

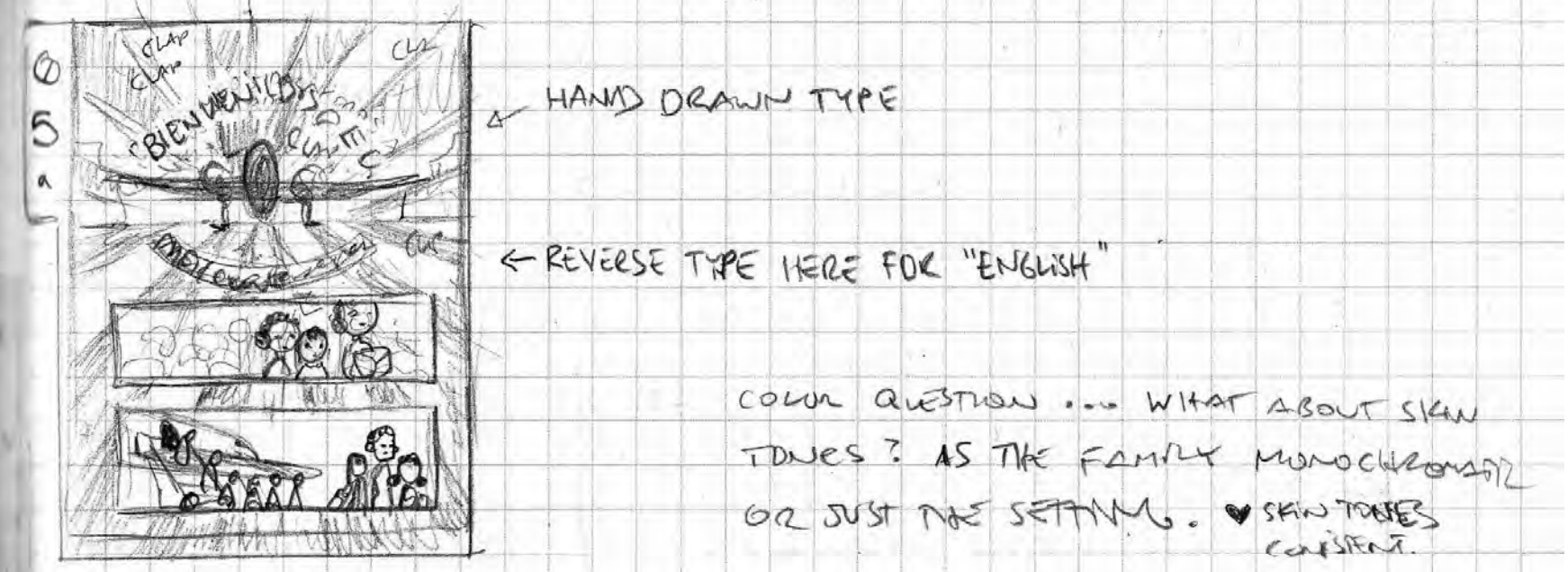
"snake speak" caption box?

06: P5: Mami Nesita and I called English "snake speak". The day Mami took us to the Embassy to get our Papers, we were surrounded by people speaking English for the first time. It just sounded like hissing to us. (etc.) (mom should write ☆)

we pretended to speak like snakes the whole way home with Mami.
 now again i couldn't read a thing.

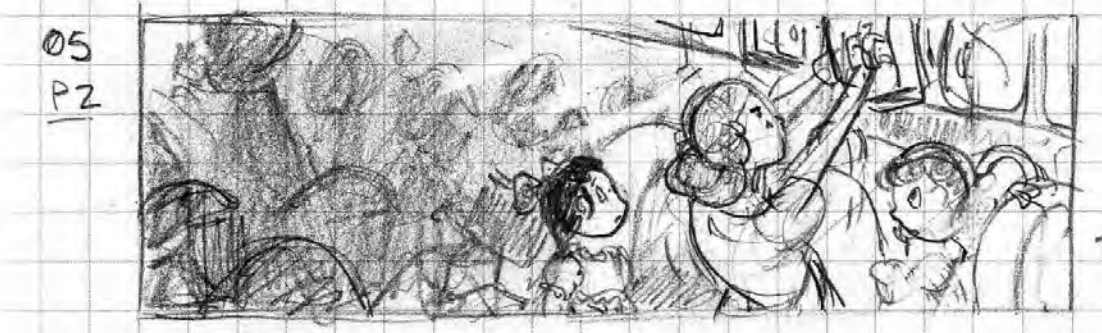
05 P1: "CLAP-CLAP" (AERIAL SHOT OF MIDDLEWILD)
 P2: HAND DRAWN TYPE "WELCOME TO THE USA" SHOW LETTERS REVERSED.
 P3: CAPTIONS: "When our plane was stopped in Jamaica to refuel it was held on the ground. Soldiers boarded to search for those 3 extra passengers. (I think I held my breath the whole time. I was so worried that they would never let us leave." -

