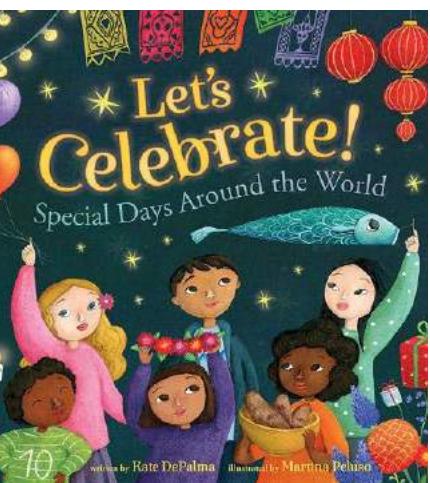


Two Worlds One Me

Table Of Contents

PROPOSAL	4
INSPIRATION	20
COLORS	38
LOGO STUDIES	40
TYPE STUDIES	44
CHARACTER DESIGN	50
THUMBNAIL PAGES	58
PROJECT ELEMENTS	77
MOCKUPS	74
PLANNING	101
EXHIBITION	105

PROPOSAL



1 Let's Celebrate: Special Days Around the World
by Kate DePalma

Abstract

Two Worlds, One Me is a 40-page graphic novel that explores the topic of cultural identity in second-generation youth. The graphic novel follows the journey of a young boy, named Mateo, who struggles to balance the clashing values of his family's culture in Mexico, against his American culture in Sunset Park, Brooklyn. The project is geared toward second-generation children, ages 10 to 13, to embrace their multicultural roots. Inspiration for the story comes from my own experience as a Mexican-American trying to navigate two strong cultures and only having a handful of books, shows, and articles to guide me through this confusing part of my life. To promote the graphic novel and further immerse the audience in this experience, I have created bookmarks, sticker sheets, posters, backpacks, a lunchbox, and other school supplies using visual styles depicted in the graphic novel. An accompanying storyboard of the graphic novel pages show a quick overview of the book.

Expanded Project Statement

My thesis project is a 30-35 page graphic novel for ten to thirteen-year-olds that tells the story of a boy's struggle with his identity as a Mexican-American youth. The goal of this project is to positively explore the topic of cultural identity in second-generation youth, showing that it is okay to embrace the multiple cultures that form an individual's identity. While I do not expect the graphic novel to immediately solve a person's conflicted feelings on the matter, I do hope it provides an open discussion on the subject and leads to a more positive outlook about handling two different cultures. I chose 10 to 13 year-olds as my target audience because this is the age when adolescents enter middle school, meet new people, and begin to think critically and problem solve. A graphic novel allows for an engaging reading method and visually provides context of multiple cultures that the audience may not fully understand (FIG 1). To make sure the writing in my graphic novel is understandable to my audience, I will have my 11 and 13 year old cousins read the book, and provide feedback on the plot and vocabulary.

The main project element is a softcover, perfect bound, 5.5 x 8.5-inch graphic novel printed on glossy 80lb paper. There will be about 30-35 pages, where each of the three chapters will have about 8-12 pages. The reader is introduced to the protagonist's problem, following his journey through the obstacles of cultural differences in his parent's native country, America, and his inner struggles to resolve both at the end. The graphic novel will focus on the main character Mateo as he experiences the different culture of Mexico and

America, struggle with his cultural identity, meet other characters from immigrant/American backgrounds that embrace their own cultural identity, and finally appreciate the positives of both worlds. The story will include the experience of the people Mateo meets to provide an insight into the many ways a person views and copes with the clashing values of being multicultural. This will make it easier for a person to relate with one of the five main characters presented in the story.

- 1 MATEO GARCIA, 12, The protagonist struggling with his identity as a Mexican-American
- 2 EMELDA GARCIA, 9, Kid sister to MATEO, often expresses the woes of her frizzy, thick curly hair
- 3 SUNG-HEE, 12, A classmate of MATEO, Korean-American, makes sure everyone knows how to pronounce her name, and a food-lover of all kinds.
- 4 RAPHAEL, 12, a classmate of MATEO, Dominican-American who likes storytelling and speaking Spanish
- 5 GEORGE, 11, classmate of MATEO, thick orange curly hair, light freckles and red rimmed glasses. He is very curious and likes to learn about new things.

NARRATIVE

Mateo is a 12-year-old Mexican-American boy currently living in a predominantly Hispanic community called Sunset Park, Brooklyn. Growing up in such a diverse area, Mateo has naturally always defined himself as a multicultural individual but has also felt conflicted with what it means to be American or Mexican. He

mostly speaks English with his neighborhood friends and family, and during the summer, he enjoys riding his bike in the park with his younger sister, Emelda. When he first visits Mexico with his parents, he begins to question what it means to be Mexican and further questions his American identity when he returns from his trip and attends classes at a new school.

CHAPTER 1

In the first chapter of the novel, we see how Mateo interacts with his home in Sunset Park, and his visit to Mexico. On the first page of the novel, Mateo is riding his bike in the park with his friends while narrating the wonders of summer break. He recounts activities he's done such as learning to swim, enjoying summer block parties, and overcoming his fear of rollercoasters. His thoughts are interrupted however, when his kid sister, Emelda, loudly calls after him as she desperately tries to catch up to him with her three-wheeled tricycle. Out of breath and tired, she tells him Mama wants them to return home for dinner. Begrudgingly, he parts ways with his friends and challenges Emelda to a race to see who gets there the fastest.

The next scene starts at the dinner table. Mateo once again narrates the ease of summer break and begins to think about how he will enjoy his last week before school starts. His thoughts are interrupted when his mother announces that they are going to Mexico to celebrate his grandmother's birthday. In that moment, Mateo's summer plans shatter.

In the next panel, the family is on a flight to Mexico while his parents inform him about how he and Emelda will finally meet their grandmother, aunts, uncles, and cousins. It's extremely hot when they land, and Mateo is surprised by how similar Mexico looks to Manhattan. There are tall buildings, many cars and vehicles, and people heading to work. Just when he thinks this trip may not be so bad, his parents pull him in a bus where he finds out that this is just Mexico City and not their destination, Santa Maria Cohetzala. The bus ride to Cohetzala is four hours and Mateo woefully narrates the transition of city life to the suburbs.

When they arrive at their destination, Mateo is not impressed by the small, bricked house that greets them. Around them, dogs bark and chickens cackle. He meets all of his relatives and finds it frustrating that he cannot properly communicate with them.

Throughout the week, his frustration increases when roosters wake him up at 6 in the morning, or when the family gathers to talk and tell jokes he cannot understand. When his cousins invite him to watch a novela, Mateo is once again unimpressed when the show romanticizes and normalizes Mexican as thugs.

He finds delight however, in his grandmother's birthday party. Relatives come and stay in the small house, play games, and prepare a vibrant piñata that many children gather around. He enjoys all the colorful banners that hang above his grandmother's table, and loves when the Mariachi band sings Happy Birthday to her. When morning comes, he struggles to navigate his way through the crowded floor of sleeping bodies to the kitchen. His sister, he notices, has been stuck with their aunt serving dinner and washing plates—something she rarely does at home.

On the last day of his stay, Mateo sees his cousins braiding his little sister's hair as they wait for breakfast. His aunts are preparing conchas and hot chocolate, a favorite breakfast he's learned to love during his stay, while his mother makes something else. He asks what his mother is making and one cousin replies Chorizos con huevos. When Mateo asks if that means sausage, his cousins laugh and one begins to call him gringo. Mateo refutes this by saying he is also Mexican, and his cousins deny this claim by pointing out his flaws. The teasing alienates his views on being a Mexican. After all, he knows he does not speak Spanish fluently like his cousins, he does not like or handle all foods and spices, and to the rest of his extended family, he is considered "white." When he and his family board the flight back to his home in America, he is ready to begin his first day at a new school.

CHAPTER 2

The second chapter follows the obstacles Mateo faces at school and the people he meets during the day. When Mateo introduces himself to the class and homeroom teacher, he introduces himself as Mateo. When he notices his teacher struggling to pronounce his name, he remembers the brief altercation he had with his cousin in Mexico and tells her to call him Mathew instead.

As he goes through the first half of the school day, Mateo notices similar situations occur and begins to feel isolated from his peers. When topics of popular

shows come up, he feels lost because during its run time, he is watching a telenovela with his family. When he is called Juan! or Taco Boy in the hallway, he feels flustered and embarrassed. While a part of him wants nothing to do with his Mexican side, he knows he cannot completely ignore it too. This dilemma further develops when he's in the cafeteria and takes out his homemade school lunch. It's one of his favorite, spicy dishes that he can handle—Enchiladas. When he looks up from his food, he notices confused stares. Almost immediately, a crowd begins to form as they begin to "inspect" his food. Mateo hears mumbles of Ew's, What is that? Why is it red? while everyone has a grilled cheese sandwich or chicken fingers on their tray.

He is rescued when a loud Excuse Me! disperses the crowd and a Korean-American girl his age joins him at his table. She introduces herself as Sung-hee and Mateo remembers that she's in his class too. She goes further into her introduction by making sure he knows how to pronounce her name, and when it's his third try at saying her name, he asks if it matters and if there's a shorter alternative? At this, Sung-hee scrunches her nose and explains that her name is unique and she won't change it for the world! When Mateo successfully pronounces her name on the fourth try, Sung-hee is visibly happy and confirms his identity by calling him Mathew. At this, Mateo hesitates for a bit but ultimately nods. Sung-hee then explains that she came to his table due to the big crowd and when she saw what others were looking at, she became intrigued. For a moment, Mateo thinks Sung-hee will make similar comments that he heard from others but is surprised when she asks if she can try an Enchilada. To be fair, she also offers him Kimchi and rice she brought from home, as well as the chicken fingers she got from school. Confused but entertained by her antics, Mateo finds himself agreeing and excitedly explains that the dish is one of his favorite foods.

After lunch is over, Mateo attends his Spanish class where he meets Rafael, a Dominican-American boy who loves to tell stories. Mateo finds it funny that in each of his sentences, there is at least one Spanish word included. When he asks him about it, Raphael looks at him funny and asks Why not? He explains that at home, his grandmother always tells him amazing stories. To repay the nice moments she gave him, he also wants to tell stories to others. Mateo reminisces about his time

in Mexico when he rarely talked to his grandmother or understood the jokes that were told and feels regretful. When Mateo confesses that he is jealous of Raphael's ability to fluently speak Spanish, Raphael laughs and says that he is not but makes sure to practice daily. Sung-hee who is sitting on the other side of Rafael, listens in and mentions her own experience with Korean. She empathizes with both Mateo and Raphael, but concludes that so long as they practice and don't give up, then who is to judge their efforts? As the class continues, they are seen talking with one another more and more.

Mateo then meets George, a boy of Scottish descent, during gym period. When George points out Mateo's curls, he is amazed and points to his own orange head of curls and says they're the same. Mateo snorts, and shakes his head, revealing that his curls are nothing compared to his sisters. Raphael and Sung-hee arrive at this moment and deepen the conversation with their own thoughts of hair. In one scene, Sung-hee stares in amazement at how different her dark, straight hair contrasts against George's bright, and curly hair. Resuming the topic they had before Raphael and Sung-hee came, George asks Mateo what he meant by his sister. Mateo then explains and exaggerates the "abilities" of his sister's hair to his three new friends. He explains how it frizzes if it's in the heat for long, how it's hard to brush, and hard to stylize. It's a problem his sister had always faced and something she wishes were gone.

When George hears this, however, he is mortified and begins to explain to Mateo that having curls is something she should be proud of. He furthers his excitement by listing styles or products she can try with the eager input of Sung-hee and Rafael. When school is over, Mateo feels light from the frustration he felt at the beginning of class. Meeting new people who have a strong, positive view on their culture and identity encourages Mateo to re-think about the cultures he is part of and what it means to be living in a world with both experiences.

THIRD AND LAST CHAPTER

The third and last chapter converge the struggles Mateo faced in the first and second chapters. Mateo picks up his sister Emelda from school and listens to her frustration as she recounts the horrors of her untamed hair. She had left the house in braids, but her hair was

now loose and messy. Learning that she wishes she'd been born with normal straight hair, Mateo disagrees, and explains that her curls are pretty and unique, relaying the conversation he had with his friends.

They then return home where he greets his mother in Spanish instead of his usual English. He finds comfort in the Spanish song that plays in the background as she cooks in the kitchen, and reminisces about his time in Mexico when all his aunts, uncles, and cousins occupied the kitchen and living room area. Instead of playing video games or running off to another part of the house, Mateo stays with his mother in the kitchen and watches as she makes tamales. It is the first time he sees her making this and he asks, in Spanish, if this is a new recipe she learned in Mexico. Surprised by her son's curiosity, Gloria agrees and explains to him that his grandmother used to cook tamales for her all the time. She never had the chance to ask for the recipe until their visit.

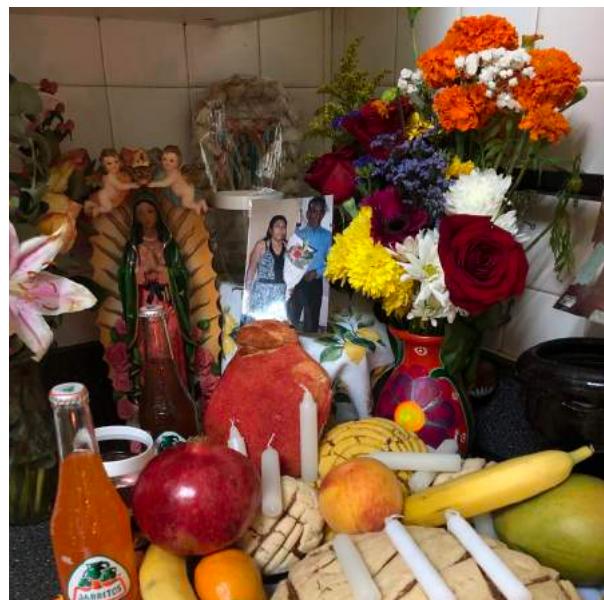
After dinner, Mateo is about to go to bed when his mom comes in his room and shares some of her experience coming to a new country, and how difficult and strange it must have felt for Mateo to visit Mexico. When Mateo confesses that he felt out of place and questioned his identity as both a Mexican and American, Gloria tells him he is both. She admits and apologizes too though, on her focus of the American Dream that she'd forgotten to teach him the history and ancestry of his own people. When she says she will work on this, Mateo replies by saying he will work on bettering his Spanish too.

The next day at school before class begins, Mateo tells his class and teacher that he prefers to be called Mateo instead of Mathew. The next page pans to lunch period where Mateo, Sung-hee, Raphael, and George gather to compare and trade their lunches. Mateo presents his lunch: a carton of orange juice and tamales his mother made for him earlier that morning.

The goal of this project is to positively explore the topic of cultural identity in second-generation youth, showing that it's okay to embrace the multiple cultures that form an individual's identity. This will be emphasized by the strengths that come in language, food, and music told in the book. Works that help me establish the story are *The House on Mango Street* by Sandra Cisneros, *American Born Chinese* by Gene Luen Yang, and the 1997 film, *Selena*. These stories touch on what it's like to be American with a different cultural background.

STYLE

The novel will be illustrated digitally on the Procreate app with textured, dry brushes and simple, layered backgrounds. The setting for these backgrounds will consist of Mateo's visit to Mexico, his home in America, and school. The background of his school will be minimal and mainly focus on the characters. Mexico and Meteo's home will be digitally illustrated with a painterly brush and colors that connect culture and environment. This is mainly inspired from the idea that homes are personal, and objects or trinkets displayed tell a lot about a family's values, for example, a simple ofrenda in the corner of a room, a vase of orange cempazuchitl at the dinner table, or a picture of the Virgin Mary with rosary beads adorning its frame (FIG 2). This will help the reader understand the environment Mateo grew up in and understand the differences when compared to an environment such as school.



2 Personal Ofrenda Photograph

In contrast to the “personality” of Mateo’s house and his experience in Mexico, the background setting for his school will be minimal and plain with thin linework because the focus will be on the people he meets. Mateo’s experience in school is mostly that of an outcast until he meets other students with a similar immigrant/American background. Each character will have an object on their design that best depicts their culture or identity which I will further research

through discussion with my friends and colleagues of a similar background. The objects will be expressed and emphasized through the vibrant colors often associated with the culture, and pop out from the minimal/simple background of the school. Minna Sundberg's comic, A Redtail's Dream (FIG 3) demonstrates this by having a bear, a person, and wildfire with the same brown/orange color and their surroundings, a monochrome blue. This helps the reader separate the order of importance in a page and allows for a fun way to visually digest information.

COLLATERAL

The characters in my graphic novel will be drawn in a cartoonish style with large heads and expressive facial features. Mateo will be drawn observant and wishdrawn, but friendly overall. The people he meets will also be friendly and their hairstyles, clothes, and appearance will provide for a variety of whimsical and fun characteristics that will appeal to the young audience. This will be expressed by simple geometric shapes for the heads and hands, and a slightly smaller body. To have expressive facial features, I will exaggerate their emotions and make use of my digital linework and further study expressions from people in real life and characters in shows.

