

HAMISH HAMILTON PRESENTS

Five Dials



NUMBER 35

Richard McGuire Makes a Book

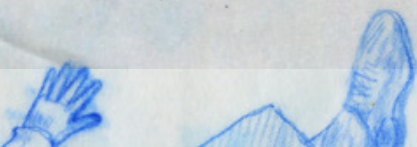
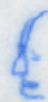


5

1

VER. FACE









DING. DONG.



1962



SNORT! WOOOOO









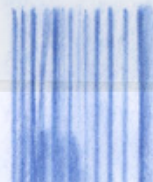
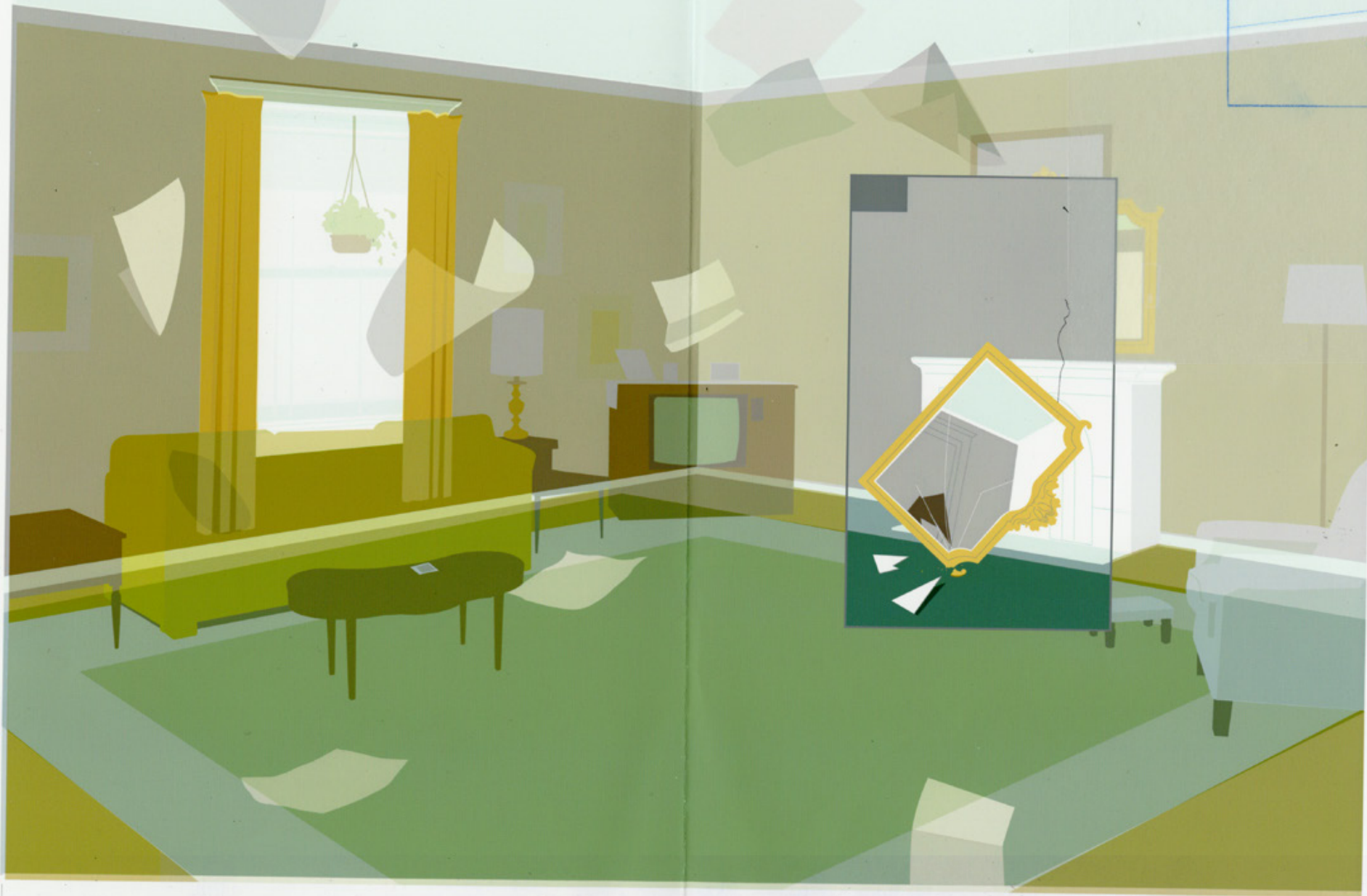
I'M NERVOUS TO SEE LITTLE BILLY. HE'S FIFTEEN NOW, ITS BEEN YEARS SINCE WE WERE LAST TOGETHER.

PLEASE DON'T WORRY SO MUCH

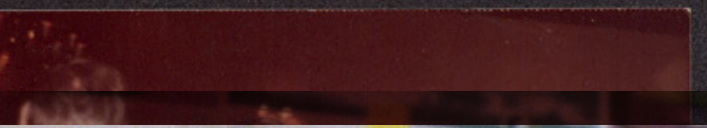
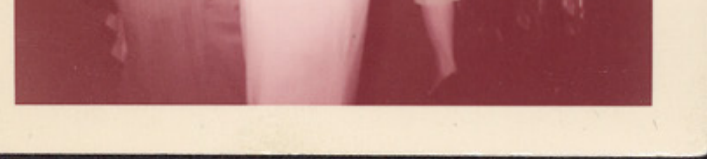








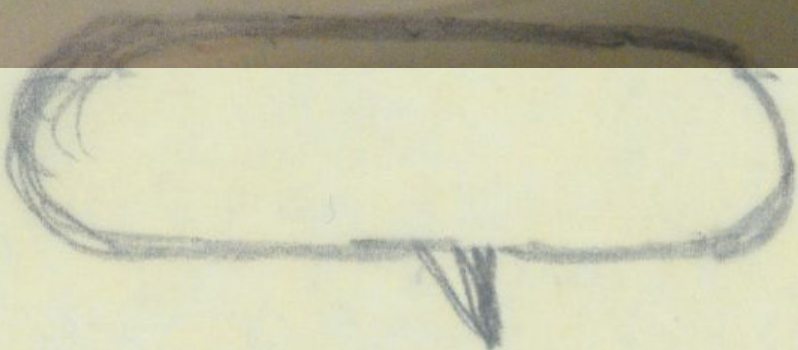
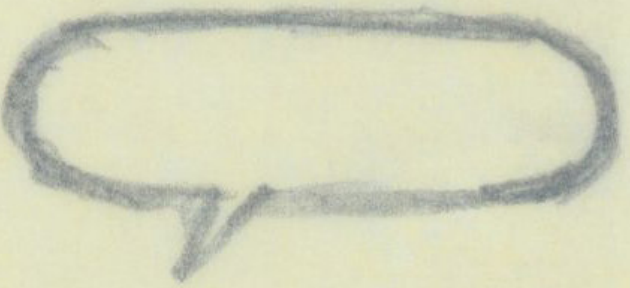
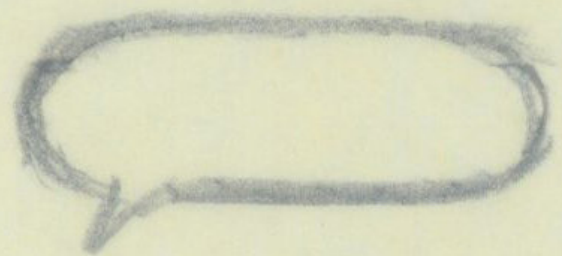


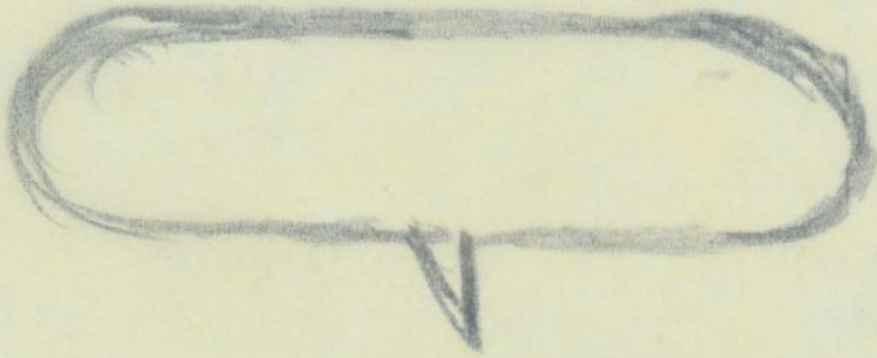
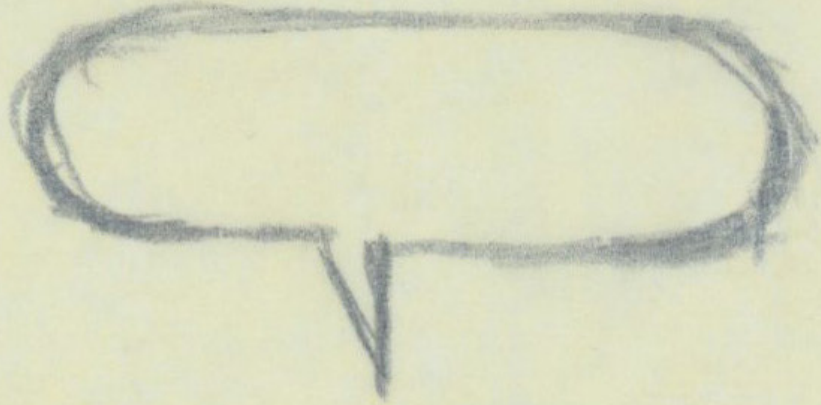


Handwritten text, mostly illegible.

Handwritten text, mostly illegible.



