

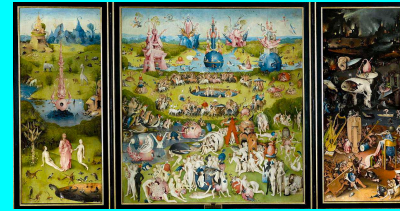
Page 1, Panel 1

Storytelling in Comics

Side-by-Side Art



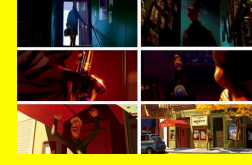
Hieronymus Bosch, *The Garden of Earthly Delights*



Sequential Art



Yates, Corbin & Lester: Pixar's *Soul* storyboards



Sequential Art with Words and Pictures

EN Threading the Upper Thread

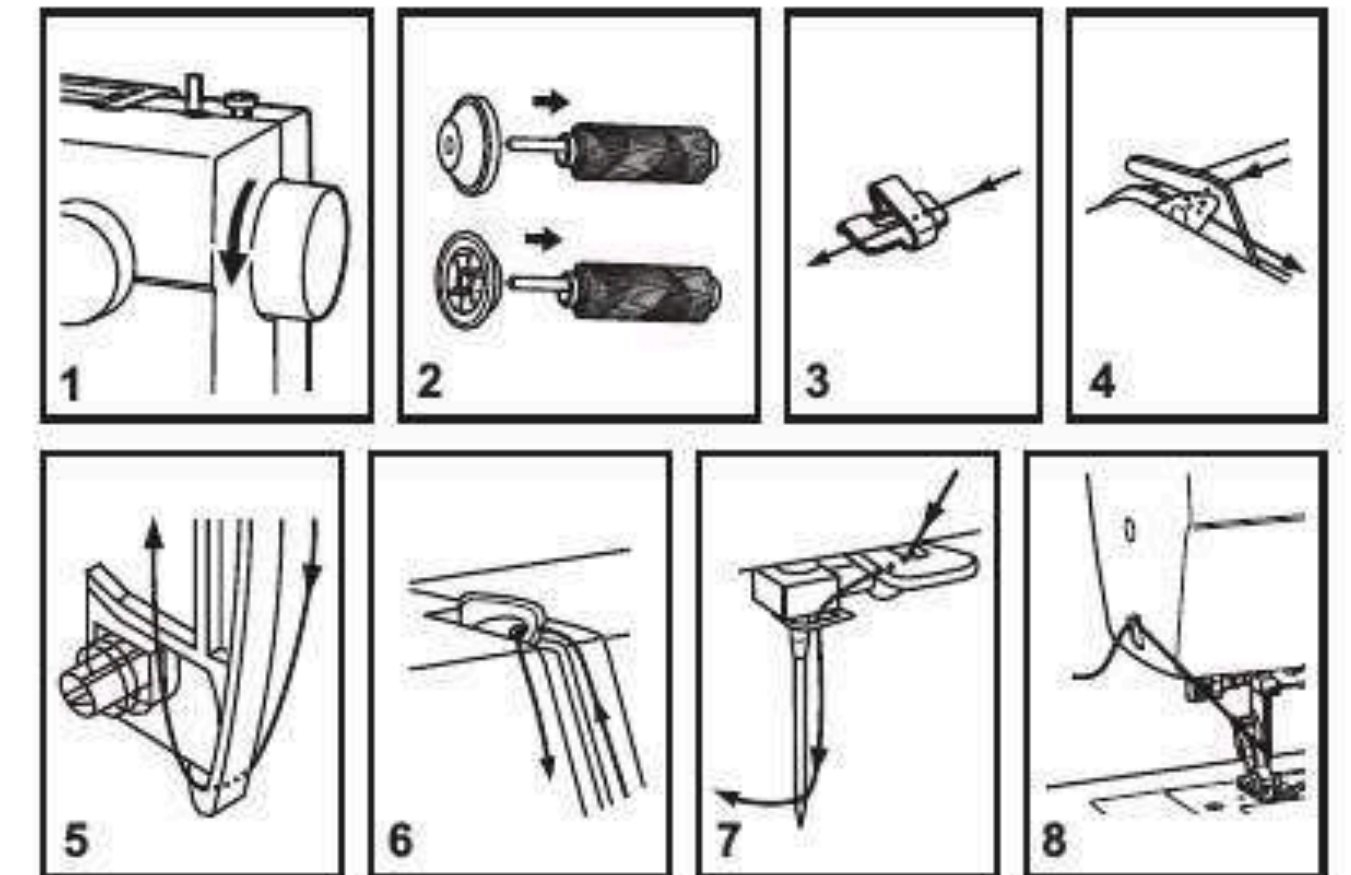
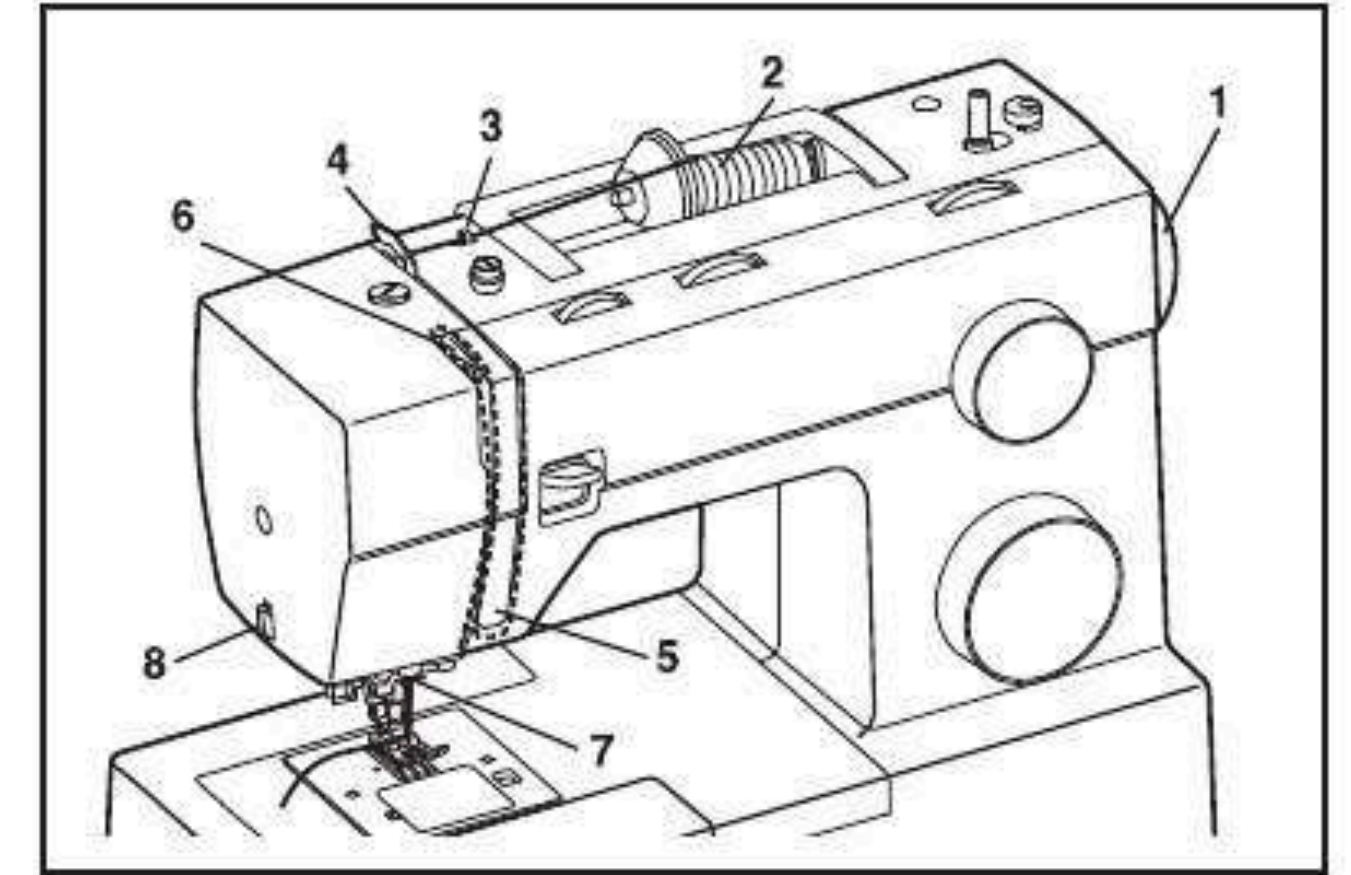
This is a simple operation but it is important to carry out correctly as by not doing so several sewing problems could result.

- Start by raising the needle to its highest point (1), and continue turning the handwheel* counterclockwise until the needle just slightly begins to descend. You must raise the presser foot to release the tension discs.

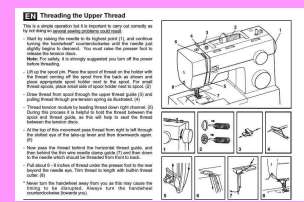
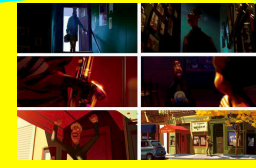
Note: For safety, it is strongly suggested you turn off the power before threading.

- Lift up the spool pin. Place the spool of thread on the holder with the thread coming off the spool from the back as shown and place appropriate spool holder next to the spool. For small thread spools, place small side of spool holder next to spool. (2)
- Draw thread from spool through the upper thread guide (3) and pulling thread through pre-tension spring as illustrated. (4)
- Thread tension module by leading thread down right channel. (5) During this process it is helpful to hold the thread between the spool and thread guide, as this will help to seat the thread between the tension discs.
- At the top of this movement pass thread from right to left through the slotted eye of the take-up lever and then downwards again. (6)
- Now pass the thread behind the horizontal thread guide, and then behind the thin wire needle clamp guide (7) and then down to the needle which should be threaded from front to back.
- Pull about 6 - 8 inches of thread under the presser foot to the rear beyond the needle eye. Trim thread to length with built-in thread cutter. (8)

* Never turn the handwheel away from you as this may cause the timing to be disrupted. Always turn the handwheel counterclockwise (towards you).



SINGER 4432 HEAVY DUTY Instruction Manual



Sequential Art with Words and Pictures

BAIL,
AN WAIT FOR
DETENTION
H THEIR FAMILY.



IRE ALSO
S
TO WIN
WHEN FREED
ENTED.

RECENTLY, I'VE BEEN FEELING
EXTRA OVERWHELMED
BY THE HORRORS OF THE WORLD.

THERE IS NO
JUSTICE.
NOTHING IS
FAIR.

I'VE FELT
HOPELESS.

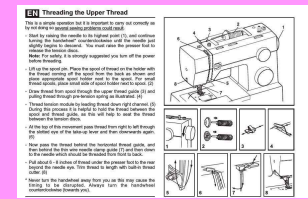
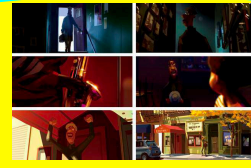


I DON'T HAVE AN
ANSWERS. BUT I
DO HAVE \$50.
I CAN PITCH IN
TO HELP REUNITE
SOMEONE WITH
THEIR FAMILY.

THAT DOES MAT
"BAIL BOND FUN
GIVE DETAINED
IMMIGRANTS A
THEIR FAMILY
HOPE."

ME TO

Sarah Mirk, Bail Them Out



Sequential Art with Words and Pictures in Panels



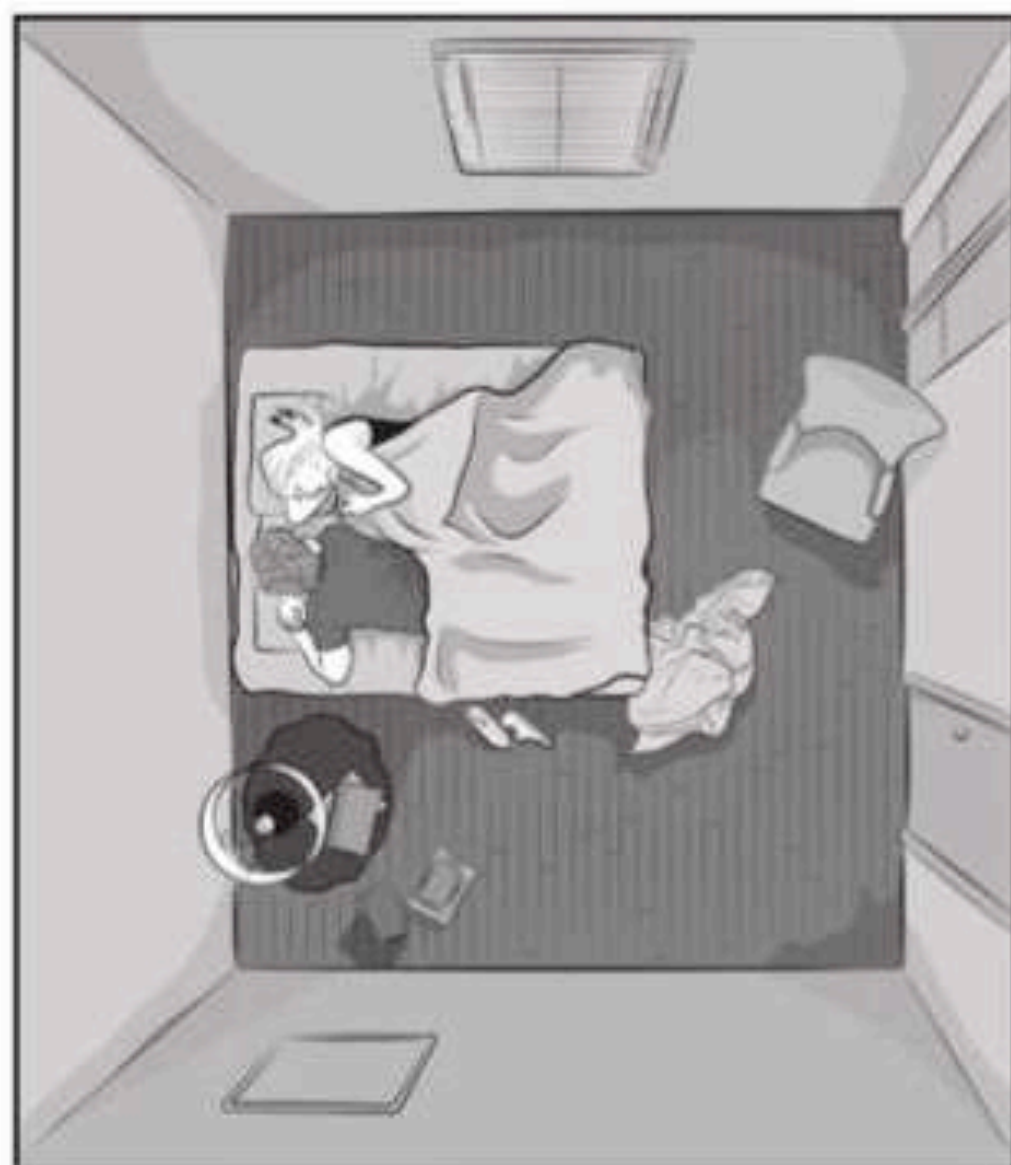
Stevenson & coauthors, Lumberjanes

Sequential art with words
and images in panels.



