

Ryunosuke Akutagawa short novel “The Faith of Wei Sheng” is a Buddhist story of Chinese character. This 2D sequential art, manga “booklet” script is a close adaptation of the novel; its illustration must be in the traditional style of Japanese or Chinese artwork (except the ending pages).

The Pages and Panels Point of Views (POV) descriptions and images, suggest the layout to provide a sense of the story and its timing.

POV term assumes various angles and must focus on the graphics relevant to the human or environment elements. Close-ups in Panels could be as big on the page as dictated by the emphasis of graphics on thought or emotion.

Updated

The images had been reproduced from the internet and shall not to be copied into the “booklet”.

The Narrations are text fragments, from the original novel and must be associated with their corresponding POVs.

The suggested Page and Panel layouts should not limit the creativity of the graphic artist. Panels Options are Borderless, Border-Angled, Border rounded rectangular, Border rectangular. It is desired that, in keeping with the spiritual, “borderless” nature of the story, the Pages and Panels are borderless as well, **if beneficial to the graphic value.**

The artist’s passion, talent and ultimately creative thinking are important for awarding the “booklet” contract.

This file is copyrighted as integral part of the copyrighted animated movie script “The Faith Of Wei Sheng”, published on www.ithinkiam.club website.

Comics Size (final)

Generally & Golden Age 7 3/4 x 10 1/2 inches (19.7 x 26.7 cm)

Magazine: 8 1/2 x 11 inches (21.7 x 27.9 cm)

Thick Magazine: 8 3/4 x 11 inches (22.2 x 27.9 cm).

Book or Handscroll format

Emakimono handscroll format

Possible Styles:

Chōjū-jinbutsu-giga and Tobo

Emakimono

Shigisan Engi Emaki 12th century scrolls

ukiyo-e ([浮世絵](#)) translates as "picture[s] of the floating world".

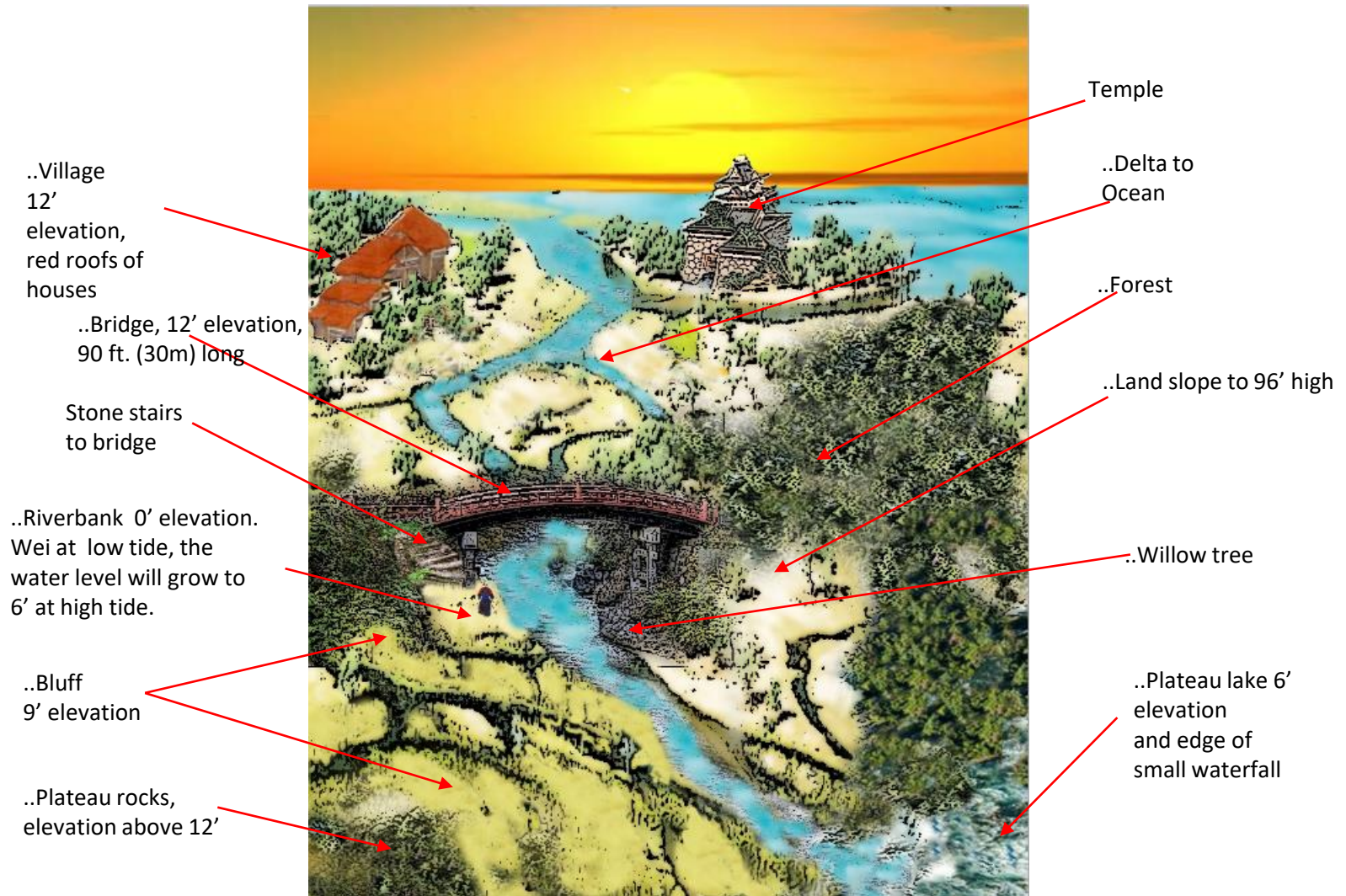


Definition of Points of Views (POV):

