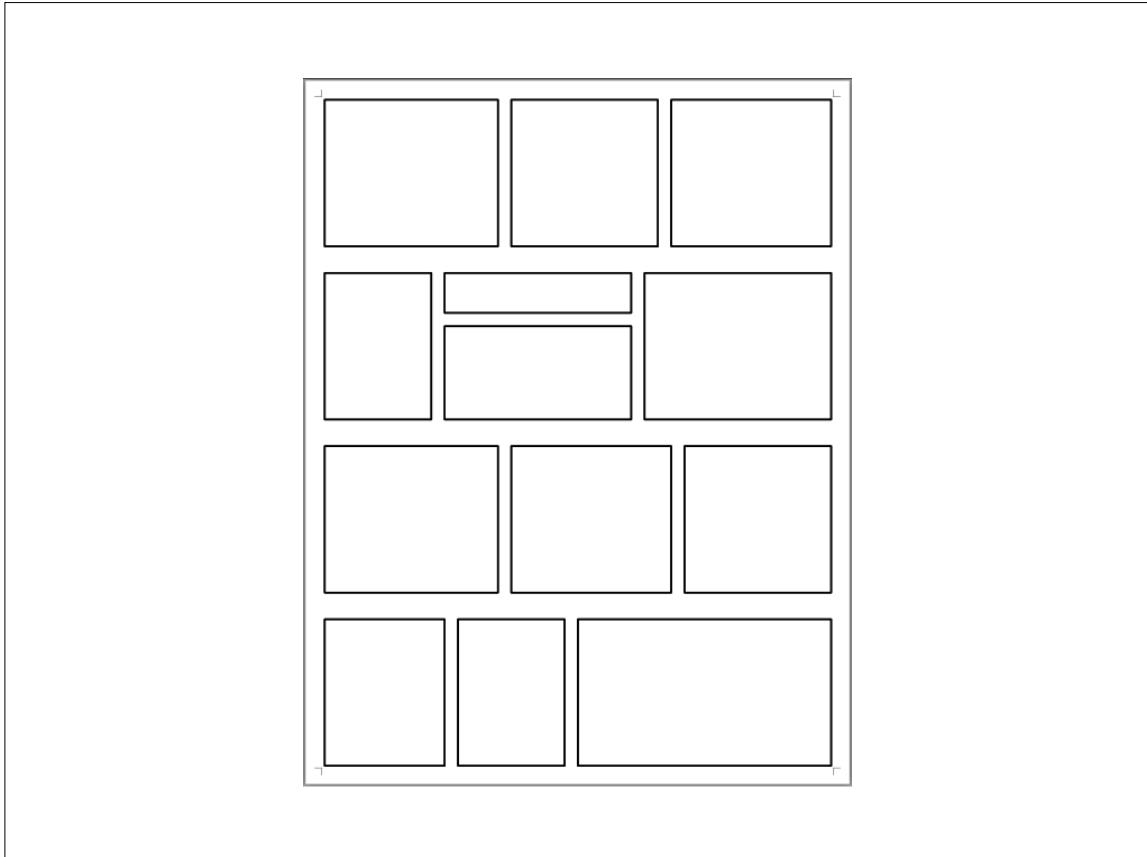


# The Infinite Canvas Reloaded: Digital Storytelling, Webcomics, and Web 2.0

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Ruben R. Puentedura, Ph.D.

Origins



<http://scottmccloud.com/4-inventions/canvas/index.html>

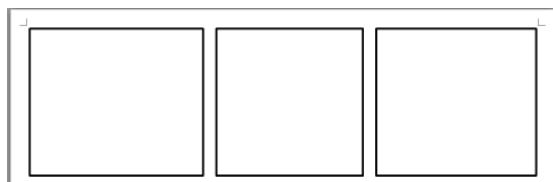
Scott McCloud, *Reinventing Comics*. HarperCollins. (2000)