IMAGINE WANTING ONLY THIS

KRISTEN RADTKE



How unprepared we'd been to pretend we were adults.



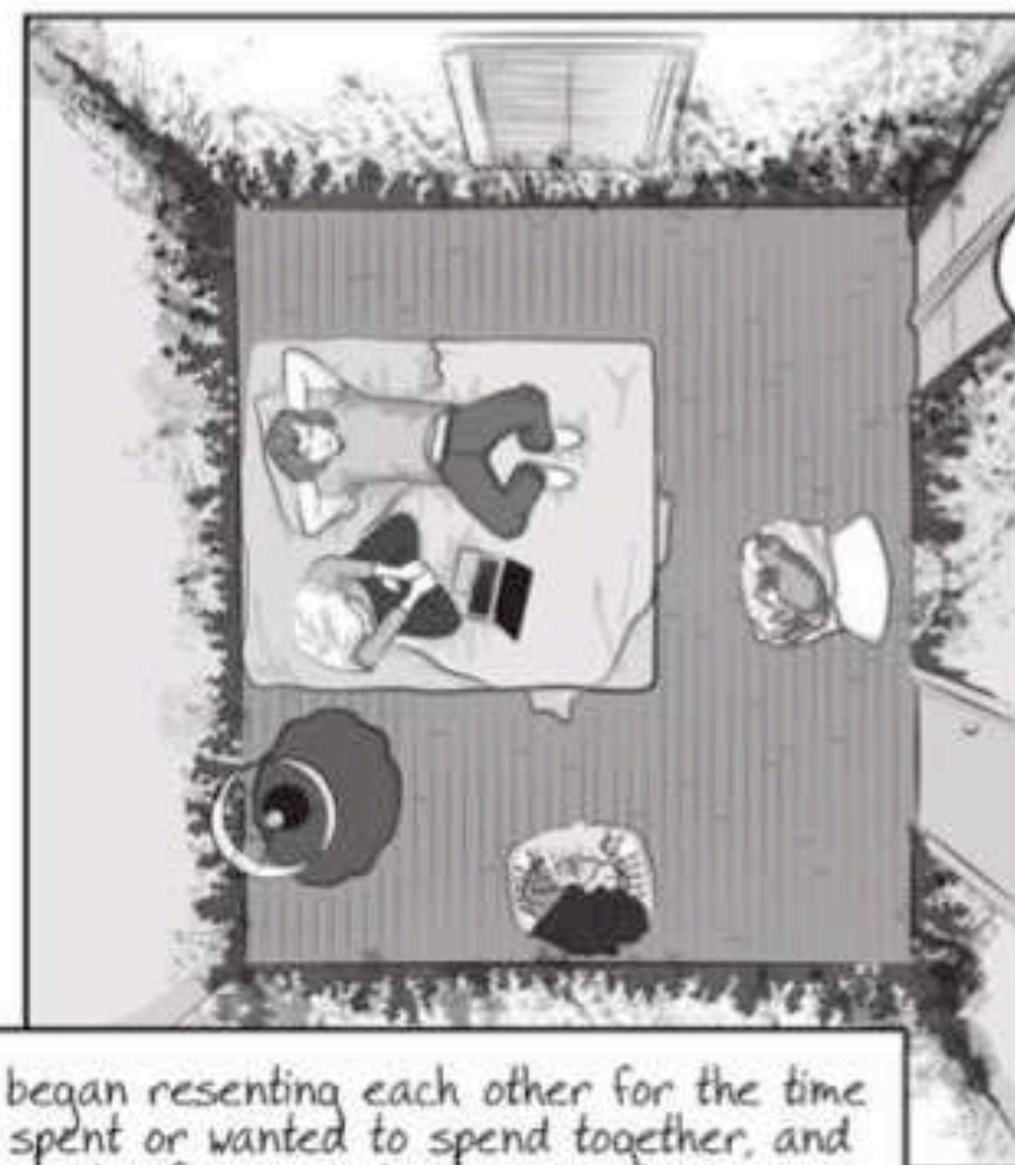
67 is too cold! Why are we both working two jobs if we can't even be comfortable in our own house?



The pipes froze that winter and we were without water for a week. We hadn't known to open the cabinets to warm the plumbing when Chicago dipped below zero.



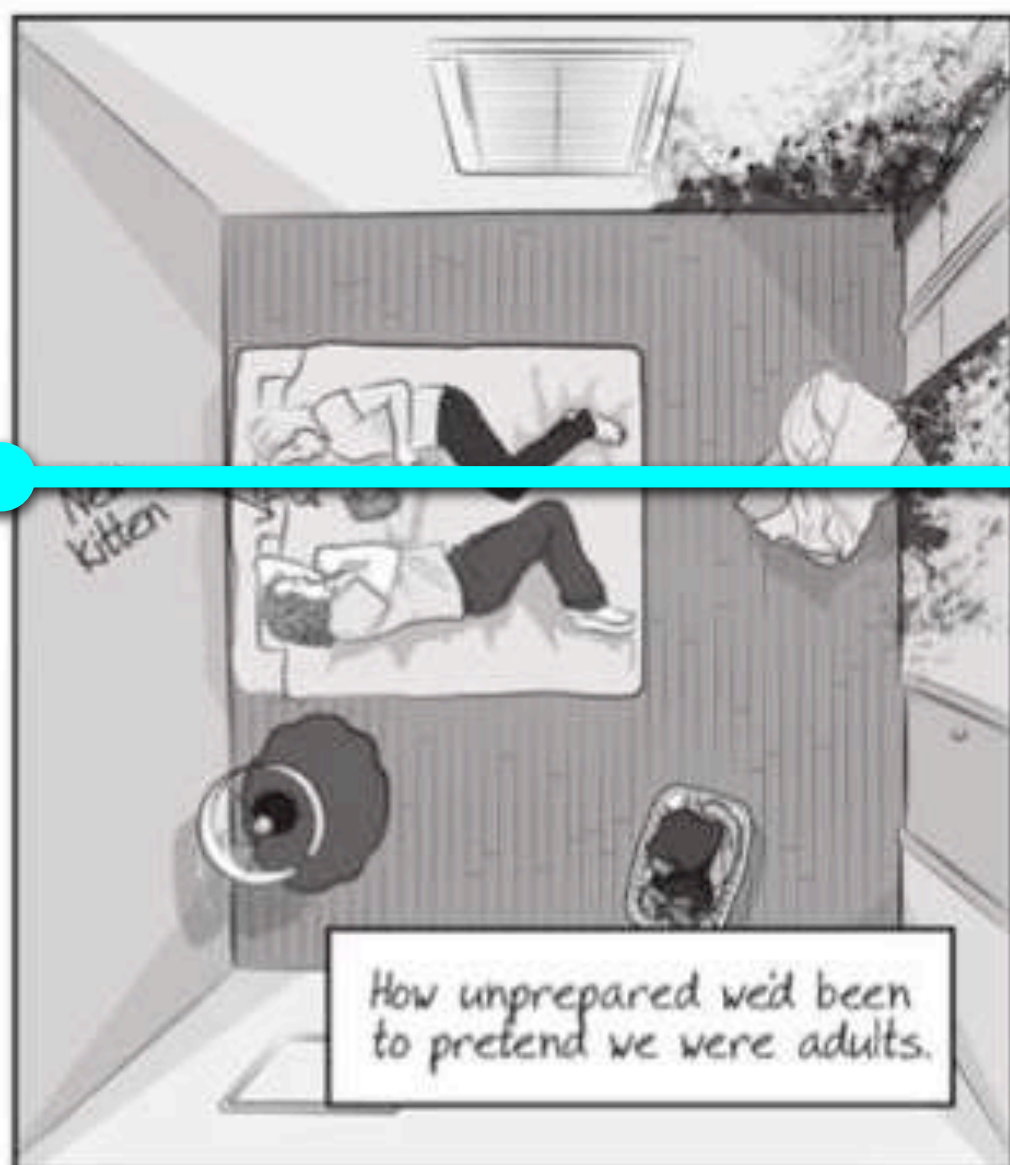
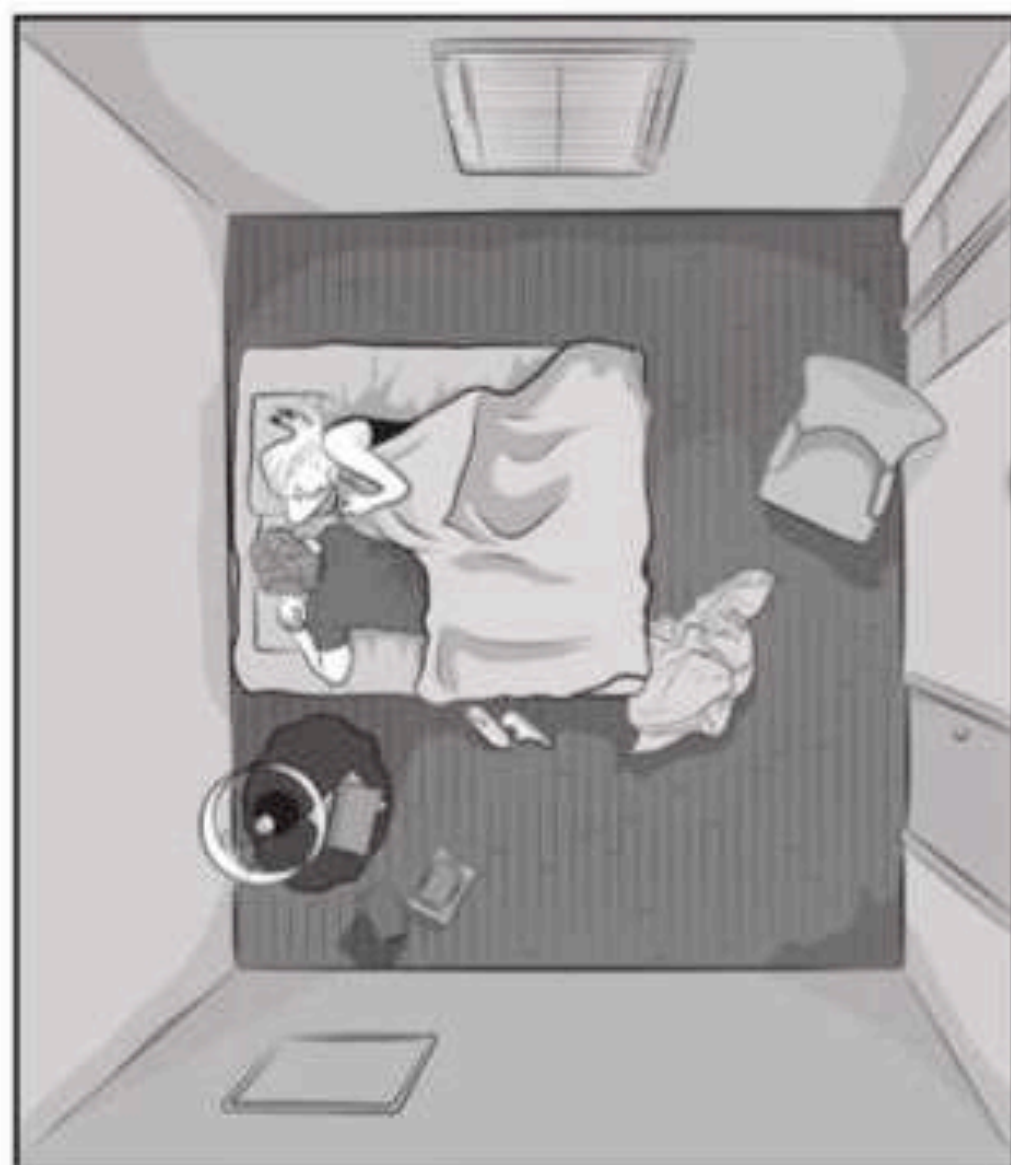
Didion didn't have to pee in a bucket in the garage.



I haven't been to the studio in three days.

I haven't written anything in four days.

