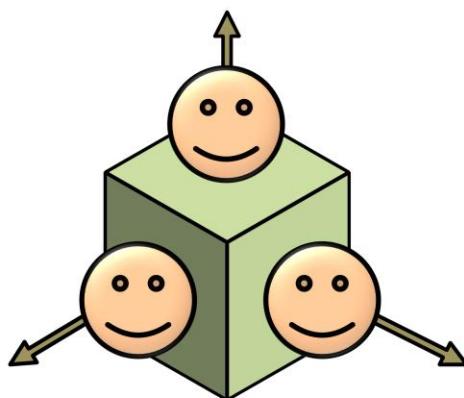


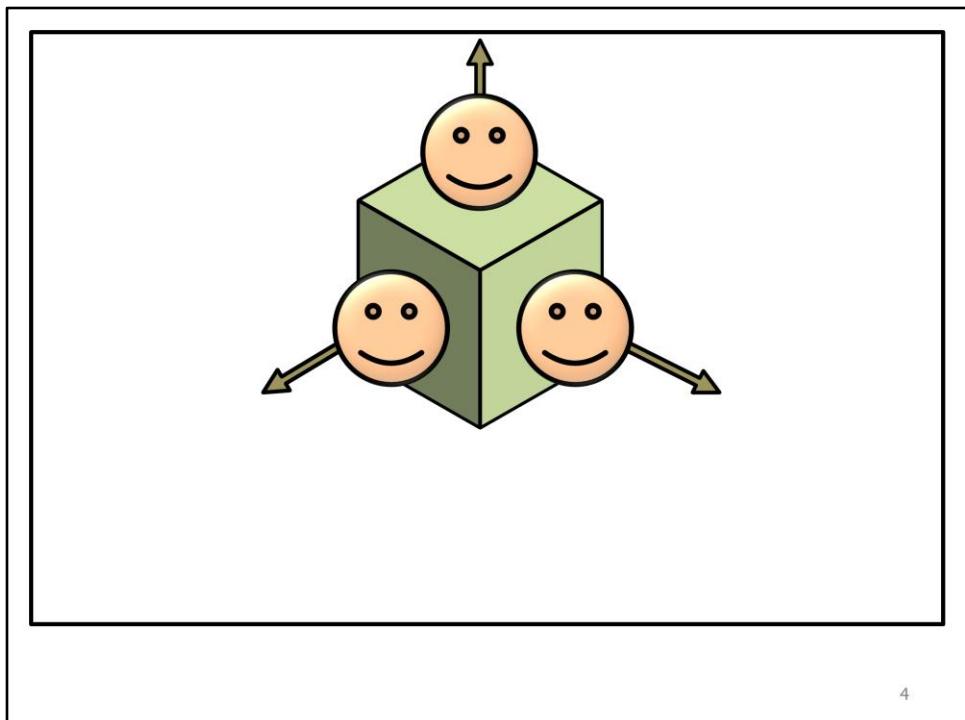
Technological Innovations in Social Storytelling with Sequential Art

or

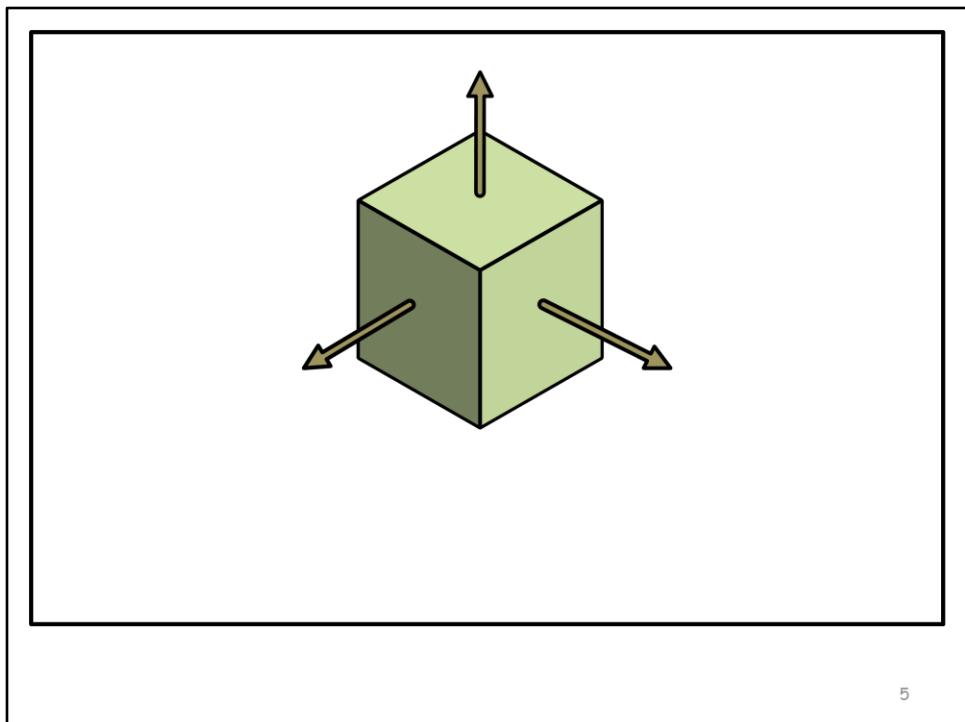
The Infinite Canvas 2.0



3



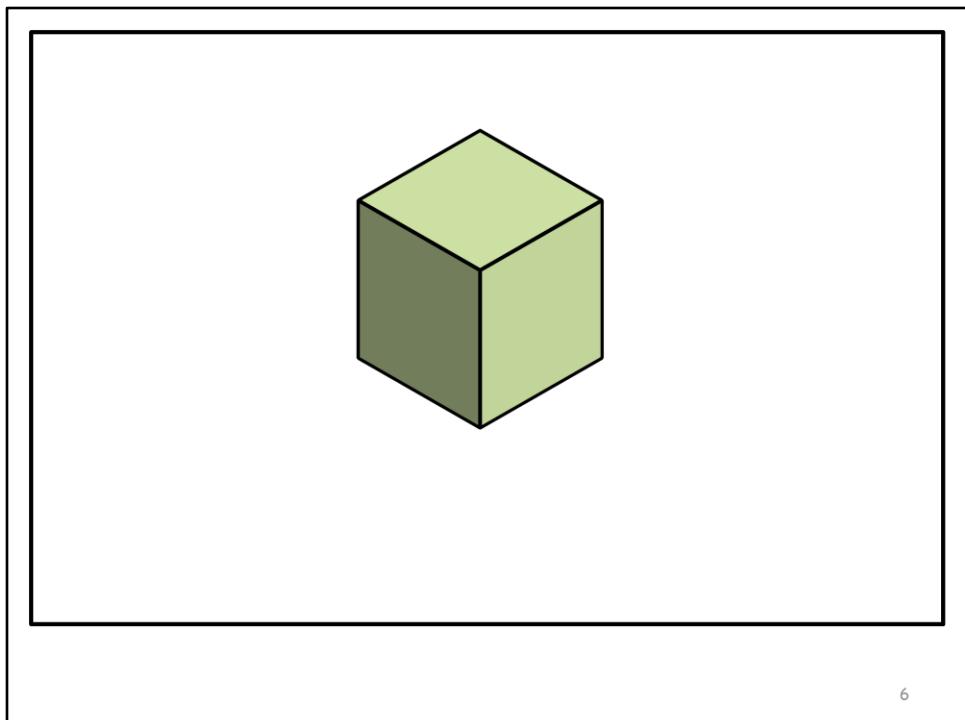
4



5

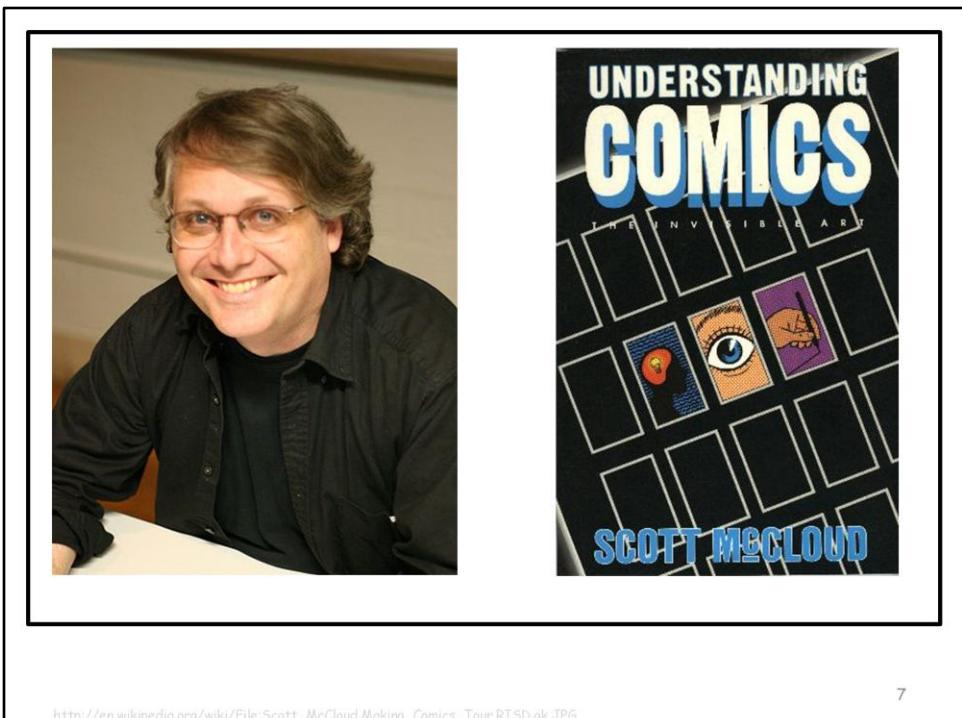
To understand what the IC 2.0 is, you first need to know what the IC 1.0 is.

based on an image by Scott McCloud <http://scottmccloud.com/4-inventions/canvas/index.html>



6

To understand what IC 1.0 is, you first need to understand comics.

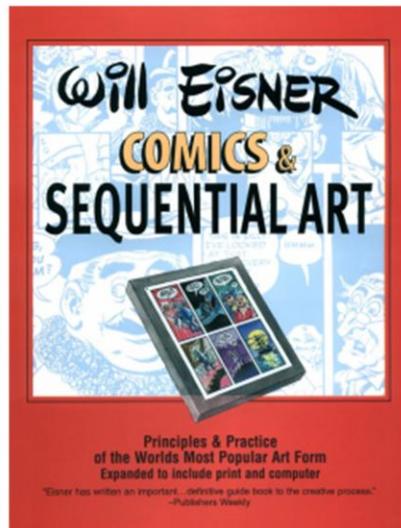
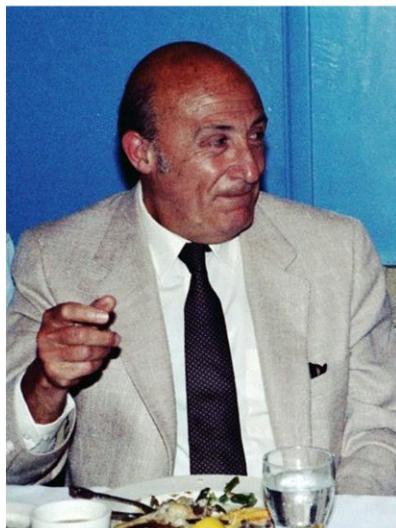


7

[http://en.wikipedia.org/wiki/File:Scott_McCloud.Making_Comics_Tour.RISD.gk.JPG](http://en.wikipedia.org/wiki/File:Scott_McCloud_Making_Comics_Tour.RISD.gk.JPG)

"Comics" is defined by Scott McCloud in his 1993 book Understanding Comics as "Juxtaosed Pictorial And Other Images in Deliberate Sequence"

http://en.wikipedia.org/wiki/File:Scott_McCloud.Making_Comics_Tour.RISD.gk.JPG



http://commons.wikimedia.org/wiki/File:Will_Eisner2.jpg

<http://en.wikipedia.org/wiki/File:Casa-cover.kwill.png>

8

This definition is an expansion on Will Eisner's Definition: "Sequential Art"

http://commons.wikimedia.org/wiki/File:Will_Eisner2.jpg

<http://en.wikipedia.org/wiki/File:Casa-cover.kwill.png>

"Sequential Art" == Comics

9

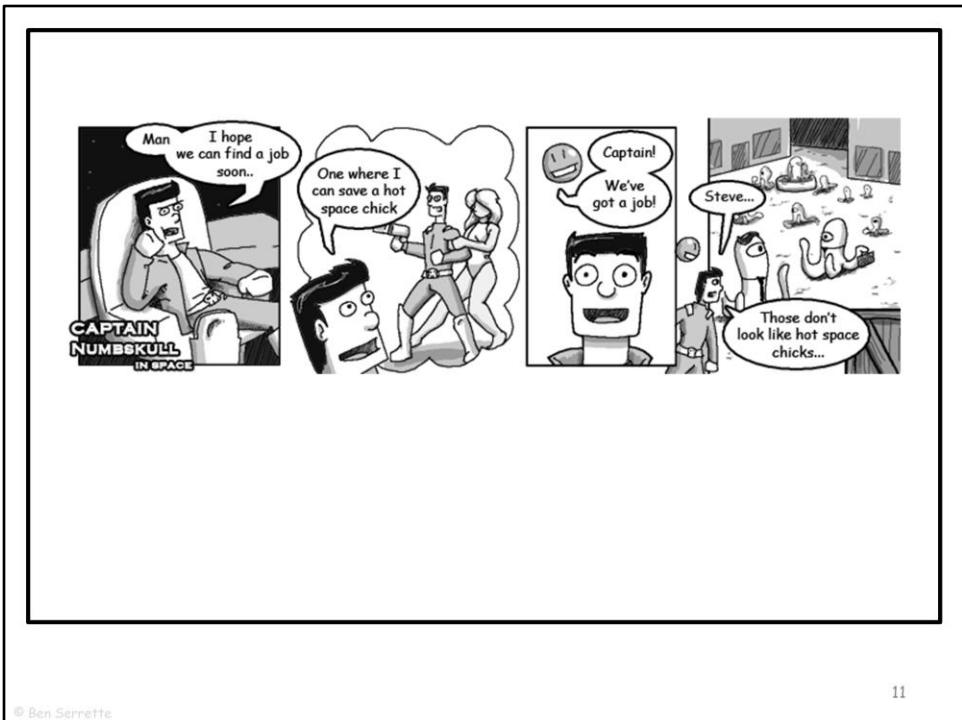
This is the definition we'll use.



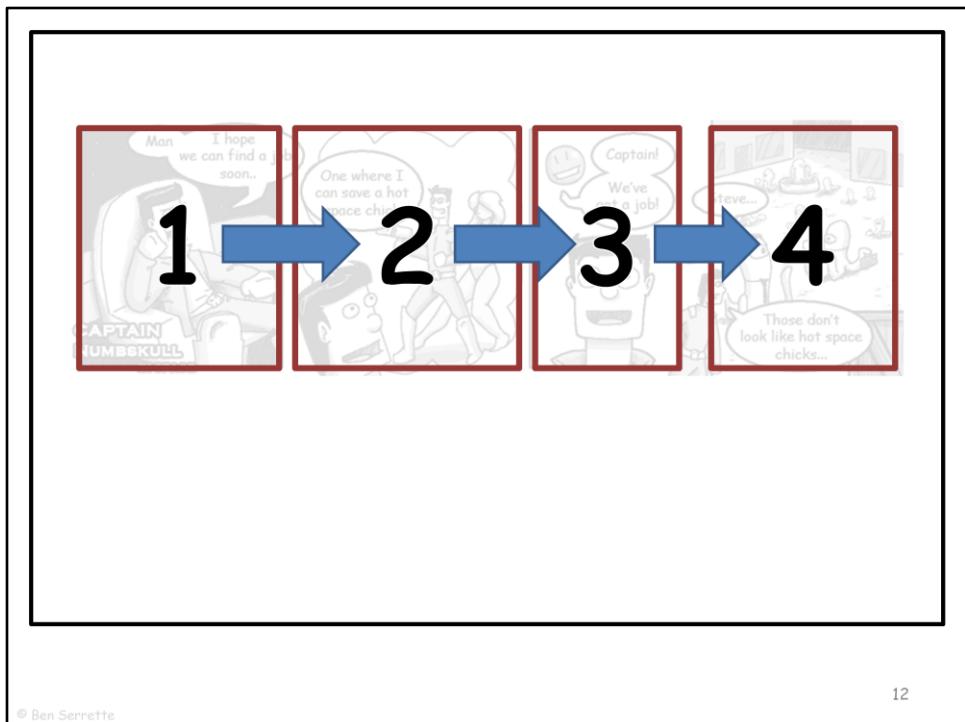
© Ben Serrette

10

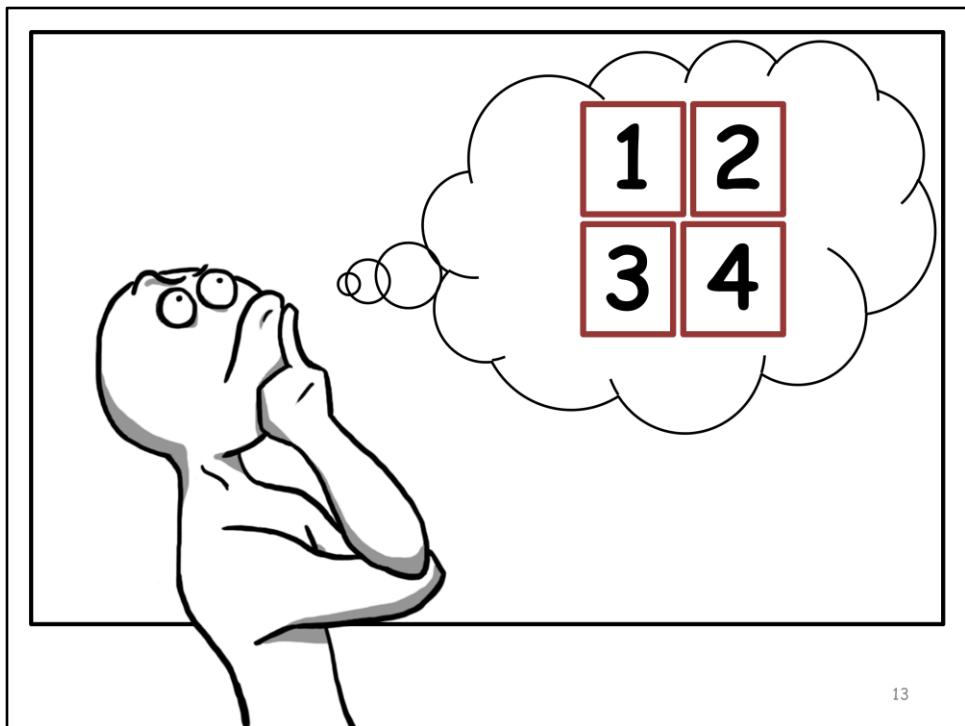
When most people think “comics” they think of comic strips in newspapers or comic books with super heroes.



These are, in fact, series of images in sequence.

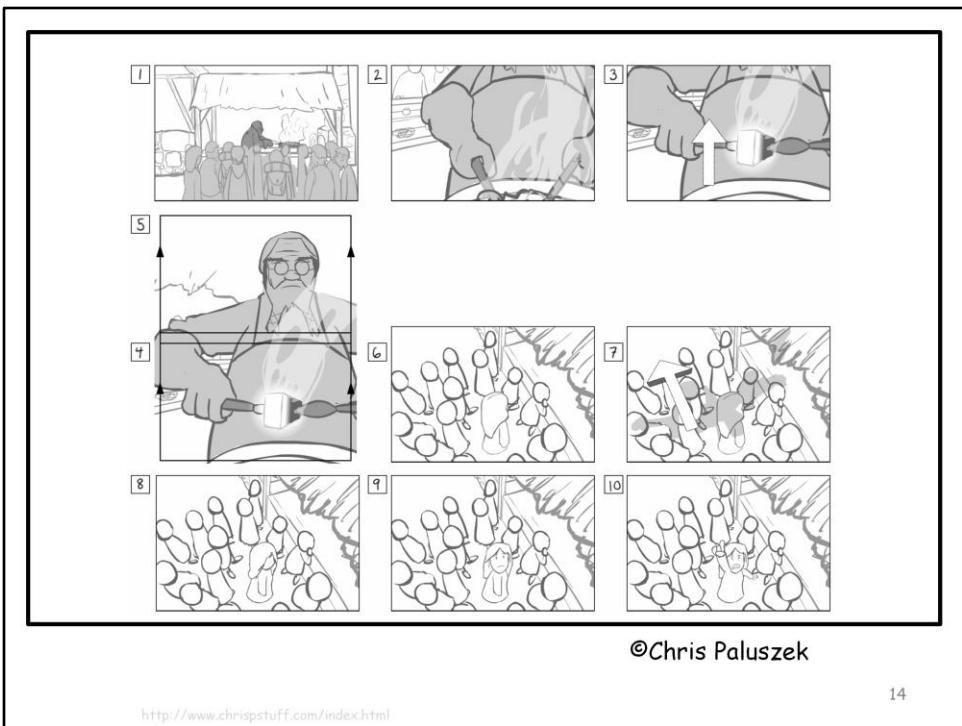


These are, in fact, comics as they are a series of images in sequence.



13

But what else can be lumped into “comics” under this definition?



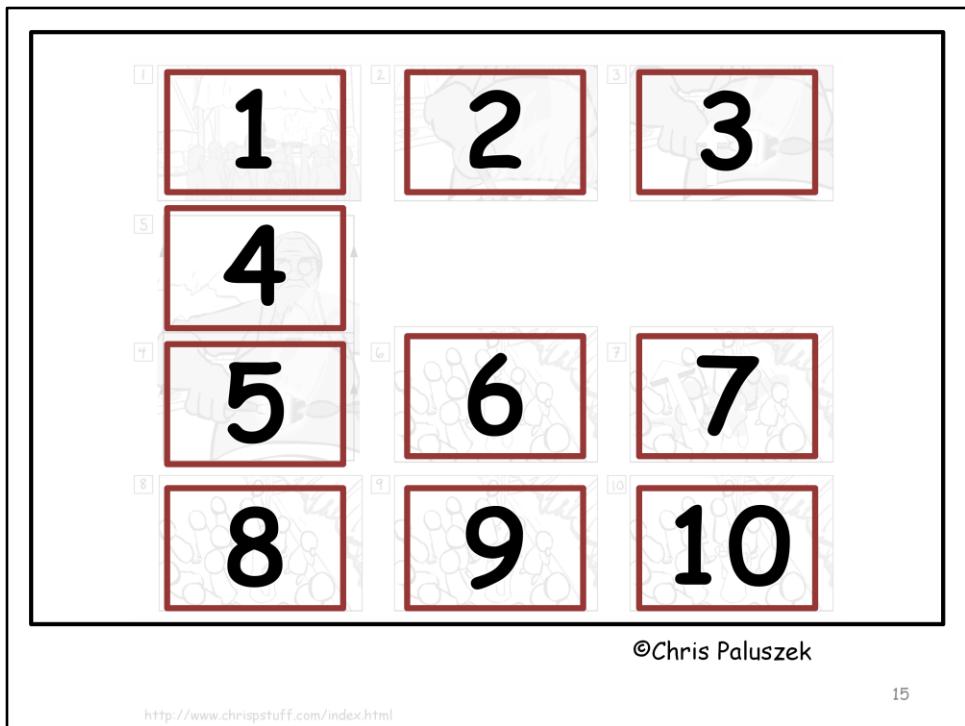
©Chris Paluszak

14

<http://www.chrisstuff.com/index.html>

Storyboards

<http://www.chrisstuff.com/index.html>



Storyboards

<http://www.chrisstuff.com/index.html>

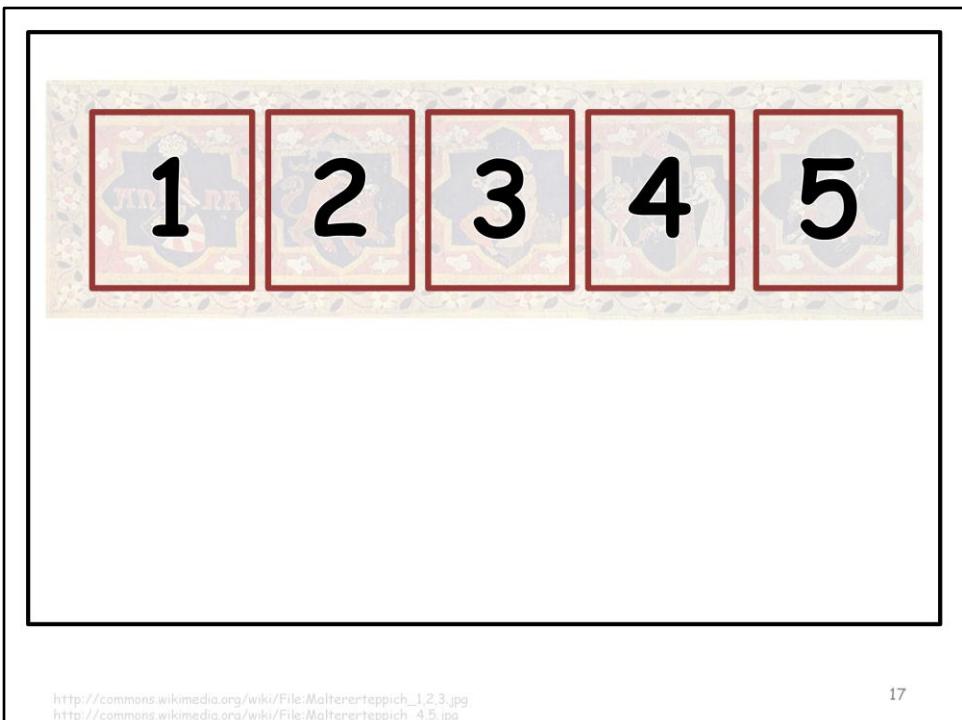


http://commons.wikimedia.org/wiki/File:Maltererteppich_1,2,3.jpg
http://commons.wikimedia.org/wiki/File:Maltererteppich_4,5.jpg

16

Medieval Tapestries

http://commons.wikimedia.org/wiki/File:Maltererteppich_1,2,3.jpg
http://commons.wikimedia.org/wiki/File:Maltererteppich_4,5.jpg

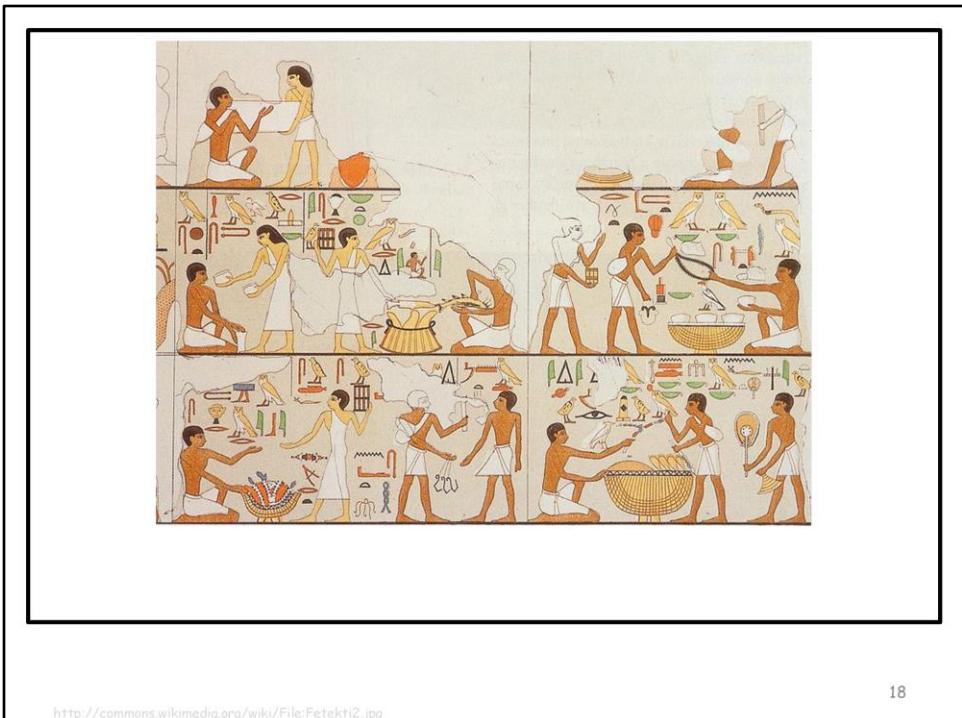


http://commons.wikimedia.org/wiki/File:Maltererteppich_1,2,3.jpg
http://commons.wikimedia.org/wiki/File:Maltererteppich_4,5.jpg

17

Medieval Tapestries

http://commons.wikimedia.org/wiki/File:Maltererteppich_1,2,3.jpg
http://commons.wikimedia.org/wiki/File:Maltererteppich_4,5.jpg

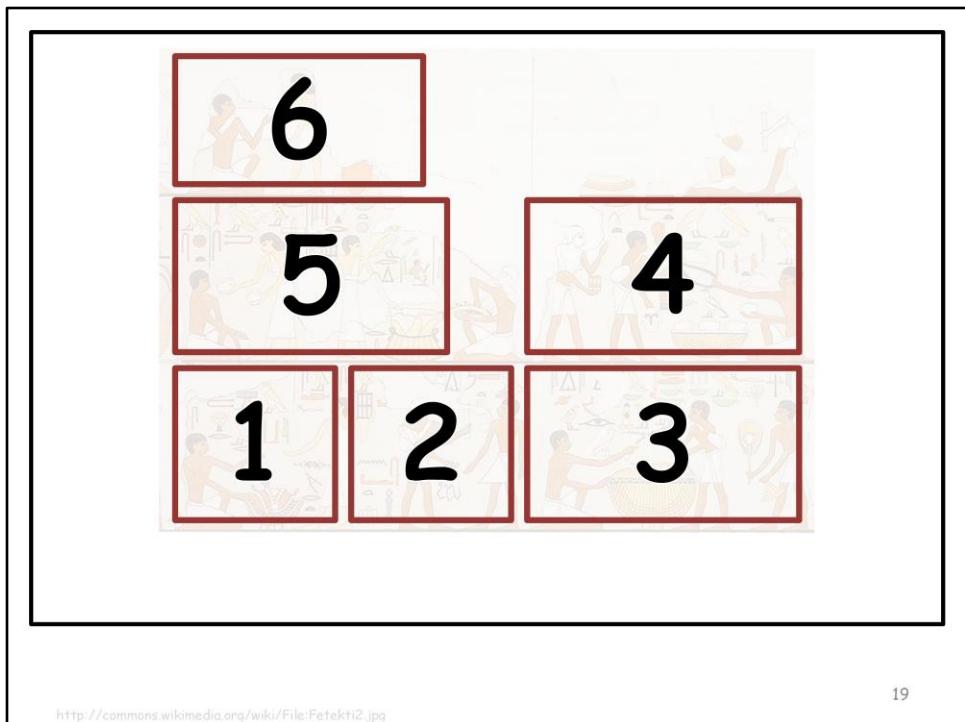


18

<http://commons.wikimedia.org/wiki/File:Fetekti2.jpg>

Egyptian paintings

<http://commons.wikimedia.org/wiki/File:Fetekti2.jpg>



19

<http://commons.wikimedia.org/wiki/File:Fetekti2.jpg>

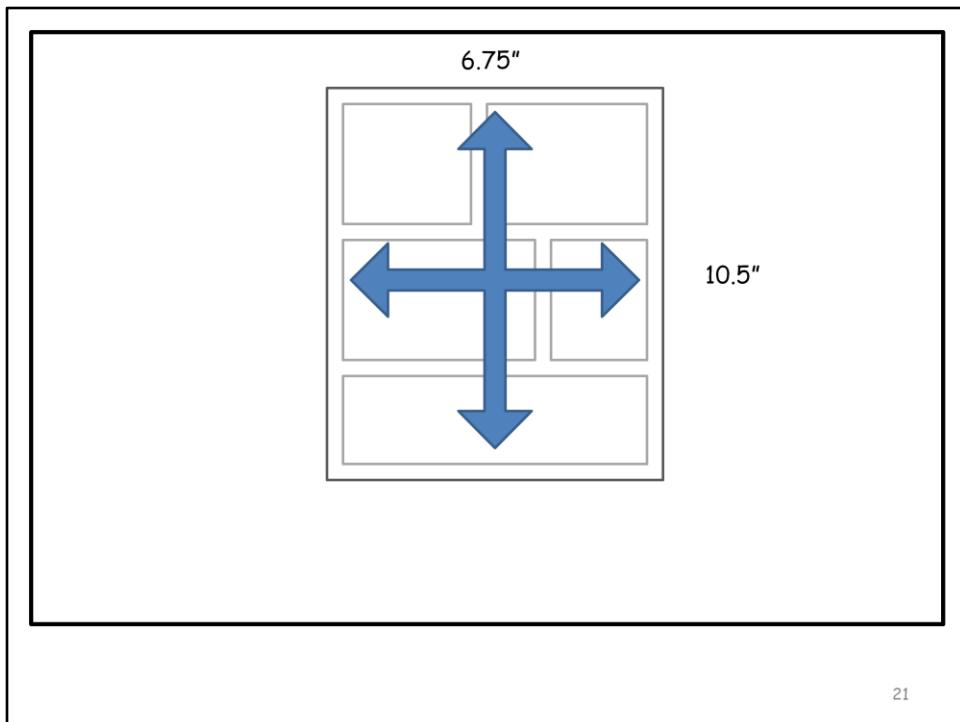
Egyptian paintings

<http://commons.wikimedia.org/wiki/File:Fetekti2.jpg>



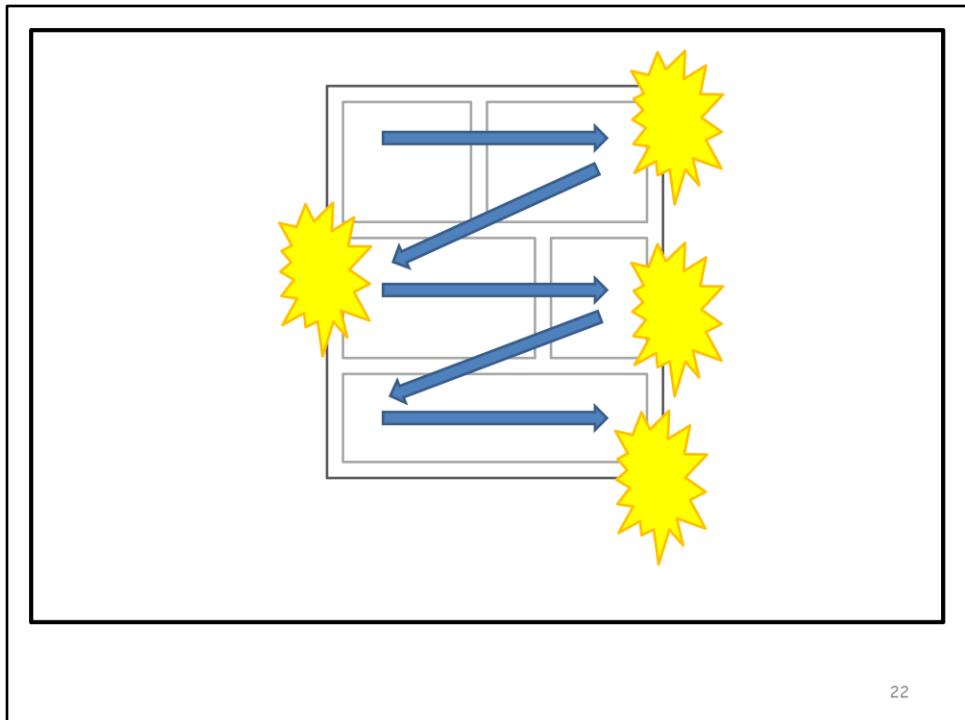
20

All these things can be considered comics

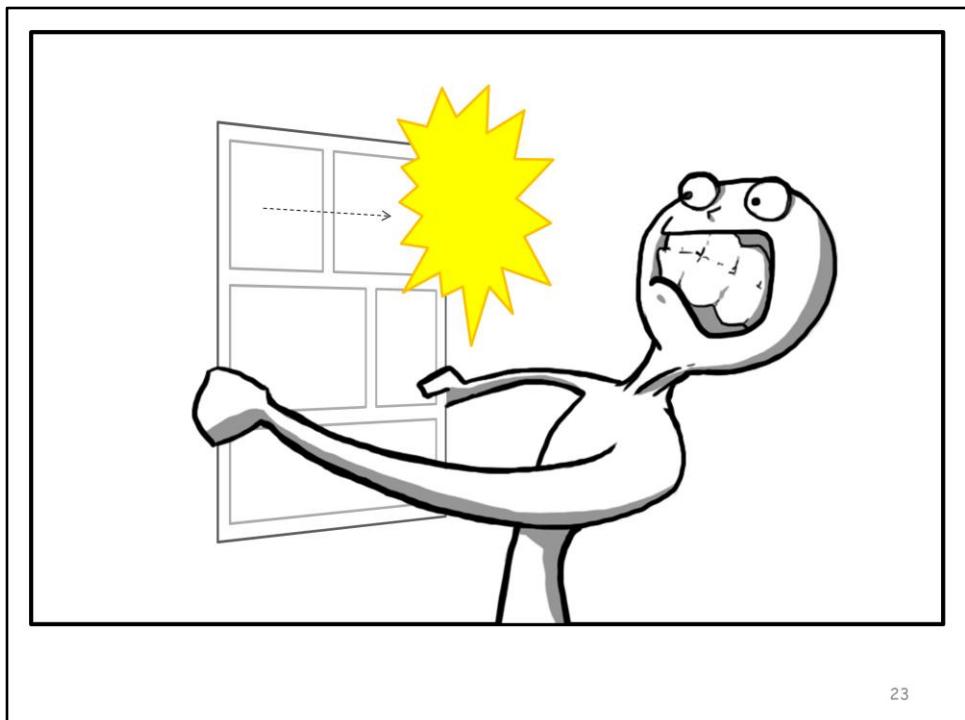


21

The problem with comics up until now is that they are confined to the physical dimensions of the medium on which they are drawn (show pictures of dimensions) 6.75x10.5

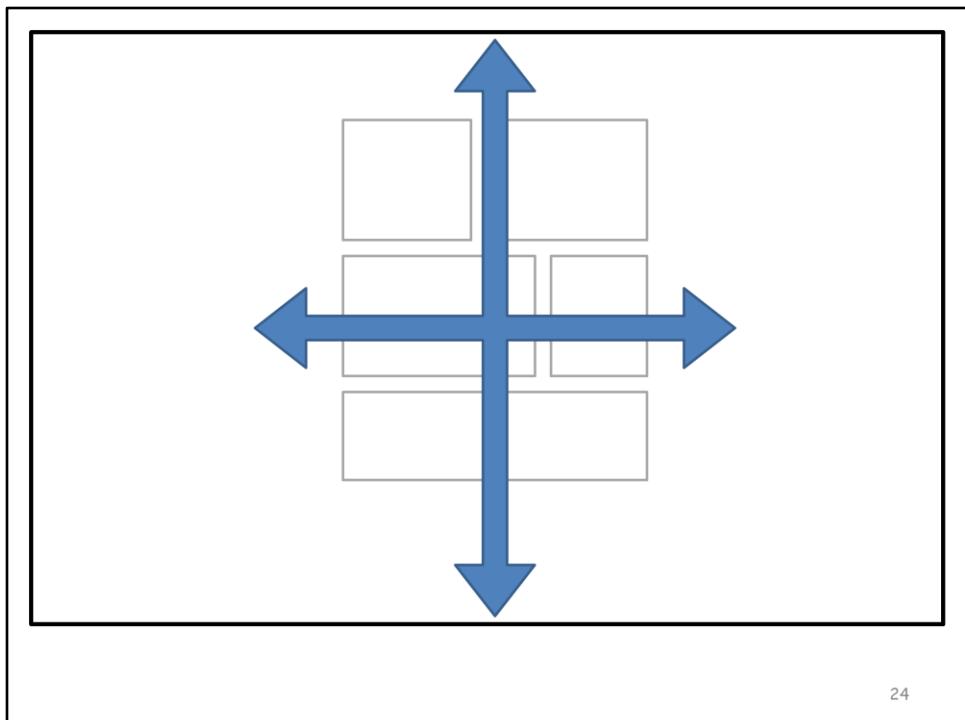


Artists are forced to break the flow of the story to compensate (zig-zag... moving between pages)

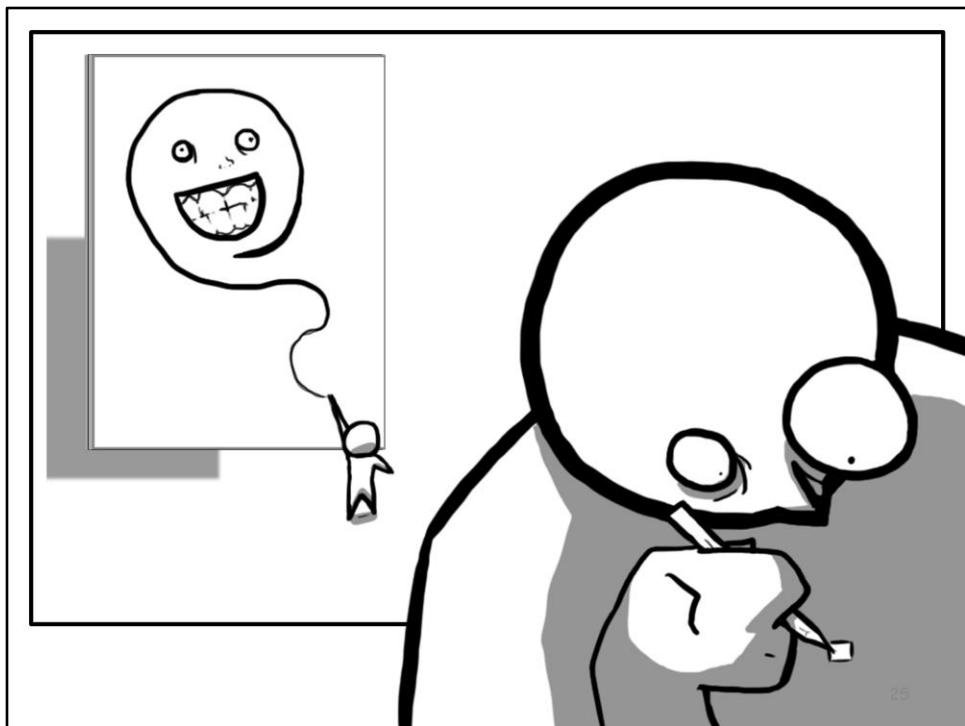


23

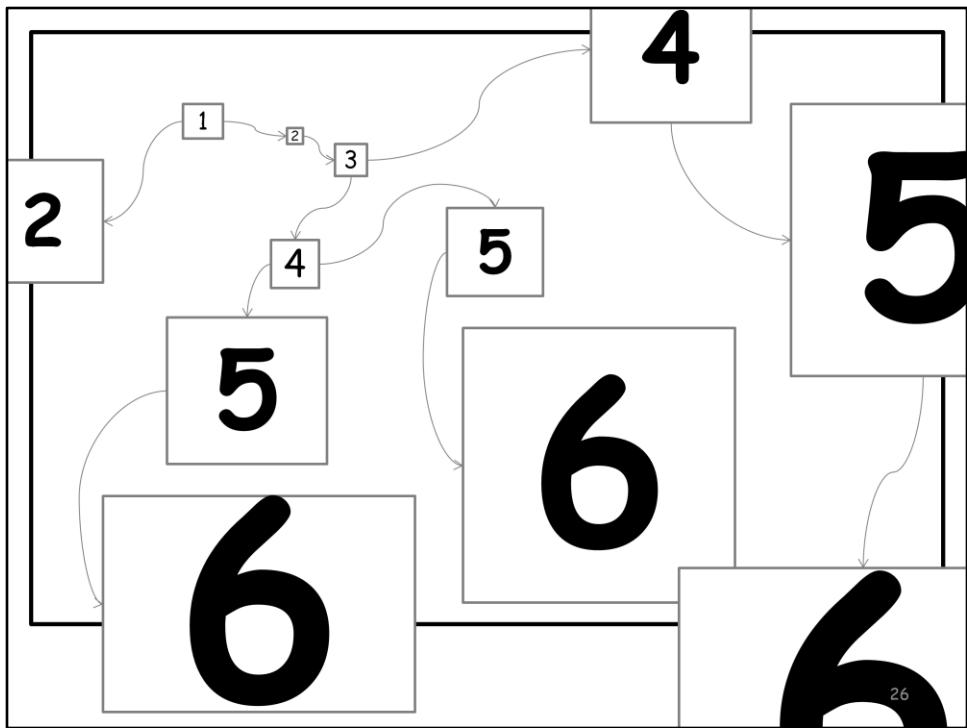
This tears the reader out of the experience, even if it is only for a split second



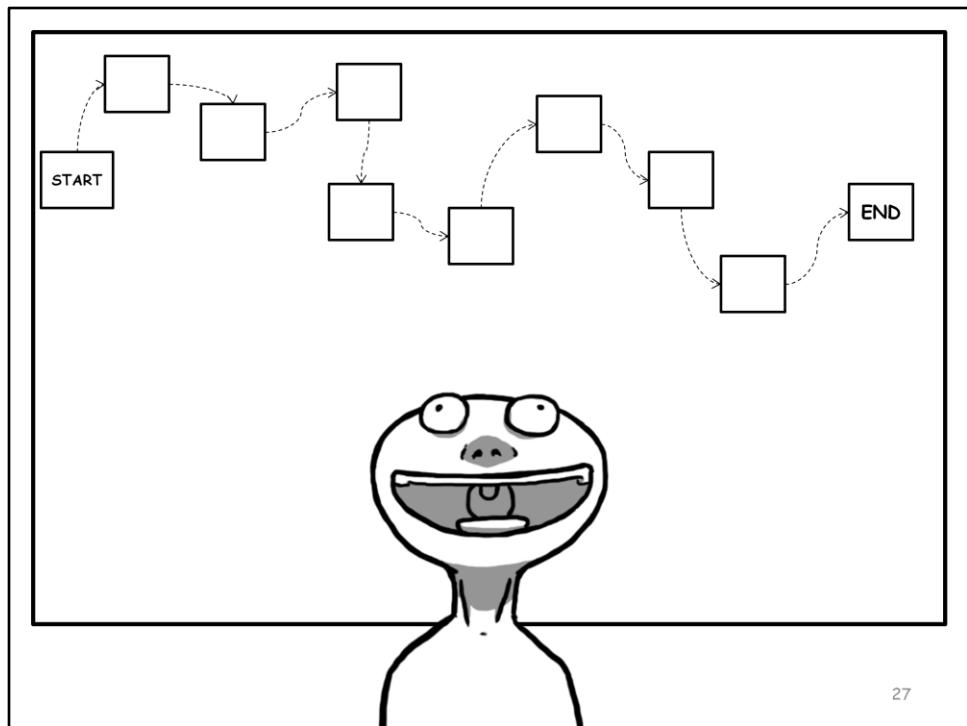
But what if we weren't confined to physical dimensions?



