

The Panel

“Reading, Writing, and Reconceiving Digital Comics”

The Presentation

“The Comics Page as Medial Interface:
What a Comics Page Can Teach Us
About Composing Interfaces”



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Computers and Writing 2012

May 20, 2012 - NC State University

Goal

Answer This Question: How can any interface designed for the screen or eye take advantage of the powerful visual rhetorical tools that have been developed by comics artists over the last century?

Concatenation & Sequence

Visual Styles

Page Design

Parts

Concatenation & Sequence

Visual Styles

Progress?

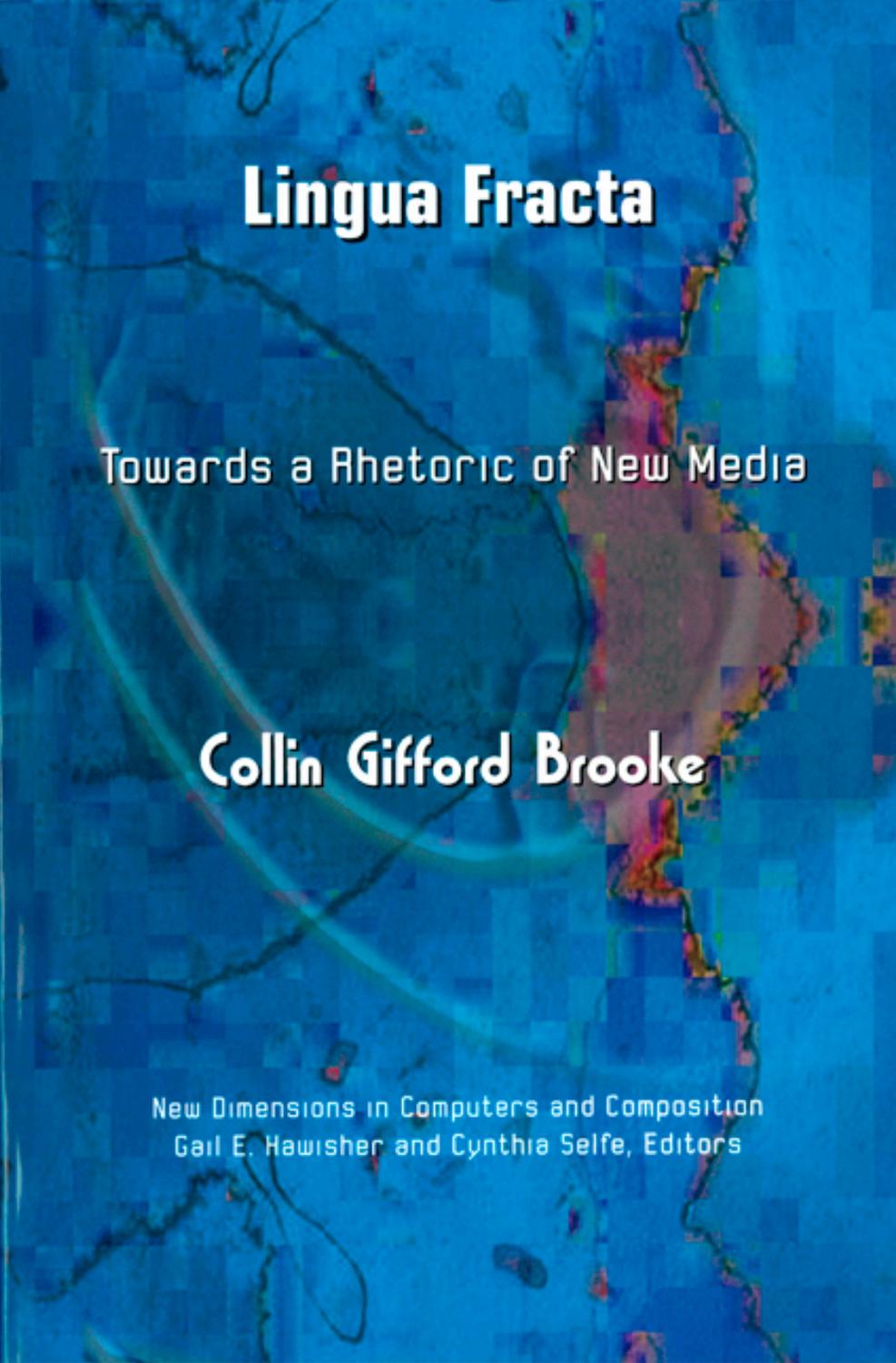
About Code

**Peripheral Foreshadowing
and the Page Space**

Images as Analytical

Signifying with Scribbly Lines

The Plan



Lingua Fracta

Towards a Rhetoric of New Media

Collin Gifford Brooke

New Dimensions in Computers and Composition
Gail E. Hawisher and Cynthia Selfe, Editors

“the mutability of new media means that we should be shifting our focus from textual objects to medial interfaces” (6)



I Name the Codes!

"A REMARKABLE NEW BAEDAKER OF THE TOONS."
—GARRY TRUDEAU, NEW YORK TIMES BOOK REVIEW

MOST
PANEL-TO-PANEL
TRANSITIONS IN COMICS
CAN BE PLACED IN ONE
OF SEVERAL DISTINCT
CATEGORIES. THE *FIRST*
CATEGORY-- WHICH WE'LL
CALL *MOMENT-TO-*
MOMENT--REQUIRES
VERY *LITTLE*
CLOSURE.



1.



NEXT
ARE THOSE
TRANSITIONS
FEATURING A SINGLE
SUBJECT IN DISTINCT
ACTION-TO-ACTION
PROGRESSIONS.



2.



AND
FINALLY, THERE'S
THE *NON-SEQUITUR*,
WHICH OFFERS NO
LOGICAL RELATIONSHIP
BETWEEN PANELS
WHATSOEVER!



6.





Juxtaposition

Thing 1

+

Thing 2



Rhetorical Effect

by Surat Lozowick @Flickr





from Chris Ware's *Rusty Brown*

Juxtaposition

Thing 1

+

Thing 2



Rhetorical Effect

Concatenation

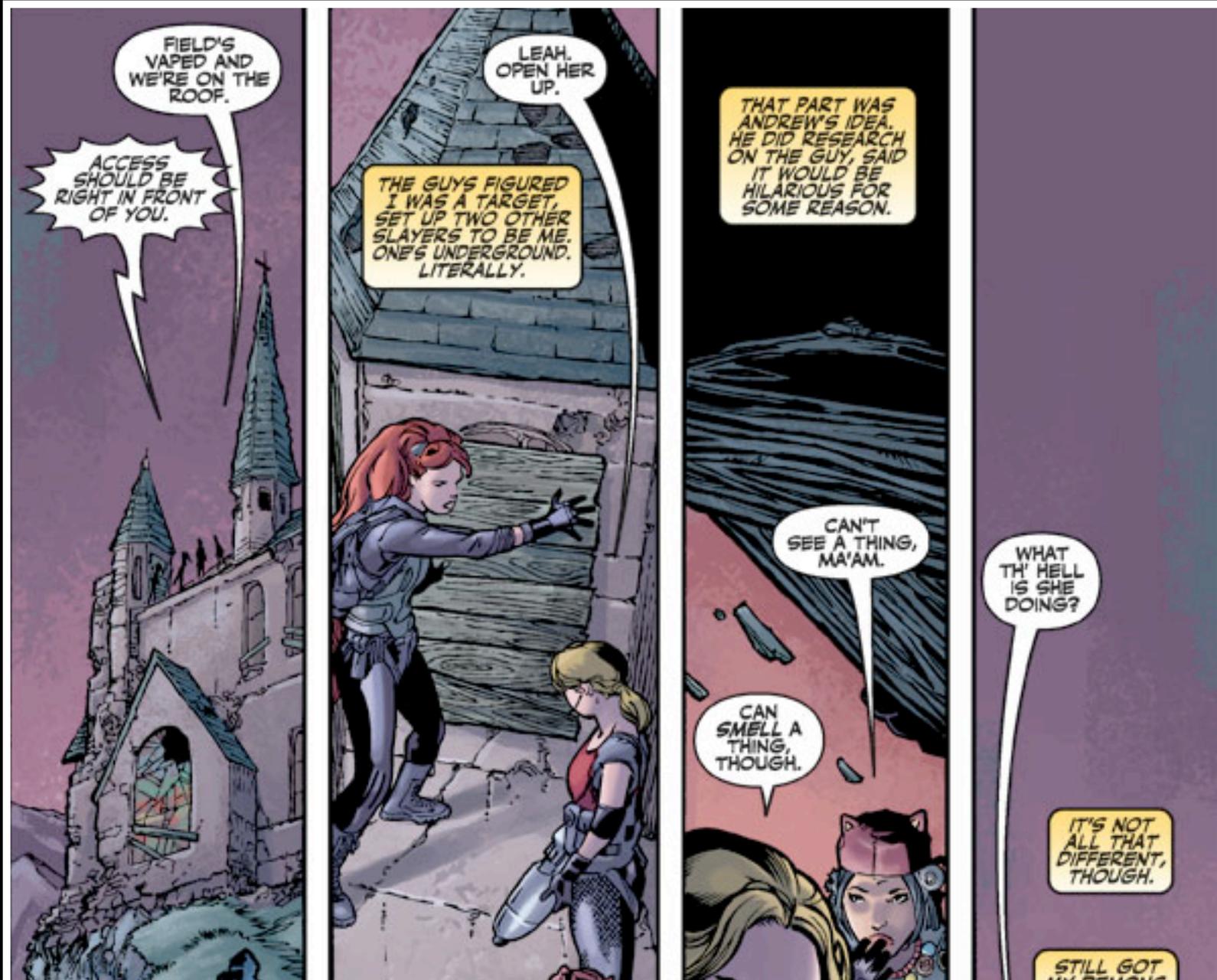
(Juxtaposition Multiplied)

(Thing 1 + Thing 2 ((Thing 3)/23
Things))Another Thing(100)...

Rhetorical Effect

The whole page matters, all at once.

The whole page matters, all at once.





ONE'S IN ROME, PARTYING VERY PUBLICLY -- AND SUPPOSEDLY DATING SOME GUY CALLED "THE IMMORTAL."



THAT'S THE THING, THOUGH.

HERE AT COMMAND CENTRAL, NOT SO MUCH WITH THE HILARIOUS.

MORE WITH THE "WHAT THE HELL AM I DOING?"

