

WORD IMAGE

Relationship

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ABSTRACT

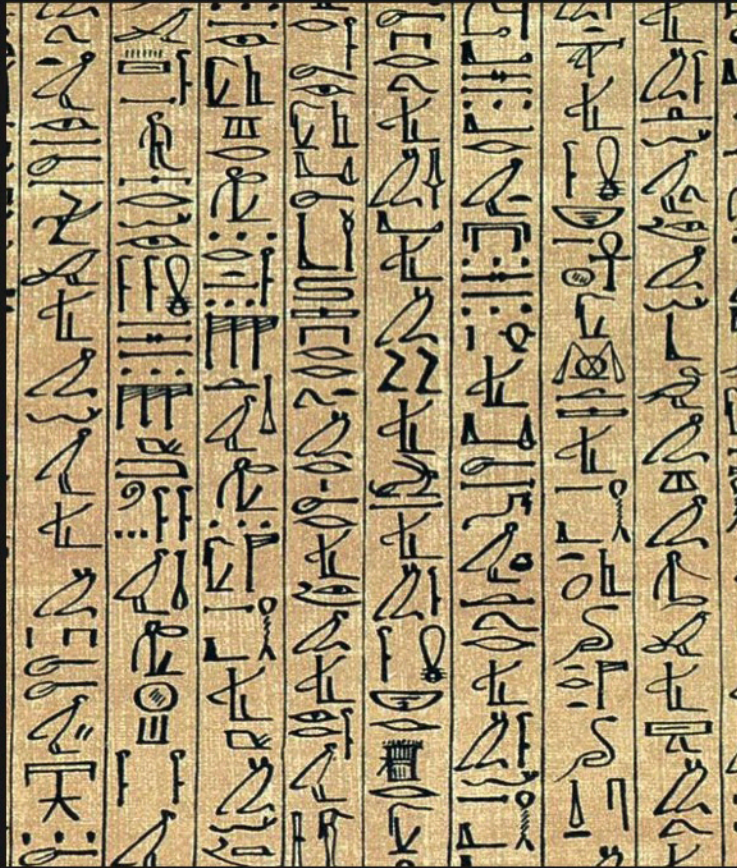
The report establishes a relationship between images and text. It reflects the interaction of images and text in multiple ways. The focus here is Comics and shows how certain elements combine to make a perfect comic and how images make better visualizations than words.

INTRODUCTION

How is an illustration related to the text it is associated with or what is the functionality of the illustration?

The study identifies relationships and groups them in various categories according to the depth of the conceptual relationship between the text and the image associated.

If we go by the theories of the communication put forward by the various researchers, it has always been proven that words are complex tools to communicate messages to the receiver and therefore images supporting the text or images as an alternative to text work better as a medium. Words and images are in a relationship of visual representation to language. History, literature, textual studies, linguistics are areas that deal with verbal expression. Words are comprehensible verbal signs. We can read, translate and interpret them. They are like marks on a white page with given sizes, spaces and a variety of impressions. They are characters themselves. They are like a universal form recognised by the world. But the truth still remains that an alphabet or a word is eventually a shape, an image. Text and images are a basic division in human experiences of representation-symbols, icons, etc. The reaction can also be classified as the sayable and the seeable, discourse and display, telling and showing.



*Letters are also
images within
an image.*



Book: Stumble Trip Fall| Author: Robert Scully

Other than words there are elements that can be used to make the experience of the reader more pleasant.

- a) images drawn or attached
- b) the font used
- c) spacial relationship

A perfect interplay among all these elements conveys information effectively.

Illustrations serve to explain, interpret, expand or decorate a written text.

ILLUSTRATION

An illustration is a visualization or a depiction of a subject made by an artist, such as a drawing, sketch, painting, photograph, or other kind of image of things seen, remembered or imagined, using a graphical representation. They were already being used by people long before the birth of scripts and language.



