

COMIC CITY, U.S.A.

November 20, 2015 //////////////////////////////////////

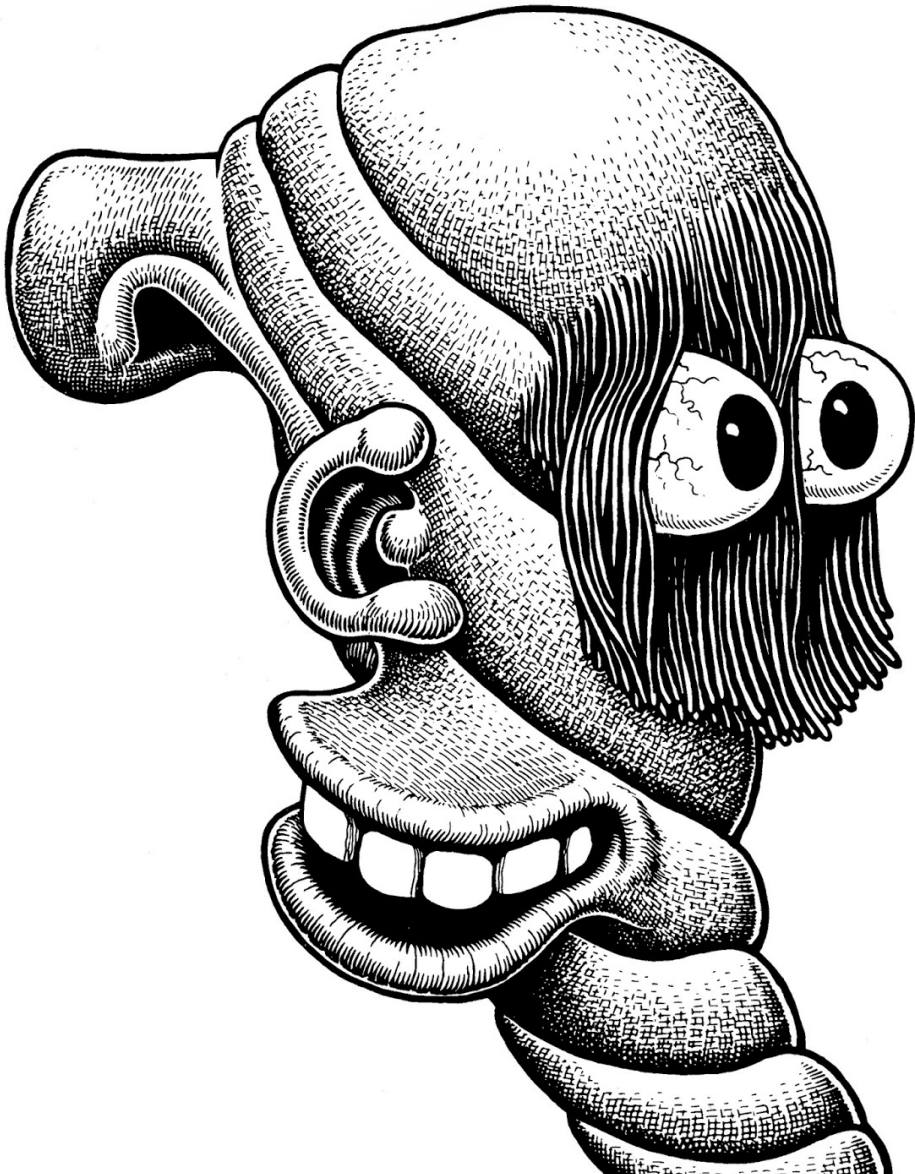
OVERVIEW

Opening in August 2016, Comic City, U.S.A. will celebrate Oregon's rich history of comics and the artists who create them. From political cartoons, to comic books, to graphic novels, and web comics, the 3,000 SF exhibition will reveal the surprising range of talent from around the state as it immerses visitors in this exciting and evolving art. This concept is the first look at the space and activities of Comic City, U.S.A.



OREGON: THE CENTER OF THE COMIC ARTS WORLD

THE EXHIBITION



EXHIBITION GOALS

- » Attract new audiences — younger adults, in particular
- » Engage visitors in Oregon history using a fun and accessible topic
- » Uncover the fact that Oregon is the center of the comic world — many talented artists come from our state
- » Showcase creativity in a style that is modern, edgy, and a bit unexpected

NEW DIRECTION

Comic City, U.S.A. departs from past exhibitions. The content of comics provides the perfect opportunity to break away from expected treatments in favor of fresh design approaches with energy and edge.

PAST EXHIBITIONS

Directed pathway through the gallery based on storyline

Black and white photography, color fields, and large type

Limited palette of bold, but classic, colors

Traditional, polished treatments

COMIC CITY, U.S.A.

Open floorplan with multiple pathways for visitor-directed flow

Illustrations, pattern, and elements that play with dimension

Diverse palette with a range of modern colors

Patina, layers, and textured details

Explore comics —
familiar and
lesser known



Understand the landscape
of comic arts



Create conversation
points



Take something
away from
the exhibition



Encourage creative
moments



THE EXPERIENCE

CONTENT

Artists across four genres will be featured — political cartoons, comic strips, comic books, and graphic novels. Several works by each artist will be on display along with stories that highlight the artists' connections to Oregon. Other artifacts, like artist tools, memorabilia, or favorite objects enhance the exhibition and give visitors and fans a glimpse into these artists' lives.