06 P1 CAPTION: "Now I worried they would never let us stay." "WE WOULD BE TURNED AWAY BY THE AMERICANOS."
 P2 "AND IT WOULD BE ALL MY FAULT. I COULD STILL HEAR GUILLERMO:"
 P3 Guillermo: Esperanita, They only let healthy people into Los Estados Unidos. When the americanos see your knees - (Memory of Guillermo. He is in color)
 P4 G: "They are going to send you right back!" (DO WE NEED 3 MORE PANELS FOR THIS?)
 Mami: Keep up! ¡APURATE!

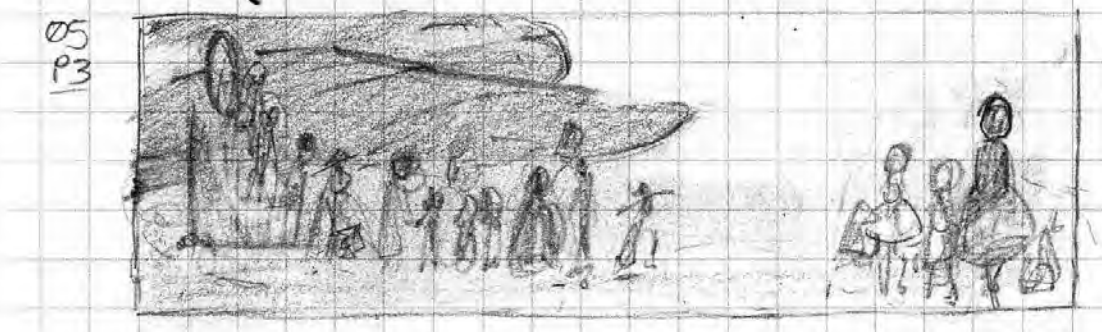


← HAND DRAWN TYPE
 ← REVERSE TYPE HERE FOR "ENGLISH"

COLOR QUESTION... WHAT ABOUT SKIN TONES? AS THE FAMILY MONOCHROMATIC OR JUST THE SETTING. ♥ SKIN TONES CONSISTENT.



← THE FAMILY IS OVER DRESSED. THEY WEAR THEIR BEST CLOTHES + DRESSES FOR THE PLANE.