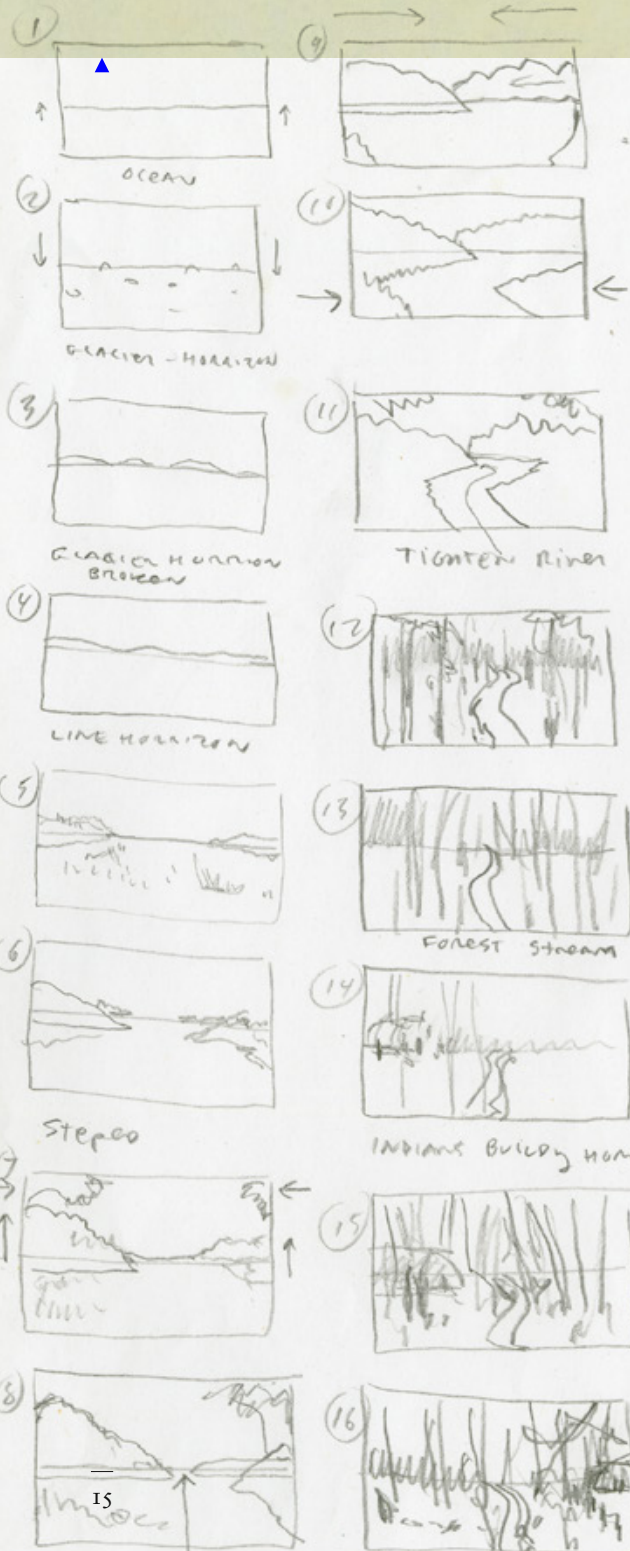




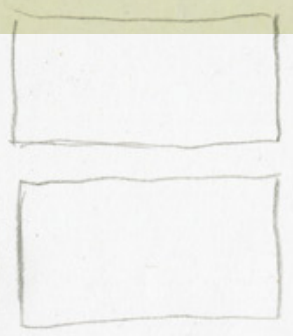
LENGTH OF LIFE AMONG ANIMALS



One of the most interesting things in the study of animals is the length of life of which they are capable. A May fly, for example, born at 1 o'clock, is approaching old age by 4, and by 5 has passed away; while a whale who saw Columbus discover America might still have been spouting near the end of the 20th Century. Insects, fortunately, are short lived; otherwise, life would get very hard for all the rest of us. But other small creatures, you notice, are quite long lived. A little sparrow, for instance—if nothing happens to him—could keep chattering at you off and on the time you learned your first baby words until you reached middle age.



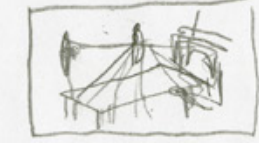
CHANGE SEASONS



165



24 ↑







1870

PAINTING A LANDSCAPE IS ANOTHER MATTER, IT'S NOT AT ALL EASY.











THEY SAY ALL ANIMALS LIVE IN THE "NOW".
ISN'T THAT RIGHT MUFFIN.
YOU ARE SUCH A LITTLE BUDDHA, YES YOU ARE.

WOOF

IT'S USUALLY OUR CREEPY-LOOKING MESSAGES
THAT BRING US THE MOST TROUBLE.

BEFORE IT GETS COLD...
BEFORE IT MELTS...
BEFORE YOU GET UP...
BEFORE YOU FALL ASLEEP...
BEFORE ANYONE NOTICES...
BEFORE THE LIGHTS GO OUT...
BEFORE THE MORNING COMES...
BEFORE YOU KNOW WHAT'S HAPPENING...

DOUCHE-BAG

PRICK

CUNT 1930

DRIP

SQUARE

NERD

WEIRDO (1955);

KOOK (1960);

DOOFUS (1960);

SHITHEAD (1961);

DIPSHIT (1963);

DICKHEAD (1969);

DOUCHE-BAG (1963);

Not
be L/
could also
lead to
DME

KLUTZ (1965);

DIRT-BAG (1967);

JERK-OFF (1968);

1966
"Astroturf"

DWEEB (1968);

WACKO (1977);

DITZ (1982);

GEEK,

Boomer

FREAK.

Geek
1984 1928

GEEZER.

FREAK.

BOZO.

TURKEY.

HONKY

CRETIN.

DOPE.

JACKASS.

BIMBO.

SLOB.

SCHMUCK.

SCHMO.

FAGGOT.

ASSHOLE

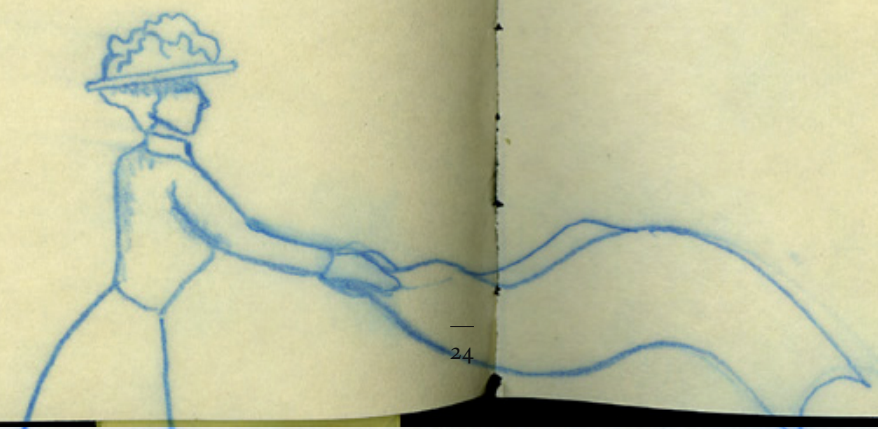
SCUMBAG

MEATHEAD

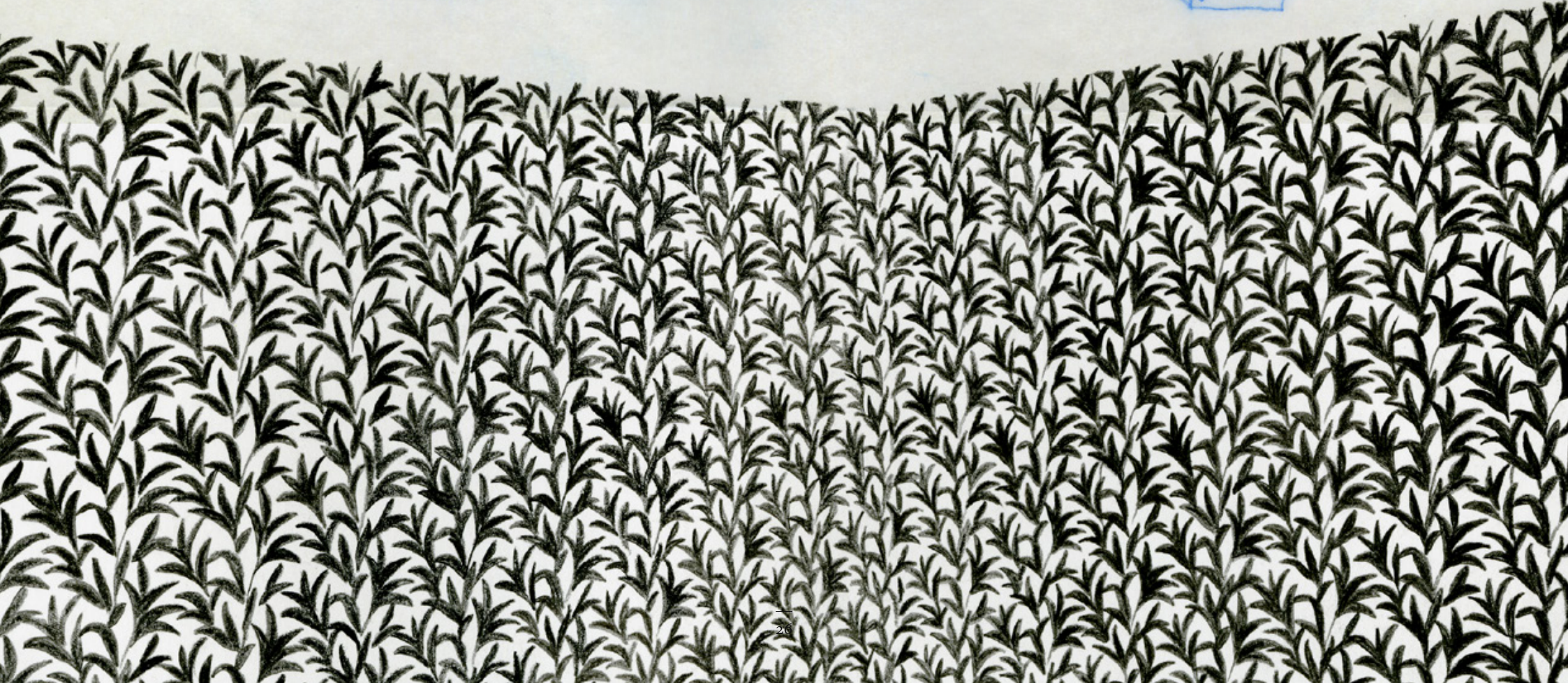
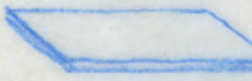
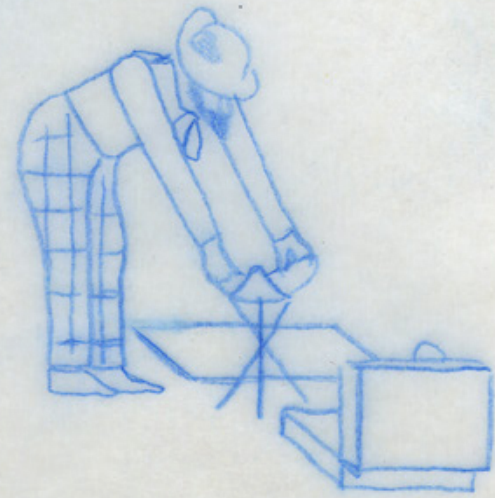
LARDASS