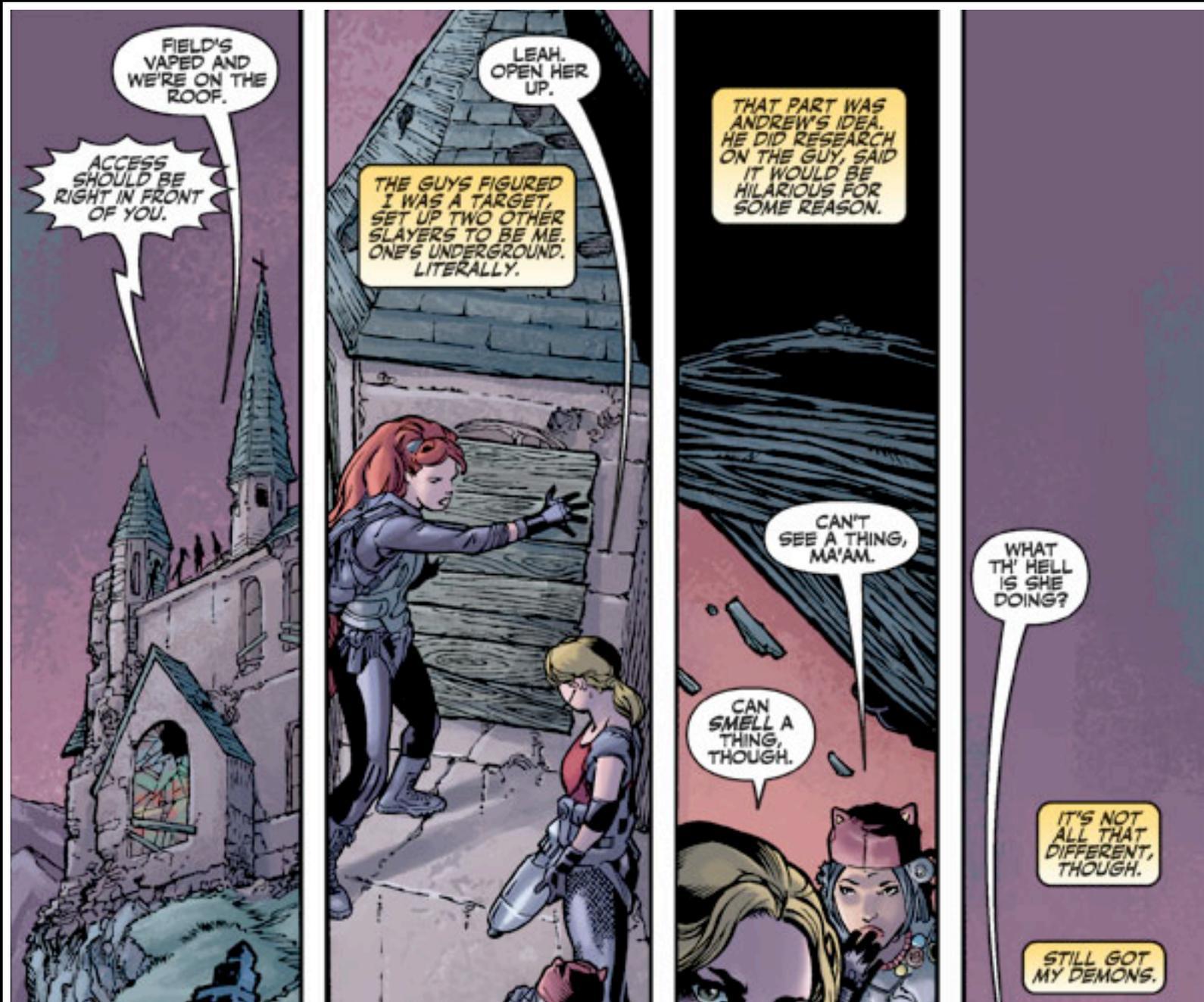


IT'S NOT ALL THAT DIFFERENT, THOUGH.

STILL GOT MY DEMONS.

AND I STILL GOT MY WATCHER.

The whole page matters, all at once.



The whole page matters, all at once.

And its form matters, too.



MARVEL

ASTONISHING X-MEN

WHEDON • CASSADAY



GIFTED

Mommy...

...is
screaming.



Her screams
are...



...yummy.



Daddy...

...is next...



NEEDA!



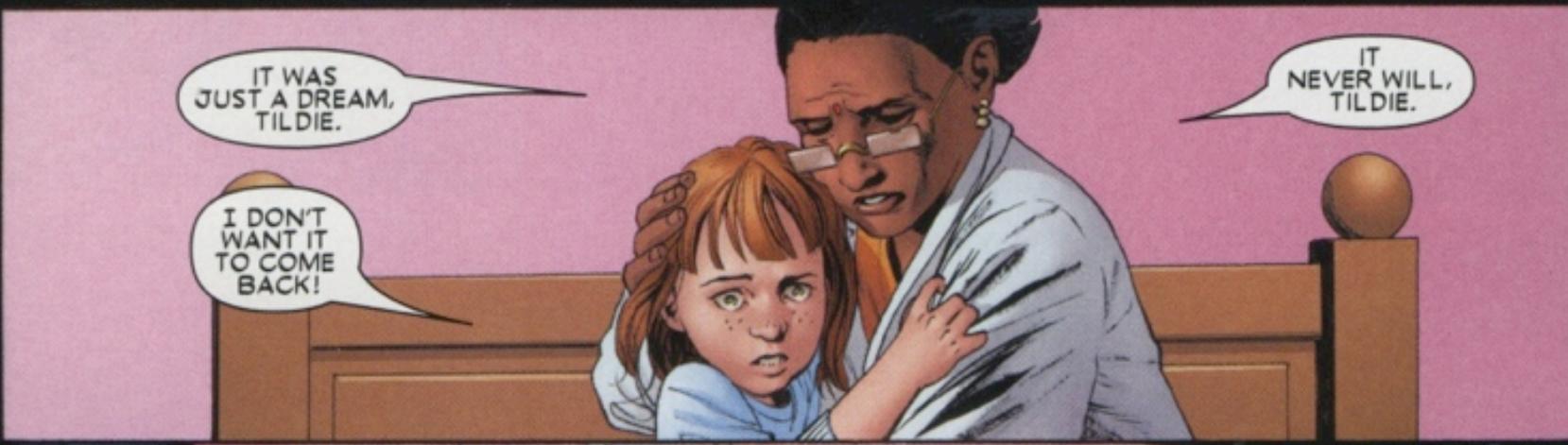


VEEDA!

TILDIE,
SWEETIE,
I'M RIGHT
HERE...

IT CAME
BACK!

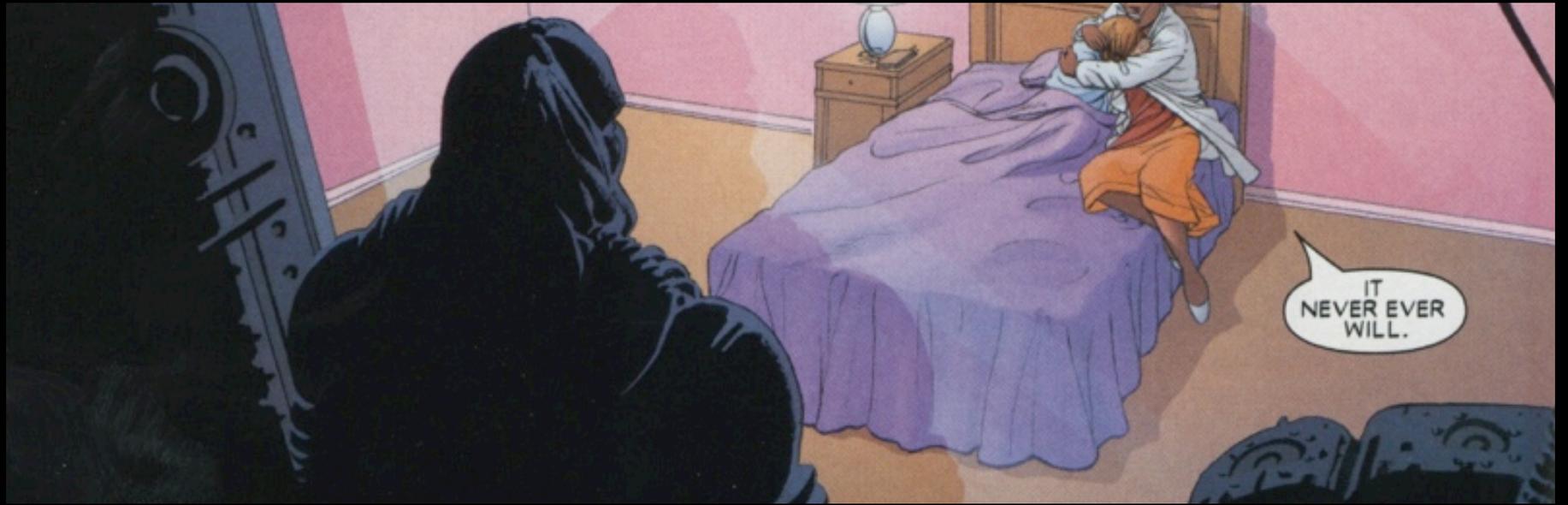
IT



IT WAS
JUST A DREAM,
TILDIE.

I DON'T
WANT IT
TO COME
BACK!

IT
NEVER WILL,
TILDIE.



IT
NEVER EVER
WILL.

