

ANGLIA RUSKIN UNIVERSITY

UNDERSTANDING GRAPHIC NARRATIVE
THROUGH THE SYNTHESIS OF
COMICS AND PICTUREBOOKS.

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requirements of Anglia Ruskin University
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(part 2/3)



Chapter 3

Professional, cultural and academic context



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Fig.i. 2008. *Untitled* [acrylic on board].

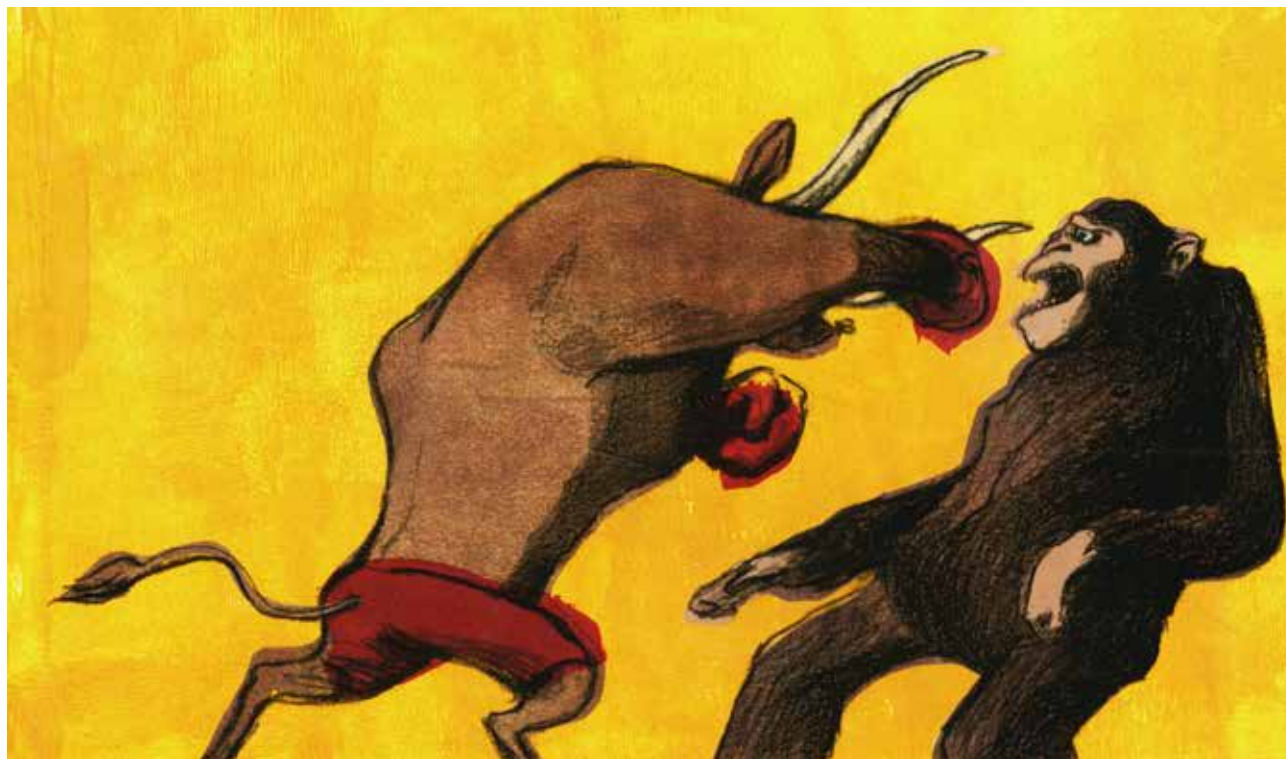


Fig. ii. 2009. Illustration for Jordan, M., 2006. *The Typesetter's Alphabet*. [acrylic and charcoal].



Fig. iii. McCloud, S., 2001. *Understanding Comics: The Invisible Art* (New York: Harper Collins), pp. 8-9.

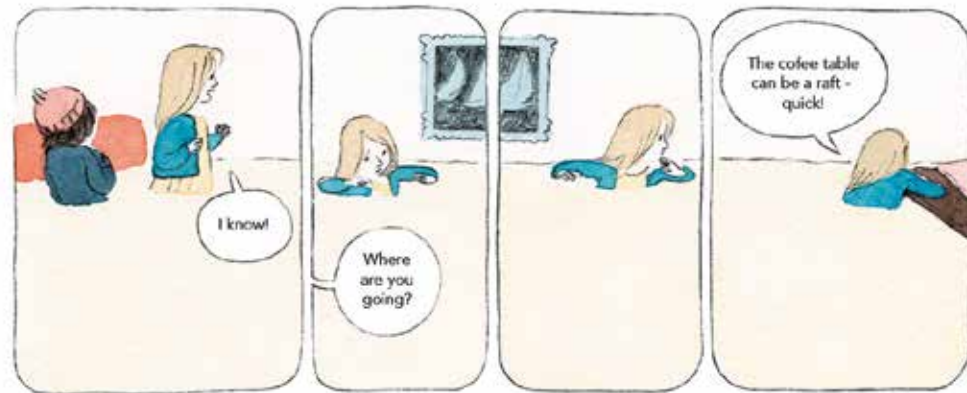


Fig. iv. *La Soupière Magique*. Paris: Éditions Sarbacane, p. 53.



