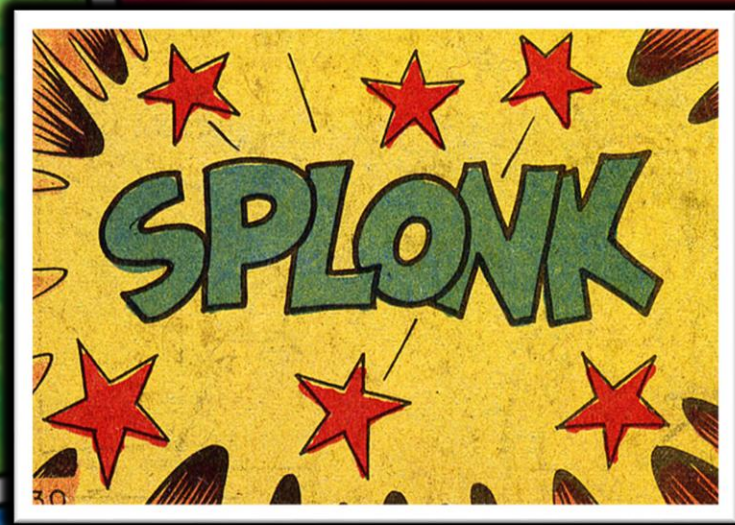


THE ANATOMY OF A COMIC BOOK



OBJECTIVES

- **UNDERSTAND THE KEY "PIECES" (OR ANATOMY) OF A COMIC**
- **PREPARE TO USE THOSE TERMS TO MAKE OUR OWN COMICS / PANELS**
- **IDENTIFY KEY TOOLS USED IN A COMIC PANEL, AND WHAT EACH MEANS**
- **TERMS:**
 - **PANEL**
 - **WORD BALLOON / CAPTION**

WHAT ARE THE PARTS OF A COMIC?

TURN TO SOMEONE ELSE NEAR YOU AND DISCUSS

- PREPARE TO SHARE THEIR ANSWERS

DID WE GET....?

- ***COVERS***
- ***PAGES***
- ***PANELS***
- ***DIALOGUE***
- ***NARRATION***

- ***CHARACTERS***
- ***PROPS***
- ***BACKGROUND***
- ***STORY***

HOW'S TRIX?

WORTH SHOPPING
AROUND FOR...

TRIX ...THE CORN CEREAL WITH...



THE TANGY TASTE OF NATURAL FRUIT!




FRUIT COLORS, TOO!



AND AS WE ALL KNOW...



A close-up of Thor's face, looking slightly to the right with a serious expression. He has long blonde hair and is wearing his white winged helmet. He is holding a pink ice cream bar with a wooden stick in his right hand. The background is a bright blue sky.

I HAVE FEASTED ON THE
NECTARS OF WILD FRUIT IN
THE LAND OF THE NORNS.

I HAVE DINED IN THE
EXALTED HALLS OF THE
GODLY REALMS.

Thor is shown from the chest up, looking down at a pink ice cream bar he is holding. He is wearing his white winged helmet and a red cape. In the background, a crowd of people is gathered. A man in a white shirt and glasses is looking at Thor. A man in a brown jacket is holding a camera and taking a picture of Thor. A woman in a purple jacket is also looking at Thor. A street sign with the number 'E 52' is visible in the background.

THIS DAY, I AM
OFFERED A
CREAMSICLE.

I THOUGHT I WAS BIG STUFF! NOW
I'M LONESOME AND IN LOVE AND
NOBODY CARES!

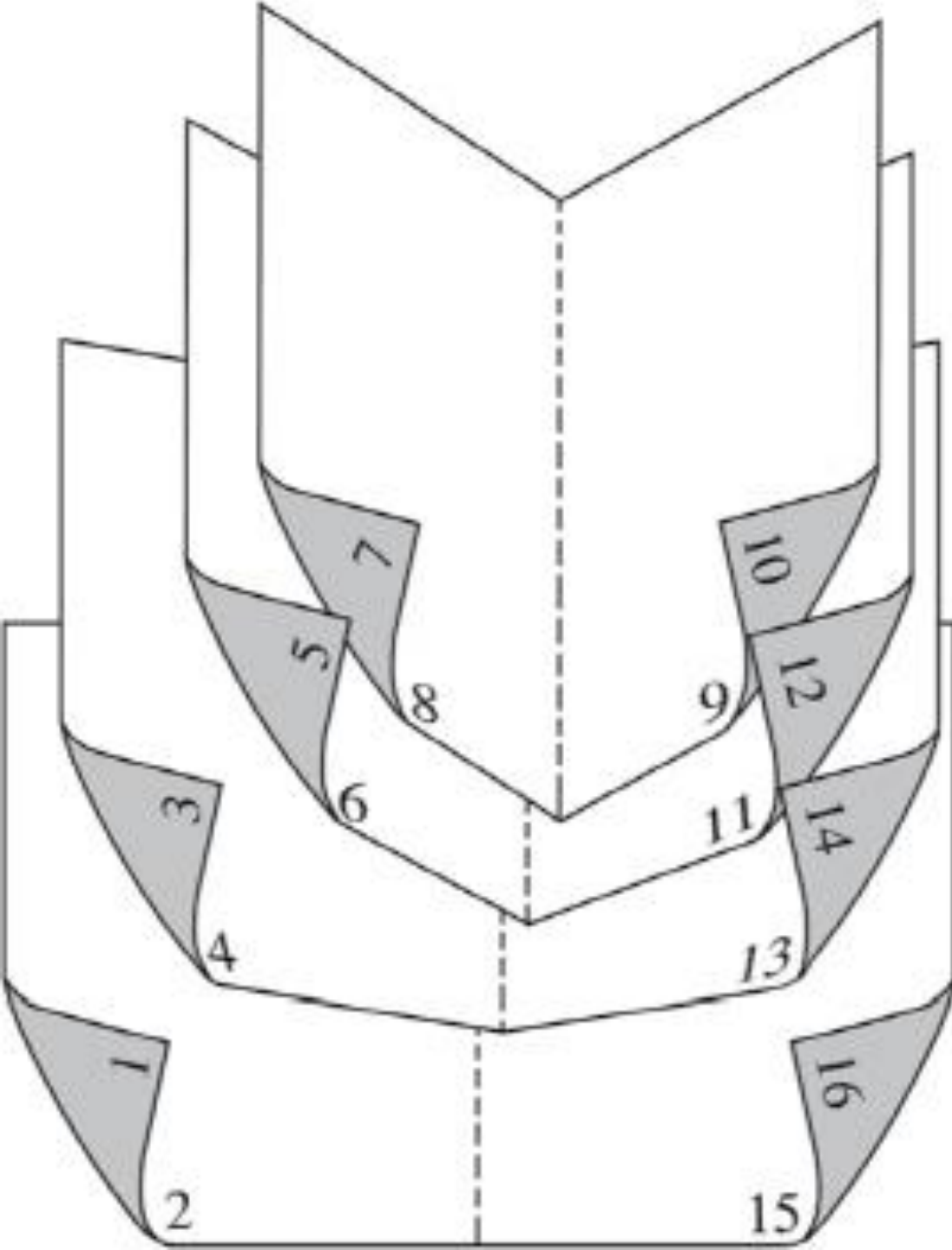


WHAT'S THE GOOD OF BEING
A **SUPERGIRL** HELPING
EVERYONE IF I CAN'T
EVEN GET A **DATE**!



PAGES

- ***A PAGE IN A COMIC BOOK IS A LOT MORE RESTRICTIVE THAN MOST OTHER BOOKS. IN A NOVEL, YOU CAN JUST KEEP WRITING AND LET ALL THE PAGES RUN OVER ONTO THE NEXT PAGE, AND WHEN YOU GET TO THE END OF A CHAPTER, YOU CAN JUST LEAVE SOME WHITE SPACE AND JUMP TO THE NEXT PAGE TO KICK OFF THE NEXT CHAPTER.***
- ***IN A COMIC, YOUR STORY WILL WIND UP BEING BROKEN DOWN BY PAGES THAT WILL CONTAIN SPECIFIC PANELS, DIALOGUE, CHARACTERS, ETC.***



***HOW PAGES ARE
COLLECTED INTO A
COMIC BOOK: PAGE 1
IS THE FRONT COVER
AND THE LAST PAGE IS
THE BACK COVER,
USUALLY RESERVED
FOR AN AD.***

THERE ISN'T A CRUEL OR MEAN
STREAK IN MY BODY AND I'LL
CLOBBER ANYONE WHO SAYS
THERE IS!

SLAP!



