













**IT TAKES SKILL**



**TO TRIP OVER  
FLAT SURFACES**



•

Using drawing, sequential graphics, and methods adapted from my Animation practice: storyboards, thumbnails, and the direct, active writing style used in scriptwriting. All of the work created is, in essence, a first draft. These are pages drawn without pre-planning. They are rough, 'first pass', preparatory drawings, 'cartoons' in the original sense of the word.

This is a deliberate methodology. One of the most difficult symptoms of dyspraxia to experience and explain are difficulties around planning, processing and organising thought. The act of drawing, following the pencil with one part of my brain, appears to circumvent the problem to some degree, resulting in a mass of ideas that require significant editing. But at least the thoughts are out, on paper.

Some may consider the approach taken as somewhat flippant, irreverent, abrupt and blunt, but this is only with reference to my personal experience of the condition, and not of the condition itself. Self-deprecation has been a constant coping strategy around the difficulties I've encountered, even before my diagnosis at the age of 50. My personal experiences over the years will provide a loose narrative structure.

I have reflected on the creation of the work throughout, examining cognitive barriers encountered during the production process and to provoke a conversation about the drawn cartoon as a serious form of written academic discourse.

The emerging works have been collated into this interim visual workbook:

### **'Dyspraxicon 0.1'**

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It is hoped that this will provide a resource to encourage discourse and greater understanding and appreciation of the expression of the dyspraxic mind, and a starting point for generating discussion with other likeminded creative practitioners, establishing a community of practice for undertaking further research.

Finally,

Thanks to the Creative Practice Research Academy (CPRA) UCLan for their funding grant and in particular, Adam de Paor-Evans and Elaine Speight for their help and advice.

\*Hieroglyphic translation: *How would you feel about that?*

# Read the pictures...

Garth Sutcliffe, English Teacher, Clitheroe Royal Grammar School, 1978

I have endeavoured, throughout this project, to adhere to the spirit of the comprehensive definition outlined below...

# draw

## /drɔː/

*verb*

verb: **draw**; 3rd person present: **draws**; past tense: **drew**; gerund or present participle: **drawing**; past participle: **drawn**

produce by making lines and marks.

produce an image by making lines and marks on paper.

trace or produce a line or mark on a surface.

pull or drag to make it follow behind.

pull or move something in a specified direction.

gently pull or guide in a specified direction.

move somewhere in a slow steady way.

come to or arrive at a point in time or in a process.

pull shut or open.

make by pulling through successively smaller holes.

extract from a container or receptacle.

take or obtain from a container or receptacle.

obtain or withdraw from a source.

take in air (inhale).

run (a bath).

allow air to flow in and upwards freely, so that a fire can burn.

search for game.

be left standing so that flavour is extracted.

be the cause of a specified response. "he drew ridicule for his research project"

attract to come to a place or an event. "but he drew the crowds with his enormous pencil"

induce to reveal or do something. "the research group refused to be drawn, preferring instead to pretend it had never happened"

direct or attract attention to something. "the project was an outrage and we had to draw the institution's attention to it"

reach a conclusion by deduction or inference. "the conclusion to be drawn is that giving research grants to Animators is a ridiculous idea"

formulate or perceive a comparison or distinction.

select randomly to decide winners or opponents.

finish with an even score.

disembowel.

hit so as to deviate slightly.

cause to travel in a curve determined by bias to the desired point.

require a specified depth of water to float in.

be filled with wind.

*noun*

noun: **draw**; plural noun: **draws**

an act of selection to randomly decide.

to end with an even score.

left incomplete for lack of time.

a person or thing that is very attractive or interesting.

causing to deviate slightly.

John Berger was able to put into words,  
far better than I ever could, exactly  
how I feel about drawing and its value  
as a mode of communication...

# John Berger: Thoughts on Drawing

For the artist drawing is discovery. And that is not just a slick phrase, it is quite literally true.

It is the actual act of drawing that forces the artist, if he is drawing from memory, to dredge his own mind, to discover the content of his own store of past observations.

A drawing is an autobiographical record of one's discovery of an event - either seen, remembered or imagined.

(I should perhaps point out here that I am talking about working drawings - I do not mean linear designs, illustrations, caricatures, certain or graphic works which may be "finished" productions in their own right.)

But nevertheless the fundamental distinction is in the working of the artist's mind. A drawing is essentially a private work, related only to the artist's own needs.

It follows from this that there is an equal distinction from the point of view of the spectator... in front of a drawing he identifies himself with the artist, using the images to gain the conscious experience of seeing as though through the artist's own eyes.

[www.newstatesman.com/culture/art-and-design/2013/05/john-berger-drawing-discovery](http://www.newstatesman.com/culture/art-and-design/2013/05/john-berger-drawing-discovery), accessed July 14, 2021.

Drawing is a way of coming upon the connection between things, just like metaphor in poetry reconnects what has become separated.

[https://www.brainyquote.com/quotes/john\\_berger\\_593947](https://www.brainyquote.com/quotes/john_berger_593947), accessed July 14, 2021.

Due to the similarity of the words, Dyspraxia is sometimes confused with Dyslexia. They are, however, distinctly different conditions.

Dyspraxia is less well known in the public mind.

Dyspraxia used to be called:

**'Clumsy Child Syndrome'** due to obvious gross motor co-ordination skills difficulties displayed in early childhood.

Dyspraxia is now known to be a life-long condition, and to also affect planning, organisation, memory, thought and processing.

**Dyspraxia has no impact on intelligence or intellectual ability.**

I was diagnosed with Dyspraxia when I was 50.

I had unknowingly lived with the impacts of the condition since childhood, adapting many aspects of my life around quietly coping, avoiding and masking problems, only becoming aware that my experiences had a name two years before diagnosis.

Some of what is contained in Dyspraxicon 0.1 is exploration, discovery, realisation and acceptance that I always was, and always will be happily Dyspraxic.

# Dyspraxia in Adults

## Symptoms

People who have dyspraxia often find the routine tasks of daily life difficult. They can also find coping at work is hard. People with dyspraxia usually have a combination of problems, including:

### Gross motor co-ordination skills (large movements)

- Poor balance. Difficulty in riding a bicycle, going up and down hills
- Poor posture and fatigue. Difficulty in standing for a long time as a result of weak muscle tone. Floppy, unstable round the joints. Some people with dyspraxia may have flat feet
- Poor integration of the two sides of the body. Difficulty with some sports involving jumping and cycling
- Poor hand-eye co-ordination. Difficulty with team sports especially those which involve catching a ball and batting. Difficulties with driving a car
- Lack of rhythm when dancing, doing aerobics
- Clumsy gait and movement. Difficulty changing direction, stopping and starting actions
- Exaggerated 'accessory movements' such as flapping arms when running
- Tendency to fall, trip, bump into things and people

### Fine motor co-ordination skills (small movements)

- Lack of manual dexterity. Poor at two-handed tasks, causing problems with using cutlery, cleaning, cooking, ironing, craft work, playing musical instruments

- Poor manipulative skills. Difficulty with typing, handwriting and drawing. May have a poor pen grip, press too hard when writing and have difficulty when writing along a line
- Inadequate grasp. Difficulty using tools and domestic implements, locks and keys
- Difficulty with dressing and grooming activities, such as putting on makeup, shaving, doing hair, fastening clothes and tying shoelaces
- Poorly established hand dominance. May use either hand for different tasks at different times

## **Speech and language**

- May talk continuously and repeat themselves. Some people with dyspraxia have difficulty with organising the content and sequence of their language
- May have unclear speech and be unable to pronounce some words
- Speech may have uncontrolled pitch, volume and rate

## **Eye movements**

- Tracking. Difficulty in following a moving object smoothly with eyes without moving head excessively. Tendency to lose the place while reading
- Poor relocating. Cannot look quickly and effectively from one object to another (for example, looking from a TV to a magazine)

## **Perception (interpretation of the different senses)**

- Poor visual perception
- Over-sensitive to light
- Difficulty in distinguishing sounds from background noise. Tendency to be over-sensitive to noise
- Over or under-sensitive to touch. Can result in dislike of being touched and/or aversion to over-loose or tight clothing - tactile defensiveness

- Over or under-sensitive to smell and taste, temperature and pain
- Lack of awareness of body position in space and spatial relationships. Can result in bumping into and tripping over things and people, dropping and spilling things
- Little sense of time, speed, distance or weight. Leading to difficulties driving, cooking
- Inadequate sense of direction. Difficulty distinguishing right from left means map reading skills are poor

## **Learning, thought and memory**

- Difficulty in planning and organising thought
- Poor memory, especially short-term memory. May forget and lose things
- Unfocused and erratic. Can be messy and cluttered
- Poor sequencing causes problems with maths, reading and spelling and writing reports at work
- Accuracy problems. Difficulty with copying sounds, writing, movements, proofreading
- Difficulty in following instructions, especially more than one at a time
- Difficulty with concentration. May be easily distracted
- May do only one thing at a time properly, though may try to do many things at once
- Slow to finish a task. May daydream and wander about aimlessly

## **Emotion and behaviour**

- Difficulty in listening to people, especially in large groups. Can be tactless, interrupt frequently. Problems with team work
- Difficulty in picking up non-verbal signals or in judging tone or pitch of voice in themselves and or others. Tendency to take things literally. May listen but not understand

- Slow to adapt to new or unpredictable situations. Sometimes avoids them altogether
- Impulsive. Tendency to be easily frustrated, wanting immediate gratification
- Tendency to be erratic and have 'good and bad days'
- Tendency to opt out of things that are too difficult

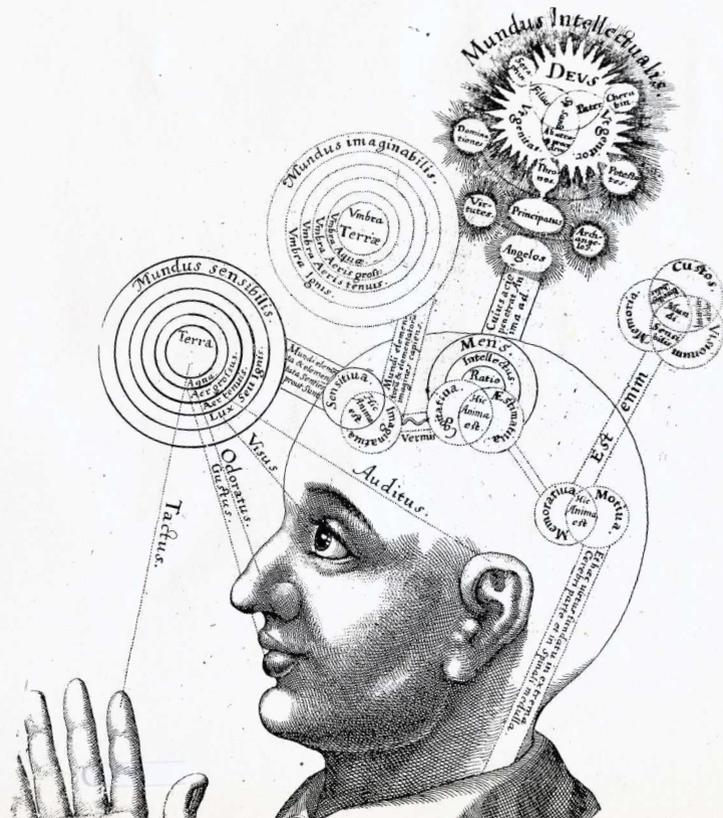
## **Emotions as a result of difficulties experienced**

- Tend to get stressed, depressed and anxious easily
- May have difficulty sleeping
- Prone to low self-esteem, emotional outbursts, phobias, fears, obsessions, compulsions and addictive behaviour (Autistic traits)
- Emotional highs and lows

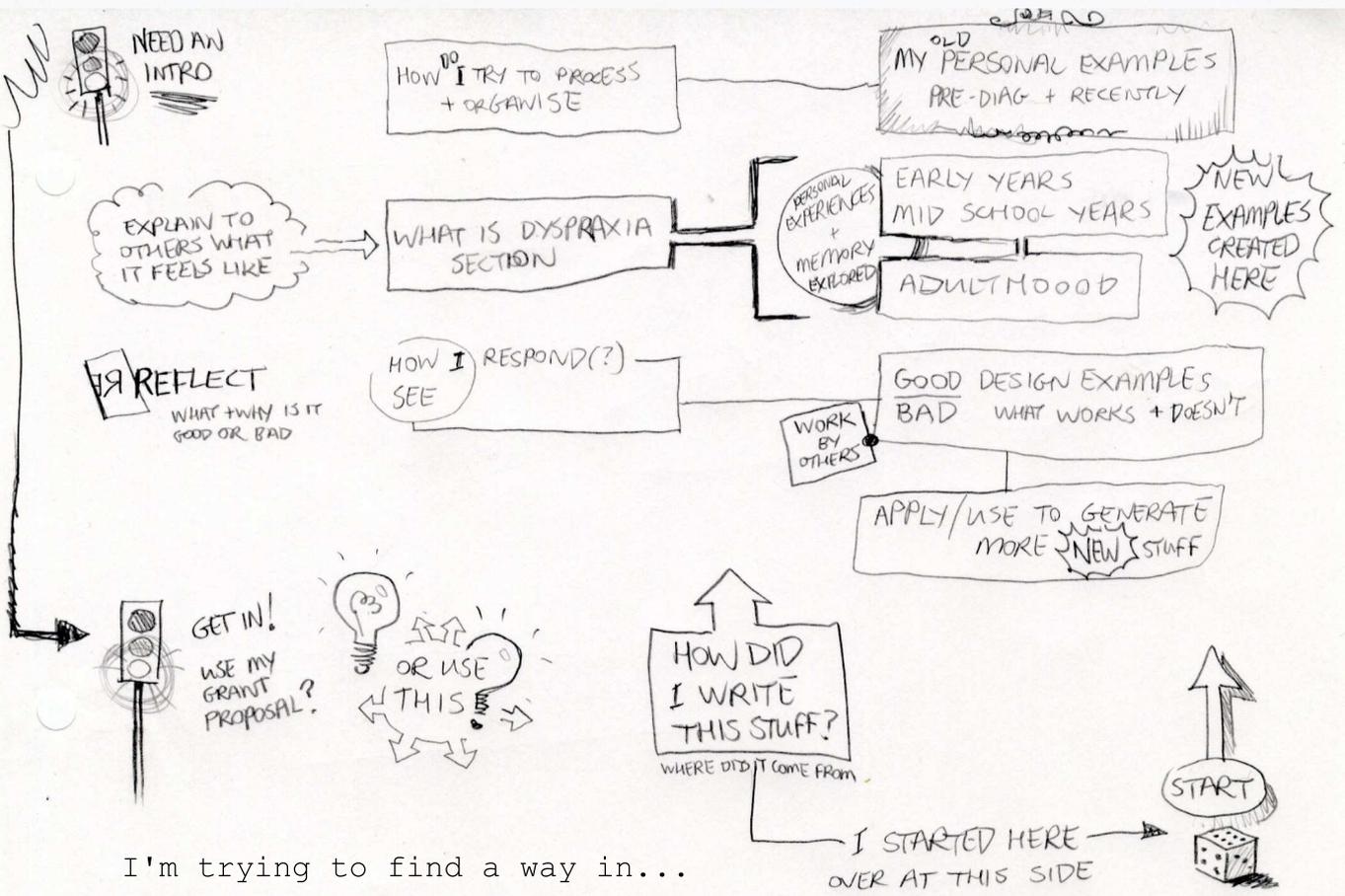
Many of these characteristics are not unique to people with dyspraxia and not even the most severe case will have all the above characteristics. But adults with dyspraxia will tend to have more than their fair share of co-ordination and perceptual difficulties.

<https://dyspraxiafoundation.org.uk/dyspraxia-adults/>

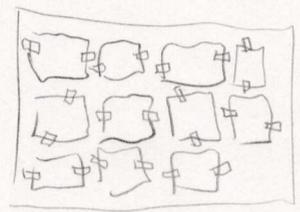
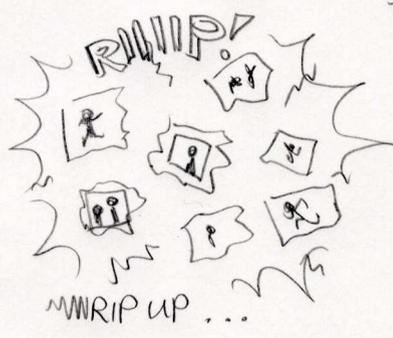
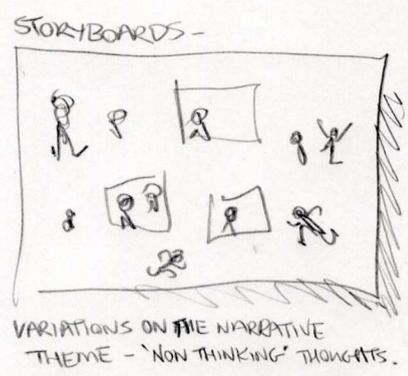
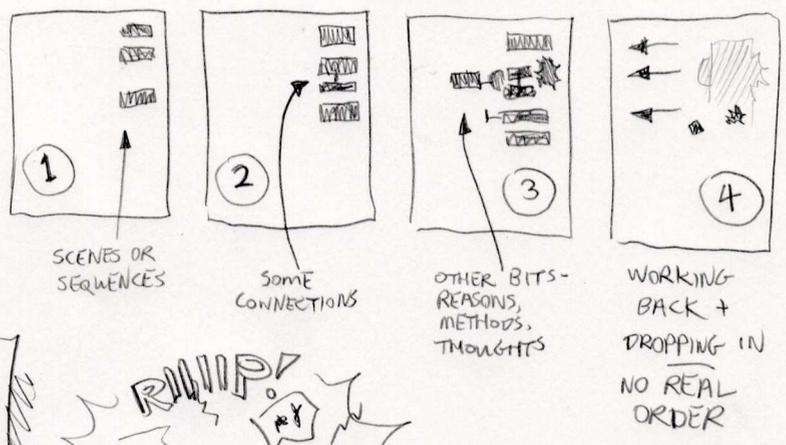
The first thing I had to do  
was to work out how I do  
what I do...





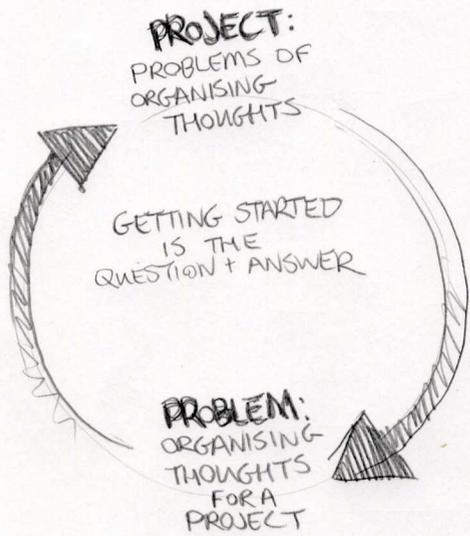


I'm trying to find a way in...



... AND RE-ASSEMBLE INTO SEQUENTIAL NARRATIVE ORDER.

Attempts to 'draw through' the problem



RESEARCH  
DYSPRAXIA  
PROBLEMS  
ORGANISING  
THOUGHTS

DESIRED  
OUTPUT

PROBLEM  
ORGANISING  
THOUGHTS  
DYSPRAXIA  
RESEARCH

RESEARCH  
SUBJECT

'ALL THE SAME NOTES,  
BUT NOT NECESSARILY  
IN THE SAME ORDER'



REMINDS ME OF...

**HELPFUL!**  
TIP FROM SOMEONE WITHOUT  
DYSPRAXIA

I WAS ONCE GIVEN A TIP...  
ARRANGE THE LETTERS IN A  
C I R "IT WILL MAKE  
L C "IT WILL MAKE  
IT EASIER TO  
SEE WORDS.

ALL I SAW WAS  
THE THE SAME  
FIXED PAVEMENT!!

BUT IN A  
PRETTY  
CIRCLE

COUNTDOWN  
C F O B T E S A D

S A D

THAT'S ALL  
I'LL EVER  
SEE - SAD, ISN'T IT?

LIKE SCRABBLE LETTERS SET  
IN CONCRETE

A PAVEMENT OF  
SCRABBLE TILES

YAHOO!  
WHEEE!  
YIPPE!

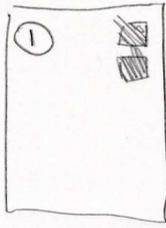
BUT I CAN  
FLIP THIS  
LITTLE BUGGER  
AROUND IN MY  
HEAD - NO PROBLEM  
SO WHAT'S GOING ON?



NO MATTER  
HOW HARD I  
TRY, I CAN'T  
MY BRAIN  
CAN'T CHANGE  
THE PATTERN

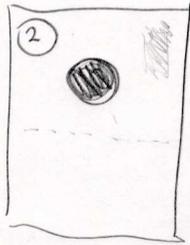
# SO, WHAT DID I DO THERE?

AGAIN...

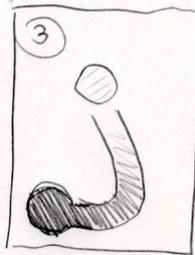


STARTED IN THE TOP RIGHT.

WHY?



THEN INTO CENTRE, UPPER HALF



DIAGONALLY DOWN AND TO THE LEFT



RANDOM ADDS/ THOUGHTS/ DETAILS

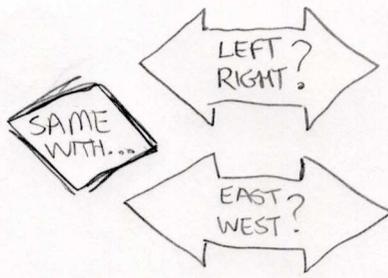
LEFT + RIGHT

I DON'T THINK IN LEFT AND RIGHT. - JUST WHERE I'VE COME FROM

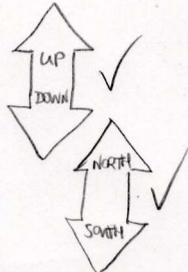
AND WHERE I'M GOING

WHEN I THINK (ON PAPER?) I DON'T AUTOMATICALLY FOLLOW - PAPER TO WORK OUT - LEFT TO RIGHT

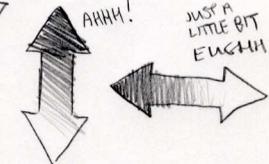
NOW THAT'S A THING



WHERE? WHICH WAY? AND WHY?



OH SO EASY, SO 'THERE' SO NATURAL

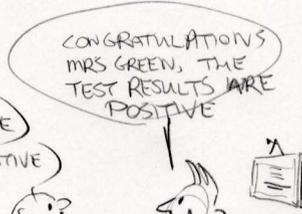
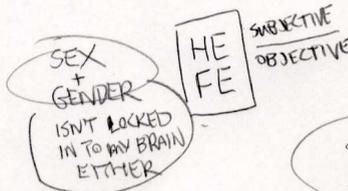


EVEN 'GRADUATED TONES' FEEL BETTER UP/DOWN

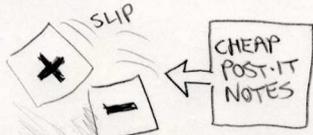
I HAVE SIMILAR PROBLEMS WITH + POSITIVE & - NEGATIVE

WHEN 'POSITIVE' IS A BAD THING (A NEGATIVE) AND 'NEGATIVE' IS A GOOD THING (+ A POSITIVE)

GOOD JOB I'M NOT A DOCTOR...



I'M NOT STUPID, IT JUST DOESN'T STICK



# WHAT HAVE I GOT ALREADY?

1



BOOK SAMPLES



STEINBERG.



DORT WALKER



NEW/DIVERSE LEARNER.



D.G. BROWN  
D. COOKE



SETH.



PAUL KLEE?

DO MORE WORK ON?



## EXAMPLES:

- ★ HOW TO WRITE A RESEARCH PROPOSAL NOTES. [2] [FREE] X
- ① ★ STUDENT COLLABORATION PROJECT 'SWAP' NOTE [1] X
- ★ FRAMING EXPLANATION FOR STUDENT 'DRINK ME' [1] X
- ★ 'HOW DO YOU SHOW PEOPLE NOTE WITH SKELETON LEGS' [1] X
- ① ★ VANISHING POINTS + HORIZON LINES - STUDENT NOTES [1] X
- ★ MY HANDWRITTEN + TYPED PROPOSAL + ELAINE'S RE-FORMAT [2] [1] X
- ★ 'CUTTING WORDS' NOTE + 'PENCIL + PAPER TESTS' [1] ✂️?
- ★ PROCUREMENT <sup>GUIDE</sup> FILTER NOTE [1] X
- ★ LAYOUT/GRID NOTE - 'STYLE BOOK' ISSUES [1] X
- ★ BOOK LIST NOTES + FEET AND TREE MEASURING [1] X
- ★ DO YOU 'SEE', NOT 'UNDERSTAND' WHAT I MEAN +
- ① ★ PERSONAL CHILDHOOD MEMORY NOTES [1] X
- ★ JACKET + WAISTCOAT BUTTONS NOTE [1] X
- ★ DASHBOARD DRIVING SKETCH [1] X
- ★ RESEARCH PLAN NOTES <sub>GOOD TO REFER BACK TO.</sub> [2] ✂️?
- ★ DYSPRAXIA IN ADULTS - SYMPTOMS DOC. [3] X
- ① ★ VISUAL STORYTELLING NOTEX [4]
- ① ★ 2D ANIMATION BASICS NOTES [3]
- ① ★ SET OF [ ] NOTES ON CAMERA FRAMING [8]
- ★ QUICK SKETCH 2m DISTANCING & [ ]/O [1]
- ① ★ FRAMES PER SECOND SINGLES/26 NOTE. [1]
- ① ★ STUDENT PROJECTS FEEDBACK SAM/MICHAEL [3] [1]
- ① ★ FOLDER STRUCTURE NOTE. [1] (LINK TO 'SWAP NOTE ABOVE')

SHOW HOW EVEN THE PLANNING OF THE PLAN HAS TO BE DONE

① - TEACHING RELATED.

# WHAT HAVE I GOT ALREADY...?

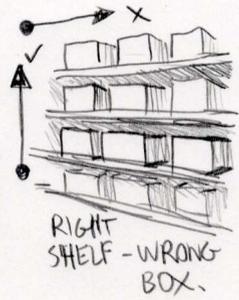
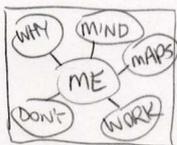
PART 2

2

- ★ COUPLE OF PAGES FROM DAY NOTES SEPT 2018 + WHOLE IDEA OF 'DAY NOTES' [2]
- ★ 'THINGS TO DO TODAY' SAMPLE PAGE TO FOLLOW DAY NOTES [1]
- ★ CAMERA MOVE NOTES [1]
- ★ THUMBMAIL MODEL SHEET + STORYBOARDING [1]
- ★ STUDENT PROJECT NOTES CHLOE/JOEL/KYLE/RILEY/SAM [3]
- ★ JUMP/BOUNCE + FLOUR SACK NOTES [1]
- ★ TEXTURE SQUARES [1]
- ★ THE LOWEST EB + WFA (A) → (B) LIFE MAZES [1]
- ★ MY NOTES FOR HOW TO USE TEAMS [4]
- ★ STUDENT NOTES FOR 'HEADS HIGH' [3]
- ★ STUDENT FEEDBACK NOTES COMPILATION [1]
- ★ TEACHING NOTES - ARCS SOLID DRAWING/HANDS/CREASES + STUDENT FEEDBACK [1]
- ★ TEACHING NOTES - IN BETWEEN CHARTS [1]
- ★ ROUGH ANIMATION THUMBNAIIS (EFFECTS + BASICS) [2]

## SMALL NOTES

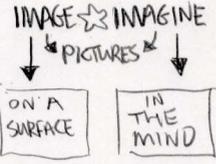
EMPTY PEDESTAL QUESTION? x2



MECHANICAL PUSHY THING THAT EFFECTS THE SURFACE IT'S ONE.



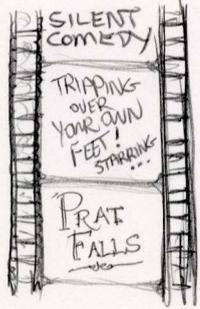
DYSRAXION OF... PERSPECTIVE DRAWING. CINEMATOGRAPHY STORYBOARDING ART HISTORY ETC.



WORDS AS PART OF AN IMAGE ONLY WORDS WHEN A PICTURE WANT DO

"READ THE PICTURES"

COMPARATIVE ANATOMY SKETCH-NOTE  
BATMAN MANBAT



MORE SMALL NOTES

ON A DYSPRAXIC ISLAND

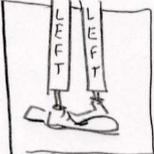
CHAPLIN LAUREL \* ARBUCKLE  
DYSPRAXIC HUMOUR



INABILITY TO PLAY MUSICAL INSTRUMENTS DESPITE LOVE OF MUSIC  
OR TRYING - PIANO GUITAR, TRUMPET, UKULELE

AND HOW DO I FEEL ABOUT IT?

UKULELE - ANY IDIOT CAN PLAY THIS KIDS VERSION OF A GUITAR



NO PHYSICAL COORDINATION OR EXTERNAL RHYTHM



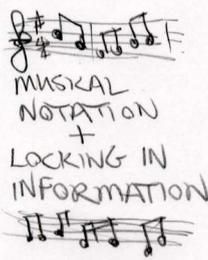
INTERNAL + EXTERNAL RHYTHM

EXPLORE OTHER ASPECTS OF THIS: WALKING-DANCING FILM RHYTHM, TIMING DESIGN FLOW

YET

A POOR CONCEPT OF THE PASSAGE OF LONGER TIME

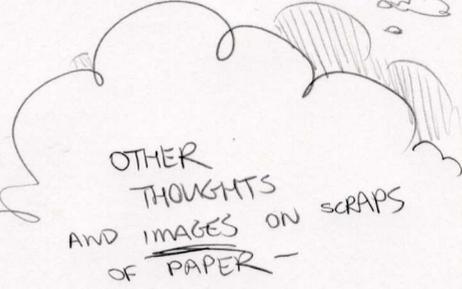
LOST IN TIME DISCONNECT DAY DREAM WANDER



PINNING INFORMATION DOWN



LOCKING IT IN



SO I DON'T FORGET ...

COWBOY + RAILWAY GUARD SPEECH BUBBLES. IMAGE

THE TRICKLE-DOWN EFFECT. IMAGE

SOCIAL MOBILITY IMAGE

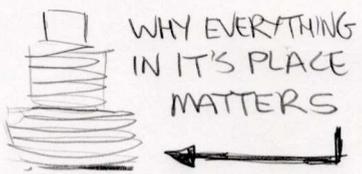
A -> B IMAGES

DIFFERENT BUT EQUAL IMAGES

DOING! OR DOING?



BOX ROLL ARCS



WHAT DO I NEED TO DO MORE ON?

PAGE LAYOUT + DESIGN

DYSLEXIA FORMATION STYLE BOOK

TEXT BOOKS  
COMIC BOOKS

GRIDS

REFLECT + CHALLENGE

USE PROPOSAL + FEEDBACK

TONAL IMAGES

DO SET OF GREY BOX SAMPLES FOR TEXT

GOOD + BAD

AND OTHERS FOR COMICS

DEVELOP

FOOT NOTES

ON SO FLAT

RE-DRAW...

- HOW TO AGE A TREE
- VARIOUS STUDENT NOTES

DEVELOP + REFLECT ON PERSONAL CHILDHOOD NOTES - EXPAND TO INCLUDE DYSPRAXIC EXAMPLES.

DYSPRAXIC DRIVING

SEE - READ - PROCESS - DECIDE - ACTION - CHOICE

CLUTTER OVERSTIMULATION SIGHTS SOUNDS

DYSPRAXIA IN ADULTS - SYMPTOMS

ANALYSE + REFLECT + VISUALISE BASED ON PERSONAL EXPERIENCE.

QUITE A BIG PIE OF W.



WHY DO I WRITE IN CAPS



TYPE + HOW LETTER FORMS VARY BETWEEN UPPER + LOWER CASE

MORE (A) → (B) MAZES

THE TEST FOR ASSOCIATING A LETTER WITH ~~AN~~ VISUALLY UNCONNECTED SHAPE AND TRYING TO REMEMBER

WHY I HAVE TO GO THROUGH THE ~~W~~ ALPHABET TO REMEMBER WHICH LETTERS COME BEFORE OR AFTER

GRIDS  
ORDER  
SPACING

TEXT <sup>BLOCKS</sup> JUSTIFIED  
IN MOST CASES

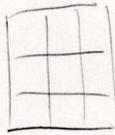
THINGS IN JUST  
THE RIGHT PLACE

COMIC BOOKS -  
WHAT WORKS +  
DOESN'T...  
FOR ME

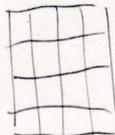
~~MAGAZINE~~

★ COMPARE + CONTRAST WITH  
DYSLEXIA FOUNDATION STYLE BOOK  
AND 'MUSIC' BOOKLET.

→ SAY WHEN I DON'T AGREE.  
COMIC SANS?! OH PLEASE, NO!!



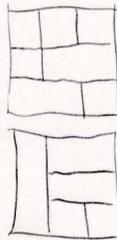
3x3  
GRID



4x4  
GRID

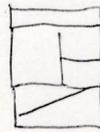


AGHH??

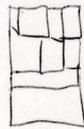


SIMPLE, BUT  
OH THE VARIETY

TRACE  
OF  
SOME  
EXAMPLES



AGHH??



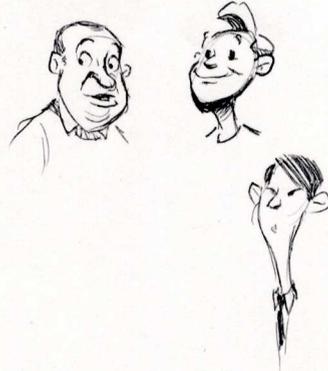
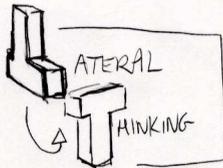
AGHHH??

LIST OF LETTERS  
I MIDDLE UP  
WHEN WRITING

MISTAKES

FPR  
XZ  
RN  
TL  
PD  
MB

LATERAL  
THINKING



WHEN THE  
ACT OF  
DOING  
THE RESEARCH  
**IS**  
THE RESEARCH

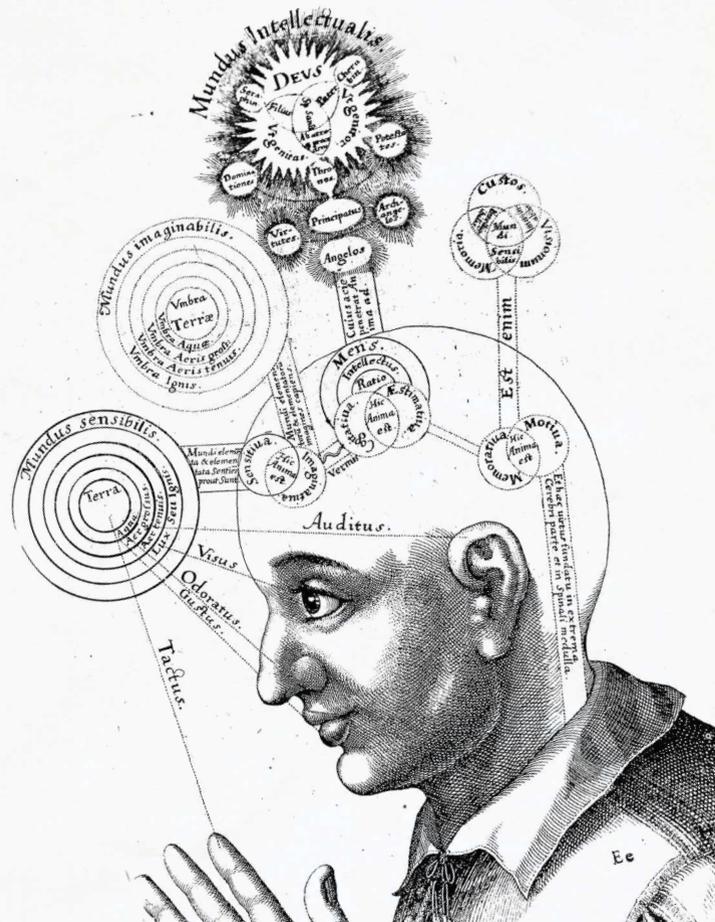
I decided to look back at notes I'd made for various reasons during my time in teaching...

These include notes for lectures, student feedback, meeting notes and university systems guides.

There is a current trend to describe notes made by drawing as 'sketchnotes' by those who want to separate written notes from drawn notes.

I don't use the word.

Notes made with drawings are just notes. They are how I make notes.



# DRAWING THE EYE - VISUAL STORYTELLING.

1

Lecture & teaching notes

SHORT  
SHORT  
STORIES

3 PANEL STORY STRIP



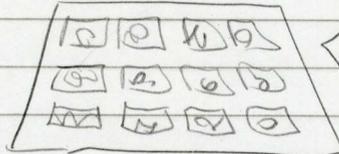
i H • S  
MAN / DOG / BALL <sup>SKIPPED</sup>

SAME STORY & POINTS OF VIEW

MAN  
DOG  
BALL  
SKIPPED

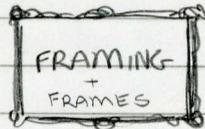
PANEL TRANSITIONS - UNDERSTANDING COMICS / MAKING COMICS.

TIMING  
LAYOUT

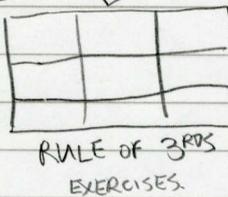


POSSIBLY 1000 FRAMES  
OF MITCHCOCK

STORYBOARD FROM FILM CLIP.



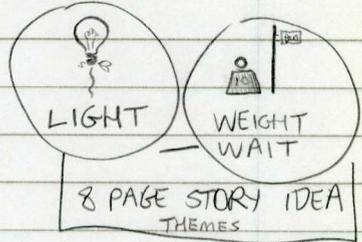
FILL  
THE  
FRAME



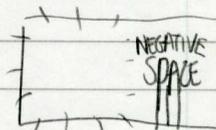
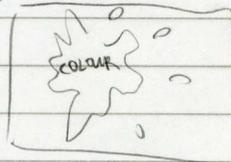
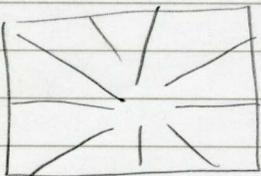
DIAGONALS

REDRAW WITH OWN  
CHARACTERS.

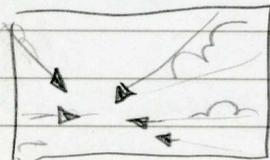
ANIMATIC WITH ORIGINAL  
AUDIO



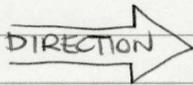
RAIDERS OF THE  
LOST ARK  
BLACK + WHITE  
PETER JACKSON - EXT 765  
STEVEN SODERBERGH

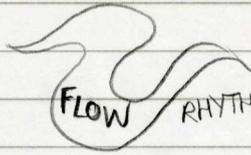


PATTERNS  
+  
REpetition



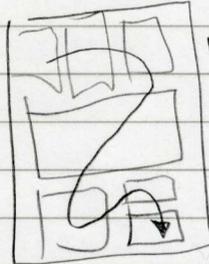
ADD DEPTH

STORY DIRECTION 

 FLOW RHYTHM

CHOREOGRAPHY OF SHOTS

A DANCE OF ALL ELEMENTS WHERE THE VIEWER IS ONLY AWARE OF THE STORY YOU WANT TO TELL.

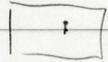


FLOW ACROSS PAGES

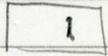
READABILITY.

CAMERA FRAMING

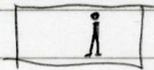
EXTREME WIDE ANGLE (EXTREME WIDE SHOT)



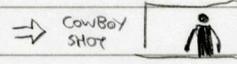
WIDE ANGLE (LONG SHOT)



FULL SHOT



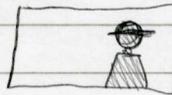
MEDIUM SHOT (3/4 SHOT)



MEDIUM SHOT



EMOTION 



HEAD ROOM EYES 2/3 UP

MEDIUM CLOSE-UP



LEAD ROOM (NOSE ROOM)

CLOSE-UP



ANTICIPATORY FRAMING KEEP SUBJECT CORRECTLY POSITIONED.

CHOKER



EXTREME CLOSE-UP



VERY

" " "



YOUTUBE

LENSES, COMPOSITION & CAMERA ANGLES - FILM/PHOTO TUTORIAL TOM ANTOS

AKIRA KUROSAWA - COMPOSING MOVEMENT EVERY FRAME A PAINTING

VISUAL STORYTELLING 01 FILM RIOT

SHERLOCK - NOW CREATIVE TRANSITIONS IMPROVE STORYTELLING KONRADNOISES

HOW ALFRED HITCHCOCK BLOCKS A SCENE NERDWRITER 1

STORYTELLING WITH CINEMATOGRAPHY DSLR GUIDE

HOW DAVID FINCHER HIJACKS YOUR EYES. NERDWRITER 1

WALL-E: HOW TO TELL A STORY VISUALLY - PIXAR VIDEO ESSAY

BRAD BIRD - PLAYFUL CINEMA THE ROYAL OCEAN FILM SOCIETY

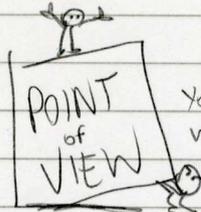
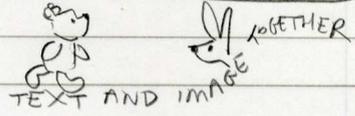
VIMEO INSIGHT: BRAD BIRD ON ANIMATION.

CREATIVE BLEND OF WORDS + IMAGES

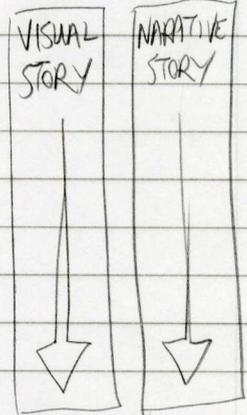
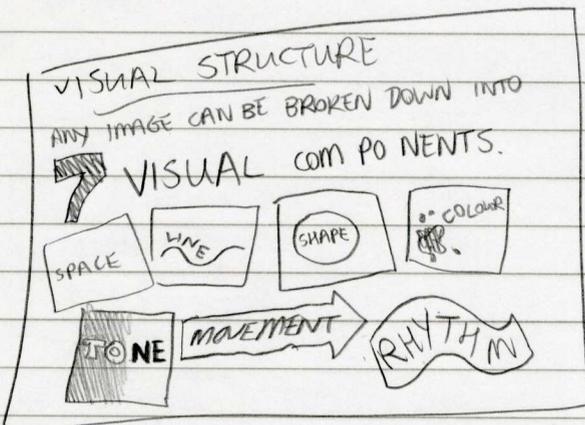
WORD  
IMAGE



A.A. MILNE & E.H. SHEPARD. - BOOK  
DISNEY WINNIE-THE-POOH - ANIMATION.



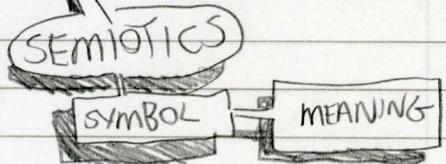
YouTube  
WALL-E (2008) AND BURNE (2008) SCENE COMPARISONS  
DIMITREZE.



PARRALLEL  
TELL YOUR STORY WITH PICTURES

★  
YouTube  
ADD DEPTH TO YOUR FILM USING VISUAL SUBTEXT  
FILM RIOT.

TELL YOUR STORY THROUGH A  
COLOUR SCHEME



YouTube  
PERFECT YOUR FILM WITH  
CINEMATIC MOTION  
FILM RIOT

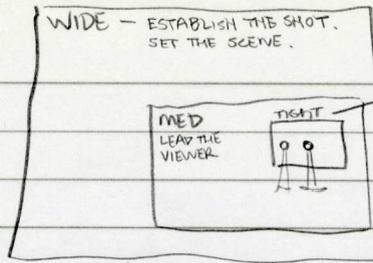
USING THE CAMERA TO SAY SOMETHING.

PICS2MOV Android PHOTO → MOVIE APP	CINEMER IOS APP
--	-----------------------

# SHOT FORMULA

Lecture & teaching notes

4



CONNECT WITH THE CHARACTER



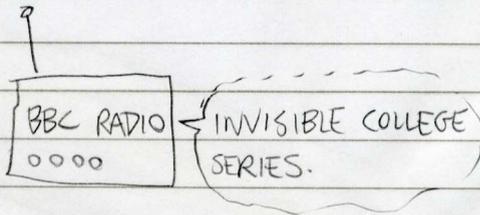
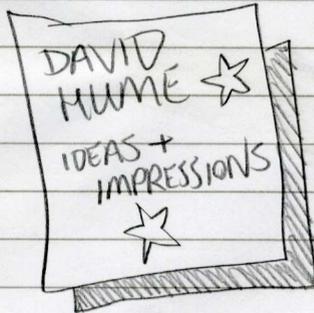
+ REVERSE SECOND CHARACTER

PICK-UPS.

IF TIME IS TIGHT - PICK (2) WIDE/TIGHT OR MED/TIGHT

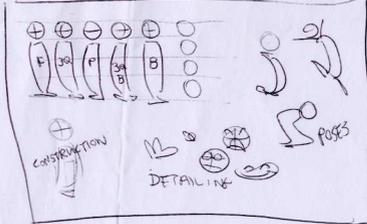
## WRITING 101: BASIC STORY STRUCTURE

HEROES JOURNEY STUFF.



### NEW CHARACTER DESIGN MODULE

INC. CREATIVE THINKING BRIEF + INCLUDING MAQUETTE



### STORY WRITING MODULE

#### STORYBOARDING - FILM LANGUAGE



SET UP ALL FOLDERS AND FEEDBACK SHEETS.

ASSESS - CHAR DESIGNS

AV101 SO FAR CREATING THINKING.

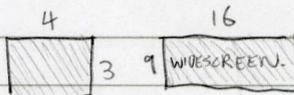
DESIGN + RIG A TURNAROUND IN HARMONY

# 2D ANIMATION

DEFINITION  
FRAMES + FOOTAGE - SHOW PINOCHIO FILM TRAILER.

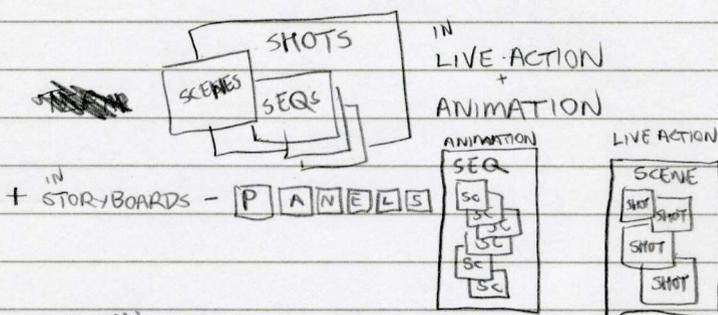
FPS - 24, 25, 30, 60?