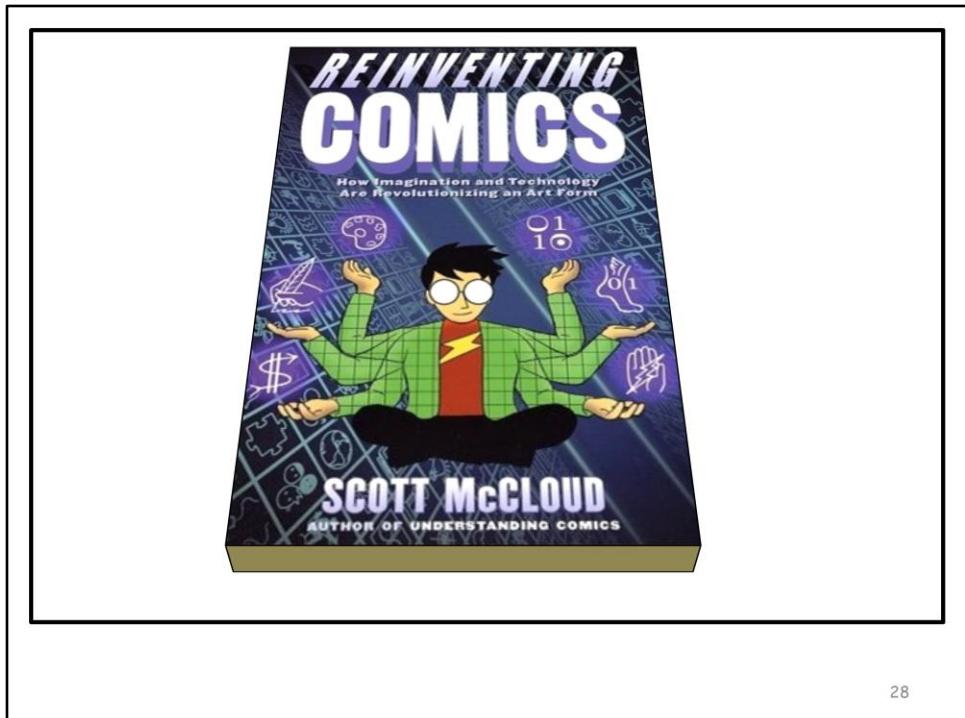
Images could be as large or as small as the artist wants



the sequence could branch off into any direction

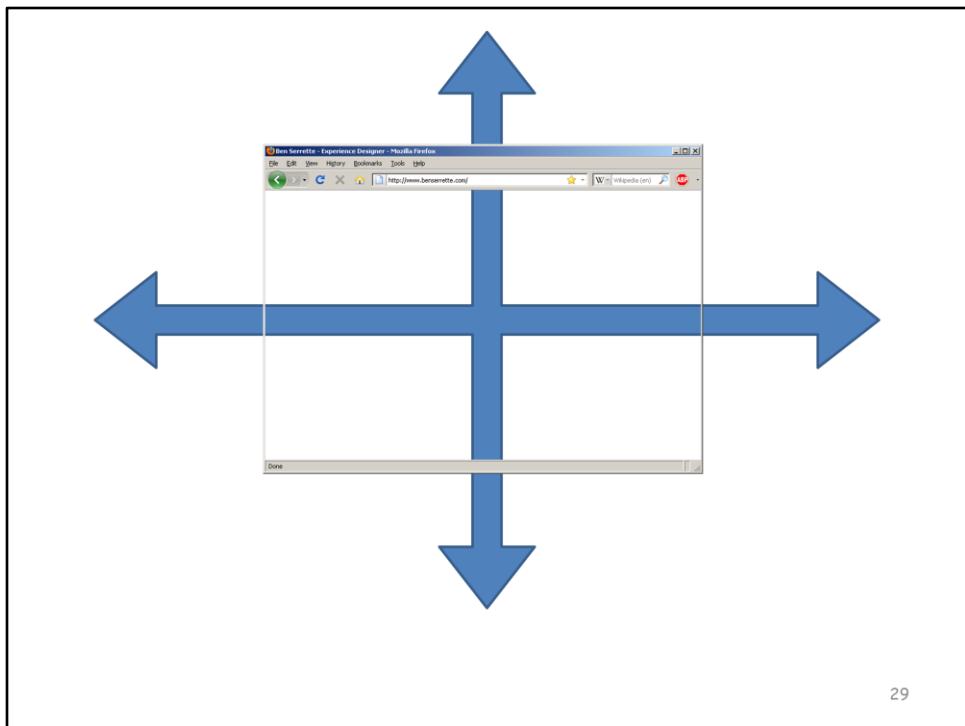


the reader would be able to absorb the entire story without the forced breaks

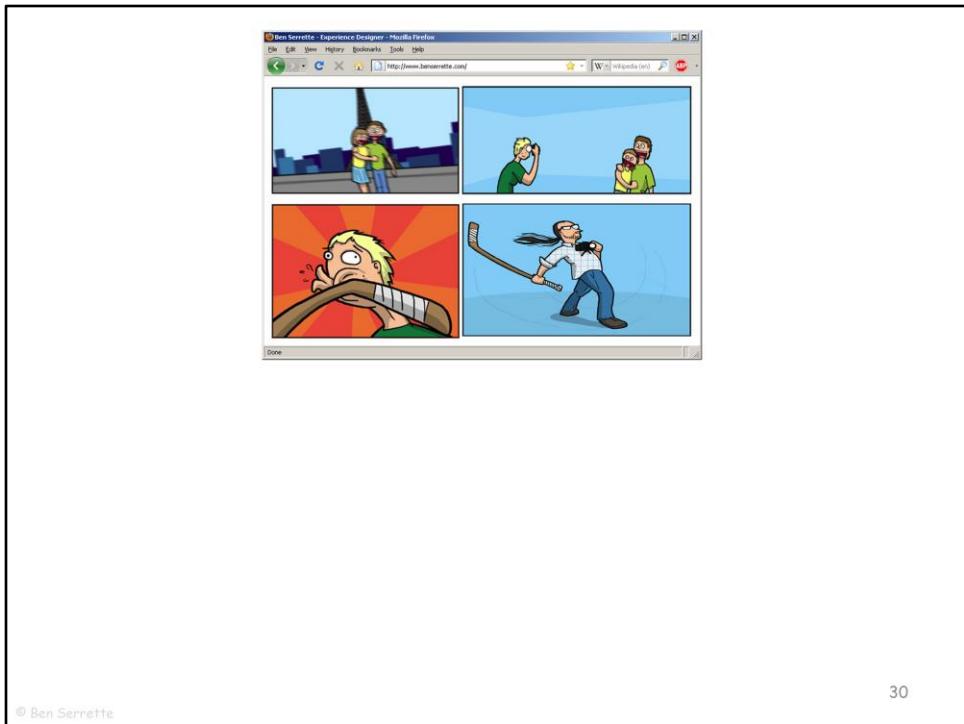


28

Scott McCloud proposed this very idea in his 2000 book Reinventing Comics

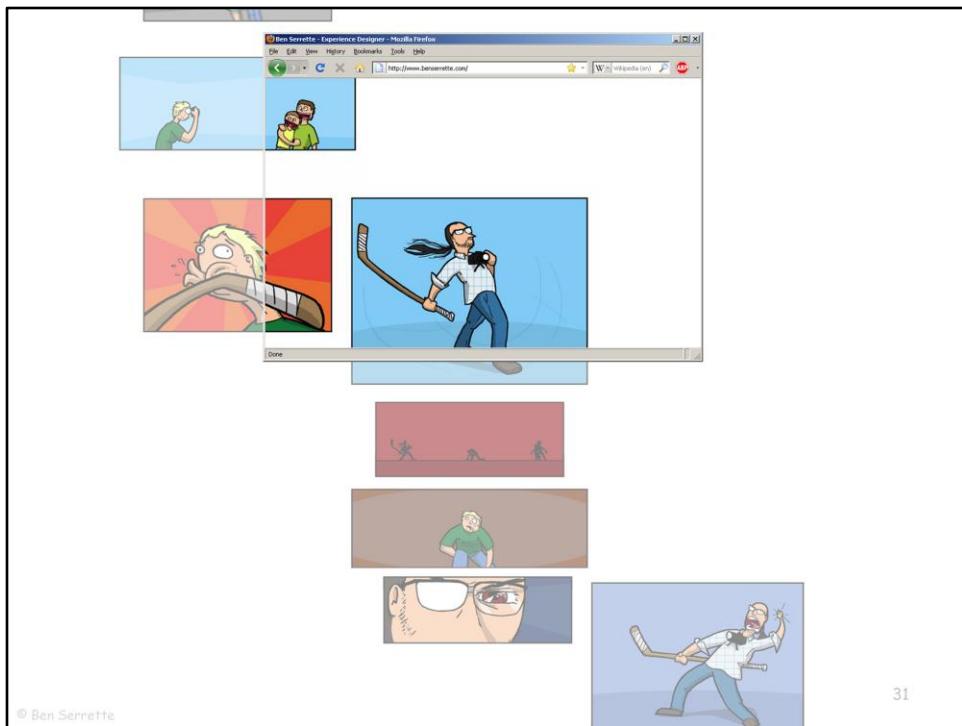


Web pages can be virtually infinite in size

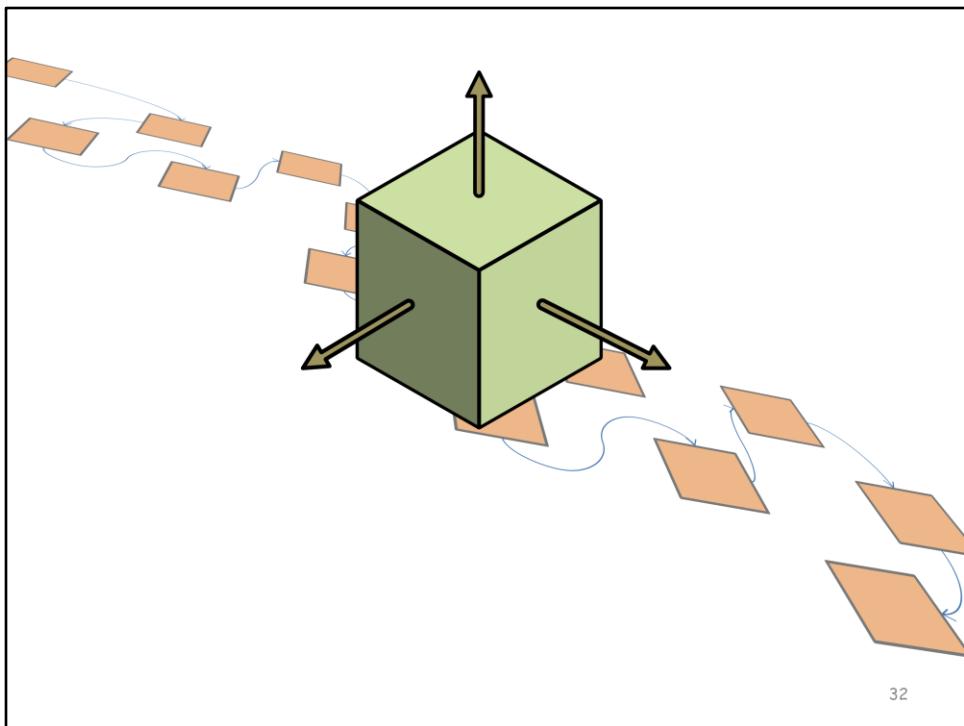


30

instead of thinking of the monitor or web browser as the canvas to which the comic must be confined

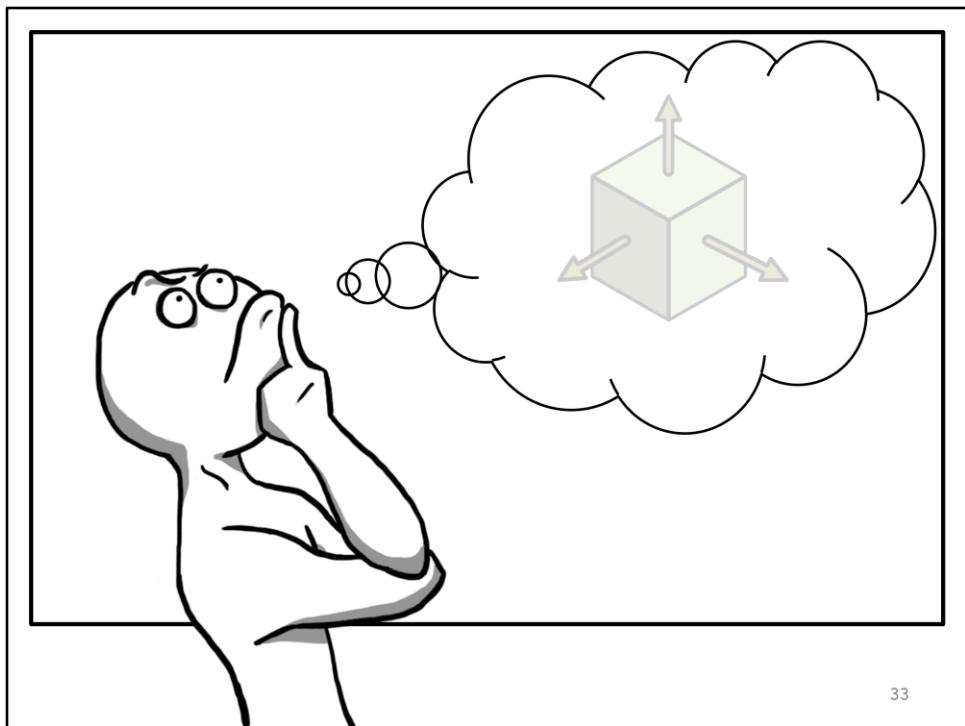


thinking of the browser as a window that displays a small portion of an infinitely large canvas – the web page.



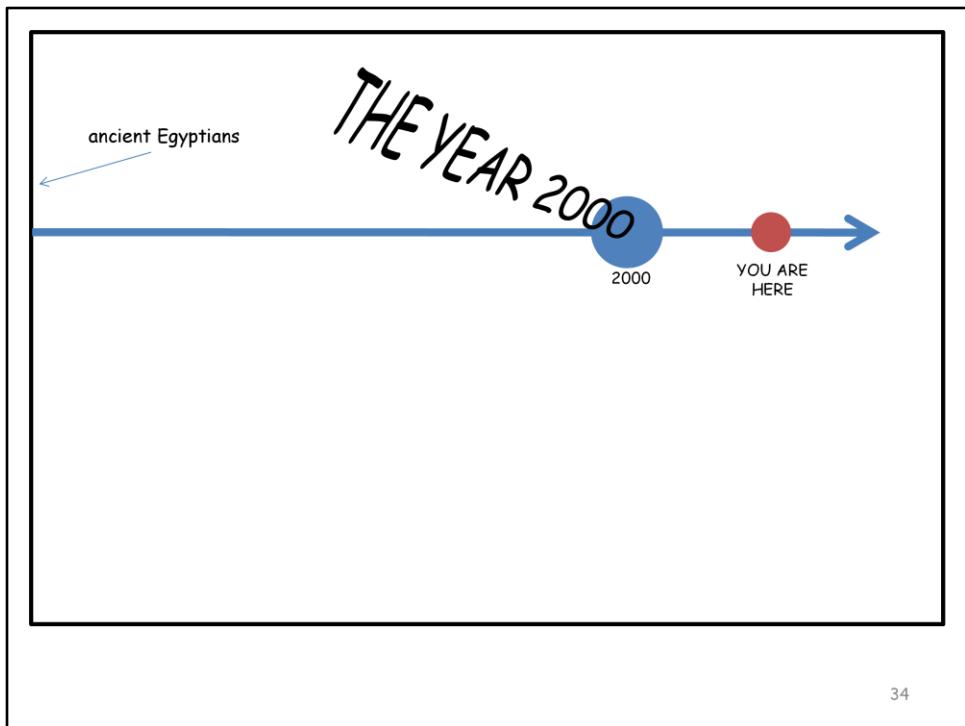
32

This is the idea of the infinite canvas

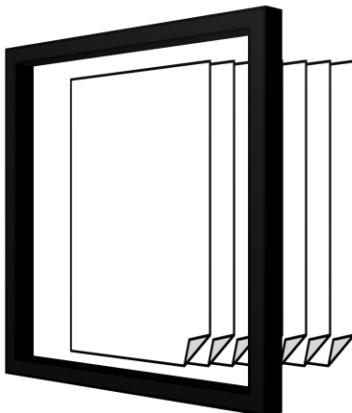


33

But why isn't this idea put into use more often?

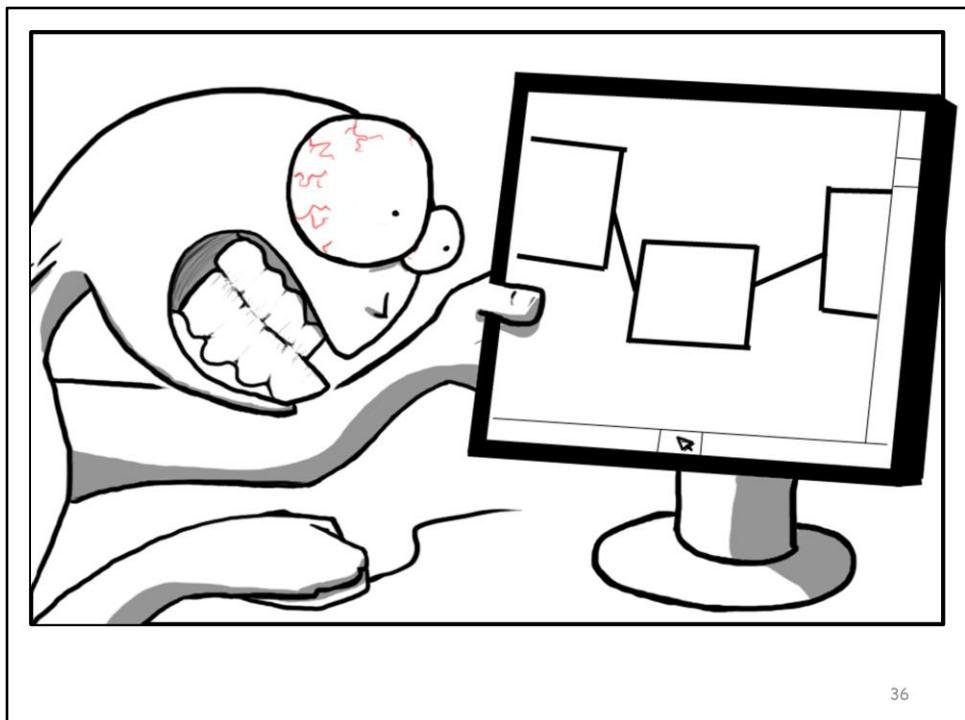


When McCloud proposed this concept in 2000, the technology was limited



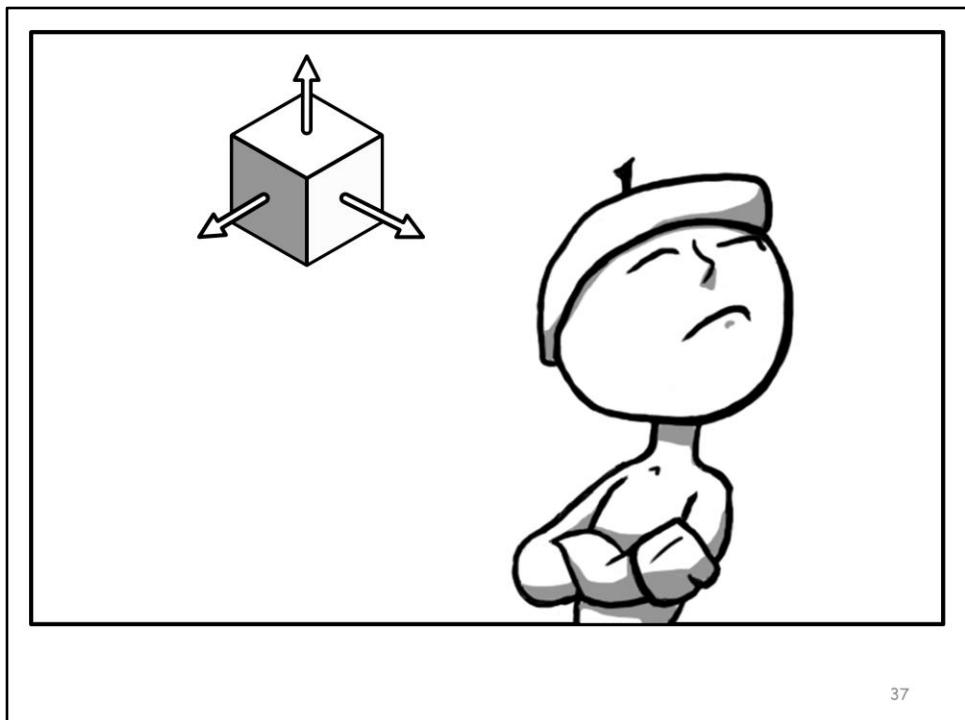
35

websites were relatively static and people still thought of web pages as pages which were linked to other pages



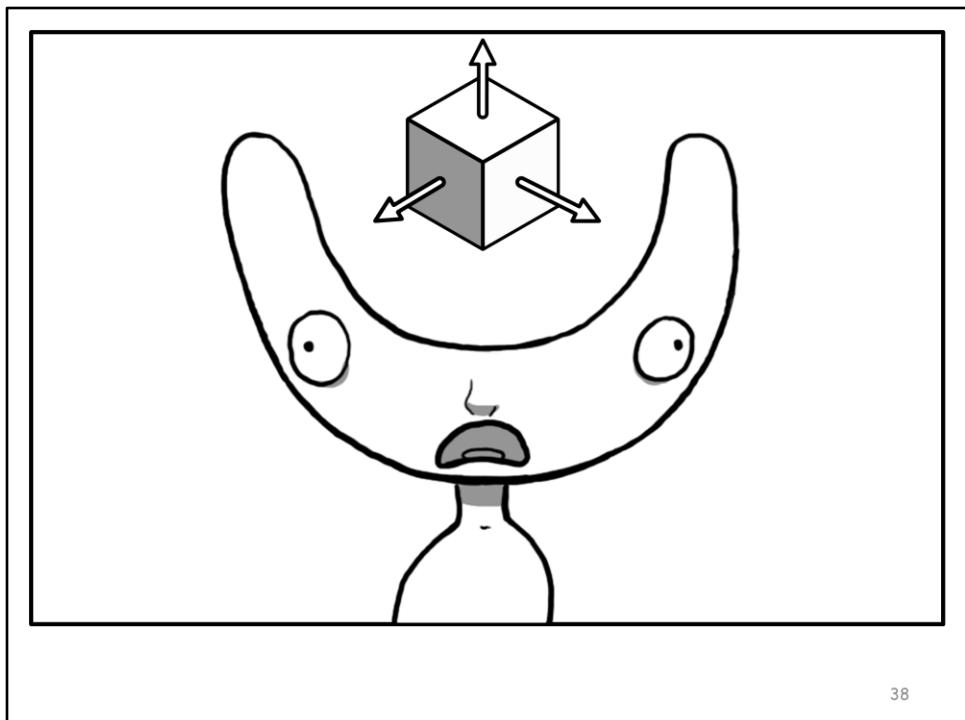
36

infinitely large comics required horizontal scrolling and the tech wasn't there to compensate



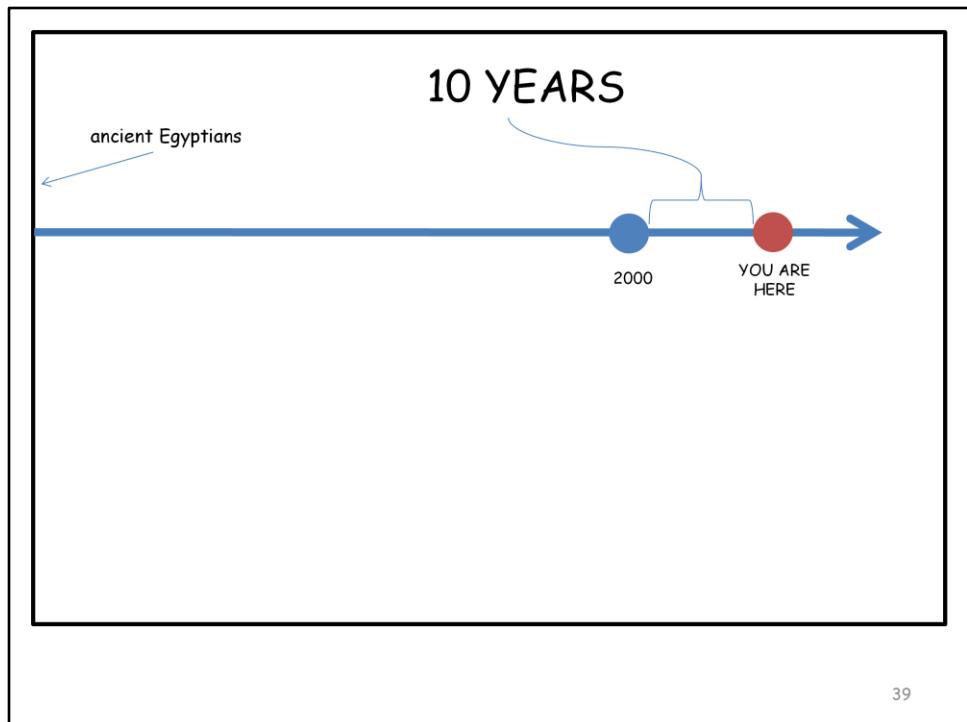
37

artists couldn't quite grasp the concept and dismissed the idea as a gimmick

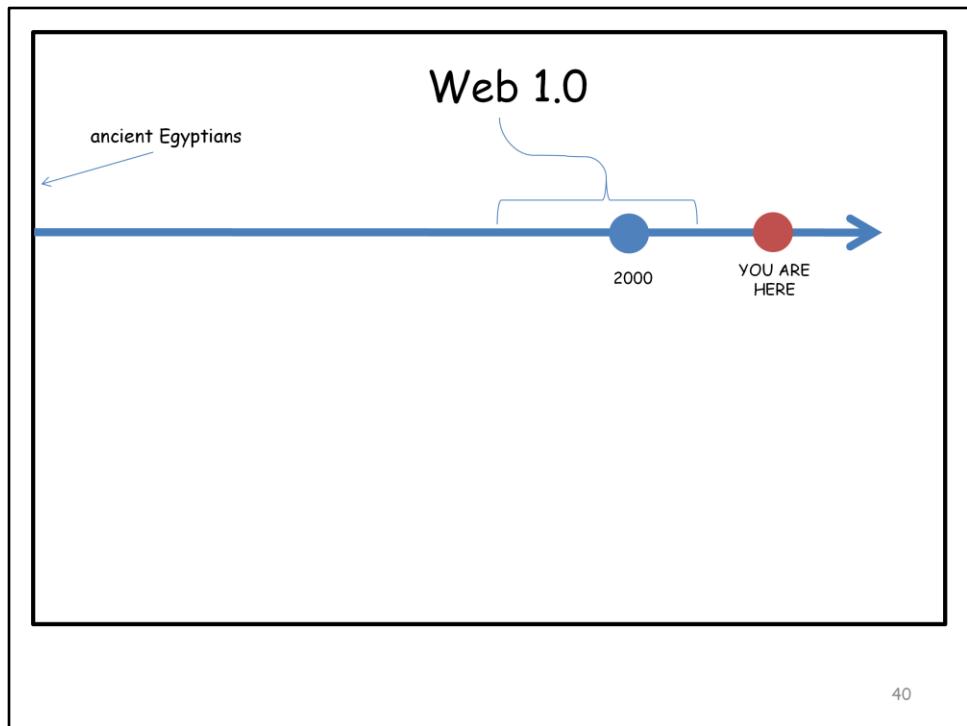


38

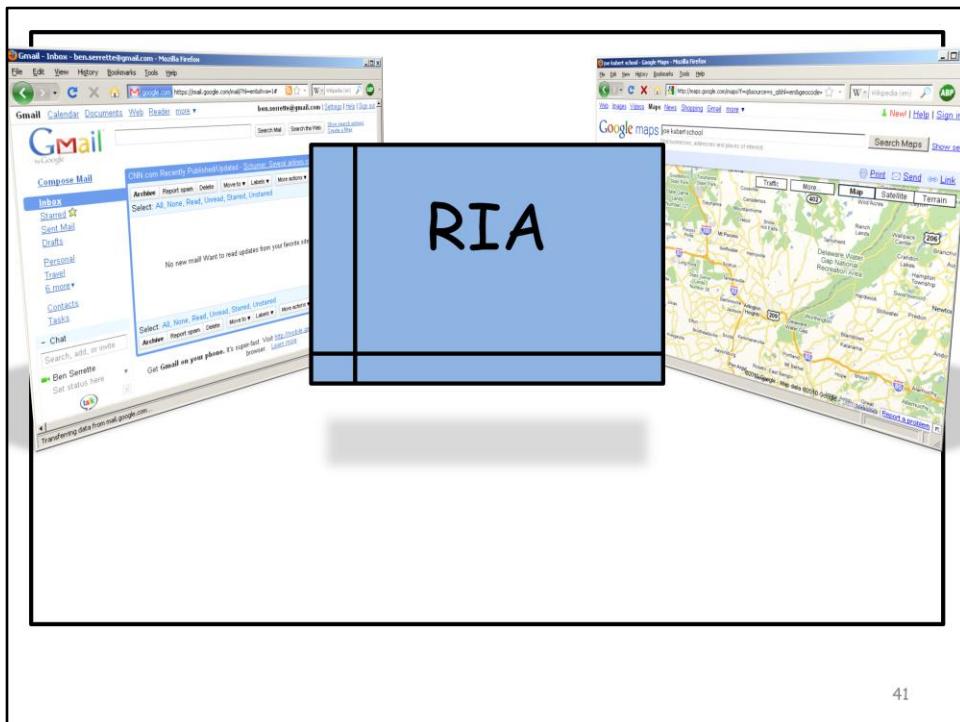
people just couldn't wrap their heads around it



This was 10 years ago.