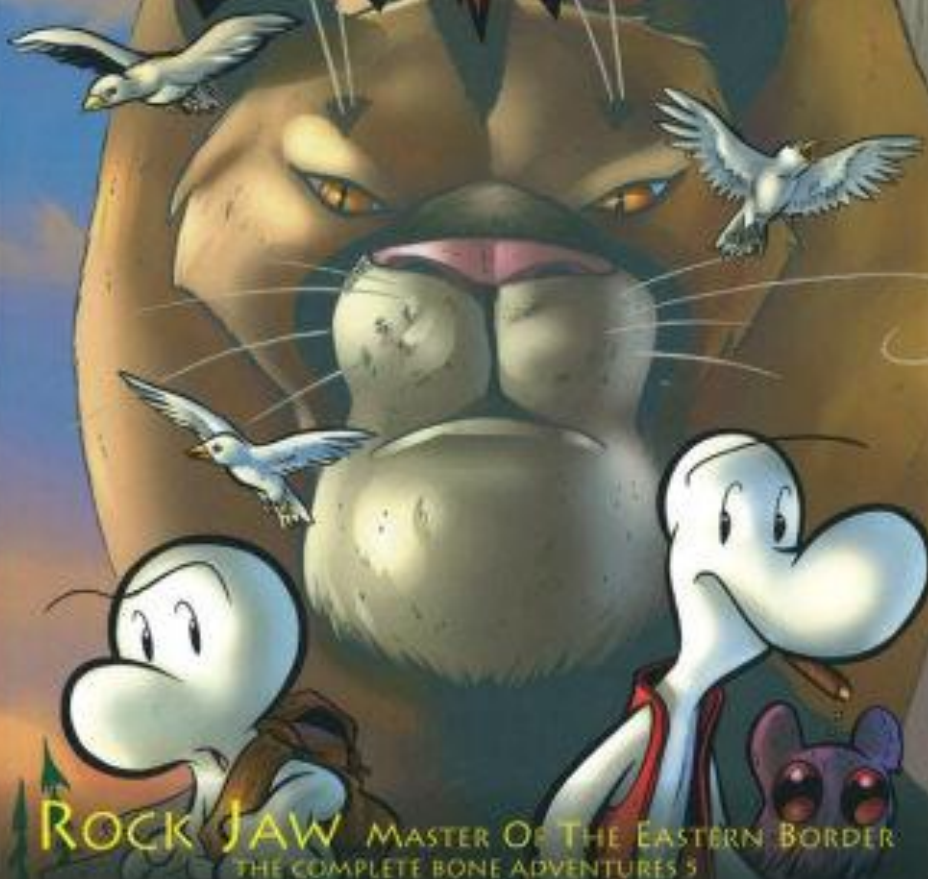


COVERS

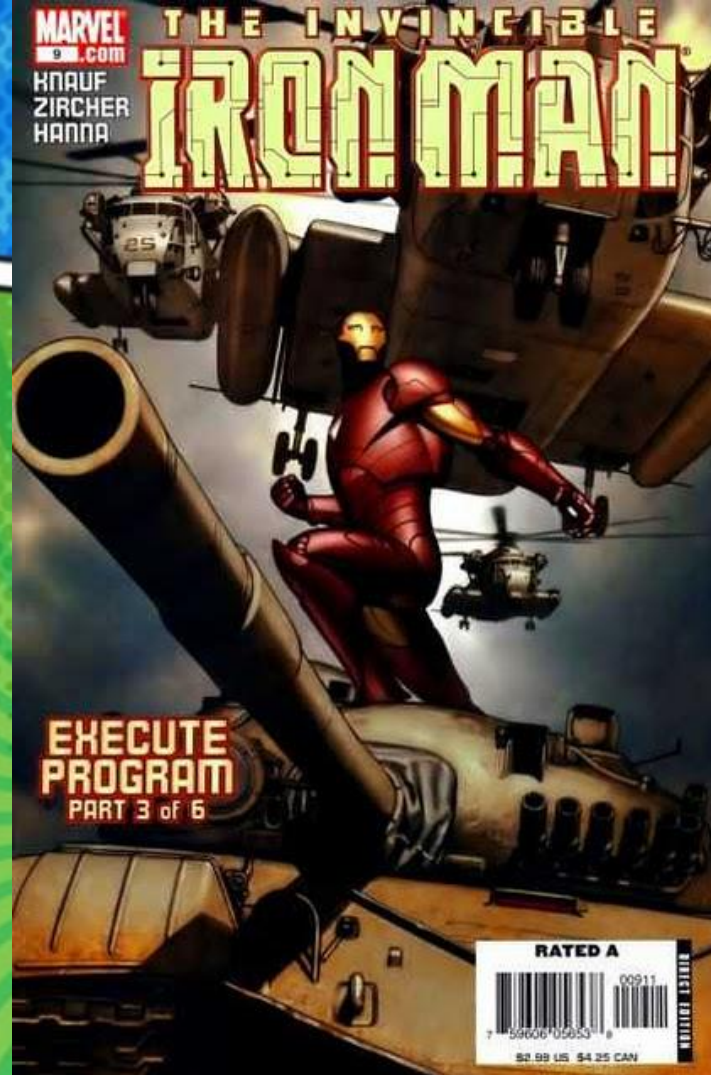
**COMIC BOOK
COVERS CREATE
INTEREST (AND
URGENCY) WHILE
INCLUDING
ESSENTIALS SUCH AS
THE UPC SYMBOL**

JEFF SMITH

BONE



ROCK JAW MASTER OF THE EASTERN BORDER
THE COMPLETE BONE ADVENTURES 3



ELITE LAGG - WIELDER OF THE COMING POWER
STRINGS. - LAGG WHEN BLASTED TO AN
EMERGENCY BY THE MIGHTY POWER SHARPSHOOTS.
HOWEVER, IN RELY TO THE ORIGIN, SHE HAS
CHANGED THE ORIGIN OF AN EVIL (CAUTION) AFTER
THE PHYSICAL POWER TO RENDER HER TOTALLY

POWERLESS

ROBBING YOU OF YOUR
ABILITY TO FLY IS THE
BEGINNING, ELITE LAGG.
THE EQUALIZER HAS
ONLY BEGUN!

BOARD 1. SLUGGER.....PENCILS
BOARD 2. SLUGGER.....INK
BOARD 3. SLUGGER.....SCRIPT
BOARD 4. SLUGGER.....LETTERS
BOARD 5. SLUGGER.....COLORS
BOARD 6. SLUGGER.....EDITOR

**THE 2ND OR 3RD
PAGE:
THE "SPLASH PAGE"
IS **MUCH** LIKE A
MOVIE'S OPENING
CREDITS.**

THE FABULOUS F.F. MUST SOLVE THE TERRIBLE RIDDLE OF...

"THIS MAN... THIS MONSTER!"



QUITE POSSIBLY,
THIS MAY BE ONE OF
THE GREATEST ILLUSTRATED
EPICS YET PRODUCED
BY...
STAN LEE
WRITER
JACK KIRBY
PENCILLER
JOE SINNOTT
INKER
ARTIE SIMEK
LETTERER

"Call me Shang-Chi, as my father did, when he raised me and molded my mind and my body in the vacuum of his Honan, China retreat. I learned many things from my father: That my name means 'The Rising and Advancing of a Spirit,' that my body could be forged into a living weapon through the discipline of kung fu, and that it might be used for the murder of a man called Dr. Petrie.

"Since then, I have learned that my father is Dr. Fu Manchu the most insidiously evil man on earth... and that to honor him would bring nothing but dishonor to the spirit of my name."

Stan Lee PRESENTS: MASTER OF KUNG FU!

DOUG MOENCH
writer

PAUL GULACY
artist

TOM ORZECOWSKI
letterer
JANICE COHEN
colorist

LEN WEIN
editor



THE CRYSTAL CONNECTION

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THE LAST PAGE

- ***IT IS ALSO TRADITIONAL TO END THE COMIC WITH A FULL-PAGE PANEL. IN THE SAME WAY A SPLASH PANEL HOOKS THE READER INTO THE STORY, THE LAST PAGE SHOULD ENTICE THE READER TO BUY THE NEXT ISSUE. THERE IS USUALLY A PLACE RESERVED AT THE BOTTOM FOR A HORIZONTAL TEASER FOR THE NEXT ISSUE.***

PANELS

PANELS ARE YOUR WINDOWS INTO THE COMIC STORY. THEY ARE A CAPTURED MOMENT IN TIME CTO GIVE YOU AN IDEA OF WHAT'S GOING ON. A PANEL COULD BE REALLY SMALL, IT COULD TAKE UP MOST OF A PAGE, IT COULD TAKE UP A FULL PAGE, OR EVEN SPAN TWO PAGES. ALL OF THE INFORMATION FOR YOUR COMIC STORY WILL GENERALLY BE ARRANGED WITHIN SOME TYPE OF A PANELS.

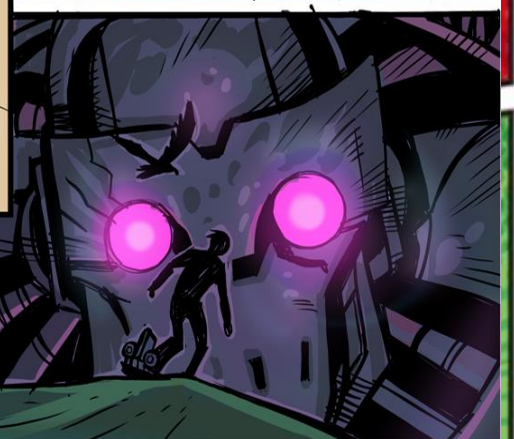
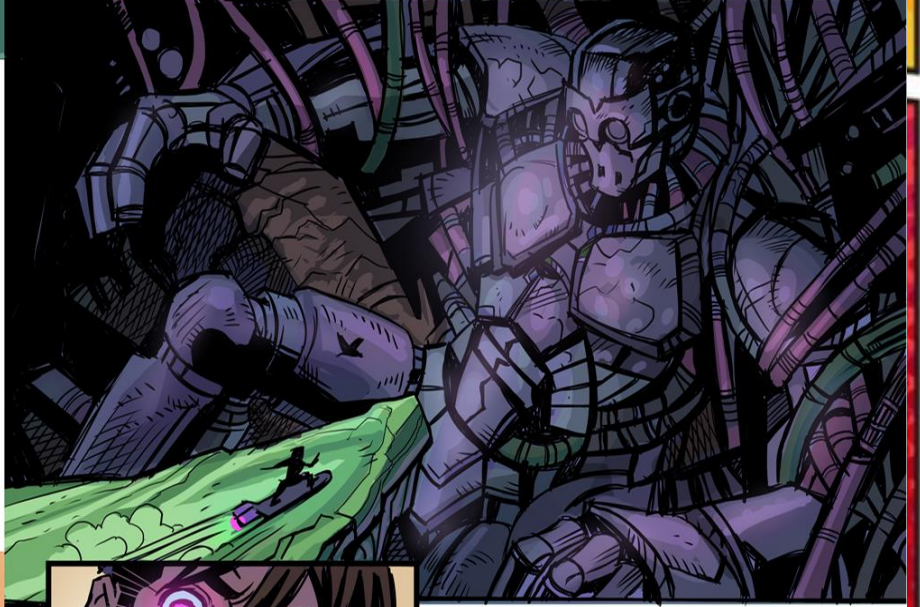


TYPES OF PANELS

- **HORIZONTAL - A PANEL THAT IS WIDER THAN IT IS TALL.**
- **VERTICAL - A PANEL THAT IS TALLER THAN IT IS WIDE.**
- **FLASHBACK - PANELS THAT REPRESENT A SCENE FROM THE PAST...BASICALLY, A REPLAY. FLASHBACK PANELS CAN BE REPRESENTED IN DIFFERENT WAYS, BUT SOME COMMON TECHNIQUES ARE TO USE COLOR TO "FADE" THE PANEL OR TO WASH THE CONTENTS OF A PANEL WITH A SPECIFIC COLOR TO SET IT OFF FROM THE NORMAL PANELS).**

TYPES OF PANELS

- **THOUGHT** - THIS IS A PANEL WITH A CLOUD-LIKE BORDER THAT'S USED TO CONVEY THE CONTENTS OF THAT PANEL AS A THOUGHT FROM A CHARACTER.
- **OPEN** - A PANEL WITH NO DISTINCT BORDER. THIS GIVES THE PANEL A FEELING OF SPACE AND OPENNESS.
- **JAGGED** - A PANEL WITH JAGGED LINES FOR ITS BORDER. OFTEN USED TO REPRESENT SOMETHING EXPLOSIVE OR VOLATILE.



