

FALL 2007

ARTIFACTS



Hello readers.

A lot of effort, time, and work goes into the making of a magazine, more than most people realize. Particularly in the structure of the magazine, people have lost sleep, spent hours of free time, and occasionally are given nervous breakdowns from the stress of making a quality magazine. I'd like to thank Alicia Rebelo and Daniel Iyageh for helping make a publication worth reading. After all, no one likes looking at black and white, just words, without pictures.

Love, luck, and leverage.

-Andrew Oppenheimer
Art Director

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Dear Serpentine

Dear Serpentine Magazine:
Why don't you ever print the letters that people write you?
James

Re:
Hello James.
We liked your suggestion so much that we decided that from now on we will print AND respond to the best of the letters we receive. Congratulations, you're the first.
-ed.

hey jerks y was my poem not in ur mag i wanted 2 c my name in ur paper

Re:
Dear Reader,
The same reason your poem was not featured in our magazine is the same reason you're probably failing college. The Writing Center in 2S would be more than happy to help with your problem. Hugs and kisses.
-ed.

To: Serpentine
I love your political columns, I especially enjoyed your editorial about student apathy in this college. I don't see how anyone could not care about this school and its publications. Keep up the good work.
From: Cathy

Re:
Dear Cathy,

We would love your praise, if we were the Third Rail. However, if you have any non-political fiction you would like to see printed, we'll still happily have a look at your work. Cheers.
-ed.

Dear Serpentine,
Why are some of your works untitled?
-Matt

Re:
Dear Matt,
The reason why some of the works published are untitled is because the author never specified a title. It's that simple.
-ed.

Dear Serpentine Magazine,
I loved the Word Search section in the magazine. I loved it so much that I found all the words! =D Is there a prize for finding the secret words?
-Ann

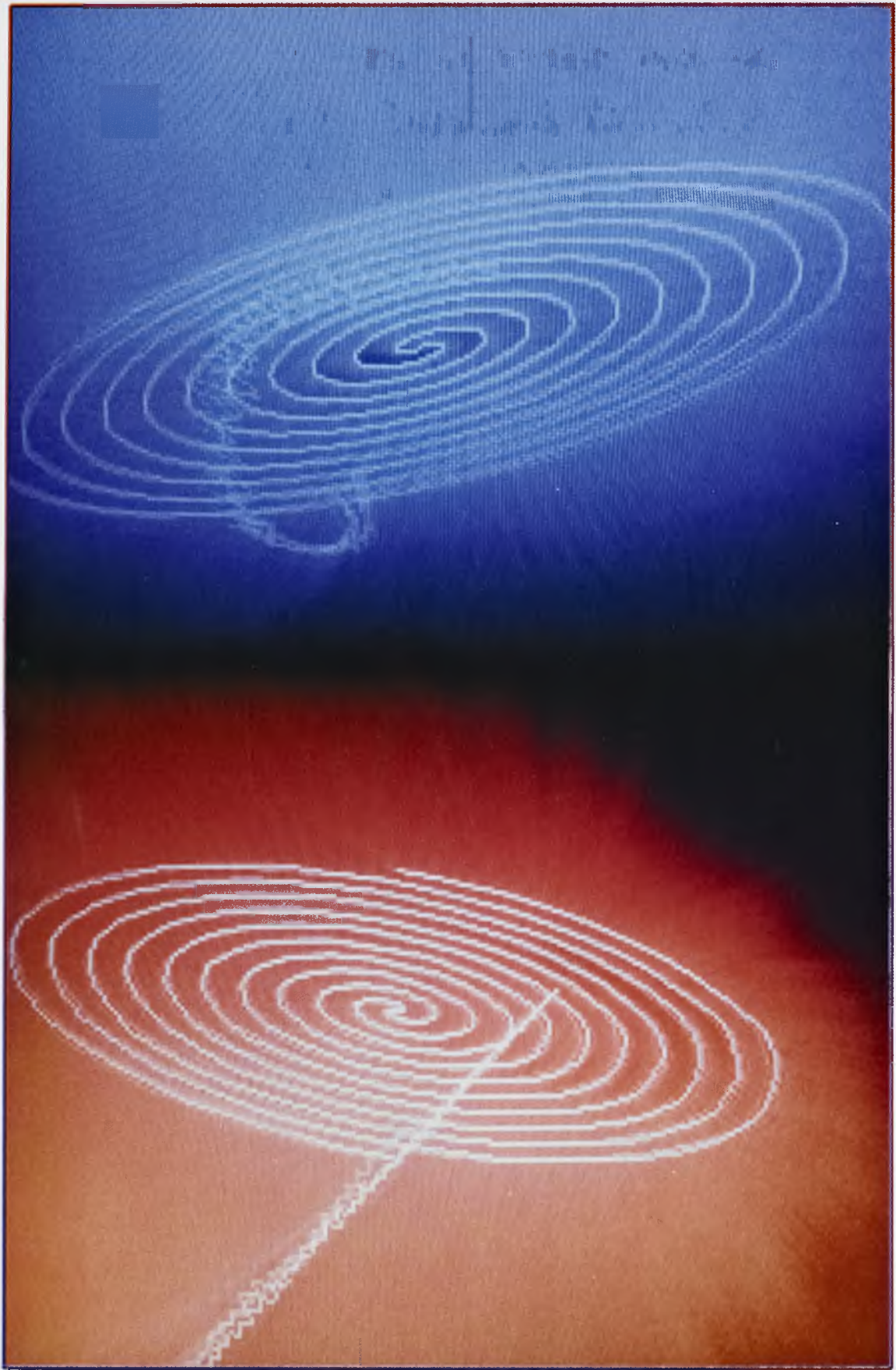
Re:
Dear Ann,
Firstly, thank you. We're pleased to know you enjoy the Word Searches in our magazine. Secondly, no, there are no prizes for finding all the words. Chances are, you haven't found them all anyway.
Much love,
-ed.