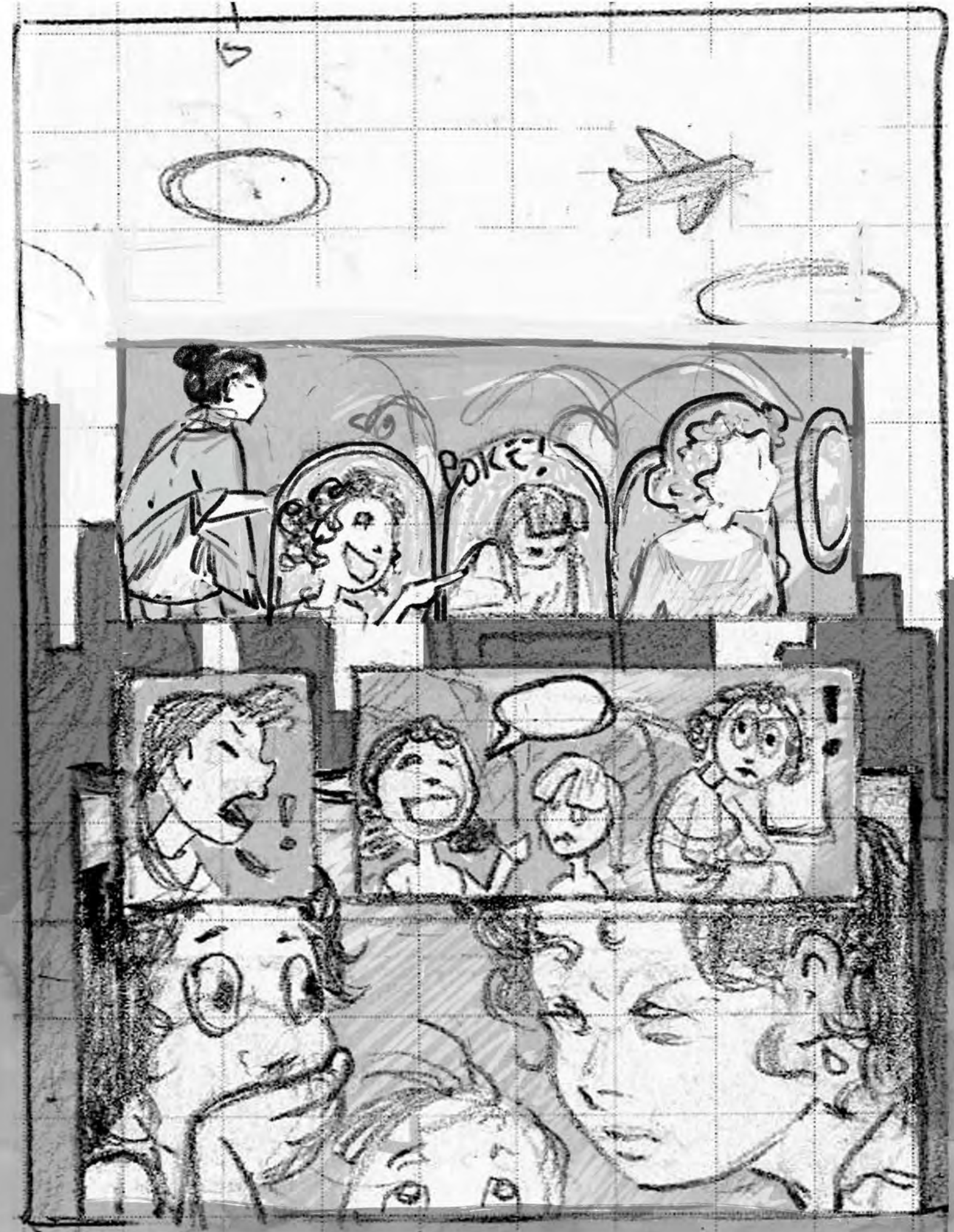
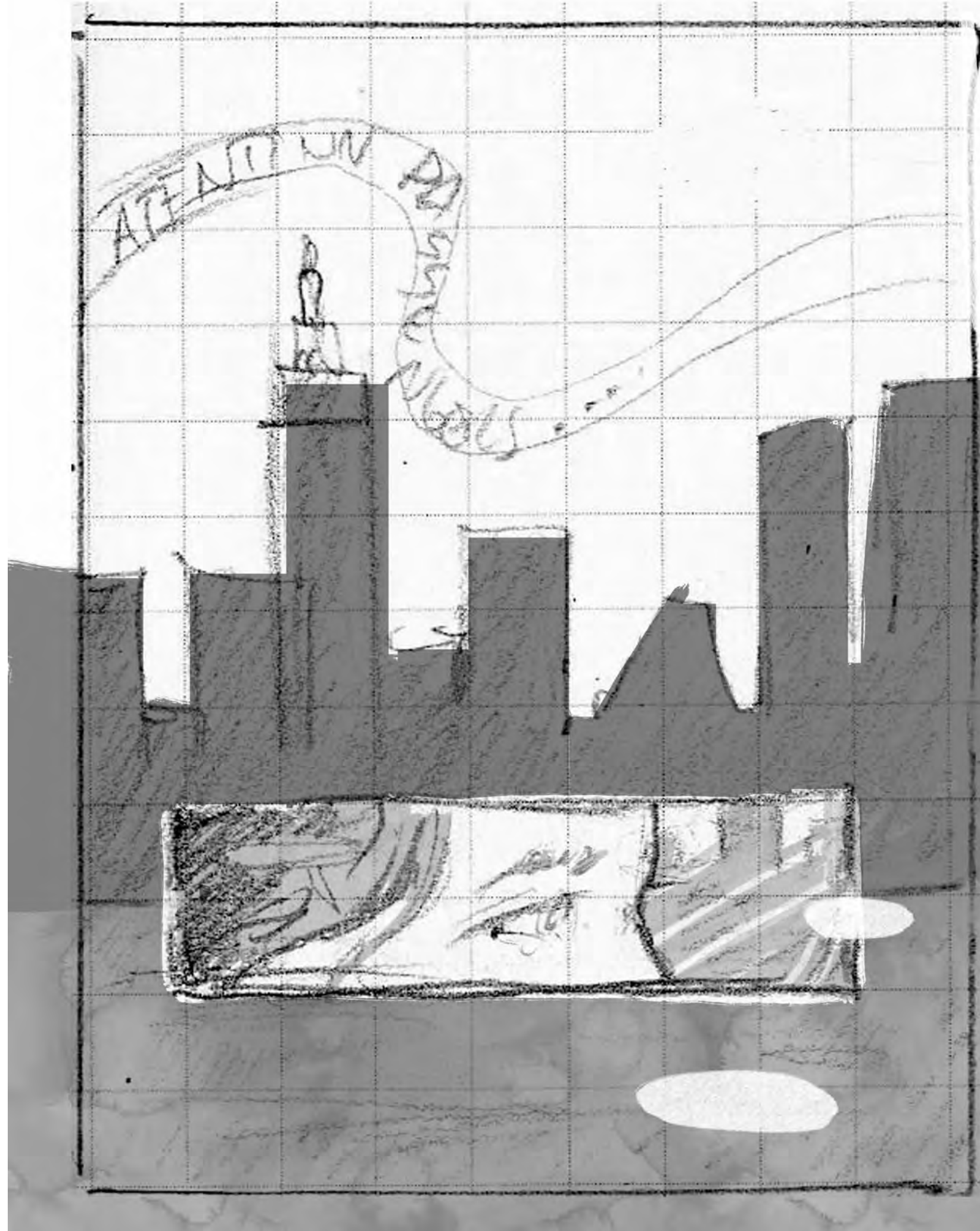
← OTHER PEOPLE ARE SILHOUETTES OF VALUE? TRY TO SIMPLIFY.