I will use a sans-serif typeface, capitalized for the dialogue between characters, inner-thoughts, and narration in the book. The text will be capitalized so that the audience can read the story with ease. I will look at fonts such as Wild Words and Chockablock because each letter has two styles of capitalized fonts that help in readability. Expressive type will be used to differentiate dialogue and narration. Dialogue between characters will be Roman letters, while narration will be italicized. For the text to emulate the characters' situation, I will research typefaces that have a large font-family. When a character expresses frustration or urgency, the typography will be bold and have rigid speech bubbles. The graphic novel title and sound effects in the text will use different display types such as Badaboom BB and Kraash in Blambot.com. To better integrate the text with illustration in scenes where it is essential, I will hand draw the font to help exaggerate the action/sound that the scene displays.

I will illustrate three 24 x 36-inch posters for second-generation youths ages 10 to 13-years old. The posters will consist of Mateo embracing his American and



3 A Redtail's Dream by Minna Sundberg p354-355

Mexican side to welcome the best of both worlds. Each of the three posters takes place in the setting of a chapter, while also touching on identity in regards to language, food, and ethnic appearance. The first poster depicts Mateo in Mexico trying to talk with his grandmother by using a Spanish-English dictionary. While it may look comedic at first, Mateo's grandmother is fondly looking on at his effort to communicate with her. The second poster will have Sung-hee and Mateo excited to share and trade some of their lunch at school despite the clear difference between Enchiladas and PB&J. Rather than feel embarrassed about food from home and school, the two are just glad to be eating food they enjoy or are interested in eating. Rather than choose one over another, they both are chosen. The interaction between the characters promote a positive message for youths to acknowledge and understand that being multicultural does not have to be about feeling out of place or choosing/demeaning one culture over another. The third poster will demonstrate the ethnic appearance of the characters by having George and Mateo trying out new styles and products on Emelda hair. The posters can be hung up at school where students gather, such as the hallway, Cafeteria, a foreign-language classroom, or the entrance of the school. The illustration will be accompanied by the title and supporting tagline of asking the viewer to choose between two things "Spanish or English?", "Enchilada or Chicken Fingers?", "Curly or Straight hair?" and ending with a definitive "Both" to converge the two worlds.

I will design three, 2x6 inch bookmarks from the graphic novel that contain encouraging views on being multi-cultural. Bookmarks serve as reading-positive affirmation by allowing young readers to understand that a person does not need to finish a book in one sitting, but can return to the section they left off at in their own pace and comfort. Each bookmark design will be printed in a quantity of 10 copies for a total of 30 bookmarks.

I will also create five, 6 x 4-inch sticker sheets of the characters. A sticker sheet will contain the graphic novel title, a full-body character illustration, visual elements of their culture, and positive messages. Each design will have 10 copies for a total of 50 sheets. The sticker sheets can be placed on whatever object and surface a person desires such as notebooks, binders, cases, and bottles.

I will print a 20 x 30-inch storyboard of my graphic novel and 11 x 17-inch character design sheets to show the process to my audience. The storyboard will demonstrate my thought process and the choices behind a character's design. This will be displayed against the wall and behind the display pedestal showcasing the graphic novel. I will include notes to elaborate on my decision and provide informative insight on the color.

I will also provide 3 to 5 cut-outs for the gallery display to immerse the audience in the setting of the graphic novel by depicting foods and objects that Mateo encounters or learns about in Mexico and school. This include conchas, cempasúchitl, a PB&J sandwich, the word "¡Bienvenidas!" which translates to Welcome in English, and musical notes. The cutouts will hang above the display table showing the graphic novel, bookmarks, and sticker sheets. The cutouts will be about 1-2 feet in length and vary in height. They will be printed in Vistaprint and mounted on a foam core.

Background

As the youngest child of four, I felt the most disconnected from my parent's Mexican culture. While they worked for long hours, most of my time was spent at home with my siblings or at school where I primarily spoke English. Growing up in Brooklyn, New York, there was not a lot of Latin representation in the media so the pressure from my family to be a "proper" Latina lady by normalizing machismo behavior further conflicted the outlook I had of my culture. Machismo is defined

as a strong sense of masculine pride that demands complete subservience. I considered myself Mexican to the public eye, but when compared to my relatives who spoke Spanish fluently, ate salsa verde with ease, or enjoyed dancing to ranchera and Tejano music, I felt out of place. When interacting with friends from school who did not share my culture however, I did not feel that I belonged either. Rather than focusing on the positive parts of my culture, I chose to focus on the negatives. I should have been proud of my parents' strength to abandon familiarity and comfort to come to a new country and find a better future for their kids, but I did not. Instead, I sighed when I was tasked with the job to translate for them, or tusked in disapproval when my father proudly talked about his home country that the news so often depicted as violent and ghetto.

When my values and views conflicted with the two cultures I grew up in, I began to question what it meant to be Mexican and/or American. During this time, I rewatched the 1997 film Selena and deeply resonated with a scene wherein Abraham Quintanilla (Selena's Dad) expresses his frustration as a Mexican-American. He tells his children that as a Mexican, they have to be "more Mexican than the Mexicans and more American than the Americans, both at the same time!". I later found out that many others relate to this quote too and while this helped ease my confusion, I still felt lost with which culture I should choose. This identity crisis lasted longer than necessary but as I grew older, I encountered many people who helped me realize that I do not have to choose one culture over another. I am Mexican-American and as simple as the answer was, it allowed me to feel grateful that I can experience the best of both worlds. This experience has allowed me to wonder if other second-generation youths are going through a similar struggle and if they have access to resources that will help them navigate and understand this confusing part of their lives. Incidentally, my niece was born during this time as well which helped me decide to communicate this topic to others in the form of a graphic novel. She is my main motivation and inspiration for Mateo's younger sister, Emelda ([FIG 4](#)). Despite being third-generation, her background as a Mexican-Columbian is something I believe she will one day navigate through as well.

At the Sacred Heart summer program in Adelphi, Brooklyn, I worked as a reader for children ages 5 to 14 years old from 2013 to 2016. From my experience, I

found that the students were more inclined to engage with books that had pictures and illustrations. Students younger than 7 years old focused on bright colors and large shapes to connect and understand the story. Those who were 7 to 9 years old received copies of the book, followed along with what I read, and were encouraged to read a page or two as well. When a chapter came to an end, I often asked questions to engage a conversation about what was read. I would start with broad questions such as What was this chapter about? which slowly eased into questions regarding the characters. Students then referred back to the chapter and pointed out the illustrations from the book. We would then find keywords in the story and connect them to our answers.

Students who were 10 to 14 years old however, started conversations on their own by voicing out their confusion when a certain part of the story did not make sense. I found that when something was confusing to them regarding the choices and actions the character made, they would ask questions to come to an understanding. This revealed to me that not only were they invested in the story, but they were focused enough to compare the character's actions and feelings to their understanding and knowledge of a situation. The skill to critically analyze a character's motives with their own experience is what ultimately made me choose my target audience. When illustrations are

added to a story, the book becomes enjoyable to the reader. Diary of a Wimpy Kid by Jeff Kinney is a book I read to this age group and it tied text, illustration, and comedic relief all in one. The expressions of the characters allowed the students to understand the feelings of a person without having to fully describe it in the book. Additionally, the illustrated scenes provided a break for them to digest what they read in the paragraph before. While Diary of a Wimpy Kid has a different layout to a graphic novel, the addition of illustrations in a book allows the reader to relate and understand the character in their environment.

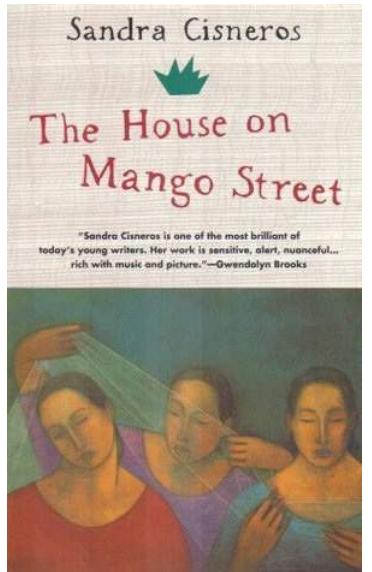
Research

For my graphic novel, I am inspired by books, graphic novels, and shows that deal with culture and identity. *The House on Mango Street* ([FIG 5](#)) by Sandra Cisneros consists of short episodes about Esperanza Cordero, a 12-year-old girl who lives on the Hispanic side of Chicago. In "My Name", Esperanza says that she would like to baptize herself with a new name because her original name sounds funny when others try to pronounce it. Similarly, *The Name Jar* ([FIG 6](#)) by Yangsook Choi is a children's book that explores Unhei's journey picking out "American" names to go by but in the end, finds acceptance and friendship with her original name. Although *The House on Mango Street* is a novel and *The Name Jar* is a picture book, both forms of storytelling touch on the importance of a person's name. First-generation immigrants often change their names to assimilate to the dominant culture, but this can also affect and occur in second-generation youths.

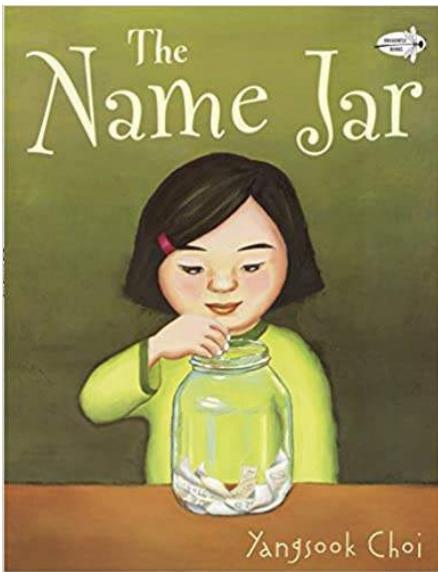
While there is no immediate resolution in Esperanza's feelings about her name, there is for Unhei, and this is something I would like to include for Mateo's development at the end of the story. A person's name is often tied to their identity, and immigrants who come to America often face the dilemma of having to choose a new name or keep their original one. According to immigration lawyer Tammy Lin, the most common reason for a name change is convenience. A 2016 study found that between 1900 and 1930, 77 percent of immigrants had an American-sounding first name and commonly dropped their original name within the first year. As America becomes more culturally diverse, however, there is an opportunity to honor a person's



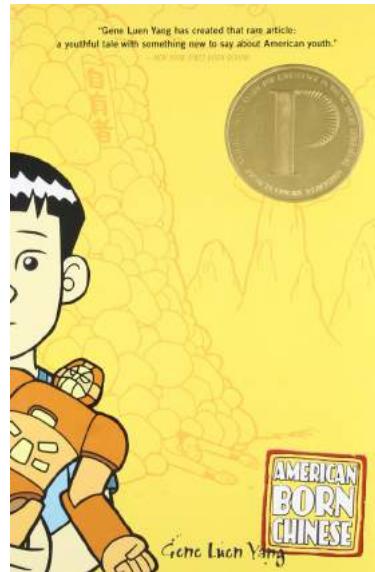
4 Two year-old niece.



5 Book Cover of The House On Mango Street



6 Book Cover of The Name Jar



7 Book Cover of American Born Chinese

roots by preserving family names and celebrating the people who helped bring them to where they are now. Second-generation children often struggle with the culture they best identify with and sometimes reject their parents' language or the food at home when in public such as in school. In Impakter's column, *The Second Generation American: Who Am I?* Omar Valdez expresses the obstacles he faced as a second-generation immigrant. In regards to language and the history of his ancestors, Valdez says that his parents were "too busy chasing the American dream that they forgot to teach me the history of their very own people." Immigrants who come to America often stress the value of hard work and education to their children. By wishing to see them achieve in America, the kids are encouraged to master the new language and become self-sufficient, confident, independent thinkers while also navigating a society that can either marginalize or "integrate" them. While my graphic novel will not focus on Mateo's parents and their struggle coming to America, I do plan to subtly indicate that they work a lot and therefore, have not always had the time to teach him about his ancestry and its history.

The graphic novel *American Born Chinese* (FIG 7) by Gene Luen Yang shows a similar experience. In the story, Jin Wang faces external pressure to change parts of his identity to fit in with a larger community. He ceases to eat home-made food at school, changes

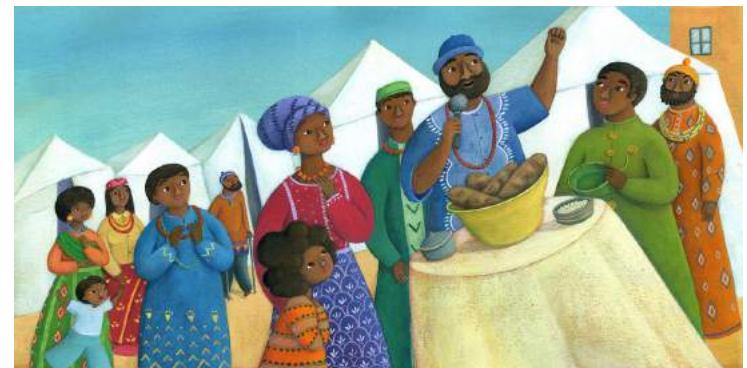
his hair color and style, and stops speaking Mandarin. By doing this, Jin begins to see his former self as an embarrassing, lesser version of himself. Yang best illustrates the main character's struggle by introducing a second character who is Taiwanese. This approach has inspired me to include similar elements in my graphic novel. I believe two characters that can be compared—one who wants to change to fit in, and another who embraces who they are—allows the reader to better understand the main character's struggle and empathize with them along their journey of self-discovery. Additionally, despite Yang's simple style of few lines and simple shaped figures, he is successfully able to express the diverse cast of characters in his graphic novel. This is something I would also like to experiment with, but with outlines that complement the subject.

A book that has diverse characters and successfully executes it is *Let's Celebrate: Special Days Around the World* (FIG 8) by Kate DePalma and illustrated by Martina Peluso. The book celebrates thirteen special days around the world and, to communicate the diversity in each, Peluso uses a variety of bright colors, objects, and clothing that resonate with the celebration. For example, the spread that illustrates Días De Los Muertos has lots of colorful banners, flower crowns, and candles to commemorate the dead. The New Yam Festival has a noticeable emphasis on the clothing style and the food used to celebrate the end

of a rainy season. Although my graphic novel does not celebrate holidays from around the world, I believe a focus on clothes, food, and color can better express my character's cultural background.

I researched other artists and their illustrations of diverse characters to help develop the overall design and presentation of the characters in my graphic novel. Jason Raish and Lily Padula, for example, have illustrated posters for the Metropolitan Transportation Authority that successfully depict diversity seen in the subway and streets of New York City. Raish's MTA Art Card 2020 (FIG 9) is highly detailed, painterly, and gives the viewer many hints to a character's personality by the clothes they wear and the objects they carry. By looking at the poster, a person can determine if a character is a musician, a surfer, a parent, a traveler, or a runner. Padula's NYC MTA: 2020 Subway Poster (FIG 10) has a similar effect despite having a simple and flat art style. Rather than use objects to differentiate an individual, Padula's varying hairstyles provide clear, key visuals to complement a person's identity, ethnicity, age, and personality. From a person's side-shave, afro, curls, hair dye, or large beard, the viewer can manifest a short story about the illustrated person. I plan to integrate the struggle of having ethnic appearances such as curly, frizzy hair and keychains on a backpack to address an individual's identity and personality.

For the illustration style, I will use color to create a visual emphasis on the important parts of a character's design and of the mood presented. *Samurai Jack* and *Valley Girl Daily Life* are works of art inspirational to my graphic novel. *Samurai Jack* is an American animated television series for Cartoon Network and *Valley Girl Daily Life* is a short series illustrated by Guillaume Singelin. The minimal art style and complementary colors used in *Samurai Jack* effectively visualize the story and make the viewer concentrate on the important parts of a scene and disregard the rest. This is a technique I also plan to use in my graphic novel. While the series is known for its lack of black outlines often seen in cartoon shows, I believe my graphic novel will still utilize outlines but with less emphasis on dark strokes. In *Valley Girl Daily Life*, Singelin uses a triadic color scheme to emphasize parts of his character. Shades of violet are used to color the background and character's skin tone, their hair and gloves are sea-green, and objects such as an animal and backpack are yellow. Through this visualization,



8 Let's Celebrate: Special Days Around the World Page spread

the reader can focus on the character's task and motive. This is a technique I plan to use in my graphic novel because I believe it will focus on the important parts of the character and their cultures such as the foods they eat, the clothes they wear, or things like flowers and patterns that are common. Less emphasis will be regarded on the school and classroom. The text within the graphic novel will have expressive type so it can be easy to read for my target audience. I am mostly inspired by the graphic novel *Awkward* by Svetlana Chmakova for its diverse way a character's thoughts, dialogue, and/or narration is expressed. For example, when a character is frustrated and yelling, the speech bubble is pointy and rigid. When they are doubtful and meek, the speech bubble is weak and wavy. The type within the speech varies in weight depending on the character's mood as well. When a character is determined, their words are bold, and when they are panicking or unsure, the text is light and rigid.

