

Visual Analysis/Annotation
Projects
Student Examples

Collected from Nick Sousanis's
Various comics classes 2015-2018
www.spinweaveandcut.com/education-home/

Visual Analysis

"THREE HAPPIER ENDINGS" → Do these comics REALLY end?
 → All 3 seem to portray mundane events in everyday life

HOW COMIC SEEMS TO BE READ:

- ① →
- ② →
- ③ → → →
- ④ → → → →

NOTE: Each reads at different pace bcuz of panels/space

Time period on tree
 • use of space
 • white against blk background
 → irony for "Three Happier Endings"

no doors!

- back of the houses
- going to see what's happening on other side of the houses
- houses VERY IMPORTANT!
- ARE THESE ALL THE SAME HOUSE?!

very minimal panel w/ recurring houses → look fairly similar in all comics

Why is soccer goal here?

- detail abt location
- kid friendly but no kids?
- lonely area?

Speech

- thought of neighbor
- casual reading
- action
- something dramatic
- Text → noise
- emphasize sounds

Speech

- not in bubbles
- read quicker?
- comic meant to be faster paced?
- excitement
- quick/fast read

Halifax FAST

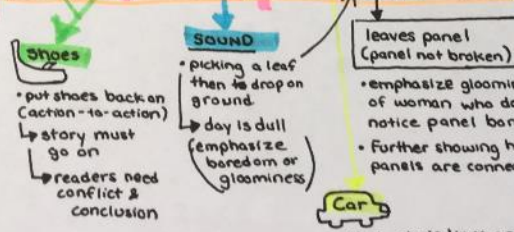
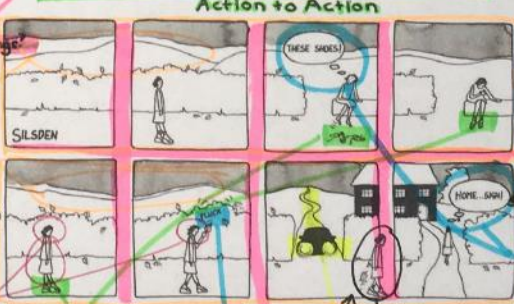
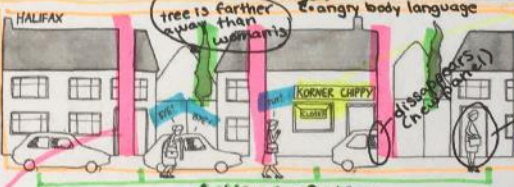
Background

- dark sky (night time)
- mountains or hills (far from others)
- 1 house
- isolated/lonely woman

Body language

- head down
- very little change in movement/action
- arms down
- slouching

implied gloomy and/or depressed character



Panel

- 1 long panel
- comic abt neighbors?
- wider view
- space → focusing on one scene

Lit window

- someone else is awake
- volume of sound ↑ (hears a comic)

Store / Background

- store closed → end of day?
- no one around → end of day?
- buildings look similar
- finding keys?

MUNDANE DAY

- No panel borders but all 4 imgs are clearly different
- speeds up pacing / time

2 long images split into 8 panels

- shows action-to-action of woman
- even gutters b/t panels
- slows down perceived time ("long day" effect)

Round thought bubbles

- Only 2 panels have thoughts
- "shoes" → source of discomfort
- emphasize frustration of her day?
- "home" → last panel
- source of relief (conclusion)
- "SIGH!"
- says sigh in mind vs "huh..."
- signal never-ending mundane day?

Shoes

- put shoes back on (action-to-action)
- story must go on
- readers need conflict & conclusion

SOUND

- picking a leaf then to drop on ground
- day is dull (emphasize boredom or gloominess)

leaves panel (panel not broken)

- emphasize gloominess of woman who doesn't notice panel border?
- further showing how panels are connected

Car

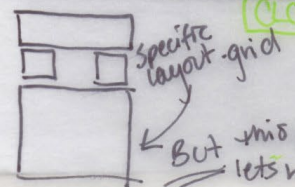
- multiply circle lines on headlights → car is on
- someone lives w/ her?
- OHG Drama comic!

Clean, not all that wordy, but easy to follow – good use of color and symbols

OPEN PANEL

WORD SPECIFIC
lets the reader understand the setting
RIGHT AWAY, WE WENT. THE SANITARIUM WAS IN PRE CZECHOSLOVAKIA, ONE OF THE MOST EXPENSIVE AND BEAUTIFUL IN THE WORLD.
BUT ALSO INTERDEPENDENT WORD/PICTURE COMBINATION
REMEMBER WHEN WE WERE ALMOST ARRIVED
EVERYBODY - EVERY JEW FROM THE TRAIN - GOT VERY EXCITED AND FRIGHTENED.
PICTURE
Minimal drawing style
allows for connection between reader and comic
Animal metaphor
Gutter
DUO SPECIFIC
LOOK!
WORRY
ASLEEP
very cramped/uncomfortable - tight panels
CLOSED PANEL

FRAME SIZE
Different frame sizes indicate their importance on the page
→ this scene very important
shows power of NAZI GERMANY
shock of main characters.
IT WAS THE BEGINNING OF 1938 - BEFORE THE WAR - HANGING HIGH IN THE CENTER OF TOWN, IT WAS A NAZI FLAG..
Narrative + picture
POWER, DOMINATION
peeking out from car - safe that that has been infiltrated
shock
awe
horror
HERE WAS THE FIRST TIME I SAW, WITH MY OWN EYES, THE SWASTIKA.
CLOSED PANEL



specific layout grid
But this panel size lets reader understand magnitude of the scene
important.

TIME FRAMES

JUMP IN TIME
THEY EN TOWN
- SEE FL
- TIME LA
- IN BEET
- THEY LE

VISUAL LANGUAGE
- SEE FL
- TIME LA
- IN BEET
- THEY LE



Tracing paper examples

"ASTERIOS POLYP"

WRITTEN AND ILLUSTRATED
BY DAVID MAZZUCHELLI



CELL STRUCTURE

WITHOUT STICKING TO A STANDARD NAVIGATION CAN BECOME DIFFICULT, BUT THE STAGGERING ALLOWS FOR EASY COMPREHENSION WITHOUT SACRIFICING VISUAL INTEREST. VARIATIONS IN SIZE AND ALIGNMENT DIRECT THE EYE ALONG AN APPROPRIATE "S" CURVE SHAPED PATH.



VISUAL CHARACTER INTERACTION

(CON'D FROM MID RIGHT) THERE ARE NO WORDS ON THIS PAGE TELLING WHAT IS GOING ON, EXACTLY, BESIDES MAYBE THE ONE THING SAID BY ASTERIOS WHICH TELLS ABOUT THE INTRODUCTION OF THE CHARACTERS. THE STRONG CONTRAST IN STYLES OF THESE TWO CHARACTERS COULD BE GROWING TOGETHER, SHOWS THE STORY VISUALLY. NARRATION THAT THESE TWO CHARACTERS ARE CONNECTING TO ONE ANOTHER IS NOT NEEDED. THE PROGRESSION IS SEEN.

VISION MATCHING CONTENT

THE WAY MAZZUCHELLI ILLUSTRATES HIS CHARACTERS REFLECTS THEIR ACTIONS AND PERSONALITIES. THIS IS MOST EVIDENT IN ASTERIOS, WHO IS DRAWN VERY ARCHITECTURALLY. I FIND IT HUMOROUS AND ENTERTAINING THAT HE ILLUSTRATES THE MAN THROWING BACK A BEER WITH DRUNKEN-SALIGLEUNES.



AND WHEN HE CAME OVER TO INTRODUCE HIMSELF,



SHE FELT SHE WAS STARING STRAIGHT INTO THE SPOTLIGHT.



WIDE PANEL

THE CELLS ON THIS PAGE LAYOUT TRICKLE DOWN IN A WAY, AND PRESENT US WITH THIS FINAL BASE THAT IS THE FULL WIDTH OF THE PAGE. IT SHOWS THE IMPACT OF WHAT HAS PROGRESSED IN THIS SCEN WITH EMPHASIS.

COLORS

THE COLORS USED HERE AND THROUGHOUT THE ENTIRE BOOK ARE STRIKING. FINDING A WIDE RANGE OF COLORS IN THE SAME PALETTE BUT STILL HAVE THE ABILITY TO PROVIDE CONTRAST IS IMPRESSIVE.

PAGE NUMBERS

STYLISTICALLY, I FIND THE LEAVING OUT OF PAGE NUMBERS A GOOD CHOICE. ALTHOUGH HINDERING, AS FAR AS NAVIGATION GOES, THIS DETAIL MAKES SENSE. MAZZUCHELLI DOES NOT HAVE ANYTHING IRRELEVANT ON HIS PAGES. EVERY LINE IS DELIBERATE. PAGE NUMBERS WOULD ADD UNNECESSARY CLUTTER TO AN OTHERWISE CLEAN, WELL THOUGHT OUT SPACE.

TEXT PLACEMENT

THE PLACEMENT OF BOTH NARRATIVE AND SPOKEN TEXT ARE CONSISTENTLY PLACED ABOVE THESE IMAGES WHICH ARE SUCCEEDING THEM. THIS BRINGS THE PATH OF READING NOT ONLY LEFT TO RIGHT, BUT UP AND DOWN SEVERAL TIMES OVER THE COURSE OF THE PAGE. (SEE DIAGRAM LEFT)

VISUAL CHARACTER INTERACTION

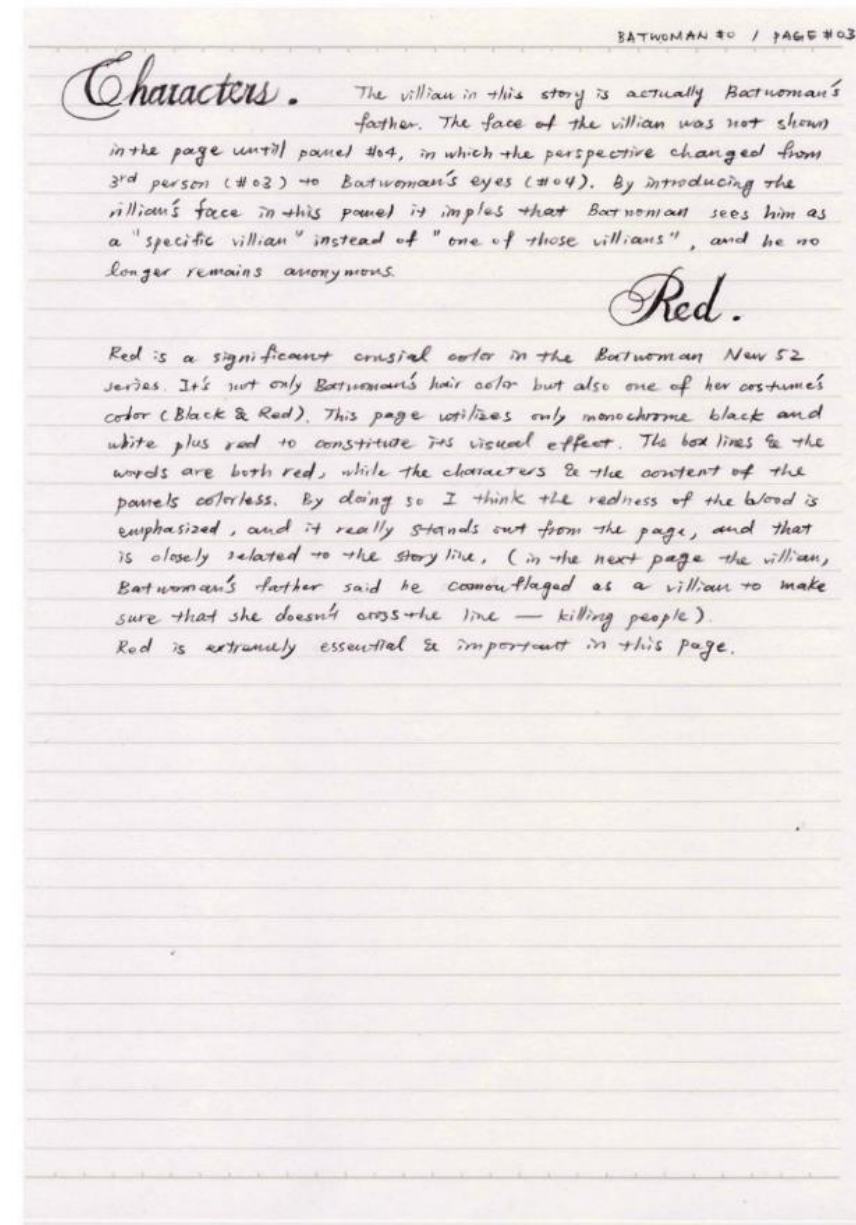
THE USE OF COLOR ALONG WITH THE COMPETING ILLUSTRATIVE STYLES (SEE "VISION MATCHING CONTENT" AND "CHARACTER DIVERSITY") SPEAK THIS STORY.

CHARACTER DIVERSITY

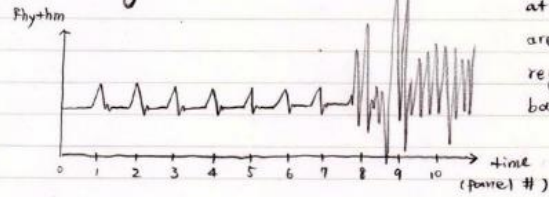
CONNECTING BACK TO "VISION MATCHING CONTENT", THE PRESENTATION OF ALL THE FIGURES ARE SO DIFFERENT FROM ONE ANOTHER. THIS SPIRES CURIOSITY ABOUT THE OTHER CHARACTERS BACK STORIES. THIS ADDS A DEPTH TO THE BACKGROUND, SUGGESTING THAT THEY ARE NOT JUST FILLER- PEOPLE. THEY ARE ALL INDIVIDUAL FROM ONE ANOTHER AND ARE NOT MEANT TO BE GROUPED.

This student went on to do a final project, making one of these for about 10 or so readings

This was one of the earliest times I taught the class, and I confess – whatever the student did to make this, still blows me away...

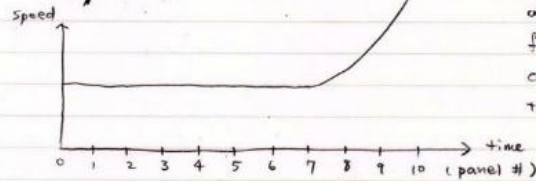


Rhythm.



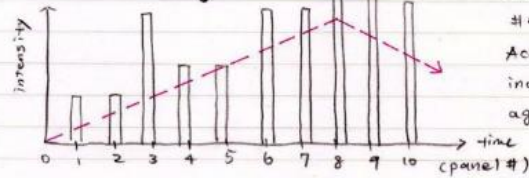
The rhythm of this page changes at panel #08. The first 7 panels are regular BEATS but that regularity ends at panel #08 and balance exists no more.

Speed.



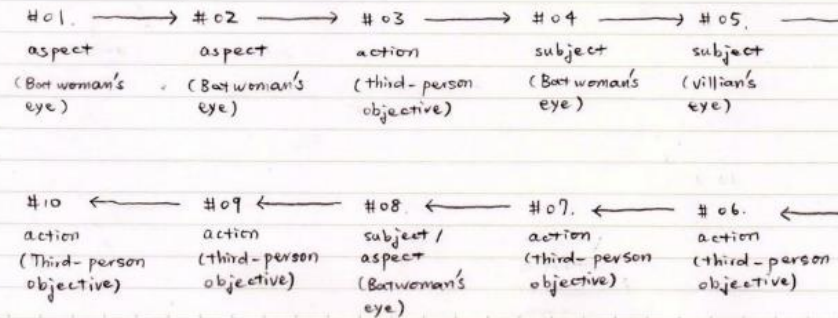
The speed of the story on this page also changes at panel #08. The first 7 panels proceed at a constant verosity, but after #8 the speed sky-rocketes.

Intensity.



Intensity accumulates in panel #01 & #02, peaks & releases in #03. Accumulates again in #04 & #05, increases through #06, #07, peaks again in #08. And slowly decreases through #09 & #10.

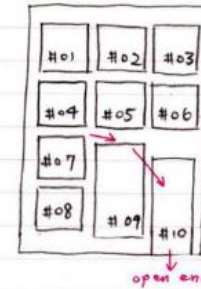
Transition.



Words.

Words are only adopted in panel #02, and it writes "I don't remember much after that". The lack of words of this page hints the blackout / memory disruption of Batwoman. The point worth notice is, the words are introduced with the knife (key object in this part of the story) and re-appear again at the next page, right after Batwoman abandons the knife & it left the vision of readers.

Panel + Construction.



The story goes in a specific pace from #01 - #07. However, the balance / tension (I will say, the "world of this page") collapses at panel #08 and the panels change shapes & are not aligned symmetrically anymore. verosity increases from #08 to #09, and go even faster from #09 - #10. #10 is not enclosed, left an open-end to the story on this page (along as unsolved conflict tension)

The knife works as a key object in this page. It guides reader's eye sight & the movement of the story line. The knife along with the poses of Batwoman create a "Z" shape indication.

Colors.

The colors play important roles in this page (or, the whole Batwoman New 52 comic series) Knife, as mentioned above, being a key object takes the brightest "pure white" in this page. The white not only contrasts with the color of blood but also implies the coldness of the object & its metal texture. The white attracts the movement of reader's eyes, and offers the intensely constructed page a brief flow of blankness.



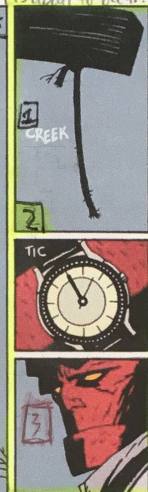
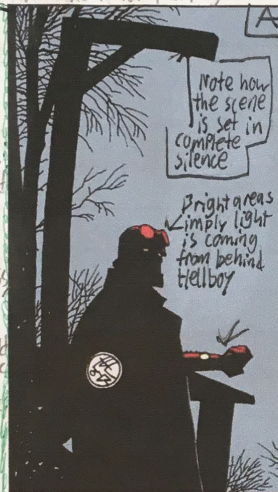
Hellboy: "The Corpse"

by
Mike
Mignola

Large vertical panel acts as establishing shot. Vertical nature draws the eye downward past the gallows and onto Hellboy. In doing so, the panel establishes the environment, the atmosphere and most importantly, the color scheme for the page.

Color Deep blacks, and pale shades of blue and grey set up a dark, moody atmosphere. More importantly, there is a very notable lack of gradients, meaning colors do not blend in to one another; each line and shape is a separate, uniform color. This lends scenes a cold, stark stillness adding to the ominous atmosphere. However, to prevent the scene from too blank by using but nothing but dark colors, Mignola has colored Hellboy in a bright, vibrant red. In doing so, Hellboy becomes the focal point for every scene he's in, as the eye is always drawn back to him.

4 Oddly humorous scene due to the juxtaposition of dialogue and images. Prior to this panel, the comic has been almost entirely wordless (with the exception of sound effects), lending an aura of mystery and tension to the panels. However, Mignola somewhat deflates this tension by having Hellboy speak in a relatively casual tone, while also asking a relatively strange question to an extremely strange group of characters. The effect is compounded with the strange characters responding while dragging a dead body. It's a subtle way of letting the audience relax while letting them know that the comic doesn't take itself too seriously.



3 Very nice use of color to imply movement. As established in the first panel, the primary source of light was coming from behind Hellboy, as indicated by his darkened face and profile. Yet in this panel we see the majority of his face lit up, with the exception of the very left (his right) - the part away from the light. It's a subtle way of informing the reader that he's turned to face what-used to be an empty gallows, in turn facing the light. It may sound relatively minor, but in doing so, Mignola maintains the layout of the page, as otherwise he would need to insert a panel of Hellboy visibly turning, adding unnecessary clutter to the page.

Again, small panel is used to depict precise details; in this case, both the panel and the corpse's finger focuses attention on the three hard-to-see figures on the horizon.



General Mignola has smartly divided the page into three distinct sections (A, B, C). Section A is composed primarily of long vertical shots, or smaller panels that give the illusion of a long vertical shot. These panels are meant to set the scene, providing a focus on detail with a slow downward progression. With section B, the focus is more on movement, with the thin horizontal panel mimicking the corpse's arm gesture, which in turn points (literally) to the next panel. The second smaller panel then depicts the finger pointing to a road that then veers off into the distance. Finally, section C is one single spread panel. It's larger size is used to establish an entirely new scene while also incorporating dialogue as well. The horizontal nature allows for additional detail while preventing excessive clutter.

2 Very subtle method of portraying the passage of time, as well as controlling the pacing of the scene. The smaller panels, by their very nature, give a focus on specific details, meaning the reader has to slow down and observe them. They also imply the scene has slowed down, that time is passing by in a matter of seconds (supporting this is the literal ticking of a watch). The overall effect is a rise in tension, as the reader is now heavy with anticipation, anxious to see what happens next.

① ZOOM "SHOT" OF SICK MAN REACHING UP TO LIGHT. THE EXPRESSION ON HIS FACE IS NOT ONE OF SADNESS BUT ALMISTELATION

② PANEL ZOOMS OUT FROM PANEL 1 SHOWING A "FULL BODY SHOT" OF THE SICK MAN IN WHAT APPEARS TO BE THE SKY.