RESOLUTION + ASPECT RATIO

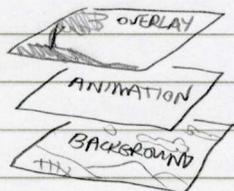


CINEMA SCOPE / VISTAVISION / PANAVISION.

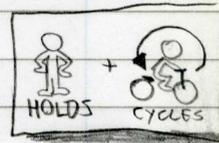
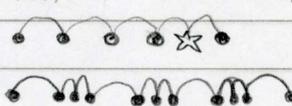
1920  
H.D. 1080



BASIC ARTWORK LEVELS IN ANIMATION

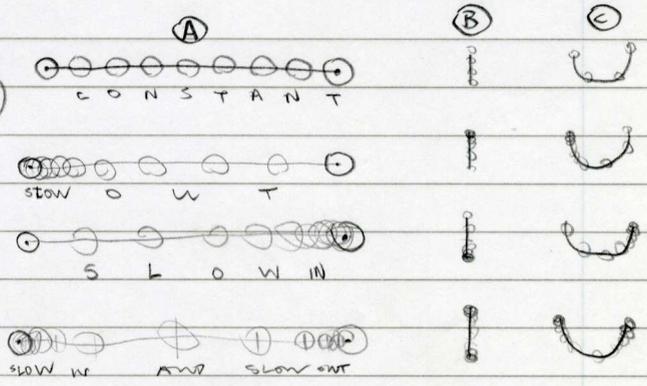
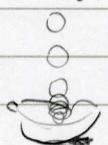


TIMING RHYTHM + BEATS



## TIMING AND SPACING

CUSHION IN TO THE KEY  
CUSHION OUT OF THE KEY



MIX IT UP

EXERCISES: DO THE ABOVE AS CYCLES.  
THEN COMBINE A COUPLE WITH  
HOLDS + CYCLES

WEIGHT = TIMING + SPACING

~~WEIGHT EXERCISES~~

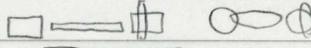
Anticipation



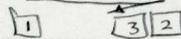
USE WITH SLOW IN/OUT

(SOMETIMES WITH BOTH ALWAYS WITH ONE)

STRETCH & SQUASH

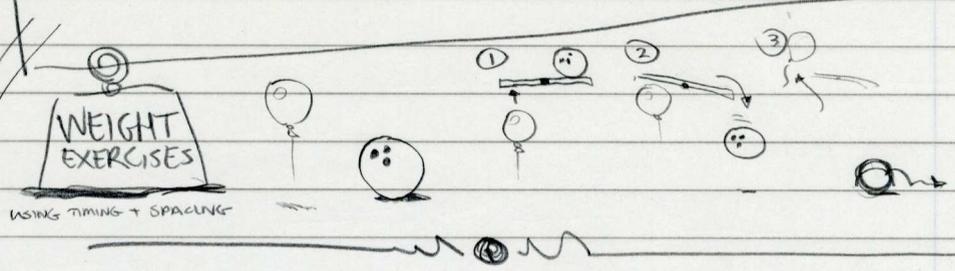


FOLLOW THRU

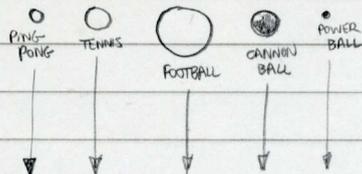


DO DEMONSTRATIONS OF REAL THINGS TO HELP SEE.

EXERCISES: BOUNCY BALLS/BLOCKS.

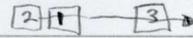


BOUNCING BALLS - DIFFERENT WEIGHTS.

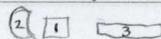


INTRODUCE THE ABOVE - ADDING PERSONALITY + FLOW

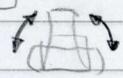
① ANTICIPATION - SOLID OBJECT



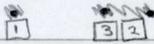
② ANTICIPATION - SQUASHY OBJECT



③ STRETCHY, SQUASHY BLOCK (BASIC MOVING HOLD)



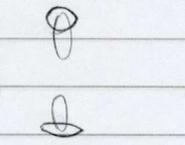
④ FOLLOW THRU - SOLID OBJECT



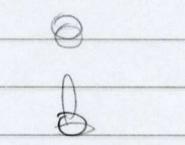
⑤ FOLLOW THRU - SQUASHY



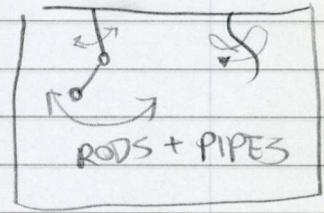
SQUASHY BOUNCY BALL



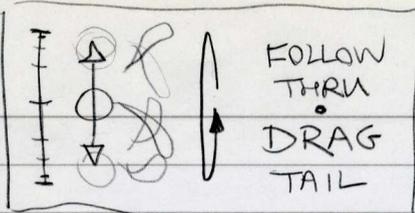
JUST A BALL DRIPPING TIMING



BALL JUMPING A CHARACTER TIMING

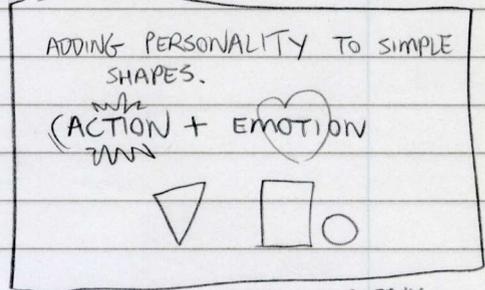
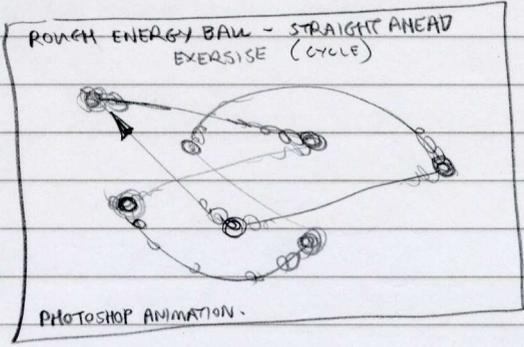
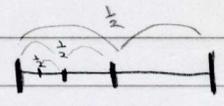
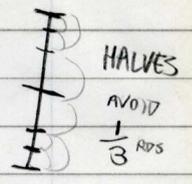


RODS + PIPES



READING IN BETWEEN CHARTS

THINKING ABOUT TIMING VISUALISING TIMING.



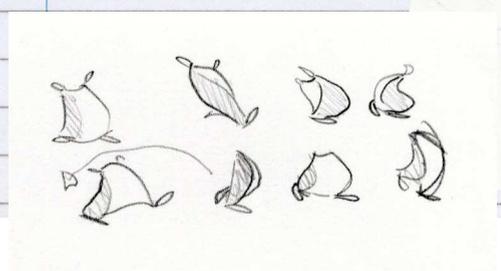
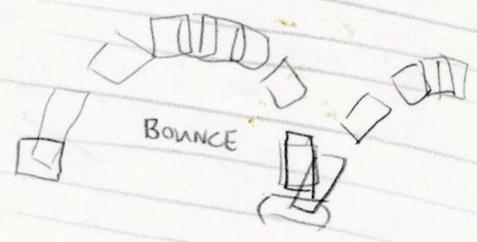
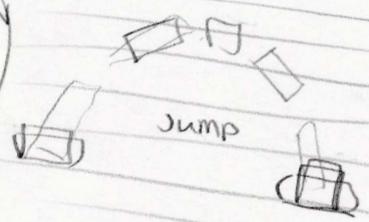
ACTING - BODY LANGUAGE USING BASIC PRINCIPALS

PHOTOMOTION → 25 PHOTO SEQUENCE OF SIMILAR OBJECTS CYCLED.  
NORMAN MCLAREN PIXILATION FLYING JUMP.

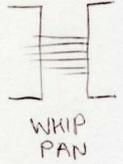
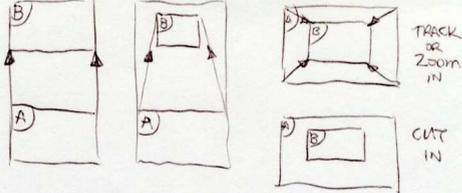
ADD 'PERSPECTIVE MADE EASY' TO 2D ANIMATION + NARR&STORY MODULES.

DIFFERENCE

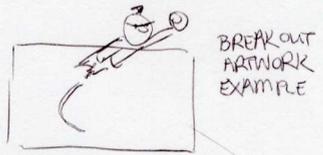
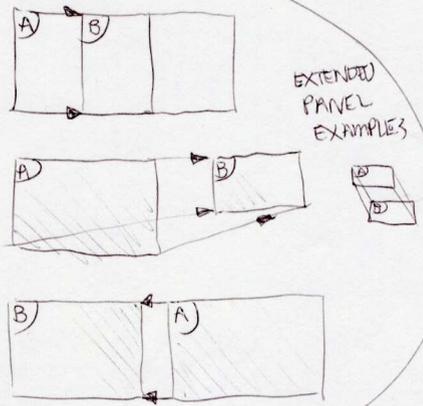
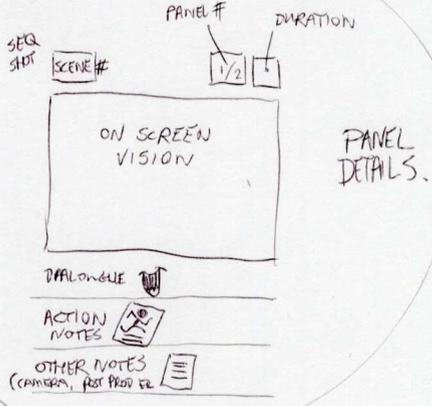
DRAW BUT USE SNARE GUIDE



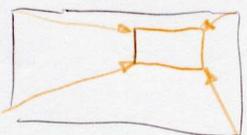
ACTION + ~~CAMERA~~  
ARTWORK MOTION  
ARROWS



PANEL TO PANEL NOTES



IF IT HELPS TO COMMUNICATE THE ACTION, USE IT.  
IF IT'S JUST TO LOOK SMART, DON'T.

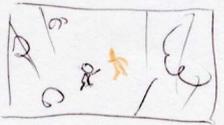
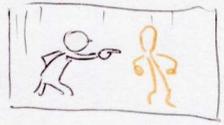


CONSIDER COLOUR FOR CLARITY - BUT KEEP CONSISTANT.



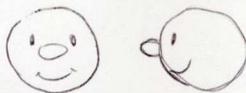
USE ANY LINES THAT HELP SHOW ACTION + MOTION

~~UNDERSTAND~~ BUT KNOW + EXPLAIN HOW THE ILLUSION WILL BE CREATED DURING PRODUCTION

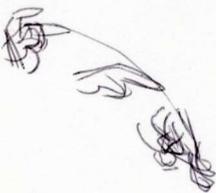
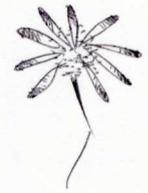
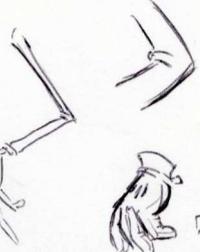
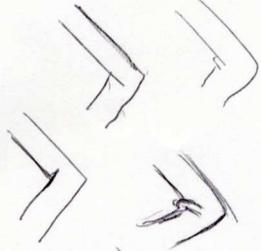


NOTES: BLURRED REPEAT-PAN BG.

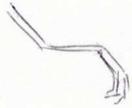
IN BETWEEN'S



OPEN TOON 2  
AUDACITY.



SOPHIE



Student Feedback notes

081

GAVIN - PERHAPS DONT CLOSE DOOR -  
 ERIN - TRY TO MATCH GAVIN'S CHARACTER ACTION -  
 MORE PUZZLED, LESS RELAXED - EVEN  
 LOOKING BACK  
 E → J - JOE - HOOK UP <sup>START</sup> POSE MORE CAREFULLY  
 JOE - A <sup>CONSOLE</sup> MORE SHOTS REQUIRED.

SAM → TEO WORK ON CONTINUITY - DOOR  
 SHAPE  
 CAMERA  
 ANGLE

MA - TIMES

FLOP FEW SCENES

842

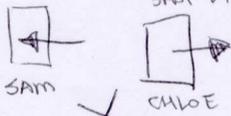
GAVIN - CHANGE FROM STRAIGHT ON.

SAM B - MORE DRAMATIC / INTERESTING SHOTS

END - CHANGE DOOR ANGLE AT END



SAM B - CHLOE - CONTINUITY DOOR ANGLE SHOT DIRECTION



CHLOE - BETTER TIMING / SHOTS NEEDED

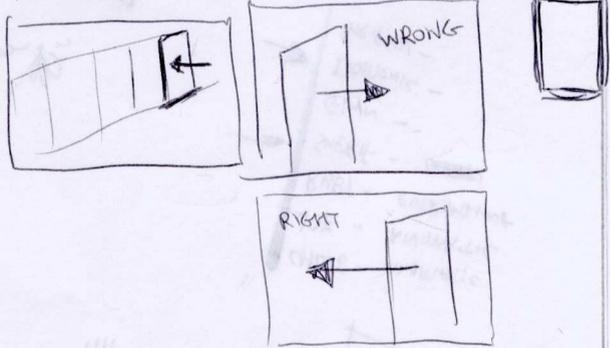
GRIFFIN - SHOT 2 WRONG

RILEY - TIMING + DRAWING / FRAMING ISSUES.

TEO → ANASTASIA - CHECK DOOR SHAPE + OPENING CONTINUITY

ANAST → KYLE (?) CHECK ACTION CONTINUITY

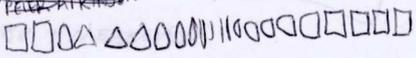
KYLE → IAN - CONTINUITY - WRONG DIRECTION



HARMONY  
BALANCE  
FLOW  
EMOTIONAL  
RESPONSE.

DOESN'T MUSIC  
TELL STORIES?

→ IAN KENNETH CLEGG  
~~THE SCOTT~~  
~~PERKINS~~



542

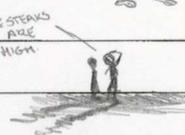
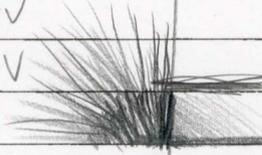
JOHN BOSCO AJIBOSIN  
MICHEL ZABILA

# THINGS TO DO TODAY

ONLINE UNTIL  
FEB 22<sup>ND</sup> AT  
EARLIEST

2B2D

Date:

	1	2	3	Action by	Completed
MON.	1. ANWIAH KEHLAN ✓	✓	✓		
	2. ANWITA PELGROM ✓	✓	✓		
	3. HOLLIE ANN JACKSON ✓	✓	✓		
	4. BRADLEY PEET ✓	✓	✓		
	5. DANIEL PETERS ✓	✓	✓		
TUES	6. DAVID ACCIOLINI ✓	✓	✓		
	7. ELENA GERBERON ?	X	THURS		COMPRESSION
	8. ELA MARY BAIN ✓	✓	✓		TENSION
	9. EMILY HOT ✓	✓	✓		GRAVITY
	10. <del>XXXXXXXXXX</del>	X	✓		WEIGHT
WED	11. HOLLY BENNISON ✓	✓	✓		FLOW
	12. JOHN BOSCO AJIBOSIN ✓	WED	✓		
	13. JONATHAN SKIZEM ✓	✓	✓	CURRENT STRAYS: NOSTRILS ABOVE WATER	
	14. JOSUANA BOKALO ✓	NO SUBS	✓		
	15. MATT DOKERY ✓	✓	✓	THE STEAKS ARE HIGH	
THURS	16. MEGAN WORTON ✓	✓	✓		
	17. MICHEL ZABILA ✓	✓	✓		
	18. NIAHM DUNLOW ✓	✓	✓	MEAT-BASED DIVINATION	
	19. NICOLE GREGORY ✓	✓	✓	AN INCLINATION TOWARDS SOMETHING	
	20. ROBBIE JOHNSON ✓	✓	✓		
FRI	21. SOPHIE HARPER ✓	✓	✓		
	22. THOMAS BRANNELL ✓	✓	✓		
	23. VICTORIA DOWLING ✓	✓	✓	NEVER MORE SO...	
	24. 	✓	✓	TALK TO THE HAND	
	25. 	✓	✓	SACKCLOTH CLAD ECCLASTICAL GAMINE IN A SACK CLOTH	

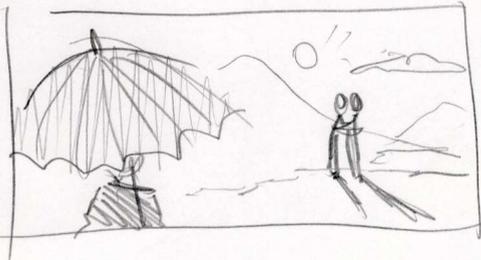
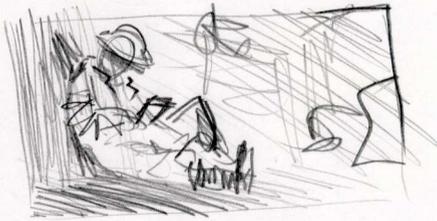
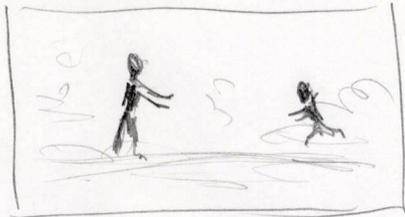
Comments:

VOLUME - WATER BALLOON  
NEWTON LAWS OF MOTION / GRAVITY

COMPARATIVE ANATOMY  
SATOSHI KAWASAKI



AYRTON



LOOKING DOWN

VANISHING POINT

HORIZON LINE

H.L.

V.P.

BAD

BETTER

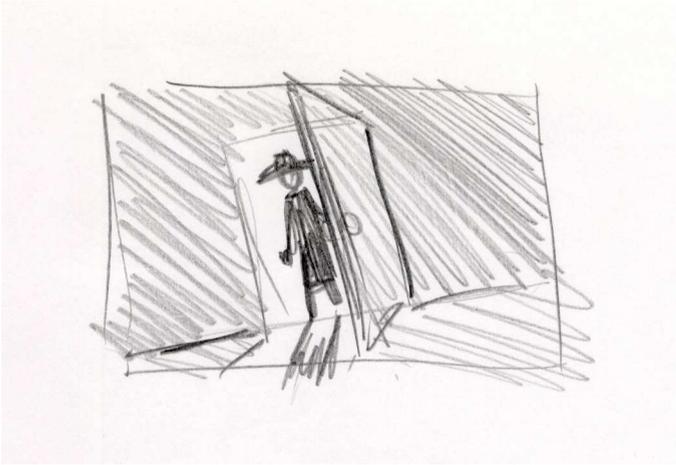
BEST

SWEET HOME 3D

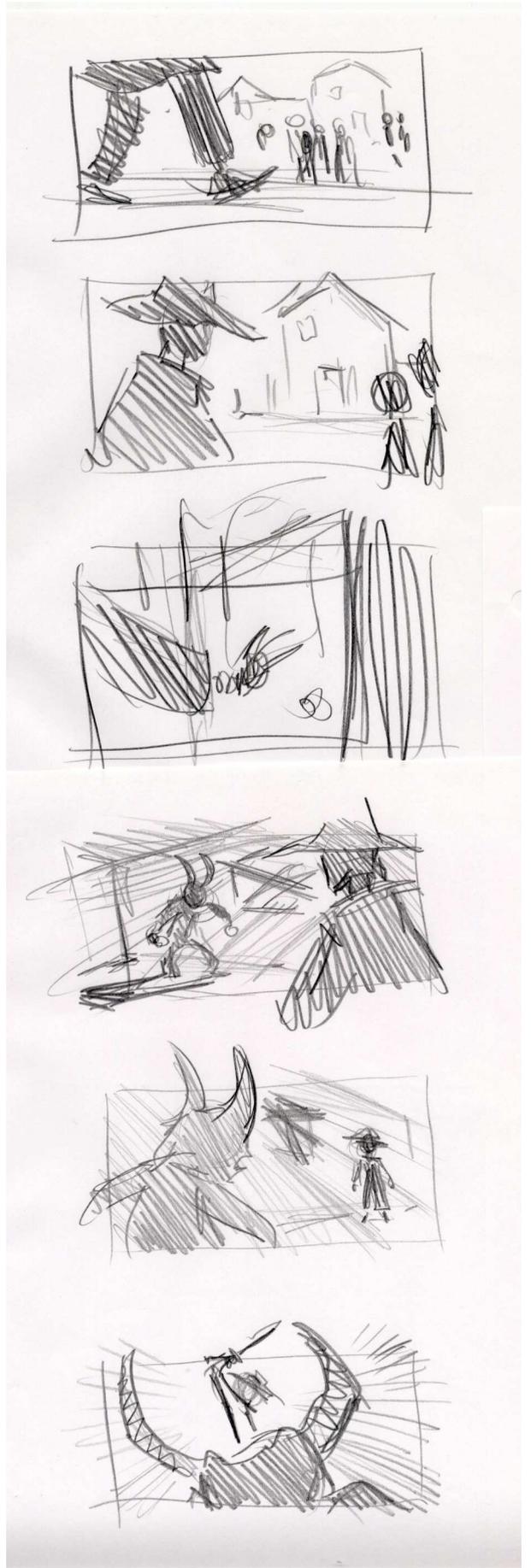
CCU - GRADING MEET RECOGNITION  
INTERACT and WORKSHOP  
CPD.

STEWART	9:30-10:30
MAGNUS	9:30-10:30
KATE	10:30-11:30
JESS	10:30-11:30
MURDOCH	11:30-12:30

Student Feedback notes



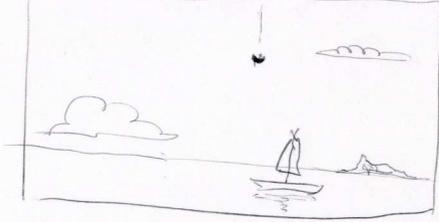
Student Feedback notes



COLLECTION OF SMALL ANIM DEMO VIDEOS  
+ USEFUL ANIM/PHOTOSHOP TIPS.

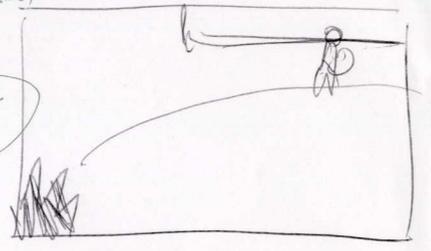
DEMO A BIT OF ANIMATION  
EVERY WEEK  
HEAD TURNS, TAKES ETC  
ANYTHING.

SAM

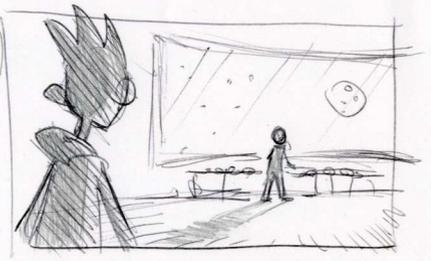


AHHHHH...

RILEY

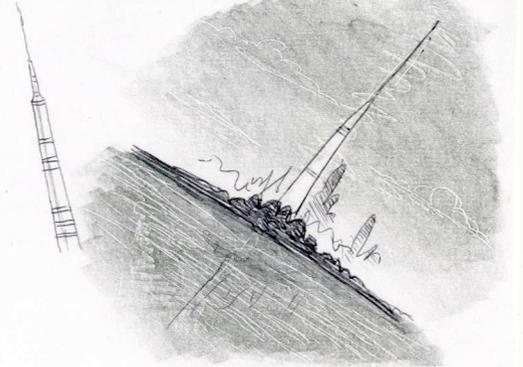
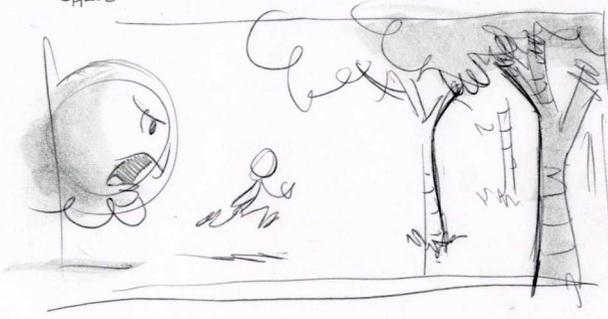


MUCH BETTER



SCRIPTS  
'SAY WHAT  
YOU SEE'  
WRITE WHAT  
YOU SEE

CHLOE

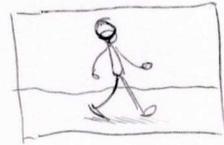
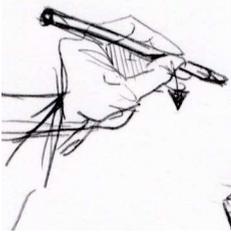
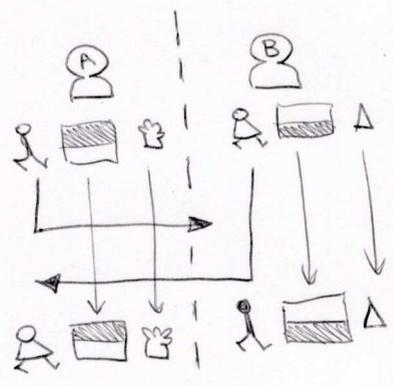


Student Feedback notes

7/12/15

BE

STIFF



MUM - BIRTHDAY CARD  
WRAP B.P.

GEORGE - SECRET SANTA

MILK BIG + SMALL

MEETING 1pm LES GILLON  
MEDIA FACTORY ME 224

MEETINGS MAKING LISTS RE  
P.B. - RESEARCH  
CLOK? WHAT IS IT?  
ARTICLE - OUTPUT?

POSTER

WHY ARE YOU SHOWING ME THIS

LAVA LAMP INSPIRED ANIMATION

ANIMATING BLOBS.

DOWN + DIRTY QUICK LEGS -  
HOW STYLE CAN SAVE WORK + IMPROVE QUALITY

DRAWINGS ON LEGS - PARENTED + USING DRAWING FILTERS

CURVE DEFORMERS

FOOT ON KINETIC OUTPUT.

FOOT WITH CURVE DEFORMER

EXTRA REFINEMENT:  
- BOTH WITH TAPER LINE ON OVERLAY LAYER  
AND CUTTER ON ~~REAR~~ LEG LINE.  
SHADOW ON BACK LEG (CUTTER)

'Day Notes' pages

UPDATE MOBILE STUDIO PRO

GIVE STUDENTS 3 KEY POSES AND GET THEM TO BREAKDOWNS.

EXPLAIN ABOUT GROUND PLANES - YR 1 + 2.

NO YES WHY?

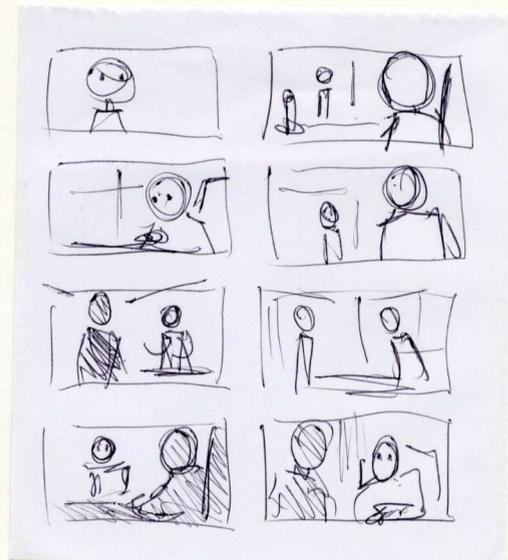
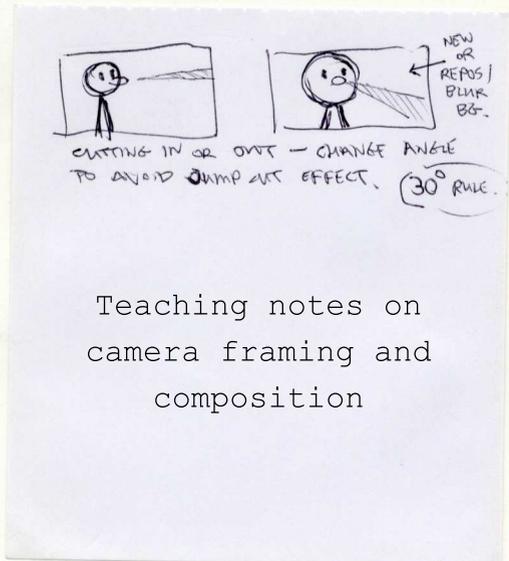
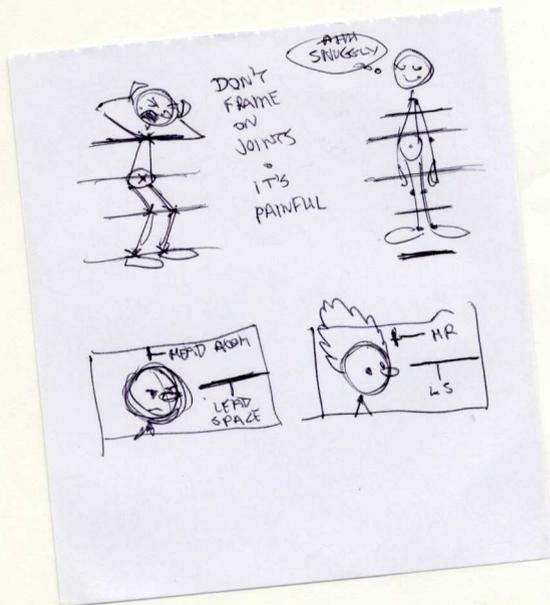
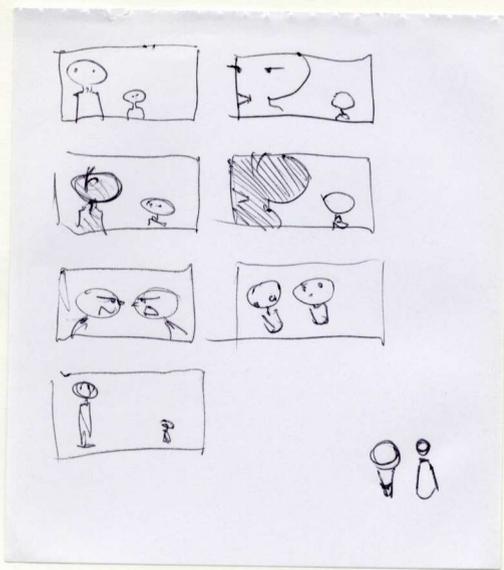
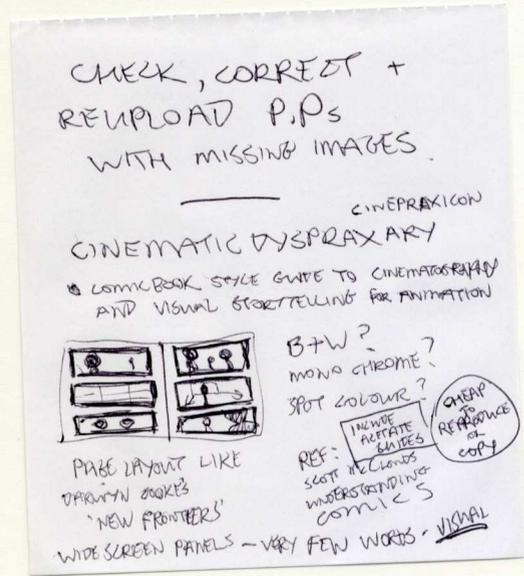
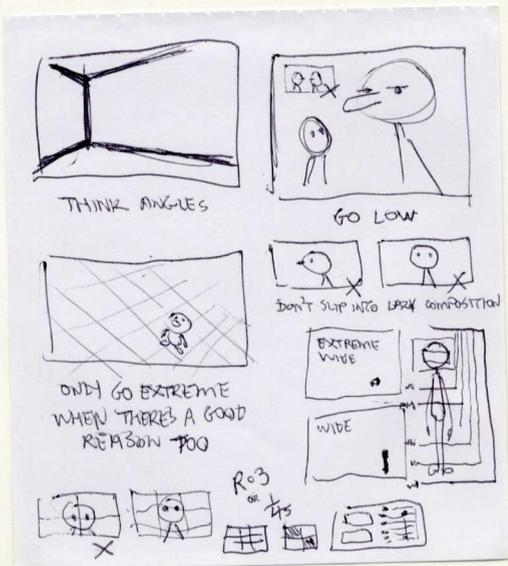
3D SPACE

NOT 2D

NO!

CAMERA FRAME IS A WINDOW - VIEWING PLANE

NOT THE GROUND



Teaching notes on camera framing and composition

# MICROSOFT TEAMS

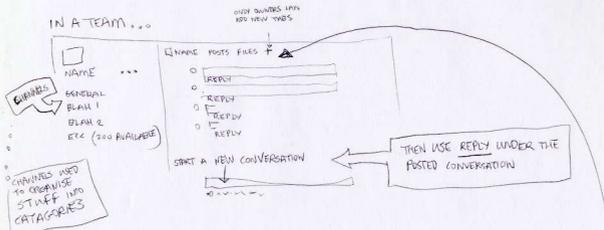
ALL MICROSOFT SOFTWARE CAN BE ACCESSED AND EDITED IN TEAMS. TEAMS IS SHAREPOINT WITH A BIT MORE ACCESSIBLE FACE.

ACCESSIBLE VIA: OFFICE 365 AND ON YOUR DESKTOP (RECOMMENDED)

OFFICE 365 GO TO PORTAL.OFFICE.COM LOG-IN WITH UCLAN EMAIL/PASSWORD.

TEAMS ... CLICK FOR OPTIONS  
 2 THIS MEMBER → STUDENT (RESTRICTED PERMISSIONS)  
 OWNER → STAFF (FULL PERMISSIONS)

IN A TEAM...



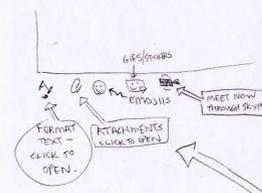
NEWEST CONVERSATION ARE AT THE BOTTOM.

CLICK TO OPEN + THEN TYPE AWAY. YOU CAN USE 'RETURN' AND IT WON'T POST.

YOU CAN ALSO DRAG N DROP FILES AND IMAGES INTO THE WINDOW AND THEY'LL BE STORED UNDER THE 'FILES' TAB

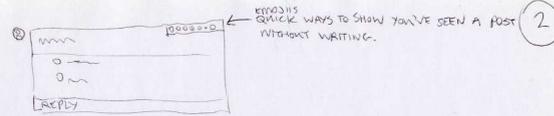
DRAG FROM 'FILE EXPLORER', DRAG IMAGES - INCLUDING FROM 'GOOGLE'

ATTACHMENTS WILL ALSO GO INTO THE FILE TAB

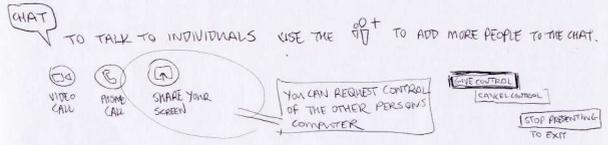
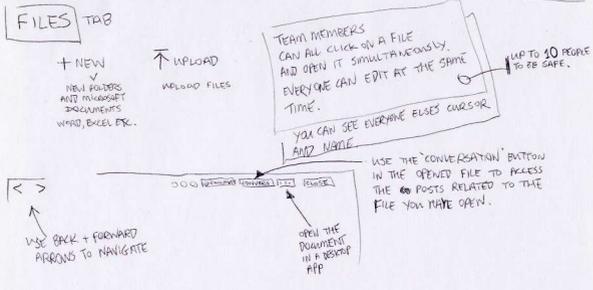


TAG PEOPLE USING @ TYPE NAME (BACKSPACE TO TRY UP NAME IF TOO LONG)  
 TAG A NOTE TEAM @THETEAMNAME

1



2



- ASSIGNMENTS - DON'T BORROW USING
- CALENDAR - YOUR OUTLOOK CALENDAR
- FILES - ALL YOUR STORED FILES.
- ... OTHER APPS YOU CAN ADD.

## CREATING A TEAM

1. + JOIN OR CREATE TEAM (CLICK)
2. SELECT CLASS TEAM AND NAME IT. (RECOMMENDED - MODULE CODE + YR)

3

## SETTING UP A MEETING

YOU CAN SCHEDULE A MEETING USING MEET NOW OR USING THE CALENDAR SITE TOOL.

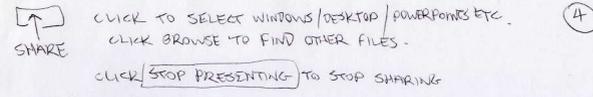
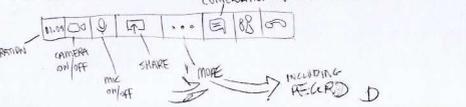
- CLICK ON CALENDAR
- CLICK ON +NEW MEETING
- SCHEDULE MEETING

NEW MEETING WINDOW OPENS.  
 FILL IN DETAILS - (DON'T NEED 'ADD ATTENDEES' OR 'LOCATION')  
 THEN PRESS SEND  
 MEETING IS ADDED TO CALENDAR.

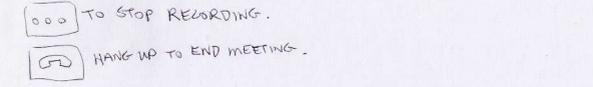
BEFORE THE MEETING STARTS - OPEN THE MEETING AND CLICK ON 'MEETING OPTIONS' CTRL + [KEY] ... ON CONVERSATION  
 WHO CAN PRESENT - ONLY ME

- TO START - CLICK JOIN (ALLOW ACCESS IF ASKED)
- TUTOR - KEEP CAMERA ON
- MIC ON
- BLUR BACKGROUND
- THEN JOIN NOW

ASK STUDENTS TO TURN MIC'S OFF.



4



GET ALL STUDENTS TO SIGN IN WITH AN EMOJI OR STICKER.  
 SEE THE REST OF THE VIDEO TO SHOW HOW TO GET THE VIDEO ON BACKGROUND.

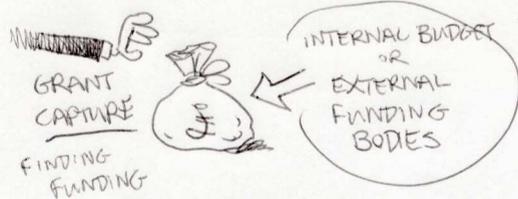
Notes made from a video tutorial on how to use Microsoft Teams at the start of lockdown

# How to write a RESEARCH PROPOSAL

WORKSHOP 14.04.21.

JOHN LAW - HELPS PMT BIDS TOGETHER FOR FUNDERS.

Notes made during a Teams workshop presentation



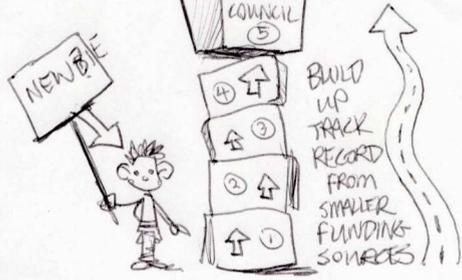
How? How? ? ? ?

TIP DON'T BE GREEDY

CAN FORM PART OF YOUR PERSONAL DEVELOPMENT TO TACKLE A CHALLENGE TO EXAMINE A RESEARCH QUESTION.

THE SMALLER THE GRANT THE SMALLER THE SCRUTINY

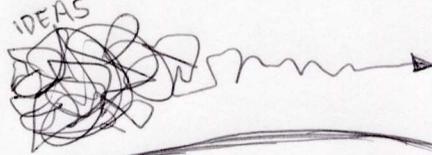
↓



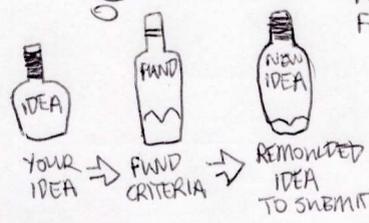
CHECK ELIGIBILITY BEFORE APPLYING

- FIRST TIME RESEARCH ✓
- EARLY YEAR RESEARCH ✓
- EXPERIENCED RESEARCH X

IDEAS

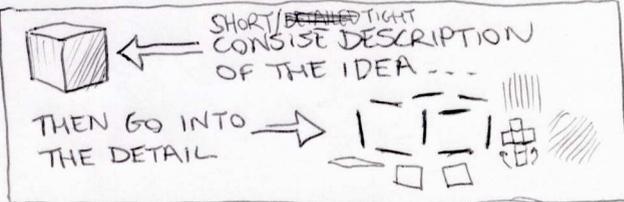


KNOW YOUR IDEA OR OUTCOME



THEN LOOK FOR A FUNDER

I HAVE THE IDEAS READY BUT HOW DO I WRITE A PROPOSAL?



USERNAME  
NTDS  
PASSPORT

PROCUREMENT

REQUISITIONS - STANDARD

REQUISITION FORM OPENS

PAPER CLIP TO ADD DOCUMENTS

REQUISITION BY - YOU REGISTER\* - YOU STATUS\* - ACTIVE EXT. REF - SOMETHING OR PURCHASE ORDER INT. MESS - ANY NOTE YOU WANT

DEFAULT SUPPLIER SUPPLIER\* SEARCH

DELIVER DATE DEFALTS + STAYS CAN CHANGE CONTACT DEFALTS DESCRIPTION ANY SPECIAL INSTRUCTIONS

DEFAULT GL... PROJECT BUDGET CODE PURSAPP Y COMPANY DEFALTS ENTRY COMP. CODES

REQUISITION DETAILS

PRODUCT TYPE IN LOOK UP DESCRIPTION DELETE CONTENT AND TYPE SOMETHING MORE ACCURATE PRICE 1/2

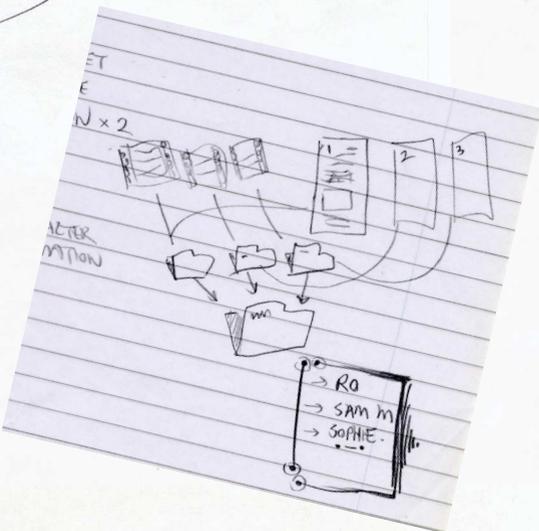
GO SHOPPING

IF YOU WANT TO BUY FROM CATALOGUES OF APPROVED SUPPLIERS - CLICK ON CATALOGUE GO TO SUPPLIER SITE

G-L ANALYSIS TAX CODE CHANGE VAT CODE VAT

SAVE

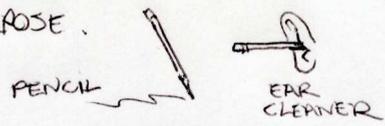
APPROVAL NOTIFICATION POP UP.



Notes made from a video tutorial on how to use Business World - UCLan's online purchasing system

### FUNCTIONAL FIXITY

THE INFLEXIBLE BELIEF THAT FAMILIAR OBJECTS CAN ONLY HAVE ONE PURPOSE.



This all gave me some insight into how I process information, and attempt to turn it into something tangible in order to either understand better or communicate information to others...

I turned next to books...

In the following 4 pages I've attempted to simulate some of the issues I have with print, as laid out in standard, traditionally formatted fiction, non-fiction and academic books...

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Ut purus elit, vestibulum ut, placerat ac, adipiscing vitae, felis. Curabitur ficitum gravida mauris. Nam arcu libero, nonummy eget, consectetur id, vulputate a, magna. Donec vehicula augue eu neque. Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Mauris ut leo. Cras viverra metus rhoncus sem. Nulla et lectus vestibulum urna fringilla ultrices. Phasellus eu tellus sit amet tortor gravida placerat. Integer sapien est, laeuulis in, pretium quis, viverra ac, nunc. Praesent eget sem vel leo ultrices bibendum. Aenean faucibus. Morbi dolor nulla, malesuada eu, pulvinar at, mollis ac, nulla. Curabitur auctor semper nulla. Donec varius orci eget risus. Duis nibh mi, congue eu, accumsan eleifend, sagittis quis, diam. Duis eget orci sit amet orci dignissim rutrum.

Nam dui ligula, fringilla a, euismod sodales, sollicitudin vel, wisi. Morbi auctor lorem non justo. Nam lacus libero, pretium at, lobortis vitae, ultricies et, tellus. Donec aliquet, tortor sed accumsan bibendum, erat ligula aliquet magna, vitae ornare odio metus a mi. Morbi ac orci et nisl hendrerit mollis. Suspendisse ut massa. Cras nec ante. Pellentesque a nulla. Cum sociis natoque penatibus et magnis fiam parturient montes, nascetur ridiculus mus. Aliquam tincidunt urna. Nulla ullamcorper vestibulum turpis. Pellentesque cursus lectus mauris.

Nulla malesuada porttitor diam. Donec felis erat, congue non, volutpat at, tincidunt tristique, libero. Vivamus viverra fermentum felis. Donec nonummy pellentesque ante. Phasellus adipiscing semper elit. Proin fermentum massa ac quam. Sed diam turpis, molestie vitae, placerat a, molestie nec, leo. Maecenas lacinia. Nam ipsum ligula, eleifend at, accumsan nec, suscipit a, ipsum. Morbi blandit ligula feugiat magna. Nunc eleifend consequat lorem. Sed lacinia nulla vitae enim. Pellentesque tincidunt purus vel magna. Integer non nunc. Praesent euismod nunc eu purus. Donec bibendum quam in tellus. Nullam cursus pulvinar lectus. Donec et mi. Nam vulputate metus eu enim. Vestibulum pellentesque felis eu massa.

Quisque ullamcorper placerat ipsum. Cras nibh. Morbi vel justo vitae lacus tincidunt ultrices. Lorem ipsum dolor sit amet, consectetur adipiscing elit. In hac habitasse platea dictumst. Integer tempus convallis augue. Etiam facilisis. Nunc elementum fermentum wisi. Aenean placerat. Ut imperdiet, enim sed gravida sollicitudin, felis odio placerat quam, ac pulvinar elit purus eget enim. Nunc vitae tortor. Proin tempus nibh sit amet nisl. Vivamus quis tortor vitae risus porta vehicula.

Fusce mauris. Vestibulum lectus nibh at lectus. Sed bibendum, nulla a faucibus semper, leo velit ultrices tellus, ac venenatis arcu wisi vel nisl. Vestibulum diam. Aliquam pellentesque, augue quis sagittis posuere, turpis lacus congue quam, in hendrerit risus eros eget felis. Maecenas eget erat in sapien mattis porttitor. Vestibulum porttitor. Nulla facilisi. Sed a turpis eu lacus commodo facilisis. Morbi fringilla, wisi in dignissim interdum, justo lectus sagittis dui, et vehicula libero dui cursus dui. Mauris tempor ligula sed lacus. Duis cursus enim sit augue. Cras ac magna. Cras nulla. Nulla egestas. Curabitur a leo. Quisque egestas wisi eget nunc. Nam feugiat lectus vel sit. Curabitur consectetur.