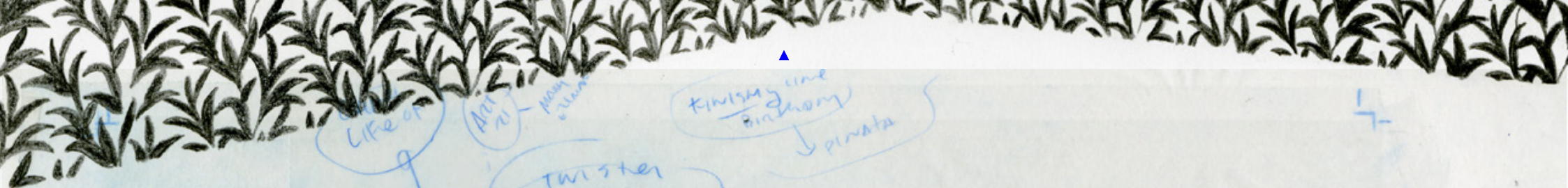
TWERP

TWIT

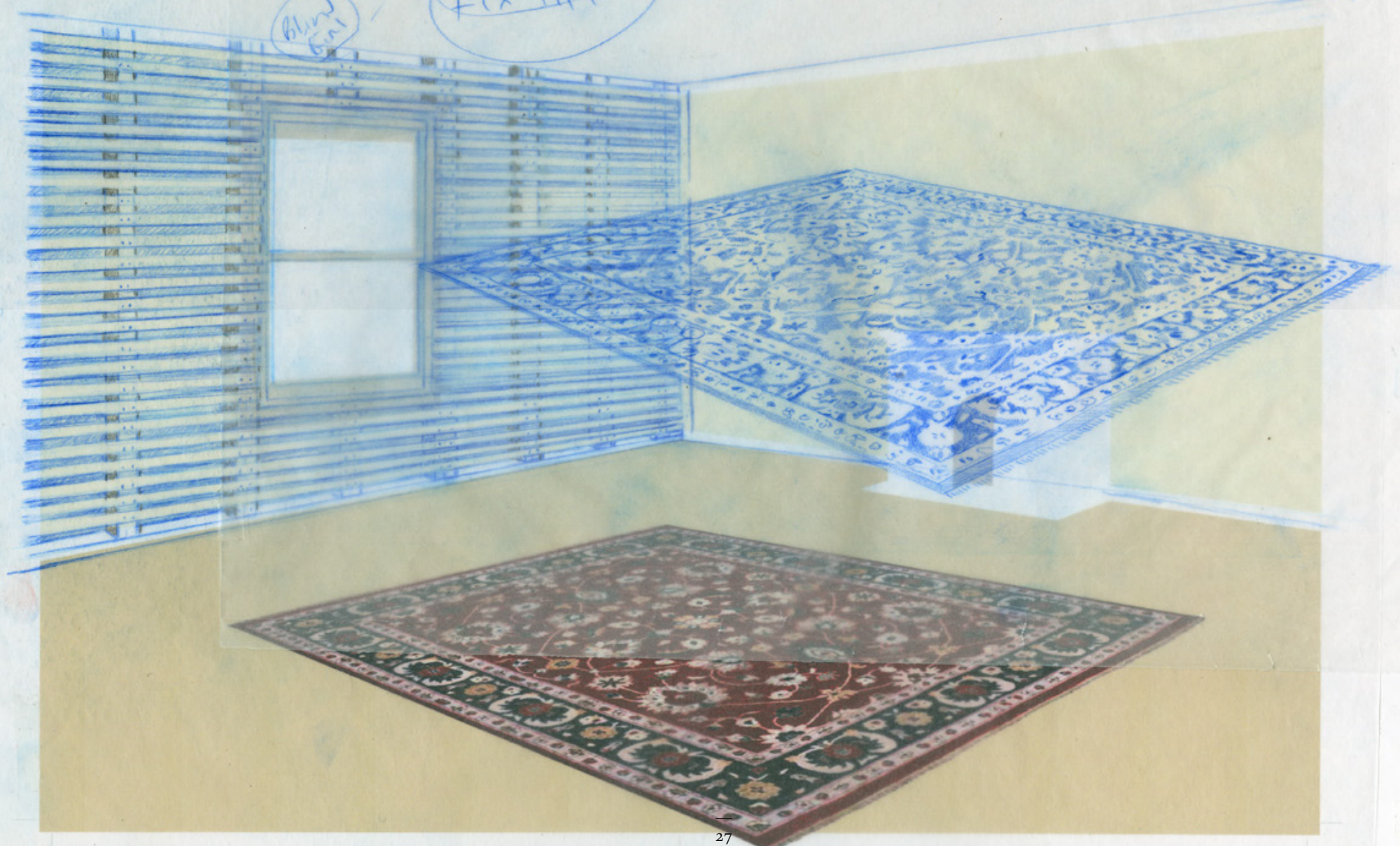








Life of
Aur 70 - Masy
Kivisa line
Anthoni
↓ pirata
Twister
Fix Tiff
Blind
Gini







30
"FAMILY LIFE"

PAGES 36 to 70

34 TOTAL PAGES

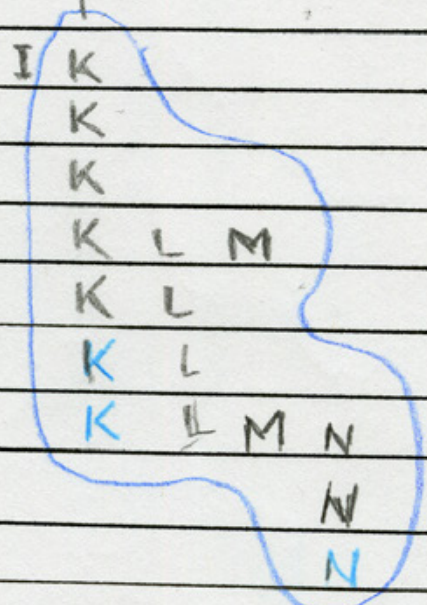
	SPREADS PANELS	
(A) FAMILY PHOTO SETUP AND SERIES	2	5?
(B) DOG BARKS DOOR BELL RINGS		3 COMBO?
(C) KID DOING HANDSTAND	5	
(D) DAD HOLDING/KISSING SISTER		3
(E) XMAS TREES		3? (4?)
(F) WOMEN + BABIES	1	1?
(G) KIDS FIGHT		3
(H) "THE MORE I CLEAN"		3?
(I) "WATCH WALLET KEYS"		3?
(J) MAN COMMENTING ON DOG		3 COMBO?
(K) HALLOWEEN		5? 6? 7?
(L) KIDS AS INDIANS		4?
(M) BIRTHDAY PARTY	1	
(N) NEW YEARS PARTY/DANCING	2	3
(O) WATCHING HOME-MOVIE (BILLY XMAS)		7 COMBO?
(P) PUTTING UP WALLPAPER		3 COMBO?
(Q) WATCHING TV (SUN)		2

SPREADS

STARTS AFTER 'JUKE' SECTION

SECRET

1. A
2. A
3. A B C
4. A C
5. A C
6. A C
7. A C
8. D E
9. D E
10. D E
11. E F V
12. F
13. G H T V
14. G H T
15. B G H T
16. I K
17. K
18. K
19. K L M
20. K L
21. K L
22. K L M N
23. N
24. N
25. J

