PAGE LAYOUT - PANEL ARRANGEMENT - TIMING

INTERLACED

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1 THE GRID
hierarchal or invisible

2 THE FLOW
the reader must get
the message

3 TIME AND TIMING
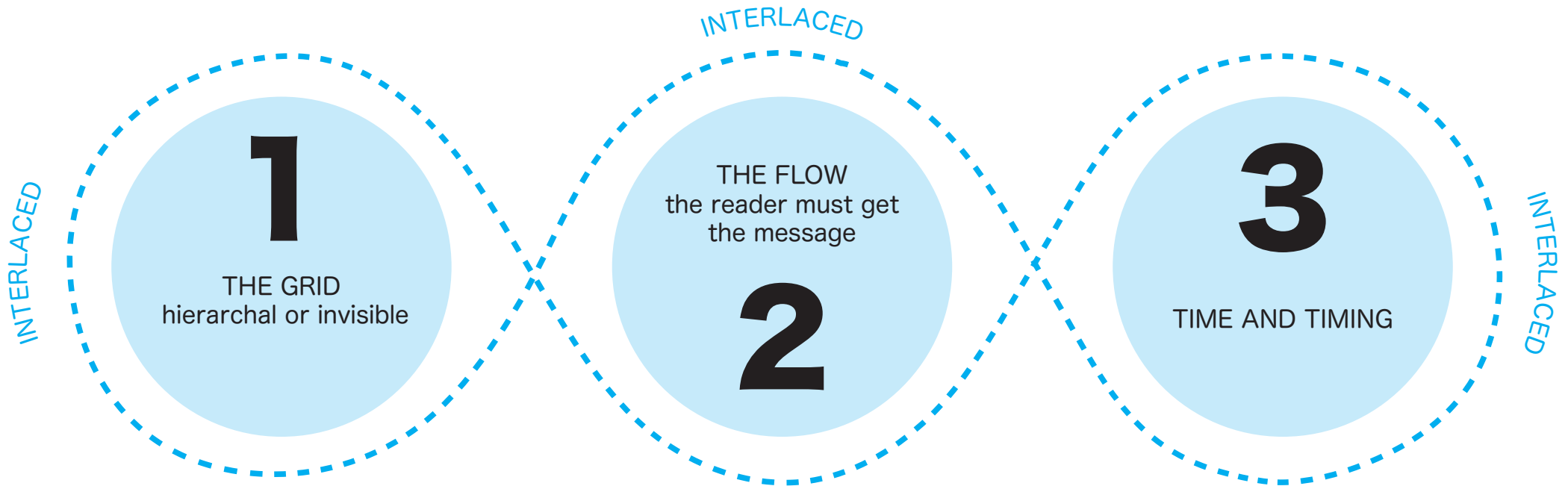
composed by
frames size, shapes,
frequency, set up
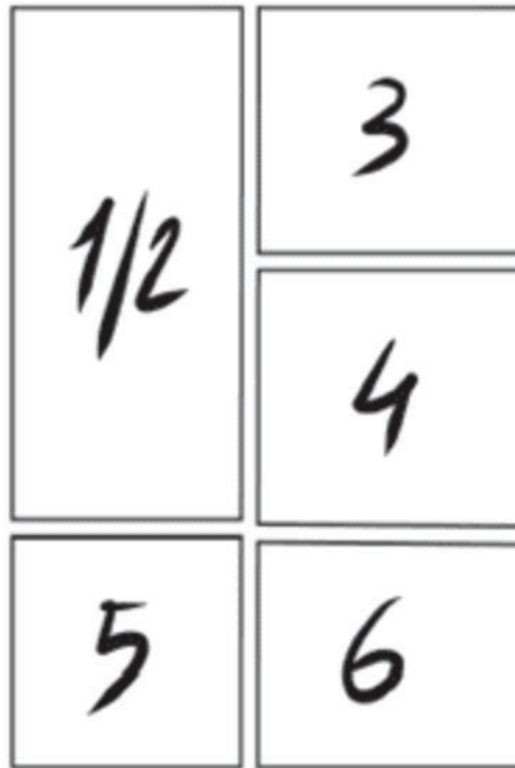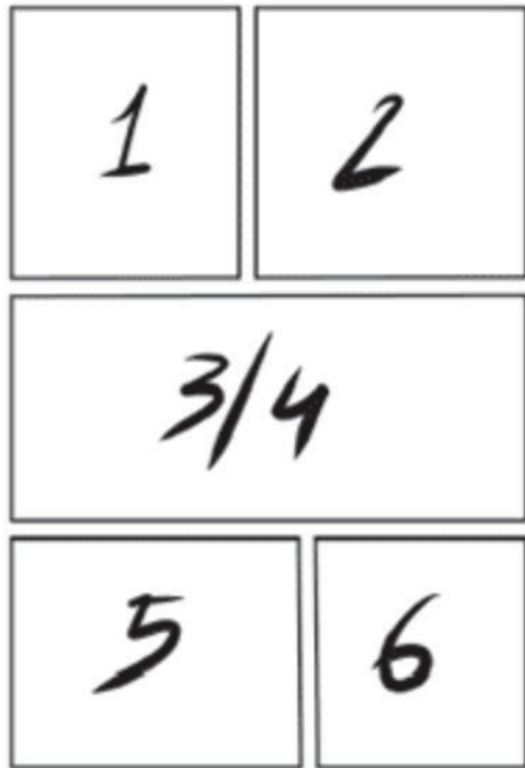IN A SPECIFIC
ORDER AND SPACE

