

Text as a stream

Text as a thought

Some text parallels a stream of consciousness, we feel Ellis thought processes

Text leaves more interpretation than images

Boxes

NO BOXES THOUGHT BUBBLES

Scraggly boxes Speech bubbles

# MARBLES

BY ELLER  
FORNEY

# SKETCHNOTE

BY  
MELANIE  
WOODS

SOME  
PANELS

# ORDER

AND  
SOME  
NOT

ARCHIVAL DRAWINGS

[illegible]

Symbolic images  
single, emptiness of  
conscious things

smaller floor

Personen

chuck  
admitted  
cartooning



# SCOTT MCCLOUD THE SCULPTOR

AS ANALYZED BY DAVID LEDO

**PUBLICATION INFORMATION**

@TITLE: THE SCULPTOR

@AUTHOR: SCOTT McCLOUD

@YEAR: 2015

@PAGES: 496

@PAGE-NUMBER: 72

ANALYSIS BY  
DAVID LEDO

UNIVERSITY OF CALGARY  
ENGL 517

**01. USE OF COLOR**

> run **color-test.exe** p-72 -all

WARNING: according to source:/wikipe-  
dia uthor:scott-mccloud used Pantone  
653 (#326295) for this comic.  
Continue (Y/N): Y.

\page\page.hst

\page\david.hst

\page\meg.hst

\page\mikey.hst

\page\bg.hst

**> RESULTS:**

More usage of tones similar to  
#326295 and black for David.

Background has more usage of white  
and light tones of #326295.

Mikey's colors have a high-simi-  
larity index to Background.

Meg's colors have a high-similari-  
ty index to David.

Note: similarity index computed in a  
non-mathematical way through visual search

I

**02. WORD COUNT**

> run **word-count.exe** p-72 -all

16 WORDS FOUND. Run extensive test (Y/N)? Y.

ABCDEFGHIJKLMN OPRSTUVWY-.,:;!?

**> RESULTS:**

Letters 'A', 'R', 'E' are bold and  
large once.

Letters 'E', 'H', 'P', 'T', 'Y',  
and '!' are bolded.!



**04. STYLE**

> run **style-scan.exe** p-72 -all

Picture Plane

Reality

Meaning

**> SPECULATIVE NOTES:**

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

The story also uses only blue  
tones for shading. There might  
be two potential reasons for it:  
first is that it maps well with  
David Smith's sadness, i.e.  
'feeling blue'. Another poten-  
tial reason could be that the  
use of blue makes the sculptures  
seem just as alive as the rest  
of the world. This would be a  
reason for not using a color  
scale for the visuals.

The chosen shading style, with  
defined lines and strokes,  
suggests intensity. Note how  
eliminating or blurring the  
shading makes the tension less  
effective. Also note alternate  
coloring - the use of a cool  
color creates this atmosphere of  
suspense with a touch of  
sadness, which cannot be appre-  
ciated on a gray-scale. Using  
red changes the atmosphere  
towards a sense of danger.!

**03. PANELS**

> run **panel-scan.exe** p-72 -all

MOMENT-TO-MOMENT TRANSITION

SUBJECT-TO-SUBJECT TRANSITION

**> TENSION:**

**> READING TIME:**

**> OTHER NOTES:**

Initial panels highlight Meg from the crowd through the use of color.

Visual focus is placed on Meg, facilitating information filtering.

Details on Meg on Panel 4, as well as David on Panel 5 emphasize the tension.

Mikey is still relatively unknown to the reader, likely due to the lack of visual emphasis (details).

Lighting comes from below, again, to build tension.

This is one of the few pages of the book with black panels, which makes the images stand out more to center the view on the characters.