Fig. v. *La Soupière Magique*. Paris: Éditions Sarbacane, p. 9.



Fig. vi. *La Soupière Magique*. Paris: Éditions Sarbacane, p. 37.



Fig. vii. Haughton, C., 2010. *A Bit Lost*. London: Walker Books, p. 17. In a talk given at the University of Worcester in 2016, Haughton pointed out that the lost owl-chick's mother is on every page. Adults usually miss this detail, but children with whom he has read the book always spot her.



Fig. viii. Sharpe, J., 2016. *Mr Moon Wakes Up*. Swindon and Maine: Child's Play, pp.17-18.



Fig. ix. Briggs, R., 1975. *Father Christmas Goes On Holiday*. London: Hamish Hamilton.

Fig. x. McCloud, S., 2001. *Understanding Comics: The Invisible Art*. New York: Harper Collins, p 6.



Chapter 4:

The Grand Old Duke of York



Fig. xv. Willems, M., 2009. *Pigs Make Me Sneeze!* New York: Disney Hyperion, pp.11-12.



Fig. xvi. Sendak, M., 2001. *Hector Protector and As I Went Over the Water.* New York: HarperCollins, pp 3-4.



Fig. xvii.a. 2013. First sketches.

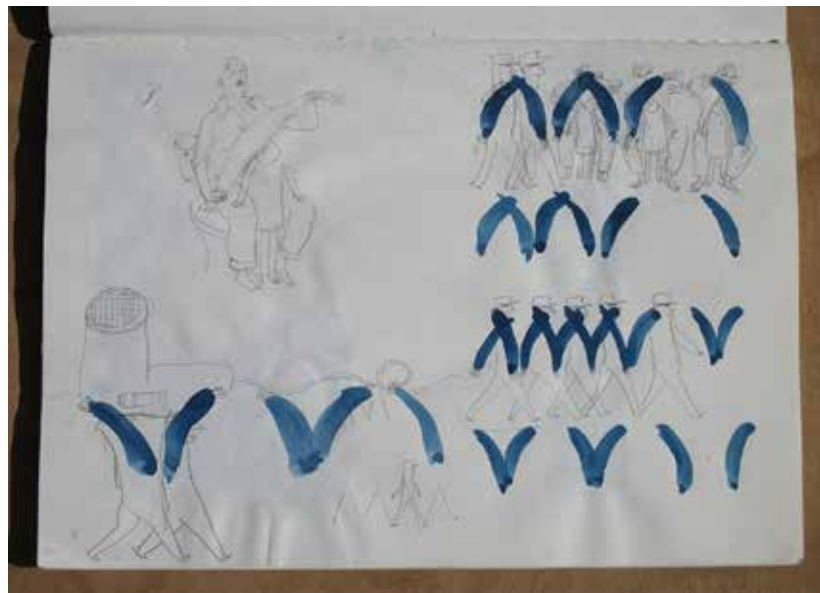


Fig. xvii.b. 2013. Sketches: from reality to fantasy sequence.



Fig. xvii.c. 2013. Thoughts on illustrating the nursery rhyme in the context of bath-time, combining reality and fantasy.



Fig. xvii.d. 2013. First trial composition (1). [pencil and digital colour].