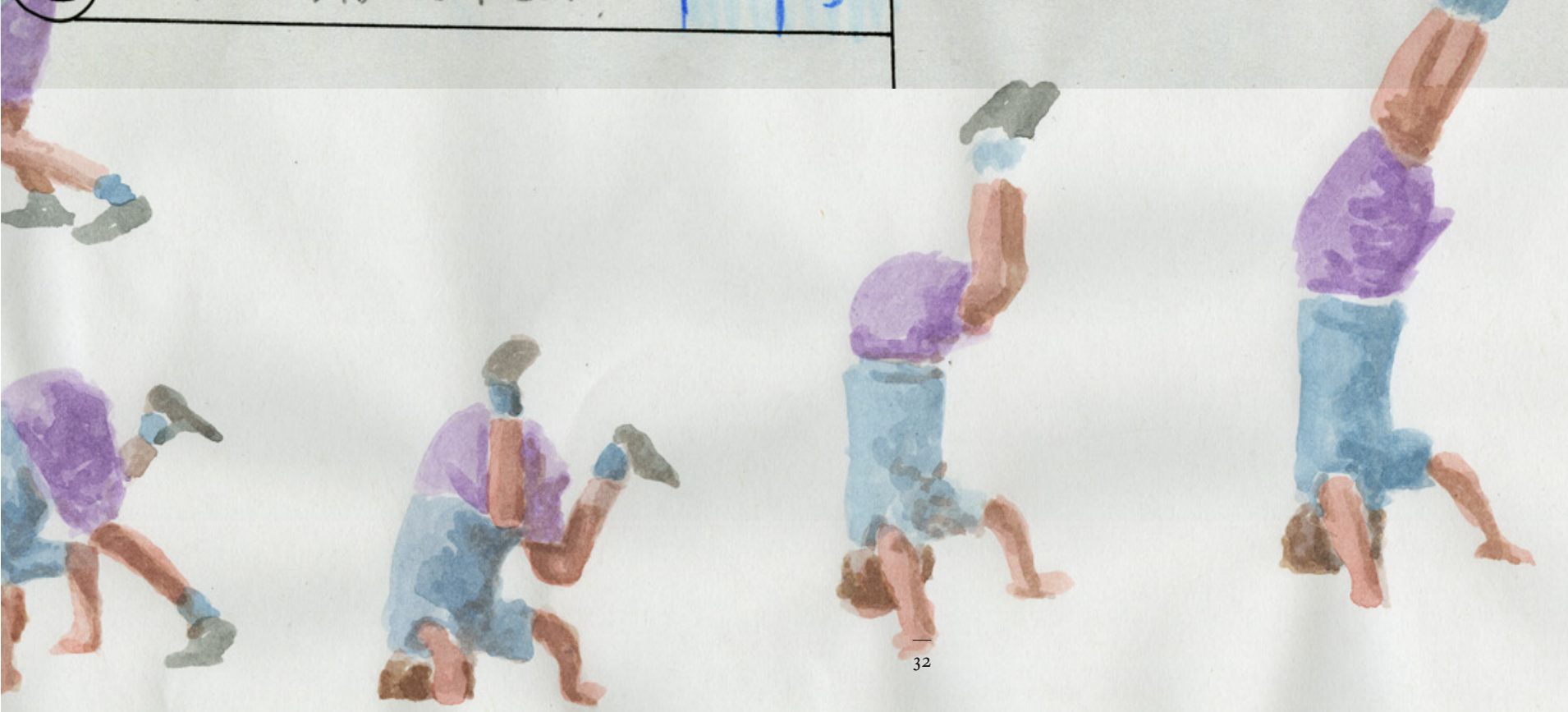


K	KIDS READING COMICS	1
S	PIANO PLAYING	2
T	WOMEN + ^{YOUNG} COW	2
U	BIRD IN CAGE TALKING	3
V	MOM, BABY + MOON?	1
W		
X		
Y		
Z	"HOW DID WE MEET?"	5

26.	J	I
27.	J	
28.	Q	
29.	S	
30.		Z
31.		Z
32.		Z
33.		Z
34.	R	Z

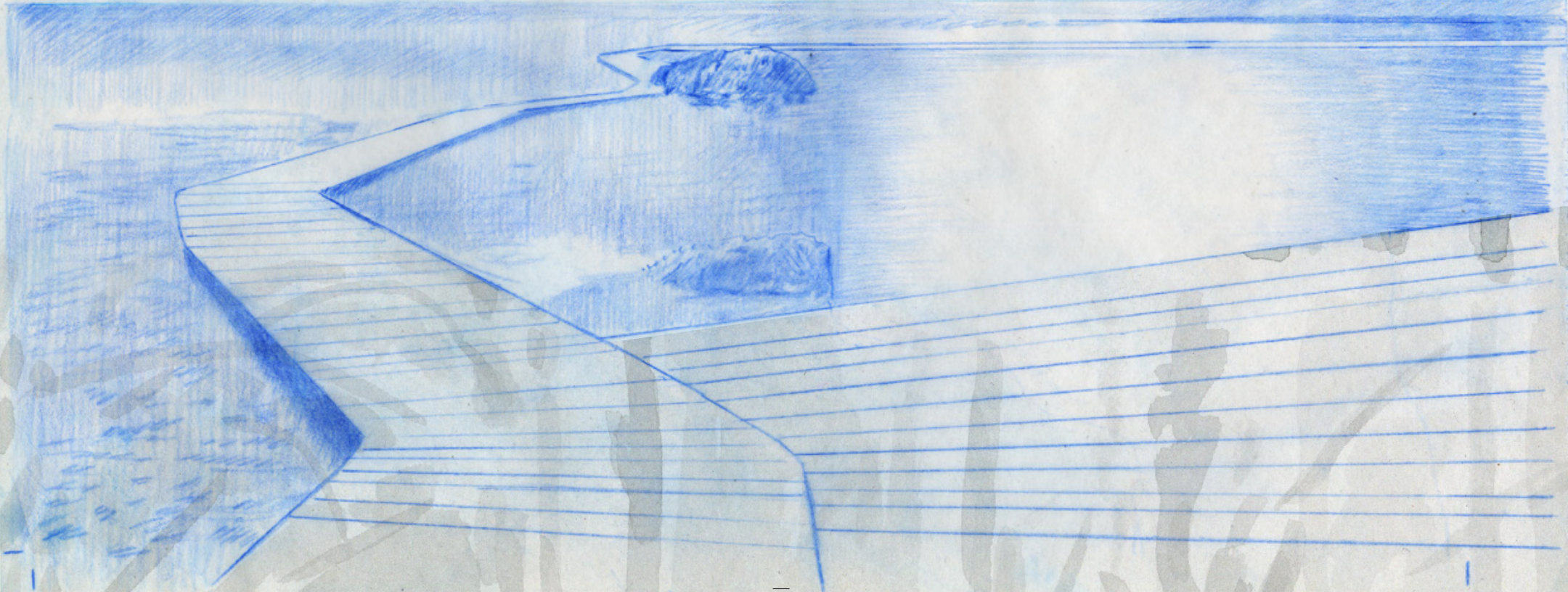
NEXT: ARCHAEOLOGIST VIST.