# MARBLES

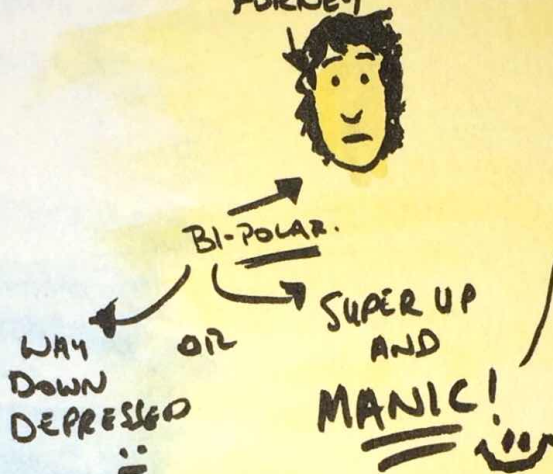
BY ELLEN FORNEY

- A SKETCHNOTE  
BY KODY DILLMAN



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

CONSTANT TENSION B/W  
TREATMENT AND CREATIVITY.  
→ FEAR OF LOSING  
ARTISTIC ABILITY  
→ LEADS TO  
RESEARCH ON PAST  
BIPOLAR ARTISTS.



CALM → CRAZY.



p. 134 + 135  
DOES A GOOD  
JOB ILLUSTRATING  
ELLEN BEING  
SWEEP AWAY INTO  
MANIA.



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



... IN THE END,  
SHE'S OK. 😊

# Marbles



I'm not sure  
how to feel  
about marbles

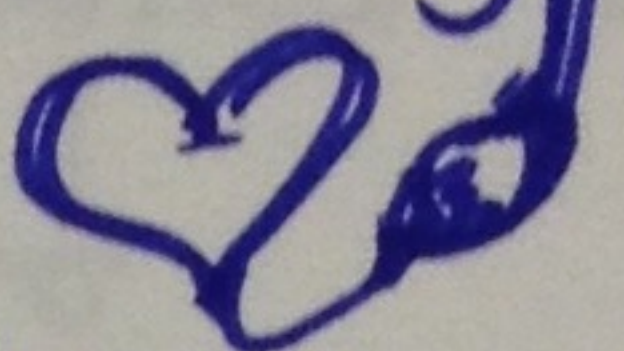
On some hand,  
I could relate to  
Persepolis, even  
to a small extent

But I also feel  
like I'll never  
understand / Forney's  
journey / completely!



It's awful  
to think  
that medications  
could take away  
something you

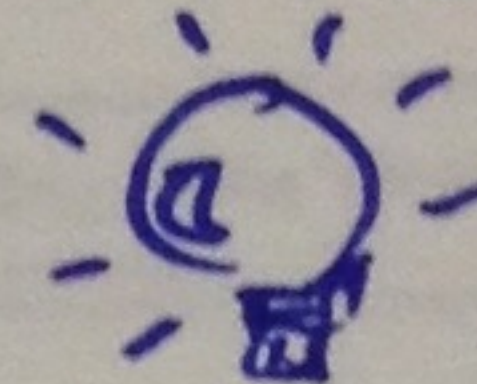
PAIN



Love so  
much

I guess I'm just  
really privileged, in  
a certain way.  
Is this an ableist  
way of thinking?

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



The CHART on page  
(153) was especially  
good



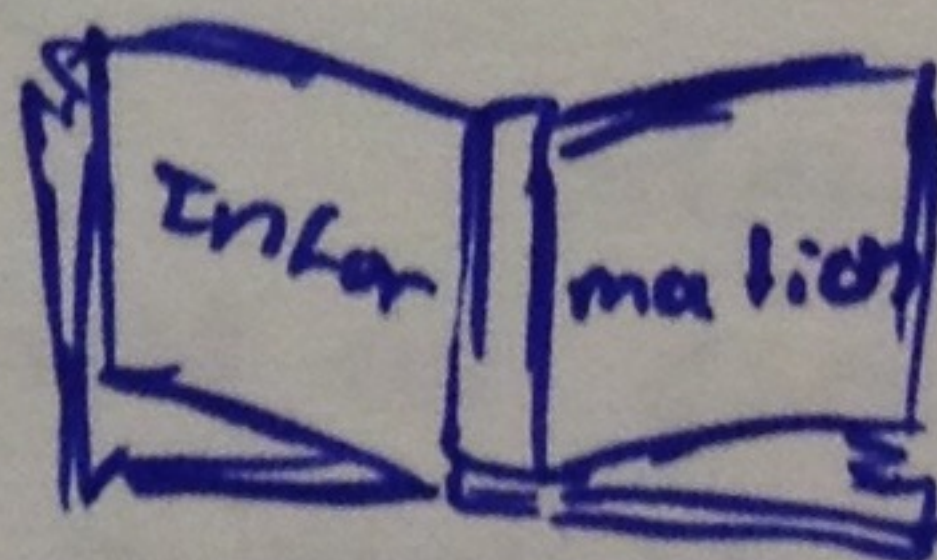
Forney is really  
good at expressing  
extreme facial  
exaggerations ...