# Scott McCloud

## *Zot! Online – Hearts and Minds*

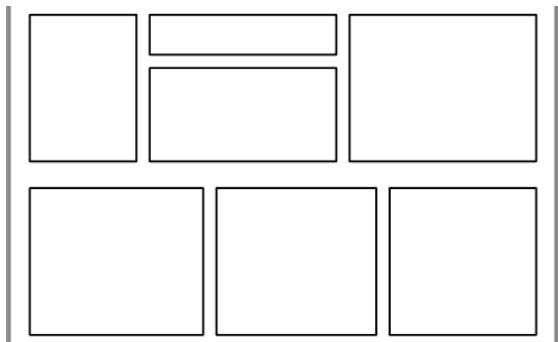


<http://scottmccloud.com/1-webcomics/zot/zot-03/zot-03.html>

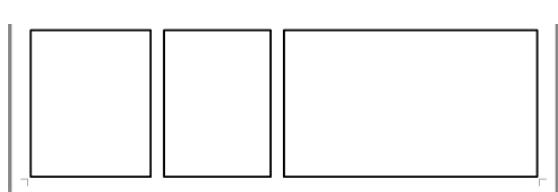


Pacing



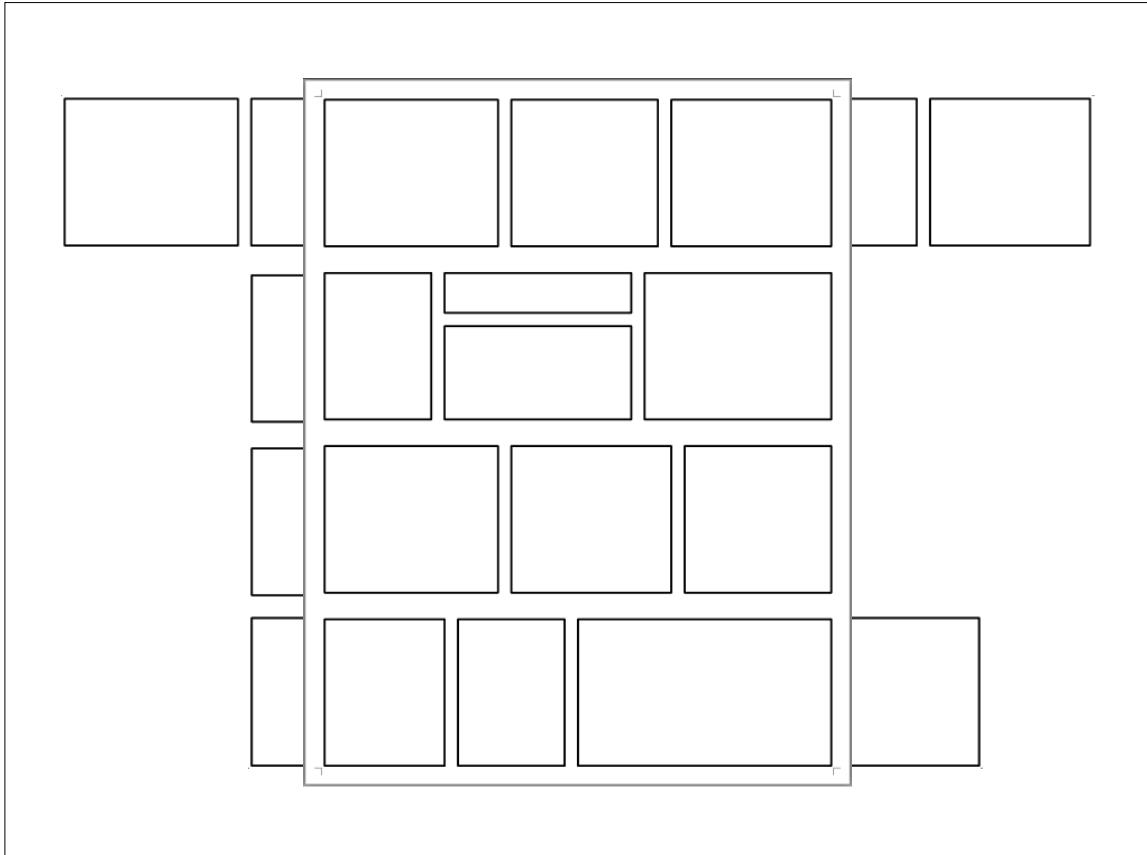


Dynamic Range



Distance=Time





A Few Examples

## Scott McCloud *Porphyria's Lover*

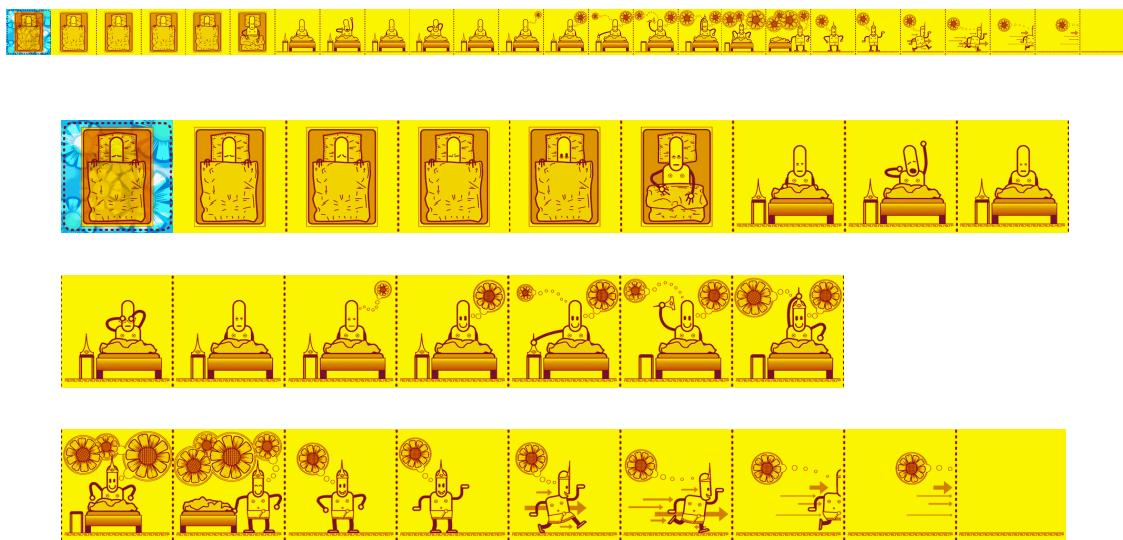
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<http://scottmccloud.com/1-webcomics/porphyria/porphyria.html>