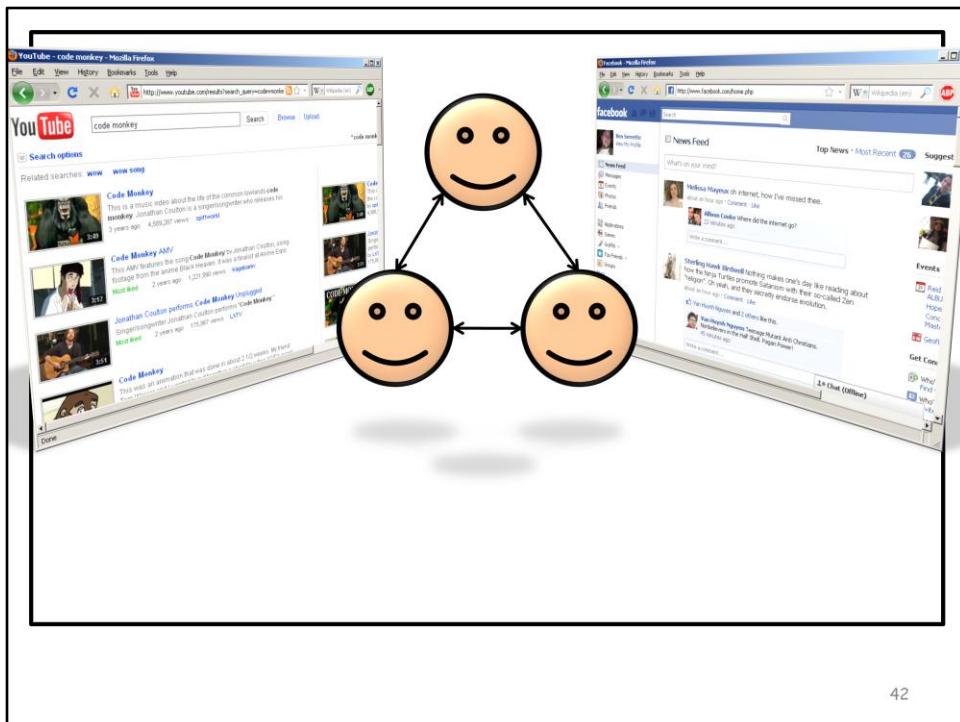


This was during what we now refer to as Web 1.0



41

Now we are familiar with rich internet apps, like gmail and google maps



42

we're also familiar with social media – the ability for users to contribute content to sites

Web 2.0

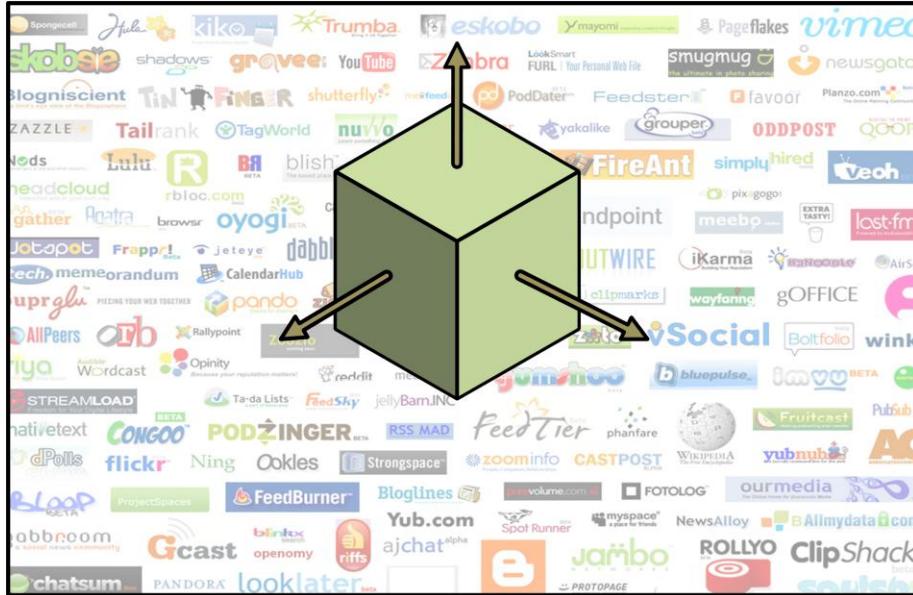
ancient Egyptians

2000

YOU ARE
HERE

43

this is Web 2.0

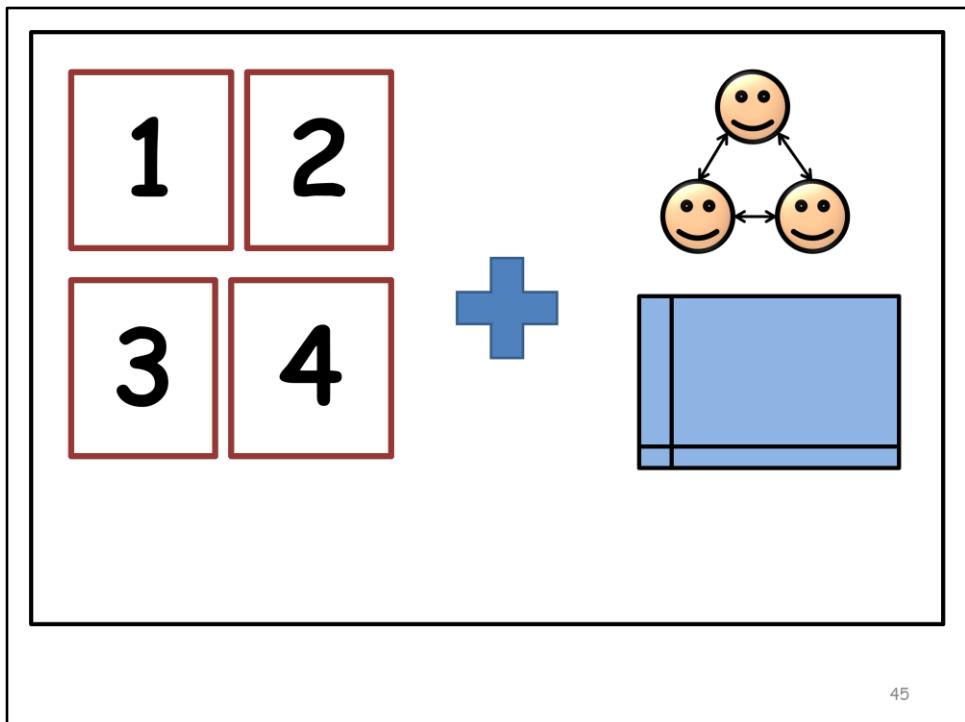


44

<http://www.flickr.com/photos/stabilo-boss/93136022/in/set-72057594060779001/>

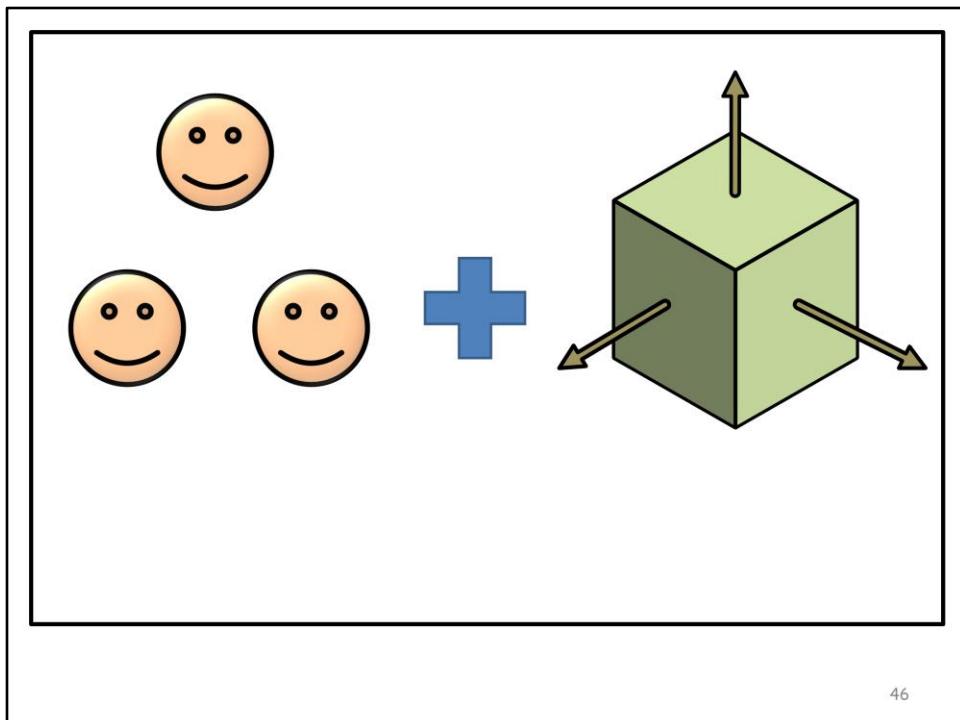
I see no reason why the ideas upon which the infinite canvas is based could not flourish in the web 2.0

<http://www.flickr.com/photos/stabilo-boss/93136022/in/set-72057594060779001/>

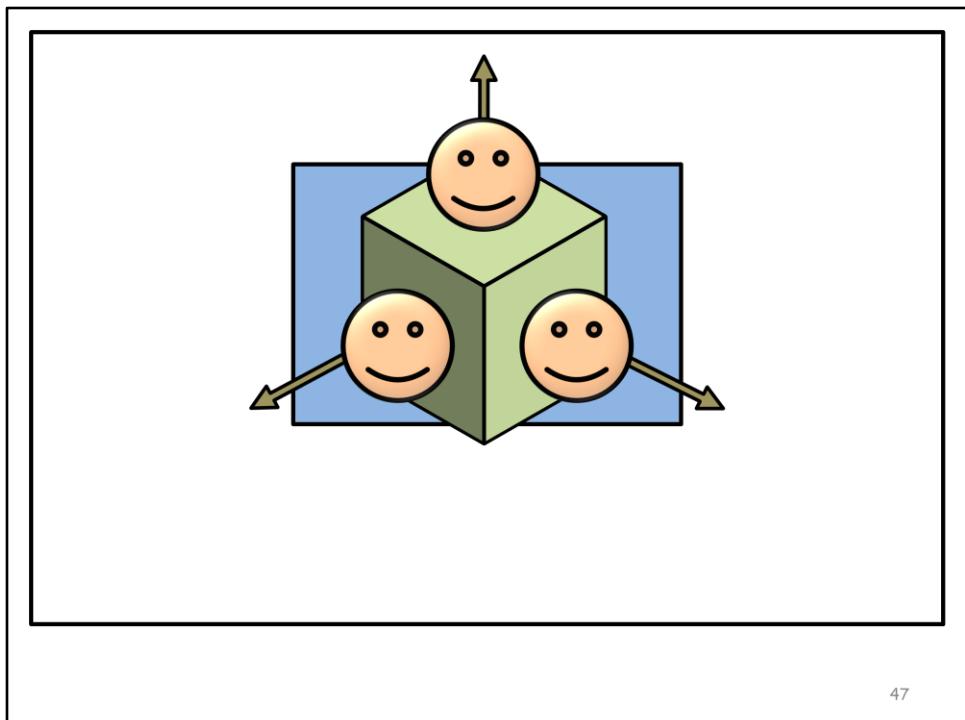


45

Combining sequential art with social media and RIA

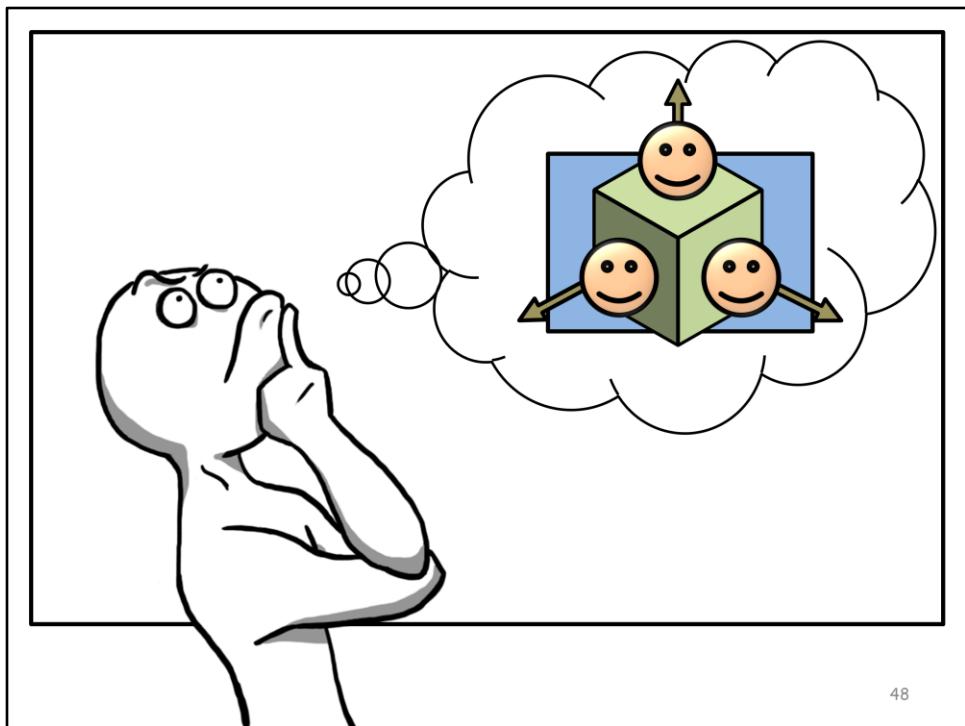


and providing users an infinite canvas upon which they can apply their art



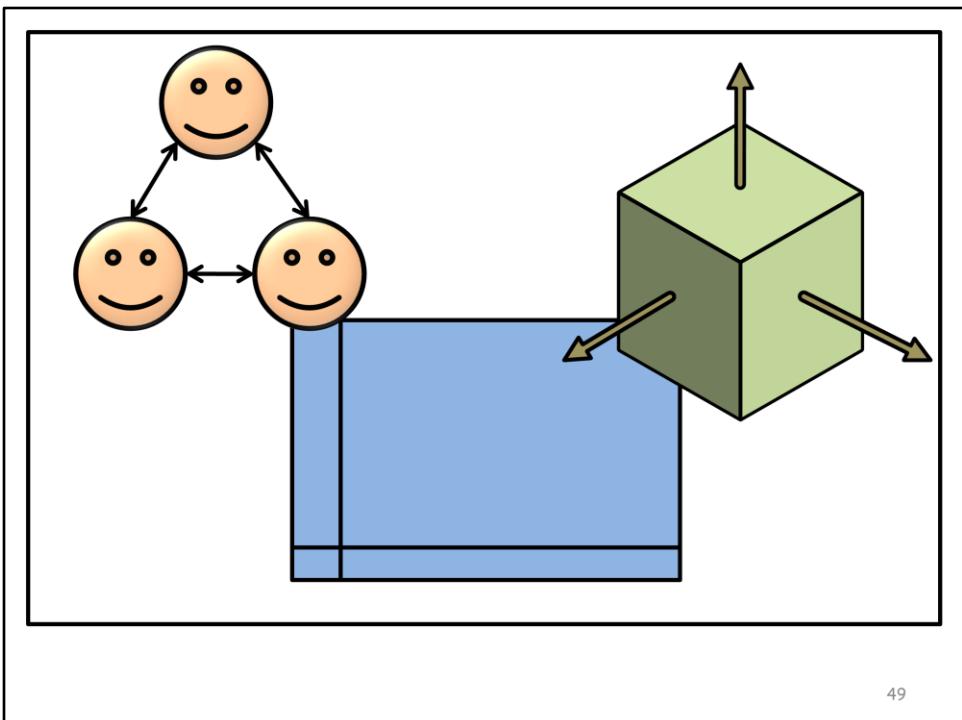
47

This is what I call The Infinite Canvas 2.0

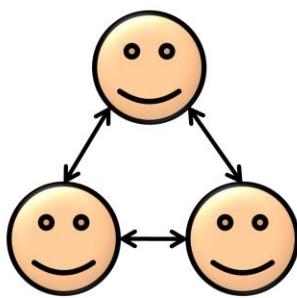


48

Now that we're all on the same page... how do we accomplish this?

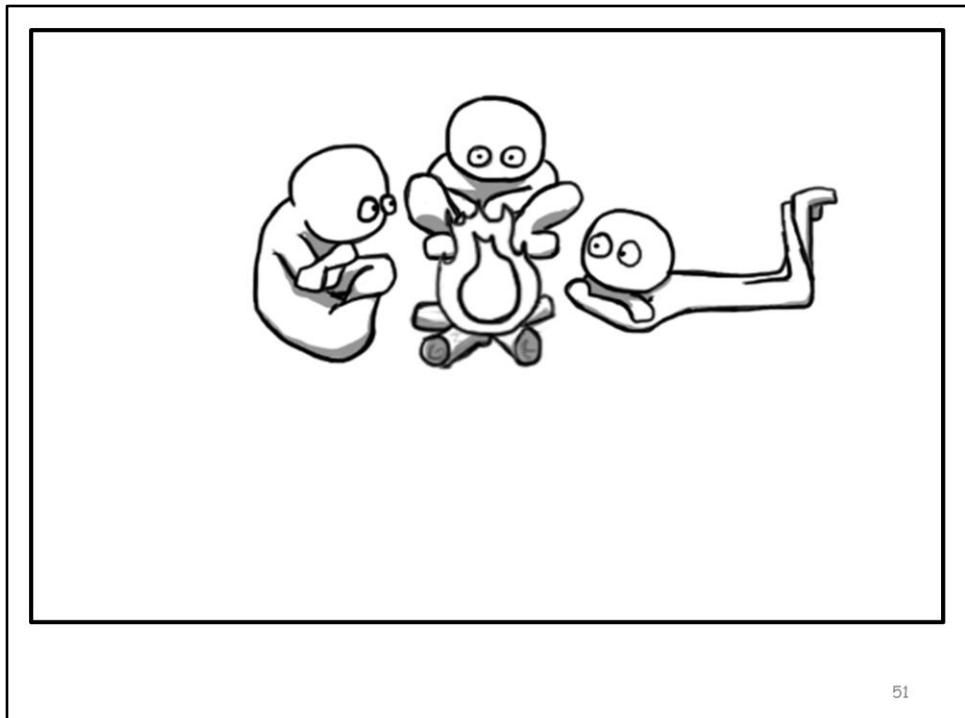


Well, there's three main parts...



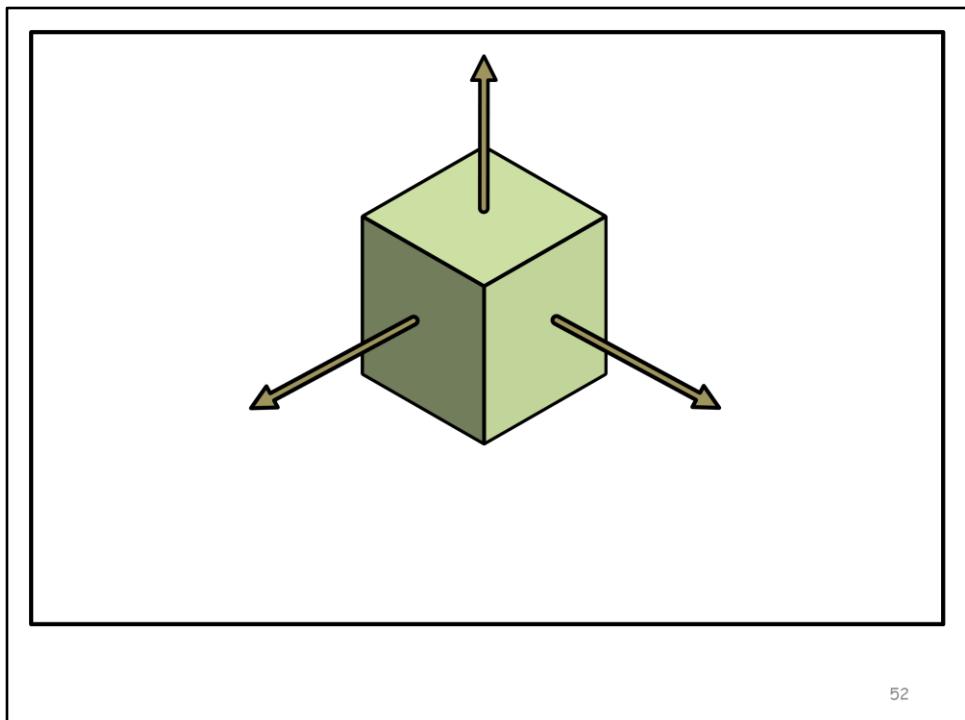
50

the first and most important piece is the social aspect:



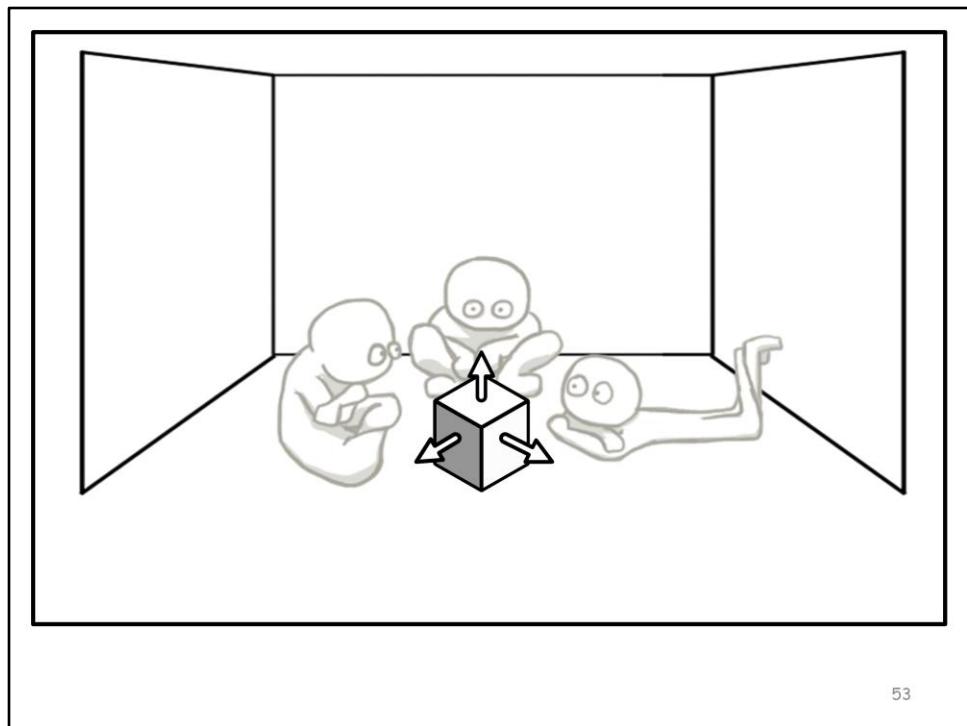
51

Are people willing to participate in social storytelling?



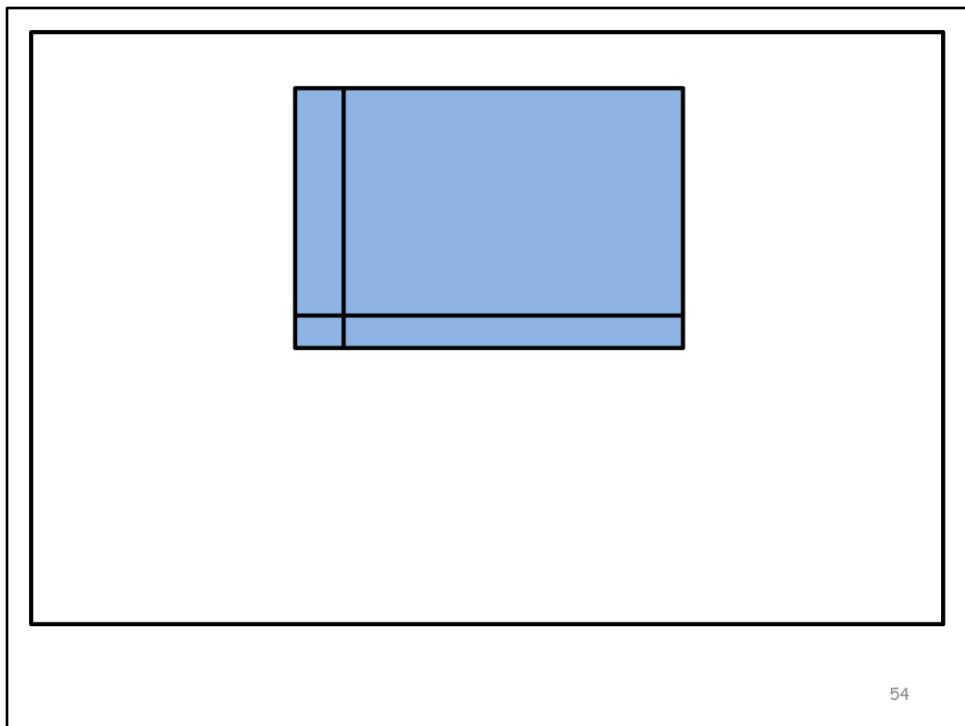
52

the second piece is The infinite canvas

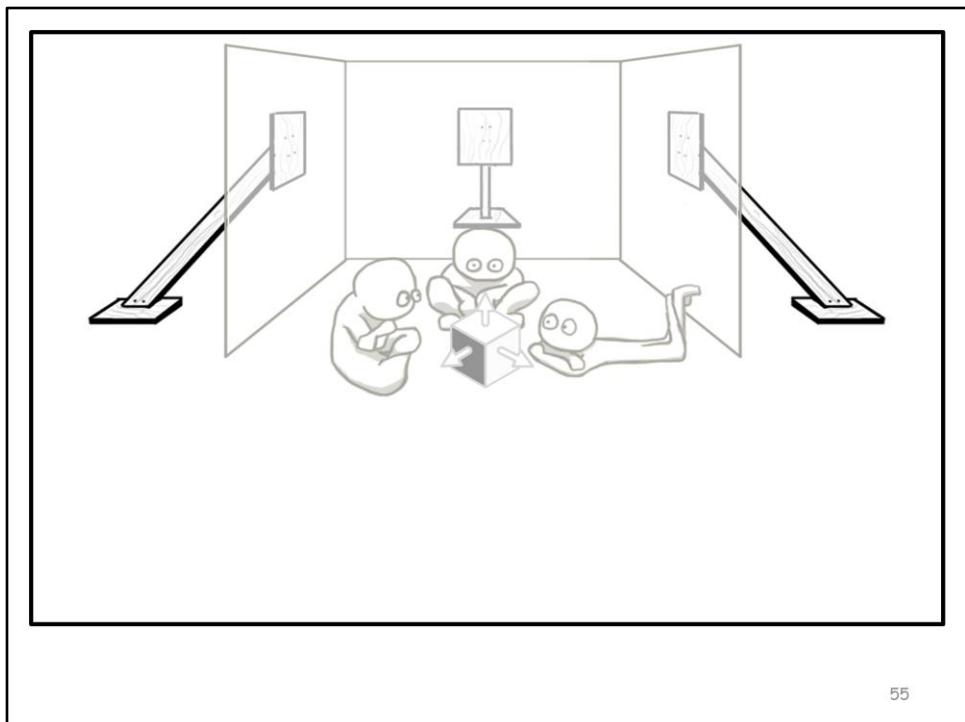


53

Given the right environment, would people use the infinite canvas to accomplish this?

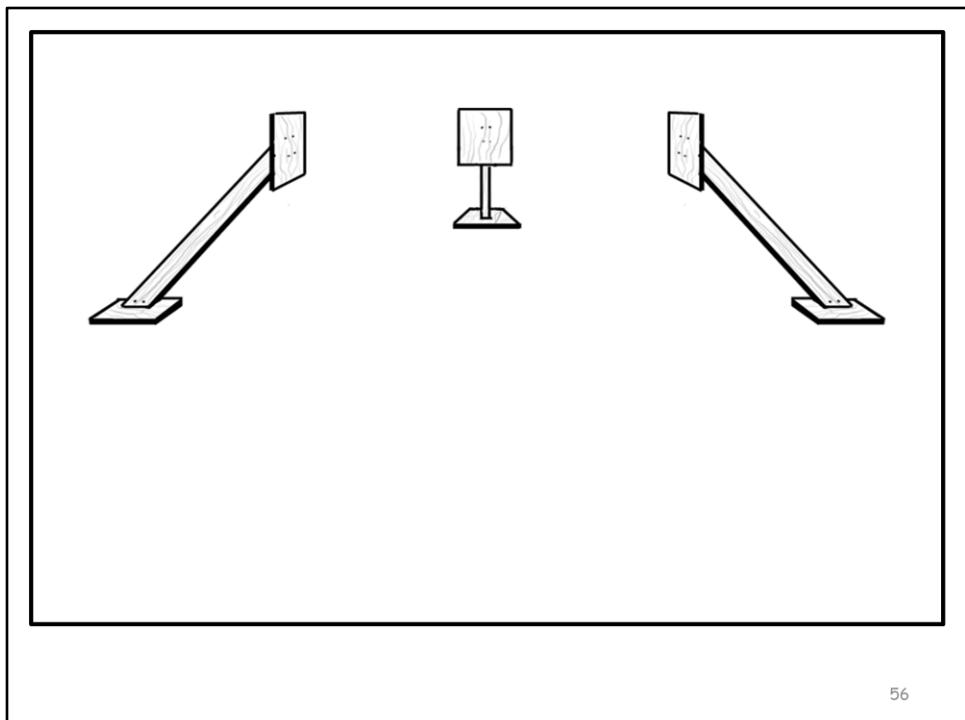


the third piece is the app itself:



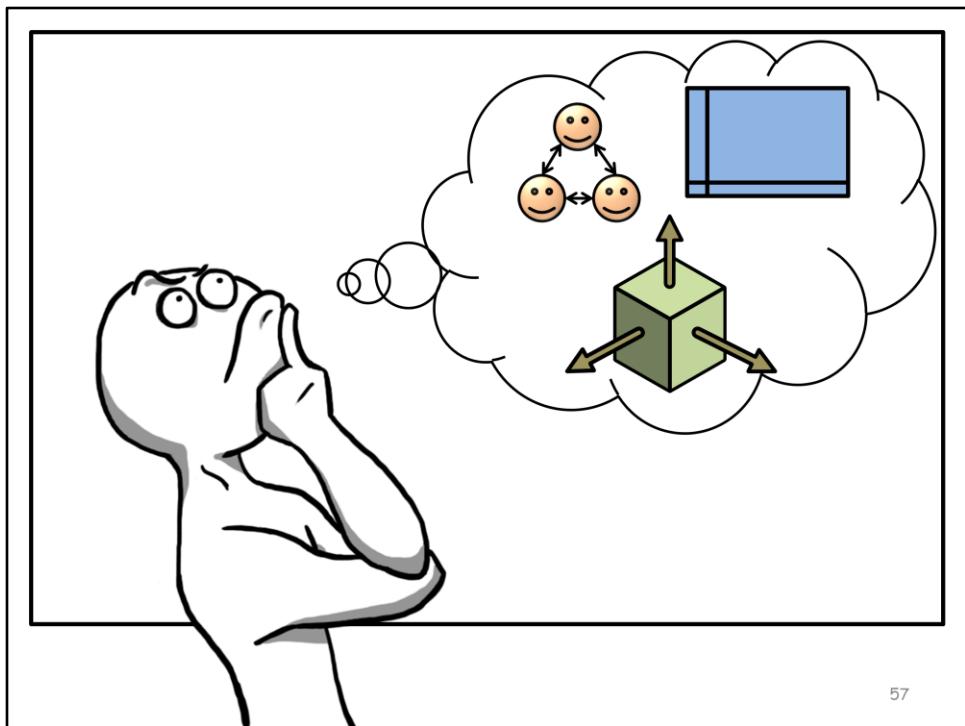
55

how do we construct the environment?



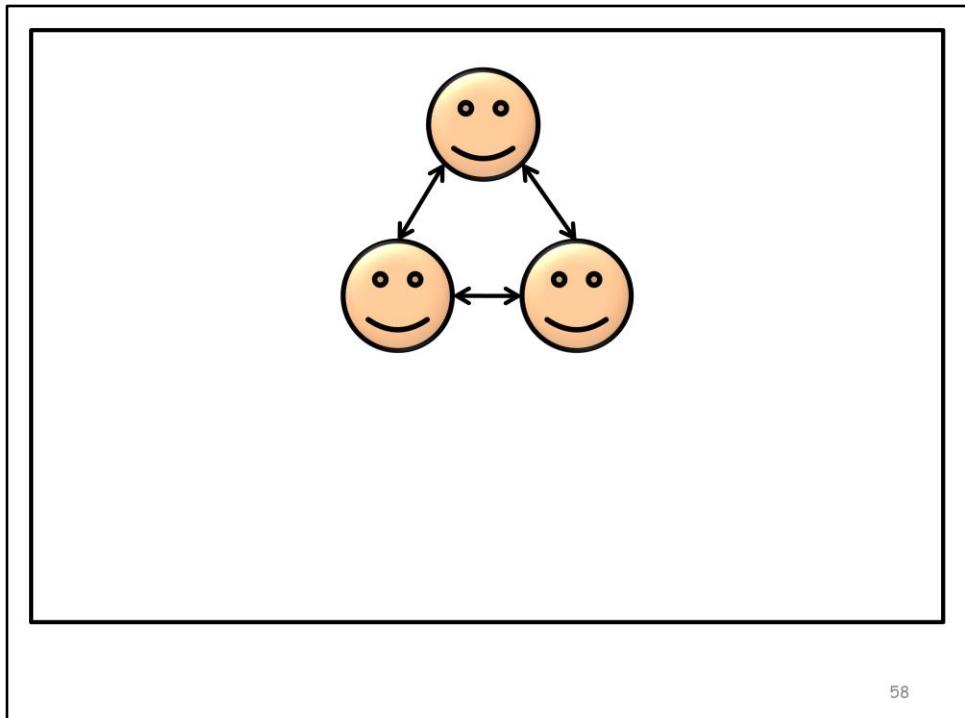
56

This is what needs to be designed: The thing that makes the environment



57

Lets go over these real quick



The Social Aspect:



59

<http://www.flickr.com/photos/bpuppy/113734818/>

This social story telling idea originally stemmed from the old idea of campfire stories

<http://www.flickr.com/photos/bpuppy/113734818/>

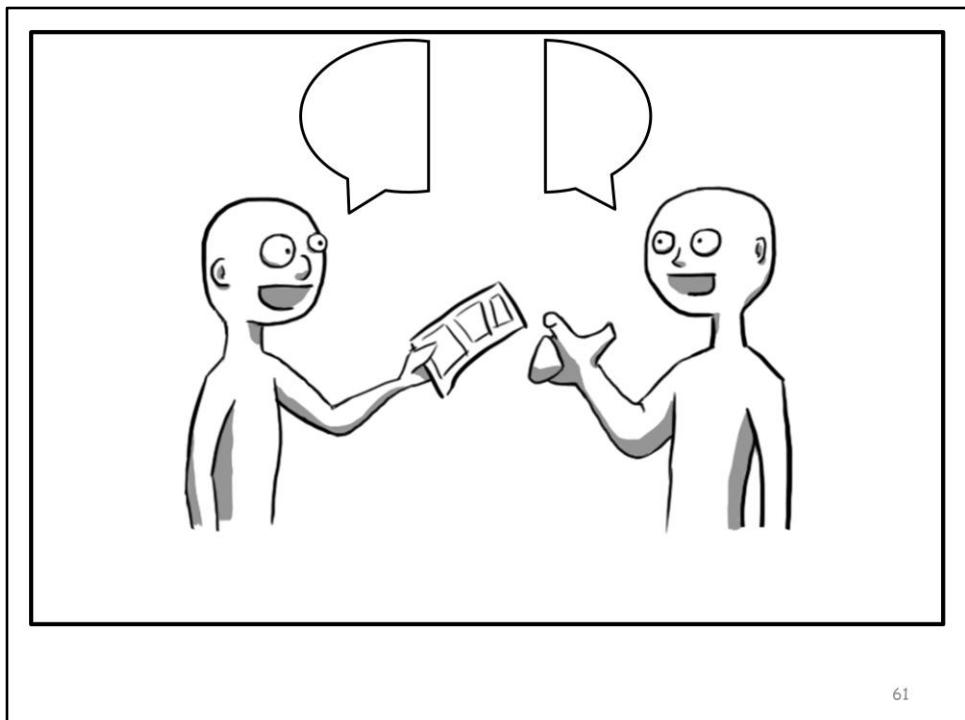


60

<http://www.flickr.com/photos/rollerstan/17682808/>

Each person would pass around the flashlight

<http://www.flickr.com/photos/rollerstan/17682808/>



61

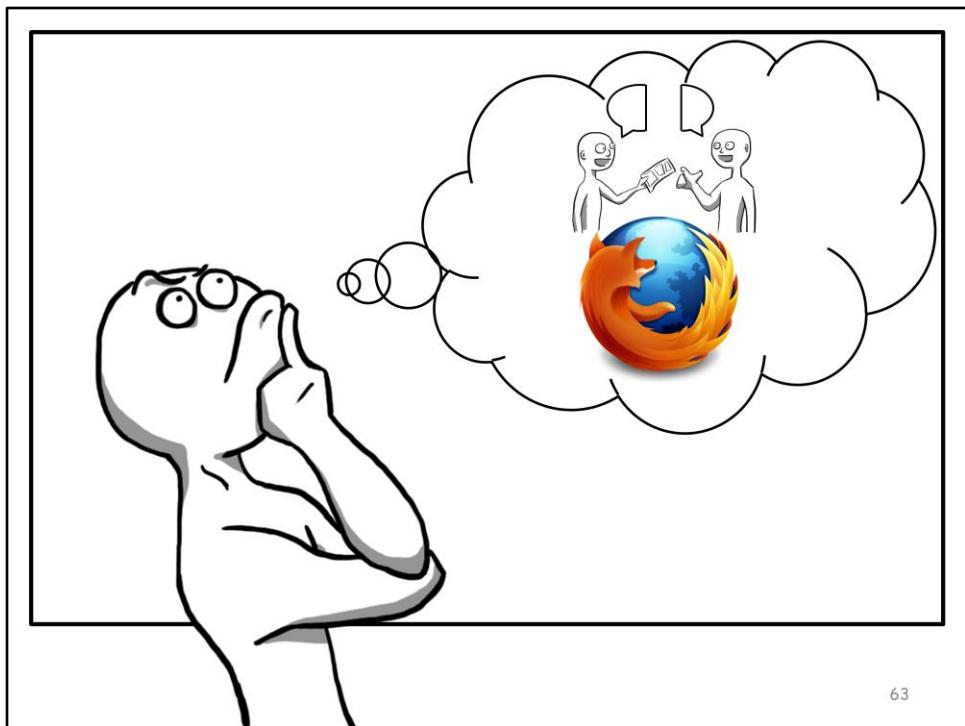
But can this translate to sequential art?



62

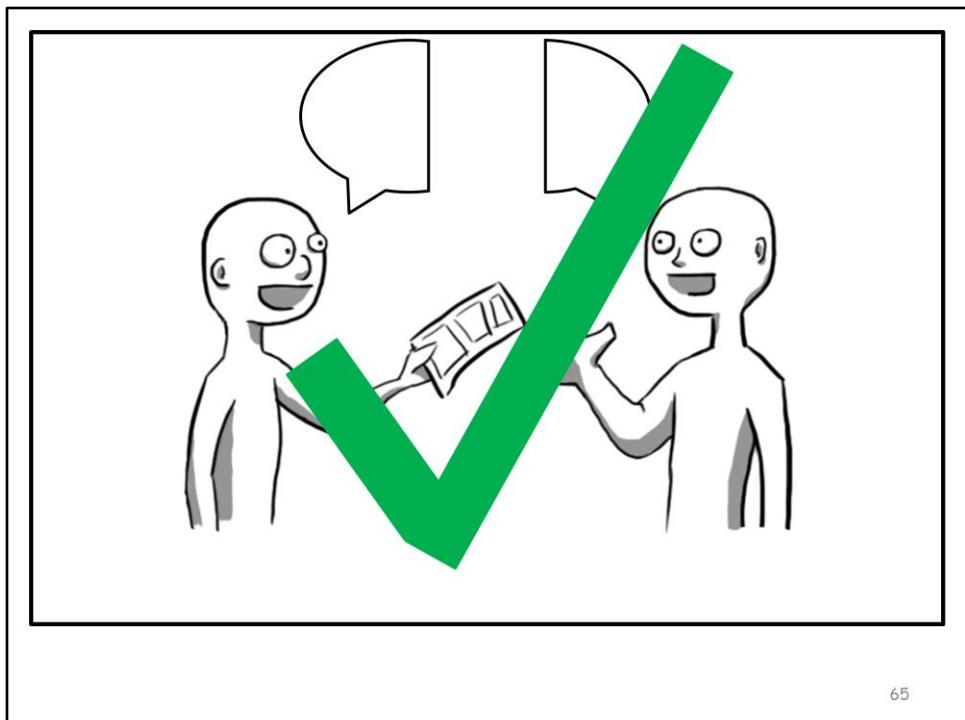
<http://www.flickr.com/photos/sbocaj/506815505/in/set-72157600236886688/>

It already does in the form of “Comic Jams” where artists sit around the “campfire” and each draw a new panel which furthers the story

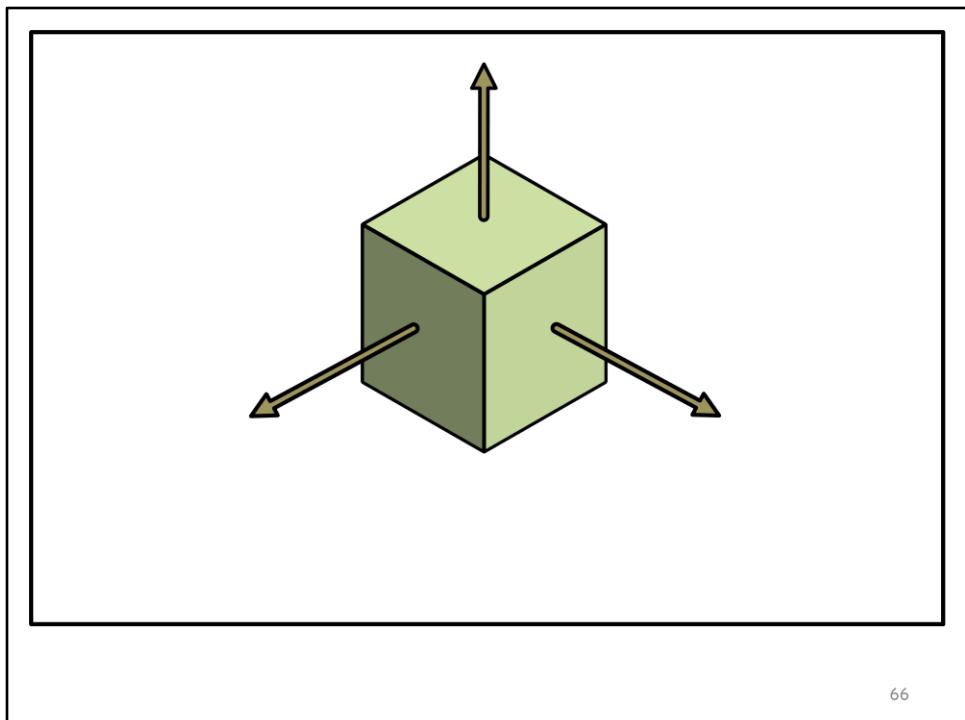


Can these comic jams jump to the web?

It's been attempted, but they're hard to organize and never turn out very well, so you don't see them often...