this helped a lot to  
understand certain feelings

line weight  
changes  
more  
"swively"

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

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

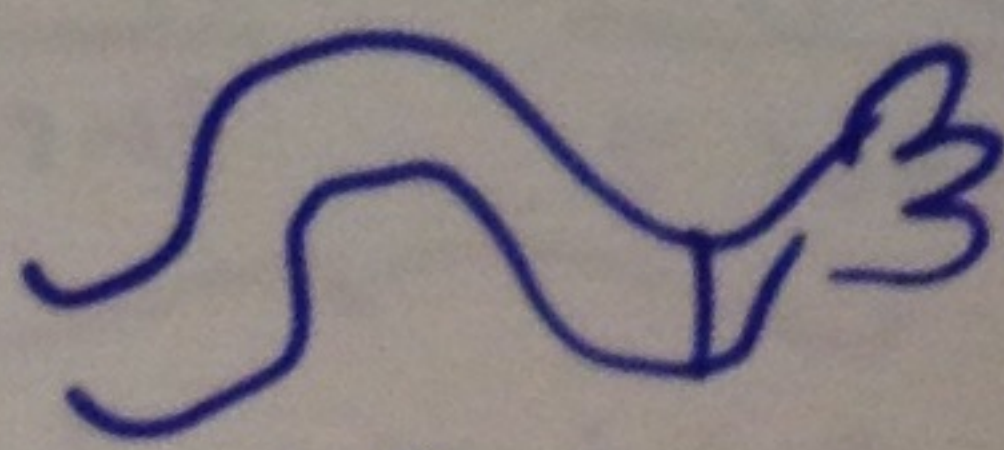


I still didn't  
really understand,  
but I like to

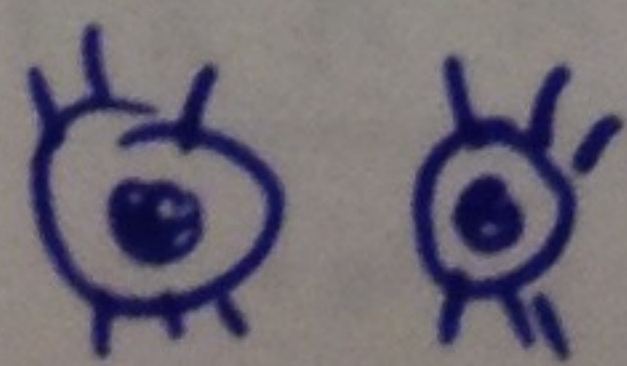
think it gave me

insight

page 50  
was really  
good too



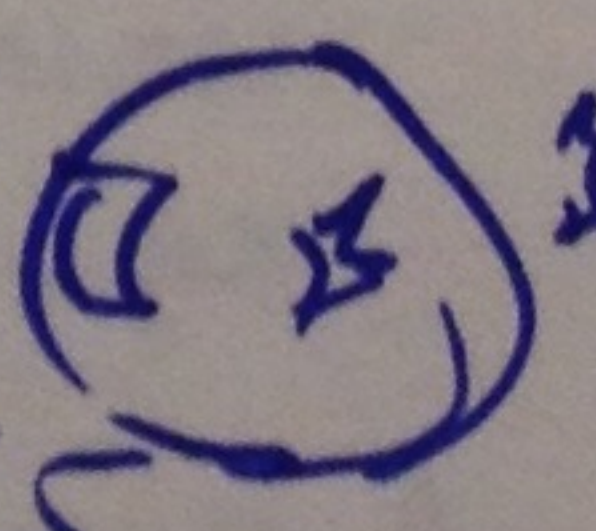
twisting limbs



I really liked  
how Forney  
drew her eyes

very...  
expressive

awkwardly ->  
drawn  
crystal ball



**Flow:** The green arrows here indicate the great flow of the page. Bechdel draws herself as a dynamic figure, actively moving from panel to panel.