- Arial,
- Wide (large or panoramic)
- Medium
- Closer
- Close-up

Location: assumes Yatsuhira for geographic orientation and timing.

PAGE No.1 Landscape set-up. Elevations are important for the perspective and POVs on pages and panels. The light changes from afternoon to midnight.



Waterfall and its proximity rendering.

Search-sources:

Lucky Strike Sunrise or Sunset Landscape Freehand brush
[Creek Mountain Waterfall - Asian Art.](#)



The small waterfall is opposite the ocean and setting sun. The artist could use a limited amount of blue and red to suggest sorrow and love respectively. The waterfall flow remains small throughout the story. The river level increases as the ocean's high tide comes in.

Men- Character rendering



Facial traits are exaggerated warped, to better express, anger, curiosity or blandness.

Slightly exaggerating/warping the “modern” traits, should result in a “traditional” look. Wei is neither ugly, good looking or stupid, but his feelings of hope or disappointment should be reflected in his body language, eyes and mouth.

Modern rendering.



Possible Wei character rendering (resembling Ryunosuke)



NOTE: There should be no “high drama” in the character rendering. This Buddhist story is about transcendence and reincarnation not death.

Wei Sheng is a legendary Chinese Buddhist character, in this story 30-40-year old, middle class character. Ideally, he will have a traditional look, but with one element of a contemporary hair cut to be carried over into the his looks in the future reincarnation (see the ending pages).



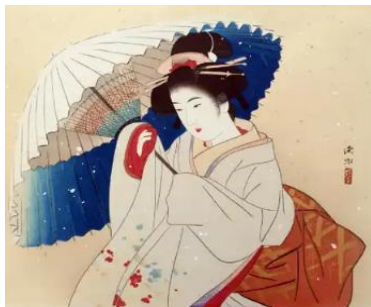
Updated to indicate that character's close-ups should be rather big. If a whole page is necessary to express emotions, so be it.

Character figures must be dominant (enlarged) on the Page to impress the reader with their expression of curiosity, hope, fear, disappointment as described in the Panel's action.

Women- Character rendering



Women are expressive, have delicate traits, without having to be beautiful. It's up to the artist to decide.

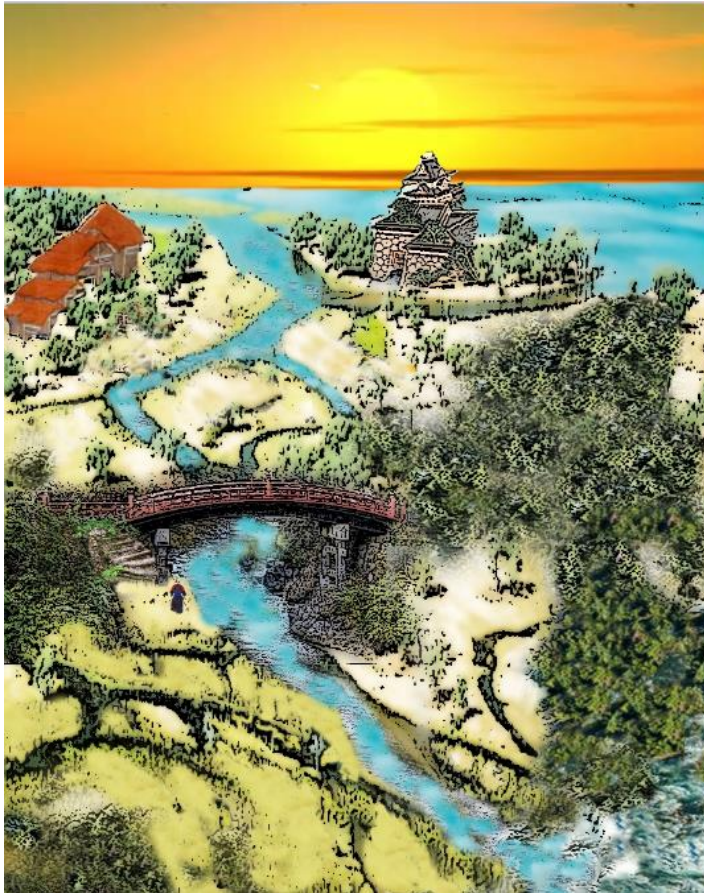




Bridges on Pages and Panels:

- Must be rendered from different POVs with enhanced perspectives,
- Artist has the degree of freedom to choosing the POVs to elevate the graphic's quality while serving the described action.