Suspendisse vel felis. Ut lorem lorem, interdum eu, tincidunt sit amet, laoreet vitae, arcu. Aenean faucibus pede eu ante. Praesent nunc elit, rutrum at, molestie non, nonummy vel, nisl. Ut lectus eros, malesuada sit amet, fermentum eu, sodales cursus, magna. Donec tu purus. Quisque vehicula, urna sed ultrices auctor, pede lorem egestas dui, et convallis elit erat sed nulla. Donec lectus. Curabitur et aenean. Aliquam dolor odio, commodo pretium, ultrices non, pharetra in, velit. Integer arcu est, nonummy in, fermentum faucibus, egestas vel, odio.

Sed commodo posuere pede. Mauris ut est. Ut quis purus. Sed ac odio. Sed vehicula hendrerit sem. Duis non odio. Morbi ut dui. Sed accumsan risus eget odio. In hac habitasse platea dictumst. Pellentesque non elit. Fusce sed justo eu urna porta tincidunt. Mauris felis odio, sollicitudin sed, volutpat a, ornare ac, erat. Morbi quis dolor. Donec pellentesque, erat ac sagittis semper, nunc dui lobortis purus, quis congue purus metus ultrices tellus. Proin et quam. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos hymenaeos. Praesent sapien turpis, fermentum vel, eleifend faucibus, vehicula eu, lacus.

Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Donec odio elit, dictum in, hendrerit sit amet, egestas sed, leo. Praesent feugiat sapien aliquet odio. Integer vitae justo. Aliquam vestibulum fringilla lorem. Sed neque lectus, consectetur ut, consectetur sed, eleifend ac, lectus. Nulla facilisi. Pellentesque eget lectus. Proin eu metus. Sed porttitor. In hac habitasse platea dictumst. Suspendisse eu lectus. Ut mi mi, lacinia sit amet, placerat et, mollis vitae, dui. Sed ante tellus, tristique ut, laeuulis eu, malesuada ac, dui. Mauris nibh leo, facilisis non, adipiscing quis, ultrices a, dui.

Morbi lectus, wisi viverra faucibus pretium, nibh est placerat odio, nec commodo wisi enim eget quam. Quisque libero justo, consectetur a, feugiat vitae, porttitor eu, libero. Suspendisse sed mauris vitae elit sollicitudin malesuada. Maecenas ultricies eros sit amet ante. Ut venenatis velit. Maecenas sed mi eget dui varius euismod. Phasellus aliquet volutpat odio. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae. Pellentesque sit amet pede ac sem eleifend consectetur. Nullam elementum, urna vel imperdiet sodales, elit ipsum pharetra ligula, ac pretium ante justo a nulla. Curabitur tristique arcu eu metus. Vestibulum lectus. Proin mauris. Proin eu nunc eu urna hendrerit faucibus. Aliquam auctor, pede consequat laoreet varius, eros tellus scelerisque quam, pellentesque hendrerit ipsum dolor sed augue. Nulla nec lacus.

Suspendisse vitae elit. Aliquam arcu neque, ornare in, ullamcorper quis, commodo eu, libero. Fusce sagittis erat ac erat tristique nulla. Maecenas sapien libero, molestie et, lobortis in, sodales eget, dui. Morbi ultrices rutrum lorem. Nam elementum ullamcorper leo. Morbi dui. Aliquam sagittis. Nunc placerat. Pellentesque tristique sodales est. Maecenas imperdiet lacinia velit. Cras non urna. Morbi eros pede, suscipit ac, varius vel, egestas non, eros. Praesent malesuada, diam id pretium elementum, eros sem dictum tortor, vel, consectetur odio sem sed wisi.

Sed feugiat. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Ut pellentesque augue sed arcu. Vestibulum diam eros, fringilla et, consectetur eu, nonummy id, sapien. Nullam at lectus. In sagittis ultrices mauris. Curabitur malesuada erat sit amet massa. Fusce blandit. Aliquam erat volutpat. Aliquam euismod. Aenean vel lectus. Nunc imperdiet justo nec dolor.

Etiam euismod. Fusce facilisis lacinia dui. Suspendisse potenti. In ni erat, cursus id, nonummy sed, ullamcorper eget, sapien. Praesent pretium, magna in, eleifend egestas, pede pede pretium lorem, quis consectetur tortor sapien facilisis magna. Mauris quis magna varius nulla scelerisque imperdiet. Aliquam non quam. Aliquam porttitor quam a lacus. Praesent vel arcu ut tortor cursus volutpat. In vitae pede quis diam bibendum placerat. Fusce elementum convallis neque. Sed dolor orci, scelerisque ac, dapibus nec, ultrices ut, mi. Duis nec dui quis leo sagittis euismod.

Aliquam lectus. Vivamus leo. Quisque ornare tellus ullamcorper nulla. Mauris porttitor pharetra tortor. Sed fringilla justo sed mauris. Mauris tellus. Sed non leo. Nullam elementum, magna in cursus sodales, augue est scelerisque sapien, venenatis congue nulla arcu et pede. Ut suscipit enim vel sapien. Donec congue. Maecenas urna mi, suscipit in, placerat ut, vestibulum ut, massa. Fusce ultrices nulla et nisl.

Etiam ac leo a risus tristique nonummy. Donec dignissim tincidunt nulla. Vestibulum rhoncus molestie odio. Sed lobortis, justo et pretium lobortis, mauris turpis condimentum augue, nec ultrices nibh arcu pretium enim. Nunc purus neque, placerat id, imperdiet sed,

Dense blocks of text with little room for the words to breath



How the text feels when I look at it

This is a little better,  
there are fewer words on  
each page, and the text  
is divided clearly

but I still see dense  
blocks of type, with a  
small break in the  
middle which does give  
me an anchor point for  
my floating eyes

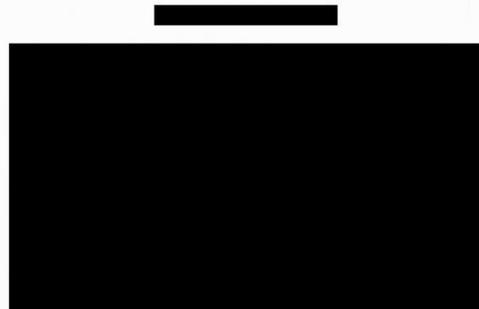
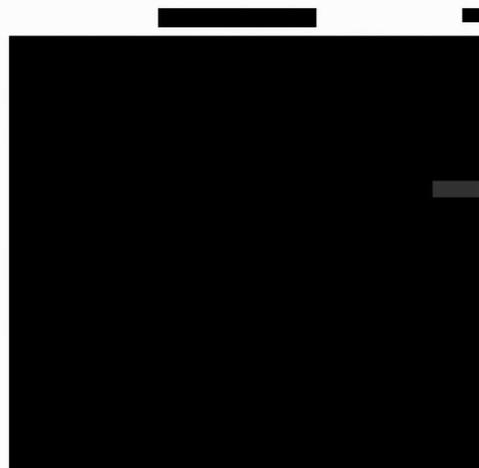
which is the green argument in its favour. However, environmental defences of nuclear power rest on the assumption that highly dangerous substances can be stored safely and kept secure. Furthermore there is medical and scientific evidence on untypical incidences of health problems among workers in the nuclear power industry and communities close by. Renewable resource technologies and recycling, meanwhile, are still parts of industrial production processes. The machinery which can harness renewable resources and recycle is developed industrially, and recycling itself is an industrial process.

This chapter and the last have discussed environmental problems under industrialism and changed patterns of economic, social and political life which could be compatible with sustainability. A more complex version of the low-consumption prescription of greens – one which discriminates between environmentally damaging and harmless forms of growth and consumption – is environmentally powerful, although I have expressed doubts about some of the social benefits claimed for it. Green strategies for decentralization and economic liberal hopes for capitalist solutions are problematic. My discussions have suggested the need for global and interventionist approaches. Technological change is important but not without reductions in acquisitive values and levels of consumption in the developed world.

In the next two chapters I want to look at environmentalism as a set of ideas and a social movement. What are its main philosophical bases and what has contributed to its greater popularity in recent years?

#### Guide to further reading

Andrew Dobson (1991) collects radical green views on sustainability in the sections on 'The Green Society' and 'Green Economics' in *The Green Reader*. His discussion in chapter 3 of *Green Political Thought* (1990) is similarly an accessible outline of the radical green view. Pirages's *The Sustainable Society* (1977) is a useful collection as is Daly's *Towards a Steady-State Economy* (1973). Goldsmith et al.'s 'A Blueprint for Survival' (1972) in the journal *The Ecologist* is an influential and classic manifesto, especially for the decentralist case. Schumacher puts the 'appropriate scale' argument for decentralization in *Small is Beautiful* (1973). Kirkpatrick Sale puts the 'bioregional' case for it in books like *Dwellers in the Land* (1985) and *Human Scale* (1980). Irvine and Ponton provide a short, fierce and unapologetic version of the radical green vision in *A Green Manifesto* (1988). Irvine has also written a useful critical discussion of green consumerism in his 1989 Friends of the Earth pamphlet *Beyond Green*



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After no more than 10 minutes of reading text in this format, sometimes much less, the text begins to shift and it becomes difficult to maintain the position of one line following into the next.

These 2 examples are an attempt to simulate the effect.

Another issue is the harsh contrast between the black text and the white page.

This has been reduced somewhat in the image below by creating an off white page.

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The following style guide, produced by the British Dyslexia Association goes some way to addressing the difficulties illustrated in the previous pages, but in terms of visual style and aesthetic design, the use of fonts such as Arial and Comic Sans gives rise to the impression that the quality of the design doesn't matter.

OpenDyslexic and Dyslexie are fonts designed to help Dyslexics, although their success has been questioned (Wery, Jessica J.; Diliberto, Jennifer A. (18 March 2016), "The effect of a specialized dyslexia font, OpenDyslexic, on reading rate and accuracy", *Annals of Dyslexia*, Springer US, 67 (2): 114-127)

I also have to question them on their visual appeal and design as fonts to be used in quality graphic design projects and publications. They are ugly, clunky fonts.

Left: OpenDyslexic Right: Dyslexie

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
0123456789! ?#

Aa Bb Cc Dd Ee  
Ff Gg Hh Ii Jj Kk  
Ll Mm Nn Oo Pp  
Qq Rr Ss Tt Uu  
Vv Ww Xx Yy Zz



## **Dyslexia Style Guide 2018: Creating Dyslexia Friendly Content**

This Style Guide provides principles that can help ensure that written material considers the difficulties experienced by some dyslexic people and allows for the use of text to speech to facilitate ease of reading. Adopting best practice for dyslexic readers has the advantage of making all written communication easier on the eye for everyone.

When making changes consider all the ways that you use written communications, such as emails, presentations, web pages and printed materials. Consider these principles in combination with other accessibility guidance such as the Web Accessibility Content Guidelines (WCAG).

### **Readable Fonts**

- Use sans serif fonts, such as Arial and Comic Sans, as letters can appear less crowded. Alternatives include Verdana, Tahoma, Century Gothic, Trebuchet, Calibri, Open Sans.
- Font size should be 12-14 point or equivalent (e.g. 1-1.2em / 16-19 px). Some dyslexic readers may request a larger font.
- Larger inter-letter / character spacing (sometimes called tracking) improves readability, ideally around 35% of the average letter width. If letter spacing is excessive it can reduce readability.
- Inter-word spacing should be at least 3.5 times the inter-letter spacing.

- Larger line spacing improves readability and should be proportional to inter-word spacing; 1.5 / 150% is preferable.
- Avoid Underlining and italics as this can make the text appear to run together and cause crowding. Use bold for emphasis.
- Avoid text in uppercase / capital letters and small caps, which can be less familiar to the reader and harder to read.

## Headings and Structure

- Use headings and styles to create consistent structure to help people navigate through your content.

In Word, you'll find these tools in the 'Home' tab:



- For headings, use a font size that is at least 20% larger than the normal text. If further emphasis is required, then use bold.
- Use formatting tools for text alignment, justification, indents, lists, line and paragraph spacing to support assistive technology users.

In Word, you'll find these tools in the 'Layout' tab:



- Add extra space around headings and between paragraphs.
- Ensure hyperlinks look different from headings and normal text.

## Colour

- Use single colour backgrounds. Avoid background patterns or pictures and distracting surrounds.
- Use sufficient contrast levels between background and text.

- Use dark coloured text on a light (not white) background.
- Avoid green and red/pink, as these colours are difficult for those who have colour vision deficiencies (colour blindness).
- Consider alternatives to white backgrounds for paper, computer and visual aids such as whiteboards. White can appear too dazzling. Use cream or a soft pastel colour. Some dyslexic people will have their own colour preference.
- When printing, use matt paper rather than gloss. Paper should be thick enough to prevent the other side showing through.

## **Layout**

- Left align text, without justification.
- Avoid multiple columns (as used in newspapers).
- Lines should not be too long: 60 to 70 characters.
- Use white space to remove clutter near text and group related content.
- Break up the text with regular section headings in long documents and include a table of contents.

## **Writing Style**

- Use active rather than passive voice.
- Be concise; avoid using long, dense paragraphs.
- Use short, simple sentences in a direct style.
- Use images to support text. Flow charts are ideal for explaining procedures. Pictograms and graphics can help to locate and support information in the text.
- Consider using bullet points and numbering rather than continuous prose.
- Give instructions clearly.
- Avoid double negatives.
- Avoid abbreviations where possible; always provide the expanded form when first used.
- Provide a glossary of abbreviations and jargon.

SO...

## **Experiment:**

Would it be possible to re-typeset an existing short story (without changing a word of the original text) in a format that would not only be more easily readable by someone with Dyspraxia, but also look visually attractive, in terms of design, layout and font choice?

My first step was to re-visit examples of film scripts available online.

The screenplay for a film is written in a set format and has none of the issues of dense text blocks. The layout is deliberately open to allow it to be quickly and easily read and the writing style is straightforward and direct. The font echoes traditional typewriter fonts (like this one - Courier New) and the layout is designed to easily distinguish between action, character and dialogue.

The main difference between a screenplay and a novel or short story is that a screenplay is not telling a story, it is describing what will be seen and heard on screen.

The following 3 pages of 'FARGO' by the Cohen Brothers is a good example of a clearly written and correctly formatted screenplay.

**FARGO**

a screenplay by  
Ethan Coen  
and  
Joel Coen

The following text fades in over black:

This is a true story. The events depicted in this film took place in Minnesota in 1987. At the request of the survivors, the names have been changed. Out of respect for the dead, the rest has been told exactly as it occurred.

**FLARE TO WHITE**

**FADE IN FROM WHITE**

Slowly the white becomes a barely perceptible image: white particles wave over a white background. A snowfall.

A car bursts through the curtain of snow.

The car is equipped with a hitch and is towing another car, a brand-new light brown Cutlass Ciera with the pink sales sticker showing in its rear window.

As the car roars past, leaving snow swirling in their drift, the title of the film fades in.

**FARGO**

Green highway signs point the way to MOOREHEAD, MINNESOTA/FARGO, NORTH DAKOTA. The roads for the two cities diverge. A sign says WELCOME TO NORTH DAKOTA and another just after says NOW ENTERING FARGO, ND, POP. 44,412.

The car pulls into a Rodeway Inn.

**HOTEL LOBBY**

A man in his early forties, balding and starting to paunch, goes to the reception desk. The clerk is an older woman.

**CLERK**

And how are you today, sir?

**MAN**

Real good now. I'm checking in  
- Mr. Anderson.

The man prints "Jerry Lundega" onto a registration card, then hastily crosses out the last name and starts to print "Anderson."

As she types into a computer:

**CLERK**

Okay, Mr. Anderson, and you're still planning on staying with us just the night, then?

**ANDERSON**

You bet.

**HOTEL ROOM**

The man turns on the TV, which shows the local evening news.

**NEWS ANCHOR**

- whether they will go to summer camp at all. Katie Jensen has more.

**KATIE**

It was supposed to be a project funded by the city council; it was supposed to benefit those Fargo-Moorehead children who would otherwise not be able to afford to attend a lakeshore summer camp. But nobody consulted city controller Stu Jacobson...

**CHAIN RESTAURANT**

Anderson sits alone at a table finishing dinner. Muzak plays. A middle-aged waitress approaches holding a pot of regular coffee in one hand and decaf in the other.

**WAITRESS**

Can I warm that up for ya there?

**ANDERSON**

You bet.

The man looks at his watch.

**THROUGH A WINDSHIELD**

We are pulling into the snowswept parking lot of a one-story brick building. Broken neon at the top of the building identifies it as the Jolly Troll Tavern. A troll, also in neon, holds a champagne glass aloft.

**INSIDE**

The bar is downscale even for this town. Country music plays on the jukebox.

Two men are seated in a booth at the back. One is short, slight, youngish. The other man is somewhat older, and dour. The table in front of them is littered with empty long-neck beer bottles. The ashtray is full.

Anderson approaches.

**ANDERSON**

I'm, uh, Jerry Lundegaard -

**YOUNGER MAN**

You're Jerry Lundegaard?

**JERRY**

Yah, Shep Proudfoot said -

**YOUNGER MAN**

Shep said you'd be here at 7:30.  
What gives, man?

**JERRY**

Shep said 8:30.

**YOUNGER MAN**

We been sitting here an hour.  
I've peed three times already.

**JERRY**

I'm sure sorry. I - Shep told  
me 8:30. It was a mix-up, I  
guess.

**YOUNGER MAN**

Ya got the car?

**JERRY**

Yah, you bet. It's in the lot  
there. Brand-new burnt umber  
Ciera.

**YOUNGER MAN**

Yeah, okay. Well, siddown then.  
I'm Carl Showalter and this is  
my associate Gaear Grimsrud.

**JERRY**

Yah, how ya doin'. So, uh, we  
all set on this thing, then?

**YOUNGER MAN**

Sure, Jerry, we're all set. Why  
wouldn't we be?

There have been attempts to write novels as screenplays, and they are never very successful. Readers who are not used to the writing style of the screenplay find that they are less absorbed in the story - because a screenplay describes the story, rather than telling a story.

I decided to create a hybrid layout which referenced the clarity of the screenplay but retained the text and structure of the original short story.

The following are 2 short stories by Ernest Hemingway, 'Cat in the Rain' and 'A Very Short Story'.

The original text version, as published is first, followed by my re-set version.

## Cat in the Rain

THERE WERE ONLY TWO AMERICANS stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the café a waiter stood looking out at the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

‘I’m going down and get that kitty,’ the American wife said.

‘I’ll do it,’ her husband offered from the bed.

‘No, I’ll get it. The poor kitty out trying to keep dry under a table.’

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

‘Don’t get wet,’ he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

‘*Il piove*,<sup>1</sup>’ the wife said. She liked the hotel-keeper.

‘*Si, Si, Signora, brutto tempo*.<sup>2</sup> It is very bad weather.’

He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the café. The cat would be around to the right. Perhaps she could go along under the eaves. As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.

‘You must not get wet,’ she smiled, speaking Italian. Of course, the hotel-keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.

*‘Ha perduto qualche cosa, Signora?’*<sup>3</sup>

‘There was a cat,’ said the American girl.

‘A cat?’

*‘Si, il gatto.’*

‘A cat?’ the maid laughed. ‘A cat in the rain?’

‘Yes, –’ she said, ‘under the table.’ Then, ‘Oh, I wanted it so much. I wanted a kitty.’

When she talked English the maid’s face tightened.

‘Come, Signora,’ she said. ‘We must get back inside. You will be wet.’

‘I suppose so,’ said the American girl.

They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed, reading.

‘Did you get the cat?’ he asked, putting the book down.

‘It was gone.’

‘Wonder where it went to,’ he said, resting his eyes from reading.

She sat down on the bed.

‘I wanted it so much,’ she said. ‘I don’t know why I wanted it so much. I wanted that poor kitty. It isn’t any fun to be a poor kitty out in the rain.’

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

‘Don’t you think it would be a good idea if I let my hair grow out?’ she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy’s.

‘I like it the way it is.’

‘I get so tired of it,’ she said. ‘I get so tired of looking like a boy.’

George shifted his position in the bed. He hadn’t looked away from her since she started to speak.

‘You look pretty darn nice,’ he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

‘I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,’ she said. ‘I want to have a kitty to sit on my lap and purr when I stroke her.’

‘Yeah?’ George said from the bed.

‘And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.’

‘Oh, shut up and get something to read,’ George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

‘Anyway, I want a cat,’ she said, ‘I want a cat. I want a cat now. If I can’t have long hair or any fun, I can have a cat.’

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

‘*Avanti*,’ George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoiseshell cat pressed tight against her and swung down against her body.

‘Excuse me,’ she said, ‘the padrone asked me to bring this for the Signora.’

1

‘It’s raining.’

2

‘Yes, yes Madam. Awful weather.’

3

‘Have you lost something, Madam?’

# Cat in the Rain

## **There were only two Americans stopping at the hotel.**

They did not know any of the people they passed on the stairs on their way to and from their room.

Their room was on the second floor facing the sea. It also faced the public garden and the war monument.

There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colours of the hotels facing the gardens and the sea.

Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain.

It was raining.

The rain dripped from the palm trees. Water stood in pools on the gravel paths.

The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain.

The motor cars were gone from the square by the war monument.

Across the square in the doorway of the café a waiter stood looking out at the empty square.

## **The American wife stood at the window looking out.**

Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

'I'm going down and get that kitty,' the American wife said.

'I'll do it,' her husband offered from the bed.

'No, I'll get it. The poor kitty out trying to keep dry under a table.'

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

'Don't get wet,' he said.

**The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office.**

His desk was at the far end of the office. He was an old man and very tall.

'Il piove,<sup>1</sup> 'the wife said.  
She liked the hotel-keeper.

'Si, Si, Signora, brutto tempo<sup>2</sup> . It is very bad weather.'

He stood behind his desk in the far end of the dim room.

**The wife liked him.**

She liked the deadly serious way he received any complaints.

She liked his dignity.

She liked the way he wanted to serve her.

She liked the way he felt about being a hotel-keeper.

She liked his old, heavy face and big hands.

Liking him she opened the door and looked out.

It was raining harder.

A man in a rubber cape was crossing the empty square to the café.

The cat would be around to the right.

Perhaps she could go along under the eaves.

As she stood in the doorway an umbrella opened behind her.

It was the maid who looked after their room.

'You must not get wet,' she smiled, speaking Italian.

Of course, the hotel-keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone.

She was suddenly disappointed. The maid looked up at her.

'Ha perduto qualche cosa, Signora?'<sup>3</sup>

'There was a cat,' said the American girl.

'A cat?'

'Si, il gatto.'<sup>4</sup>

'A cat?' the maid laughed. 'A cat in the rain?'

'Yes, -' she said, 'under the table.' Then, 'Oh, I wanted it so much. I wanted a kitty.'

When she talked English the maid's face tightened.

'Come, Signora,' she said. 'We must get back inside. You will be wet.'

'I suppose so,' said the American girl.

**They went back along the gravel path and passed in the door.**

The maid stayed outside to close the umbrella.

As the American girl passed the office, the padrone bowed from his desk.

Something felt very small and tight inside the girl.

The padrone made her feel very small and at the same time really important.

She had a momentary feeling of being of supreme importance.

She went on up the stairs. She opened the door of the room.

George was on the bed, reading.

'Did you get the cat?' he asked, putting the book down.

'It was gone.'

'Wonder where it went to,' he said, resting his eyes from reading.

She sat down on the bed.

'I wanted it so much,' she said.  
'I don't know why I wanted it so much.  
I wanted that poor kitty.  
It isn't any fun to be a poor kitty out in the rain.'

George was reading again.

**She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass.**

She studied her profile, first one side and then the other.  
Then she studied the back of her head and her neck.

'Don't you think it would be a good idea if I let my hair grow out?' she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy's.

'I like it the way it is.'

'I get so tired of it,' she said. 'I get so tired of looking like a boy.'

**George shifted his position in the bed.**

He hadn't looked away from her since she started to speak.

'You look pretty darn nice,' he said.

**She laid the mirror down on the dresser and went over to the window and looked out.**

It was getting dark.

'I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,' she said.

'I want to have a kitty to sit on my lap  
and purr when I stroke her.'

'Yeah?' George said from the bed.

'And I want to eat at a table with my own silver  
and I want candles.

And I want it to be spring  
and I want to brush my hair out in front of a mirror  
and I want a kitty and I want some new clothes.'

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'Yes, yes Madam. Awful weather.'

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'Have you lost something, Madam?'

4

'Yes, a cat.'

## A Very Short Story

ONE HOT EVENING IN PADUA THEY CARRIED him up onto the roof and he could look out over the top of the town. There were chimney swifts in the sky. After a while it got dark and the searchlights came out. The others went down and took the bottles with them. He and Luz could hear them below on the balcony. Luz sat on the bed. She was cool and fresh in the hot night.

Luz stayed on night duty for three months. They were glad to let her. When they operated on him she prepared him for the operating table; and they had a joke about friend or enema. He went under the anæsthetic holding tight on to himself so he would not blab about anything during the silly, talkytime. After he got on crutches he used to take the temperatures so Luz would not have to get up from the bed. There were only a few patients, and they all knew about it. They all liked Luz. As he walked back along the halls he thought of Luz in his bed.

Before he went back to the front they went into the Duomo and prayed. It was dim and quiet, and there were other people praying. They wanted to get married, but there was not enough time for the banns, and neither of them had birth certificates. They felt as though they were married, but they wanted everyone to know about it, and to make it so they could not lose it.

Luz wrote him many letters that he never got until after the armistice. Fifteen came in a bunch to the front and he sorted them by the dates and read them all straight through. They were all about the hospital, and how much she loved him and how it was impossible to get along without him and how terrible it was missing him at night.

After the armistice they agreed he should go home to get a job so they might be married. Luz would not come home until he had a good job and could come to New York to meet her. It was understood he would not drink, and he did not want to see his friends or anyone in the States. Only to get a job and be married. On the train from Padua to Milan they quarrelled about her not being willing to come home at once. When they had to say good-bye, in the station at Milan, they kissed good-bye, but were not finished with the quarrel. He felt sick about saying good-bye like that.

He went to America on a boat from Genoa. Luz went back to Pordenone to open a hospital. It was lonely and rainy there, and there was a battalion of *arditi* quartered in the town. Living in the

muddy, rainy town in the winter, the major of the battalion made love to Luz, and she had never known Italians before, and finally wrote to the States that theirs had been only a boy and girl affair. She was sorry, and she knew he would probably not be able to understand, but might someday forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the spring. She loved him as always, but she realized now it was only a boy and girl love. She hoped he would have a great career, and believed in him absolutely. She knew it was for the best.

The major did not marry her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhoea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park.

# A Very Short Story

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There were chimney swifts in the sky.

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Living in the muddy, rainy town in the winter, the major of the battalion made love to Luz, and she had never known Italians before, and finally wrote to the States that theirs had been only a boy and girl affair.

She was sorry, and she knew he would probably not be able to understand, but might someday forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the spring.

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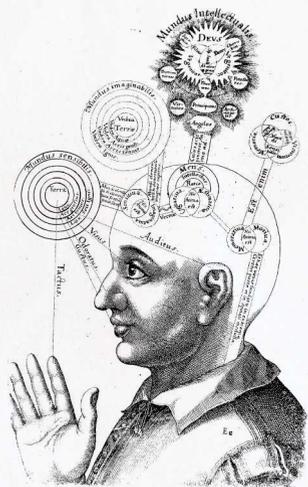
She hoped he would have a great career, and believed in him absolutely.

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### **The major did not marry her in the spring, or any other time.**

Luz never got an answer to the letter to Chicago about it.

A short time after he contracted gonorrhoea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park.



## Reflection:

I would like to gather feedback on this small experiment, but for me, personally, I'm very satisfied with the result. Both stories have been given a clarity and sense of timing that I couldn't fully appreciate in the original versions. Breaking the sentences apart into their own paragraph, in some cases, allows the reader to take in each sentence, a breath at a time. Each line is given more weight as it is given more space. Sentences in bold become more significant as either scene changes or emotional pivot points.

The dialogue is carefully laid out, with breaks to add emphasis.

I think the issues which would cause the most difficulty with publishing houses would be the economics of printing dyspraxic friendly books. The paper colour would have to be carefully sourced, a coloured ink would have to be used, and the page count would be increased due to the more open design of the page layouts. For digital or online printing, these issues would be reduced.

This hasn't been a simple cut, copy and paste exercise. Each line has been considered in isolation, as part of a larger paragraph and within the story as a whole.

If more books were formatted this way I would certainly be able to read them, and remember them much more easily.

I rarely finish a fiction book and concentrate on short stories compilations for that reason.

I genuinely feel that there is more development and research to be done around this subject, possibly in collaboration with a graphic designer and publishing expert.

Interestingly, during my career in animation production the fonts I've used most are Anevir, Gill Sans, Futura, Georgia, Garamond Pro and Calibri.

The Ernest Hemmingway short story layout experiments were created using Anevir before finding this research which goes some way towards validating my choices.

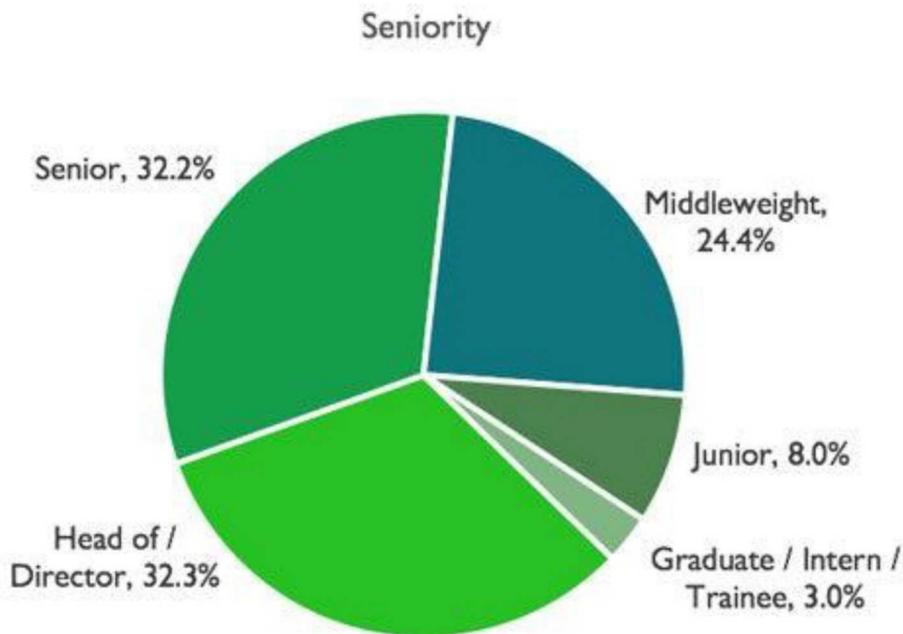
<https://www.creativereview.co.uk/survey-reveals-designers-favourite-typefaces/>

Last viewed 18/06/2021

## Survey reveals designers' favourite typefaces

In a piece of research conducted in 2018 jointly by MOO and design industry journal, Creative Review, UK based designers ranked their favourite fonts, revealing their 'go-to' typefaces and the more contemporary fonts they most like to use.

MOO received responses 1,161 through Creative Review. The respondents, all UK-based, came from a range of company types and seniority levels.

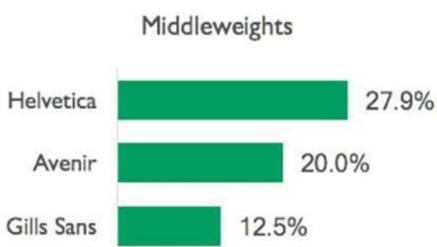
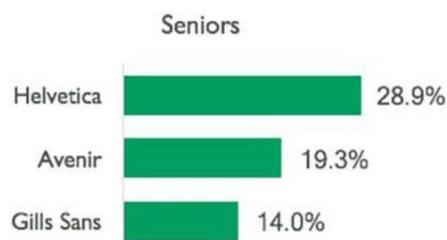
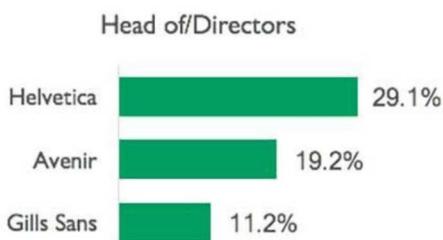
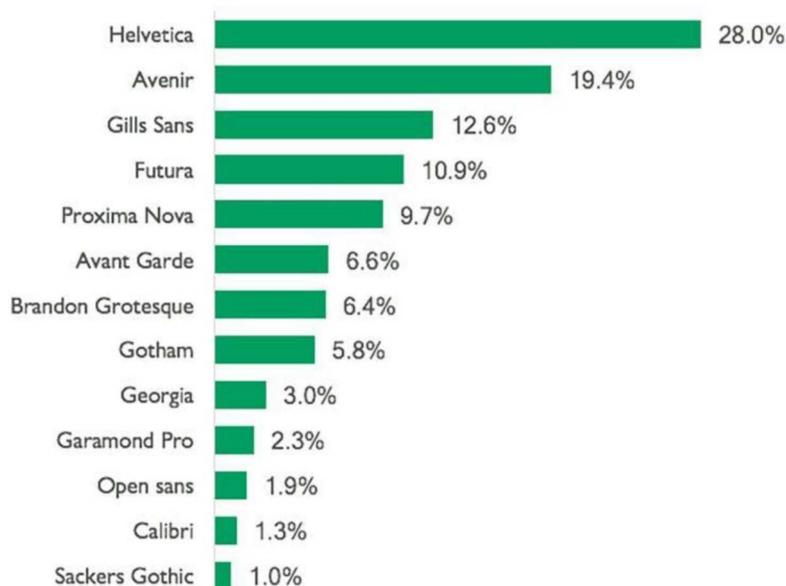


A breakdown of the respondents, based on experience level and company type

### 'GO-TO' TYPEFACES

Unsurprisingly, Helvetica came top, closely followed by Anevir, Gill Sans and Futura.

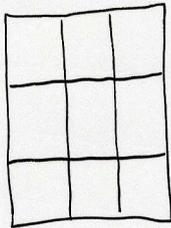
Helvetica held equal appeal with both junior and senior designers making it their top choice. Avenir, designed by Adrian Frutiger in 1988, was consistently picked as second favourite.



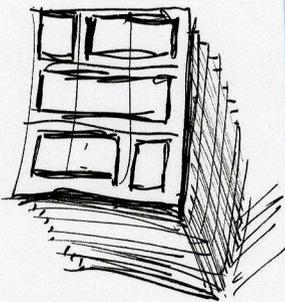
### 'UP-AND-COMING' FONTS

The survey also asked designers for their thoughts on more recently developed typefaces. Nexa was a distinct favourite with over a fifth of the respondents choosing it as their preferred 'up-and-coming' font. Nexa is a free typeface developed by Fontfabric type foundry and much like Helvetica is a simple, sans serif typeface.

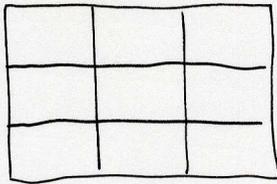
# GRIDS



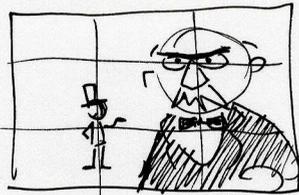
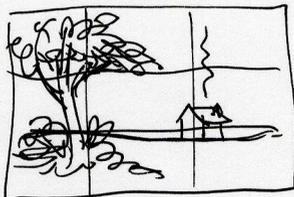
THE 3x3 GRID FOR COMIC PAGE LAYOUTS.



ON THE FOLLOWING PAGES I'VE EXPLORED THE HUGE VARIETY OF LAYOUTS POSSIBLE

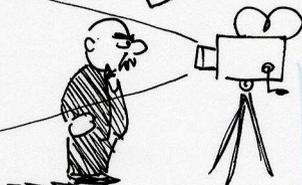
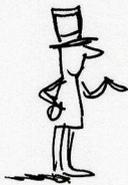


THE 'RULE OF THIRDS' GRID USED FOR COMPOSITION AND FRAMING IN FILM, PHOTOGRAPHY + ANIMATION

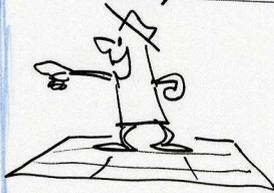


THE 'RULE OF THIRDS' ESTABLISHES STRONG STRUCTURES FOR CLEAR + SIMPLE VISUAL COMMUNICATION

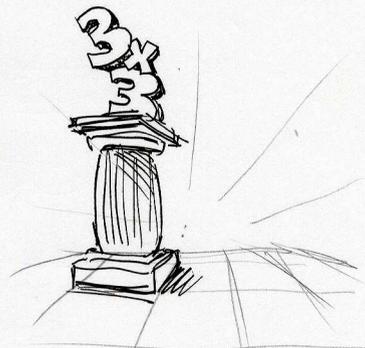
ALONG WITH THE USE OF DEPTH



THEY'RE THE SAME THING, GIVE OR TAKE 90°



I ALSO USE A SIMILAR GRID, IN PERSPECTIVE TO ESTABLISH VANISHING POINTS ETC. WHEN DRAWING.



I NOTICED THE ACCIDENTAL LAYOUT AND ADDED THE BLUE PENCIL RULES AFTER THE PAGE WAS FINISHED.

### **Page Layout: Grids**

Grids are the scaffolding or substructure of good design and composition.

In the next few pages I reflect on their usefulness in this project to create balance, harmony and order in otherwise chaotic pages.

The 3 'blue box' pages demonstrate not only EVERY possible combination of panel layouts that can be created from a 3x3 grid, but also a slightly obsessive tendency I have for completeness.

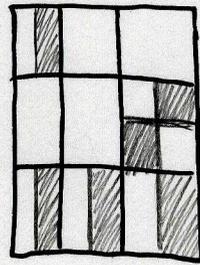
See also: Childhood Drawings & Autistic Traits.



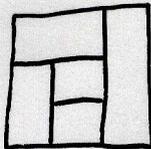




THE 3x3 GRID CAN BE FURTHER SUBDIVIDED,

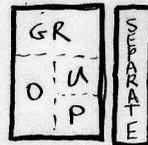


THE ESSENTIAL STRUCTURE IS THE SAME.



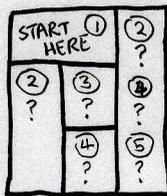
GRIDS LIKE THIS MAY WORK IN DESIGN, BUT WOULDN'T WORK FOR NARRATIVE STORY TELLING (COMIC ETC)

THEY CAN BE USED IN GRAPHIC DESIGN TO

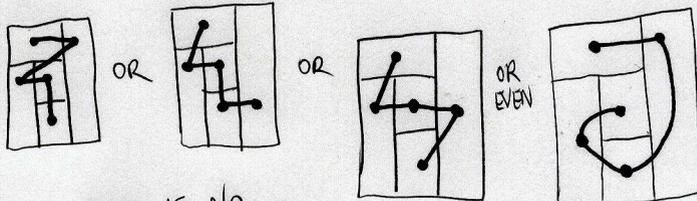


ELEMENTS OF THE DESIGN - AGAIN WHILE STILL MAINTAINING THE 3x3 GRID STRUCTURE.

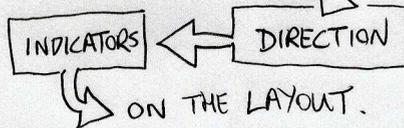
THE FLOW DOESN'T WORK



WHICH WAY DO YOU GO?

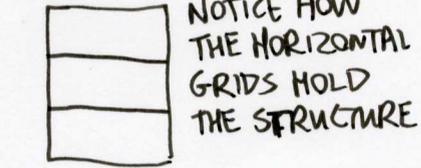
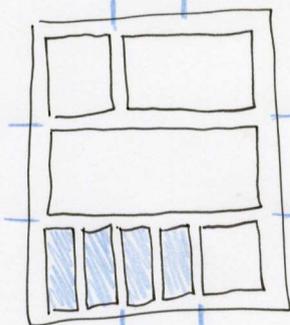
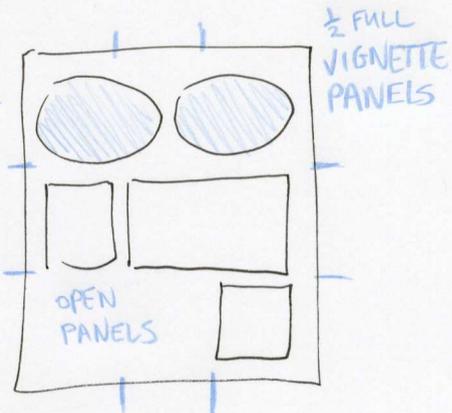
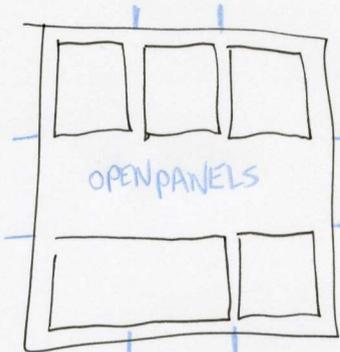
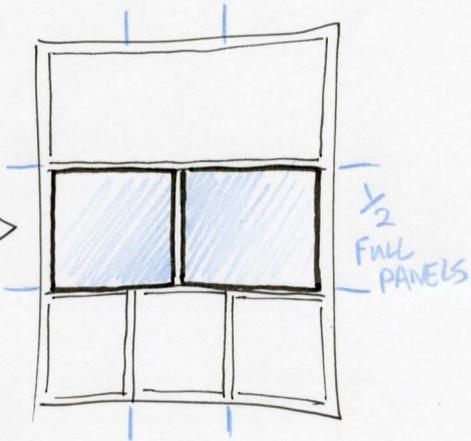


THERE IS NO DEFINITE ANSWER, UNLESS YOU ADD SOME KIND OF

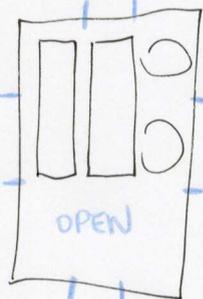
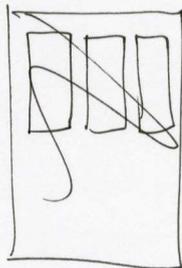
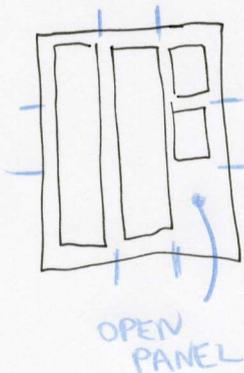


IT'S NOT THAT IT DOESN'T EVER WORK, IT'S JUST THAT YOU NEED TO GUIDE THE VIEWER'S EYE, LIKE SIGNPOSTS IN A MAZE.

THE 3x3 GRID HAS A LOT OF FLEXIBILITY, AND STILL RETAINS IT'S STRUCTURE

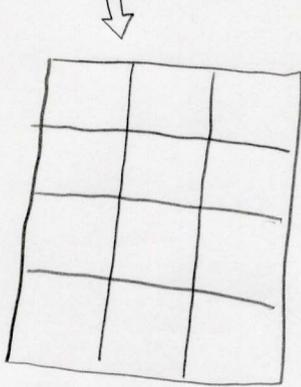


NOTICE HOW THE HORIZONTAL GRIDS HOLD THE STRUCTURE

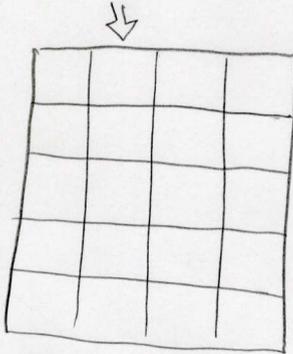


IN THESE, THE VERTICAL GRID HOLDS THE STRUCTURE

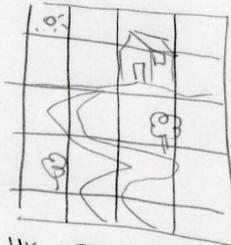
GRIDS -  
'SETH' - CANADIAN GRAPHIC ARTIST  
(GREGORY GALLANT)  
COMMONLY USES EITHER  
A 3x4 GRID OR A 4x5 GRID.



THIS SIZE IS  
VISUALLY COMFORTABLE

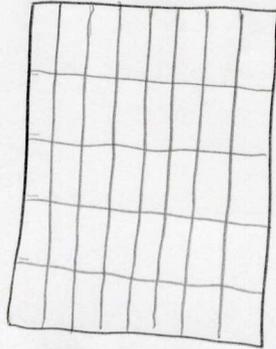


BUT THE 4x5 GRID  
BEGINS TO FEEL TOO  
BUSY + CLUTTERED.



HE OFTEN BREAKS  
UP 1 LARGE IMAGE  
INTO THE GRID.

OCCASIONALLY HE PUSHES  
IT TO 5x5 OR 8x5



THESE ARE USUALLY VERY  
DIALOGUE HEAVY WITH  
LITTLE VARIATION IN THE  
IMAGES FROM ONE PANEL  
TO ANOTHER



THE TEXT CARRIES THE NARRATIVE,  
THE IMAGE ADDS MOOD.

THE IMAGES SUPPORT THE WORDS IN MUCH OF SETH'S  
WORK. THE STORY WOULDN'T WORK WITH ONLY  
IMAGES.

SO WHY IS STRUCTURE,  
OR SOMETHING LIKE  
A GRID, IMPORTANT  
FOR SOMEONE WITH  
DYSPRAXIA, LIKE ME?



REMEMBER  
THIS IS MY THINKING,  
MY THOUGHTS AS THEY COME OUT -  
THIS ISN'T WRITING UP MY PRE-CONSIDERED DELIBERATIONS.

11.6.21.  
BEFORE I CONTINUE...  
AFTER 3 DAYS OF SKETCHING + NOTE-TAKING  
THE MUSCLES IN MY HAND + WRIST ARE  
STARTING TO CAUSE ME DISCOMFORT/MILD  
PAIN.  
I ALWAYS SUFFERED FROM THIS, BUT  
DISCOVERED THAT'S IT'S ANOTHER SYMPTOM  
OF DYSPRAXIA - GRIPPING TOO TIGHTLY.

AS A RESULT, I'M HAVING  
TO SWITCH TO USING A BLACK PEN,  
RATHER THAN A PENCIL

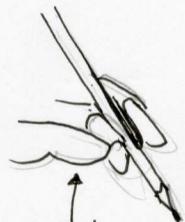
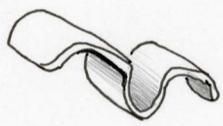
WHEN I WORKED AS  
AN ANIMATOR, <sup>DRAWING ALL DAY EVERY DAY</sup>  
I WOULD BE IN SO  
MUCH PAIN - BUT I  
HAD TO KEEP WORKING.