Got something to say? Send us your feedback!
magazine.serpentine@gmail.com

“ALAS POOR YORIC,” BY ALICIA REBELO



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COMIC RELIEF

BY ANDREW OPPENHEIMER

MANY OF OUR READERS (AND THE MAJORITY OF OUR STAFF) ARE COMIC BOOK GEEKS. THERE'S ABSOLUTELY NOTHING WRONG WITH THAT, I'M GUILTY OF IT AS WELL. IN FACT, MY GUILT GOES SO FAR AS TO MAKE COMICS ON MY OWN TIME, IN ADOBE PHOTOSHOP. THERE'S NO GOOD REASON TO HORDE THE KNOWLEDGE THOUGH, SO THIS COLUMN IS FOR ANYONE WHO WANTS TO LEARN THE ART.

CLEARING THE WAY.

BEFORE YOU START, IT IS IMPORTANT TO KNOW WHAT KIND OF COMIC YOU'RE LOOKING TO MAKE. IS IT HUMOR? ACTION? SCI-FI? ALL OF THESE THINGS COME INTO PLAY. FOR THIS COLUMN, IT WILL BE A THREE PANEL STRIP, WHERE IT'S IN AN OUT DOOR SETTING. ONLY ONE CHARACTER WILL BE PRESENT, AND IT'LL BE A HUMOR.

GETTING FRAMED.

TO START, OPEN A NEW FILE WITH THE DIMENSIONS SHOWN (FIG. 1). THIS RESOLUTION IS MORE FORGIVING THAN A SMALLER SCALE, SINCE YOU CAN SHRINK IT DOWN TO COVER YOUR MISTAKES AFTERWARDS. TURN THE RULERS ON (VIEW RULERS), AND DRAG A GUIDE FROM THE TOP RULER DOWN ONE INCH. PULL A SECOND GUIDE DOWN TO THE THREE AND A HALF INCH MARK. NOW, FROM THE VERTICAL RULER, DRAG GUIDES TO THE HALF INCH, THREE INCHES, FIVE AND A HALF INCH, AND EIGHT INCH MARKS. THIS WILL GIVE THREE EVENLY SPACED BOXES TO WORK WITH FOR YOUR FRAMES (FIG. 2).