The various typefaces used are carefully chosen to emulate the character's feelings and situation, and this is something I would like to include when Mateo feels conflicted and anxious over his identity. Chmakova uses various font weights in her characters' dialogue, and while I plan to do this as well, I will also include a scene of Mateo's internal thoughts and struggles depicted in the form of jumbled words overlapping and spiraling. Therefore, I will look into types that have a large font family to express the different moods presented by the characters in my graphic novel. The typeface Wild Words consists of three styles that help me with this approach as well as Anime Ace 3 with four style. Display types in the graphic novel will be used for sound effects wherever it may seem appropriate such as in moments of panic, doubt, and happiness.



9 MTA Art Card 2020 by Jason Raish



10 NYC MTA: 2020 Subway Poster by Lily Padula

Batman's "Fear for Sale" from Detective Comics #571, is a great example of onomatopoeia sounds complementing action-based scenes. During these panels, big and bold words such as *Whud*, *Kwoop*, and *Swokk* are used to further express the impact of intense fighting scenes. While my graphic novel does not focus on fighting scenes or have an extensive library for sound effects, I believe the use of display types to further express a character's mood without dialogue will attract my target audience. If a character is nervous and fidgeting, the "tap, tap, tap" of a pencil echoing against a desk will further express this emotion and have the reader empathize with the character. Ripsnort and Restless Soul are good examples that convey a mood. Blambot is a website with a collection of fonts that I will explore to find more sound effect fonts and where I will search fonts for the title.

The structure of the graphic novel uses a three-column grid that changes depending on the scene of the story and the panels of the page. The panels consist of illustration, character dialogue, and narration that will effectively translate the story to the reader. Anya's Ghost by Vera Brosgol is a good example of the three-column grid. To emphasize the scenery of two characters interacting, there are three small rows in the top column with dialogue, while the next two columns have one row with little to no dialogue. The panels on

this page make the reader realize how deep the two characters are inside the forest and cause an eerie environment. I will use this grid method to enhance the story of my graphic novel. *The Diary of a Wimpy Kid* series by Jeff Kinney also uses illustration, and ties text and comedic relief all in one. The expressions of the characters allow the reader to understand their feelings without having to fully describe it in the book. Additionally, the illustrated scenes provide a break to digest what is being read in the paragraph above. *Diary of a Wimpy Kid* has a different layout to a graphic novel and simple, stick-figure drawings that I do not plan to adopt. The minimal illustrations allow the reader to relate and understand the character in their environment through their expressions and this is something I plan to utilize in my illustrations as well.

Methodology

During Summer 2020, I will begin writing the story of the graphic novel as a script. There will be three chapters in total. The first chapter will focus on Mateo's visit to Mexico and the challenges he faces with his identity as a Mexican when compared to cousins who live there. Chapter two will focus on Mateo's return home in Sunset Park, Brooklyn where he continues to struggle with his identity, but as an American youth starting class at a new school. Lastly, the third chapter focuses on Mateo's acceptance of being multicultural from the people he's met in the previous two chapters. The first two chapters discuss the "two worlds" that Mateo experiences, and the third and last chapter converge on what he's learned from both.

In week 1 I will begin sketching character designs in my sketchbook and research the color palettes that best fit the story. There are five main characters which are:

1 MATEO GARCIA, 12, the protagonist who struggles with his identity as a multicultural individual. When he begins to turn away from his Mexican side, his new classmates come to the rescue and give him a new view on what it means to be multicultural.

2 EMELDA GARCIA, 9, kid sister to MATEO, is loud and talkative. She follows her brother around and often expresses her struggles of having frizzy, thick curls.

3 SUNG-HEE, 12, a classmate of MATEO, Korean-American, light-skinned, and confident. She makes sure everyone knows how to pronounce her name and is a food-lover of all kinds.

4 RAPHAEL, 12, a classmate of MATEO, Dominican-American, dark-skinned, and has short black hair. He is loud, blunt, and frequently includes Spanish words in his English sentences. He enjoys story telling and is close with his grandmother.

5 GEORGE, 11, a classmate of MATEO, thick orange curls, light freckles, and red-rimmed glasses. He is very curious and likes to learn about new things. He often goes on tangents.

Inspiration for the character designs and setting will derive from my own experience, social media, books, and shows. I will research background styles to illustrate homes that feel personal such as my own and pictures of my parent's, uncles, and aunts home in Mexico. I will create mood boards that depict each of the characters' worlds by searching references on Pinterest. For the design of Emelda, Mateo's younger sister, I will draw and sketch inspirations from my 2-year old niece.

I will also begin research on a logo for the book and research the color palette that best fits the story. I will look into the logo designs of graphic novels that aim at 10-13 year olds and create sketches inspired by the color and type choices. The color palette will be inspired by the book *Let's Celebrate: Special Days Around the World* and utilize vibrant colors to translate the rich culture presented in the graphic novel. "Dia De Los Muertos" and the "Spring Festival" for example are filled with warm colors such as red, orange, and yellow. Although "Diwali" has a similar color palette, the illustrator adds bits of green, violet, and blue to create space to the page. I will use similar color for the book.

For week 2, I will continue to edit the character sketches and finalize the script. I will research sans-serif typefaces that are similar to *Reality Check* and *Little Pea*. Blambot is a website with a range of type designs for comic books that I will use to evaluate and determine the type best suited for my graphic novel. Once the script has been edited, I will begin storyboarding.

Week 3, I will edit the storyboard according to class critique and start illustrating the first four pages of Chapter One. My graphic novel will be about 30-35 pages, including the front matter pages (half-title, title, and dedication). This will leave me with about 28-33 pages of content to work with and each chapter will have about 10-12 pages. For each week, I will need to complete at least four pages. I will scan and transfer the sketches of each page to the digital illustration app, Procreate where I will clean up the illustration and panels to create the lineart and add the text. The inking and brush technique is a default setting provided by Procreate titled Dry-Ink brush. The strokes are charcoal-like with a mild grainy effect. I will adjust the setting and pressure of the starting and end-points according to my preference. I will also use the website Brusheezy to obtain Adobe Photoshop brushes that are charcoal, and painterly-like. To adjust and add color, I will use Adobe Photoshop and play with the layer modes to see the settings that best fit together.

Week 4, I will edit the first four pages of the first chapter and illustrate another four to five pages. I will also illustrate the first bookmark and poster that relate to the first chapter. There are three bookmark and poster designs in total which I will illustrate and design according to the schedule of the chapters. Each correlate to a chapter of the book which is further explained in the Project Elements section below. In order to save time, some illustrations from the graphic novel will be re-used and adjusted for the design of these elements. For the bookmark, I will create a hand-drawn sketch of the design on a 2 x 6 inch paper, then scan and transfer it to Procreate where I will work on the line work. Once this is complete I will add and adjust the colors in Adobe Photoshop. Similarly, the posters will be hand-drawn on a regular 8.5 x 11 inch paper and then scanned and transferred to Procreate in a 24 x 36 inch canvas for line work. I will add color in Photoshop and finalize the text in Adobe InDesign.

For week 5, I will create and illustrate another four to five pages of the graphic novel and edit the previous pages, bookmark, and poster received from critique in class. I will also begin to illustrate the second poster and bookmark. Ideally, this week marks the completion of the first chapter, and the beginning of the second chapter. Based on class feedback, I will adjust and refine the illustration and design of the first bookmark

and poster. I will use the same techniques used to create the first poster and bookmark, and illustrate the second set befitting for the setting of chapter two. I will also begin to design Mateo's and Emelda's sticker sheet. The sticker sheet will be 6 x 4 inches and contain the novel title, a full-body character illustration, a visual illustration of elements of their culture, and positive messages based on the theme. These elements will be gathered from their character design sheets and objects already seen in the novel. I will adjust and format the elements into an Adobe InDesign file.

For week 6, I will continue to edit pages from last week's submission based on feedback from the class, and illustrate another four to five pages for chapter two. I will refine the bookmark and poster of the second set, and edit the design of Mateo and Emelda's sticker sheet. I will start illustrating the third and last design for the bookmark and poster through sketch, then transfer and finalize in Adobe Photoshop and InDesign. I will also begin designing the third and fourth sticker sheet based on the elements gathered in the graphic novel. The third and fourth sticker sheets are about Sung-Hee and Raphael, and will be formatted in Adobe InDesign.

By week 7, the second chapter is completed and at least five new pages are illustrated for chapter three. Of the three chapters, I believe the third chapter is the shortest. I will edit and refine the third set of bookmarks that fit chapter three, and finalize the illustrations. I will refine the second and fourth sticker sheet according to class feedback and continue to design the last sheet which is George. To achieve this, pre-existing elements will be gathered from the graphic novel and placed onto an Adobe InDesign file. I will also create the cut-outs by using a similar method when designing the sticker sheets. Based on what's been drawn in the previous chapters of the novel, I will gather elements and sort them on separate files in Adobe Photoshop. There will be four to five cutouts of decorative elements that Mateo experiences or sees in the novel. This includes phrases such as "Welcome" and "Bienvenidos", conchas, a milk carton, and a colorful banner. The cut-out will be one-two feet wide with varying heights.

Week 8 is the second revision of the first few pages for chapter three and I will illustrate at least four to five more pages. I will revisit any previous edits and finalize any last touches on the bookmark, poster, sticker

sheet designs, and cut outs. Additionally, I will prepare for the finalization of the book and research how to personally bind and saddle stitch the pages in order to better visualize the book and spread composition. I will print the first two chapters of the book for a test print and begin binding the pages in preparation for a presentation to a group of adolescents in the Sacred Heart after school program. The 8.5 x 5.5 inch book will be printed on legal sized printing paper and trimmed accordingly. I will create the layout on InDesign and add the title and page numbers.

By week 9, the third chapter is complete and I'd have created a dummy book for the graphic novel by adding in the last pages reviewed in class. The dummy book will be shared with a group of adolescents in the Sacred Heart after school program and with my younger cousins for overall feedback on the plot, illustration, color palette, and typography choices. The feedback will be in the form of a survey handed out and linked or physically shared to the class, teacher, and parents. The pages will contain the text of the story, the chosen typefaces, and colored panels in the first two pages of each chapter to give the reader an idea of how the book will look. I will continue to edit the poster, bookmark, sticker sheet, and cut-out design.

For week 10, I will make the adjustments received from outside feedback and finalize the graphic novel. I will do a final test-print to present to the class too, and finalize the collateral elements. I will print the book at home, and bind the pages together.

In week 11, once the final design is complete, I will send the graphic novel to the printing company Maxim and print three copies. The graphic novel will be 8.5 x 5.5 inch, hard covered, perfect bound, and printed on glossy 80 lb paper. Each page of the story will have panels that are colored and text for narration and dialogue.

For weeks 12 and 13, I will work on outsourcing bookmarks, adjusting the cutouts, mounting the storyboard on foam core, and printing the stickers sheets. For the installation of my project, I will immerse the reader in Mateo's "Two Worlds". The copies of the three books will be placed on a podium along with the bookmarks and sticker sheets. The cutouts will hang above the podium display from the lights. Behind the display, the three posters will be mounted on the wall along with the storyboard on the side.

ANTICIPATED PROBLEMS

A problem I may face for my graphic novel is the possibility of not correctly communicating the topic of my graphic novel to my target audience. The graphic novel discusses a topic most second-generation youths go through, and while their struggles and confusion are valid, I don't want to make light of their situation by creating an ending that will make one think it's something "easy" to solve. To ensure this does not happen, I will make sure to highlight the new things Mateo has learned about being multicultural, and teach them to his younger sister. This will show his growth from the first chapter, and while not an expert on managing two cultures, he is slowly making progress by starting with little tasks he did not do before. Understanding one's identity and cultures take time to process and accept. While I may not know everyone's experience, I have my own experience I can draw inspiration from and close friends that will share their experience with me. I will also share the book with a group of adolescents from the Sacred Heart after school program and reach out to English teachers I've had in the past for their thoughts on the script of the graphic novel.

Project Elements

The main project element is a softcover, perfect bound, 5.5 x 8.5-inch graphic novel printed on glossy 80lb paper. There will be about 30-35 pages, where each of the three chapters will have about 8-12 pages. The graphic novel will be printed at the printing company Maxim and have three copies.

The storyboards from the graphic novel will be on a large 20 x 24 inch paper and printed at a local printer called Jazz and Print with a 3-5 business day turnaround. The print will have three columns to represent each chapter. Each column will contain at least two page spreads of each chapter and a breakdown of the elements depicted such as character and setting. Sketches and designs that were created in the first week will be used and cleaned up to show the process, development, and interaction between the two. A character library will be developed based on the first week and will be shown in the process book.

A personal friend who runs a local sticker shop business on Instagram will print three sets of my sticker

sheets. The sheets will be printed by week 11 once it is approved during critique. The designs will derive from elements already presented in the graphic novel and brought to Adobe Photoshop to clean up and properly format. The sheets will be 6x4 inch and contain the graphic novel title, foods from Mexico and America, encouraging words, and diverse hairstyles.

My three 24 x 36 inch illustrated posters will also be printed in Jazz and Print, semi-gloss. The first poster will have Mateo in Mexico struggling to translate a story in Spanish to his Grandma while using a Spanish dictionary Raphael gave to him as a guide. This poster demonstrates that although Mateo is not fluent in Spanish, he is willing to try and practice the language even if it means looking a bit funny and still using English words. His Grandma shows no sign of ridicule however, and just patiently waits in her seat with a fond smile. The second poster will include Mateo and Sung-Hee sharing and trading their school lunch to bring a positive message of being multicultural. Mateo will be offering an Enchilada and half a PB&J sandwich to Sung-Hee, while Sung-hee will offer Kimchi with rice and a chicken finger. The third poster depicts George and Mateo helping Emelda tame her curly, thick hair, and provide different hair styles she can use. Each of the three posters take place in the setting of a chapter, while also touching on identity in regards to language, food, and ethnic appearance. The posters will have a tagline offering two choices to the characters but in the end, have them choose "both" as their answer.

The first poster will have the tagline, "Spanish or English?" with "Both" highlighted right below and an illustration of Mateo speaking English and broken Spanish. The second poster will ask, "Enchilada or Chicken Fingers?", and the third poster will have the tagline, "Curly or Straight?" in regards to Emelda's hair. I will color the images in Adobe Photoshop and transfer the files to InDesign, where I will play with the arrangement of the text and decide on the typeface.

I will illustrate three 2 x 6-inch bookmark designs with images of each chapter setting in the graphic novel. Each of the three bookmark designs will be printed with two copies for a total of six bookmarks and printed at home. I will design three, 2x6 inch bookmarks from the graphic novel that contain encouraging views on being multicultural. Bookmarks serve as reading-

Goals

positive affirmations by teaching young readers that a person can read at their own pace and comfort without having to complete the book in one sitting. The first bookmark shows Raphael and Mateo studying a language book together. In the back, a list of words in Spanish and English will be shown to encourage a learning opportunity for the reader to understand other languages. The second bookmark will demonstrate Mateo and Sung-Hee flipping through a cookbook, and in the back, a definition of Enchilada and Kimchi is provided. The third and last bookmark illustrates Mateo, Emelda, and George flipping a magazine about various hairstyles. In the back, the reader will see three hairstyles to enforce a positive view on ethnic appearance. The illustration will be sketched in Procreate, colored in Photoshop, and ideally be completed by week 12.

Additional project elements are Post-It Notes, pens, lunchboxes, bags, and water bottles. There are three designs for the Post-It Notes. The Post-It Notes are shaped like a speech-bubble and reinforce the speech bubbled that appear in the Graphic Novel. A reader can use the Post-It notes to write down messages, notes, and keep track of future reminders. There are two sets of three pens designs to accompany the Post-It Notes. One set of pens have the logo in three colors. The second set of pens have an icon of the main character, Mateo paired up with one of his three friends in each pen. Adding stationary as project elements for the graphic novel encourages children to have a part of the book with them as they continue to learn new things in school and from the diverse people around them.

The reader is introduced to diverse foods in the graphic novel and to promote this message, lunchboxes, bags, and water bottles were created. There are three bag designs with elements of the graphic novel. I specifically chose a string bag to reminisce on the days when these bags were taken to school trips and a person would have their packed lunches inside. They are light-weight and come in three colors. The lunchbox has one design, but has the three main colors shown in previous items. Lastly, there are three water bottle designs to complement the bag and has contains illustrations from the graphic novel.