Characterization



Time Passing

Pace

Peripheral
Foreshadowing

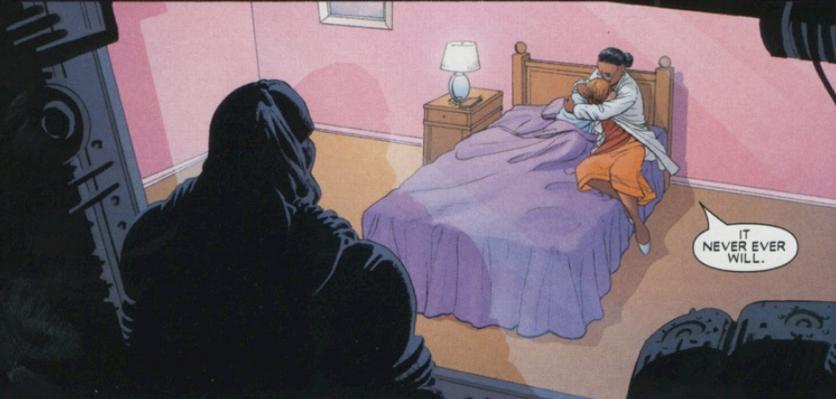
New Context



Context



New New Context



Peripheral Foreshadowing

Cartoons

Are Highly Analytical

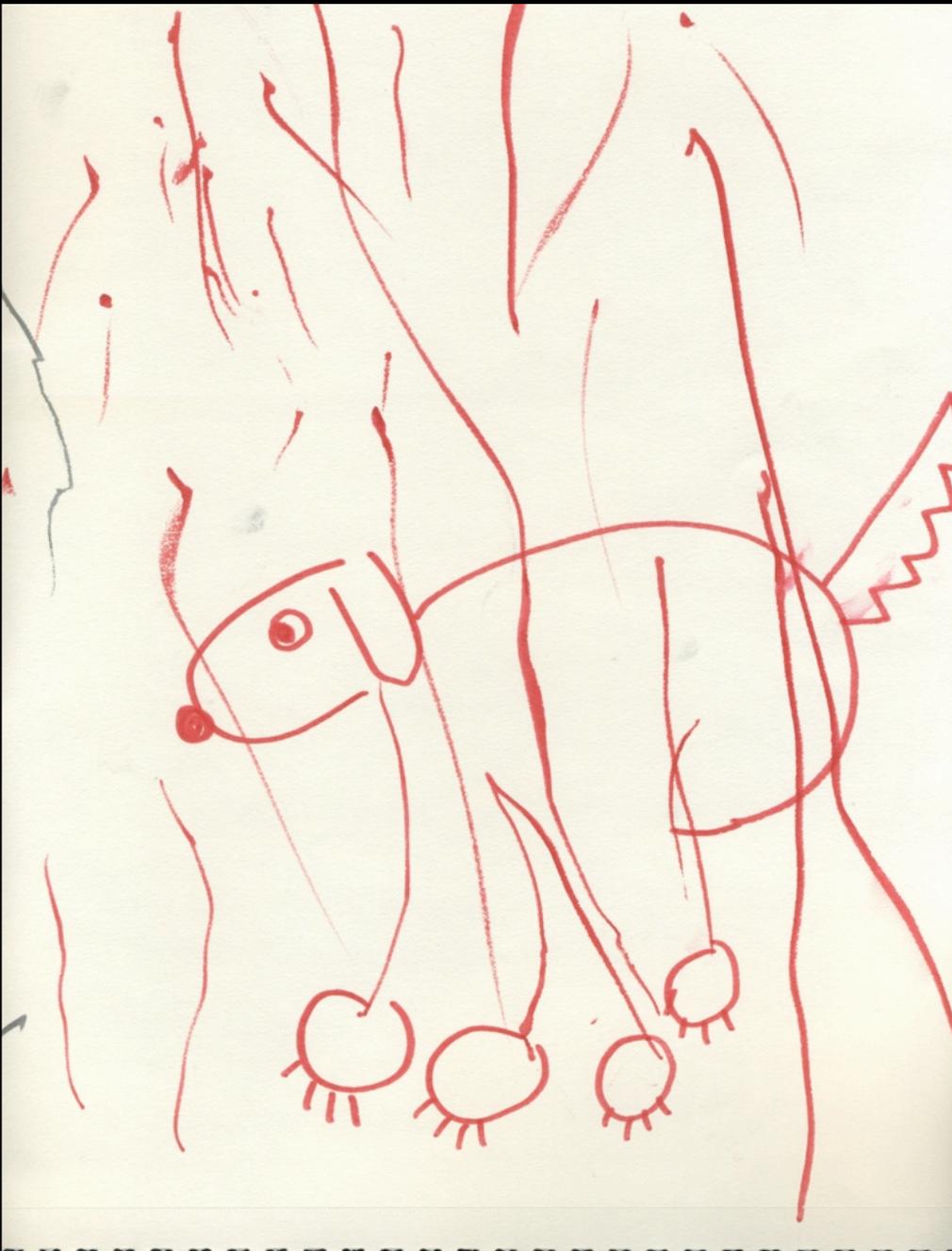
Is your child a tagger?

Most likely, your child will not leave the home looking like this. But if you find two or more of these implements among his or her things, your child is probably writing graffiti in your neighborhood.



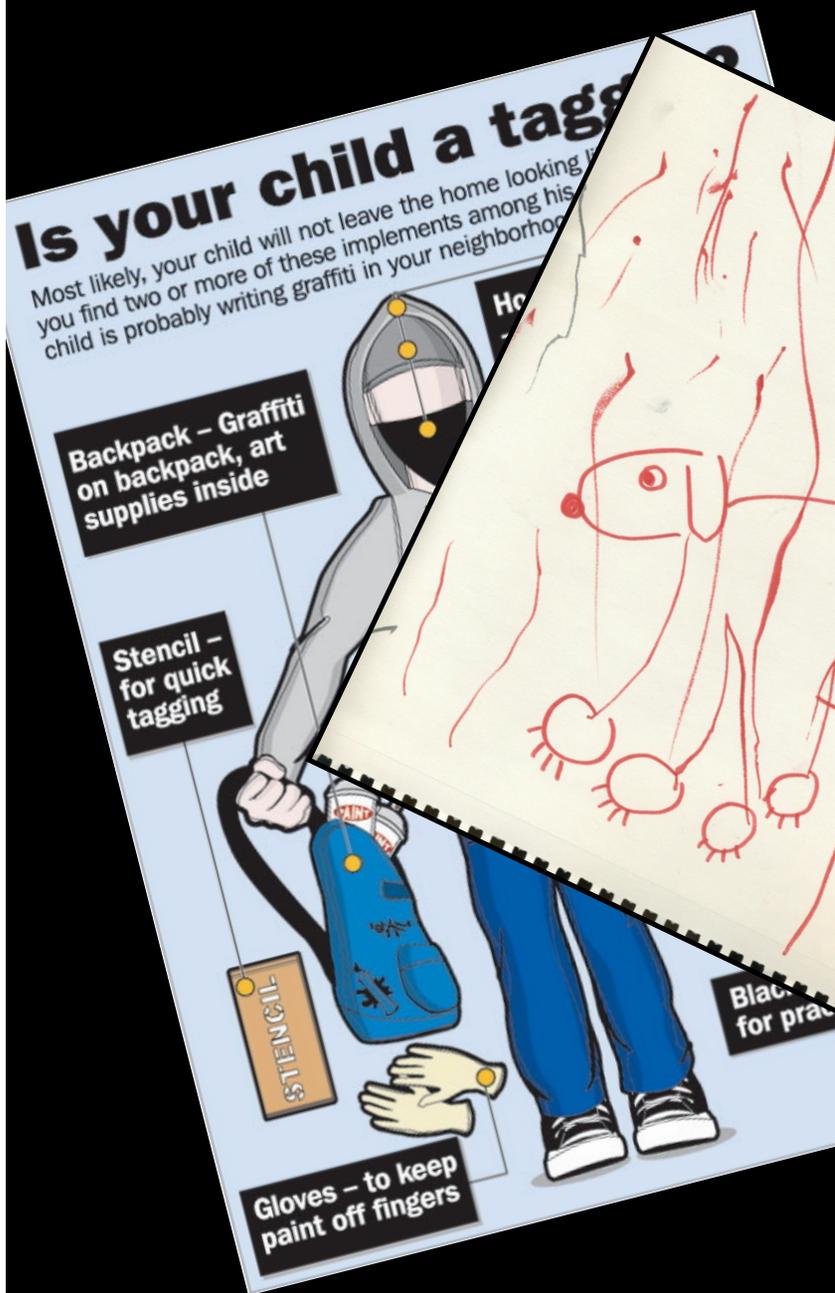
Criteria Aspects

See Kress & Van Leeuwen's *Reading Images*



Criteria Aspects

See Kress &
Van Leeuwen's
Reading Images



Criteria Aspects

See Kress &
Van Leeuwen:
Reading Images

The tagger and the dog are **carriers** of analysis, and the images direct attention to specific **possessive attributes** of the carriers.

Chris Ware

“[Y]ou don’t really spend a lot of time considering the esthetic value of an arrow telling you not to crash, or the gestural grace of a person drowning; you just read the signs and act appropriately.”

Seth

“The cartoonist is trying to boil down real life experience into an image that is capable of conveying the depth of life by only suggesting it. . . . To see a cartoonist suggest a winter day in just a couple of lines is to understand the beauty of a thing done right.”

Scott McCloud

Cartooning is “amplification through simplification,” a mode of expression wherein the artist abstracts an object away from the real in order to emphasize a subset of its qualities.

1. MARY FLEENER at her most abstract. 2. MARISCAL's Piker. 3. DAVE MCKEAN employing one of the many styles found in his series CAGES. 4. MARC HEMPEL's GREGORY. 5. MARK BEYER. 6. LARRY MARDER's Beanish from TALES OF THE BEANWORLD. "Resembling" nothing ever seen (hence all the way to the right). Marder's beans walk the line from design to meaning. 7. SAUL STERNBERG. 8. PENNY MORAN VANHORN from THE LIBRARIAN. 9. LORENZO MATTOTI in FIRES (© Editions Albin Michel S.A.) combines deeply impressionistic lighting with iconic forms and strong, design-oriented compositions. In other words, he's a hard one to place. 10. ALINE KOMINSKY-CRUMB. 11. PETER BAGGE's Chuckie-Boy from NEAT STUFF. Compare to 39. 12. KRISTINE KRYTTE. 13. REA IRVIN. THE SMYTHES © Field Newspaper Syndicate. 14. STEVE WILLIS's Morly. 15. PHIL YEH's FRANK THE UNICORN. 16. JERRY MORIARTY's "Jack Survives". Based closely on real world light and shadow, but decomposed into rough shapes. Similar effects are found in no.s 8, 18, 19, 20 and 34. 17. JEFF WONG's art for Scott Russo's JIZZ. 18. ROLF STARK's expressionistic RAIN. 19. SPAIN's TRASHMAN. 20. FRANK MILLER's THE DARK KNIGHT RETURNS. Batman © D.C. Comics. Batman created by Bob Kane. 21. WILLIAM MESSNER-LOEB's Wolverine MacAlister from JOURNEY. 22. DON SIMPSON's MEGATON MAN. Beginning from a

realistic anatomical base, Simpson distorts and exaggerates M.M.'s features to the brink of abstraction. 23. MICHAEL CHERKAS from SILENT INVASION. © Charkas and Hancock. 24. RICK GEARY. 25. PETER KUPER. 26. GARRY TRUDEAU's DOONESBURY. 27. LYNDA BARRY. 28. SAMPEI SHIRATO. 29. CHARLES BURNS's BIG BABY. 29 1/2. (Whoops) CLIFF STERRETT. The character pictured here (from POLLY AND HER PALS) might belong a bit lower, but Sterrett's art, like Fleener's often heads upward toward the wildly abstract. P.A.H.P. is © Newspaper Features Syndicate, Inc. 30. SERGIO ARAGONES's GROO THE WANDERER. Simple, straightforward, but with a strong gestural quality that always reminds us of the hand that holds the pen (also true of 14, 28, 31, 41). 31. ROBERTA GREGORY's Bitchy Bitch from NAUGHTY BITS. 32. DAVID MAZZUCHELLI from BATMAN: YEAR ONE. Commissioner Gordon © D.C. Comics. 33. JOSE MUNOZ from "Mister Conrad, Mister Wilcox". © Munoz and Sampayo. 34. CAROL

The Picture Plane



SWAIN. 35. CHESTER GOULD's DICK TRACY © Chicago Tribune-New York Syndicate, Inc. 36. JACK KIRBY's Darkseid. © D.C. Comics. 37. BOB BURDEN. 38. DANIEL TORRES's Rocco Vargas from TRITON. 39. PETER BAGGE's Buddy Bradley from HATE. Compare to 11. 40. SETH. 41. MARK MARTIN. 42. JULIE DOUCET. 43. EDWARD GOREY. 44. CRAIG RUSSELL's Mowgli from Kipling's THE JUNGLE BOOKS. Russell's characters are as finely observed and realistically based as Hal Foster's or Dave Stevens' but with an unparalleled sense of design that draws them toward the upper vertex. Lately, Russell has been moving a bit higher and toward the right in some cases. 45. GOSEKI KOJIMA from KOZURE OKAMI