MAKE A NEW LAYER FOR THE FRAME ITSELF, AND LABEL IT. YOU'LL NEED TO BE ABLE TO MOVE IT INDEPENDENTLY FROM THE REST OF THE IMAGE IN THE NEAR FUTURE. ON THE NEW LAYER, USE THE LINE TOOL TO OUTLINE THE BOXES YOU JUST MADE WITH THE GUIDES IN WHITE. USE A WEIGHT OF 25 PIXELS, SO IT'LL BE THICK ENOUGH TO SEPARATE YOUR PANELS. ONCE YOU'RE FINISHED, STROKE THE NEW FRAME IN BLACK WITH A 3 PIXEL WIDTH (LAYER LAYER STYLE STROKE). NOW, CLEAR YOUR GUIDES (VIEW CLEAR GUIDES). YOU WON'T NEED THEM ANYMORE.

CONGRATULATIONS, YOU NOW HAVE A FRAME FOR YOUR COMIC STRIP.

ON LOCATION.

SINCE YOU HAVE AN IDEA AS TO WHAT YOU'D LIKE TO HAPPEN IN THE STORY, YOU PROBABLY ALREADY HAVE A SETTING IN MIND. DESIGNING THAT SETTING MIGHT BE A LITTLE TOUGHER THAN YOU'D PLANNED, DEPENDING ON WHAT IT IS. HOWEVER, IT'S IMPORTANT TO KEEP IN MIND THAT IT DOES NOT NEED TO BE COMPLEX. THE OLD, PLAYED OUT ADAGE IS JUST AS TRUE HERE AS IT IS ANYWHERE ELSE. KEEP IT SIMPLE, STUPID. FROM BILL WATTERSON (CALVIN & HOBBS) AND CHARLES SCHULTZ (PEANUTS) TO JEFF SMITH (BONE) AND FRANK MILLER (SIN CITY), THE CLASSIC COMIC ARTISTS USE SIMPLE BACKINGS.

MAKE A NEW SET, LABEL IT "BACKGROUND 1," AND MAKE A NEW FILE IN THE SET. WITH YOUR

RECTANGULAR MARQUEE TOOL, SELECT A BOX WITHIN YOUR FIRST PANEL, AND FILL IT WITH WHATEVER COLOR YOU'D LIKE USING THE PAINT BUCKET TOOL. SINCE I

WANT THIS ONE TO BE OUT DOORS, I'M FILLING IT WITH A LIGHT BLUE. AFTERWARDS, I'M FILLING ONLY HALF OF THE BOX WITH A BROWN, FOR DIRT. FOR CLARITY, I'M ALSO MAKING A BLACK LINE TO SEPARATE THE SKY FROM THE GROUND. EACH COLOR CHANGE IN THIS SET GETS A NEW LAYER, SO THE SKY, GROUND, AND HORIZON LINE WILL ALL HAVE A DIFFERENT LAYER (FIG. 3)

SINCE IT IS A HUMOR STRIP, AND IT WILL ONLY TAKE PLACE IN ONE SPOT, I CAN SIMPLY COPY EACH LAYER AND MAKE NEW SETS, AND DRAG THEM UNDER THE OTHER FRAMES. THIS CUTS THE WORK THAT NEEDS TO BE DONE DOWN BY TWO THIRDS (SIMPLE MATH, REALLY).

GUIDES?

YES, GUIDES. THEY DON'T HAVE ANY REAL IMPACT ON THE IMAGE, BUT THEY KEEP YOUR LINES STRAIGHT WITHOUT GUESSING. NO MATTER HOW GOOD YOUR EYE IS, NO ONE IS EVER PERFECT ALL THE TIME. YOUR WORK LOOKS BETTER WHEN YOU DO IT MORE PRECISELY.

