# NNELS-Zilla: A Monstrous Guide to Creating Described Comic Book

Written by some NNELVES

Illustrated by your brain

# Cover Page

Across the top of the page, the title appears in blue, thick calligraphic lettering. The issue number and price are in small black, printed letters just under the title.

NNELS-Zilla: A Monstrous Guide to Creating Described Comic Book

Volume 1, Issue 1

Free

In the bottom left corner is the small publisher’s logo with the name in bold capitals over the silhouette of a bell-toed jester’s shoe.

Mar-NNELS (bad Marvel pun) Comics

## Cover Illustration

An enormous lizard sits at a long wooden table in the middle of an old-fashioned library. There are three sets of bookshelves on each side of the table, and the leather-bound books are mostly shades of brown, green, and red. Behind the lizard, there is a large window with an arched top. The window has heavy, red velvet curtains that are drawn open, and bright white light fills the window. In front of it there is a large, bound book on a carved wooden stand.

The bear-sized lizard is leaning over a slim green laptop. A thin, squarish pair of black plastic glasses sits on the end of his snout, and he has an orange wooden pencil gripped in his sharp teeth. The light from the computer shines into his face and is reflected in the glasses.

To the right of the computer, there is a small printer with a standing output tray. There are dozens of sheets of paper on the tray, spilling over the top. The wording is illegible on these, but one, which has spilled over from the tray, falls down the edge of the table and faces out. It reads:

March 5th, 2018  
Read my Story  
Or Don't.  
I'm a Giant Lizard, I don't need you.

# About this digital book

This digital talking book has been produced for the National Network for Equitable Library Service, NNELS, in...

This digital book allows you to navigate directly to the headings within it. You can access these headings by using the navigation controls on your playback device.

If you are using DAISY playback software on your computer, you can also search the contents of this book. There are 2 levels of headings and page navigation in this DAISY book. Level 1 indicates top level, section and page headings. Level 2 indicates panel headings.

# Producer’s Note

This book is structured differently from other NNELS books. The editors have tried to describe this comic book to recreate the comic experience. Attention has been paid to the structure and layout of each page and panel in how it relates to the story being told. Instead of having chapter and section headings the comic is broken down into page headings and panel headings. We have also included a description of the cover image, since it is part of the storytelling of a comic book.

We create these readers for you to enjoy, so we encourage you to share with us and feedback of comments you have about this reader so we can improve.

## About this Comic Book

This comic book was written as descriptive guide to the aid in the practice of comic book description.

# Producer’s Notes

## **Page and Panel Descriptions**

At the beginning of each page, we provide a description of the layout of the rows and panels that make up the page. When appropriate, we also provide a brief description of the page in general, including information about setting and time of day.

### **Panels & Rows**

Pages are made up of a number of panels laid out in a number of rows. There is one exception to this: when a page is labeled a "Splash Page", this means that it has a single panel that takes up the whole page.

Common panel types & row configuration:

* Horizontal panels: a panel with a landscape orientation (wider than it is tall). Usually two to a row.
* Wide panel: a single panel that spans the width of the page and makes up a row by itself.
* Vertical panels: a panel with a portrait orientation (taller than it is wide). Usually 3 to a row.
* Narrow panel: a vertical panel that is narrower than usual. Usually 4 to a row.
* Tall panel: a larger vertical panel that spans more than one row. Usually spans two rows, and there will be other panels in the rows, beside the tall panel.
* Square panel: a panel of equal height and width. Usually two or three to a row.

Other combinations exist – for example, a row may have two vertical panels on either side of a square panel – the full layout of the page and its rows and panels will always be provided.

In general, larger panels (like wide and tall panels) will be indicative of a longer length of time, and smaller panels are indicative of shorter lengths of time.

Rows on a page may be of equal or differing heights; this too will be provided in the page description.