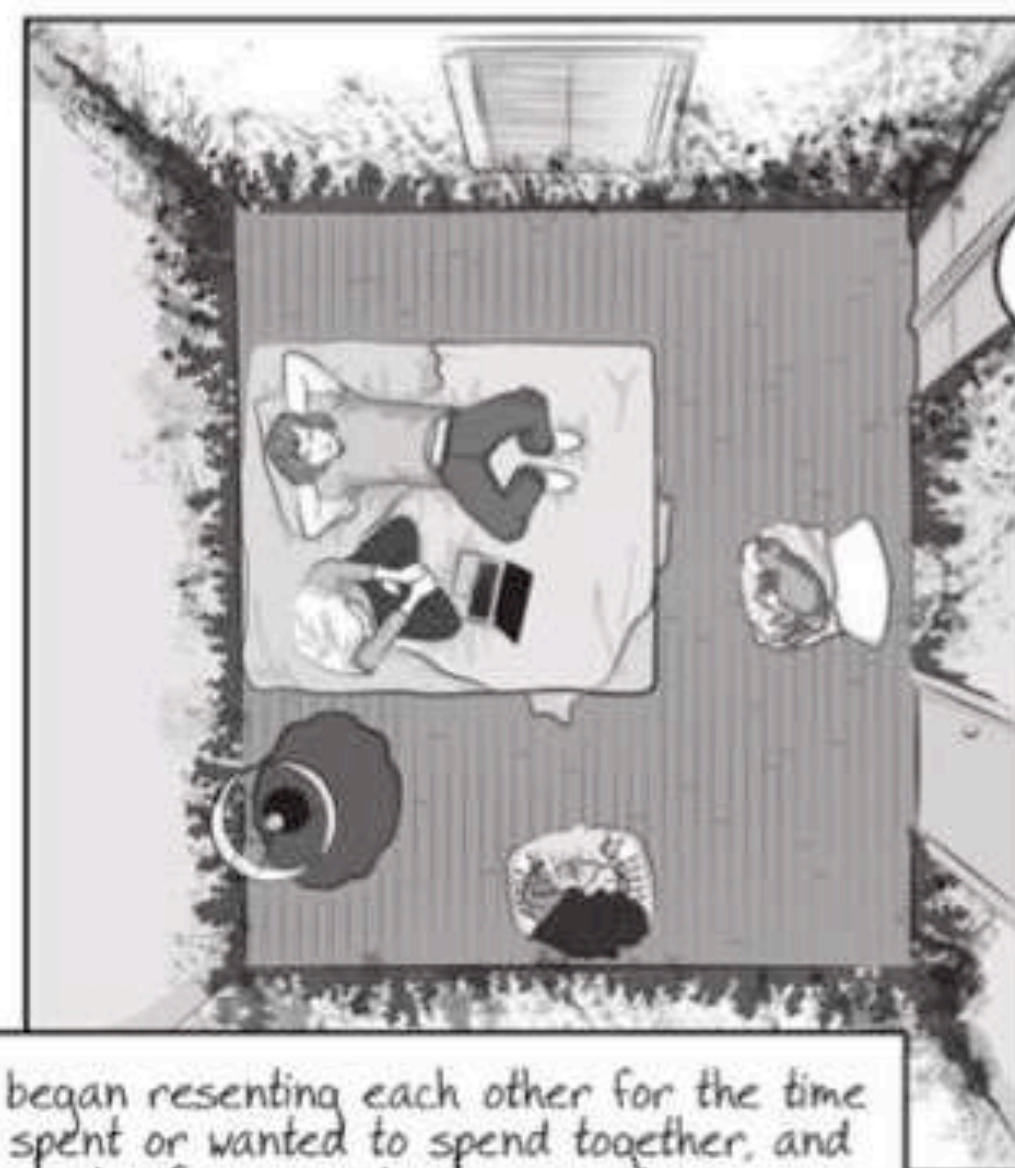
We began resenting each other for the time we spent or wanted to spend together, and the ends of our words sharpened in a way that was unfamiliar to us both.



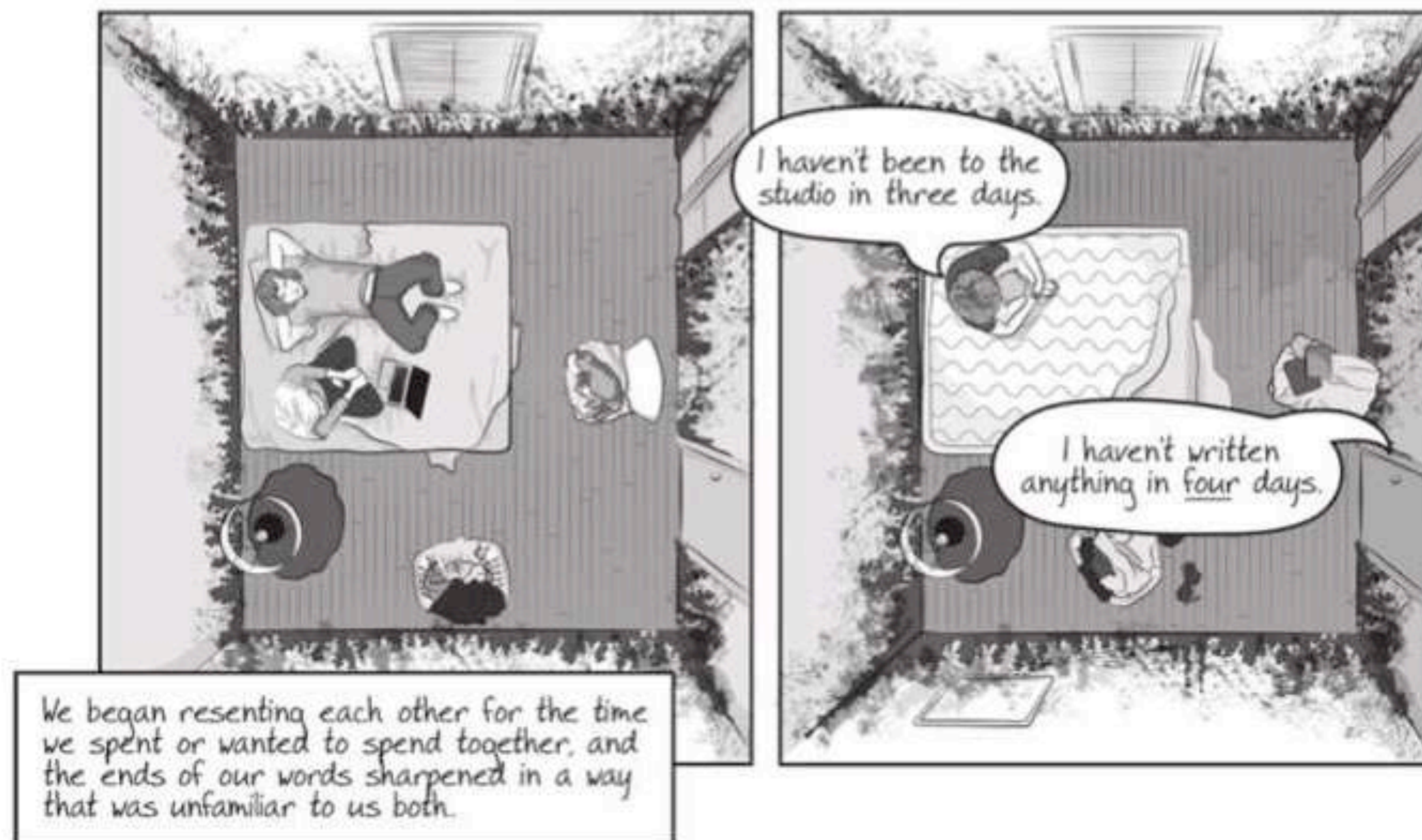
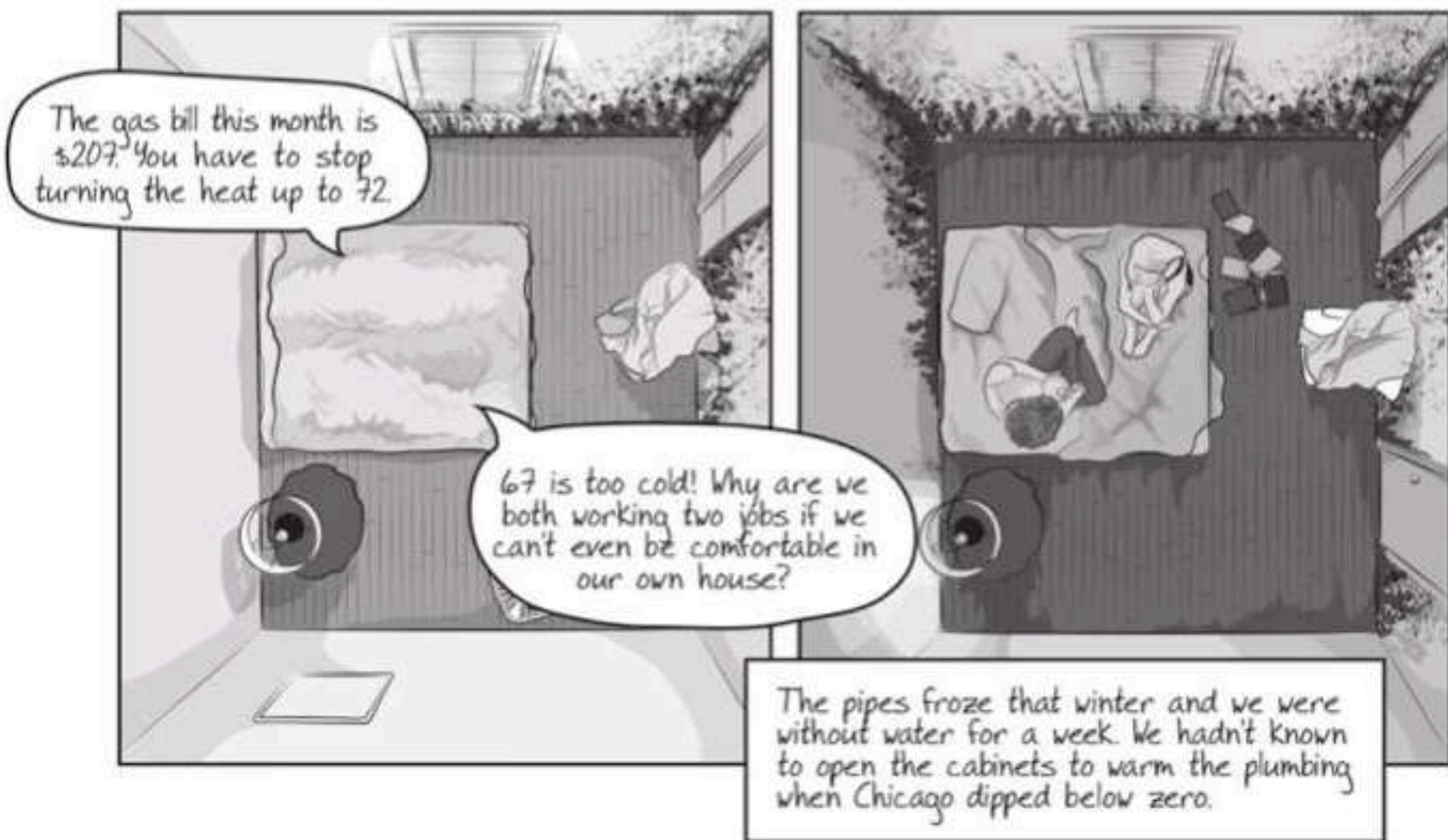
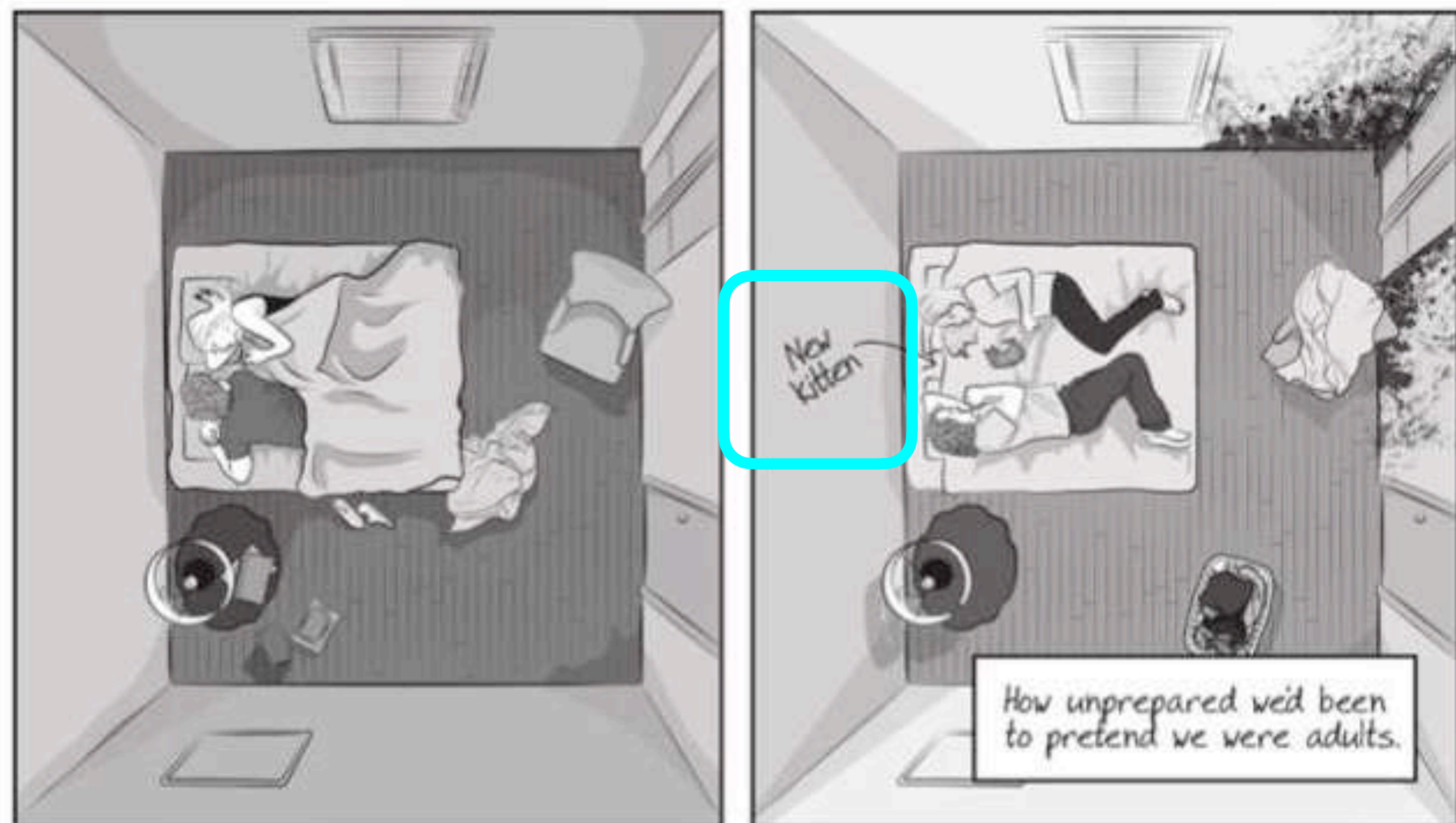
"gutter"