NEXT ISSUE: CHARACTERS, SPEECH BUBBLES, AND THE ART OF WRITING

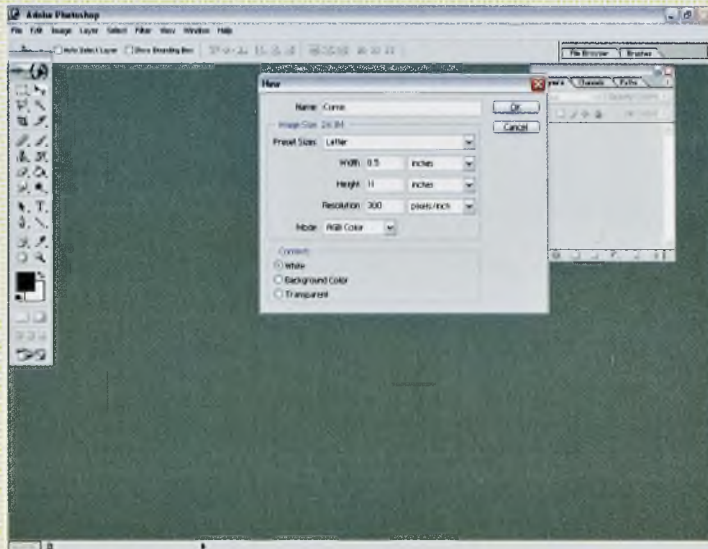
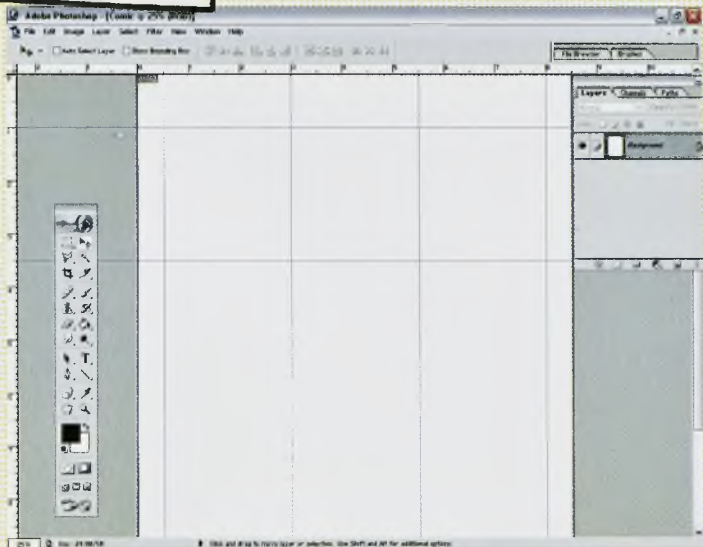


FIGURE 1

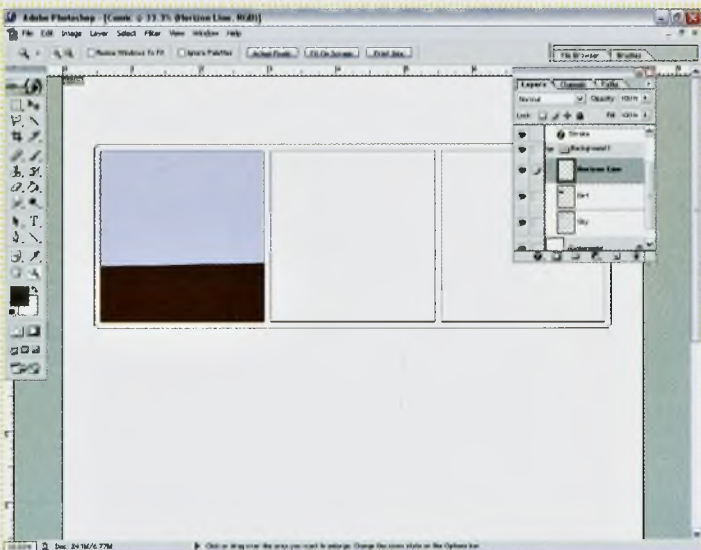
JUST THEN...