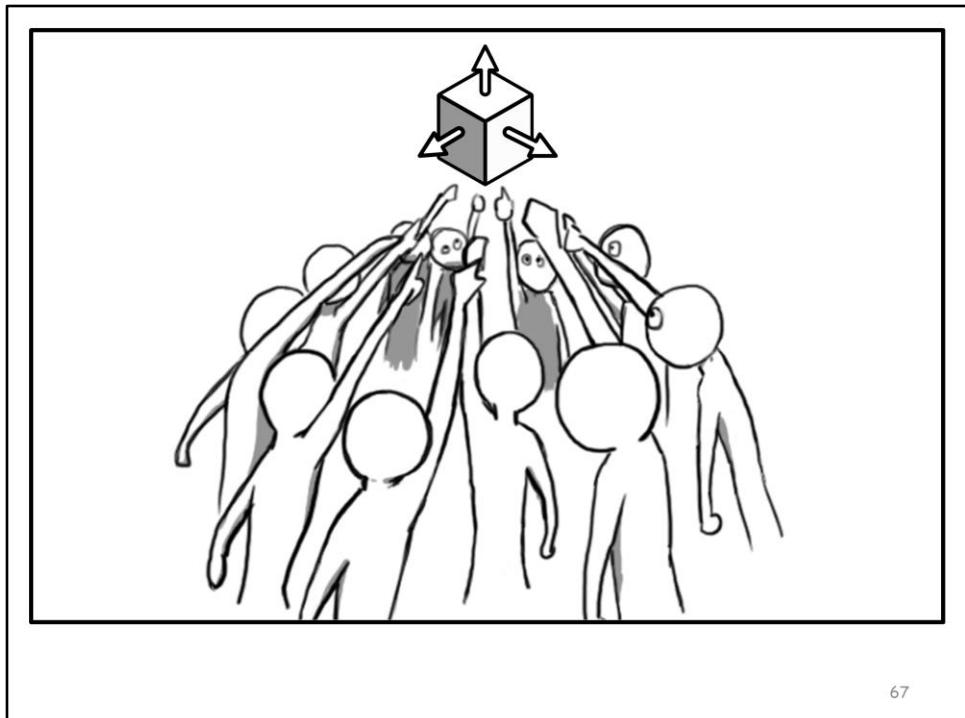


regardless, the theory that people will participate in group story telling using sequential art is sound



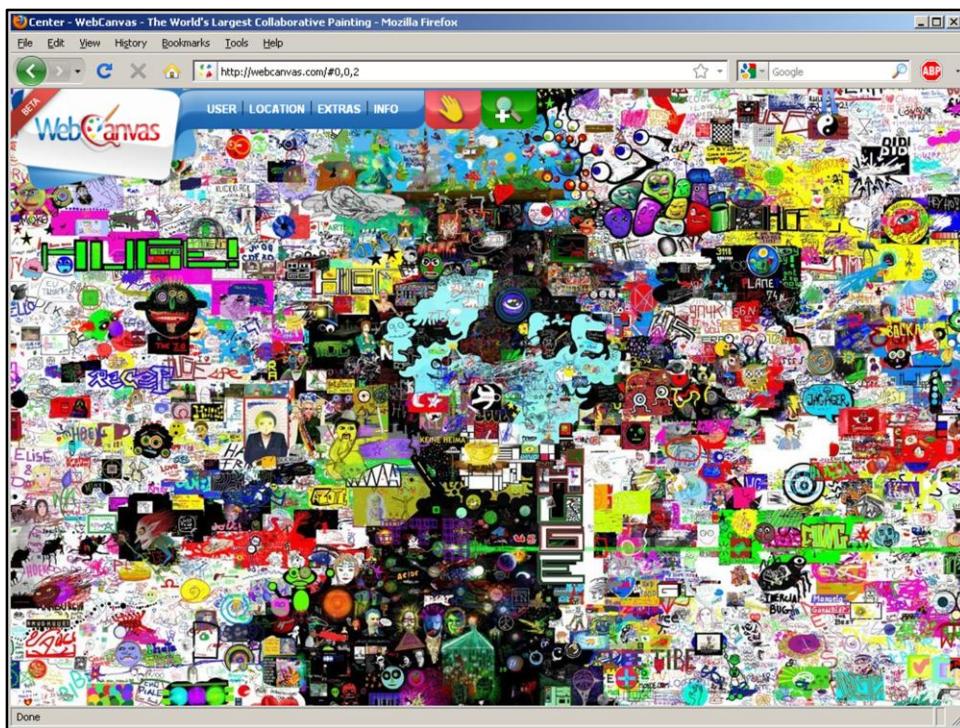
66

The second part... a social infinite canvas

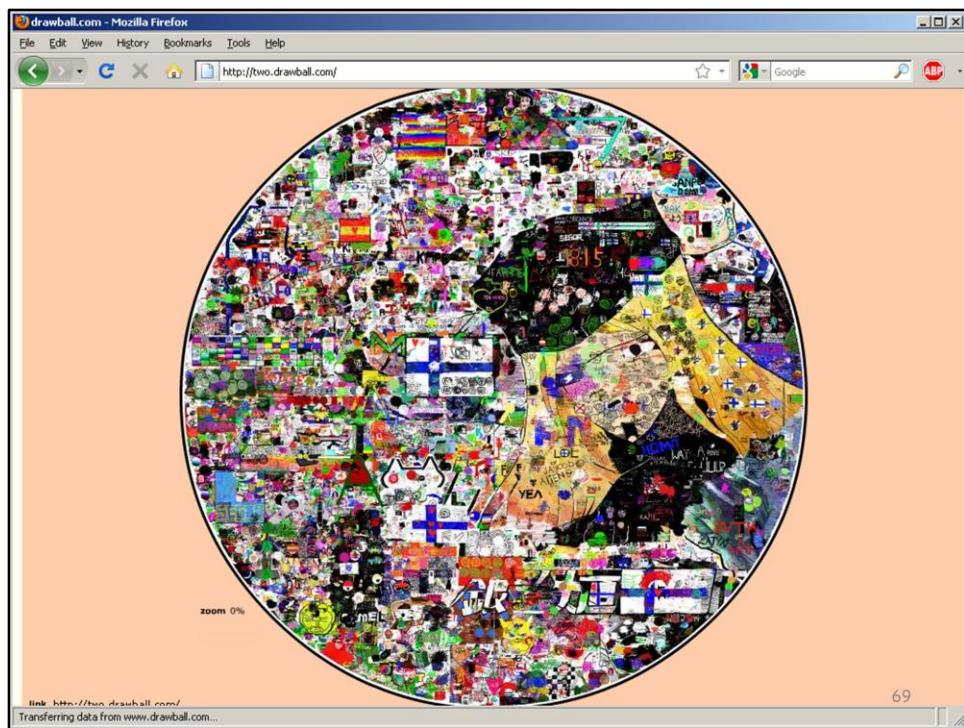


67

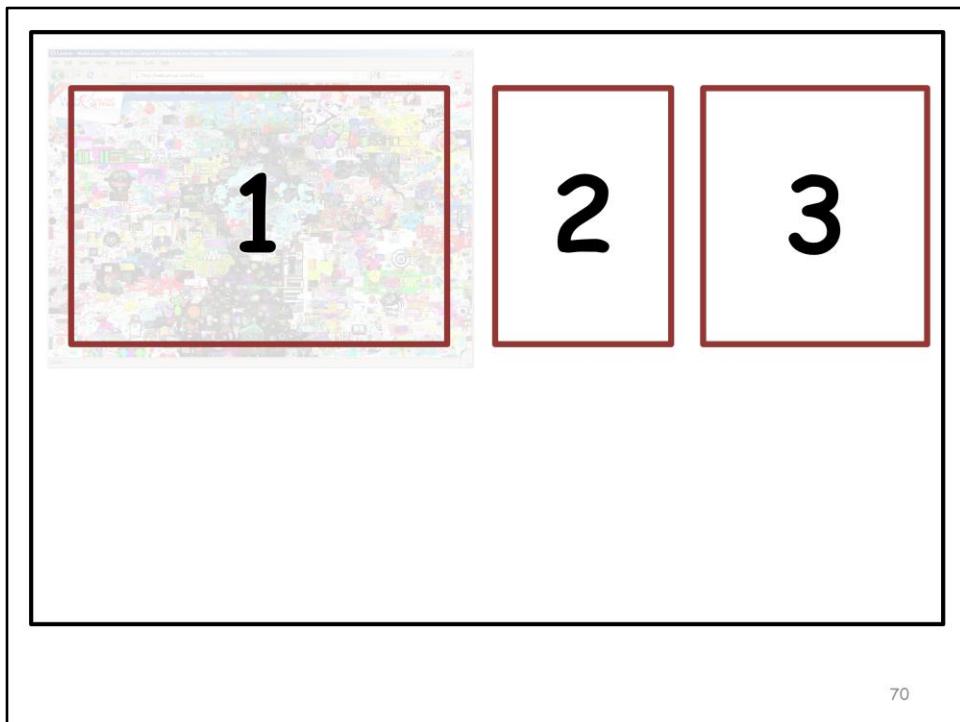
Are people willing to collaborate on an infinite canvas?



examples include the WebCanvas which offers people “the world’s largest collaborative painting”

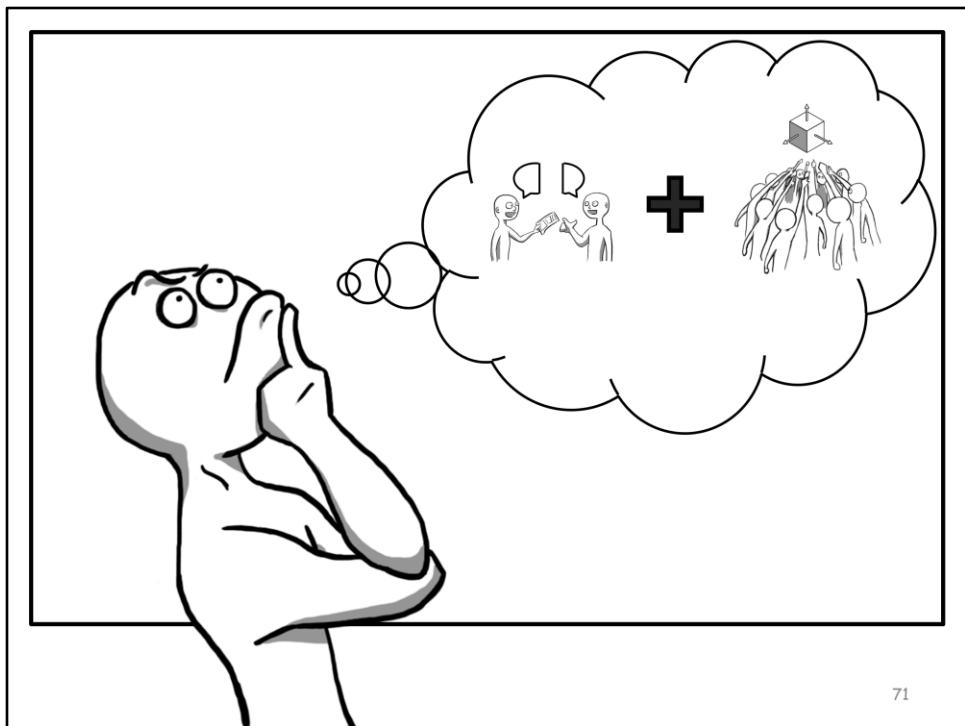


and Drawball which covers two circular canvases for collaborative painting



70

The problem: The art is not sequential and is not purposed for storytelling (though innovative artists could use it as such.)



71

Given that people like to tell stories socially with art and that people can collaborate on an infinite canvas, is it possible to combine these?



72

I couldn't find any exemplars of this, so I conducted my own study



73

I selected a location where the study would go relatively undisturbed by vandals



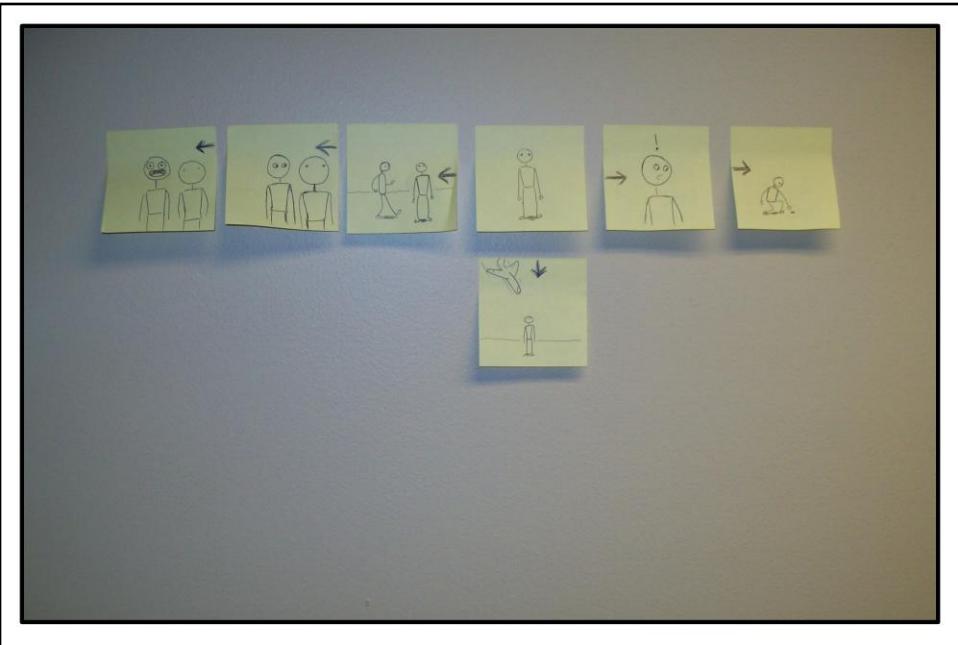
74

I offered potential users a blank wall



75

and I offered them pens and post-it notes



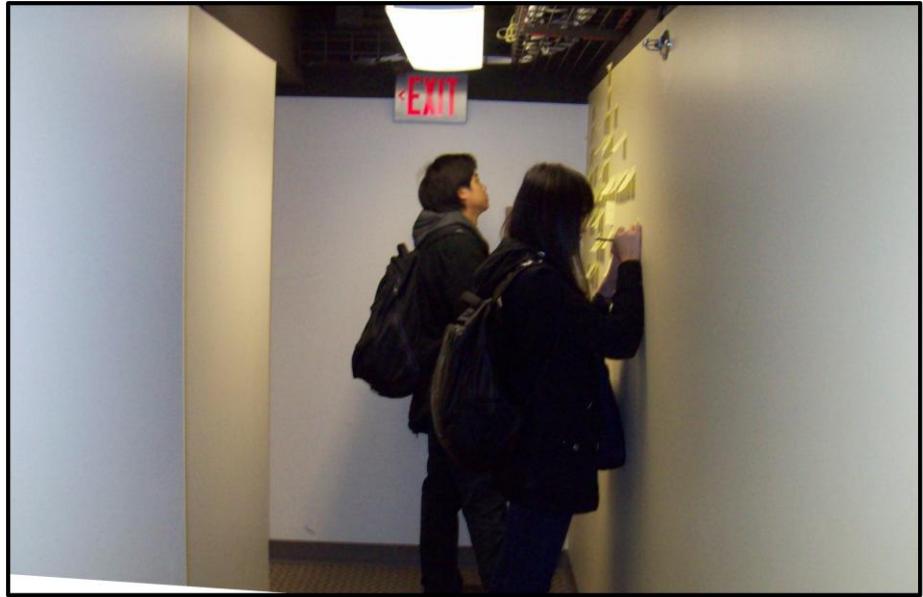
76

I started the study off with a couple of panels and left it up for a week



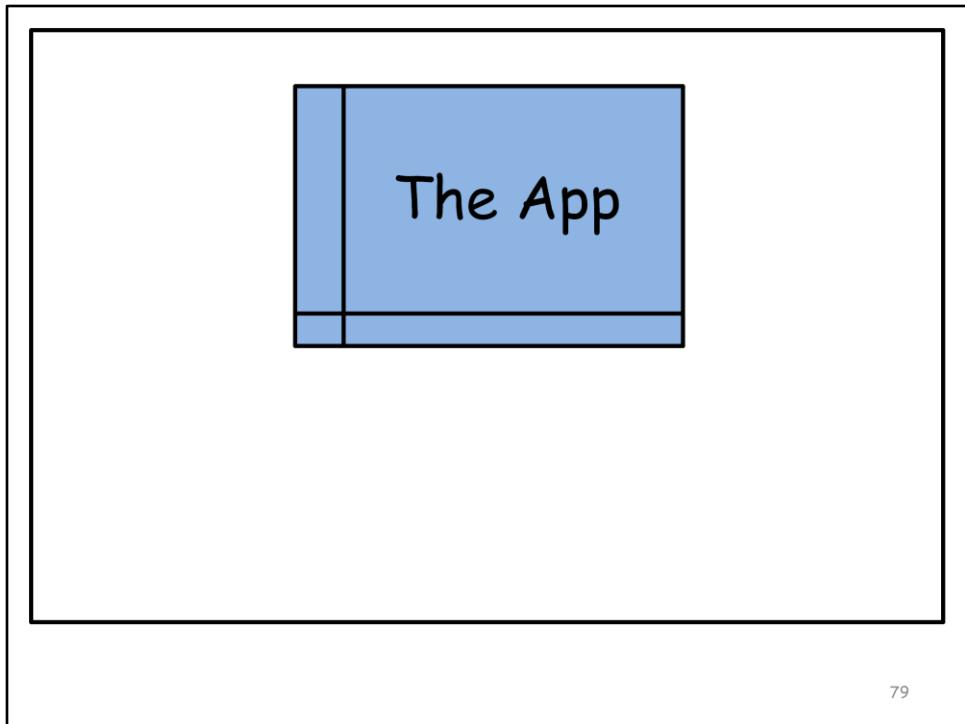
77

What started as 7 panels by myself ballooned to nearly 80 panels by the end of a week



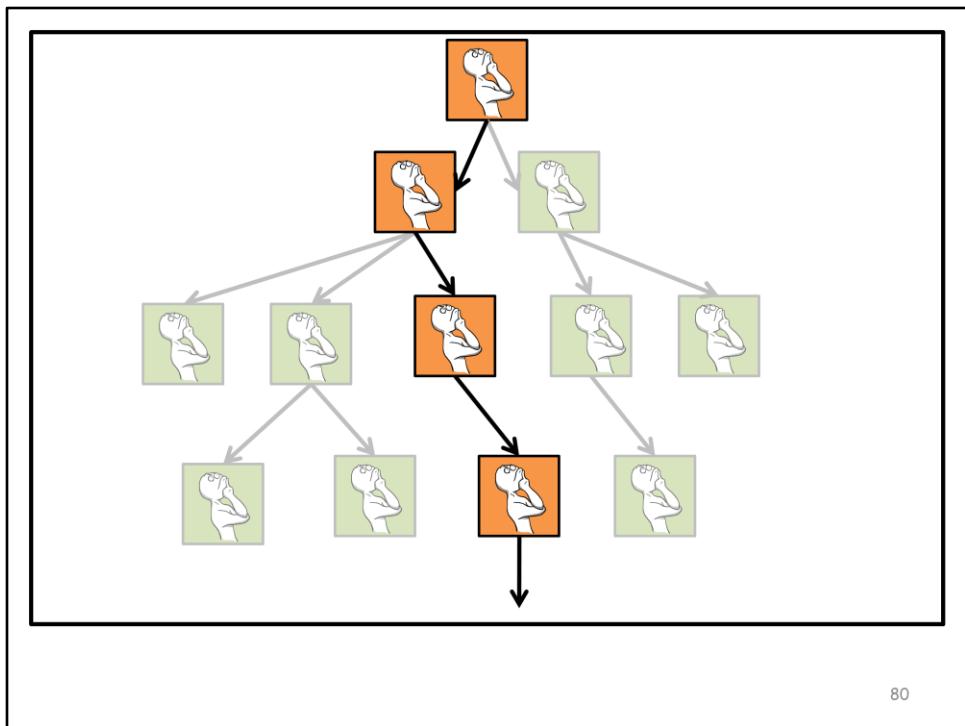
78

it was possible for people to collaborate on a story by adding sequential panels to an 'infinite canvas' (the wall)

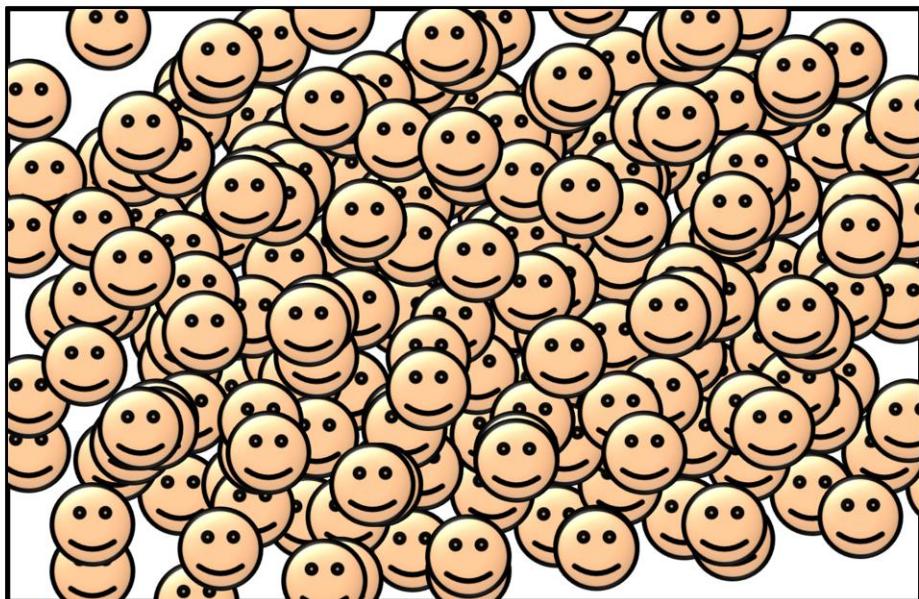


79

All this lead directly to the primary concept

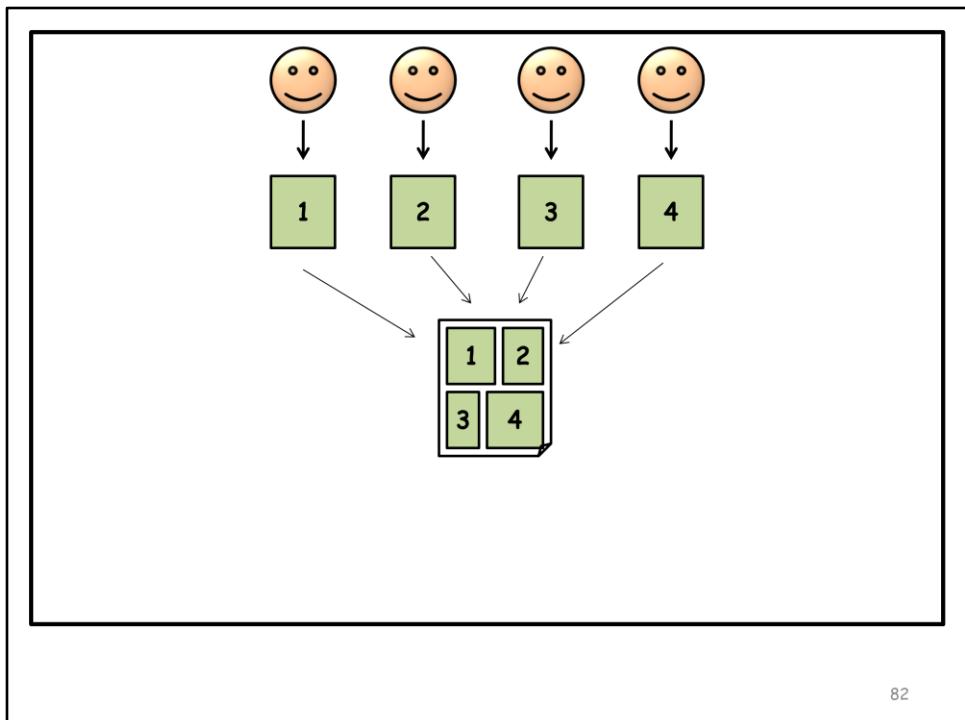


The basic idea is that of an open ended “Choose your own adventure” with images

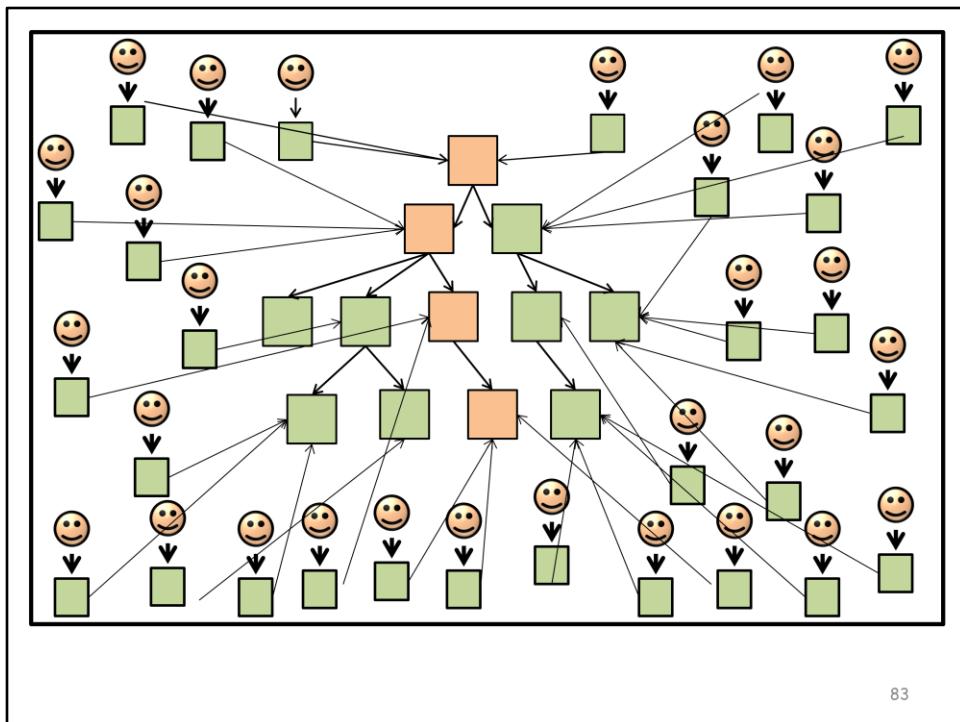


81

This app could potentially support thousands of users

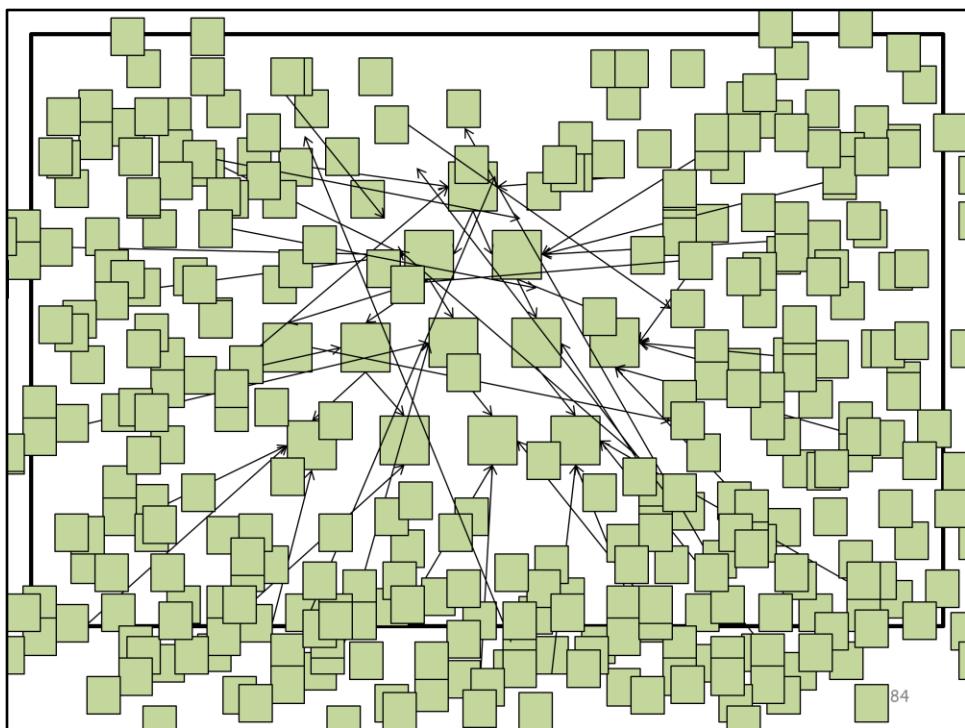


These users would be participating in a sort of asynchronous collaboration

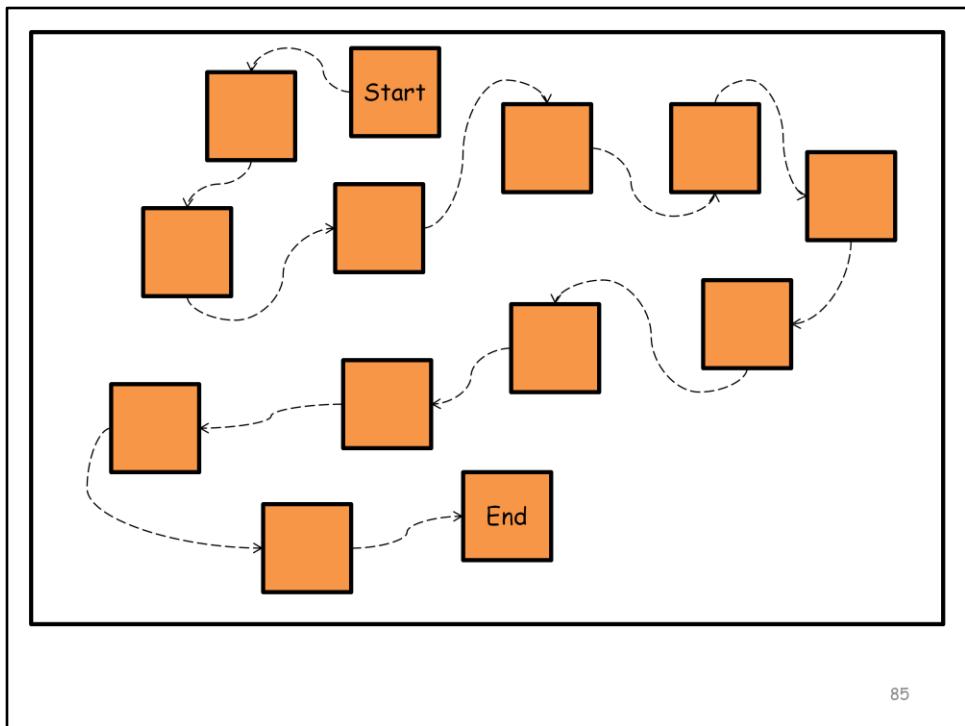


83

The users would all be adding images to further the story and branch it into new directions

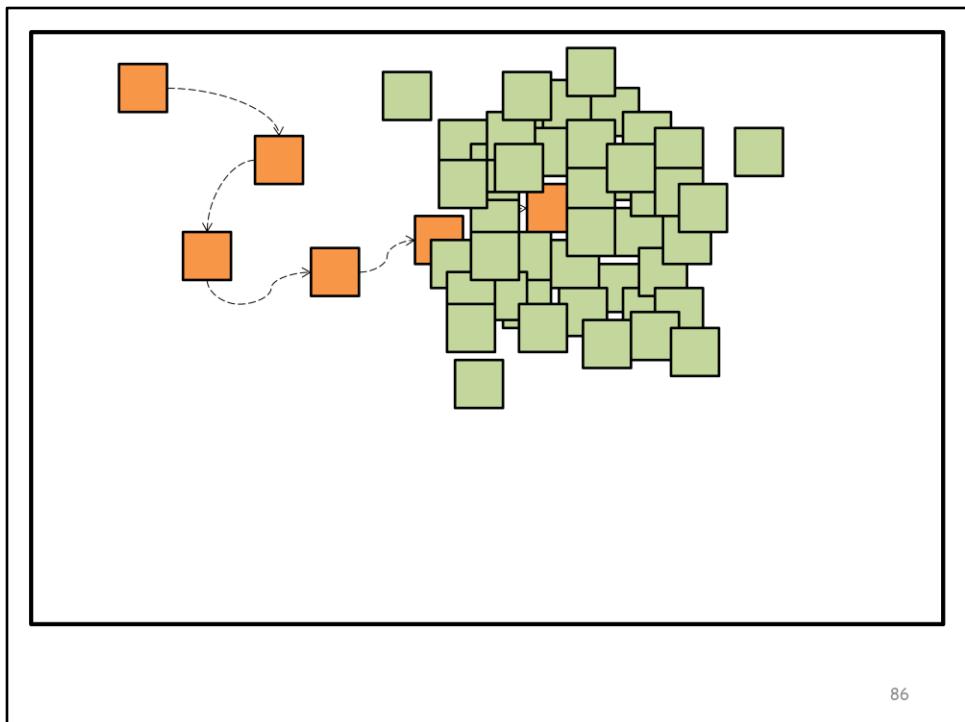


Theoretically, there could be thousands of branches off of one single panel



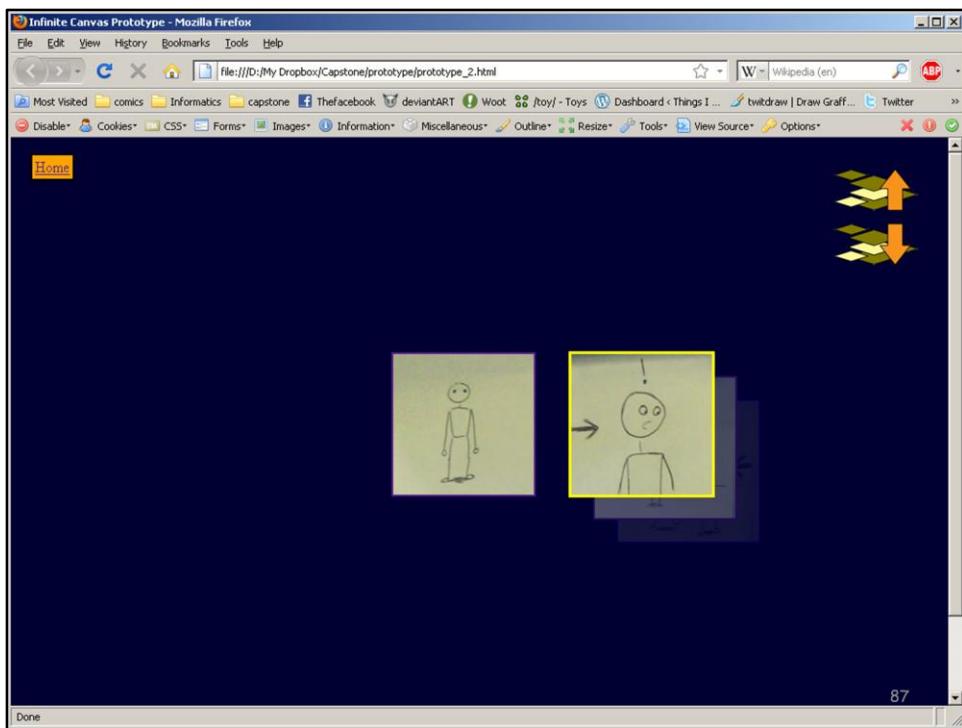
85

The infinite canvas takes advantage of the x and y axes to move the story...

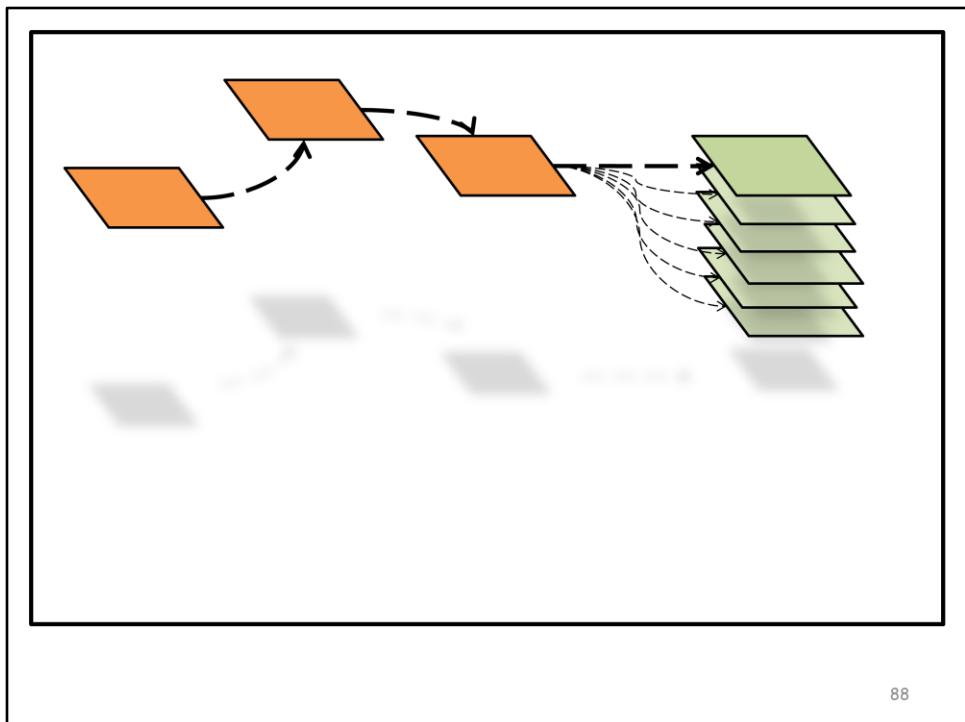


86

so how do you show all of the options without affecting the layout?

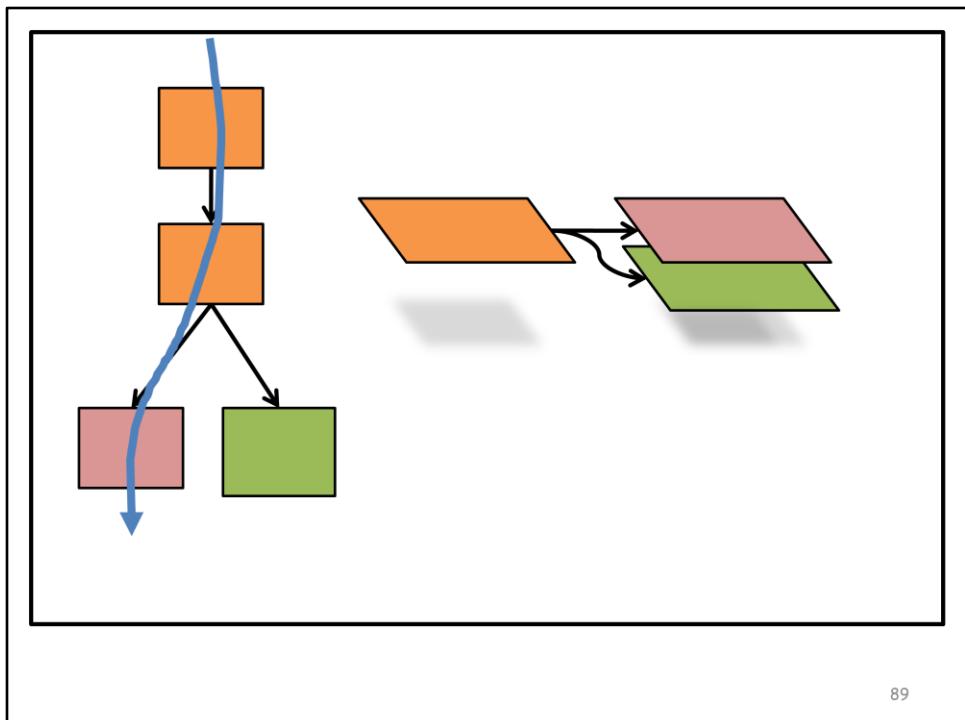


The first iteration was to use layers



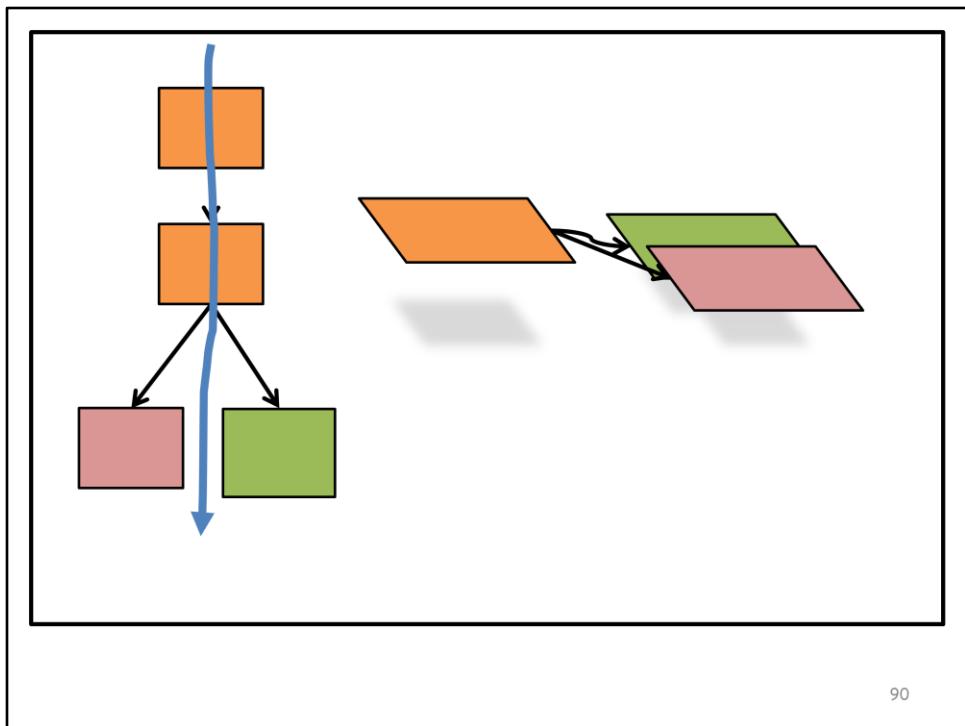
88

I put choices on the z-axis as a stack of layers.