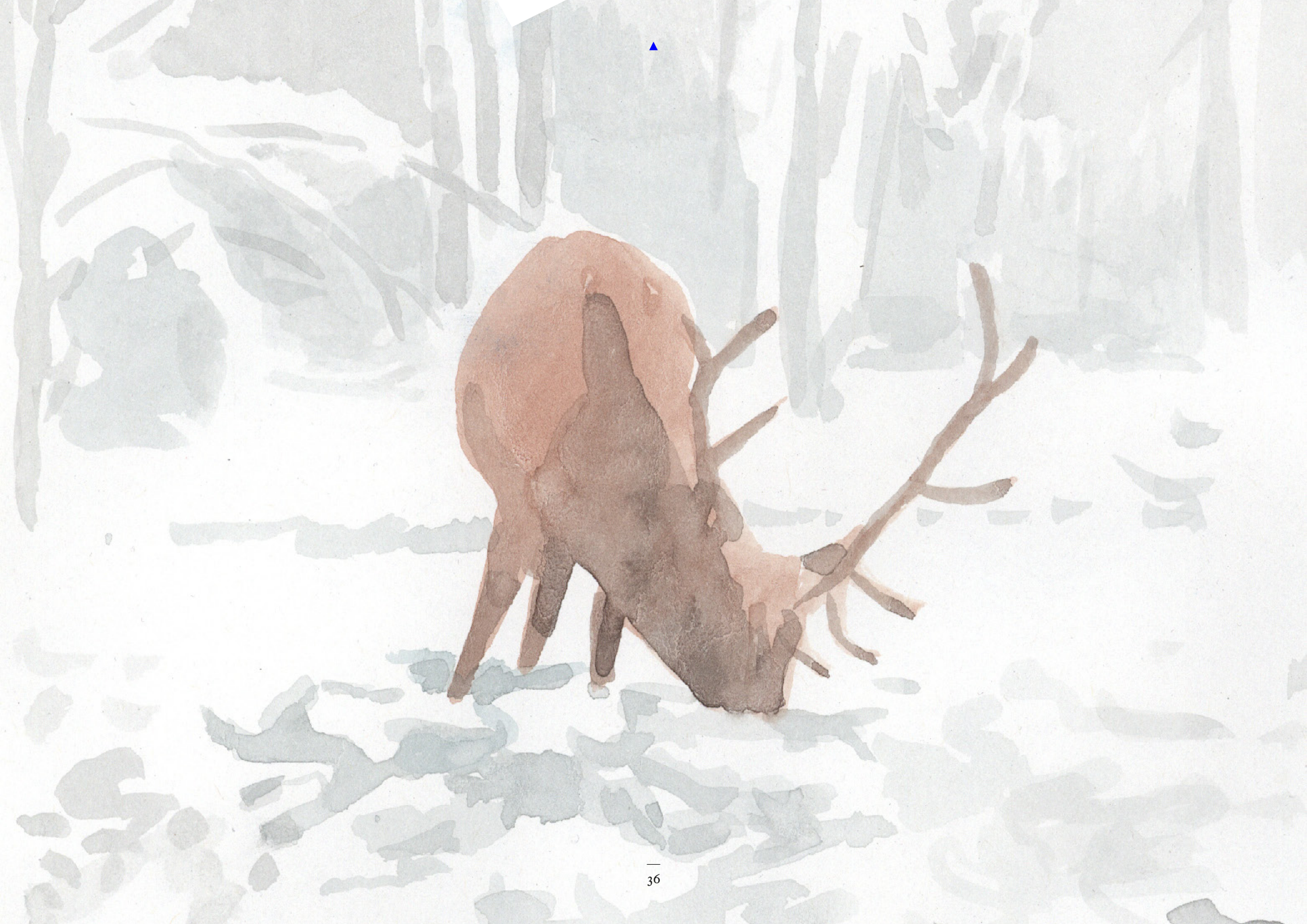
① DOORBELL





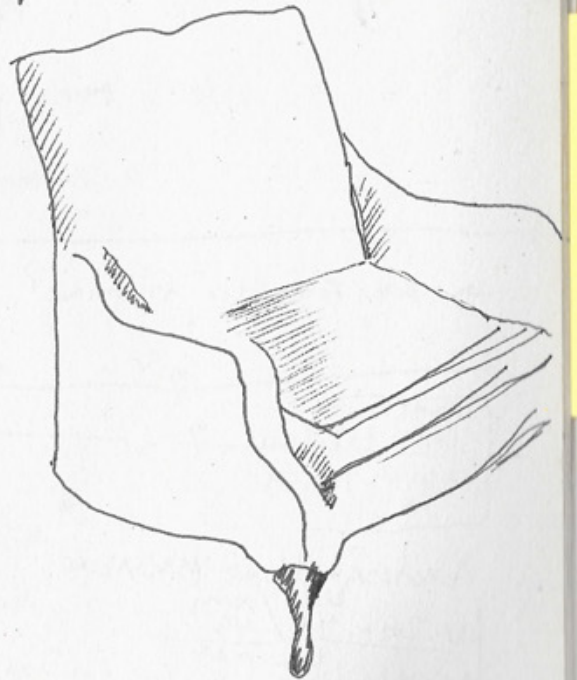
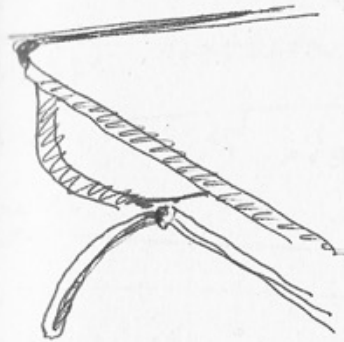
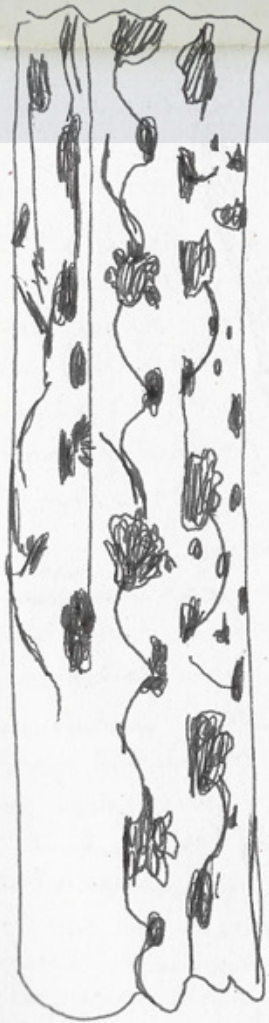












CREATE
A FORM
CORE MODEL
A project
LIGHT/TAKE
PHOTOS OF
LIGHT PATH.

HOUSE
PLANS?
DEEDS?
FAMILY?
FAMILY TREES?

CODE IN
OF
FAMILYS

MAPS OF
THE LAND
1700S
GOOGLE MAP
OF FUTURE
FLOODING.

CALL KEN
- AFTER FLOODING?
- HOW FAR PROJECTIONS
-
-

SKETCHES
FROM
SKETCH
BOOKS
SHOWING
POSSIBLE
Juxtapositions

A SMALL INCIDENT
STRETCHED OVER
A SECTION OF THE
BOOK.

THE LANGUAGE
AS COLLAGE

THE LANGUAGE
LEXICON

PHASE BOOKS

IN TIME

- colonial
- civil war
- 50s
- 60s
- 2000s

THE WORD BALLOON
INVENTION OF
PRE-COMIC/SILVER AGE
JAPAN [ARTIST BOOKS
YOKOO-WATERFALL
GOREN?]

THE
B. FRANKLIN +
WILLIAM
CAMERO

"speaking objects"
wants valued
for smoke noise
as much a shouting
ability
indian = european.
Anita Chapman, personal communication
1997

shamanic predictions
rewriting history

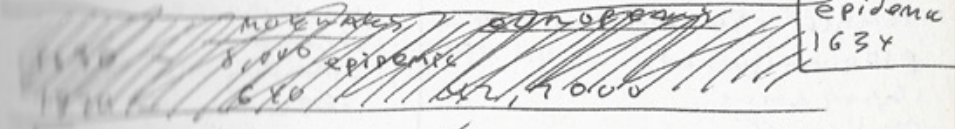
FROM:
COLONIAL
ENCOUNTER
IN A NATIVE
AMERICAN
LANDSCAPE.

[Jandica eye]

books as tobacco holder.

Maguvis at the end of the 17 century
depended on Euro articles [?]

objects with magical powers - clothes, books,
guns, mirrors
symbolic connotation to power.



WORTH - MEXICAN / FIRST ENCOUNTERS?
INDIANS CHRISTIAN EDUCATION?
NO HARM, DECEIVE, OR DO VIOLENCE TO THEM,
ALLOW THEM TO RISE + WANT FREELY.

1628 "entirely savage + wild, strangers to
All decency... stupid as garden poles...
they are thievish + treacherous as they
are tall, and in cruelty they are altogether
inhuman. More than barbarous, for
excepting Africans."

convert - start with the young...
when I note them how things are called, I can
not make them understand what I want,
they are very stupid."



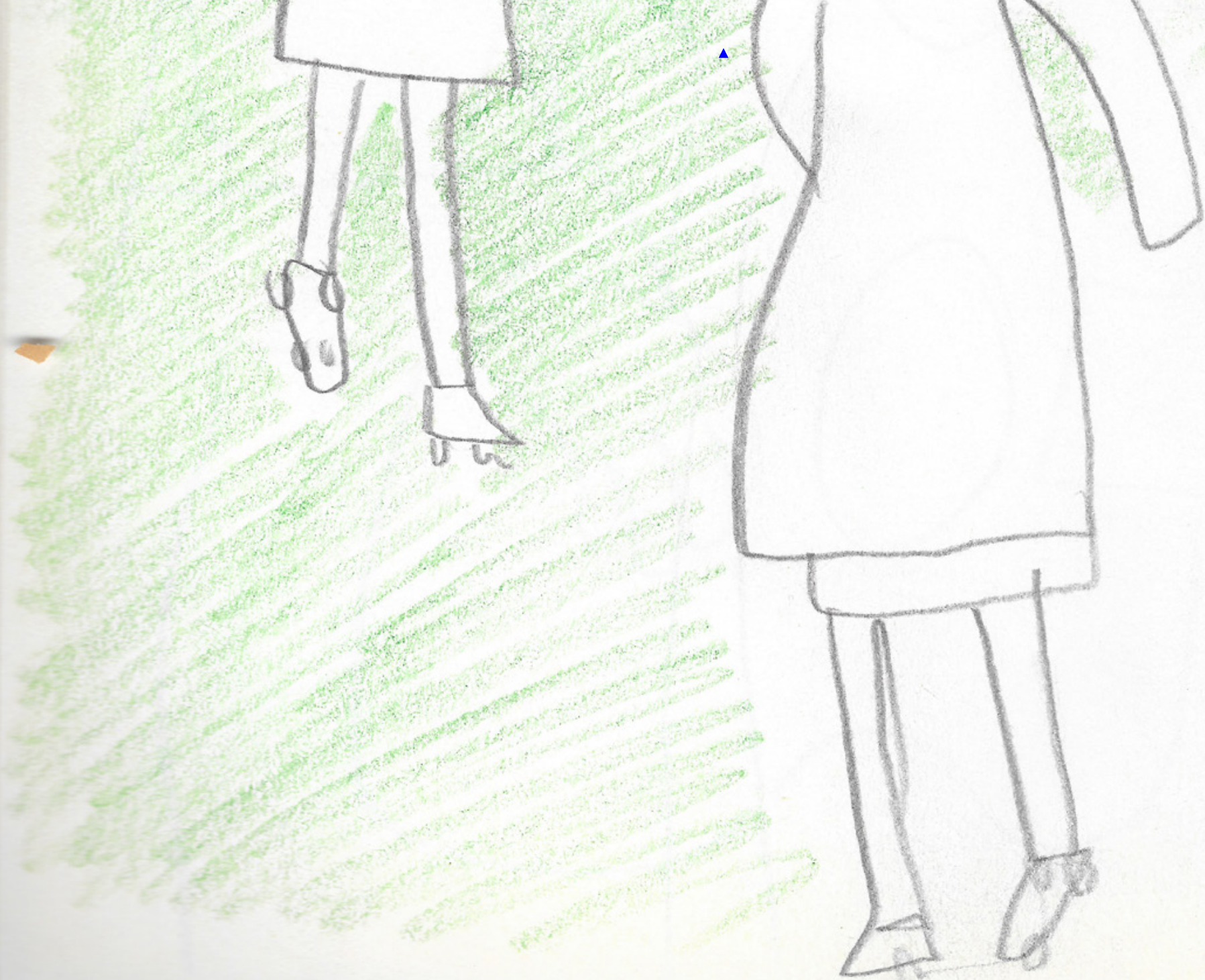
2005



- STREET - trolley, cars...
- JOHN PARKER 1720-22
- FIRST TEL # 0001 JAMES ROSSI
- GEORGE INNES LANDSCAPE PAINTER
- MASON AND DIXON LINE CROSS NJ.
- 1775 BATTALION FORMED
- 1730 at 21 BUILT HOME 183-185 MARKET,
- WĀLAM OLUM
picture writing - white birch bark
- NEGRO SLAVE NAMED ROBIN HUDD 1685
- RUNAWAY SLAVE 1724
- INDIAN SLAVE RUNAWAY 1757
- SLAVES DIRECTLY FROM AFRICA TO P.A
- JOSIAH HARDY 1763 LETTER
- INSURRECTIONS OF SLAVES TO JOIN INDIANS TO FIGHT THE FRENCH
- SENTENCED TO BE BURNT ALIVE
- 1729 BLACK SLAVE KILLED WHITE
- A HANGY AT AMBOY AVE + NEW BRUNSWICK AVE.
- 1870 THOMAS PETERSON CUSTODIAN OF SCHOOL # 1 FIRST BLACK TO VOTE
- WILLIAM DUNLAP ARTIST. MET.