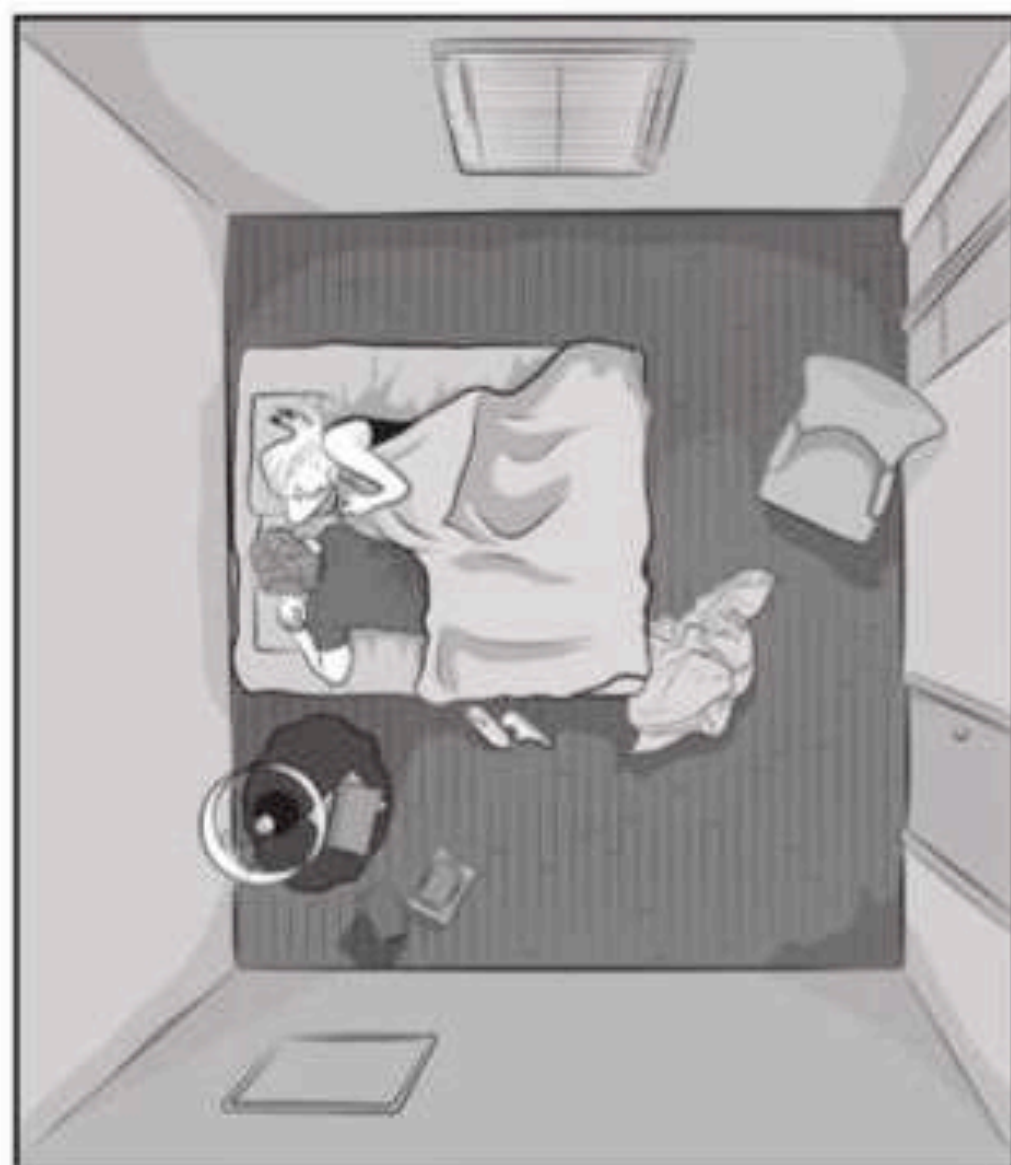


The pipes froze that winter and we were without water for a week. We hadn't known to open the cabinets to warm the plumbing when Chicago dipped below zero.

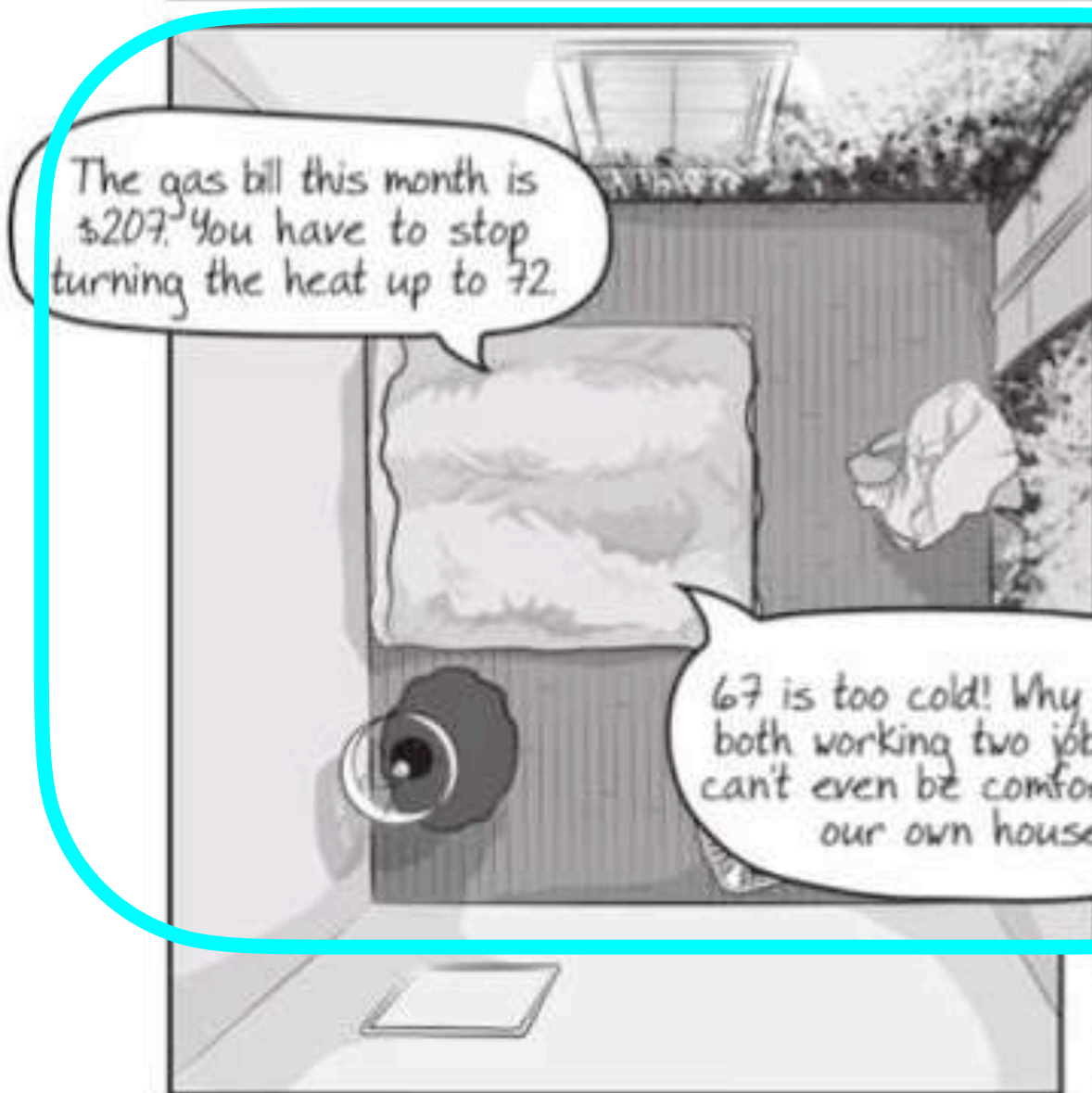


We began resenting each other for the time we spent or wanted to spend together, and the ends of our words sharpened in a way that was unfamiliar to us both.





How unprepared we'd been to pretend we were adults.



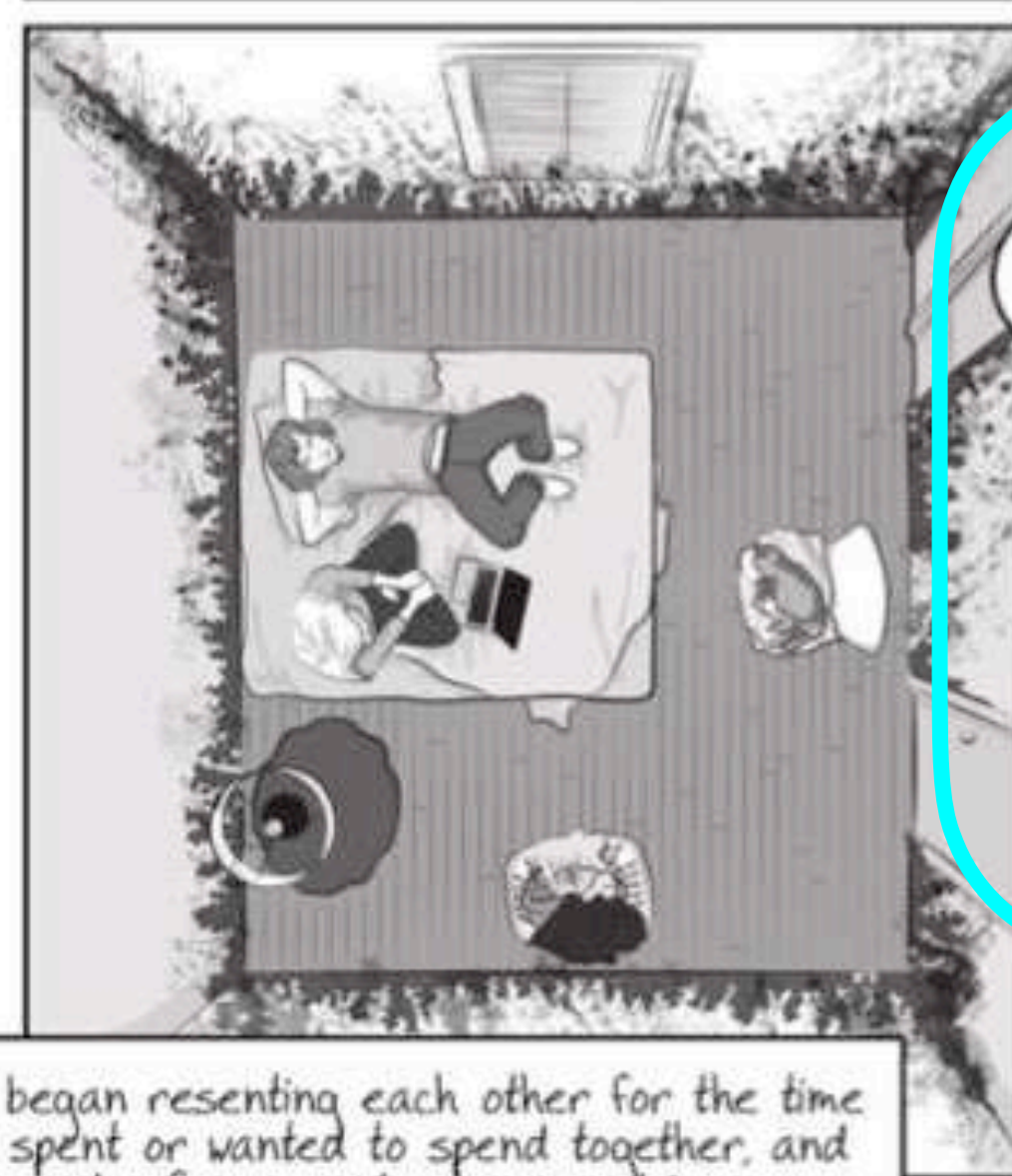
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I haven't written anything in four days.

We began resenting each other for the time we spent or wanted to spend together, and the ends of our words sharpened in a way that was unfamiliar to us both.

In comics, space *is* time.