POLITICAL CARTOONS



Homer Davenport
Silverton, OR



Jack Ohman
Portland, OR



Jan Eliot
Eugene, OR



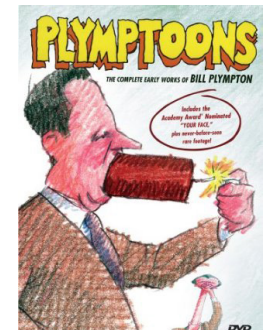
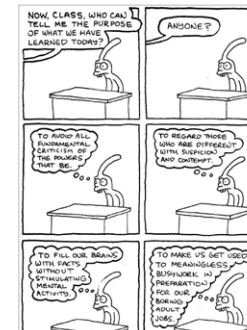
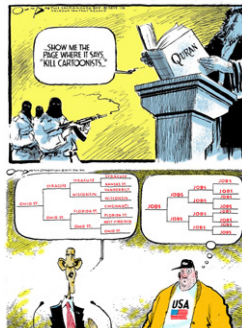
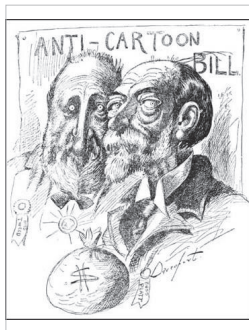
John Callahan
The Dalles/Portland, OR