the path we suggest
for the reading
within and between
the panels

the pace given with
the previous choices
must be respected
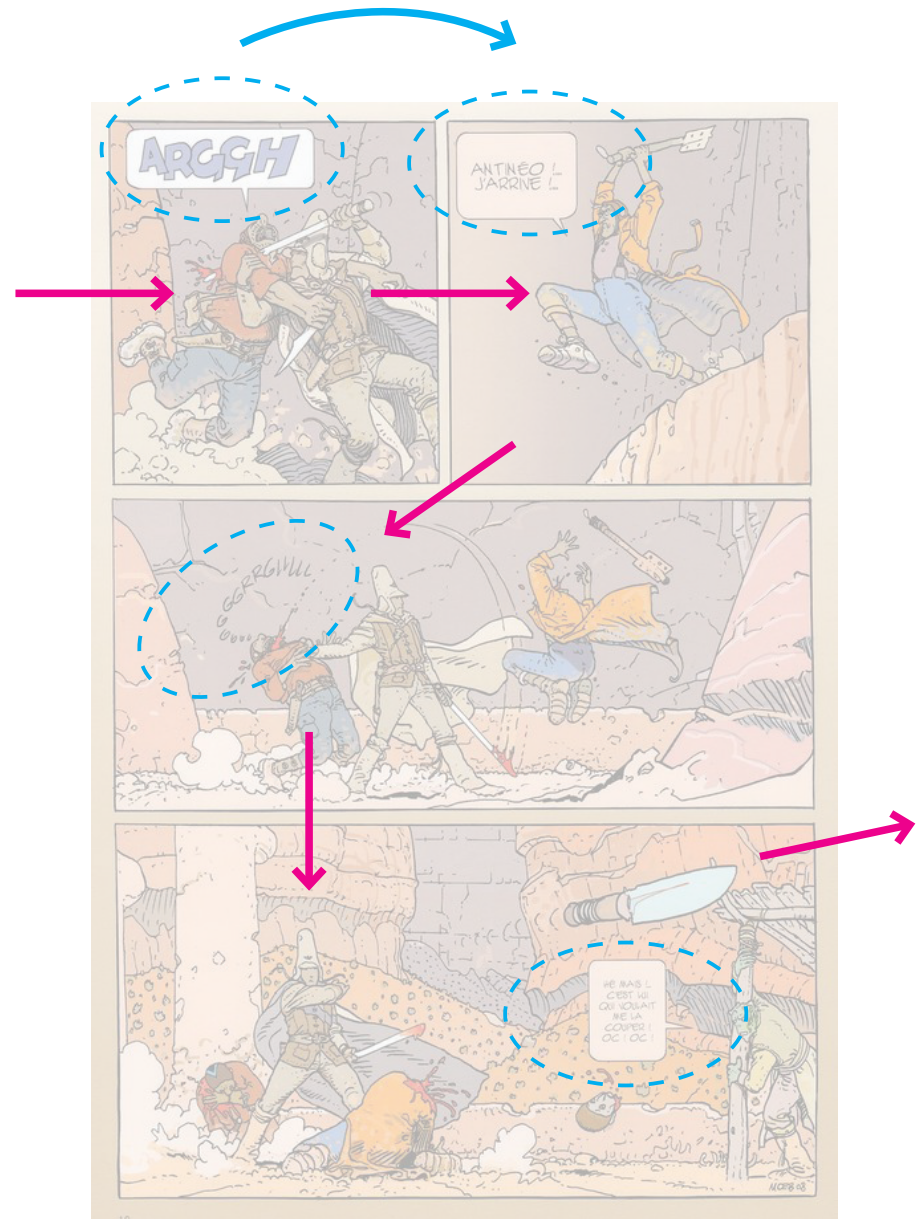and highlighted by
the content

THREE ASPECTS OF THE SAME MECHANISM
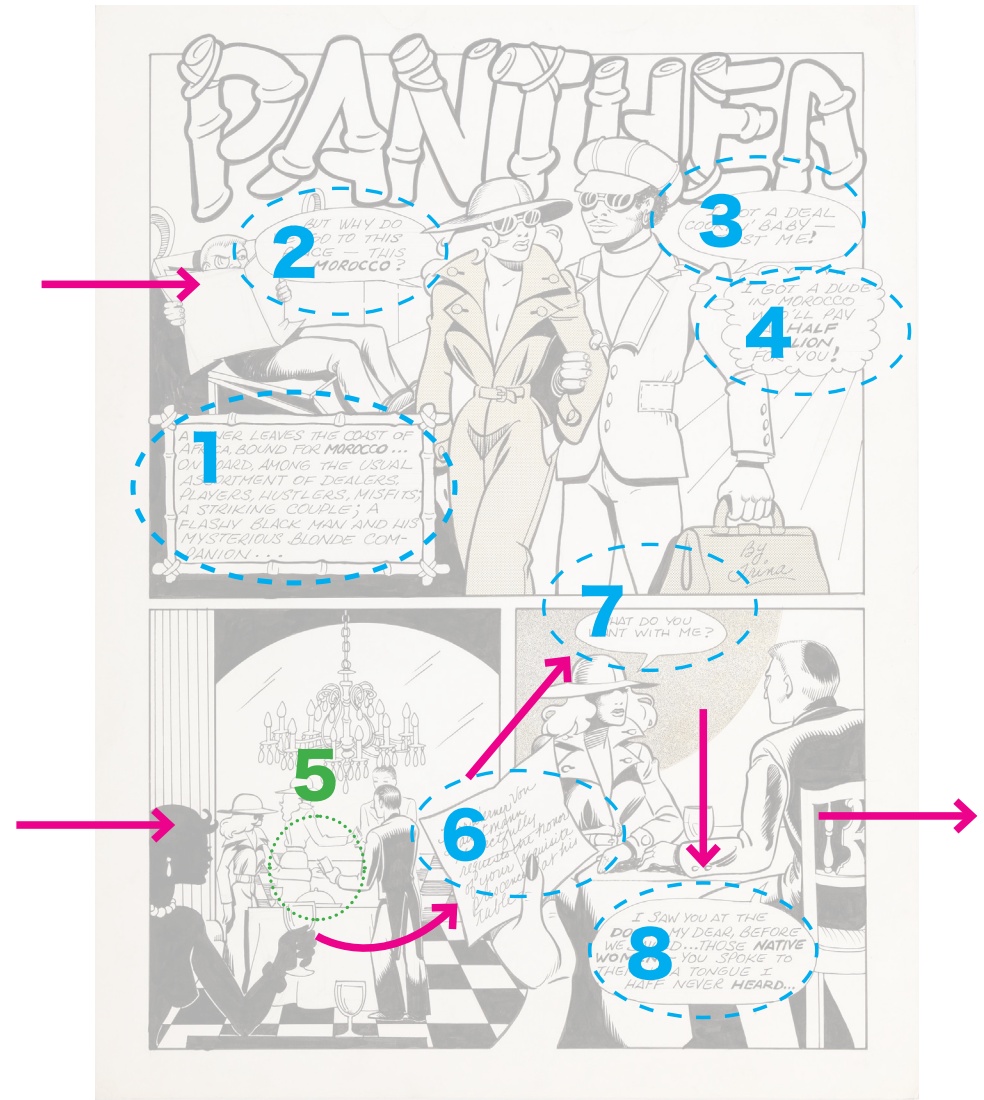EVERY CHOICES MUST BE CONSISTENT
IN ALL ITS PARTS