MISTER MIRACLE



KING
GERADS

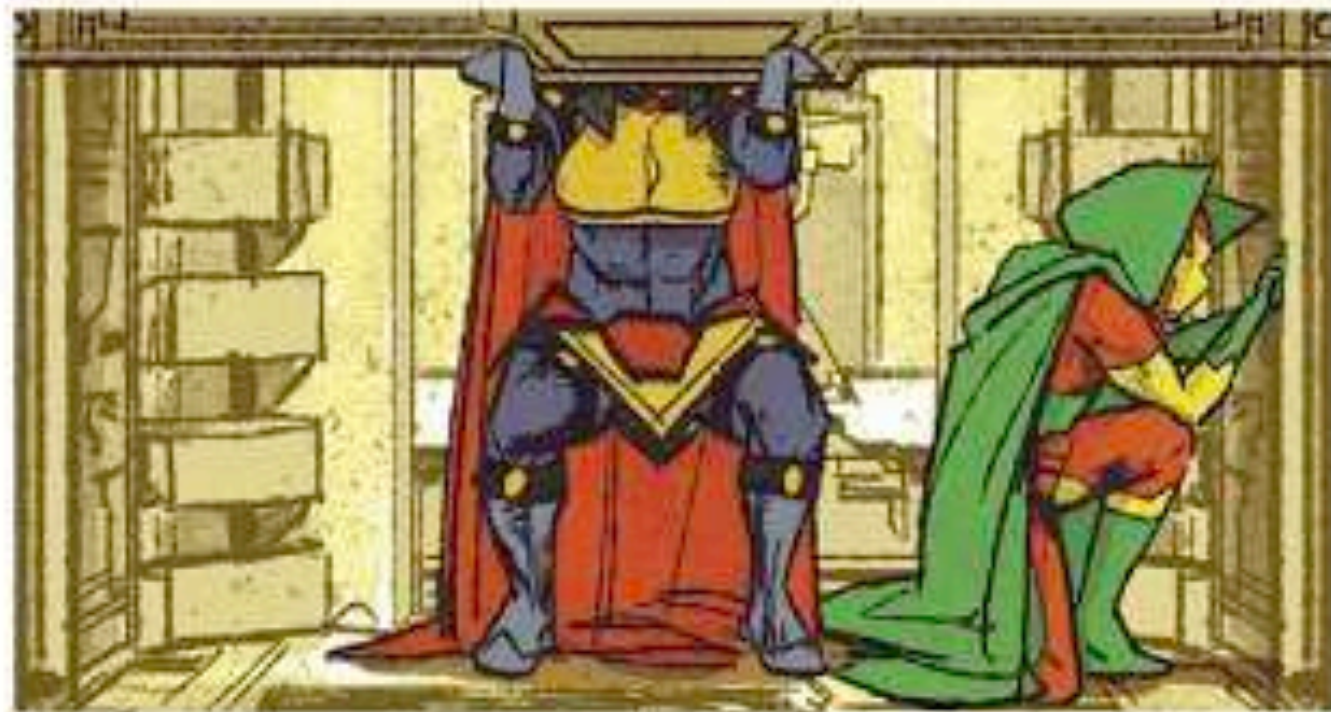
RATED **M** MATURE DCCOMICS.COM OCT 2017

*"There are master magicians
performing here. Their names
are Tom King and Mitch Gerads."*

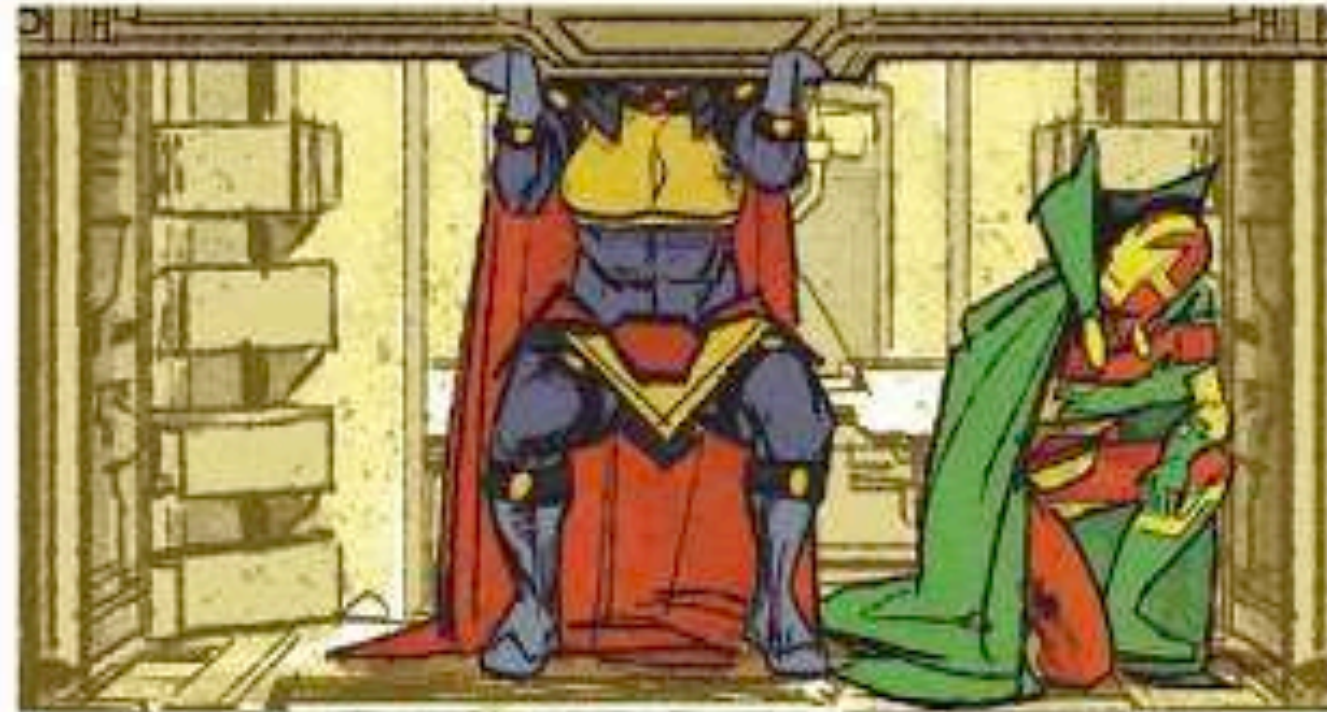
*—Brad Meltzer
(IDENTITY CRISIS, The Tenth Justice)*



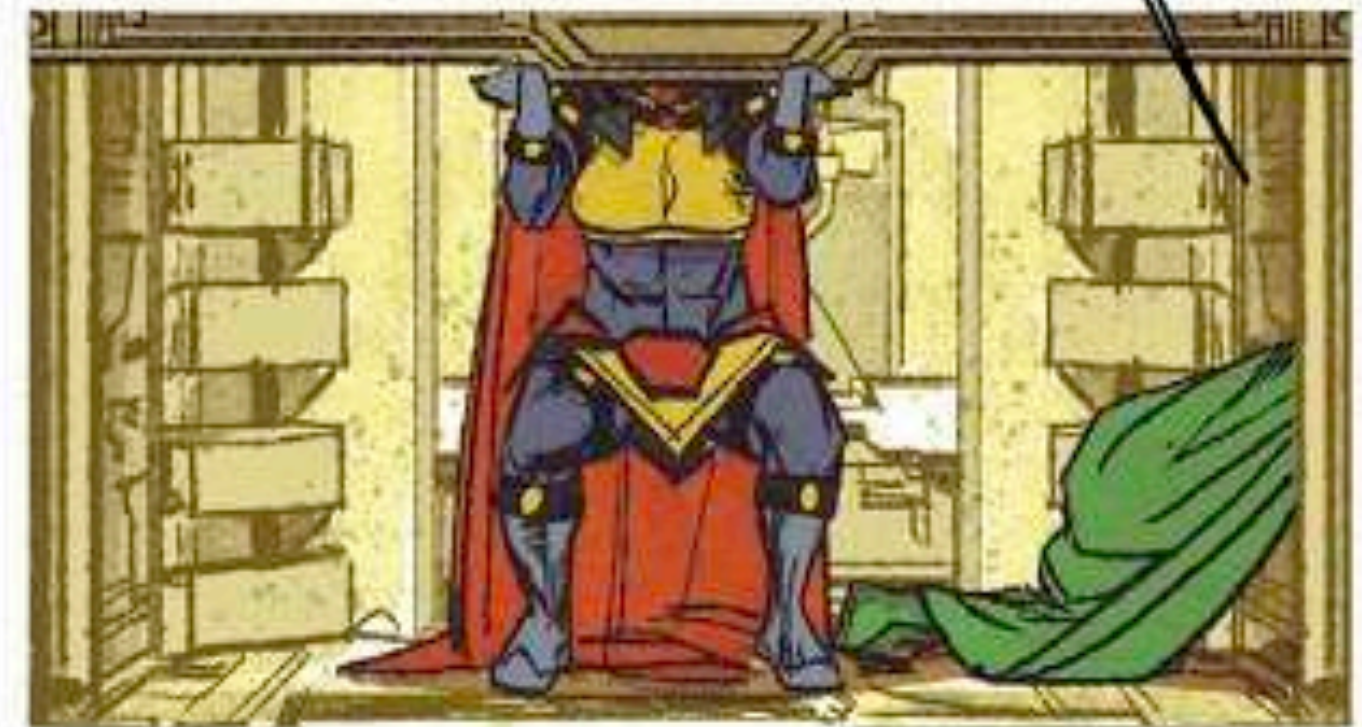
THIS
WOULD BE OUR
BEDROOM.
THE NEW
ONE.



BUT...
SO WE'RE IN
THE LIVING
ROOM?

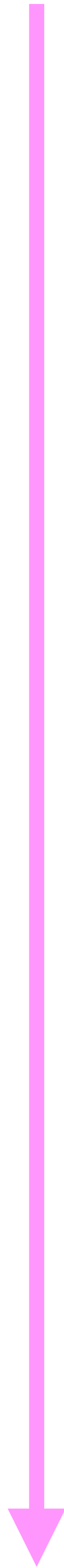


WHO'S
IN THE NEW
ROOM?







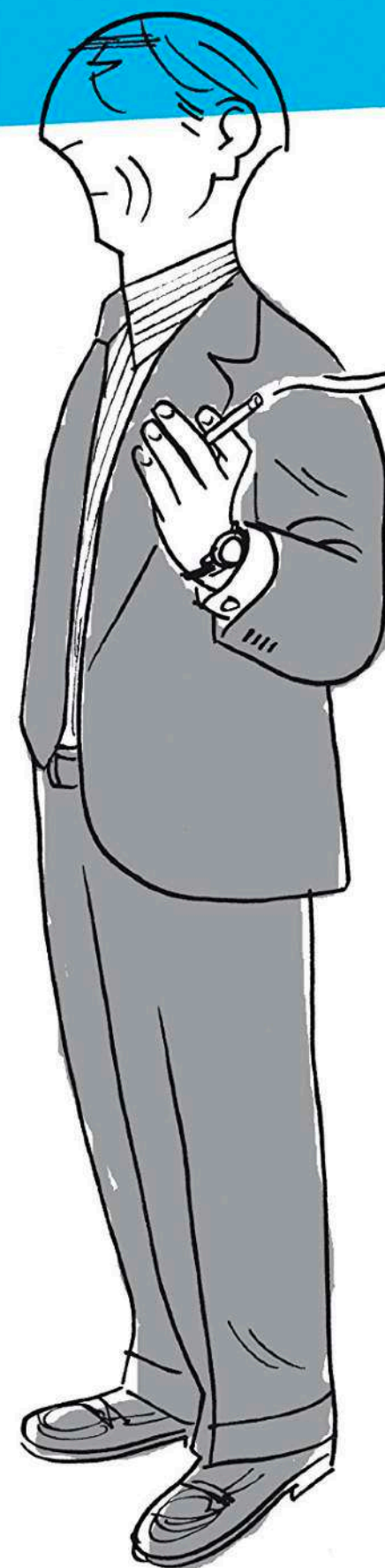






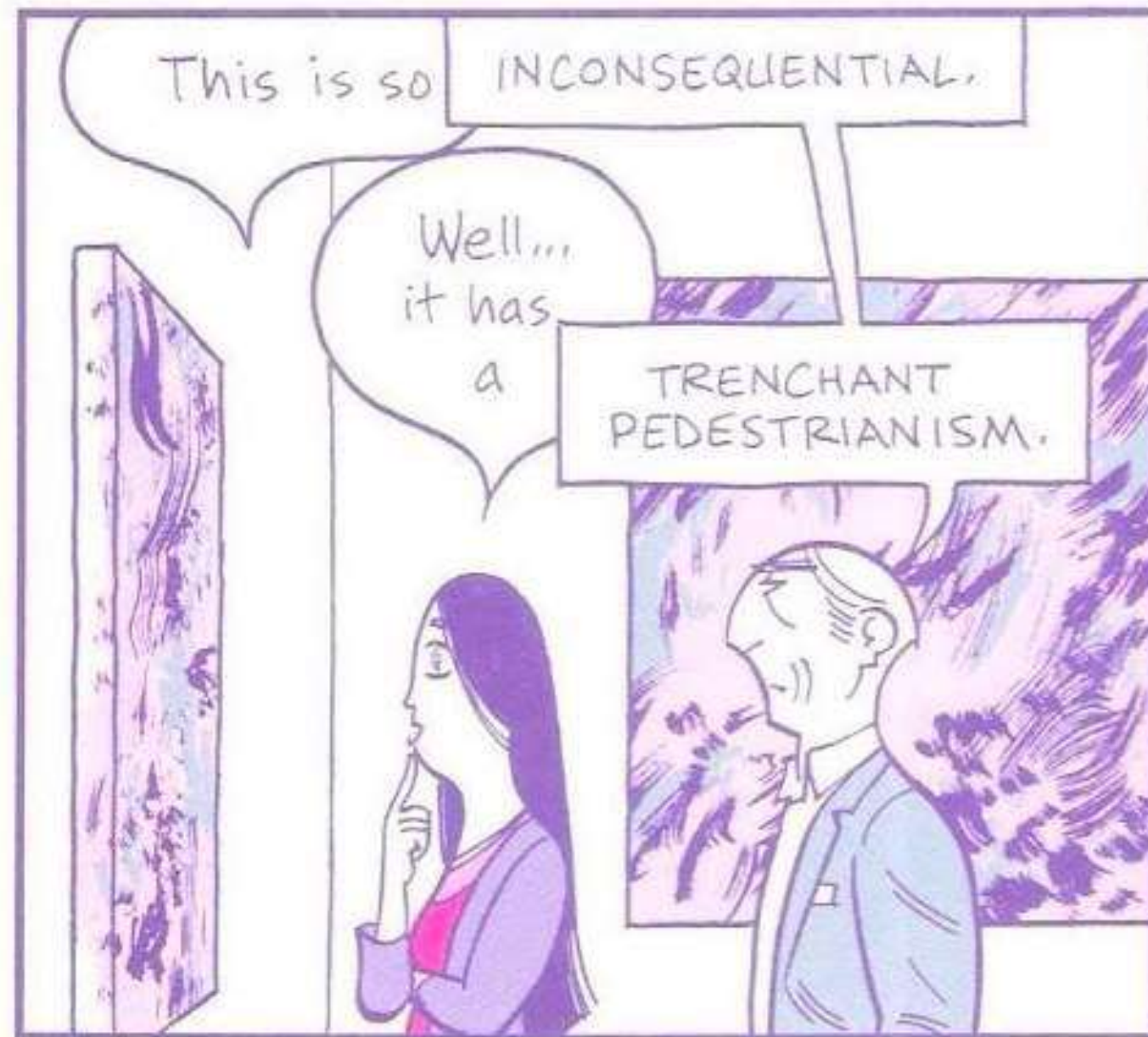
Really use both words and images.