Matt Groening
Portland, OR



Bill Plympton
Portland, OR



CONTENT

COMIC BOOKS



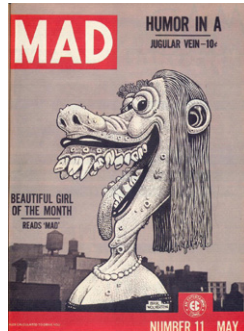
Mike Richardson
Bend/Portland, OR



Basil Wolverton
Central Point, OR



Carl Barks
Merrill/Grants Pass, OR



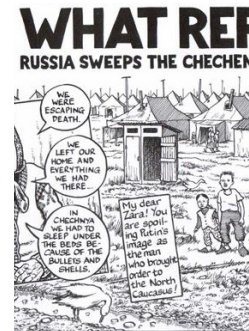
GRAPHIC NOVELS



Joe Sacco
Portland, OR

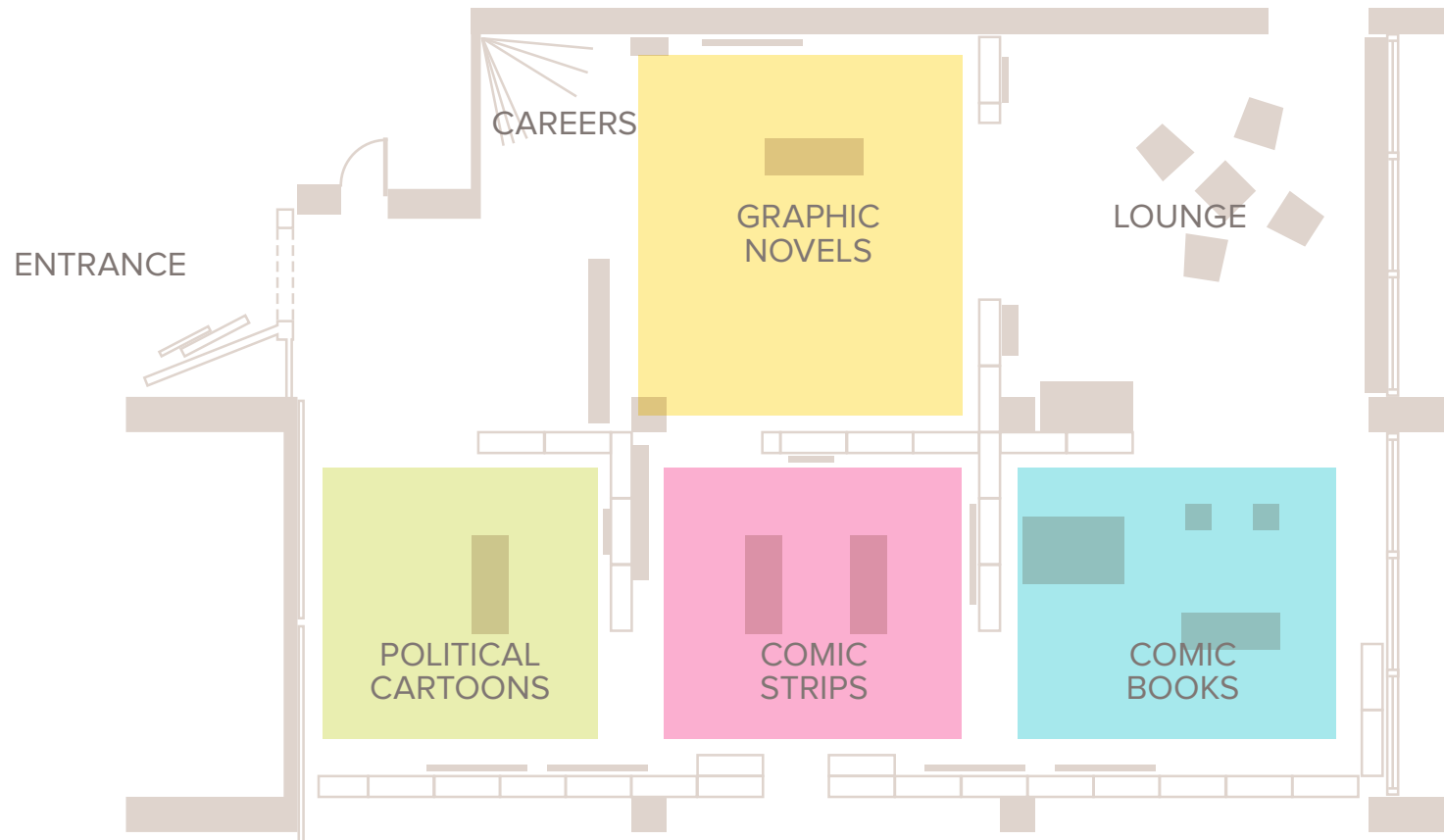


Linda Medley
Portland, OR

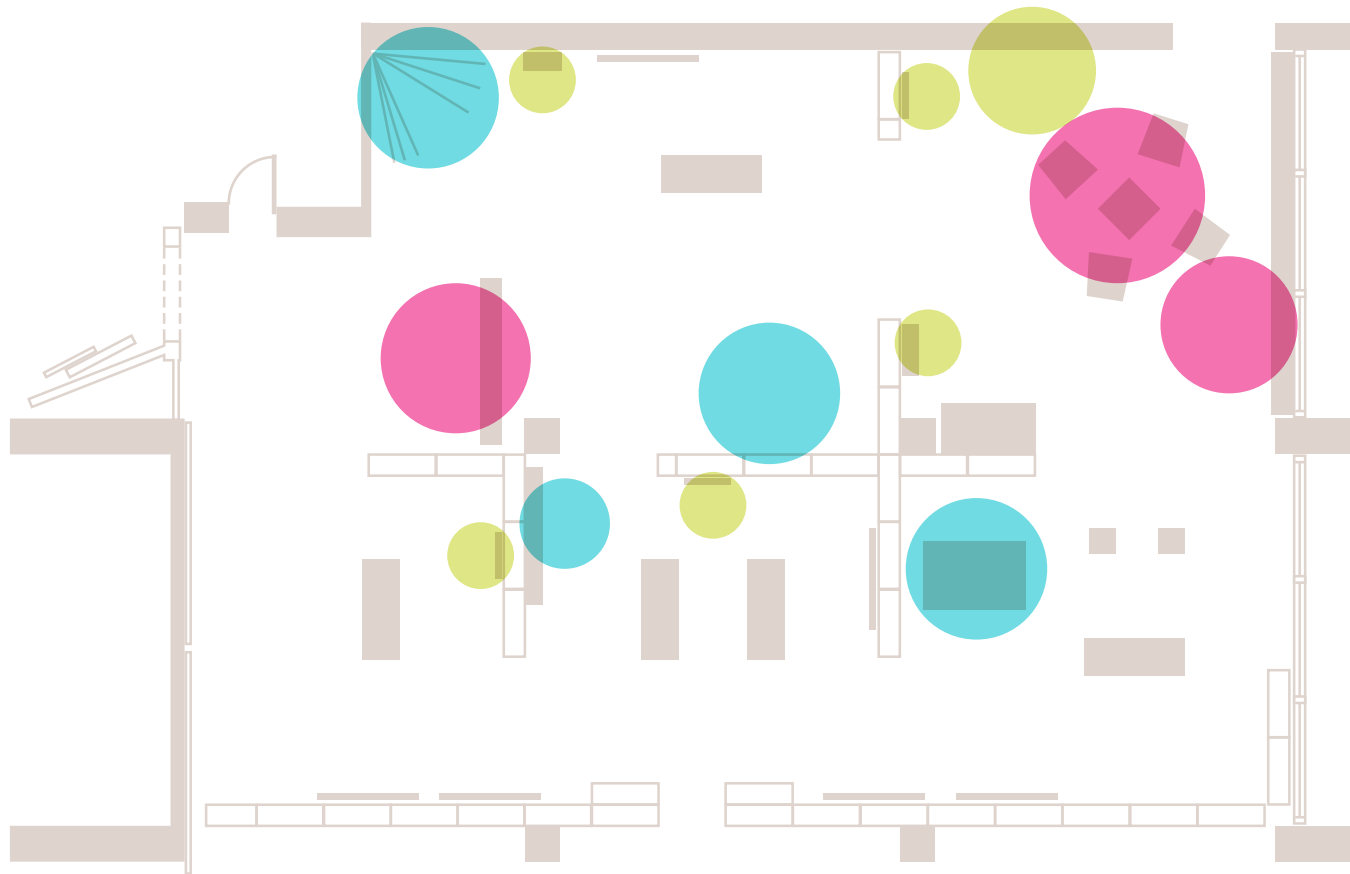


LAYOUT

The open floorplan allows visitors to explore directed by their own interests and curiosity. Moving from one genre to the next, visitors learn about different types of comic art. Walls reminiscent of open books introduce each area, unfolding its unique style.