### **Borderless and Bleeding panels**

Unless otherwise noted, most panels will be set in a rectangular frame. Scenes in borderless panels will "bleed", sometimes to the edge of the page, sometimes behind the other panels on the page. When panels are borderless, this will be noted.

### **Splash Pages**

A splash page has an image that takes up the entire page. Sometimes, there will be also insert panels on top of the main image, but often it is simply a single full page image.

### **Frame**

The frame is the border around the panel. It is not described unless it is part of the story of the panel. Sometimes the frame can be an image.

### **Insert Panel**

These are panels that float over a borderless panel or splash page.

### **Gutter**

The space between panels. Every page has gutter space, except for splash pages. This is only described if there is something in the gutter, or if something overlaps the gutter.

## **Point of View/Angles**

* Very/Extreme Wide View: Characters, if present, will usually be quite small in comparison to their surroundings. Examples include: a whole field or an eight-lane highway leading into a city.
* Wide View: characters can usually be seen in full figure, panel includes more such as the exterior of a building, a cityscape or forest.
* Mid View: Generally character focused, minimal detail to background. Character generally seen from the waist or chest up.
* Close Up: Generally, character see in close-up view, from the shoulders up.

## **Speech Bubbles and Text**

### **Speech Bubble**

A balloon that comes from mouth of character.  What is written within the bubble is what the character is saying or thinking. Speech bubbles are only described if it is important to the narrative or to the composition of the panel. Most speech bubbles are standard oval shapes with a tail that points to the characters mouth.  They generally appear in the panel in order of who is speaking in the conversation.

Speech bubbles are described when;

* a speech bubble overlaps the gutter into the next panel.
* the speech bubble comes from out of frame from a character not in the panel (i.e., its tail points leads off panel).
* When it highlights important aspect of story, and its placement is a stylistic choice by the author or illustrator. Example: if a character is interrupting or talking over another character, their bubble may cover the other character

### Bubble & Text Types

There are few different kinds of bubbles that indicate different kinds of speech. The common ones are:

* Scream Bubbles (aka Burst Balloons, Shout Bubbles): These bubbles have a jagged outline, and usually indicate that the character is screaming. When there is a scream balloon, we will say that the character screams.
* Emphasis bubbles (aka Double Outline Bubbles): These bubbles have a bold outline, and may be used to enclose a variety of different speech types. We will use a descriptor that best describes how the character is speaking; it may enclose a shout, or if a character snaps at someone, etc.
* Whisper Bubbles & Whispered Text: Whispering and muttering may be indicated in a number of ways, including being enclosed in a bubble that uses a dashed outline, or by using text that is smaller than usual. When whispered text appears, we will say that the character whispers.
* Thought Bubbles: These bubbles usually have a rounded, cloud like outline, and smaller bubbles for the directional tail. When these are used, we will say that the character thinks.

### **Sound Effects**

This are words that appear outside of speech bubbles and captions and are used to describe a sound. Common examples are the sound of someone falling, or being hit. These words are often in a different and larger font than other text. Some examples include:

* **CLANGG!**
* **REEARHUH!**
* **BLAM!**

## **Visual Effects**

### **Motion Lines**

The abstract lines that appear by a person or object to indicate movement are motion lines. Usually, the are used to indicate movements such as shaking or speed.

### **Impact Explosion/Starburst**

These are visuals effects that that are commonly drawn in the background as a starburst or concentrated explosion of line. Impact explosions are used in cartooning to show impact, whereas starbursts are usually used to show quick movement.

### **Graphic Weight/Graphic Detail**

A term that describes the way some images draw are drawn with more detail than others to create focus using color and shading in various ways including:

* The use of light and dark shades; dark-toned images or high-contrast images that stand out more than light or low-contrast images do
* A pattern or repeated series of marks
* Colors that are more brilliant or deeper than others on the page

# Page One

Six panels in three rows. Each row has two square panels.

Interior of a house. It is day.

### Panel 1

Square panel.