③ PANEL 3 IS YET ANOTHER ZOOM OUT TO GIVE EVEN MORE CONTEXT. NOT ONLY DO YOU SEE THE SICK MAN BUT THE CLOUDS, OR WHAT YOU THOUGHT WERE CLOUDS, AND THE SUN, BEGIN TO LOOK LIKE SOMETHING ELSE

THE GRADUAL SPRINKLING OF PANELS 1, 2, 3 GIVES A STAIR LIKE QUALITY TO THE SEQUENCE. IT MAKES THE VIEWER FEEL AS



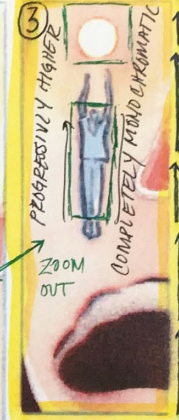
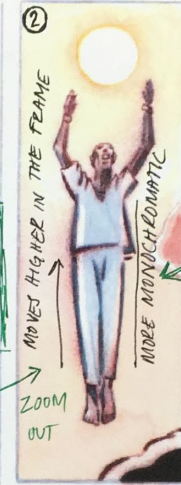
THOUGH THEY ARE GOING UP THIS MIRRORS THE ASCENTON MOTIF. THE PLACEMENT OF THE FIGURE IN EACH PANEL ALSO ADDS TO THIS FEELING.

PANEL 3 & 4

IN THESE TWO PANELS YOU SEE THE USE OF VISUAL METAPHOR. BETWEEN THE TWO YOU SEE THE SICK MAN REACHING FOR THE LIGHT/SUN TRANSFORM INTO THE TEAR DROP AND EYE OF HIS FRIEND. THE SICK MAN GRADUALLY BECAME BLUE FROM PANELS 1-3 AND FINALLY YOU SEE HIM REPRESENTING THE SADNESS OF HIS FRIEND, OR AT LEAST THE DEATH OF THE SICK MAN REPRESENTING HIS FRIENDS SADNESS. AT FIRST I THOUGHT THIS COMIC SHOWED MORE OR LESS ACTUAL EVENTS, HOWEVER PANELS 3 & 4 MADE ME WONDER WHETHER THE WHOLE COMIC IS

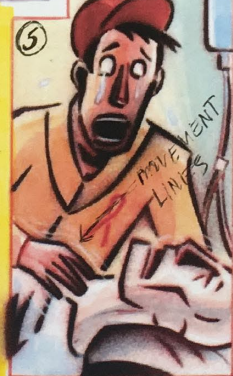
DIVISION 1

SUPPOSED TO BE ABOUT THE FRIENDS FEAR OF THE SICK MANS DEATH SINCE THE WHOLE IMAGE OF ASCENSION IS REPRESENTED IN HIS TEAR DROP & THE EXPRESSION ON THE FRIENDS FACE

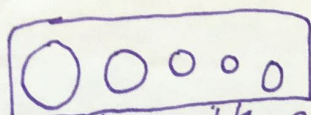


PANELS OUTLINED IN BLUE THEY SHOW THE SICK CHARACTER'S ASCENSION TO HEAVEN OR THE LIGHT. BLUE IS INDICATIVE OF HEAVEN / THE SKY. THE MAN IN THE BLUE PAJAMAS IS SICK, INDICATED BY PANEL 6, SHOWING HIM WITH AN IV. THE PLACEMENT OF THE BLUE PANELS ON TOP AND THE RED ON BOTTOM ALSO INDICATE A HEAVEN AND HELL MOTIF WHILE THE SICK CHARACTER EXPERIENCES A RELEASE FROM HIS BODY, HIS FRIEND ANGUISHES

PANELS OUTLINED IN RED THEY SHOW THE OTHER CHARACTERS ANGUISH, AS RED IS OFTEN ASSOCIATED WITH EMOTIONAL INTENSITY. THE PLACEMENT OF THE RED PANELS ON BOTTOM AND THE BLUE ON TOP IS ALSO INDICATIVE OF A HEAVEN AND HELL MOTIF. THE FRIEND OF SICK MAN PANICS AND ANGUISHES AT HIS FRIENDS DEATH, WHILE HIS FRIEND ASCENDS



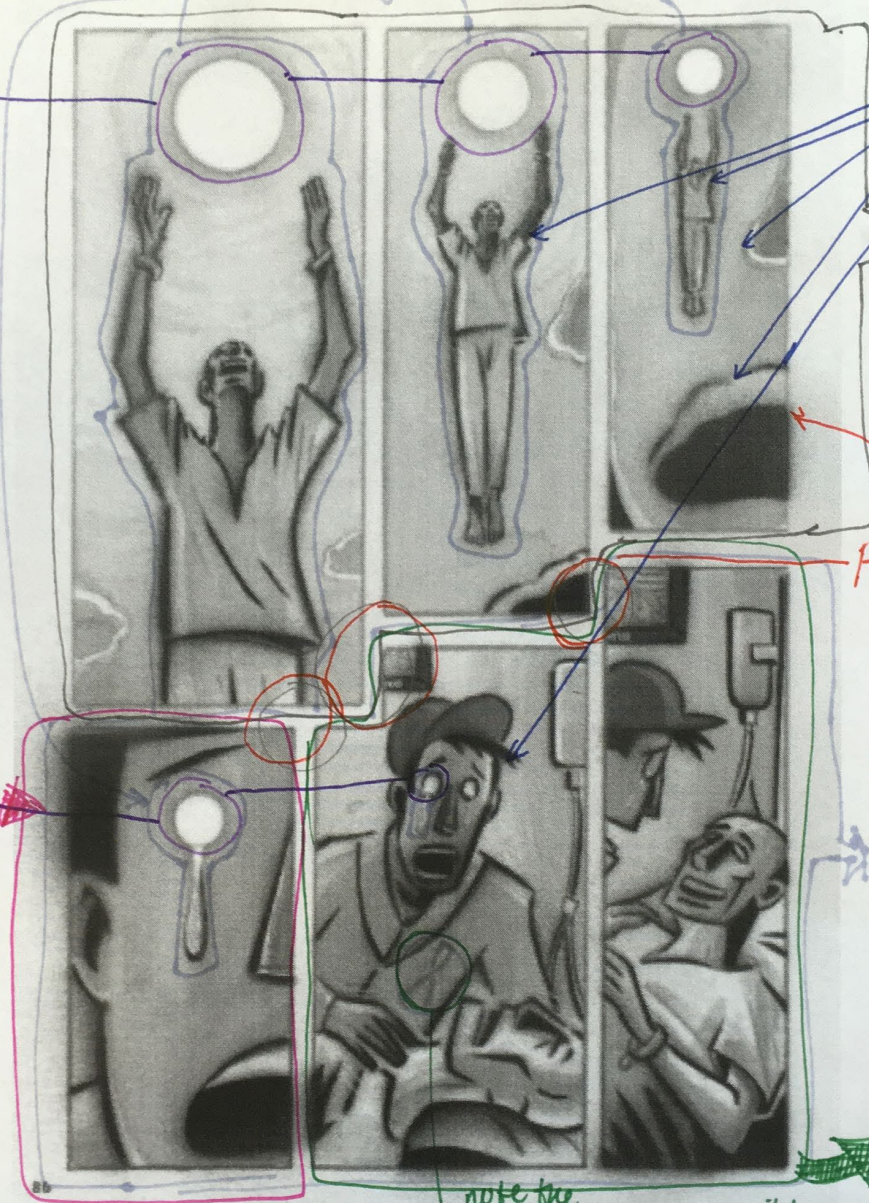
THE DIVISION BETWEEN THE TOP 3 PANELS OUTLINED IN BLUE AND THE BOTTOM 3 IN RED ALSO ADD TO THE IDEA THAT THE SICK MANS DEATH IS NOT ACTUALLY HAPPENING, BUT WHAT THE READER IS SEEING IS JUST THE FEAR & ANXIETY OF THE FRIEND IN RESPONSE TO THE POSSIBILITY OF HIS DEATH. PANELS 5 & 6 ALSO ADD TO THIS BECAUSE IN PANEL 5 THE SICK MAN APPEARS TO BE DEAD BUT IN PANEL 6 HE SEEMS TO BE O.K. I ACTUALLY JUST NOTICED THE FAINT WHITE MOTION LINES IN PANEL 5, SIGNIFYING THE FRIENDS ATTEMPT TO WAKE HIS FRIEND AFTER HE THINKS HE HAS PASSED.



The "sun" and the friend's
teary eye are the
strongest images in
the selected page.
It's interesting to note
how the "sun" turns
into an eye. Metaphorically
the comic panels suggest
the two are the same.
To the comic's meaning,
they are the same.

This panel does a lot of work.
Its effect retroactively places
the first three panels' action
in the grieving friend's head.
This panel shows their horror
and signals the transition (note
the recurring eye and tear)
to the reader, the third-party
of this comic. It ~~also~~ grounds
the reader in the hospital as much as ~~to~~ within
the psyche of the grieving friend.

This image of the ascending man, is repeated enough
the effect needs to slow the drama down, to underscore it



The overall blurry effect
of the artist's technique
leads to the dreamy
effect of these six
panels.

Top panels
content suggest
the imagination;
the bottom, reality.
Overall, the panels
move sequentially,
moment to moment.

Panel's fit like puzzle
pieces, or laid bricks.
The way the three top
panels are arrayed
seems to mirror the
"ascension" of the character
within, towards that ball
of light: a sort of "stairway"



Without looking @ the rest
of the comic and in light
of the first three panels,
the last panel could be read
as an alternate reality,
or ending.

note the
alt's awareness ribbon.

Entire page is driven by **SOUND EFFECTS**

- suddenly stops once someone speaks
- ↳ Breaks the Panel!
- louder than the stomping effects in the background?

- Breaking the panels into 9 creates a smoother way of looking at the page

↳ gives room to see the sound effects all throughout the page.

- direction of the **grass** emphasize that they're going downhill!

PACK engulfs the entire panel + is bigger than him = heavy impact

- where is the stomping coming from? It has to be from something bigger than them.

ACTION LINES = presence of movement

- even direction of their hair shows how fast the character is going.

- action lines also show tension not just speed

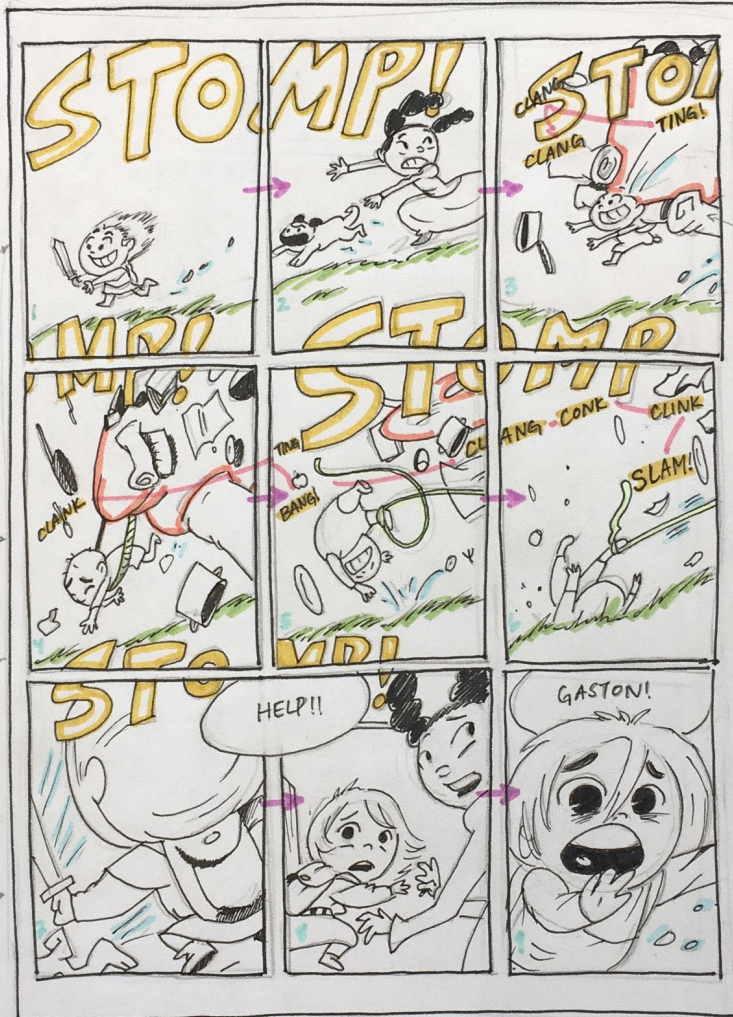
- their expressions all show other things going on

Panel ① he's happy running down
② she sees the kid running after her, & probably understands that his backpack is too big
③ He's also happy.

④ & ⑤ show scared or worried, most likely for the kid falling behind them.

⑥ is he yelling?!

Entire sequence (first 3 panels) look like they're taken all in the same scene, w/ the third one brought down so you can see him. — simultaneous



Even though you read the comic a certain way (to the right), they seem to be going to the left — like they're about to run off the page.

How big the **pack** shows how top-heavy he is, hinting towards a downfall

These 3 panels are more sequential than the top 3

- could be either moment to moment or action to action since he bounces down, up, then back down again.

Rope somehow ties or gets stuck to leg. unravels &

looking up so conclusion is right about first 3 panels — they're going downhill.

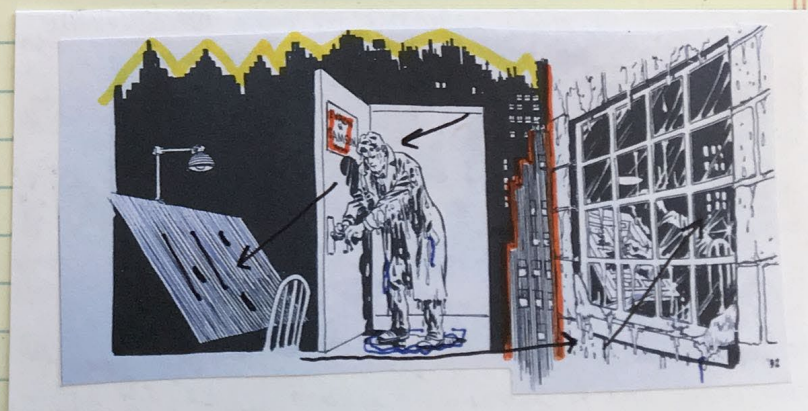
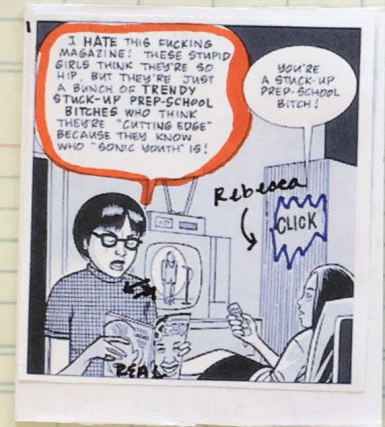
Is Gaston the kid that fell or someone else?

only break from the sound effects — Finally yelps for help & breaks the panel. Also breaks view from running/falling down the hillside/grass. } Finally a reaction to their friend falling.

- It almost looks like the voice is coming from the girl w/ pig tails, but it's coming from something past her.



EXAMPLE FROM THE
UNDERSTANDING GHOST WORLD
ANIEL CLOWES

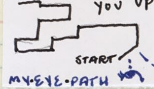


This was a
delightful approach

THE: IN THE BEGINNING, GHOST WORLD WAS PUBLISHED AS A SERIAL BUT ARE KEPT -IS (TITLE PAGE AND ALL) FOR THE COLLECTED WORKS. THEY TOO ARE A PART OF THE STORY, ALL UP THE WORLD OF THE CHARACTERS.

• could it just be graffiti? lonely, angry graffiti?
 ○ ○ WE SEE THE TITLE FIRST AS IT IS ILLUMINATED BY THE GARAGE LIGHT → BUT HOW? LIGHT IS WHITE IN THE BLACK OF NIGHT, BUT WHITE ALSO HIGHLIGHTS OBJECTS/BUILDINGS IN DARKNESS. WE UNDERSTAND THIS DOES NOT REFLECT REVE FORM BUT THE CURRENT STATE.

[LINE USE: CLOWES HAS STRONG, CLEAN LINES. HIS SCENE IS ALMOST TOO PERFECT, WHICH CAN BE A LITTLE ODD SOMETIMES BUT ECHOES THE THEMES OF THE STRANGE IN THE EVERYDAY. THIS BACK ALLEY IS BOXES UPON BOXES. VERY LITTLE SPACE IS LEFT OPEN WHICH CREATES A TRAPPED FEELING, A STUCK IN AN ALLEY FEELING, WITH THE MOON DRAWING YOU UP TO ENID'S WINDOW.



COMIC GRID, BREAKUP OF SPACE.
 THIS IS CLOSEST TO ASPECT → SUBJECT BUT COULD BE SUBJECT → SUBJECT TOO

EXAMPLE FROM THE WONDERPUS GHOST WORLD BY DANIEL CLOWES



START MY-EYE-PATH

THIS IS CLOSEST TO ASPECT → SUBJECT BUT COULD BE SUBJECT → SUBJECT TOO

DIALOGUE: ADDITIVE; ENID PROVIDES SPECIFIC ELABORATION ABOUT THE MAGAZINE. WHO REPLIES TO ENID WITH HER OWN WORDS IN AN INSULT. THE MAGAZINE, "Sassy" IS A REAL MAGAZINE, AND ENID'S OPINION IS VALID. THIS IS A WAY OF GIVING REAL WEIGHT TO AN OBJECT AND SCENE. MIRRORING IS SHOWN IN THE PARALLEL OF ENID AND THE T.V. SCREEN.

PARALLEL ALSO IN THE MIRROR OF REBECCA. SOUND SHOWS AS THE "CLICK" ABOVE THE REMOTE. THERE IS NO SOUND BUBBLE BUT A JAGGED BREAK IN THE SHADING - SUBTLE.

LINES: Enid looks off into the alley, where we found her in the title. The window boxes her in and causes tension. Even the T.V. image in the background looks away. set is cramped and fractured, much like the friendship of the two girls. Window frames act almost as a natural border.

FACES: Clowes style of drawing characters is almost grotesque in what he chooses to exaggerate. He compliments his clean and detailed scenes with facial features like Enid's big glasses, nose, lips. We see this later with Rebecca as well as the comedians. It is a perception of the idea (the person) and the ability to concentrate its elements to icons.



AN ALLEY FEELING, WITH THE MOON TO THE WINDOWS EMPHASIZE A COMIC GRID, BREAKUP OF SPACE.

START
MY-EYE-PATH

THIS IS CLOSEST TO ASPECT → SUBJECT
BUT COULD BE SUBJECT → SUBJECT TOO

WORLD

MOVEMENT: ENID'S ARM AND STANCE FORCES MOVEMENT. CONTRASTS WITH REBECCA WHO CONTRASTS WITH ENID, HER ~~MY~~ GOING AGAINST ENID.

THIS DRAWS YOU UP TO THE TV AND REBECCA'S DIALOGUE. THE T.V. BUNNY EARS ACT AS ARROWS, DIRECTING ○ ○ TO DIFFERENT SIDES; WHO DO YOU DIAL INTO?

CHARACTER: separated

ENID RELATES MORE TO THE COMEDIAN THEN REBECCA'S MAGAZINE. REBECCA IS INTERESTED IN THE MAGAZINE, BUT JUST LAUGHS AT THE COMEDY FOR BEING LAZY.

ENID RELATES MORE TO THE COMEDIAN
REBECCA LAUGHS AT THE COMEDY

TELEVISION: IT'S BEEN IN ALMOST ALL THE PANELS, NOW WE HEAR SPECIFIC DIALOGUE. WE KNOW SOUND WAS (PROBABLY) A CONSTANT FROM THE T.V. BUT NOW IT'S ADDRESSED, AS THE CHARACTERS TUNE IN.

IS IT NERVOUS SWEAT? OR CLONES STYLE GROSS BOILS ON HIS HEAD?
(HIS WHOLE VIBE) IS AWKWARD AND OFF PUTTING, ALMOST NOT HUMAN, BUT HIS PERSONA IS CLEAR: AMPLIFICATION THROUGH SIMPLIFICATION

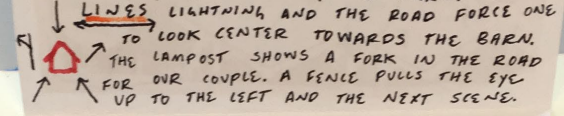
FOR AUDIO
DIRECT, HUMAN, SPEECH, INTIMACY
STEREO, MECHANICAL, BROADCAST

T.V. CONT. THE TELEVISION IS AN INTERESTING SUBJECT TO MAKE INTO COMICS, ANOTHER FORM OF VISUAL SEQUENCE ONLY ONE OCCUPYING DIFFERENT TIME AND SPACE.

FACES + EMOTION

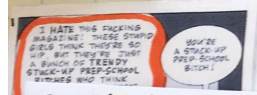
REBECCA HAS BEEN IN THE BACK, THE FOCUS OF DETAIL ON ENID. HER FEATURES LIGHT UP, ENTHRALLED. SHE LOOKS ODD AND YET LIKE A REAL PERSON. HER HAIR, CLOTHES AND BACKGROUND ARE ABSENT OF EXCESS - HER FACE AND CHARACTER ARE CENTRAL TO THIS PANEL.

3 PANELS OR ONE? THIS IS A COMIC LITERALLY WITHOUT BORDERS. RAIN REPRESENTED IN WHITE (8) SURROUNDING THE ACTION. THE LIGHTNING IN SECTION 1 DRAWS DOWN TO THE COUPLE. WE THE READER KNOW THEY ARE DESTINED TO SPLIT LIKE A TREE STRUCK! THE JAGGED LINES OF THE SHAPE EMPHASIZE ANGER, FEAR. WE CAN SEE THE LIGHTNING ACTUALLY STRIKES THE BARN IN THE BACKGROUND BETWEEN THE DIALOGUE. BILLY'S WORDS CRASH INTO ANDREA'S PASTORAL DREAM OF MATRIMONY SYMBOLIZED BY THE BARN.