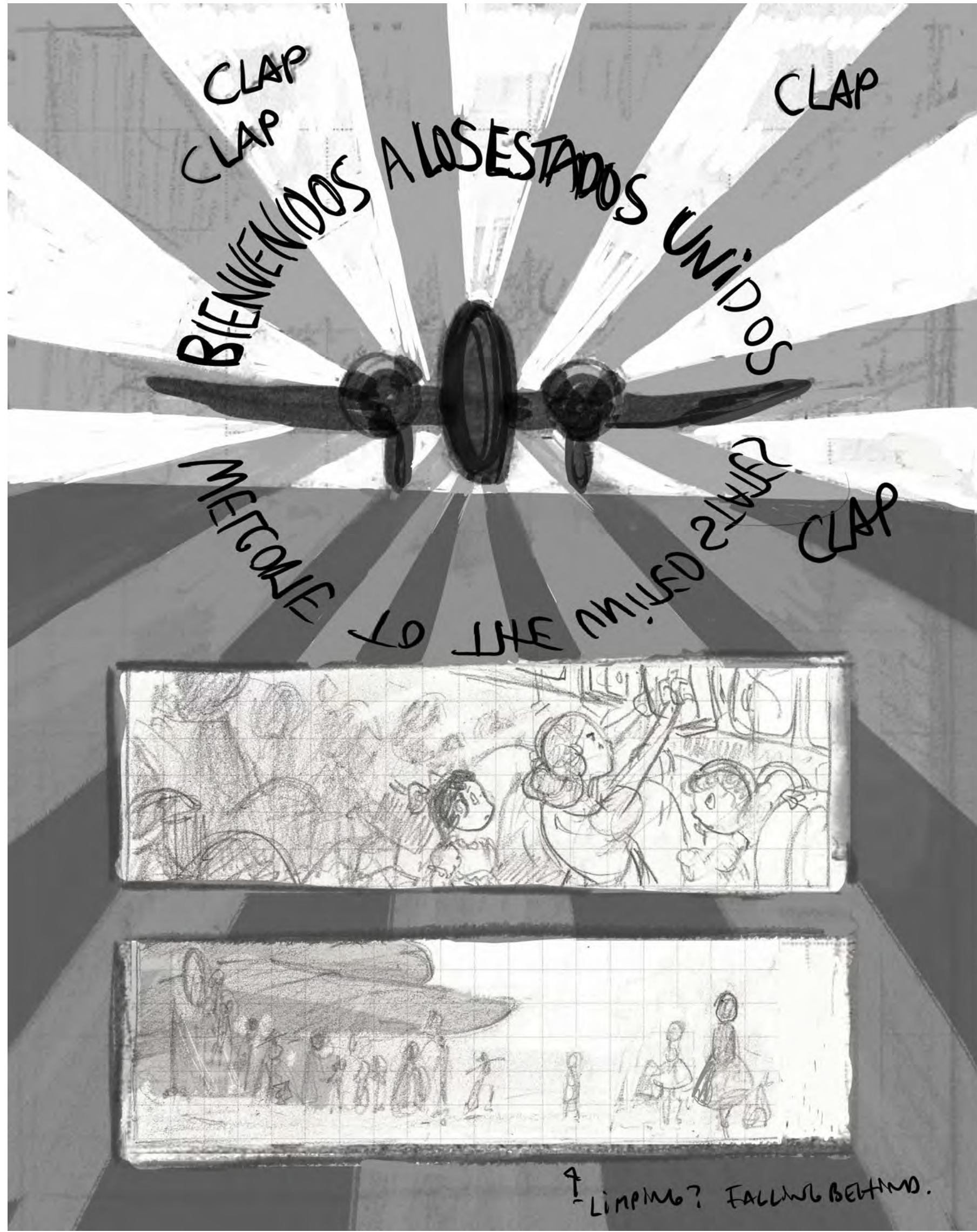
INTERIOR TYPE FOR MONOLOGUE GOES RIGHT ON TOP NO CAPTION BOX. KEEP BACK GROUNDS SIMPLE/ CINEMATIC. VALUES + BLEEDS.