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INSPIRATION

Character Design: Mateo



1 Miguel Rivera from the movie Coco, 2019
2 Unnamed Character from Trash Mermaid
3 Tiago Doodle by Coolyuko

4 Character by Russell Del Socorro
5 Character Design from Pinterest
6 Unknown by Puba24 on Instagram

Character Design: Emelda



1 Alexis Page in alexispage.carbonmade.com

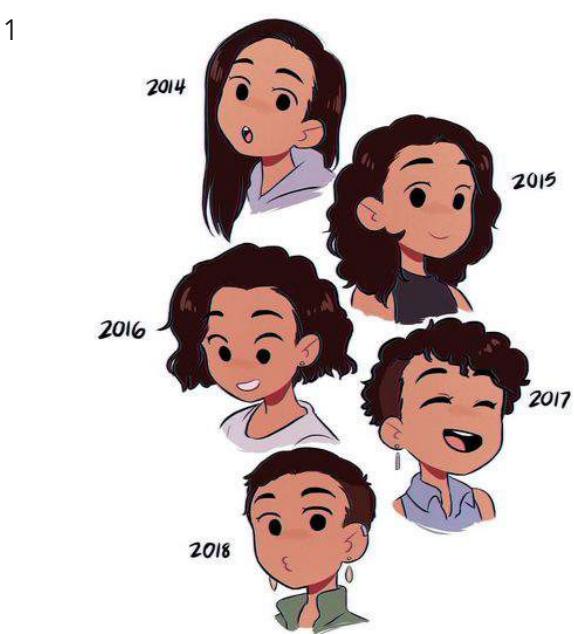
2 Beatric.Blue on Instagram

3 Sofia Martinez by Kim Smith, Behance

4 Make Them Giants by Cecile Carre, Behance

5 Two year old niece

Character Design: Sung-Hee



1 From Pinterest

2 From Pinterest

3 From Pinterest

4 From Pinterest

Curly Hair Comics



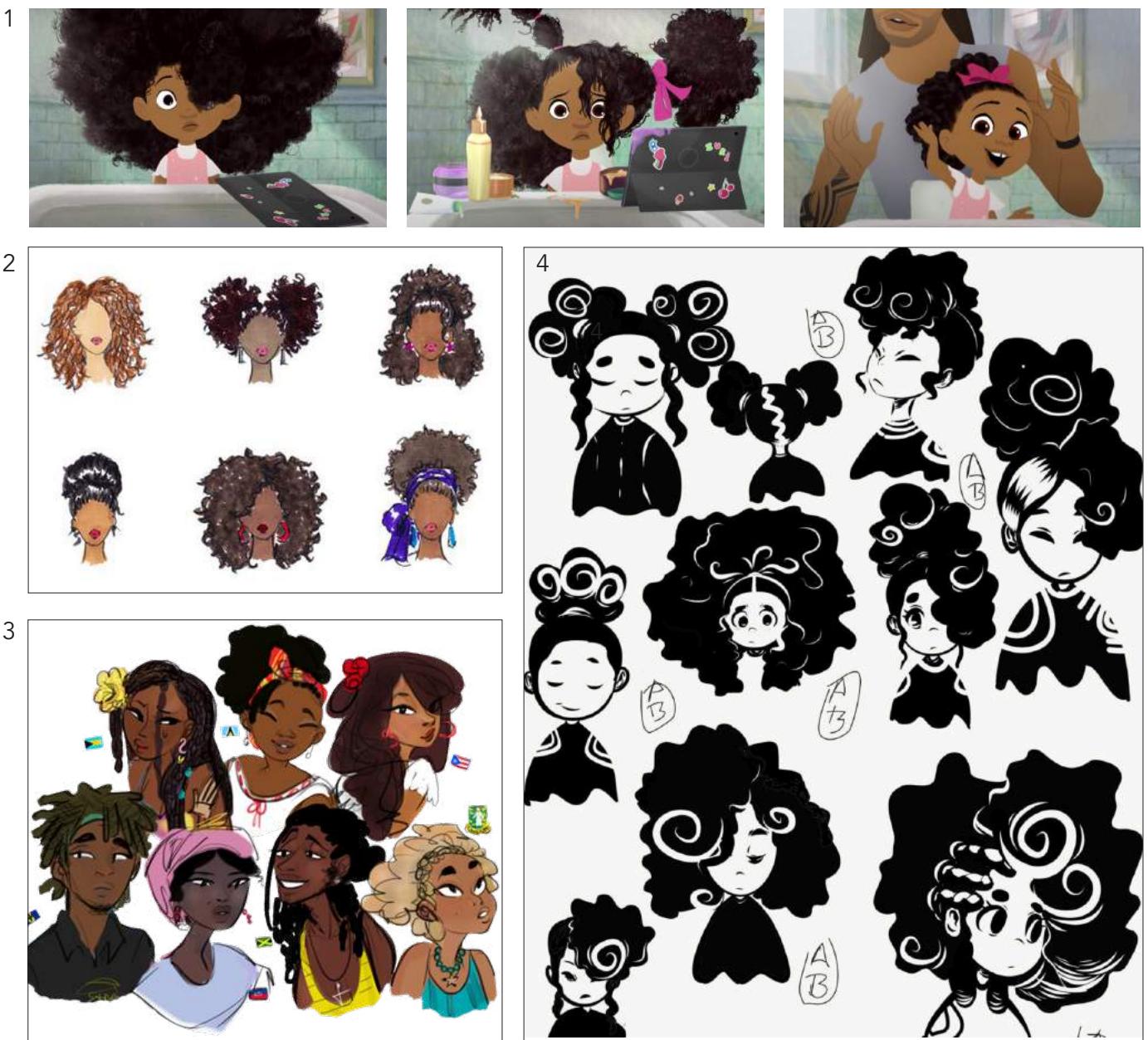
1 The Everyday Life of A Curly Girl by Tall N' Curly

2 Womens Problems by Cassandra Calin #6/22

3 Curly Hair on a Rainy Day by Arabella

4 straycurls instagram

Hair



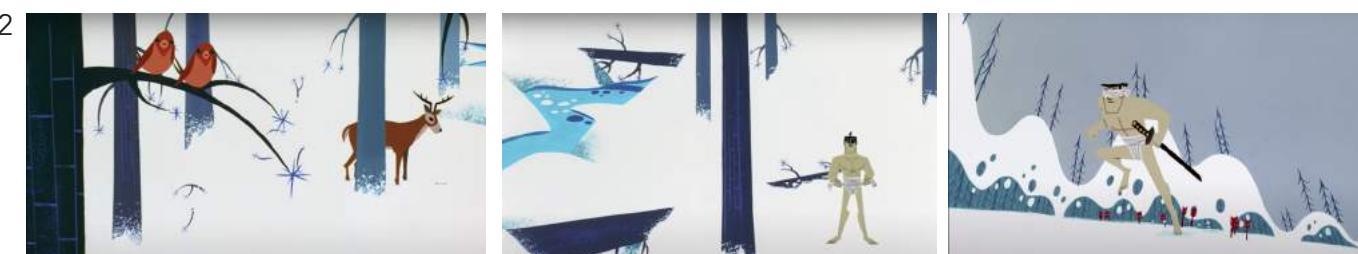
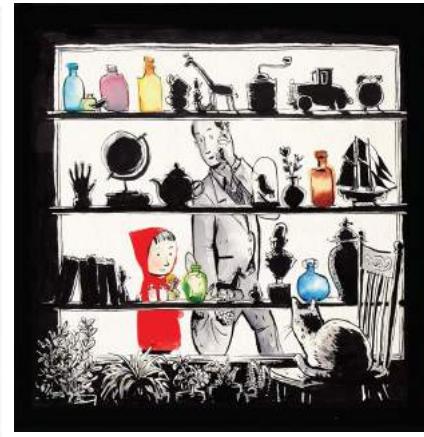
1 Hair Love by Matthew A. Cherry

2 Veronique Marche

3 Image from Grandelecrite on instagram

4 Image from 1artbook on instagram

Color Minimal



1 Sidewalk Flowers by JonArno Lawson, Illustrated by Sydney Smith

2 Samurai Jack by Genndy Tartakovsky, Adult Swim UK

3 Mr. Magoo's Christmas Carol, animationbackgrounds.blogspot.com

4 Image from Pinterest

5 Valley Girl Daily Life by Guillaume Singelin

6 Racin' for Pinks by Derek Yaniger

7 Chaperone Rogue by LiliDoll

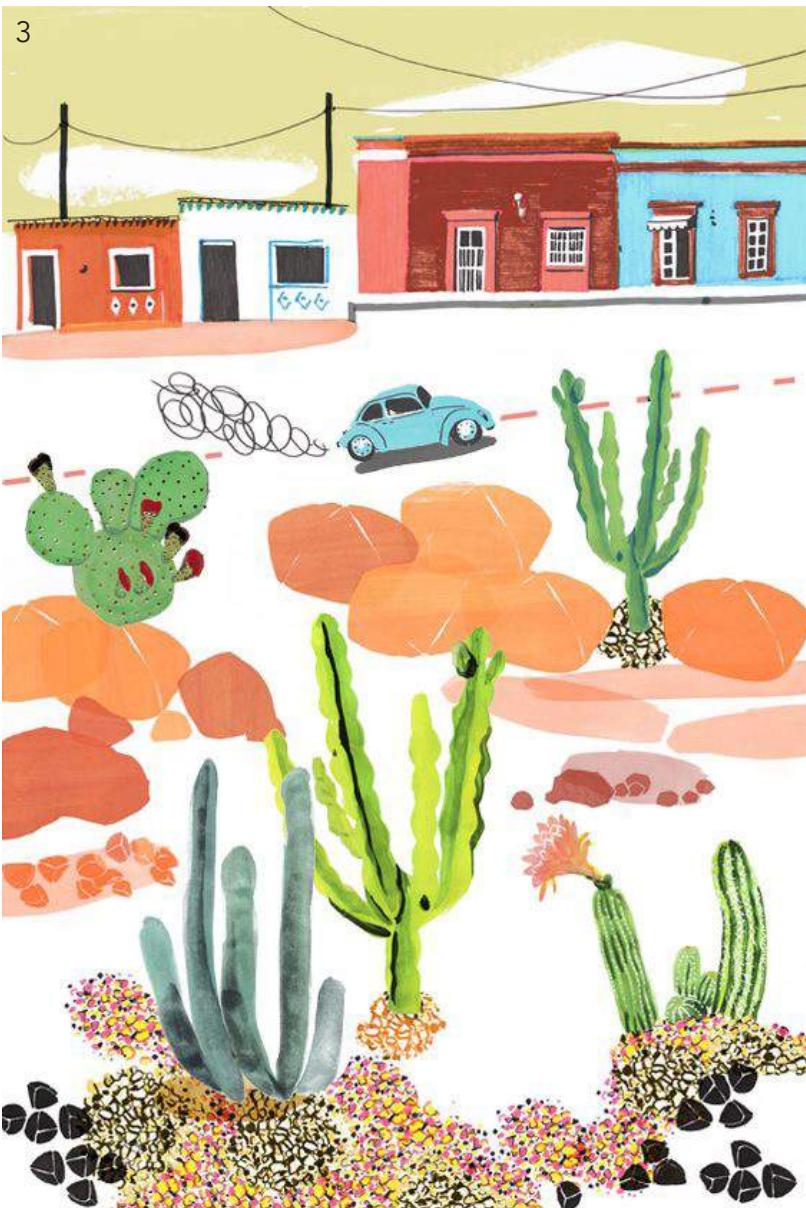
Color Mexico

1

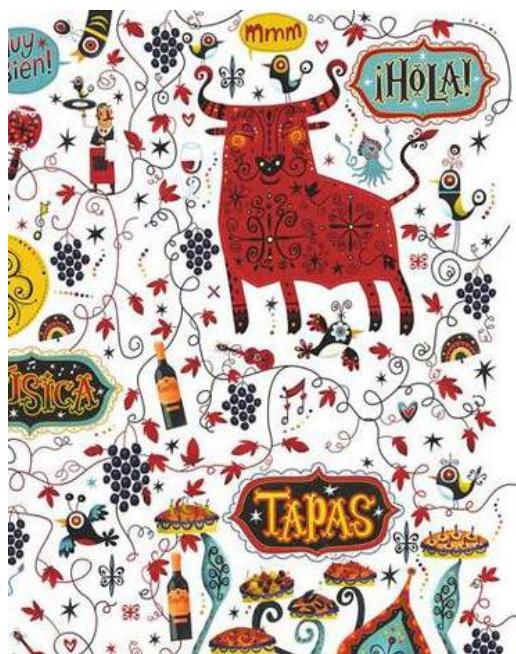


SANNY VAN LOON

3



2

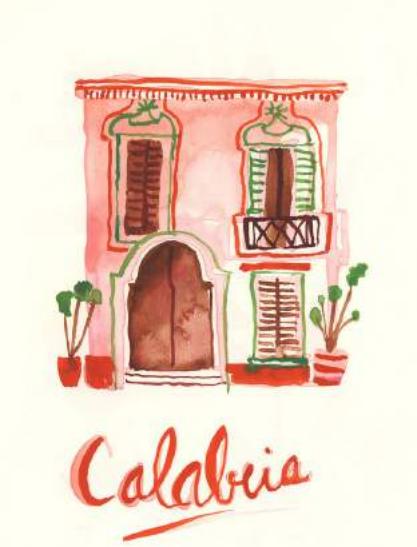


1 Sanny Van Loon

2 Steve Simpson from Pinterest

3 Charline from Pinterest

Carolya Gavin



Naomi Wilkinson



Mexican Dishes



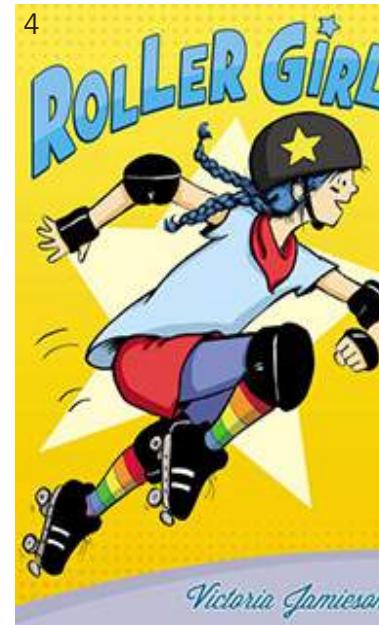
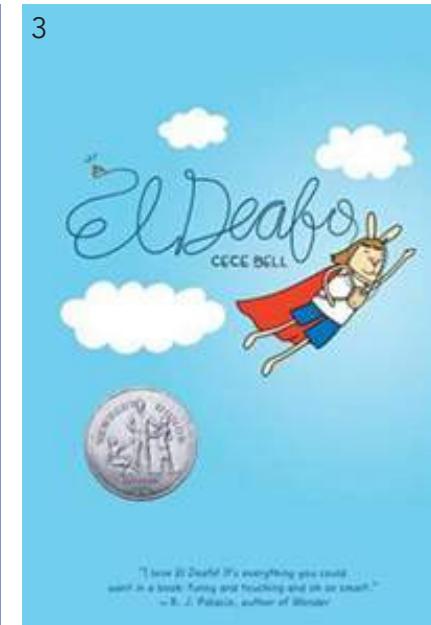
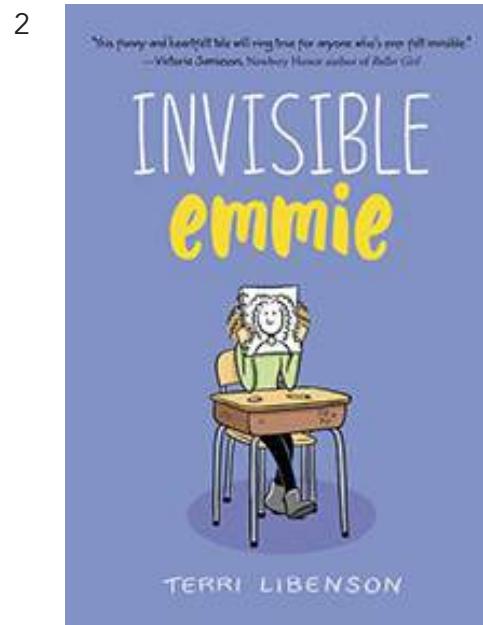
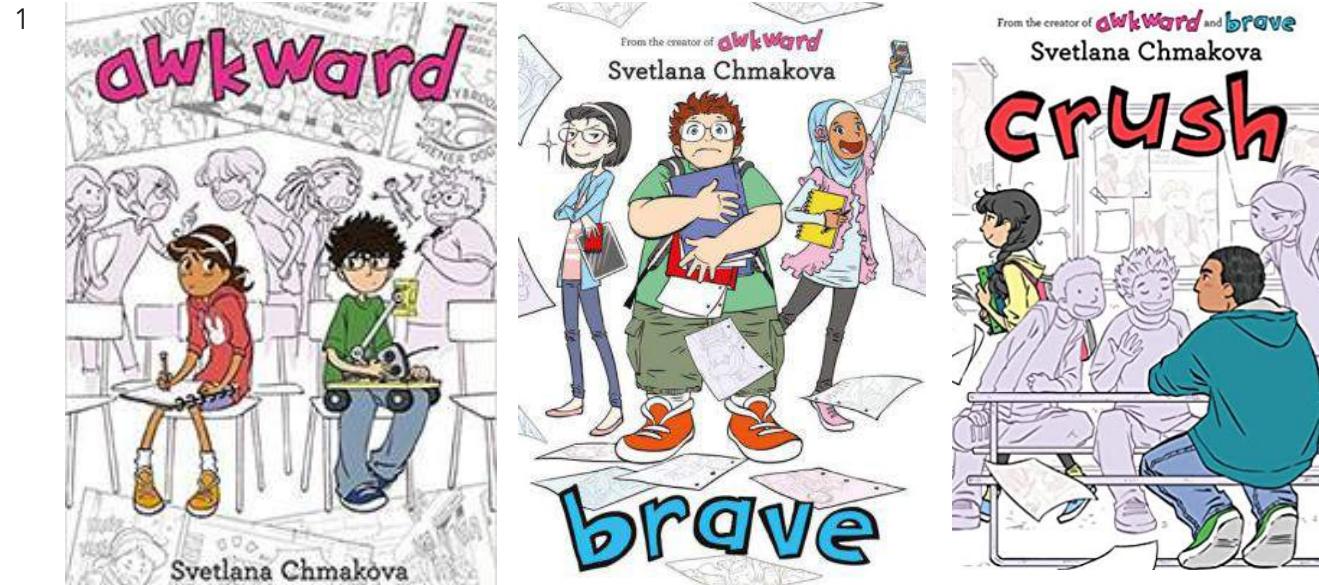
1 From Pinterest