THE INVISIBLE GRID, its flow, its timing
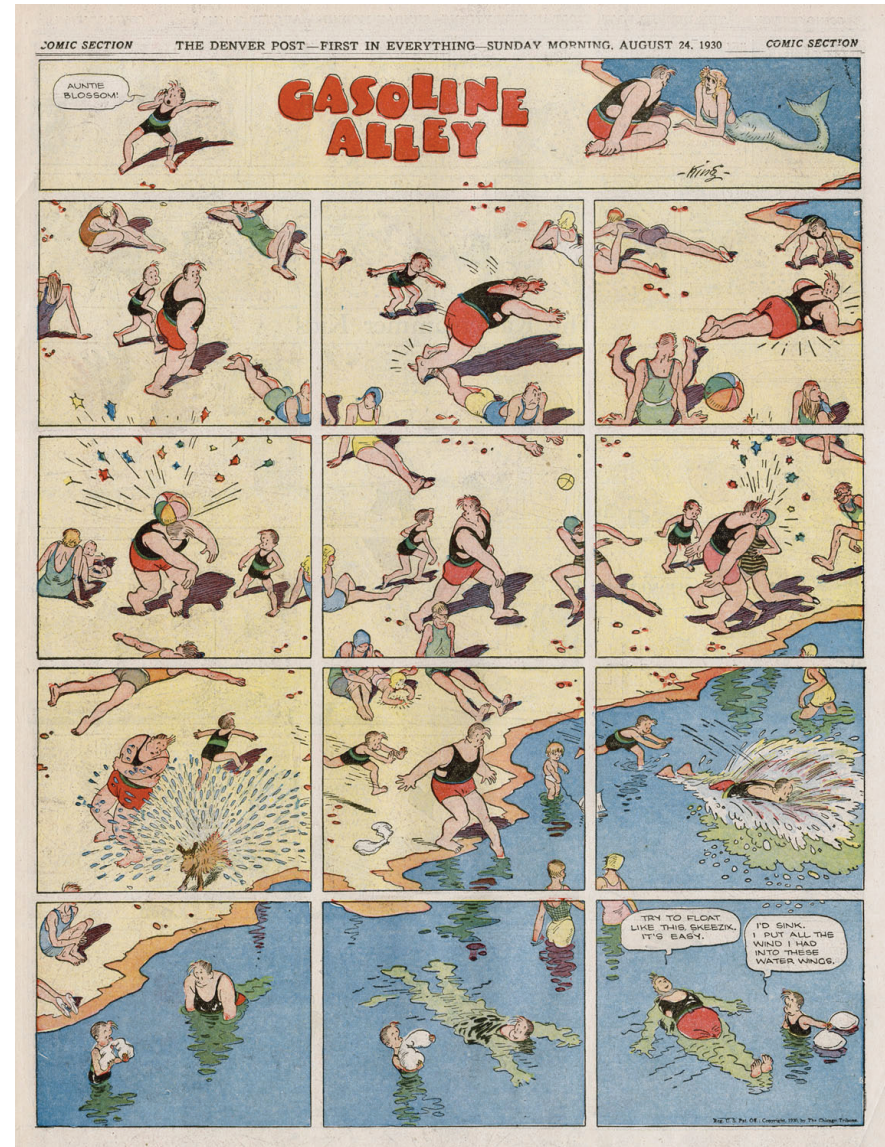

(Tex, Bonelli publisher)
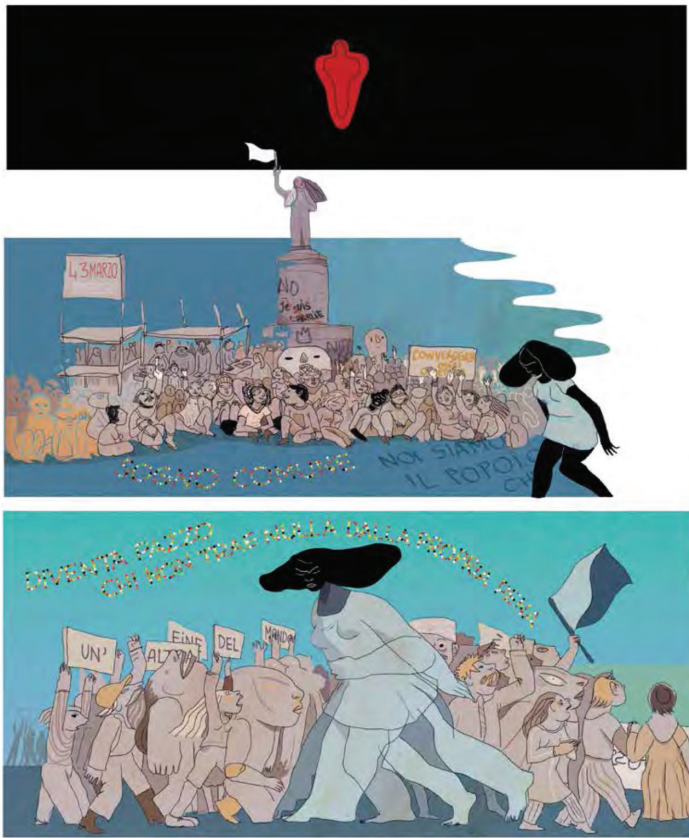
Moebius, Arzak - Tableau de Maître