Hand lettered mirror writing!

06 CONTINUED:
 P5 (SHOW THE FAMILY ON A LONG LINE FOR IMMIGRATION. THERE'S BITS OF VISIBLE SIGNAGE, AND BUBBLES OF NONSENSE SPEECH.) CAPTION: (SEE ← LEFT)
 P6 (MAMI IS STANDING IN FRONT OF A TABLE LOOKING IMMIGRATION OFFICER. THE GIRLS ARE WITH HER. NEISI SMILING SWEETLY. ESPERANITA TESSING WITH HER SKIRT, TRYING TO HIDE HER KNEES.
 OFFICER: (GREETING IN ENGLISH) (REVERSE LETTERS) MARINA MALDONADO DE GOMEZ?
 MAMI: YES, ES ME.
 OFFICER: (UNBELIEVABLE QUESTION IN ENGLISH).







SUMMARY:

I HATE ENGLISH! I HATE ENGLISH!
I HATE ENGLISH! I'D BARELY LEARNED HOW
TO READ IN SPANISH, BEFORE THEY SHIPPED
ME OVER HERE! MAFI SAID ITS BECAUSE IM DUMB,
BUT MAMI SAID I JUST MISSED A LOT OF SCHOOL.
ANYWAY, HERE I AM ILLITERATE ALL OVER
AGAIN. OK, SO WHY DO I HATE ENGLISH
EXTRA TODAY? IM GLAD YOU ASKED.

TODAY MA SARITA DECIDED WE ALL DESERVED
A TREAT ...



* I FIND AN ADVERTISEMENT IN THE PAPER



More Important Layout Concepts

Trim, Bleed, and Spine

bleed area = 0.125"

trim area = 0.125"

BLEEDS

Here's what you need to know.

BLEED AREA

Everything within this red space will be trimmed off. However, you should still extend your design to the edge of this area to prevent the appearance of irregular white borders.

SAFE ZONE

Anything inside this line is safe, so you'll want to keep all your important content within this white box.

WHY?