I'D COAT MY  
WRIST + JOINTS  
WITH  
\*FREEZE\*  
\*GEL\*

AND EVEN, AFTER  
TALKING WITH A  
PHYSIOTHERAPIST,  
DESIGNED MYSELF  
A PENCIL GRIP  
WITH THERMAL  
PLASTIC



IT  
CLIPPED  
TIGHTLY ONTO  
MY PENCIL,  
AND THEN  
HOOKED OVER  
MY INDEX + MIDDLE  
FINGERS



HARDLY  
ANY PRESSURE  
WAS NEEDED  
WITH THE THUMB

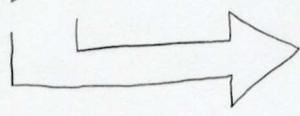
THE THERMAL PLASTIC  
HAS CRUMBLLED AWAY  
TO NOTHING - I'D HAVE TO  
START FROM SCRATCH TO  
MAKE A NEW ONE.

## **Cartoon**

Originally defined as a  
preparatory or working drawing  
for an artist.

All of the works generated for  
this project can be described  
as cartoons, in both the  
original and current definition  
of the word.

# Pictures & Words



## TAKE THE WORD "CARTOON"

ORIGINALLY A FULL SIZE DRAWING/PLAN/PATTERN FOR A FRESCO OR EMBROIDERY...

UNTIL, ON JULY 15<sup>TH</sup> 1843, WHEN HUMOROUS ILLUSTRATOR, JOHN LEECH (LATER TO BE KNOWN AS THE FIRST 'CARTOONIST' PUBLISHED:



IT TOOK THE EXHIBITION OF CARTOONS FOR NEW FRESCOS IN THE NEW PALACE OF WESTMINSTER AND DECLARED IT AS AN INDULGENT WASTE OF MONEY WHEN PEOPLE WERE STARVING TO DEATH. (THE HUNGRY 40's)

THE IMPACT OF THE MESSAGE IN THE IMAGE CHANGED THE MEANING OF THE WORD 'CARTOON'

WHICH HAS THE GREATER INFLUENCE ON HOW WE PERCEIVE A MESSAGE - THE WORD OR THE PICTURE?

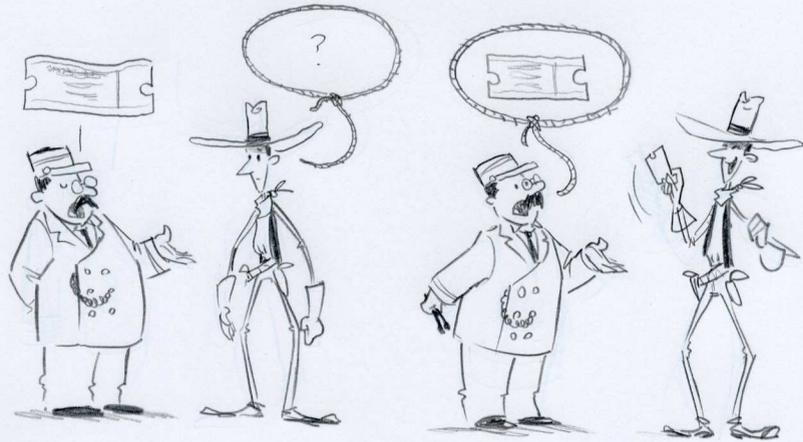
THE PICTURE CHANGES THE MEANING OF THE WORD.



I POSTED AN IMAGE SIMILAR TO THIS ON SOCIAL MEDIA A WHILE AGO - WHEN I'VE SHOWN IT TO NON-DYSPRAXICS AND NON-DYSLEXICS THEY CORRECT THE TEXT ON THE SIGN WITHOUT REALISING THEY HAVE DONE IT.

ON AVERAGE, THEY DON'T SEE THE JOKE IN THE DELIBERATE ERROR.

SO WHO HAS THE PROBLEM?



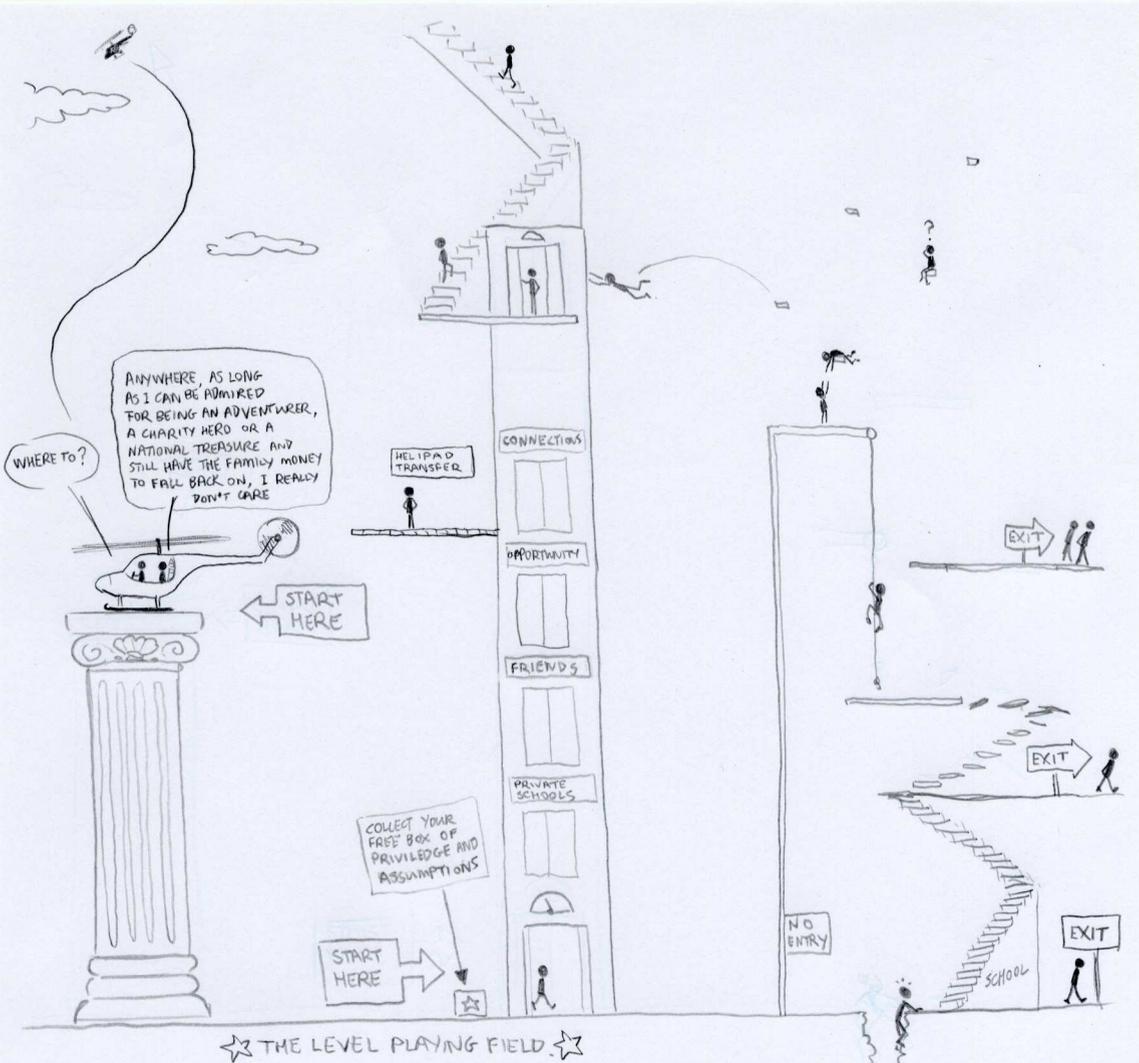
HOW DO YOU ANSWER THE QUESTION  
OF WHO TO PUT ON AN EMPTY PEDESTAL?



REMOVE THE PEDESTAL.

# Trickle Down Economics





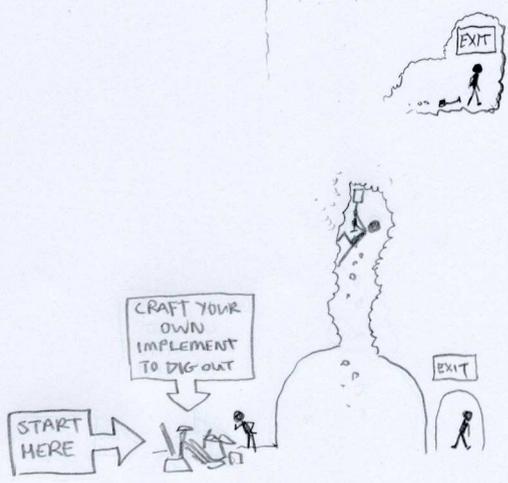
☆ THE LEVEL PLAYING FIELD ☆

||| Social |||

# Mobility

THE NEW LEVEL UP GAME

AVAILABLE NOW ON [istore](#) + [ANDROID](#).





**Right Shelf, Wrong Box**

Organisation, words & memory

# Right Shelf - Wrong Box

A PHRASE TO EXCUSE USING THE WRONG WORD IN CONVERSATION.

I'M NOT SURE IF THIS IS DIRECTLY CONNECTED TO DYSPRAXIA, OR JUST ANOTHER CO-MORBID ADD-ON. IT FEELS CONNECTED TO SHORT-TERM MEMORY AND PROCESSING AND ORGANISATION.



THERE'S A ROOM IN MY BRAIN THAT'S LIKE A STORE ROOM - SHELVES AND BOXES

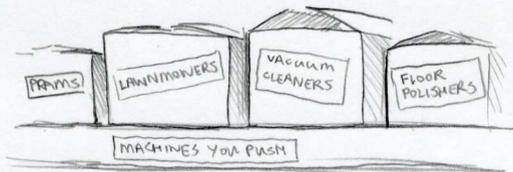
EVERY SHELF HAS A LABEL ON IT. IT'S A BROAD SUBJECT HEADING - SOME ARE A BIT CURIOUS.



MACHINES YOU PUSH

OR WATER MACHINES FOR EXAMPLE

ON EACH SHELF ARE BOXES. EACH BOX 'CONTAINS' MORE SPECIFIC THINGS ASSOCIATED TO THE SHELF CATEGORY



NOTE!

THIS MAY APPEAR VERY ORGANISED...

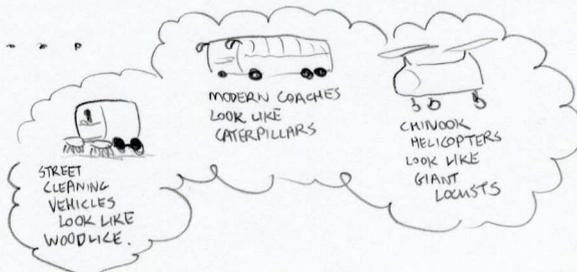
BUT IT'S NOT!

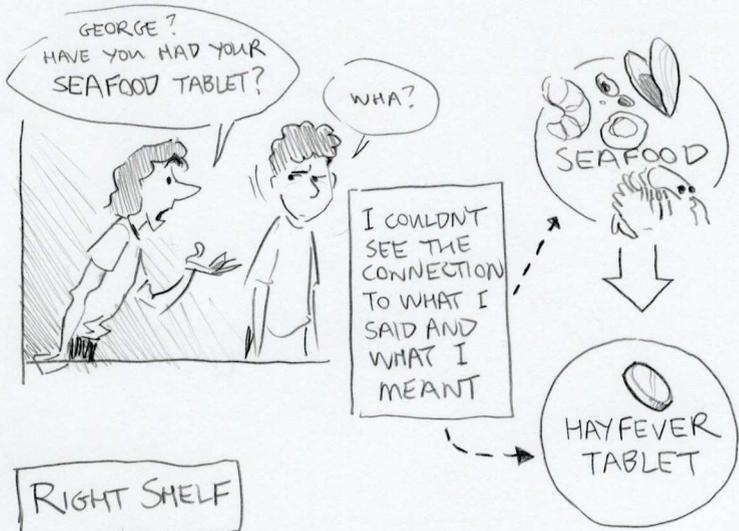
I HAVE **NO CONTROL** OVER HOW MY BRAIN ORGANISES THINGS - (DOES ANYONE?)

IT'S A KIND OF 'SCREWY DECIMAL SYSTEM' WITH NO FIXED RULES, BUT WHEN I FALL FOUL OF IT, IT EXPOSES REALLY INTERESTING LINKS AND COGNITIVE LEAPS THAT ARE USEFUL IN MY WORK

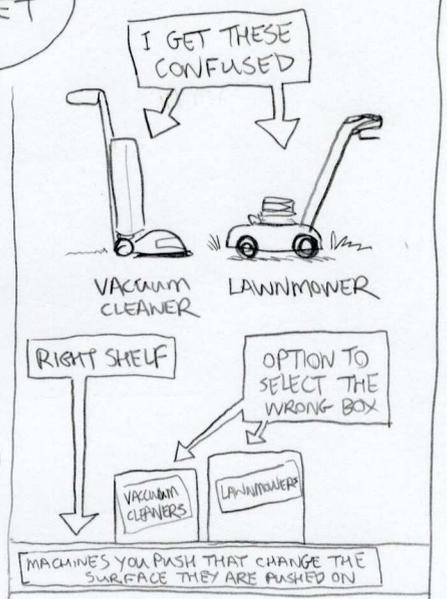
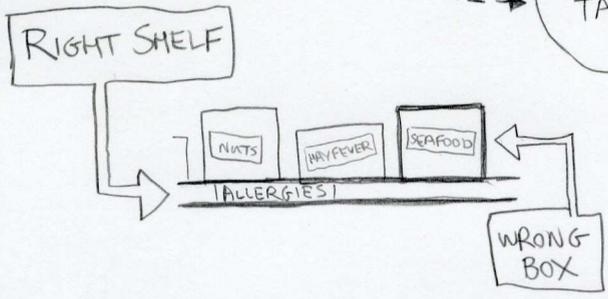
ON THE FOLLOWING PAGE ARE A COUPLE OF RECENT EXAMPLES

PERHAPS IT HAS SOMETHING TO DO WITH THE LEFT/RIGHT EAST/WEST THING - THERE'S GOT TO BE A WORD FOR THAT.





until  
 MY SON POINTED OUT THAT THEY ARE BOTH CONNECTED TO ALLERGIES  
 (MY SON DOESN'T HAVE A SEAFOOD ALLERGY)

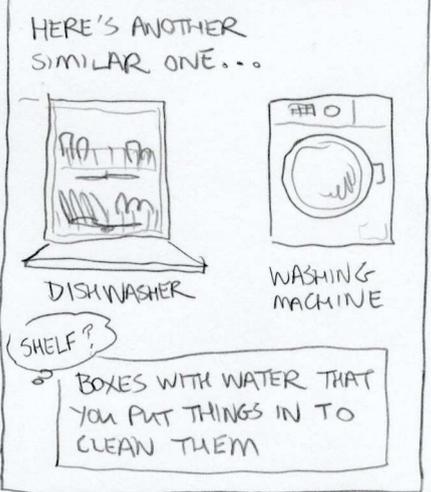
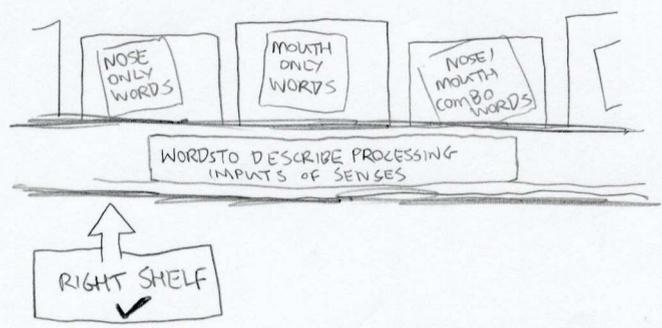


FLAVOUR / FRAGRANCE

THAT SHAMPOO'S A LOVELY FLAVOUR!

IT'S NOT JUST OBJECTS AND THINGS - IT CAN BE CONCEPTS TOO.

NOTE I KNOW THE DIFFERENCE - I'M NOT STUPID. IT'S ABOUT FINDING THE RIGHT WORD, IN THE RIGHT BOX



THE ABOVE 2 EXAMPLES I WOULD ARGUE ARE EASY MISTAKES TO MAKE.

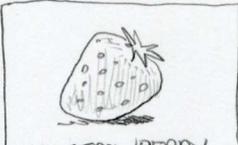
I ONCE SAW...



A SPARROW

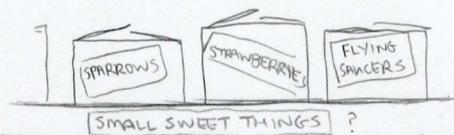
AND SAID TO MYSELF

OOH, LOOK...

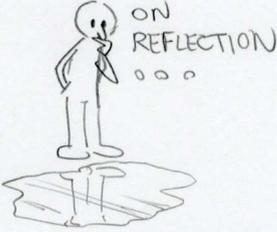


A STRAWBERRY

I'VE NOT MANAGED TO WORK THAT ONE OUT



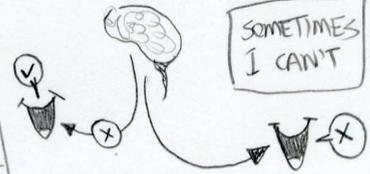
... OR MAYBE I DISCOVERED THE RANDOMISER CUPBOARD.



ON REFLECTION

THIS IS SOMETHING THAT HAS HAPPENED TO ME FOR MOST OF MY LIFE -

SOMETIMES I CAN CORRECT IT BEFORE IT COMES OUT OF MY MOUTH

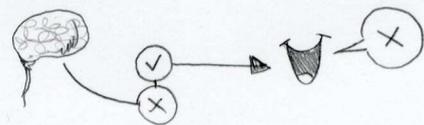


SOMETIMES I CAN'T

...AND SOMETIMES I CATCH IT BEFORE I SAY IT, BUT I'M SO AMUSED OR INTRIGUED THAT I SAY IT ANYWAY...

ABOUT HOW MY BRAIN HAS WORKED

... JUST TO GET A TASTE OF THE SHAPE OF IT.



**THE WRONG BOX. 1966**

DIRECTED BY BRYAN FORBES

STARRING:  
MICHAEL CAINE  
PETER COOK  
JOHN MILLS  
TONY HANCOCK  
RALPH RICHARDSON  
PETER SELLERS  
DUDLEY MOORE  
IRENE WANDER  
LEONARD ROSSITER  
NICHOLAS PARSONS  
JOHN LE MESSURIER  
AND MANY MORE

MUSIC BY: JOHN BARRY

SEE ALSO: OBSESSIONS + AUTISTIC TRAITS

10.7.21 A NEW ONE POPPED UP IN THE LAST FEW DAYS.

I ASKED MY CHILDREN TO BRING ANY EMPTY COAT-HANGERS, THAT THEY HAD IN THEIR WARDROBES, TO ME (I WAS DOING THE IRONING)

HERE'S HOW IT WENT...



RIGHT SHELF - SMALL DEVICE FOR HANGING THINGS

WRONG BOX - PEGS/ANIMATION PEGS/ WASHING CLOTHES HANGERS/ FOR CLEAN CLOTHES

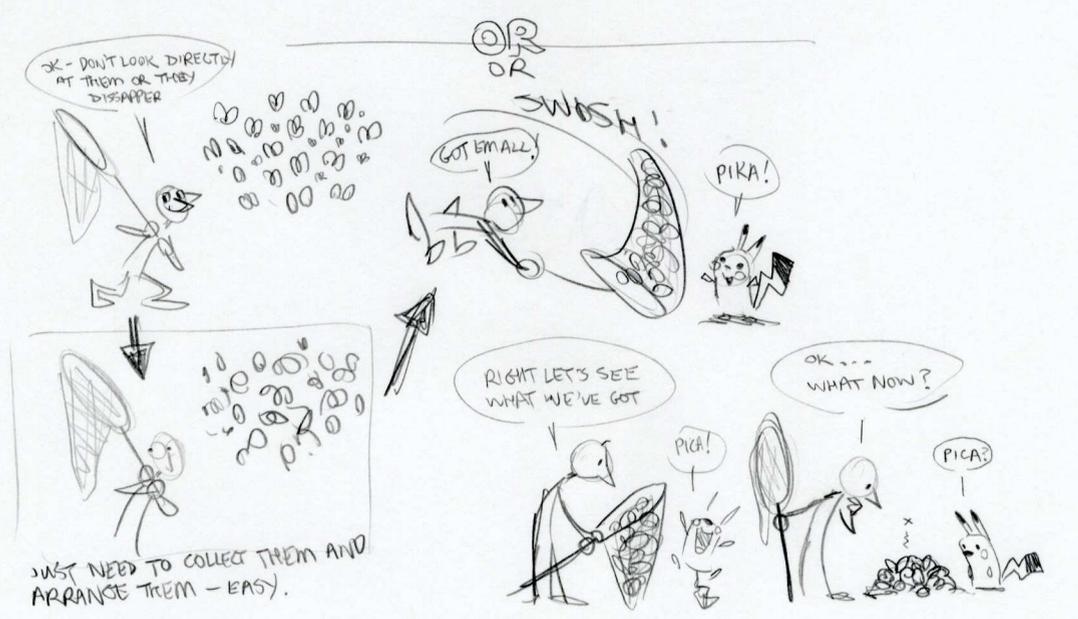
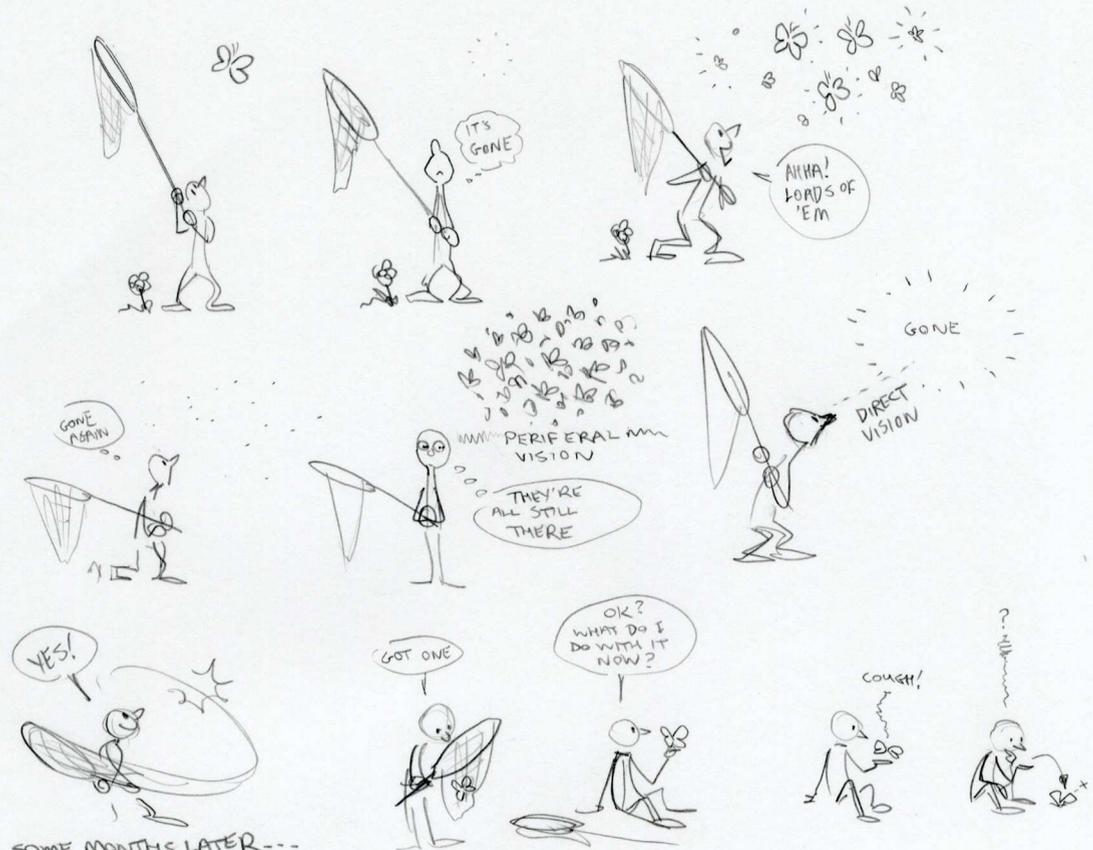
\* PEG BARS ARE REGISTRATION TOOLS TO HOLD ANIMATION PAPER

Learning, Thought & Memory

# LEARNING, THOUGHT & MEMORY

PRE 1

## ● DIFFICULTY PLANNING AND ORGANISING THOUGHT





JUST THINK ABOUT WHAT YOU NEED TO DO

IT'S NOT COMPLICATED I KNOW. I'M NOT STUPID

SO WHAT'S THE PROBLEM? LAMENT CHEESE

WHAT'S THE PROBLEM? FRIDAY NO

WHAT ARE THESE THINGS?

THEY SEEM TO BE GETTING

DIFFICULT TO SAYING, THE PUDDINGS ARE GETTING WINGNUTS

HOW CAN YOU DO ANYTHING WITH THESE GETTING THE WAY?

FRANK THORNE BOOBIES OVERTONE

APRON I GIVE UP. NOTHING'S GOING TO GET DONE WITH THESE HOLES

HAPPENS EVERY TIME

HEY! PENCIL!

WHAT ARE THESE? THEY LOOK LIKE BUBBLES.

WHAT? LITTLE VACUUMS OF THOUGHT THAT GET IN THE WAY OF EVERYTHING

"WHOS YOUR LADY FRIEND?" HELLO. HELLO?

LIPSCHITZ WOT? ...AND THE NAME'S DAVE. THEY'RE MORE LIKE HOLES

INFLIGHT BISCUITS

LA

EPIDIDIMAL THEY START TO MESS WITH THE ORDER AND STRUCTURE OF THE MONKEY

SOMETIMES THEY HAVE THINGS IN THEM ROTUNDA

OBLIAGE RANDOM WORDS, SOUNDS, STUFF LIKE THAT.

AND SOMETIMES THEY ARE COMPLETELY EMPTY

HELLO? WHERE ARE YOU, PENCIL

OOH... ARE THEY GOING AWAY?

NO, YOU'RE JUST NOT SEEING THEM ANY MORE

THEY ARE STILL THERE...



MESSING WITH HOW THINGS ARE ARRANGED, PLANNED + WORKED OUT, BUMPING + PUSHING THOUGHTS OUT, AWAY, AROUND, MESSING, MIXING

WHERE'S MY OTHER PEN?

CAN'T HELP... I DON'T KNOW WHAT TO THINK THINK STRAIGHT

MULTIPLE VERSIONS OF SAME THOUGHT YEP, YOU'RE GETTING IT

BUT THEY ARE INVISIBLE.

CHARLIE BROWN LOOKS LIKE BUDDHA

THE THOUGHT IT'S HERE - MY FRAGMENT OF AN IDEA

WHAT TO I DO NOW?

CHIPS DAVE?

KNORK KNIFE + FORK COMBO VERY USEFUL

DAVE?

DATE: I CAN'T THINK STRAIGHT

GETS FRONTED IN HERE

YES

CAN'T HEAR MYSELF THINK

THAT'S A GOOD WAY OF PUTTING IT

JOINED UP

UP

THINKING?

GIVE ME A BREAK!

HOW ABOUT...

KNOTTED UP

AND THE THINGS

IT'S THE GAPS THAT GET US BETWEEN GETTING ME!

MAKE BIGGER

ELEPHANT'S KNEES

SURELY IT CAN'T ALWAYS BE LIKE THIS?

No, OF COURSE NOT

SOMETIMES IT'S WORSE!

ARE YOU JOKING?

HMM? I DON'T KNOW YET.

THERE!  
IN AMONGST THE NAELSTROM MY IDEA!  
OR A TINY BIT OF IT, AT LEAST



MY TIME CAN HAVE CHUNKS MISSING

GOOD + BAD

WHERE HAVE YOU BEEN?

LIKE DRIVING A CAR ON A LONG TRIP - BUT IN A SHOP

YOU'VE WANDERED OFF TOPIC AGAIN

THE HOLES? VACUUMS? DARK MATTER?

OK - BACK TO WHERE WE WERE AT THE BOTTOM OF THE LAST PAGE

OK

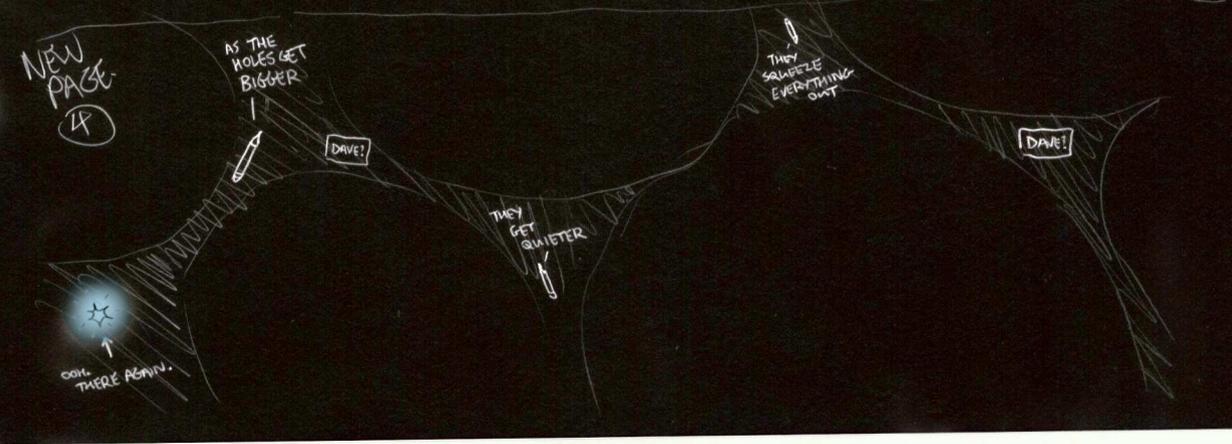
HUM - HUM

VERY NICE - VERY 2001

HUM? OH SORRY WHERE WERE WE?

DARK MATTER. I LIKE THAT. DID YOU JUST THINK THAT UP, YOURSELF?

DAVE?



4

QUETER

LEMONS

DNE?

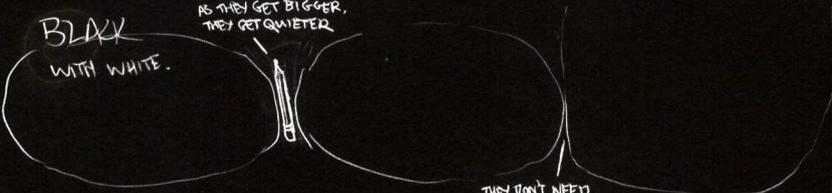
BIGGER

SMHHH



BLACK  
WITH WHITE.

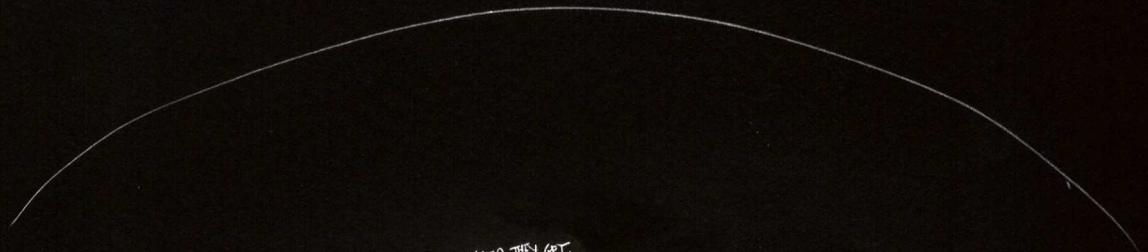
AS THEY GET BIGGER,  
THEY GET QUIETER.



DAVE!

4A

THEY DON'T NEED  
TO SHOUT WHEN  
THEY'VE DRAWNED  
OUT ALL THE  
THOUGHTS



AND THE BIGGER THEY GET,  
THE MORE THEY'RE NOT THERE  
AND NEITHER IS ANYTHING ELSE

~~THE LESS YOU SEE THEM,~~  
~~THE LESS YOU SEE ANYTHING~~  
UNTIL ALL YOU'RE LEFT WITH  
IS  
SILENCE . . .



CAN YOUR MIND  
HAVE  
NOTHING  
IN IT  
?

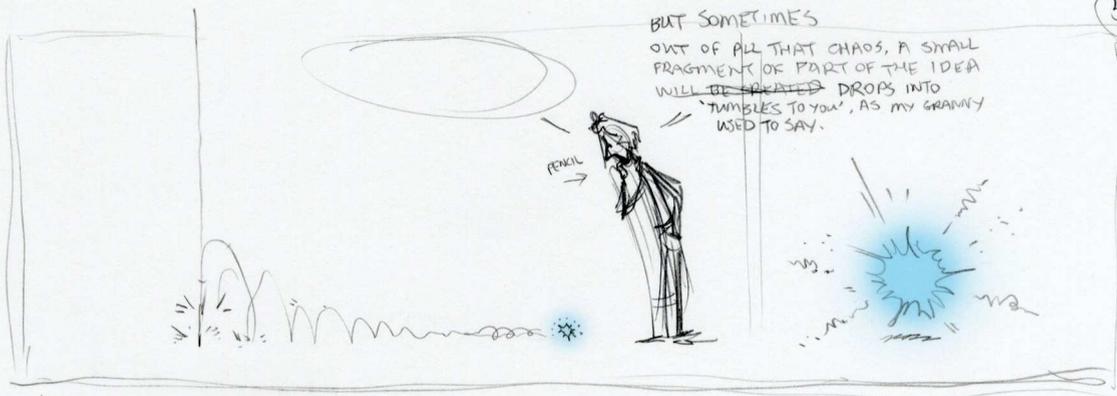


I DONT CARE,  
CAN I HAVE MY  
DRAWING  
STICK BACK

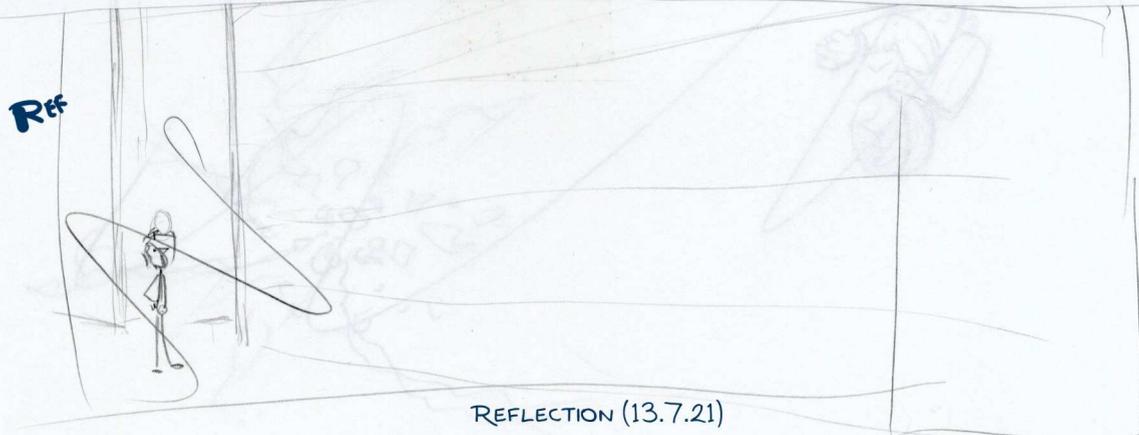


NOT  
EVEN  
NOTHING?

BRAIN  
~~Page~~ left <sup>UN</sup> intentionally blank



THEN ROW 1 PAGE 6  
EXTENDED



REFLECTION (13.7.21)

I NEED TO ALSO SHOW THE OPPOSITE OF THIS TOO, WHICH HAPPENS A LOT, WHERE I HAVE FAR TOO MANY IDEAS, LIKE A BLIZZARD, AND HOW THAT EFFECTS ME.

I DON'T KNOW IF THAT EXPLAINS ANYTHING, THOUGH...



IT SORT OF ILLUSTRATED HOW MY BRAIN WORKS...



... BUT PLANNING AND ORGANISING THOUGHT? I DUNNO

WHY HAVE I DRAWN ME CLIMBING A LADDER?



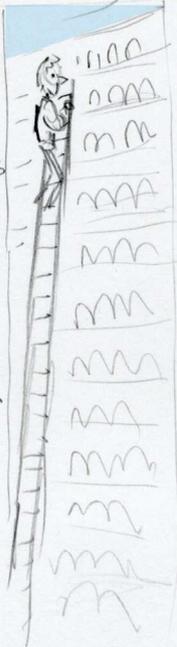
I HATE LADDERS



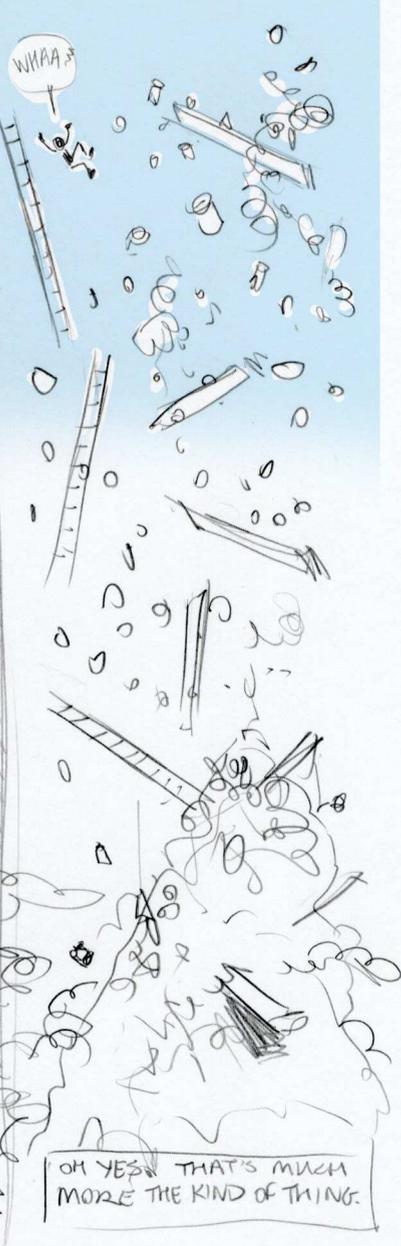
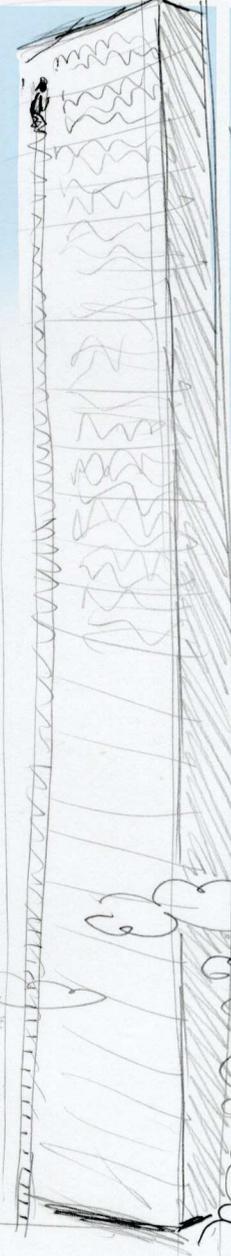
GETTING IDEAS IS THE EASY BIT



I HAVE TOO MANY OF THEM...



...ON EVERY SUBJECT YOU CAN IMAGINE



OH YES, THAT'S MUCH MORE THE KIND OF THING.

~~THE~~ I'M A HOARDER OF IDEAS ~~SYSTEM~~ AND NO ORGANISATION - INFACT THIS NEATLY ARRANGED SHELFY ARRANGEMENT ISN'T ~~READY~~ ~~WHAT~~ LOOKS LIKE. MY IDEAS LOOK LIKE...

MAYBE THAT'S MY APPROACH TO PLANNING AND ORGANISING -



APPROACH IT AT A HIGH SPEED - FREEFALLING TO A DEADLINE WITHOUT A PARACHUTE

JANIS! I'M FALLING! I'M FALLING JANIS



RANDOM THOUGHTS WILL ALWAYS CUT IN

AND SOMETIMES THEY ARE VERY USEFUL - LIKE ANOTHER CORNER OF MY BRAIN CHIPPING IN WITH WORD ASSOCIATIONS, TANGENTIAL LINKS AND IMAGINATIVE CONNECTIONS



AND FROM THIS AERIAL VIEWPOINT I SEE ALL THE THOUGHTS AND IDEAS - THE GOOD + BAD\*

VAST MY THOUGHT PROCESS RESULTS IN AN IMPACT CRATER OF DRAWINGS, SCRIBBLES OF ~~ITS~~ THOUGHTS ON PAPER A NOTES, DOODLES, LINKS, NONSENSE,



\*THERE IS A STAGE IN MY THINKING WHEN NO IDEA IS A BAD IDEA. JUST BECAUSE I CAN'T IMMEDIATELY SEE ITS RELEVANCE DOESN'T MEAN IT'S A BAD IDEA.

AND IT'S DAWNED ON ME, AS I'M PLUMMETING TOWARDS A RESEARCH DEADLINE.\*



A NEW VIEWPOINT

THAT WHAT I CAN SEE DOWN THERE ISN'T A MESS OF RANDOM THINGS ...



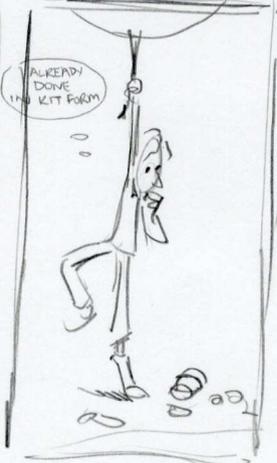
THE BIGGER PICTURE

BUT ~~ALL THESE~~ THINGS THAT NEEDS PUTTING BACK TOGETHER

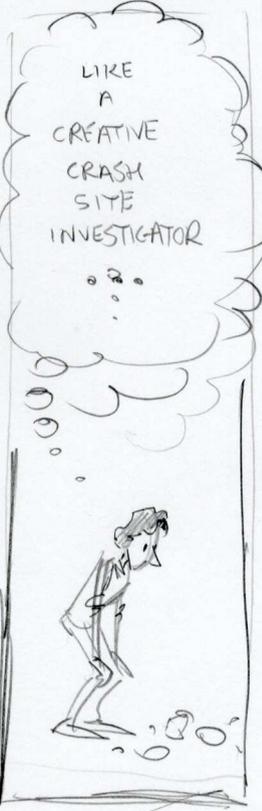


TO BE REASSEMBLED

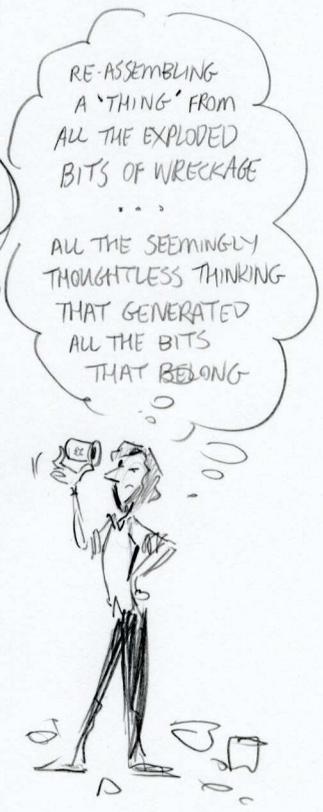
I DON'T KNOW WHAT IT LOOKS LIKE, BUT I HAVE AN IDEA OF WHAT IT IS



ALREADY DONE IN THE KITT FORM

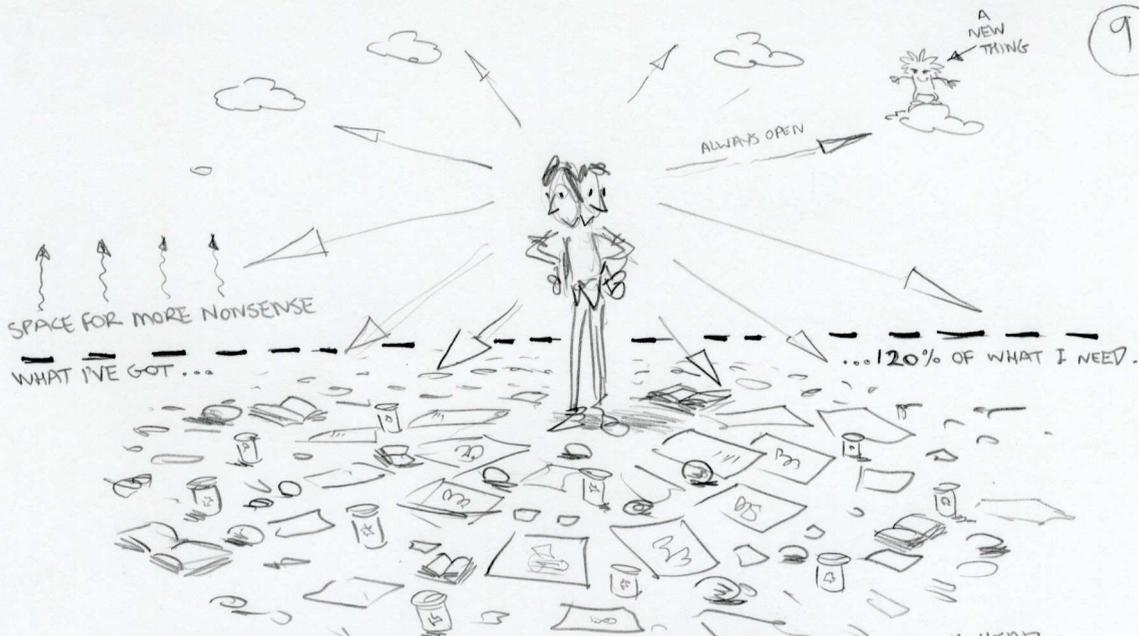


LIKE A CREATIVE CRASH SITE INVESTIGATOR



RE-ASSEMBLING A 'THING' FROM ALL THE EXPLODED BITS OF WRECKAGE ...

ALL THE SEEMINGLY THOUGHTLESS THINKING THAT GENERATED ALL THE BITS THAT BELONG



MAKING EVERY THOUGHT + IDEA REAL - ~~OUT~~ OF MY SWIRLING HEAD  
 AND ON TO PAPER  
 AT LEAST THIS WAY, I CAN SEE EVERYTHING...

... AND START TO PIECE IT <sup>BACK</sup> TOGETHER,



**KEY**

	IDEAS + INSPIRATION
	PRACTICE (DRAWING)
	RESEARCH TEXTS
	OBJECTS (PRACTICE)
	OBJECTS (RESEARCH)

LIKE A BIG STORYBOARD - EACH PAGE A PANEL IN THE STORY  
 EACH SMALL BATCH OF PAGES, A SCENE OR SEQUENCE



WHEN YOUR SHORT TERM MEMORY + SEQUENCING ARE RUBBISH

I'm ALLOWED TO USE WHATEVER WORDS I WANT TO.

HOW CAN ~~YOU~~ SOMEONE WITH DYSPRAXIA PLAN A PROJECT ON A LITTLE SCREEN

ITS LIKE BEING FORCED TO FIT EVERY THOUGHT AND IDEA INTO A TINY BOX AND THEN BE ABLE TO CLEARLY WORK OUT WHAT'S GOING ON

HORRIBLE ISN'T IT?