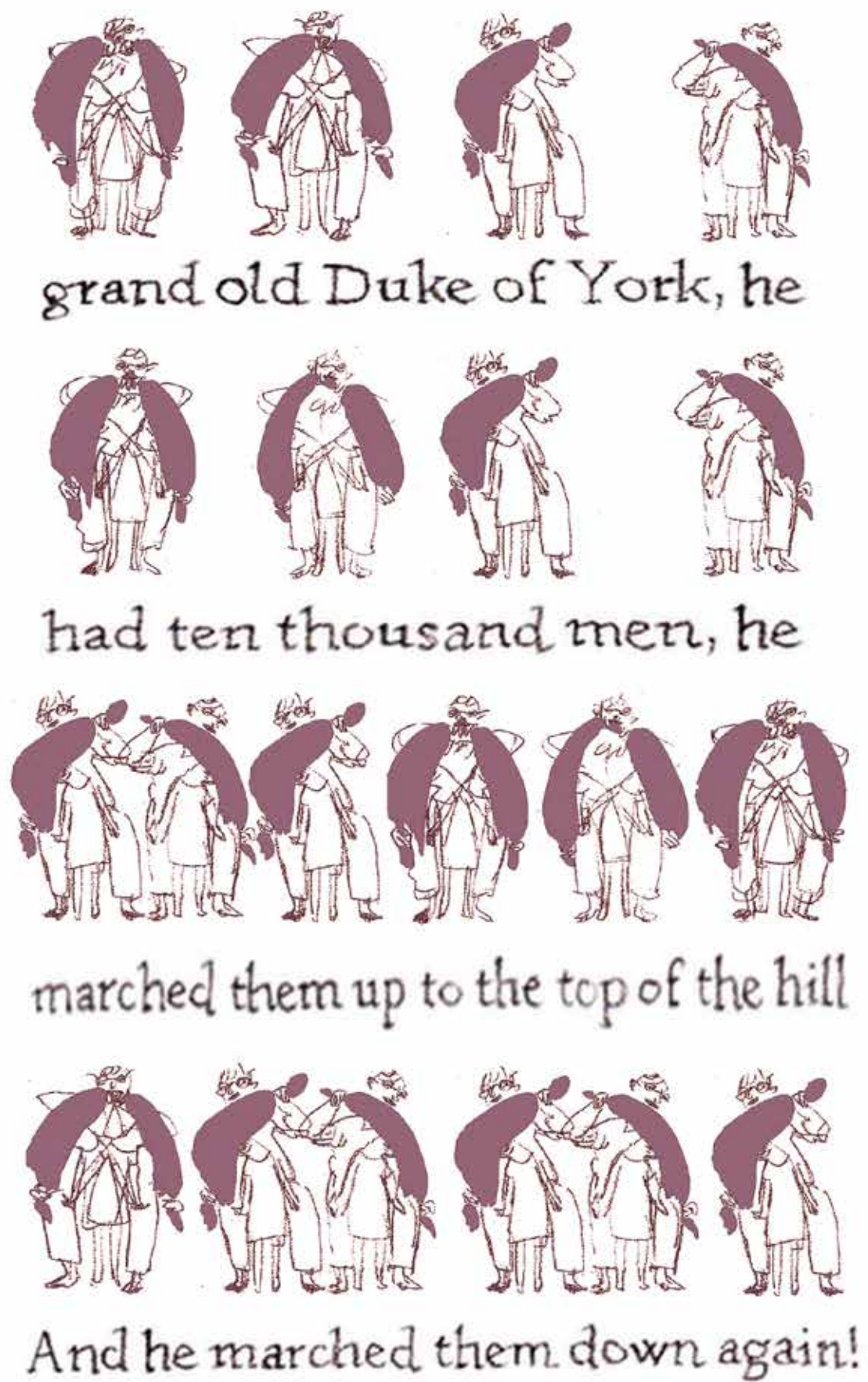


Fig. xvii.e. 2013. First trial composition (2). [pencil and digital colour].



Fig. xviii. 2013. Counterpart to figure 17e. [pencil].



Fig. xix. 2013. Sketchbook page.



Fig. xx. 2013. [pencil, wash and digital].



Fig. xxi.a. 2013. [pencil, wash and digital].

Come on then, Katy



Fig. xxi.b. 2013. [pencil, wash and digital].



Fig. xxi.c. 2013. [pencil, wash and digital].



Fig. xxi.d. 2013. [pencil, wash and digital].