FIGURE 2



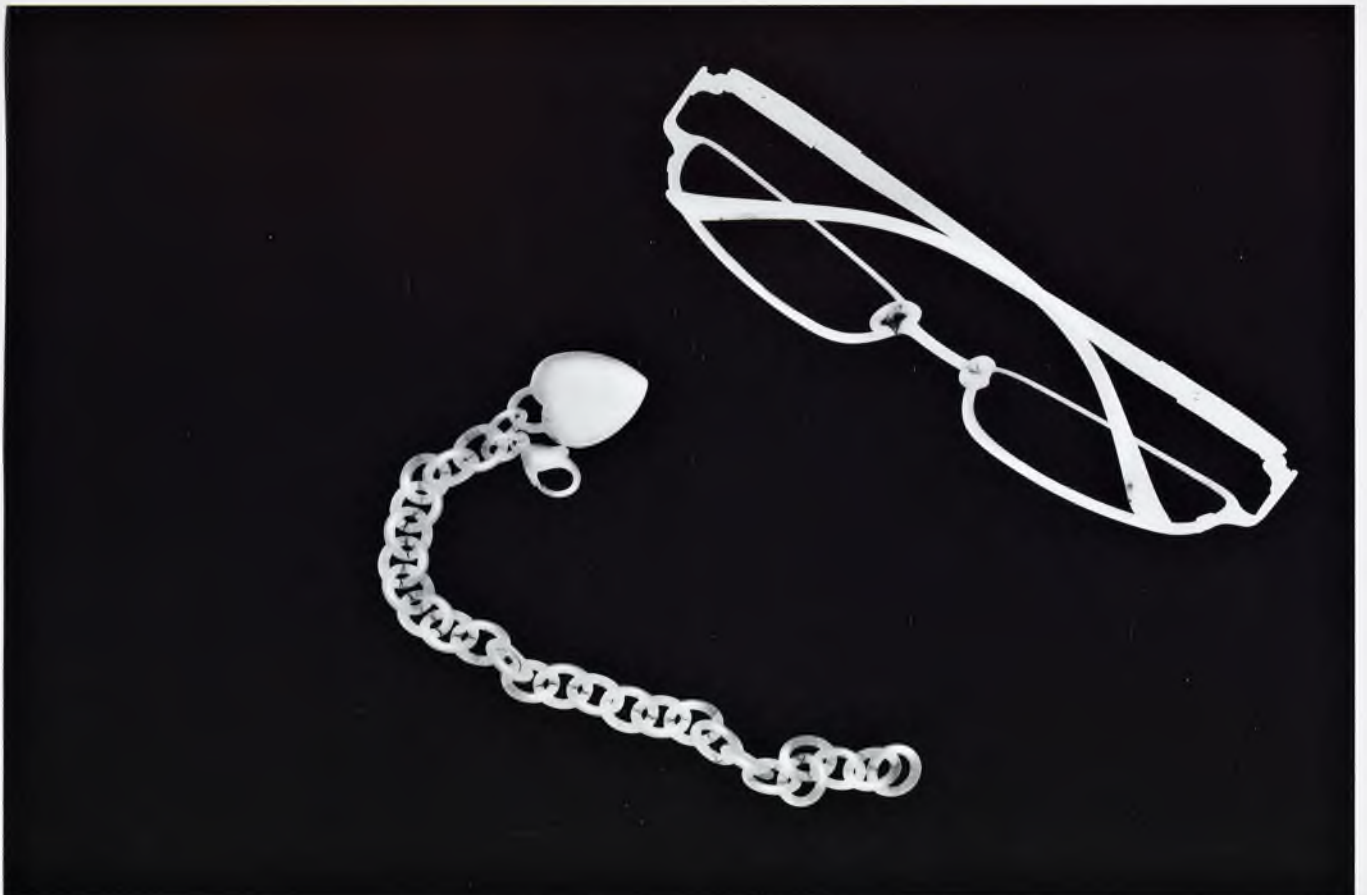
SUDDENLY...