PAGE No.1 Possible landscape



POV P1 Wide aerial view: from high above the lake, extending to the ocean in the late afternoon light. A small fishing row and sail boat are on the horizon line. The sun is high above the horizon. NOTE: This image will come up later in black and white. Lines and colors of the land on this page should result in a balanced black and white rendering later.

Season: Fall

Time: 4 pm, bright afternoon

Colors: Soft ambient with bright accents for water, trees and village roofs, long shadows.



Wei Sheng, lingering under the bridge, had been waiting for his Lady to come...

POV P2.P1 Wide view: from 9" elevation towards the bridge and riverbank. The sun is slightly above the bridge. The bridge with wooden railings is supported by stone pillars; ivy with flowers hang down. Stone stairs lead to it.

Wei stands on the river bank, his feet right by the small water fall flow, and looks up at the bridge. He holds one hand on a vertical branch of a tree trunk laying on the sand. The sand has his geta imprints of his walking back and fro. There is a willow tree on the other side of the stream, close to the bridge's pillar. A couple of people walk on the bridge. The costumes of the passers-by are of various colours, mostly of white shades, robes' sleeves and sashes shown as fluttering in the breeze.

POV P2.P2 Closer View: from the riverbank up towards the bridge, partial profile of Wei looking up at it and shadowing his eyes from the sun. One rickshaw and a couple of passerby cross the bridge.

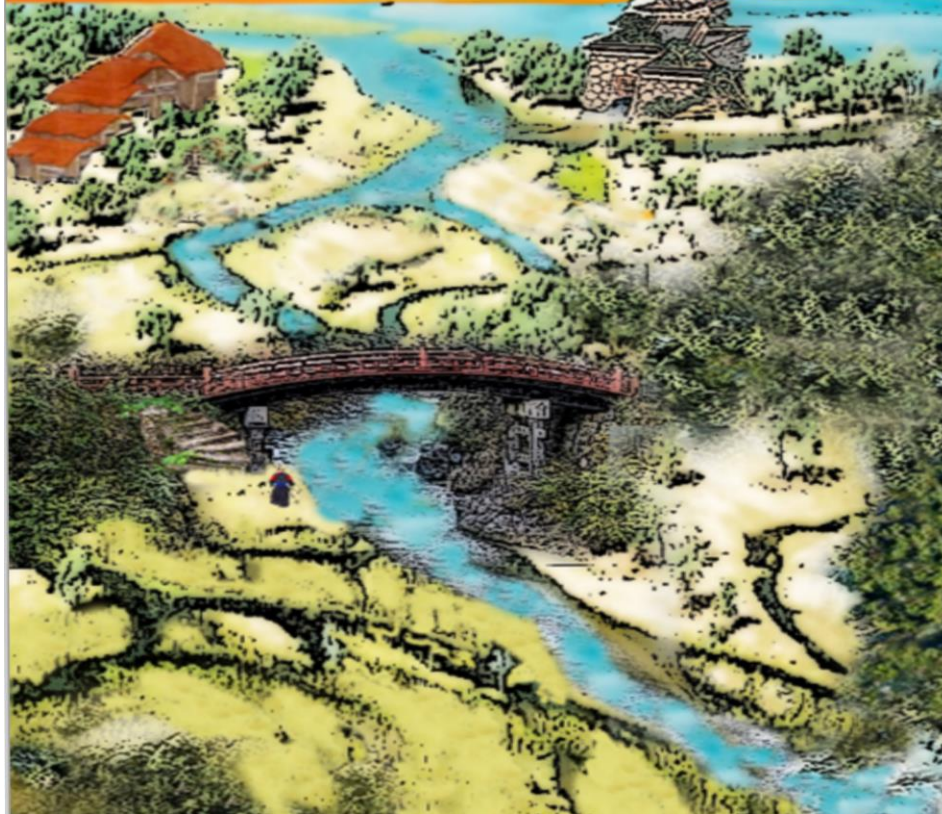
- **Narration:** Wei Sheng, lingering under the bridge, had been waiting for his Lady to come.

Time: 4 pm. Bright afternoon.