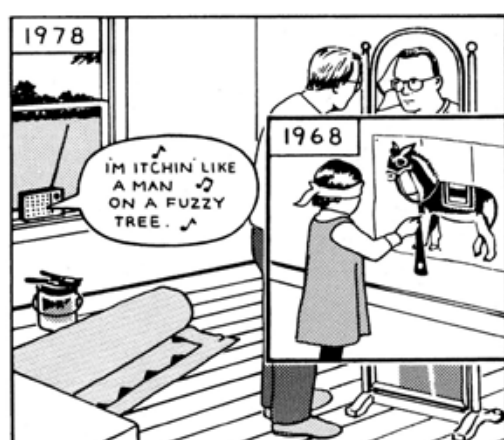
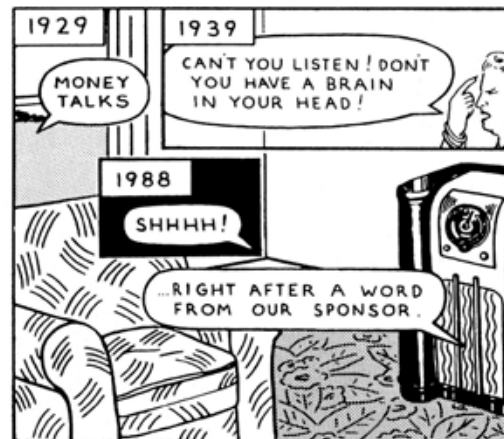
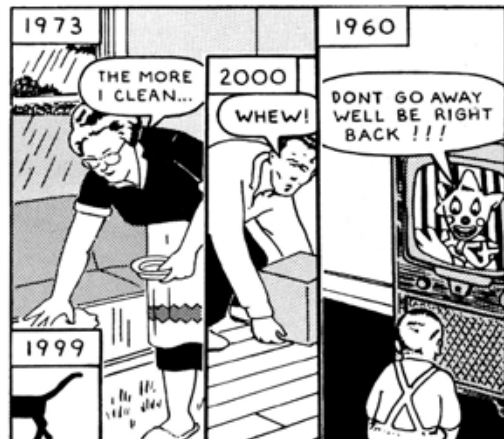
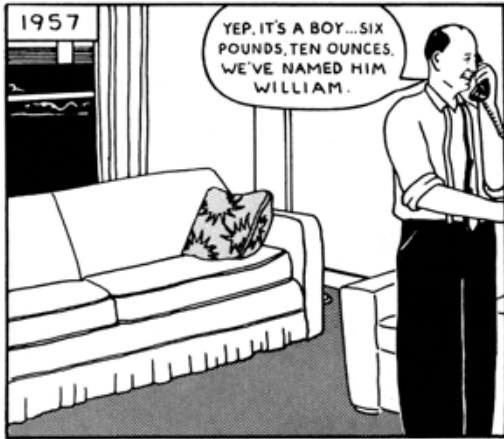
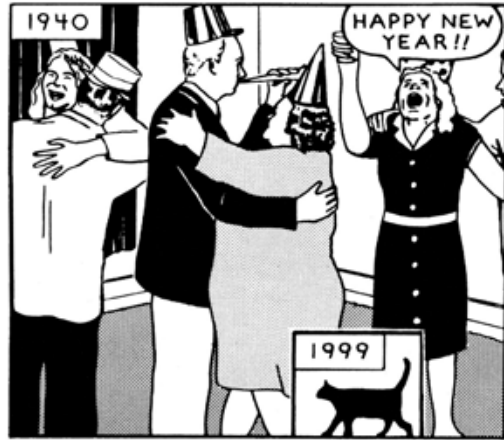
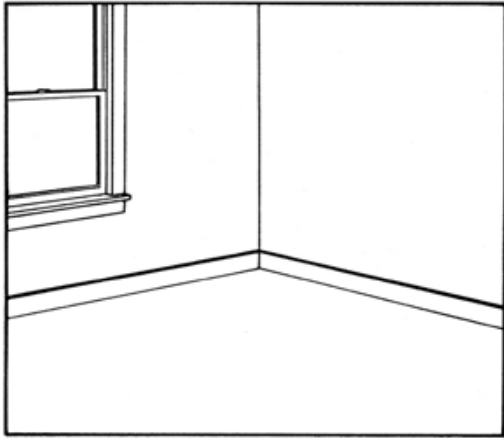
- Ntshipamällessi, "I feel odd"
 Ntshipamandammen "I feel odd"
 Mechowiyeq old?
 (nuse)
 Nschiwawiganna - "my back aches"
 Mihilusis "old man"
 (decaying)
-
- Tschipi "ODD"
~~Tschipi. Leana. "an odd man"~~
 Tschipilenno
- tschipinaksu - "he has an odd face"
 he looks strange
 he looks unpleasant.
 tschipimakwat "it is an odd smell"
-
- tschitgusset ... BE quite!
 tschitgussil ... BE still!
 Penno ... Look!
-
- NAN eli mehelaṭtoneu
 "one who makes many words"

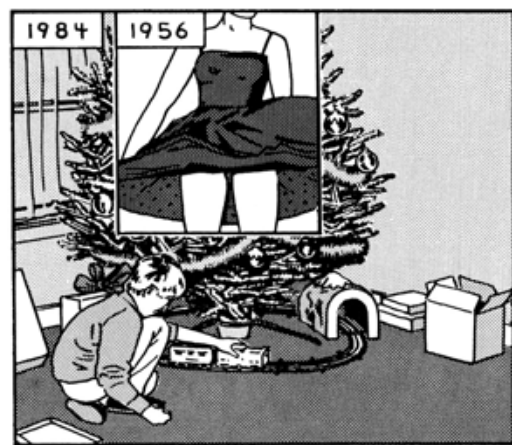
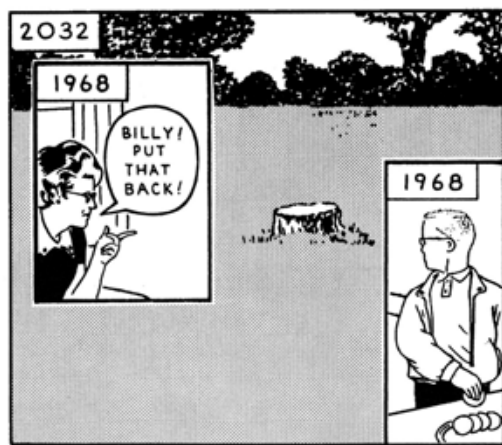
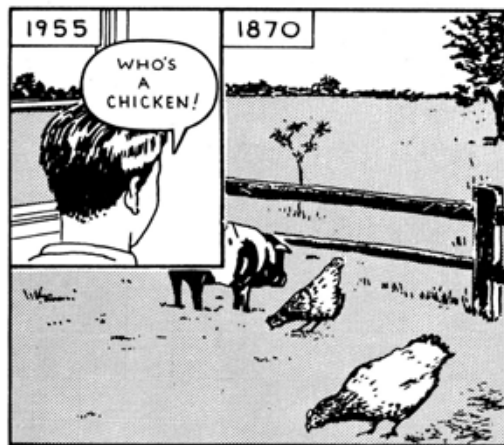
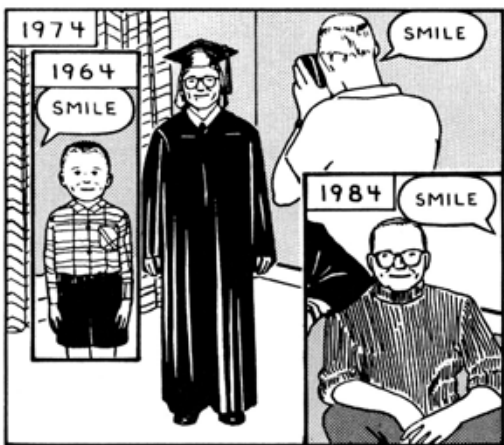
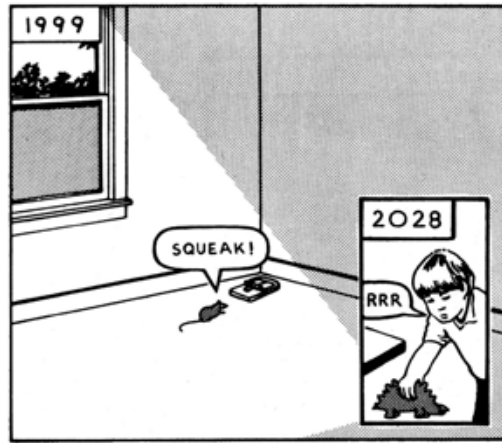
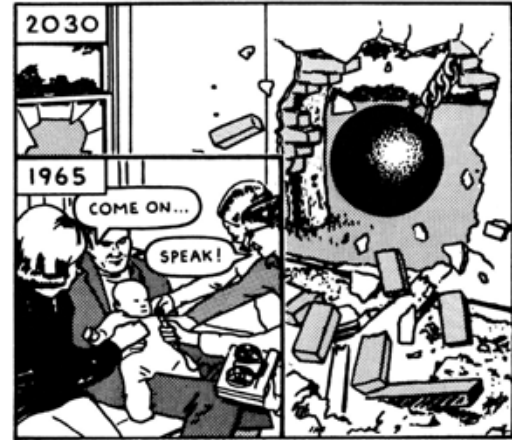
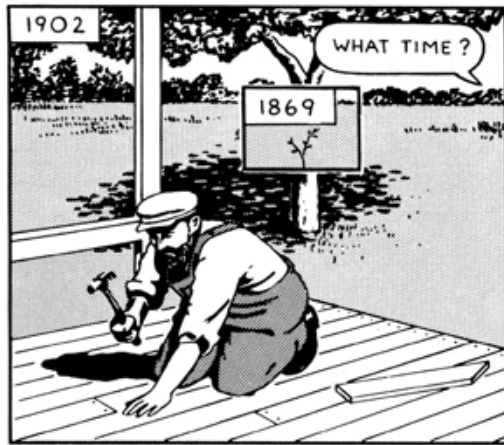
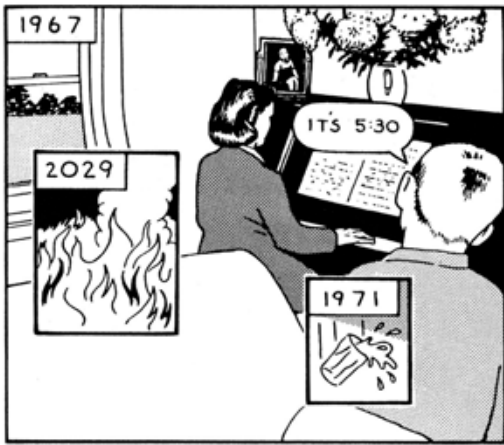


