ANGLIA RUSKIN UNIVERSITY

UNDERSTANDING GRAPHIC NARRATIVE THROUGH THE SYNTHESIS OF COMICS AND PICTUREBOOKS.

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(part 2/3)
Chapter 3
Professional, cultural and academic context
Fig. i. 2008. *Untitled* [acrylic on board].

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

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.


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

Fig. xviii. 2013. Counterpart to figure 17e. [pencil].
Oh the grand old splash of HEY!

he marched PUFF PUFF to the top of the soap

he had ten PLOOSH and SPLASH

and he SPLASH PLOOF down again!
whose hair needs drying?

me!

me!

me!
Come on then, Katy

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

grand old Duke of HEY!
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!

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!
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!

and WHEN they were up, they were UP,
and WHEN they were only half
and when they were neither up nor DOWN

and SPLOSH! they were SPEASH!

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

Fig. xxx.f. 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’.

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


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