Colors: Same

Updated to align the POV numbering sequence with the time sequence,

POV P1



Some small fishing boats

POV P2.P1

POV P2.P2

Wei Sheng, lingering under the bridge, had been waiting for his Lady to come

Suggested P1+P2 composition

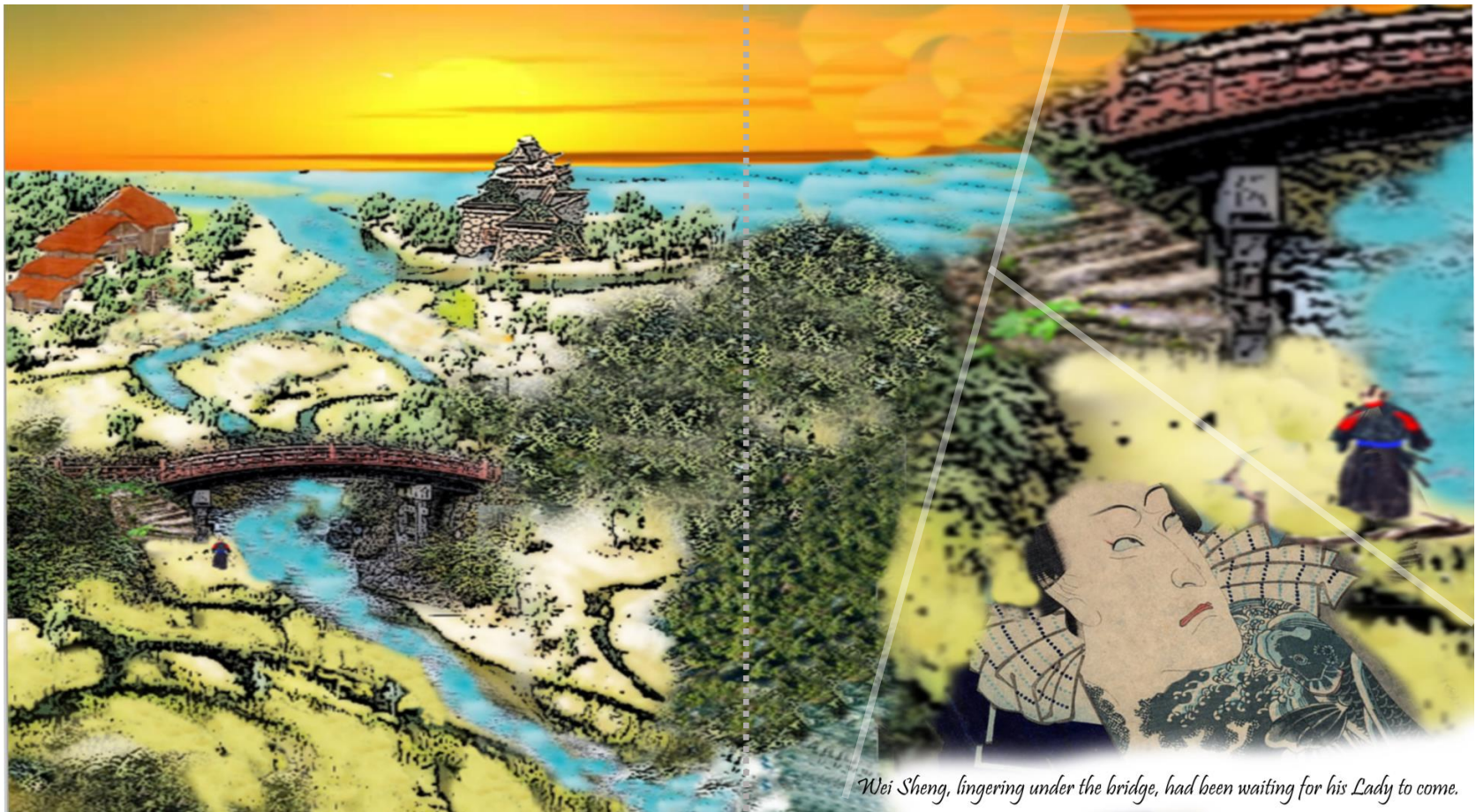
Important elements: a) the format is 3840x2160 in open accordion, meaning that the width of the closed book is smaller than the height; b) A-Left has all the important landscape elements and slightly extends to A-Right; b) A-right has P2P1&P2P2 in upper&lower areas in keeping with the comics reading conventions; c) Wei figure is big since he is the main character, d) P2P1 and P2P2 could extend into each, over the border, if it enhances graphic quality.

NOTE: I could not reasonably imagine “fading out” the graphics between the POVs, when in color. What do you think, a) free form fade-out between views, b) square fade-outs to background color, white paper?

NOTES, IMO:

- The Accordion stands the test of the format and “borderless” between Pages and Panels.
- We need to decide if the “borderless” Panel is a) somewhat rectangular, b) rectangular or c) irregular. I vote for the later because we do not want to constraint the subject into a regular form. I also think that irregular gives you more freedom, is that so?
 - I am curious about your workflow:
 - Sketches on digital>decision on size>drawing on paper?





Suggested P1+P2 composition

Important elements: a) the format is 3840x2160 in open accordion, meaning that the width of the closed book is smaller than the height; b) A-Left has all the important landscape elements and slightly extends to A-Right; b) A-Right has P2P1&P2P2 in upper&lower areas in keeping with the reading conventions; c) Wei figure is big since he is the main character.

Good opportunity to render, later, feelings in close-ups like hope, disappointment etc.; the close-ups could be as big as the whole page, (exaggerating maybe) depending on the impression that we want to make on the reader.

NOTE: I could not reasonably fade out between the panels. What do you think, a) free form fade-out between views, b) square fade-outs to background color, white paper?



NOTES:

- The size of the Panel is dictated by its importance: here P2P2 (Wei waiting, looking) is more important (equally?) than P2P1 (lingering).
- The “borderless”, “fading” between Panels could take any shape, geometric or not. Do you see an issue since the panels are colored?
 - I reckon the decision challenge because there are so many choices; I also see a graphic issue with the.
 - As lame as it sounds, the “border” (borderless or not) is an important element of the booklet style
 - But I am not worried because you are the artist ☺ and you’re in a full freedom of expression mood.