## Demian.5 *When I Am King*

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<http://www.demian5.com/king/wiak.htm>

# Drew Weing

## *“Pup”*

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<http://www.drewweing.com/pup/13pup.html>

# Michael May

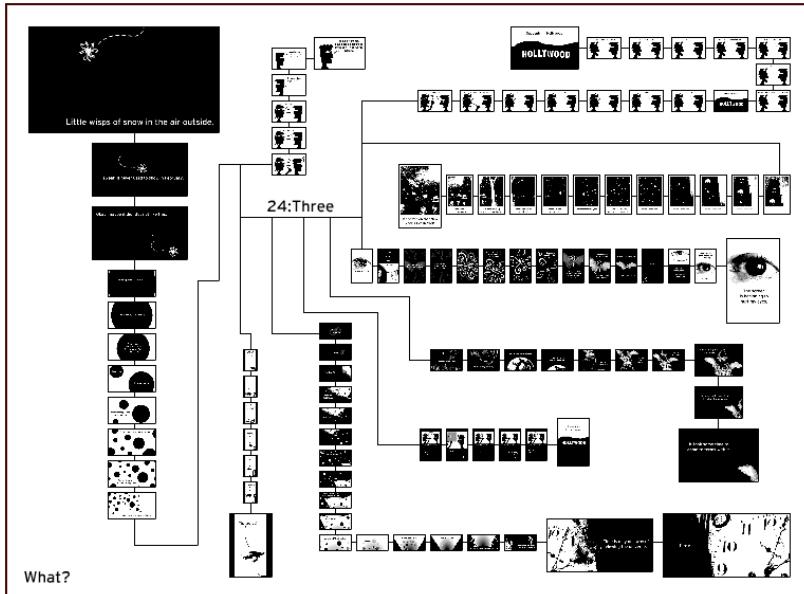
## *Eros Inc.*

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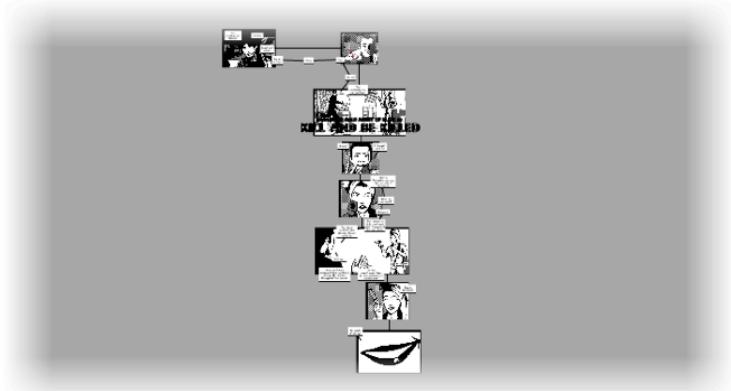
<http://www.commonnamefilms.com/erosinc/2009/01/28/the-third-degree/>