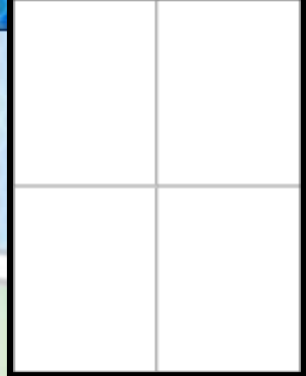


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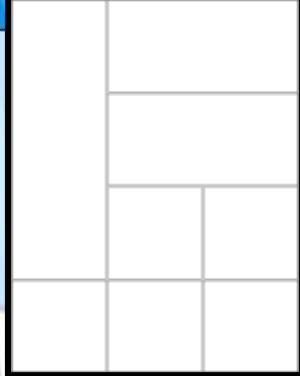


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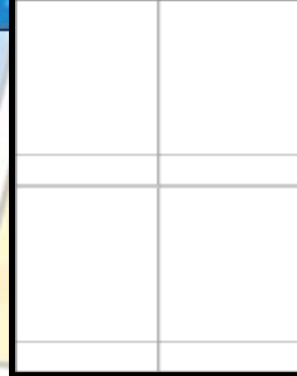




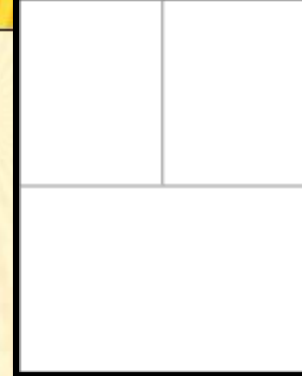
A



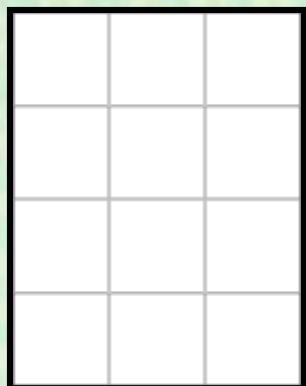
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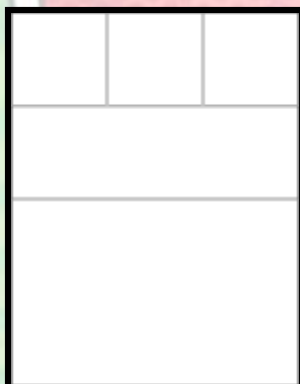
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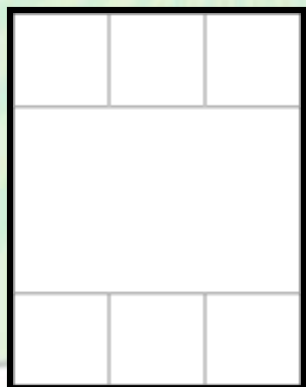
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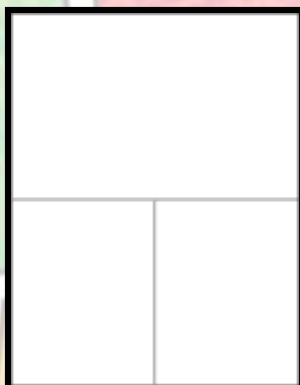
E



F



G



H

WHICH ONE?

☐ **SQUARES**

☐ **BIG SQUARES**

☐ **BIG SQUARES WITH STORY LINE**

☐ **BIG SQUARES BIG START**

☐ **BIG SQUARES BIG ENDING**

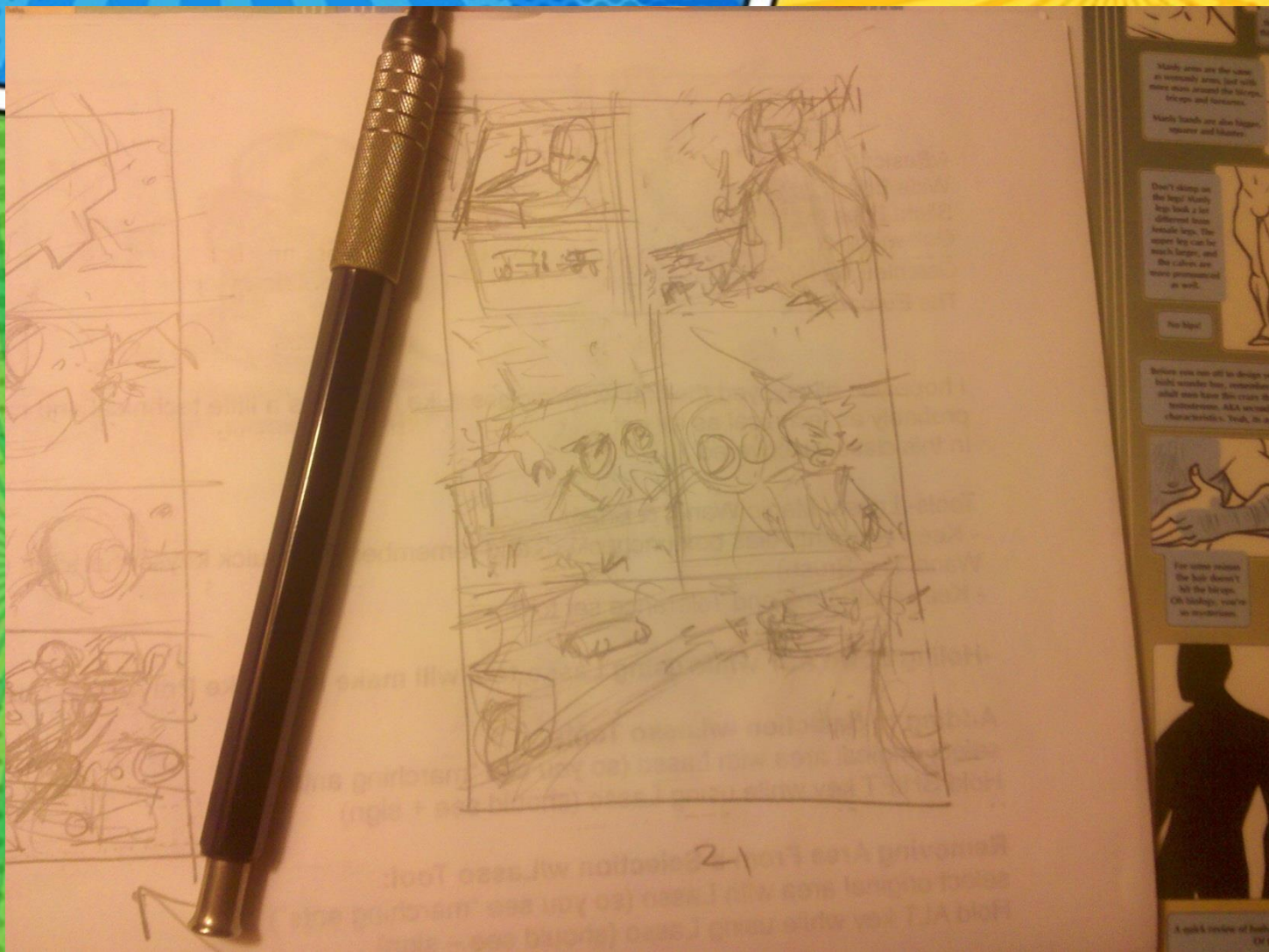
☐ **BIG BEGINNING**

☐ **BIG MIDDLE**

☐ **BIG ENDING [LEADING TO]**

☐ **BIG ENDING**

☐ **4 ROWS**



Sturdy arms are the cause
of muscular arms, but with
more mass around the biceps,
triceps and forearms.

Sturdy hands are also bigger,
squared and blunter.

Don't skimp on
the legs. Sturdy
legs look a lot
different from
awkward legs. The
upper leg can be
much larger, and
the calves are
more pronounced
as well.

Two types

Before you run off to design
build remember this, remember
adult men have this crazy
instinctness. Add second
characteristic. Yeah, it's



For some reason
the hair doesn't
hit the biceps.
Oh biology, you're
so mysterious.



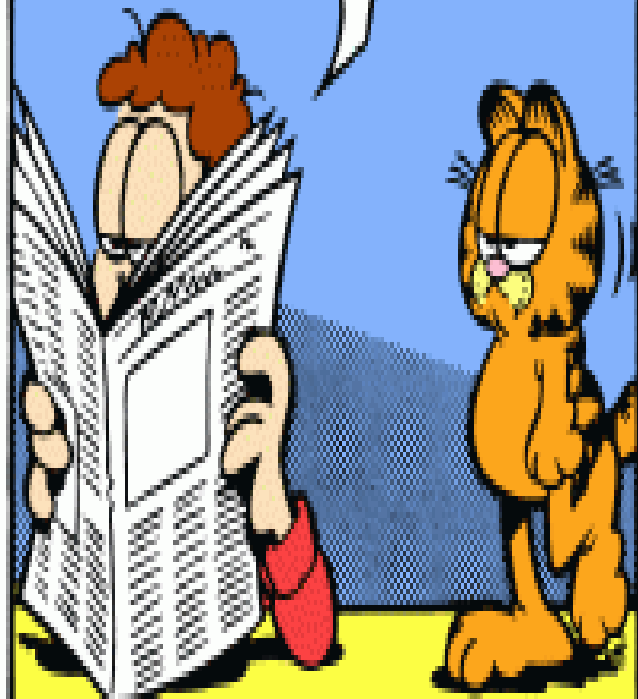
A quick review of body
types



WORD BALLOONS

- **• OVAL BALLOON-LIKE OBJECTS FLOATING AROUND THE PAGE THAT CONTAIN SPOKEN DIALOGUE (AND OCCASIONALLY THOUGHTS) FROM CHARACTERS OR PROPS. IT CONSISTS OF TWO PARTS--THE BALLOON HOLDS THE DIALOGUE AND THE TAIL POINTS TO THE CHARACTER OR OBJECTS SPEAKING.**

THERE'S A REAL INFORMATION
EXPLOSION GOING ON, GARFIELD



SO MANY NEW THINGS
TO LEARN !