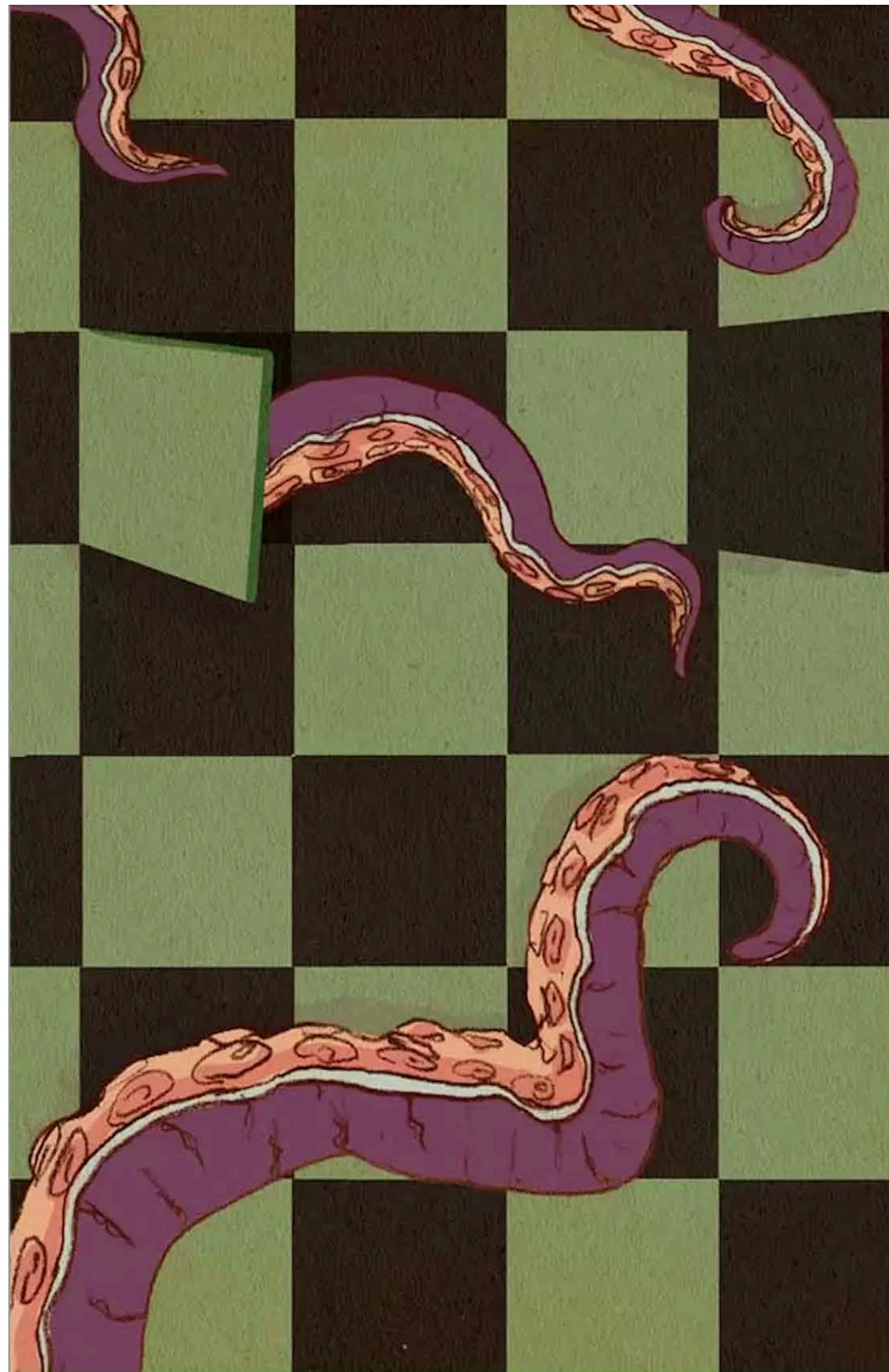
PrintNinja uses sheet-fed, offset printers. What this means, basically, is that several pages of your book will be printed on the same sheet of paper. Then, a large machine will trim each page down to size. Bleeds allow for the tiny variances that are inherent in mechanical printing and allow your design to run all the way up to the edge of each page.

TRIM LINE

This dotted line shows the edge of your page. It's where we'll trim your book to size. You'll have to extend your design 0.125 inches *past* this line to account for a cutting margin of error. Stuff in this grey area might be trimmed off slightly in some copies.