LAYOUT



ACTIVITIES & INTERACTIVES

Hands-on, artistic experiences engage visitors' creativity and bring energy to the gallery.

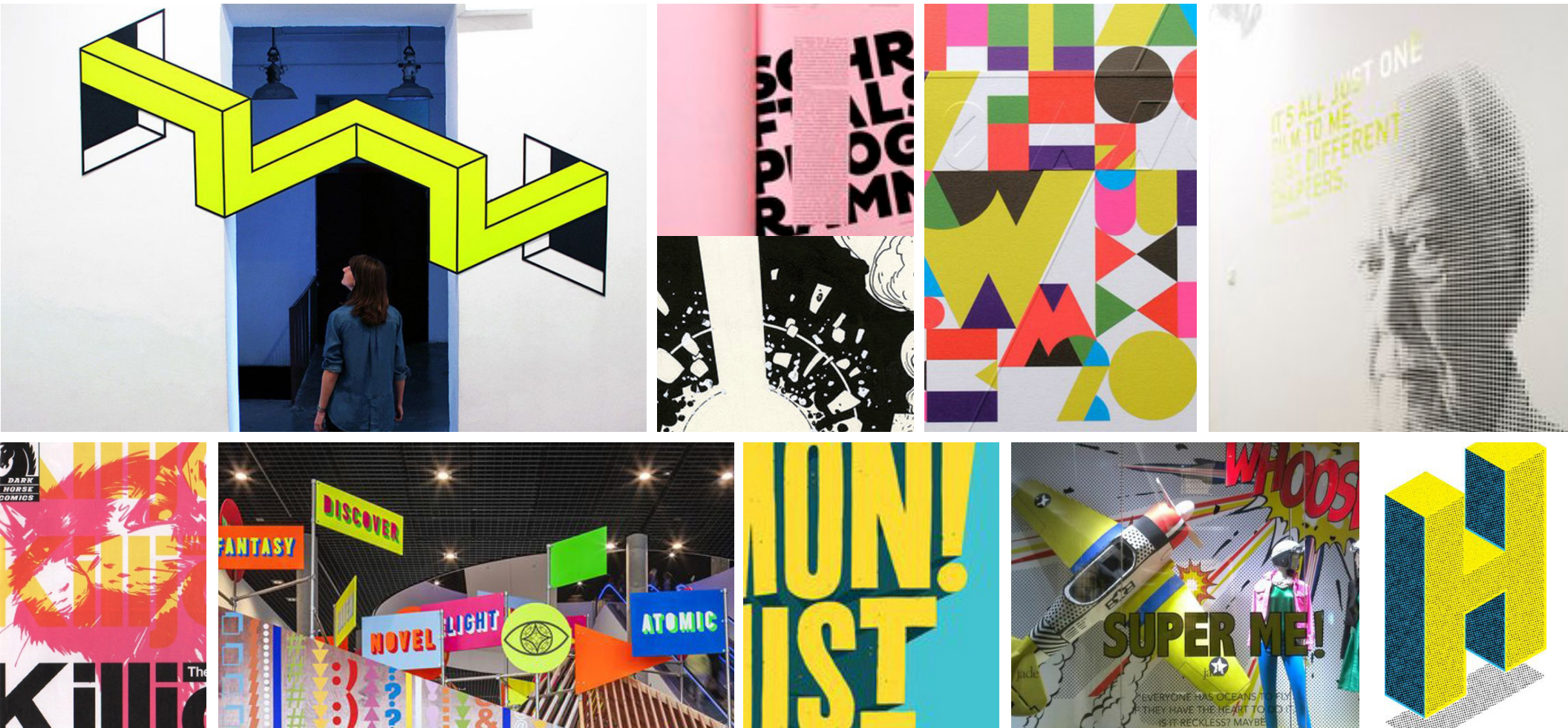
LIBRARY & LOUNGE SPACES

Visitors browse an accessible collection of comics, flipping through old favorites and new discoveries in comfortable chairs.

DIGITAL EXPERIENCES

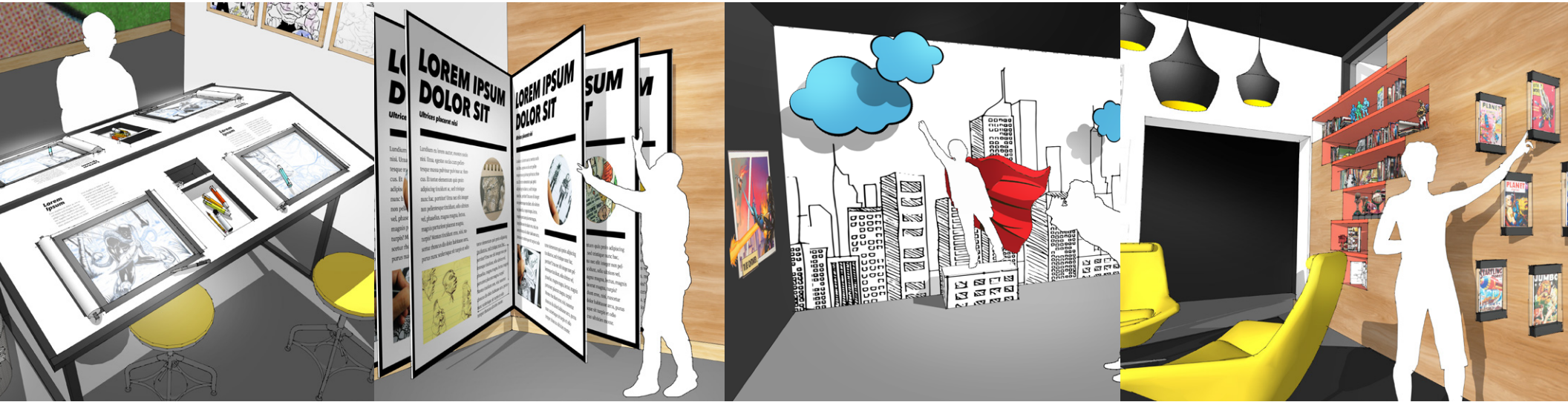
Video kiosks and computer-based interactives bring technology into the space and allow for deeper content exploration.