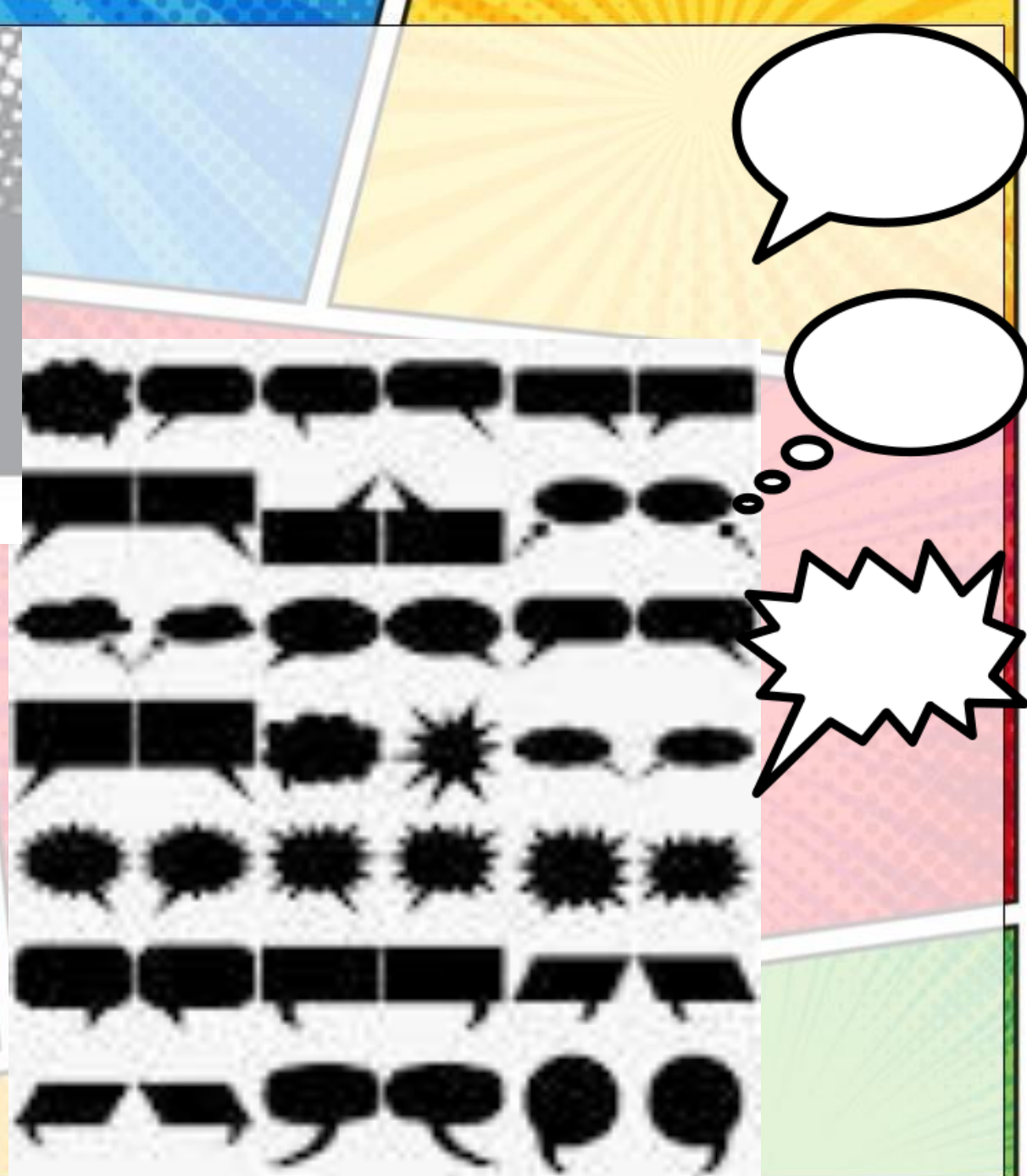
YOU NO DOUBT ARE REFERRING
TO THE FACT THAT THE PIZZA
DELIVERY PLACE HAS A
NEW PHONE NUMBER?



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TYPES OF WORD BALLOONS

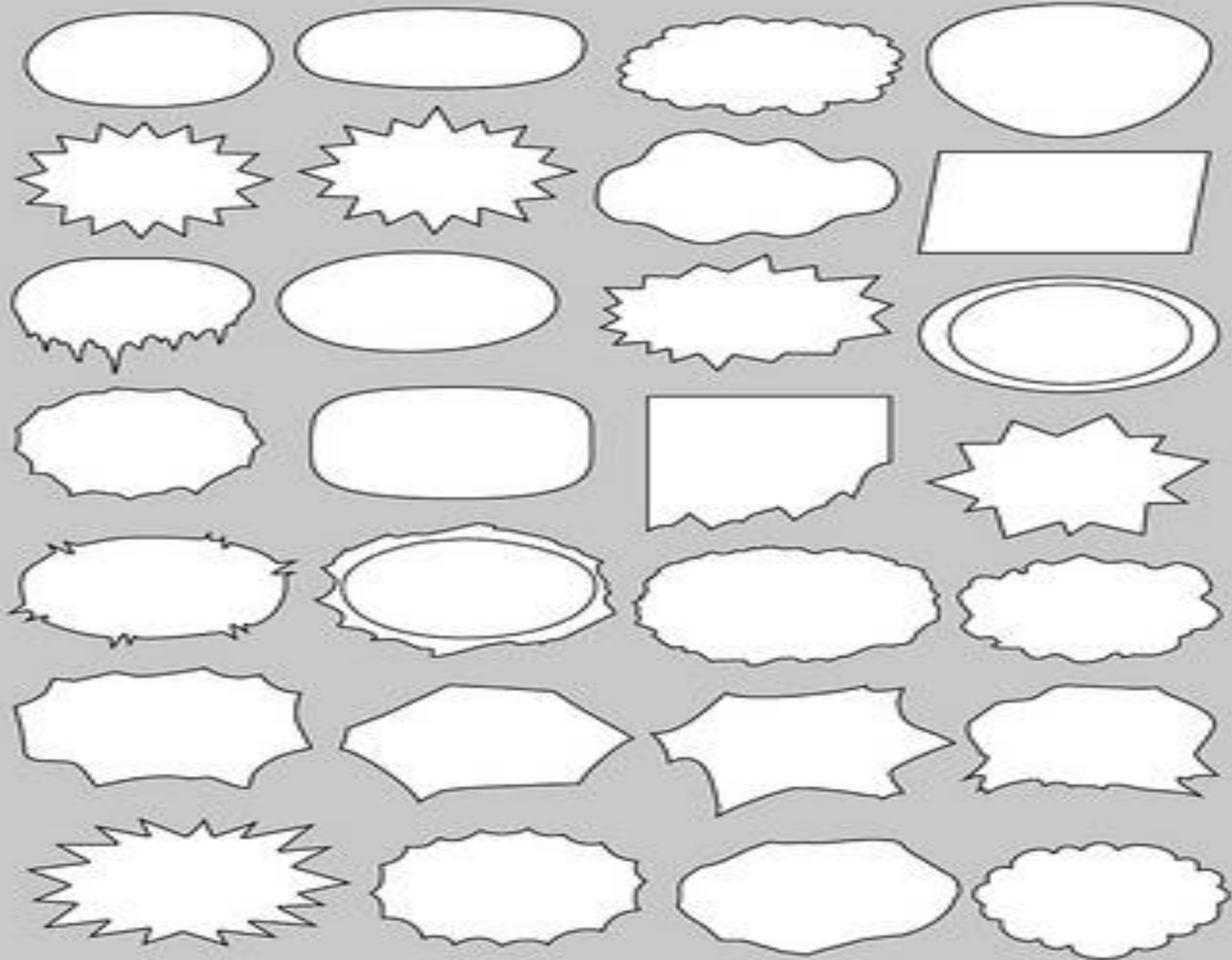
- **THOUGHT** - A BALLOON WITH A CLOUD-LIKE OUTLINE TO IT THAT'S USED TO REPRESENT A CHARACTER'S THOUGHTS.
- **WHISPER** - USUALLY REPRESENTED BY A BALLOON WITH A DASHED OUTLINE TO IT.
- **BURST** - ONE TYPE IS FOR LOUD DIALOGUE (LIKE A SHOUT) AND IS USUALLY REPRESENTED BY OUTLINING THE BALLOON WITH JAGGED EDGES (LIKE A JAGGED PANEL). IT CAN ALSO REPRESENT A BALLOON WHOSE TAIL LOOKS LIKE IT "BURSTS" THROUGH AN OBJECT. THIS IS USED WITH DIALOGUE THAT IS SPOKEN THROUGH AN OBJECT (EXAMPLES: CHARACTER TALKING ON THE OTHER SIDE OF A CLOSED DOOR, CHARACTER SPEAKING FROM INSIDE A LOCKED TRUNK).