FIGURE 3





Photography by Stefanie Candelario

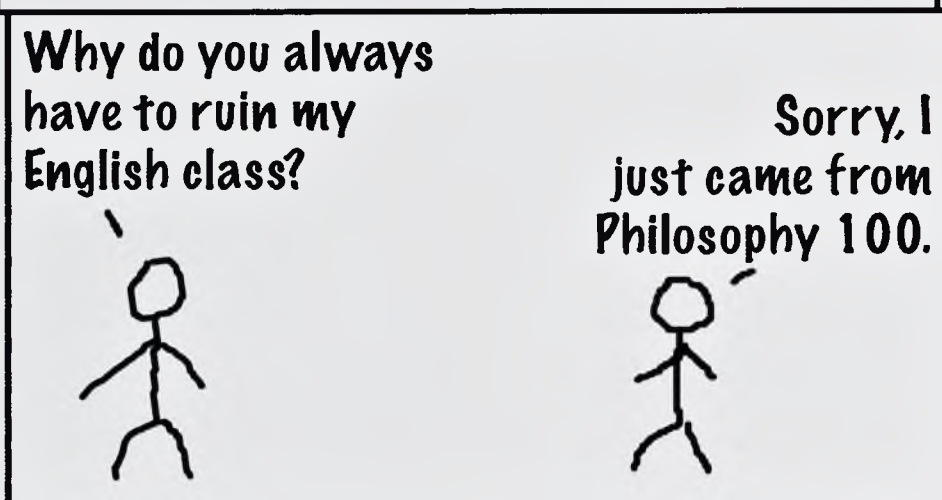
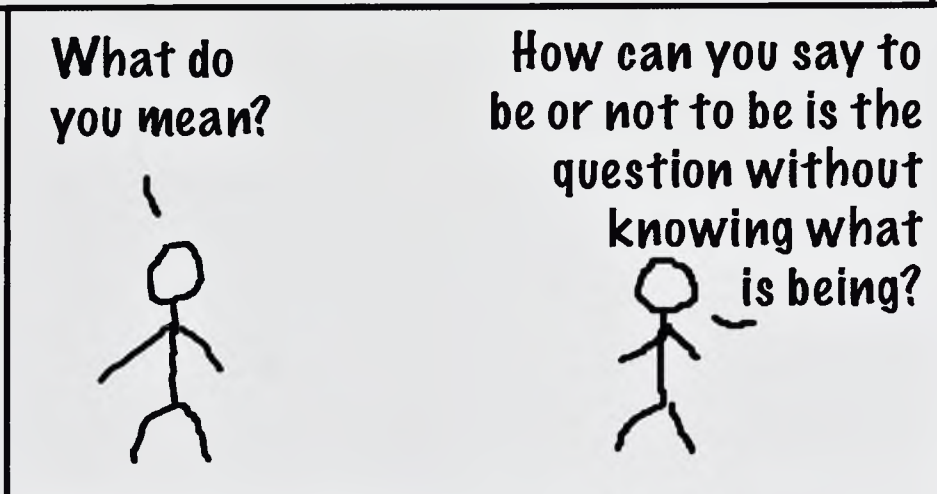
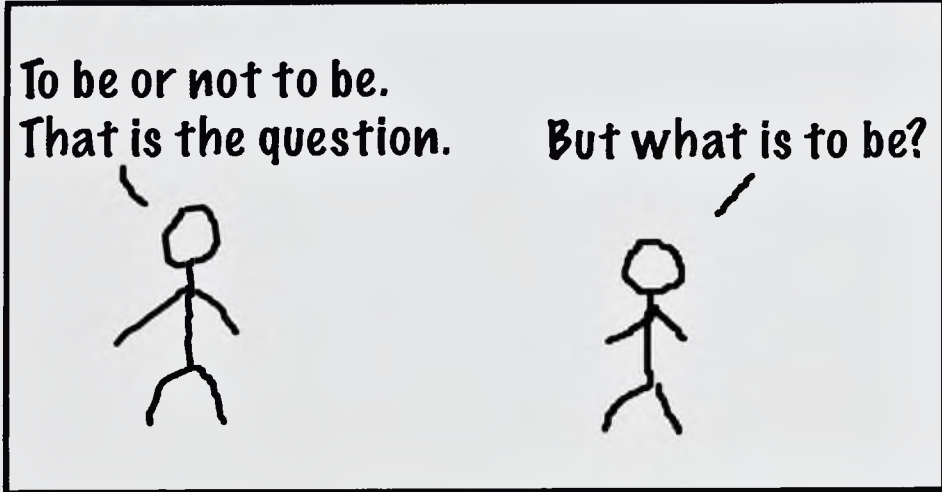