Asterios



DAVID MAZZUCHELLI

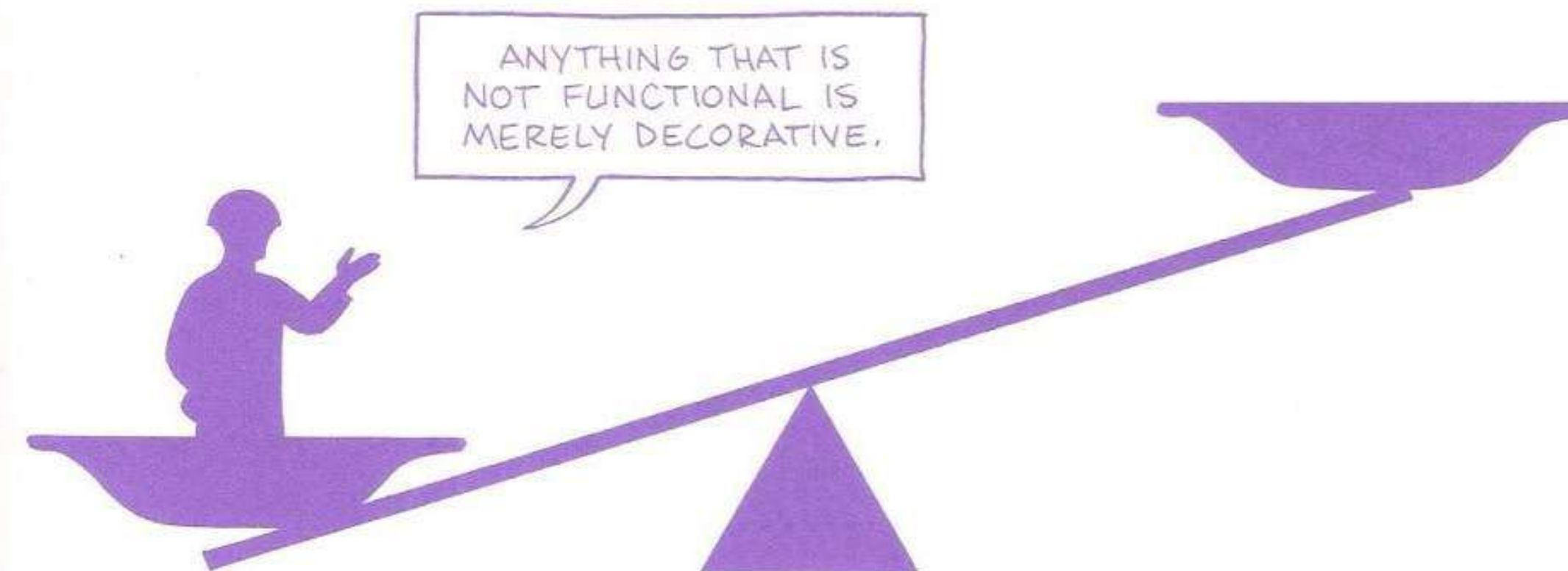
Poupe



*THIS CONSTRUCTION APPEARS TO CONFER EQUAL
CREDENCE TO BOTH SIDES.*

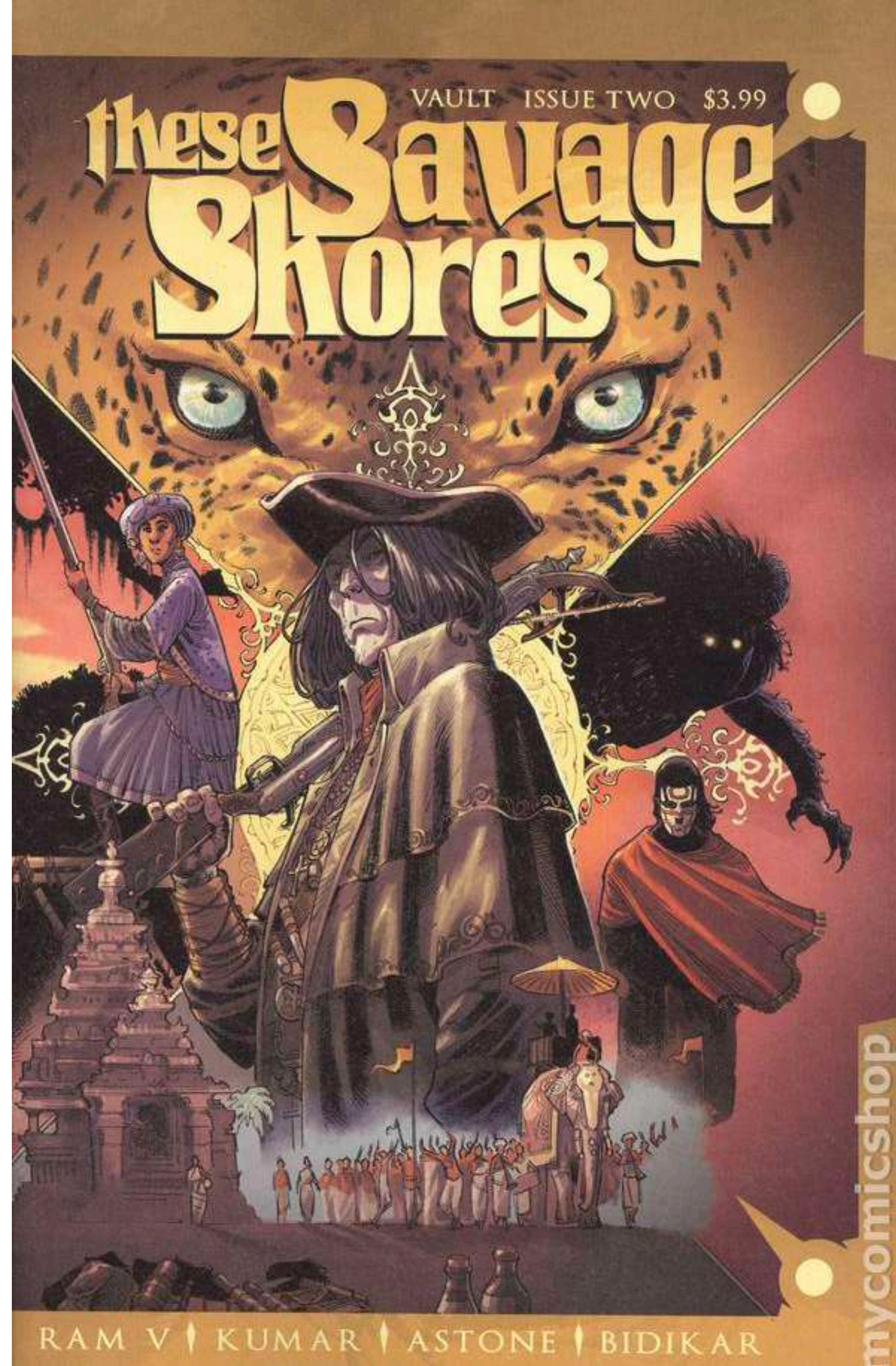


*BUT ELABORATION OFTEN EXPOSES
ASTERIOS' PREDILECTIONS.*





Words *are* images.



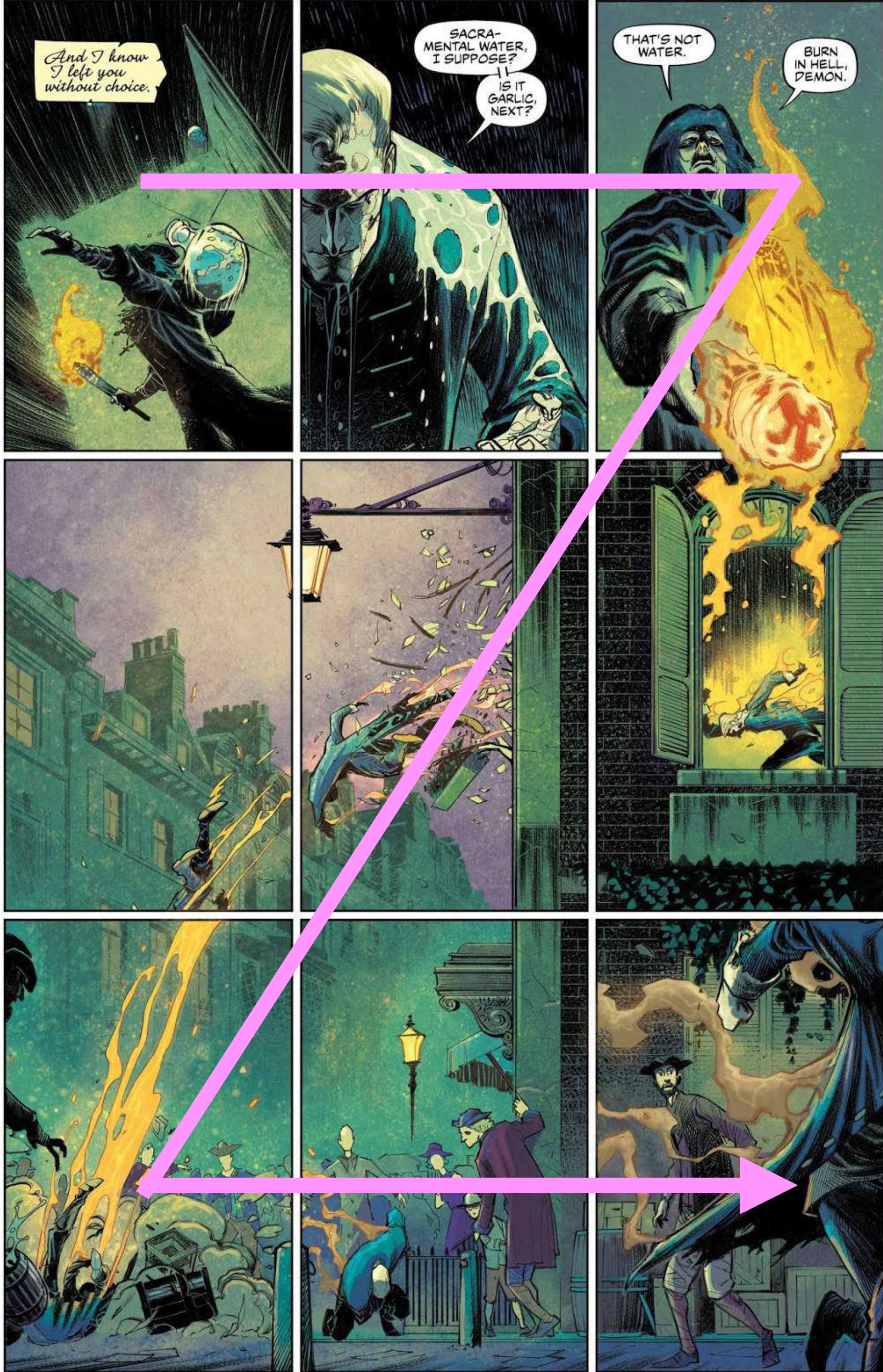
These Savage Shores

VAULT ISSUE TWO \$3.99

RAM V | KUMAR | ASTONE | BIDI KAR

mycomicshop







"LET THE BIRD OF LOUDEST LAY;
ON THE SOLE ARABIAN TREE,

"HERALD SAD AND TRUMPET BE;
TO WHOSE SOUND CHASTE
WINGS OBEY.

"BUT THOU SHRIEKING HARBINGER,
FOUL PRECURRER OF THE FIEND,

"AUGUR OF THE FEVER'S END;
TO THIS TROOP COME THOU
NOT NEAR.

"FROM THIS SESSION INTERDICT;
EVERY FOWL OF TYRANT WING,

"SAVE THE EAGLE, FEATHER'D KING;
KEEP THE OBSEQUI SO STRICT.

"LET THE PRIEST IN SURPLICE WHITE;
THAT DEFUNCTIVE MUSIC CAN,

"BE THE DEATH-DIVINING SWAN;
LEST THE REQUIEM LACK HIS RIGHT.