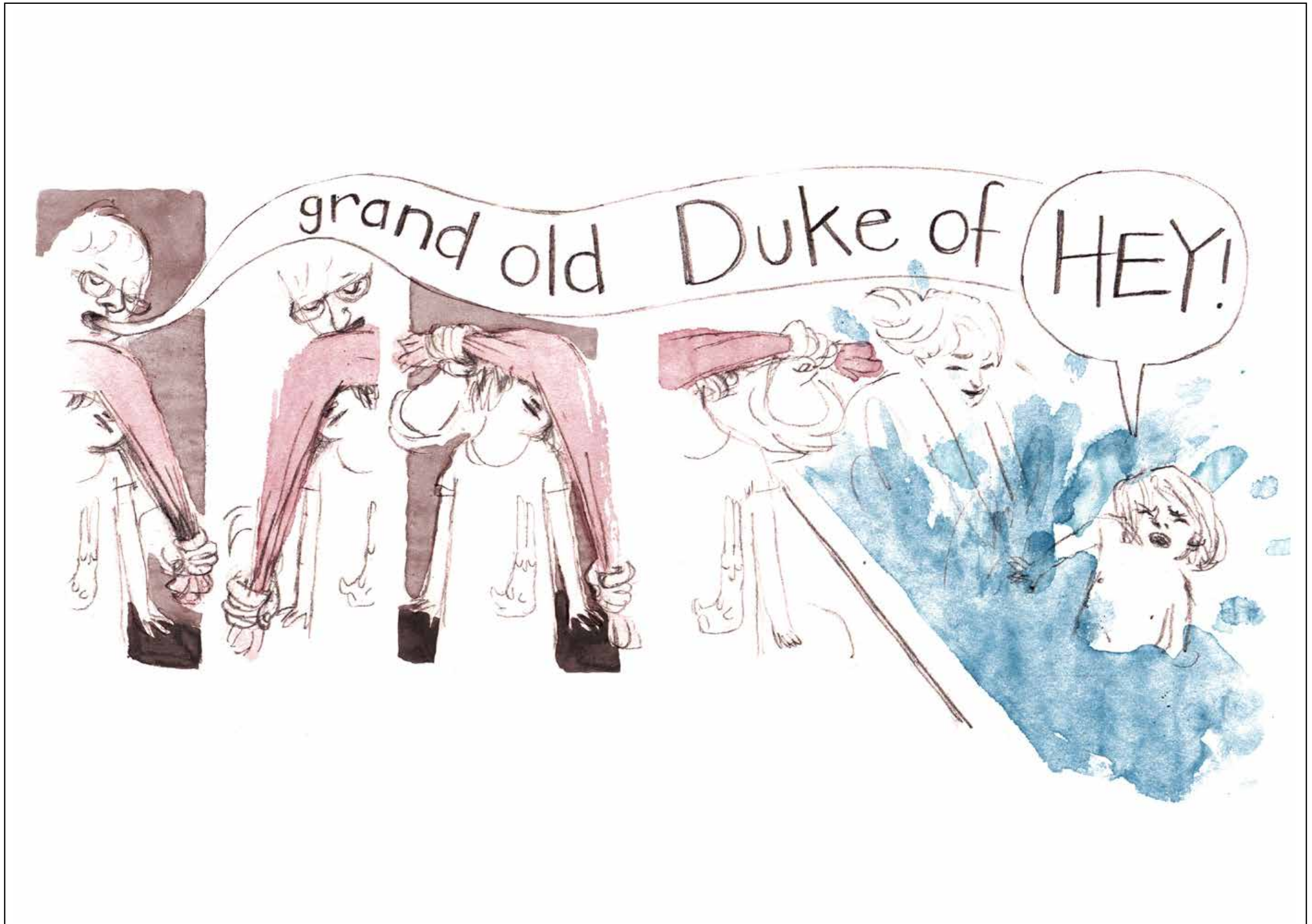


Fig. xxi.e. 2013. [pencil, wash and digital].



Oh the grand old Duke of York,



He had ten thousand men



He marched them up to the top of the hill



And he marched them down again!

Fig. xxii. 2013. [ink, wash and digital].



Fig. xxiii.a. 2013. [pencil, wash and digital].