VISUAL INSPIRATION



The exhibition's visual design blends old-school comic halftone textures and shapes with new-school color palettes and fresh expressions. Bright, irreverent, and contemporary, the look and feel is fun, unexpected, and a bit edgy.

INTERACTIVES & ACTIVITIES



POSSIBLE EXPERIENCES

- » Create your own comics with templates, pencils, and trace paper at a multi-person light table.
- » Go behind the scenes and explore the diverse careers in the comic arts highlighted on a large-scale comic book.
- » Put yourself in the frame with a comic photo op; post your photo to social media.

DIGITAL INTERACTIVES



POSSIBLE EXPERIENCES

- » Queue and view videos with perspectives from different artists (one per genre).
- » Choose a comic, add your caption, and submit. Selected comics are displayed on adjacent projection wall for all visitors to enjoy.
- » Explore web comics at a touch screen station.

DETAILS



Simple cabinetry and minimalist mounting elevates artists' work without distraction. Textural graphics — like cross-hatching and half-tone dot printing — applied to OHS's existing casework creates an integrated aesthetic. Acrylic cases posted off walls display books in unexpected ways: both front and back are featured. Shelving and cabinets allow visitors to peruse books and artwork that can be handled library-style.

THE DESIGN



ENTRY — A large, dimensional entry graphic leads with a *POW!* Behind, visitors will find stacks of comics waiting to be explored in a vibrant exhibit space.



INTRO & POLITICAL CARTOONS – An introductory graphic sets the stage, preparing visitors to enter the first comic genre; political cartoons.



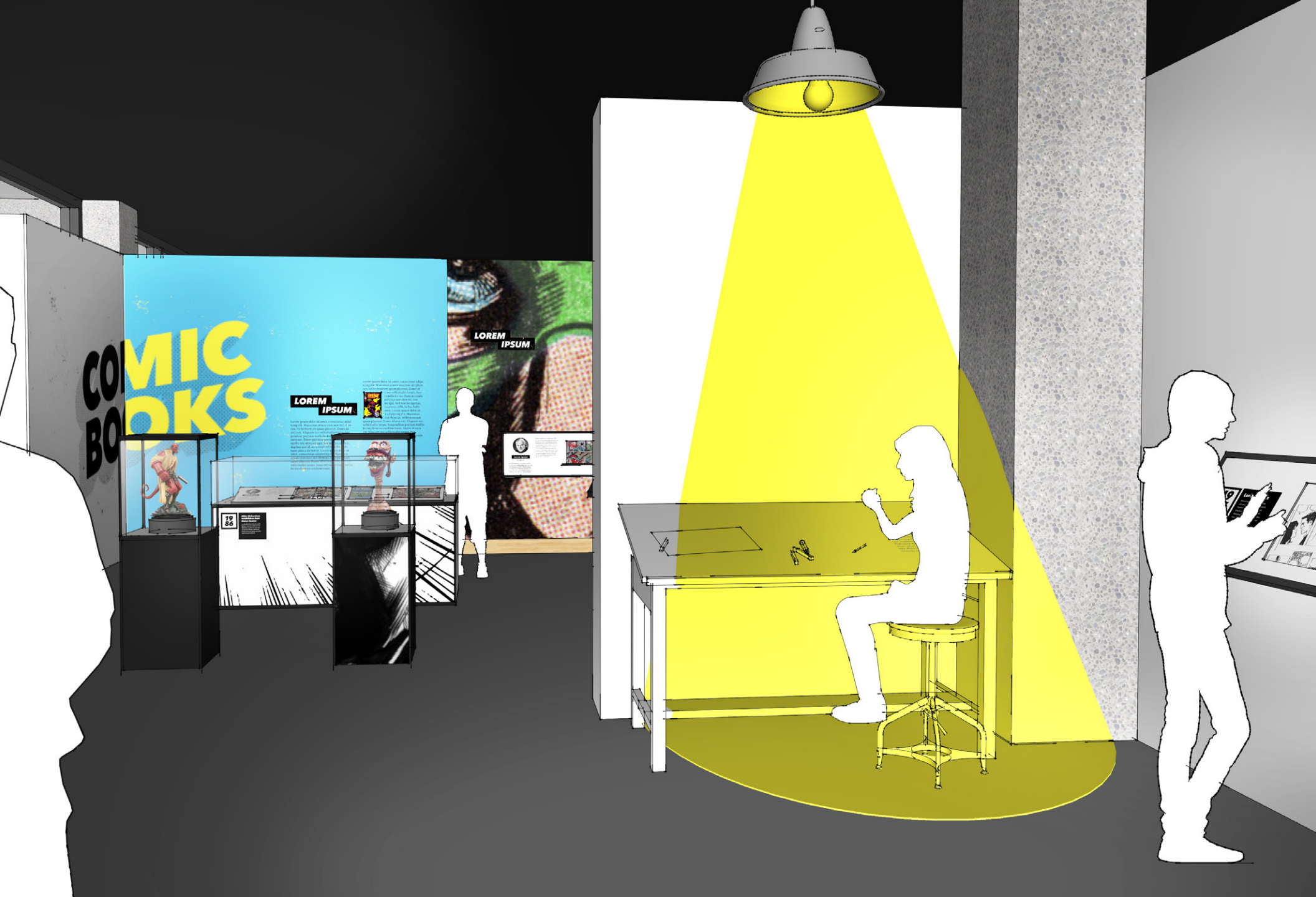
COMIC STRIPS – Artifacts in the foreground are supported by a storyboarding activity where visitors draw frames to create a collective strip.