The paleolithic cave paintings | Source: www.redicecreations.com

They are literature in a different version, whether used individually or supported with texts. ***They improve the perception of a human being, trigger their imagination and increase their art of observation.*** This is mostly seen in the case of children's books which are integrated with illustrations. The function of an illustration is defined as an image's functional relationship to a relevant text string. It is a direct conceptual meaning to express ideas within a text through a relevant illustration. There are several fields that understand and consider the relationship between text and images- advertising, journalism, data visualisation, bedtime stories for kids, research, etc.



I've always wanted to make comics and tell people stories about me, about other people but i never started. Never knew how comics were drawn.

... then one fine day i open my gpo to find a list of topics for my design research seminar. BOOM!! Word Image Relationship under Prof. NINA SABNANI. Hurrah i said to myself and planned to learn more about comics and its structure.



Analysis of a

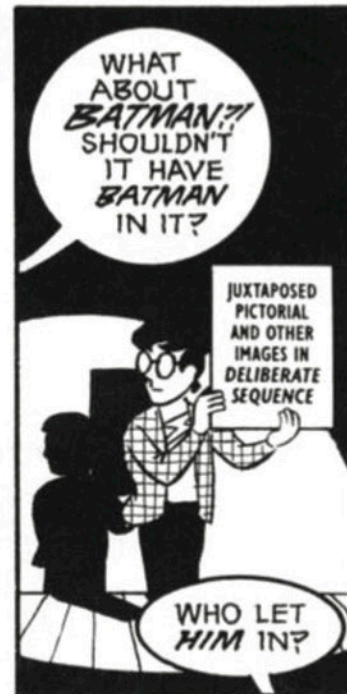
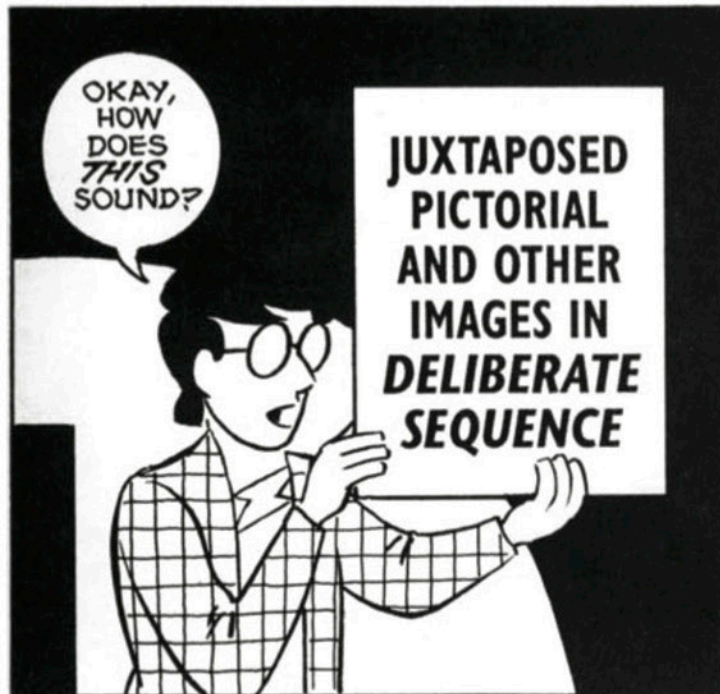
COMIC BOOK

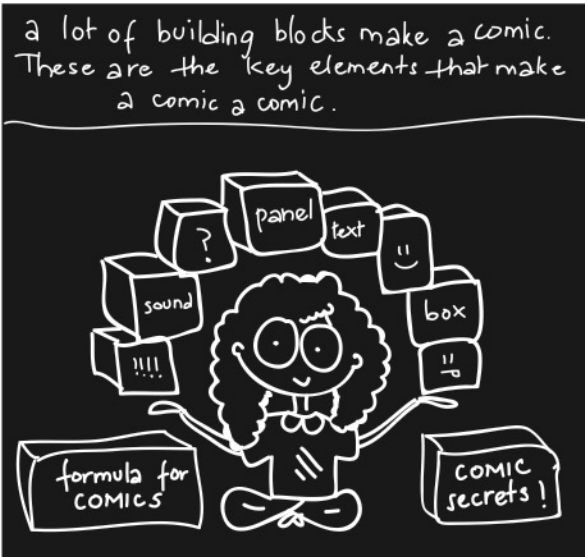


ABOUT COMICS

Will Eisner describes the term comics as “sequential art”, which was later modified by Scott McCloud to “*juxtaposed pictorial and other images in deliberate sequence*”.