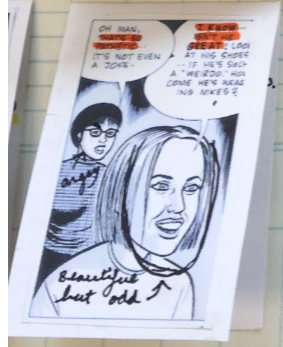


WHITE ROOFS FROM DIFFERENT PERSPECTIVES REPRESENT THE NEIGHBORHOOD THEY WALK IN DURING THE FIRST SCENE WHILE ALSO BEING ANDREA'S OWN FRONT STOOP. HERE IN THE WHITE WHITENESS WE SEE THE FIRST OFFICIAL RAIN. BALANCE HAPPENS IN THE SYMMETRY BETWEEN THE PAIR. HE IS TALLER SO SHE WEARS A HAT. SHE HAS A SQUARE PURSE, HE HAS A LARGE POCKET. THIS SCENE SEEMS TO FACE THE READER HEAD ON, WHILE THE NEXT SEEMS AWAYED. BALANCE BETWEEN THE TWO SCENES HAPPENS BY CREATING A TRIANGLE. BILLY'S ARMS, STANCE, THE PLACING OF THE DOOR AND THE SHADOWS ADD TO THIS.

EXAMPLE FROM THE WANDERFUL GHOST WORLD BY DANIEL CLOWES



PANELS THIS LONG PANEL COULD BE SLICED INTO SEPARATE CLIPS BUT TOGETHER THEY TELL A MORE COMPLETE STORY. BILLY IS SHOWN IN THE SAME PLACE AS THE PREVIOUS PANEL, NO TIME HAS PASSED. THIS BLACK BOX SEEMS TO SLIDE INTO BILLY WHILE STAYING FIRMLY BEHIND HIM IN THIS ACTION SEQUENCE. MOVING TO THE RIGHT THE LINES OF THE BOX BECOME LESS RIGID UNTIL BILLY IS ENCOMPASSED. WEATHER CERTAINLY, AND NIGHTFALL BUT DISPARING REJECTION ACKNOWLEDGE ACCEPT. RAIN IS REAL NOT A METAPHORICAL box or cloud.

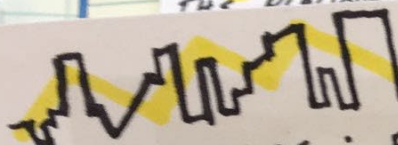


THE BORDER GROWS TO INCLUDE THE FENCE AND LIGHT, WE ARE NO LONGER ONLY IN BILLY'S WORLD. THE RAIN PUSHES HIM FORWARD AND OUT OF THE PANEL IN SHARP LINES, BILLY HUDDLED IN CONTRAST.

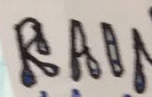
HERE THE RAIN IS ALSO SEEN AS WHITE CONTRAST IN THE NIGHT AND BILLY'S PANTS. WE KNOW THEY ARE NOT BLACK PANTS BUT THE COMIC WORLD ALLOWS IT TO SHOW THE CONTRAST OF WATER, WATER THAT DRIPS OFF THE

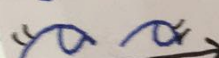


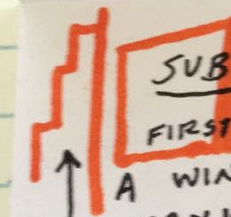
SCENE SEEMS TO FACE THE
WHILE THE NEXT SEEMS ANGLED.
BALANCE BETWEEN THE TWO SCENES HAPPENS
BY CREATING A TRIANGLE. BILLY'S ARMS, STANCE,
THE DOOR AND THE SHADOWS ADD TO

 DIRECT CONTRAST TO THE WHITE ROOFS
OF EARLIER, A BLACK URBAN DARKNESS.

CITY SCAPE: BILLY SEEMS TO ENTER THE SKYLINE
ITSELF. IT IS NOT EVEN HIS APARTMENT BUT HIS STUDIO -
AGAIN CONTRASTED WITH ANDREA BEING WALKED HOME.

 SEEMS TO Ooze OFF HIM LIKE SLIME, CLEARLY
AN EXAGGERATION BUT ALSO VISUAL METAPHOR JUST

 LIKE ANY FOUND IN WRITTEN WORD.
THE LIGHT FROM THE DOOR OPENING, THE
DIRECTION OF BILLY'S ARMS AND THE ANGLE
OF THE DOOR DRAWS THE EYE TO BILLY'S DESK, A
DESK SHADED WITH THE SAME LINEWORK AS THE
APPROACHING RAIN IN PREVIOUS PANELS.

 SUBJECT TO SUBJECT TRANSITION IN THE PANEL
FIRST GLANCE I THOUGHT THIS WAS ANOTHER BUILDING,
A WINDOW TO ANOTHER LIFE. IN TRUTH THE FADING
OF SYMBOLIC CITY TO A MORE DETAILED ONE STARTS +
IS TIED TOGETHER BY THIS BUILDING MEETING THE

CORNER OF HIS OWN. IT IS STILL GRIM AND RAINY
OUTSIDE ~~RAINS~~ BUT INSIDE TIME HAS PASSED. BILLY
HAS A PROTECTIVE HALO OF LIGHT FROM
ON THE HIS DESKLAMP AND WE CAN TELL TIME
WINDOW HAS PASSED - HE HAS A BUNCH OF
WORK ON HIS DESK... PERHAPS HE SAT DOWN AND
WROTE THIS VERY COMIC!

- = panel commentary
- = content commentary
- = action commentary
- = eye movement/trail

A PAGE FROM: VISUAL ANALYSIS SLIDES (pg. 7)

Themes:

- Commenting about form within and "outside" the comic
- gutters have double meaning, because they can contain content (like text) that is inner voice of comic, as well as the story.

cascading effect
SCANNING DOWNWARD

All this is 1 picture fractured into snippets, like an eye travels through an environment, focusing on one thing at a time.

READING DOWNWARD & TO RIGHT



Aa = text + commentary

conveys continuousness, inevitability

Very classically sequential, moment-to-moment with little huge changes

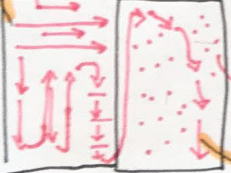
only thing that shows us time has passed
eyes straight in 1st panel, then directly at man at bus stop.

Also, dull colors

POV from below. Black (dark) background of roof of bus contrasts white (empty) backgrounds

Also! grey line through roof leading reader down panel
more ordered

general trail of eye (follows panel + text)



these dots are exploring (they invite the eye to explore)

more chaotic/fractured

communicates waiting period

beginning with sliver of time

MUNDANE
very little action occurring
time passing SLOWLY

GAPS WITHIN GAPS

This is all like feeling scattered and built up of moments

distortion of images
movement of eye? of bus?
Window, person would fall off if perspective was correct

These colored panels seem like they don't fit as well with "main" picture. Even more fractured

Yet these ones seem to be one

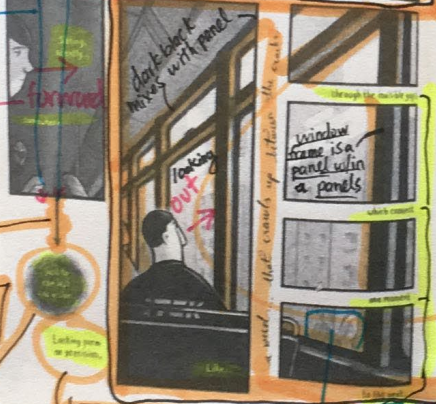
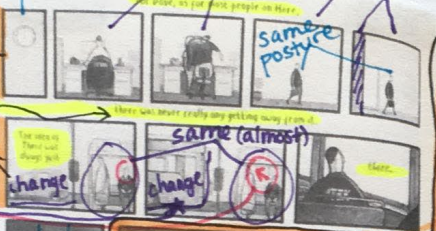
Snapshot of leaf falling? on ground?

direction of men leads eyes to explore out of regular eye range (see bottom left of this analysis for eye trail)

Characters constantly looking down AT THEIR PHONES.

Repetition of this image vs. the "main" character trying to look straight at people / observing world

Very subtle yet powerful ending. text outside of layout structure.
Men are also looking at text!



Also lacks a panel

making this kind of metacommentary on the text itself and text within comic

Aa text is super poetic, simple composition.

Guides us down through and outside panels, then back into the next

next page + panel

Defies the panel structure, plays with gutter, "grows" up from bottom of page, crawling between crack
- different font: curly, weed/plant like
- text is vertical, forcing reader to SWITCH POINT OF VIEW

grounds us back into bus (this was all outside window)

Connects text, panels, and full picture
Here. There. there. somewhere. Here. = similar sounds

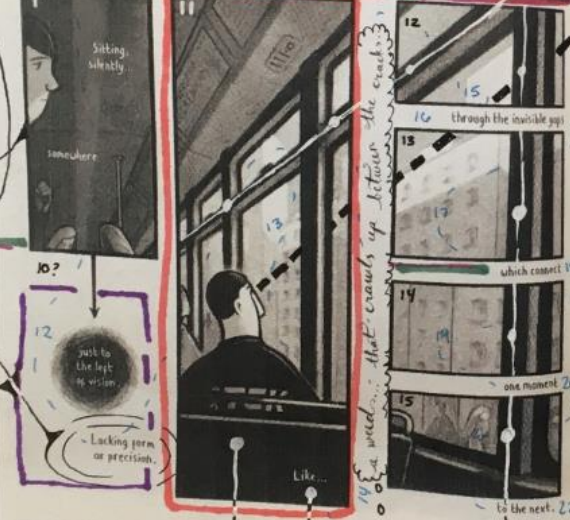
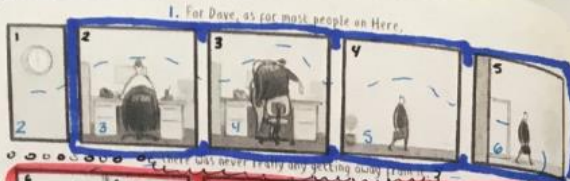
"AS THE SPIRIT WANES, THE FORM APPEARS" - CHARLES BUKOWSKI

PAGE 1 IS FORMFUL, FOLLOWING STRICT, LINEAR PATHS, WHEREAS, PAGE 2 IS SEEMINGLY "UN/ON-ORDERED," NON-SENSICAL BUT, AS BUKOWSKI STATES, IF YOU LOOK BEYOND THE ACTION, YOU CAN SEE THAT EVERYTHING HAS FORM.

THE TEXT MIRRORS THE IMAGE, IN THAT, DAVE STAYS CENTERED IN PANELS 2-5, AS IF HE CANNOT ESCAPE WORK OR THE CONFINES OF THIS FORM, THE PANEL. THIS SETS UP THE EXPECTATION OF HOW DAVE FEELS WITH HIS ENVIRONMENT, MAKING THE SECOND PAGE FEEL MUCH MORE LIKE PRISON BARS (CLAUSTROPHOBIA!) THAN SEPARATION. THE WHITE PANEL SEPARATION POPS OUT MORE INTENSELY THAN IF IT WERE ONLY NEGATIVE SPACE. 2-5 ARE A STAGNANT ACTION TO ACTION SCENE.

AS IF BEHIND DAVE'S BACK, AND REFERRING TO THE SOLUTION BEING "UNCHOSEN" AS HE LOOKS TO THE RIGHT, IS THIS UNKNOWN NOT TO DAVE OR COULD DAVE BE OUR NARRATOR AFTERALL?

EVERY EXPRESSION IS BLANK OR UNCLEAR, YET THINGS ARE MELANCHOLY, PERHAPS DUE TO TONE, THE AWARENESS TO FLEETING MOMENTS, THE ISOLATION OF SCENE AND HUMAN AND THOUGHT. IT'S AN "IN THIS MOMENT/PLACE WE ARE ALL ALONE, TOGETHER" SORT OF REALIZATION. THIS COULD BE FAIRLY CATEGORIZED AS AN EXISTENTIALIST PIECE, I.E. THE MENTION OF THE SUBCONSCIOUS CONNECTING WITH THE HYPER AWARENESS OF TEMPORALITY AND MORTALITY, AS WELL AS AUTHENTICITY.



SOMETIMES OUR EYES CAN BUZZ AROUND QUICKLY, ABLE TO PICK UP THE LARGER IMAGE FIRST BEFORE THE BREAKDOWN OCCURS, EVEN IN OUR MINDS. THERE IS NO NEAR ORDER TO THIS INITIAL IMPRESSION OF THIS IMAGE. IT IS ENTIRELY VISCERAL...

HE LOOKS ALMOST IDENTICAL BETWEEN 2 AND 11, YET IT ALSO SEEMS HE NOTICED SOMETHING. PERHAPS THE TALL BUILDINGS OR THE OPEN WINDOW? 11 IS HEAVY AS YOU LOOK, IT FORCES YOUR EYE DOWN WITH ITS DRAMATIC BUNCH.

LIKE IN 2-4, THE TEXT IS ENACTING SOMETHING. THE TEXT NOW, IS THE IMAGE OF ITSELF, AS IT CRAWLS BETWEEN THE "CRACKS" IN THE PANEL.

EYES ARE IMPORTANT TO EMPATHIZE WITH A CHARACTER. ALTHOUGH WE DON'T SEE DAVE'S EYES EVER, WE CAN FOLLOW HIS ACTIONS AND FIND THE EMBEDDED MEANING IN THE TILT OF HIS HEAD OR THE SLUMP OF HIS SHOULDERS. WE CAN FOLLOW DAVE BECAUSE THESE ACTIONS ARE UNIVERBALLY IMPLICIT. THIS COMIC WOULD "WORK" WORDLESSLY.



IT IS ALMOST AS IF THE SECOND PAGE IS OPEN OR IT IS TURNING ITSELF (FLIPPING TO THE NEXT PAGE) OR THAT IT (THE PANELS OR THE WHOLE SPACE) IS COMING AT YOU...

FAZ (CIGARETTES) AND CONTROL YOUR SUBCONSCIOUS "JUMP OUT ALONGSIDE ALL THESE INSURANCE ADVERTISEMENTS. THE SIGN CAPTURE A SENSE OF BOMBARDING."

HYPER-ZOOMED, ECHOING THE "ROOTLESS" TREE. THE SHADOW IS DEEP, REFLECTING THE TEXT, A MASTERING UP OF A GESTURE.

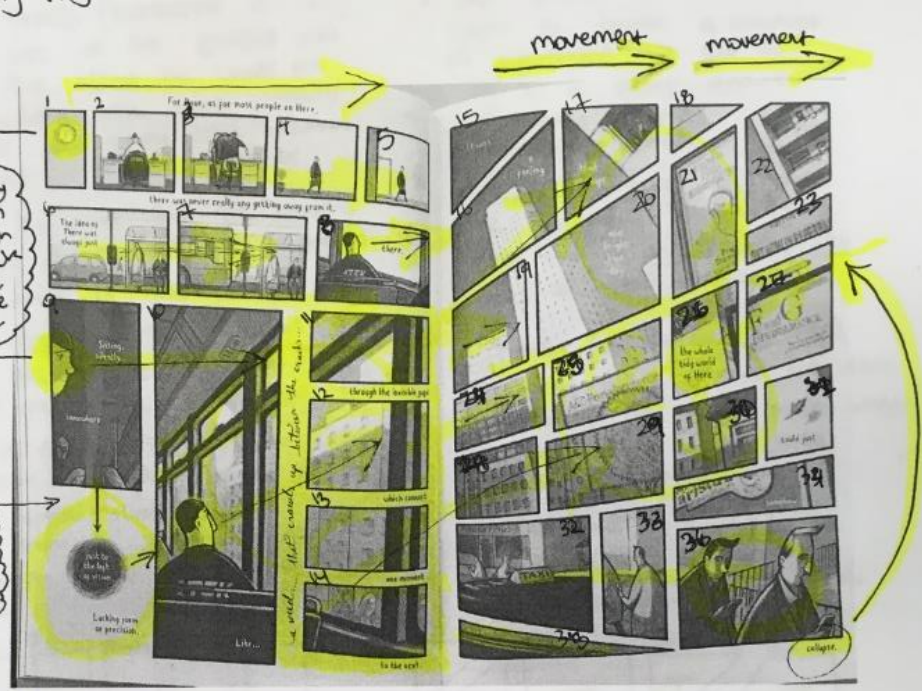
THE DARKEST TONES ARE MOSTLY AT THE BOTTOM OF EACH PAGE, WHILE THE WHITEST IS ON THE TOP. THIS FUNCTIONS IN TWO POSSIBLE WAYS: 1) YOUR EYE IS GRADUALLY DRAWN DOWN AND 2) CREATE THE MOOD OF THE COLOR. WHITE IS HIGH AND HOPEFUL WHERE AS BLACK IS DEEP AND DEPRESSING...

THE HEAVY BLACK FRAME OF THE BUS WINDOW DIRECTLY CORRELATES TO THE (INVERTED) WHITE FRAMING OF THE RIGHT IN PAGE'S PANELS. DAVE IS PIECING THESE IMAGES TOGETHER FROM A BUS WINDOW AND LIMITED VIEWPOINT. THAT'S WHY THE 2ND PAGE IS "SLOPPY." THEY ARE SNAPSHOTS OF THINGS GONE BY. WE, THE READERS, ARE PUT DIRECTLY INTO DAVE'S POINT OF VIEW, EYES MOVING ABOUT WHILE THE FULL IMAGE ALMOST ESCAPES US.

THE TWO PAGES ARE FULL OF WINDOWS AND FRAMES. FRAMES CONTAIN THE WINDOWS. WINDOWS ARE OFTEN ASSOCIATED WITH MIRRORS. DEEPEN WHEN YOU LOOK THROUGH GLASS YOU MUST CHOOSE WHAT TO FOCUS ON: THE IMAGE ON THE OTHERSIDE OR YOUR OWN REFLECTION STARRING BACK AT YOU - OR THE THIRD OPTION: TO EXAMINE BOTH SIMULTANEOUSLY. DAVE IS RECREATING THE WORLD OUTSIDE, WHILE "FABRICATING A LIE" REGARDING THE PRESENCE OF HIS OWN IMAGE ON THESE SCENES, HE IS WITHHOLDING HIS IMPLICATIONS OF PAGE TWO.

The artist may have chosen to start with just a chair to set the tone of the images.

literally tells you to move down with arrow



Highlighted Arrows

- Show and direct the reader to see what the main character Dave is seeing
- Also directing the eye to the city scape/buildings.
- Dave is always seen looking to the right panels, his vision breaks through panels.

• The Panels to the right all work together to show besides a metaphoric collapse, but also the way someone might see the buildings being jumbled and morphed when the bus is moving.

Both of the pages work with each other, they both create a larger picture in the process. The comic works when all the panels are viewed almost as if like one.

- At the same time all the panels to the right are all depicting the view from the window of the bus.
- This creates a Simultaneity to the comic starting with the panel (number 10)
- The Simultaneity works to show the bigger picture of the buildings, at the same time the gutter space and the way the panels are shaped in different diagonal ways allow for there to be the effect of the buildings starting to collapse.

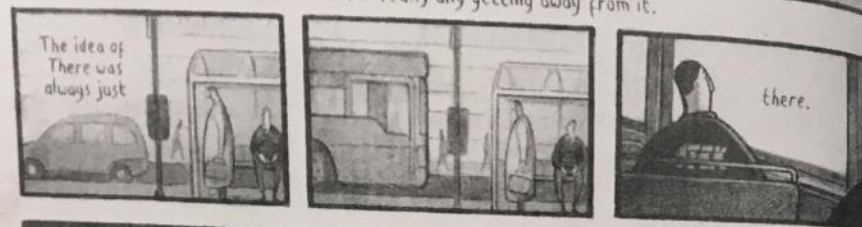
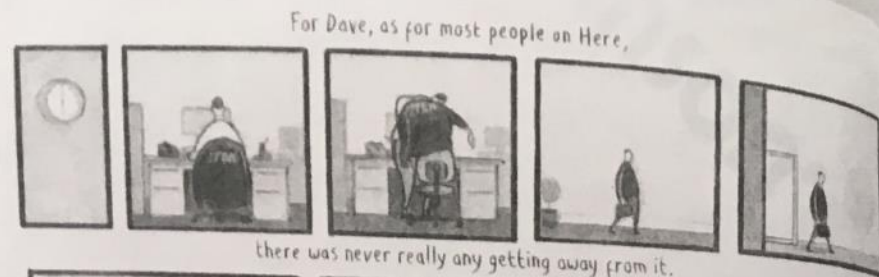
- In Panels (numbered 11-14) the use of the gutters add to the effect the words are describing. The comic literally gives you empty space between panels to read the words.
- At the same time the invisible gaps are created with the gutter.
- The words in the gutters bring the eye to go back and see the spaces again that the words are around.
- Panel number 8 begins to communicate to panels (number 15, 16, 17)
- The artist gives/draws an arrow to bring the eye to the empty space with the word Circle

- The panels as a whole work to create a montage of movement, we get to see in a short amount of time Dave's commute home.
- A longer period of time is condensed in the panels this works by showing key parts of the commute
- Panels (numbered 1-8) show a quick amount of time and make the eye move along to see where Dave ends up on the bus.
- The bus is where the bigger picture comes in.
- Also where the images/panels slow down.



• The artist sets up the panels in a way to keep the eyes moving in an upward diagonal way. Until the last panel where Dave is off the bus, and now looking in a new direction

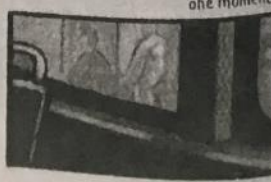
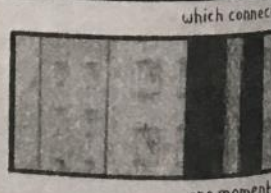
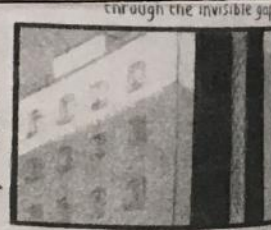
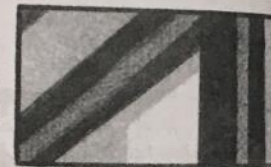
• 32, 33, 35 all bring the eye to look back for a quick second before the bus view ends and Dave is now looking right at the front of him



Lacking form or precision.



a weed... that crawls up between the cracks...