2 From Pinterest

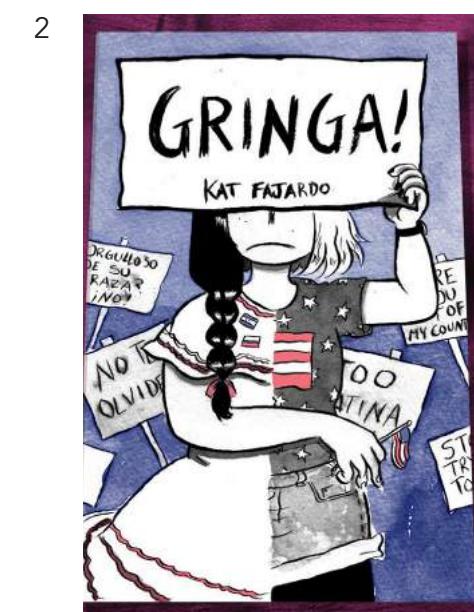
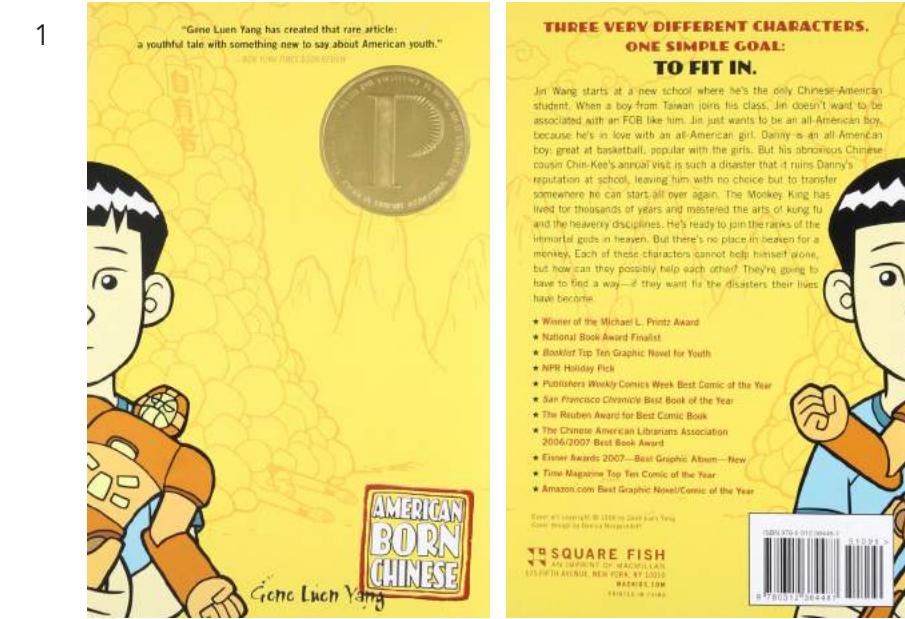
3 From Pinterest

4 From Pinterest

Logo Graphic Novel



Graphic Novel Book Cover



1 Svetlana Chmakova Cover Books

2 Invisible Emmie Cover Book

3 El Diablo Cover Book

4 Roller Girl Cover Book

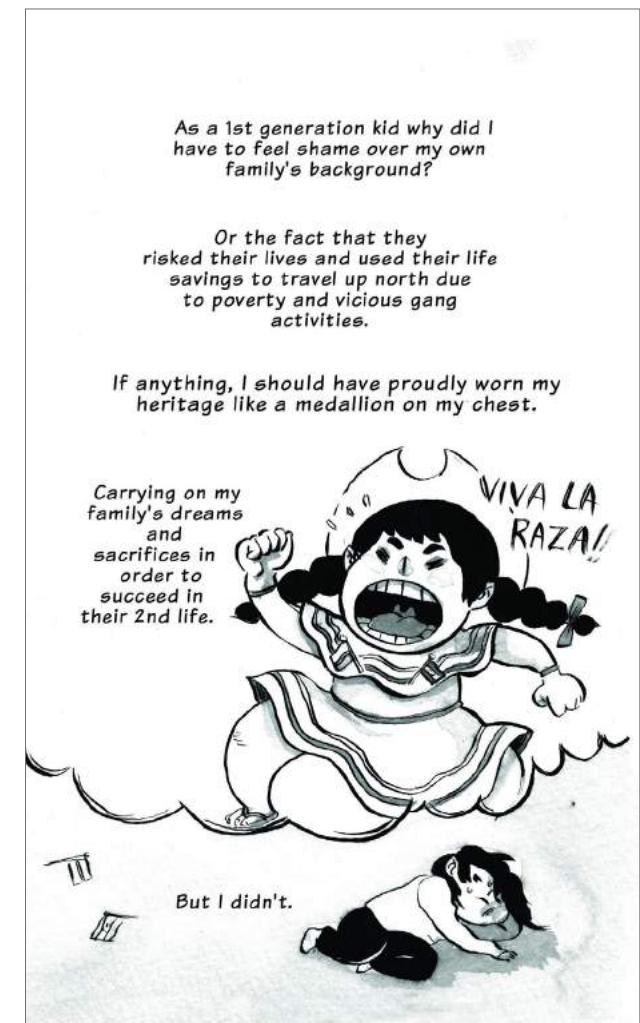
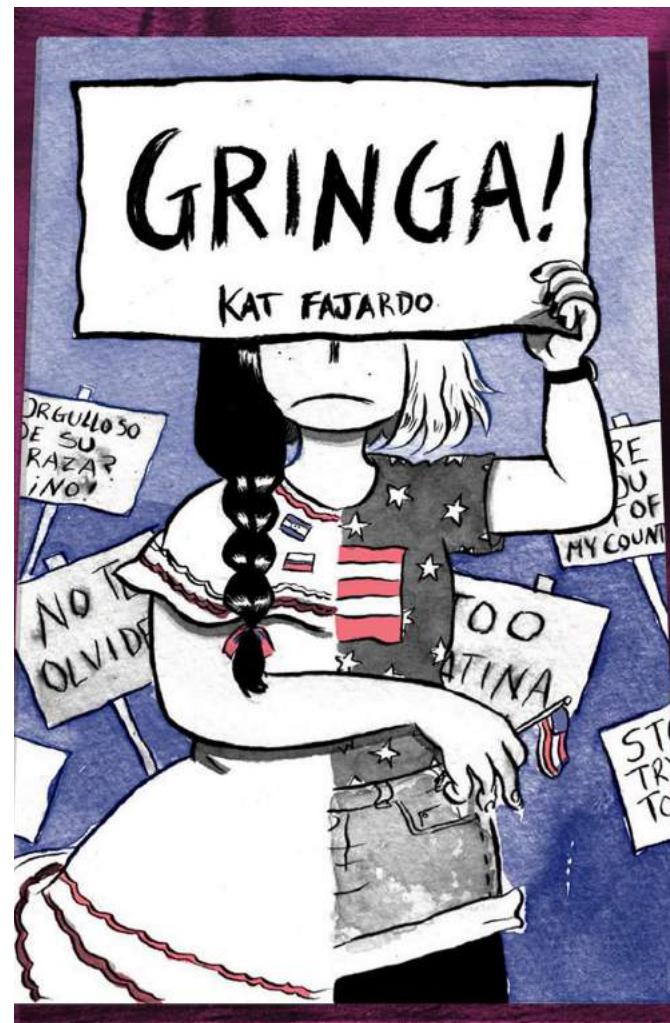
1 American Born Chinese by Gene Luen Yang

2 Gringa by Kat Fatjardo

Logo With Speech Bubbles

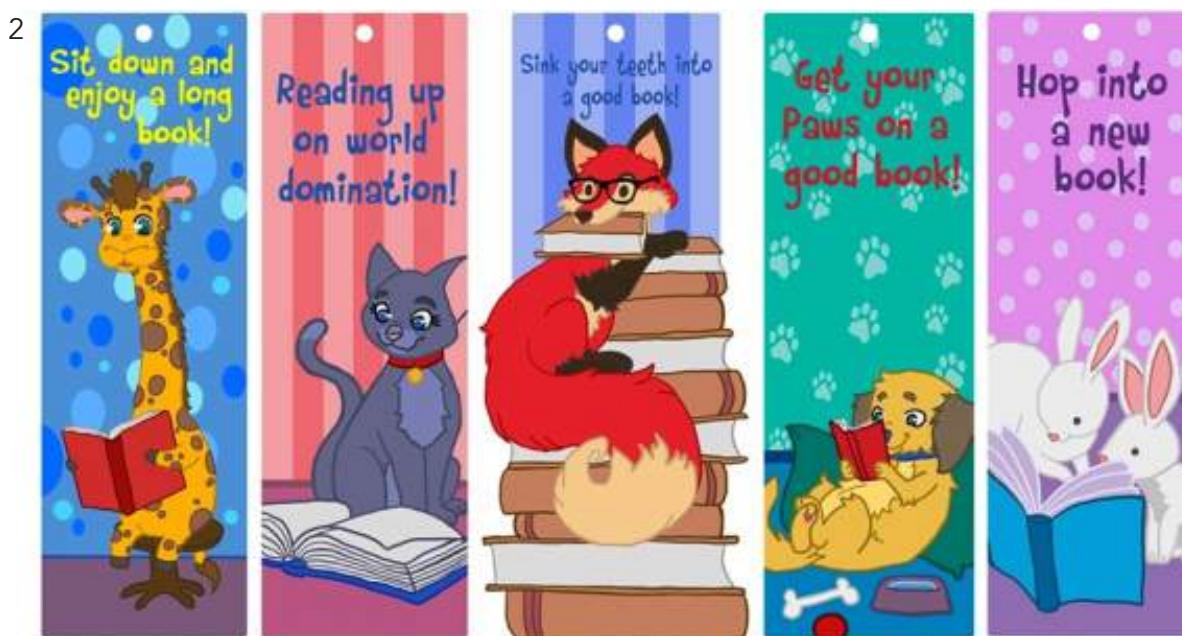


Kat Fajardo

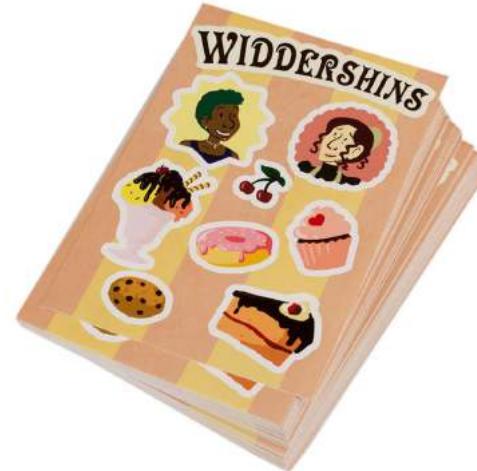


¹ Image from Google

Bookmarks



Sticker Sheets



1 Pinterest

2 Pinterest

COLORS

Colors

Graphic Novel



C,M,Y,K
(74,76,18,3)



C,M,Y,K
(64,12,31,0)



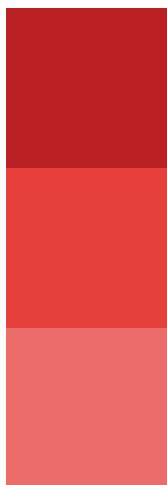
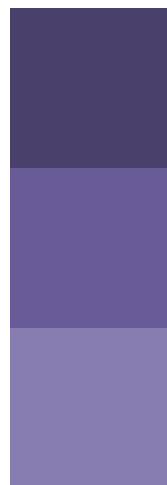
C,M,Y,K
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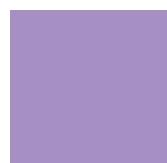
C,M,Y,K
(0,55,78,0)



C,M,Y,K
(6,93,94,0)



Project Element Colors



C,M,Y,K
(36,45,0,0)



C,M,Y,K
(52,2,21,0)



C,M,Y,K
(0,30,15,0)

LOGO STUDIES

Logo Studies

Version 1

**TWO
WORLDS
ONE ME**

**TWO WORLDS
ONE ME**

two worlds
one me

**TWO
WORLDS
ONE ME**

**TWO WORLDS
ONE ME**

Two Worlds
One Me

Two Worlds
One Me

Two Worlds
ONE ME

Two Worlds
One Me



Version 2

**TWO
WORLDS
ONE ME**

Two Worlds
One Me



Two
Worlds
One Me



Two Worlds
ONE ME

Two Worlds One Me

Two Worlds One Me

Two Worlds
One Me

Logo Studies

Final Logo

LINEAR

STACKED

Two Worlds One Me

BLACK
AND WHITECOLORED
BACKGROUND

Two Worlds One Me

Two Worlds One Me

Two Worlds One Me

Two Worlds
One Me

Two Worlds
One Me

Two Worlds
One Me

Two Worlds
One Me

TYPE STUDIES

Type Studies

Display Title/Logo

SIGMAR ONE 20PT

A B C D E F G H I G K L M N O P K R S T U V W X Y Z
A B C D E F G H I G K L M N O P K R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

HAND ORIGINALS 11PT

A B C D E F G H I G K L M N O P K R S T U V W X Y Z
a b c d e f g h i g k l m n o p k r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Truko 28pt

A B C D E F G H I G K L M N O P K R S T U V W X Y Z
a b c d e f g h i g k l m n o p k r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Manslava 24pt

A B C D E F G H I G K L M N O P K R S T U V W X Y Z
a b c d e f g h i g k l m n o p k r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Little Pea 24pt

A B C D E F G H I G K L M N O P K R S T U V W X Y Z
a b c d e f g h i g k l m n o p k r s t u v w x y z
1 2 3 4 5 6 7 8 9 0

**TWO WORLDS
ONE ME**

Type Studies

Body Graphic Novel

ANIME ACE 3

ITALIC	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
REGULAR	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
BOLD	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
BOLD ITALIC	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG



WILDWORDS

REGULAR	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
---------	--



RIPSNORT BB

ITALIC	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
REGULAR	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

TAP
TAP
TAP

Type Studies

Body Graphic Novel

Restless SOUL BB

Italic *The quick Brown Fox
Jumps Over The Lazy Dog*

Regular *The quick Brown Fox
Jumps Over The Lazy Dog*

BOLD *The quick Brown Fox
Jumps Over The Lazy Dog*

BOLD Italic *The quick Brown Fox
Jumps Over The Lazy Dog*



fidget
fidget
fidget

Avenir Black
ANIME ACE 3BB
Avenir Light

HEADING 20pt
SUB HEADING 13pt

My thesis project is a 30-35 page graphic novel for ten to thirteen-year-olds that tells the story of a boy's struggle with his identity as a Mexican-American youth. The goal of this project is to positively explore the topic of cultural identity in second-generation youth, showing that it is okay to embrace the multiple cultures that form an individual's identity. While I do not expect the graphic novel to immediately solve a person's conflicted feelings on the matter, I do hope it provides an open discussion on the subject and leads to a more positive outlook about handling two different cultures.

Type Studies

Final Type Study

ANIME ACE 3

ITALIC	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
REGULAR	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
BOLD	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
BOLD ITALIC	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG



Restless Soul BB

Italic	The quick Brown Fox Jumps Over The Lazy Dog
Regular	The quick Brown Fox Jumps Over The Lazy Dog
BOLD	The quick Brown Fox Jumps Over The Lazy Dog
BOLD Italic	The quick Brown Fox Jumps Over The Lazy Dog



fidget
fidget
fidget

RIPSNORT BB

ITALIC	THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
TAP	TAP TAP

Final Type Study

Avenir Black Bold

ANIME ACE 3

Avenir Light

HEADING 30pt

SUB HEADING 13PT

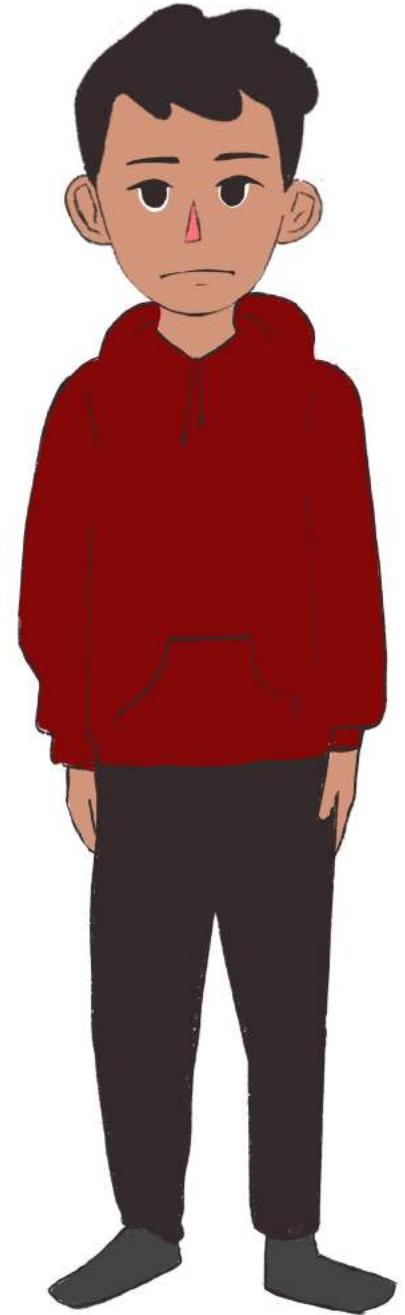
My thesis project is a 50 page graphic novel for ten to thirteen-year-olds that tells the story of a boy's struggle with his identity as a Mexican-American youth. The goal of this project is to positively explore the topic of cultural identity in second-generation youth, showing that it is okay to embrace the multiple cultures that form an individual's identity. While I do not expect the graphic novel to immediately solve a person's conflicted feelings on the matter, I do hope it provides an open discussion on the subject and leads to a more positive outlook about handling two different cultures.