→ From ①-②, her movement of placing the disk on the projector moves the view to the next panel.

→ Likewise, in panel ②, she is shown leaning to the right, pulling the viewer's gaze that way.

→ Similarly, she actively moves between panels from ⑤-⑥ and ⑧-⑨.

When Bechdel the character isn't moving and other is static, other elements of the panel help with flow.

→ From ④-⑤, Bechdel is stationary, but the figure in the drawing shown on the screen is elongated, with her leg disappearing behind Bechdel's head and leading the viewer's gaze to the next panel.

→ Likewise, the figure shown on the screen jumping onto the bed in panel ⑦ acts as a dynamic force, moving in towards panel ⑧.

**Line Quality and Color:** Bechdel's lines are simultaneously sketchy and controlled. There are no stray pen or pencil marks, but her outlines are slightly shaky. She actively contrasts her old art with her new, superimposing her current self against the images she'd drawn years before. The evolution of these drawings shown in panels ②, ④ and ⑦ mirrors Bechdel's verbal description of her artistic evolution. In panel ② when "words [first] crept in", her lines are incredibly vague and rough.

When she decides to "depict the undepicted," her lines are more controlled, and more detailed.

Finally, in panel ⑦ where she shows her first actual cartoon, it's line quality and style almost mirror Bechdel's current style, save for the shakiness. This visual evolution from panels ②-④-⑦ mirrors the description of Bechdel's artistic growth explained through panels ①-⑤-⑨ (see yellow section).

**Colour:** Bechdel's work is devoid of colour, using black outlines filled in with grey and white shading.

→ She uses dark backgrounds behind the close-up shots of her figure to draw attention to the fine line.

→ Likewise, when a figure is in front of a lighter background, a more heavy black outline helps to distinguish.

→ By having her older drawings devoid of colour, Bechdel draws attention to the difference between the past and present.

Following three ideologically shaped panels from left to right — the top left panel, the very middle panel and the bottom right panel, Bechdel's thesis is clear:

- she was a writer and an artist
- she wants to depict the undepicted
- she won't have to keep drawing what she was drawing in order to reflect her life (panels ①, ⑤ and ⑨)

**Tempo:** Bechdel draws four and a half time to her first panels, but beyond that, the tempo is relatively regular and steady as she methodically moves step-by-step through her comic journey. It speeds up towards the bottom of the page with the narrow panel ⑧, ushering the reader forward to the next page.

**LARGE PANELS:** The three largest panels are devoted to Bechdel's "drawings of lesbians". When viewed exclusively, these panels show her evolution as an comics artist → from worded pictures, to tentative comics to published stories.

→ These three panels can tell the whole story, but they lack the depth other panels provide.

**PANEL TRANSITIONS:**

①-②: Action to Action  
→ Bechdel places spool on projector, Bechdel pulls down screen