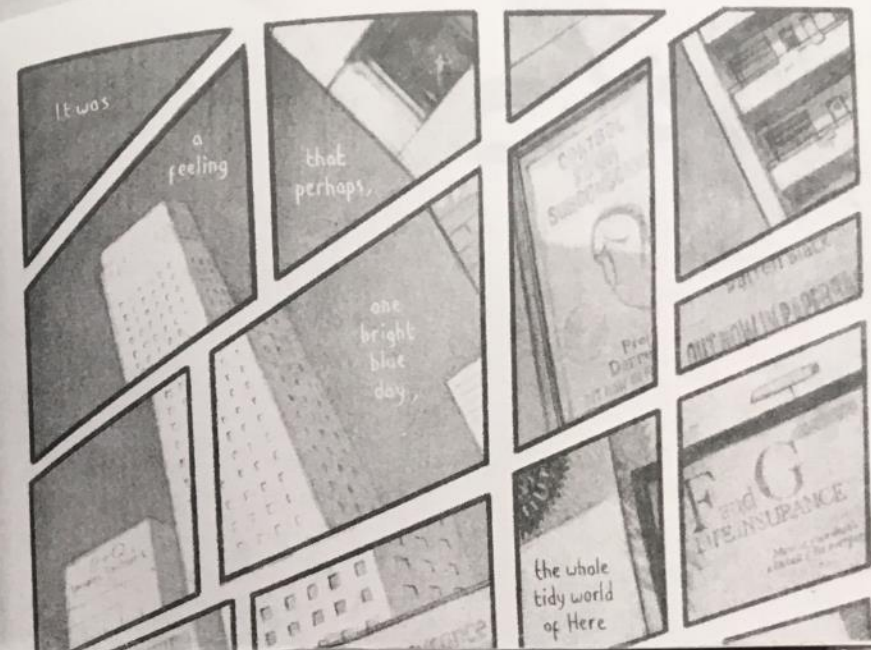


through the invisible gaps

which connect

one moment

to the next.



collapse.

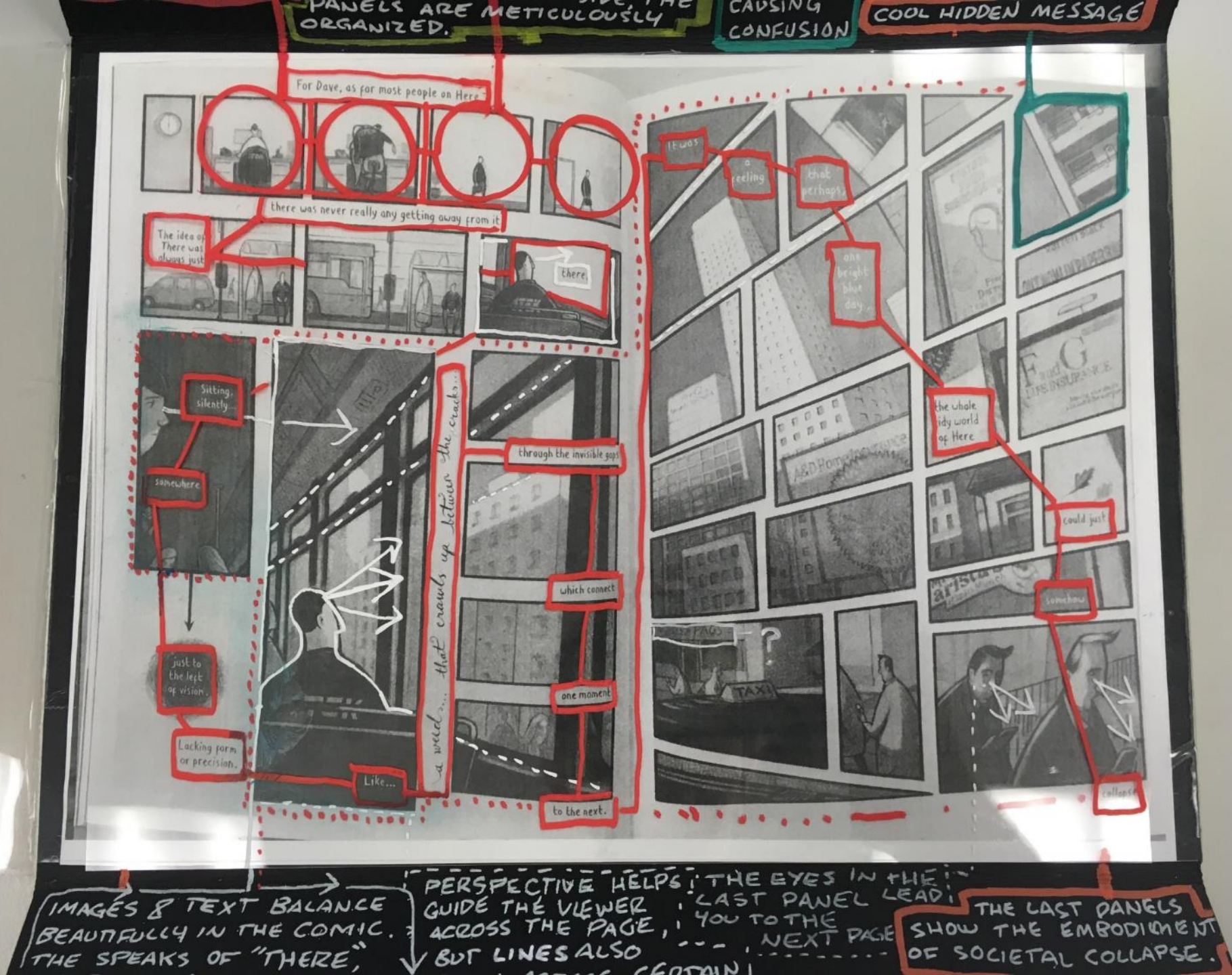
This is quite a construction!

WINDOWS, AND FALLING, THRU THE PANELS.

IN THE IMAGES, THE CITY BECOMES DISJOINTED, AS IF THE IMAGE IS FALLING APART. ON THE LEFT SIDE, THE PANELS ARE METICULOUSLY ORGANIZED.

BUILDING IS SIDEWAYS CAUSING CONFUSION COOL HIDDEN MESSAGE



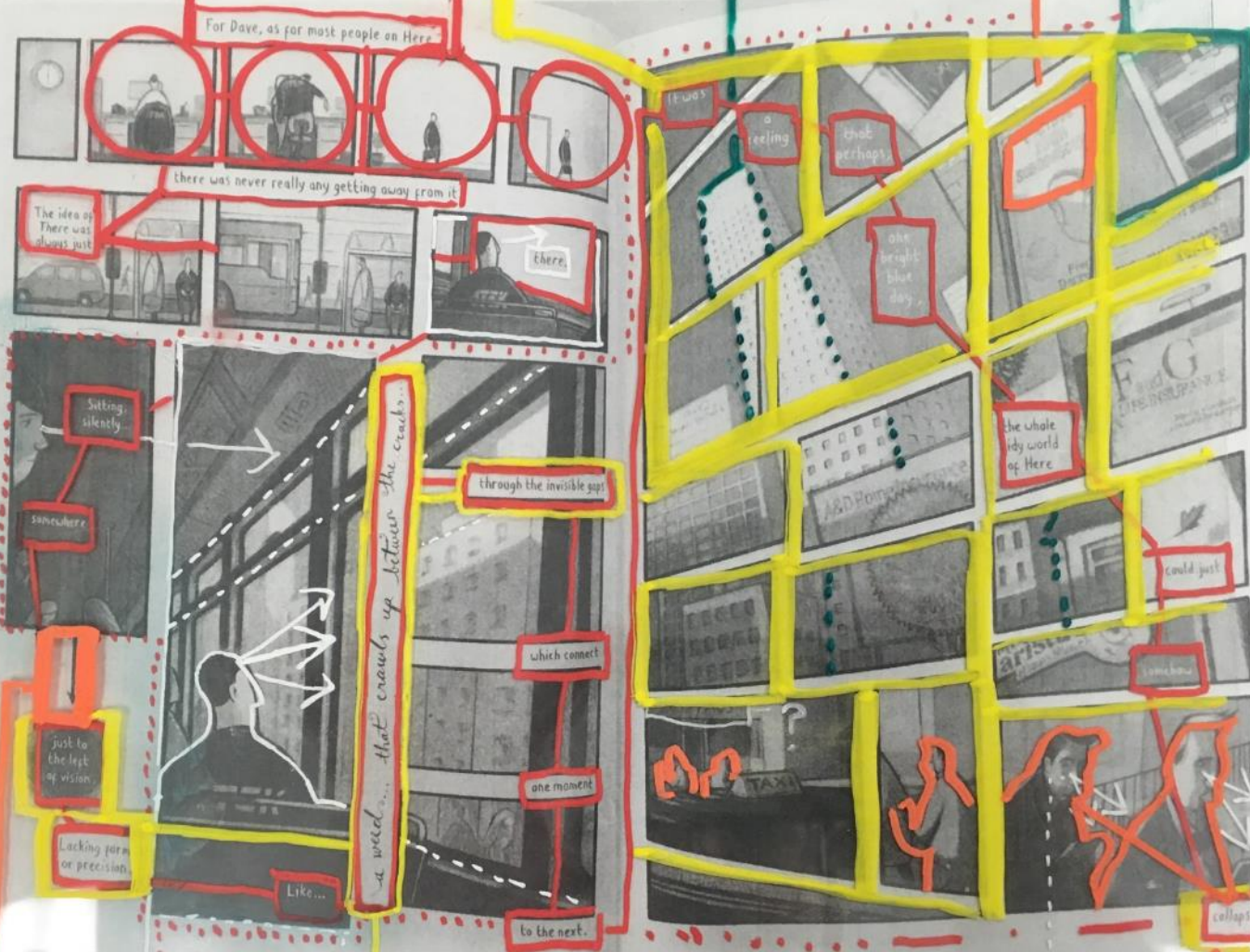


WINDOWS AND FALLING, BECOMES DISJOINTED, AS THRU THE PANELS.

IF THE IMAGE IS FALLING APART. ON THE LEFT SIDE THE PANELS ARE METICULOUSLY ORGANIZED.

BUILDING IS SIDEWAYS CAUSING CONFUSION

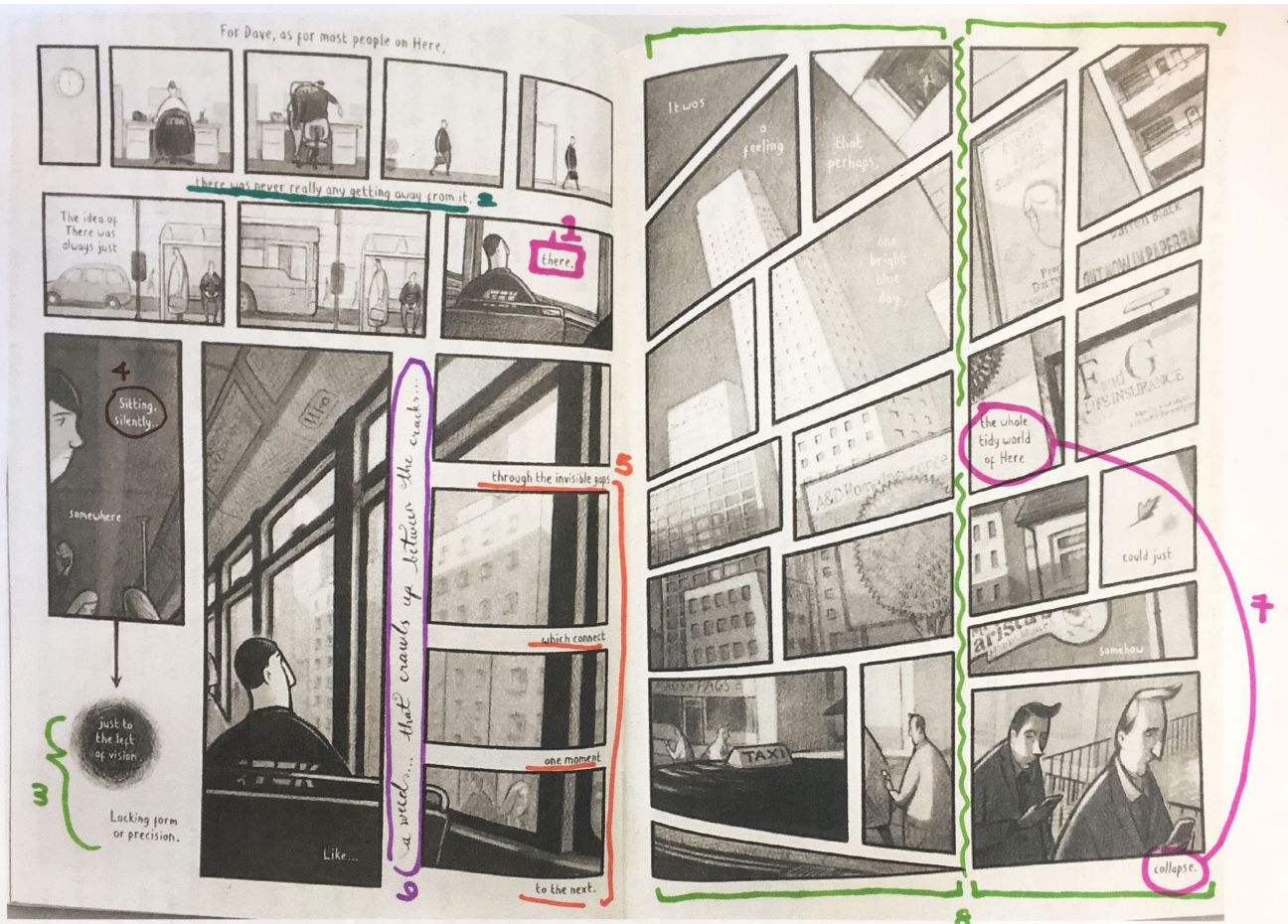
COOL HIDDEN MESSAGE



IMAGES & TEXT BALANCE BEAUTIFULLY IN THE COMIC. THE SPEAKS OF "THERE", AND BECAUSE DAVE PEERS OUT THE WINDOW...

PERSPECTIVE HELPS GUIDE THE VIEWER ACROSS THE PAGE, BUT LINES ALSO SPAN ACROSS CERTAIN PANELS TO CREATE...

THE LAST PANELS SHOW THE EMBODIMENT OF SOCIETAL COLLAPSE.



1 "There" is placed out the window, showing that it's considered a tangible, but un-attainable thing. Dave is looking out at "there" wistfully. Similarly because it's outside the window, it can be interpreted as an escape from his confinement (the bus, his life, the panel itself).

2 Dave is depicted with, presumably, a very standard 9 to 5 job that it's mundane. Its rigidity can also be reflected in the panel structure - they're uniform, roughly the same size and linear - which is pretty standard, basic comic structure as well.

3 The hazy blob corresponds with the words in the comic; it is a symbol for "there" that is also lacking form or precision. Similarly, the shape could also be reminiscent of what it may actually be like to look out of the corner of your eye/peripheral vision since things there aren't the clearest but they're still in your vision. It's like how everyone has an idea of a "there", but not usually an actual specific one that you can get to in everyday life.

4 Thought it was an interesting decision to use a bus ride and pair it with the "sitting silently" narration because this is also how passengers on a bus often act. This just heightens the personification of "there".

5 The text essentially is doing exactly what it describes with this placement. It serves as gaps between the panels which seem to also be marking a passage of time. I can tell this because while as a whole the panels come together to be a bus window, they can also be looked at separately as views of its own.

6 Again, the text is used to accentuate the meaning it's describing. The text is not only "between the cracks", breaking the panels, but the lettering style that's used is different compared to the rest of the page. The cursive, which is flowy and curving can be likened to a weed, which the text also describes.

7 While still closed in, and in mostly rectangular panels (aside from some triangle shaped ones), this side of the page is a lot more chaotic, especially compared to the uniformity of the opposite side. These panels and their structure more resembled glass shards to me. They look suspended after breaking and as if they could "collapse" at any given moment like the text suggests.

8 The actual content of the panels here is interesting. Where I've made a dividing line is one possible way to make sense of it. The left looks as if it could collectively be viewed as one scene, despite the panels breaking the scene. Contrastly, the left generally seems to be focusing on one specific aspect of the environment in each panel, mirroring how we may randomly focusing on things while looking out the window while simultaneously taking at least the general scene in. This out-of-focus, erratic way of looking out at the world also heightens the "world collapsing" feeling that's being conveyed here.

The zoomed in small panel of Dave isolates him from everything else. It looks like he is staring at "there". But there is actually behind him sitting in his blind spot. Dave is still isolated from everything around him by the divides in the panels. Maybe he feels isolated from the world.

This is the same view of Dave. The large on the bottom one is zoomed out.

This spot has no panel, and nothing is really happening. So I wouldn't say it is timeless. I think:
 1. There is an implied invisible panel.
 2. The lack of panel could mean that "There" doesn't actually exist. People only think it does.

Looking at all of the signs that Dave is seeing or paying attention to be very anxious, unhappy, & unloved. It seems like he feels out of control. Signs about controlling your subconscious, security systems, life insurance, making everyone's home insurance. Is he scared of something? Maybe even himself? He sees a sign that appears to say "FAGS", is he gay? Is he scared for this reason? There is another sign where the only really clear word is "happy". Maybe isn't but desperately wants to be happy. The last sign he sees is "happy". Maybe he wants to leave. Maybe leave life in order to be happy. That would make sense & also be trippy.

Where is "Here"? Is it the name of a place? Could Here be literally here on the page? Who is the narrator? A third party person, author of story, some good figure.

The scene is divided by the panels but also glued together with the words about "there". The many separations may have to do with Dave's perception of the world. Either he is separating & categorizing or maybe isolating everything from each other & himself.

For Dave, as for most people in here, this is his world. This is his life. He is looking at the feeling of his life. It is falling apart. He is looking at the feeling of his life. It is falling apart. He is looking at the feeling of his life. It is falling apart.

These two panels of him waiting make us feel like time is passing and we are waiting for the end of the sentence.

The panels all line up perfectly.

The whole tidy world of here.

one bright blue day.

feeling that perhaps.

these two buildings in comparison each other.

these panels are all trying to stay on one building but they are disjointed.

this panel uses some postmodernism.

this panel is about controlling your subconscious.

the book is about controlling your subconscious.

the panels are all oddly shaped and they do not line up correctly like they do on the previous page.

the words wrap & curve around the pages and follow as you follow the story.

the words almost make you want to ignore a good going on on the right page. I think that goes along with the same & are ignoring everything around what we are viewing on the right page is what Dave is seeing while he is on the bus. Is he disoriented from everything? or is everything actually falling apart? Maybe Dave just feels like everything is falling apart around him.

[Empty box]

more detail doesn't work with thick black outline

more detail would distract plot? Although faces aren't characterised or exaggerated features, they aren't realistic. Mostly eyes and dots + simple lines.

Blue background, plain black color because main focus is on this particular scene is on characters' attitude + lettering in speech bubbles + audience will focus more on these. Blue also connotes a wide range of emotions + trust but also sadness, etc. -> because of obvious argument characters are having.

Very simple color scheme: only shades of blue, yellow + brown besides black outline.

Although dog doesn't understand speech bubbles he understands rhythm still hears full conversation, therefore the speech bubbles still have a place here.

dog was the door or perished villager, in mind, not colored but it's there.

most variation in color in this page. Central focus part of it indicated through it's position and emphasized by very minimalist drawing of the rest of their environment on either side.

Same colors blue backgrounds as black color to connect the up this scene as one.

They are also the same size as top panels - helping alternative central panels.

only possible in comics. In this world speech bubbles exist - naive characters don't see them but zooming out of the (H) will represent the clarity in which the dog can hear (see) their words. He also won't hear anything that isn't on the panel - so any speech bubble is cropped out of it.

The only shading there is black. There is no bleeding of colors or change in objects. Representative of how to the point narrative of the comic, clear, straight, humor.

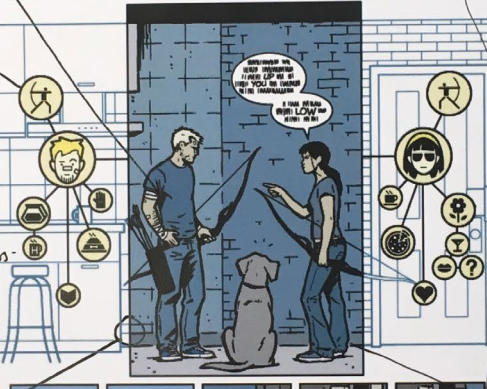
From the dog's p.o.v, he categorizes his owner + girl using these icons that almost resemble Sims characters. Even the descriptions. Even the way the characters talk do this. It places the reader in the position of the dog.

This looks like a very simplified outline image of a kitchen (possibly Hawkeye's?)

And is continued + blended with lines found on the street, so the center part of this comic book could look like it is made up of

1 panel but it's made up of 3 panels joined together.

his expression shows confusion through only tilting his head, and moving one eye a bit.



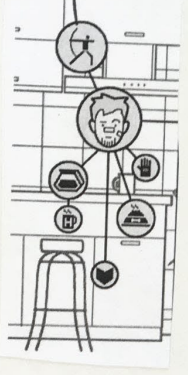
action-to action + color on the part of the dog. this panel also uses all the colors used in this panel in total (except for white, which would be absence of color)

it is recognized as a question mark, but the curl/coiling of it 3 times emphasizes that the dog is dizzy/confused.