CRAMPED SQUASHED

THERE'S NOT MUSHROOM IN THAT BOX



GOOD GRIEF.

BACK TO SPACE - OPEN LAYOUTS

SEE: ERNEST HEMMINGWAY SHORT STORY LAYOUTS.



THE DYSPRAXIC BRAIN NEEDS ROOM TO ROOM

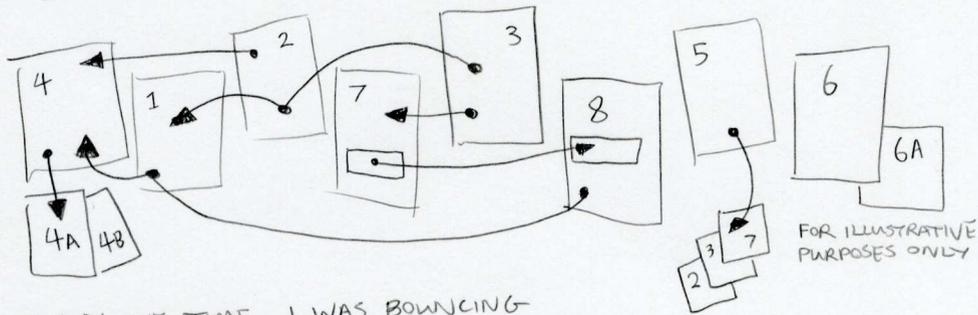
RIGHT TO ROOM



REFLECTION: 22.6.21  
THE PERSONAL PAGES (SPORT'S DAYS/GAMES) WERE QUITE EMOTIONAL TO DRAW - HADNT REALISED THEY CARRIED SO MUCH EMOTIONAL WEIGHT - I WONDER IF OTHER PERSONAL SEQUENCES WILL HAVE THE SAME IMPACT.

REFLECTION 22.6.21  
THERE SEEM TO BE A NUMBER OF DIFFERENT 'PAGES' APPEARING (WITH DRAWINGS)  
PERSONAL MEMORY  
UNPACKING - EXPLORING - DISCOVERING  
RECORDING/DEMONSTRATING SYMPTOMS - LIKE A TECHNICAL MANUAL  
ANALYSIS/REFLECTION ON ALL WORK COMPLETED.  
+ some PROVOCATIVE PANELS - CHALLENGING THE READER

# Review of THE 'PLANNING + ORGANISING THOUGHT' PAGES.



AT ANY ONE TIME, I WAS BOUNCING BETWEEN MULTIPLE PAGES.

I WASN'T AWARE OF WHERE I WAS ULTIMATELY GOING.

ONE NEW IDEA LEAD TO ANOTHER — FOLLOWING THE PENCIL

THE SEQUENCE OF PAGES CHANGED.

AS A NEW IDEA ARRIVED, IT WAS <sup>INSERTED</sup> ~~REVERSE~~ INTO PREVIOUS PAGES <sub>RETROSPECTIVELY</sub>

THE TALKING PENCIL + CAPTION APPEARED AS I DREW, WITHOUT PLANNING, AS DID THE LIGHT IN THE JAR, AND THE FALLING TO SEE THE BIGGER PICTURE

PAGE 9 WAS ONE OF THE FIRST PAGES I DREW — IT WAS ADDED TO THROUGHOUT THE PROCESS, EVEN WHILST WRITING THIS

I THINK THERE'S SOMETHING ABOUT JUST FOLLOWING THE PENCIL, WITHOUT CONsciously THINKING, GOING WITH THE FLOW. IMMEDIATE DRAWING FEELS LIKE IT BYPASSES AREAS OF THE BRAIN THAT TRIP UP AND STUMBLE WHEN TRYING TO THINK.

5.7.21.

A WHILE AGO I DID A FEW VERY NICE, FLOWING PAGES

ALL ABOUT VIEWING EVERYTHING AND THEN PUTTING THE WHOLE IDEA TOGETHER FROM

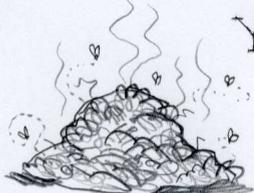
ALL THE BITS. GOOD, WASN'T IT. ?



ALL SO NEATLY PACKAGED



LEADING TO



Yeah, right.



I KNOW WE ALL HAVE THEM, BUT THEY CAN HIT QUITE HARD.



A → B



...BUT HOW I GET THERE IS ENTIRELY UP TO ME.

THERE'S A PUZZLE THAT OFTEN CROPS UP IN BOOKS ON CREATIVE THINKING →

CONNECT ALL THE DOTS WITH ONLY 4 STRAIGHT LINES AND WITHOUT TAKING YOUR PEN OFF THE PAPER.

HAVE A GO!

I DID IT ALMOST <sup>9/5</sup> STRAIGHT AWAY BECAUSE THE SOLUTION REQUIRES YOU TO THINK THE WAY I HAVE TO THINK ABOUT EVERYTHING I DO.

IN ORDER NOT TO LOOK THICK

YOU VERY QUICKLY HAVE TO LEARN

TO FIND ALL THE OTHER ROUTES TO GETTING AN ANSWER THAT'S ACCEPTABLE

AT THE MOMENT I'M FEELING VERY STUCK - DIRECTIONLESS SO I'M TRYING TO DRAW OUT, OR SNIFF OUT A NEW PATH.



EVEN IF IT'S NOT THE **RIGHT** WAY TO DO IT. (MALADROIT - NOT TO THE RIGHT)

I'M NOT TALKING ABOUT CREATING OR ANYTHING ILLEGAL.

OK. GOOD LUCK WITH THAT!

I REMEMBER PLAYING FOOTBALL IN PE AT SCHOOL...

I HATED SPORTS.

WHEN YOU CAN'T CATCH, OR KICK A BALL AT AN ALL BOYS SCHOOL LIFE'S NOT MUCH FUN IN SPORTS LESSONS

TUMBLE WEED

SO I'D BE 'LEFT BACK' IN DEFENCE - OUT OF THE WAY OF ANY OF THE ACTION.

I'D SPEND MOST OF THE MATCH...  
WATCHING BIRDS  
+ THINKING ABOUT NOTHING  
LITERALLY NOTHING



EVENTUALLY THE BALL WOULD HEAD IN MY DIRECTION



... AND THE OTHER TEAM



... WOULD ATTACK

AND MY DEFENDING SKILLS WOULD BE CALLED ON.

AS THEY POUNDED TOWARDS ME, I SPRANG INTO ACTION...



A/E OVERHEAD SHOT REQUIRED

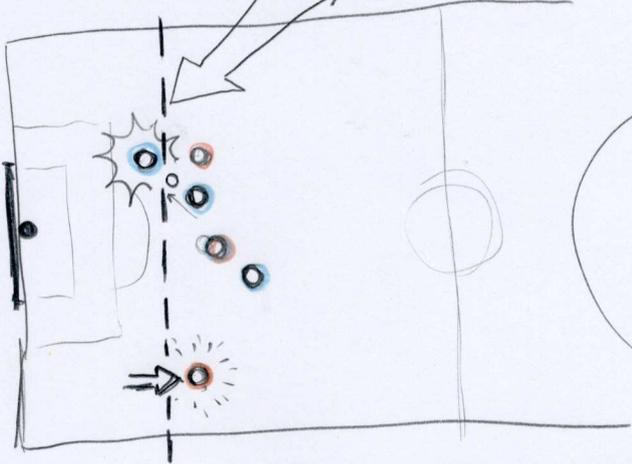
TO CAPTURE THE MAJESTY OF MY SPORTSMANSHIP.



OH YES, THIS IS MASON AT HIS BEST, THE ELITE FORM WE'VE COME TO EXPECT FROM THIS CONSUMMATE ATHLETE



OFFSIDE!



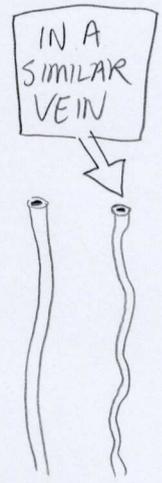
OK, MARK. I KNOW THEY'RE OFFSIDE, I KNOW YOU'RE FOLLOWING THE RULES, YOU'RE RIGHT, BUT IT'S NOT HOW WE PLAY THE GAME. CAN YOU STOP IT AND PLAY 'PROPERLY'

OFFSIDE, REF!



I'D SHOUT. THE REFEREE WOULD BLOW HIS WHISTLE AND OUR TEAM WOULD GET A FREE KICK THE OTHER TEAM WERE UNABLE TO SCORE FOR THE WHOLE MATCH, UNTIL THE REF, OUR TEACHER, SAID:





ALL I HAD TO DO WAS SWOT UP ON THE HISTORY OF THEATRE - - -



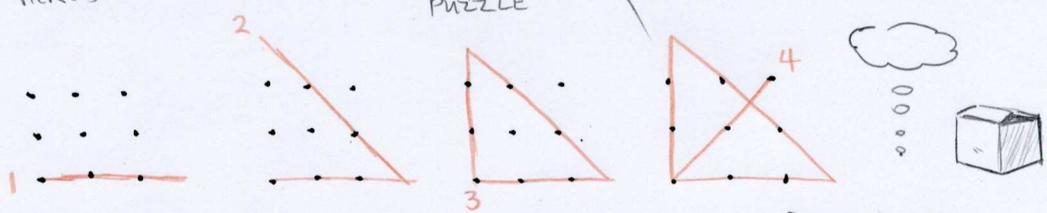
"THE IMPORTANCE OF BEING ERNEST"  
"THE TAMING OF THE SHREW"

WHICH I RE-SET IN THE 1920'S TO TIE IN WITH MY OBSESSION WITH OLD SILENT FILMS

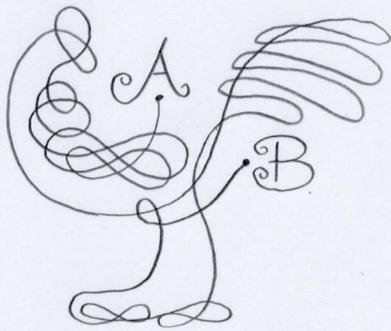
EASY McPEASY!



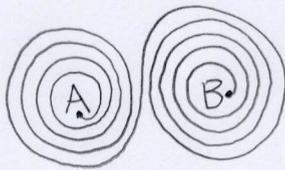
IN CASE YOU'RE INTERESTED - HERE'S THE ANSWER TO THE DOT/LINE PUZZLE



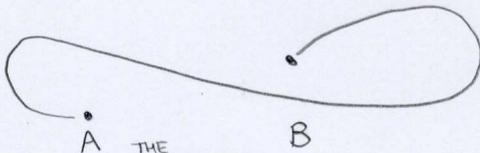
I HATE THE CLICHE, BUT IT'S ALL ABOUT THINKING OUTSIDE ~~OF~~ THE BOX. BEYOND



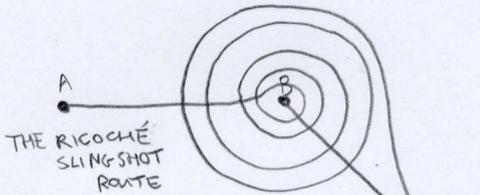
AN ORNATHOLOGICALLY CURLY ROUTE



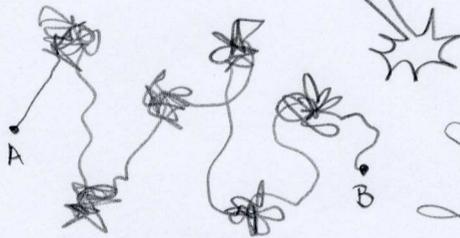
A SPIRALATIONARY ROUTE



THE ANTICIPATORY SWOOP



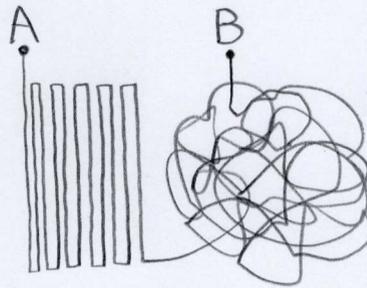
THE RICOCHÉ SLINGSHOT ROUTE



THE HAPPY ACCIDENT ROUTE

TRAVEL FROM (A) TO (B) WITHOUT PASSING THROUGH (C)

DIFFICULTY LEVEL - EASY



A ROUTE OF TWO HALVES



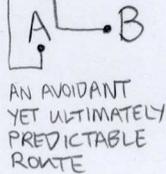
AN EXTRACTIONARY ROUTE

THERE ARE LOTS OF WAYS TO GET TO AN ANSWER

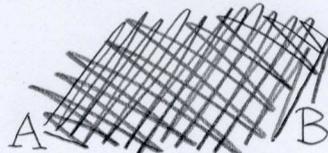
THE SCENIC ONES ARE MORE INTERESTING



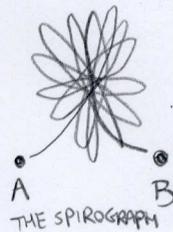
A EUPHEMISTIC ROUTE



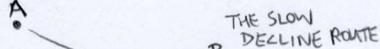
AN AVOIDANT YET ULTIMATELY PREDICTABLE ROUTE



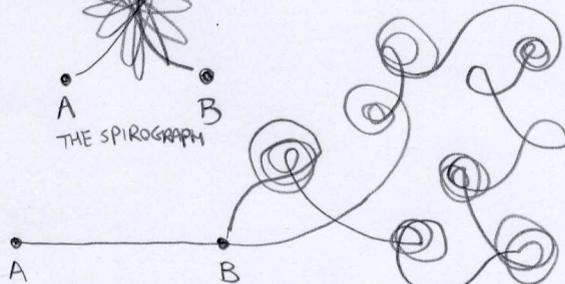
CROSSHATCHERY



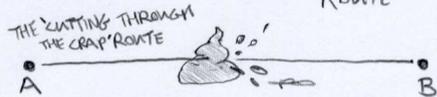
THE SPIROGRAPH



THE SLOW DECLINE ROUTE



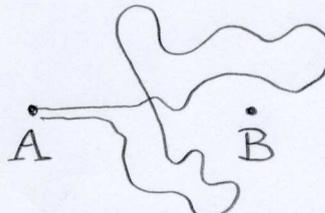
THE 'YEAH, FOUND IT AGES AGO AND DECIDED TO GO FOR A WALK!!' ROUTE



THE 'KATKING THROUGH THE CRAP' ROUTE



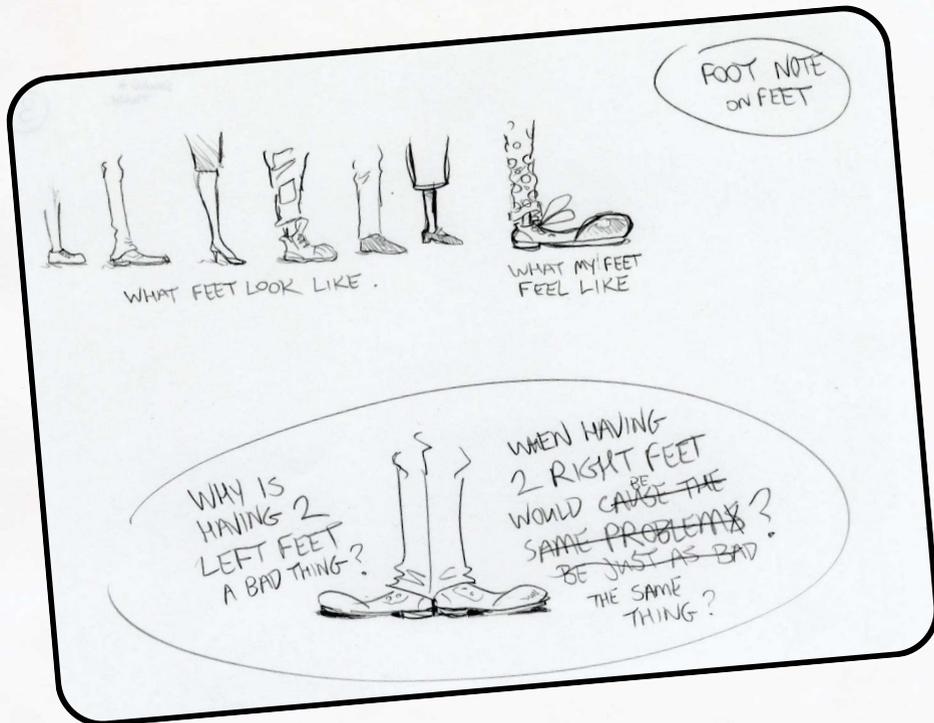
THE FALLING LEAF THEORY\*



THE FORGETFUL DYSPRAXIC ROUTE.

\* NOT A REAL THEORY

Feets of Dexterity



# FEETS OF DEXTERITY

AND A DIGRESSION OF ANNOYANCE.



SO LET'S UNLEASH THE BEE FROM THE BONNET...



I'M NOT SURE WHY THIS MATTERS TO ME, BUT IT DOES.  
I DON'T SPEND ALL DAY EVERYDAY THINKING ABOUT IT, BUT THERE ARE OCCASIONS WHEN I'M TRIPPED UP BY HANDEDNESS ISSUES IN PRODUCT DESIGN OR REMINDED OF THE NEGATIVE ECHOES OF BEING A LEFTY

Right is RIGHT ✓  
Right is write

Right is DEXTER - DEXTRUS  
'GOOD WITH YOUR HANDS'

'OK' + 'RIGHT' CAN BE USED INTERCHANGEABLY IN EVERYDAY CONVERSATION

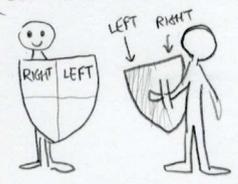


IT'S ALL GOOD NOTHING WRONG ABOUT RIGHT

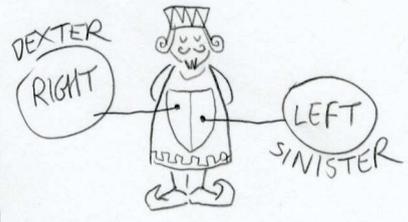


## HERALDIC SIDE-NOTE

(BECAUSE I CAN'T STOP DIGRESSING- R/P)



ON A COAT OF ARMS, LEFT AND RIGHT ARE FROM THE BEARERS POINT OF VIEW -



LEFT - OMITTED  
LEFT OUT  
LEFT BEHIND  
LEFT ON THE SHELF  
LEFT OVER  
FROM OLD ENGLISH - LEFT MEANING - WEAK  
CACK-HANDED  
OLD FRENCH MANQUE - UNUSUAL - ODD, UNCONVENTIONAL  
ITALIAN - SINISTRA LE MANCA - LEFT (MANKY)?  
LAVOUCHE - FRENCH FOR LEFT MEANS GAUCHE, CLAWNY, UNGRACIOUS, GAWKY, SHY.  
HERALDRY THE LEFT'S SIDE IS ILLEGITIMATE 'THE BASTARD SIDE'

# SINISTER

THE IMPRESSION THAT SOMETHING HARMFUL OR EVIL IS HAPPENING OR WILL HAPPEN.

EVEN THE WORD LEFT LOOKS LIKE IT'S MADE UP OF LEFT OVER BITS OF THE SAME LETTER



OK - MAYBE STRETCHING THE POINT, BUT THE SHAPES WERE JUMPING OUT AT ME.

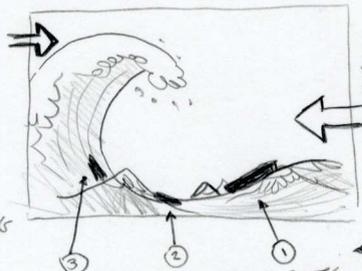
WE READ LEFT TO RIGHT THAT'S NICE...

... BUT IT CHANGES OUR PERCEPTION

WE FOLLOW A WAVE INTO OPEN SPACE AND SEE



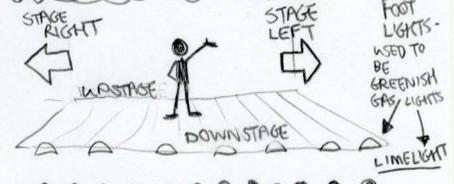
MUCH LESS SCARY. ALMOST RELAXING!



JAPAN READS RIGHT TO LEFT

THEY FOLLOW THE 3 BOATS LIKE ANIMATION, INTO THE WAVE - TERRIFYING!

## THEATRICAL SIDE, SIDE NOTE



SEE ALSO: TO UPSTAGE SOMEONE.

SIMILARLY, STAGE DIRECTIONS ARE FROM THE POINT OF VIEW OF THE ACTOR FACING THE AUDIENCE, UNLIKE IN FILM.



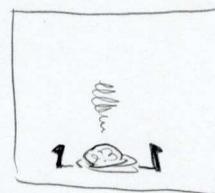
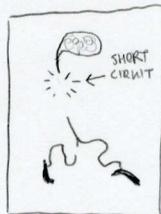
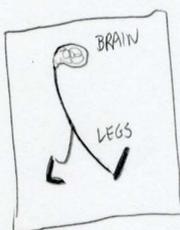
BACK ON TRACK

FEET

THE LOCATION, PLACING AND USE OF MY FEET IS PROBABLY THE SYMPTOM OF DYSPRAXIA I ENCOUNTER MOST OFTEN - PHYSICALLY.

PROCESSING ORGANISING + MEMORY ARE THE MAIN NEUROLOGICAL SYMPTOMS

I THINK IT'S BECAUSE MY BRAIN...

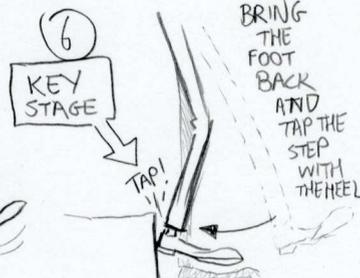
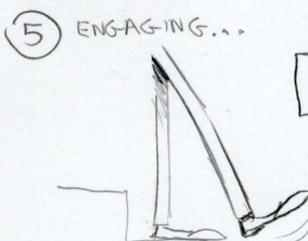


ON STAIRS AND ESCALATORS I CAN HAVE PROBLEMS - I HAVE TO DOUBLE CHECK MY FEET AND CONCENTRATE WHEN I STEP ONTO AN ESCALATOR AND ALWAYS GET A LITTLE ADRENALINE RUSH.

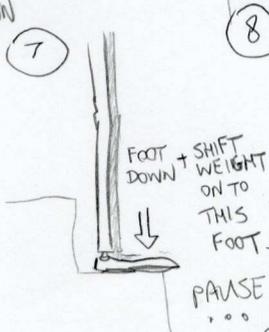
WHEN GOING DOWNSTAIRS, I CAN MOMENTARILY FORGET WHICH FOOT MOVES NEXT.

TO STOP MYSELF FALLING DOWN THE STAIRS, I HAVE A...

### STEP RECALIBRATION MANOUVRE



ENGAGE 'STEP RECALIBRATION MANOUVRE'



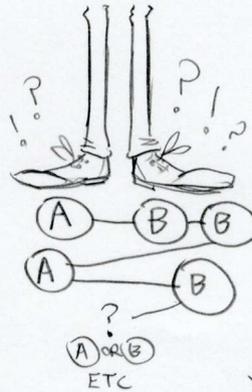
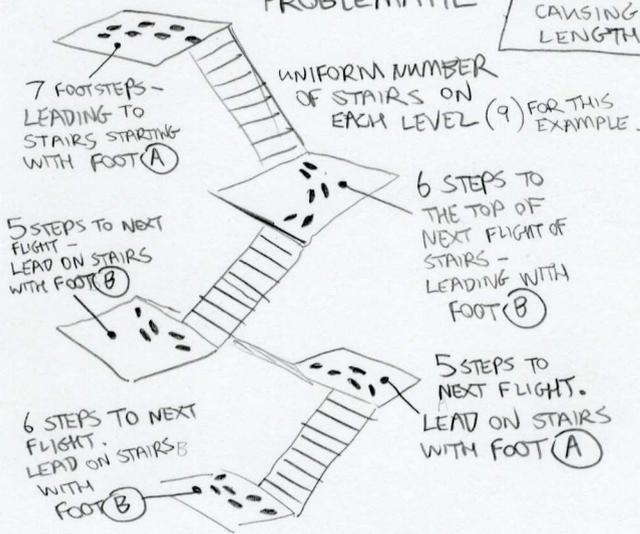
... IS ABOUT AS FAR FROM MY FEET AS ANY BODY PART CAN GET.

PAWS

MULTI-LEVEL STAIRCASES CAN BE ADDITIONALLY PROBLEMATIC

IT'S NOT THE STAIRS, IT'S PROBABLY MY GROSS MOTOR INACCURACIES CAUSING VARIOUS STRIDE LENGTHS AND STEPS

DYSPRAXIA



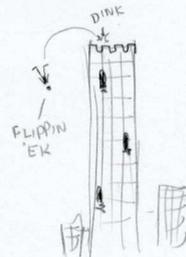
MESSES WITH YOUR GROSS MOTOR SKILLS, YOUR JOINTS ARE WOBBLY AND YOU HAVE LEFT/RIGHT PROBLEMS

YOU CAN SEE HOW THIS CAN REALLY MUCK UP SOMETHING THAT SHOULD BE EASY.

SOMETIMES I'LL STOP AND RECALIBRATE, OTHER TIMES I'LL HOPE FOR THE BEST THE LONGER THE STAIRCASE THE GREATER THE ANXIETY.



I NOW KNOW IT'S NOT THE HEIGHT I'M SCARED OF, IT'S TRIPPING UP OVER MY OWN FEET AND PROMETTING OVER THE BATTLEMENTS.



MY DYSPRAXIA MAKES ME MORE CAUTIOUS AND RISK AVERSE IN CERTAIN SITUATIONS WHICH IMPACTS ON MY CHILDREN

IN FACT, MOST OF MY WORRIES ABOUT OUR CHILDREN'S SAFETY IS BECAUSE I KNOW I WOULD HAVE AN ACCIDENT IN THE CIRCUMSTANCES THEY WERE IN.

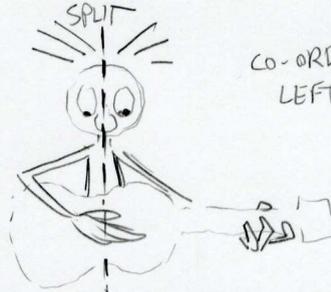


THE MUSICIAN'S DYSPRAXICON

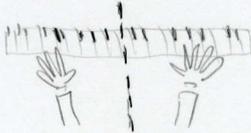


GUITAR  
PIANO  
UKULELE

CO-ORDINATING LEFT + RIGHT



STRUMMING RHYTHMS PICKING | CHORD FINGERING



SHORT TERM MEMORY  
RHYTHM PROBLEMS  
LOSS OF CONCENTRATION

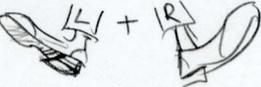
STRUM CHORD CHANGE  
STRUM  
STRUM  
STRUM  
STRUM CHANGE  
STRUM CHORD CHANGE  
NO NOT GET STRUM CHORD STRUM CHANGE

STRUM CHORD CHANGE  
STRUM  
STRUM  
STRUM CHORD CHANGE  
STRUM  
STRUM CHORD CHANGE

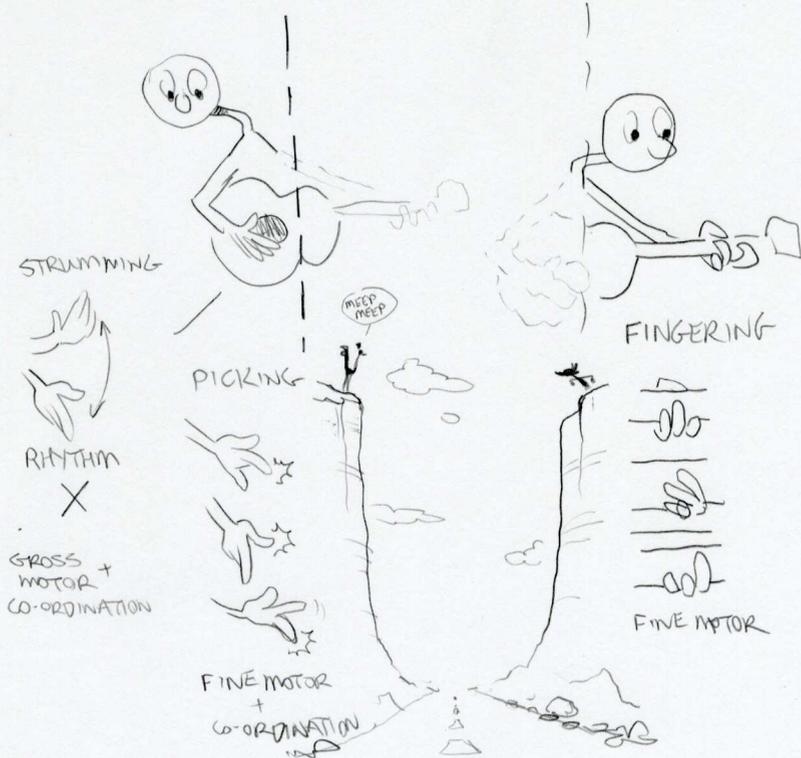
DOMINANT HANDS / LEGS + HANDEDNESS

~~LEFT HAND~~ | ~~RIGHT HAND~~ | ~~LEFT LEG~~ | ~~RIGHT LEG~~

WRITING HAND?   
 SHIRT SLEEVE?   
 DRINKS?   
 FIRST HAND IN A T-SHIRT   
 SPOON + FORK 

DOMINANT KICKING FOOT   
 FIRST LEG IN TROUSERS?   
 FIRST FOOT BEST FOOT FORWARD?   
 FIRST FOOT IN A SOCK - 

I CAN WRITE UPSIDE DOWN AND  
 I CAN EVEN WRITE UPSIDE DOWN  
 I CAN WRITE BACKWARDS  
 VERY EASILY AND COULD WRITE  
 AS FAST BACKWARDS AS I COULD  
 FORWARDS



BALANCE



APPARENTLY STABLE



INEXPLICABLE MOMENTARY DESTABILIZATION

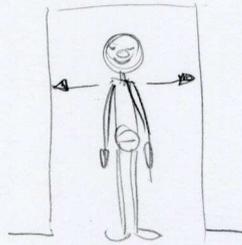


UNDER OR OVER CORRECTION  
MAGNIFIES LOSS OF BALANCE

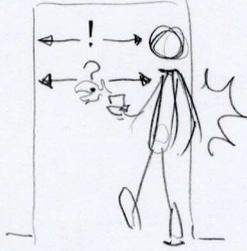


TEMPORARY LOSS ABSENCE FROM REALITY.

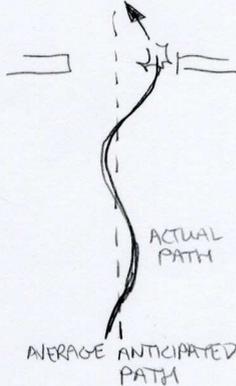
SELF AFFAIRING, LIGHTHEARTED REENGAGEMENT



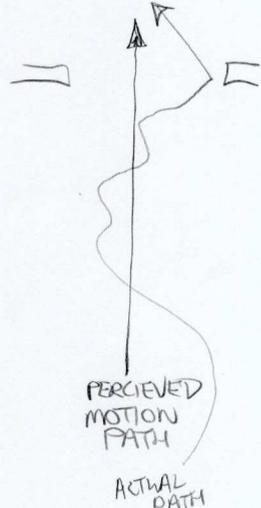
STANDARD DOOR WIDTH MEASURE CALCULATION.



RIDICULOUS SPACIAL POSITIONING ERROR RESULTING IN POTENTIAL BEVERAGE LOSS



MOTION PATH ANALYSIS



# BALANCE



APPARENTLY STABLE



INEXPLICABLE  
MOMENTARY  
DESTABILIZATION

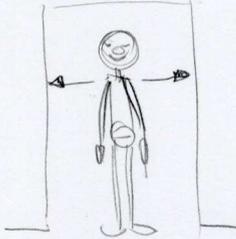


UNDER OR  
OVER CORRECTION  
INHERENTLY MAGNIFIES  
THE LOSS OF  
BALANCE

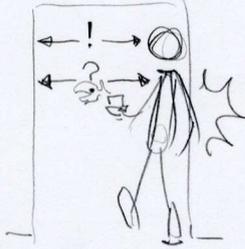


TEMPORARY  
LOSS  
ABSENCE  
FROM  
REALITY.

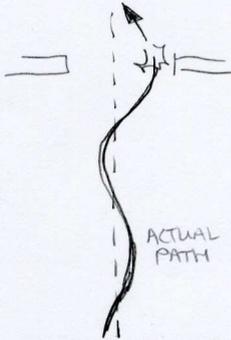
SELF AFFAIRING,  
LIGHTHEARTED  
REENGAGEMENT



STANDARD  
DOOR WIDTH  
APPROXIMATE CALCULATION.

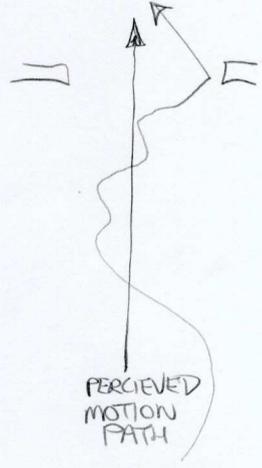


RIDICULOUS  
SPACIAL  
POSITIONING  
ERROR  
RESULTING IN  
POTENTIAL BEVERAGE LOSS



AVERAGE ANTICIPATED  
PATH

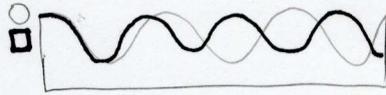
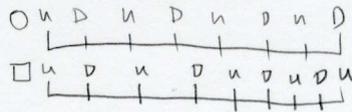
MOTION PATH  
ANALYSIS



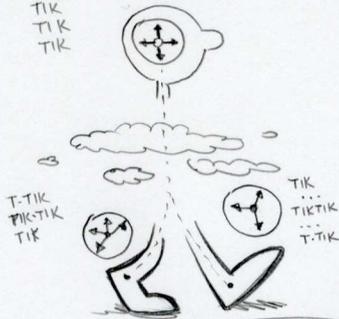
PERCEIVED  
MOTION  
PATH

ACTUAL  
PATH

RHYTHM  
DANCING



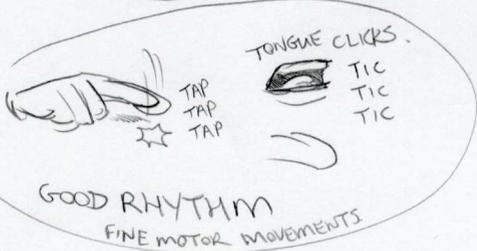
TIK  
TIK  
TIK  
TIK



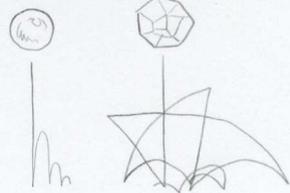
SOCIAL ASPECTS?



NO, THANKS  
I DON'T LIKE  
DANCING

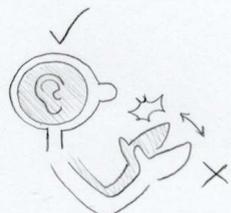
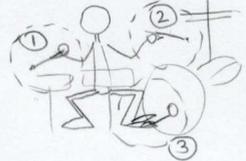


SAME MATERIAL DIFFERENT SHAPES



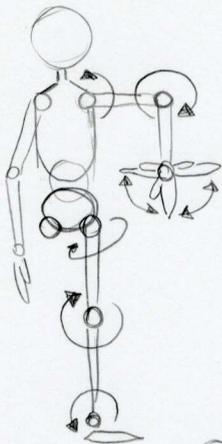
CLAPPING IN RHYTHM - NOPE.

DRUMS -

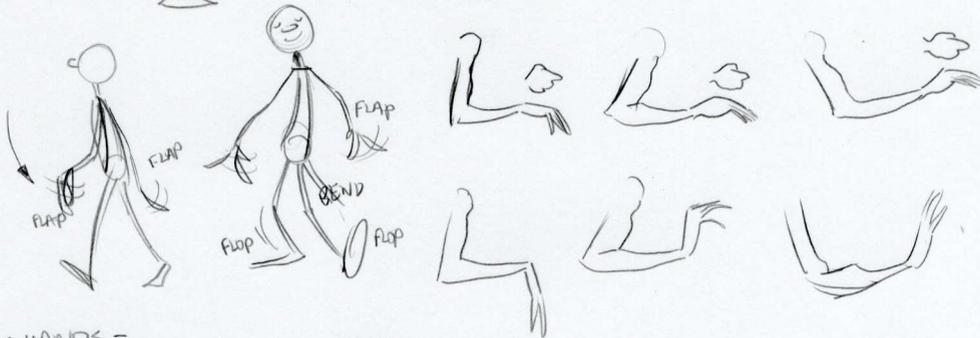
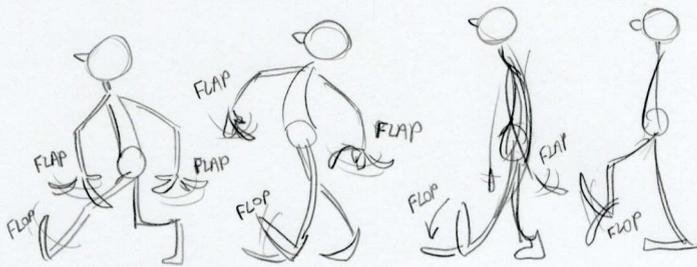


POOR POSTURE + FATIGUE

FLOPPY <sup>UNSTABLE</sup> AROUND JOINTS



HOW TO SPOT A DYSPRAXIC AT 40 PACES



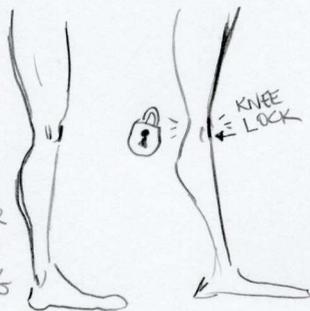
RUNNING HANDS - NON DYSPRAXIC



DYSPRAXIC

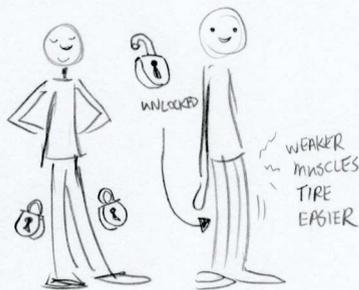
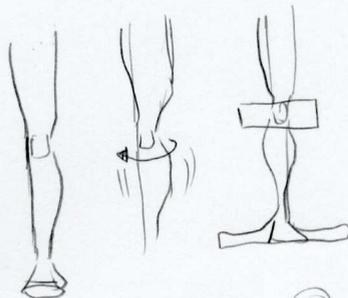
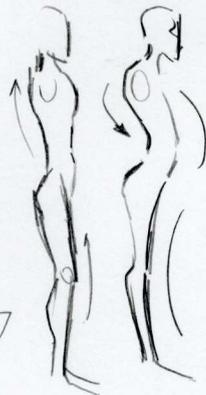


WEAK, UNSTABLE JOINTS



THE KNEE-LOCK METHOD FOR SUSTAINED STANDING

HOW KNEE LOCK AFFECTS POSTURE



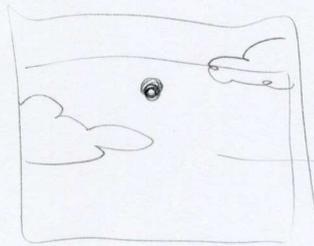
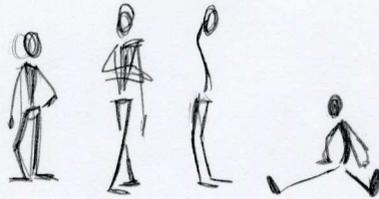
I CAN APPEAR TO STAND FOR PROLONGED PERIODS LIKE NORMAL PEOPLE

I NEED A SIT DOWN



# VISUAL MOTOR SKILLS

T/K  
P/T



ACTUAL  
TRAJECTORY  
OF ~~THE~~ (A)  
THE 'WHOA! LOOK OUT!'

KICK  
ANALYSIS



ANTICIPATED TRAJECTORY

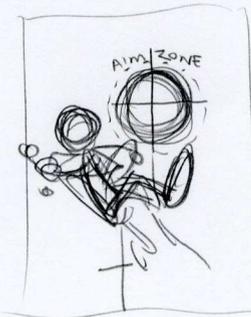


ACTUAL TRAJECTORY  
OF ~~THE~~ (B)  
THE 'WHAFT'

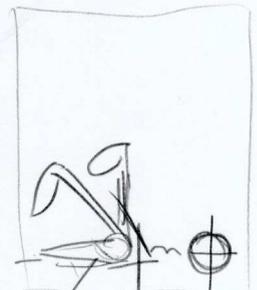
ACTUAL TRAJECTORY  
OF (C)  
THE SIDE BALL



NORMAL



DYSPRAXIC

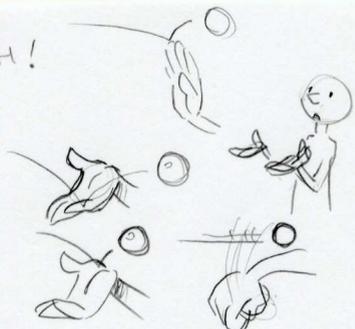


ONE OF MANY  
THOUSANDS OF VARIANTS.

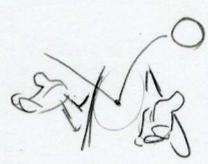
HERE, CATCH!



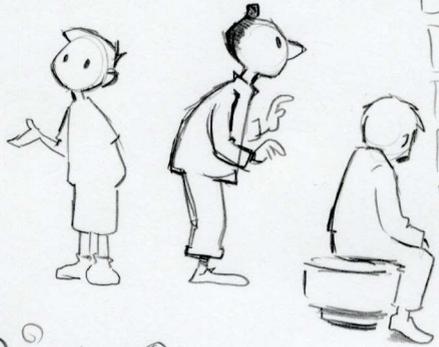
LET'S START WITH SOMETHING EASY.



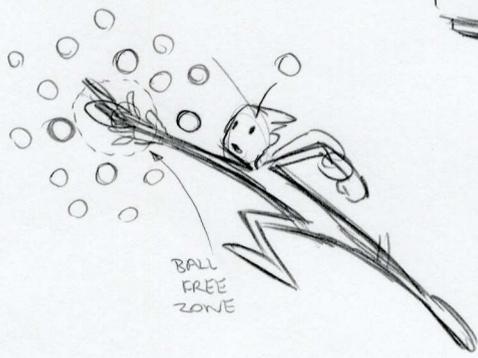
DIFFICULTY CATCHING A BALL



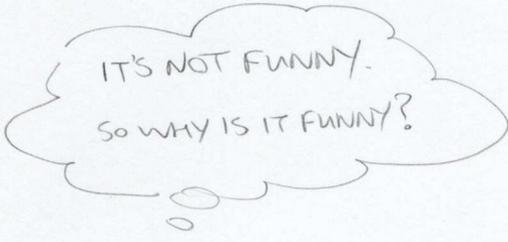
DO A FULL PAGE OF THIS STUFF



DIFFICULTY ISOLATING SOUNDS.



BALL FREE ZONE



IT'S NOT FUNNY. SO WHY IS IT FUNNY?

DROPPING THINGS  
BUMPING INTO STUFF  
TRIPPING UP  
FALLING OVER.  
IT'S ALL FUNNY.

Words, Letters, Repetition

&

Short Term Memory

IN PAGE LAYOUT,  
AND DRAWING,  
THE GAPS  
ARE AS IMPORTANT  
AS THE TEXT

...MAKE A NICE POSTER...

MOST OF THE TIME  
I KNOW IF A WORD  
IS SPELT  
INCORRECTLY -

IT'S THE SHAPE,  
MORE THAN THE  
INDIVIDUAL LETTERS   
EVEN IF I CAN'T WORK OUT WHAT  
THE CORRECT SHAPE SHOULD BE

WORDS

BECAUSE I HAVE  
TO READ MORE  
SLOWLY, I'M  
PRETTY GOOD AT  
PROOF-READING  
AND RARELY, IF  
EVER FELL FOR  
THESE KIND OF  
TRICKS

THE  
NEWS OF THE  
THE WORLD

I'VE DESIGNED MY OWN FONT.  
BASED ON MY HANDWRITING.  
IT'S FOR TEXT, RATHER THAN  
HEADERS OR TITLES.

IT'S CALLED  
"BRIGHTLINE"

~~ONE~~ THE  
JAPANESE  
PHONETIC  
SPELLING  
FOR  
MASON  
IS  
MEI SEN  
WHICH CAN  
BE TRANSLATED  
AS  
BRIGHT LINE

TRACKING ALONG LINES IS HARD -  
THEY TWIST  
DRIFT  
READING MUSIC IS VERY HARD....  
 I HAVE TO KEEP  
COUNTING HOW  
FAR UP+DOWN  
THE NOTES ARE  
THE NOTES JUST JUMP ABOUT

JUSTIFIED WRITING → LETTERSPACING ADJUSTED TO LEFT + RIGHT

MY OWN WRITING TENDS TO BE PLAIN AND DIRECT, WHEN IT'S NOT  
REPETITIVE (ISN'T THAT WORD, IN ITSELF **REPETITIVE** **RPT**)  
OR GOING OF ON A TANGENT!

**RPT**  
3 LETTERS  
I OFTEN  
MISTAKE FOR  
EACH OTHER  
WHEN  
WRITING

MOST OF MY clearest WRITING READS LIKE A SCRIPT,  
OR STORYBOARD NOTES.

\* THIS IS THE FIRST AND ONLY DRAFT OF THIS PAGE - I'VE NOTICED HOW I CAN AUTO-JUSTIFY MY WRITTEN LINES

MEMORY ①

# POOR MEMORY - ESPECIALLY SHORT TERM MEMORY,

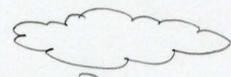


PHONE JUST RANG.

TRAIN OF THOUGHT



HAS LEFT THE STATION WITHOUT ME



BACK TO SQUARE 1



NEVER MIND WHERE AM I?

WHERE WAS I?

LET'S DRAW A LINE UNDER THAT AND START AGAIN.

NICE LINE...

# POOR MEMORY - ESPECIALLY SHORT TERM MEMORY,



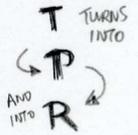
## REPETITION

P T R P R P  
T R P R P

IN SPEECH

AND WRITING

\* PRT



I'M SURE I'VE ALREADY MENTIONED HOW VISUALLY REPETITIVE THAT WORD IS

YES THAT SHORT!

I CAN FORGET WHAT I'VE SAID OR WRITTEN AT THE START OF A SENTENCE BEFORE I GET TO THE END.



THIS IN CONVERSATION THIS MAY SOUND LIKE I'M BANGING ON ABOUT SOMETHING, BUT IT'S NOT. IN THE MOMENT, I'VE ~~JUST~~ FORGOTTEN WHAT I SAID A FEW SECONDS AGO



HOW MANY TIMES DOES HE HAVE TO TELL ME THIS - DOES HE THINK I'M STUPID?!