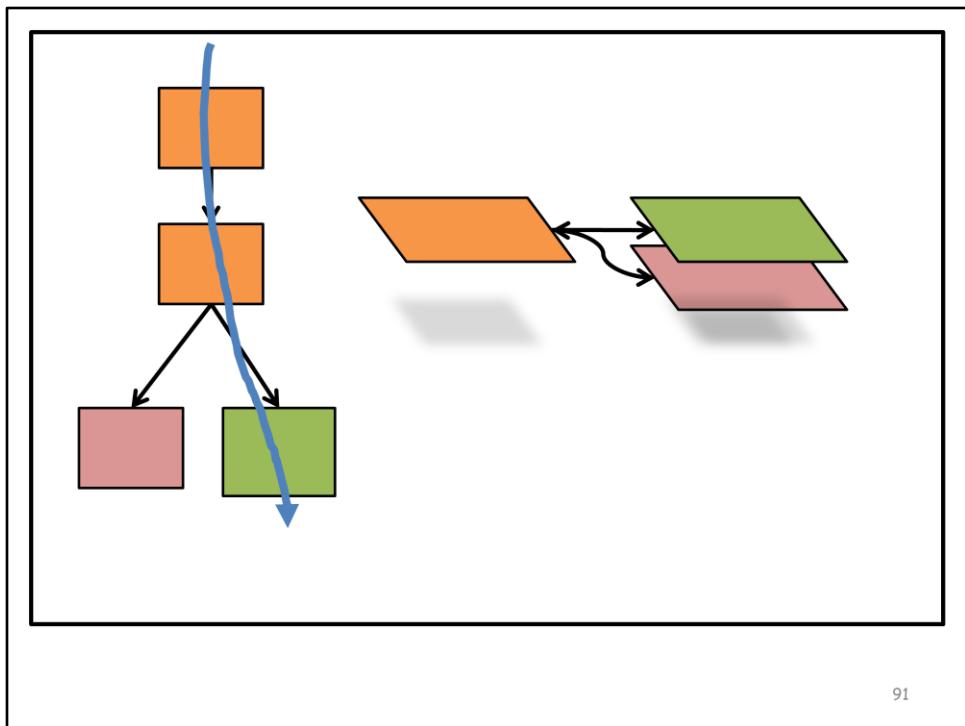


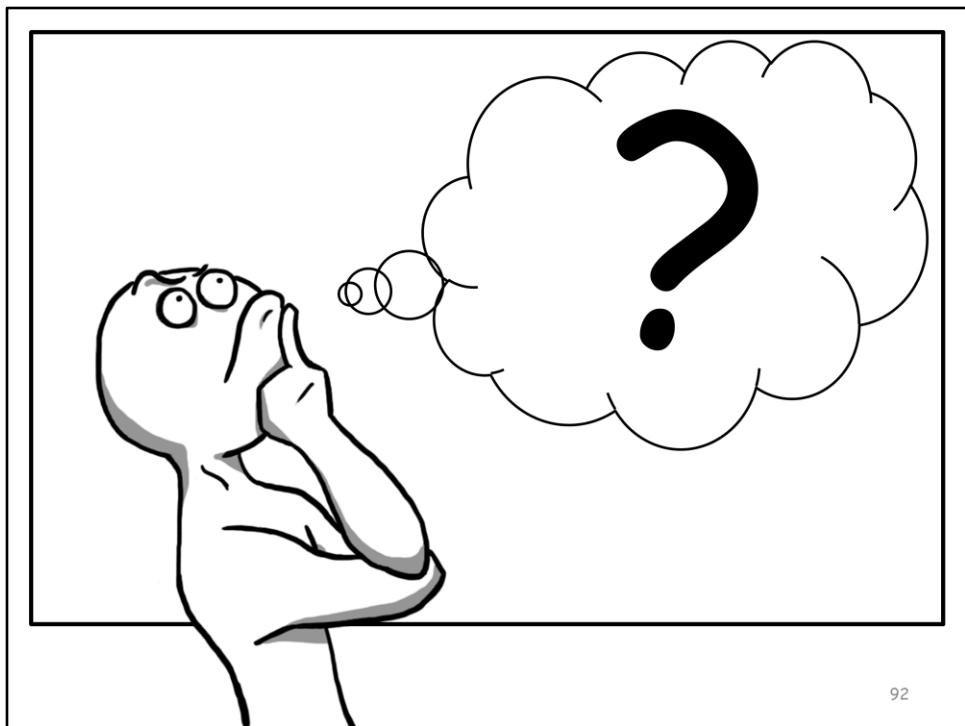
89

The choices were shown as layers that could be cycled through



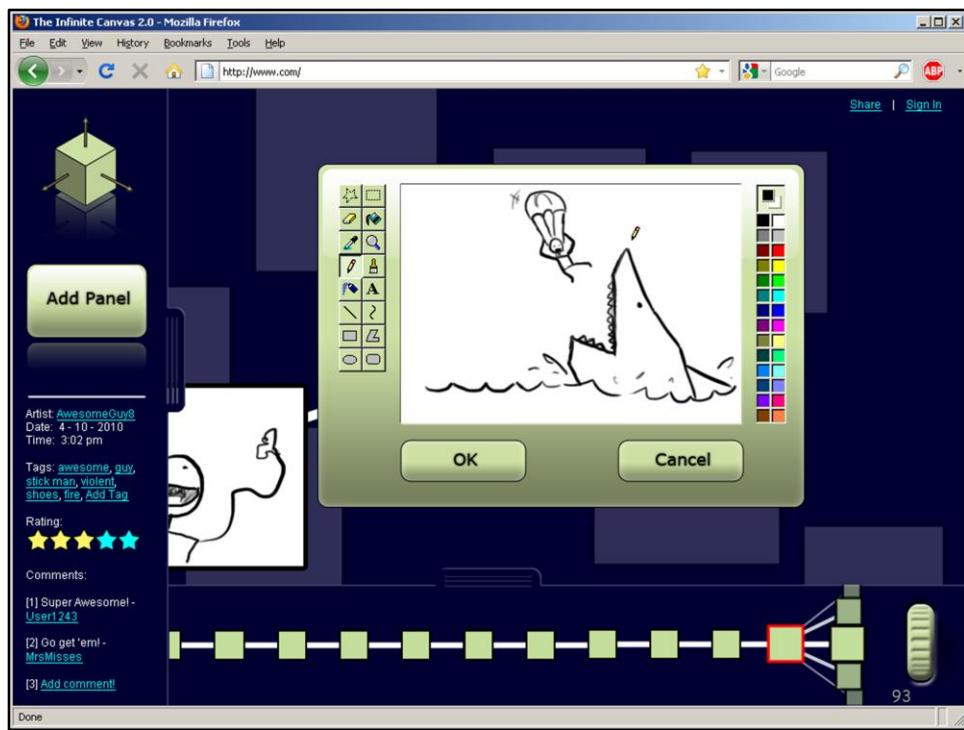
90



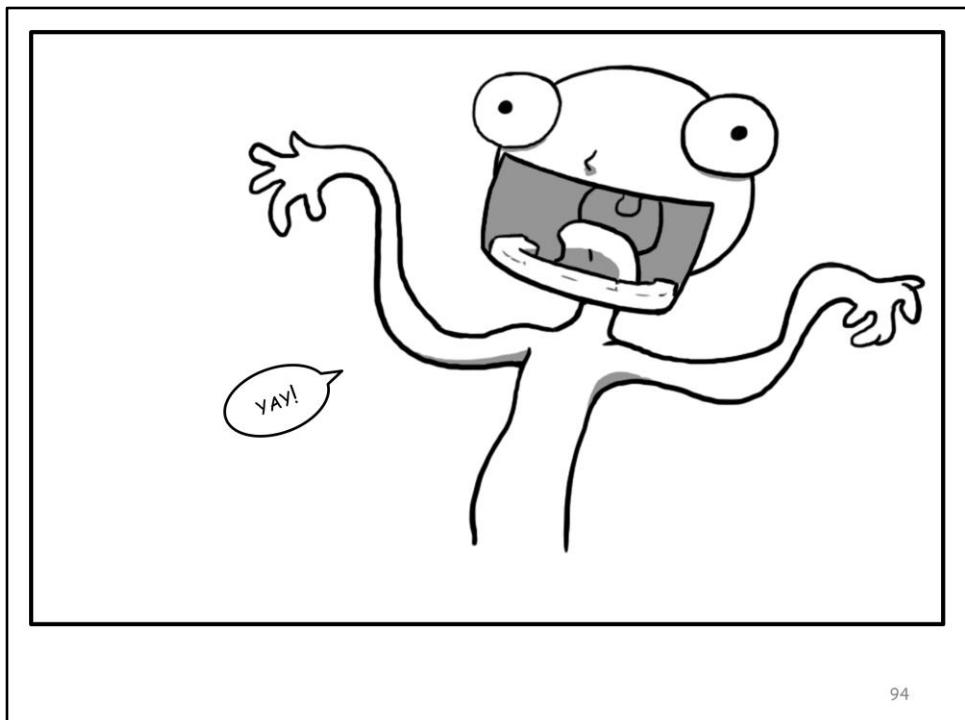


92

Unfortunately nobody understood the layers metaphor

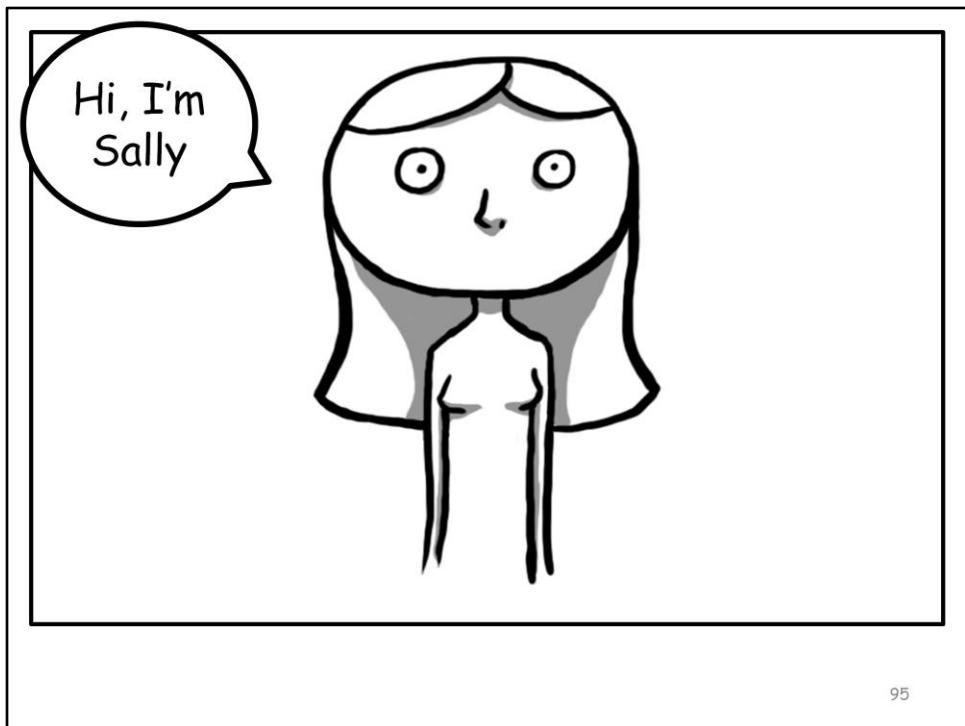


So, I went back to the drawing board and ended up with my this.



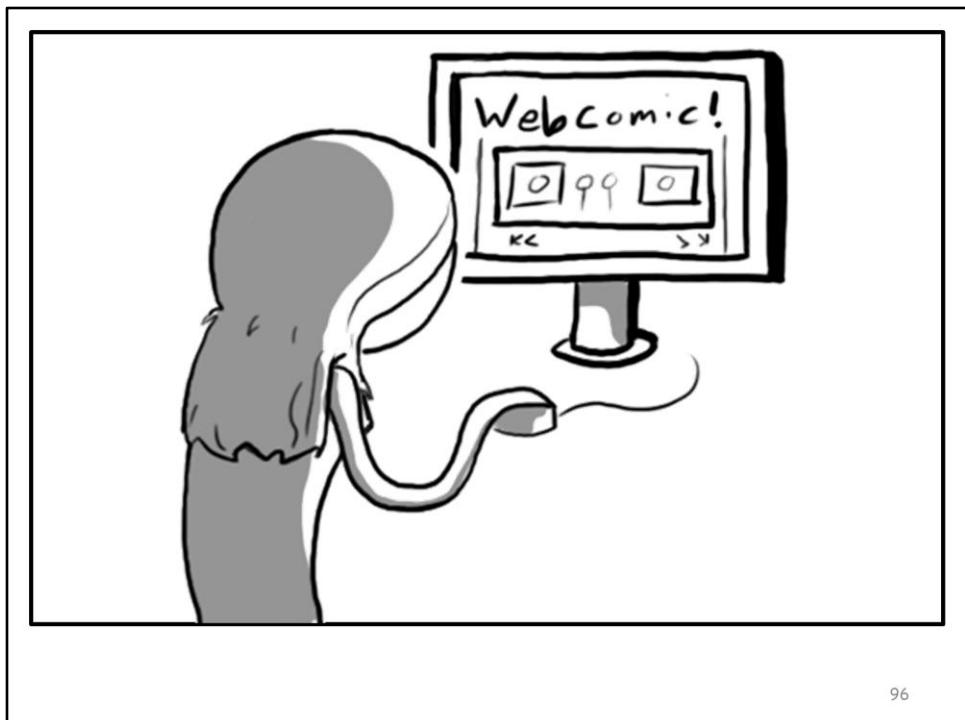
94

And now it is story time!



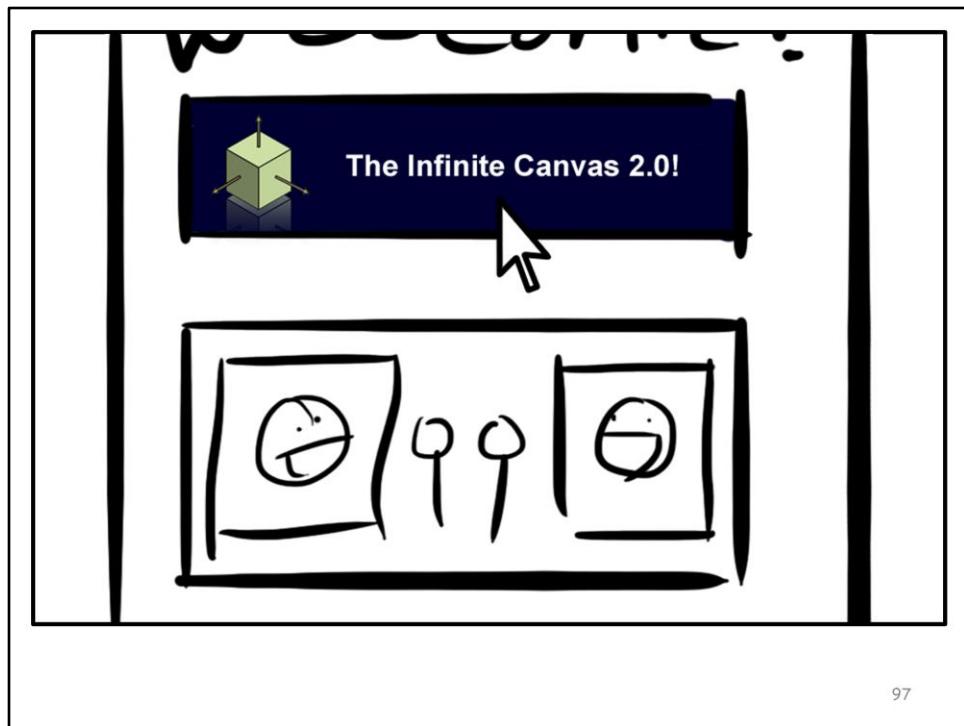
95

This is Sally



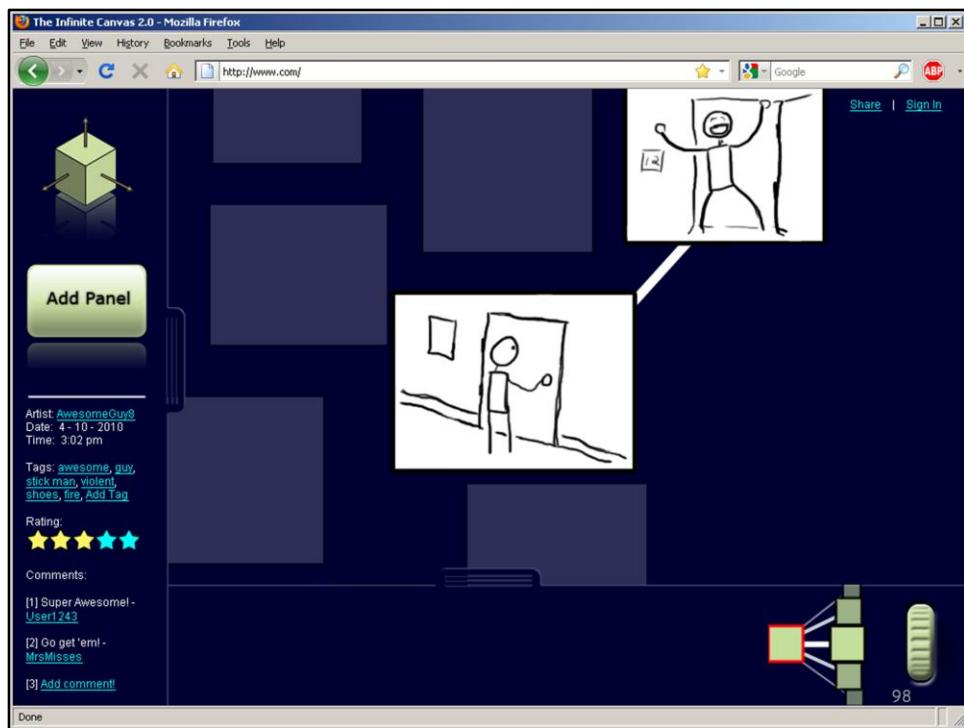
96

Sally likes web comics

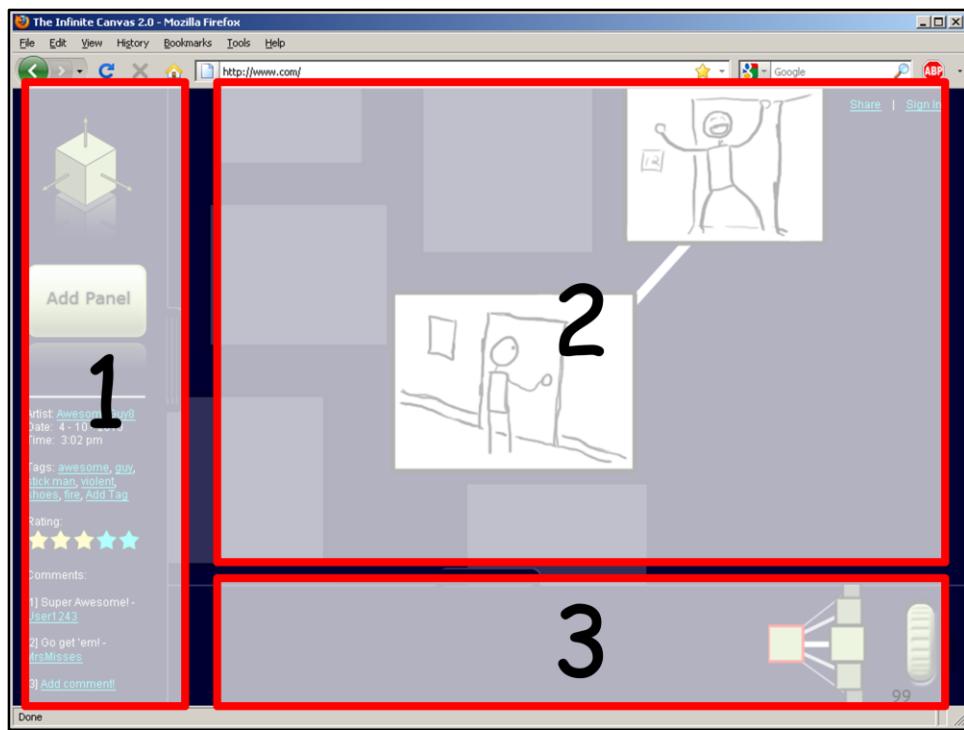


97

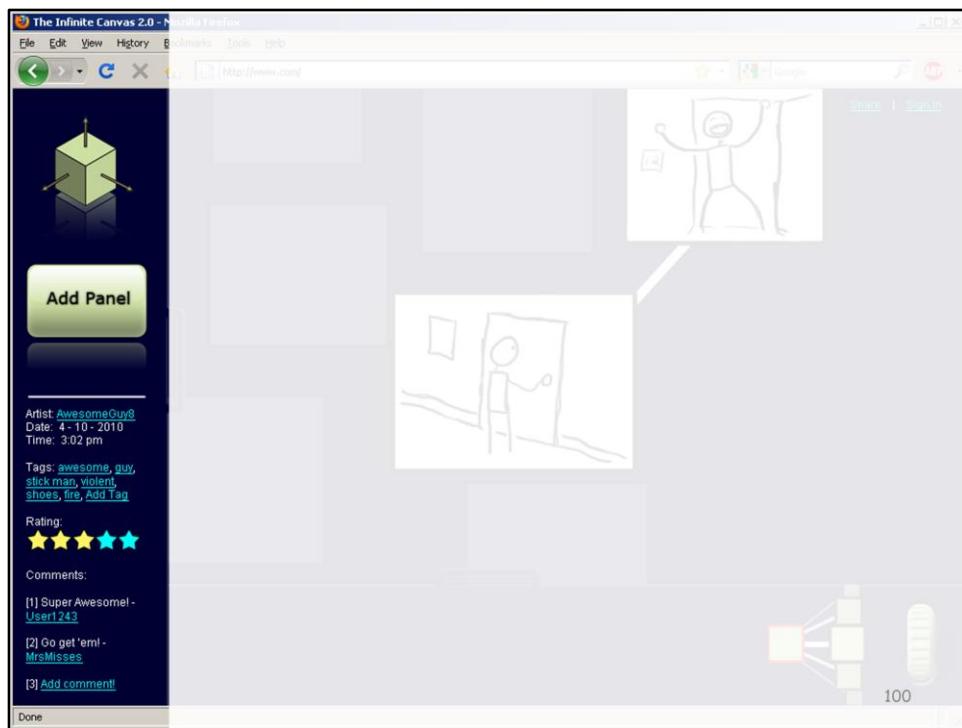
One day, through a random ad on a random webcomic...



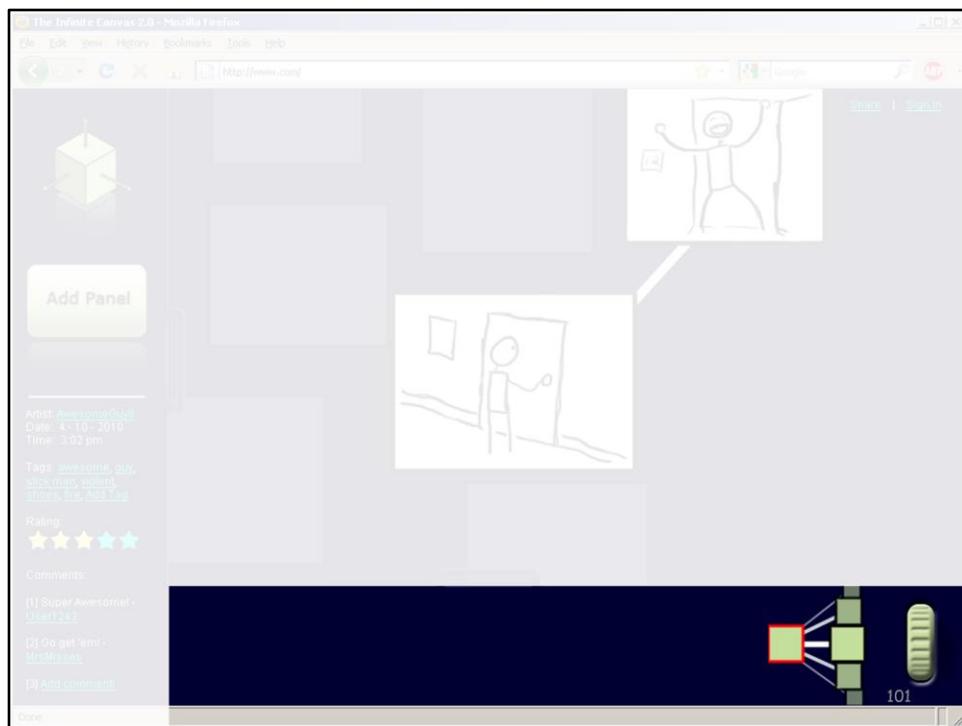
she stumbles across The Infinite Canvas 2.0



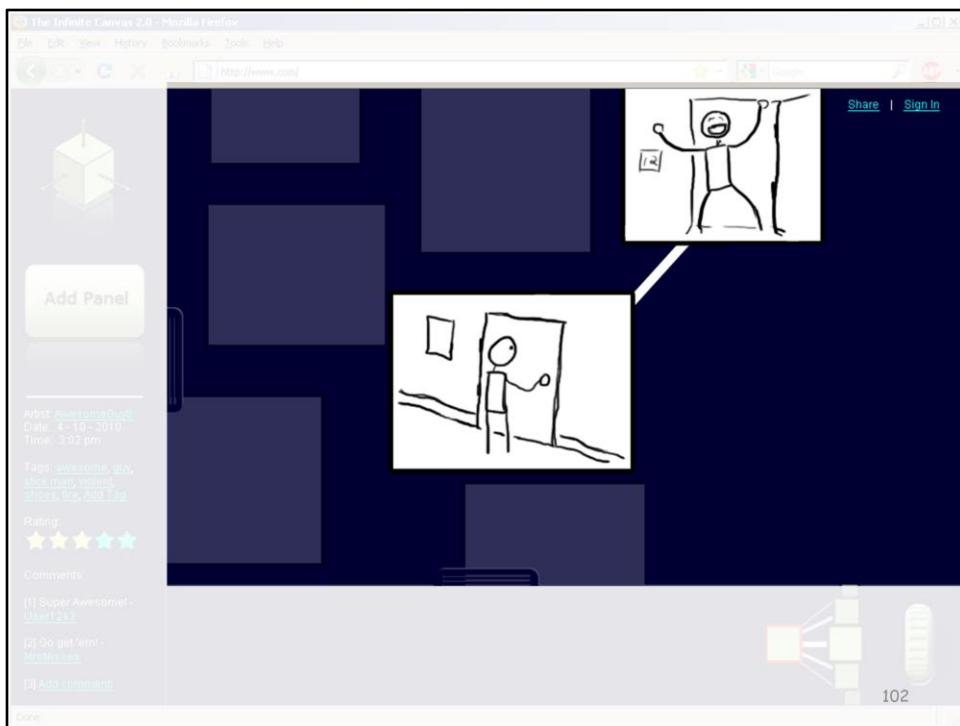
Upon first arriving, she notices 3 frames...



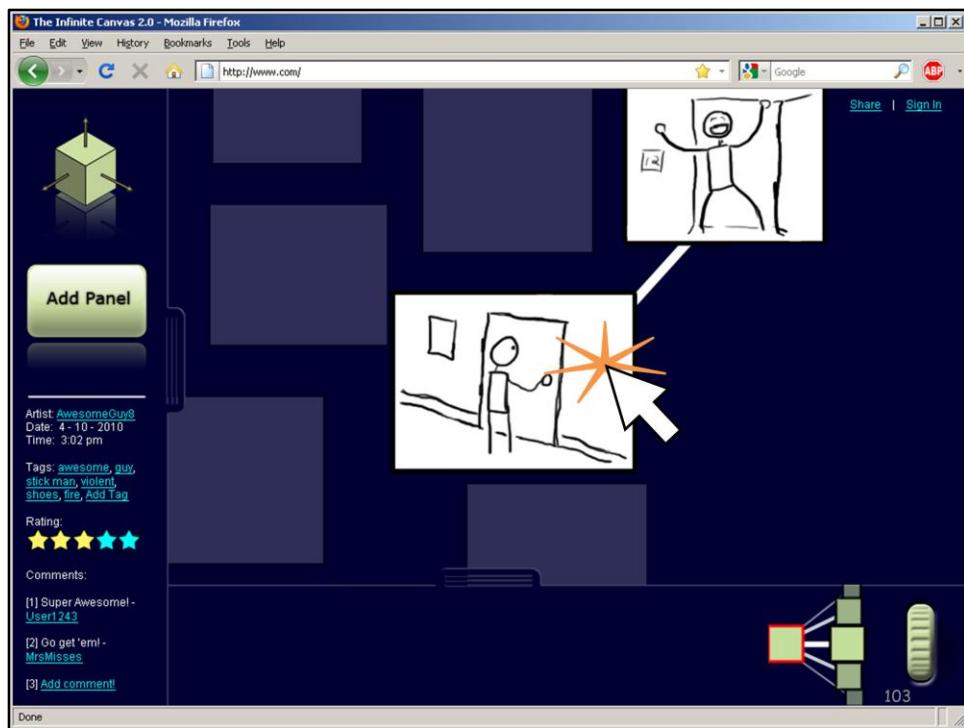
A sidebar with a logo, text, and a button



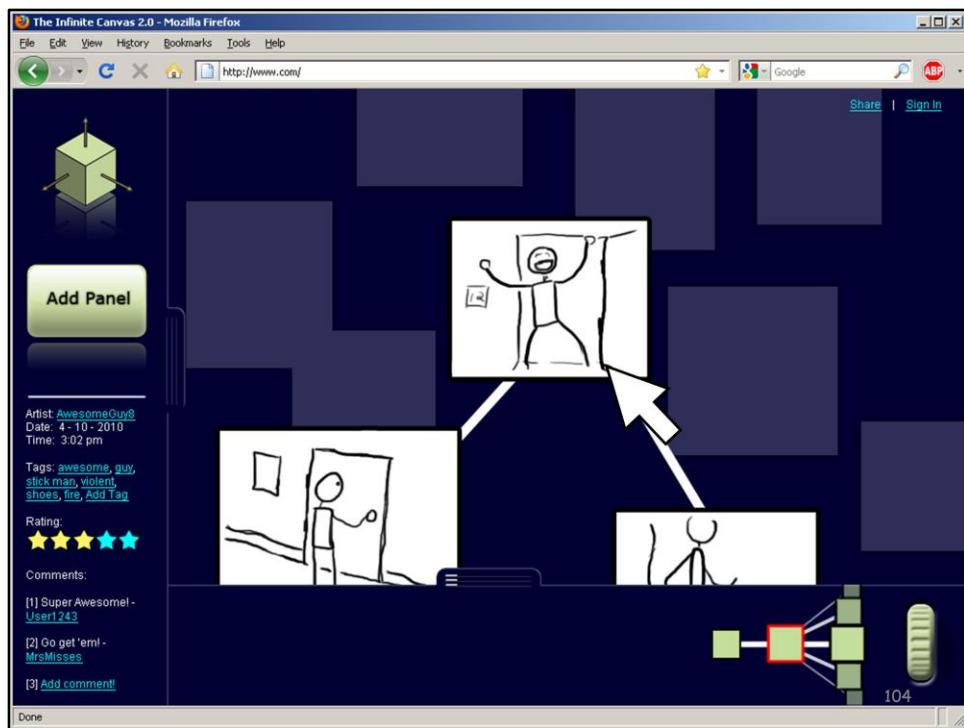
A frame at the bottom containing a timeline and a scroll wheel



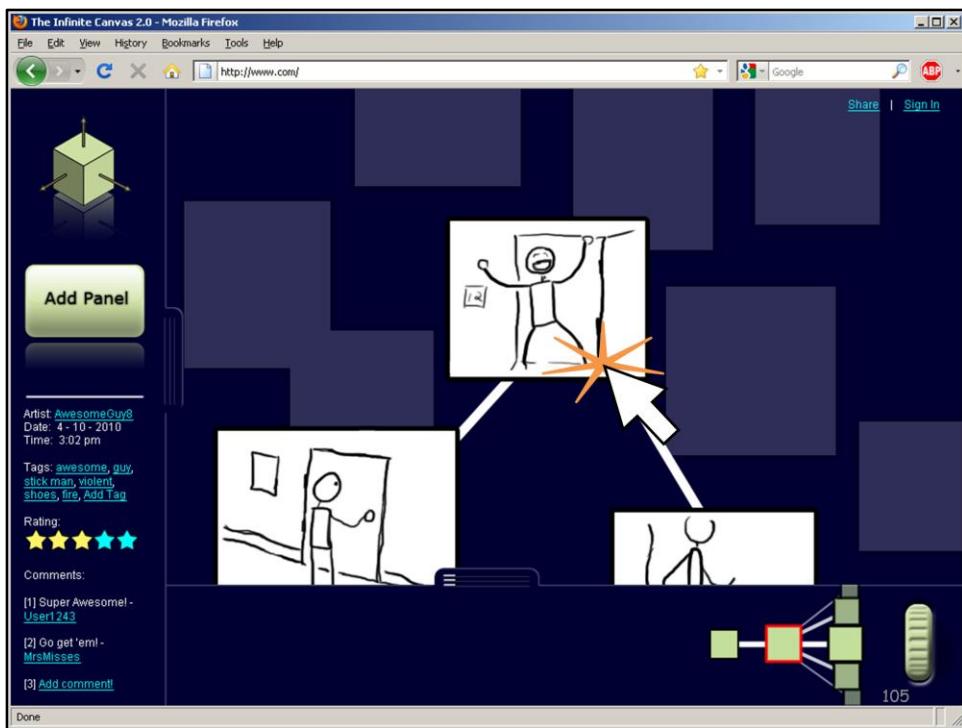
and a larger frame containing comic panels



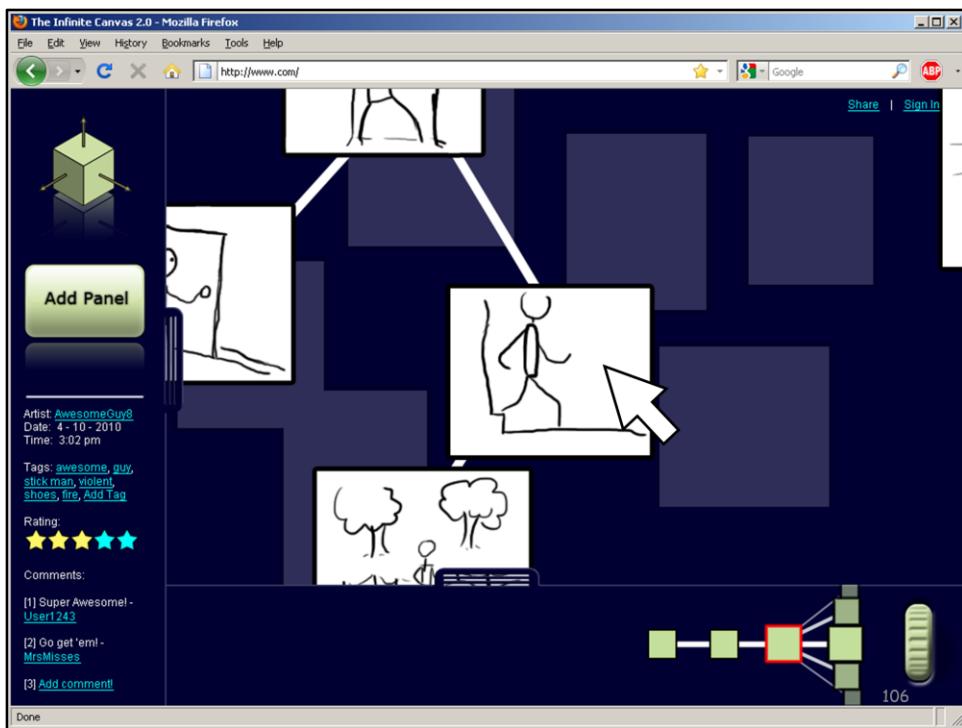
excited, she clicks on a panel in the main window.



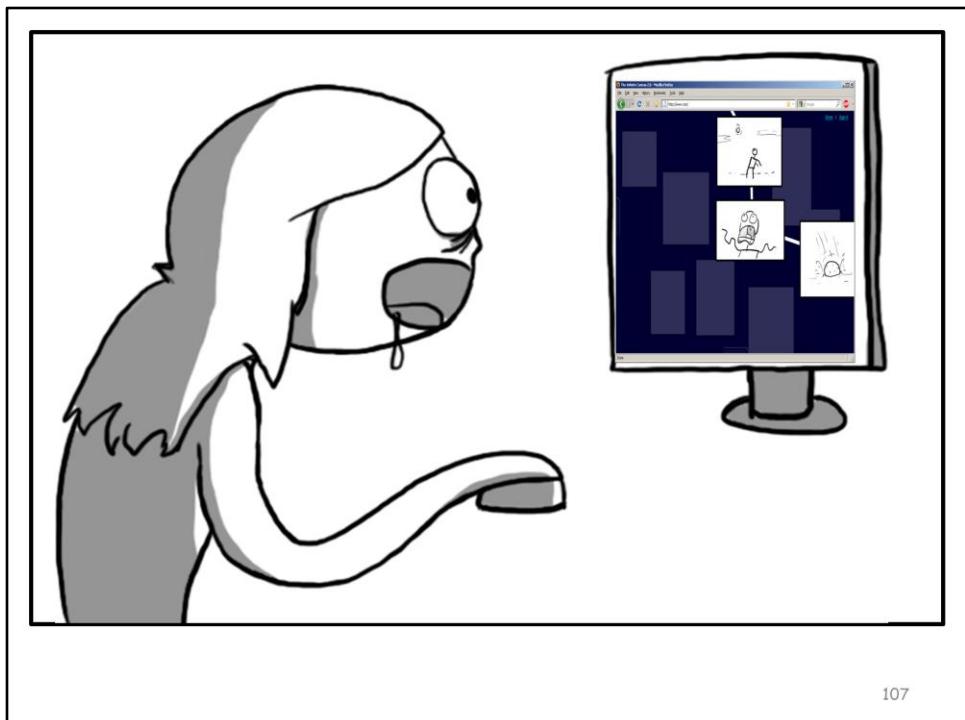
the next panel and the rest around it, move to the center of the screen.



She clicks again

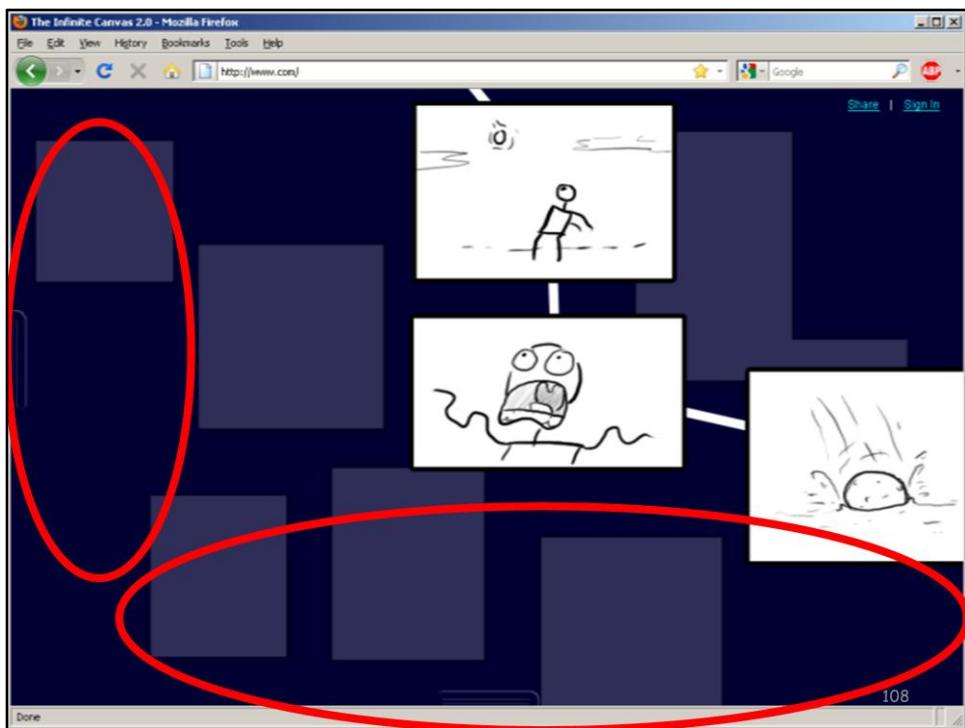


and it moves again.

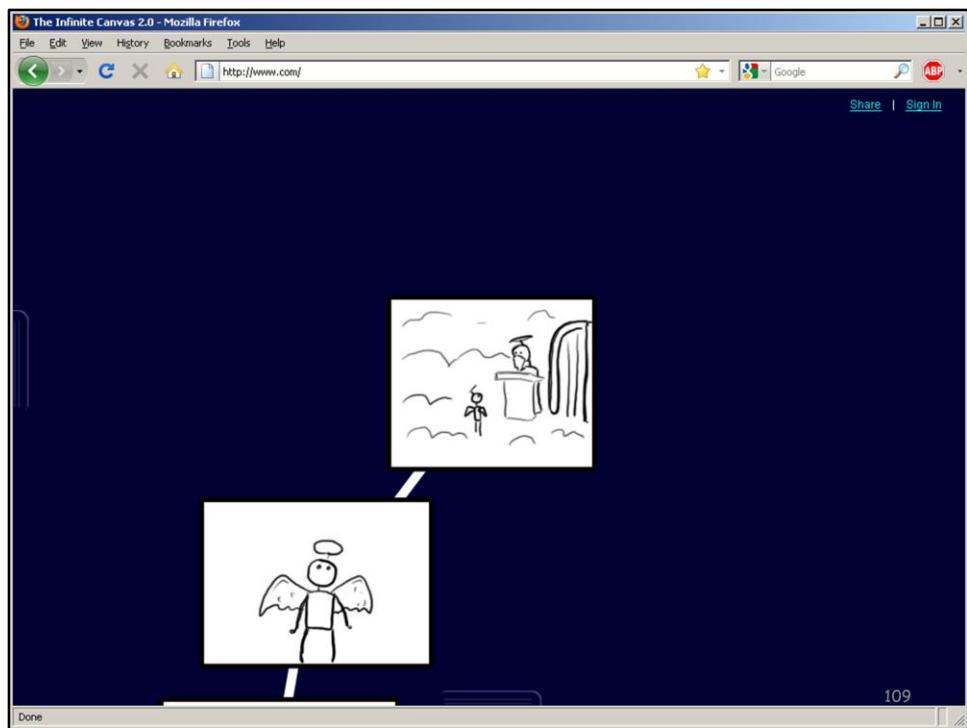


107

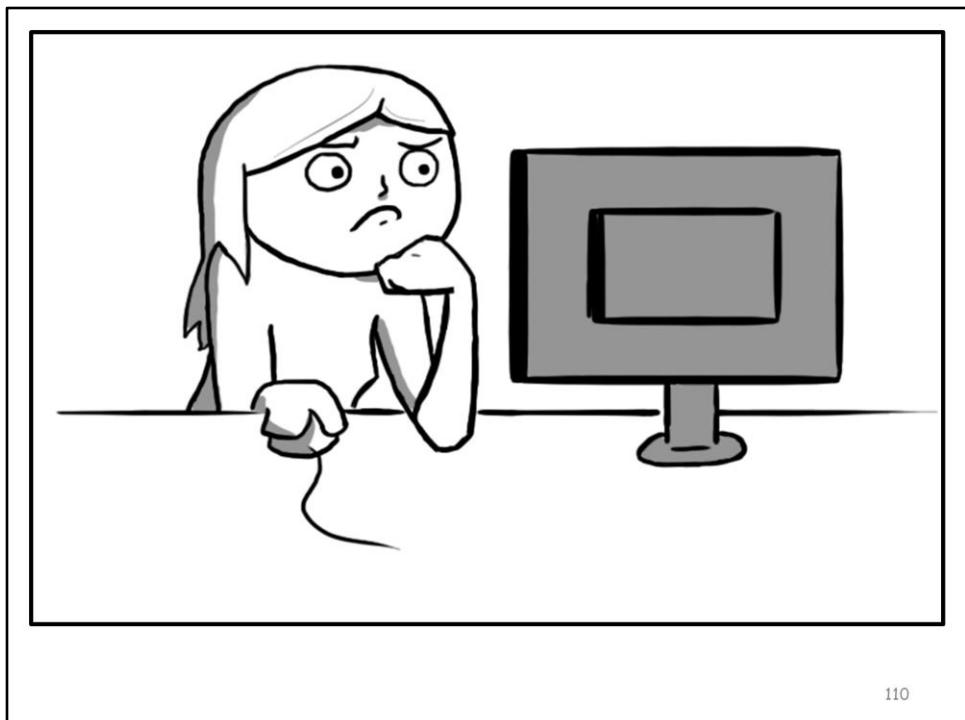
She does this many times, becoming completely absorbed in the story.