"Path of Light" by Nina Diab
Characters from "Okami," copyright Capcom



Meta-speare

by Mike Miley



“CUBED” BY ALAN AURELIA,
EDEN MARTINEZ, AND CORI HELD



“THE PIER” BY JIHANE TAMRI



“Kajito Mizunomai by Lilith Oya



"Remorse" by Oppenheimer



PHOTOGRAPHY BY





BRIAN GONZALEZ



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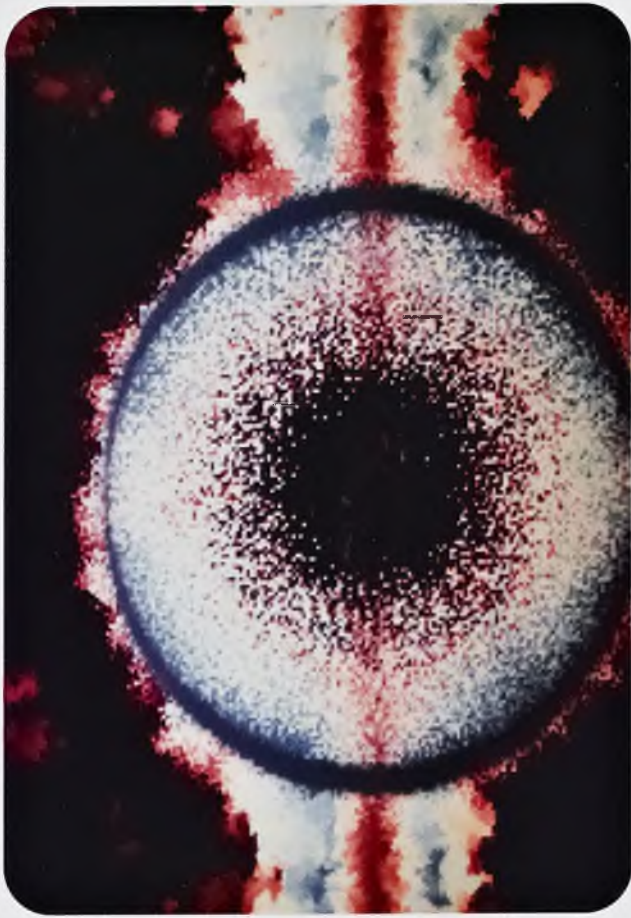
"Flower" by Alicia Rebelo