Trina Robbins, Panthea
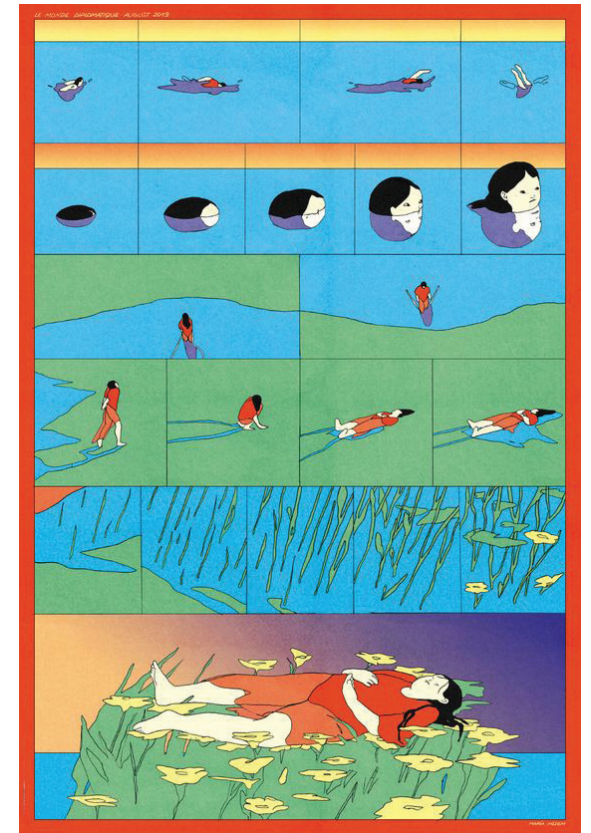
Jordan Crane, Keeping Two

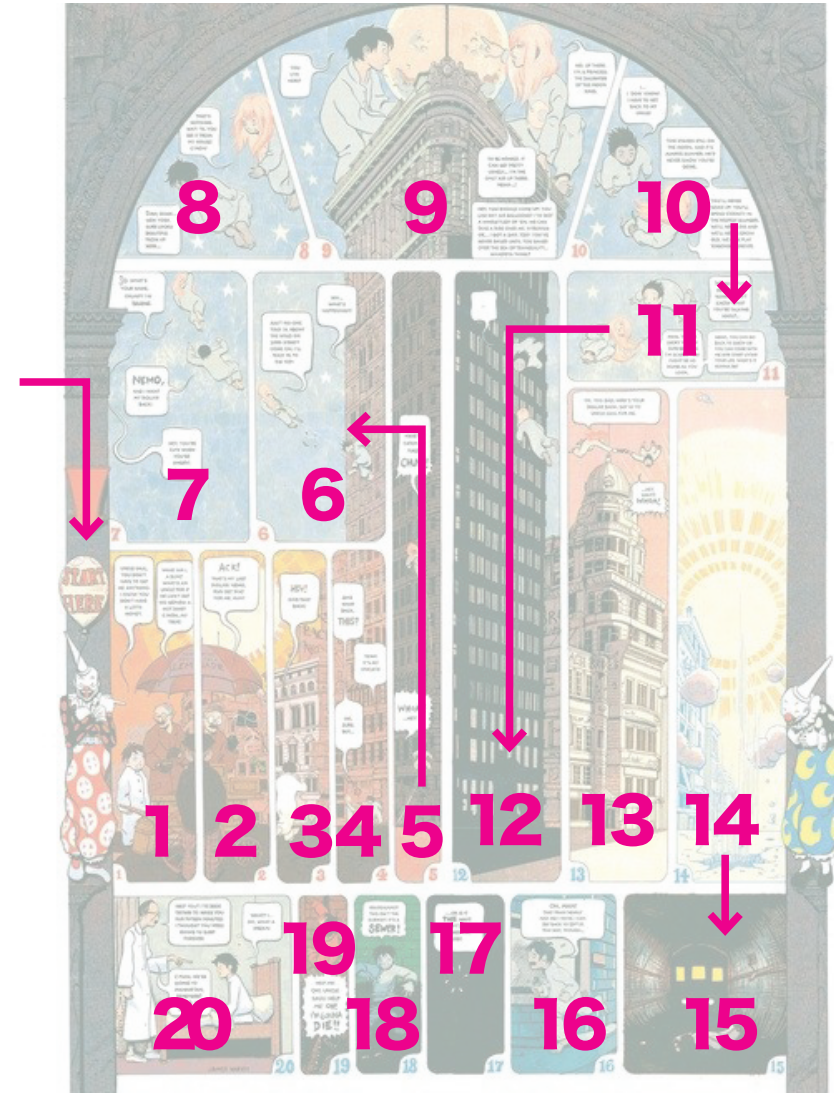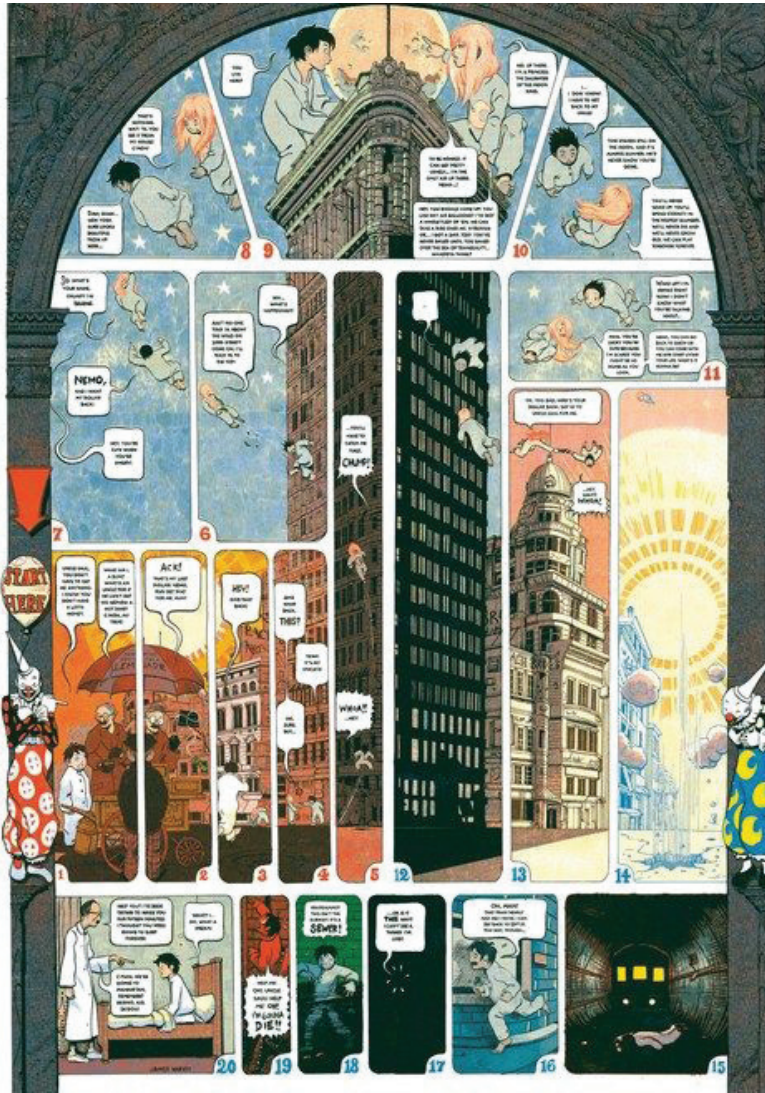Frank King, Gasoline Alley