PAGE: 3



We do not need to see the whole bridge again, **upper railing** sufficient

Panels:

- **POV P3.P1 Medium view**- towards the bridge. A small rickshaw crosses the bridge. A woman stops by the railing.
- **POV P3.P2 Closer view**- towards the woman and the **upper bridge** railing. The woman looks down from the bridge to the riverbank.
- **POV P3.P3 Close up**- reverse view towards Wei. Wei looks up, eyes wide open as he tries to discern the woman's traits, his right hand shading his eyes from the sunlight.

Time: ~4pm, late afternoon,

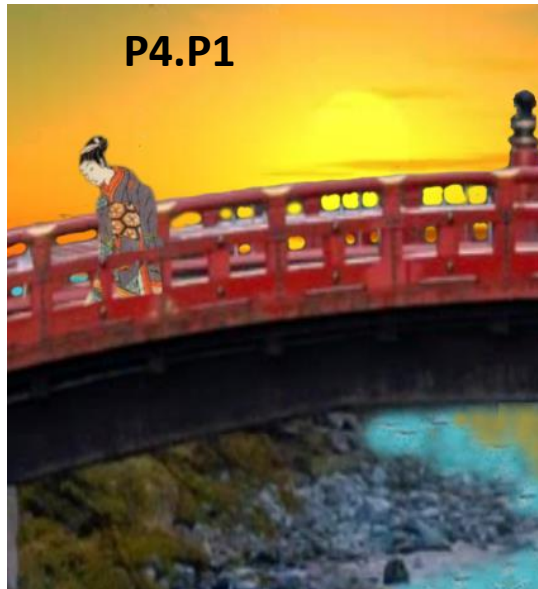
Colors: Softer

Updated for clarity and suggestions on panel sizes: P3.P1 should emphasize the variety of the characters on the bridge. Medium-view does not mean that it should be big, P3.P2 (?)

P3.P3

(This could be similar in size with P2.P2)

PAGE 4



Panels:

- **POV P4.P1 Medium view**-towards the bridge, one minute later, only few people. The woman had turned and walks away towards the village.
- **POV P4.P2 Closer view**-towards the willow on the other side of the small river; Wei's face in $\frac{3}{4}$ profile. Wei is disappointed, his head and eyes lowered, right hand lowered towards his heart.
 - **Narration:** But still, the Lady did not come.

Time: 4:30 pm, late afternoon

Colors: Same



Rev. G Sorry, Time should be 4:00. Page 3 and 4 timing is within few minutes.



POV
P5.P2



Panels:

- **POV P5.P1 Wide view**-towards the ocean from an elevation above the lake. The sun is about to set. A couple of fishing boats return to the estuary. A mule carriage crosses the bridge. The high tide is in progress and the river is wider, its level higher. Wei sits on the trunk.
- **POV P5.P2 Medium view**- reverse towards the waterfall. Wei sits on the trunk turned towards the river and plays the flute hunched over; he seems to be playing an ode to the river. The water level is up to his shins. Reeds undulate under the water flow forming small vortexes.
 - **Narration:** "Quietly blowing on his flute, Wei Sheng looked down...Like an obi sash gilded a mica-coloured cloud, the water was quietly undulating among the reeds."

ne~ 5:30 pm, the sun is still above the horizon.

Colors: Softer shades of the afternoon blues, long shadows

Updated to show similar Wide View with that on Page No.2. Similar means that a different perspective is necessary. P.5.2 may extend over the folding line to show the beauty of the water fall which we see for the first time in the setting sun.



Panels:

- **POV P6.P1 Closer view** - view towards the willow tree. Wei sits on the trunk and plays the flute, looking up towards the bridge, hopeful of luring his Lady to come.
- **POV P6.P2 Close-up:** towards Wei, front view. Wei, squints his eyes towards the bridge.
 - **Narration:** But still the Lady had not come.

Time: ~ 6:30 pm

Colors: Darker shades, no shadows.

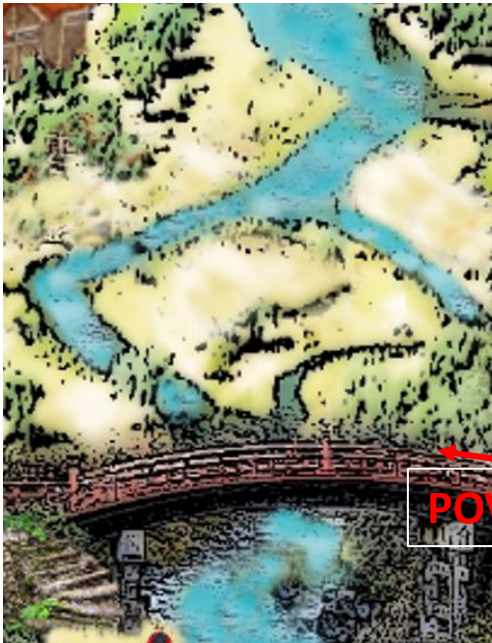
These Panels should be big and could be on the upper and lower A-Right available area. Narration will be right under Wei front view.