("Wolf and Cub") © Koike and Kojima. 46. EDDIE CAMPBELL's ALEC. Realistic in tone, but also gestural and spontaneous. The process of drawing isn't hidden from view. 47. ALEX TOT. Zorro © ZorroProductions, Inc. Art © Walt Disney Productions. (Zorro created by Johnston McCullay). 48. HUGO PRATT's CORTO MALTESE © Casterman, Paris-Tourmai. 49. WILL EISNER from TO THE HEART OF THE STORM. 50. DORI SEDA. 51. R. CRUMB swings between realistic and cartoony characters, usually staying about this high but occasionally venturing upward. 52. STEVE DITKO. 53. NORMAN DOG. 54. VALENTINO's NORMALMAN sits a bit to the right and up from his current SHADOWHAWK (whose iconic mask made him a bit harder to place). 55. ROZ CHAST. 56. JOOST SWARTE's Anton Makassar. 57. ELZIE SEGAR's POPEYE © King Features Syndicate, Inc. 58. GEORGE HERRIMAN's "Offissa Pupp" from KRAZY KAT. © International Feature Service, Inc. 59. JIM WOODRING's FRANK. 60. NEAL ADAMS, from X-MEN © Marvel Entertainment Group, Inc. (X-Men created by Lee and Kirby). 61. GIL KANE from ACTION COMICS © D.C. Comics, Inc. 62. MILTON CANIFF's STEVE CANYON. 63. JIM LEE. Nick Fury appearing in X-MEN © Marvel Entertainment Group, Inc. 64. JOHN BYRNE. Superman © D.C. Comics, Inc. (Superman created by Jerry Siegel and Joe Schuster). 65. JACQUES TARDI from LE DEMON DES GLACES © Dargaud Editeur. 66. JEAN-CLAUDE MEZIERES. Laurelaine from the VALERIAN series. © Dargaud Editeur. 67. BILL GRIFFITH's ZIPPY THE PINHEAD. 68. JOE MATT. 69. KYLE BAKER from WHY I HATE SATURN. 70. TRINA ROBBINS's

MISTY. © Marvel Entertainment Group, Inc. 71. RYOKO IKEDA's Oscar from THE ROSE OF VERSAILLES. 72. GEORGE MAMANUS. BRINGING UP FATHER © International Feature Service, Inc. 73. CHARLES SCHULZ's Charlie Brown from PEANUTS © United Features Syndicate, Inc. 74. ART SPIEGELMAN from MAUS. 75. MATT FEAZELL's CYNICALMAN. 76. The company Logo. The picture as symbol. 77. Title Logo. The word as object. 78. Sound Effect. The word as sound. 79. TOM KING's SNOOKIMS, THAT LOVABLE TRANSVESTITE, a photo-comic. 80. DREW FRIEDMAN. 81. DAVE STEVENS. 82. HAL FOSTER. TARZAN created by Edgar Rice Burroughs. 83. ALEX RAYMOND. Flash Gordon © King Features Syndicate, Inc. 84. MILO MANARA. 85. JOHN BUSCEMA. The Vision © Marvel Entertainment Group. 86. CAROL LAY's Irene Van de Kamp from GOOD, GIRLS. A bizarre character, but drawn in a very straightforward style. 87. GILBERT HERNADEZ. 88. JAIME HERNADEZ. 89. COLIN UPTON. KURY SCHAFENBERGER. Superboy © D.C. Comics. 91. JACK COLE's PLASTIC MAN © D.C. Comics. 92. REED WALLER's OMAHA THE CAT DANCER © Waller and Worley. 93. WENDY PINI's Skywise from ELFOUST. © WaRP Graphics. 94. DAN DE CARLO. Veronica © Archie Comics. 95. HAROLD GRAY's LITTLE ORPHAN ANNIE. © Chicago Tribune-New York News Syndicate. 96. HERGE's YINTIN © Editions Casterman. 97. FLOYD GOTTFREDSON. Mickey Mouse © Walt Disney Productions. 98. JEFF SMITH's BONE. 99. Smile Dammil. 100. COLLEEN DORAN's A DISTANT SOIL. 101. ROY CRANE's CAPTAIN EASY © NEA Service, Inc. 102. DAN CLOWES. 103. WAYNO. 104. V.T. HAMLIN's ALLEY OOP © NEA Service, Inc. 105. CHESTER BROWN. 106. STAN SAKAI's USAGI YOJIMBO. 107. DAVE SIM's CEREBUS THE AARDVARK. 108. WALT KELLY's POGO © Selby Kelly. 109. RUDOLPH DIRKS's HANS AND FRITZ © King Features Syndicate, Inc. 110. H.C. "BUD" FISHER's Jeff from MUTT AND JEFF © McNaught Syndicate, Inc. 111. MORT WALKER's HI AND LOIS © King Features Syndicate, Inc. 112. OSAMU TEZUKA's ASTROBOY. 113. CARL BARKS. Scrooge McDuck © Walt Disney Productions. 114. CROCKETT JOHNSON's Mister O'Malley from BARNABY © Field Newspaper Syndicate, Inc. 115. PAT SULLIVAN's FELIX THE CAT © Newspaper Feature Service. 116. UDERZO. ASTERIX by Goscinny and Uderzo © Dargaud Editeur.



Keep in mind that these are my copies of the original drawings.



COMICS

SPLASH!

FACE



Meaning

"Reality"

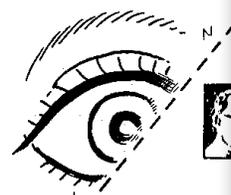
PLEASE NOTE: ARTISTS IN THIS CHART ARE NOT NECESSARILY CHOSEN FOR ARTISTIC MERIT. SOME VERY IMPORTANT CREATORS ARE NOT INCLUDED.

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SWAIN. 35. CHESTER GOULD's DICK ("Wolf and Cub") © Koike and Kojima. 46. MISTY. © Marvel Entertainment Group, Inc. 71. SE OF ANUS. Feature HULZ's Features N from ALMAN. symbol. Sound KING's ESTITE. N. 81. DSTER. the. 83. © King MILO A. The p. 88. GOOD, n a very LBERT ANDEZ. KURT © D.C. MAN. © DMAHA ry. 93. EST. © CARLO CAROLD Chicago 96. an. 97. ouse © SMITH's ALLEN ROY co, Inc. 104. Service. STAN DAVE 108. 109. © King "BUD" EFF © MORT eatures ZUKA's crooge 114. 'Malley ndicate, E CAT DERZO. Dargaud

from BARNABY © Field Newspaper Syndicate, Inc. 115. PAT SULLIVAN's FELIX THE CAT © Newspaper Feature Service. 118. UDERZO. ASTERIX by Goscinny and Uderzo © Dargaud Editeur.



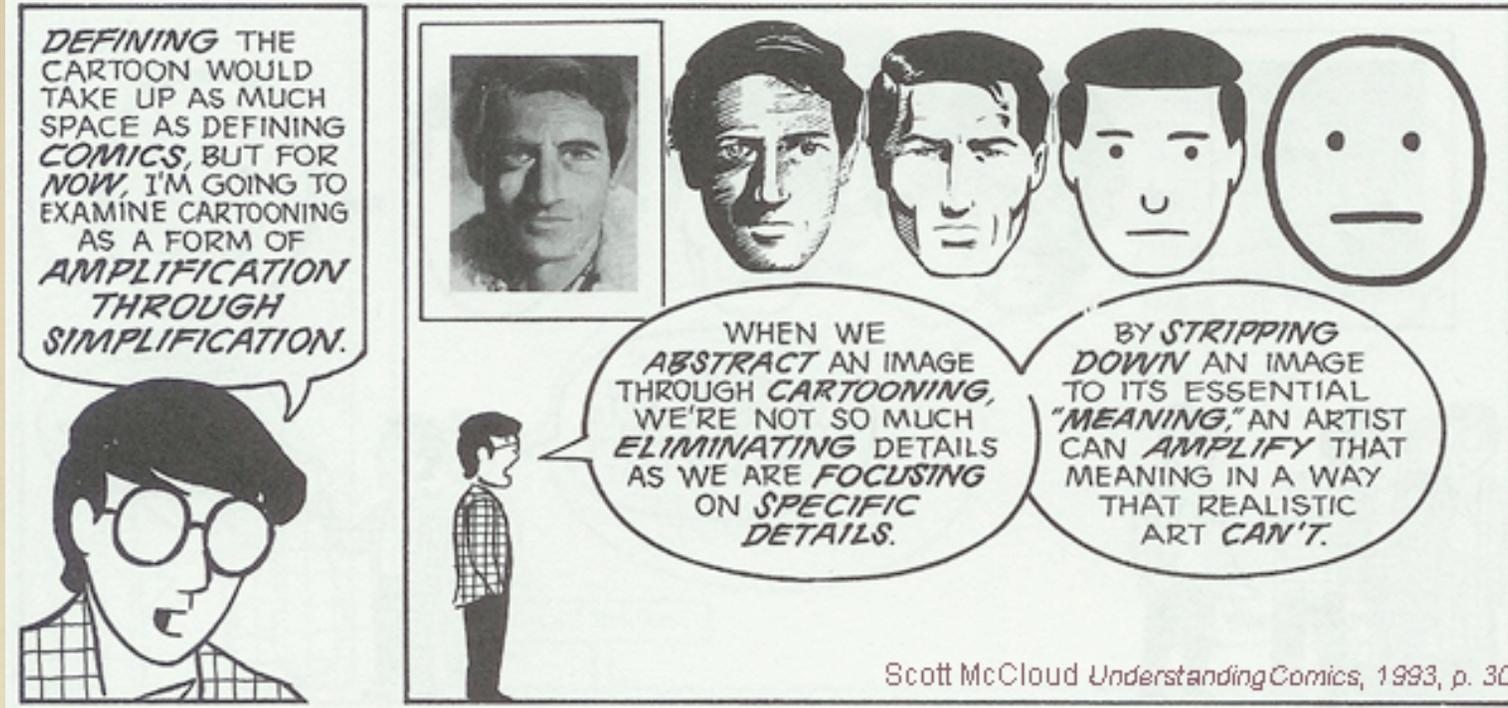
Keep in mind that these are my copies of the original drawings.

Each of these enacts a different kind of character analysis.

"Reality"

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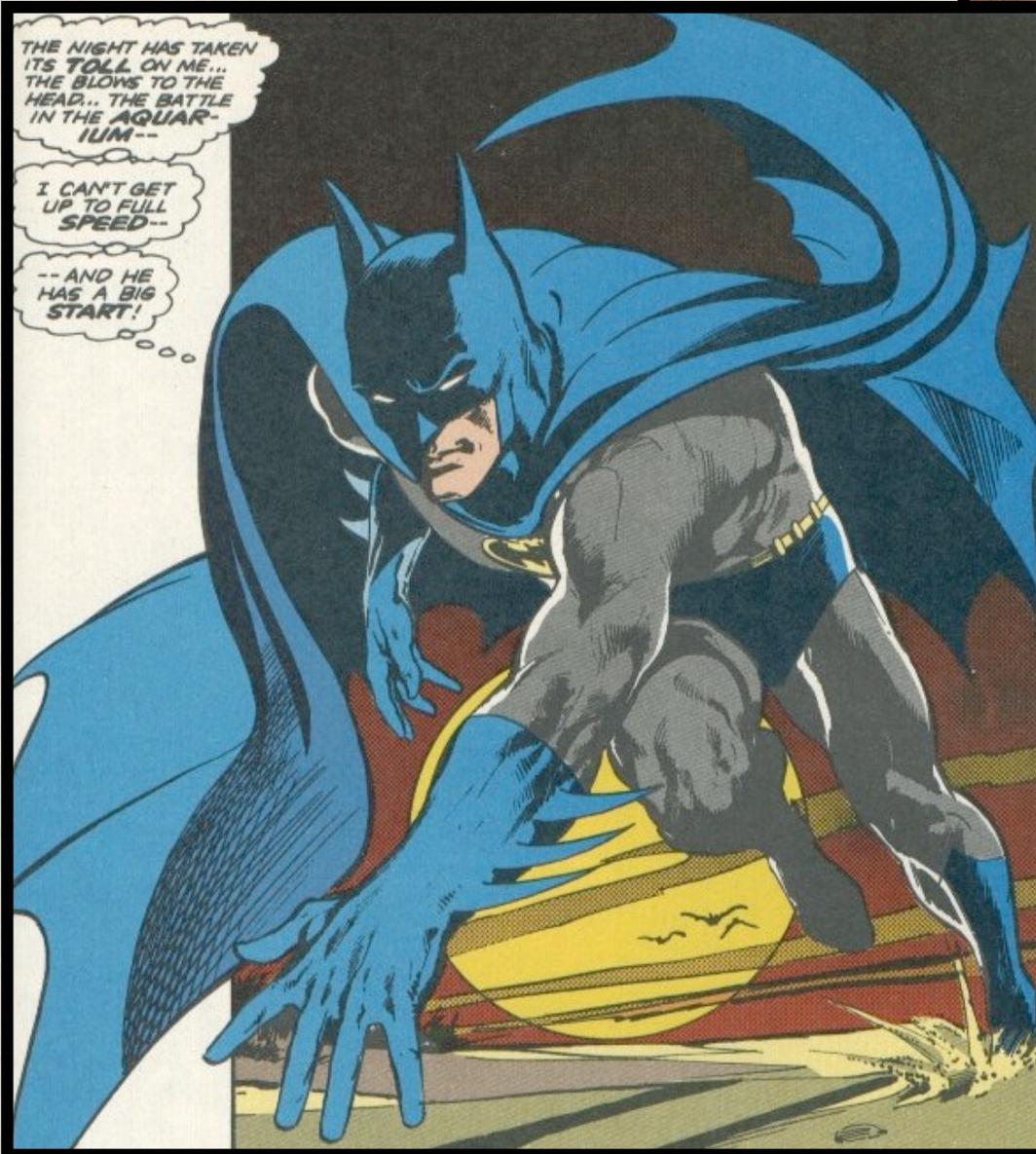
Meaning