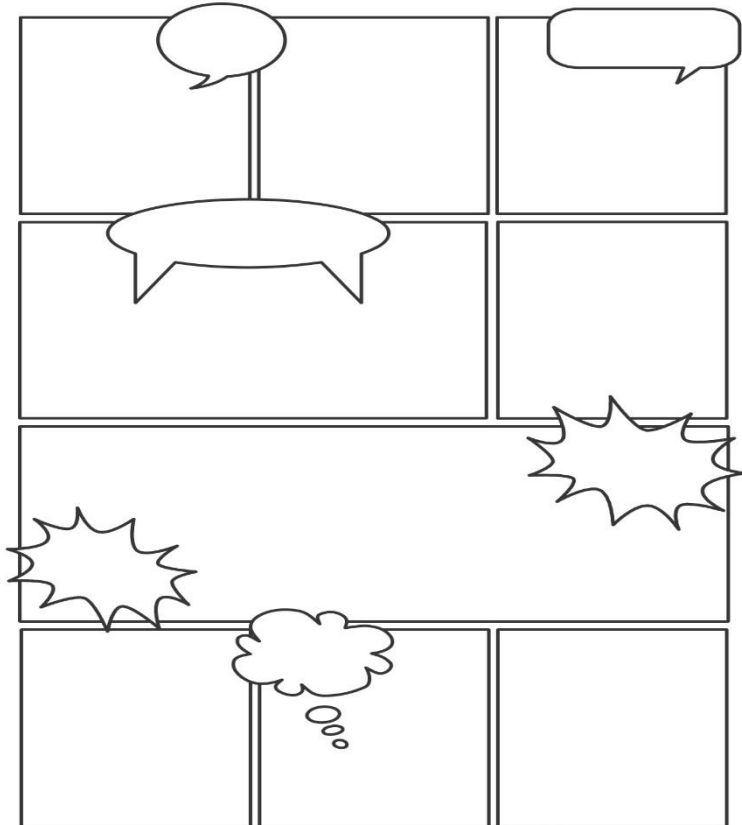
TYPES OF WORD BALLOONS

- **ELECTRIC** - A BALLOON THAT REPRESENTS SOUND FROM A RADIO OR TELEVISION (OR COMMUNICATION FROM ELECTRONIC DEVICES IN GENERAL). USUALLY REPRESENTED WITH A LIGHTNING BOLT FOR A TAIL (AND MOST OF THE TIME, IT USES MORE OF A RECTANGULAR BALLOON TO GIVE IT MORE OF A TECHIE FEEL).
- **WAVY** - A BALLOON THAT REPRESENTS DIALOGUE FROM A CHARACTER IN A WEAKENED OR SICKLY STATE. IT COULD JUST BE THE TAIL REPRESENTED BY WAVY LINES, OR THE OUTLINE OF THE BALLOON COULD BE MADE WAVY TO EXPRESS AN EVEN WORSE CONDITION FOR THE CHARACTER.

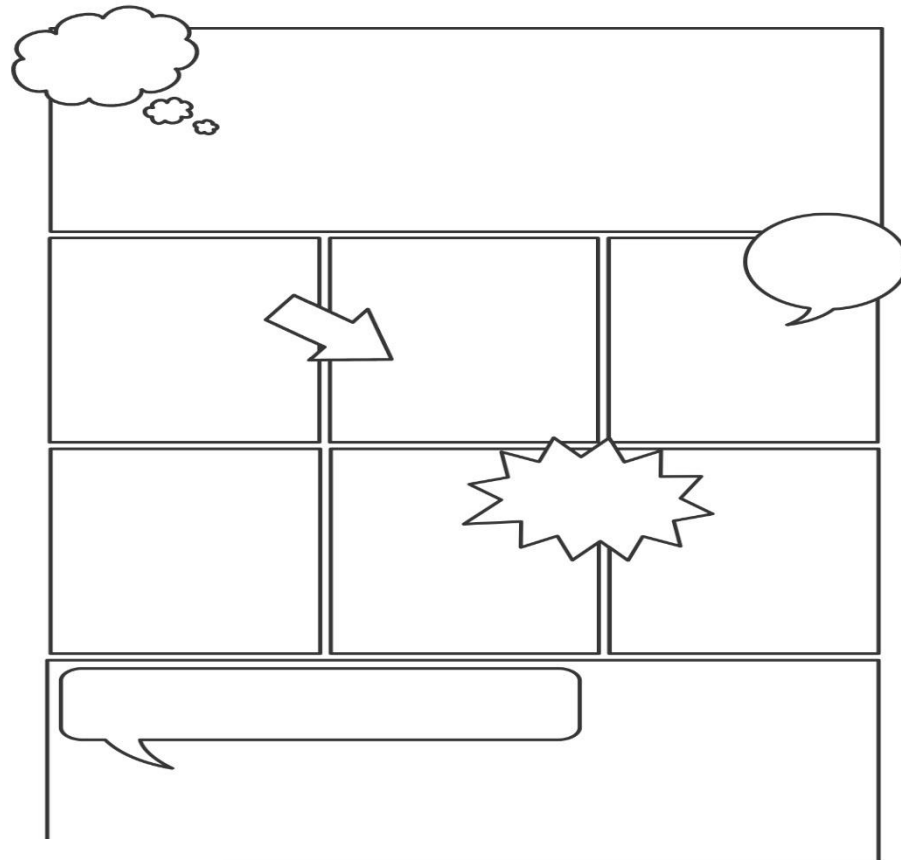
TYPES OF WORD BALLOONS

- **CONNECTED** - **TWO OR MORE BALLOONS FROM A SINGLE CHARACTER IN A PANEL THAT ARE CONNECTED VIA A TAIL. USED TO HELP EMPHASIZE A SMALL PAUSE IN THE DIALOGUE FROM THAT CHARACTER.**
- **NOT CONNECTED** - **TWO OR MORE BALLOONS FROM A SINGLE CHARACTER IN A PANEL THAT ARE NOT CONNECTED TO EACH OTHER (EACH HAS THEIR OWN SEPARATE TAILS). OFTEN USED TO EMPHASIZE A CHANGE IN SUBJECT BY THE CHARACTER.**





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THE SQUIRREL CAGE

11. Groucho Marx



TWO, PLEASE.

NOW PLAYING
DAY



CAPTIONS

- ***CAPTIONS ARE THE (MOSTLY) RECTANGULAR BOXES THAT CONTAIN NARRATION, ASSORTED DIALOGUES, AND TEXT FROM VARIOUS SOURCES LIKE COMPUTERS, NOTEBOOKS, BOOKS, AND PAPERS. THEY'RE USED IN LOTS OF DIFFERENT WAYS. FOR EXAMPLE, SOME CAPTIONS PROVIDE ADDITIONAL INFORMATION TO THE STORY, SOME RELAY A CHARACTER'S COMMENTS FROM A DIFFERENT TIME/PLACE THAN WHAT'S PICTURED IN THE PANEL, AND SOME JUST REVEAL THE CHARACTER'S THOUGHTS.***

MEANWHILE...

KA-POW!

SO, WE
MEET AGAIN,
MY DEAR
DOCTOR!*

*SEE ISSUE 212--Ed.

MEANWHILE...

MEANWHILE...

SO, WE MEET
AGAIN, MY DEAR
DOCTOR!

"SO, WE MEET
AGAIN, MY DEAR
DOCTOR!"

*SEE ISSUE 212--Ed.

<SO, WE
MEET AGAIN,
MY DEAR
DOCTOR!>*

*TRANSLATED FROM
JAPANESE.

AND, A SHORT DISTANCE AWAY...

MY FAULT--ALL MY FAULT! IF ONLY I HAD STOPPED HIM WHEN I *COULD* HAVE! BUT I *DIDN'T*--AND NOW --UNCLE BEN-- IS DEAD...

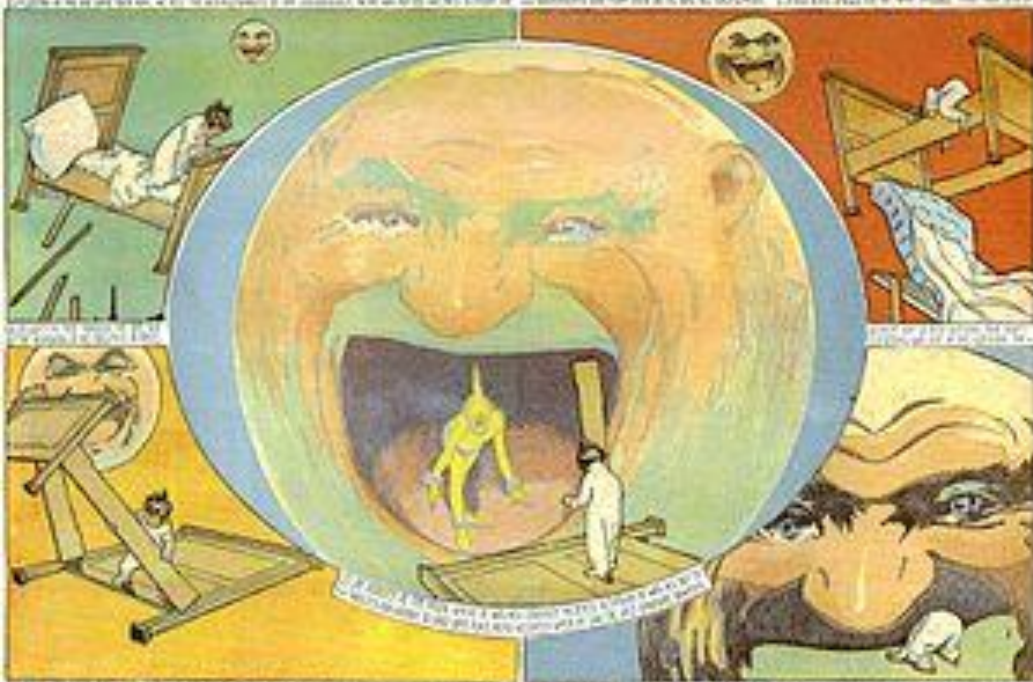
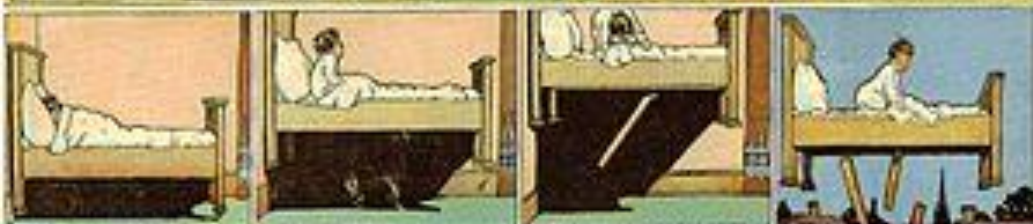


AND A LEAN, SILENT FIGURE SLOWLY FADES INTO THE GATHERING DARKNESS, AWARE AT LAST THAT IN THIS WORLD, WITH GREAT POWER THERE MUST ALSO COME --GREAT RESPONSIBILITY!