Wide view angled slightly down into a living room from behind a couch. A woman sits on the couch, looking straight ahead toward the large flat-screen television at the opposite end of the room. On the screen, a newscaster sits behind a desk.

From behind the couch, the woman is visible from the shoulders up. Her legs are before her, stretched out onto a glass-topped coffee table, crossed at the ankle. Her toenails are painted bright green, and a steaming coffee cups rests by her feet. She has an olive skin tone, and curly black hair tied up in a ponytail.

To the left of the panel, there is an open window with white curtains. To the right, there is a wall with framed portraits with the edge of a door-frame just visible, the rest of the door is out of frame.

The newscaster on the TV screen is a black woman. She wears a red blazer, white collared shirt and has short, dark hair. Her mouth opens as she says, “Our top story today concerns a group of people who call themselves the NNELVES.” Her words are enclosed by a broadcast bubble.

### Panel 2

Square panel.

Same view.

A medium-sized white cat creeps along the top of the couch’s backrest.

It takes a step forward, toward the woman. Her right arm raises up before her face, bent at the elbow, and the coffee cup is no longer on the table.

The newscaster continues, “This group has been generating a lot of positivity and good-will, and sources have indicated that this has been spreading into the farthest reaches of Canada.”

### Panel 3

Square panel.

Same view

From off-panel, someone yells “JASMIN!!”

The word is enclosed by a jagged scream balloon with the tail leading to the right of the panel near the doorframe.

The cat is beside Jasmine’s head. It hovers two feet into the air, all of its muscles tensed with an arched back and fur puffed up and out.

Jasmin’s hands fly up and back, indicated by motion lines. Her fingers are splayed, and her coffee mug flies up and into the air; the coffee splashes out of the mug, and a few drops fall onto the cat.

The television screen, partially obscured by Jasmin’s hands, now shows a split-screen. The newscaster is on the left, and a white female with dark hair is on the right. She wears black, cat-eye shaped glasses, a pink cotton shirt, and a black cardigan. She has a relaxed smile on her face.

The newscaster continues, “Here to tell us more is Leah Brochu, who says she has infiltrated the organization, and thinks that everyone should be paying a little bit more attention to these NNELVES.”

### Panel 4

Square panel.

Wide view into kitchen, angled over Jasmin’s shoulder at a young man standing in the kitchen; they are both visible in full figure.

To the left of the panel, the young man stands by a refrigerator. Jasmin leans on the doorframe in the right foreground, seen from behind. The cat stands by Jasmin’s feet, as it stares into the kitchen.

The fridge is stainless steel, and the kitchen floor is checkered with black and white tiles. The countertop beside the fridge is dark and marbled, and a stainless steel sink is set into it. Above the sink, there is a window with white gauzy curtains.

Jasmin crosses her arms in front of her. The man is wearing jeans, a blue button-up shirt with a light green tie, and black running shoes. He is in his thirties, white, and has white-blond hair cut into a buzz-cut. His eyes are grey and his clean-shaven face has a strong, square, jaw. He looks down at a smart-phone he holds in one hand, with his other hand on his hip.

“You bellowed?” asks Jasmin.

### Panel 5

Square panel.

Same view.

The man narrows his eyes and furrows his brow. He holds the cell phone out in front of him and adamantly points at the screen, as indicated by motion lines.

He responds sharply, “Look at this. LOOK AT THIS!”

### Panel 6

Square panel.

Pull in to a close up view angled down at the phone screen, from over Jasmin and the man’s shoulders. Jasmin stands beside the man. Their shoulders frame the panel, most of their bodies are out of frame.

The phone screen displays a notification on a Facebook app. The top of the screen is a blue bar with small white icons, below this bar is a menu with a white background divided by thin black lines. The top item on the menu features a round profile picture at the left, beside it black text reads “You have a new friend request from: NNELS Zilla.” The profile picture is the head of a giant lizard. It is green and scaly, wears oversized black sunglasses with round frames, and is baring all its sharp teeth in a huge grin.