The main focus of a comic is the “sequence”, the sequence of images that produces meaning and makes it easy for the reader to articulate. The images might or might not be supported with text, yet they create a sequential spatial arrangement.





ITS FEATURES

A lot of features combined make a comic, the most important being the *panels* (single frames) which are deliberately placed in a sequence to create a flow to the story. They can have any shape but a large number of comics usually contain rectangular border, or if the panels are of varied shapes the borders could even be omitted provided the image clearly represents the beginning and the end of the frame. The blank outer space between panels is called the *gutter* which is nothing but a mere demarcation between 2 consecutive frames. The panels read from left to right and position from top to bottom.

PANEL
panels are the varied boxes which demarkate the transitions. They can have an optional border to make the separations more prominent. eg all the black boxes you see on this page containing a single frame each are the panels.



Panel 1



Panel 2



Panel 3

Gutter

FEATURES

Dialogue Box/Balloon: What a character says is usually placed in a Dialogue Balloon. They are usually drawn with a Pointer (sometimes called a tail or tag) that points to the character who is doing the speaking.

Thought Box/Balloon: Thoughts, unspoken ideas going on in the character's head, are usually placed in a Thought Balloon. They point to their character with little round circles called Bubbles.

Narrative Block: Text that appears in a square block in the panel that talks directly to the reader is called a caption or a narrative block. This text isn't a part of the action, but it helps to tell the reader what's going on.

Onomatopoeia: It is any word that represents a real sound. Sometimes onomatopoeia appears in balloons, and sometimes they do not. For instance, if a cow says, "Moo" the onomatopoeia may appear in a balloon with the pointer pointed to the cow. If a character falls off a ladder with a crash, the "CRASH" onomatopoeia may fill up an entire panel to show that it was a loud crash.