PAGE 7



Panels:

- **POV P7.P1 Medium view:** towards the bridges' stairs. Wei climbs up the stairs of the bridge; he leaves geta footprints on the sandbank and water dripping from his feet on the stairs.
- **POV P7.P2 Wide view-** towards the village end of the bridge. Wei walks on the bridge from the village's end. A woman, seen from behind, walks towards him.



Time:, ~ 7:30 pm, before twilight

Colors: Darker shades



Panels:

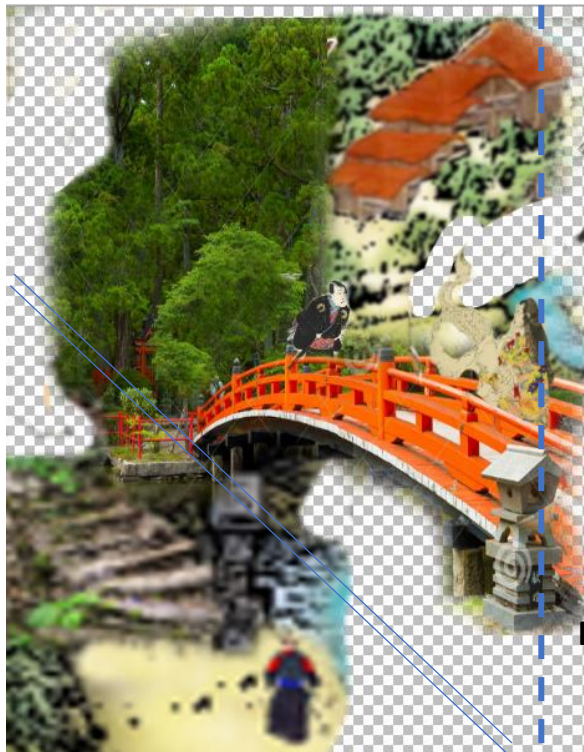
- **POV P8.P1 Closer view-** towards Wei. Wei stands to look at the woman about to cross his path..
- **POV P8. P2 Closer view-** reverse view towards the woman. The woman holding a dog in her arms, avoids him with a frightful look.
- **POV P8. P3 Closer view-** reverse view towards Wei. Wei lowered his head and closed his eyes. The woman passed and, partially turned, still frightful, gives a furtive look towards Wei.
 - **Narration:** But the Lady-the Lady had not yet come.

Time: 7:30 pm, before twilight

Colors:

Page 7&8 Notes:

P7.P1+P7P2



P8.P1+P8P2



POV P8. P3+Narration

- A-Left could extend over into the A-Right to the chosen degree.
- True, 7&8 are instances at different times (6:60 vs. 7:30) so I wouldn't do it. But you can tell me: "C'mon Vlad, it'll look beautiful" and the I'll humbly say, "OK, the hell with the time."
- Just to continue as a generic example:
- "Borderless" Panels could work without them having to be square.
- The bridge is shown in a different perspective
 - The perspective could be exaggerated (within reason) as in modern graphics.
- The characters are big and worthy of graphics.
- P.S. The creativity on the A-Page structure is "borderless". The blend between traditional Manga (accordion, character, landscape) and modern comics (free form page structure, POV variety and perspective) will make this book a winner and you an acclaimed graphic illustrator.



*The sound of wind, the sound of reeds, the sound of water-then from somewhere shrilly came the cry of a green heron...
And yet the Lady did not come.*

Panels:

- **POV P9.P1 Wide view:** from the ocean side of the bridge towards the waterfall. Wei seen from behind, standing by the bridge railing. He looks at the full moon rising above the waterfall.
- ~~**POV P9. P2 Closer view:** from the bridge railing level up towards Wei's profile and the moon. Wei seems to be listening to the sounds of the river and wind while looking up at the green heron flying over the disk of the moon.~~
 - **Narration:** The sound of wind, the sound of reeds, the sound of water-then from somewhere shrilly came the cry of a green heron.
- ~~**POV P9. P3 Closer view:** from above the bridge towards the Wei's profile and down to the bridge's stairs; the third step from the bottom is covered by the growing tide water. Wei holds a hand at his temple, looking down towards the stairs. He is resigned (not distressed), thoughtful.~~
 - **Narration:** And yet the Lady did not come.

NOTE: This image does not show the correct elevations of the fall and stream. The stream must be higher and smoother. The fall must be lower.

Time: ~ 9:00 pm, moon rise,

Colors: Soft blue and light moon shine highlighting the contours of Wei, bridge railing and those of the top of the water fall and the stones around it; sparse red and blue flowers of trees borders the waterfall stones.

Updated to reduce P9P2,3,





Meanwhile, gradually came the water-
one sun, one shaku...brimming with
light colder than steel...