PAGE HEIGHT

PAGE WIDTH



a CCAD Comics Anthology

SPITBALL

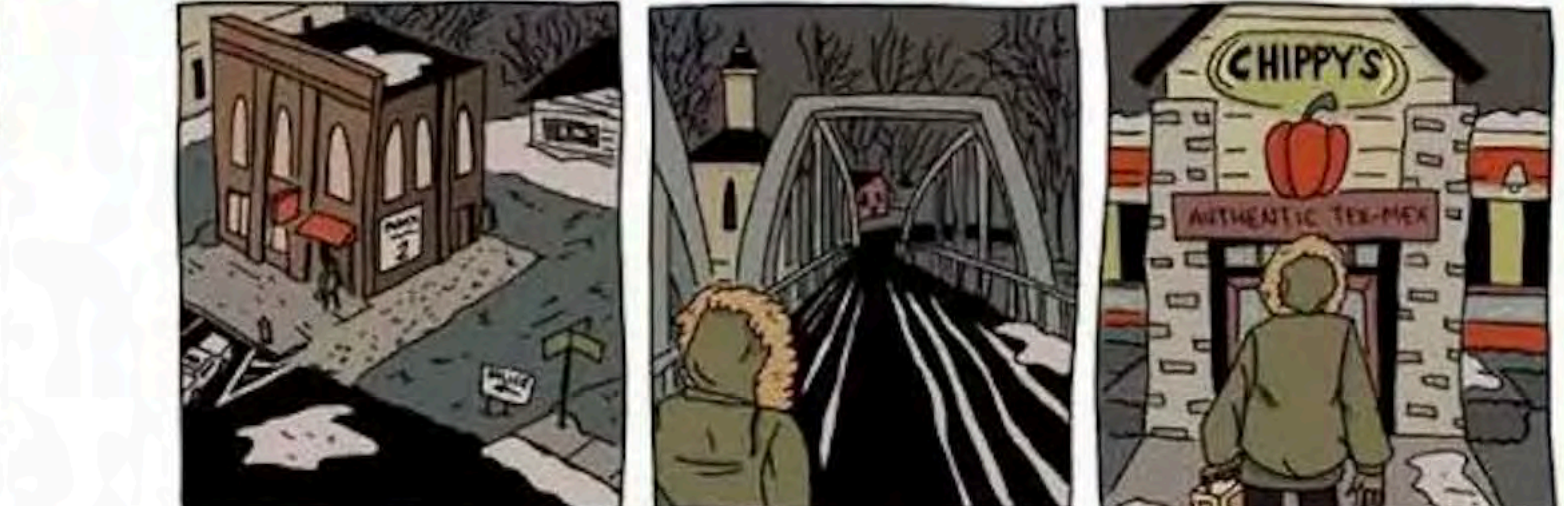
5

10 mm glue area

| | |
|----------------|---------------|
| Kelly Thompson | Mickey Dyer |
| Kyle Starks | Nick Shea |
| Zander Cannon | Stasha Gacpar |
| Che Greyson | Charlie Dilts |
| Carolyn Nowak | Han Donovan |
| Tyler Boss | Sara Guzman |
| Carta Monir | Taylor Chiu |
| Meredith Gran | Laura Pendl |
| Rich Tommaso | John Martino |



- Kelly Thompson
Kyle Starks
Zander Cannon
Che Greyson
Carolyn Nowak
Tyler Boss
Carta Monir
Meredith Gran
Rich Tommaso
- Mickey Dyer
Nick Shea
Stasha Gacpar
Charlie Dilts
Han Donovan
Sara Guzman
Taylor Chiu
Laura Pendl
John Martino



10mm area

10mm area



WALLY WOOD'S 22 PANELS THAT ALWAYS WORK !!

OR SOME INTERESTING WAYS TO GET SOME VARIETY INTO THOSE BORING PANELS WHERE SOME DUMB WRITER HAS A BUNCH OF LAME CHARACTERS SITTING AROUND AND TALKING FOR PAGE AFTER PAGE!



A POWERS STUDY OF WALLY WOOD'S

Wally Wood's "22 Panels That Always Work" was a rough guide by Wood to help artist during pages of heavy character dialogue. It has been a classic guide for artists both established and newbies in the industry.

"22 PANELS THAT ALWAYS WORK"

Unfortunately, the only copy available is a copy of a copy floating around, parts of it barely legible. As I was studying this page again, I decided to do this homage to Wally's greatness. We all thank you, Wally, wherever you are.

— Michael Avon Oeming