CHARACTER DESIGN

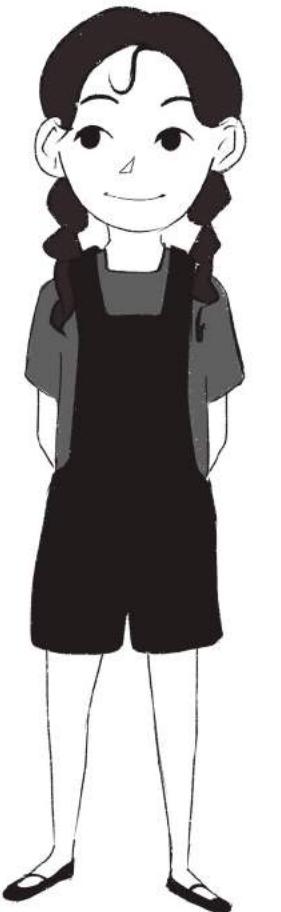
Mateo

Main Character • Version 1



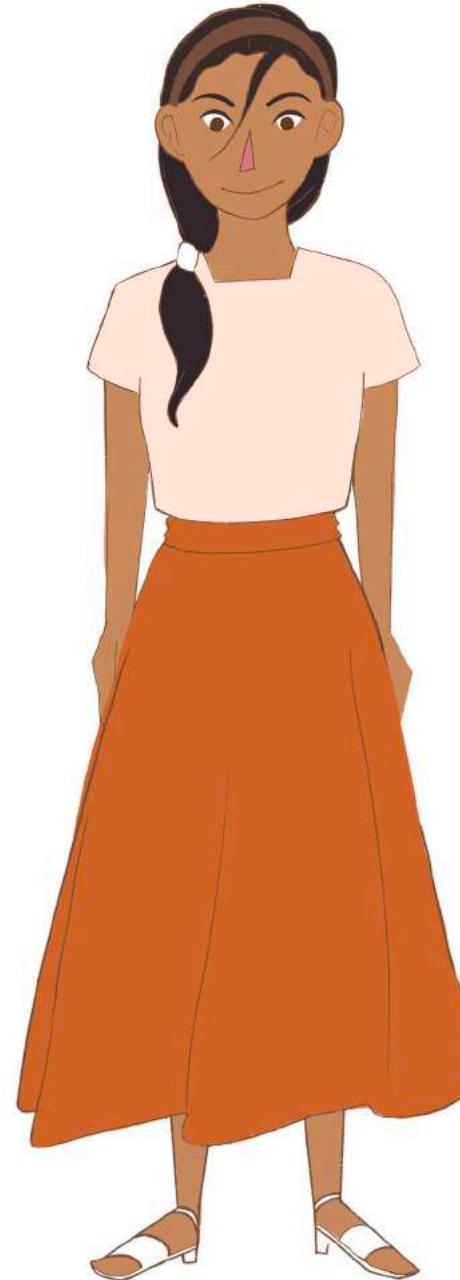
Final Version

Emelda

Mateo's Sister

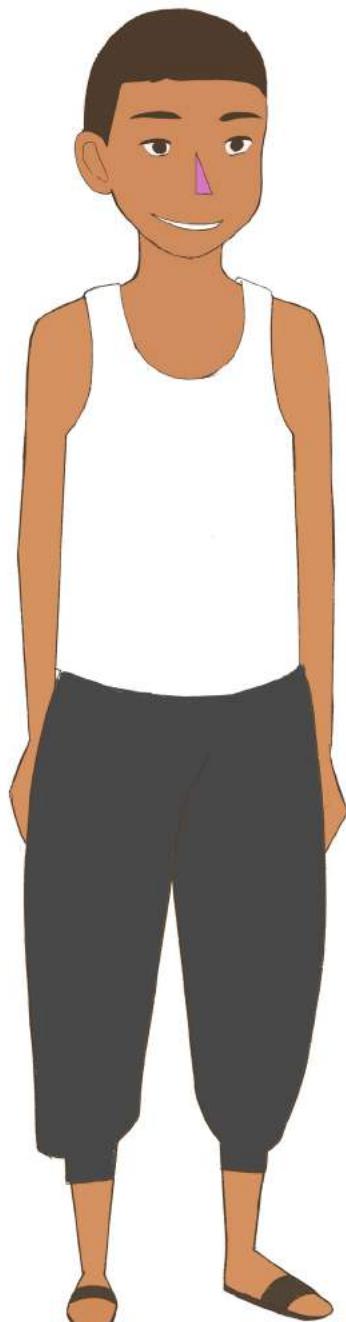
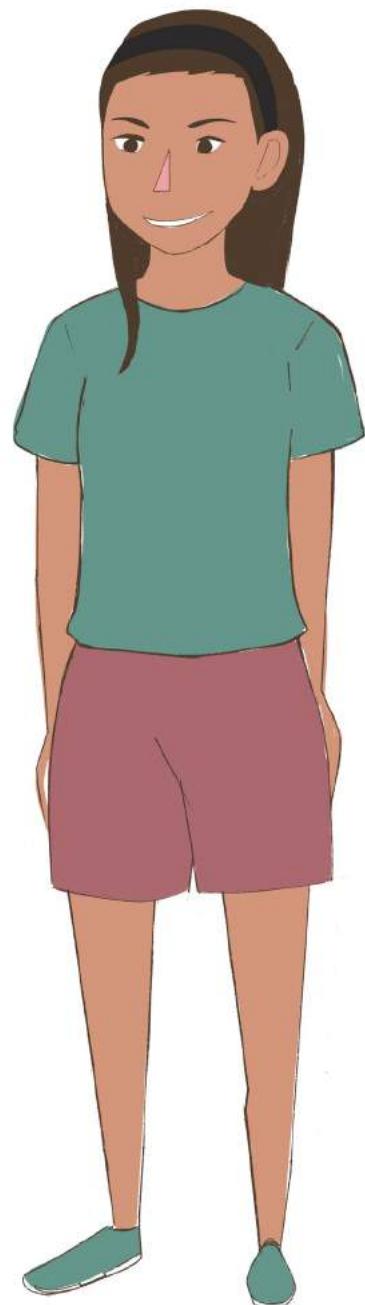
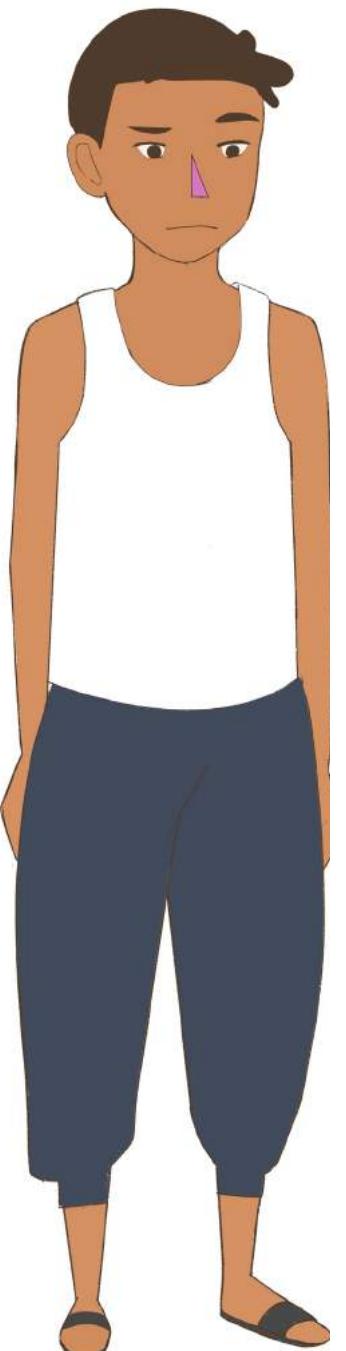
Victor & Gloria

Mateo's Parents



Angel, Yolanda, & Andres

Mateo's Cousins in Mexico



Jenny, Abuela Lola, & Abuelo

Mateo's Aunt & Grandparents in Mexico



Raphael, Sung-Hee, & George

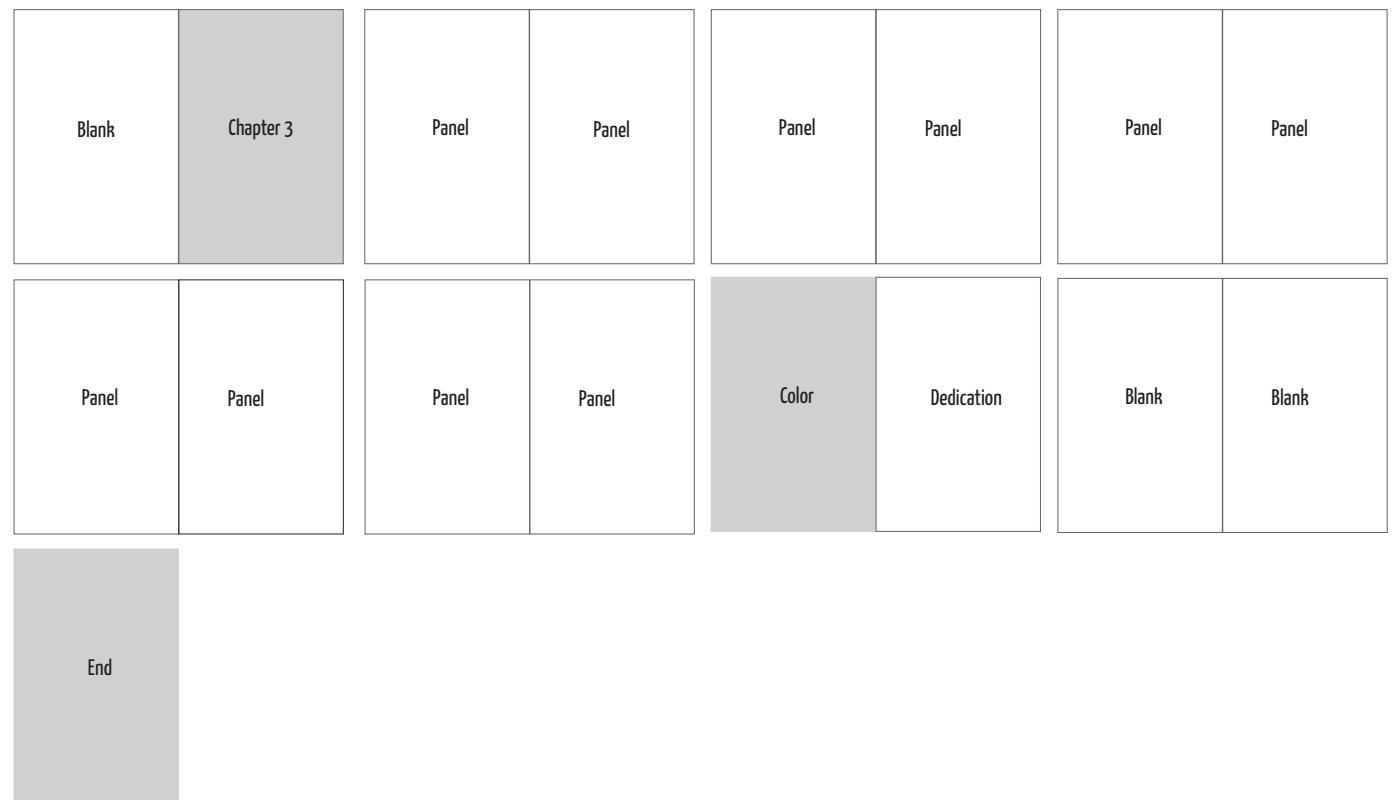
Mateo's School Classmates



GRAPHIC NOVEL

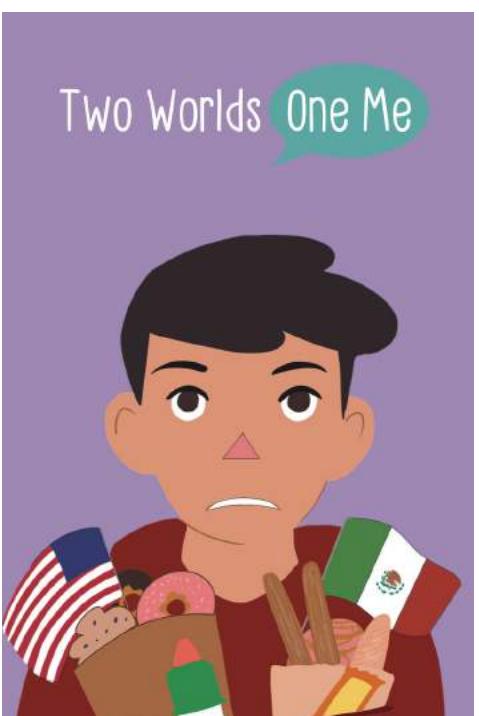
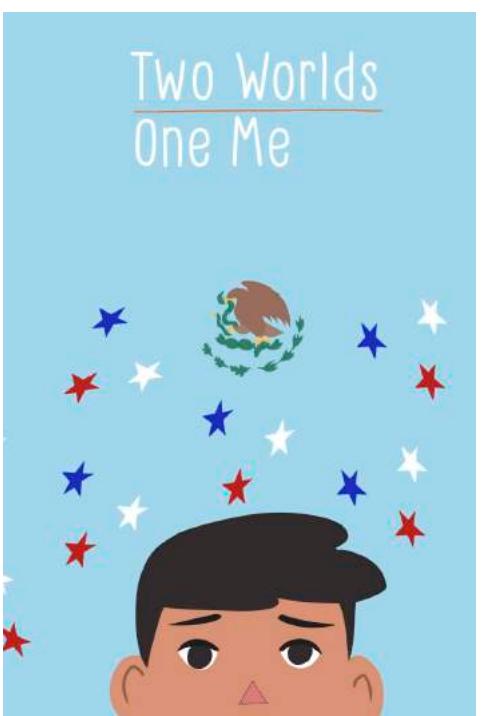
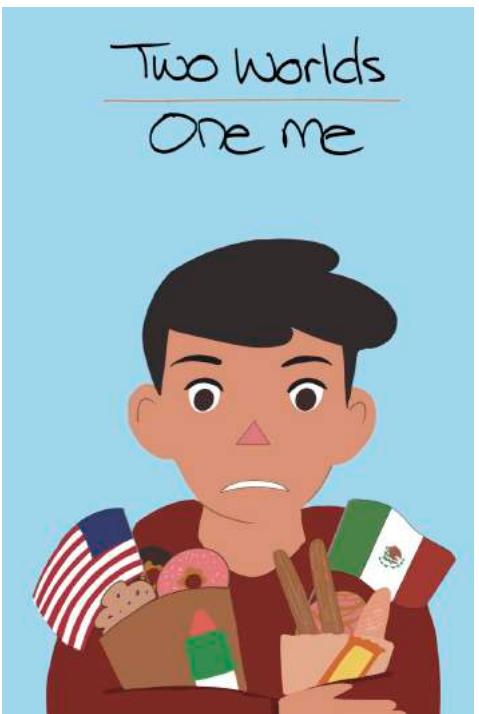
Book Layout