While involved in the story, she didn't even notice that the two other frames have slid out of view.

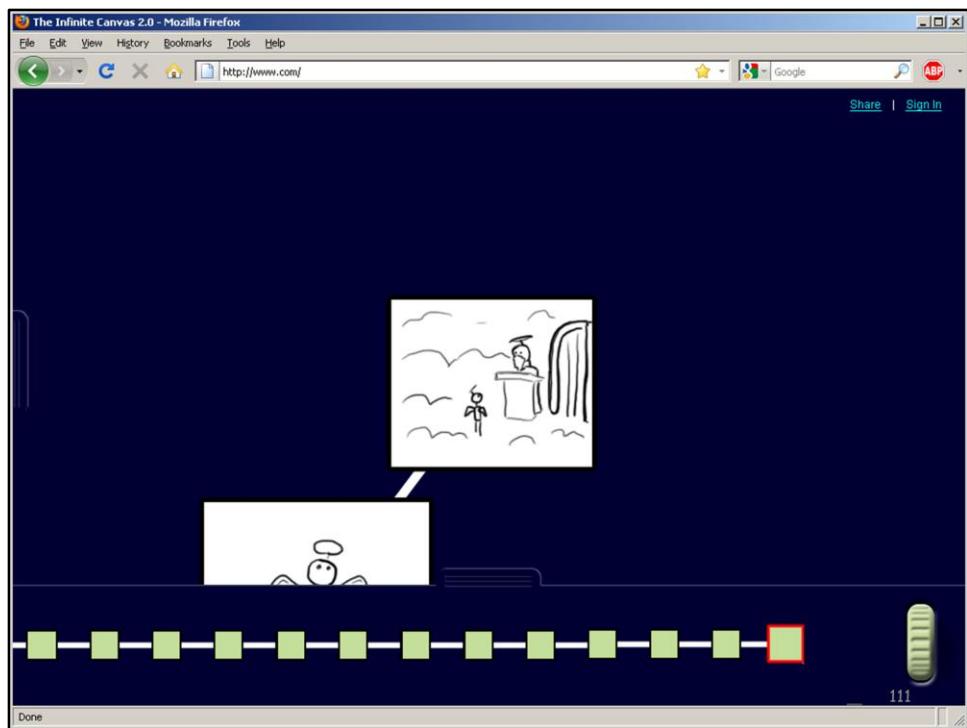


She eventually reaches the end of the story where there are no more additional panels.

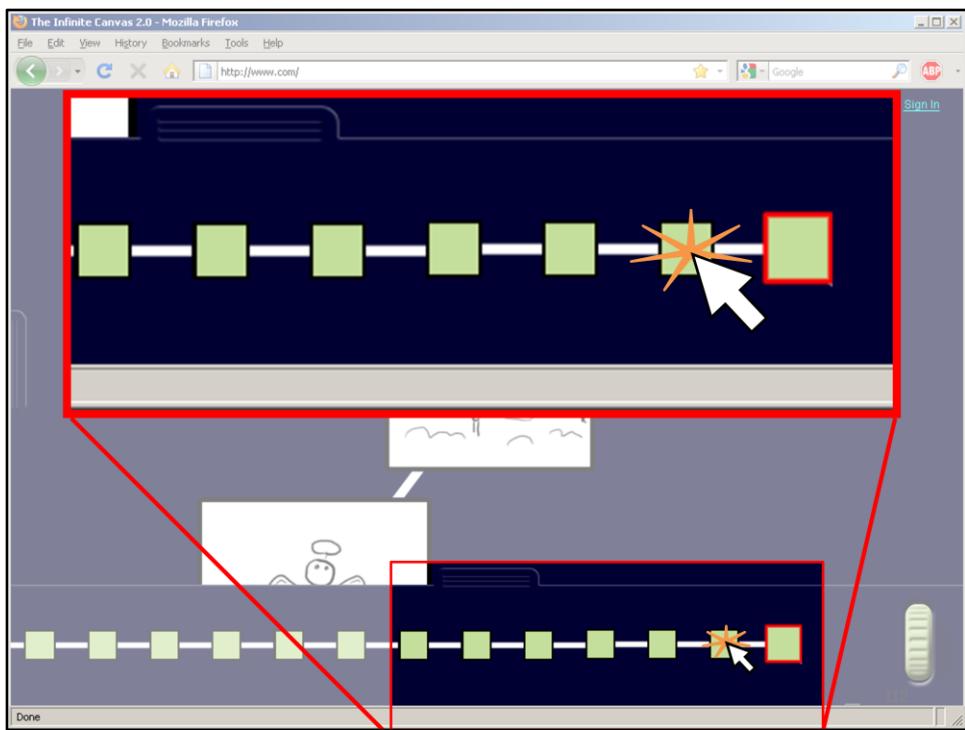


110

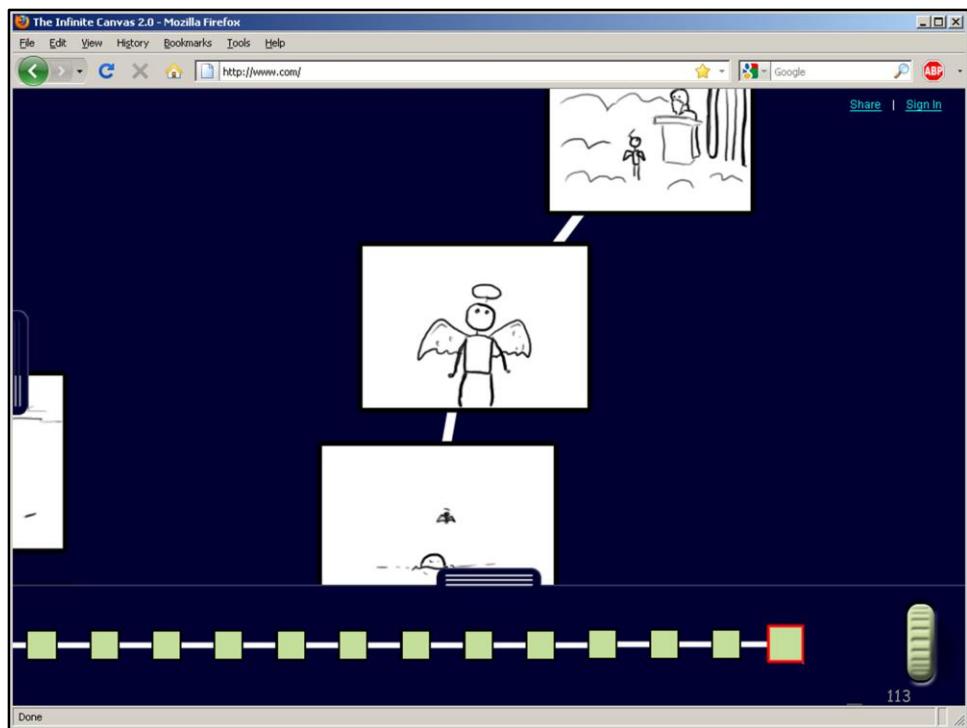
disappointed by the ending, she reopens the bottom frame.



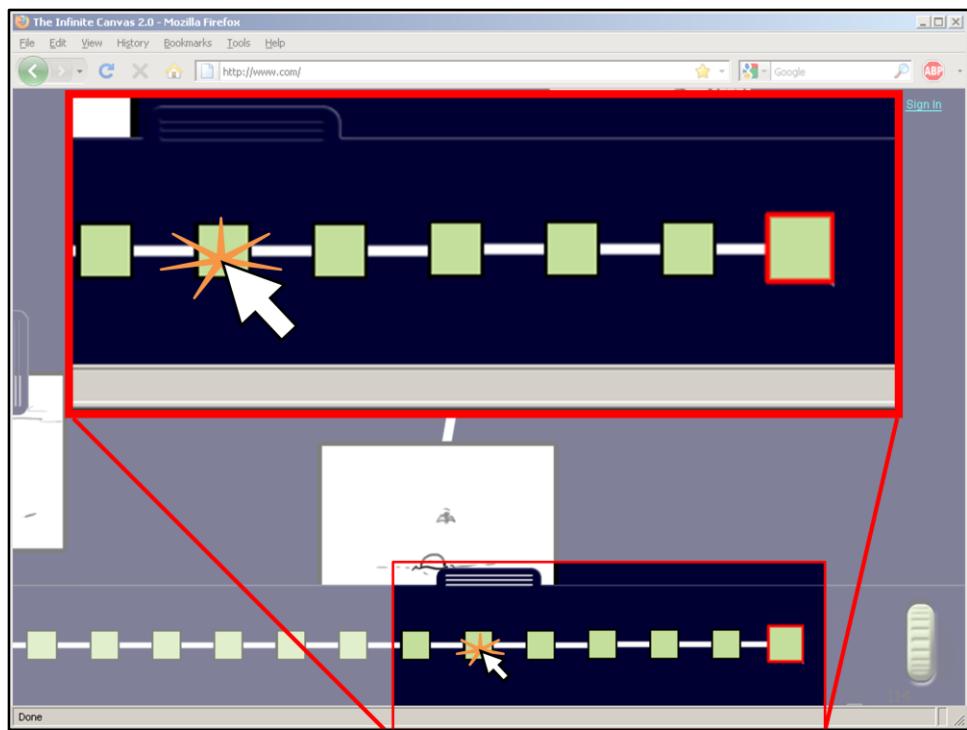
The timeline shows the path she's taken so far in a linear fashion.



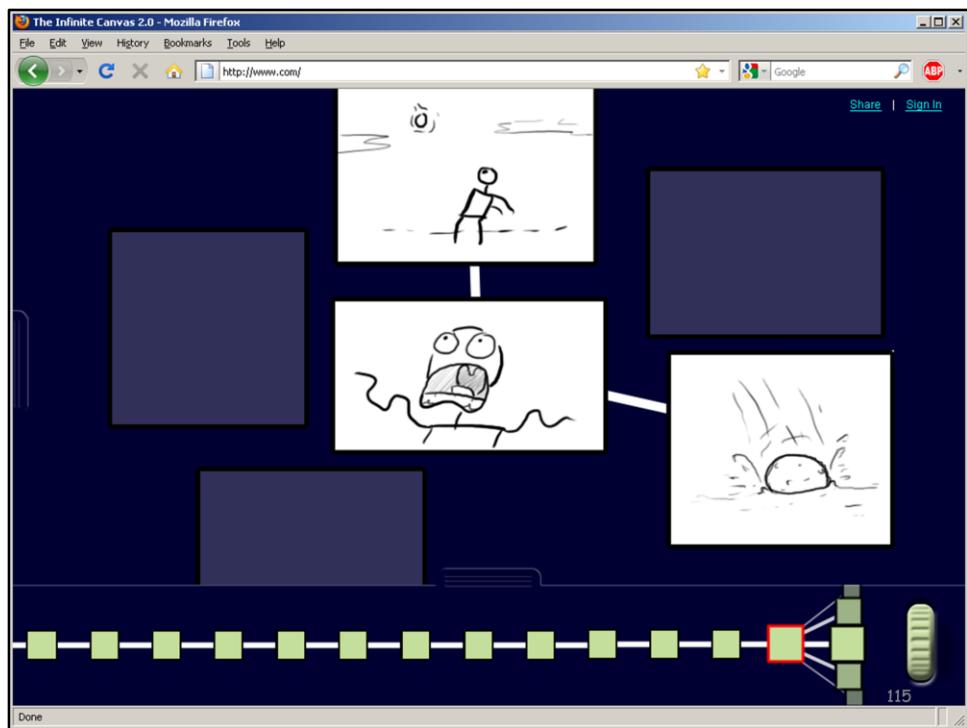
Clicking a panel in the timeline



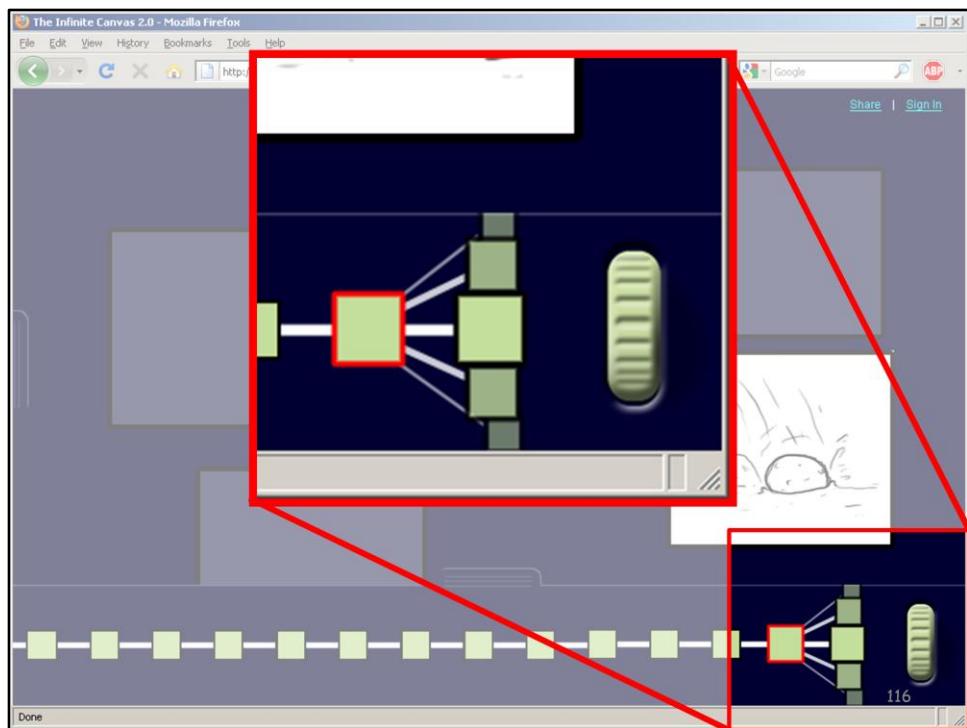
brings Sally back to that point in the story



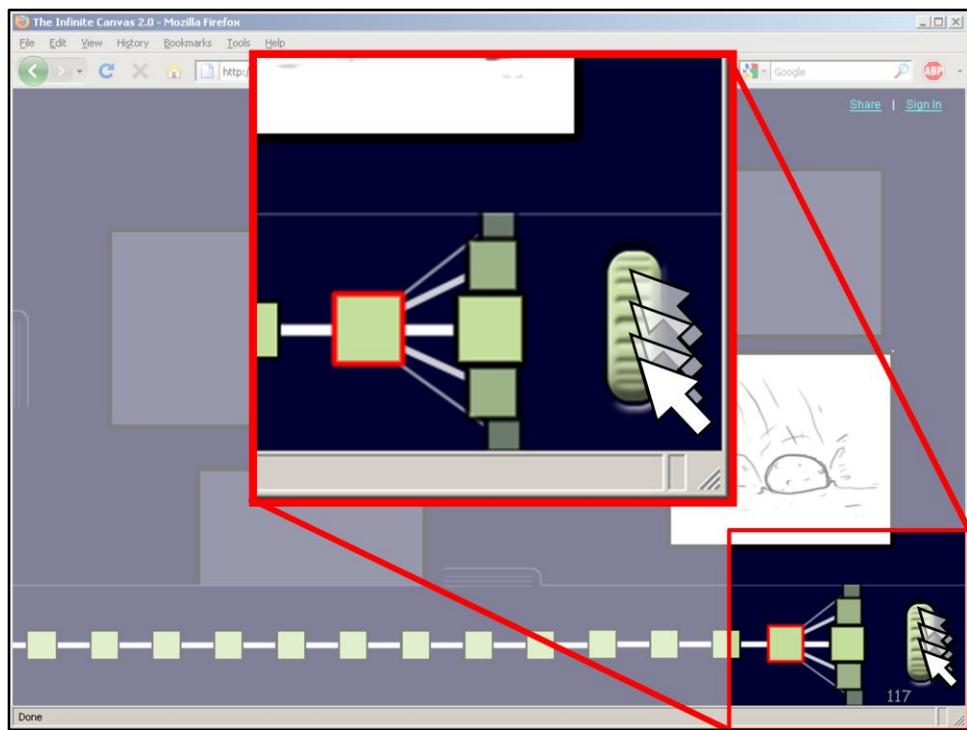
She's chosen to return to a point where she remembers a major event occurring



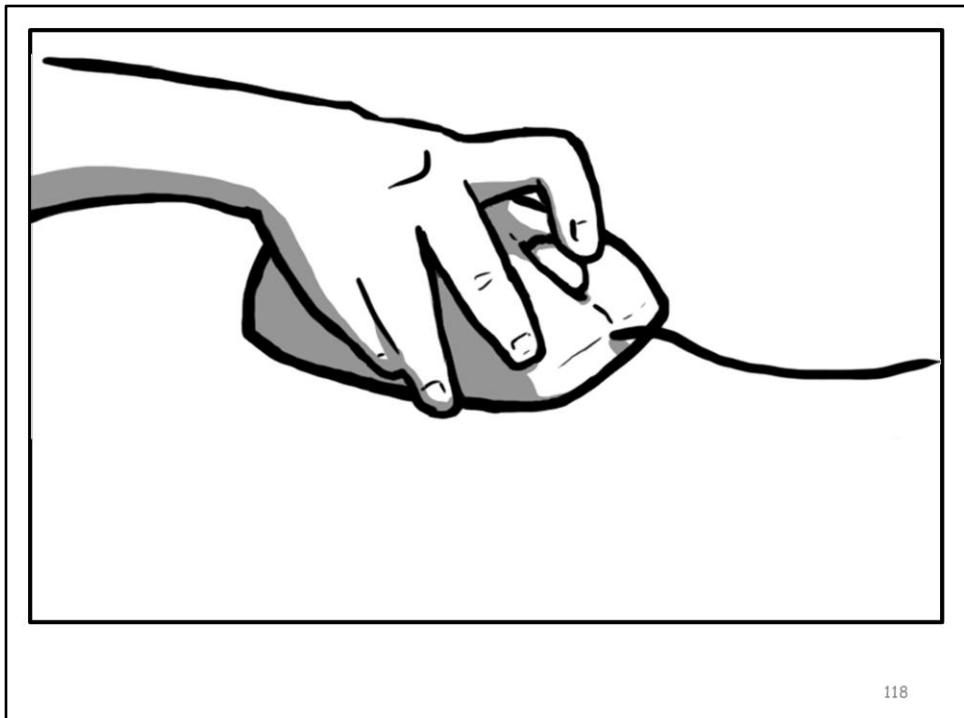
By default, the next panel shows the man being crushed by a meteor



Looking at the timeline Sally realizes that there are many other options to choose from

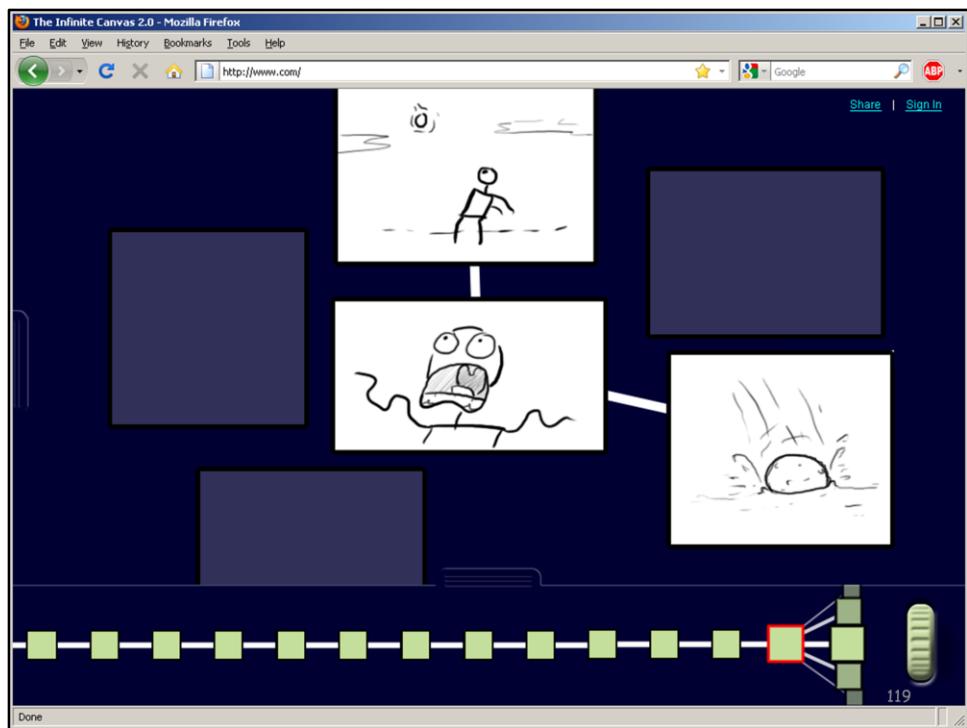


Using the scroll icon next to the timeline

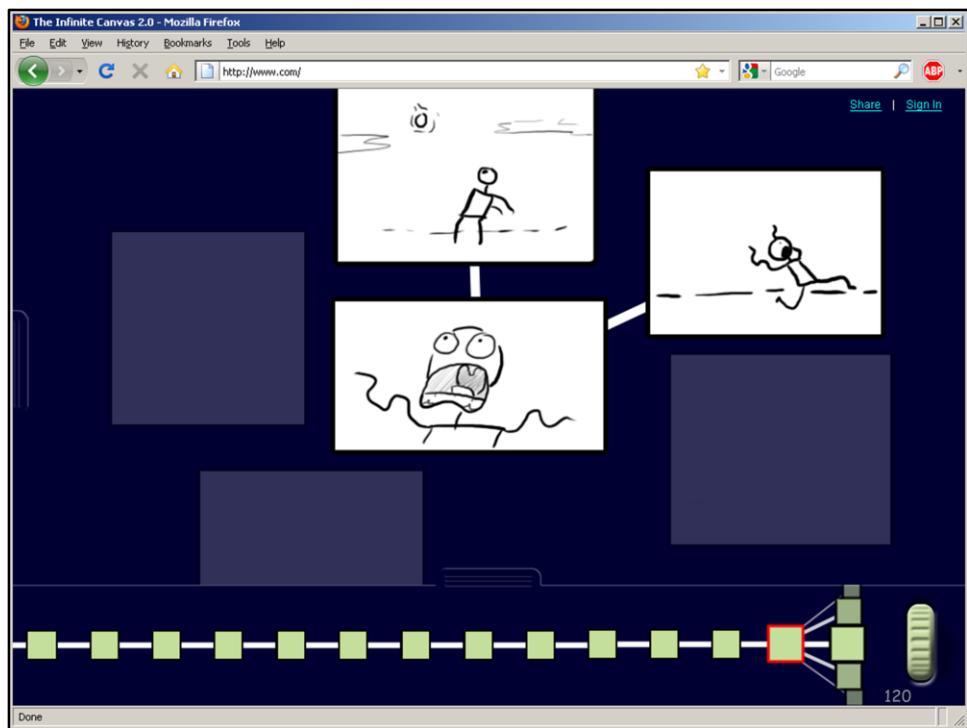


118

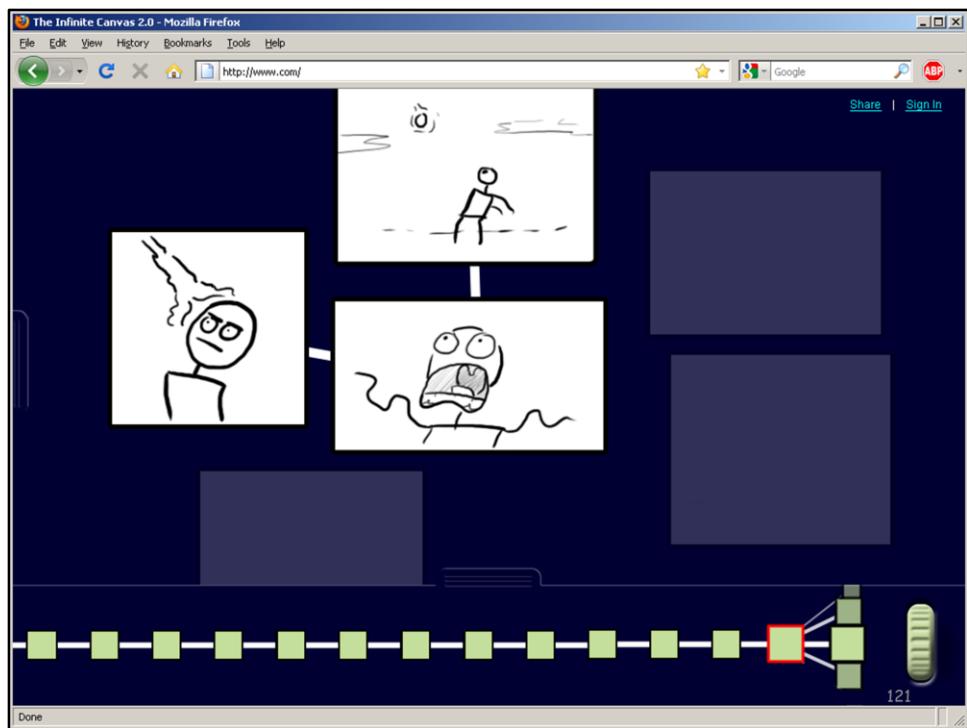
Or by using the scroll wheel



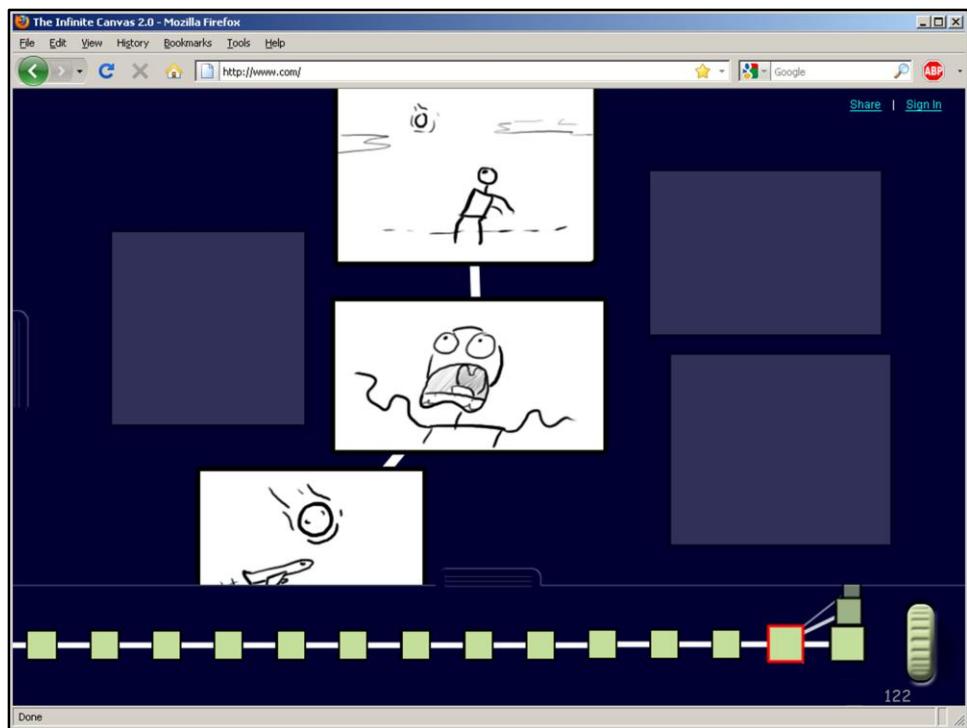
Sally is able to cycle



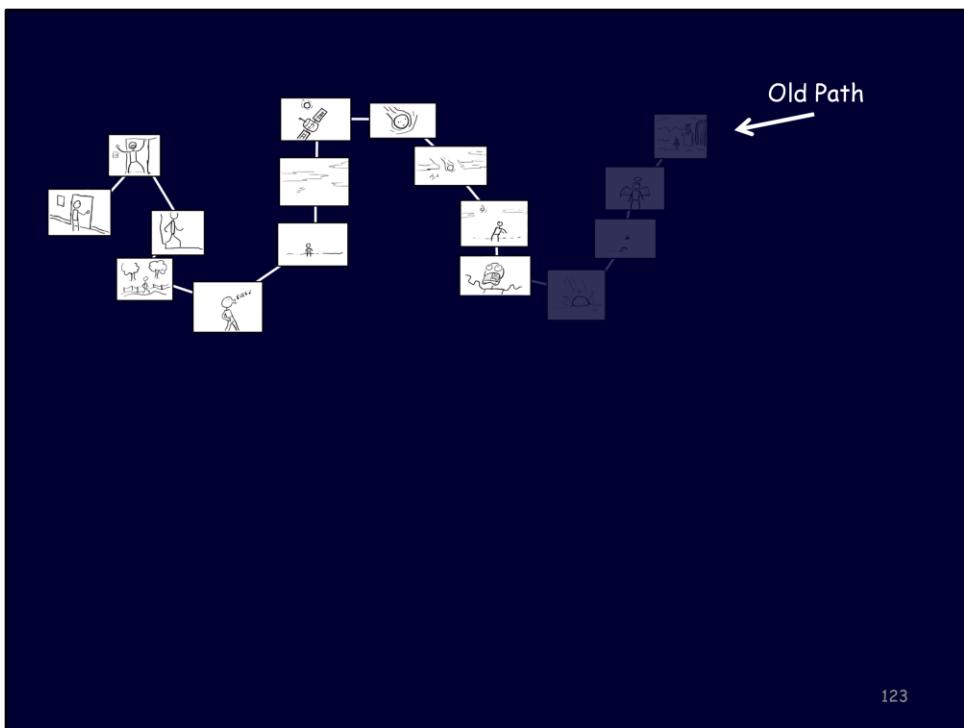
through



The

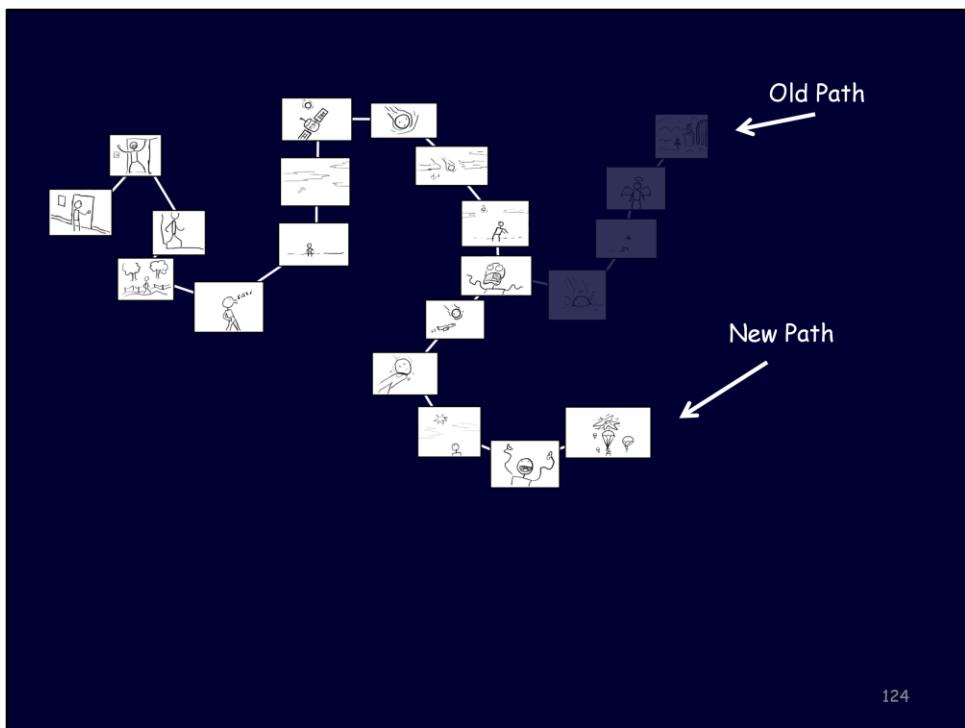


Options

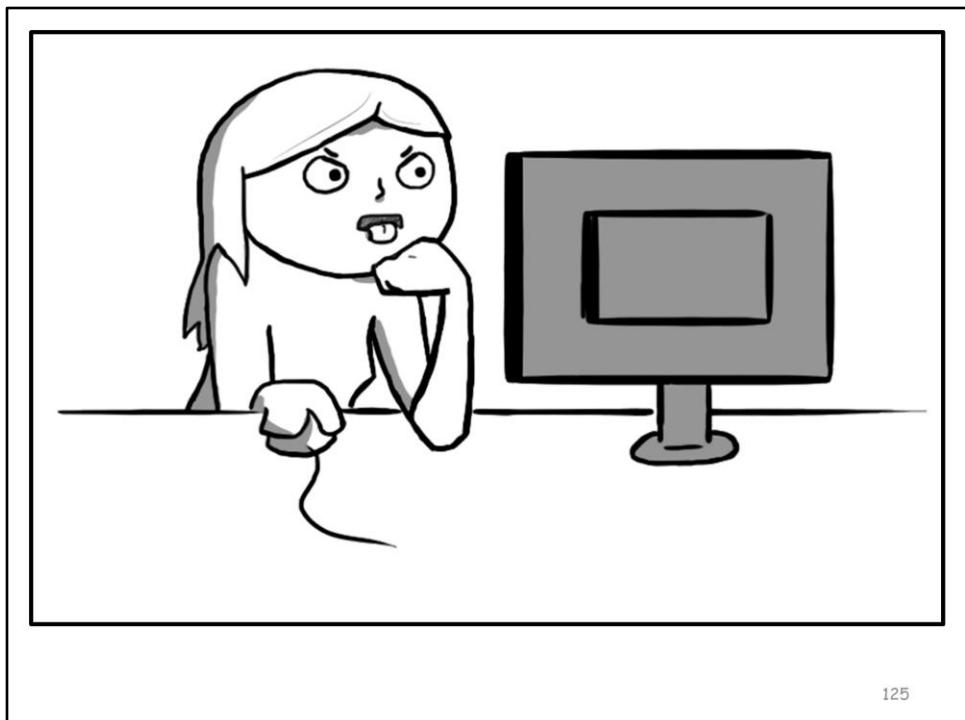


123

She once again goes through the story

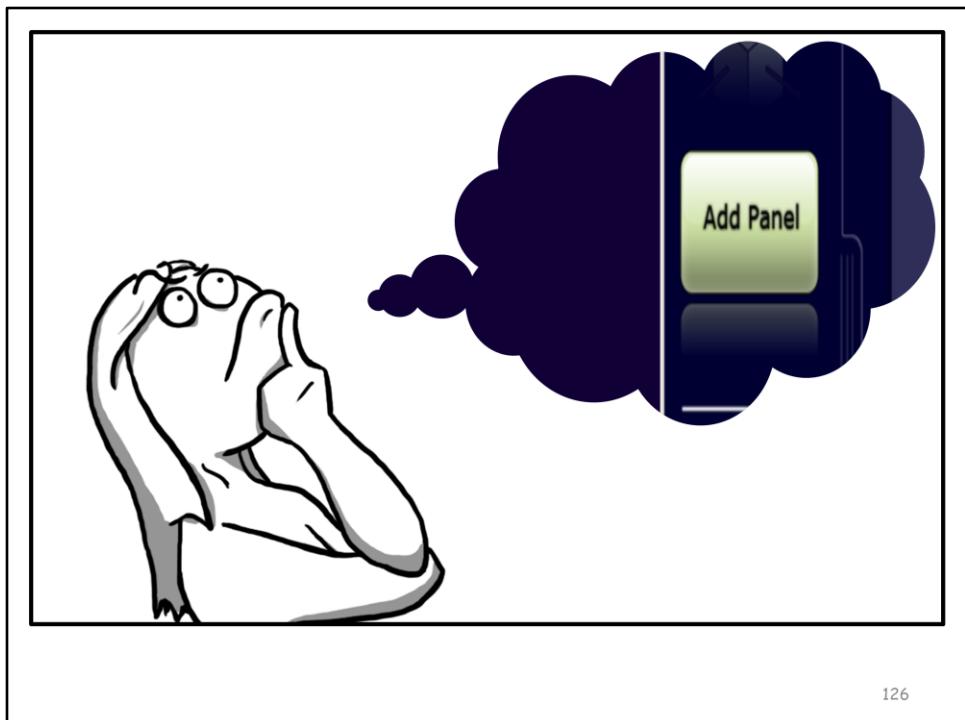


but this time chooses alternate paths using the scroll wheel



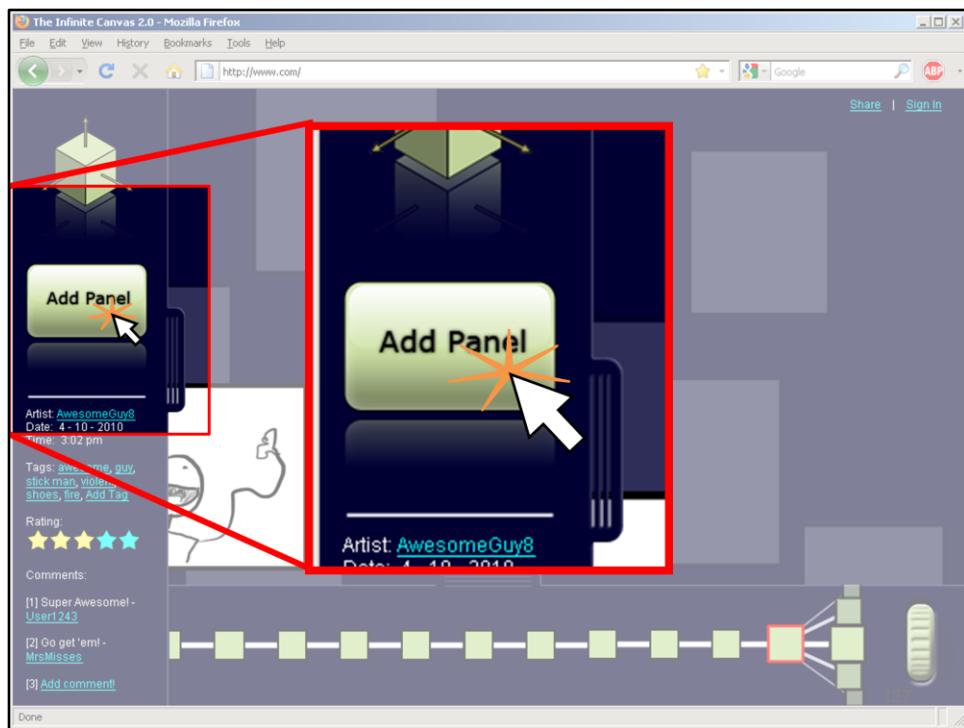
125

eventually, she comes to a point in the story where she doesn't like any of the options