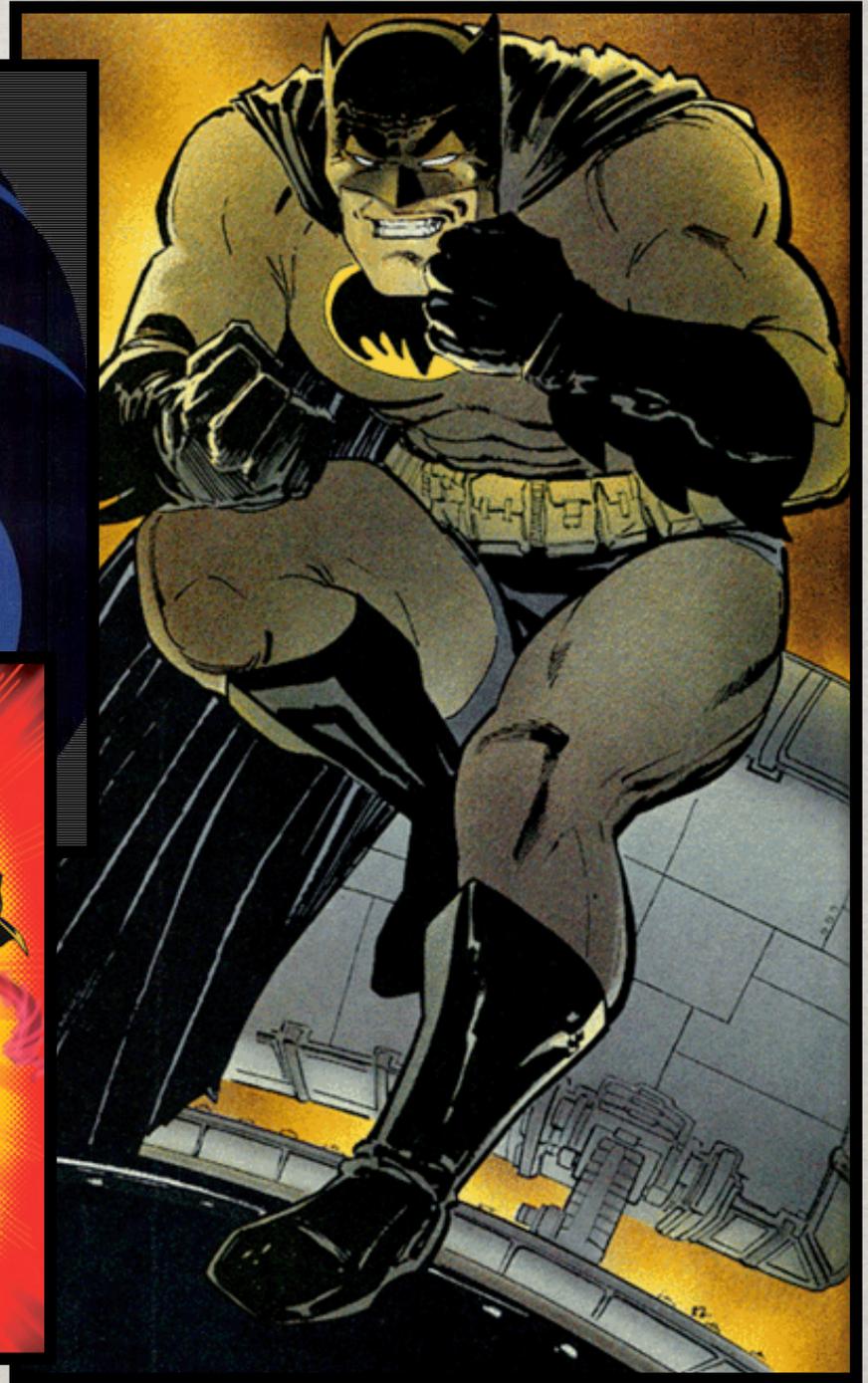


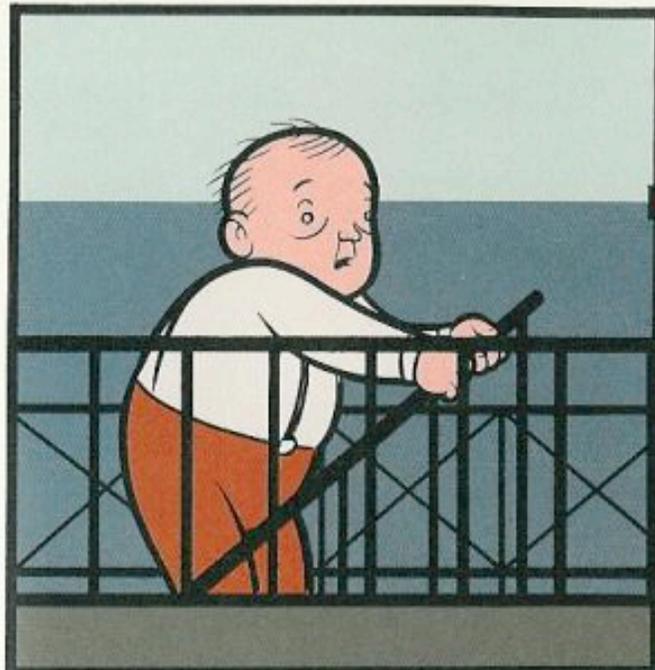
THIS “STRIPPING DOWN” IS AN ANALYTICAL PROCESS/ACT (AND, OF COURSE, A RHETORICAL PROCESS/ACT).



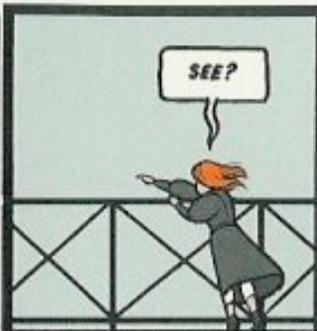
**TWO DIFFERENT
ANALYSES OF
PRESIDENT OBAMA**







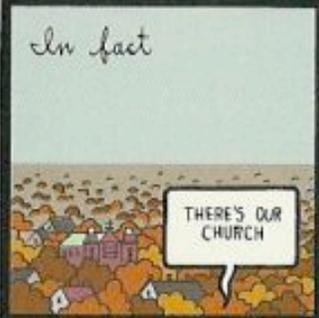
She's right



SEE?

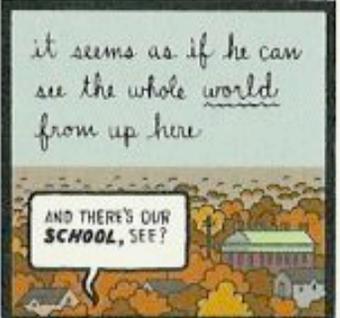


He can see his house
He can see just about everyone's house



In fact

THERE'S OUR CHURCH

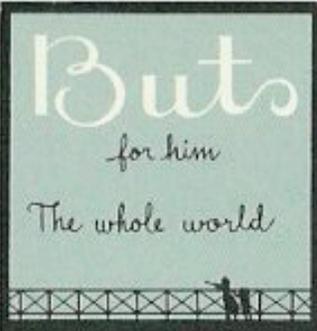


it seems as if he can see the whole world from up here

AND THERE'S OUR **SCHOOL**, SEE?



SEE? I TOLD YOU!



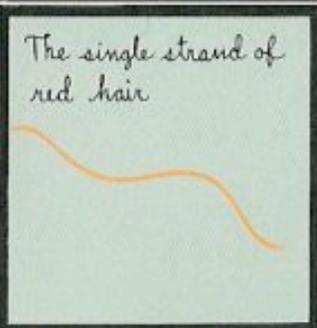
is for that moment

THERE'S PHILLIP STEWART'S HOUSE

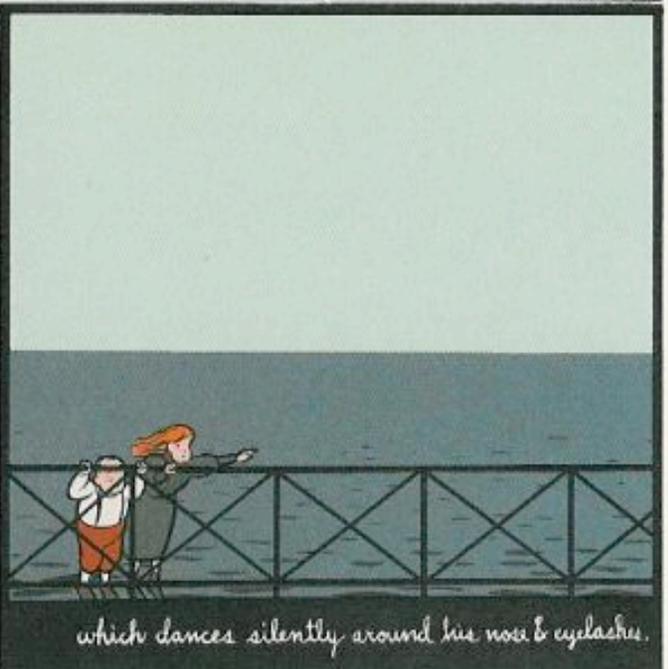


WE THINKS HE'S SO SMART

I HATE HIM



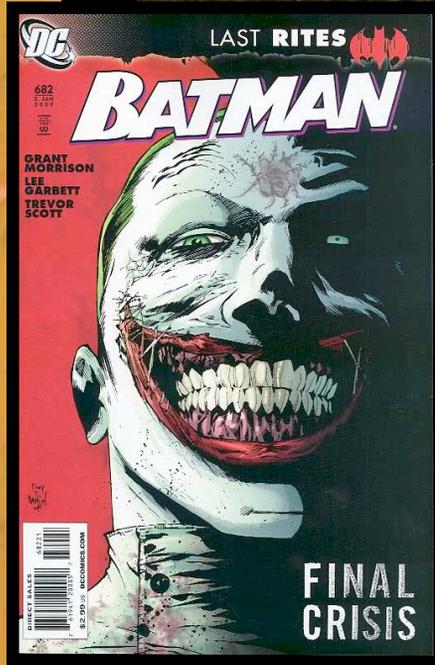
The single strand of red hair



which dances silently around his nose & eyelashes.