Maya Mihindou

Jaime Hernandez's Love Bunglers
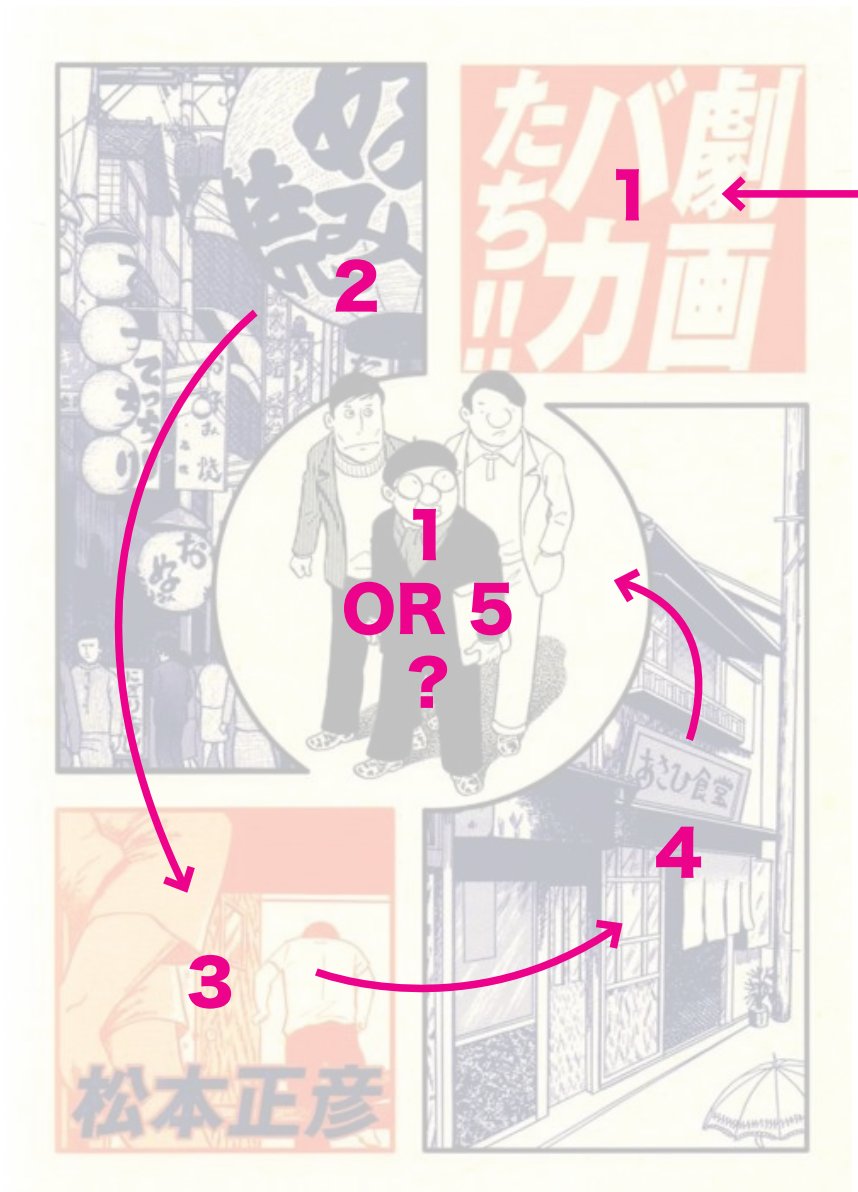

Maria Medem

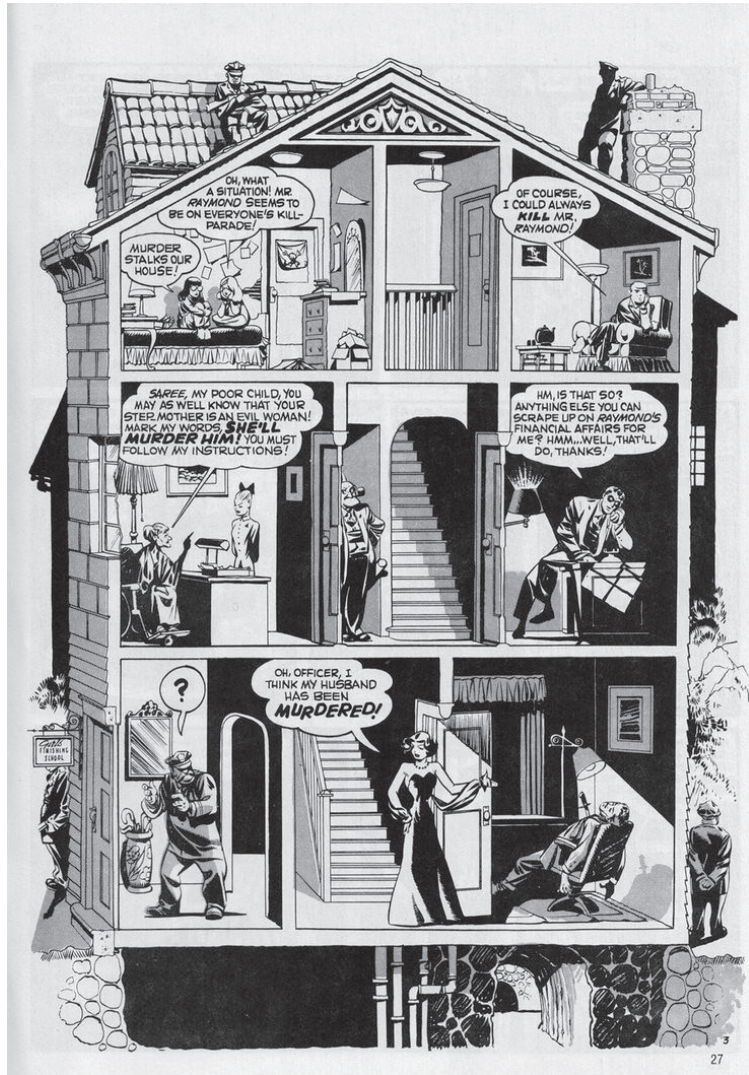**THE HIERARCAL GRID, his flow, his timing**