TBD: P10.P3
here or on
the next
page as
P11.P1

*Updated to clarify the need
for different perspectives: P10P1 up towards the top
of the stairs (partial underside of the bridge and or
stone pillar), P10P2 downwards.*

Panels:

- **POV P10.P1. Medium view-** towards the top of the bridge's stairs. Wei stepped down, one foot covered by water up to the knee, the other on the fourth step covered up to the shin. He looks down at the dark blue water streaks meandering and circling in small vortexes highlighted by the moon rays. He is thoughtful.

NOTE: Wei movements are now accelerating. Drama becomes obvious through the rhythm of (more, if necessary) closeups with details e.g. the stairs with water up to the knees, the other to the shin, Wei looking down, water streaks. Water becomes important. I can suggest these smaller panels, if necessary.

- **POV P10.P2. Closer view-** towards Wei. Wei advances in water up to his hips to reach with his hand the vertical branch of the trunk.
 - **Narration:** ~~Meanwhile, gradually came the water-one sun, one shaku...brimming with light colder than steel...~~
- **POV 10.P3 Closer View MEDIUM-** top-down towards Wei and one fish jumping from the water, the other showing its back spine.
 - **Narration:** Meanwhile, gradually came the water-one sun, one shaku...brimming with light colder than steel...

NOTE: If more panels/details on this page(Note on P10.P1), then P10.P3 will go away on the next Page(see POV 11.1)

Time: ~ 11 pm, moon higher in the sky

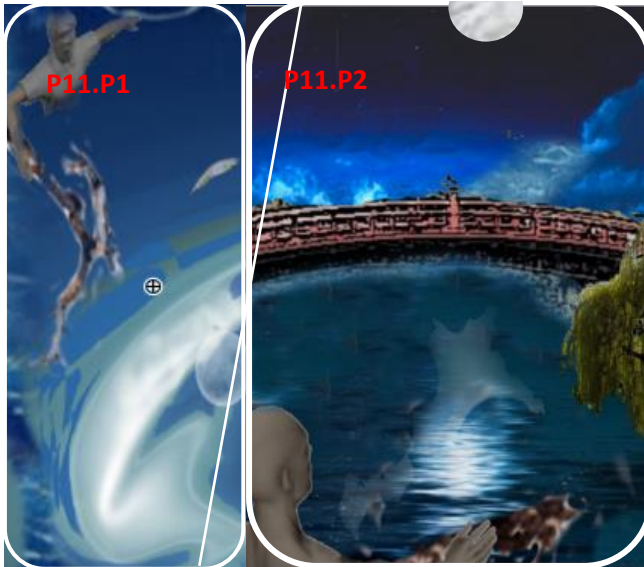
Colors: Blue and moon rays highlighting the contours of Wei and the stronger water flow lines and vortexes. The high tide is at the apogee.



PAGE 11

Wei Sheng then stood still...standing in the water,
still embraced some hope as he cast his eyes many times at the sky above the bridge.
But still-his Lady had not come.

*I need to break these down into more
smaller panels that will extend on a new Page 12.*



Panels:

- **POV 11.P1 Closer View-** top-down towards Wei and one fish jumping from the water, the other showing its back spine.
 - **Narration:** Meanwhile, gradually came the water-one sun, one shaku-...brimming with light colder than steel...
NOTE: See previous page NOTE.
- **POV P11.P2 Medium view:** from above the water towards Wei's back and the bridge. Wei stands in the water while holding the floating trunk. He looks up at the empty bridge lit by the high moon in the sky. A thin streak of mist rises from the water in front of Wei, suggesting Wei's hope leaving his soul.
 - **Narration:** Wei Sheng then stood still...standing in the water, still embraced some hope as he cast his eyes many times at the sky above the bridge. But still-his Lady had not come.

Time: ~12 pm, the midnight moon is highest in the sky. The high tide got to the level of the lake and the water is still, except for small ripples from the waterfall.

Colors: Dark blue and ivory white.



Panels:

- **POV P12.P1 Medium view (bottom):** from the bridge railing on the fall side, down to Wei floating. A thin streak of the mist crosses the moon reflection in the water. The willow's low branches and some leaves float around Wei. A koi fish nudges Wei's flute away from him. Face up, Wei floats together with the trunk a bit upstream the bridge (the river runs now towards the ocean).
 - **Narration:** ...through the evening mist the cluttered reeds and willows sent only the sad sound of rustling reeds and leaves. And still the Lady had not come.
- **POV P12.P2 Medium view (top):** from the bridge towards the ocean and Wei. The low tide had started; leaves, water flow lines and vortexes surround Wei's and the trunk's warped contours, the later blended in but somewhat distinguishable from the former. Wei and the trunk had been carried on the other side of the bridge.
 - **Narration:** At midnight, when the moonlight spilled into the river reeds, and the willows, the waters, and the breeze were communing in whispers, the body of Wei Sheng was gently borne from beneath the bridge towards the sea...

Time: ~12 pm, the midnight moon is highest in the sky. The high tide got to the level of the lake and the water is still, except for small ripples from the water.

Colors: Dark blue and ivory white.

The dominant shade of this scene will still be blue.