COMIC BOOKS – Rich with artifacts from four featured artists, this area also includes a light table where visitors can practice a variety of drawing techniques and create cartoons.



CREATIVITY STATION – At multi-user light tables, visitors flex their creative skills by drawing their own comics. Nearby the lounge area provides a comfortable space to read and relax, comic book in-hand.



DRAFTING TABLE – A playful take on a familiar workstation, this vibrant drafting desk provides visitors with a moment to “step inside the book” as they explore the tools of the comic artist.



PHOTO OP – Become the super hero! The photo op area allows visitors to snap themselves posing as the stars of their own comic and post it to social media.



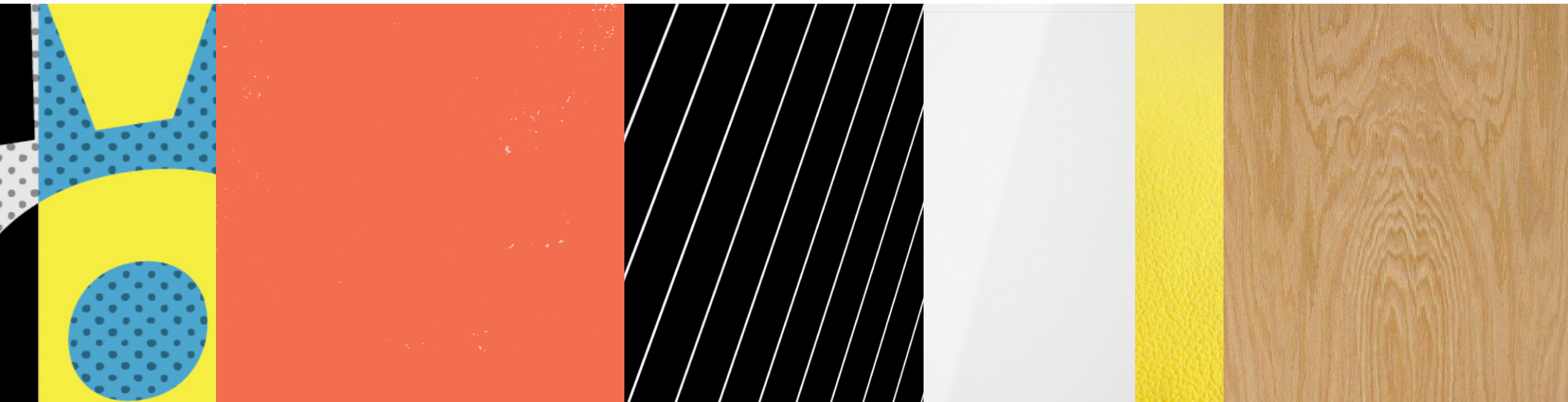
CAREERS & CONCLUSION – Taking visitors behind the scenes, an oversized comic book highlights careers and skills of people working in the comic arts. An adjacent kiosk allows visitors to explore the newest genre; web comics.





MATERIALS

Inspired by comics and comic book shops, the exhibit materials are honest and energized. Working within the existing palette of floor treatments and adjacencies, the exhibit adds plywood surfaces and lively, painterly colors. Casework is treated with comic textures. Patina on walls and graphic textures provide the familiarity of a well-worn book, while layering provides opportunities for clever details.



GRAPHICS

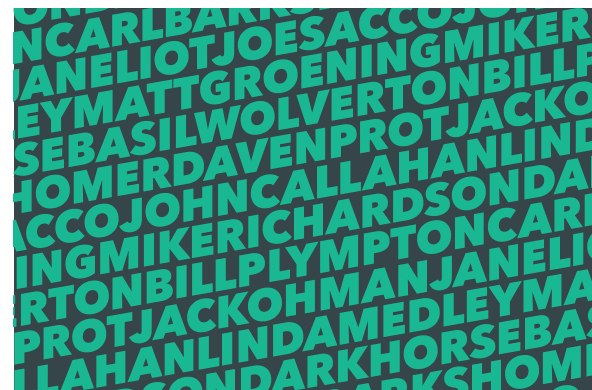
COLOR

The comic-inspired palette pairs colors in fresh and unexpected combinations, creating a playful, modern feel.