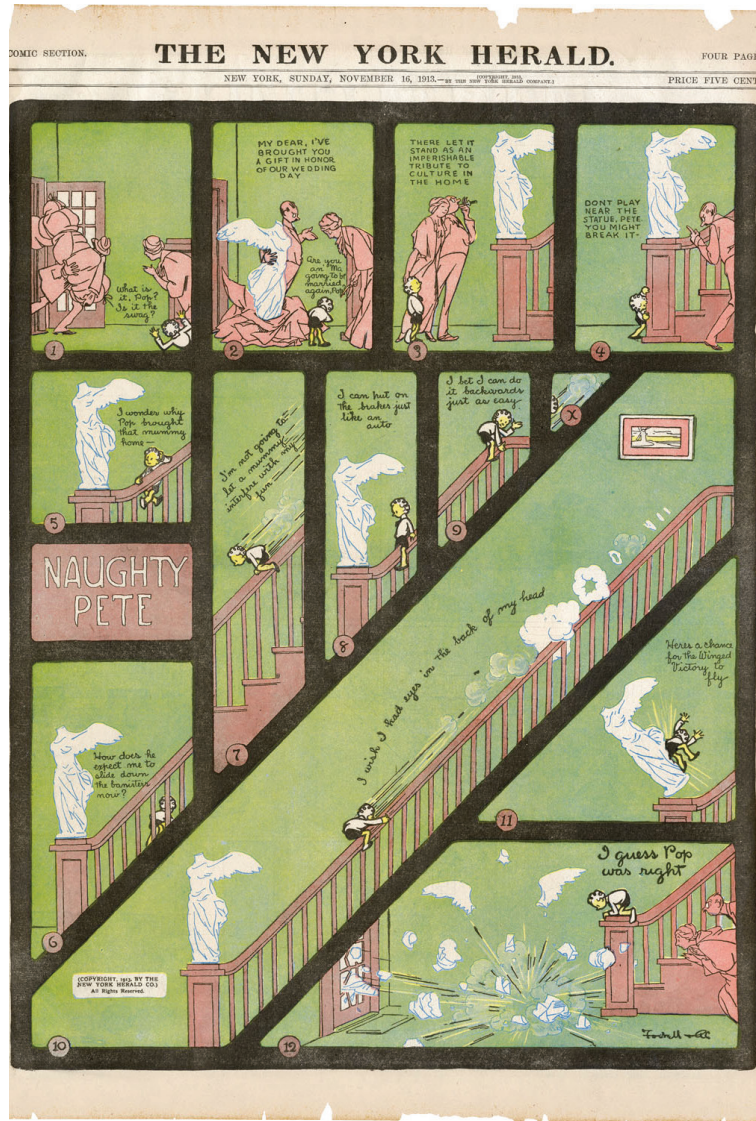Winsor Mc Kay, Little Nemo in Slumberland

Masahiko Matsumoto, Gekiga Fanatics

Will Eisner, The Spirits

Shintaro Kago
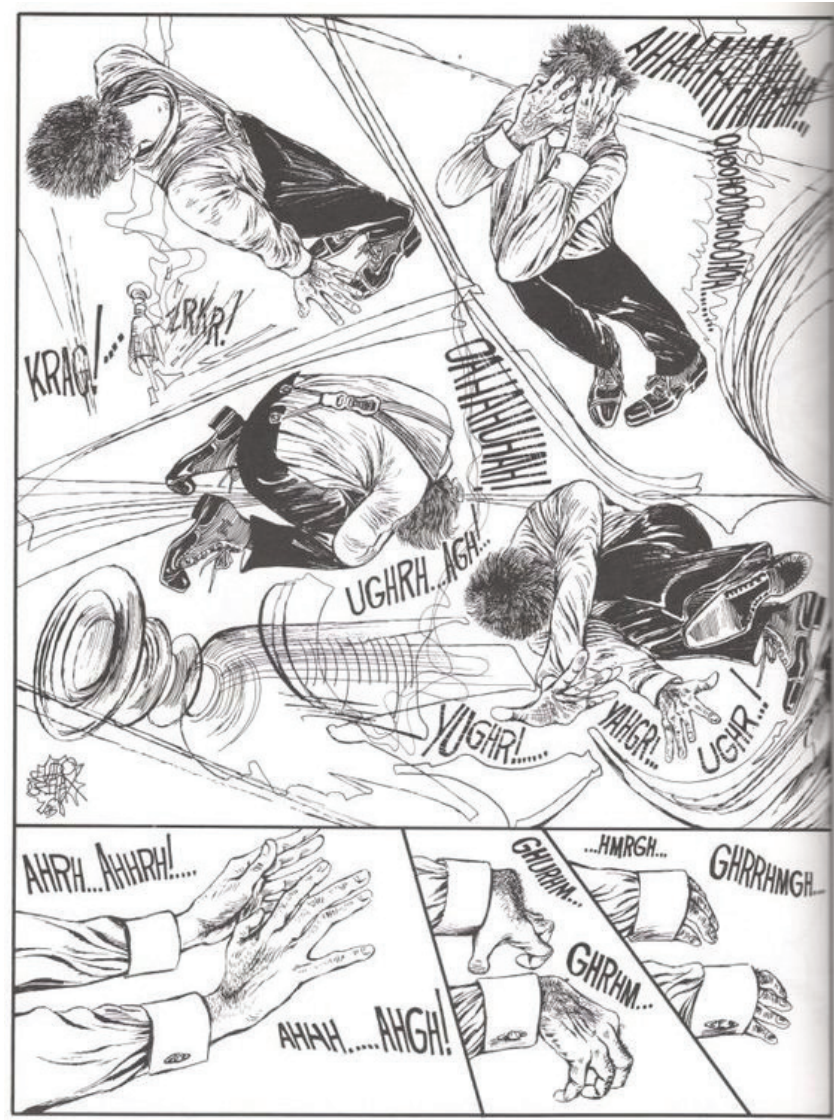
Charles Forbell, Naughty Pete
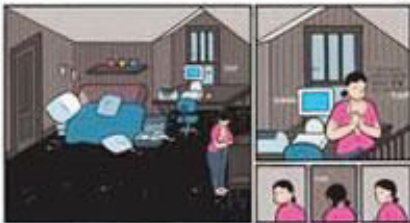