# Daniel Merlin Goodbrey 24:Three



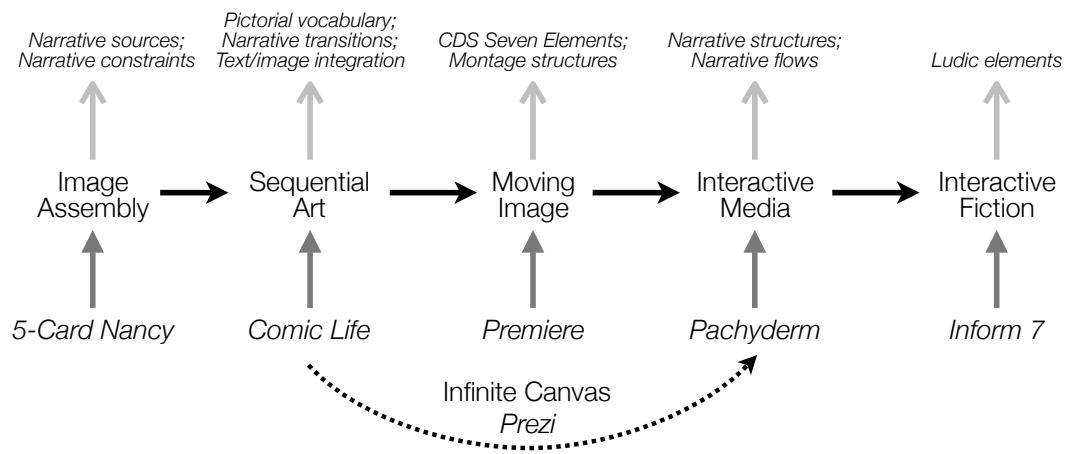
<http://e-merl.com/24three.htm>

# John Barber *Vicious Souvenirs*



<http://www.moderntales.com/comics/vs.php>

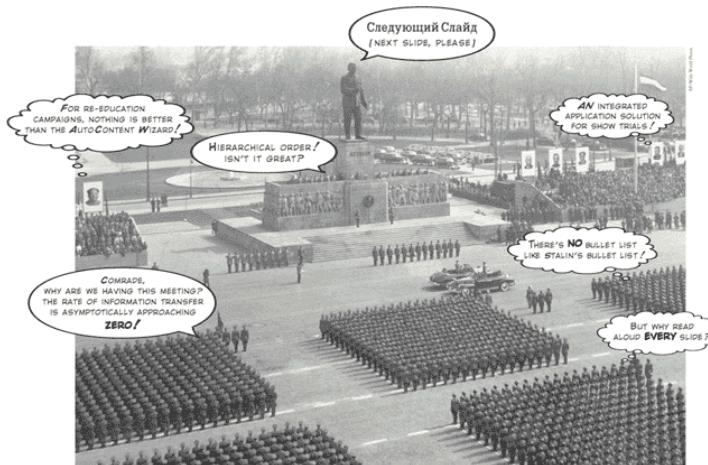
## Why Do We Care?