Jasmin gasps and whispers: “He’s back.”

“Jack, do you know what this means?” She continues, at a regular volume.

# Page Two

Nine panels in three rows. Row one has four narrow panels, row two has one wide panel, and row three has four narrow panels.

Rows one and three show what is happening on the television, while the middle row shows Jasmin and Jack in the kitchen.

### Panel 1

Narrow panel.

Close-up of Leah Brochu, visible from the shoulders up. She looks straight forward. A text caption bar appears across the bottom of the frame, indicating that this is a the television screen, with an illegible scrolling news ticker below. The caption states Leah’s full name above smaller text that reads; “Senior Editor/Researcher for NNELS.”

A rectangular broadcast bubble encloses Leah’s words as she smiles: “Thank you so much for having me on today, Ms. Caster. I’m excited to share this news with the world.”

### Panel 2

Narrow panel.

Close-up of Ms. Caster visible from the shoulders up. She looks straight forward as her eyes narrow slightly, she has a serious look on her face.

“It is our pleasure.” she replies. “Tell us, what is this secret project you have been working on?”

### Panel 3

Narrow panel.

Close-up of Leah. One eyebrow is comically raised, and her lips are drawn into a smirk.

“Well, we are not ready to reveal all the details yet, but I can tell you that we have nearly perfected the key to e-text editing.”

### Panel 4

Narrow panel.

Same view.

Leah’s face is relaxed as she continues, “Yes, we have engaged one of our operatives with this task, and they say that they have nearly solved everything.”

### Panel 5

Wide panel.

Wide view of Jasmin and the man in the kitchen. They are visible in full figure as they sit on the ground, in the centre of the panel. The fridge is on the left of the panel, and a white stove is on the right. The cabinets and cupboards are painted bright blue.

Jasmin and the man lean back against the kitchen cabinets as they sit on the ground in front of the sink. The man wraps one arm around Jasmin’s shoulders, while he holds the phone with his free hand. They both look down at the phone.

Jasmin has a rounded face with freckles, thinnish lips, and a slender nose. She has two small hoops in one nostril. Her eyes are wide and she looks confused as she wonders aloud;

“Do you think he is still mad at us?” She pauses, then continues, “Should we talk to him?”

Jack’s mouth curves into a frown, as he responds, “I don’t know, I just don’t know. It’s been years.”

### Panel 6

Narrow panel.

Close-up of Ms. Caster on the television screen.

“Now, I have read that it cannot actually be perfected. Are you by any chance exaggerating your accomplishments?” she asks.

### Panel 7

Narrow panel.

Close-up of Leah.

There is a mischievous twinkle in her eye.

“As much as I would like to go into more detail, I cannot. But I can tell you that I wouldn’t lie about this.”

### Panel 8

Narrow panel.

Same view.

Leah continues, with an excited look on her face. “Soon enough, everyone will understand.”

### Panel 9

Narrow panel.

Close-up of Ms. Caster.

“That’s all the time we have for tonight. Thank you to Leah for sharing this information, and to everyone, have a safe night.” She says this coldly, as indicated by her speech being enclosed in a jagged, icy bubble.

# Page Three

Splash page with three vertical insert panels over the bottom third of the page. The bottom of the splash image fades to black behind the insert panels.

It is night.

## Splash page

The image is the same as the cover except outside the window is now dark and light shines down from overhead lights out of frame. The NNELS-Zilla sits at a table in a dusty library, as he leans over a laptop computer with a pencil clenched in his teeth. A neat stack of papers stand in the printer’s output tray.

“I hope Jack and Jasmin accept my request”, he thinks; “I’d really like one of them to read my manuscript. Nothing would ever have happened in my life if it weren’t for them!”

## Insert Panels

Three vertical panels show Jasmin pacing back and forth in her kitchen as she talks on the phone. Her speech bubbles form a chain, crossing the gutters between the panels.