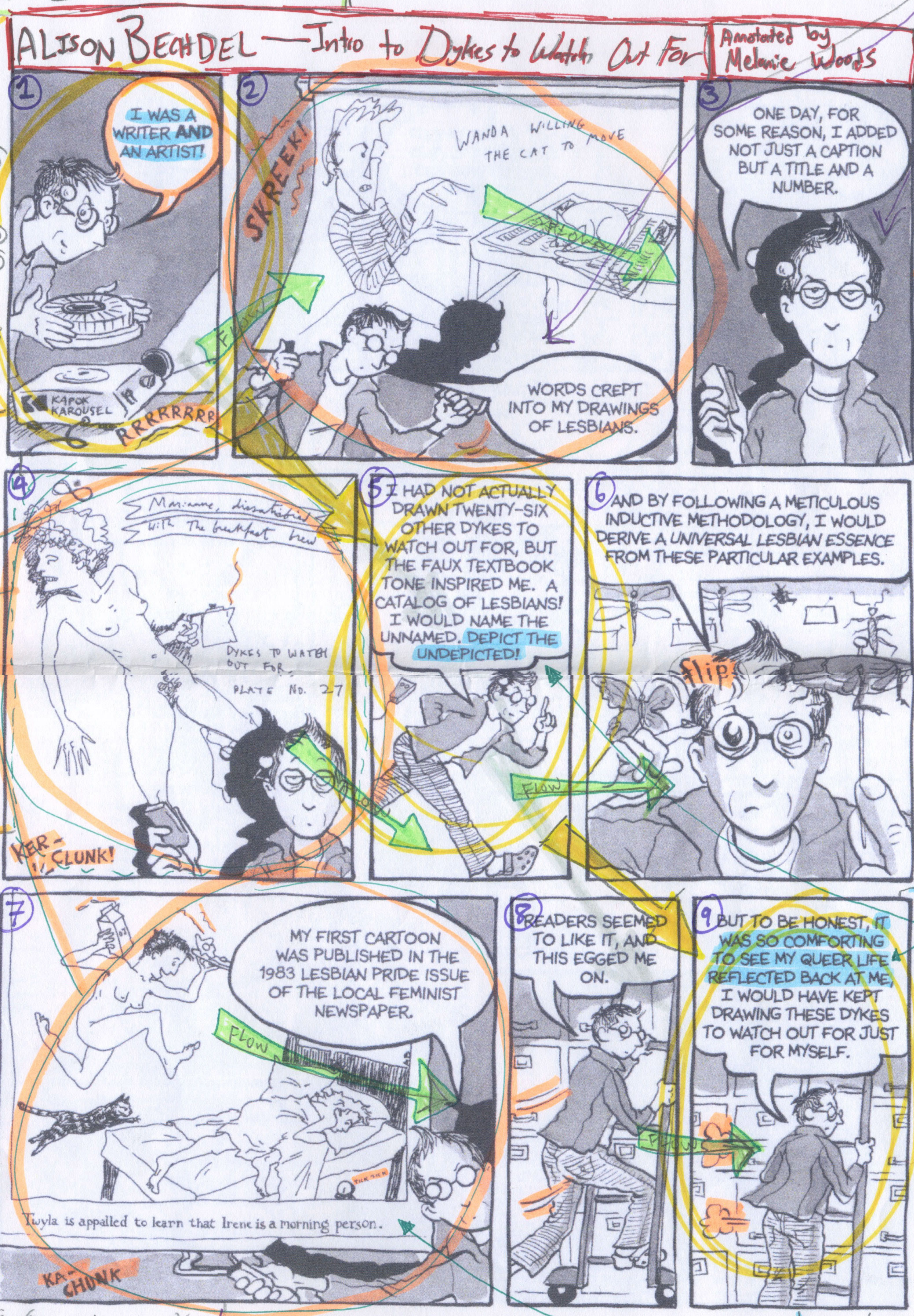
②-③: Subject to Subject  
→ Shift of main focus from screen to Bechdel herself

③-④: Aspect to aspect  
→ With Bechdel's expression and position the same, it can be assumed this transition acts as a zoom out to see the screen behind her not present in panel ③

④-⑤: Action to Action  
→ Bechdel moves from motion to the screen, to walking swiftly away

⑤-⑥: Scene to Scene?  
→ Though ambiguous, this could be Bechdel's move from the scene with the projector to a long room.

⑥-⑦: Scene to Scene?  
→ As ambiguous as before, this could mark Bechdel moving from one scene to another, but could also arguably be ascribed to aspect or moment to moment.