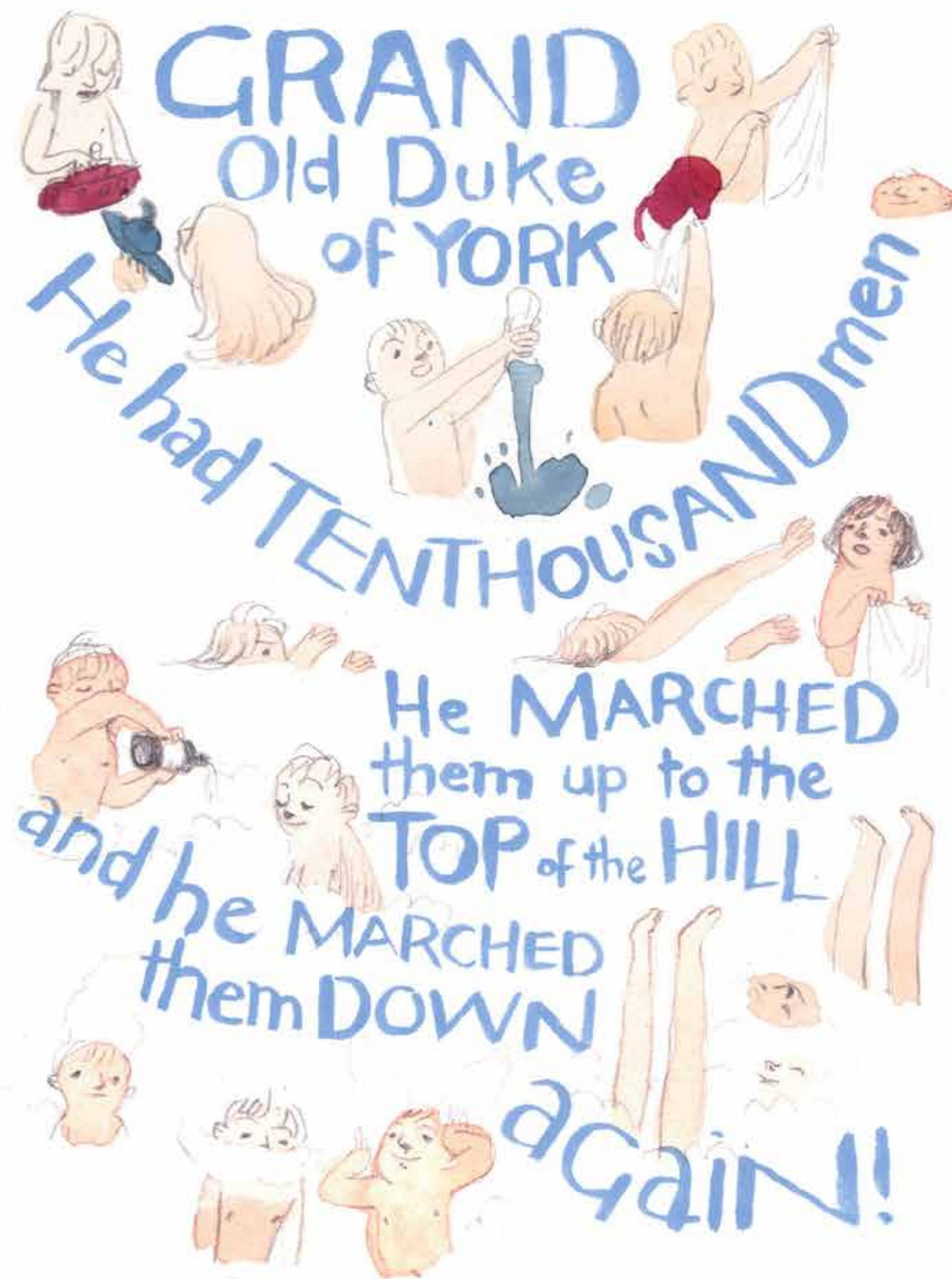


Fig. xxiii.b. 2013. [pencil, wash and digital].

Chapter 5: *Rudolphus and Brown*





Fig. xxiv. 2010. Sketch [acrylic and ink].

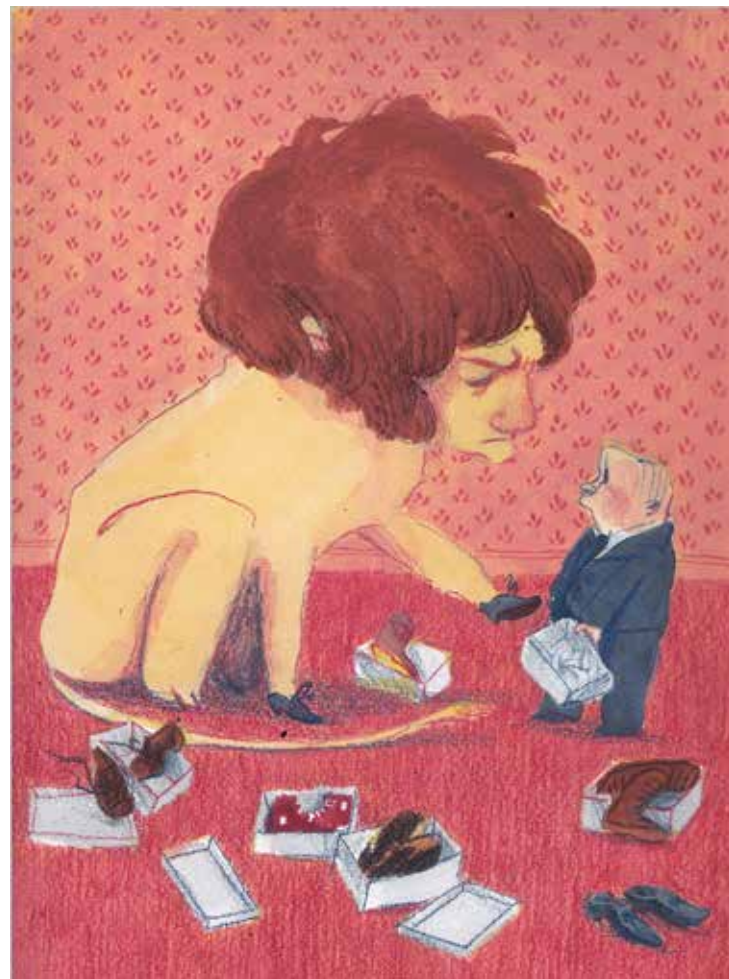


Fig. xxv. 2011. [acrylic and pencil on board].

Fig. xxvi. 2013. New Year Comic.



Fig. xxx.c and d. 2013. Character development.



Fig. xxx.f. 2015. Revisiting character development for dummy 3.



Fig. xxx.e. 2015. Revisiting character development for dummy 3.



Fig. xxx.g and h. 2015. Revisiting character development for dummy 3.





Fig. xxxi.a. 2013. Sketchbook 'comics'.



Fig. xxxi.b. 2013. Sketchbook 'comics'.

And then there are not enough parcels so Bobby has to lend the open singer his roller skates.

- duck's shoes.
- elephant's shoes
- Miss Mortensen's high heels to the Rhinoceros.

~~Delivery~~ "Double-quick delivery!" children - some children could get some? All of Mr. D Dexter's 10 children get the duckling's shoes and become amazingly good at diving & paddling. In fact Mrs. Dexter found they had even become quite waterproof.

Fig. xxxii. 2013. Sketchbook notes.



Fig. xxxiii. 2013. Sketchbook.



Fig. xxxiv. 2013. Sketchbook layouts.



Fig. xxxv. Drechsler, D., 1996. *The Dead of Winter*. In: Tom Devlin et. al., eds. 2015. *Drawn and Quarterly: Twenty-five Years of Contemporary Cartooning, Comics and Graphic Novels*. Montreal: Drawn + Quarterly, p.163.



Fig. xxxvi. Sendak, M. 1970/2001. *In the Night Kitchen*. London: Red Fox, pp.1-2.

