MARBLES

Sketchnote

by Ellen Forney

Archival Drawings

Some Panes

Order

Archival drawings of early nurse sections of mental illness. Interior spaces are small: "Leave the bed, make the bed, leave the bed, lie down". Symbolic images of entities of consciousness that feel real.

"It's not like a hospital. But it doesn't feel real either."

"Draw pictures..."

"I thought if I could show the kids what inside was like..."

"Small objects."
01. USE OF COLOR

- More usage of tones similar to #262626 and black for David.
- Background has more usage of white and light tones of #262626.
- Mikey’s colors have a high-similarity index to Background.
- Meg’s colors have a high-similarity index to David.

02. WORD COUNT


03. PANELS

- Moment-to-Moment Transition
- Subject-to-Subject Transition

- TENSION:
- Initial panels highlight Meg from the crowd through the use of color.
- Visual focus is placed on Meg, facilitating information filtering.
- Details on Meg on Panel 4, as well as David on Panel 5 emphasize the tension.
- Mikey is still relatively unknown to the reader, likely due to the lack of visual emphasis (details).
- Lighting comes from below, again, to build tension.

- READING TIME:

- OTHER NOTES:
- In this graphic novel, the background, as well as the background characters, tend to have as much detail as the foreground characters. This seems to contradict McCloud’s own statement from Understanding Comics, where simplifying character visuals create more relatability, as it is easier for the viewer to project themselves into the story. Did his mind change or did he purposely try to separate us from the story?

The story also uses only blue tones for shadows. There might be two potential reasons for this: First is that it maps well with David Smith’s sadness, i.e., ‘feeling blue’. Another potential reason could be that the use of blue makes the sculptures seem just as stylish as the rest of the world. This would be a reason for not using a color scale for the visuals.

The chosen shading style, with curved lines and crosshatching, suggests intensity. Note how eliminating or blurring the shading makes the tension less effective. Also note alternate coloring – the use of a cool color creates this atmosphere of suspense with a touch of sadness, which cannot be appreciated in a gray-scale. Using red changes the atmosphere towards a sense of danger.
The panels with text should be read left side top-down, right side top-down.

**Photo drawn more realistically than any other character within the comic.**

**Photo serves as its own frame.**

The photo is drawn entirely in shades of grey -> reflective of Alison's comment but also her dad's whole life.

**Stream**

The words do all of the emotional storytelling; seeing her face is unnecessary.

We experience this scene through Alison's visual perspective & mental/emotional perspective. (Emphasizing this scene's significance)

His body remains perfectly intact of text box interruptions... showcasing its beauty, also reflected in his posed position.

The only 2-page spread in the comic. The picture takes up the whole page - time slows down as she examines the photo in detail.

**Shorty after dad died, I was rooting through a box of family photos and came across one I had never seen.** It's low-contrast and out of focus. But the subject is clearly our hardworking assistant/babysitter, Roy.

**Perhaps I identify too well with my father's illustrious. A trace of this seems caught in the photo, just as a trace of Roy has been caught on the light-sensitive paper.**

**The picture was in an envelope labeled 'Family' in Dads handwriting along with other shots from the same trip.**

The borders of all the photos are printed 'Pals 65' but on the one of Roy Dad has carefully blotted out the '65' and two small bullets on either side with a blue magic marker.

The blurriness of the photo gives it an ethereal, painterly quality. Roy is gilded with morning seaside light, his hair is an aureole.

The only picture of dad, he is himself.

In fact, the picture is beautiful. But would I be assessing its aesthetic merits seriously if it were of a seventeen-year-old girl? Why am I not properly outraged?

**A lot of words for one page - again emphasizing importance/impact of this moment.**

While we're on the subject... the photograph hangs on the wall, unframed, a constant reminder of my father's impact on my life.
MARBLES
- A SKETCHNOTE
BY KODY DIUMAN

"MY HEAD WAS A CAGE
OF FRANTIC RATS." P.69.

CONSTANT TENSION RUN
TREATMENT AND CREATIVITY
→ FEAR OF LOSING
ARTISTIC ABILITY
→ LEADS TO
RESEARCH ON PAST
BI-POLAR ARTISTS.

WAY DOWN
DEPRESSED

BI-POLAR

SUPER UP
AND
MANIC!

DEEP LOOK
INTO HEALTH CARE, AND
THE PROCESS
OF FINDING THE
RIGHT BALANCE OF
MEDS

YUMMY PILLS!

... IN THE END,
SHE'S OK.

P.134 + 135
DOES A GOOD JOB ILLUSTRATING
EILEEN BEING
SWEPT AWAY INTO
MANIA.