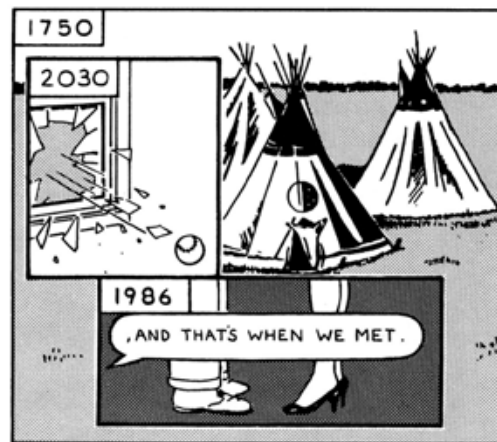
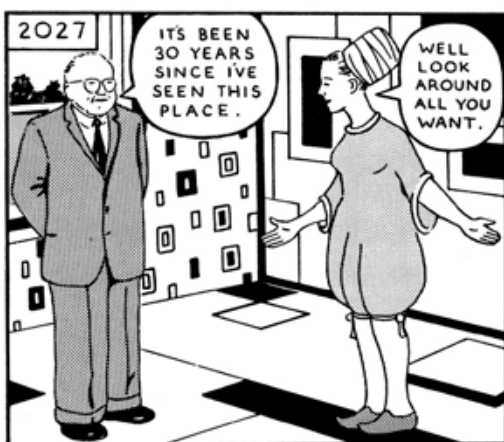
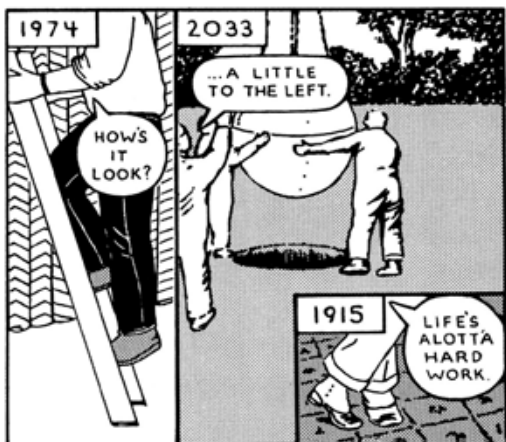
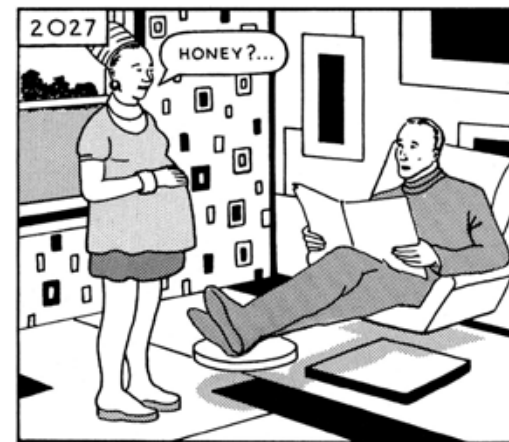
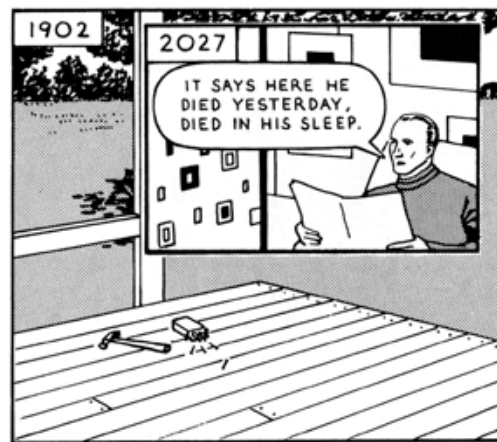
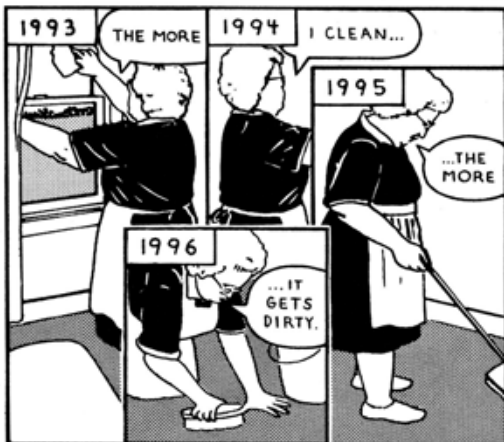
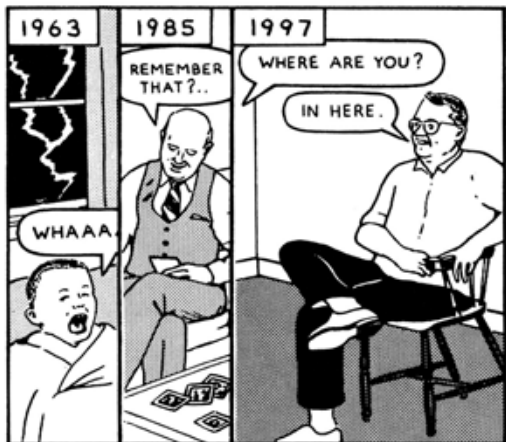
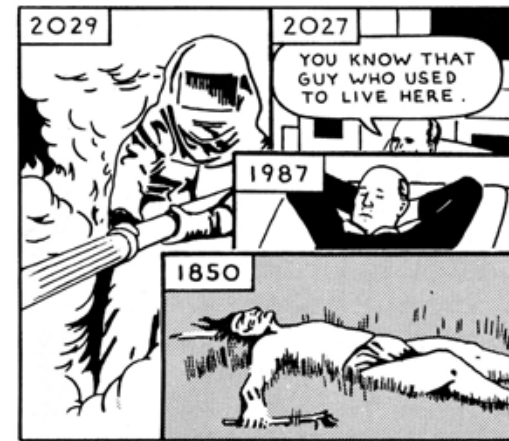
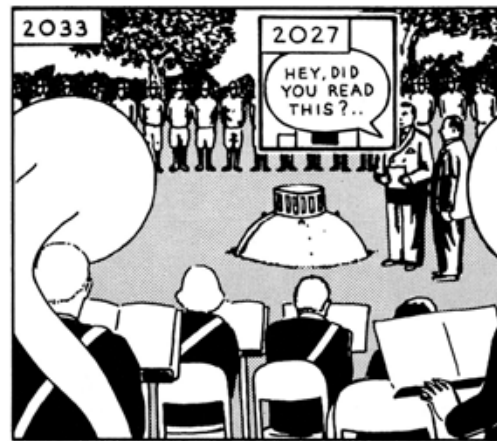
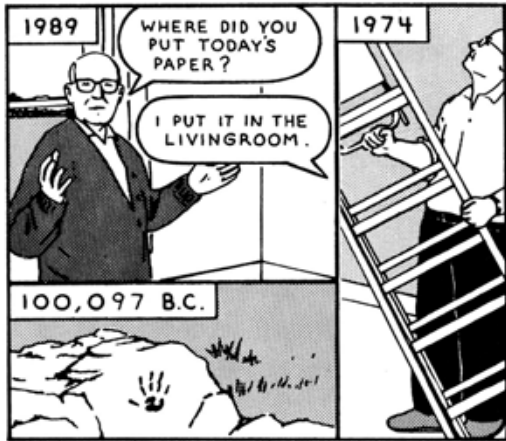