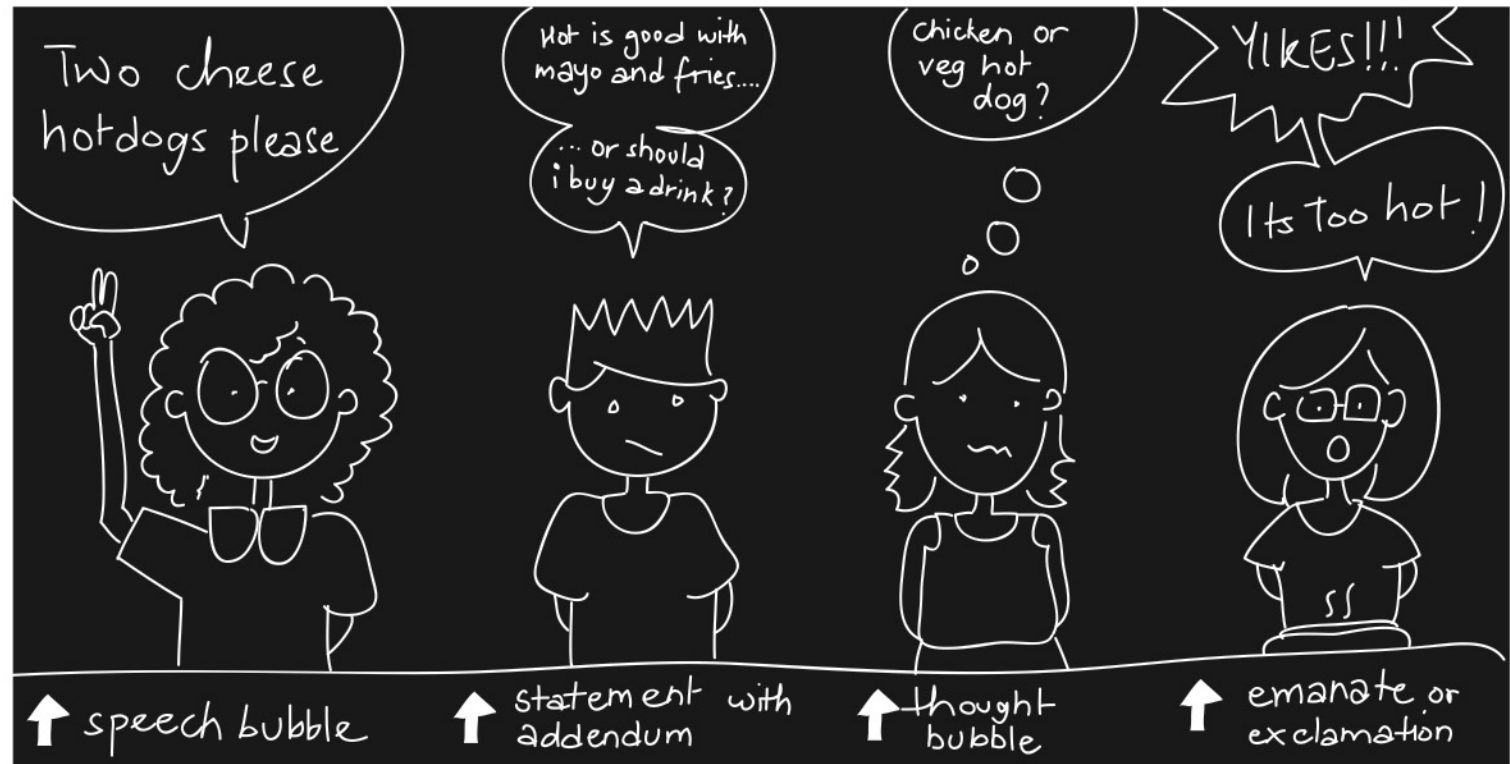
Emanata: Emanata are symbols that show what's going on in the character's head. If a character has an idea, and suddenly a light bulb appears, that's the use of Emanata. Incidentally, if a comic character swears the @&%\$# that you see in the word balloon is also a form of emanate sometimes called grawlixes.

BALLOONS

There are several ways a character can communicate in a comic strip. Almost all require balloons.

Dialogue balloons are drawn with a pointer that points to the character who is talking

Thought balloons point to the character with little round circles called bubbles.



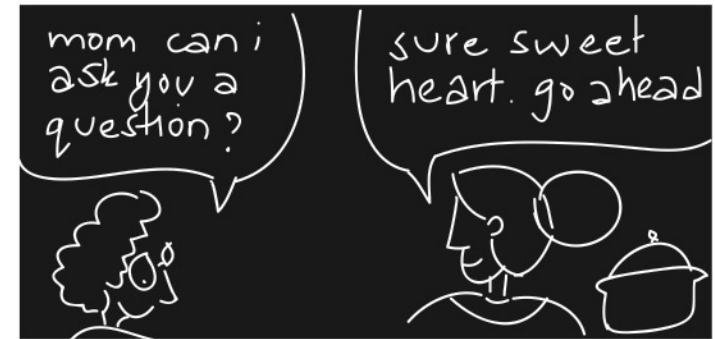
ANALYSIS OF FEATURES

1. TRANSITION

A panel transition is how the creator takes the reader through a series of static images and through them and the transitions between them tells a story.