BAT-MAN

AND THE HISTORY OF THE BAT-SUIT

The best suit is one of the most iconic superheroes of all time, if not the most iconic. And yet, there are so many iterations of the suit that it's hard to keep track of them all. But we've got you covered. It's impossible to give them a single ranking, so we'll list every single one of them. TV, video games, and movies are all included. The only suit we've left out is the "Bat-suit" that the movie "Batman Returns" used. It's not a suit, it's a cage.

EVERY SIGNIFICANT BAT-SUIT

Detective Comics #27 (1939), Detective Comics #30 (1939), Detective Comics #66 (1951), Detective Comics #107 (1968), Detective Comics #125 (1970), Detective Comics #141 (1972), Detective Comics #169 (1976), Detective Comics #197 (1978), Detective Comics #201 (1979), Detective Comics #226 (1980), Detective Comics #232 (1981), Detective Comics #241 (1982), Detective Comics #251 (1983), Detective Comics #261 (1984), Detective Comics #271 (1985), Detective Comics #281 (1986), Detective Comics #291 (1987), Detective Comics #301 (1988), Detective Comics #311 (1989), Detective Comics #321 (1990), Detective Comics #331 (1991), Detective Comics #341 (1992), Detective Comics #351 (1993), Detective Comics #361 (1994), Detective Comics #371 (1995), Detective Comics #381 (1996), Detective Comics #391 (1997), Detective Comics #401 (1998), Detective Comics #411 (1999), Detective Comics #421 (2000), Detective Comics #431 (2001), Detective Comics #441 (2002), Detective Comics #451 (2003), Detective Comics #461 (2004), Detective Comics #471 (2005), Detective Comics #481 (2006), Detective Comics #491 (2007), Detective Comics #501 (2008), Detective Comics #511 (2009), Detective Comics #521 (2010), Detective Comics #531 (2011), Detective Comics #541 (2012), Detective Comics #551 (2013), Detective Comics #561 (2014), Detective Comics #571 (2015), Detective Comics #581 (2016), Detective Comics #591 (2017), Detective Comics #601 (2018), Detective Comics #611 (2019), Detective Comics #621 (2020), Detective Comics #631 (2021), Detective Comics #641 (2022), Detective Comics #651 (2023), Detective Comics #661 (2024), Detective Comics #671 (2025)

EVERY "SIGNIFICANT" BAT-SUIT EVER

A FITTING END FOR HIS KIND. DEATH... TO DOCTOR DEATH! COME ALONG, FELLA! THEIR RAY GUNS CAN'T HARM ME!
 THE OLD BATMAN WAS FOR OLDER TIMES. THERE'S NO PLACE FOR KID GLOVES NOW. I'VE DECIDED IT'S TIME FOR SOMETHING NEW... I'LL GET DRIVE-THRU. THIS IS WHY SUPERMAN WORKS ALONE. RULE #1: THEN YOU GIVE ME MORE. AND RULE #2: I MAKE THE RULES.
 DETECTIVE COMICS #27, COMIC BOOKS, 1939. DETECTIVE COMICS #30, COMIC BOOKS, 1939. DETECTIVE COMIC BOOKS.
 AZRAEL BATMAN, COMIC BOOKS, 1993-1994. BATMAN: TROIKA, COMIC BOOKS, 1995. BATMAN FOREVER, MOVIES, 1995. BATMAN & ROBIN, MOVIES, 1997. NEW BATMAN ADVENTURES, TELEVISION, 1997-1999.
 I'VE GOT YOU BEHIND BARS AT LAST, JOKER! GOOD GRAMMAR IS ESSENTIAL, ROBIN!
 WHAT DO YOU SAY WE FINISH THIS MAN TO BREAKHAWK? I HATE LOSING. I HATE RUNNING. I DON'T KNOW WHAT ELSE TO DO. MY BRAIN'S NOT A NICE PLACE TO BE. I'VE BEEN TO TOO MANY FUNERALS. WE BOTH KNOW YOU PUT YOURSELF ON ICE. I'M HERE TO BRING ON THE THAW.
 BATMAN BEYOND, TELEVISION, 1999-2001. BATMAN: NO MAN'S LAND, COMIC BOOKS, 1999. JUSTICE LEAGUE/UNLIMITED, TELEVISION, 2001-2006. BATMAN: HUSH, COMIC BOOKS, 2000. THE BATMAN, TELEVISION, 2004-2008.
 IT WOULD BE FAR EASIER TO CONSIDER THIS A DREAM. BUT HOW CAN I? FOR IN MY HAND, I HOLD THE BRA-BAHA.
 IT'S NOT WHO I AM UNDERNEATH, BUT WHAT I DO THAT DEFINES ME. BEAUTIFUL, ISN'T IT? BATMAN DOES NOT EAT NACHOS! I'M FINE. I EAT PUNKS LIKE THESE FOR BREAKFAST.

YELLOW OVAL BATMAN, COMIC BOOKS, 1960s. ADAM WEST BATMAN, TV/MOVIES, 1966-1968. SILVER AGE BATMAN, COMIC BOOKS.
 BATMAN BEGINS, MOVIES, 2005. THE DARK KNIGHT/RISES, MOVIES, 2008/2012. BRAVE AND THE BOLD, TELEVISION, 2009-2011. BATMAN: ARKHAM ASYLUM/CITY, VIDEOGAMES, 2009/2011. BATMAN OF ZUR-EN-ARH, COMIC BOOKS, 2009.

Chris Ware

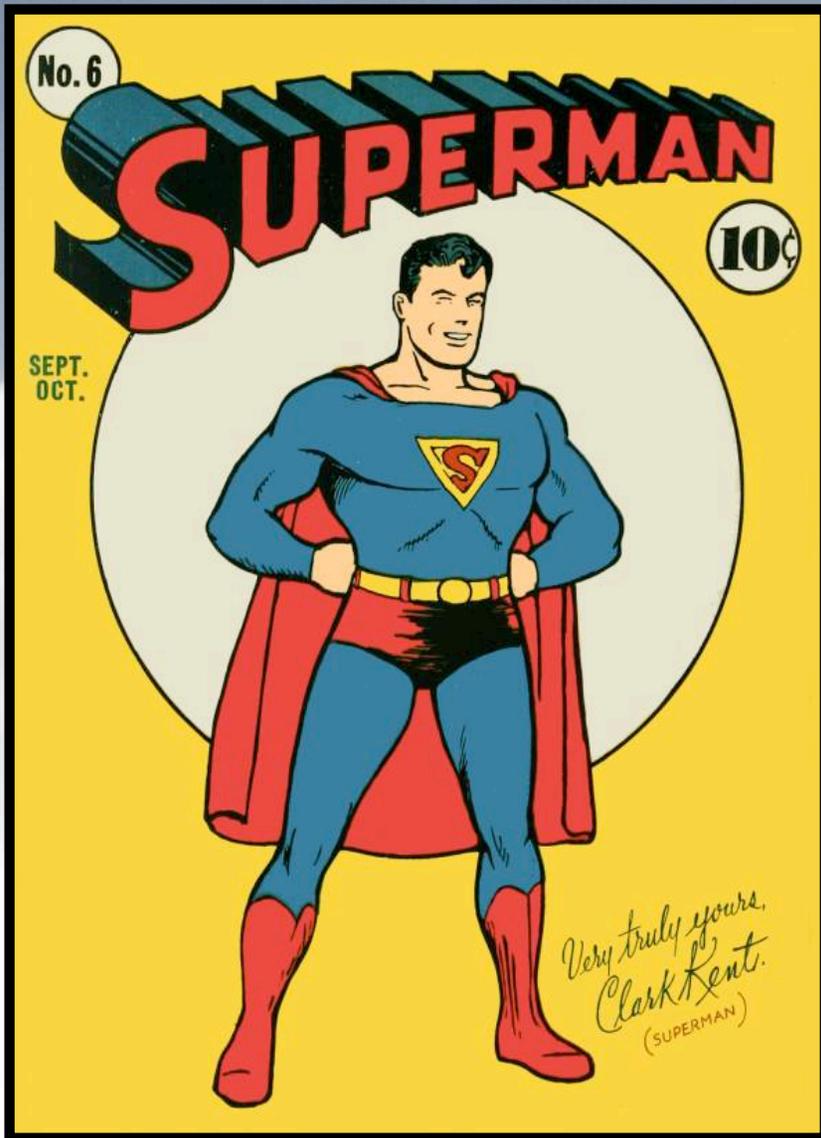
“the more detailed and refined a cartoon, the less it seems to ‘work,’ and the more resistant to reading it becomes”.