"Flower" by Katie Seluga



"Whatever" by Panayiotou



PART 1



PART 3



PART 4



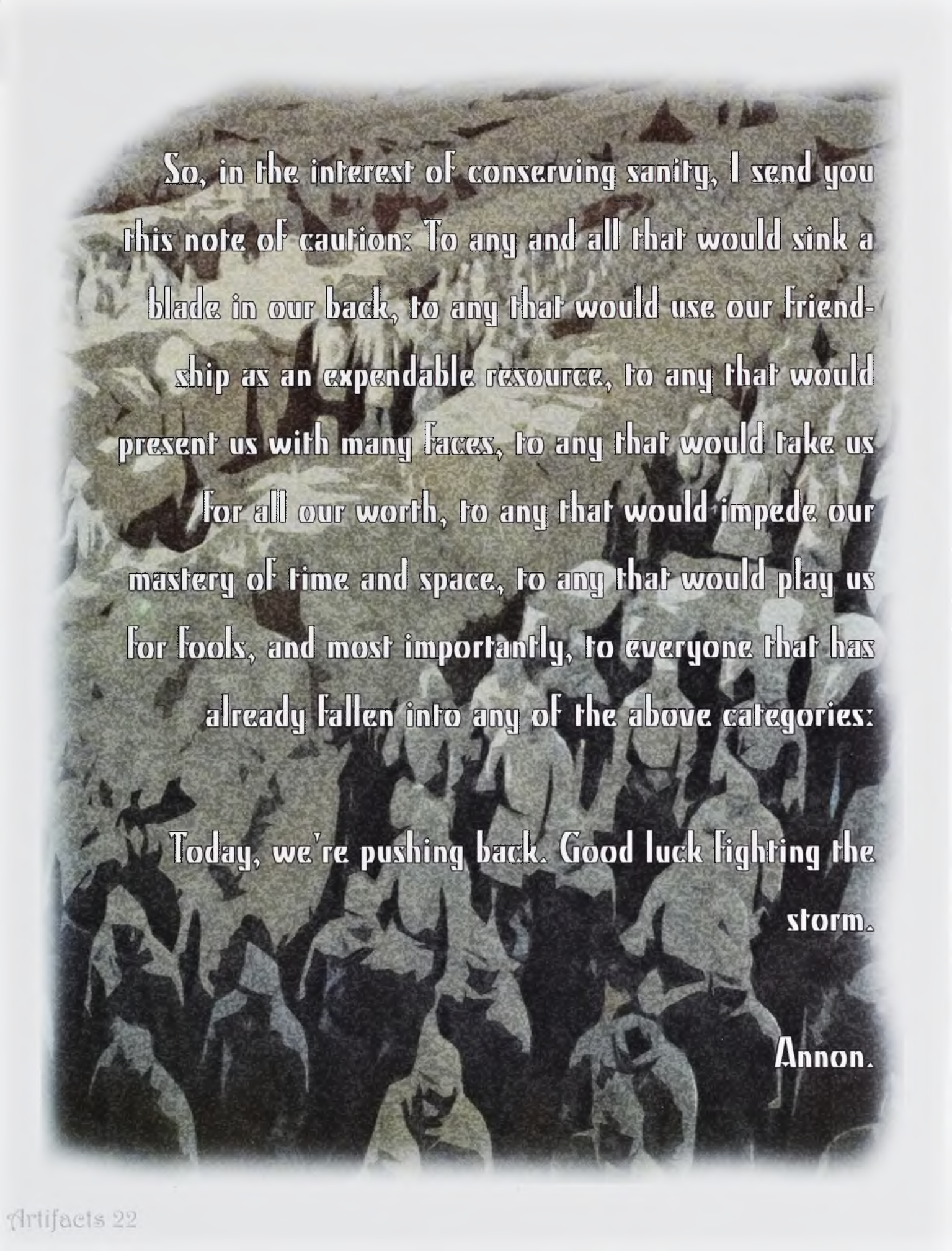
PART Q

Would you like to see your art published?

Are you tired of seeing art that you don't like?

Do you want to be able to write "published artist" on your resume?

**Submit your art to Serpentine Magazine.
Get noticed.**



So, in the interest of conserving sanity, I send you this note of caution: To any and all that would sink a blade in our back, to any that would use our friendship as an expendable resource, to any that would present us with many faces, to any that would take us for all our worth, to any that would impede our mastery of time and space, to any that would play us for fools, and most importantly, to everyone that has already fallen into any of the above categories:

Today, we're pushing back. Good luck fighting the storm.

Annon.

“I Hate My Job.”

Nikki Rotten

If I never hear the Bee Gees again, I will know that there is a merciful God. The Bee Gees is not a band you listen to when you're depressed. The Bee Gees will, in fact, force your depression to such a new low that the idea of killing yourself in the middle of a crowded street becomes a relatively “sane” thought, not to mention a daily one. You should never be forced to listen to this music or be forced to dance to this shit. Put a smile on and shake your fucking hips. Do I really need money that bad? Does anyone really need money that bad? But before I can answer my own inner ramblings, the song ends and we all walk off with our heads up and our pride lowered just a bit more.

That was my unsuccessful venture into waitressing at a 50's knock-off diner, one racist comment and I get fired after putting 6 months of my life into that place.

It seems that making a realistic observation that in a real 50's diner blacks would not be allowed to mingle with the white patrons, and would definitely not be allowed to work there. I guess that, also, suggesting that if black customers were seated and a white couple wanted their seat that the black person would have to get up and give their seats to the white couple. That was just in bad taste I suppose.

Gay men singing 50's songs make me sad on the inside. We know you're gay. All you need to look any gayer is a tattoo of a dick going into your mouth. You're not fooling anyone. I don't care if you're sucking another guys cock while I'm taking your order, but please don't sing the songs. It makes my job that much harder, knowing that there are, in fact, human beings (and I suppose decent human beings

at that) who enjoy this music. To me, this music is a slow death march and we are all in the parade, throwing entrails and skulls into the hungry masses. “Step right up, folks, and sing along! Fascism is what keeps us all in line! We have plenty of skeletal remains of the weak for everyone so please no pushing!”

In between waiting tables and dealing with the asshole customers that deserve every single waking moment of my attention, I look around the room and think of the items that I can kill myself with. I don't make the game as easy as to just say; ‘Steak knife into the jugular. No I have to be creative. I wonder how much of my mouth I can fit around the blender we use to make shakes? I hope I'm capable of swallowing the metal bit at the end and turning the machine on. Silently I pray that I'm still alive as it begins to rip out

my esophagus. I contemplate leaping onto the stove and smashing my face into the hot greasy top. But no, that would be too easy, too predictable. There is always slipping on the wet floors around the dishwasher, but, once again, that wouldn't give me too many points. Did I mention this game also runs on points? Slipping on wet tile could kill me, but it would only get me a few points. Now, slipping and falling on wet tile, sliding across the restaurant and, while taking out numerous patrons, I finally meet my end by being impaled on a mop that just happened to be standing up. That kind of death would get me at least 20 points, and then it would be worth it.