CALM → CRAZY.

VAN GOGH
Marbles

I'm not sure how to feel about marbles.

On some hand, I could relate to Persepolis, even to a small extent.

I also feel like I'll never understand Forney's journey completely.

It's away to think about the medications could take away something you love so much.

Still, I can see how Forney tries to help people understand.

The chapter on page 153 was especially good.

Farney is really good at expressing extreme facial exaggerations...

This helped a lot to understand certain feelings.

Page 50 was really good too.

I really liked how Farney drew her eyes.

Very... expressive.

I felt like the book helped out a little.

Last night, I stayed up until 4 talking to my friend about his depression.

It's not something I'm really equipped to handle (I find myself emotionally drained at the best of times) but I felt like the book helped out a little.

I still didn't really understand, but I like to think it gave me insight.

I love so much.
Coping with Uncertainty

In times of uncertainty, one tries to hold on to everything that inspires me.

The landscape is vast and infinite, seeming to go on forever. The mountains look intimidating, full of many paths and possibilities, but they are also beautiful. The beauty gives comfort and hope to the avatar as she makes her journey. While it may take a while to find her path and complete her journey, she will be somewhere beautiful.

Sometimes life can feel like climbing a mountain, but despite its difficulties, life can be beautiful, too.

The repitition of "I try," with one instance bolder than the other, shows the person trying to ease their fears and move forward. The words increase in conviction as readers move to the next panel and see the landscape.

These two lines cross the first two panels but end at the edge of the second panel. These lines are the paths not followed by the avatar.

This line passes through the first and last panel, connecting the two, representing hope and the avatar's chosen path.

The tightrope metaphor shows that life can be a difficult journey. However, the avatar approaches solid ground and is nearing the top of the mountain. This choice shows how uncertainty should not stop you from moving forward.

The non-standard comic panel layout adds to the feeling of uncertainty and a fractured outlook. However, the panels form a complete picture, showing how one can overcome their doubt.

Found here:
http://www.conniewonnie.com/2015/10/coping-with-uncertainty.html?m=1
MARBLES

DEPRESSION

More negative space.

Drawings from her sketchbooks

Very emotionally charged

DEPRESSION

Very relatable for anyone who has experienced extreme lows

Clara surrounded by a dark shadow

Consumed Ginternal

Why him?

Why not Sylvia Plath or Van Gogh?

Interesting connections between artists and mental health issues.

Clever

Funky

Emotional Heart

Wrenching

Warming

ME (ellen forney)

Inspiring!

Artist

Human

Honest and open look at very personal experiences.

Why him?

Why not Sylvia Plath or Van Gogh?

Increasingly cluttered pages

MAMA

Grapic Text

you can feel the energy

Description of breakdown of meds

Exploration

Exploration

PAGE 103

woundedheart...
Panel 8: The use of the full-page single panel series as a break in time, causing you to stop and reflect. We stop and get lost in our daydream just like the character.

Panel 5: There are also small jagged lines above the middle character on the street, seemingly conveying their raw emotion. (confused, angry?)

Panel 4: Even when the background is given more detail, it is still somewhat abstract, suggesting that we need not focus on it too much.

Panel 3: Amidst the car's exhaust, there seems to be a small line of fire. Perhaps denoting the sound of the engine?

Panels 6 & 4: Zooming in for these two panels makes the scene inside the car seem much more intimate, reinforcing the content in these panels.

Panel 2: Interestingly, the drawing style is quite stark and contrasting, yet details like the license plate on the front of the car are included. Also, the freckles on her nose.

Panels 1 & 5: The page uses 4 square panels and just 2 wide panels, suggesting that the info in the wide panels is worth focusing on.

In this context, the wide panels don't seem to affect the pacing of time, as much as the importance of the included moment.

As opposed to the Lewis Riel page, these pages rely much more on images. The text provides useful context, but even without it, we could decipher a story (which doesn't seem true of the Lewis Riel page).

Use of blank white background adds to the description of narrator as isolated, separate. Background returns later.

The fact that this panel is zoomed in so much that we can't see any of the other characters besides the hand holding the glass. The narrator is separate from the depicted scene itself.

The use of so much smoke helps convey that this is part of a dream. It is heavy and unclear. For some reason, only in the panel the lines are lower-case (not upper-case as in previous page).

These wavy lines help tell us that these images are only imagined, and not actually taking place in this scene.

The lack of background also helps make clear the fact that these images are imaginary.

The switch to a large, single-panel page is jarring, directs your focus, and indicates importance.