THIS CAN GET WORSE AND WORSE IF I'M EXCITED OR ANNOYED BY SOMETHING - YOU MAY NOT BE ABLE TO SHUT ME UP - ON AND ON AND ON AND ON

THIS IS NOT CONVERSATION - MORE OF A MONOLOGUE.

SEE: SOCIAL SKILLS

## MEMORY PLAYS A LARGE PART IN ORGANISING AND PLANNING

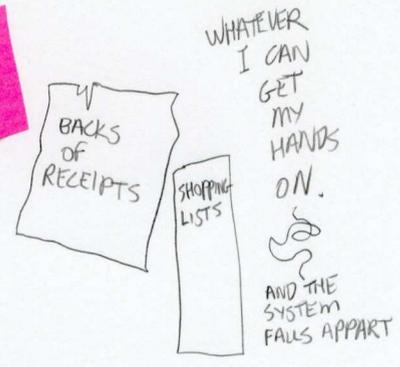
I HAVE NOTEBOOKS TO HELP ME REMEMBER THINGS.

BUT MY ARTISTIC TRAITS MEAN THAT I CAN'T HAVE ONE NOTEBOOK FOR EVERYTHING...



SO I END UP WITH LOTS OF THEM...

... THE ONLY PROBLEM IS...



INCLUDE TEST WITH NUMBERS + SYMBOLS. EXAMPLE SOMEWHERE

WROTE (R) SUPPOSED TO BE (N) 'R' IS A BIT STUCK IN MY BRAIN AT THE MOMENT R ABIT

The following are re-occurring examples - I MAY HAVE GENERALISED THEM - I DON'T KNOW YET BECAUSE I DON'T KNOW WHAT I'M GOING TO DRAW

I'VE JUST NOTICED WHAT I DID THERE

WHAT I THOUGHT I'D WRITTEN ARE RE-OCcurring

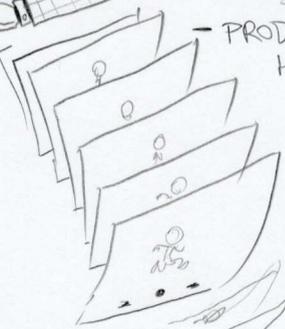
WHAT I WROTE A RE-OCcurring

WHY? A RE ARE BRAIN SKIP THAT'S WHAT I CALL IT.

# SHORT TERM MEMORY

HELPS CONCENTRATION + FOCUS

AS AN ANIMATOR, WORKING ON TV SHOWS USING PRE-DIGITAL METHODS, -



- PRODUCING HUNDREDS AND HUNDREDS OF DRAWINGS DAY AFTER DAY



AFTER DAY AFTER NIGHT AFTER DAY

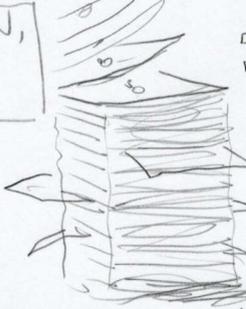
PEOPLE WOULD ASK ME...

YOU MUST HAVE A LOT OF PATIENCE TO CONCENTRATE FOR SO LONG - ISN'T IT A BIT MONOTONOUS?



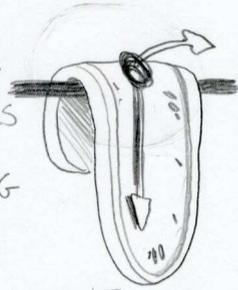
SO MUCH CONCENTRATION, SO MUCH FOCUS - IT DOESN'T ADD UP

IT DEPENDS ON HOW YOU LOOK AT IT.



I SAW EVERY DRAWING AS PART OF A CONTINUOUS ACTION, NOT AS AN INDIVIDUAL DRAWING

IT WASN'T COMPLETE UNIL EVERYTHING WAS COMPLETE, AND BUT I COULD ALSO...



BEND TIME

MORE ACCURATELY

I WOULD LOSE TRACK OF TIME

+ I WOULD FORGET PREVIOUS DRAWINGS, JUST CONCENTRATING ON

CHUNKS OF TIME JUST VANISH.

SAME THING HAPPENS IF I GO OUT



NEEDS MORE WORK, AND THOUGHT.

I'VE JUST REALISED I'VE SAID THIS BEFORE. (I THINK)  
STUCK UP A COUNTRY LAINE.  
TIME TO REVERSE.

THERE ARE TIMES WHEN PEOPLE, INCLUDING MY WIFE THINK I MAY BE LOST SOMEWHERE.

HELLO. I'D LIKE TO REPORT A MISSING ANIMAL

"GET LOST!"

HOW MY MEMORY AFFECTS MY ABILITY TO REMEMBER INSTRUCTIONS.

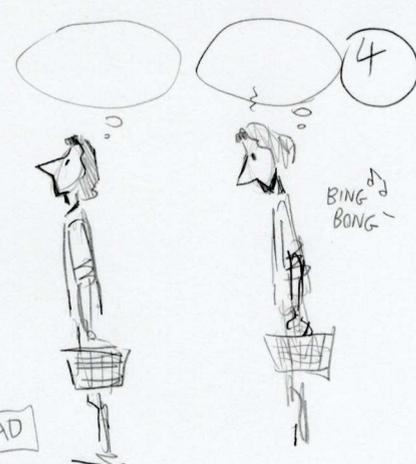
JUST POPPING TO THE SHOP FOR MILK

OH! COULD YOU GET SOME BREAD, CHEESE SLICES, A BOX OF TISSUES, AND AN ONION

OK, BREAD, CHEESE SLICES, TISSUES, ONIONS

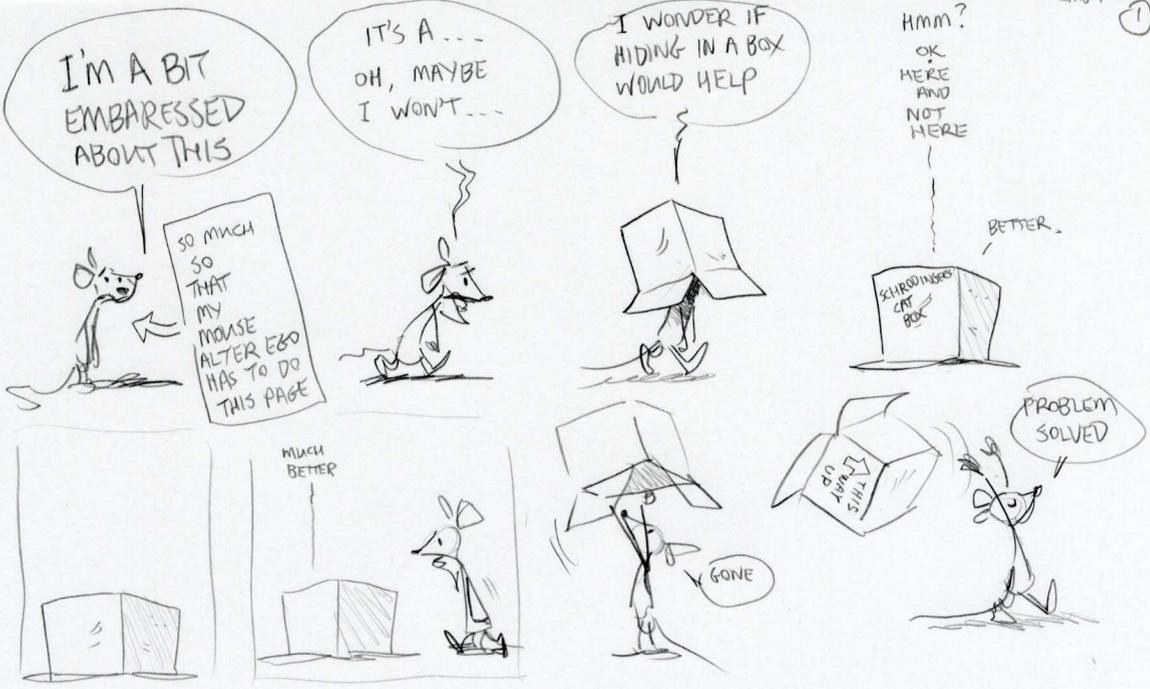
SPAR

TISSUES, CHEESE, ONIONS, BREAD



LATER THAT EVENING

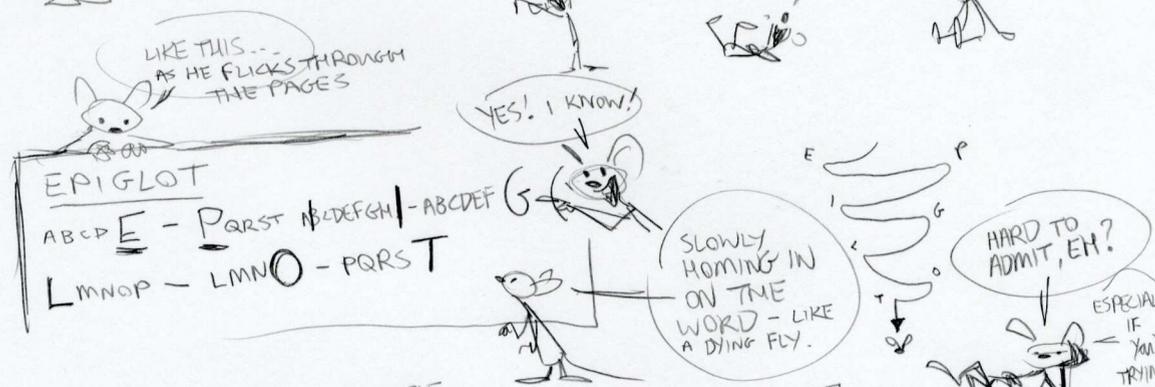
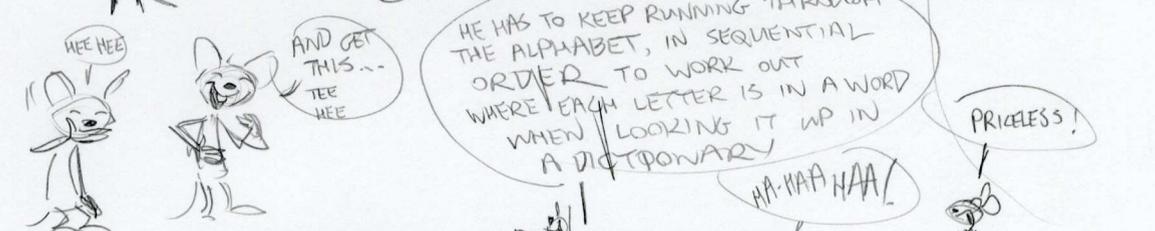
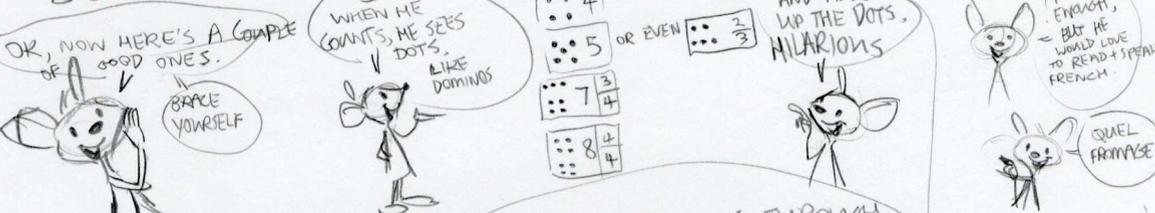
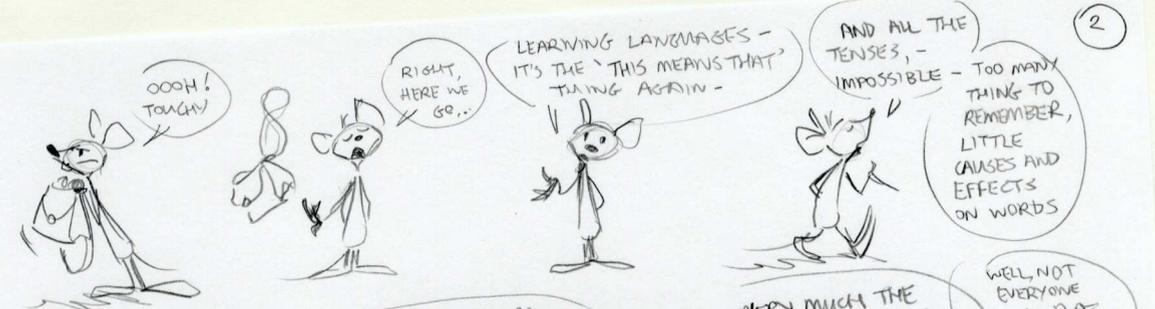




AVOIDANCE

MIGHT SKIP THAT SUBJECT.



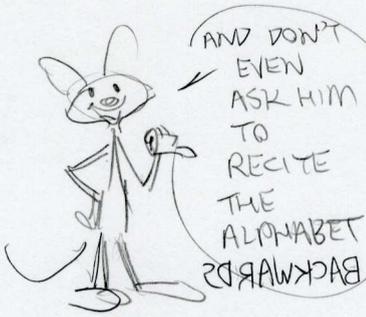


SOMETIMES FROM A PUNCTUATION POINT BEFORE THE LETTER, OTHER TIMES, FOLLOWING IT.

I KNOW THE ALPHABET, BUT I CAN FIND IT DIFFICULT TO REMEMBER THE PATTERN OR SEQUENCE

AND IT MAKES ME FEEL STUPID LIKE THE LEFT/RIGHT EAST/WEST STUFF

ESPECIALLY IF YOU'RE TRYING TO GET ON WITH 'CLEVER' PEOPLE



# WELLINGTON

WED JUN 28 2021

IN THE PREVIOUS COUPLE OF WEEKS I'VE PRODUCED QUITE A LOT OF WORK, ROUGH SKETCHES ETC

I CAN SEE THE BEGINNINGS OF A BOOK (POSSIBLY), AIMED AT ADULTS AND YOUNG PEOPLE (16+) WHICH COULD BE WORTH DEVELOPING.

## CAUTION

WHAT I'M A LITTLE CONCERNED ABOUT IS GETTING THE TONE RIGHT.

I DON'T WANT IT TO SOUND LIKE A WHINEY, SELF INDULGENT PIECE OF NAVAL GAZING

OR SOME KIND OF PITIFUL PLEA FOR SYMPATHY - FOR ALLOWANCES TO BE MADE, SPECIAL TREATMENT ETC

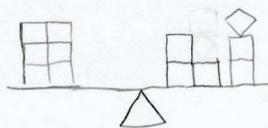
WHAT I'M CALLING FOR IS A LEVEL PLAYING-FIELD - EQUALITY

AN ACCEPTANCE THAT THE CURRENT SYSTEMS BENEFIT THOSE WHO BRAINS MATCH THOSE WHO SET THE SYSTEMS UP IN THE FIRST PLACE

A REMINDER, TO THOSE FOR WHOM THE DIFFERENCES I EXPERIENCE HAVE MAYBE NEVER CROSSED THEIR MINDS

THAT

WE ARE THE SAME BUT DIFFERENT



MY CONCERNS HAVE RESULTED IN A BIT OF A STALL IN MY OUTPUT

WHICH I'M CURRENTLY NOT SURE HOW TO RESOLVE

I ALSO DON'T WANT TO LOOK LIKE A FOOL OR FOR PEOPLE TO THINK I'M STUPID

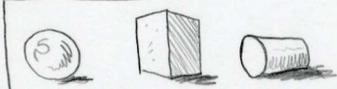
Perception  
Light Sensitivity  
Names and Faces  
This Means That  
Excuses  
&  
The Same, But Different

# Perception

INTERPRETATION OF DIFFERENT SENSES

~~TOUCH SENSITIVITY~~  
 VISUAL PERCEPTION WAS A STRONG POINT FOR ME - IT'S A BIG PART OF EVERYTHING I DO. ①

## 1 VISUAL DISCRIMINATION



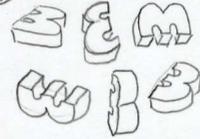
SPOTTING THE DIFFERENCE BETWEEN ONE SHAPE AND ANOTHER DISTINGUISHING

## 2 VISUAL MEMORY

THE ABILITY TO REMEMBER A SPECIFIC FORM WHEN REMOVED FROM THE FIELD OF VISION



## 3 VISUAL-SPACIAL RELATIONSHIPS.



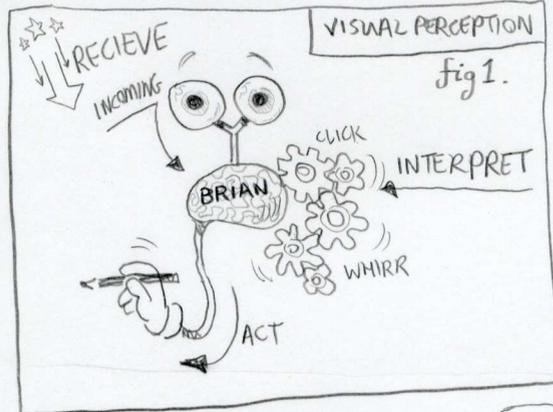
THE ABILITY TO RECOGNISE THE SAME FORM IN A DIFFERENT SPACIAL ORIENTATION

## 4 VISUAL FORM CONSTANCY

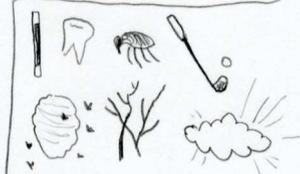


MATCHING SIMILAR FORMS THAT MAY HAVE A DIFFERENT COLOUR, SIZE OR ORIENTATION

# Visual Perception



## 5 VISUAL SEQUENTIAL MEMORY



THE ABILITY TO RECALL 2-7 ITEMS IN A SEQUENCE WITHOUT VISION ><

## 6 VISUAL FIGURE/GROUND



THE ABILITY TO DISCERN DISCRETE FORMS WHEN CAMOFLAGED OR PARTIALLY HIDDEN.

## 7 VISUAL CLOSURE

THE ABILITY TO RECOGNISE FAMILIAR FORMS THAT ARE ONLY PARTIALLY COMPLETED



PERSONAL REFLECTION - STAR RATING

1. ★★★★★
2. ★★★
3. ★★★★★
4. ★★★★★
5. ★
6. ★★★★★
7. ★★★★★



# PERCEPTION

OVER-SENSITIVE TO LIGHT!

BRIGHT LIGHT BRIGHT LIGHT

80's MOVIE REFERENCE

AS A SMALL CHILD I COULDN'T BEAR BEING IN A CAR AT NIGHT BECAUSE OF THE

INCREDIBLY BRIGHT ONCOMING CAR HEADLIGHTS

I'D CLOSE MY EYES FOR MOST OF THE JOURNEY,

OR PUT MY

WHITE TEXT ON BLACK

THE STREET LIGHTS WERE JUST AS BAD...

...AS WERE THE PULSATING RHYTHM OF MOTORWAY LIGHTS

THROOM

THROOM

THROOM

I WOULD TRY TO SLEEP...

THROOM

... BUT THAT WAS VERY HARD,

SOMETIMES I'D GET MY COAT AND PUT IT ON BACK-TO-FRONT

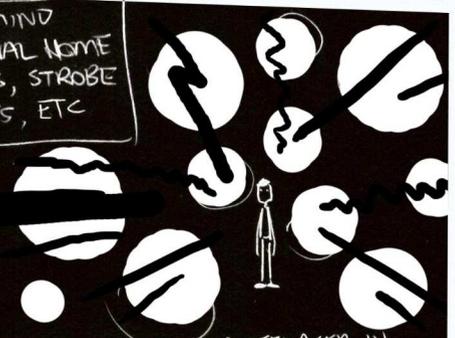
COMME ÇA

SO THAT MY FACE WOULD BE IN THE BACK OF THE HOOD

TO HIDE MY EYES

EVEN NOW, CERTAIN TV SHOWS, GRAPHICS ETC ON TV OR PCS ARE TOO BRIGHT FOR ME, AS ARE GLOSSY MAGAZINE PAGES - TOO REFLECTIVE

NEVER MIND EXTERNAL HOME LIGHTS, STROBE LIGHTS, ETC



NOT GOOD BEING A TEENAGER IN A NIGHT CLUB EITHER ... SEE ALSO SENSITIVITY TO SOUND

# NAMES+FACES



STUDENTS, SOCIAL GROUPS, BUSINESS CONTACTS,  
PARTNERS OF FRIENDS, CHILDREN OF RELATIVES...



MORE MEMORY ISSUES AGAIN...

ESTABLISHING CONCRETE LINKS BETWEEN NAMES AND FACES  
IS AN ONGOING ISSUE FOR ME - ESPECIALLY WITH EACH  
NEW STUDENT YEAR GROUP.

I'VE HAD TO  
DEVELOP A  
LITTLE  
STRATEGY,  
USING  
DRAWING

1. PRINT OUT A SHEET/SHEETS OF STUDENT PHOTOS  
FROM 'CONTACT YOUR STUDENTS'

THE PHOTO AND NAME ISN'T ENOUGH ON IT'S OWN

2. TALK TO EACH STUDENT FOR A FEW MINS -

OR...  
RUN MY '10 THINGS' MINI PROJECT

EACH STUDENT PRESENTS TWO  
'SLIDE SHOWS' - EACH CONTAINING  
10 IMAGES.

1. SILENT PRESENTATION OF THEIR  
10 FAVOURITE PIECES OF ART

2. A SPOKEN PRESENTATION OF  
THEIR 10 FAVOURITE THINGS -  
OBJECTS, DESIGNS, PEOPLE, PLACES

FOLLOW UP WITH CONVERSATION + QUESTIONS

3. AFTER THE CHAT  
OR PRESENTATIONS  
I DRAW A VERY  
SIMPLE CARTOON  
OF THE STUDENT'S  
HEAD, BESIDE THEIR  
PHOTO -  
JUST ESSENTIAL OR  
KEY ELEMENTS OF  
THEIR PERSONALITY.

4. TRY TO LINK - IN AS IMAGINATIVE WAY AS POSSIBLE -  
THEIR NAME TO THEIR CARTOON.

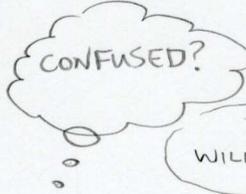
SEE ALSO:  
CARTOON.

THIS MEANS THAT!



NOW YOU'VE BEEN TOLD..

DON'T FORGET!



YOU WILL BE !!

### 3 DIGIT SYMBOL SUBSTITUTION TEST L

ONE OF THE DIAGNOSTIC TESTS HIGHLIGHTS A RECURRING PROBLEM WITH MY DYSPRAXIA.

NUMBERS ARE SUBSTITUTED WITH SYMBOLS

1	2	3	4	5	6	7	8	9	0
-	L	U	L	U	O	^	X	=	X

YOU THEN HAVE TO FILL OUT A SHEET OF BOXES AS QUICKLY AS YOU CAN ~~BY~~ ADDING THE SYMBOLS THAT CORRESPOND WITH THE NUMBERS - EASY, HUH?

3	4	2	1	9	5	6	7	4	3	1	9	4	5	8	7	2	1	5
7	6	8	3	1	4	9	7	3	2	5	6	0	7	4	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

YOU GET THE IDEA

SIDE NOTE ON MEMORY  
 HAD TO STOP TO RECOUNT HOW MANY BOXES I'D DRAWN BECAUSE I FORGOT WHAT I'D COUNTED UP TO

IT'S SHORT TERM MEMORY, AGAIN.  
 5 ISN'T 5, IT'S NOW L!

A FEW OF THE SYMBOLS MIGHT START TO BLEND IN, EVENTUALLY, LIKE 6/O, 7/O, 8/X, BUT ONLY IF I CAN MAKE A VISUAL LINK BETWEEN THE NUMBER + SYMBOL

7	7	^	^	8	8	X
ROTATE THE SEVEN				SLICE THE EIGHT		

REMEMBERING RULES, FORMULAS, ACRONYMS, ABBREVIATED JARGON, MANAGEMENT SPEAK, MEANINGLESS INDUSTRY PHRASES ETC. IS DIFFICULT.

UNLESS I HAVE THE FORSIGHT TO WRITE IT DOWN I WILL FORGET IT.

BUT ALL THESE WOULD BE LOST ON ME, WITHOUT SLOWLY REFERRING BACK TO THE KEY LIST EVERY TIME

UCLAN ONES:  
 HOLD  
 TELL  
 SAM  
 MIE  
 DIGIPATH  
 CCI  
 LIS ADI

LINKING A FACE TO A NAME, AND REMEMBERING IT IS VERY HARD -  
 SEE ALSO: EMBARRASSING

I WOULD NEVER USE  
DYSPRAXIA AS AN  
EXCUSE NOT TO  
DO SOMETHING...



I SPENT THE  
FIRST 50 YRS OF  
MY LIFE NOT  
KNOWING I HAD  
IT, AND 48 OF  
THOSE, NOT  
KNOWING IT  
EVEN  
EXISTED.



SO I DREW,  
OBSESSIVELY,  
FOR YEARS -  
WHICH MADE  
ANIMATION  
A GOOD JOB  
FOR ME...



DESPITE THE,  
AT TIMES,  
CRIPPLING PAIN.



NOPE

OTHER ANIMATORS I  
KNELL, DIDN'T SEEM  
TO HAVE THAT PROBLEM...



AND SOME DREW  
FAR MORE THAN I  
DID, AND FASTER.



I WAS VERY SUCCESSFUL  
THOUGH - I DEVELOPED  
A STYLE WHERE...

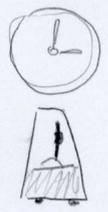


...ONE CAREFULLY  
TIMED EYEBROW  
SAID MORE ~~THAT~~  
IN 100 FRAMES  
THAN LOADS OF  
ACTION EVER WOULD.

I LEARN'T THAT  
FROM BUSTER KEATON  
- MOVE WHEN IT MATTERS,  
BUT DRAW ATTENTION BY  
BEING STILL.



IT'S ALL  
ABOUT  
TIMING...



... WHICH, FOR  
SOMEONE WHO  
CAN'T DANCE...

AGHHH!



... CAN'T  
SWIM ...



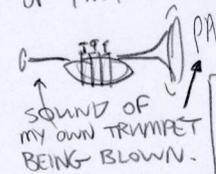
... AND LOSES  
TRACK OF TIME,  
LIKE A WANDERING  
PUPPY...



I ACTUALLY  
HAVE A VERY  
GOOD SENSE  
OF TIMING

SOUND OF  
MY OWN TRUMPET  
BEING BLOWN.

PARP!

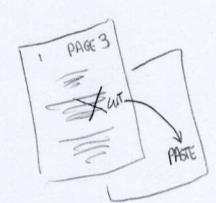


TRADITIONAL ANIMATION  
PRODUCTION IS ABOUT  
THE ARRANGING AND  
ORGANISING OF IMAGES,  
IN AS  
CLEAR  
AND  
SIMPLE  
WAY AS POSSIBLE.



MOST OF THE  
TIME I WAS  
WORKING  
FROM A SCRIPT

SO THE STORY  
WAS ALREADY  
WORKED OUT

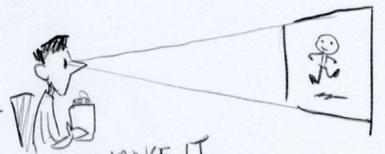


BUT I COULD  
EDIT AND  
DEVELOP IDEAS

I COULD SEE  
THE STORY PLAY  
OUT IN MY  
HEAD...

ALL THE BEST  
SILENT COMEDIANS  
WERE VERY GOOD  
AT BEING CLUMSY.

LIKE WATCHING  
A FILM ON  
A CINEMA SCREEN -  
SO I'D SEE WHERE ANYTHING  
WAS GOING WRONG AND  
BE ABLE TO CHANGE IT.



SO WHAT'S ALL THAT GOT TO DO WITH DYSPRAxia?

I THINK, A FEW THINGS...  
I GET A LITTLE SAD...

..IF I HEAR A STUDENT SAY...  
I CANT DO THIS BECAUSE I'M (INSERT CONDITION)

THERE ARE CLEARLY CASES WHEN THIS IS TRUE, BUT IN MOST OTHERS...

... I THINK THE ACCEPTED DIAGNOSIS AND LIST OF SYMPTOMS FORCES THEM TO CONCLUDE...

THAT IT'S NOT WORTH TRYING IN THE FIRST PLACE

HOW MUCH UNIQUE THOUGHT AND WORK IS LOST...

WHEN PEOPLE INFER TOO MUCH FROM A CHECKLIST OF SYMPTOMS?

SYMPTOMS OF WHAT YOU HAVE..



WHY IS THE CHOICE SO BINARY?

I ALWAYS THINK THERE ARE MANY OTHER WAYS...

HOPE OR CHAOS?

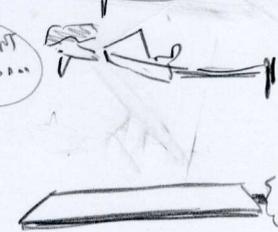
OF LOOKING AT THINGS  
DIFFERENT SIDES...

...ANGLES AND VIEWPOINTS

SO? IS IT BETTER TO STRUGGLE IN IGNORANCE FOR YEARS?

WHICH WOULD YOU RATHER HAVE? INJURED KNEECAP OR PAIN AND ANGUISH

OF LOOKING AT THINGS  
DIFFERENT SIDES...



AND SOMETIMES IT'S THE PEOPLE WHO ARE WIRED A LITTLE DIFFERENTLY

THE ONES WHO CAN SEEM A LITTLE ODD...

WHO DONT DO THINGS THE WAY THEY SHOULD BE DONE

POING!

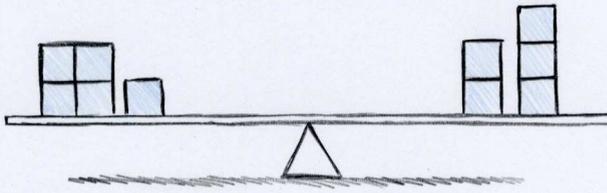
...ARE THE ONES WHO COULD BE DOING...

ALL KINDS OF NEW AND UNEXPECTED THINGS...

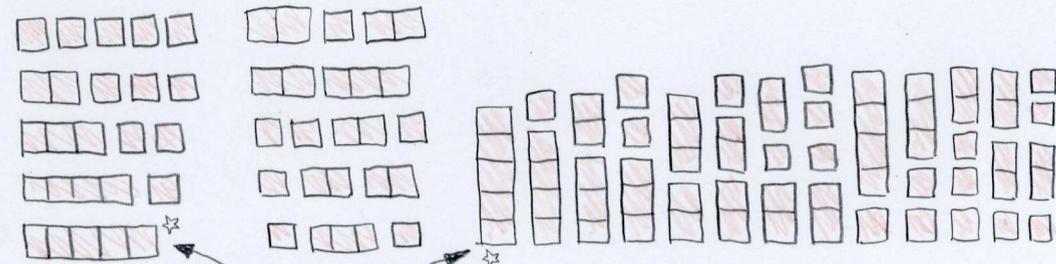
IT JUST NEEDS AN UNDERSTANDING...



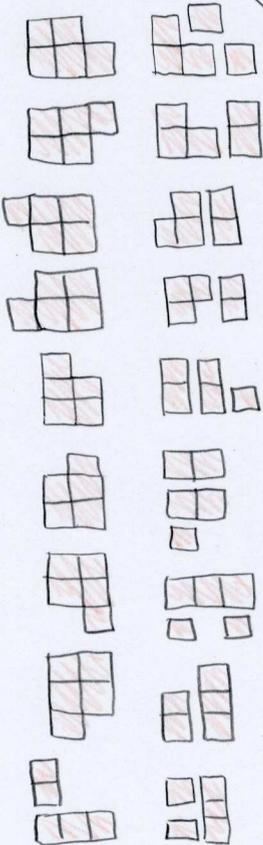
THAT WE'RE ALL...



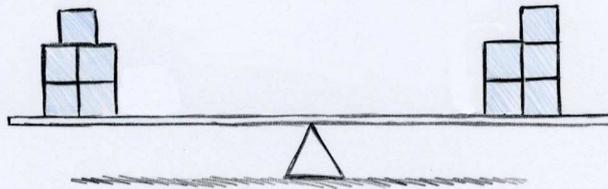
THE SAME, BUT DIFFERENT.



JUST A TINY SELECTION OF THE SAME, BUT DIFFERENT.

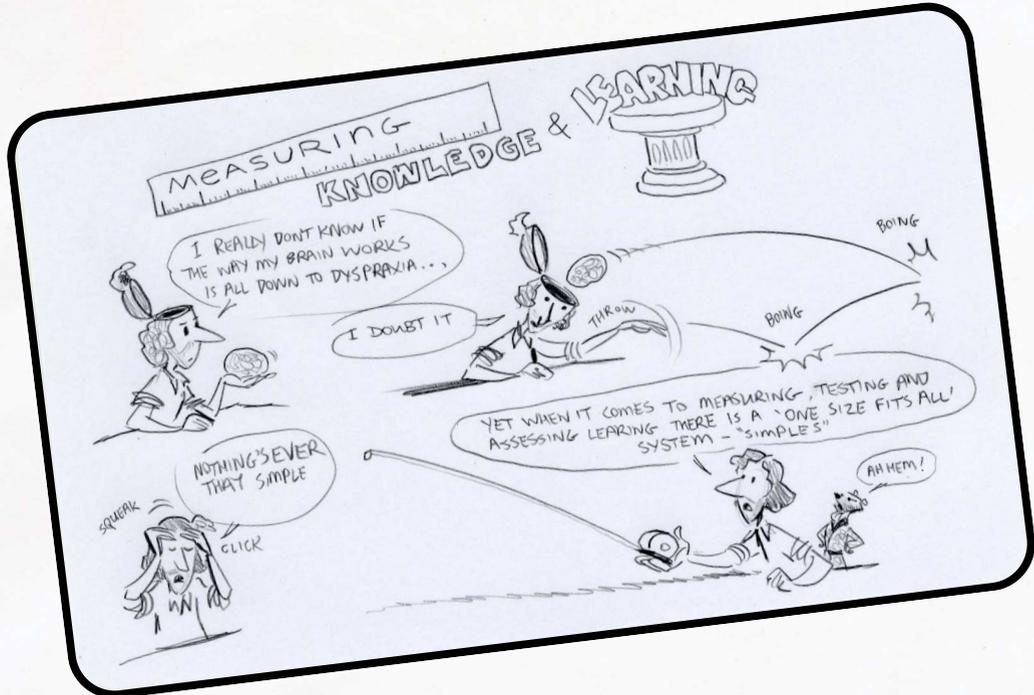


... AND IF YOU THINK THESE ARE THE SAME, AND **NOT** DIFFERENT, THEN YOU'RE PROVING HOW MUCH WORK THERE IS STILL LEFT TO DO.

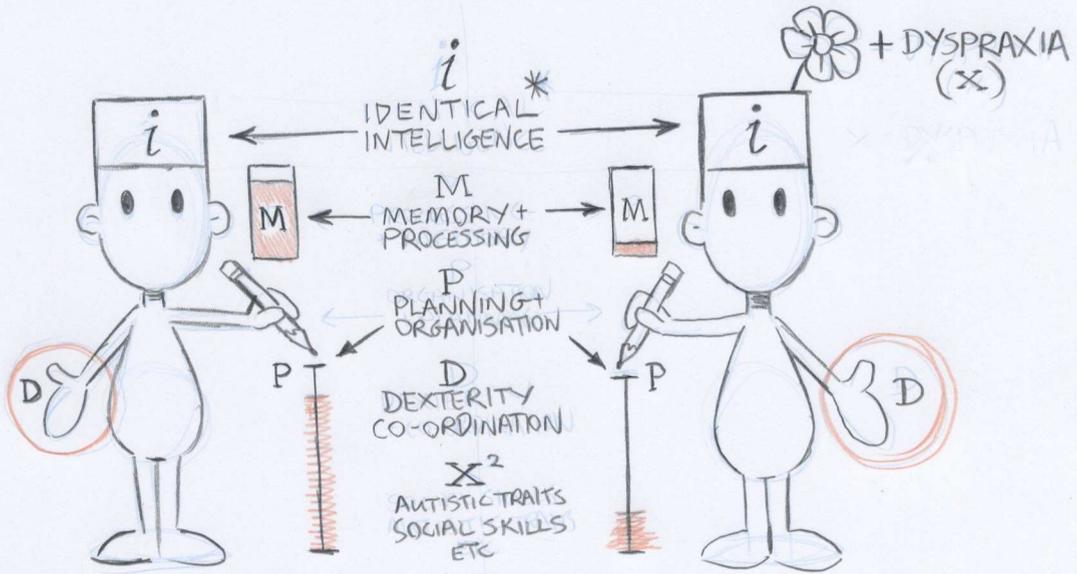


THE SAME, BUT DIFFERENT.

Measuring & Assessing Knowledge  
Based on  
The Same but Different



OK, try and stay with me on this faux-algebra thing...



$$i + M + P + D = \boxed{\text{OK}}$$

OVERALL KNOWLEDGE

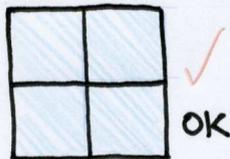
$$i^x + ((M-x) + (P-x) + (D-x)) - x^2 = \text{KO}$$

KNOWLEDGE AND DYSPRAXIA

$$\text{KO} + \frac{xT}{S} = \boxed{\text{KO}}$$

(EXTRA TIME + SUPPORT) TO KNOCK IT INTO AN ACCEPTABLE SHAPE

NOTE!  
 \* DYSPRAXIA DOES NOT AFFECT INTELLIGENCE LEVELS  
 \* 'SUPPORT' AN AWFUL WORD IN THIS CONTEXT THAT IMPLIES WEAKNESS OR INFERIORITY

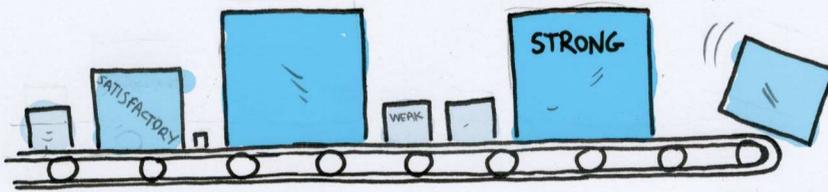


THE SAME, BUT DIFFERENT

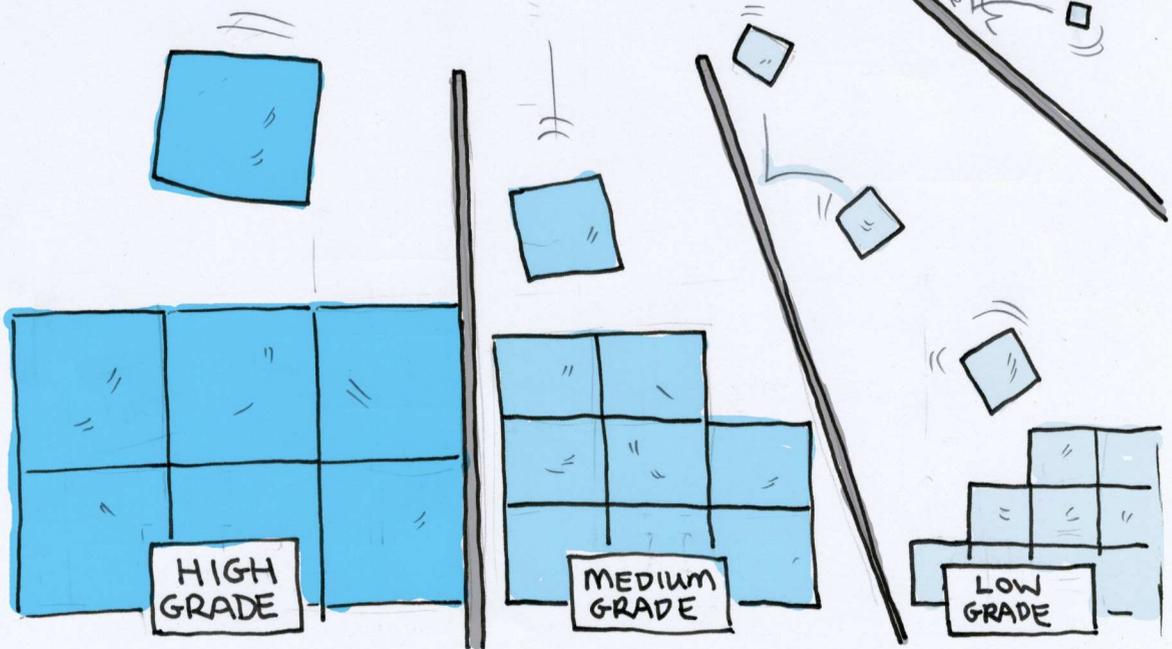
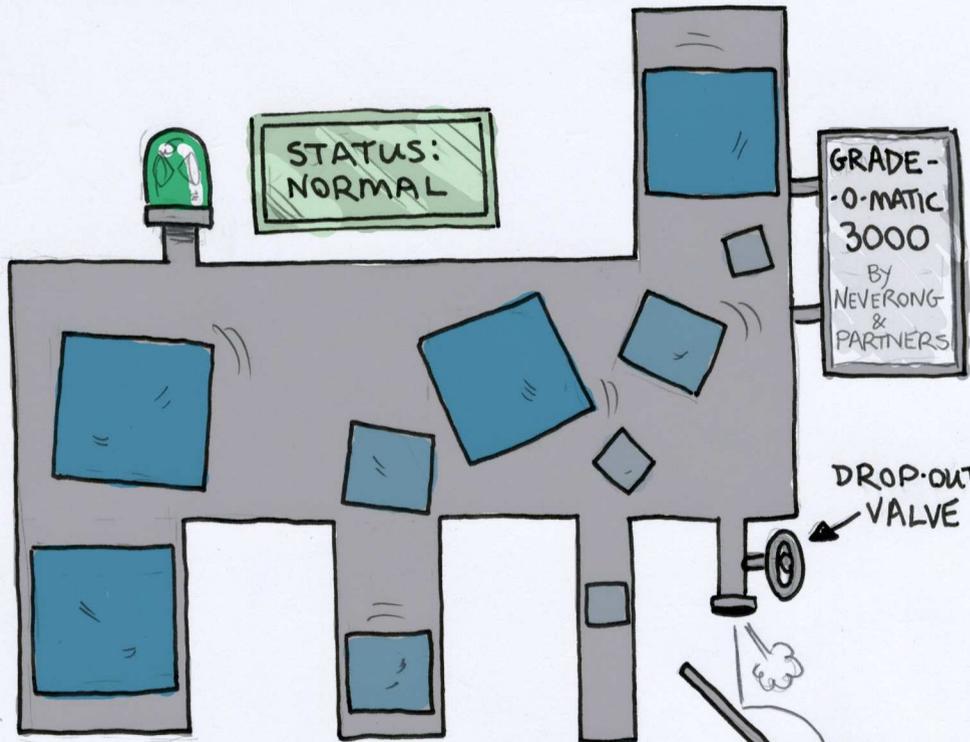


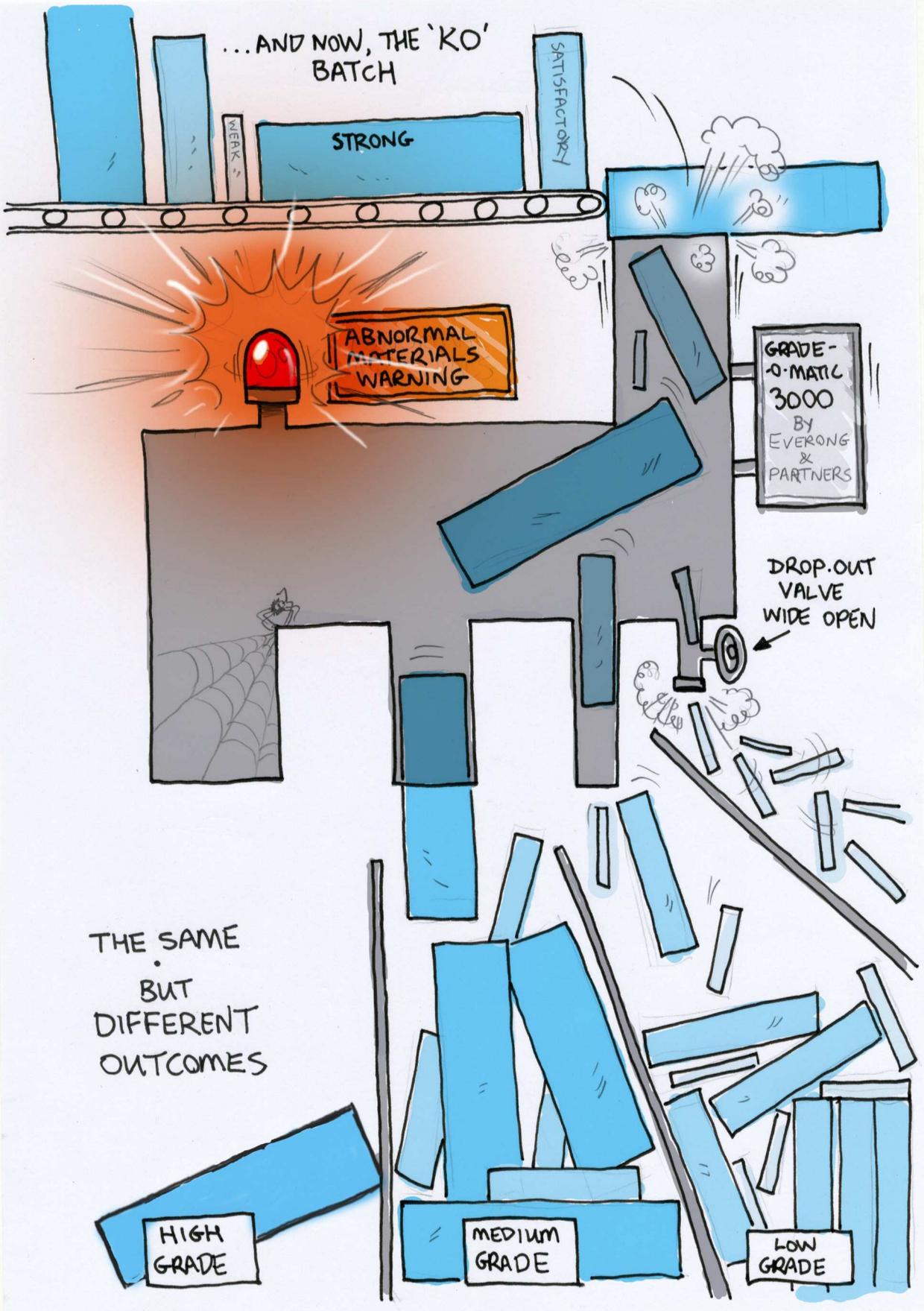
OUR WORK IS DONE, A LEVEL PLAYING FIELD DIVERSITY RECOGNISED AND 'SUPPORTED' ... OR IS IT?

HERE COMES THE 'OK' BATCH, READY FOR GRADING...