Book Cover

Version 1



Book Cover

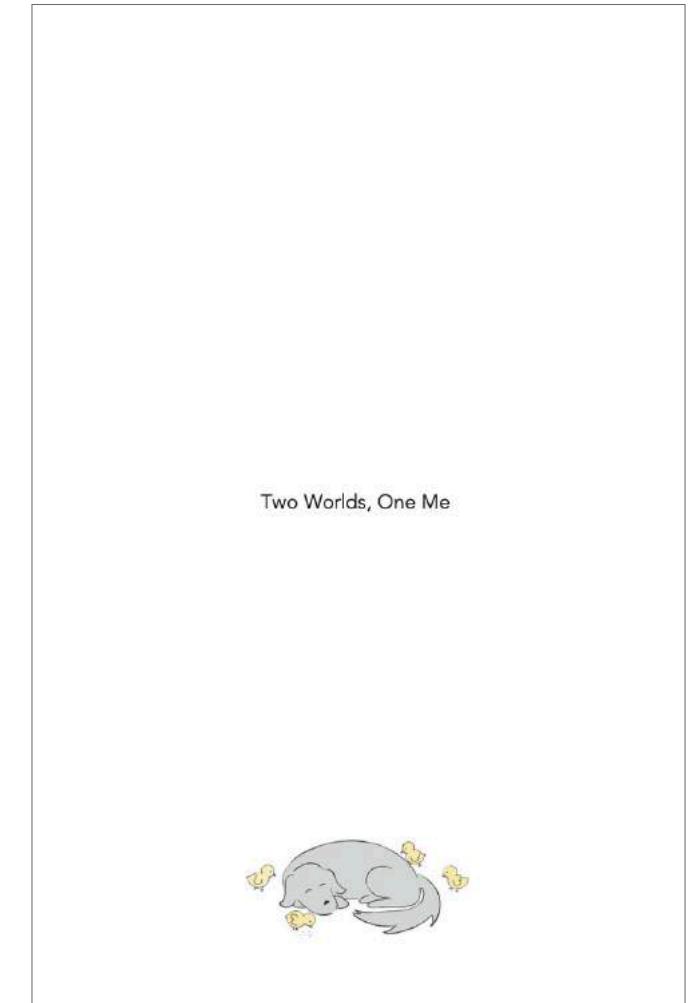
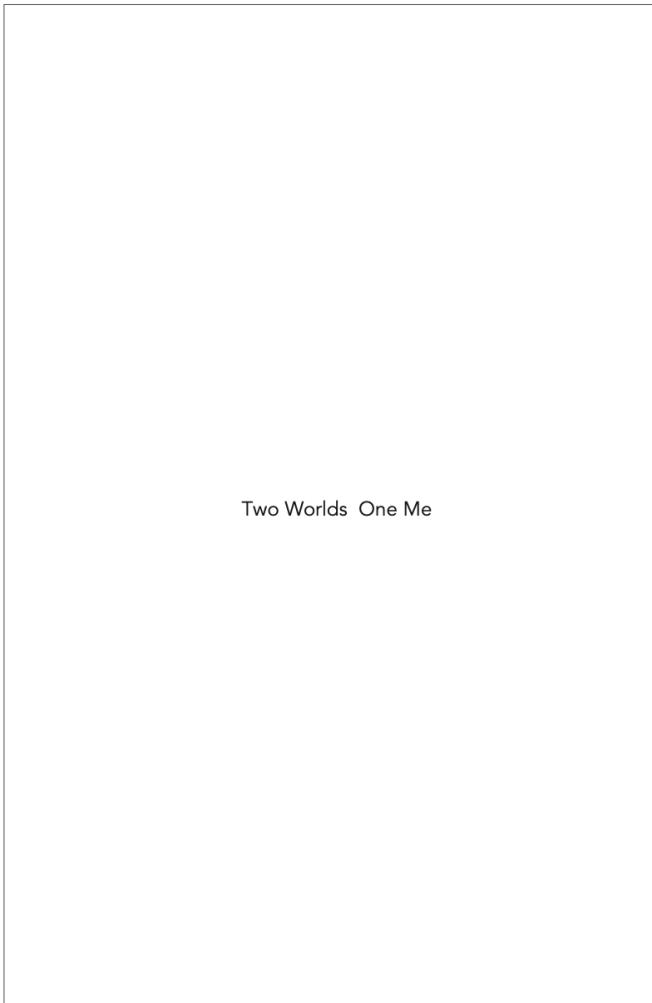
Final



Half-Tite Page

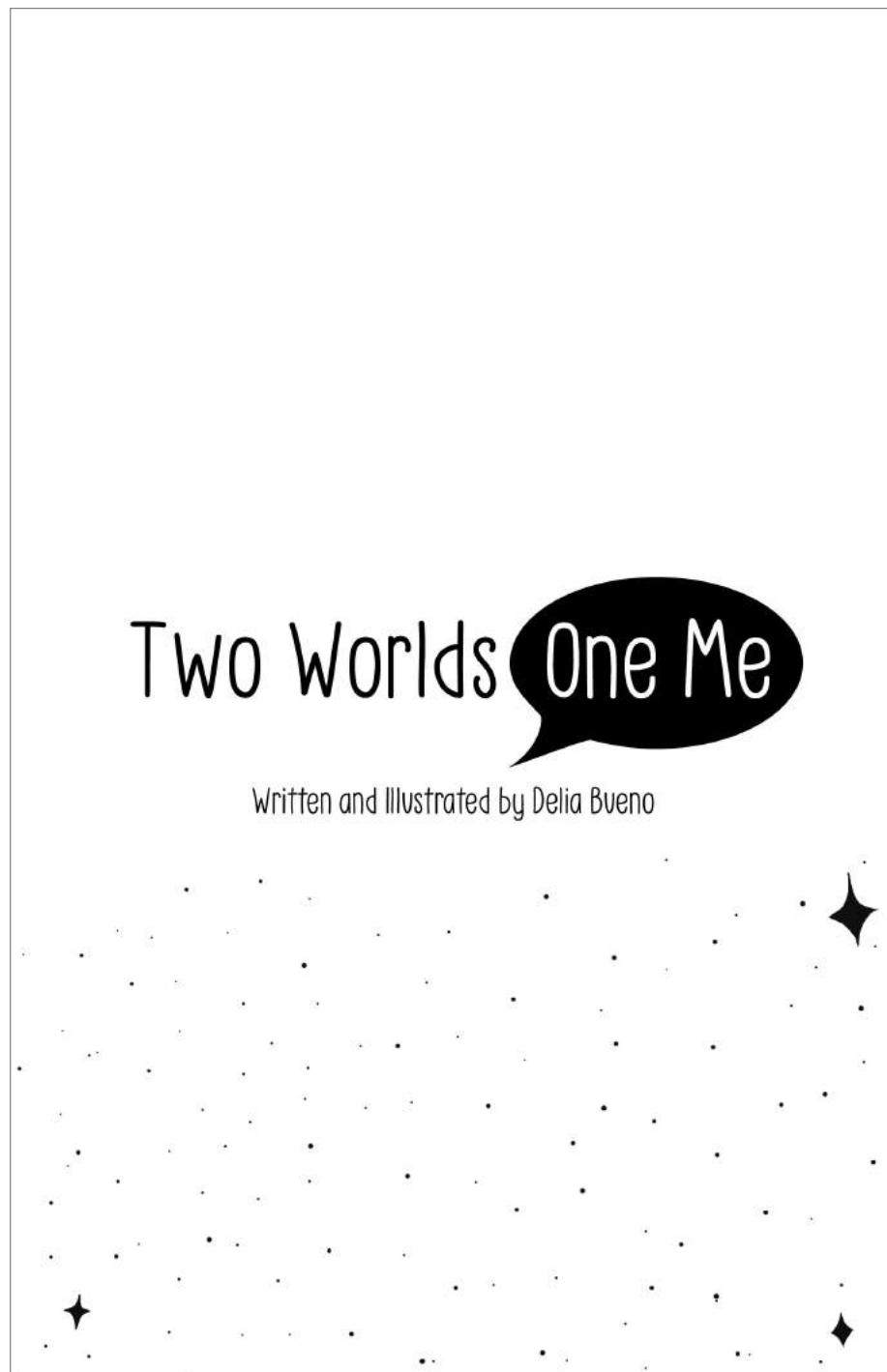
Version 1

Final



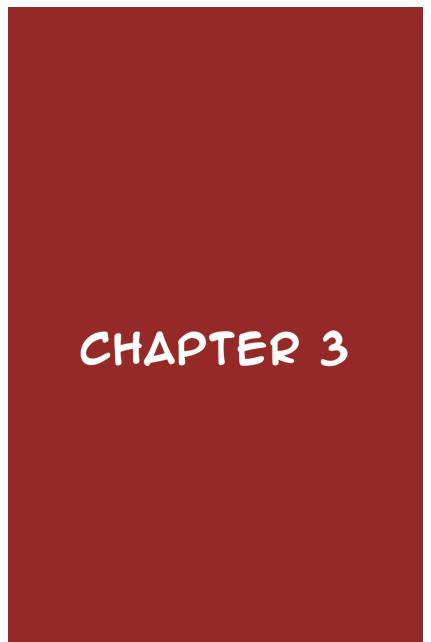
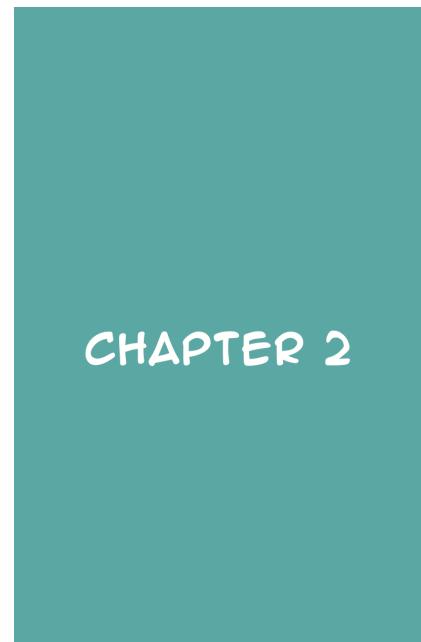
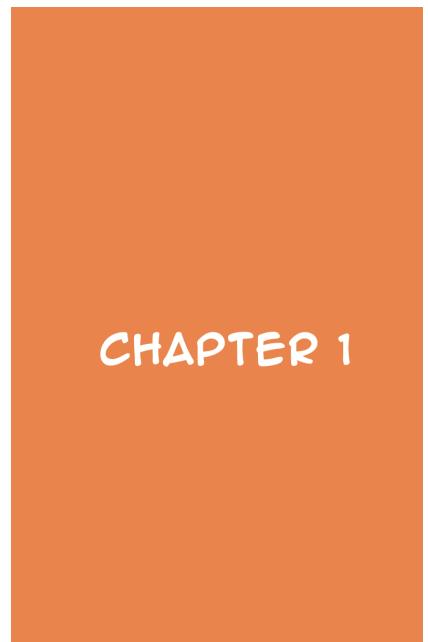
Title Page

Final



Chapter Page

Version 1



Final Version



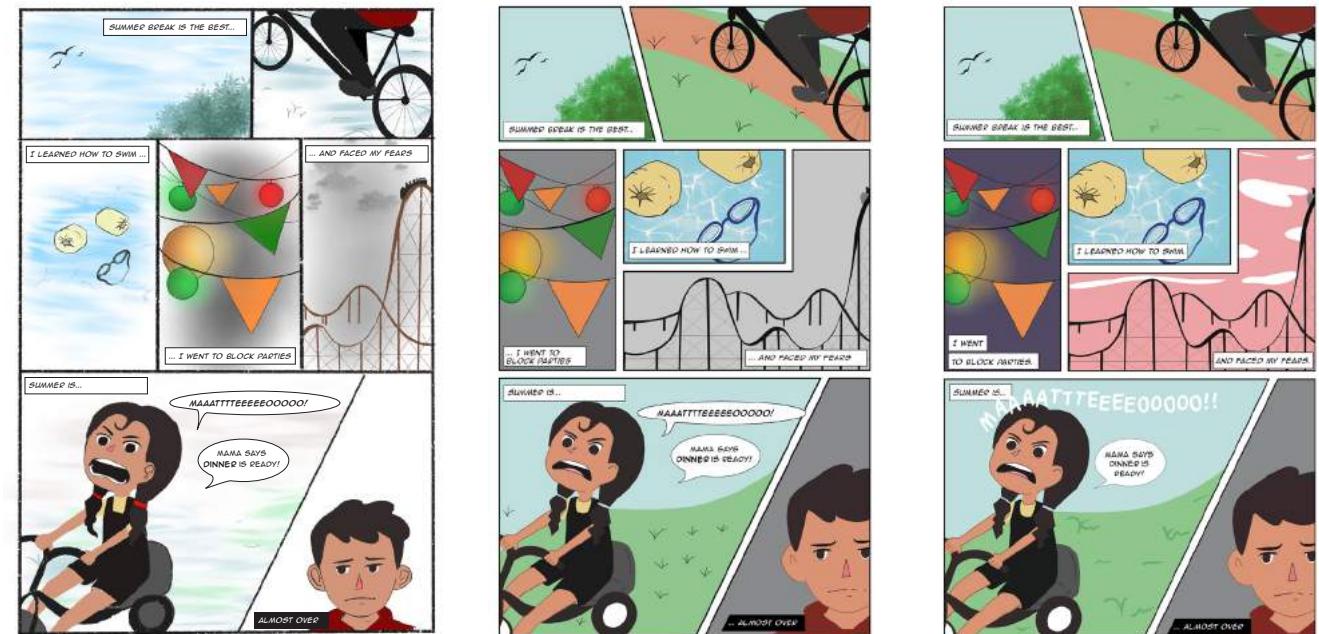
thumbnails

Sketches



Color & Text Revisions

Page 1



Page 2



Color & Text Revisions

Page 3



Page 10



Page 6



Page 17



Color & Text Revisions

Final Pages

Chapter 1

Page 10



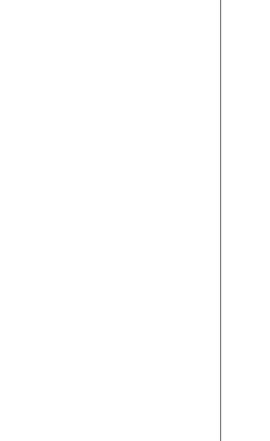
Page 17



Chapter 2



Chapter 3



Dedication Page

Final



Back Cover

Final



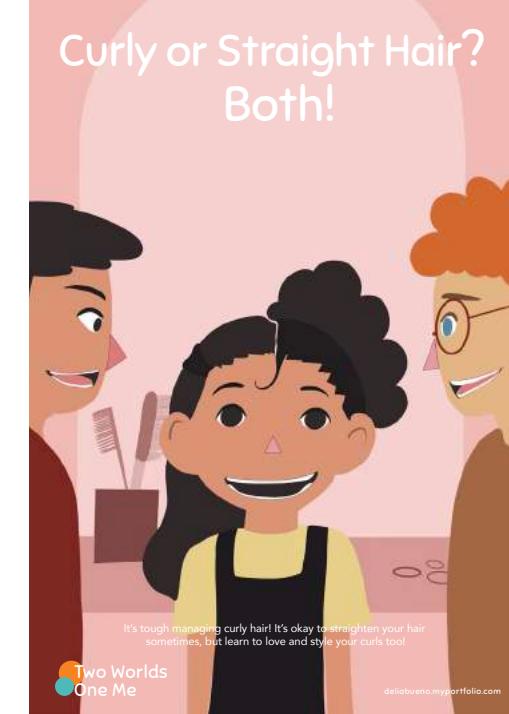
PROJECT ELEMENTS

Poster

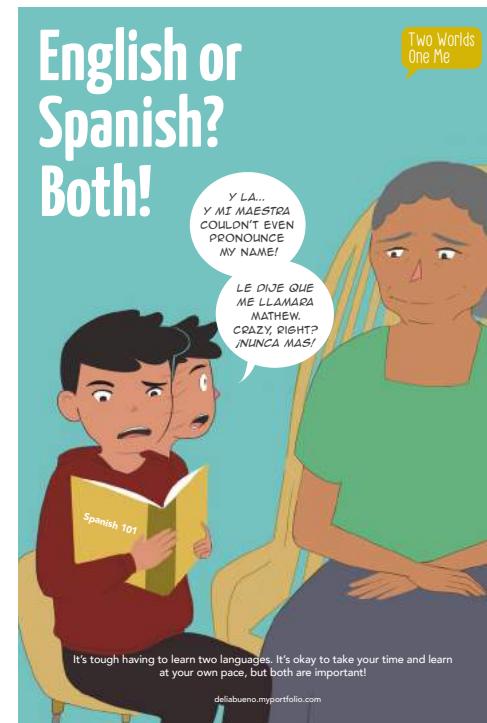
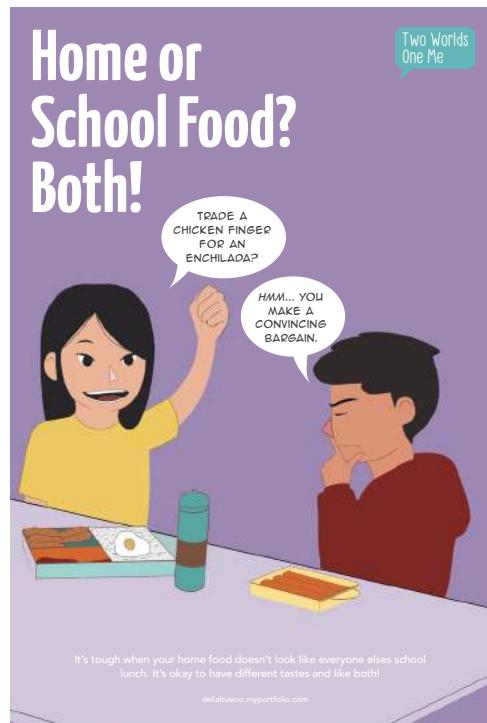
Version 1