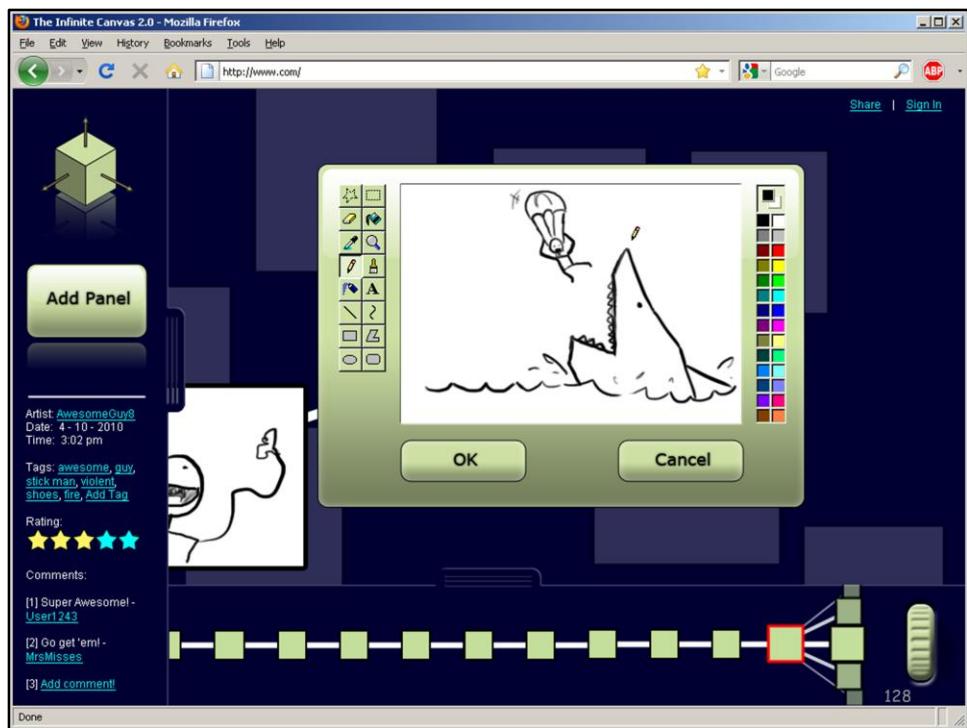


126

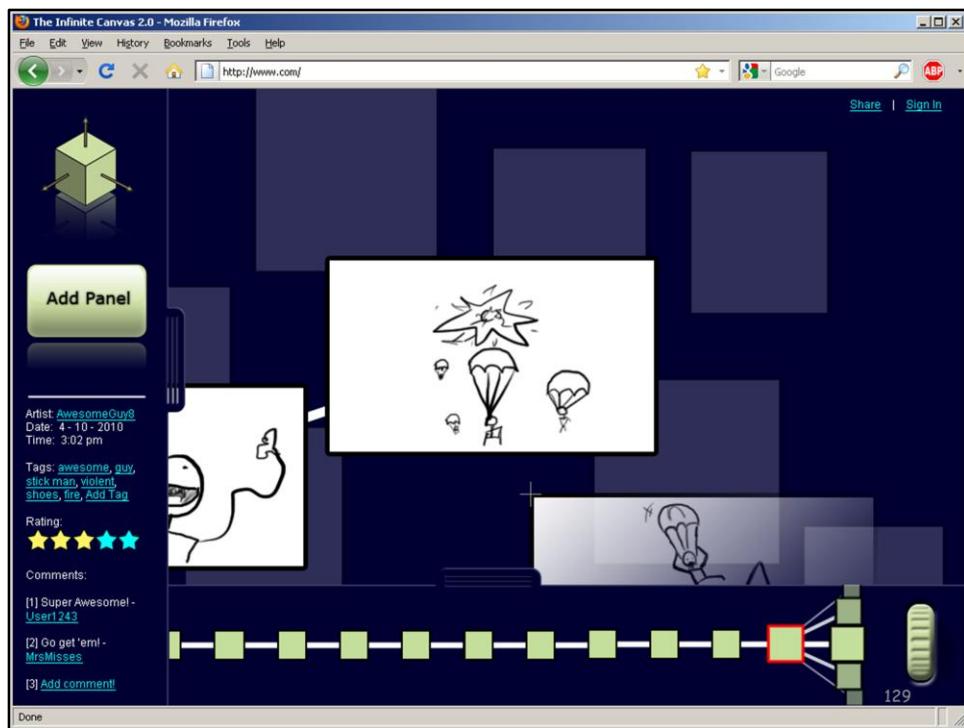
She remembers that side panel with the big ADD PANEL button



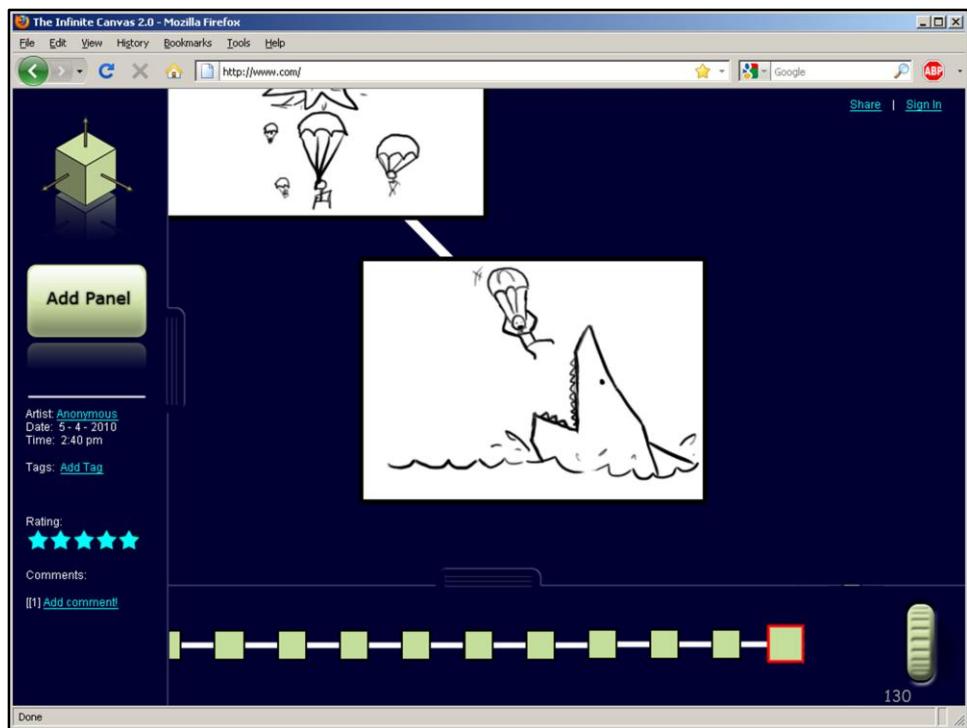
so she opens the panel and clicks the button



Now, she's able to draw a new panel using an online painting app

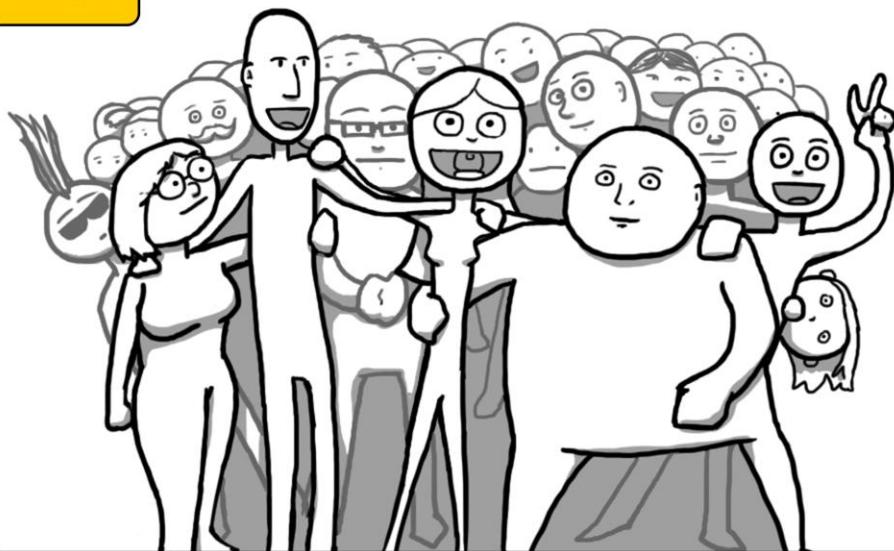


She chooses a location for her new panel



and continues on with the story, adding panels as she sees fit.

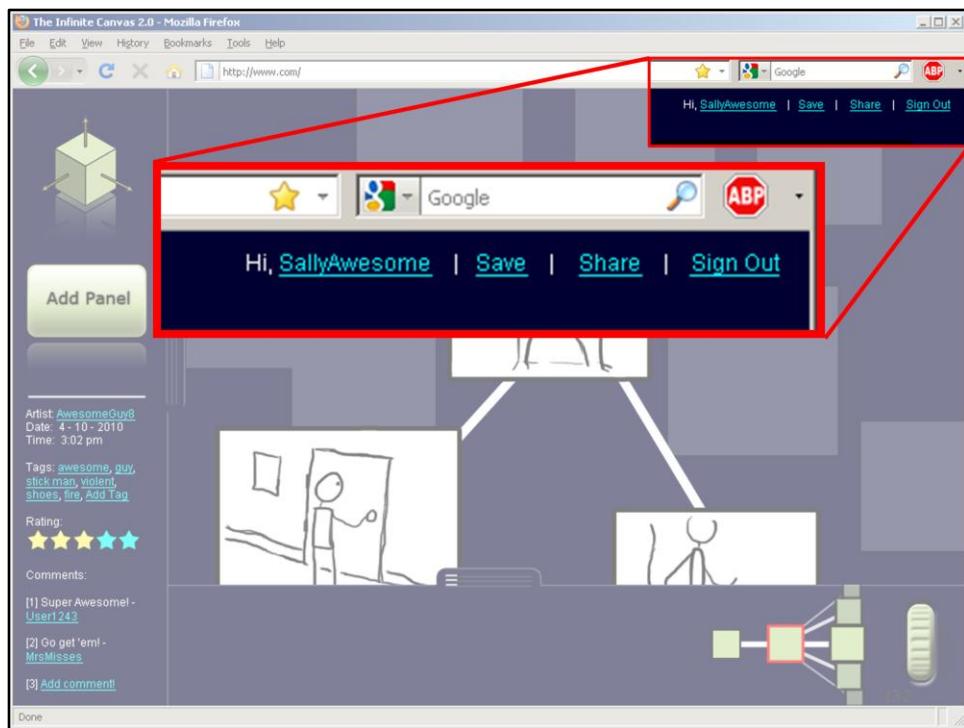
LATER



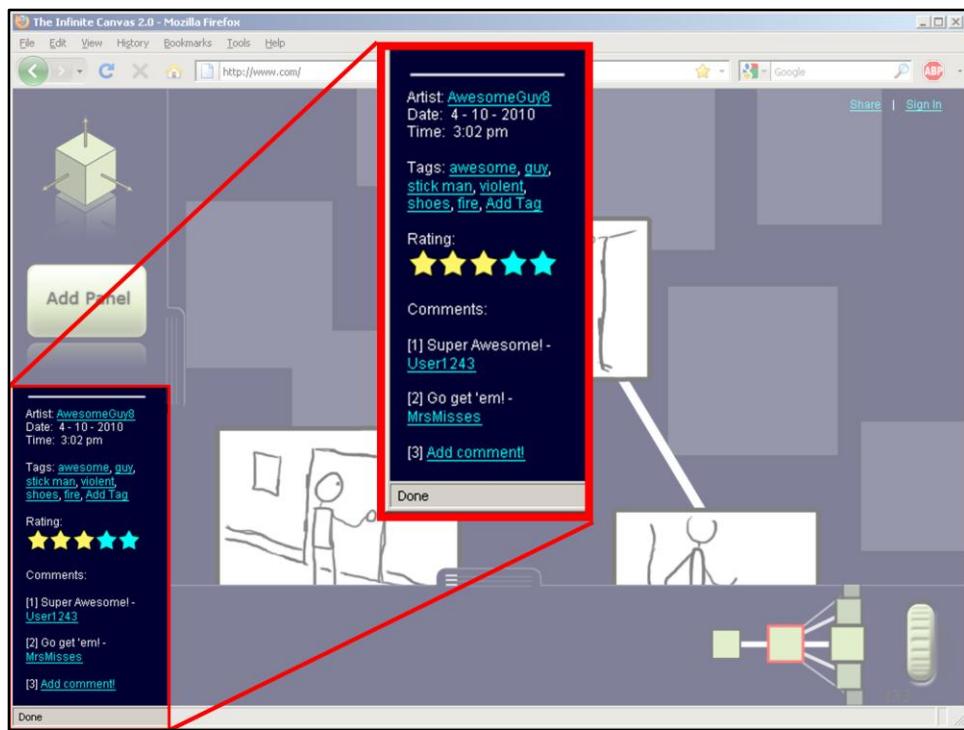
131

SOME TIME LATER

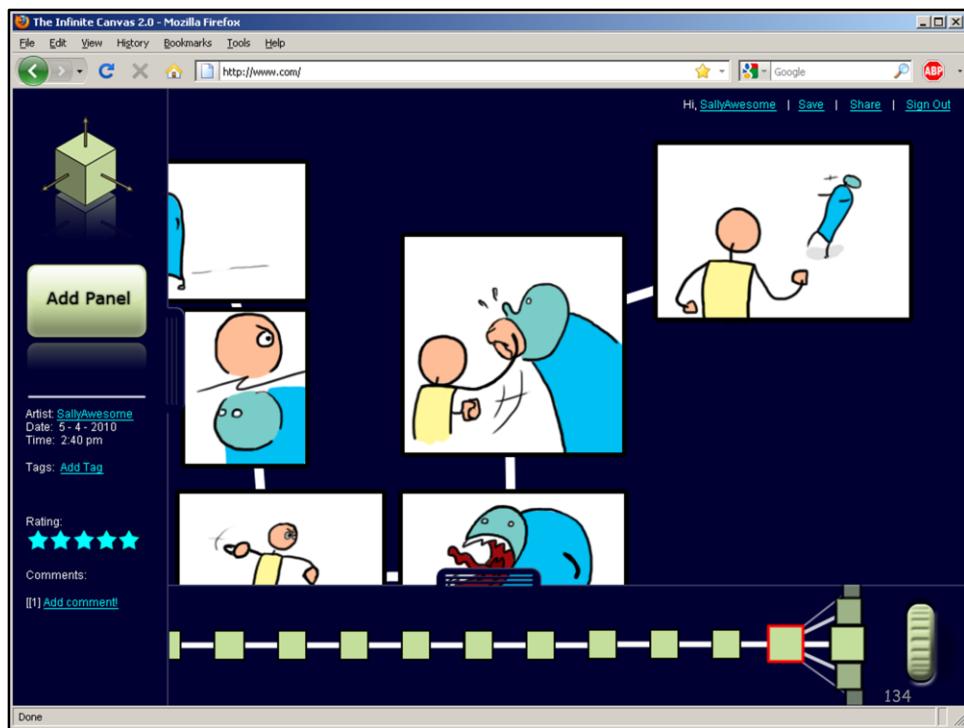
Sally has become part of the IC 2.0 community.



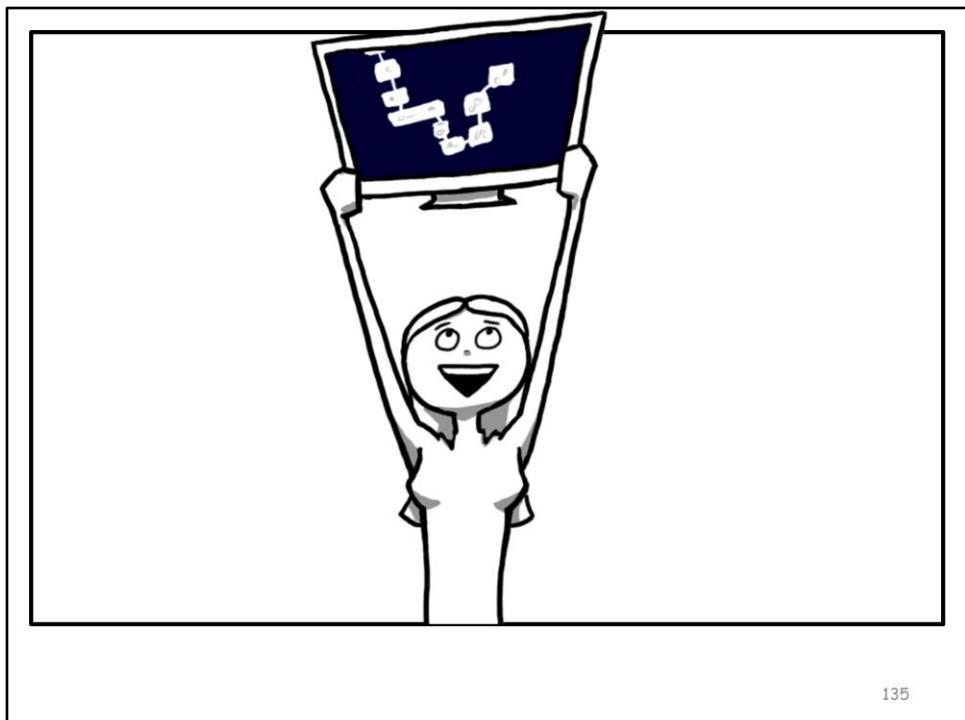
She's registered for an account so that she may connect with other users.



She's been able to tag and rate panels to improve ranking and ordering.

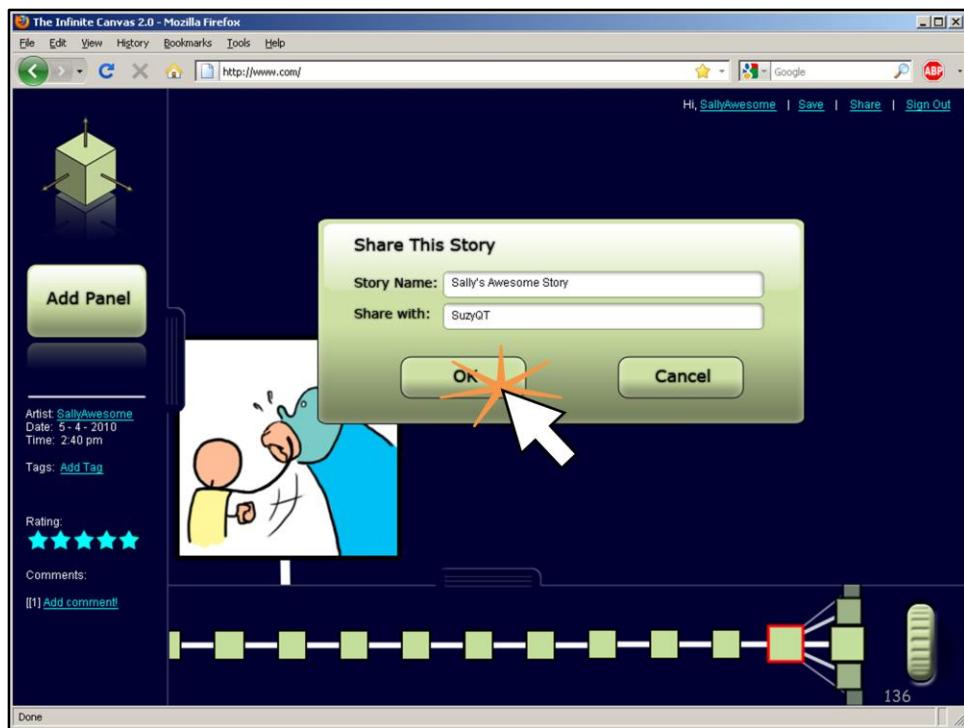


And she's been able to upload whole story arcs that she's created in Photoshop

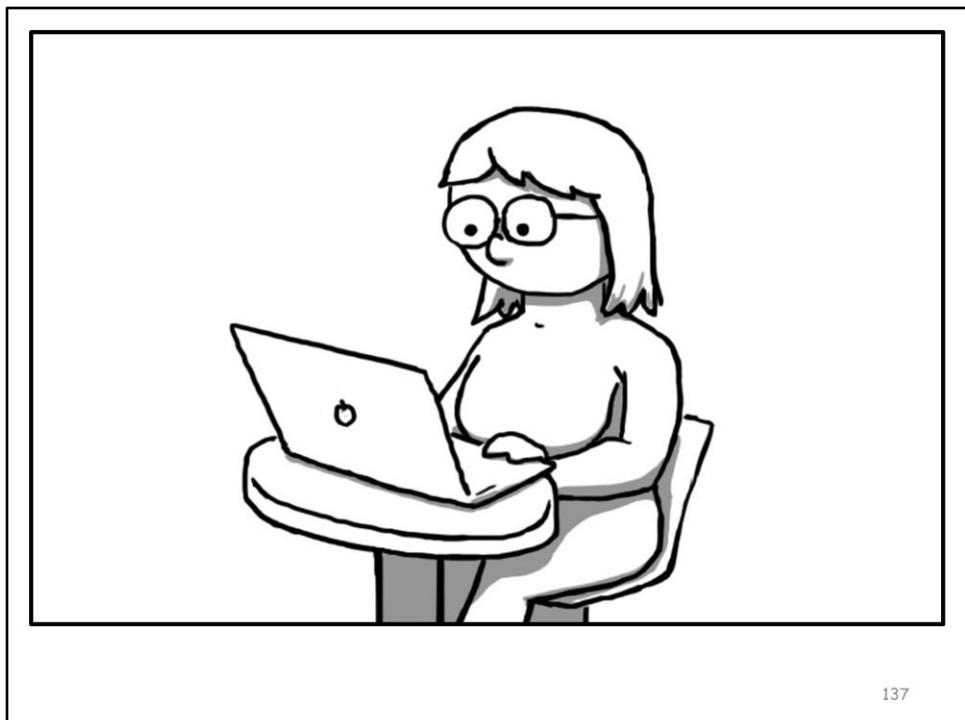


135

In fact, she's so proud of one of her story arcs, that she wants to show off

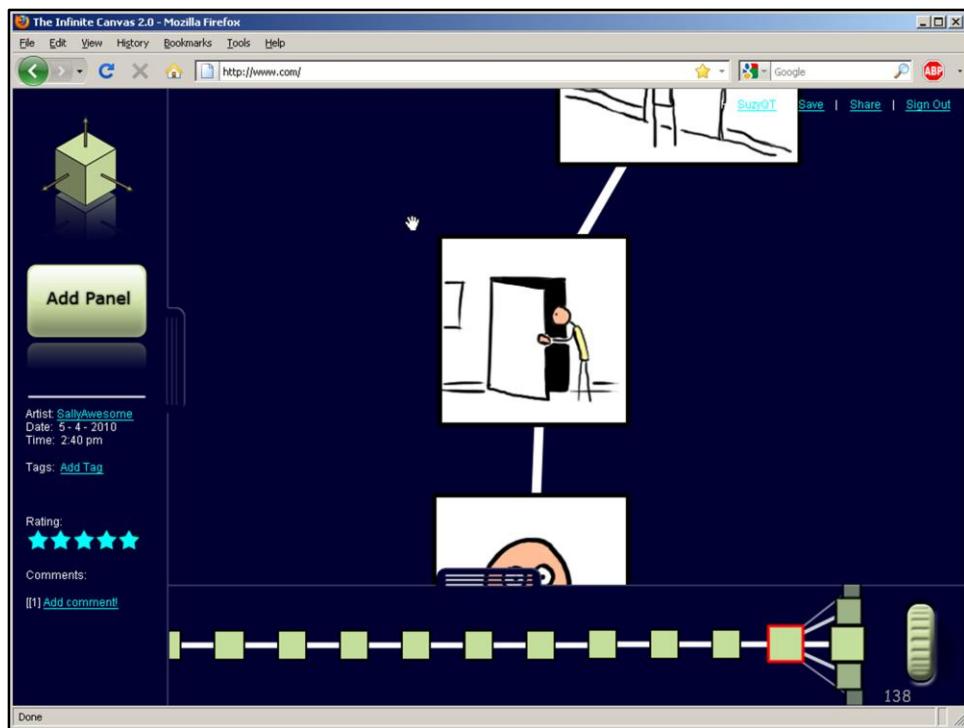


so she sends her friend Suzan a link to her masterpiece

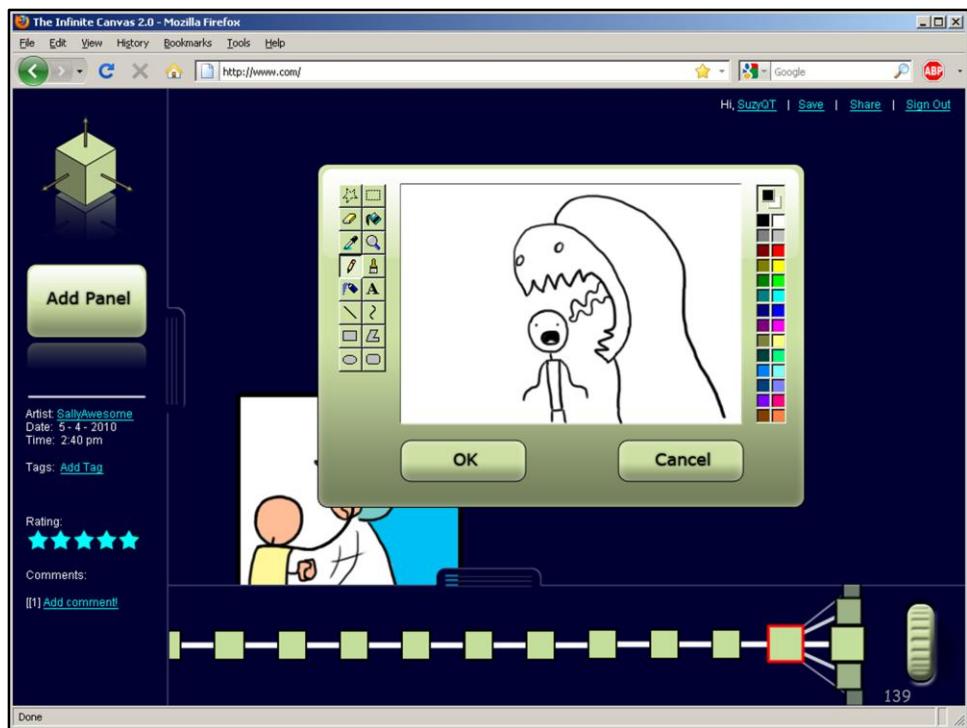


137

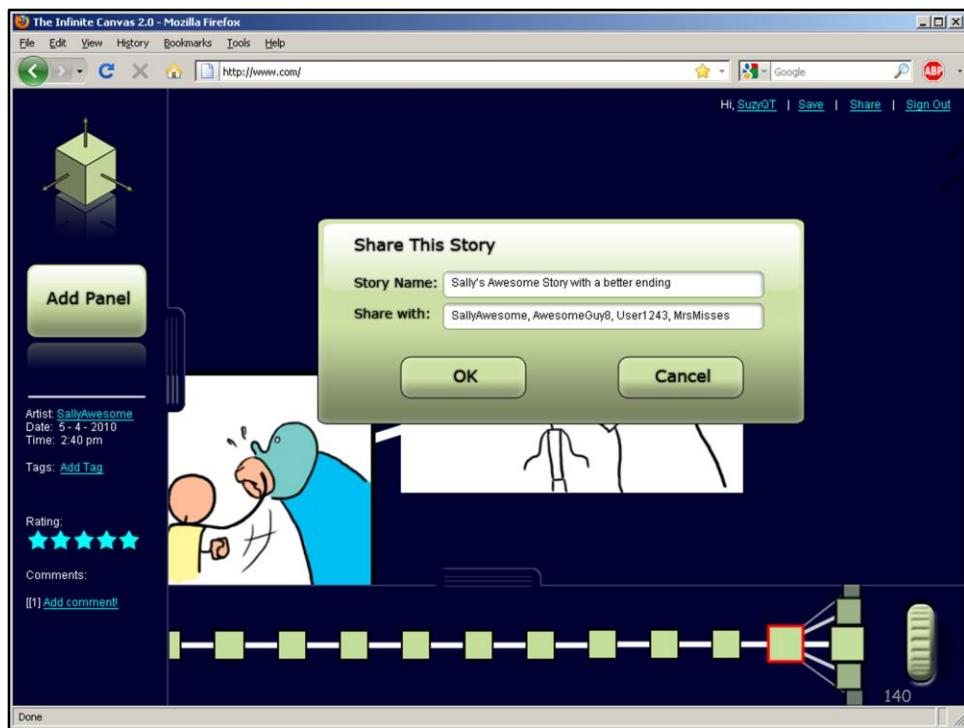
Suzan is shown the entire comic from the beginning



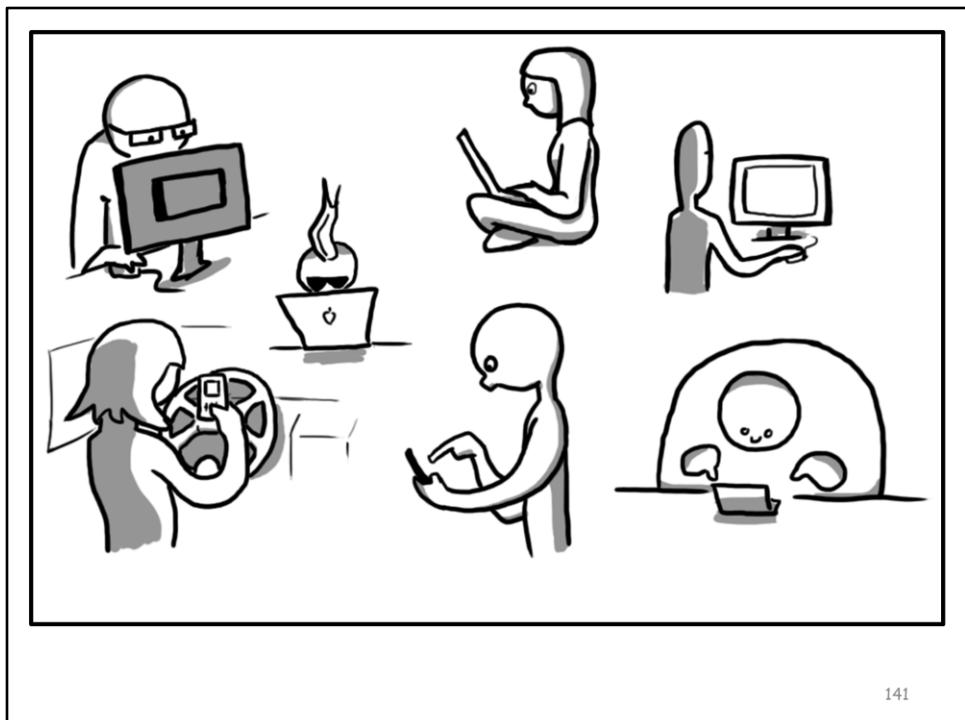
and can drag the comic around to read the story without changing any options



She doesn't like Sally's ending, so she makes her own.

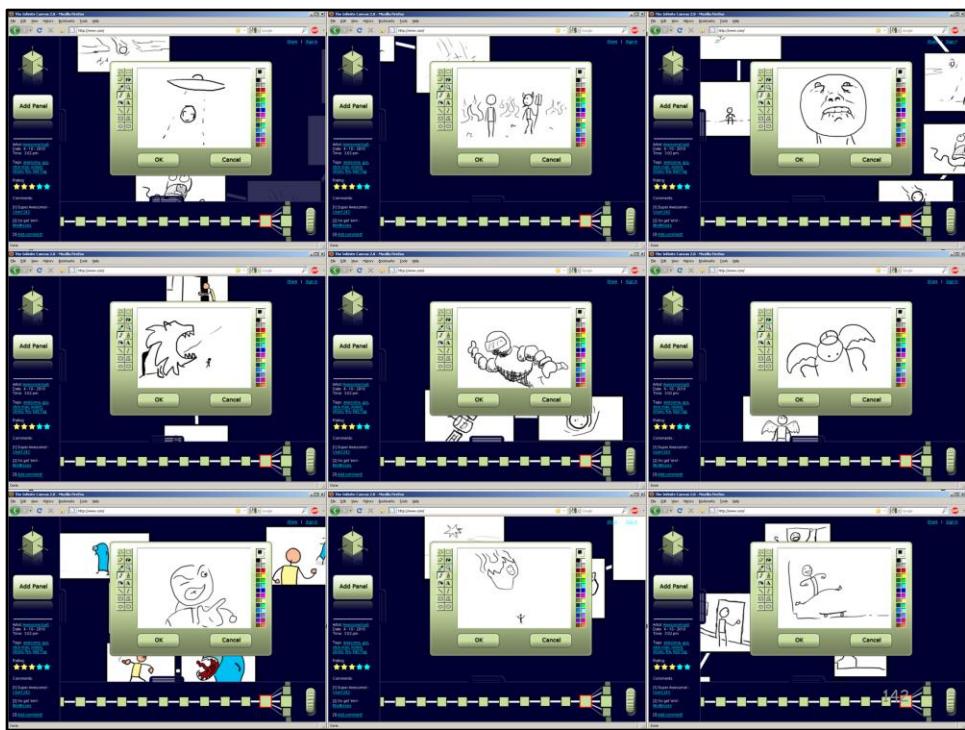


Susan sends off this ending to Sally and to other friends

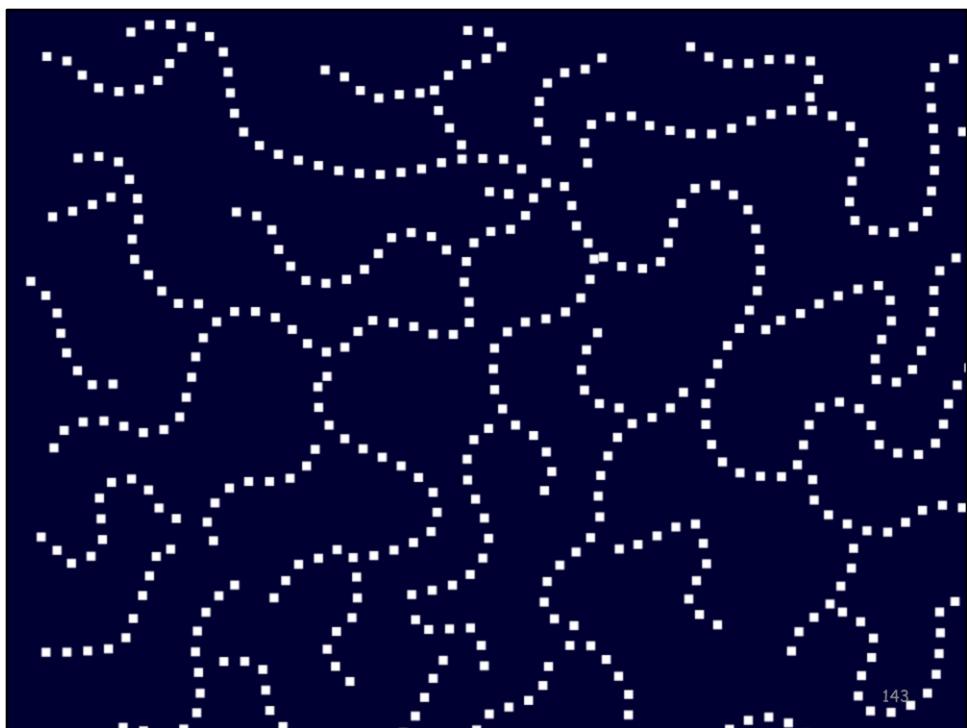


141

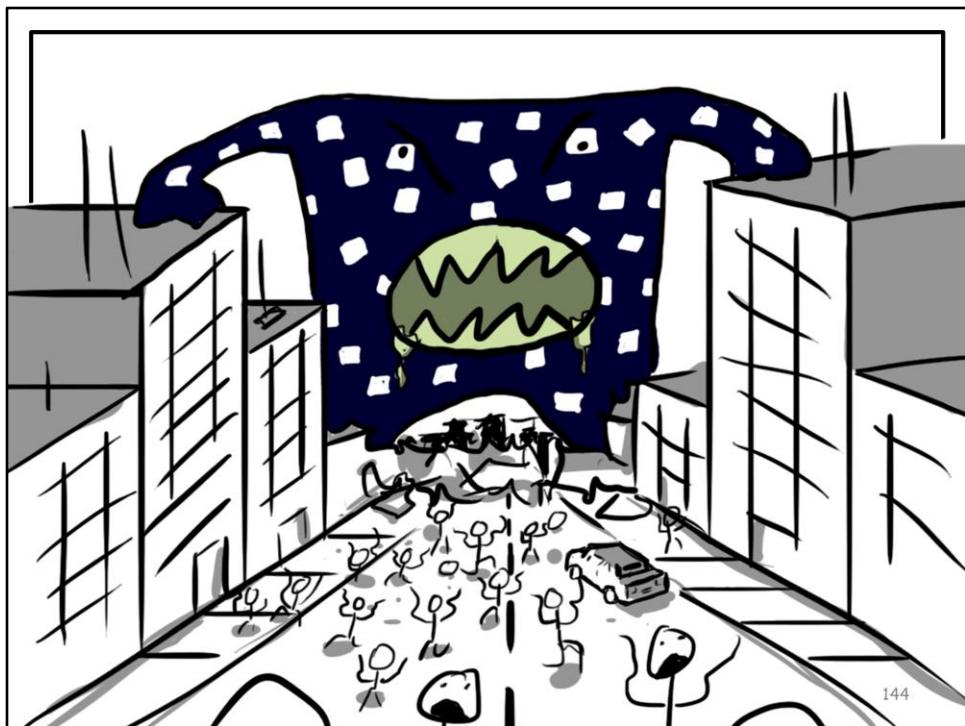
As more people read the comic



they add new panels which branch out and further the stories



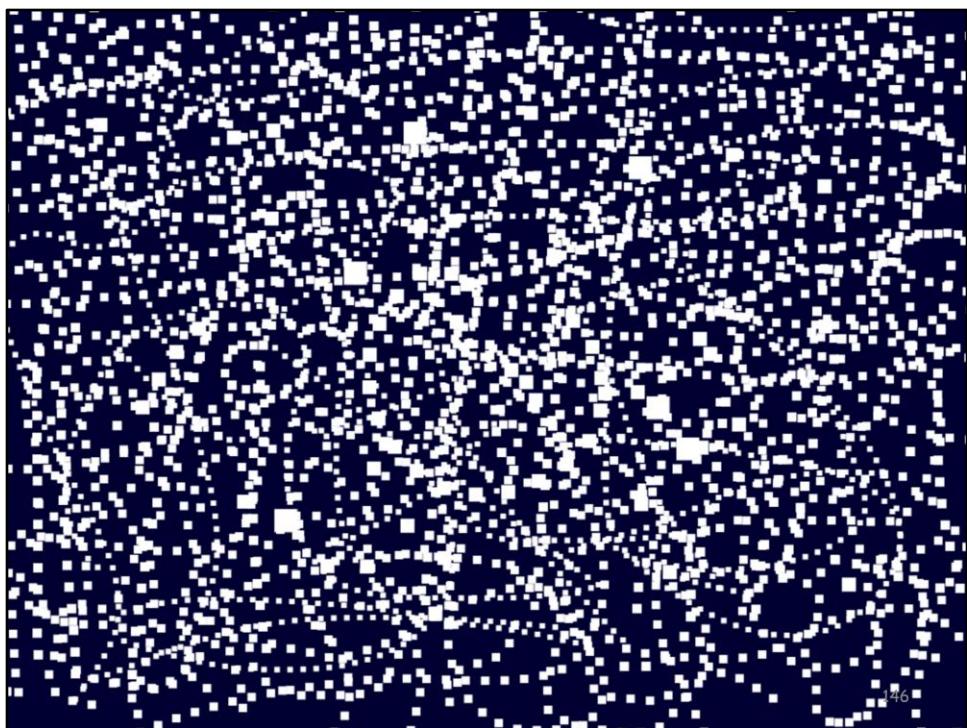
The comic will expand into a giant piece of collective storytelling



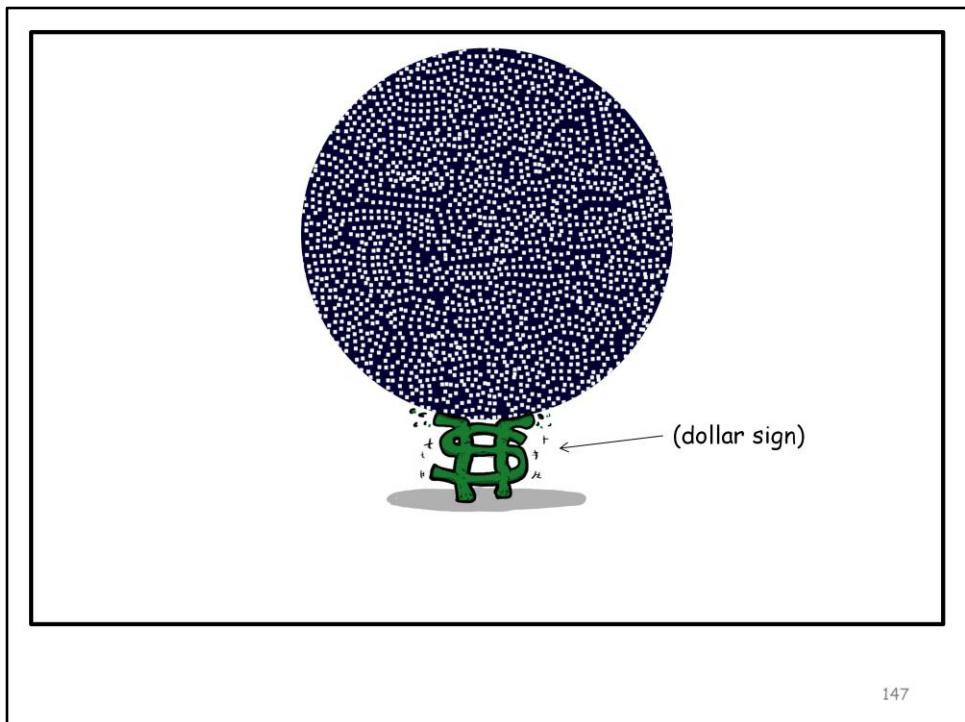
Eventually it could get out of control and try to destroy the world.