Shigero Mizuki, Gegege no Kitarō

Art Spiegelman

Crepax

David Aja

Richard McGuire

Chris Ware

Lyman Anderson

Sam Alden - The man that dances in the meadow
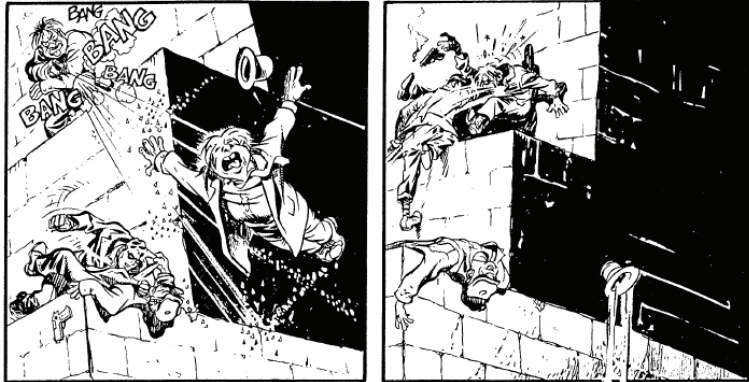
Will Eisner, *The Spirit Magazine #13*, 1948

TIER: invisible grid, told us the reading sequence is 1-2 according to THE CONTENT (cause-effect content)

BORDLESS PANEL: suspended time - OUT of whatever grid

FREE TEXT: without box, baloons or contenitive shapes, the texts are floating in the space without any indication of priority

BLANK SPACE: the empty space is meaningful, tells the reader about a no-time-no-space situation (unreal, metaphoric), no detail suggest a precise location

COMPOSITION: the action is parallel to the text and ends in a specific place: the end of the page
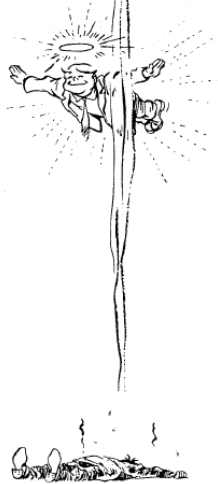
Text within the comic panels:

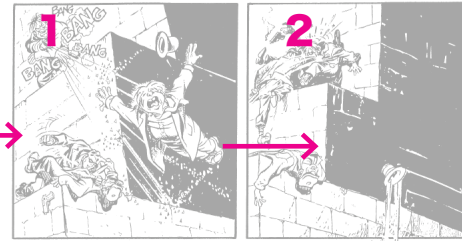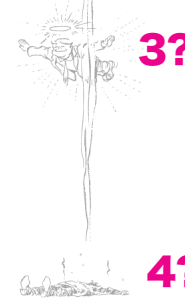AND SO... LIFELESS... GERHARD SHNOBBLE FLUTTERED EARTHWARD
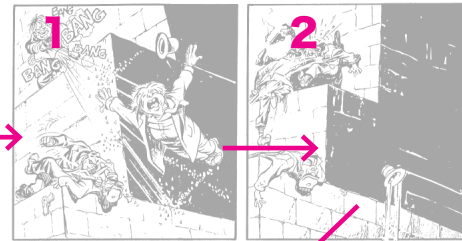
BUT DO NOT WEEP FOR SHNOBBLE...

RATHER SHED A TEAR FOR ALL MANKIND...

FOR NOT ONE PERSON IN THE ENTIRE CROWD THAT WATCHED HIS BODY BEING CARTED AWAY...KNEW OR EVEN SUSPECTED THAT ON THIS DAY GERHARD SHNOBBLE HAD FLOWN.
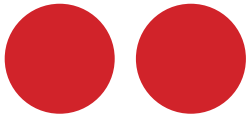
TIME ANALISYS

1
FIRTS STEP
PANELING TIME: every element of the first tier (choise of frame, of closure (action to action), of moment) suggesting TIME is quick and straight - consecutive. The interplay of onomatopeia and action are simultaneous

3
THIRD STEP
SUSPENDED TIME: the text gives us all the information about how the character really feels about his own death and in consequence, therefore we can emphatize with him

THE ARCHITECTURE OF THE PAGE, IT'S FLOW, ITS TIME MECHANISM AND THE CONTENT ARE DRIVEN BY THE INTENT OF THE STORY. EVERYTHING IS SET TO GIVE TO THE READER A SENCE OF INESCAPABLE CONCLUSION THROUGH THE JUXTAPOSITION OF REAL AND METAPHISYC CONTENT

AND SO... LIFELESS... GERHARD SHNOBBLE FLUTTERED EARTHWARD.

BUT DO NOT WEEP FOR SHNOBBLE...

RATHER SHED A TEAR FOR ALL MANKIND...