**Cartooning:**

- Bechdel represents herself through cartoon
- Simplified, focus on and glasses, curly hair, laugh lines and pointy nose
- Frequent frowns
- Rarely smiles

**Autobiographical Comics:**

- Bechdel uses comics to "depict the undepicted", that is, to represent people and ideas not always present in mainstream media
- Uses the imagery of filing cabinets, chalk, viewfinders and readers to represent Bechdel's thought processes.
- These images add a new level to the worlds, characterizing Bechdel as a scientific, methodical thinker in terms of her artistic evolution.
- Integrates found images from her life (old drawings) in conjunction with telling her story through words

The first panel shows us many haphazard threads, but as we look at the comic as a whole, we can make connections and increase our hope and conviction along with the author.

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



Found here:

<http://www.conniewonnie.com/2015/10/coping-with-uncertainty.html?m=1>

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

# COPING WITH UNCERTAINTY

IN TIMES OF UNCERTAINTY

I TRY

I TRY

~ TO HOLD ON TO EVERYTHING THAT INSPIRES ME.

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

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

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

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

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

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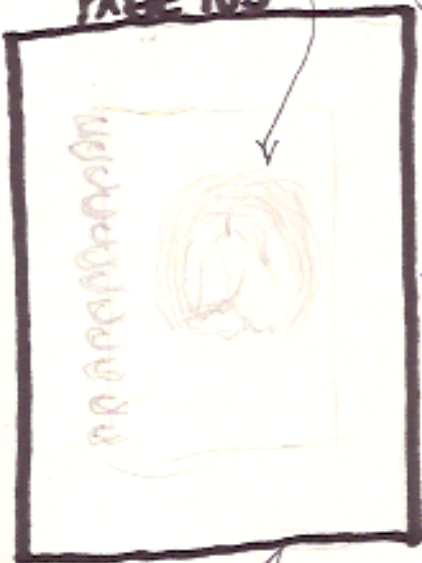
MAMA

GRAPIC  
TEXT

MICHELANGELO

MARBLES

PAGE 103



DEPRESSION

VERY  
emotionally  
charged

Honest &  
open look at  
very personal  
experiences.

ME  
(ellen forney)

Artist  
Human

Interesting  
connections  
between  
artists &  
mental health  
issues.

CLEVER  
FUNNY  
EMOTIONAL  
HEART

WRENCHING  
WARMING

surrounded by a  
dark shadow  
& consumed  
& internal

Very relatable  
for anyone  
who has  
experienced  
extreme lows

Increasingly  
cluttered pages

Why him?  
Why not Sylvia  
Plath or  
Van Gogh?

Elation

You can  
feel  
the energy

DSM descriptions &  
breakdown of  
moods

Self-reflection  
exploration

More negative  
space.

Drawings  
from her  
sketchbooks

Panel 8: The use of the full-page single panel serves as a break in time, causing you to stop and reflect → we stop and get lost in her daydream just like she does.

Panel 5: Amidst the car's exhaust, there seems to be a small line of 'iiii' → Perhaps denoting the sound of the engine?

Panels 6 & 7: Zooming in for these two panels makes the scene inside the car seem much more intimate → reinforcing the content in these panels

Panel 4: Interesting that the drawing style is quite stark/plain/contrasting, yet details like the license plate on the front of the car are included → also, the freckle on her nose

Symbols used in speech bubbles to convey emotion that is more immediate than that which is conveyed by speech

The page uses 4 square panels and just 2 wide panels, suggesting that the info in the wide panels is worth focusing on

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

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

jagged lines denoting gunshots? or perhaps smoke?

Use of blank white background aids in the depiction of narrator as isolated, separate → background returns later

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

The fact that this panel is zoomed in so much that we can't see any of this other character besides their hand/arm further depicts the narrator's "lack of interest" → We don't need to see any more, because this character doesn't matter

Narrator's dialogue is in a sectioned-off box, not a speech bubble, seemingly indicating this narration is separate from the depicted scene itself.