AND SO A LEGEND IS BORN AND A NEW NAME IS ADDED TO THE ROSTER OF THOSE WHO MAKE THE WORLD OF FANTASY THE MOST EXCITING REALM OF ALL!





DIALOGUE

- **DIALOGUE REFERS TO THE WORDS THAT ACTUALLY FILL THE WORD BALLOONS AND CAPTIONS...THE DIALOGUE BETWEEN CHARACTERS OR THE DIALOGUE BETWEEN THE NARRATOR AND THE READER.**
- **LOUD/YELL/SHOUT - IT'S USUALLY PORTRAYED BY USING A LARGER FONT SIZE FOR THE DIALOGUE.**
- **SOFT/QUIET - IT'S USUALLY REPRESENTED BY A SMALLER FONT SIZE.**
- **EMPHASIZED WORDS - SOME WORDS NEED EMPHASIS TO CAPTURE A SIMULATED INFLECTION FOR THE CHARACTER'S "VOICE." THESE WORDS MUST VISUALLY STAND OUT AMONGST ALL THE REST OF THE DIALOGUE, SO UNDERLINING THE DIALOGUE HELPS WITH THAT.**

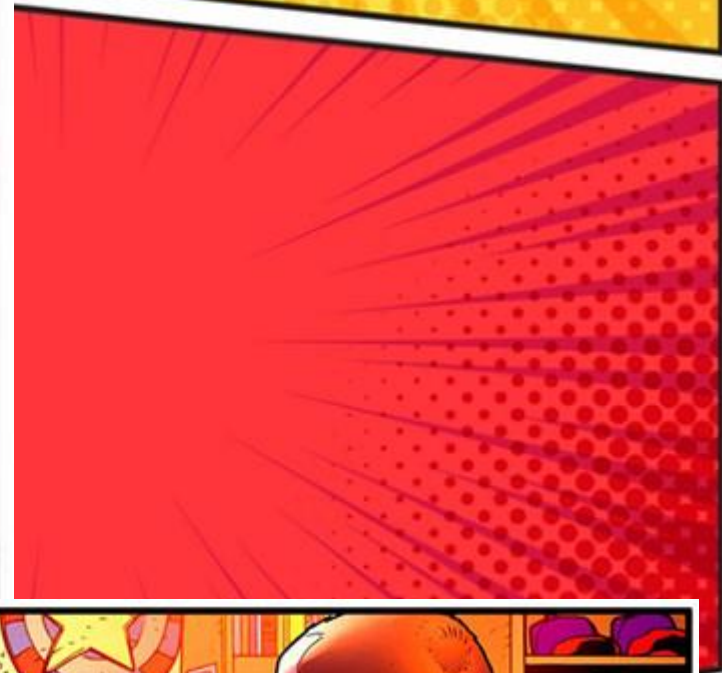


היא לא רוצה
להישלל על ידי
המפלגה.

"SHE DID
NOT WANT TO
BE TAKEN
ALIVE."

היא רוצה
להישלל על ידי
המפלגה. היא רוצה
להישלל על ידי
המפלגה.

"YOU HAVE
DONE WELL. THE
BURNING WITCH FIGHTS
TO THE DEATH. BRING
HER TO ME."



WHAT THE HECK?
DID EVERY SERIES
START OVER WITH
A NEW ISSUE
ONE? THAT
BLOWS.

WHY DO
THEY DO THAT?
IT DOESN'T HELP
SALES LONG TERM
AND THEY ALWAYS
JUST GO BACK TO
THE NUMBERING
FOR THE NEXT
ANNIVERSARY
ISSUE.

WHAT'S
THE
POINT?!

ANYTHING
FOR A QUICK
BUCK, MAN.
THESE COMPANIES
HAVE NO
INTEGRITY.

MAYBE THAT'S THE
ANSWER... MAYBE I'VE
GOT TO BECOME **MORE**
THAN A MAN... I'VE
GOT TO BECOME
A **SYMBOL!**

CRIMINALS ARE A
SUPERSTITIOUS
CONWARDLY LOT--SO
I HAVE TO WEAR A
DISGUISE THAT WILL
STRIKE **TERROR**
INTO THEIR HEARTS!

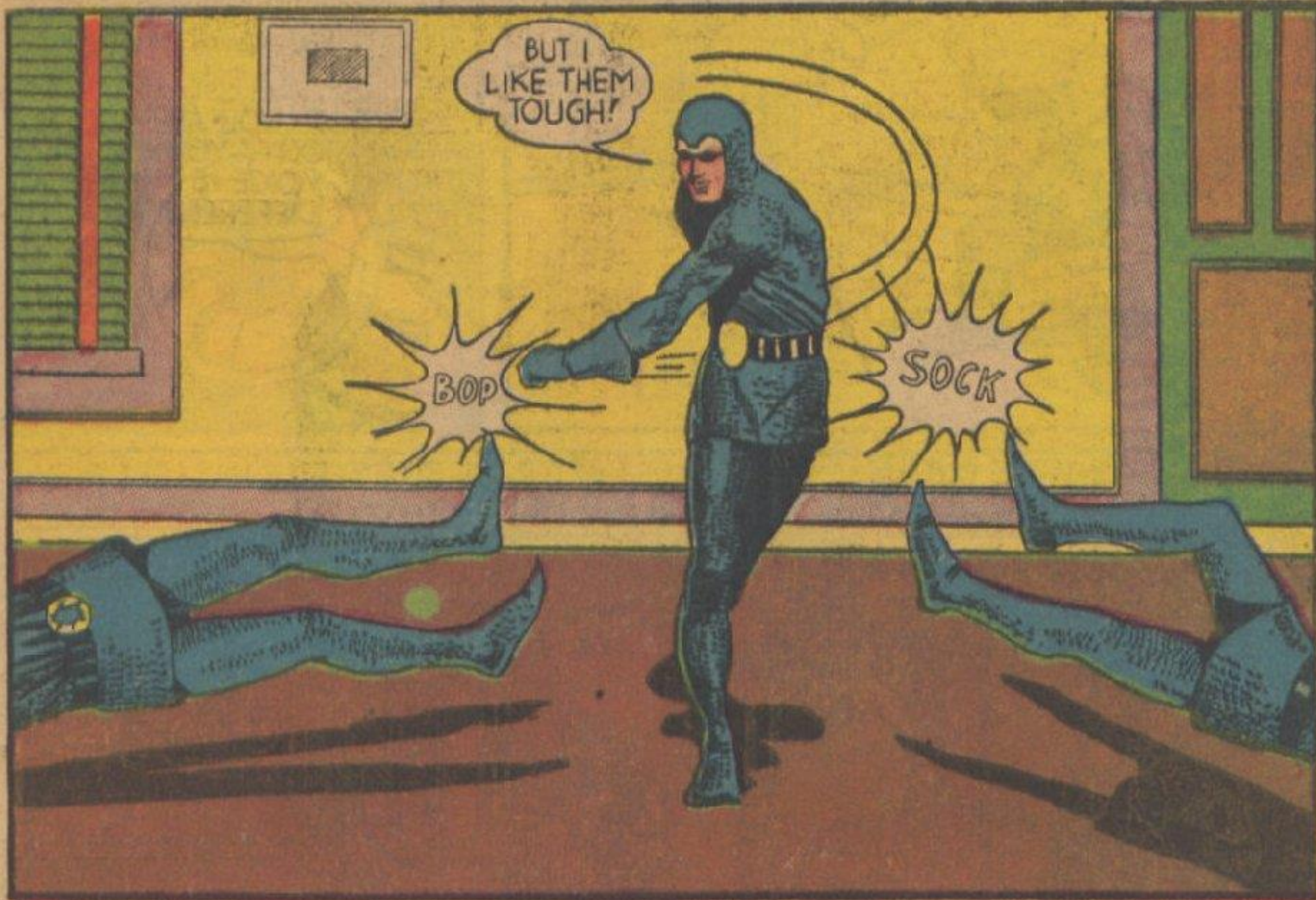
I MUST BE A
CREATURE OF
THE NIGHT, BLACK,
TERRIBLE, LIKE
A... A...



SOUND EFFECTS

- ***SOUND EFFECTS REPRESENT DIFFERENT SOUNDS THROUGHOUT THE COMIC. THEY ARE USED TO HELP GIVE A LITTLE MORE DEPTH TO THE COMIC BY GIVING VISUAL CUES FOR SOUNDS THAT COULD BE HEARD IN AN ENVIRONMENT BUT AREN'T SPOKEN.***

***WHAM, KABOOM, KRAK, CHA-THOOM, BRRRAP
BRRAP***





I PRESSED THE FIRE
CONTROL... AND
AHEAD OF ME
ROCKETS BLAZED
THROUGH THE SKY.

WHAAM!!