THE MACHINERY IS BUILT TO ONLY ACCEPT STANDARDISED MATERIALS FOR GRADING





... AND NOW, THE 'KO' BATCH

STRONG

SATISFACTORY

WEEK

ABNORMAL MATERIALS WARNING

GRADE-O-MATIC 3000  
By EVERONG & PARTNERS

DROP-OUT VALVE WIDE OPEN

THE SAME  
BUT  
DIFFERENT  
OUTCOMES

HIGH GRADE

MEDIUM GRADE

LOW GRADE

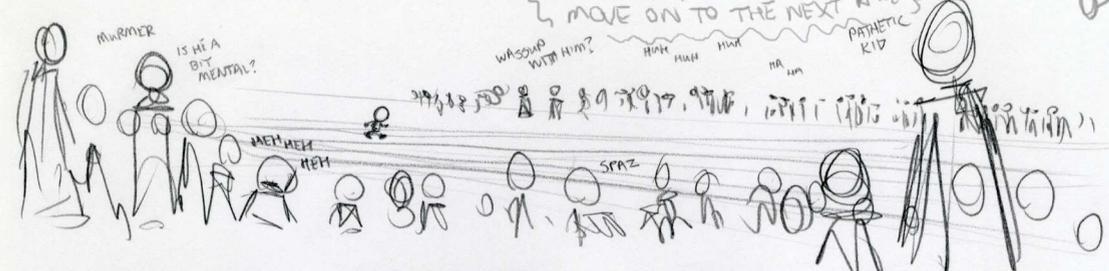
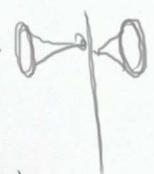
School Sports

Personal memories of sporting  
activities at junior and  
secondary schools

see also: co-ordination,  
kicking & catching

SCHOOL SPORTS DAY - AROUND 1972

AND JUST ONE MORE TO FINISH BEFORE WE MOVE ON TO THE NEXT RACE



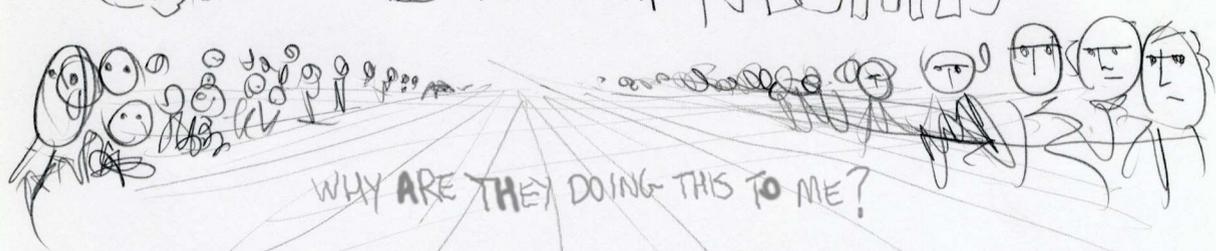
EVERYONE ELSE HAS FINISHED



WHY AM I SO SLOW ARGH!!  
WHAT'S WRONG WITH ME



MAKE IT STOP - I'M SCARED



WHY ARE THEY DOING THIS TO ME?



WHY CAN'T I RUN



MY LEGS ARE MOVING  
MY ARMS ARE MOVING



ALL THESE BIG PEOPLE --- BIG  
LOOKING AT ME



MAKE IT END.  
MAKE IT ALL GO AWAY.  
PLEASE!

EVENTUALLY IT DID END.



I GOT TO THE FINISH LINE

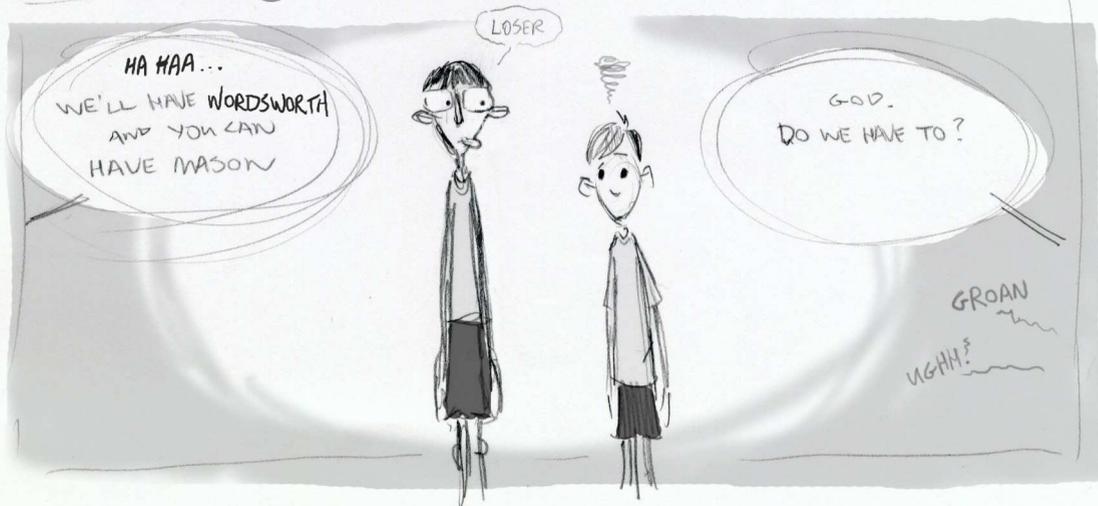
I HAVE NO WORDS TO EXPRESS HOW I FELT - BUT IT WAS SOMETHING LIKE THIS

~~I DON'T REMEMBER~~

INSIDE, I FELT LIKE THIS



GAMES LESSONS, CIRCA 1980





Notice the repeating of my name, capitals then upper & lower case, and especially the small details of the missed k, added as a dropdown and the mirroring of the a and r letterforms.

Early Childhood Research

"Ho Wizard, Why have you changed me?"



As a child I often worried that I was different, that I didn't belong or fit in, that I didn't like a lot of the things my fellow classmates liked.

I was surprised to find this drawing.

I would have been about 6 yrs old.

Maybe we're all like that at that age?

This is a list of the illustrations that follow:

**2 small landscape drawings** (age 6)

Small details are more important than the 'big picture'. Lots of ideas, lots of types of things, lots of motion and humour.

**School of Fish** (c.age 7) and **Kangaroos** (age 6)

I knew whales weren't fish but I drew it anyway.

I see myself in both pupil whales, I liked 'Hisory' (note the mis-spelling) but found my mind would wander, I daydreamed a lot.

Note the small numbers to the sides of the kangaroos. This isn't a drawing of multiple animals, but analysing the motion of a single kangaroo.

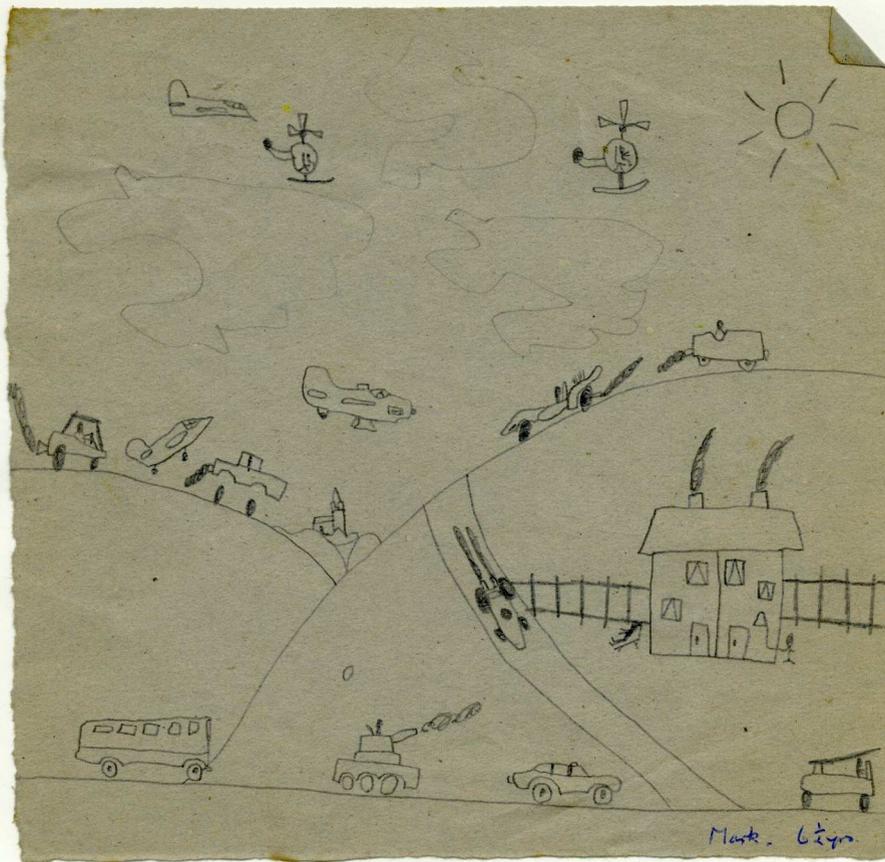
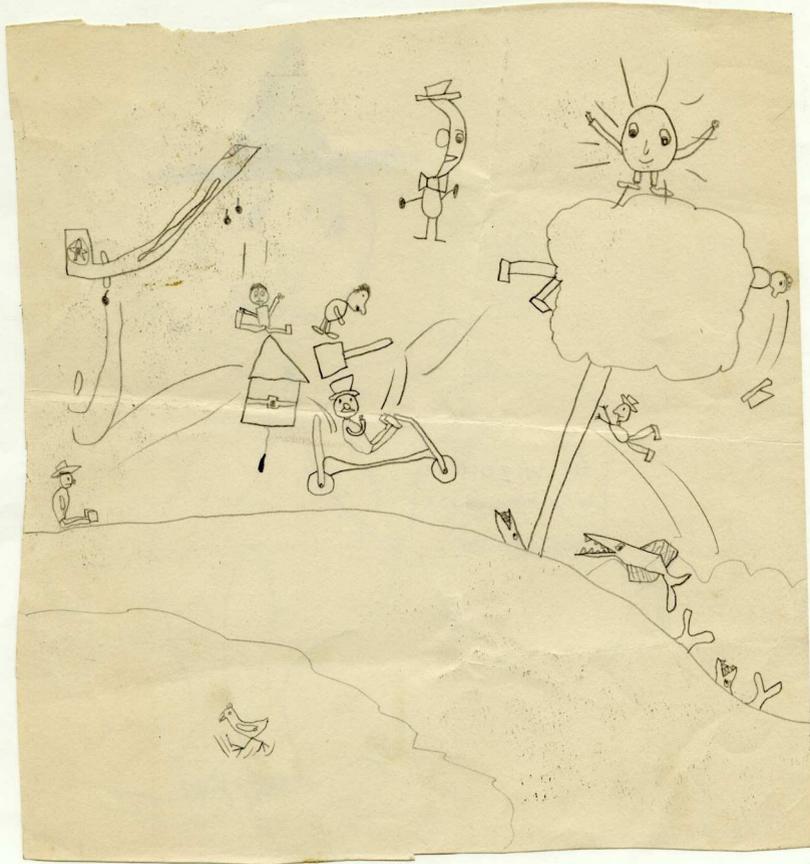
**INN** (age 6)

This painting caused an argument with my teacher.

See the page for more details.

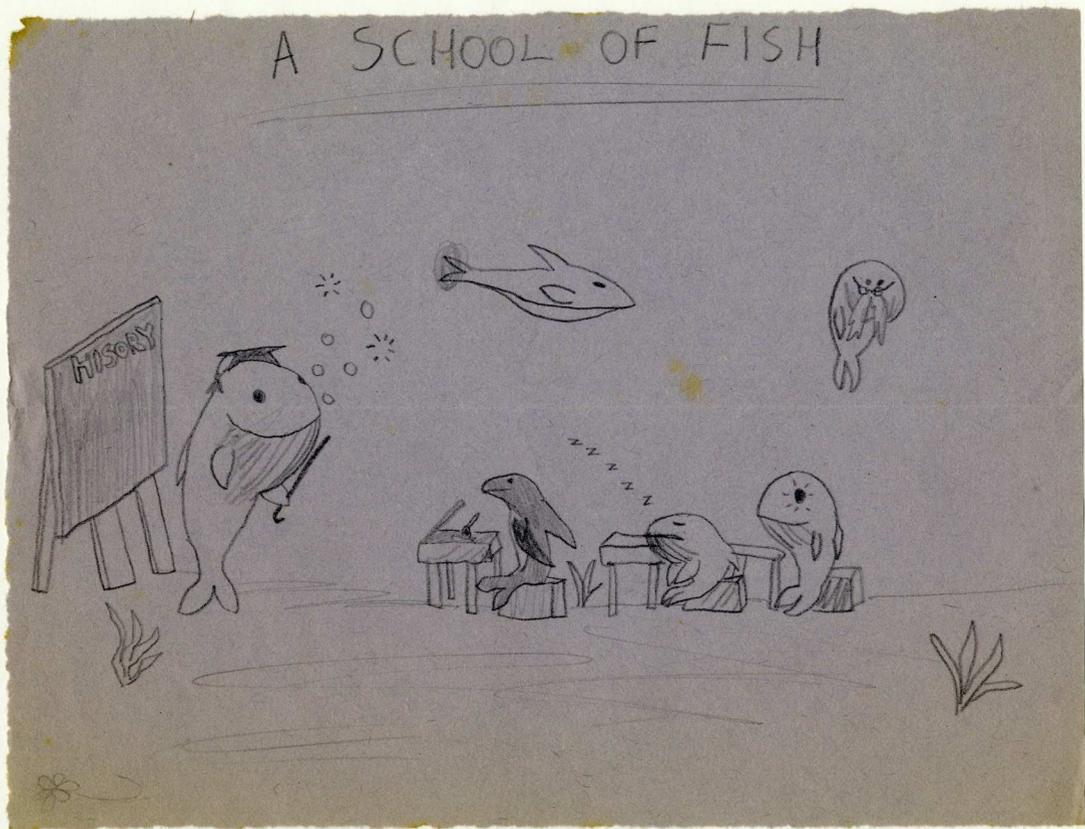
**4 Comics** (age 7?)

4 standalone stories, written and drawn 'straight-ahead', without any pre-planning. Spontaneous and immediate drawing and thinking.

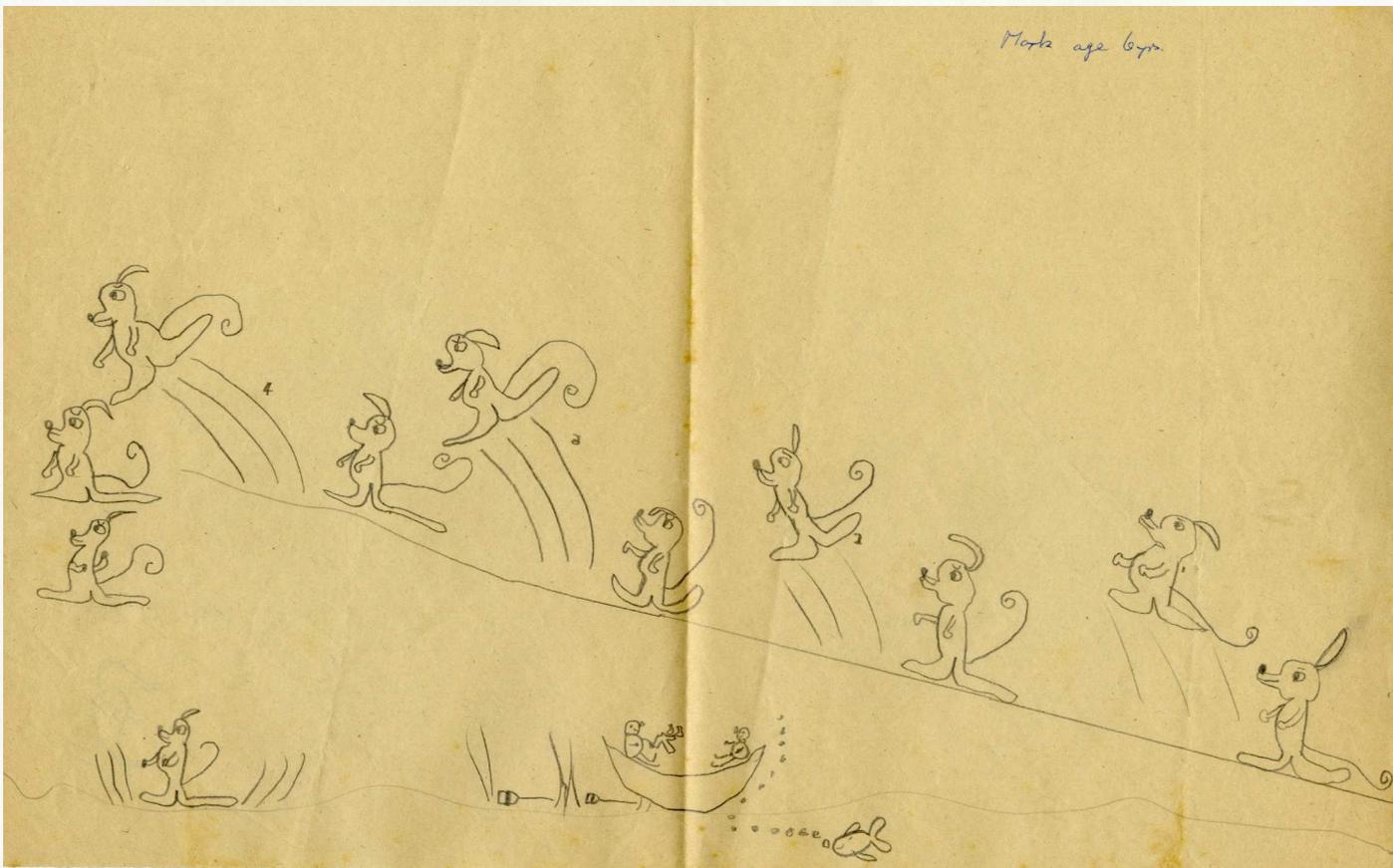


Marta. 6 yrs

# A SCHOOL OF FISH



Mark age 6yr





At the time, I had discovered the curve of the nostrils where the nose joins the face and incorporated it in this painting. Mrs. Lewis (yes, I remember) refused to hang the picture on the wall because "noses don't look like that".

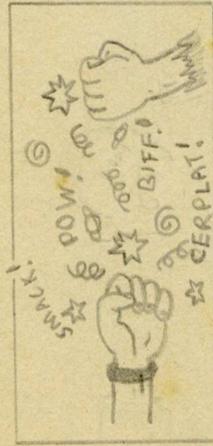
I knew I was right.

Note the word INN. I liked words with multiple meanings.

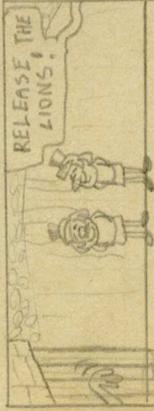
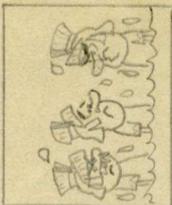
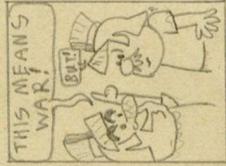
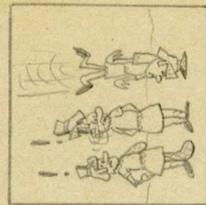
Note the head looking 'out' of the 'in' and the footballer, ignoring the doorman and going 'in' what I vaguely recall was the exit, but I couldn't spell it at the time.

# THE ROMANS ARE COMING!

BY MARK MASON



THOSE WERE THE SOUNDS HEARD AT THE HEAVY BATTLE OF POTIFEA. ONLY A WELL MANAGED BRIGADE COULD HAVE SURVIVED THIS ROMAN.



SIGNED

# OUT OF THIS WORLD!

By *Mokey*

OF ONE OF THOSE

IN THESE TIMES THINGS ARE MUCH DIFFERENT! SPACELY YEAR 2000!

OUT OF THE VAST GROUNDS IN THIS MODERN AGE...  
SPEAK UP!

WE WILL CHOOSE ONE PERSON FOR OUR STORY!  
HI!

THIS IS SPACELY JR. OUR HI!

HI! DE! DE! HI!  
DUM!

GREAT! ANOTHER HARD DAYS WORKING FINISHED!  
OH NO!

BLEEP! I GOTTA SAVE THE CONTROLS!

LOVE YOU ALRIGHT UNI-JOB!  
BOOM! BANG!

OH! GROAN! NEVER FEEL BETTER!

SEE YOU TOMORROW UNI-JOB!  
GROAN!  
BEEP! BEEP! BEEP!

YAWN!  
SNEAK!

SOOPS!

WHAA!

HELLO SIR!  
WHEE!

I NEED NEW GLASSES!

GET ME OFF THIS THING!  
HOTEL

BANG! BOOM!

GROAN! (AGAIN)  
HA HA! HA HA! HA!

WHEEZ!

UNI-JOB, GREAT! CAN YOU GET MY SILVER?

SLEEP! SLEEP! YES!

HOW THAT WAS QUICK!

SLOW DOWN, UNI-JOB!

YOU...! SPEECH!

COME ON IN UNI-JOB!  
O.K!

MAKE YOURSELF AT HOME!  
BLEEP!

OH NO! NOT THAT LOAD OF COSMIC TRASH!  
COSMIC PLANET

HE HE! LIFE!

FI! TWIDDLE!  
SHOCKING! DO!

ONE WARNING! UNI-JOB DO NOT PLAY WITH THEM!  
BOOM! ASH!

SWITCHES! (GROAN)

THE END!  
SIGNED *Mokey*



THE

# IN THE BEGINNING!

by *Northcott*

WOW! WHAT'S THERE!

YEARS AGO PEOPLE LIVED IN CAVES AND PETS WERE...

WANGA WHELLO!

DINOSAURS!

ROAR!

THIS IS REX AND HIS PET, BONES!

YAP!

LET'S GO DOWN TO THE LAGOON AND FISH!

YAP!

LOOK AT THAT BONES! IT'S A MONSTER!

IT'S HEADIN' TO THE VILLAGE

I WILL WARN THEM!

WHAT'S UP SONNY? IT'S

WELL SPIT IT OUT!

WHAAA!

YES! AT THE LAGOON!

YAP! ROAR!

YAP-A-T-I-YAP

I KNOW BONES!

WANGA-TANGA!

COO!!!

EVERYONES GONE!

NOT ME! I REMEMBER WHEN I WAS A KID...

ROAR!

ME

ROAR!

ROAR!

ROAR!

ROAR!

ROAR!

HELP! NOT-A-WOPPER!

OH! :X: :X:!

MUSH! SLAYE!

HASHA! LOOK AT THAT MAD THING!

WELL THIS IS IT. DO YOU WANT IT?

YES!

HEY! I'M SHOW YOU THE MACHINE!

YAP!

ROAR!

Secondary Education Drawings

NB: all produced before the invention of the internet

**12 pages of a sketchbook** (early 1980s)

**'Impossible Misconceptions'**

Evidence of taking things literally, literally; and some hints at obsessive behaviours.

**History of Comics** (mid 1980s)

2 pages of a 4 page illustrated history of comic strips I researched and created.

**Dynamite Gags** (mid 1980s)

5 x A3 pages of gags (most of which aren't that funny) using only a character and a stick of dynamite. More hints at a desire for exhaustive completeness and obsessive tendencies.

**Typewriter Portrait** (mid 1980s)

Another slightly obsessive picture, created on a typewriter, drawing with letters.

**Quavers** (mid 1980s)

I loved playing with the sounds of words (I still do). Here's another example.

**MacBad** (mid 1980s)

I decided to adapt Macbeth as a 24 page comic book. Who did I think I was! It's pretty awful to reread, but here's the front cover.

AN UNDERCOVER MAN



I CARRIED ON



I FELL AT HER FEET



A TAP ON THE DOOR



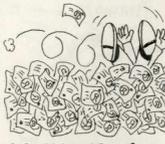
SHE ATE LIKE A HORSE



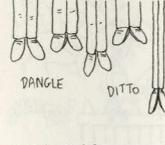
MY FAT CHEQUE BOUNCED



ROLLING IN MONEY



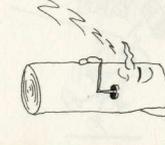
THE LADS WERE HANGING AROUND



BLEW HIS TOP



SLEPT LIKE A LOG



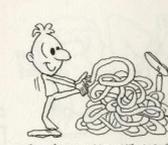
MY MONEY WAS RUNNING OUT ON ME



THE CAT HAD MY TONGUE



I STRETCHED MY LEGS



THE MAYOR LAID THE STONE



PIG-HEADED



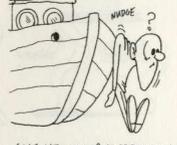
I BECAME A BEACH COMBER



DOING A ROARING TRADE



I FELT A TWIG AT MY SHOULDER



SHE HELD HER HEAD HIGH



I'VE A BONE TO PICK WITH YOU



DRANK A COCKTAIL



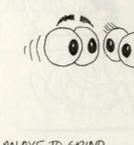
BLEW ALL HIS MONEY



TWO-FACED



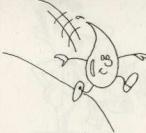
OUR EYES MET



AN AXE TO GRIND



A TEAR RAN DOWN MY CHEEK



ICAUGHT A TRAIN



THE SPY LEAKED INFORMATION



HE RAN ACROSS THE PLAINS



BOGGED DOWN WITH WORK



THE PROF DROPPED A CLANGER



I DROPPED IN TO SEE HER



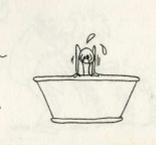
I OPENED THE DOOR IN MY PYJAMAS



SHE LET HER HAIR DOWN



IN THE SOUP



WE CHEWED THE RAG



CAUGHT ON THE HOP



GETTING FOOD FROM A STONE



BURST WITH JOY



OPENED HIS MOUTH AND PUT HIS FOOT IN IT



SHE TURNED HER BACK ON ME



TO CHISEL IN



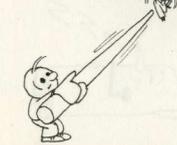
TO PLAY BY EAR



THE CAR WAS JUST THE TICKET



COULDN'T TOUCH HER WITH A BARGE-POLE



TOP HAT AND TAILS



A SOUPED UP CAR



TO EAT HIS HEART OUT



GIVEN AN IMPORTANT POST



SENT UP RIVER



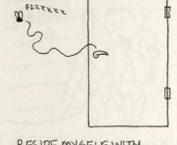
EAVES DROPPINGS



THE WORLD SHOOK FOR THEM GET DOWN A BOOGIE-WOOGIE?



FLY OFF THE HANDLE



RESIDE MYSELF WITH ANGER



THE LADY HAD LOTS OF LITTLE ONES



IT BURNED ME UP



DIE LAUGHING



TO COOK ONES GOOSE



WITH AN OLD FLAME



FOOT-HILLS



HE DREW A GUN ON ME



STAGE STRUCK



PILLAR OF SOCIETY



ON HER HIGH HORSE



SHE GOT IN MY HAIR



I GAVE HIM THE SLIP



TO EAT ONES HAT



TUG?



TO DRAW ATTENTION



HOT-FOOTED IT OVER TO HER HOUSE



TO KILL TIME



TAKE A RAIN-CHECK



AN UNDERGROUND OPERATION



HEN-PECKED



BABES IN ARMS



TEACHER'S PET



MOUNTAIN OUT OF A MOLEHILL



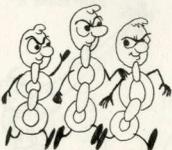
NO STRINGS ATTACHED



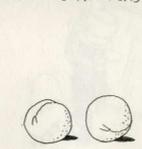
UP THE CREEK WITHOUT A PADDLE



CHAIN GANG



ALIKE AS TWO PEAS



MADE OF MONEY



RIDING THE STORM



STRIDING THE BLAST



AGE IN THE HOLE



BUTTER HIM UP



A PIECE OF CAKE



TO ROLL HIS EYES



PUT ON THE SHELF



A CAT'S CHANCE IN HELL



FLY THE FLAG



TO MAKE ENDS MEET



SHOW HIM THE ROPES



TO BITE THE DUST



TO WHIP THE CREAM



GOING BANANAS



POLICE ON HIS HEEL



CHAIN SMOKER



WENT TO MY LITTLE HOLE IN THE WALL



PUNCHING CATTLE



MAKING DOUGH



A STRETCH IN THE JAR



GETTING UP WITH THE CHICKENS



A PIN-UP GIRL



SHE STEPPED INTO THE PICTURE



DOWN IN THE DUMPS



TO LIFT ONE'S LITTLE FINGER TO HELP



GO THROUGH A LOT OF RED TAPE



A FROG IN ONE'S THROAT



TO RUN THE GAUNTLET



FULL OF BEANS



LAY DOWN THE LAW



TO HIT THE ROOF



TO PUT ONE'S FOOT DOWN



COME DOWN WITH A HEAVY HAND



IT RAINED BUCKETS



CAT O' NINE TAILS



BRING THE HOUSE DOWN



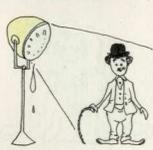
TO BAT ONE'S EYELIDS



TO HAVE THE LAST LAUGH



TO BE IN THE LIMELIGHT



TO HAVE AN ITCHY PALM



TO GET UP ONE'S NOSE



GOING LIKE THE CLAPPERS



TO TAKE THE CHAIR



TO BREAK THE BANK



TO GET THE BENDS



THE WATERCYCLE



IDEAS ABOVE HIS STATION



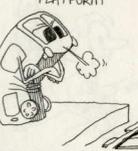
TO BE THE DOG'S BODY



TO FIND OUT



THE TRAIN STOOD ON THE PLATFORM



A TRUNK CALL



REVERSE CHARGES



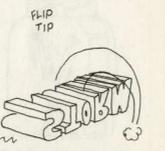
TO BE THE DOG'S BODY



A POCKET HERCULES



THE STORM BLEW OVER



THE VICAR GAVE HIS CAR A SERVICE



DROVE HIM TO DRINK

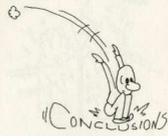


TOOK A SPIN IN HIS CAR





JUMPING TO CONCLUSIONS



SWALLOW YOUR PRIDE



LOSING YOUR HEAD



FALL INTO DISRIPUTE



GOING OUT WITH A DOLL



TO DRAG ONE THROUGH THE MUD



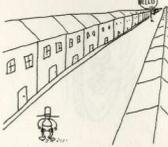
DEAD LOSS



TO TAKE OFFENCE



RIGHT UP YOUR STREET



TO HAVE A DATE



ON CLOUD 9



CRISIS ON ONE'S HANDS



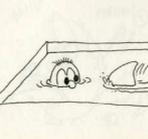
LIGHT AT THE END OF THE TUNNEL



BARKING UP THE WRONG TREE



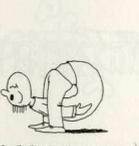
IN AT THE DEEP END



CHIP OFF THE OLD BLOCK



BEND OVER BACKWARDS



ONE FOOT IN THE GRAVE



LAUGH IT OFF



EATING OUT OF THE PALM OF HER HAND



BRISE IT OFF



A QUICK DRAG



TAKE THE MOUNTAIN TO MOHAMMED



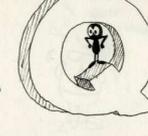
BELOW THE BELT



DIRT CHEAP



STANDING IN THE QUEUE



FORGING AHEAD



YOUR BUGGING ME



FALL FROM GRACE



TO FIND A MARE'S NEST



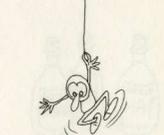
TWIDDLING HIS THUMBS



PAPER TIGER



AT THE END OF HIS TETHER



TO DRESS THE TURKEY



CARRY COALS TO NEWCASTLE



ESCAPED WITH HIS LIFE



HE HAD BRANCHES EVERYWHERE



BARREL OF LAUGHS



A FLASH IN THE PAN



NURSING A GRUDGE



KNOCKING AT DEATH'S DOOR



BREAK A LEG



ONE AMONGST THE CROWD



TO TOW THE LINE



CHIP ON HIS SHOULDER



NO LEGS TO STAND ON



HITTING IT OFF



A PAIN IN THE NECK



GIVING THE ELBOW



STORM IN A TEA-CUP



SAVED BY THE SKIN OF HIS TEETH



BOTTOMS UP



PALE IN THE FACE



OUT ON HIS EAR



THUMB THROUGH THE LETTERS



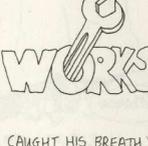
SHORT PANTS



DEAD END



SPANNER IN THE WORKS



CAUGHT HIS BREATH



POURING DOWN



OUTSTANDING IN HIS FIELD



HUNG UP THE PHONE



THOUGHT PROCESSING



THE APPLE OF HER EYE



WHAA!



SHAKE A LEG



HERE'S MUD IN YOUR EYE



PASSED ON



EGG ON YOUR FACE



WHAA!



JUMPING THE GUN



HE RAN INTO HIM



HE WAS PUFFED UP



THE NEWS SHATTERED HIM



HE LEFT IN A TEMPER



HE JUMPED TO HIS FEET



HEAD IN A SPIN



A VERY CLOSE SHAVE



A LUCKY STREAK



ON TENDER HOOKS



HE TURNED TO JELLY



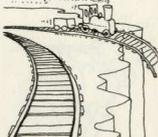
HE BUTTED IN



SHE FILED HER NAILS



ON THE WRONG TRACK



DEAD ON HIS FEET



FISHING FOR TROUBLE



TO HIT THE NAIL ON THE HEAD



INCLINED TO AGREE



BACK TO THE DRAWING BOARD



LAUGHING HIS HEAD OFF



RUNNING FOR PRESIDENT



LEFT IN THE DARK



UP TO ONE'S EYES IN IT



SHE TOYED WITH HER DINNER



SPLITTING YOUR SIDES



EYE ON THE BALL



TO KEEP YOUR CHIN UP



WITH ARMS OUTSTRETCHED



CAUGHT WITH HIS PANTS DOWN TO KEEP ONE'S EYES PEELED



TO PULL HIS LEG



HE LOOKED INTO HER EYES



HE WRAPPED HIS ARMS AROUND HER



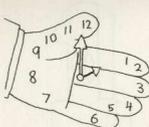
OUT ON A LIMB



THE DOG'S DINNER



TIME ON YOUR HANDS



AS THE CROW FLIES



KILL 2 BIRDS WITH ONE STONE



CAUGHT RED-HANDED



BEE IN ONE'S BONNET



LET THE CAT OUT OF THE BAG



HAIL OVER THE COALS



NOT WORTH A RAP  
IS IT A PRESENT FOR THE GIRL FRIEND  
THAT BARKS WHEN SHE SINGS AND SQUEALS?



RED-LETTER DAY



SHAKE ON IT



TO MIND ONE'S P'S AND Q'S



STRIKE A LIGHT



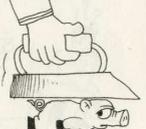
BEATING THE BOUNDS



FOOL'S CAP PAPER



PIG IRON



NAMBY PAMBY



TO SPLIT HAIRS



HAT-TRICK



HE BIT HIS HEAD OFF



SWEATING COBS



TO COOK UP SOMETHING EVIL



TO EGG HIM ON  
OK, OK, I'LL DO IT!



GAVE HIM A BIT OF WELLIE.  
IT'S GOT NO SOLE  
I KNOW, RABBIT,  
AND WELLIES  
DON'T HAVE SOLES



BUTTER WOULDN'T MELT  
IN HIS MOUTH.



A HIVE OF ACTIVITY  
SWING-TI BAREE  
GROOVY MAN!  
YEAH!



TO RUN ONE'S SELF DOWN  
SO SORRY



WARM-HEARTED  
HEMP! SOMETHING'S  
BUBBLING



A NOSE FOR BUSINESS



SUSPENDED LIBERTIES



TRAIN OF THOUGHT



A MAN AFTER MY OWN HEART  
HEY THAT'S MINE



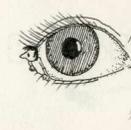
TOFFEE-NOSED



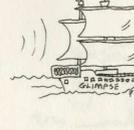
COLD BLOODED



LOOKED OUT OF THE CORNER  
OF HIS EYE



A FLEETING GLIMPSE



UNDER THE WEATHER



A BRUSH WITH THE LAW



PUT UNDER LOCK AND KEY



DOWN IN THE MOUTH



IN A PICKLE



PAID THROUGH THE NOSE



HE ATE HUMBLE PIE



TO LEND A HAND



HE CAUGHT THE SPEAKERS EYE



VERY CANNY



DROWNED HIS SORROWS



HE FELL TO PIECES



HE MET HIS MATCH



BORN WITH A SILVER SPOON IN HIS MOUTH.



NIGHT FELL



MORNING BROKE



I SEEMED TO GROW OVERNIGHT



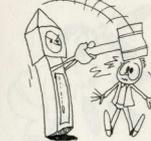
THE BOOK WAS A FLOP



IT WAS RAINING CATS AND DOGS



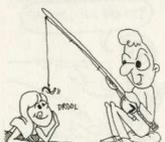
THE CLOCK STRUCK ONE



HEARD FROM THE GRAPEVINE



FEEDING HER A LINE



THROWING HIS VOICE



KICKED THE BUCKET



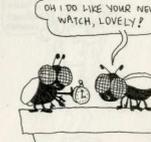
SHE SENT HIM A CABLE



HE SENT HER A WIRE



TIME FLIES



PACKED HER IN



CUT HIM DOWN TO SIZE



HE THREW THE BOOK AT HIM



"RADIO-ACTIVE"



GOING OUT ON THE TILES



HE CHEWED HIS NAILS



TO READ BETWEEN THE LINES



GATHERING SPEED



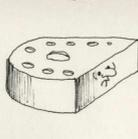
A HOLE IN ONE



TO FEED THE FIRE



TO BE A HEEL



A FIERY DISCUSSION



THREW HIMSELF AT HER FEET



HE BEGGED FOR MERCY



NOSE TO THE GRINDSTONE



SHOULDER TO THE WHEEL



A RADIO HAM



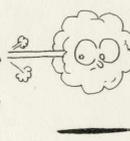
FEET PLANTED FIRMLY ON THE GROUND



TO STRIKE A CHORD



A GLANCING BLOW



TO BE GIVEN A SHORT SENTENCE



HE MUSTERED HIS FORCES



TO LOOSE ONE'S SHIRT



MY FEET WERE KILLING ME



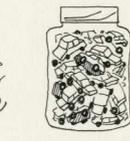
TO HIT BACK



THE DOG LEFT A DEPOSIT ON THE CARPET



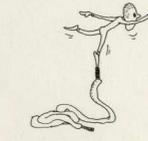
TRAFFIC JAM



HE HAD GREEN FINGERS



ON A SHOE STRING



BESIDE THE POINT



TO FEEL BLUE



TICKLED PINK



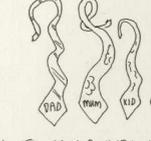
OUT OF THIS WORLD



IN THE DRINK



FAMILY TIES



ILL HEALTH



TO THROW IN THE TOWEL



ARMED TO THE TEETH



TO BE ON ONE'S GUARD



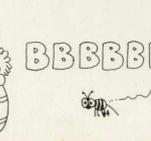
TO BITE OFF MORE THAN HE COULD CHEW



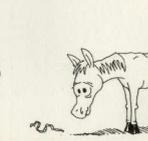
FROZEN IN ANTICIPATION



TO MAKE A BEE-LINE



THE LAST STRAW



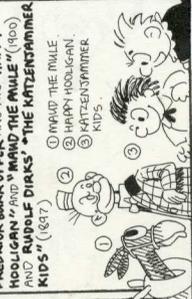
# 1917

**OUTCRAFT** PRODUCED **BUSTER BROWN** FOR **JAMES GORDON BENNETT'S** NEW YORK "HERALD." **BUSTER BROWN'S** LIKENESS AND NAME WAS USED TO ADVERTISE CHILDREN'S SHOES, HATS, BATTONS AND EVEN CIGARS AND WHISKEY!



BESIDES OUTCRAFT THE "JOURNAL" HAD **SWINERTON** WHO MOVED FROM SAN FRANCISCO, REMAINING HIS STRIP "LITTLE BEARS AND TIGERS", **FREDRICK BARK OPPER** AND HIS "HAPPY HOOLIGAN" AND "MIND THE MULE" (1910) AND **RUDOLF DIRKS**, "THE KATZENHAMMER KIDS" (1917).

- ① MIND THE MULE
- ② HAPPY HOOLIGAN
- ③ KATZENHAMMER KIDS



COLLECTED HIS CLIPPING MACHINE FROM THE LONDON BUILDERS AND SO ENCOURAGED NEW STRIPS BY **CARL SCHULTZ**, **FOXY GRANDPA**, **SWINERTON'S**, **"LITTLE STIMMY"**, **FONTAINE FOX'S** "TOONERVILLE POLICE" (1910)

"GASOLINE ALLEY" (1918) BY **FRANK KING**, AND THE "MOON MULLINS" (1915) BY **FRANK WILLARD**.

THOUGHT THIS WOULD BE A QUIET EVENING?



HE LATER ADDED "SMITTY"

"WINNIE WINNIE" (1920) BY **MARTIN BRANNER**

"DICK TRACY" (1931) BY **CHESTER GOULD** (NB: THE FIRST EIGHT PAGES STRIP)

AND "TEARS AND THE PIGGIES" (1934) BY **MILTON CHIFFE**



# 1907

THE IDEA OF A DAILY STRIP WAS FIRST CONCEIVED BY **CLARENCE BRIGGS**, A PAPER CLEVER WHICH GAVE HOOPER-RACE TIPS IN THE CHICAGO "AMERICAN".

THAT'S THE FIRST TIME I TAKE ADVICE FROM A WARNING

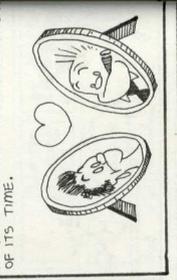


**SAUL FINER'S** "MATT" FIRST APPEARED IN THE SAN FRANCISCO "CHRONICLE", ESTABLISHING THE COMIC-STRIP AS AN IMPORTANT NEWSPAPER FEATURE.

WELL, WHAT'S IT LIKE TO BE THE PILLAR OF THE ESTABLISHMENT?



**GEORGE DE MANIUS'S** "BRINGING UP FATHER" WAS CREATED WITH **MARGIE** AND **TIGGS**. IT BECAME PROBABLY THE MOST POPULAR COMIC-STRIP OF ITS TIME.



OTHER NOTED CARTOONISTS OF THIS PERIOD WERE **WILLIAM BRADEN**, **WILLIAM DE BECK**, **SPINACH** AND **OLIVE OIL**.

ELZIE C. SEGAR AND HIS "THIMBLE THEATRE" WHICH IN LATER YEARS FEATURED **POPEYE**, **BLUTO** AND **OLIVE OIL**.



NEWS PAPER COMIC STRIPS SECTIONS WERE STILL CALLED "FIMMINIES" THROUGHOUT THE 1920'S. THE VAST MAJORITY OF THEM WERE FUNNY BUT THIS WAS TO QUICKLY CHANGE DURING THE NEXT FEW YEARS.

COULD YOU NOT MAKE IT NEARBY STARTING ON THE NEXT LINE??



# MEANWILES

HERST AND MUTTZER WERE AT EACH OTHERS NECKS AGAIN.



THIS TIME **RUDOLPH DIRKS** DECIDED TO LEAVE HERST'S "JOURNAL" FOR MUTTZER'S "WORLD", A LENGTHY LAMPSAAT ENDED WITH A DECISION IN 1914 LEADING TO TWO DIFFERENT VERSIONS OF THE SAME STRIP.



"THE KATZENHAMMER KIDS" REMAINED IN HERST'S HANDS AND WAS CONTINUED BY **H. KNERR**. **DIRKS** RETAINED THE RIGHT TO COMICS DOMINATED THE 1930'S WITH "BARK ROGERS" AND "TARTAN" WHICH MADE THEIR APPEARANCE ON THE SAME DAY. (TAN 7TH 1929)

THAT BETTER?

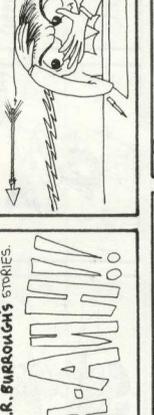


"BARK ROGERS" ADAPTED BY **PAUL NOWLAN** FROM ONE OF HIS NOVELS AND DRAWN BY **DICK CALKINS** BROUGHT SCI. FI. INTO COMICS. "TARTAN" WAS ADAPTED BY **HAROLD FOSTER** FROM **E.R. BURROUGHS'S** STORIES.

WAAAH!!



1917 **ALEX RAYMOND** PRODUCED "SECRET AGENT X-9", "JUNGLE JIM", AND "FLASH GORDON".



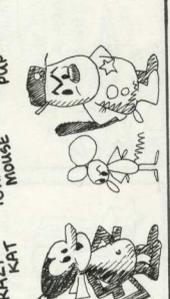
# 1914

1914 SAW THE INTRODUCTION OF SCANDALOUS PAPER COMIC-STRIPS IN PAPERS AROUND THE COUNTRY.)

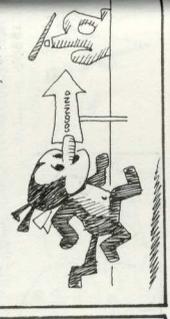
WITHIN A FEW YEARS EVERY PAPER CARRIED A COMICS PAGE.



**GEORGE HERGIMAN** BEGAN DRAWING "THE FAMILY UPSTAIRS" IN WHICH APPEARED **KRAZY KAT**, **IGNATZ MOUSE** AND **PUP**.



BY 1915 "KRAZY KAT" HAD HIS OWN STRIP AND DURING THE NEXT 30 YEARS UNTIL **HERGIMAN** DEATH **KRAZY KAT** AND THE OTHER CHARACTERS ROMPED IN A STRANGELY SURREALIST COCONINO COUNTY, ARIZONA



1917 **HAROLD FOSTER** WENT ON TO "CREATE" **PRINCE VALIANT** WHILE "TARTAN" WAS CONTINUED BY **BURNE HOUGH**.

PRINCE VALIANT

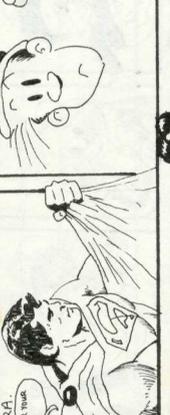
TARTAN



1930 **CHIC YOUNG** CREATED "BLONDIE" (A DOMESTIC STRIP)

NEW HEROES SUCH AS **ROY CRANES**, **CAPTAIN EAST** AND **BIZ SAWYER**, AND PROBABLY THE MOST FAMOUS "SUPER-HERO" EMERGED IN THIS ERA.

SWEEET SWEET FOR THE SWEET SWEET FOR THE SWEET SWEET



# 1916

IN 1916 **JOHN ALDEN GARDNER** COMPOSED A BALLET ABOUT "KRAZY KAT" AND **WOODROW WILSON** REAP THE STRIP BEFORE ENTERING CABINET MEETINGS.