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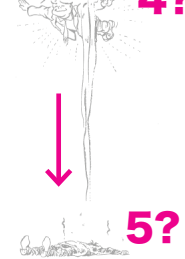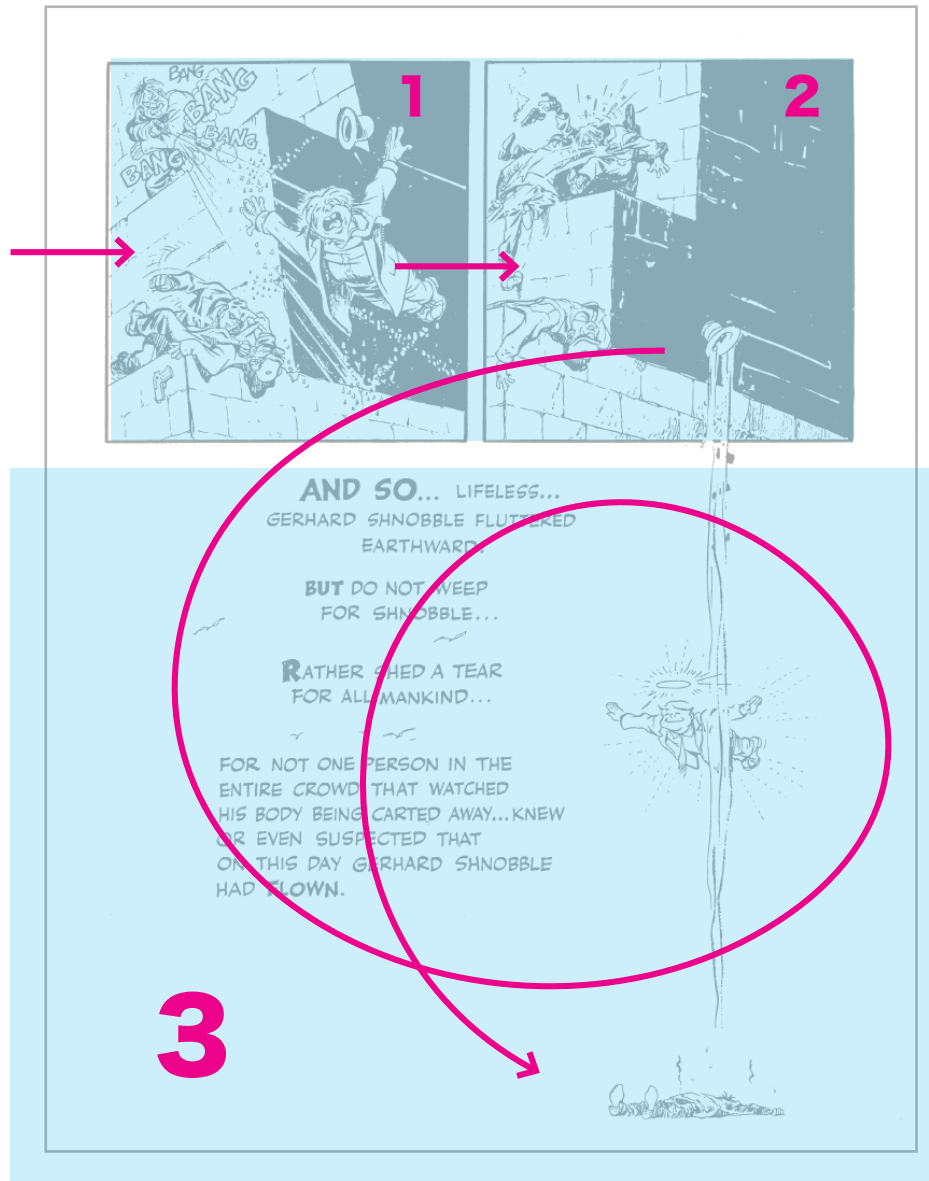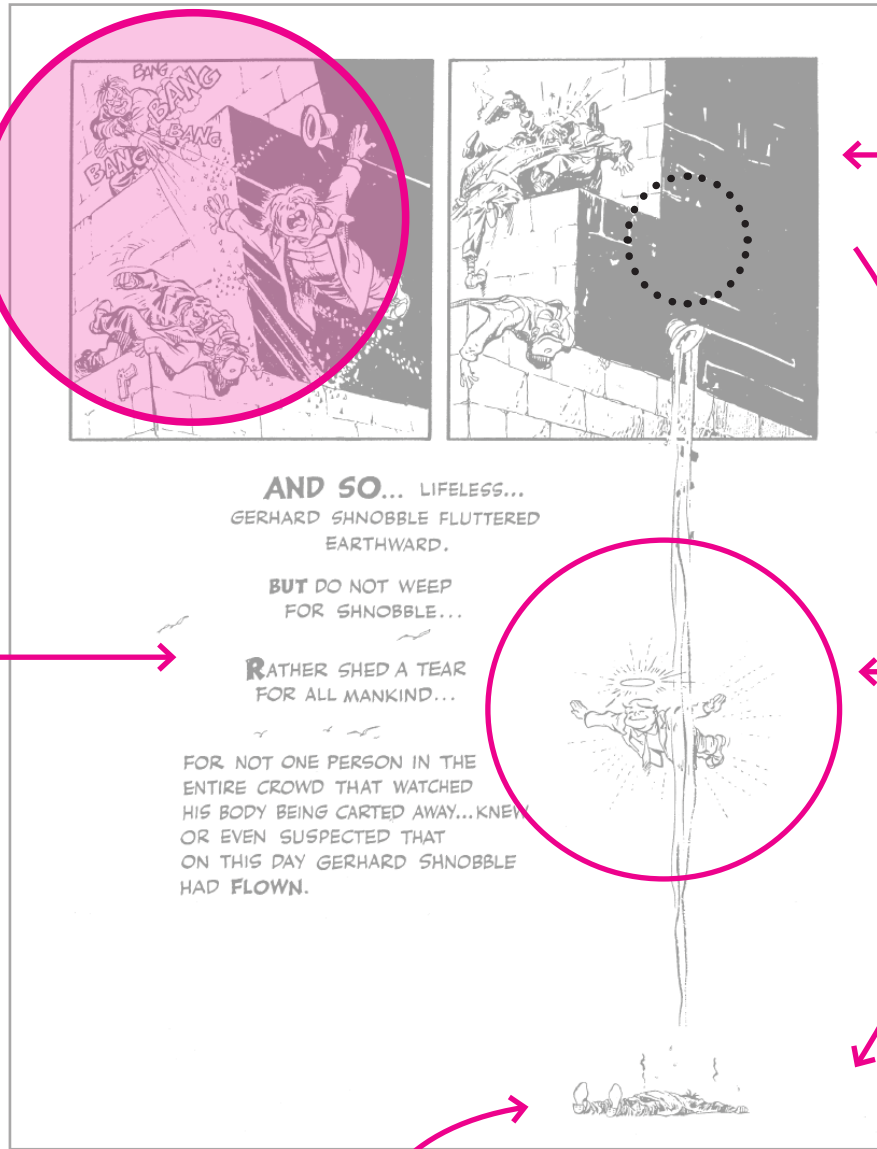
2
SECOND STEP: the empty space meaning something is missing, in this case someone is falling down, we can understand that also from the hanging hat and the vertical drawn lines

3
THIRD STEP
TIME TRAVEL: this is the final result of the action but we are reading it in the middle of the pages

NOTE: Due to the knowledge of the reality (phisycs and gravity) the reader already knows that the body fell down, so he finds it plausible that the spirit of the character is floating in his angel form BEFORE SEEING the dead body drawn at the bottom of the page

3
THIRD STEP: we can finally see what we already know, it's a kind of reward for the reader