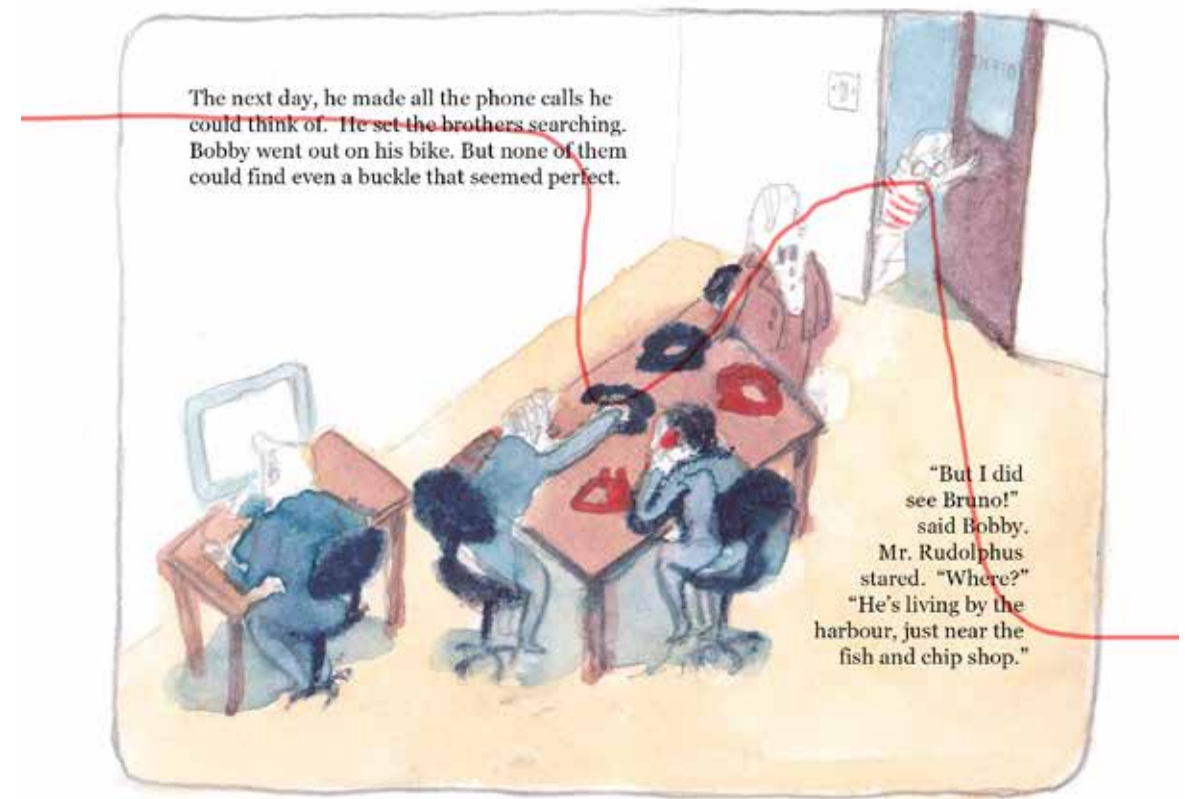
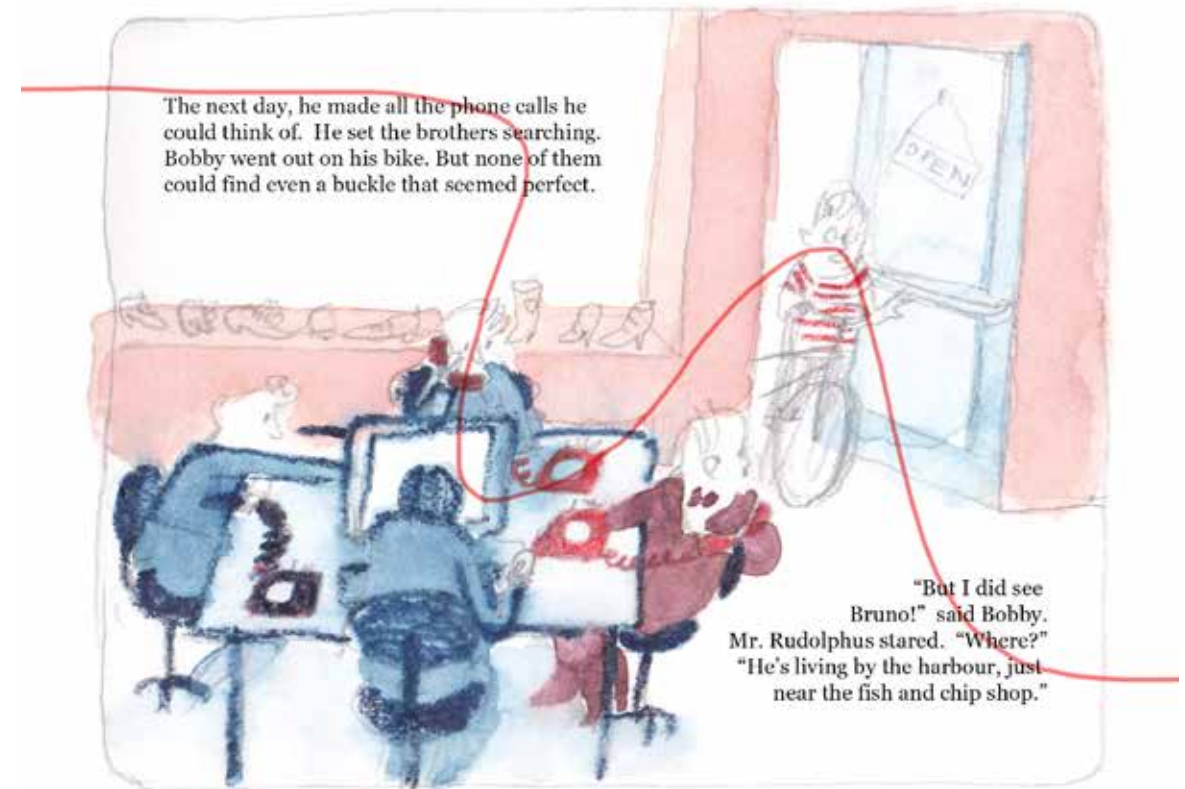