"DAILY NEWS" CONCEIVED AND HANDED "THE GOOMPS" DRAWN BY **SYDNEY SMITH**.



BETWEEN 1915 AND 1925 **PATTERSON** ACQUIRED OTHER CARTOONISTS WHO PRODUCED SUCH STRIPS AS "HAROLD TEENS", "LITTLE ORPHAN ANNIE" (1924) BY **FRANK WILLARD**...

HAROLD TEENS



ALTHOUGH THE TREND IN THE 1930'S WAS GENERALLY TOWARDS ADVENTURE OR DOMESTIC STRIPS 1934 SAW ONE OF THE MOST FAMOUS OF ALL HUMOUR STRIPS **LIT'L ABNER**.

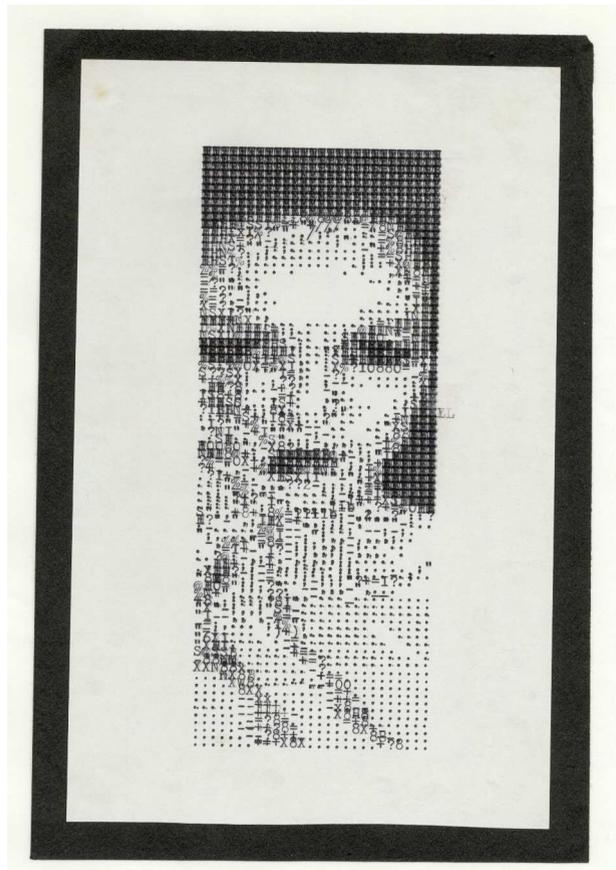
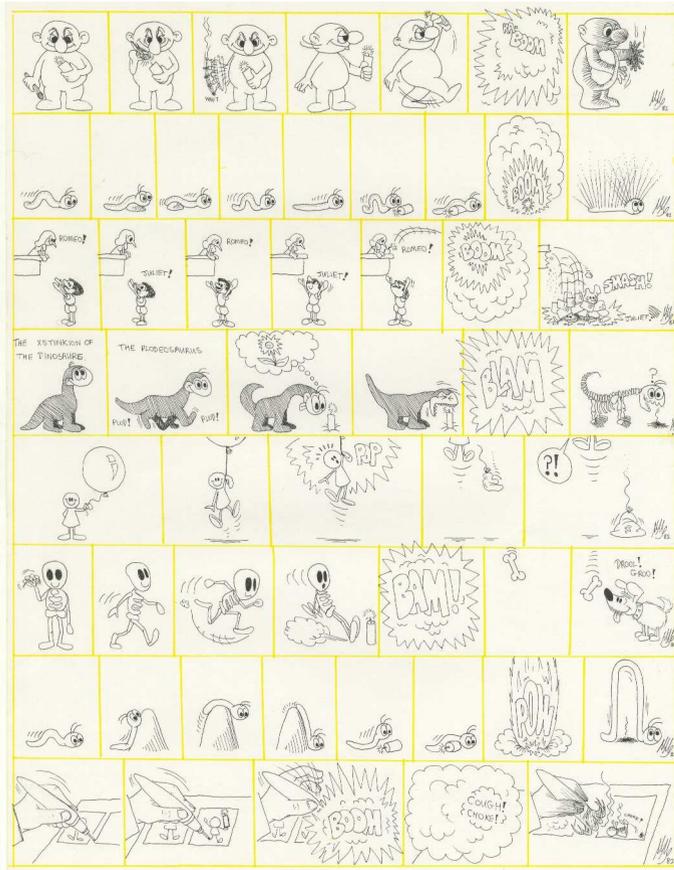
LIT'L ABNER



"POPEYE" MADE HIS FIRST APPEARANCE IN **ELZIE C. SEGAR'S** "THIMBLE THEATRE" IN 1929.







YOUR EYES WILL POP AT  
THE SUSPENSE!  
YOU'LL CHOKE ON THE EXCITEMENT!  
YOU'LL EXPLODE AT THE CHILLS!  
IN FACT  
YOU'LL DIE LAUGHING.

# Mac Bad

A FRACTURED ADAPTATION  
OF WILLIAM SHAKESPEARE'S CLASSIC MACBETH

BY  
*Mark Mason*





# Dyspraxia & Autistic Traits in Adults

CASSIDY ET AL. MOLECULAR AUTISM (2016)

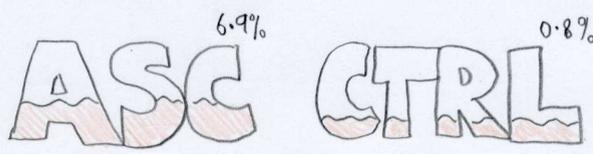
2871 ADULTS WITH AUTISTIC SPECTRUM CONDITIONS (ASC) AND 10,706 CONTROLS WITHOUT (CTRL) ← CONTROLS SELF-REPORTED DYSPRAXIA DIAGNOSIS

SUB SAMPLES OF BOTH GROUPS COMPLETED TWO ONLINE TESTS

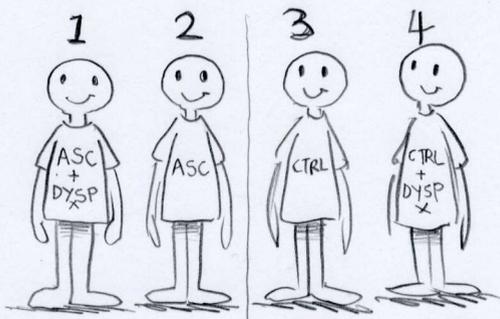
1. AUTISM SPECTRUM QUOTIENT (AQ)

2. EMPATHY QUOTIENT (EQ)

PREVALENCE OF DYSPRAXIA WAS COMPARED



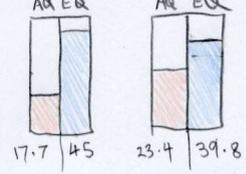
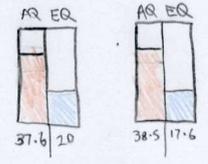
AQ EQ SCORES COMPARED



SELF-REPORTED DYSPRAXIA NUMBERS:

ASC	199	6.9%
CTRL	91	0.8%

ASC SCORES UNAFFECTED BY DYSPRAXIA



**AQ** THE HIGHER THE SCORE - THE MORE AUTISTIC TRAITS.  
**EQ** THE LOWER THE SCORE THE FEWER EMPATHETIC TRAITS.

DYSPRAXIA IN ASC ADULTS DOESN'T IMPACT ON AQ+EQ SCORES  
 DYSPRAXIA IN NON-ASC ADULTS DOES CONTRIBUTE TO HIGHER AQ+LOWER EQ SCORES

CONTROLS WITH DYSPRAXIA HAVE HIGHER AQ AND LOWER EQ SCORES THAN CONTROLS WITHOUT DYSPRAXIA

I'M GOING TO DISCUSS THIS ON THE NEXT PAGE, IF YOU WANT TO JOIN ME.

I WAS INTERESTED IN THIS RESEARCH...

MY WIFE HAD SOMETIMES MUSED IF I WAS 'ON THE SPECTRUM'

... AND I ~~HAVE~~ HAD EXPERIENCES, THAT I DON'T WANT TO GO IN TO <sup>HERE</sup> THAT HAVE MADE ME WONDER...

..IF PARTS OF MY BRAIN WERE 'MISFIRING'

OR HAD DODGY CONNECTIONS

Y,KNOW, NOT GETTING THINGS, MISSING STUFF, GETTING FRUSTRATED OR ANNOYED BY ODD THINGS.

WELL, FIRST THINGS FIRST...  
 HAVING AUTISTIC TRAITS DOES NOT MEAN YOU HAVE AUTISM!

IN FACT, MOST PEOPLE EXHIBIT **SOME** ARTISTIC TRAITS

BUT IF YOU HAVE DYSPRAXIA...

YOU PROBABLY HAVE MORE THAN THOSE WHO DON'T...

YAY! LUCKY YOU!

~~DO NOT~~ DON'T FORGET, DIFFERENT DYSPRAXICS HAVE DIFFERENT BLENDS OF SYMPTOMS

OH GOOD GRIEF!

SKID!

SO, WHAT YOU'RE TELLING ME IS THAT...

EVERY FLIPPIN' ONE HAS A DIFFERENT MIX OF SYMPTOMS, BASED ON COMMON INGREDIENTS

YES

THAT'S TRICKY

THEN ADD TO THE MIX

AN INCREASED BLEND OF ARTISTIC TRAITS

AND LET'S NOT FORGET THE LOWER EQ SCORE

WAIT A MINUTE!

I DON'T GET THE EMPATHY SCORE BIT.



THERE'S A LOT OF DEBATE ABOUT EQ SCORES - BUT I THINK IT'S MORE ABOUT LOW SOCIAL INTELLIGENCE

AND THE OFTEN MISUNDERSTOOD CONCEPTS OF 'INTROVERT' + 'EXTROVERT' WHETHER YOU ARE RELIANT ON YOURSELF (INTROVERT) OR OTHERS (EXTROVERT) FOR SELF AFFIRMATION, OR BOTH

OK, SO LOW SOCIAL INTELLIGENCE IS WHAT?

LOW SOCIAL INTELLIGENCE MEANS THAT IT'S DIFFICULT TO READ + UNDERSTAND HOW PEOPLE FUNCTION SOCIALLY AND HOW TO RESPOND AND REACT IN SOCIAL ENVIRONMENTS



OH YES, THE AWKWARD INTERNAL PARALASYS, THE EXTREMES OF SILENCE OR VERBAL DIARRHOEA

THE INABILITY TO DO (OR SEE THE POINT OF) SMALL TALK OR KEEP A CONVERSATION GOING

THE DESIRE TO BE ON YOUR OWN THE SELF CONSCIOUSNESS OF YOUR SPEECH AND DICTION

NOT GETTING SARCAASM

TAKING THINGS LITERALLY

TAKING PEOPLE AT THEIR WORD

AND SO MUCH MORE

CRASH OVER OTHERS TALKING

USING QUESTIONS AS CONVERSATION THE INTERVIEW CONVERSATION

REPEATING MYSELF

HARD TO READ FACES

EXPECTING PEOPLE TO MEAN WHAT THEY SAY

AND SAY WHAT THEY MEAN

HARD TO READ BETWEEN THE LINES

IF I DO UNDERSTAND, I WILL SHOW AS MUCH EMPATHY AS THE NEXT MOUSE

AND I'M A GOOD LISTENER - IT GIVES ME TIME TO THINK

IN FACT I SOMETIMES START ~~CRINGING~~ <sup>FEELING UP</sup> WHEN I'M SAYING SOMETHING NICE TO SOMEONE...

BY COMPARISON A SOCIOPATH HAS VERY HIGH SOCIAL INTELLIGENCE AND LOW EMPATHY

EASILY LED UP THE GARDEN PATH

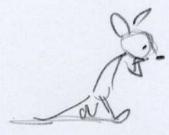
WHEN I START TO THINK ABOUT IT, THIS IS ONE OF THE BIGGEST ISSUES

GETTING OVER ZEALOUS ON A SUBJECT

LIKE KEITH BRYMER JONES FROM 'THE GREAT POTTERY THROWDOWN'

... ALONG WITH PLANNING, ORGANISING AND THINKING.

IT'S SO MUCH LESS ABOUT THE TRIPPING-UP AND BEING-BAD AT SPORRY STUFF



I HADN'T REALISED HOW MUCH THIS AFFECTS SO MUCH OF MY LIFE



BUT WHAT ABOUT TEACHING? GETTING UP IN FRONT OF A CROWD OF STUDENTS AND TALKING!



THAT'S NOT SOCIAL, NOT IN THE SAME WAY



IT'S MORE LIKE A PERFORMANCE

I SUPPOSE I'M A LITTLE MORE IN CONTROL



BUT YES, I DO HAVE TO APOLOGISE IF I'M REPEATING MYSELF OR FORGETTING NAMES



FLIPPIN'EK, I FORGOT...



REMEMBER A COUPLE OF PAGES BACK?



I WAS INTERESTED IN THIS RESEARCH...



X I FOUND THE AQ AND EQ TESTS X



AND I HAVE THE RESULTS HERE



hmm. YES...



AHH... INTERESTING..



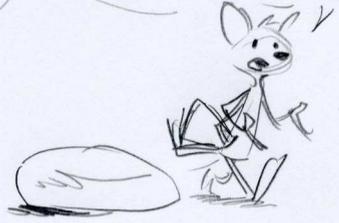
WHAT? DID YOU WANT TO SEE THEM?



GIVE ME LOTS OF MONEY TO PUBLISH THIS AS A BOOK AND I'LL THINK ABOUT IT



ALL I'M GOING TO SAY IS THAT MY TESTS <sup>HAVE</sup> BORN OUT THE RESEARCH...



... AND THEN SOME... GOOD GRIEF

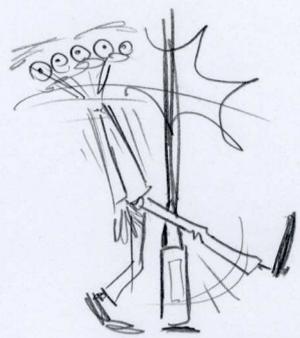




SO, FROM THE OUTSIDE, IT CAN BE IMPOSSIBLE TO SPOT AN ADULT DYSPRAXIC

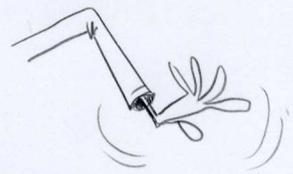


NOT ALL OF THEM ARE GOING TO FALLOVER...

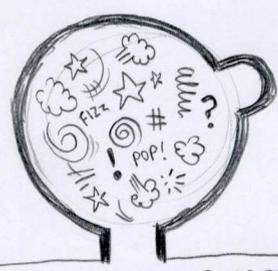


... CRASH INTO LAMP-POSTS...

... OR FLAP THEIR FLOPPY LIMBS AT YOU  
MORE'S THE PITY, BECAUSE IT'S VERY FUNNY!!



THEY LOOK PERFECTLY ORDINARY... MOST OF THE TIME.



THERE ARE FAR MORE MIS-FIRES, SLIPS AND TRIPS, TIME QUAKES, CRASH ZONES, BLACK HOLES, IMPLSIONS, EXPLOSIONS, POT HOLES, FRACTURES, FREEZE UPS AND BRAIN STALLS GOING ON INSIDE THAT NEVER REALLY SHOW



OK, PROBABLY NOT THE BEST EXAMPLE

EXHIBIT A

SPACE LEFT EMPTY UNTIL I CAN REMEMBER THE POINT I WAS GOING TO MAKE

IT'S WORTH REPEATING THAT HAVING "ARTISTIC TRAITS" DOES NOT MEAN YOU ARE ARTISTIC

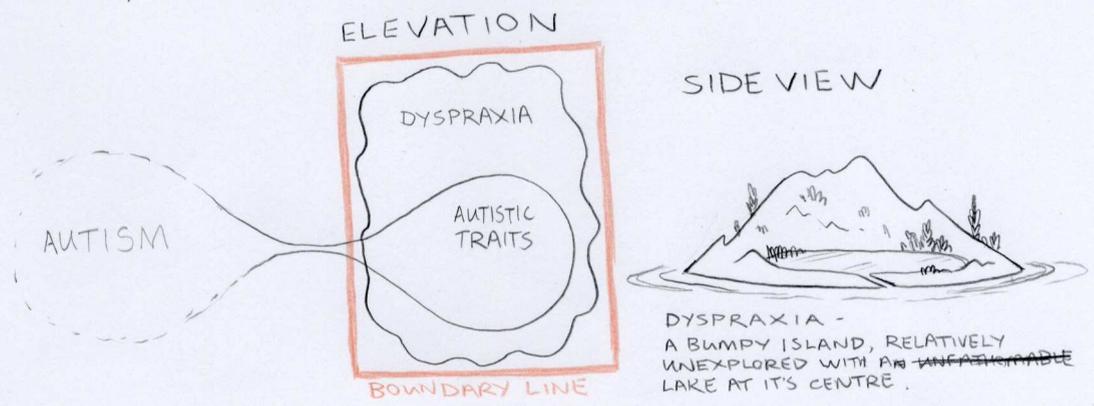
I'M NOT GOING TO GO INTO ANY DETAIL ABOUT MY "TRAITS" OR THE AQ SCORE

But I do recognise Them...

... AND THIS RESEARCH HAS SHED MORE LIGHT ON THEM...

# HERE'S HOW I SEE MY DYSPRAXIC MAP NOW

MORE THAN MAYBE I WANT TO ADMIT AT THIS POINT



7.7.21. COMPLETED THE 'RITVO AUTISM ASPERGER DIAGNOSTIC SCALE - REVISED' (RAADS-R) + RE TESTED ON 12.7.21





MY CURRENT RESEARCH HAS LED TO A POINT WHERE I'M UNSURE WHAT IS IN FRONT OF ME. IT'S A SOLID WALL OF FOG.

I CAN'T INTERPRET HOW I'M CURRENTLY FEELING.

I DON'T KNOW IF I'VE MISLED MYSELF, OR DISCOVERED SOMETHING ABOUT MYSELF.

I DON'T FEEL LIKE THERE'S ANYTHING WRONG WITH ME, BUT WHY AM I GETTING THE RESULTS I AM?

DO I OPEN THE BOX OR KEEP IT SHUT?



AND WHO DOES THE BOX BELONG TO? NOEL EDMONDS OR PANDORA? OR ME.

AM I OVERSHARING?

SO MANY QUESTIONS - - -

I've had some hesitations over whether to include some of the pieces of personal reflection, but on balance I decided that the difficult questions are as much part of the research process for me as the easier, more light-hearted work.

Saying too much, 'over sharing' is another one of the signs of the dyspraxic mind.



THE PRINT DEADLINE FOR MY INITIAL BODY OF WORK HAS HAD TO BE BROUGHT FORWARDS TO JULY 16<sup>TH</sup> (IN 10 DAYS) - NOT IDEAL.

I'LL HAVE TO THINK ABOUT WHAT I CAN ORGANISE FOR THEN.

THE BOOK CAN ONLY BE AN INTERIM REVIEW OF THE PROJECT AT THIS POINT, WITH SOME CONCLUSIONS AND FURTHER STEPS.

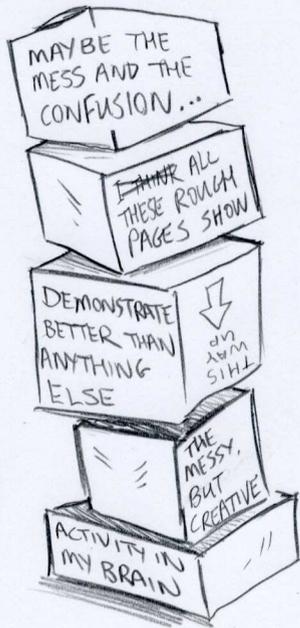
I'M STILL STRUGGLING WITH THE PERSONAL NATURE OF THIS WORK AND HOW IT, AND I WILL BE RECEIVED AS A RESULT.

I'VE NEVER BEEN QUITE SO HONEST OR EXPOSING WITH MY WORK - IN SOME WAYS, I REALLY DON'T CARE

AND ANOTHER PART OF ME CARES VERY DEEPLY.



At times I've wondered what I'm doing this for and at other times I've thought it's been important to help me understand how the condition impacts on me, and others...



PERHAPS... GETTING THE READER TO UNTANGLE THE TWISTS, TURNS AND LEAPS IS THE ONLY WAY TO SHOW WHAT LIVING WITH A DYSPRAXIC BRAIN IS LIKE. TRYING TO SORT IT ALL OUT, TO EXPLAIN IT IN AN ORGANISED WAY ISN'T SOMETHING I CAN DO. AM I TOO CLOSE TO IT? DO I NEED AN EDITOR?

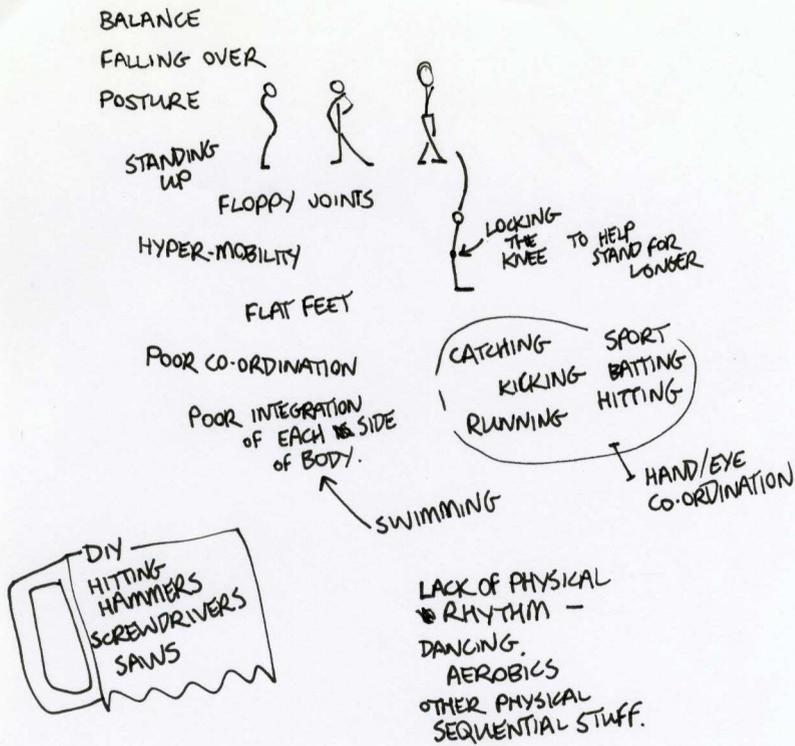


## **Roughs and Designs**

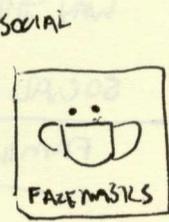
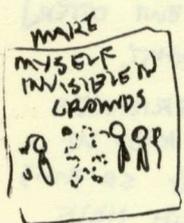
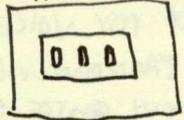
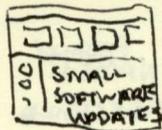
Rough notes for further  
development and character  
designs



THROUGHOUT THIS PROJECT  
YOU MAY NOTICE LETTERS  
THAT HAVE BEEN OVER-WRITTEN  
LIKE THIS ~~P~~ OR ~~A~~  
AND LITTLE 'LETTER FRACTIONS'  
- P/B T/R ETC ← THERE YOU GO!  
T/C ← COMPLETELY ACCIDENTAL.  
IT'S WHEN I'VE MIXED  
LETTERS UP. I'VE KEPT THEM  
IN AND HIGHLIGHTED THEM TO  
ILLUSTRATE ONE OF THE PROBLEMS  
I HAVE -  
I DON'T HAVE AN EXPLANATION.



MULTI LIGHT SWITCHES.

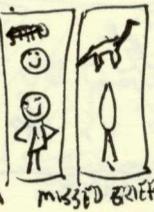
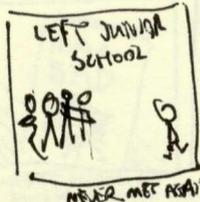
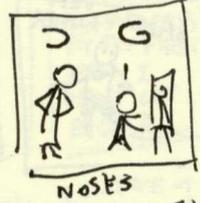
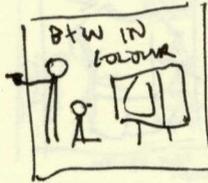
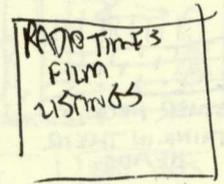


DO A PAGE (IN PHOTOSHOP) OF DATA ONES THAT STILL APPLY.

SNAPS SHOTS OF MY CHILDHOOD THAT PERHAPS SHOW EARLY INDICATORS OF SOMETHING GOING ON.

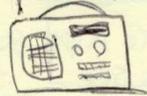
IT WAS THE 1970'S - A DIFFERENT WORLD IN LANCASHIRE RURAL FROM TODAY.

I WONDER WHAT WOULD HAPPEN TO THIS KID NOW?



NOT SEEN DOESN'T MEAN 'NOT THERE'

...OVERALL DULL, WITH SOME BRIGHT MOMENTS, LOSING IDENTITY LATER...



LIFE, SUMMED UP IN A GENUINE WEATHER FORECAST

SEE: LINKING

LIVED IN THE SAME HOUSE FOR OVER 20YRS AND STILL GET THE MULTIPLE LIGHT SWITCHES WRONG

AND BANG INTO DOOR FRAMES.

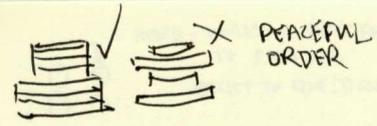


I HAVE MULTIPLES OF THE SAME CLOTHES AND BUY EXACT REPLACEMENTS WHEN THEY WEAR OUT.

OVER STIMULATION too much input  
 - SHOPS, CITIES, PUBS, PARTIES, & DRIVING.

Autistic traits

MAKE A NOTE OF ALL WRITING ERRORS T/P

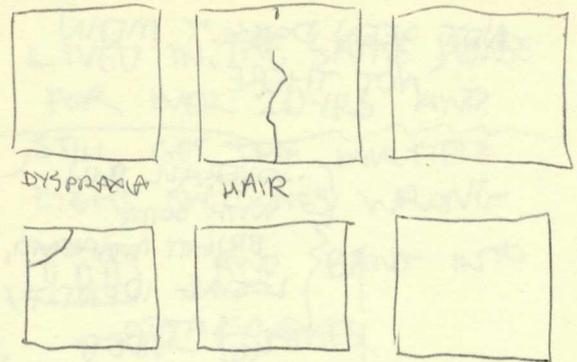


HOW DO WE THINK AND SPEAK AT THE SAME TIME?  
 TALKING IN RESPONSE TO STIMULUS - EXPRESSING THOUGHTS WITHOUT FORMULATION  
 HOW?

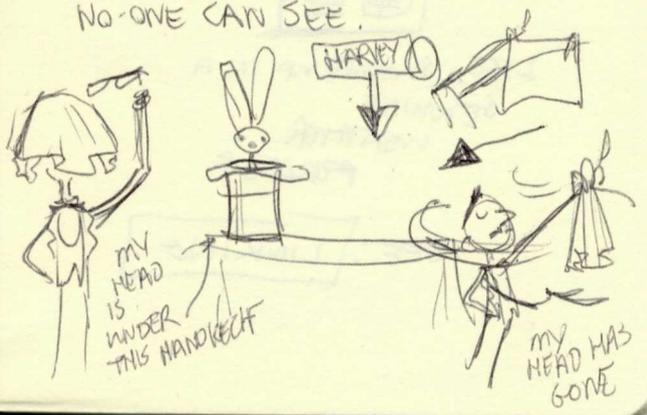
SOCIAL DIFFICULTIES:

PEG BARS - CLOTHES PEGS -  
 RIGHT SWEET WROTE BOX COAT HANGERS

POSSIBLE START :



IT'S EASY TO HIDE SOMETHING- NO-ONE CAN SEE.



I HAVE BEEN DEEPLY, STRANGELY UNCOMFORTABLE WHEN PLACED INFRONT OF A CAMERA

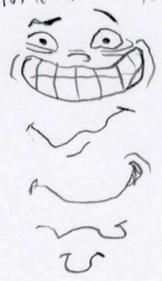


AS THOUGH EVERY PART OF MY BODY BECOMES DISTORTED...



ESPECIALLY MY FACE I BECOME HYPER AWARE OF EVERY FACIAL MUSCLE

BEING ASKED TO SMILE, NATURALLY...

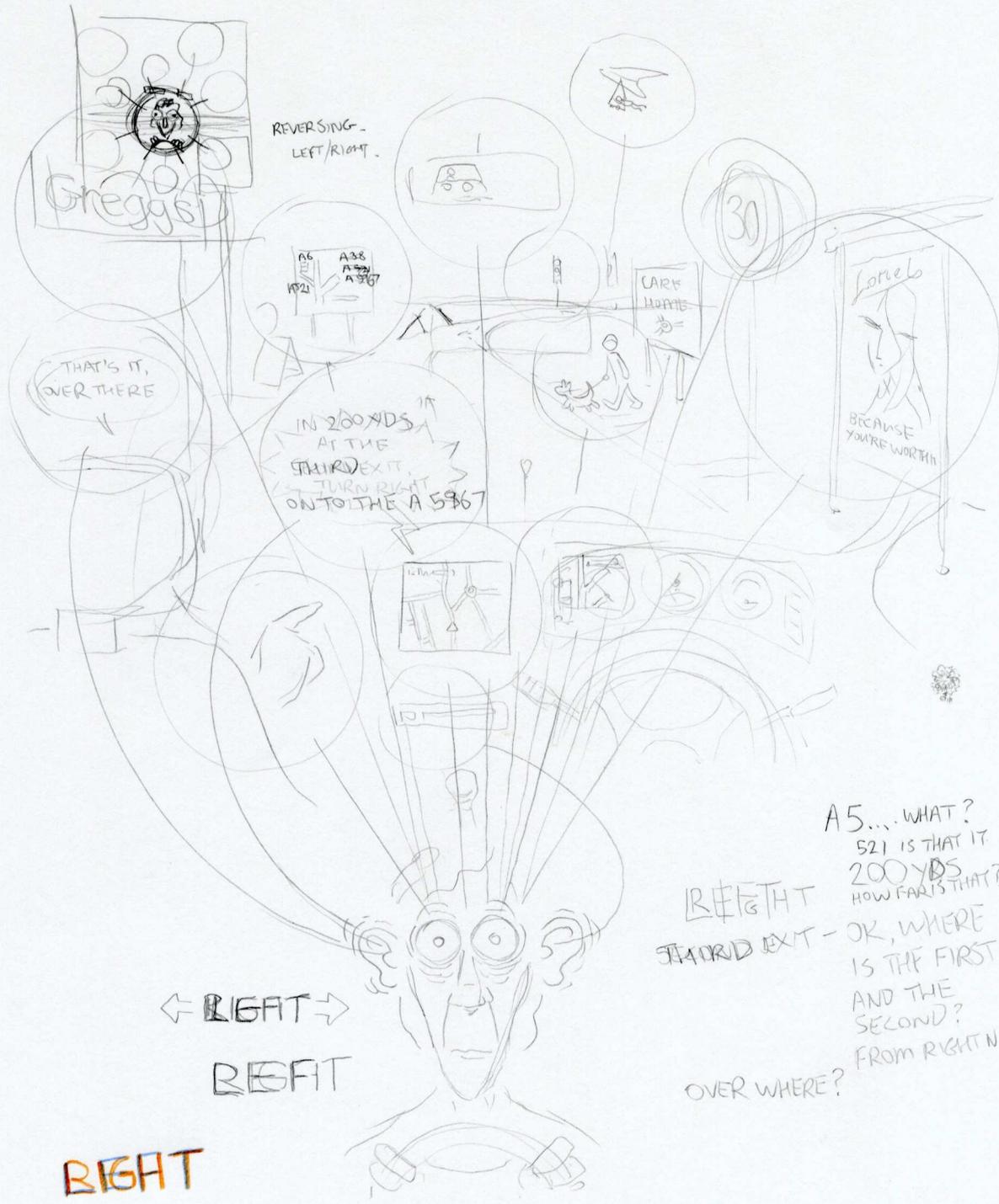


...BUT INCAPABLE OF

Awkward photography

# DRIVEN TO DISTRACTION

BEEP BEEP!

REVERSING -  
LEFT/RIGHT

THAT'S IT,  
OVER THERE

IN 200 YDS  
AT THE  
THIRD EXIT,  
TURN RIGHT  
ON TO THE A 5967

Lorel  
BECAUSE  
YOU'RE WORTH IT

CARP HOME

30

A6  
A38  
A521  
A5967

A5

← RIGHT →

RIGHT

RIGHT

A5... WHAT?  
521 IS THAT IT  
200 YDS  
HOW FAR IS THAT?  
THIRD EXIT - OK, WHERE  
IS THE FIRST  
AND THE  
SECOND?  
FROM RIGHT NOW?

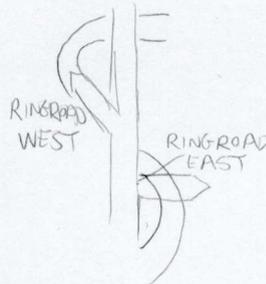
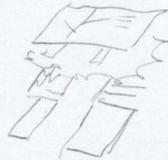
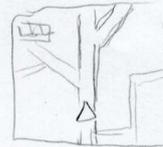
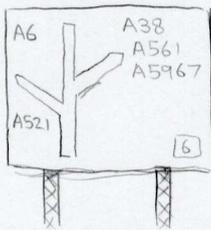
REPEAT  
THIRD EXIT

OVER WHERE?

# DRIVEN TO DISTRACTION

BEEP BEEP!

NUMBER SEQUENCES  
 LEFT RIGHT / EAST WEST CHOICES  
 MULTIPLE SOURCES OF INFO TO PROCESS  
 ALL AT SPEED.



DISTANCE?  
 JUNCTIONS/EXITS-HOW MANY

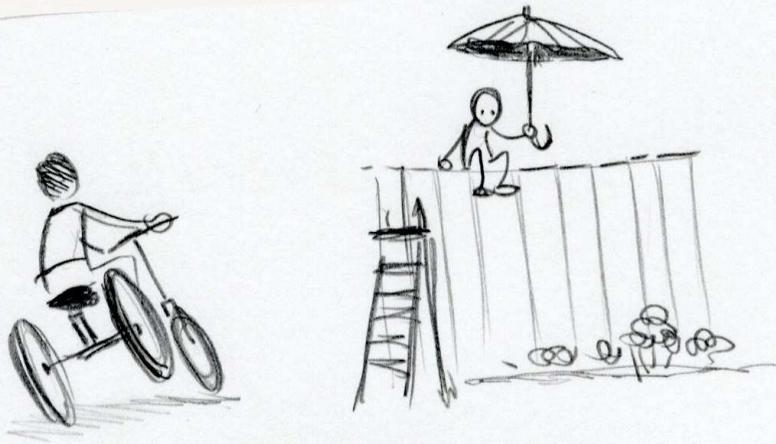
There is a lot to be said about how the brain works when it comes to driving, processing multiple sources of information and making quick decisions.

Over the years I, and my wife, Sally, have experienced many occasions when my dyspraxic brain shorts out.

Driving is an important subject to cover because it brings so many difficulties together in one activity.

Unfortunately, this will have to wait until

Dyspraxicon 0.2



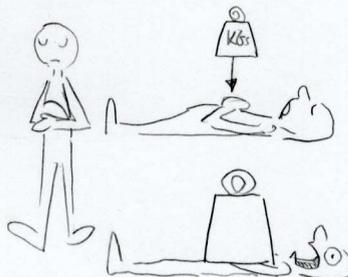
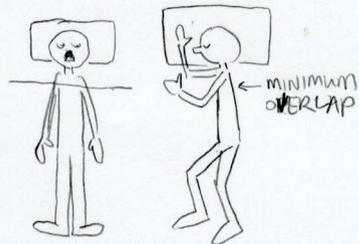
THINGS I DID AS A CHILD  
BECAUSE I WAS GOOD AT  
FUNNY FALLING OVER

- MAYBE WHY I WANTED  
TO BE A STUNT MAN  
(WHO DIDNT DO HIGH UP STUFF)

ALSO WHY I ~~LOVED~~ LOVED (AND STILL LOVE)  
SILENT MOVIE COMEDY.

MASKS  
LANYARDS  
HATS  
TWISTED SOCKS  
SHORT SLEEVE SHIRTS

LAST ONE  
OUT OF  
THE  
SWIMMING  
BATHS  
CHANGING  
ROOM.





### OTHER EMOTION AND BEHAVIOUR SYMPTOMS

- ROUTINES - EVERYTHING ORDERED AND IN A PLACE.
- AWKWARD AT SOCIAL EVENTS - DIFFICULTY ENGAGING IN SMALL TALK / CONVERSATION - BODY CONSCIOUS
- LAUGHS AT INAPPROPRIATE TIMES
- DOESN'T LAUGH AT MOST COMEDY - OFTEN CAN SEE THE JOKE COMING.
- OFTEN PREDICTS THE OUTCOME OF A DRAMA - CAN SEE THE STRUCTURE.

I've been told many times to just watch a film or TV show 'like a normal person'



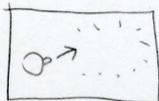
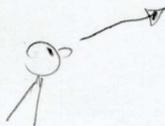
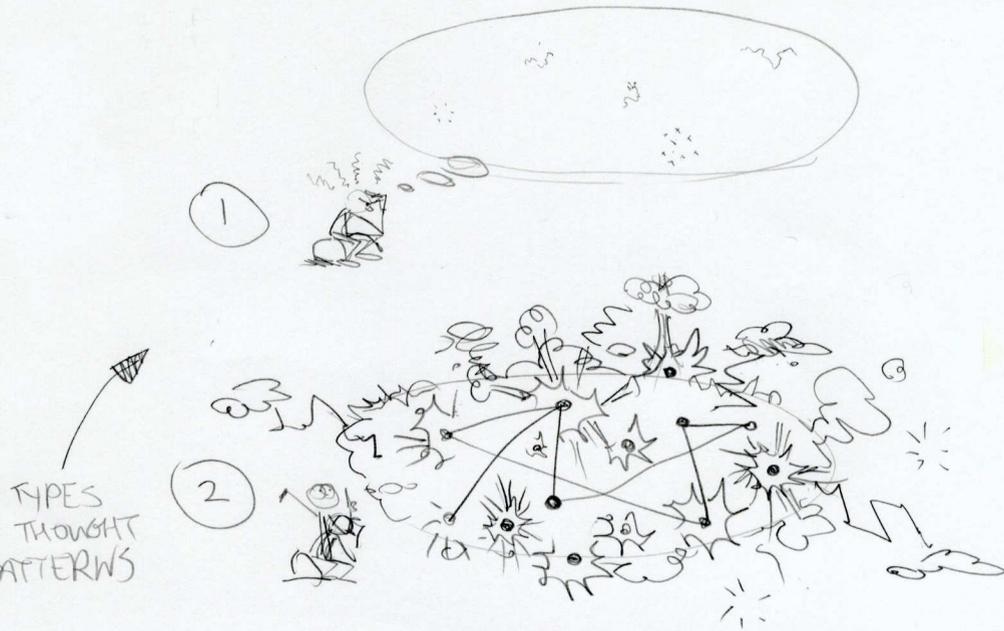
I've ruined a few final episodes of murder dramas and get very knotted up if a writer doesn't follow the storyline's internal logic



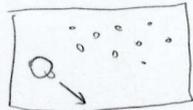
2 TYPES OF THOUGHT PATTERNS

1

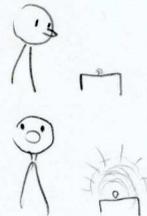
2



DIRECT - NOTHING VIEW



INDIRECT - SOMETHING VIEW

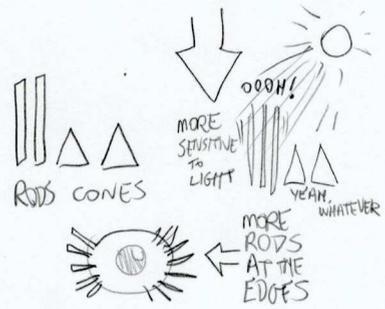


DIM LIGHTS APPEAR BRIGHTER IN PERIPHERAL VISION.

USING DRAWING TO INDIRECTLY 'DRAW' ~~THE~~ THINGS FROM THE BRAIN

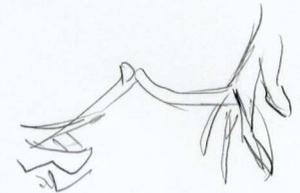
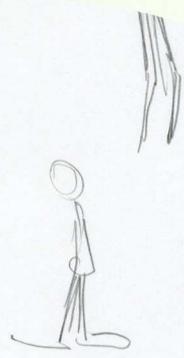
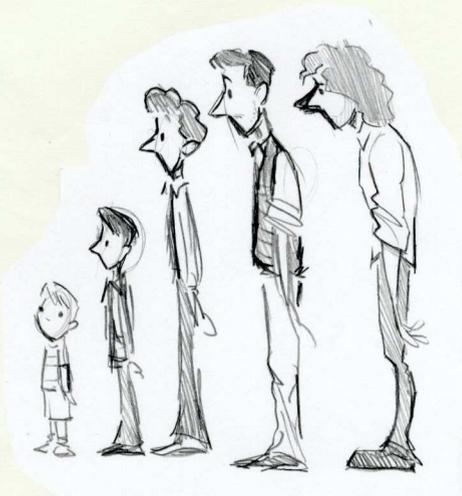
IF I TRY TO LOOK AT MY THOUGHTS, THEY DISAPPEAR. THEY ARE STILL THERE, BUT HARD TO GET HOLD OF.

I DON'T HAVE A SOLUTION FOR PROCESSING, JUST WORKING THROUGH

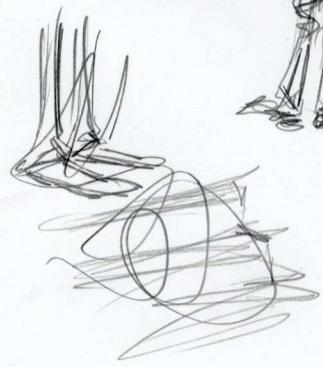


Thoughts on visualising though processes

Character 'voice' designs



...and bendy wrists and fingers



MY ALTER EGO →



← ME, AS A BABY

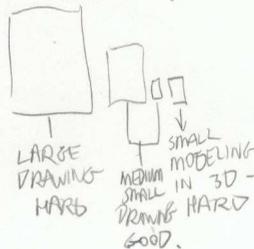
ROUGH CHARACTER DESIGNS



DRAWING SCALE -

A4 / 12.5.

LARGER IMAGES USE MORE GROSS MOTOR SKILLS  
I HAVE A DRAWING SWEET SPOT.



more designs and a pre-draw cartoon to plan the 'foot recalibration' section



THE STEP RECALIBRATION MANOUVRE

EXAGGERATED FOR ILLUSTRATIVE PURPOSES



MULTI-RISE STAIRCASES - OFFICES + CAR PARKS



0.3 PEN  
WARM GREY 2 + 3.

Interim Thoughts & Conclusions

# Conclusions:

We should celebrate our cognitive and intellectual depth, breadth...

...and thickness.

What do I mean by that?

I've realised during this project that the physical and mental slips, trips and bumps of dyspraxia could be thought of as the 'happy accidents' that jolt us into new ideas and thoughts; forcing us to adjust our regularly metered steps with an extra half step or three. And just like when we slip, trip or bump and that little burst of adrenalin kicks in, the bumps in the brain work like tiny rocket thrusters to jet us into a new space, at a new angle to find a new link or connection.

So, for that reason, "I'm in." Happy to admit that I can be "a bit thick", that I once announced, in a Salford Working Men's Club, that the 'Les Hibbert Suite' was a rather pretentious French name for a function room; only to be told, in no uncertain terms, that it was named in memory of one of their late members, Les Hibbert.

Or that for years, I thought Ray Ban sunglasses were invented by an aviator called Raymond Banner, but his name was too long to fit on the frames.

I now know better, but the reality is slightly less entertaining.



The project has been, at times, personally, very challenging. Trying to explain by writing (including writing in pictures) how a condition effects your ability to express thoughts in words hasn't been easy.

I've got angry and frustrated with myself about my struggles to get my thoughts and feelings onto paper, then I got concerned that I'm revealing too much which might impact negatively on my teaching career. I'm not sure I've got the balance right, but that in itself is part of the problem I'm trying to explore.

In examining my personal experiences, I viewed other versions of myself as separate research subjects, distanced from myself as 'the researcher'. It enabled me to remove myself from the subject and be more objective and impartial.

Using proxy character voices like the pencil, the mouse, the caption box, and even the cartoon versions of myself at different ages, further allowed me to look at personal experiences of symptoms from a more dispassionate viewpoint.

There is a lot of material I haven't covered, some of which are in the notes at the end. This current Dyspraxicon has had to fit within the grant funding deadlines.

I'm unsure how (or if) I should develop the Dyspraxicon beyond this initial review. I feel I need to get some feedback before I continue. If there was interest in developing and expanding the material as finished artwork for publication, I would consider it. I think I would need an editor to help me get it into order.

I would be interested in working with a Graphic Designer and Publisher to look at developing the short story redesigns as a new book layout model.

Distinct categories of page have emerged through the drawing process: Exploration, Explanation, Experience, Example and Experimentation. Exploration is about what is going on in the moment of drawing, a conscious and continuous reviewing. Explanation - informing the reader on aspects of the condition. Experience - personal reflective pieces based on memory. Example - pieces with some narrative flow, a combination of exploration, explanation and experience. Experimentation pages are trying out concepts or ideas, such as the short story visual redesigns.

The strength of this research has been, for me, as much about the method and the process of creation that it has been about the actual content of the Dyspraxicon.

The way I have approached the creation of the drawings says perhaps more about what dyspraxia feels like than what I've tried to express in each page, as John Berger said of the viewer of an artist's drawings, *"using the images to gain the conscious experience of seeing as though through the artist's own eyes"*.

The tangled, overlapping thought processes and the contrasting vacuum of thought, the unscripted, unplanned 'straight ahead' messy nature of the drawing - following the pencil, circumventing the thought process by misdirecting the attention of the brain to the act of drawing. I can analyse the technical aspects of the work and the design choices I instinctively made, but it's more difficult to explain why it looks the way it does.

In looking through my very early drawings, some of which I didn't realise I had, I became aware of the fearlessness of childhood drawing, again, pages of comics without any planning, spontaneous and immediate responses to the previous panel and to the pencil on the paper. Drawn thoughts without thinking.

My work for this research has gone some way to rediscovering the spontaneity and immediacy of drawn thoughts.

I was surprised to see the obsession in the childhood work, the endless iterations of a narrow concept or idea, and the use of drawing to seek to understand something - the numbered kangaroo image. It appears that animation production suited my brain from a very early age.

The initial stage of this research project has been a valuable experience for me, and I look forward to seeing which direction it takes me in next.

Notes

Draw your own conclusions...









**IT TAKES SKILL**



**TO TRIP OVER  
FLAT SURFACES**