TYPOGRAPHY

Ultra bold italic 3D type pays homage to comic book title art, adding expressive energy to the space. A modern serif font adds texture and balance.



e Sacco (born Octob
n cartoonist and jo
s comics journalisr
alestine (1996) and
raeli-Palestinian re
000) and The Fixer

GRAPHICS

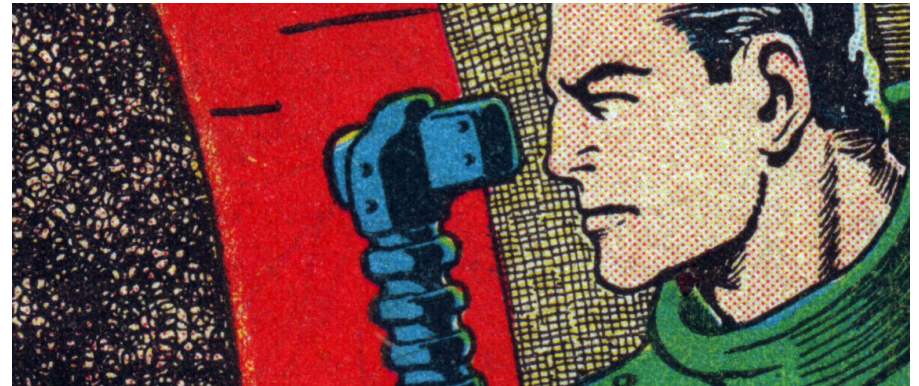
DESIGN MOTIFS

Panel-inspired black and white borders, vintage comic halftones, and graphic patterns make visitors feel like they're inside a comic. A subtle textured patina is added to large color fields evoking the worn feel of a well-loved comic book.



IMAGES

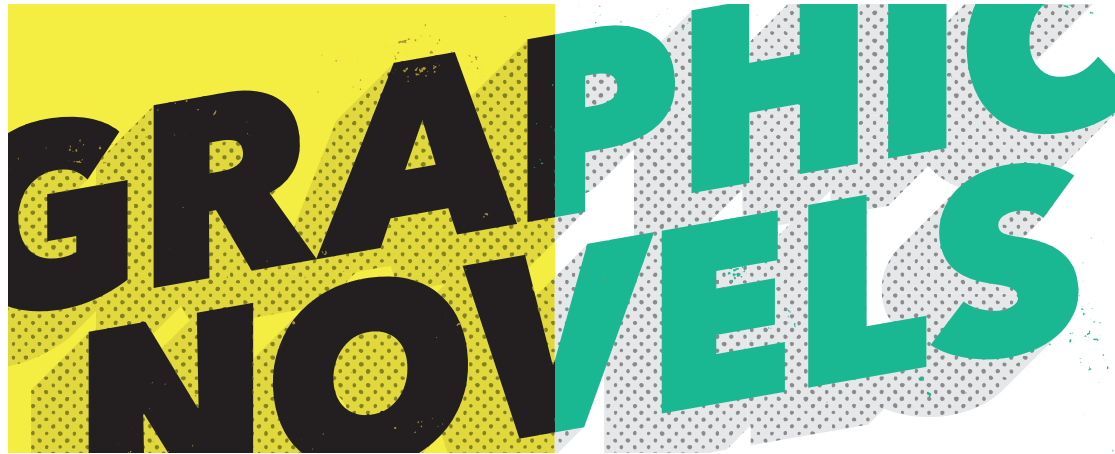
Artifact images will be produced in color. Artist portraits and supporting images will be treated in black and white halftones to achieve a uniform look and mask potential asset issues (e.g. low resolution).



GRAPHIC TREATMENTS

GENRE TITLES

Bold statements that distinguish genre areas within the space.



HEADERS & DISPLAY LABELS

Treatment for wall headlines and large-scale attribution (e.g. artist work used as wall art, etc.).



BIOS

Treatment for artist portraits and profile content.



Joe Sacco

PORTLAND, OR

Joe Sacco (born October 2, 1960) is a Maltese-American cartoonist and journalist. He is best known for his comics journalism, in particular in the books *Palestine* (1996) and *Footnotes in Gaza* (2009), on Israeli-Palestinian relations; and *Safe Area Goražde* (2000) and *The Fixer* (2003) on the Bosnian War. Lcus nec, facilisis egestas massa, tincidunt, aenean non rhoncus pellentesque elementum eros.

GRAPHIC TREATMENTS

PLACARDS

Bold titles entice visitors to read more about the artifacts; explanatory text is set in serif type for easy reading.