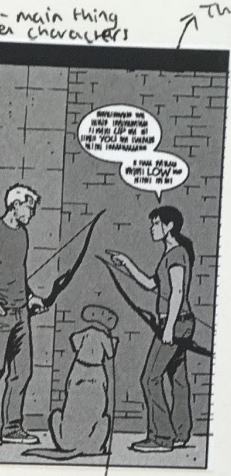
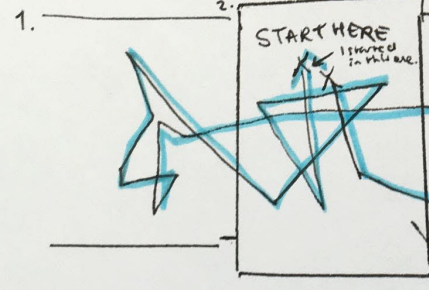
[Empty box]

The dog is actually very complex, illustrating how his competing + contrasting mental worlds personality breaks down + signifies -> communicates to the reader what dog notices without dialogue.

1. we know they are both archers - main thing dog notices above even characters face icons



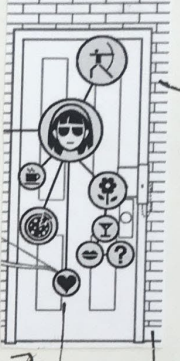
These can work separate from the central cartoon but they don't have a purpose to them on their own. They look like some sort of dating application on their own.



2. I hadn't seen the little surprise lines over the dog's head until this picture was in black + white, they match the wall. They indicate his struggle to understand these people.

This center panel (labelled 2) is actually the first one reader sees on the page as it entirely sums up what the story is about - dog only understanding words (associated with orders for him) when the man + the woman are talking.

3. This black line was added for these 3 panels to be seen in a row to contrast eye focal point for the dog.



But there is she's a romantic vs. Hawkeye being pragmatic on the edge?

This minimalised area might not fully exist to the dog when he isn't focused on it.

* Clint and Kate are wearing similar outfits (shirt, jeans, sneakers). This shows their similarities despite their confrontation.

TOP & Bottom Panel Sequence:

Both of the panel sequences on the top and bottom part of the page are moments in time deliberately stretched out in time. Slight variations in gestures and actions guides the reader to move slowly across each panel. This is useful to reinforce the dog slowly waking up from a nap or the dog thinking, reaction, walk, decide take, and exit.

The panel would not have the methodical impact it has if it was done in one panel.

Head space:

In each panel the figures take up roughly half of the total space given. Clint and Kate are on equal levels during their argument, showing that the dog does not see either side as "winning". The dog only takes half of the frame as it not take all of the reader's attention. The argument fills up the empty space, even if it is not visible.

Waking Up:

Sound (in this case dialogue) in comics is represented through words. As the dog wakes up, the words/sound slowly comes into focus. As the dog becomes more attentive the other characters are introduced.

Clint & Kate:

The artist choose to have Clint and Kate on their own side. Their positioning and gestures enhance the argument. Kate has an aggressive stance, stepping toward Clint, pointing both her finger and bow. Clint has a more defensive stance, hands behind his hips and bow pointed in a way as to block Kate. Their positioning in the room reflects their argument, Clint on the kitchen side (domestic, passive) and Kate near the door (aggressive, active). In a more subtle way, the background tiles are drawn differently + vs - to show the difference between the orderly tiles and almost chaotic bricks.

Final Sequence:

The final sequence is a major point in the argument. Like the dog, the reader does not know exactly what happens. Judging by the dog's reaction in the second panel, something happened. The "3" is like a shaky exclamation point, marks the dog's surprised head movement down in order to cover its eye from something. Because of the large middle panel, the reader has a strong understanding of the dog's positioning/eyesight relative to Clint and Kate.

Numerous panels set the pacing of the dog's exit. After a while I noticed the door is now open (closed in the middle panel). That along with the previous panels I talked about, the author suggests Kate leaves in shocking fashion while the dog looks back at Clint.



① ② ③

Color Palette

Not the normal color palette for an angry fight scene. Since this is from a dog's perspective, the colors are very close to the black and white perspective of a dog. The reader is not enticed to feel excited by a warm red. Instead we calmly read through the scene scraping out information we can observe. Blue adds to the "blueprint" motif from the middle panel. Yellow is an aesthetically pleasing contrast to the blue, making anything yellow stand out. (and look like a road sign).

Dog's Focus:

The middle panel is the dog's immediate focal point. The rectangle is colored while the space around is of lesser concern. The room turns into a blueprint, showing only the main traits/shapes of the room. With less detail in the background anything placed in front will pop out more. The artist takes this opportunity to show the dog's relationship/understanding of Clint and Kate.

Clint	Kate	Both	Dog use
- Coffee	- Coffee	- Artery	used diagram
- Dog food	- Pizza	- Pizza	to identify
- respect?	- Food	- Food	people via
	- Meat	- Meat	association.
	- Fish	- Fish	
	- Love	- Love	

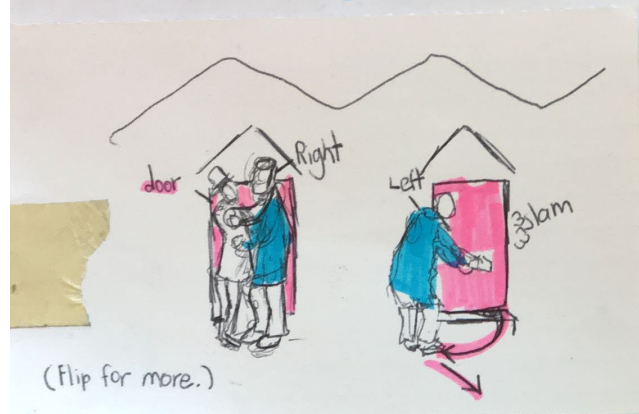
- Circles are like traffic signs, bold and symbols are quick and easy to understand.

- Break in style, portraits are sketches of both people in simpler form (Doggy thoughts)

Due to how dogs understand speech, most of the words are scribbled out. The only word that are understood by the dog are commands: "HEY, DON'T, BAD UP, YOU LOW" and "KATE". Judging by this page, the other words are trivial. The reader only needs to know as much as the dog: Sometimes trying to take but one side is acting "bad".

What is there to gather from Billy in this one page?

I coated him in **BLUE** so it is easier to single him out

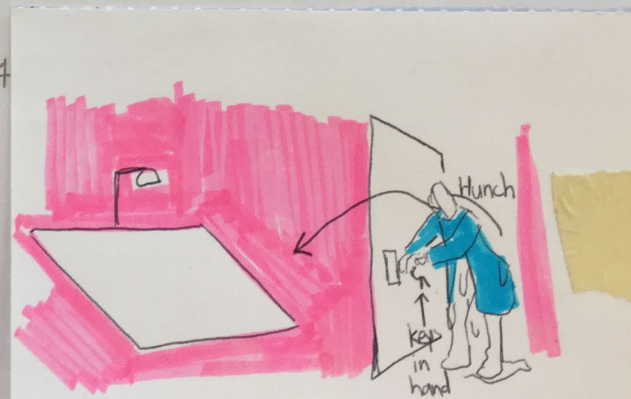


←The text in the comic suggest this scene might have been a jump cut, but what should be of note here is that he must have already established a distance from the door before it closed. This not only indicates that Billy had no intention to stick around but he is hesitant in taking up new commitments.



-In the panels that follow Andrea shutting Billy out, we see him tread home through heavy rain (and hail?). Interestingly enough, it takes him 3 panels to see that it is in fact raining. This design choice works well to demonstrate Billy's thought process. Though he has uncertainties about Andrea, she still means enough to him that he stops and dwells on this for a little more than a moment, only to then take notice of the rain. Had these first two panels been cut, Billy could just as easily be portrayed as someone that is unsympathetic.

He arrives at his studio, drenched in rain. What's particularly interesting is the way he opens the door. You wouldn't expect anything deeper from an action as mundane as that, but look closely at his hands and see his posture. He has not removed the key before entering, rather it is evident he was in a hurry to get inside, thus he stands against the door as it opens. Secondly, we see that his focus is directly on the artist table (Needless to say, we now know he's a comic artist.) More than that it is the only visible object in the studio, suggesting



his current state of mind has been narrowed to a point where he can only focus on his work. This along side his dejection paints a picture of a person that uses their trade, to distract them from their troubles. (More on this in **Settings**.)

What is there to gather from Billy in this one page?

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Perhaps I should have mentioned this first, but it's apparent in this first scene that Billy is thoughtful enough to walk Andrea home, but is there an ulterior motive? Andrea probably took this as Billy leading her on. Maybe he is also very indecisive.

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Narrative stakes



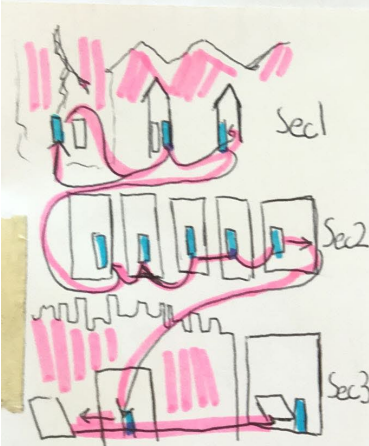
Comic conveys a sense of completeness

I will say again, posture is a quality that the artist has put considerable thought into. In this last panel, Billy displays a level of "zen" that is otherwise absent in unpleasant situations, showing his ability to lose himself in his work. Without needing further information, we are presented with a clear passion that could possibly be compromised should he commit to Andrea.

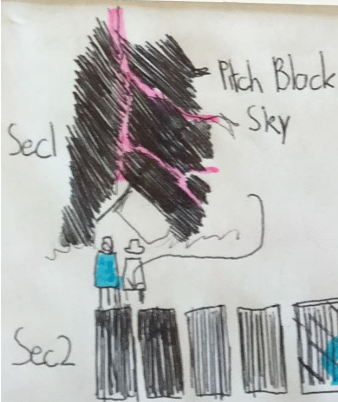
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How does this page convey its settings?

This part of the analysis focuses on details such as the set pieces and the literal directing, and is thus highlighted in PINK.

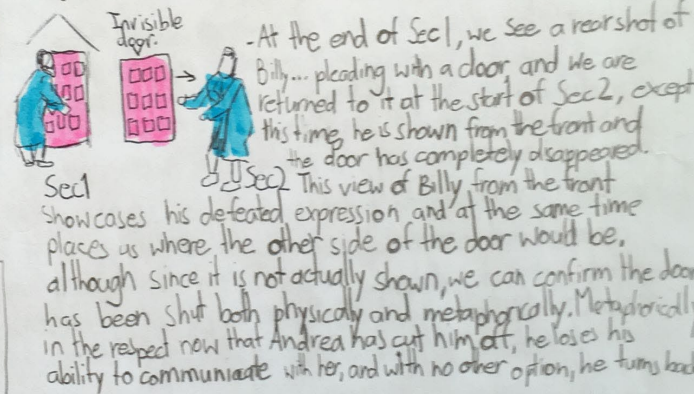


Understanding Billy's Path.



From light rain, it begins to develop in Sec2, and it is illustrated using a series of vertical lines with gaps that widen as it increases in intensity. The scene is no longer a deep black but has transformed into a frenzy of marks that obscures the background. The line work used here give Sec2 great energy, as well as the illusion of weight as exemplified by the diagonal strokes landing hard on Billy's back, making him run hunched back.

"It's not so important to know exactly which direction Billy walks, but it is worth paying attention to the sense of movement as he takes us from Andrea's home to his studio. From the beginning the trek to her house looks straightforward, however, in the next panel, something has caused Billy and Andrea to switch places. Perhaps there might have been a turn that resulted in a flip flop, or maybe even at the end, Andrea went to open the door, but Billy moved in front of her last minute to explain his feelings to her before parting ways, invoking her to respond with a "You going to kiss me goodnight or what". Much could have happened along the way and the only way to theorize a conclusion is through a single scene transition. (More on this in come function.)"



Another factor to consider is the weather. The page opens with an imposing bolt of thunder coming down over the horizon, dwarfing the couple that stand below it. The fact that it suddenly appears above their destination during clear skies only sets up for a storm to come, including one in their relationship.

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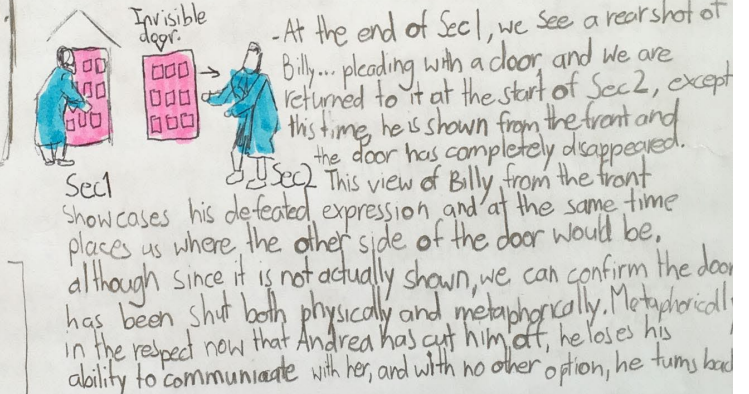


Good god, what is the deal with this lighting though? I can't seem to find a conclusion. It could be a moving light source, like a car, but that doesn't explain why the sides of the entrance are still in shadow.



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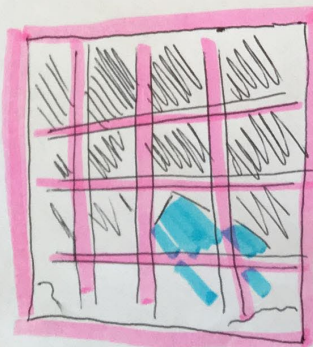
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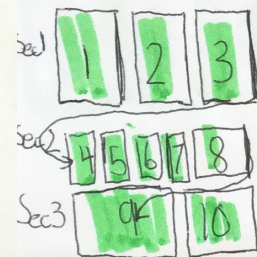


Looking at where Andrea lives and where Billy lives side by side, there is a stark contrast between their general environment. It's pretty self explanatory, that Andrea's home is a bit more traditional, whereas Billy lives in the city, but what I want to point out is how that is represented. For Andrea's home, the only visible detail is the door, and vaguely what's around it, the rest is merely a white shape formed by the negative space of the night sky. As for Billy, it's the opposite. In the background, the only thing that can be seen is the dark silhouette of a big city. In essence, it's almost as if they are living in different worlds. While I can't infer what Andrea does for a living, her home stands out in the darkness because of how bright the light shines, which could mean for the most part, she has her life together. White is, after all, every color combined, and that is perhaps something she has in her life. And if that is so, it's clear that Billy's world is the absence of color, in a city polluted by lights. The brighter the light, the darker the shadow. Inside his room, all that is can be made out is the aforementioned table, possibly his only source of light. To add on, there is a part of a building juxtaposed onto his room, feeding the impression that between this building (and possibly many more) and the city in the back, he is stuck in a dark place, that is overlooked by the rest of the world. And I suppose for Andrea, we are given a tree instead, maybe symbolizing the prospects of a blooming existence.



The note I'll end this section on is the final scene where Billy sits in his studio working on his comic. What's particularly compelling is the shot behind his 4x4 paneled window. It builds the impression of a sort of self-imposed prison where he shuts himself away from the outside world, which appears in the reflection of the window. Interestingly enough, it looks like he is sitting right against the window, which says a lot considering the window isn't shown from inside his room. It's like it was drawn in a way to express his refusal to acknowledge what's outside and yet still give us a glimpse into his isolation. It's very similar to Foucault's idea of Panopticism.

So in what way does this function as a comic? This area focuses on the spatial nature of the page and how its narrative is unique to the medium. It will be labeled in GREEN.

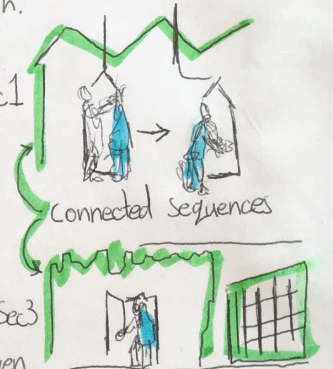


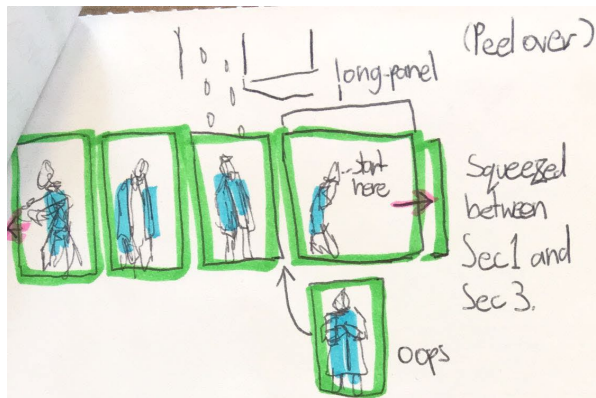
We'll start by analyzing the basic structure of the page. Immediately the elephant in the room here is that the comic doesn't use conventional panels, but instead opts for depicting the sequence through a series of freestanding and superimposed imagery. If we did break it up into panels, there would be ten of them and look like the diagram on the left. So the question is "Why have no panels to separate the images?" Think back to what I discussed in Settings. Now imagine Sec 1 was indeed broken into boxes. What information do we lose? With our attention fixed on the doorway, we might not take into account Andrea's lifestyle in contrast to Billy's, nor would there be a subtle indication of it. They'd merely be interpreted as images intended to be viewed from left to right. The open panel construction encourages the readers to not only look at the imagery, but also what's around it, in front of it, and back again.



On that note, let's talk about the connected scenes.

In Sec 1, we have an example of "action to action", because it jumps right to Andrea closing the door without anything else in between. This is problematic since any number of things could have happened from Billy turning Andrea down and the door closing. But what's also peculiar is how the doors are lined up with the superimposed homes, despite there only being a single door - the second one is even turned slightly. This could be reaching, but without context, I theorize that this moment could in fact be a very muddy flashback. That might explain the overall lack of completeness and the strong emphasis on these two instances. Even if it's most likely not the case, it demonstrates the possibilities of a comic that are practically unattainable in any other medium. In Sec 3, there too is the merging of the implied panels, which feel more like parts of a single scene opposed to something meant to be viewed separately. This could be attributed to the way the window is depicted to be the same height of Billy's studio. One might assume because of this choice the full extent of his world, or at least the only things that are worth showing, can be contained in a single window. It could even mean what this studio is to him is the same as the breadth of an entire city. Though it might seem a bit awkward seeing the window follow the end of the studio, I might have neglected this connection had it been detached from its setting. It's almost like a wall that binds Billy in his place. Try portraying that in a movie!





The interesting thing about section 2 is how it is the smallest sequence and fits tightly between Sec 1 and Sec 3. It's possible that it was used for the sake of making the most of the page, but that conclusion to me is unsatisfactory. Moreover, I like to the size was intentionally used to convey how small Billy felt at the moment—Caught right in the middle of

his relationship with Andrea and the relationship with his work. Upon noticing this, I also realize Billy faces left at the start of Sec 2 and right at the end, which does well symbolize the present of conflict of interest. The use of the five panels are purposeful too. The first four are smaller and portray the very brief phases of him readjusting to current circumstances and the last one is a long shot that stresses the distance he must then travel; Billy is thoughtfully placed on the left end to make him seem like he is farther from his destination, not closer. Together, these factors give Sec 2 emotional weight as Billy's misfortunes get the better of him panel by panel. Another detail that caught my attention was how the third shot where Billy finally notices the rain is directly under the Sec 1 panel where it just starts to rain. I can't say whether or not that was deliberate, but it's almost as if in he came back to that moment and suddenly remembered it started to rain.



Something to consider:

The trip to Andrea's house only took a single panel transition, whereas the Billy's way back to his studio took 5 panels between shot intervals. It's very much akin to that feeling of time flying by when talking with someone, then being alone and fully conscious of time.

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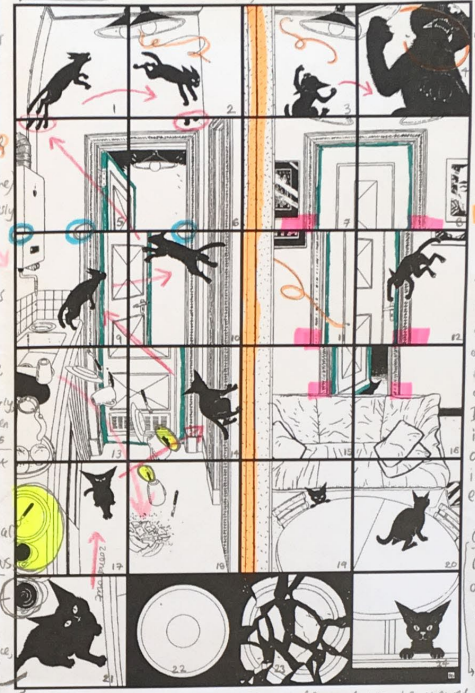
General Specifics This is a 24 panel comic that tells the story of a cat chasing a fly, breaking dishware in the process, and doing so without a care in the world. I've numbered the panels for easy reference.

Look at that serene look on panel 24

This comic is WORDLESS. The visual style is semi-realistic - the objects look real, the cat looks like a cat. This comic is also BLACK & WHITE. The choice to leave out dialogue adds additional realism to the comic - cats can't talk.

panels 1-21, 24 have white backgrounds and span 2 spaces: the kitchen and the living room.

left side right side



This panel (#4) reverses the view from the previous panel (#3), showing a close-up of the emotion, like an ode to someone shaking their fist.

Composition: 24 uniform in size panels, and panel borders center line serves (visually) as a gutter, dividing the comic into two spaces.