"AND THOU TREBLE-DATED CROW;
THAT THY SABLE GENDER MAK'ST,

"WITH THE BREATH THOU GIV'ST AND TAK'ST;
'MONGST OUR MOURNERS SHALT THOU GO.

"HERE THE ANTHEM DOTTH COMMENCE:
LOVE AND CONSTANCY IS DEAD;

"PHOENIX AND THE TURTLE FLED;
IN A MUTUAL FLAME FROM HENCE.

"SO THEY LOV'D, AS LOVE IN TWAIN;
HAD THE ESSENCE BUT IN ONE;

"TWO DISTINCTS, DIVISION NONE:
NUMBER THERE IN LOVE WAS SLAIN.

"HEARTS REMOTE, YET NOT ASUNDER;
DISTANCE AND NO SPACE WAS SEEN,

"TWIXT THIS TURTLE AND HIS QUEEN:
BUT IN THEM IT WERE A WONDER."

GILLEN MCKELVIE WILSON COWLES

THE WICKED + DIVINE THE



ISSUE 1 \$3.50

Images go fast.

Words (and frictions) go slow.

Pace the reader.



CHUA CHUA LESACA

3x3.

PANEL 1

It's dark. Worm's eye view from the table. A coffee cup in the foreground. In midground, ALYSSA on the phone.

ALYSSA

Uh-huh...

PANEL 2

ALYSSA sips from the cup.

PANEL 3

The cup is back on the table. The name is facing us now; it reads "ALYSSA :)"

ALYSSA

Yeah, hold on. 52 National Road...

PANEL 4

ALYSSA

Yep.

PANEL 5

ALYSSA
Got it, no phones.

PANEL 6

ALYSSA
Is that Wednesday your time or...?

PANEL 7

ALYSSA
Yup. Yup. Ok. Bye.

PANEL 8

Just the table. ALYSSA is gone.

PANEL 9

Plain black. In white:

CAPTION
OPEN CITY

1-2.

PANEL 1

$\frac{3}{4}$ of the page height. Big shark turning, mouth open, towards the direction of the reader; underwater. Row of divers in foreground. One of the divers is wearing a barong and gold watch. The divers surrounding him all have goony pistols.

SEATMATE

Actually they're very gentle. Not like in the movies.

SEATMATE (CONT'D)

But this one was trained.

SEATMATE (CONT'D)

It knew who he was right away. Like pheromones, you know?

PANEL 2

ALYSSA beside SEATMATE.

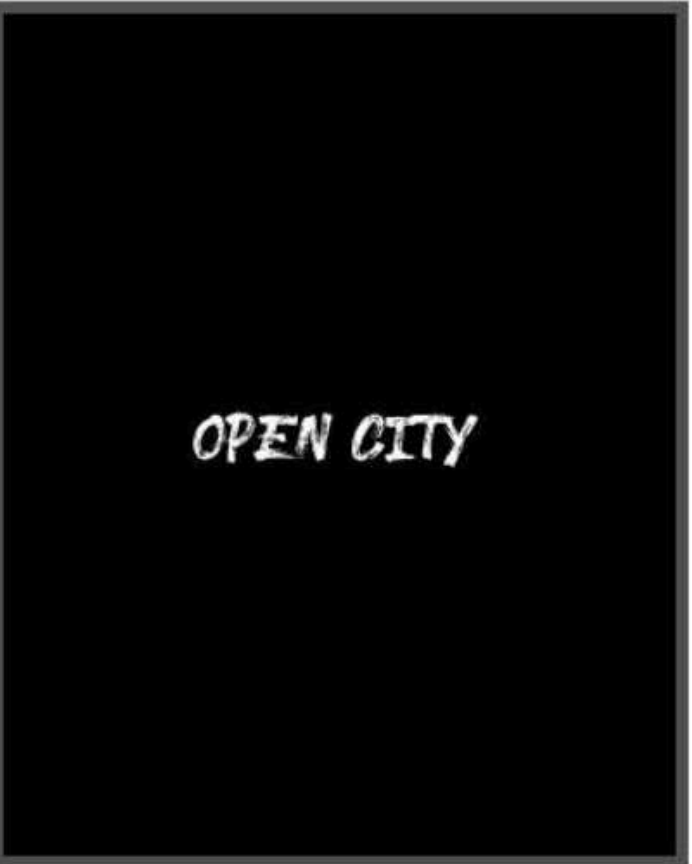
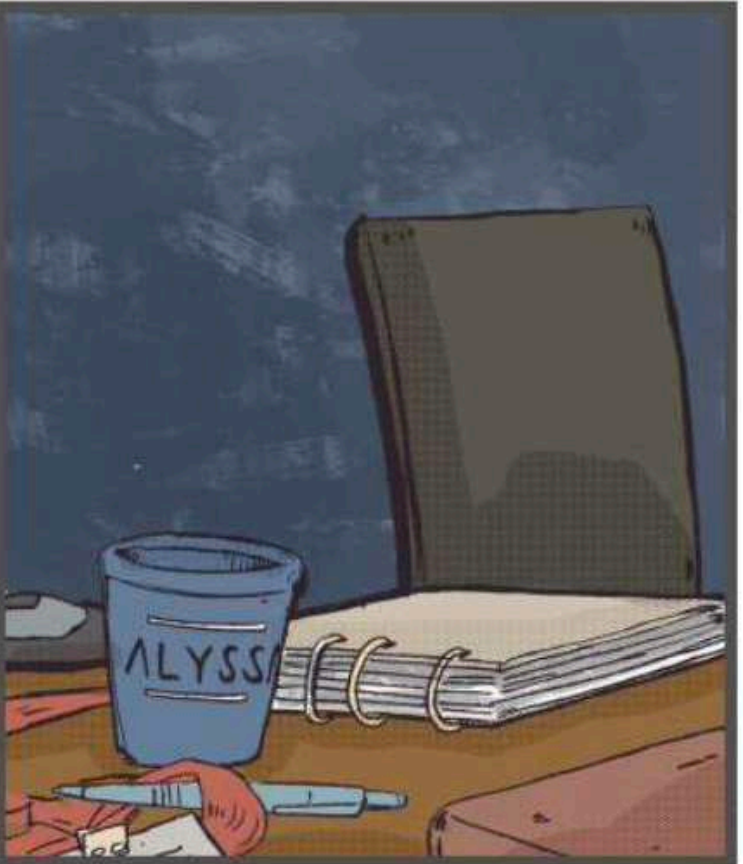
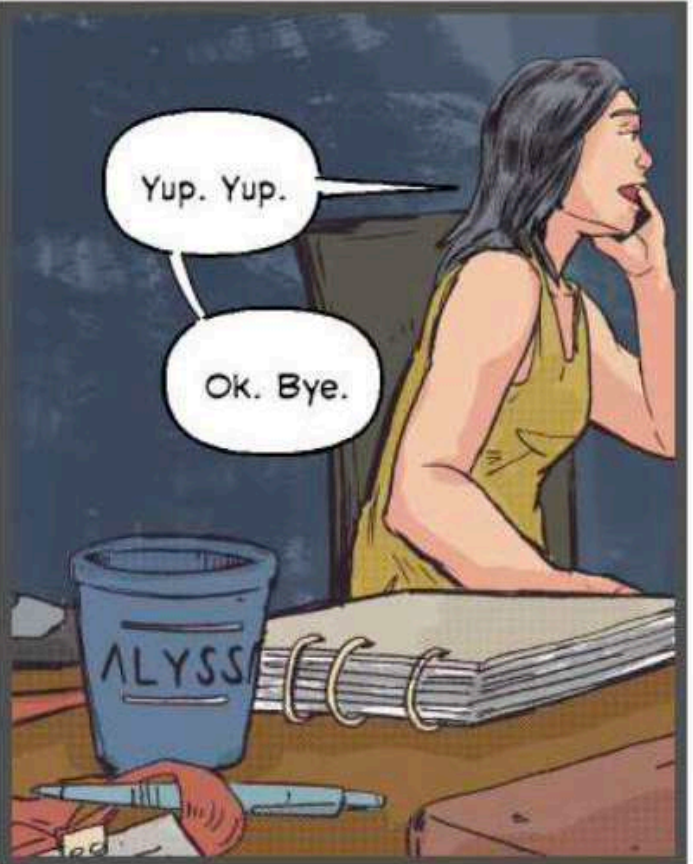
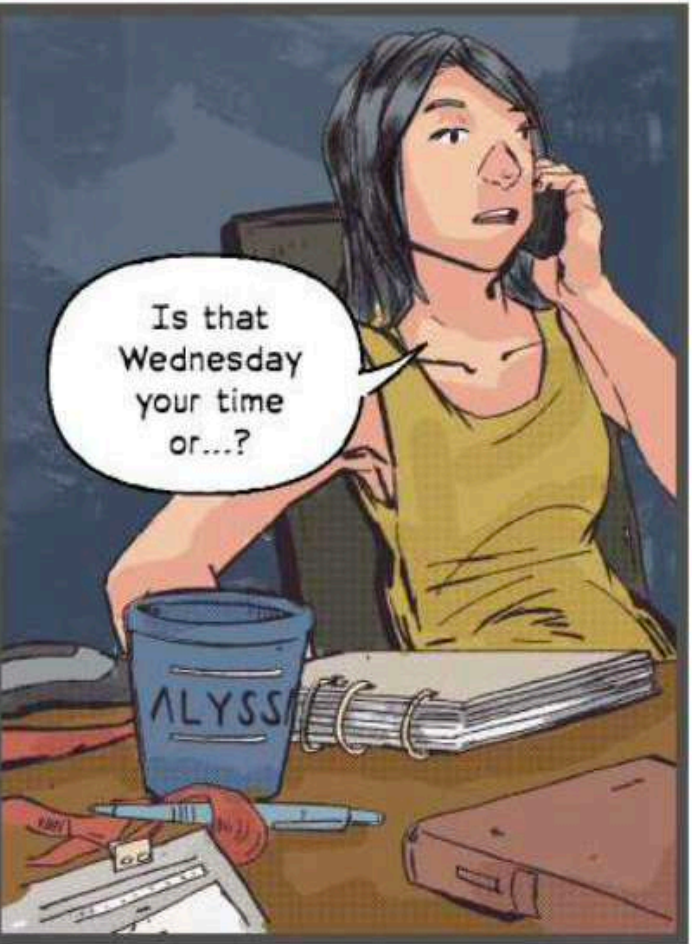
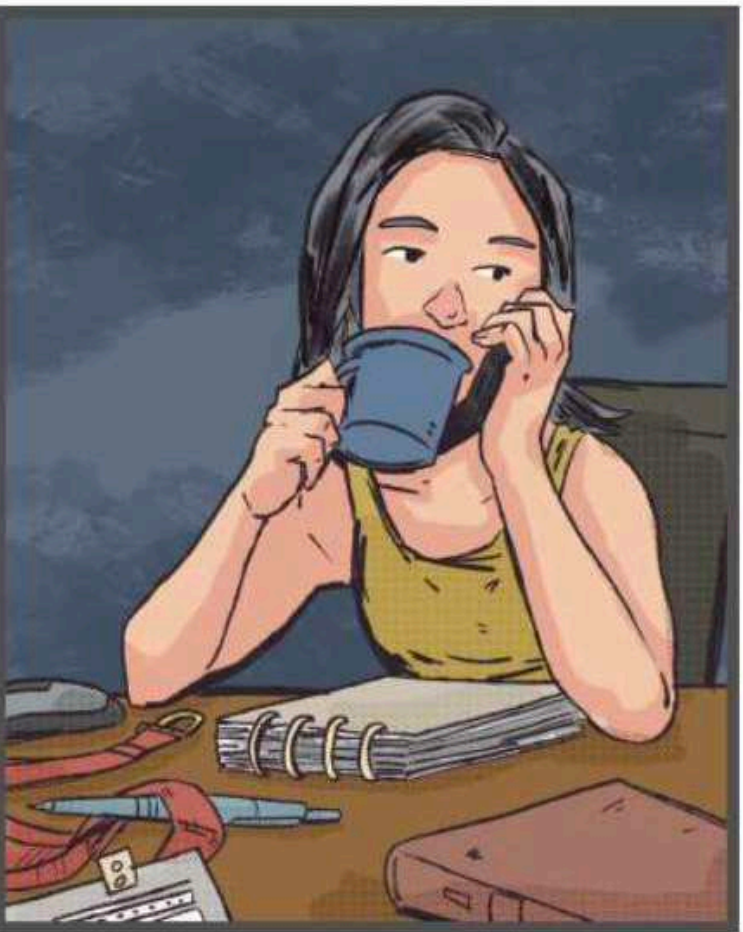
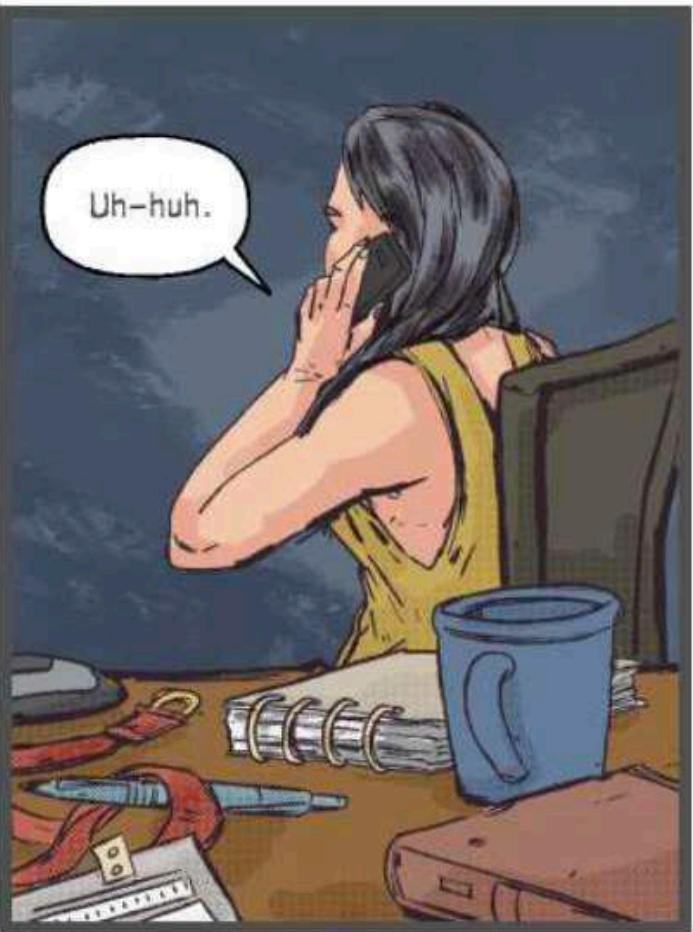
SEATMATE