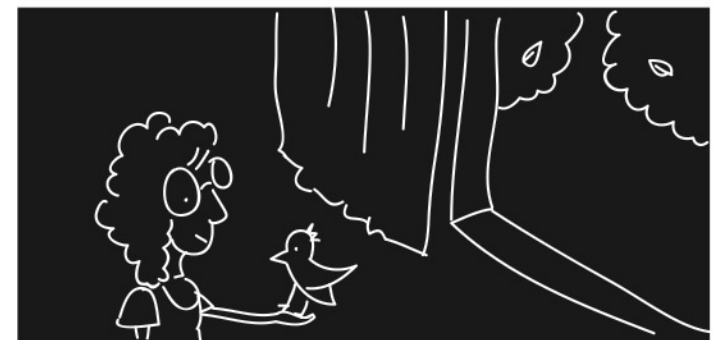
TRANSITIONS 'MOMENT TO MOMENT'

This requires the reader to 'construct' very little between any two given frames.



TRANSITIONS 'ACTION TO ACTION'

This shows a single subject moving over a progression of actions in a story.



TRANSITIONS 'SUBJECT TO SUBJECT'

This type stays within a scene or an idea, but moves from one part of the scene to another. Requires a lot of reader participation.



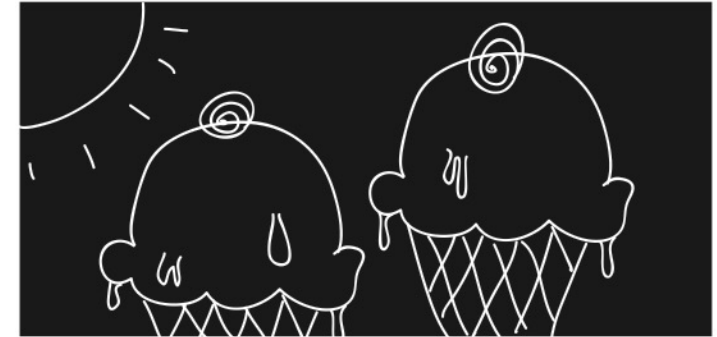
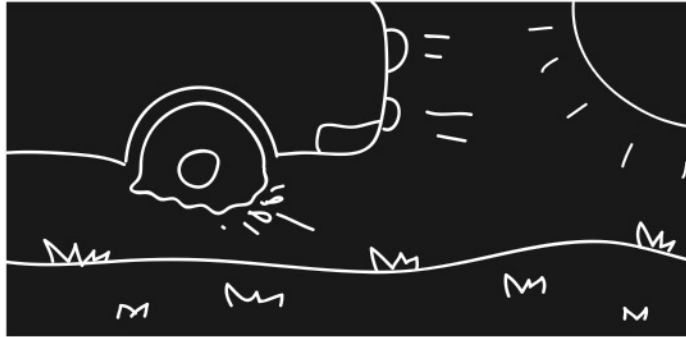
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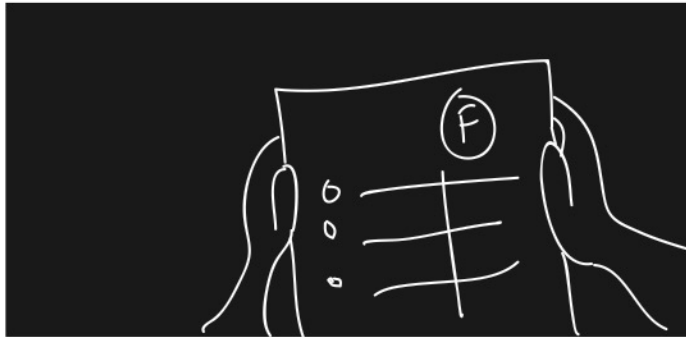
TRANSITIONS 'SCENE TO SCENE'

This requires more reader participation because they cover a large amount to time and space.



TRANSITIONS 'ASPECT TO ASPECT'

Here images reflect a mood rather than a given place.



TRANSITIONS 'NON - SEQUITUR'

In this panels have no identifiable relationship to one another. This kind of a panel is rarely found in comic books.