The composition is visually whole - 2 rooms side by side (1-2, 5-6, 9-10, 13-14, 17-18, and 21-22, 11-12, 15-16, 19-20, 24.) even though they might be opposite sides of the same door. In comics, 3D space is flattened into a 2D surface so dimension, depth, in this case, is shown as side by side expression.

Overlay of actions in the larger simultaneous space of the kitchen and living room invokes a feeling of frantic, sporadic movement. i.e. plate falling, cat jumping, fly buzzing around, the door opening

panels 22, 23 have black backgrounds and can be viewed as a self-contained story - a plate breaks.

VISUALIZE SOUND, you can't hear the plate break but when you read 22-23 you feel the impact; notice how much space is between each piece (and how many pieces there are) of the shattered plate.

TIME: Based on all the elements I've noted elsewhere, this comic seems to happen in a relatively short amount of time - cat quickly jumps around, chasing a fly, and a plate breaks. Some moments that slow down time include panels without the main character, the cat (5/6) and (7/8) as well as panels 15-20 where the cat is just slowly looking around, finally satiated in 24. END

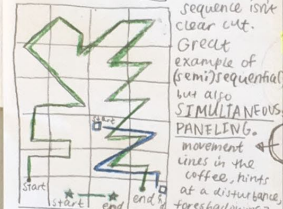
ACTION:

The cat - shown through movement in positioning across the panels. No direct line of action, you have to string together the sequence.

The fly - indicated by movement lines (style of line shows a sense of ease, soft line).

The dishware - simultaneously appear falling in 13-14-18. No direct line, I indicate it with Is that the same plate, fork & cup from panel 7? where does the coffee go? (14, 18?)

The door - From open to closed if you read it 5/6, 9/10, 13, 14, OR open to close from bottom to top - 13/14, 9/10, 5/6. Similarly on the right side closed, closed, open 21/22, 11/12, 15/16.



This panel is shown from a different angle than the majority of this comic, seems to be the 1st panel, cat on corner, then zooms out to 13

Although the frame is cohesive (minus slight FEWER alignment from 5/6 to 9/10) on the left portion of the comic, there is movement of the door opening (or closing) depending which direction you read it) another LAYER of action is set on top - the cat jumping higher and higher.

SHRINKS (6/9, 11/12, 15/16)

In panel 16 lead to where cat's de? Hey! I thought that door led to the kitchen...?

General Specifics: This is a 5 panel page from Robot Dreams, that shows a moment in the story where this character is fixing up a radio. I've numbered the panels for easy reference.

This is a WORDLESS comic, has no dialogue but does contain action words, ON/OFF, numbers, and word balloons.

The use of COLOR helps add emphasis to certain areas of the semi neutral color scale (brown, grey, navy, black) of this page.

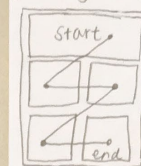
ACTION: is expressed through the use of movement arrows and supplementary visualized action sounds: "push!" "twist!" "turn!". These sounds/action are written in plain text and grey text. However, in panel 2 we see the word flip! written in both air sine and yellow. This correlates to the yellow/orange glow we see in panel 1 - it shows excitement and optimism (I'll just turn it on and it will work, especially since I worked on it myself, with my yellow screwdriver). The other action words are drab - grey - trying to fix a problem.

Facial Expression: important in wordless comics to help convey emotion.

Simple but effective

① ② ③ ④ ⑤

Reading flow:



Composition: 5 panels, with thick black borders separated by gutters - these images are all separate, they do not create a simultaneous image when viewed together (hence the physical lines separating each panel). The 1st panel is notably larger, technically twice the size of the remaining 4 panels.

Word balloons: The voice of the radio expressing sound visually

The word balloons use symbolic scribbles to convey jumbled sound. The sound becomes visualized, it shows its a layer away. The use of color here red and blue remind me of frequency waves. The curvy lines have movement they flow, which gives the sense that the sound from the radio is coming out jumbled, but is not simply static noise, it has a musical quality to it.

TIME: It's unclear how long the character admires the radio in panel 1, but we see the sequence from panel 2 to 3 happen in a moment (one second to the next). Panel 4 uses an interesting technique to show a sequence of attempts to fix the radio in one panel only. Our character only has two arms so we know it's him trying different buttons, knobs, antenna positions. The events happen quickly in 4 but we note multiple courses of action take place.

- = Color
- = Concepts / Themes
- = Layout
- = Movement

Possibly story of writer's block too?

Cycle of story

1. waking / reframing mind
2. questioning thinking of a possibility
3. answers own question; knows what to do

4. Feels content & happy: closer to accomplishment

5. states fact, includes idea

6. again a happy/content feeling, yet something is off; small crack in reality

7. thought of sky becomes literal

8. comfort, happiness is overcome

9. Thought becomes affirmed

10. Cigarette image shows loss of thought

11. giving up

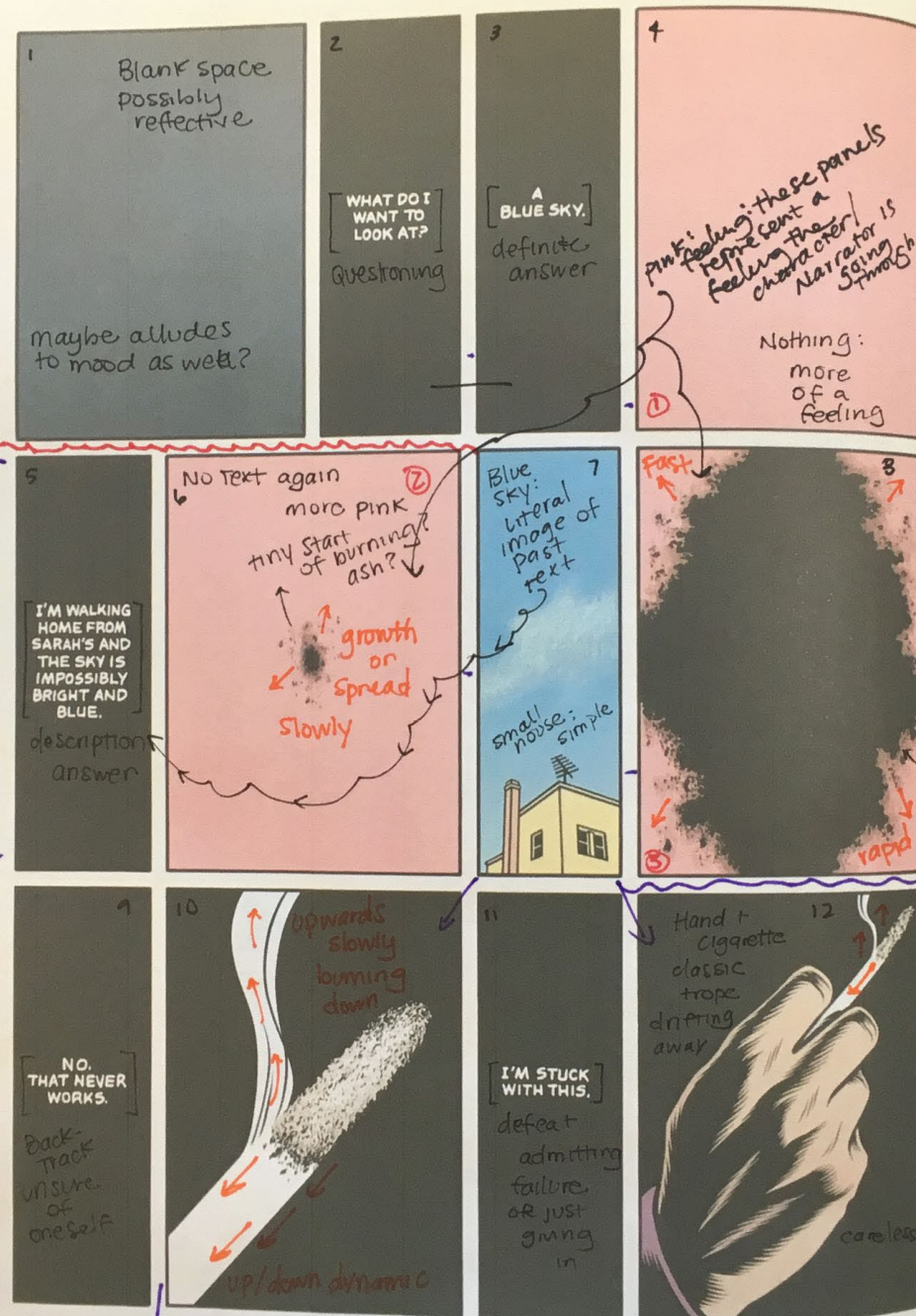
12. Hand & cig thoughts must start over again

Gray: this is the only gray panel, possibly communicates slowness? Sadness? Apathy?

The only Blue panel, only color to signify outside or "real life"

Boxes with text are much skinnier than others

Black: most of the panels are black and black takes up the entire space more of a back drop than actual color; becomes a color when juxtaposed with others



pink: emotion, maybe sadness? Lust? Happiness? Mild Anger?

An image of sarah's house comes to mind but the blue sky is what is evident. A happy panel should follow, yet the black spot has over-taken the good feeling. The next panels are black. They admit something "never works": the story line or something else of a cigarette appears and the smoke is going up (also connecting to the ash marks) They admit they are stuck, and the cigarette continues to burn

even spacing between panels; almost too perfect; gives off a claustrophobic feel

ash is embodiment of a sadak

3 major pink squares, 2 & 3 are getting taken over by black (these)

ash has expanded; minimal pink almost a take-over compared to other panels; with images, this panel is extremely zoomed out only shows top of roof, mostly sky

zoom in of hand, but zoom out of cigarette

Theory: This panel is possibly a part of a larger story about a writer / screenwriter / something like that where he/she is going through thinking about what they want to write. They ask themselves what they wish to look at - almost thinking of what they wish they could see: a blue sky. Then a happy feeling washes over. They continue to think about the sentence / story stating a "sarah". A happy panel follows, yet a black spot appears, the black spot is sarah; the story has become too real.

continue up here...oops!

Starts with grey/blue panel
↓
Thoughts are normal/calm
↓
A blank yet weighty start?

Cold blue panel
- blue can represent a calmness or sadness
Representation of thought?

Fully colored panels are mentally viewed/felt

Previously
Blacked - internal monologue

Blueish panel.

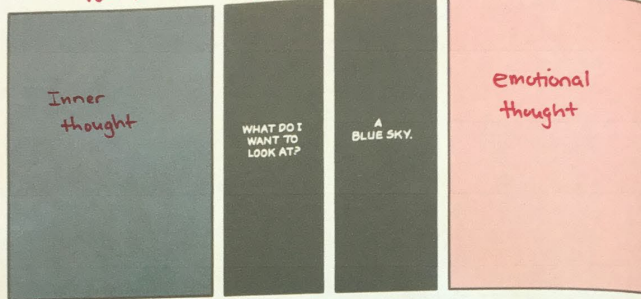
This feeling more internal than reality.

Question asked to himself

Discuss blue sky

moves to bright pink

representation of emotions



Pink panels take focus / dominate the page

- pink can represent love / nurturing
← transition of emotions

Who's Sarah??
Addition of pink followed by panel talking about "Sarah"

Sarah
Romance?
Friend?
Relative?
Sley impossibly bright and blue

Should represent a good day, but doesn't?

- They're walking HOME

Said after burn mark and outward view of house and sley.
"NO. THAT NEVER WORKS"

↳ character wants to stay at Sarah's? But can't?

→ If idea is true. Character has tried staying with Sarah?



Fear? engulfing

Burn mark grows drastically
- characters love/nurturing is being burned away.

→ burn grew less
Character comes closer to their home?



cigarette panels are in black, meaning they may be thoughts not real things presently
↓
leads to these ideas

Physical representation of burn mark. both cigarettes smoke are rising up to the burn mark.

They're stuck with the cigarette?
Is this the character's cigarette or parent?

Character has something effecting them emotionally so they smoke and can't stay with Sarah

Character is happy with Sarah but it worried/scared to go home because of the owner of the cigarette

Layout of the entire page: The page is made up of one large image and then sectioned off within smallest panels.

Bright stars are large mountains encapsulate the small town: creates the feeling of smallness

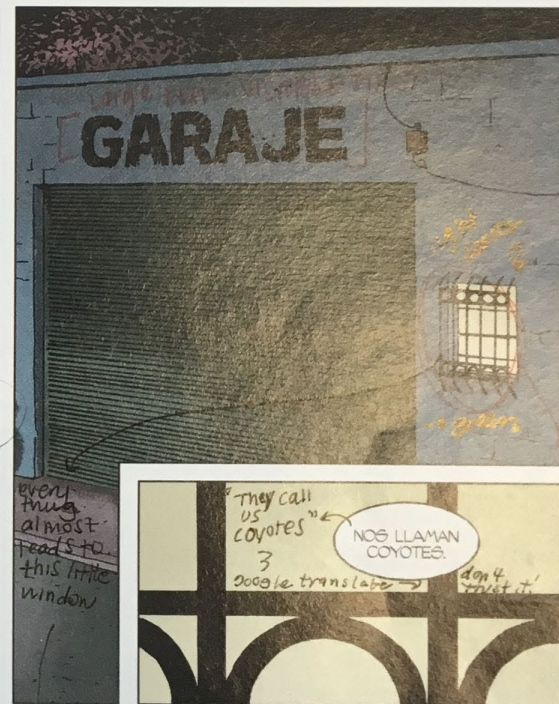
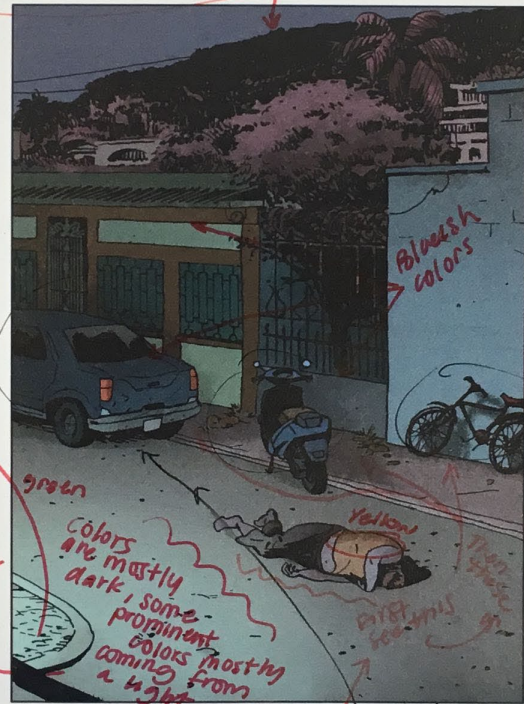
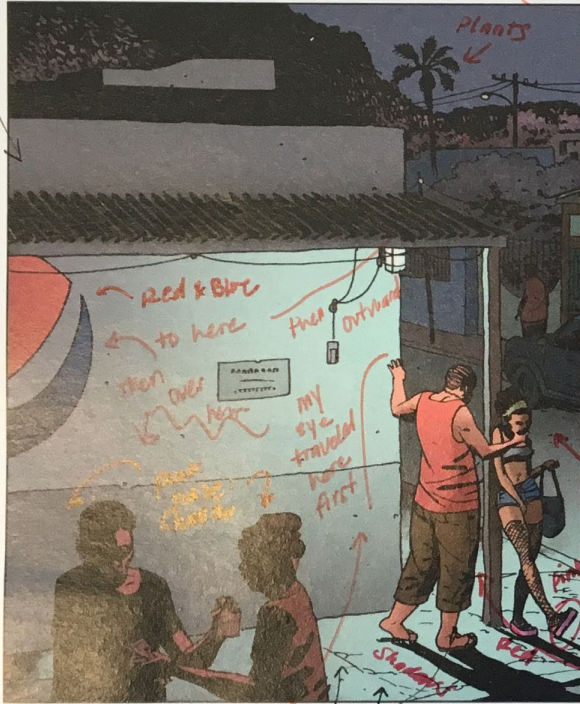
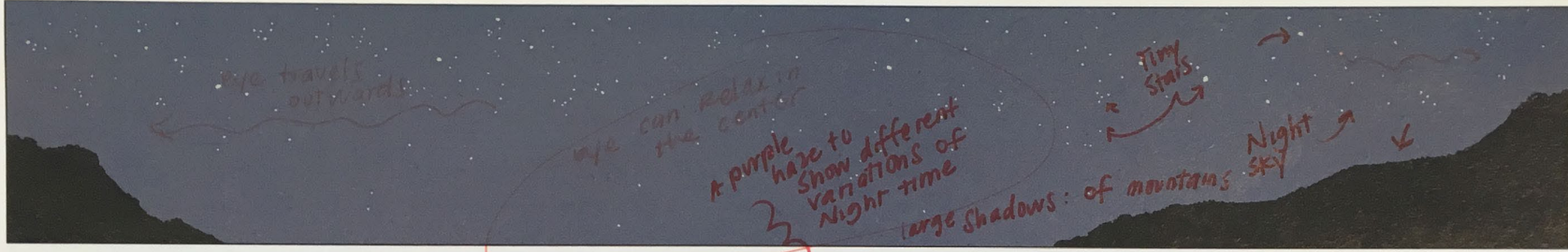
First panel here signifies time: nighttime, maybe just before dawn

First panel is drawn to my eye is drawn to the extreme sides: the shadows of the mountains, yet the eye then rests in the middle, looking at the stars.

stagnant night: shows gloomy-ness but also relaxing; has a quiet disposition to the scene

① while the area is a sleep and things still happen at night

② in this panel the eye jumps around & the eye should jump around looking at the different situations that are going on as well as the lighting



defined as a "Bad" area

■ = Color
■ = Concepts & Themes
■ = Layout

■ = Movement

Second panel gives in sight on the town: man approaching woman (possibly sex worker) two men trade something (money & drugs)

in this panel my eye moves directly to the sleeping figure

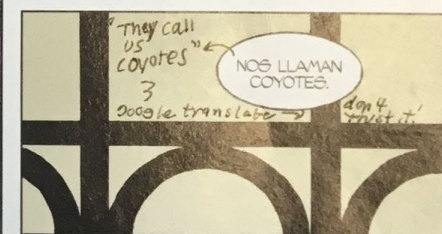
Third panel begins the distance of pans out into the middle of street, one person out: lays transportation devices sit oddly still: quiet

The sleeping figure stays alone to rest the eye to rest the last panel

In the fourth panel my eye goes directly to the light source

Fourth panel focuses on single building and the eye is drawn to the window where light comes from

Fifth panel in an ultra close up to the window listening and watching what will/is happening



the window becomes the center focus

people have come here for a reason

every thing almost leads to this little window

Each panel is precisely measured, as if to imply the action within each panel weighs the same, are equals.

The panel's dimensions like the woman's methodicalness and tact, facing each of her day's errors the same way.

I especially love these two panels. A lot happens even if Chris have only changed angles and both the children away. From the story's perspective one might read into the panels, saying the children have gone on, but the teacher stays.

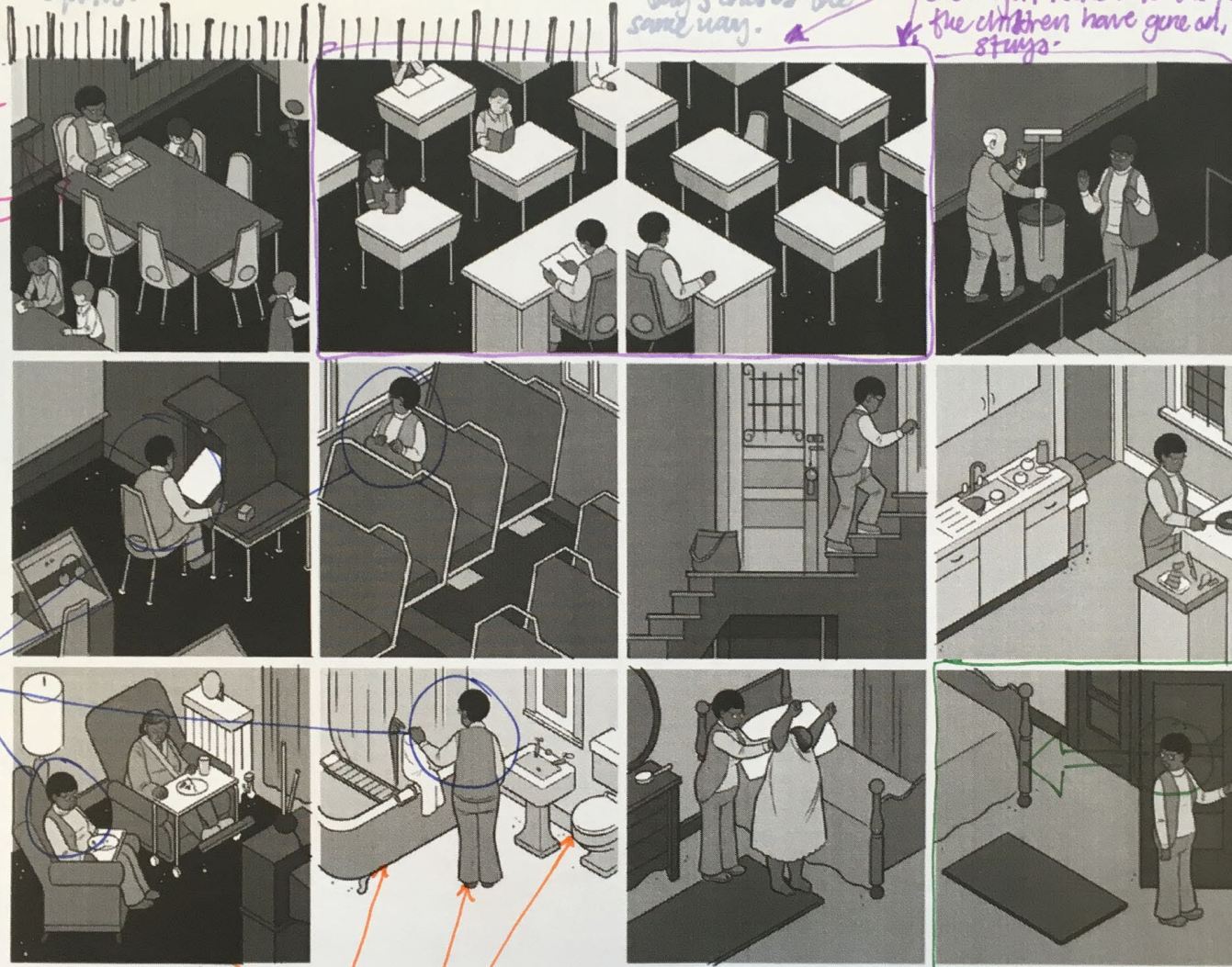
Note the birds-eye perspective of each panel; detached, aloof but interested - the panels can be read as a mirror of the woman's psyche as she attends her day's minutiae. Or, can be read as a critique of our own perspective of others.