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

Only speech from characters in the scene's specific moment get speech bubbles.

lines denote motion  
The silhouettes and excessive shadows also enhance the dream-like nature of this section

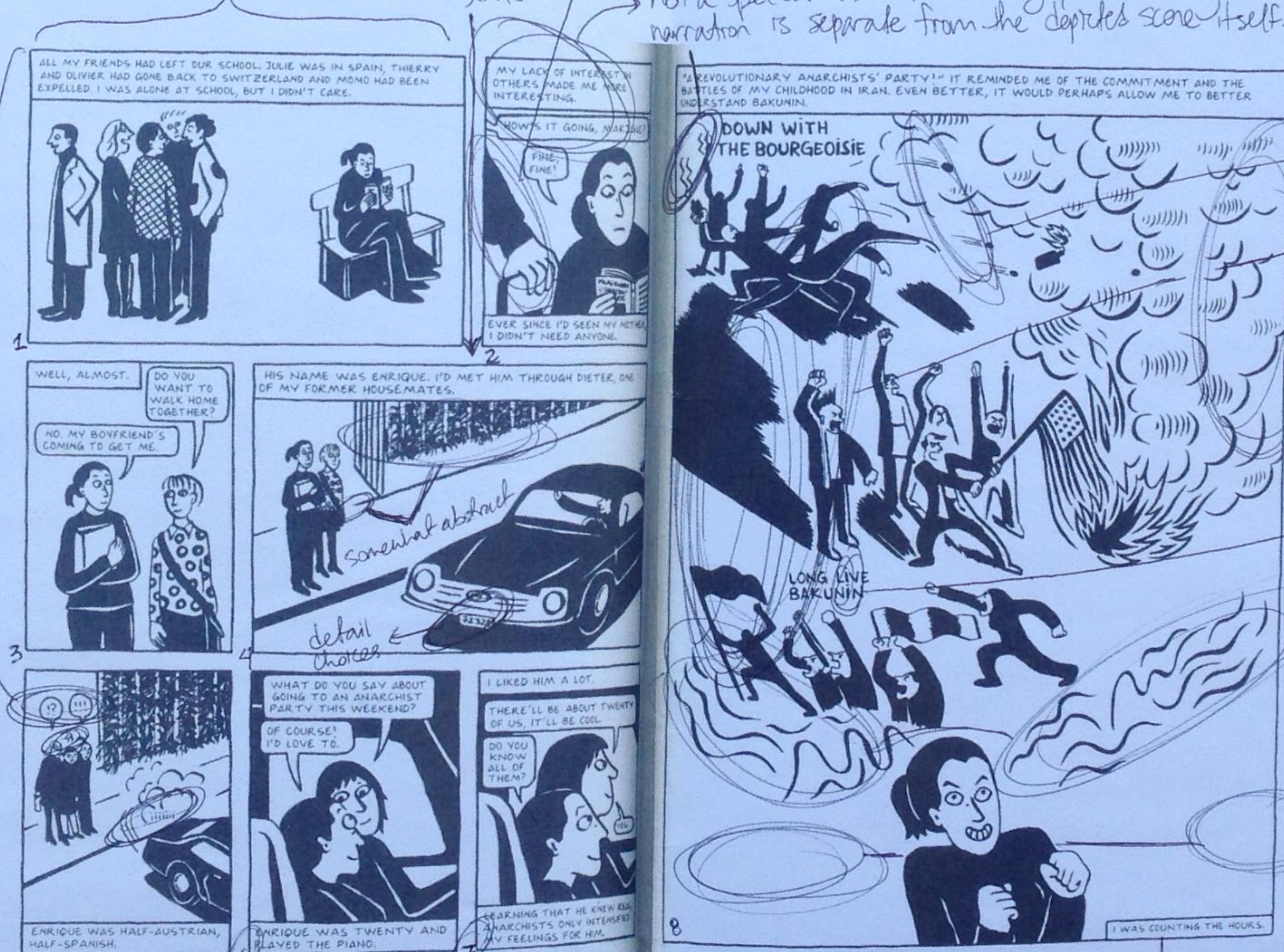
The use of so much smoke helps convey that this is part of a daydream → it is hazy and unclear

For some reason, only in this panel, the 'i's are lower-cased (but upper-cased on previous page)

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

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

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



PERSEPOLIS