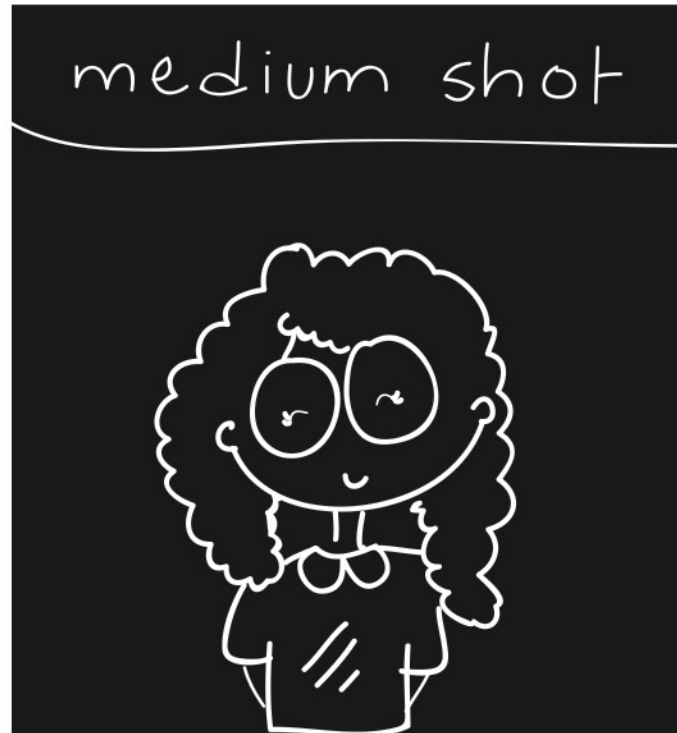
ANALYSIS OF FEATURES

2. VIEWER ANGLE/SHOT

In comics it is very important to describe where the reader's eye should be located in order to see all of the action.



Just like in the movies, a close-up is when the camera zooms in really tight on an object or the character's face. This shot puts the reader's eye just a few inches away from the action.



If you can see all or most of a character's body, or a couple of character's bodies, in a shot, it is described as a medium shot. This shot puts the reader's eye just a couple of feet away from the action.



If you can see almost the entire scene in just one panel of the comic, then that panel is probably a long shot. Sometimes, a long shot stretches across the entire page. This is often called a wide shot or even a panoramic long shot. In a long shot, the camera is far away from the action, but long shots are used to help establish location.

ANALYSIS OF FEATURES

3. COLOUR

Colour is a very important aspect of a comic because you can tell not only whether it's stark black and white, greyscale, or color, but also recognize the mood, setting, or time period just by letting your eyes run over the colors.

In comics, a **colorist** is responsible for adding color to black-and-white line art. For most of the 20th century this was done using brushes and dyes which were then used as guides to produce the printing plates. Since the late 20th century it is most often done using digital media.



Notable Colourists-

- Garry Henderson
- Jack Adler
- George Freeman / Digital
- Chameleon
- Josette Baujot
- Jeremy Cox
- John Higgins
- Matt Hollingsworth
- Richard Isanove
- Vittorio Leonardo
- Lee Loughridge

ANALYSIS OF FEATURES

4. SOUND

Sound effects or onomatopoeia are words that mimic sounds. They are non-vocal sound images, from the subtle to the forceful. Large, bold, printed words to describe the sounds made (usually during fight scenes) have been a means of portraying noise since comic books first came to be way back in 1933.





OVERALL IMPRESSION

Combination of art, word and semiotics

The most important thing about comics is that it immediately appeals to more senses than a normal process of reading does. To read them requires only a minuscule amount of effort because they are a perfect amalgamation of graphics, words, colours and a perfect tool of expressiveness. The reader does not have to render his/her own images since the characters, complemented with callouts/thought bubbles and the background is already accessible to the eyes. The comics are therefore a treat to the languid imagination.

BOOKS READ AND REFERRED TO

MJ Illustration Book