THIS SOFTWARE IS
TOTALLY OPTIONAL,
AND ITS ONLY
PURPOSE IS

CLICK

FWRRRRRRRRRR

BOOM



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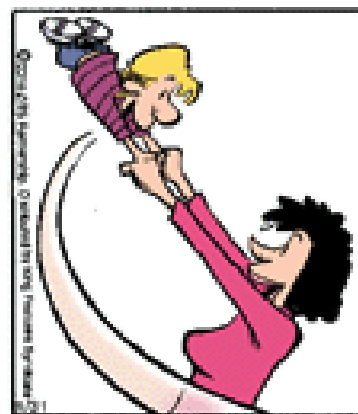
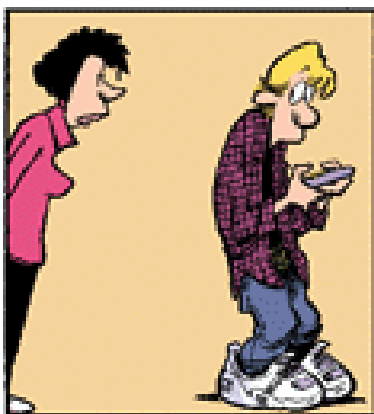


CHARACTERS

- ***CHARACTERS REPRESENT THE PEOPLE, CREATURES, AND ANIMATED OBJECTS TAKING ACTION IN THE COMIC. ACTION CAN BE SITTING, TALKING, WALKING, RUNNING, FIGHTING, ETC. CHARACTERS DO STUFF...YEP, THAT'S WHAT THEY DO.***

ZITS

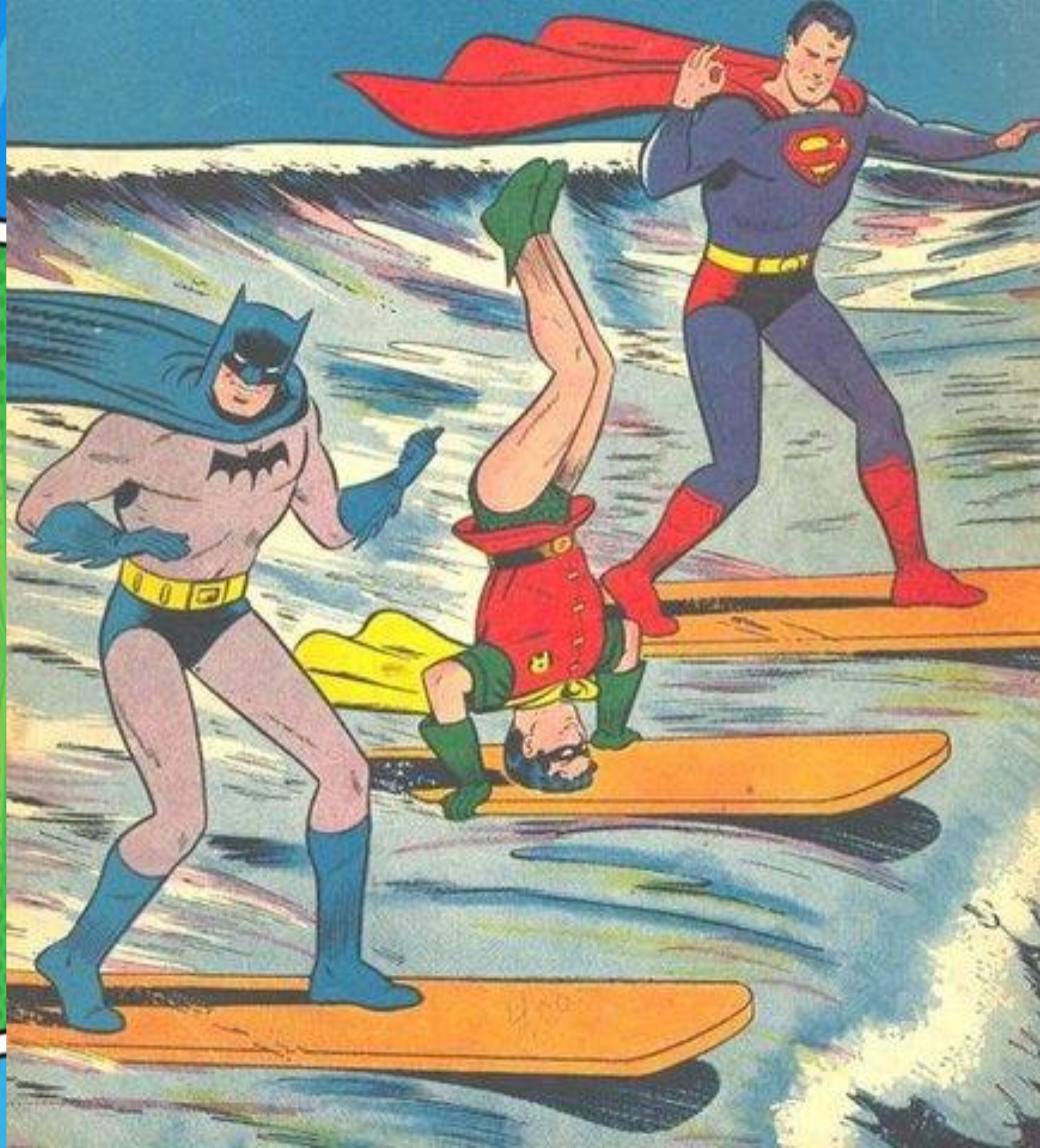
BY JERRY SCOTT AND JIM BORGMAN



ACTION LINES

- ***ARTISTS OFTEN SHOW ACTION THROUGH LINES AND SWOOPS. LOOK AT THE ACTIONS OF "POKING" AND "PICKING UP" ON THIS COMIC BELOW.***





LOOK AT THE FOLLOWING VARIETY FOR ACTION TECHNIQUES...



PROPS

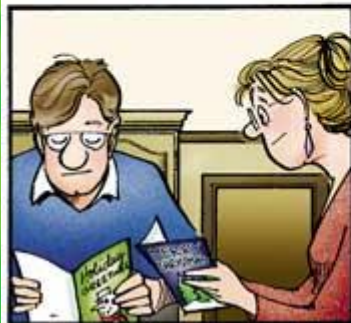
- ***PROPS ARE ALL THE DISTINCTIVE OBJECTS IN THE COMIC. THE KING'S ORNATE THRONE, THE POLICE CRUISER, THE BATTLESHIP, THE TOASTER, THE BOOK, THE PANCOR JACKHAMMER, THE TELEVISION, ETC.***

FOR BETTER OR FOR WORSE

By LYNN JOHNSTON



12:25 www.fborfw.com



LYNN

FOR BETTER OR FOR WORSE

By Lynn Johnston



5-27 www.fborfw.com

Lynn

BACKGROUNDS

- ***STORIES HAVE TO TAKE PLACE SOMEWHERE. THE BACKGROUNDS IN A COMIC HELP IMMERSE THE READER IN THESE DIFFERENT LOCATIONS - NEW YORK CITY, THE HIDEOUT BAR, MIDDLE EARTH, A STAR DESTROYER IN A FAR OFF GALAXY, RUN-DOWN FARM IN THE MIDDLE OF NOWHERE, ETC. TIMING CAN ALSO MAKE A DIFFERENCE WITH BACKGROUNDS. NEW ENGLAND IN FALL OR GREENLAND IN WINTER. ROME IN ANCIENT TIMES OR LOS ANGELES IN THE FUTURE.***
- ***BACKGROUNDS ARE OFTEN MENTIONED IN CAPTIONS.***

FOR BETTER OR FOR WORSE

By LYNN JOHNSTON

WE'RE HERE!

HEY, MOM - WATCH ME!

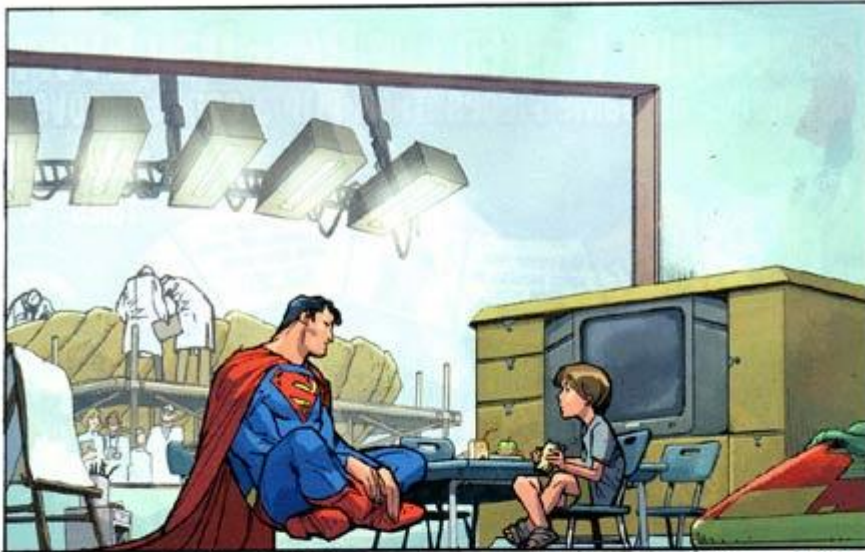
HEY! WATCH ME, WATCH ME, MOM!!
-YOU WATCHIN' ME, MA?-WATCH!

WATCH ME, MOM! - JUST WATCH THIS - WATCH ME-OK? **WATCH ME!**

JOHN, I'M GOING TO TAKE A LONG WALK DOWN THE BEACH BY MYSELF.

YOU'RE NOT GOING TO LEAVE ME ALONE HERE WITH THE KIDS ARE YOU?

WATCH ME!



MY NAME'S KAL-EL.



WHAT'S YOURS?



I DON'T KNOW.
HOW DO YOU DO THAT?



WHERE ARE YOU FROM?



I DON'T KNOW.
BUT IT'S NOT HERE.



THIS ISN'T MY HOME.



THIS ISN'T YOURS
EITHER, IS IT?



PA?

MARTHA'S
DEAD--



BUT I
SAW ANGELS,
CLARK--AND THEY
GATHERED
HER UP.

I'M
GOING TO
DIE. I KNOW
THAT.

I WANT
TO DIE AT
HOME.



MR. KENT,
YOU CAN'T...!



YOU
CAN DO
WHAT YOU
WANT, PA.

I'LL
MAKE
SURE OF
THAT.



LIGHTING AND SPECIAL EFFECTS

- ***LIGHTING***

DOES THIS PART OF THE STORY TAKE PLACE DURING THE DAY OR AT NIGHT? TWILIGHT OR DUSK? INDOORS WITH FLUORESCENT LIGHTS OR IN A CAVE LIT BY THE OCCASIONAL TORCH? LIGHTING IMPACTS THE VISUALS OF THE SCENE AS WELL AS THE MOOD OF THE STORY.

- ***SPECIAL EFFECTS***

THESE ARE VISUAL EFFECTS DEPICTED ON THE PAGE. GLOWING HANDS, MAGICAL AURAS, FLAMING TENNIS BALLS, EXPLOSIONS, LIGHTNING, "KIRBY KRACKLE," ETC.