Version 2

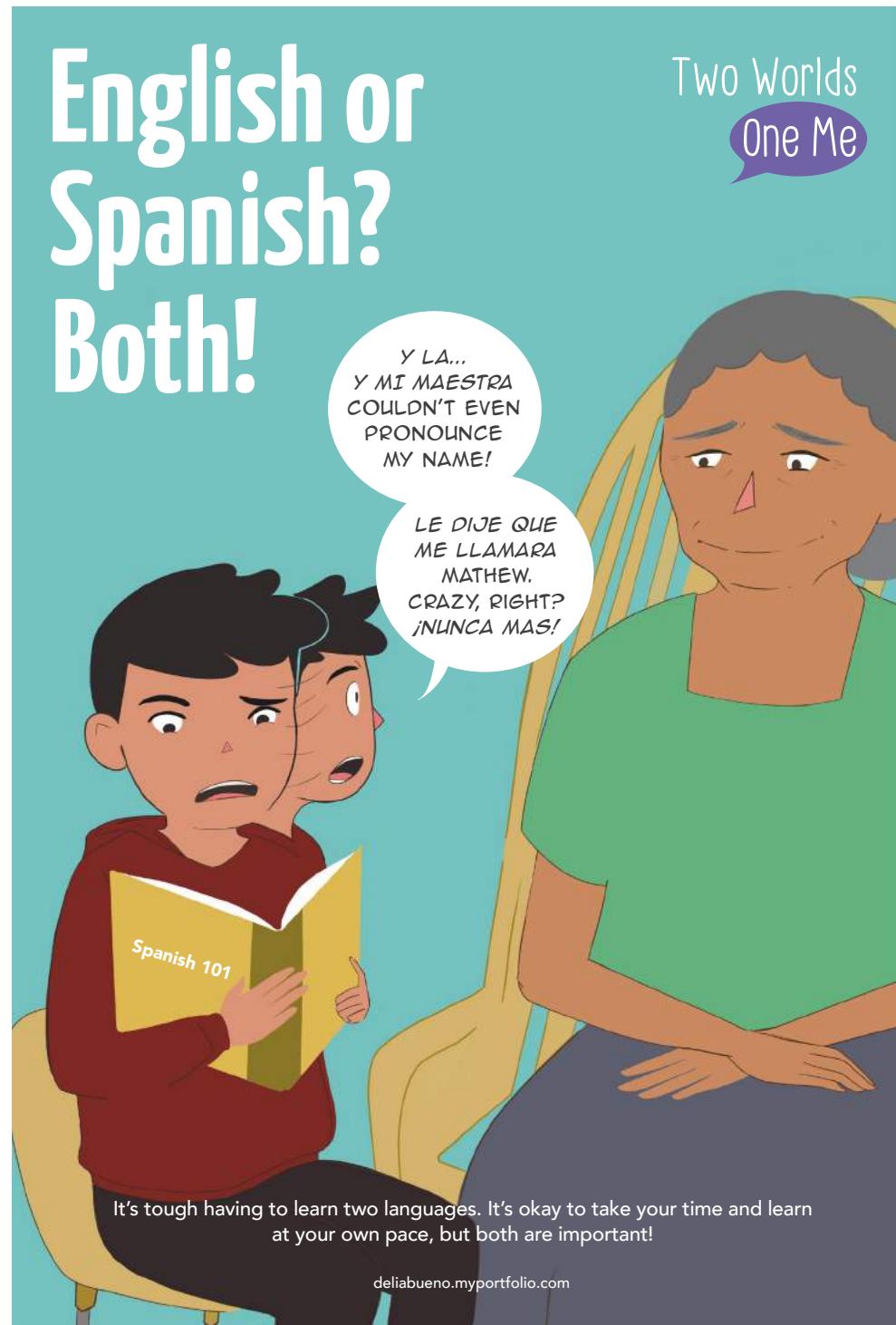


Version 3

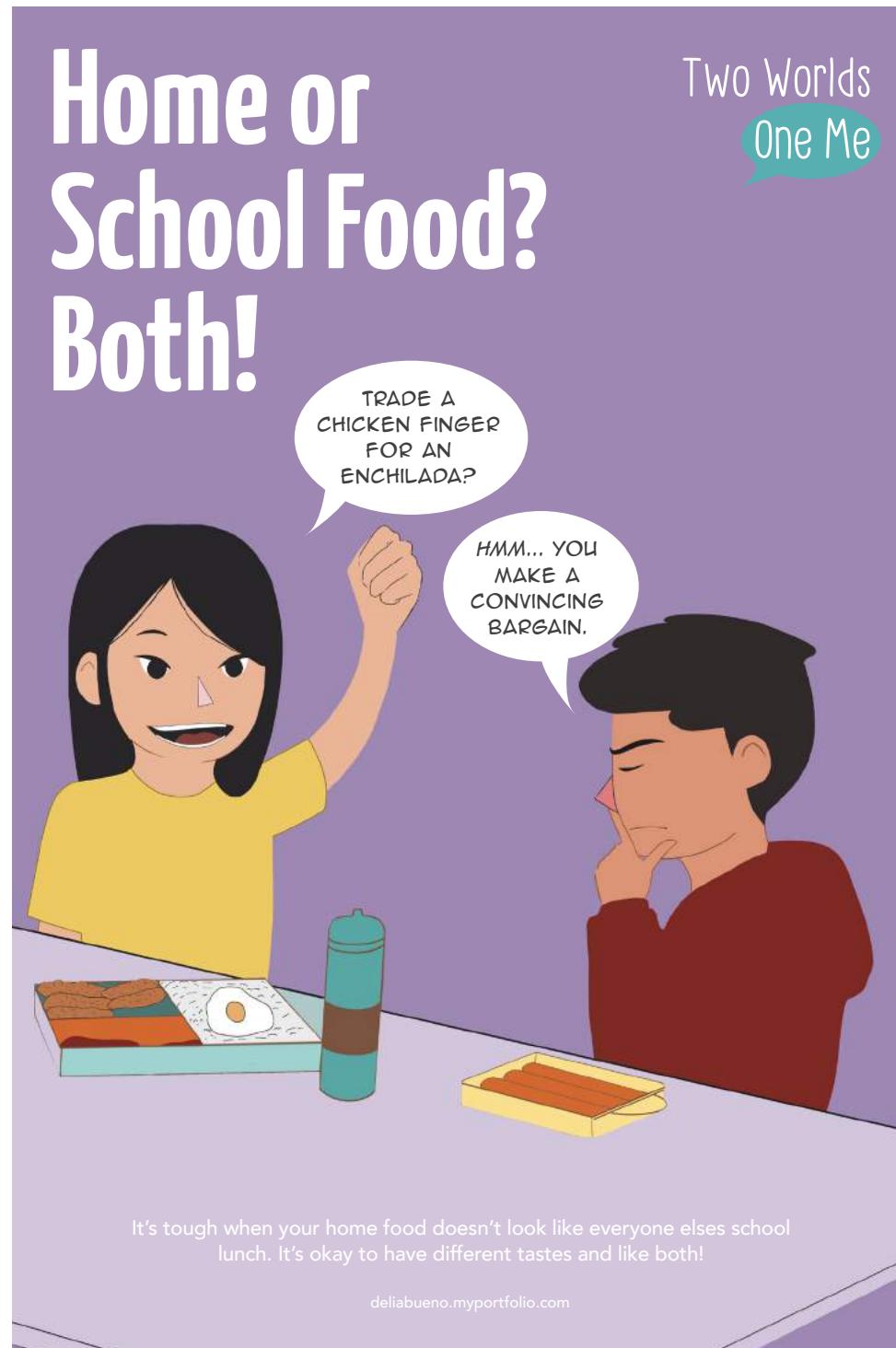


Poster

Final



Final

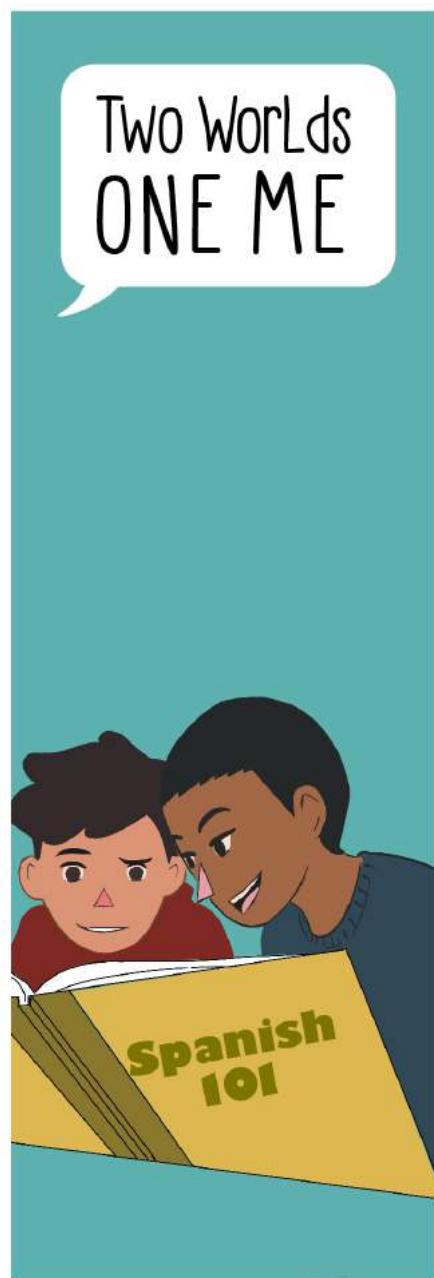


Final



Bookmark

Version 1



Version 2



Bookmarks

Final Front



Bookmarks

Final Back

Let's Learn Together!

ENGLISH SPANISH

Welcome	Beinvenidos
wel-km	biem-be ni-dos
Hello	Hola
heh-low	oh-la
Book	Libro
buk	li-bro
Read	Leer
reed	leh-eahr
Food	Comida
food	koh-mee-dah
Goodbye	Adios
gud-bai	aa-dyohs
Please	Por Favor
pleez	pohr-fah-bohr
Thank You	Gracias
thahng-kyu	grah-syahs

What is it?

Mateo and Sung-Hee's Favorite Food!

Mateo **ENCHILADA**

Enchilada is a corn tortilla rolled around a filling and covered with a savory sauce. Enchiladas can be filled with various ingredients, including meats, cheese, beans, potatoes, vegetables or a mix. Sauces can also be used to cover enchiladas, including chili-based sauces, such as salsa roja, various moles, or cheese-based sauces, such as chile con queso.

Sung-Hee **KIMCHI**

Kimchi is a traditional side dish of salted and fermented vegetables, such as napa cabbage and Korean radish, made with a widely varying selection of seasonings including gochugaru (chili powder), spring onions, garlic, ginger, and jeotgal (salted seafood). It is also used in a variety of soups.

Hair Types!



CURLY



WAVY



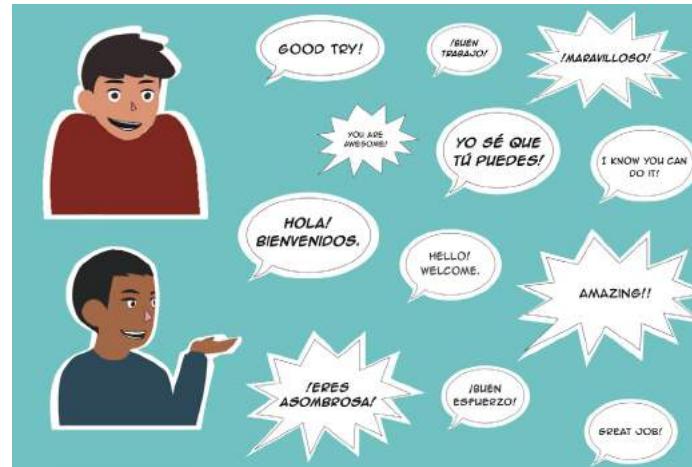
STRAIGHT

Sticker Sheets

Version 1



Version 2



Final



Final



Final



Storyboard

Version 1



Final Storyboard



MOCKUP

Mockup String Bag



Character Pens



Logo Pens



Post-It Notes



Bookmarks



Lunch Box



PLANNING

Water Bottle



Budget

PROJECT	QTY	PRICE	SPECS
Graphic Novel	2	\$98.59	5.5 x 8.5 inch, 50 pages
Bookmarks 3 Designs	15	\$24.00	2 x 6 inch, double-sided
Sticker Sheets 3 Designs	6	\$27.00	4 x 6 inch, die-cut
Posters 3 Designs	-	-	22 x 36

PROJECT	QTY	PRICE	SPECS
Graphic Novel	2	\$98.59	5.5 x 8.5 inch, 50 pages
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Sticker Sheets 3 Designs	6	\$27.00	4 x 6 inch, die-cut
Posters 3 Designs	-	-	22 x 36

EXTRAS

Canon Ink	-	\$26.00	1 bottle of PGBK, Cyan, Magenta, Yellow
City College Mailing	1	\$6.00	-
\$181.59 Total			

Visual Schedule

1 SEP 3	2 SEP 10	3 SEP 17	4 SEP 24	5 OCT 1

6 OCT 8	7 OCT 15	8 OCT 22	9 OCT 29	10 NOV 4

11 NOV 11	12 NOV 18	13 NOV 25	14 DEC 3	15 DEC 10

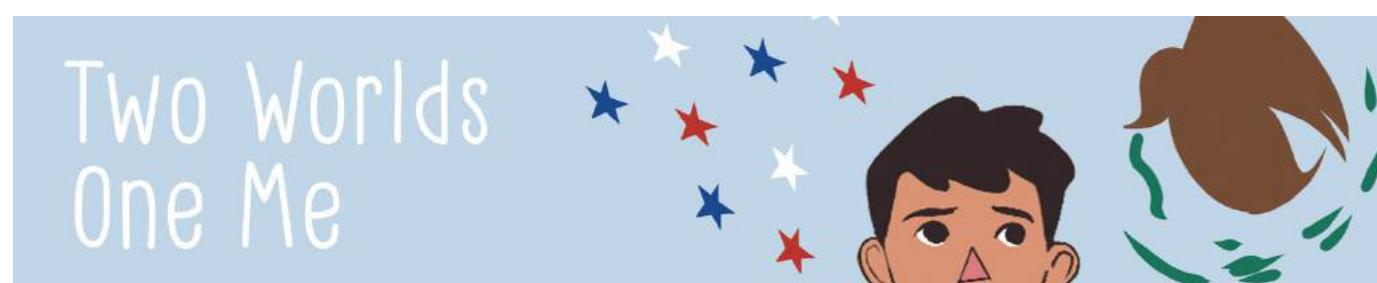
Thesis Elements

Graphic Novel 2 Copies	2	5.5 x 8.5", 54 pages
Bookmarks 3 Designs	15	2 x 6", double-sided
Sticker Sheets 3 Designs	20	4 x 6", die-cut
Posters 3 Designs	3	22 x 36"
Process Book	1	8 $\frac{1}{4}$ x11 $\frac{3}{4}$ "
Pencils 6 Designs	-	-
String Bag 3 Designs	-	-
Post-It Notes 3 Designs	-	-
Lunch Box	-	-
Water Bottle 3 Designs	-	-

INSTALLATION

Web Banner

Version 1



Final



Installation

Delia Bueno
Two Worlds, One Me



Abstract: Two Worlds, One Me is a 40-PAGE graphic novel that explores the topic of cultural identity in second-generation youth. The graphic novel follows the journey of a young boy, named Mateo, who struggles to balance the clashing values of his family's culture in Mexico, against his American culture in Sunset Park, Brooklyn. The project geared toward second-generation children, ages 10 to 13 to embrace their multicultural roots. Inspiration for the story comes from my own experience as a Mexican-American trying to navigate two strong cultures and only having a handful of books, shows, and articles to guide me through this confusing part of my life. To promote the graphic novel and further immerse the audience in this experience, I have created bookmarks, sticker sheets, posters, backpacks, a lunchbox, and other school supplies using visual styles depicted in the graphic novel. An accompanying storyboard of the graphic novel pages shows the audience a quick overview.

Delia's Portfolio: deliabueno@myportfolio.com.



Installation

explores Mateo's journey on what it means to be Mexican-American.


Storyboard:

The 20" x 24" storyboard illustrates an overview of the graphic novel spreads. Each column is color-coded and represents the chapters in the book. This allows the viewer to view the book in its completion.


Posters:

Three 24"x36" posters encourage and promote multicultural identity. Each of the three posters takes place in the setting of a chapter while touching on identity, as found within language, food, and ethnic appearance.


Bookmarks:

Three 2" x 6" bookmarks have a front and back design and serve as a learning opportunity centered around language, food, and ethnic appearance. Like the main character, Mateo, the viewer learns about other cultures and can keep this information tucked in-between the pages of a current book they're reading.

Installation

**Sticker Sheets:**

Three 6"x4" inch sticker sheets illustrate a positive message based on the themes of each chapter. One set of stickers promote encouraging words for the viewer, and another provides the name of illustrated objects and foods in a culture. The third set includes diverse appearances and hairstyles.

**Post-It Notes:**

Speech-bubble shaped Post-It Notes enforce a graphic novel-like element.

Pens:

Two pen designs feature branding from the graphic novel. One set features the logo and the second set features the characters from the graphic novel.



force a graphic novel-like element.

features the logo and the second set features the characters from the graphic novel.

**Bags:**

An elastic bag allows for an easy way for children to carry their books, belongings, and lunch.

Lunchbox:

A lunchbox encourages children to embrace the foods they eat at school.

Water Bottle:

A matching set of metallic water bottles that complement the lunchbox and bags.