

Reduction

- selecting from the overall narrative to show the reader
- showing all of the story's events in time is and can result in storytelling
- periods of relative inactivity can give insights into characters, add , and provide to the scenes of overt action



Encapsulation

- to and encase a key moment of a narrative to show in a panel, condensing the story
- determine how the "camera" will be from the subject in the panel, how the shot will be , how the will be shaped, framed, lit, etc.



Encapsulation Factors

- the story
- establishing or a scene, characters, or other info
- /tension
- emphasis
-
- marketing



Encapsulation Questions

- How close or far should I make the camera from the ?
- What should I use to show the subject?
- Which subjects are the focus? Secondary focus?
- What panel shape and size should I use to encapsulate the subject?
- How should I crop and frame the scene?
- How should I light and render the subject?
- What works best?

Encapsulation Examples



The level of importance artists place on a scene and the number of pages they have to play with both affect the way artists frame the scene. If page count and space allow, the artist may use larger and/or more visuals to give the scene a sense of scope, elapsed time, and/or emphasis.

Juxtaposition

- placing panels next to one another in a [] order
- the [] in which the panels are read should be clear
- do not use words to merely [] what the visual shows
- [] juxtaposition between art and words creates a fuller "picture" of the scenario for the reader