Panels:

- **POV P12.P2 Aerial view-Inverted (negative) rendering:** : The original landscape in negative view. The moon is above the ocean's horizon line. Wei's translucent body, as a spirit, rises towards the sky.
 - **Narration:** ... and stealing away from the corpse, Wei Sheng's departing spirit, just like the smell of weeds and water rising from the soundless river, rose up towards the faintly glimmering sky.
- ~~**POV P12. P2. Medium view inverted (negative) rendering:** from the river level on the waterfall side, toward the top of the bridge, sky and the moon. Looking like a cloud in the sky, Wei's spirit, half way turned towards the bridge, has one hand hanging down in a seemingly farewell.~~
 - ~~**Narration:** But Wei Sheng's spirit, in the lonely moonlight from heaven, would probably reflect longing thoughts;...~~

Time: after midnight.

Color: Darker blue and ivory



Panels

- ~~POV P13.P2 Aerial wide view Positive rendering: Another~~ landscapes in the winter, white dominates. Wei's cloud lookalike high in the sky.

POV 14 Symbolic Image: Wei spirit rising for a reincarnation that would perfect his soul, aiming for the sun.

- **Narration:** Thousands of years thence, this spirit,

Time: after midnight.

Color: Inverted dark blue and ivory.

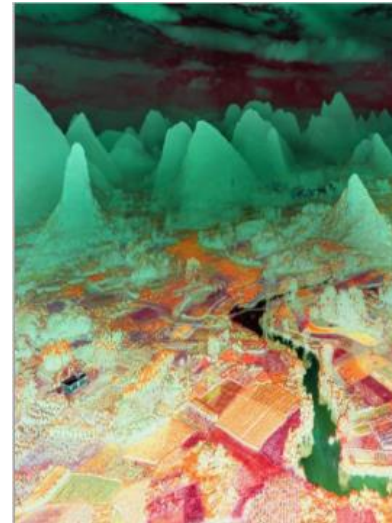
Panels

- **POV 15.P1.2.3. Medium views:** a series of landscapes towards the future, indicating Wei's spirit traveling in space and time.

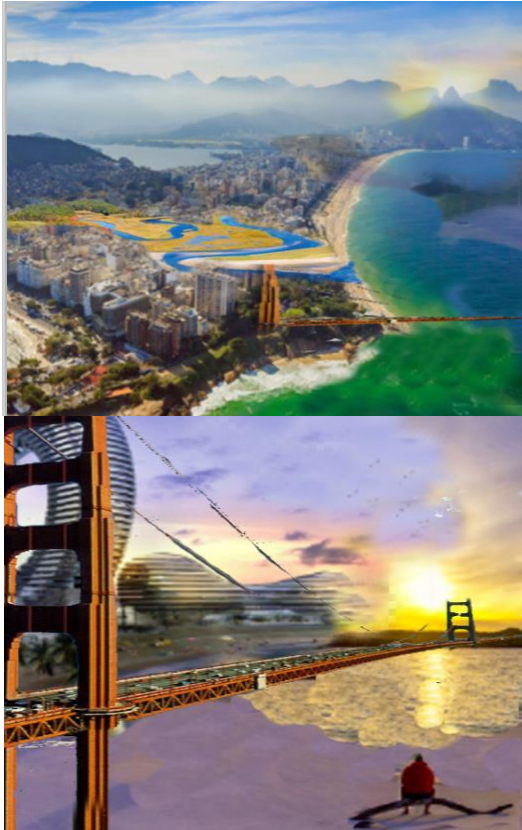
Narration: ...having traversed in its time countless transmigration, ...

Time: Winter and summer of landscapes towards future landscapes. Water and bridges should remain as themes

Color: Inverted colors suggesting soul transgression. The shades of the inverted colors should remain soft.



PAGE 16



Panels

- **POV 16.P1 Aerial view:** Realistic, future city by the shore of the ocean at sunrise. The view includes a river and a bridge.
- **P16.2 Medium views:** A man viewed from behind sits on a tree trunk.
- **Narration:** ...has surely been entrusted to life in human form.

Time: Sunrise.

Color: Sunrise, long shadows.

PAGE 17



Panels:

- **POV P17.P1 Close view:** From above, over the man's shoulder. The man reads a book (book in partial view).
- **POV 17.P2 Close view:** Reverse front view of Ryunosuke full face and partial book. Wei reincarnated spirit in Ryunosuke reads the novel.

Time: Summer sunrise.

Color: Natural, soft.

Modern renderings

P18.P1



POV P18.P2

Panels:

- **POV P18.P1 Close** reverse from above the head of Ryunosuke in profile. The lines of the book are somewhat visible.
 - **Ryunosuke reading bubble:** This spirit is the spirit that dwells in me; and I-born in this modern times-...I live a life that is ...dreamy, waiting the coming of something...like that Wei Sheng beneath the bridge at dusk..
- **POV P18.P2 Wide view** : from the side of Ryunosuke face in close-up towards the beach and shore. He watches a family with a dog runs on the shore.
 - **Ryunosuke thoughts:** ...awaiting...for a beloved Lady to come.

Time: Summer sunrise.

Color: Natural, soft.

Modern renderings