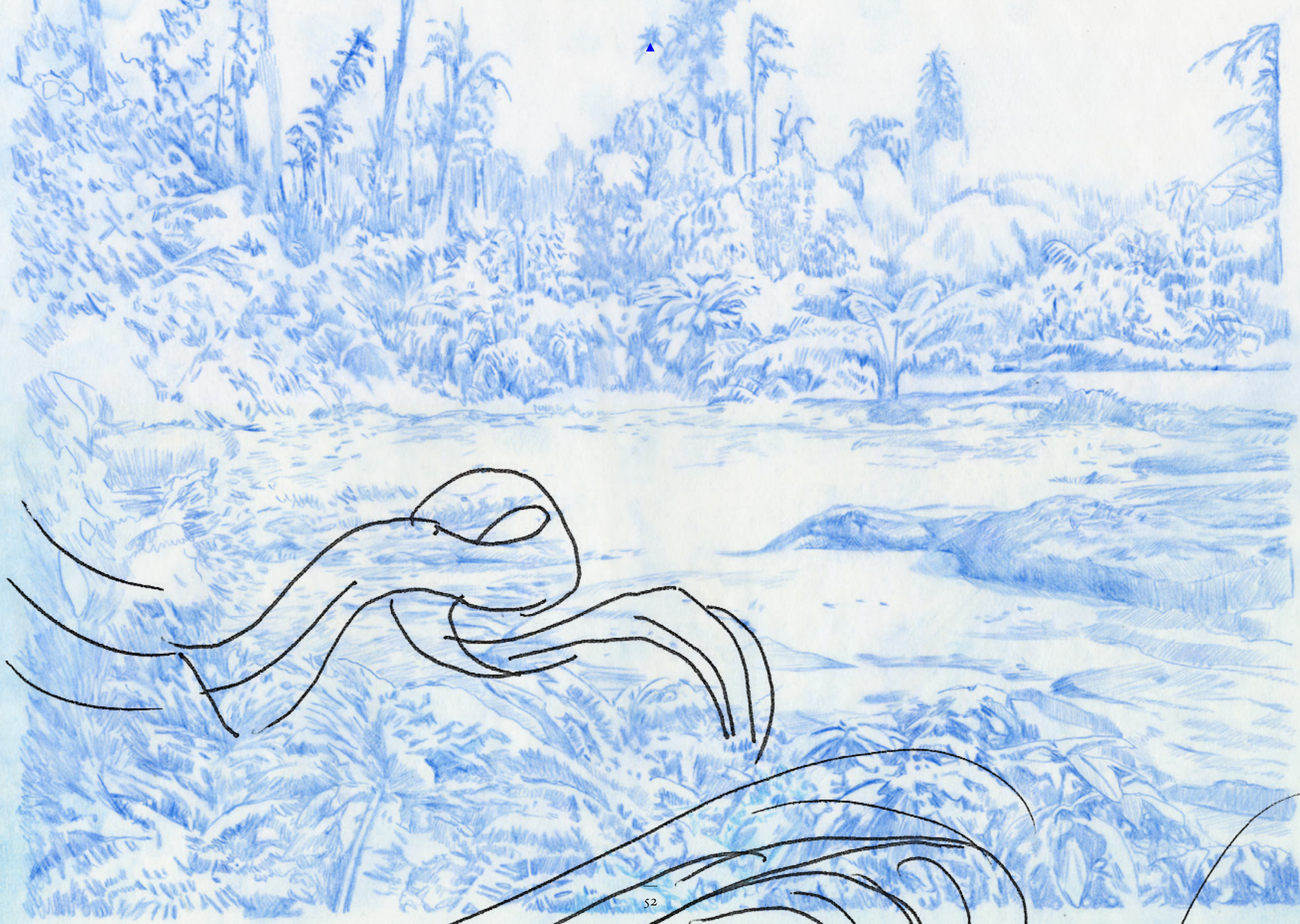














A SCARF Blows Bag 2

Richard McGuire Makes a Book

By Joel Smith

IN 1989 THE COMICS ANTHOLOGY MAGAZINE *Raw* published ‘Here’, a short black-and-white strip by Richard McGuire about a living room in which the present is locked in a constant conversation with the past and the future. A model for the simple means and rich possibilities unique to the comics medium, ‘Here’ has come to be regarded as a transformative achievement in the art of graphic narrative.

In 2009, during a year’s fellowship at the New York Public Library, McGuire began work on a book-length version of ‘Here’. In its evolution from comic strip to book, from black and white to color—and from anonymous freshman effort to highly anticipated reinvention—*Here* has gained new depths in style, historical scope, and emotional range. What it has retained is McGuire’s good-humoured reverence for, and resistance to, the gifts and ravages of time.

In the mid-1980s, McGuire attended a series of lectures on comics history by Art Spiegelman at the School of

Visual Arts. Inspired by a subsequent cartooning class assignment—and by moving into an old Manhattan apartment, where he still lives today—he conceived an idea for a strip. Set in an ordinary room, its panels would be split down the centre: history would move backward on the left side of each frame and forward on the right. When a friend showed McGuire the new Windows operating system, he dropped his split screen idea for a looser approach in which year-labeled ‘windows’ of time would float freely into each frame of action. McGuire worked for eight months on ‘Here’, furnishing it with props and figures derived from his family’s photographs and the picture collection of the New York Public Library. It was published as a six-page feature in *Raw* in 1989.

During the 1990s, McGuire became a creator of children’s books, toys, and covers for *The New Yorker* magazine. Meanwhile the public fortunes of comics shifted dramatically. In 1992 Art Spiegelman’s *Maus* became the first graphic novel awarded a Pulitzer Prize. Eight years later Chris Ware’s *Jimmy Corrigan, The Smartest Kid on Earth*

won wide critical acclaim, and McGuire signed a contract to turn ‘Here’ into a book.

McGuire first proposed a slipcased, nearly square volume in which two frames would face each other on each spread. The book, however, took a back seat for nearly ten years as he completed two film projects and as his parents and sister passed away. In 2009, as a fellow at the New York Public Library’s Cullman Center for Scholars and Writers, McGuire reconceived ‘Here’ in a new key. To set the action in (more or less) his childhood home in Perth Amboy, New Jersey, he researched the site’s recent and ancient history. He also began working in color. Most importantly, he expanded the living room to fill the spread, thus placing the reader inside the frame of action.

In a picture story, the page is a stage. There is a direct relationship between layout and narrative structure, and no room exists for distracting or ambiguous details. In his books for children, such as *Night Becomes Day*, McGuire favors a square page format that yields dynamic ‘widescreen’

effects when the book is held open. In the course of his research for *Here* at the New York Public Library, he examined a Japanese woodcut-illustrated book and was delighted to find a view into the corner of a room that features a picture within the picture. (The couple's blanket lifts to reveal amorous activity underneath.) In an innovative series of Sunday 'Gasoline Alley' strips chronicling the construction of a house, Frank O. King combined the consecutive narrative frames of a panel story with an overall composition in which time is suspended.

Simplicity is a powerful tool in book design: the unmoving point of view in *Here* provides a constant point of reference, allowing the scene to change slightly or radically without disorienting readers. McGuire recalls finding Tadanori Yokoo's book of thousands of waterfall postcards and realizing that one strong idea—the persistence of a single pictorial moment, without start or end—could provide the basis for an entire book. Years earlier, McGuire's mother, a librarian, had shown him *Thirteen*, in which (as the book's Library of Congress cataloguing data states) 'thirteen picture stories of a magic show, a sea disaster, and other dramas develop separately but simultaneously,' each on a fixed unit of 'real estate' on the pages. In *Evidence*, an influential book of photographs pulled from public and corporate archives, the absence of words compels each viewer to formulate links and connect the images from start to end of the book.

McGuire's research for *Here* included everything from collecting images of mothers and children to stockpiling phrases in the language of the Lenni-Lenape Indians, who inhabited New Jersey for over 10,000 years. William Franklin (1730–1813), a famous resident of Perth Amboy—capital of New Jersey before the American Revolution—was a British loyalist, Benjamin Franklin's estranged son,

and the last governor of the province. During the Revolution he was forcibly evicted from his mansion. Later known as the Proprietary House, it became by turns a resort and an orphanage before catching fire in the nineteenth century. The McGuires lived across the street from the rebuilt structure, which by the mid-twentieth century was a flophouse and retired sailors' home. When McGuire mentioned the house to a fellow native of Perth Amboy, she asked, 'Didn't Benjamin Franklin plant a cherry tree there, or something?'—a line he promptly incorporated in *Here*.

McGuire set *Here* in the corner of a living room based on that of his childhood home in Perth Amboy, New Jersey. In the book, builders construct the house in 1907. It is inhabited and refurnished many times over, undergoing a fire (1996), a burglary (1997), a partial collapse (2015), and a flood (2111). The separable objects inside the room began as monochrome drawings, often based on photographic sources. Each drawing was scanned, digitally textured and colorized, and inserted into the room.

The comic strip 'Here' orbits loosely around the life of a man who is born in 1957 and grows up in the house. The book allots more attention to the remote past and future of the location. Situated on a clay peninsula at the edge of the continental shelf, Perth Amboy is variously revealed as a dinosaur's hunting ground, the floor of a future ocean, and a stop on the tour for a group of visitors to a museum about twentieth-century life. In a scene lifted from McGuire's youth, archaeologists from the local university come calling and seek permission to dig for Indian artifacts in the back yard. (McGuire's mother said no.)

Whether portraying his own time, the prehistoric past, or millennia to come, McGuire focuses on the moods and

events of daily life, passing by in a perpetual present tense. He found a congenial visual resource for *Here* in amateur snapshot photographs, which he mined for fragmentary narratives, gestures, and outfits he never could have made up. He speculates that a seed for 'Here' was planted in his mind by posing with his siblings for a Christmastime group portrait each year. The ritual impressed upon him both the cyclical nature of human affairs and the irretrievability of the past.

McGuire explains that *Here* is not about his house or hometown but an abstract or symbolic idea of home. Nonetheless, he decided to set *Here* in a real place in order to imbue it with the weight, and surprises, of history. In a scene dated 1624, the Dutch meet the Lenni-Lenape Indians, whose peace offering—a sack of local soil—they mistake for a practical joke. In 1775, Benjamin Franklin visits town and has a rancorous reunion with his illegitimate son, William. And a century later, the painters William Dunlap (1776–1839) and George Inness (1825–1894) are joined into a composite figure, an artist who sketches on the grounds of William Franklin's onetime mansion.

'If *Here* is about one thing,' McGuire remarks, 'it's that nothing lasts, whatever it is or however permanent it seems.' Now *Here* itself has come to reflect its creator's changing perspectives over time. The comic strip, completed when McGuire was in his early thirties, uses the spare visual language of the strip medium to put all of history on a shared, chiefly humorous plane. In *Here* the book, finished twenty-five years later, the stage of action has grown wider, the palette of colors and emotions more nuanced, as its author ponders the relationship between memory and history and the lasting pleasures of living in the moment.◊

FROM HERE TO **HERE**
RICHARD MCGUIRE MAKES A BOOK





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AT THE FRANCES LEHMAN LOEB ART CENTER, VASSAR COLLEGE (1999-2005), AND AT PRINCETON UNIVERSITY ART MUSEUM (2005-2012),
HIS EXHIBITIONS INCLUDED *Making Light: Wit and Humor in Photography* (2000); THE TRAVELING RETROSPECTIVE *Saul Steinberg:
Illuminations* (2006-09); AND PICTURES OF PICTURES (2010). HIS BOOKS INCLUDE EDWARD STEICHEN: *The Early Years* (1999),
Steinberg at the New Yorker (2005), AND *The Life and Death of Buildings: On Photography and Time* (2011).

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Five Dials

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Richard McGuire Makes a Book