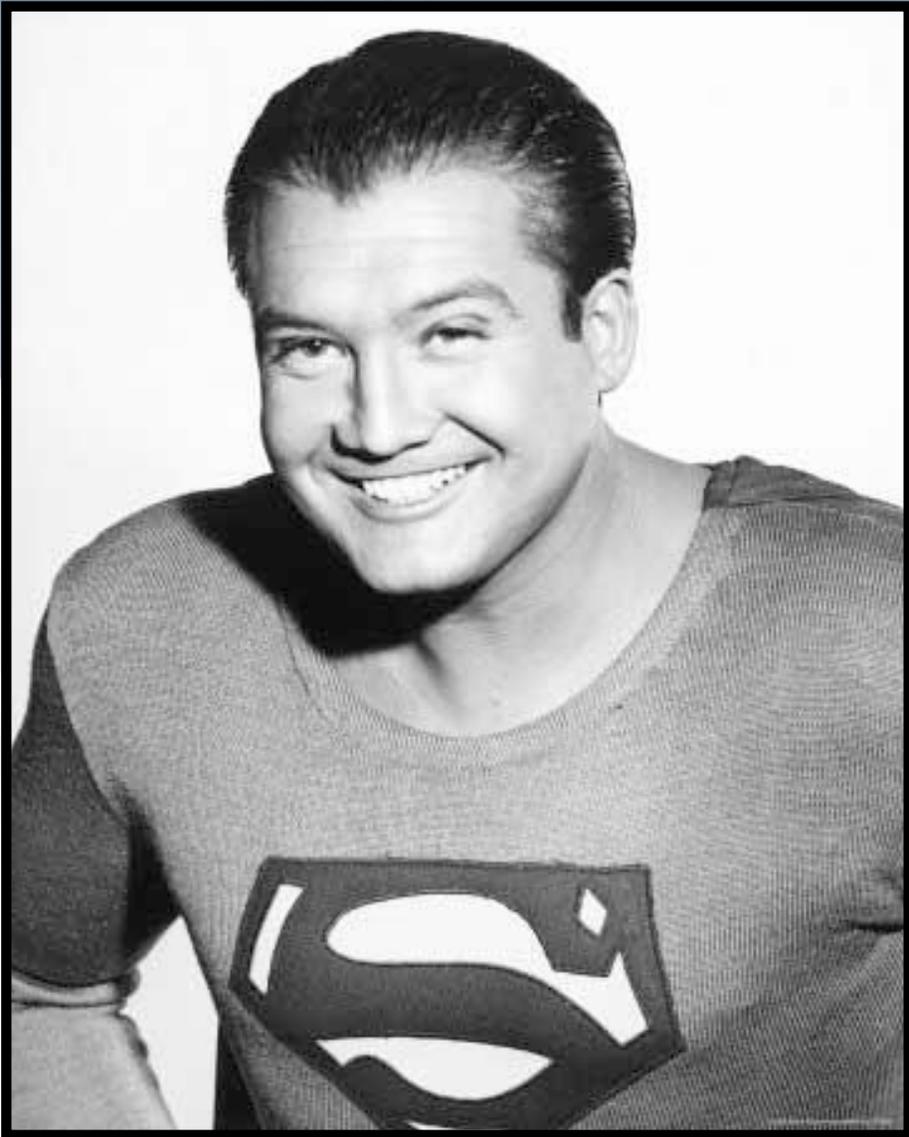
Seth

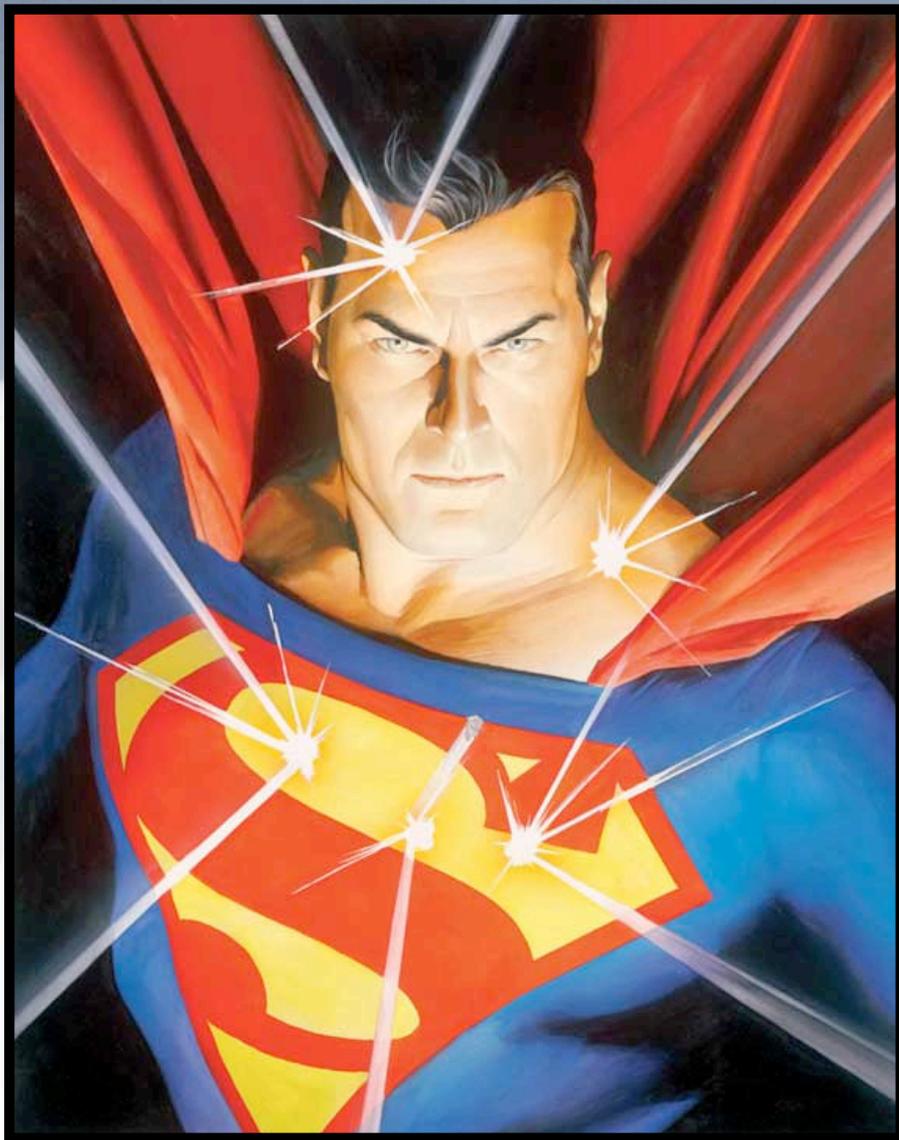
“The more detailed the drawing—the more it attempts to capture ‘reality’—the more it slows down the story telling and deadens the cartoon language.”

Kress and van Leeuwen

“Too much life-likeness, too much detail, would distract from their analytical purpose. Only the essential features of the Possessive Attributes are shown, and for this reason drawings of various degrees of schematization are often preferred over photographs or highly detailed artwork” (88).







What you choose to put into your image, and what you exclude, will amount to a kind of analysis...

La Ligne
Juste

IN SURVEYING A *CENTURY* OF COMICS, ONE FINDS CREATORS LIKE THE UNDERGROUND'S *RORY HAYES*, WHO ARE *BLATANTLY EXPRESSIONISTIC*, BUT SUCH ARTISTS ARE *FEW AND FAR BETWEEN*.

MOST HAVE WORKED IN A FAIRLY *STRAIGHTFORWARD STYLE*, *ICONIC*, MAYBE, BUT NOT FILLED WITH THE EXPRESSIVE LINES OF A *MUNCH* OR THE COLORS OF A *VAN GOGH*.

CAN WE SAY, THEREFORE, THAT ONE OF THESE TWO CREATORS IS EXPRESSING MOOD AND EMOTION AND THE OTHER IS *NOT*? OR DOES THE DIFFERENCE LIE IN *WHAT* IS BEING EXPRESSED?

PEANUTS **CHARLES SCHULZ**

I'VE BEEN FEELING KIND OF DEPRESSED ALL WEEK...

IF *THESE* LINES ARE EXPRESSIVE OF *FEAR*, *ANXIETY* AND *MADNESS*--

--THEN COULDN'T *THESE* LINES BE SAID TO PORTRAY *CALM*, *REASON* AND *INTROSPECTION*?

IN TRUTH, DON'T *ALL* LINES CARRY WITH THEM AN EXPRESSIVE POTENTIAL?

BY *DIRECTION* ALONE, A LINE MAY GO FROM *PASSIVE* AND *TIMELESS*--

--TO *PROUD* AND *STRONG*--

--TO *DYNAMIC* AND *CHANGING*!

BY ITS *SHAPE*, IT CAN BE *UNWELCOMING* AND *SEVERE*--

--OR *WARM* AND *GENTLE*--

--OR *RATIONAL* AND *CONSERVATIVE*.

BY ITS *CHARACTER* IT MAY SEEM *SAVAGE* AND *DEADLY*--

--OR *WEAK* AND *UNSTABLE*--

--OR *HONEST* AND *DIRECT*.

THE MOST *BLAND* 'EXPRESSIONLESS' LINES ON *EARTH* CAN'T HELP BUT CHARACTERIZE THEIR SUBJECT IN SOME WAY.

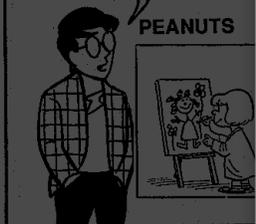
AND WHILE FEW COMIC ARTISTS MAY CONSIDER THEMSELVES *EXPRESSIONISTS*, THAT DOESN'T MEAN THAT THEY CAN'T TELL *ONE* LINE FROM *ANOTHER*!

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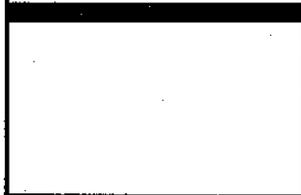
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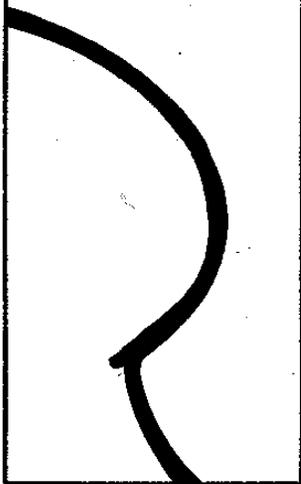
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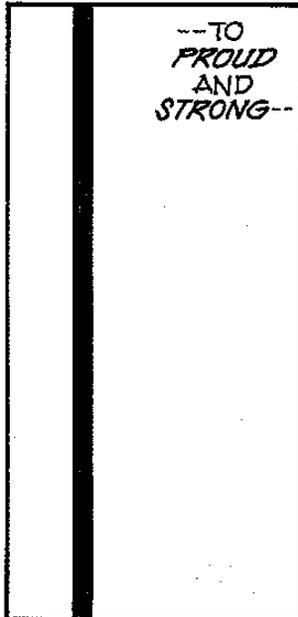
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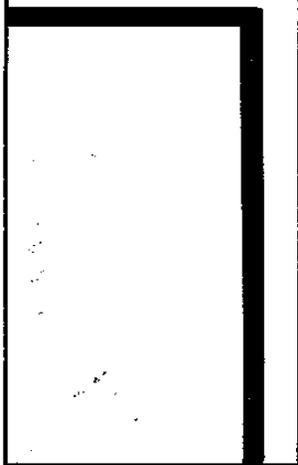
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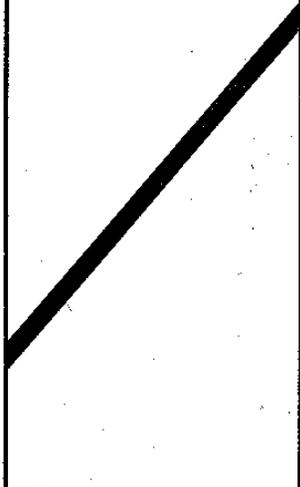
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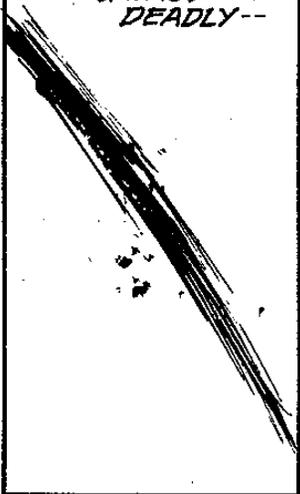
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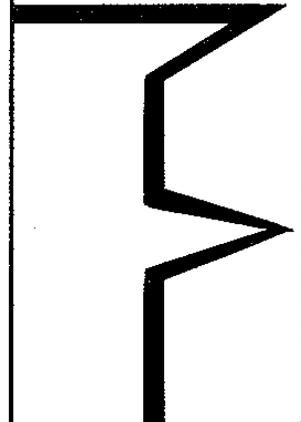
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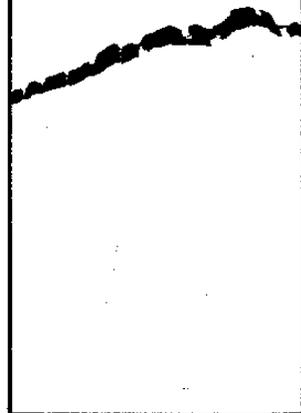
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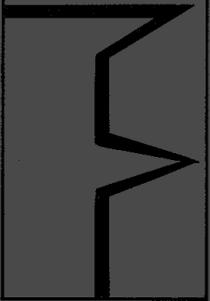
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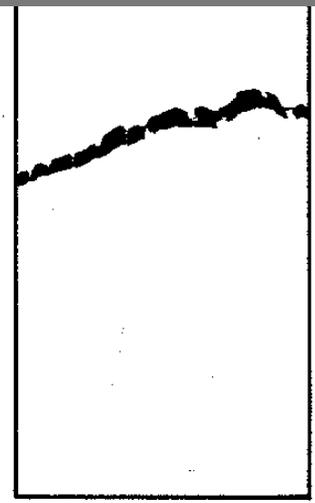
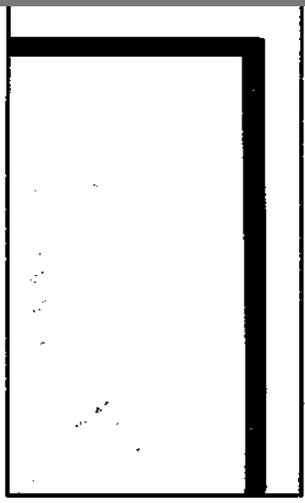
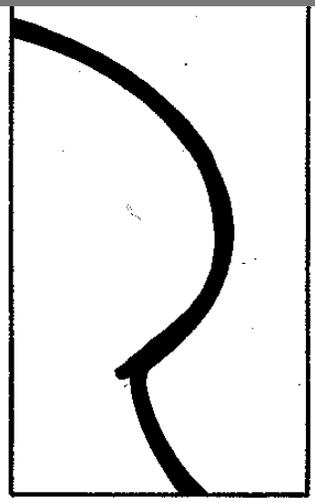
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NOPE!!!!