Edward R. Tufte

SECOND EDITION

*The Cognitive Style of PowerPoint:  
Pitching Out Corrupts Within*

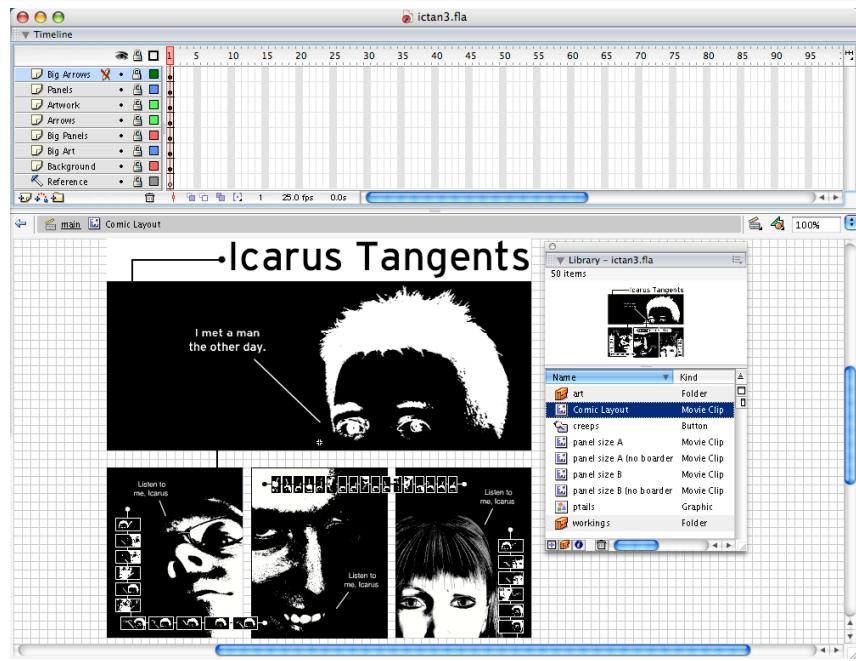


Military parade, Stalin Square, Budapest, April 4, 1956.

Edward R. Tufte, *The Cognitive Style of Powerpoint: Pitching Out Corrupts Within*, 2nd Ed. Graphics Press. (2006)

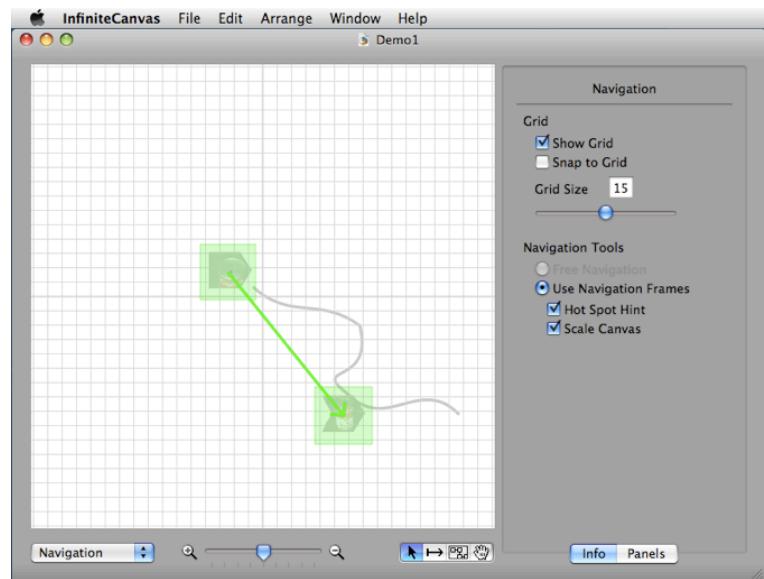
## The Toolkit

## The Tarquin Engine



<http://www.webcomicsnation.com/tarquin/> - Icarus Tangents: <http://e-merl.com/tangent.htm>