She's never larger nor smaller in any panel. and in each panel, she dutifully attends the task at hand with seemingly equal zeal and effort.

Note the clean lines Chris Ware uses. Tidy, neat, measured, in-control: the lines reiterate the woman in the comic.

The panels move sequentially from aspect to aspect, giving the reader a sense of the mood the main character might feel.

I read into this panel her looking back on her whole day. It reads like the movie Grandday's day, and the mild horror of being caught in a never-ending cycle. She knows she'll be here tomorrow, like every yesterday before that.



* Color: bold, primary colors, in crisp, clean rounded or squared shapes → partially Wave's style, but perhaps the emphasis on primary colors + simple shapes on this page, mirrors the child's memory of mirrors how he would see the world.

What kind of ink is this?!?

very fine,
thin glass

* This 4 panel sequence, shown in closeup and then shifts to a slightly more zoomed out perspective of Jordan's face. Jordan is present in the moment puts up a "where" emphasis Bolded letter

○ Perfectly
corr

disembodied
voice
startling

emphatic
Bolder letters
Repeating yet rounded word bubbles
w/ wiggly tails
indicates soft voice?

✱ ↙
 this bottom
 row of panels
 has a unique
 structure, panels
 get smaller and
 smaller, like me
 and family he imag
 trying to understand
 death - his mem
 doesn't want to
 burst his bubble
 this has a darker mo
 forlorn quality to it
 the ant means so
 much more to Jordan
 than it appears...

Contemplation
these 2 simple
Panels convey
a great deal
of emotion w/
only his eye
and head moving
shows what you
can do with
not a lot

* Ant heaven? →
Read a cross
or as a whole?
Perhaps this
ant scenario
mirrors his own
life? *

→ also how a child attempts to explain death when adults don't know what to say...

now does understand
the "adult world"
this ant heaven scenario
is actually very logical for
a kid - yet almost
collage-like.
pieces together a
narrative with what
he is given..

↳ Mom's face
always close up -
source of comfort
↳ dead - doesn't want to tell him
the entire ~~the~~ ^{the} structure
is very meticulous
yet almost
collage-like.

* According to my calculations
Panel count is 45, but
could be more or less
depending on what you
count as a panel!..

→ Sunset end (ends in minature)

Visual analysis by: e

These 2 pages are very much kingpin pages b/c ~~it~~ ~~show~~ to show how much Spider-man has learned from his mistakes. Instead of just charging in to fight, he came in with a plan.

For all intents and purposes, these 2 pages are a fight scene. Spider wins this one.

1 exaggerated establishing shot. Used to show who is in control / winning the conversation.

Finger pointing used for comedic effect.

Panels 7-10: Alt. shots of Fisk to Spider-man to show him being caught off guard to anger / annoyance.

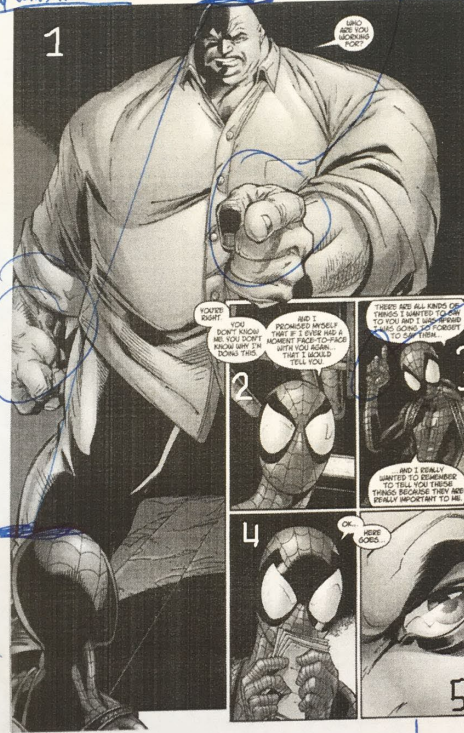
Slightly wide shot used to signify Fisk's "disbelief" / being caught off guard b/c he expected something serious.

Overhead shot used. This shows angle is used to show that they are on "equal" footing compared to the 1st panel.

Panels 8 & 10: The shots of Spidey is from Fisk's pov. The closeup panel 10 lets readers know last panel before payoff, in this case, Fisk being angry.

In a fighting stance.

Cool, calm, and collected.



Takes up only 1 corner of this entire panel.

Panel 2 →
+
Panel 4 → 5

Both have the word bubbles bleed either from or to another panel to show that it is a transition.

Panels 2-5: Small 4 panels used to show it is a quick sequence.

Extreme closeup to create anticipation. One is able to see Spider-man's eyes through Fisk's eye reflection in eye. Another detail to show / remind reader they are engaged in a "verbal fight".

Wearing a mask so can't see emotion but how he's drawn + body language says it all. Can sense the sarcasm + sass.

Action lines pointed towards Fisk's head to emphasize his anger.

Small panel to indicate his anger b/c to contrast the 1st panel where he was set up as this gangbustan final boss, but all it took was a couple of fat jokes. → he's not as dangerous as set up to be. → Loses control, got mad, loses the conversation.

Quick Seq. of even 7-10

Midterm comics annotations page 1

ORANGE

Comics are static, we need motion & speed lines like these to tell the reader that those objects are moving, fast.

GREEN

Not all the noises people make form words. Good dialogue is sparse & to the point, you should never use words when noises or motions will do. Same applies to comics. These non-verbal clues work better than *confused noises*

PINK

By labelling the switch Black Widow is pulling, we can avoid doing what was done in the 40s-60s:

"But Cap, Red Skull has grabbed the weapon of power" while you were *kicking ass* "Quick, Bucky, you run after him and I'll head o his *escape vehicle* to surprise him!"



BLUE

Comics can't force you to feel their time in reality. The only way to make you feel that urgency & that time is a factor, is through recurring symbols or images, like these clocks, which constantly remind us that time is of the essence

MAGENTA

This glove is a perfect representation to show that often the color or shading of something is entirely dependent on the background. If the background is already grey, a grey glove might be heavily shaded into black so you can see it, and it won't end up like a weather-caster wearing a green jacket to work.

GREEN

This continuous line through panels 4, 5, & 6 make the readers feel as though those panels are in quick succession

ORANGE

These visual sound effects, give the readers a more full & fleshed out detailed world to leap into. The ticks getting bigger in particular, add to the urgency of the time limit on Black Widow's actions.

PINK

This last panel on the page doesn't exactly let the readers close the book. You have to turn the page & keep reading, we're all compelled to find out what happens o when she pulls the switch.

Midterm comics annotations page 2

BLUE

Backgrounds & backdrops matter. They can portray time of day (panel 1, it is night), intent (panel 3, to harm and cause all sorts of pain) and even speed and the suddenness of an action (panels 12 & 13)

MAGENTA

panel 1 is a wide establishing shot

panel 7 is a point-of-view from Black Widow's PoV

panel 9 is a close-up of the adversary

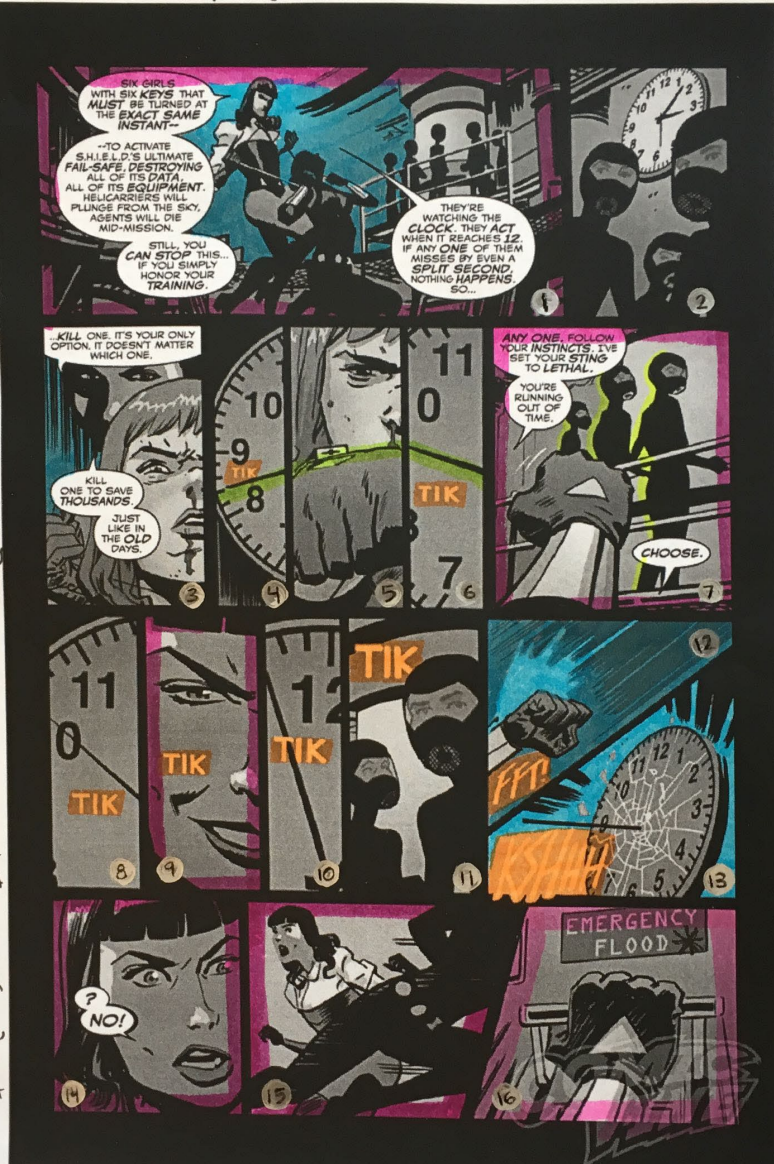
panels 14 & 15 are action-to-action transition.

YELLOW

By having the girl's backs to her, it demonstrates even

*question: Why is there a flood switch? Why does it have no safeguard? Who's idea was this??

further how defenseless they are and what a crime it would be for Black Widow to take them out. Pathos.



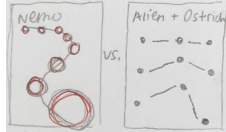
General specifics: this is a 13 panel comic that tells the story of Nemo going bra shopping and being overwhelmed, portrayed in a dream adventure. I've numbered the panels for easy reference.

This comic is done in a semi iconic style, not extremely realistic. The characters - half animal, half human, fish with legs, an alien, and an ostrich all add to the surrealist, dreamlike narrative. Maybe all the unfamiliar characters and confused/question filled dialogue help add to the foreign nature of this adventure, since Nemo is male and hasn't had the life experience of bra shopping.

Action:

Nemo - shown through movements in positioning across the simultaneous scene set in panels 4-12. As Nemo builds momentum he rolls quickly (seen in the movement lines)

Alien + Ostrich - they appear in every panel 4-12, but always start on the left side a travel right. Their trajectory is marked in blue.



Reading flow: dictated by word balloons that read right to left, but the non-linear line of nemo happens in the background, this may affect the reading flow if you look at the images before reading the text. It's up to the reader.

panels 1-3 act as an establishing sequence, shown with a blue background (as opposed to the rest of the comic) and moment to moment conversation



panel 2 to 3 are very similar, the only difference is the word balloon in 2 and the wiggly arms in 3, Nemo's expression doesn't change, not covered. play on slumberland, 'BRA' the main event of the comic. Text is yellow, the same as the very last panel #13.

Composition: Each row of the comic has larger and larger sized panels, which get bigger as the action and nemo/bra/ball get larger as well. The layout of panels 4-12 remind me of a pinball machine.

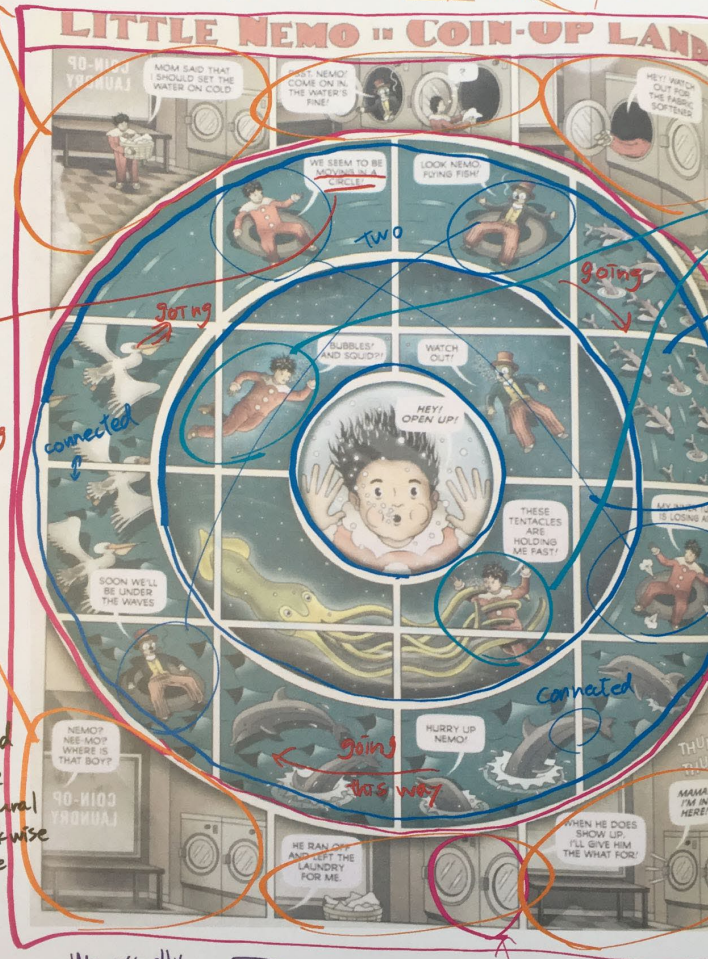
Nemo is the 'ball' panels 1-3 are sequencing moment to moment, but panel 4-12 create a simultaneous image.

The final panel reveals that this adventure was just a dream (if you didn't already guess that from the title). A little doozy back to reading. small single panel

Word balloons + Dialogue: pretty standard shape and uniform text. Nemo only has two lines, in panel 1 - establishing the beginning of the adventure, and in panel 5 - 'what are cups' that establishes the confusion spiral and overwhelming amount of unfamiliar and new information he gets rolled up in. In terms of the alien and ostrich, their dialogue functions as word play humor and help support the many options and features of bras that I'm sure Nemo is confused about. Maybe they are used as a representation of Nemo's subconscious? he is dreaming after all...

Visual Analysis

Same camera work



But time passes.
(Two Nemo, Two men)

connected
one picture
(ocean)

connected
one picture
(under the waves)

These panels & water in the washing machine
↓
circle

We can read from anywhere but it is natural to read clockwise because the animals are moving in a clockwise direction.

We usually read like ...

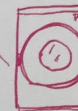


not like or because

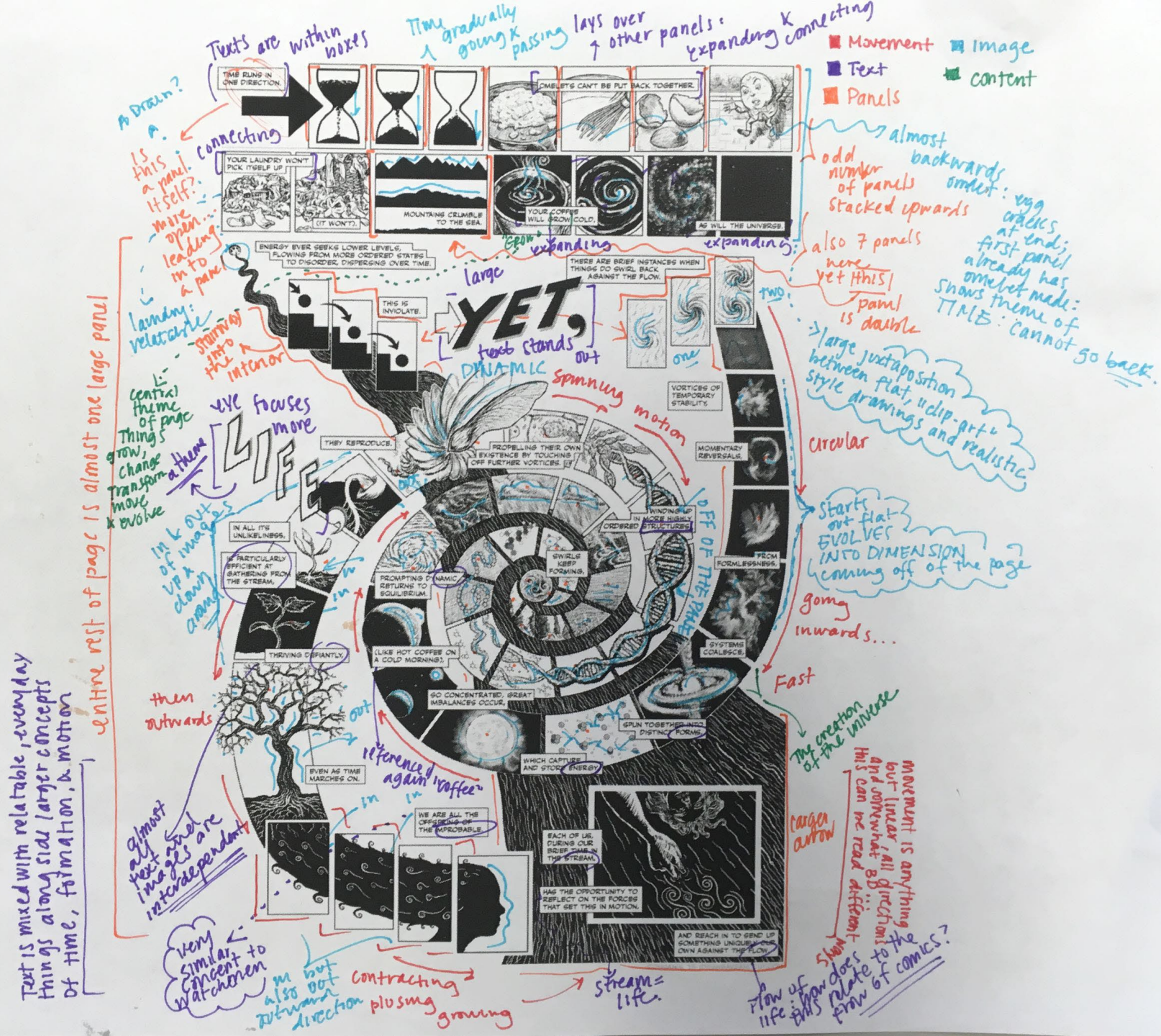


because machine
○ and □ are distinguished by the colors ● □
* Blue is a complementary color of orange

looks like a washing machine panels



Several brilliant takes
on my Entropy comic



as opposed to time being circular?

3 instances of time

reading is truck on

lyrics from Stand by me

continuous panel

mountain of clothes next panel a literal mountain

train?