FOR BETTER OR FOR WORSE

By Lynn Johnston





PUT IT ALL TOGETHER...

- **WHEN WE TAKE A STORY, SPREAD IT OUT OVER PAGES, WITH PANELS FULL OF WORD BALLOONS, WHICH INCLUDE CAPTIONS AND DIALOGUE WITH THE CHARACTERS, PROPS, AND BACKGROUNDS (WITH SOUNDS, SPECIAL EFFECTS, AND LIGHTING) AND THEN PUT A COVER ON IT WE HAVE CREATED A COMIC!**



IT ALWAYS
RESURFACES, SOME-
TIME, SOMEWHERE--

--AND, IN
THE END,
THOSE WHO
BELIEVE WILL
ALWAYS WIN!

THE HOLY
HIERARCHY
IS OVERTHROWN,
GREENS!

THE RULE OF
THE PROSELYTES
IS ENDED!

HALLELUJAH! HAIL, HULK!

HOW TO READ COMICS

- **WHERE DO I START READING?**
- **AMERICAN COMIC BOOKS* ARE READ FROM LEFT-TO-RIGHT, JUST LIKE IN PROSE! LOOK AT THE NUMBERS IN EACH PANEL IN THE *BATGIRL: YEAR ONE* IMAGE TO INDICATE READING ORDER. * WHEN READING MANGA, IT STARTS FROM TOP TO DOWN, BUT YOU BEGIN FROM RIGHT TO LEFT NOT FROM LEFT TO RIGHT; AND YOU ALSO START AT THE BACK OF THE BOOK AND READ FORWARD!**



WHAT AM I EVEN READING / LOOKING AT?

- **COMIC BOOKS INVOLVE THE USE OF STATIC IMAGERY AND DIALOGUE TO TELL A STORY. UNLIKE IN MOVIES, COMIC BOOKS MUST CREATE THE ILLUSION OF TIME AND SPACE AND MOVEMENT. IN A MOVIE, BATGIRL WOULD LEAP OUT OF THE WAY OF THE EXPLOSION AND SUCKER PUNCH ROBIN IN A SINGLE BEAT, AND THE VIEWER WOULD ONLY NEED TO SIT BACK AND ENJOY THE SPECTACLE.**

WHAT AM I EVEN READING / LOOKING AT?

- ***ON A COMIC PAGE, EACH PANEL IS AN INDIVIDUAL BEAT.***
"BATGIRL LEAPS AWAY FROM EXPLOSION" --> "BATGIRL COMPOSES HERSELF WHILE ROBIN LOOKS DOWN AT HER"
--> "ROBIN CLAPS" --> "BATGIRL SUCKER PUNCHES ROBIN IN THE GUT" --> "BATGIRL CLOCKS ROBIN IN THE HEAD" --> "BATMAN LOOMS OVER BATGIRL AS ROBIN TRIES TO GET UP."
- ***COMIC BOOKS ASK FOR SOME EFFORT - READERS FILL IN THE BLANKS BETWEEN PANELS. BY THE WAY, THE WHITE SPACE BETWEEN PANELS IS COMMONLY REFERRED TO AS "GUTTERS" IN COMIC BOOK LINGO.***

HOW TO READ A COMIX PAGE

This is one example of how your eye should flow down a comix page, moving from left to right, top to bottom. Follow the arrow: ➡

CHESTER THE CRAB

WHO WAS AMERICA'S 1ST "UNCLE SAM"?

CHESTER IS HELPING TYLER AND HIS FIRST GRADE CLASS MAKE A PATRIOTIC PARADE FLOAT:

WE COULD PASTE THIS SHAPE ON THE FLOAT.

IS THAT ABRAHAM LINCOLN??

PRESIDENT LINCOLN MAY INSPIRE LATER VERSIONS OF THIS AMERICAN SYMBOL. BUT THE LEGEND OF UNCLE SAM BEGINS WAY BEFORE ABE!

SAMUEL WILSON IS BORN IN MASSACHUSETTS IN 1766. HE JOINS HIS TWO BROTHERS IN FIGHTING THE AMERICAN REVOLUTION.

AFTER AMERICA WINS ITS INDEPENDENCE FROM BRITAIN, WILSON STARTS A MEATPACKING BUSINESS IN NEW YORK. HE SUPPLIES MEAT TO THE UNITED STATES ARMY DURING THE WAR OF 1812 AGAINST BRITAIN.

UNCLE SAM

WHERE YOU GO, COURTESY OF "UNCLE SAM" WILSON?

THERE'S THE BEEF!

THE SOLDIERS WHO EAT THE BEEF JOKE THAT THEY ARE IN "UNCLE SAM'S ARMY." SOME PEOPLE THINK THE FIRST UNCLE SAM CHARACTER COMES FROM POLITICAL CARTOONISTS, WHO BEGIN TO DRAW HIM IN THE 1840s.

IN THE 1840s, A CLOWN NAMED DAN RICE DRESSES AS UNCLE SAM. LATER VERSIONS ADOPT HIS COSTUME. CARTOONISTS ADD LINCOLN-LIKE CHIN WHISKERS TO UNCLE SAM DURING THE CIVIL WAR. SEE HOW A SYMBOL CAN GROW AND CHANGE?

A FAMOUS POSTER OF UNCLE SAM IS PAINTED DURING WORLD WAR I BY JAMES MONTGOMERY FLAG.

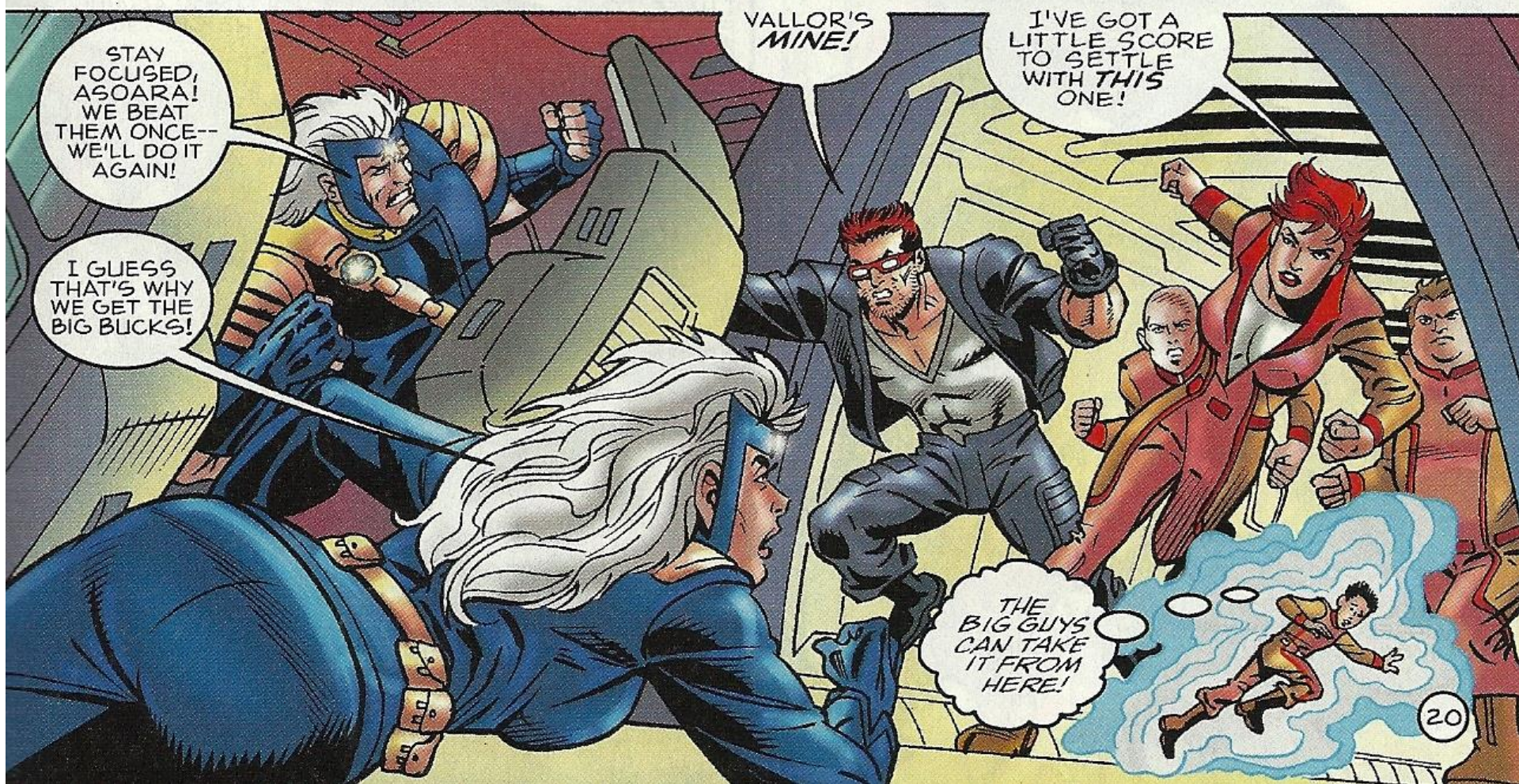
WANT YOU

NEXT: STONE FACES

HOW TO READ BACK AND FORTH DIALOGUE

- **YOU ALWAYS START WITH LEFT TO RIGHT, TOP TO BOTTOM. LET'S LOOK AT A FEW FOR PRACTICE....**







WHEN IN DOUBT...

- ***IF YOU ENCOUNTER A UNIQUE STYLE IN THE COMIC, AND AREN'T SURE HOW TO READ IT, JUST GIVE IT A TRY. YOUR BRAIN WILL QUICKLY TELL IF YOU ARE READING IT IN THE CORRECT ORDER (WITHIN 1-2 PANELS, AT WORST A PAGE).***

OBJECTIVES

- **UNDERSTAND THE KEY "PIECES" (OR ANATOMY) OF A COMIC**
- **PREPARE TO USE THOSE TERMS TO MAKE OUR OWN COMICS / PANELS**
- **IDENTIFY KEY TOOLS USED IN A COMIC PANEL, AND WHAT EACH MEANS**
- **TERMS:**
 - **PANEL**
 - **WORD BALLOON / CAPTION**