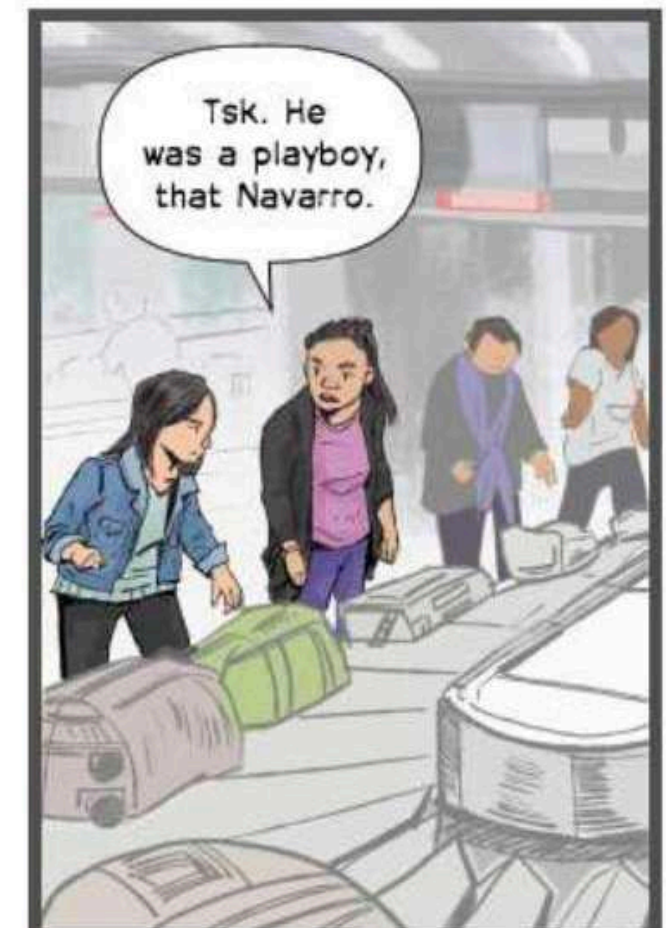
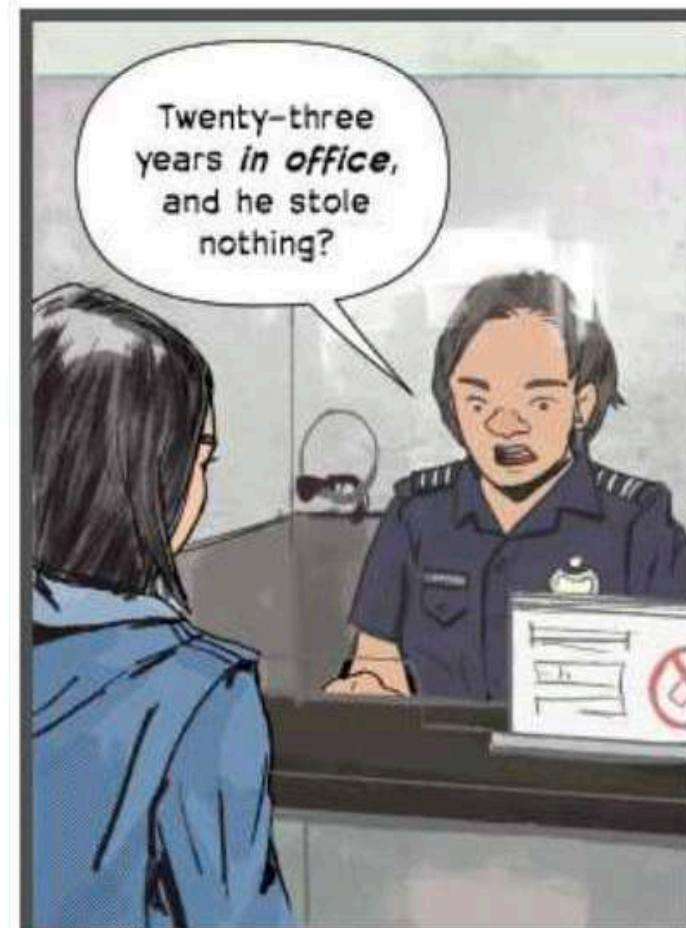
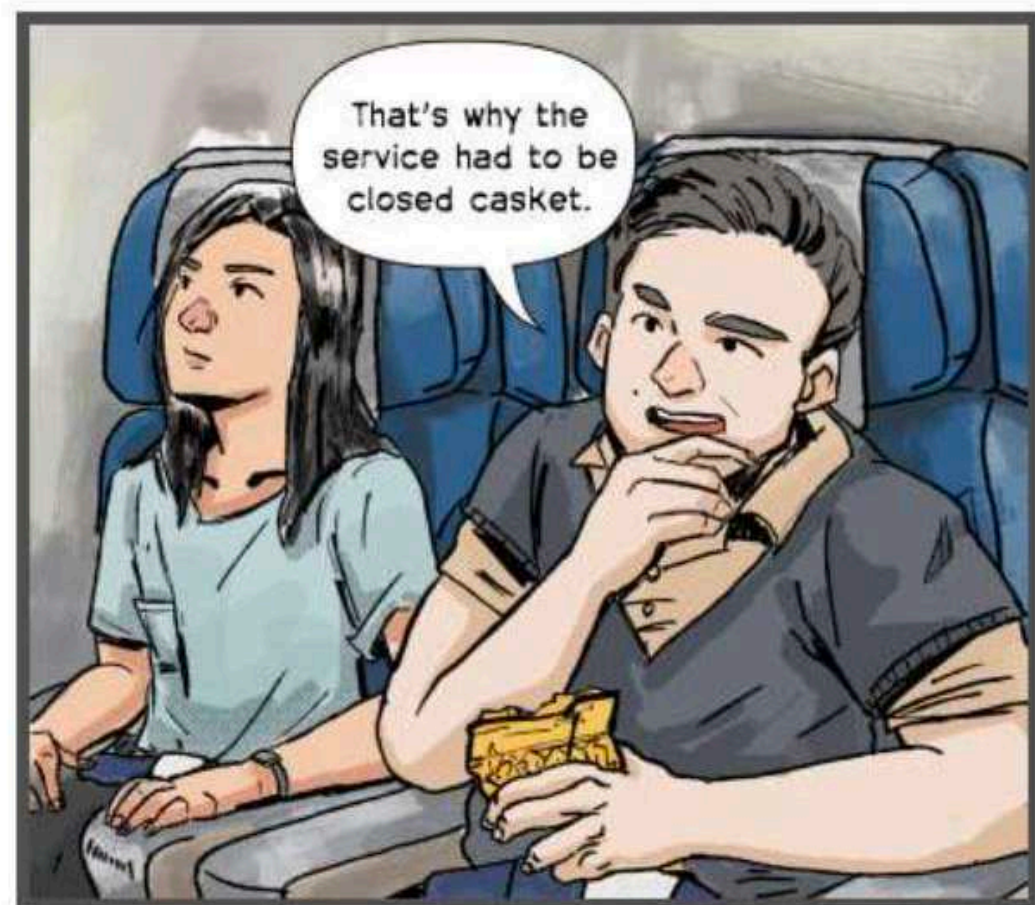
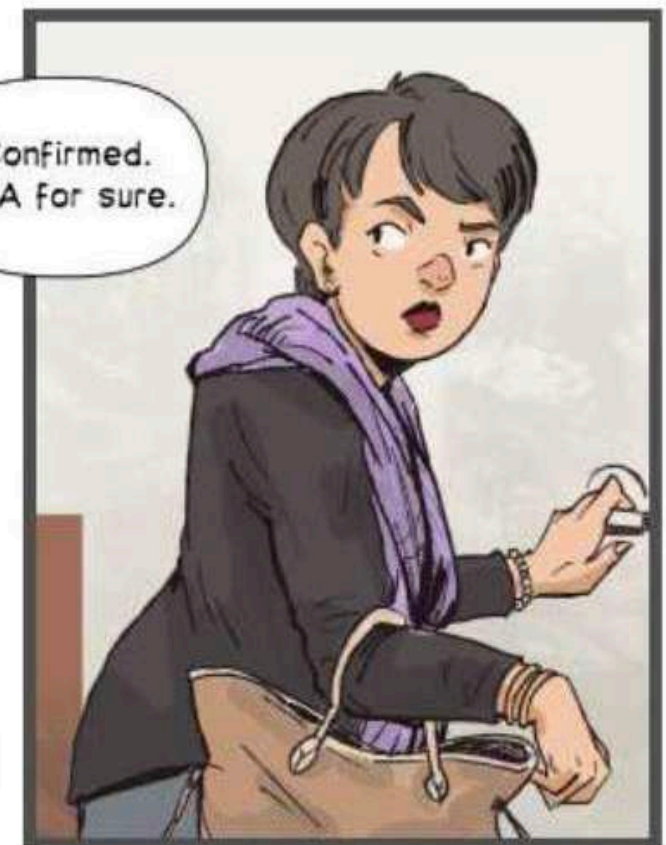
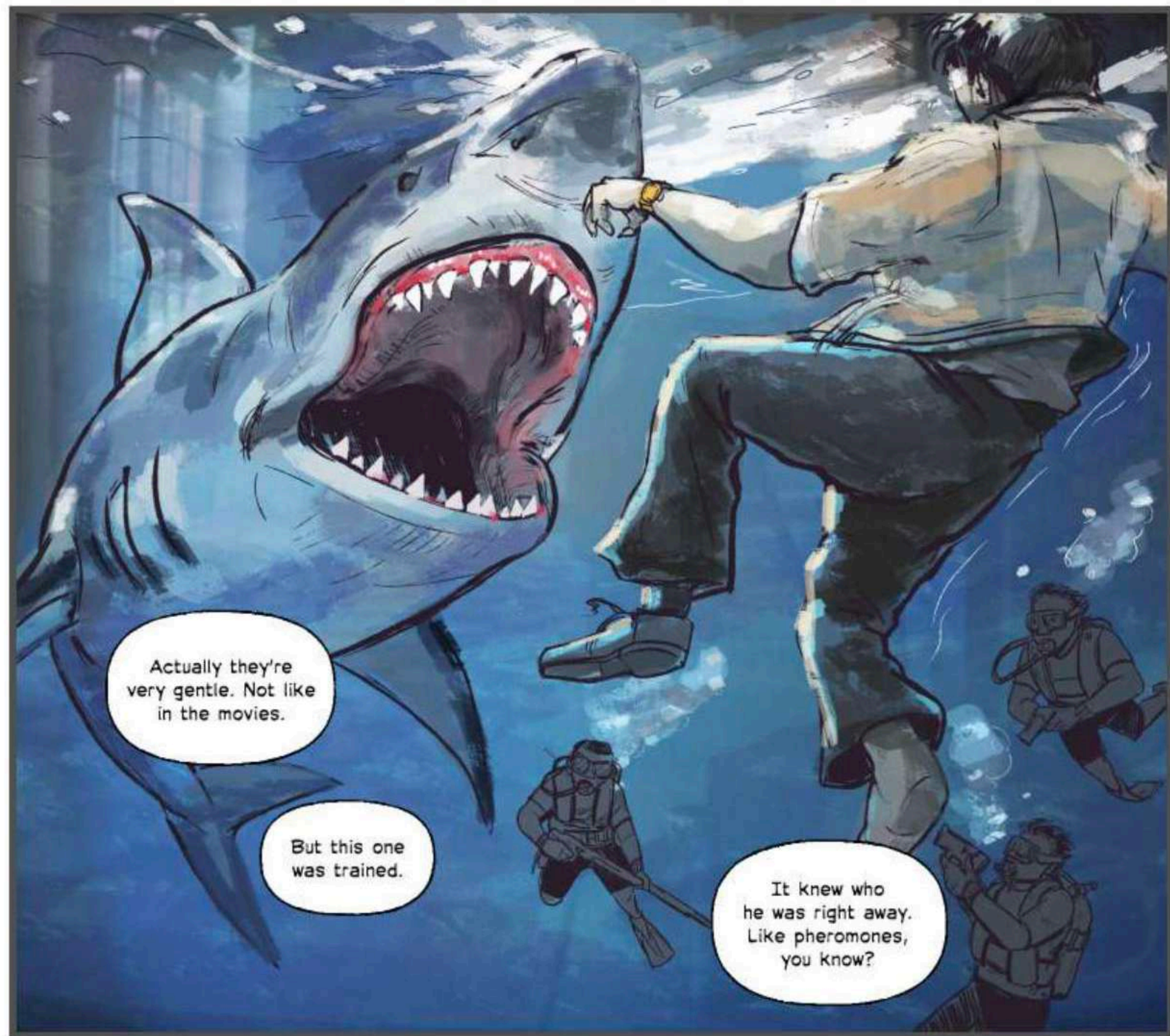
That's why the body was never found.

PANEL 3

SEATMATE

Peanuts?





Questions!