Fig. xxxvii and xxxviii. 2014. Two sketches for the same page, showing the thinking concerning reading path. The strong diagonal in figure 40 acts as a vector towards Bobby from the table that perhaps creates a better composition for the flow through image and text. Molly Bang (2001, p.47) observes that diagonals can also create a sense of tension in a composition, as they do here.



Fig. xxxix. Deacon, A., 2004. *Beegu*. London: Red Fox, p.28.



Fig. xl. Thompson, R. 2007. Cul de Sac, November 2007 [newspaper strip]. In: Nel, P., 2016. Dancing on the Manhole Cover: The Genius of Richard Thompson. *The Comics Journal*, 3 August 2016.



Fig. xli.a-d. 2014. Sketchbook: gridded layouts.

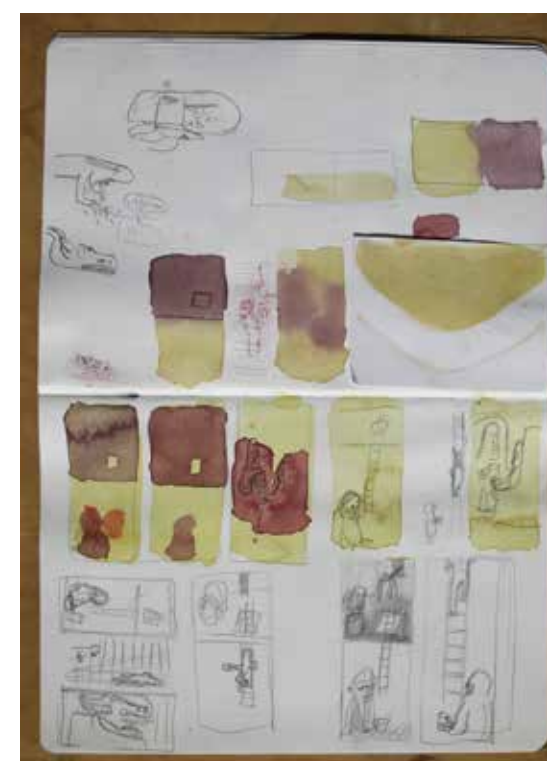




Fig. xli.e-f. 2014. Further layouts, with speech balloons.



Fig. xlii. 2015. Sketches. [pen and ink wash].



Fig. xliii. Blake, Q., 1995. *Clown*. London: Red Fox.