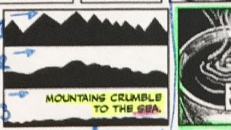
ONE continuous picture broken into three panels to show motion

mirrored image next to each other

actual life force as opposed to coffee
↑
the water → evolution; water + sun make life (this is abstract)

water, stream
→ on the back drop of a stream of water across the whole page

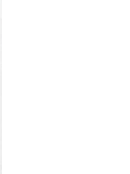
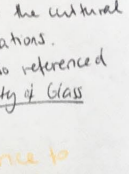
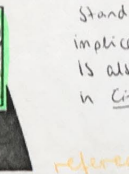
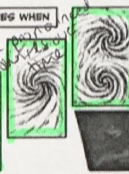
TIME as something in motion



ENERGY EVER SEEKS LOWER LEVELS, FLOWING FROM MORE ORDERED STATES TO DISORDER, DISPERSING OVER TIME

panel is read 6 times

YET,



THEY REPRODUCE

PROPELLING THEIR OWN EXISTENCE BY TOUCHING OFF FURTHER VORTICES

WINDING UP IN MORE HIGHLY ORDERED STRUCTURES

SWIRLS KEEP FORMING

PROMPTING DYNAMIC RETURNS TO EQUILIBRIUM

LIKE HOT COFFEE ON A COLD MORNING

SO CONCENTRATED, GREAT IMBALANCES OCCUR

WE ARE ALL THE OFFSPRING OF THE IMPROBABLE

SOLAR FLARES ALSO OCCUR IN SWIRLS

WE ARE ALL THE OFFSPRING OF THE IMPROBABLE

THRIVING DEFiantly

even as time marches on

spinning is also a circular motion

not everyone has what it takes to be a swirl

we are all the offspring of the improbable

solar flares also occur in swirls

we are all the offspring of the improbable

we are all the offspring of the improbable

we are all the offspring of the improbable

we are all the offspring of the improbable

we are all the offspring of the improbable

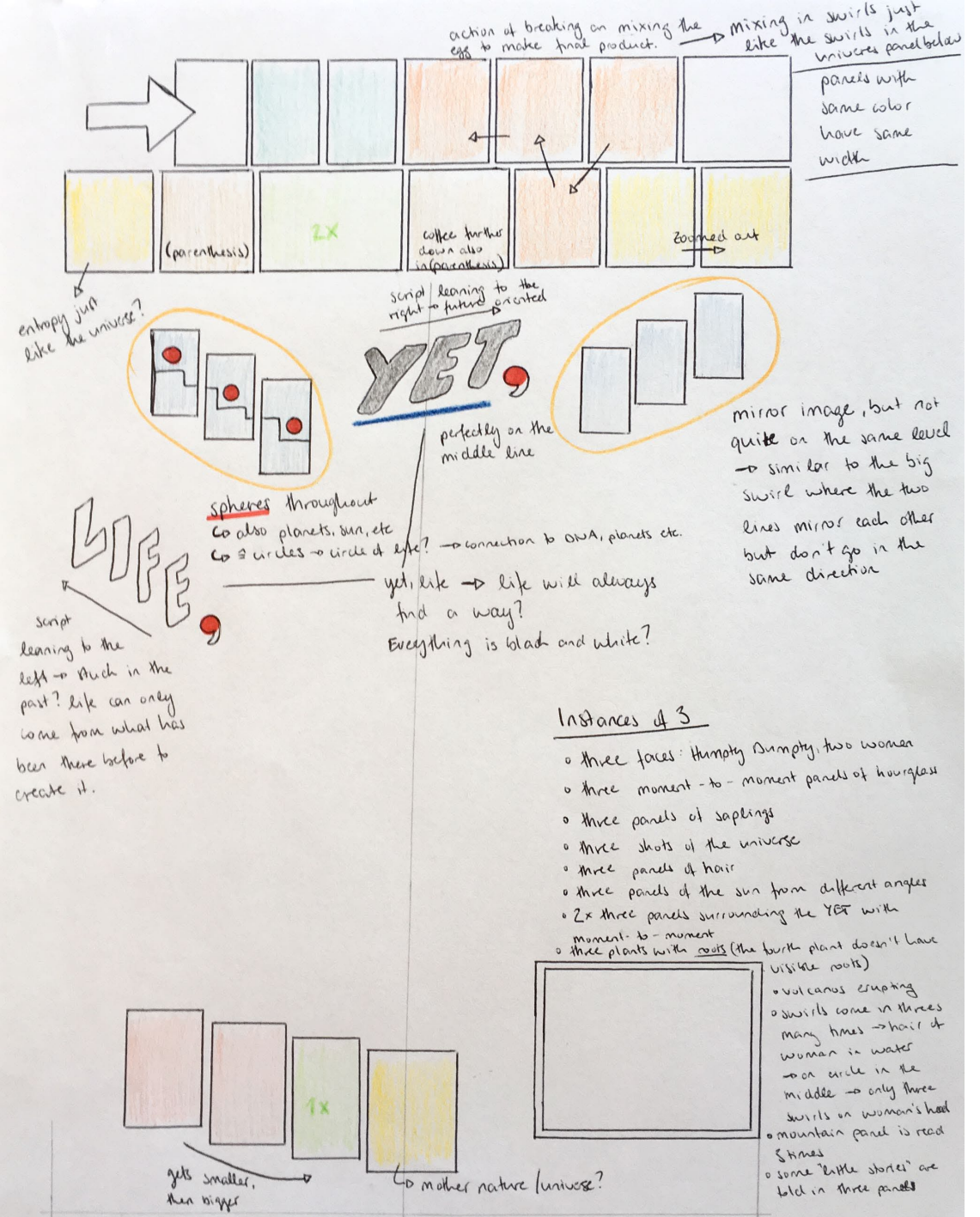
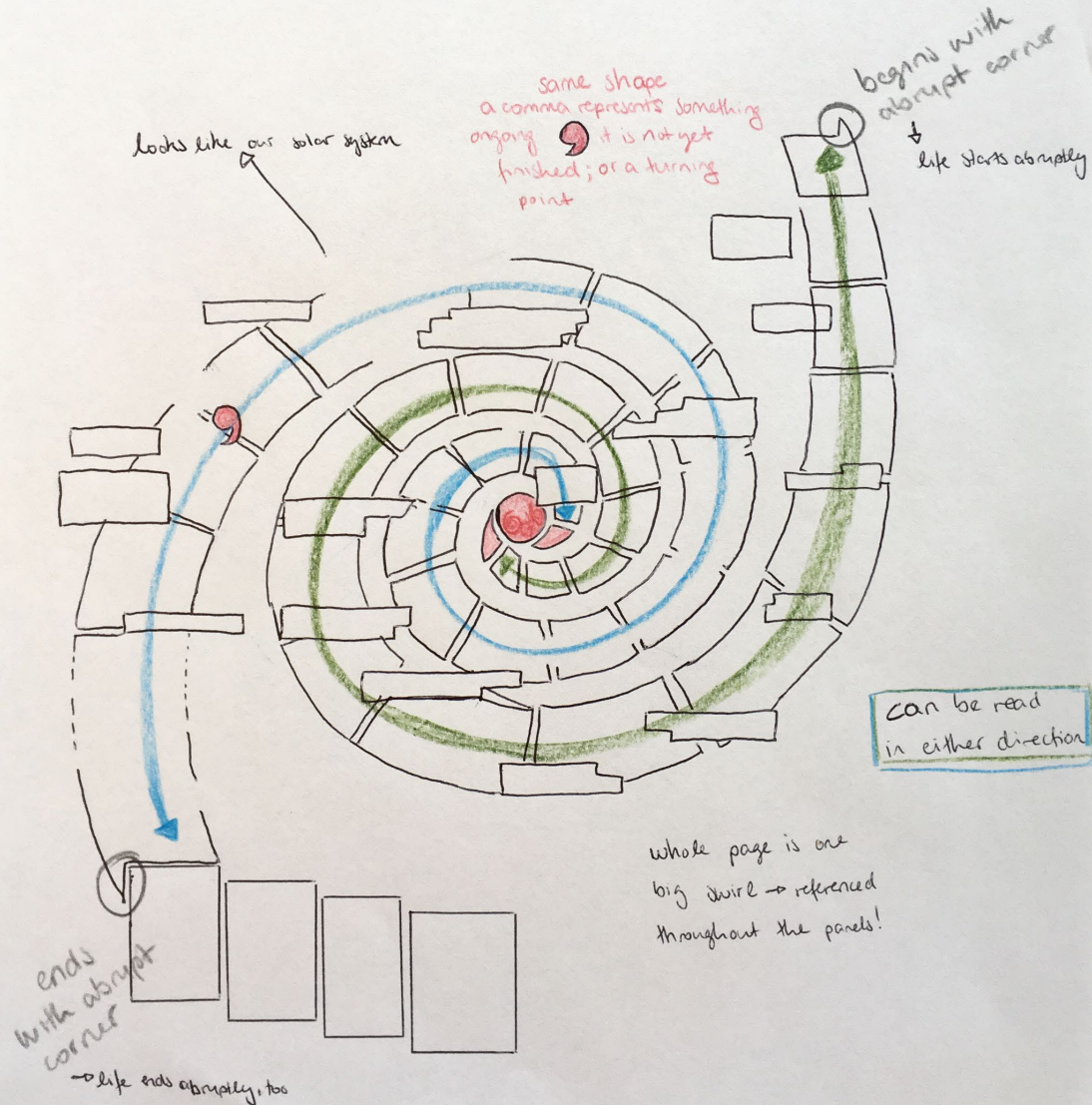
connected through picture rather than words or word boxes.
OWA takes up more space than the others
→ OWA is the root of life and makes up everything → is also twisted, kind of like a swirl

instances of swirls
→ can be found in different forms and different elements but each still the same

only two faces shown. (Aesop's Humpty Dumpty).
One as a silhouette in profile, the other more realistically.
A woman suspended in stream of water
→ makes swirls

don't fit the panel anymore → before the picture was drawn to fit the panel, now she is breaking out of it.

★ if this is a drain, the spiral is the same shape as water follows when it flows down a drain



Asterios Polyp

Annotation



In many, many layers...

COMPOSITION & AESTHETICS



COMPOSITION & AESTHETICS



IALS
Is in
nt theory
gaging
e they
ge a
s (viewer's)
ation to
comfort
pendicular
r.
using "reader"
die to natura
comics.
e trick (!)
effective, visu
agonal's is fo
nem not to fe
orced. David
Razzucchelli
excellent at
subtle dynam
as scene her
A space for
introspection,
consideration,
interpretatio
representatio
ry, the eye
part of an
tricolour to
comes domin
absence of
nt of unus
space.

COLOUR & SPACE

Dark tones tend to recede into the background. The purple colours in the tunnel create a division between a space where people travel for with purpose, and the complimentary colour representing Asterios' narrative origin (in yellow). There is a binary here, symbolic with both history and possibility.

LAYOUT

The page is divided into 2 halves: The top half, a full-page bleed to the edges with no panel, and the bottom comprised of a series of action-to-action or subject-to-sub progressions

* Traditional Reading Sequence



LAYOUT

Visual elements are organized using a relatively perpendicular layout

DYNAMISM

The top half is in 3-D, with the lines of the train adhering to a vanishing point (close to Asterios). This is dynamic, and calls attention there.



DIAGONALS

- Diagonals in visual art theory are engaging because they challenge a reader's (viewer's) inclination to find comfort in perpendicular order.

*I'm using "reader" here due to nature of comics.

The trick (!) to effective visual diagonals is for them not to feel forced. David Mazzucchelli is excellent at subtle dynamism, as seen here.

A space for introspection, consideration, interpretation, *representation*

ACTION-TO-ACTION While the middle two panels are clearly action-to-action, with a short span of time and little "closure," the bottom two panels shift differently from active observation, to a thought bubble (Introspection) representing the idea of questioning a subject.

WHITE SPACE In art theory, the eye gravitates to the brightest part of an image. Given these limited (somewhat tricolour tones) this bottom right corner becomes dominant for two reasons: (1) a significant absence of color, and (2) a significant amount of unusually shaped white negative space.

TEXT & IMAGE

HUMANIST TOUCH



if here really cut, ted, of

WORD/THOUGHT BALLOONS

Within the perpendicular layout, there are numerous segments of text that enhance the sense of progression, serving as horizontal progress "markers" in their placement, and literally progressing in story/content. The text serves as a guide to complement the visual narration!

STRUCTURE/FLOW

Within the text balloons, it's interesting how the perpendicularity is re-emphasized through rigid music bars, yet the words emulate a playful musicality in their vertical "bobbing."

HUMANIST TOUCH

It's also interesting how, unlike other moments of dialogue in the book, all word balloons here are rounded, fluid, welcoming (evoking a human-like presence).

MUSICAL CONTEXTS

Music is evoked here using 3 methods
 1 Lyrics Sung by Singer
 2 Music in the atmosphere, Focalized through Asterios as he moves through space
 3 Outside the panels as musical icons, a saturating form of representation



DECONSTRUCTED ELEMENTS

"Music is a combination of elements - here they are literally separated out, deconstructed. The icons of musical notes do not indicate literal sound: bass, treble, octaves, etc. In a proper sheet of music a trained musician could interpret a melody, but here it is strident, for imagination.



THOUGHT BALLOON

Internal conceptualization that compliments the synesthesia occurring in the atmosphere. Asterios thinking in image is a creative abstraction, not similar to the relationship between lyrics and sound but equally playful.

NARRATIVE DISCOURSE

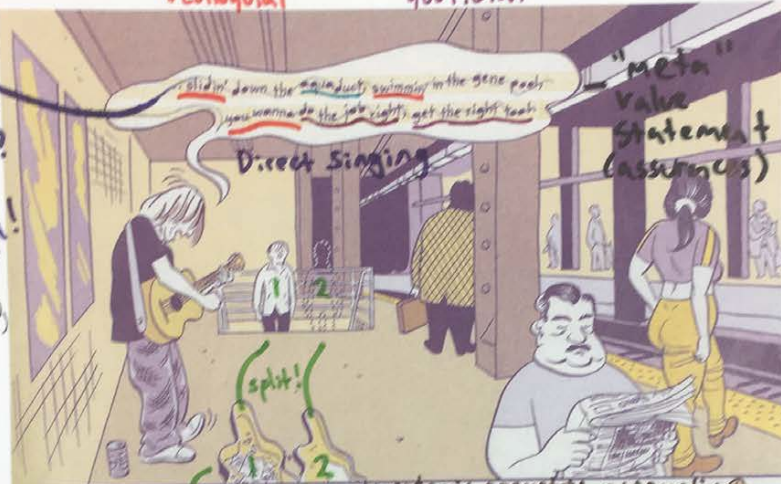
As above, that "imagination" then finds anchor in the relevant visual cues that link a visual story with textual indicators. Furthermore, textual worlds are converging here. The busking,

(examples on next page)

*The "right tools" manifest here as identity markers: the guitar for the musician; the briefcase for the business person; newspapers for the people waiting; the umbrella for the distant stranger, etc. Asterius doesn't have a "tool," only a useless payment card and the ghost of his twin.

*misspelled (aqueduct)
*colloquial
*relatable, quotidian

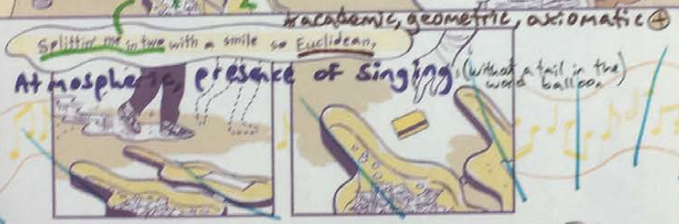
As you read, can you almost hear the cadence? That's synesthesia! (the sense of sight here is visually capable of evoking a sense of sound)



"The Gene Pool" - a big, messy, impersonal realm in which people germinate

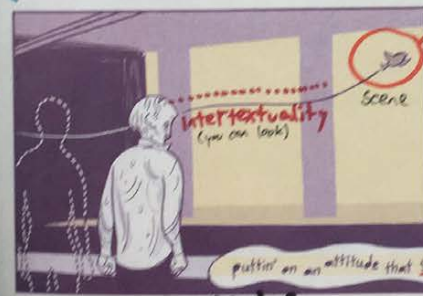
⊕ This notion of a "Euclidean" smile alludes to geometric axioms, where there is a lack of need for either proof or specific coordinates. It presumes a logic between the twins we need not question narratologically.

value Statement (assurances)



Musical icons saturating for representation

The music notes and guitar cases suggest a whimsical ARCHWAY
*this adds to the playfulness of the narrative progression.



*this is a dialogic relationship. The conceptualization would be different using other combinations:
< BIRD >
< BIRD >...
< BIRD >.
< BIRD >!

value Statement (assurances)

LIMBO: "the right tool" is interesting here. Everyone is waiting for a train that hasn't (visually) arrived. People are in a space of waiting, of delayed progress. It is ironic that a (free-form) bird is flying through the very space a train should come through. Asterius marks this as *misheard

SPACE TO GET LOST

OTHER VISUAL ELEMENTS



CHARACTERS AS IDENTITIES

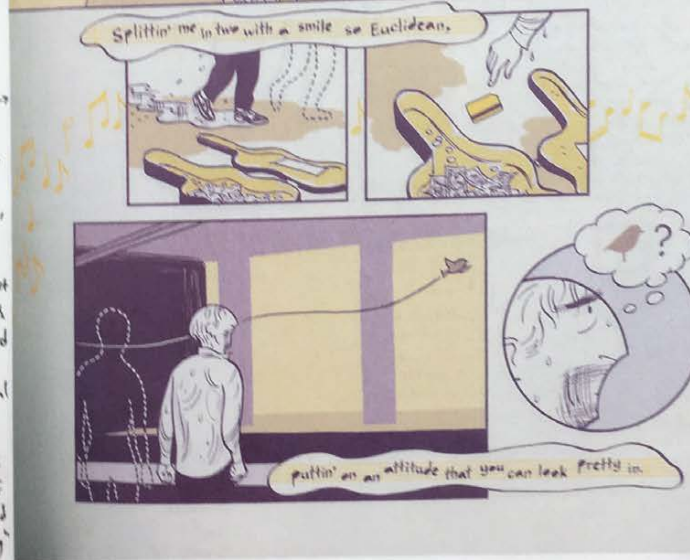
Only two characters are identifiable by their facial characteristics and expressions: Asterios, and the newspaper man. All others are looking away from the reader, or like the musician are obscured.

DUPLICITY (used here as "doubleness", not deceitfulness)
In the top half, Asterios is walking beside his twin, and the idea of duplicity is introduced from the onset of the narrative. This is echoed in the doubling of the open guitar case, two halves with different value in their contents. (Completeness vs. absence; could there not be money in both?)
* Examples of prevalent doubling highlighted on the next page.



DIVISION OF ELEMENTS

Asterios is wet (rain), and his twin is not. Even though Asterios is a physical form, subject to the elements, his twin is not subject to corporeal realities. They are introduced in the top half as physical/spiritual corporeal versus possibilities of the unknown. Yet in the lower half they're simplified to play out "being" and a form of transcendental "state", choosing to narrate the story (Ignazio as present narrator; Ignazio as free from the tappings).



FACELESSNESS

The majority of characters on this page are either turned away from the reader, or completely faceless. Regardless of their proximity to Asterios, they occupy an impersonal, distanced space. Within one space, numerous characters can exist in different forms of representation, from the "picture plane" to abstracted cartoons (closer to "language"), to slightly more realistic or de-emphasized shapes who are mere members of the "gene pool." Asterios' journey is a quest for identity, thus the plausibility of this range of identity is important for him to come into (passive) contact with.

PERSPECTIVE (re. point of view)

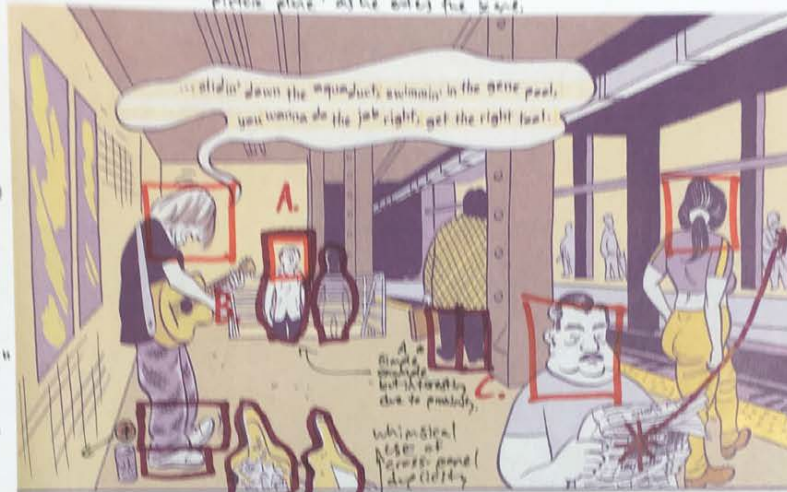
Asterios' directional perspective is always clear, but it's interesting to note how a faceless human form with no features (Ignazio) is presumably shown his vantage point. This establishes a narrative space.

META-DOUBLING! (I'm making that a thing)

- * Doubling of the page layout
- * Doubling of sequences in lower half
- * Doubling of music out-of-panel imagery
- * Symbolic doubling (guitar case & legs)

A.B.C.D.E. Proximity is CLARITY here

* In spite of being the protagonist, Asterios is fairly high towards the "picture plane" as he enters the scene.



* Nearly identical stature of two men reading newspapers.

* Many characters are unidentifiable, simply members of the singer's "pool."

* The newspaper man is cartoonish, and while fairly identifiable is perhaps slightly right of centre in Scott McCloud's "pictorial vocabulary."

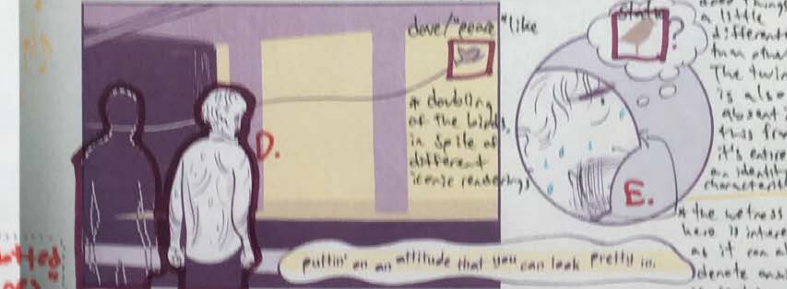
* The side view of the guitar player has a loosely rendered face, fairly high towards the "picture plane" and lacking facial detail.

* Attention called to the doubling effect by "motion lines" in the guitarist's feet.



* Asterios' choice to elevate an "insufficient funds" card sets him apart here, especially since the singer is looking for actual change. It's a form of othering - not necessarily inherently kind, but suggests he does things a little differently than others. The twin is also absent in this frame, it's entirely an identity characteristic.

* Two, duplicated guitar cases literally pointing towards Asterios and his twin.



love/peace "like"

* doubling of the body in spite of different "scene reading"

* The twin is also absent in this frame, it's entirely an identity characteristic.

* The wetness here is interesting, as it can also denote anxiety it leads to isolation. (It's likely not symptomatic for this here, but an interesting allusion)

"dotted lines" as present yet present by choice.

* "wetness" as physical burden
<physically and burdening>

EPISTEMOLOGICAL DISCOURSE:

If information is largely characterized by the discourse it largely negates, it's interesting to consider how a twin (agnasia) can be present as narrator with no clear role in spite of his brief history (dying at birth). There is MUCH narrative identity to be desired here.