Not really...

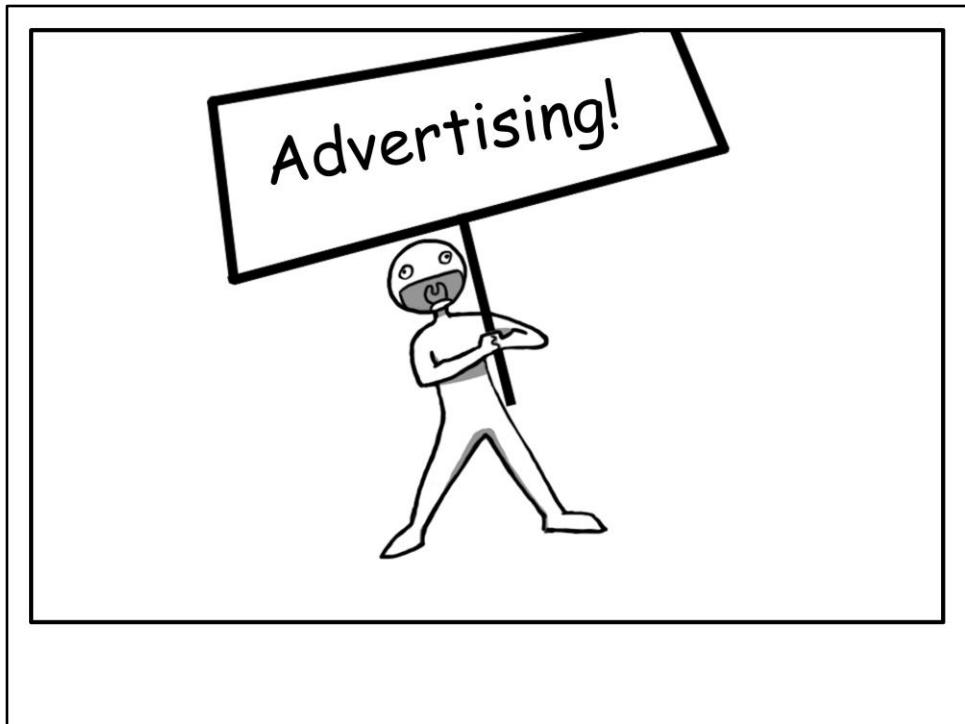


But it could get really huge

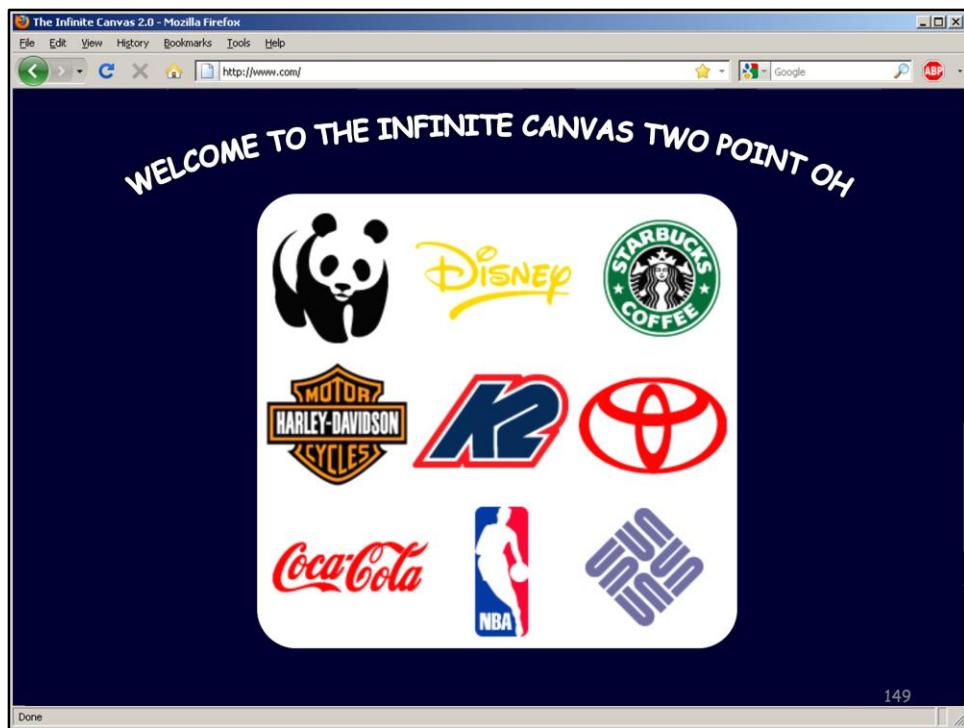


147

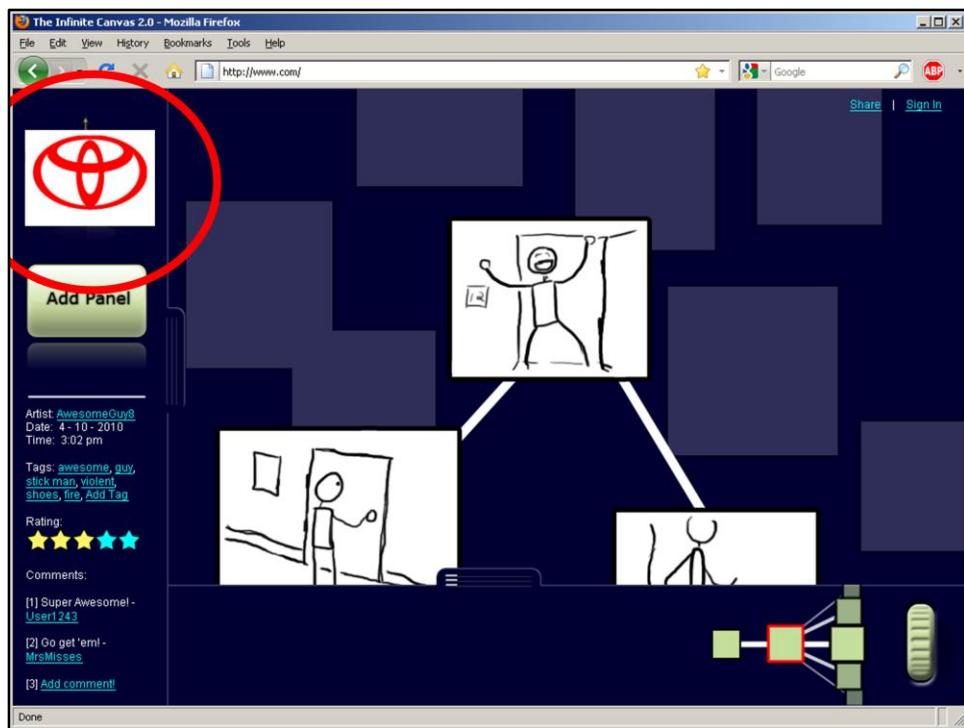
And that hugeness will require funds to support it



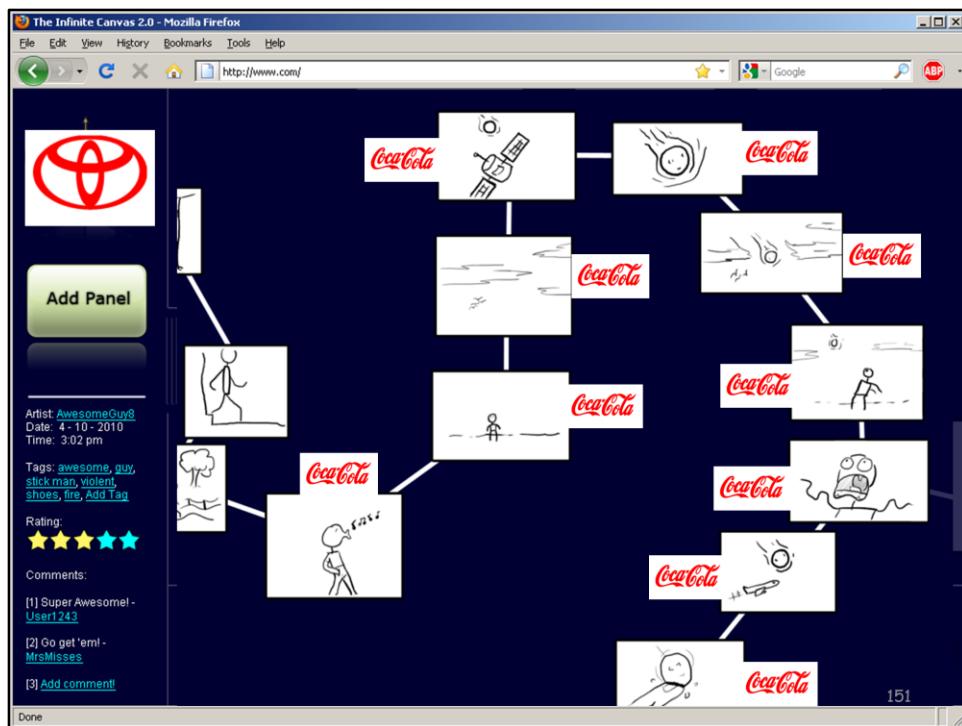
The easiest way would be through advertising.



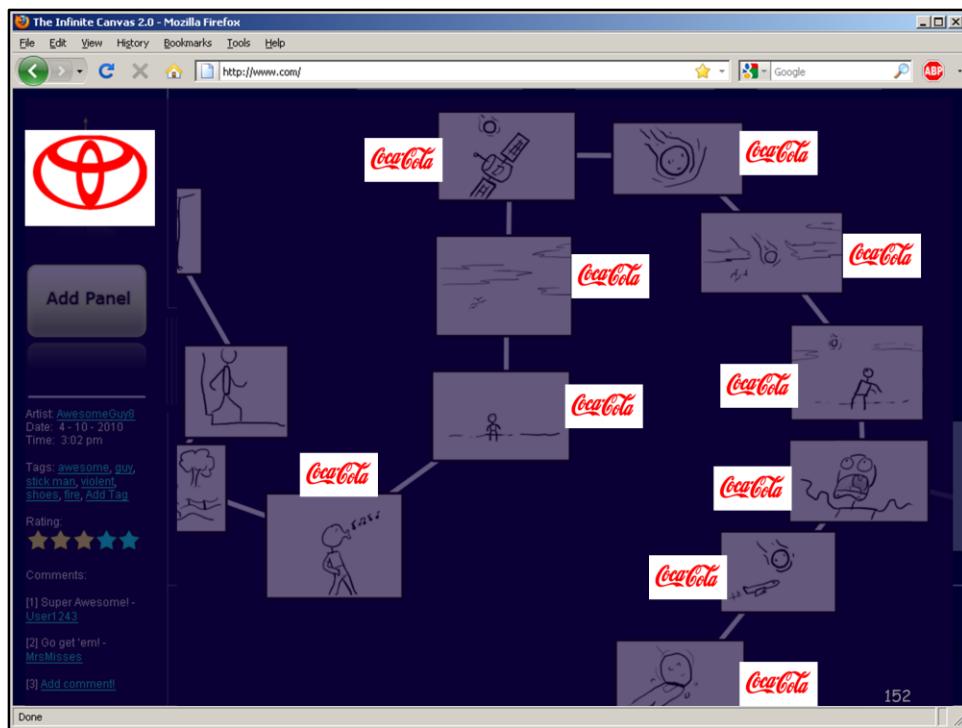
The default page could be used for advertising



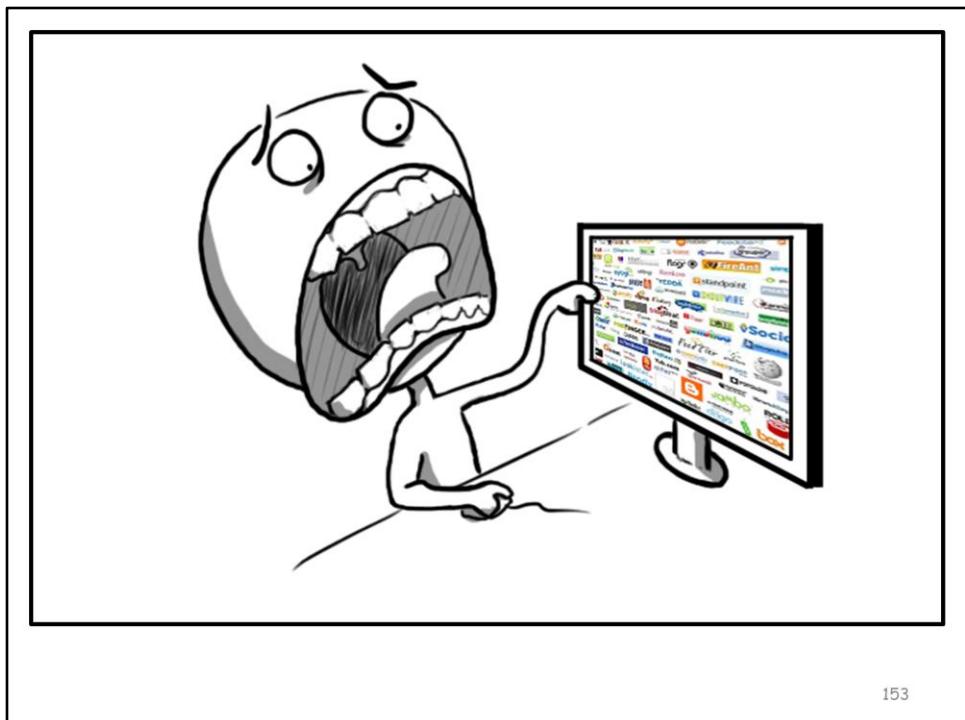
The sidebar could be used for advertising



Sponsors could add advertisements on to specific stories.

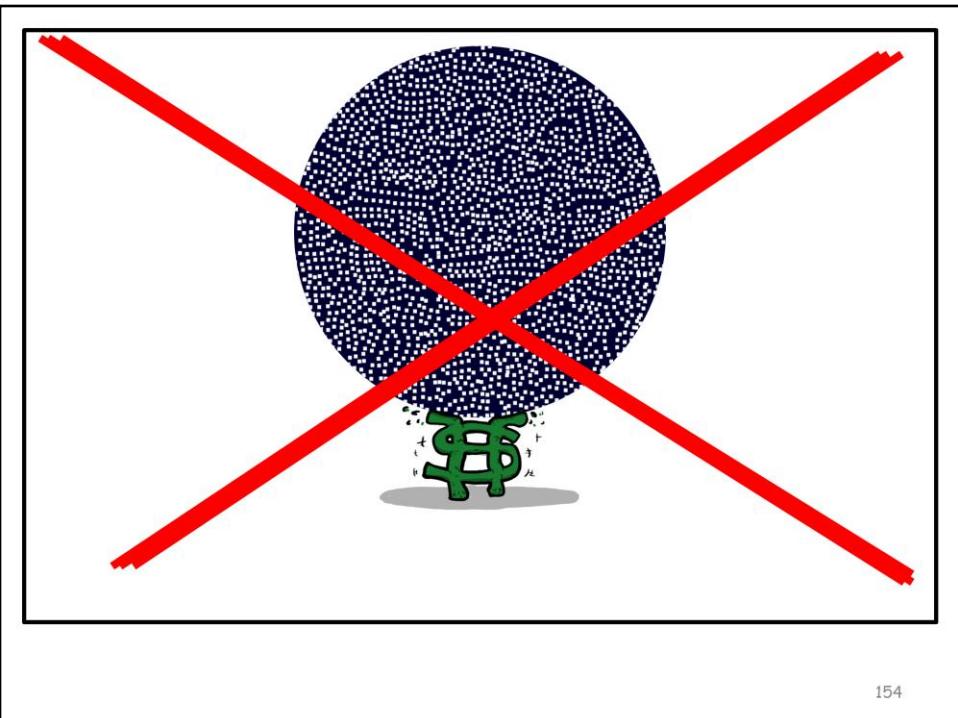


Advertisements kind of defeat the purpose, though, as they might distract from the story



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Too many ads can also scare away early adopters,



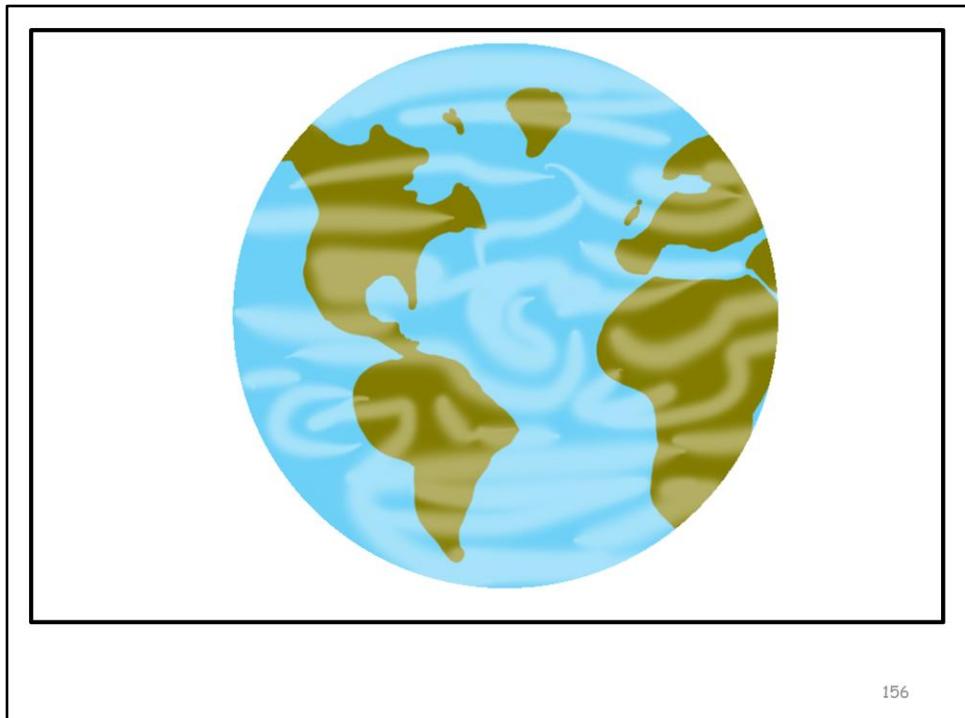
154

so monetizing the system shouldn't be a focus in the beginning

So

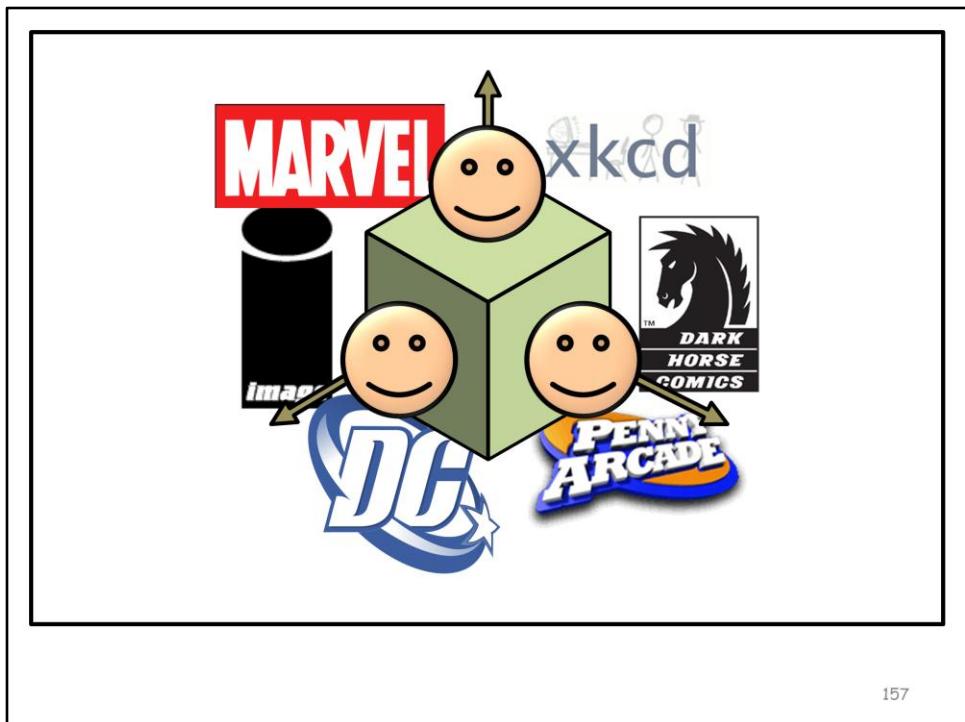
155

So



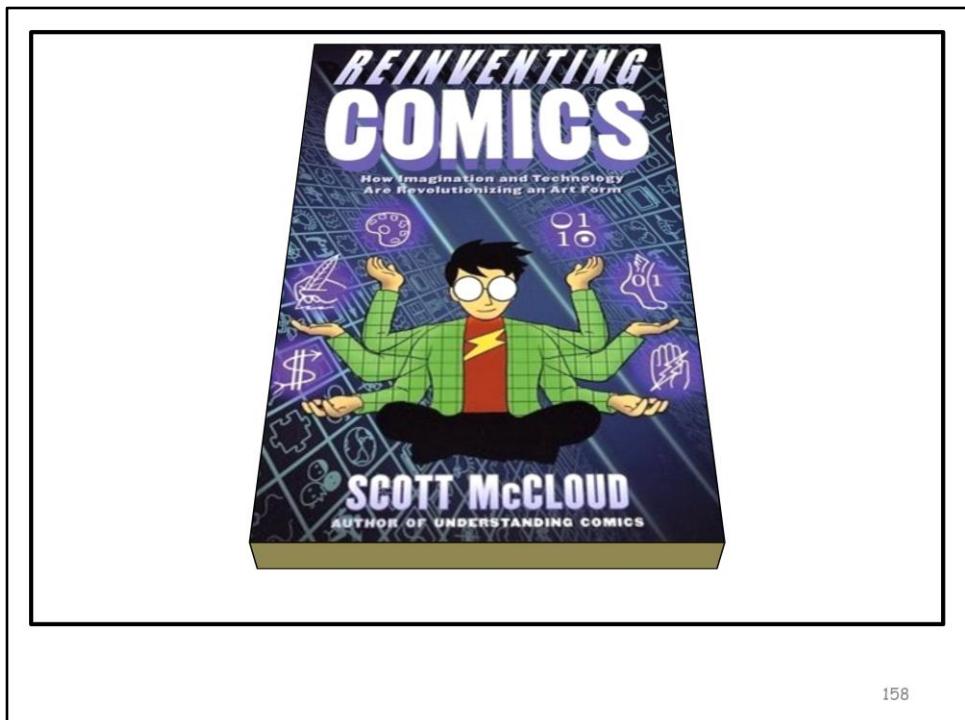
156

will this design change the world?
Probably not

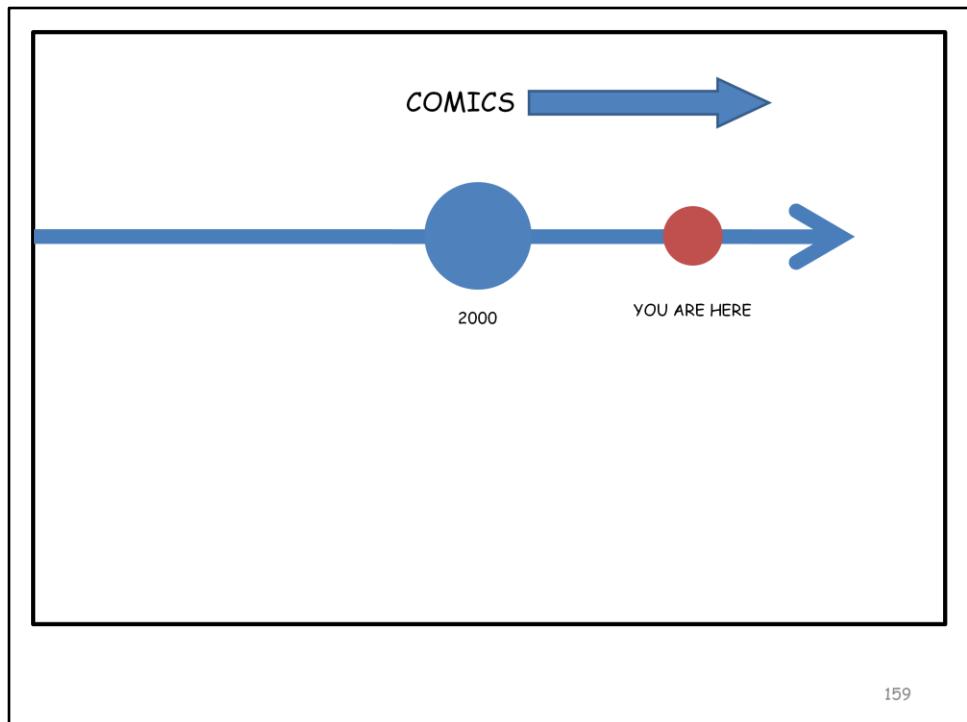


157

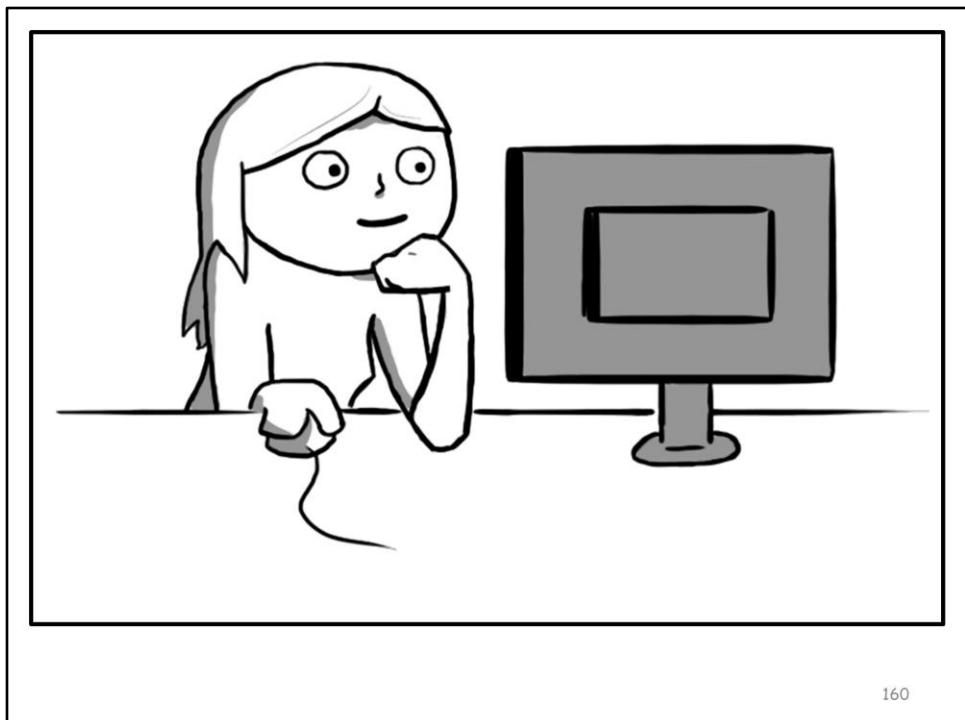
It could, hopefully, change the comic industry, though



and bring about some of McCloud's digital revolutions



truly bringing comics into the new century



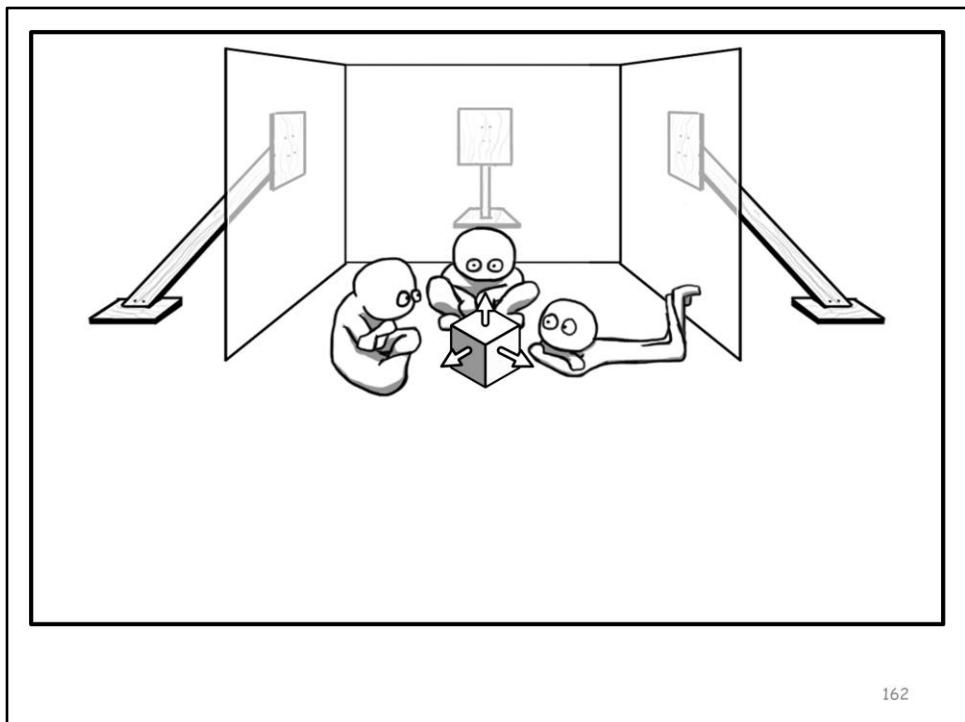
160

Ultimately, though, its success will depend on its users



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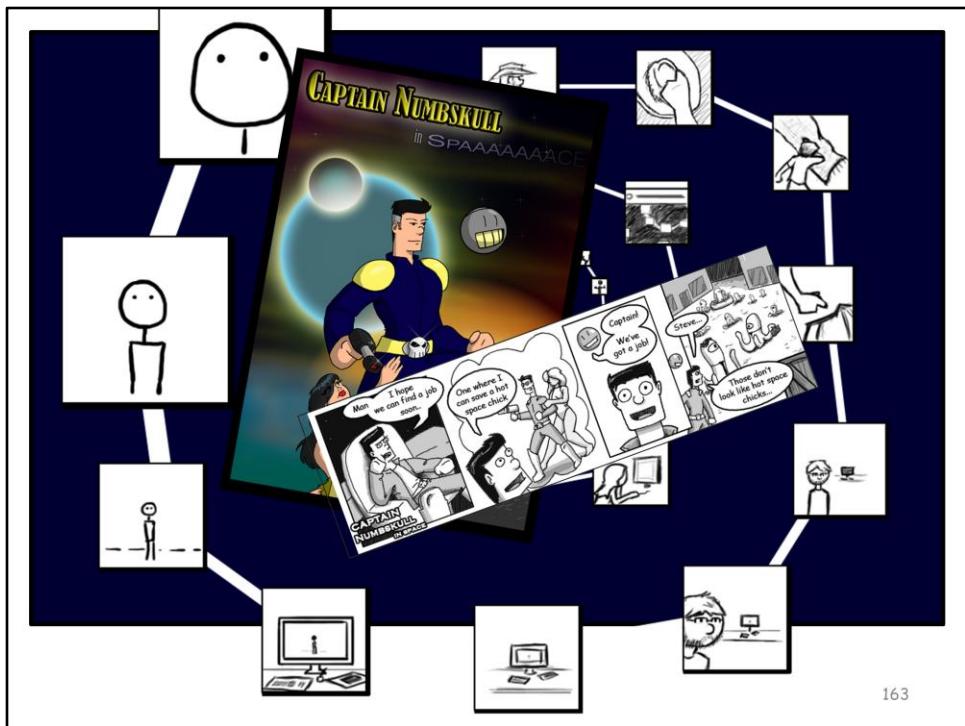
A revolution
with no revolutionaries
isn't much of a revolution



162

If this design is successful in creating an environment

That users enjoy and use to create digital comics on the infinite canvas



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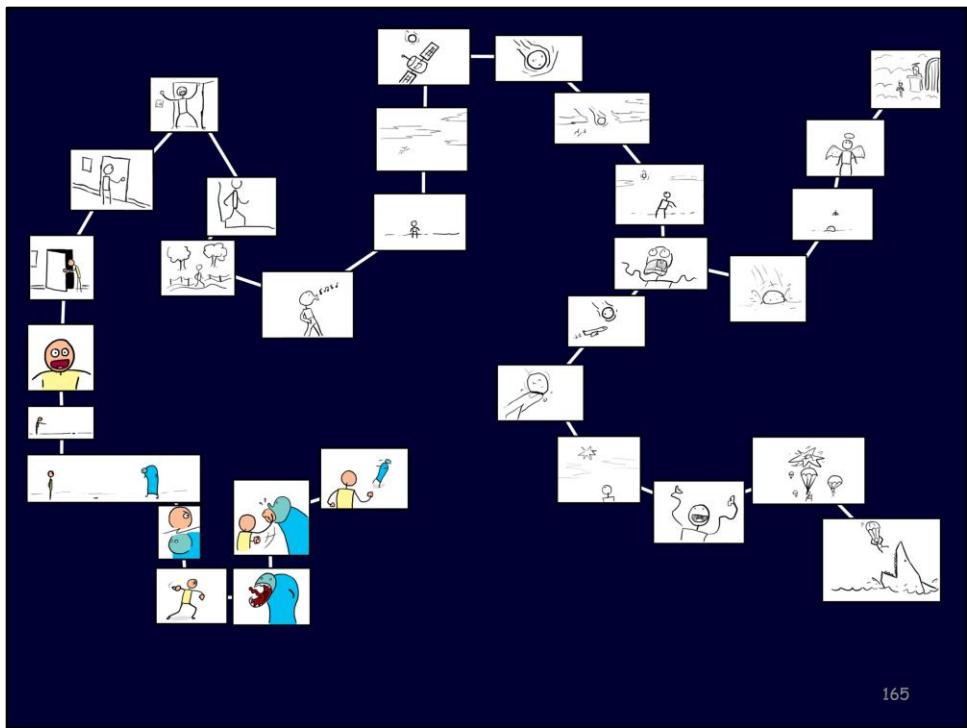
then it might just be that first step in making modern comics more

Acknowledgements

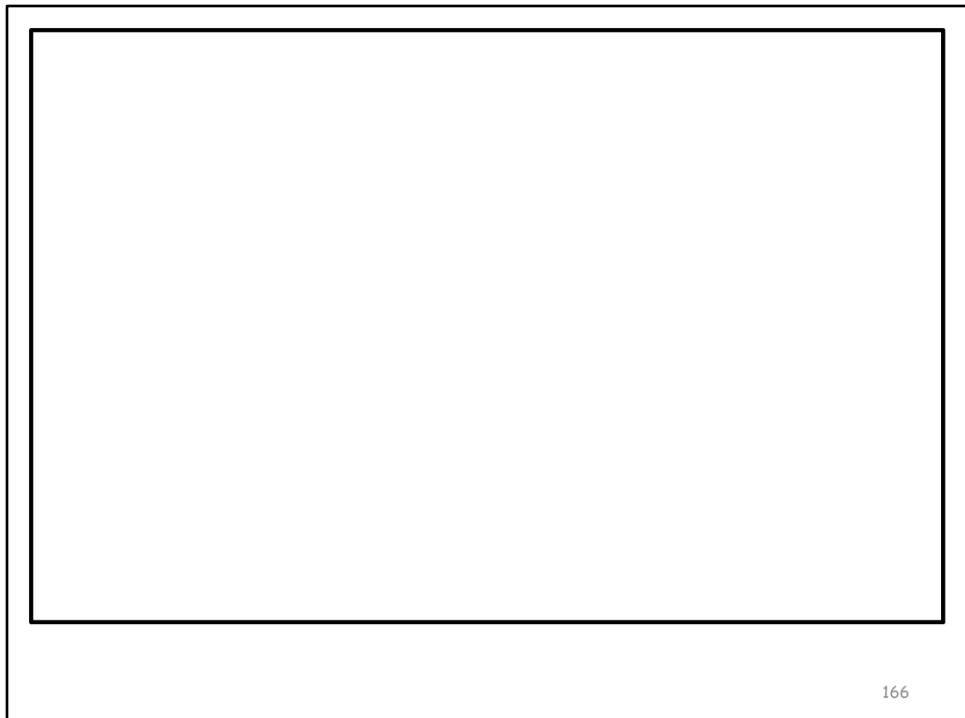
Allison Cooke, Binaebi
Akah, Casey Addy, Charles Page,
Chris Paluszek, Drew McKinney, Eli
Blevis, George Washington, HCI
Faculty and Students, Everyone in
the Post-it Study, Scott McCloud,
Everyone else that I
forgot.

164

Acknowledgements: Everybody Awesome

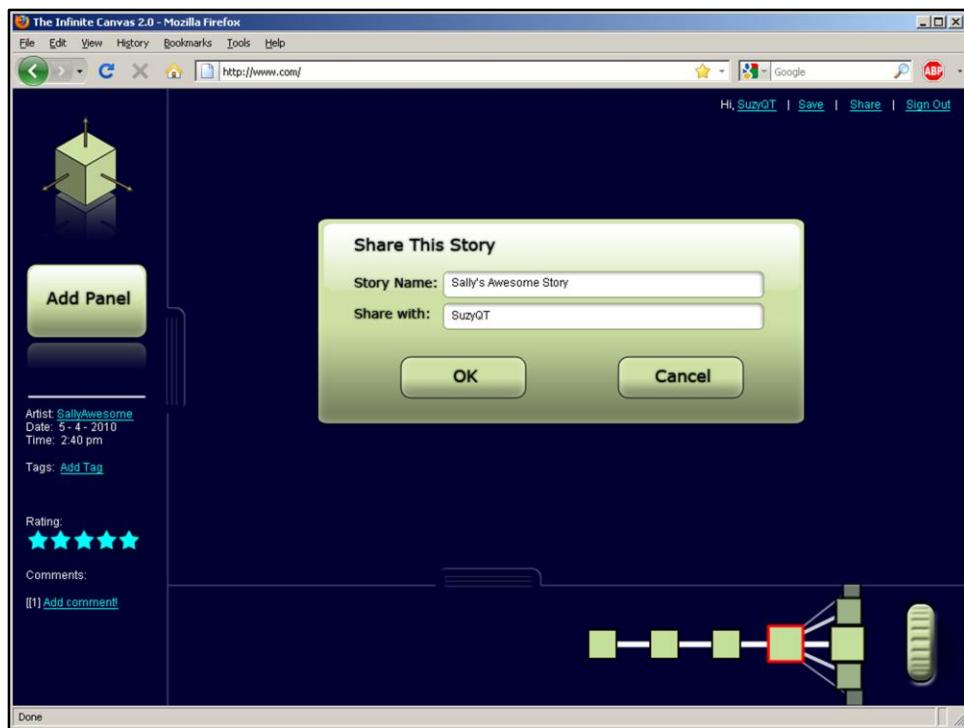


Thank you

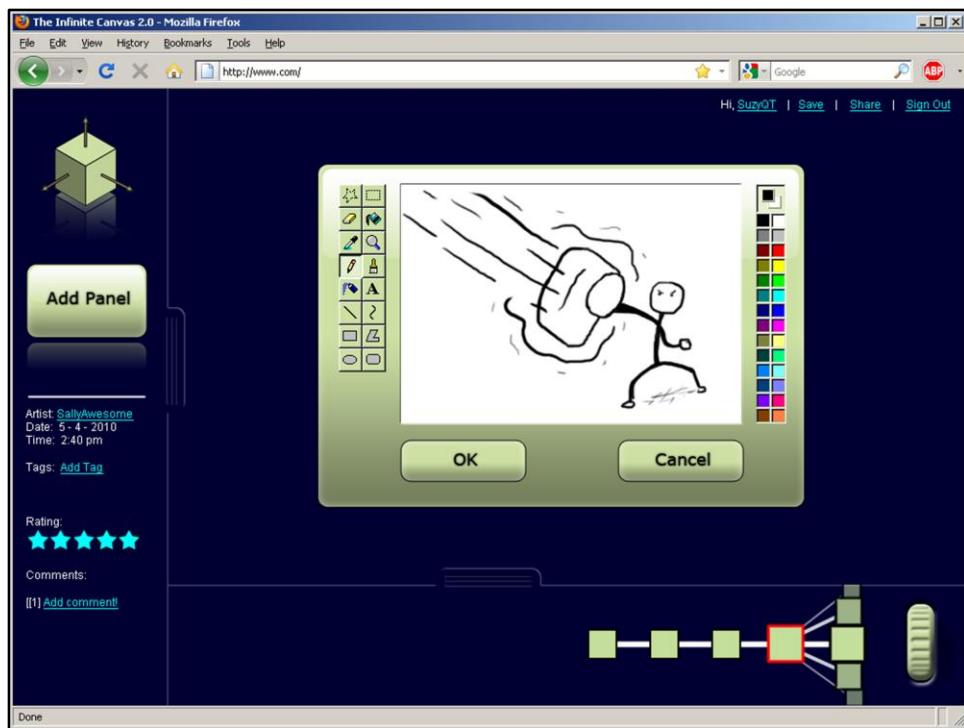


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Just a blank slide... What follows are extra



Share Window



Add Panel Screen