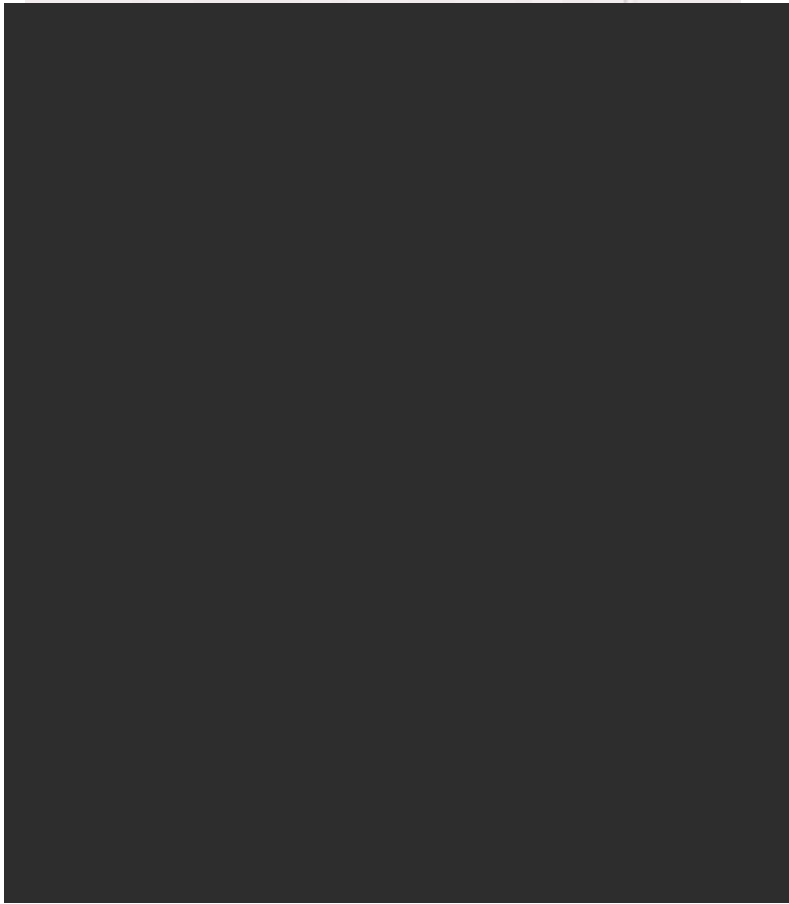


Fig. xlv. Kitamura, S., 1999. *Me and My Cat?* London: Red Fox, p.13.



Fig. xlv. Jansson, T.,1955/2012. *Moomin's Winter Follies*. Montreal: Enfant.



Fig. xlv. Hamm, J., 1967. Examples from *Cartooning the Head and Figure*. New York: Penguin Group (USA), p.21.



Fig. xlvii. Vanesthendaël, J., 2012. *When David Lost His Voice*. London: SelfMadeHero, p.9.



Fig. xlviii. 2014. *La Soupière Magique*. (Paris, Éditions Sarbacane), pp.56-57.



Fig. xlix. 2014. *La Soupière Magique*. (Paris, Éditions Sarbacane), pp.58-59.



Fig. I. Goffstein, M.B., 1976. *Fish For Supper*. New York: Dial Books.

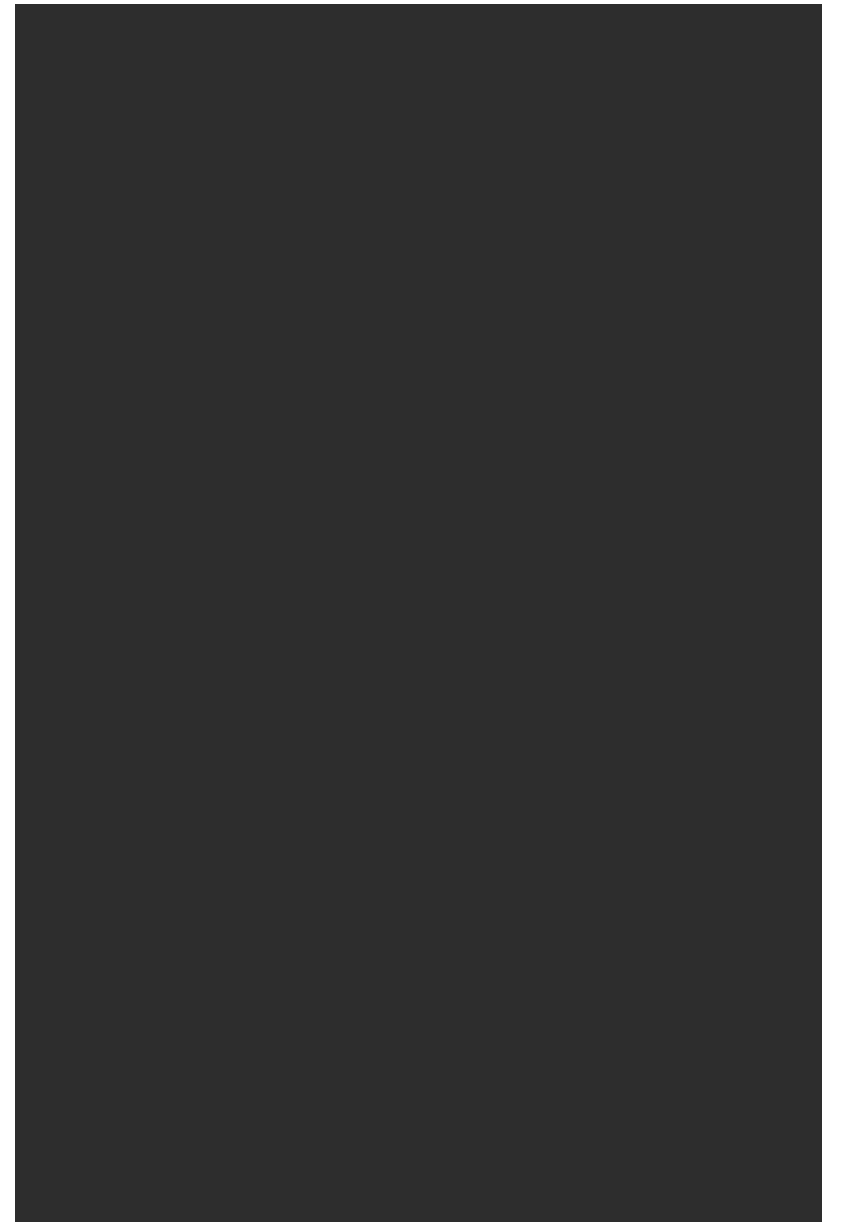


Fig. II. François, A., 1949. Illustration for I. Harris. *Little Boy Brown*, p.4.

