Picture - Writing the Visible World with Light & Line
We have evolved pre-tuned to vertical (90%) and horizontal (180%) space. Like an Indian Raga, our tonal center is established by the drone, by chords or simply the melodic experience of moving through 3 dimensional space in time. A drone is a continuous or incessant pitch or group of pitches which occurs. P. 278, “Music of the whole earth.” The Cochlea is the balancing organ that keeps you pre-tuned, oriented to x, y, and z space.
The Back of the Napkin

Dan Roam

Picture-Writing does not require the sophisticated skill of an artist.
You may think in pictures with stick figure language.
Duality Dance

Rod and Cone Density on Retina

Cones are concentrated in the fovea centralis. Rods are absent there but dense elsewhere.

- The human eye sees in complimentary ways; The listening eye sees patterns of relationships (rhythms) while the predator eye scans the environment, seeing one thing in detail at time. The cones of the fovea centralis play improvisational (detail) melodies of daily experience. Our peripheral vision is composed of rod density ‘receiver rhythms,’ pulsating octaves of light to the mind to perceive/visual/read visual experience.
• Theoretically, there are no lines in nature; yet, the mind constructs the abstraction of border lines as the primal discrimination. The tempo of visual experience is constructed by the notion that we read shapes as 32\textsuperscript{nd} notes while forms modeled by light ‘move’ as whole notes. Prior to perceiving any ‘thing’ we perceive motion. Romare Bearden speaks of four structural elements of picture-writing: Repetition, Tempering of volumes, Tension, and Overlapping of Planes. I would add, the persistence of motion.
Post Impression and Pixels

- George Seurat saw the same ‘Relativity’ thing as the theoretical physicists and philosophers of his time. Did he foresee the pixel langue of our time as well? What is emergent is an image language of light and line in relation to text, sound, and motion (animation).
Dramatic Light
Perspective View

What you believe or how you define ‘reality’ is relative to your point of view
Melody Lines

As with voice and text, the hidden current flowing through anyone's picture-writing is the line, the bones architecture that marks ones accent and quality of movement in the world. In Romare Bearden's book, "The Painter's Mind," he, again, defines repetition (rhythm), Tension, Tempering of Volumes, and Overlapping of planes as the fundamental structures one brings to the picture-writing style. Above, like in music, he critiques the lines' orchestrating point and counterpoint. As in any writing, find and bring your embodied rhythm to your lines and let them swing.
Comparing the above Egyptian diagram to the political Comic writer, Tom Toles, one can see there’s plenty of room for diversity of Rhetorical style. As with any form, your style is influenced by the substance of your message…or lack thereof.
THAT 1
FOR PRESIDENT
As in tonal voice, compare the different accented *lines of force* between the above two Ukiyo-e Japanese Prints. In voice and written text, we use inflexion and pitch to place emphasis, to persuade. Figurative curvilinear lines are in both harmony and tension with the drone of the rhythmic field. The lines, overlapping planes and tempered volumes move with the embodied experience of a dancer. Bringing your *dance of life* to your light and line is all that is required.
The Indian Miniature painting on the left expresses *transcendent time* with minimally tempered volumes. Melodically… in sequence, your analytical eye reads ‘across’ the picture plane. Through the pictorial device of perspective, the viewer’s viewpoint is defined ‘back and forth (depth) denial of the picture plane. We *read* the space slower…like whole notes of transient Time. Rhetorically, perspective is a very powerful tool for ‘fixing’ the viewer in space and time.
Timing the Space

• Jacob Lawrence and Romare Bearden define Mastery of ‘playing’ visual space. As storytellers...picture-writers, they both use lowly tempered volumes to keep the space moving. Yet some moments become melodically pregnant as the scanning analytical eye pauses to read the story of negro migration from the Agricultural South to the Industrial North. How do we as picture-writers, in the middle this Mass Transcendence 2008 in American Culture, argue for our competing/collective vision of the future?
Frank Ghery

Architect Frank Ghery allows himself to *scribble* mental ideas at one end of his process, while in counterpoint, he uses math-based Computer Aided Design (CAD) software to render his thoughts...imagination for construction.

- The mind thinks in pictures. It's memory, moments, and motions are recalled and rehearsed with mental pictures. I think about that bridge when Homo sapiens found the aesthetic...the utility to abstract images of the mind to talk to oneself and to others. Perhaps it's what Theoretical Physicist, James Lindesay, describes as “fussy Matter.” Maybe we're just aware of always becoming. In The Naked Brain by Richard Restak, he states that the STS, (the superior temporal sulcus) serves as the meeting point for two separate visual streams starting at the occipital (visual) cortex. The top stream (where) is concerned with motion. The bottom stream (what) enables us to recognize what we're seeing at any given moment.
Serial Frame Picture-writing

The Storyboard Process

- Read Script
- Meet with Director
- Research
- Thumbnails
- Roughs
- Final Storyboard

Figure 4-11

Extended frame that showcases
Body Language