### Panel One

Vertical panel.

Mid-view of Jasmin, visible in full figure.

She paces from the left of the panel toward the right, as she holds a cell phone up to her ear and speaks.

“Leah? Leah Brochu? Oh I am so glad I was able to get through to you. Listen, I just saw you on the news, and I had a question.”

### Panel Two

Vertical panel.

Same view. Jasmin paces in the opposite direction.

“You see it’s just that I used to have an e-text company, and well, there was this one character who used to work for us. I need to know if this is the operative you mentioned on TV.” She continues.

### Panel Three

Vertical panel.

Same view. Jasmin leans with her back to the sink.

Her eyebrows furrow in concern, as her lips form a slight open frown as she asks, “I know you are not sharing too many details, but just tell me, please…is your operative a giant lizard?”

# Page Four

Six panels in three rows. Row one has a wide borderless panel that bleeds to the edge of the page, and fades to white beneath the panels below. Row two has three vertical panels, and row three has two square panels.

Leah and the NNELS-Zilla sit in her office. It is day.

### Panel One

Wide, borderless panel.

Mid-view, angled straight into a modern looking office. The NNELS-Zilla is seen from behind, sitting in a clear plastic chair. Leah sits on the other side of the desk facing the NNELS-Zilla. There is a wall of windows behind her; tall city buildings, blue sky, and fluffy clouds are visible outside.

The glossy white desk is neat and organized. An empty, three-level paper tray is on one corner of the desk. A slim computer monitor and silver keyboard and mouse are on the other side of the desk. There is a stack of papers in the middle, right in front of Leah.

Leah wears a grey sweater vest over a white collared shirt, and has a maroon beret on her head. Her shoulder length hair is loose, tucked behind her ears. She places her hand on top of the stack of papers, and her lips part in a wide smile as she speaks:

“This is really great work, truly unbelievable. I can’t believe everything you went through in order to gather all of this information!”

“I just hope it will help you out.” replies NNELS-Zilla.

### Panel Two

Vertical panel.

Pull into a close view of Leah, from the shoulders up.

She raises one eyebrow, and her eyes are wide as she responds:

“Are you kidding! We sent you out to find answers, and you found them.”

Her speech bubble overlaps the gutter and connects to a second bubble in the next panel.

### Panel Three

Vertical panel.

Close up of NNELS-Zilla, from the shoulders up.

His eyes wide as his lower lip quivers. Motion lines indicate the movement. He looks off to one side with his eyes as he listens to Leah.

“You have exceeded our expectations and this report is going to do so much for accessibility and distribution!” Leah continues.

### Panel Four

Vertical panel.

Pull out to a wide view, angled straight down into the office from above.

Leah holds her arms out wide from her side. NNELS-Zilla sits still, his hands in front of him in his lap.

“The whole world will benefit!” Leah exclaims.

### Panel Five

Square panel.

Mid-view, angled straight into the office. Leah and the NNELS-Zilla are seen in full figure.

Leah stands beside NNELS-Zilla, and places her hand on his shoulder. She is seen from the side, in profile.

“You seem troubled, NZ. Please, tell me what’s wrong so I can try to help you!”

NNELS-Zilla, seen from behind, angles his head down and holds his hands to his face.

### Panel Six

Pull into a close up of NNELS-Zilla, visible from the chest up.

Leah’s hand rests on his shoulder, her body is out of frame.

NNELS-Zilla looks up towards Leah. His eyes widen with tears as his huge toothy mouth draws into a broad frown.

“I..I know it shouldn’t matter, but, Jack still hasn’t responded to my friend request.”

# Page Five

Four wide panels in four rows.

NNELS-Zilla stands tall in the centre of the page, his body crosses over the first three panels.

The scene is the same in all four panels. It shows a laboratory. To the left of the panel, there are stainless steel counters and cabinets; in the centre, there is an elaborate set up of chemistry equipment on a steel table, with Bunsen burners, beakers, glass tubes, and steam rising up from it. To the right, there is a long desk with a row of three computers.