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IN *DICK TRACY*, FOR EXAMPLE, CHESTER GOULD USED *BOLD LINES, OBTUSE ANGLES* AND *HEAVY BLACKS* TO SUGGEST THE MOOD OF A *GRIM, DEADLY* WORLD OF *ADULTS*--



-- WHILE THE *GENTLE CURVES* AND *OPEN LINES* OF *CARL BARKS' UNCLE SCROOGE* CONVEY A FEELING OF *WHIMSY, YOUTH* AND *INNOCENCE*.



IN *R. CRUMB'S* WORLD, THE *CURVES* OF *INNOCENCE* ARE *BETRAYED* BY THE *NEUROTIC QUILL-LINES* OF *MODERN ADULTHOOD*, AND LEFT *PAINFULLY* *OUT OF PLACE*--



-- WHILE IN *KRYSTINE KRYTTRE'S* ART, THE *CURVES* OF *CHILDHOOD* AND THE *MAD LINES* OF A *MUNCH* CREATE A *CRAZY TODDLER* *LOOK*.

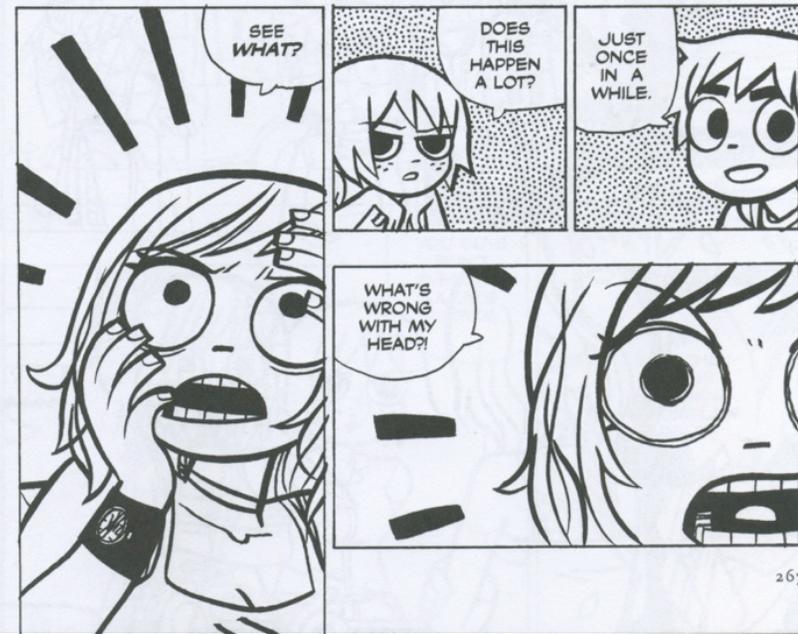
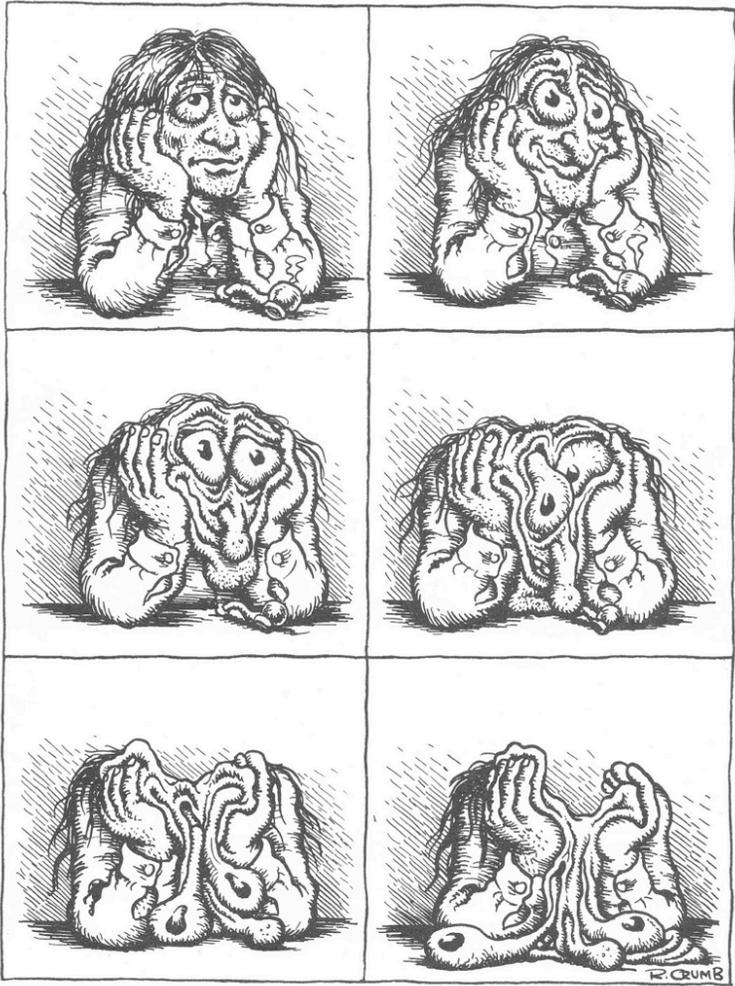


Concatenation Matters!

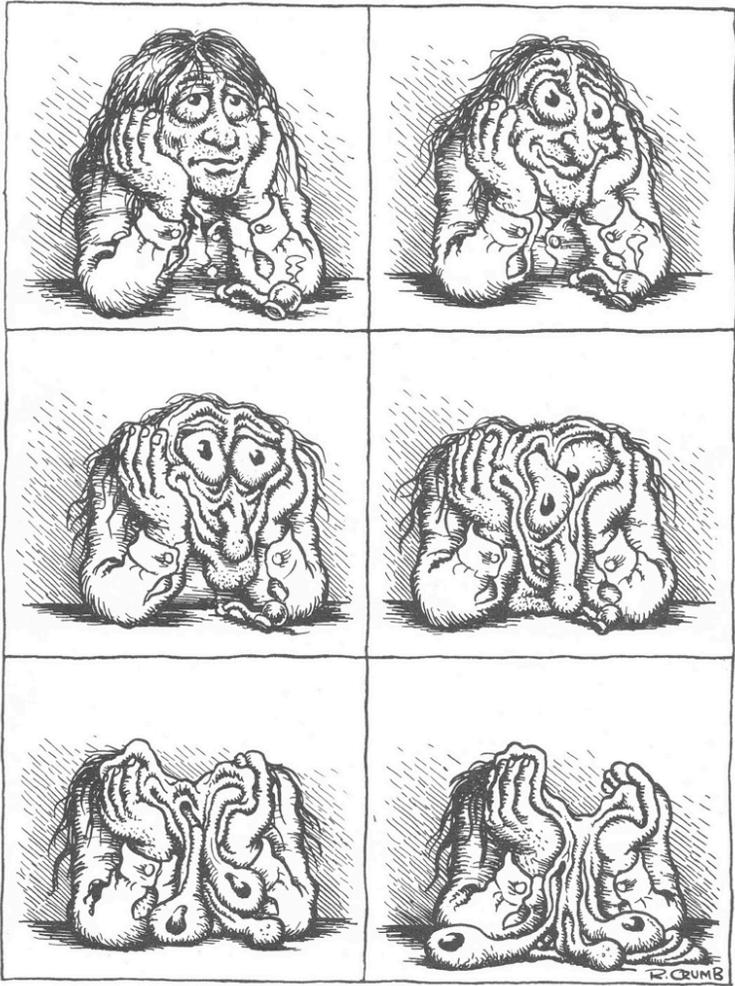
The lines only start meaning in the whole concatenated context of the cartoon.



STONED AGIN!



STONED AGIN!



R. CRUMB



AND TO ADAM HE SAID...
BECAUSE YOU LISTENED TO THE VOICE OF YOUR WIFE AND ATE FROM THE TREE OF WHICH I COMMANDED YOU, "YOU SHALL NOT EAT FROM IT," CURSED BE THE GROUND BECAUSE OF YOU!

IN SORROW YOU SHALL EAT FROM IT ALL THE DAYS OF YOUR LIFE! THORNS AND THISTLE SHALL IT SPROUT FOR YOU, AND YOU SHALL EAT THE GRASSES OF THE FIELD! BY THE SWEAT OF YOUR BROW SHALL YOU EAT BREAD, TILL YOU RETURN TO THE GROUND, FOR FROM THERE YOU WERE TAKEN!

FOR DUST YOU ARE, AND TO DUST YOU SHALL RETURN!

AND ADAM CALLED HIS WIFE'S NAME EVE, FOR SHE WAS THE MOTHER OF ALL THE LIVING.

AND THE LORD GOD MADE COATS OF SKINS FOR THE MAN AND HIS WOMAN, AND HE CLOTHED THEM.

AND THE LORD GOD SAID... NOW THAT THE MAN HAS BECOME LIKE ONE OF US, KNOWING GOOD AND EVIL, HE MAY REACH OUT AND TAKE AS WELL FROM THE TREE OF LIFE AND LIVE FOREVER!

AND THE LORD GOD SENT HIM FORTH FROM THE GARDEN OF EDEN TO TILL THE GROUND FROM WHICH HE HAD BEEN TAKEN.

AND HE DROVE THE MAN OUT, AND SET UP EAST OF THE GARDEN OF EDEN THE CHERUBIM AND THE FLAME OF THE WHIRLING SWORD TO GUARD THE WAY TO THE TREE OF LIFE.

(1) Analytical Focus

What do we want to point out?
How much noise can we strip away to get to
the key criterial aspects?

(2) Concatenation

What can we add to the image, or around
the image to give it greater (or more
specific) meaning?

(3) Style

How can we use the style of the image, in
concatenated context, to make it more
specific to our meanings?