Hellboy: the Bride of Hell

2009, Dark Horse Comics

Ut sed, pid nec hac, porta, vel aliquet sed mauris dis, cras ac. Nisi amet cursus urna? Et adipiscing cum amet augue natoque? Porttitor pid, vel rhoncus mauris elementum! Rhoncus natoque, nisi hac risus augue, dolor sagittis nascetur mus tincidunt lectus tristique, cras sit. Purus auctor, dignissim magna elementum aenean aenean adipiscing lacus montes purus in tincidunt! Auctor lorem scelerisque placerat, egestas ridiculus. Eros elementum, nisi arcu dis nunc! Mid! Ut. Egestas, rhoncus turpis aliquet ut phasellus! Sit arcu facilisis, cursus, dignissim lorem! Sit tincidunt, pulvinar nunc, placerat eu.

CALLOUT PANEL

Indicates supporting content, timeline elements, and sidebar text.

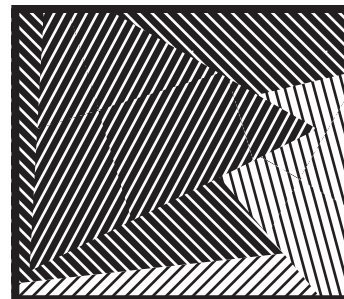


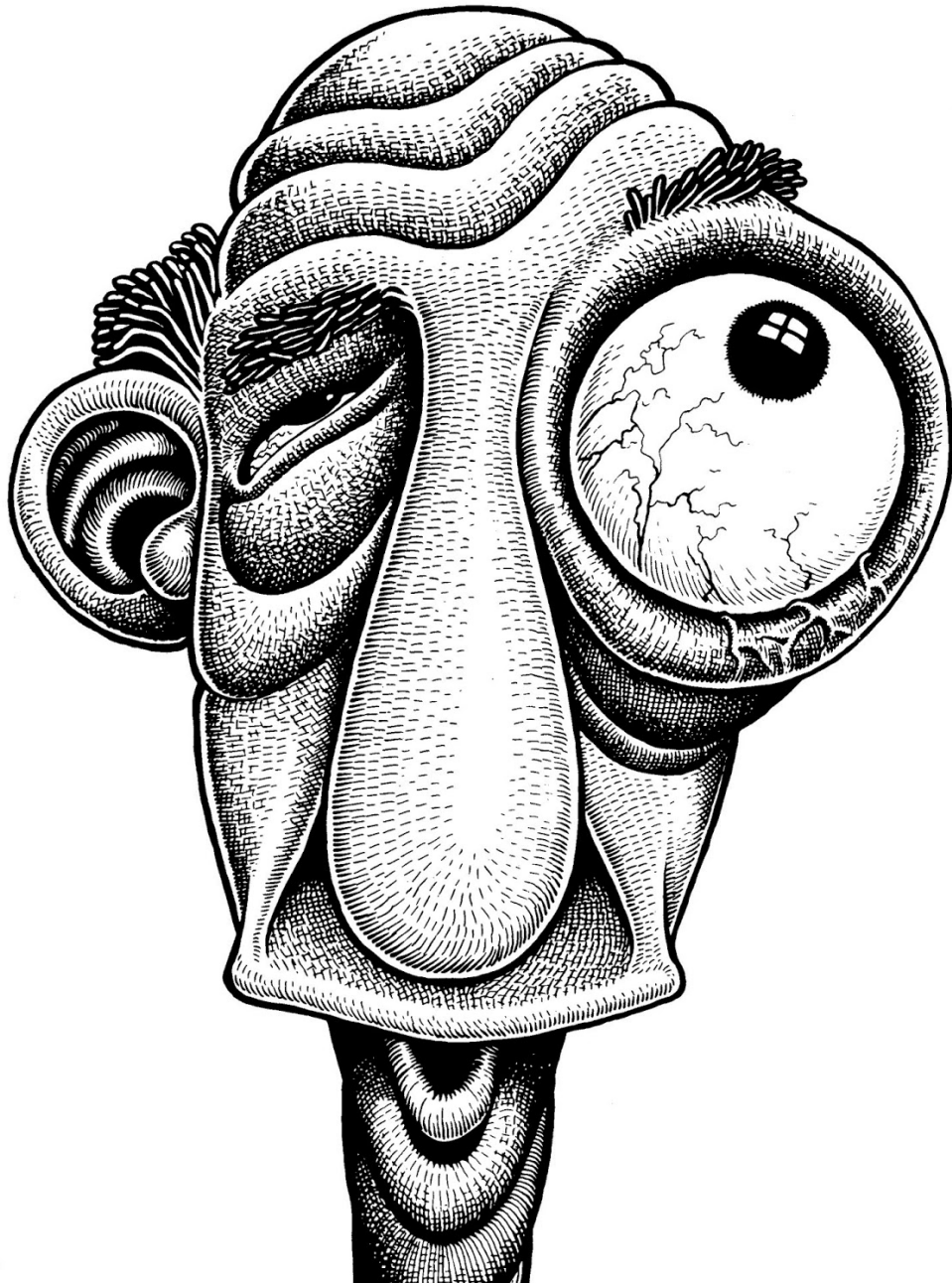
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CASE WRAPS

Graphics to add visual interest and customize existing cases to complement the experience.





NEXT STEPS

- » Garner feedback from stakeholders
- » Develop content outline of artists, artifacts, and estimated word counts
- » Solicit content from artists and source an illustrator for photo op

THANK YOU