## Panel One

Wide panel.

Wide view of the lab. The panel colours are in softer shades than the rest of the comic with a thick white border. There is a small starburst in one corner of the frame to indicate a shine. NZ’s face and shoulders overlap the panel in the center foreground of the frame.

NZ looks straight toward the front of the panel with a serious expression, he partially covers the scene behind him where six people stand in the lab, seen in full. The lab is brightly lit.

From left to right we see Jasmin, Jack, and four other people. They all wear white lab coats over black pants, and there are name tags on their jackets. The nametags on the other four people say Sabina, Jenn, Rachel, and Sanjay.

Sabina is white, in her 20s, and is of medium height and build. She has short brown curly hair. Jenn is white, also in her 20s, and is tall and slim with light brown shoulder length hair hanging loose. Rachel is also white, in her 30s, and is short and plump with her pink hair tied up into a bun on the top of her head. Sanjay is brown, in his 20s, and is tall and lanky with shaggy black hair.

The six people wave and grin to the front of the panel.

A caption at the bottom left of the panel reads:

“In June of 2009, I was having the best time of my life. I was working for an e-text editing company that was trying to use chemistry in order to develop a compound that could be poured into computers in order to simplify editing.”

## Panel Two

Wide panel.

Same view. NZ’s torso overlaps the centre foreground of the panel, continuing down from the panel above. The colours are back to the same as the rest of the comic.

Behind him, the lab is dark, and empty. The chemistry equipment lays scattered and broken on the counter. Red, dark green, and blue liquids spill down from the counter to the floor.

A caption at the bottom right of the panel reads:

“By August of that year, though, everything had changed. Even though I was doing great work, they fired me. I was no good in a lab, they said. I couldn’t control my huge tail and I ruined all of their experiments. I was a liability.”

## Panel Three

Wide panel.

Same view. The lab is brightly lit. NZ’s feet and legs are in the centre foreground of the panel, his tail rests to one side.

To one side of NZ’s legs, Jasmin and Jack are seen in profile, as they stand facing each other beside the stainless steel counters. They both have concerned looks on their faces, and Jasmin holds her arms up, bent at the elbows, with fingers splayed. Her mouth is open wide in speech, but no speech bubbles appear. From between NZ’s legs, Sabina and Sanjay are visible on their hands and knees, cleaning up the spills in front of the chemistry table. The broken glass has been swept into a dustpan that sits on the floor by Sabina’s feet, and the two wipe at the floor with rags. They are wearing yellow rubber gloves. Partially obscured by NZ’s tail, Rachel and Jenn sit at the computers, their lips both pulled into deep frowns as they type frantically. Whatever is on their computer screens cannot be seen in any detail.

A caption at the bottom left of the page reads:

“I got a few emails from the company after I was fired, but I was too embarrassed to even open them.”

## Panel Four

Wide panel.

Mid-view of the laboratory, angled down at the computer screens over the people’s shoulders.

To either side of the foreground, Jack and Jasmin, and Sabina and Sanjay are seen from behind. The two pairs frame the panel, visible from the shoulders up. They all look toward the centre of the panel, where Jenn and Rachel sit facing their computers. Their heads and shoulders visible from over the tops of their chairs. The screens are visible, and both are open to their email accounts. Both show messages at the top of their inboxes that read “Mailer-Daemon. Subject: Undelivered Mail Returned to Sender.”

“Did you try both of his email addresses?” asks Sanjay.

“Did you tell him that we miss him?” asks Sabina.

“Did you offer him pizza?” asks Jasmin.

“Did you tell him that I didn’t fire him, but actually just asked him to do filing instead?” asks Jack.

# Page Six

Splash page.

The background is black.

In large bold green letters, stylized to look like lizard’s scales, the words “To Be Continued” appear in the centre of the page.