## InfiniteCanvas



<http://www.infinitecanvas.com/>

## Infinite Canvas



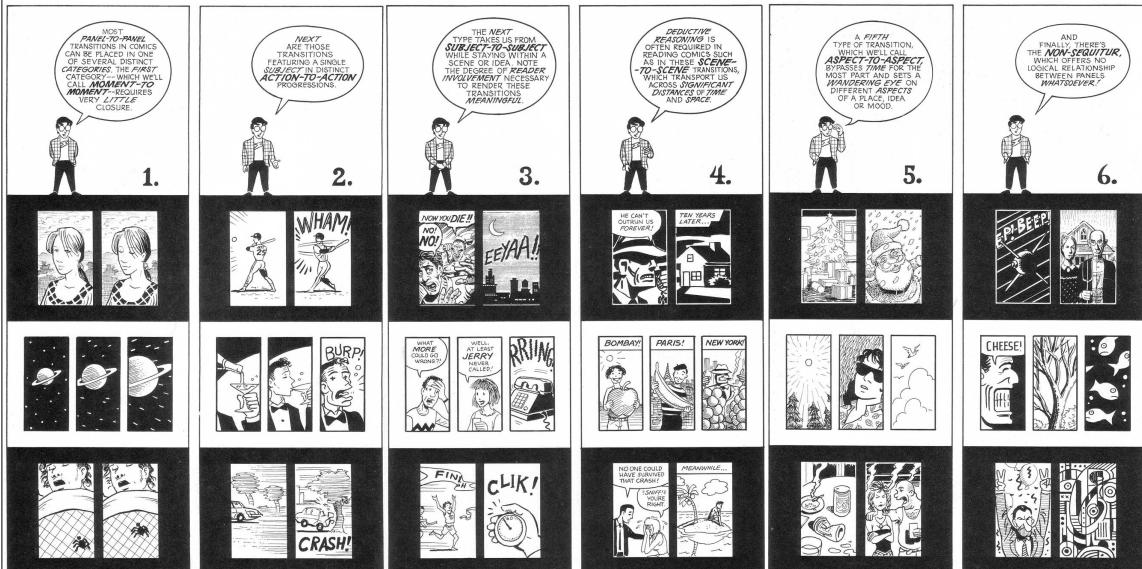
## Prezi



<http://prezi.com/>

## The Panel and the Page

### Panel-to-Panel Transitions in Comics



Scott McCloud, *Understanding Comics*. HarperCollins. (1993)

## Four Approaches to the Page

	Narrative/ Composition Autonomous	Narrative/ Composition Interdependent
Narrative Dominates	Conventional Use (composition neutral vis-a-vis narrative)	Rhetorical Use (composition adds expressivity to narrative)
Composition Dominates	Decorative Use (composition emancipated from narrative)	Productive Use (composition generates narrative)

Benoît Peeters, Case, Planche, Récit: *Lire la Bande Dessinée*. Casterman. (1998)

## Conventional Use



Hugo Pratt, *Corto Maltese: Tango*. Casterman. (2000)

## Rhetorical Use



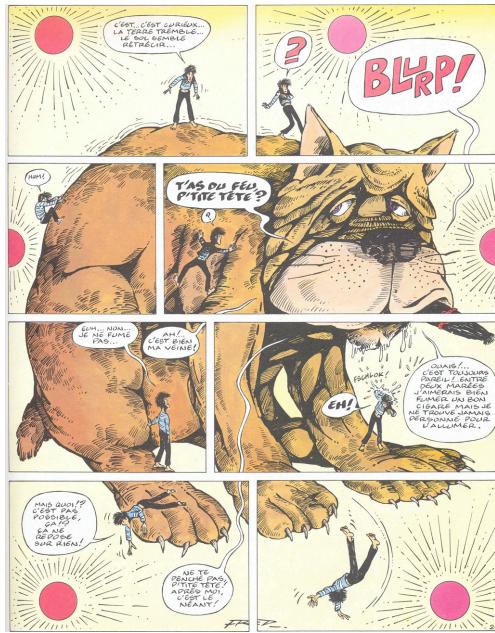
Burne Hogarth, *Tarzan de la Selva*. (1976)

## Decorative Use



Jacques Tardi, *Le Démon des Glaces*. Casterman. (2001)

## Productive Use



Fred, *Philemon: Simbabbad de Batbad*. Dargaud. (1974)

## Two Examples

The slide features a teal gradient background with a central white text box containing the title. The Prezi navigation bar is visible at the top left, and a footer bar with icons and the URL <http://prezi.com/56035/> is at the bottom.

## Research and Exploration

### The Language of Maps

	numerical	ordinal	nominal	visual isolation	visual levels	
location	green	green	green	green	red	Good
size	green	green	green	green	green	
crispness	red	green	red	green	green	
resolution	red	light green	red	green	light green	Good, with limitations
transparency	red	light green	yellow	green	light green	
color value	yellow	light green	red	green	light green	M marginally effective
color saturation	yellow	dark green	red	yellow	light green	
color hue	orange	orange	green	green	orange	M marginally effective, with limitations
texture	yellow	yellow	light green	green	green	
orientation	orange	orange	green	green	red	
arrangement	red	red	orange	orange	red	
shape	red	red	green	red	red	Poor

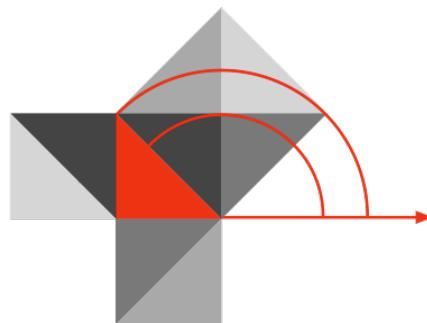
Alan MacEachren, *How Maps Work*. Guilford Press. (1995)

# OuBaPo: Experimentation on Constraints (Matt Madden - *Exercises in Style*)



<http://www.exercisesinstyle.com/>

## Hippasus



<http://hippasus.com/rrpweblog/>  
rubenrp@hippasus.com

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