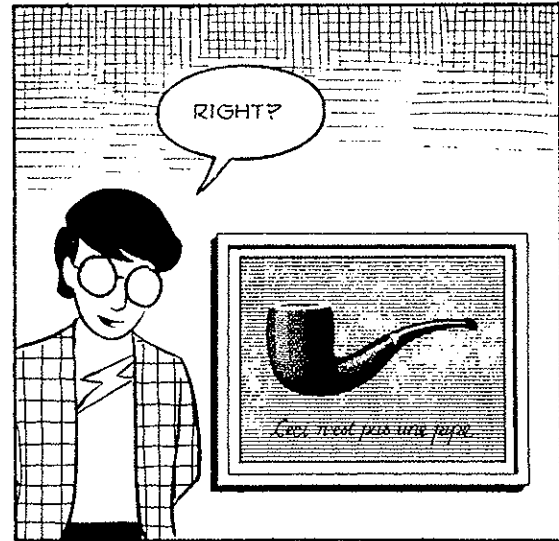
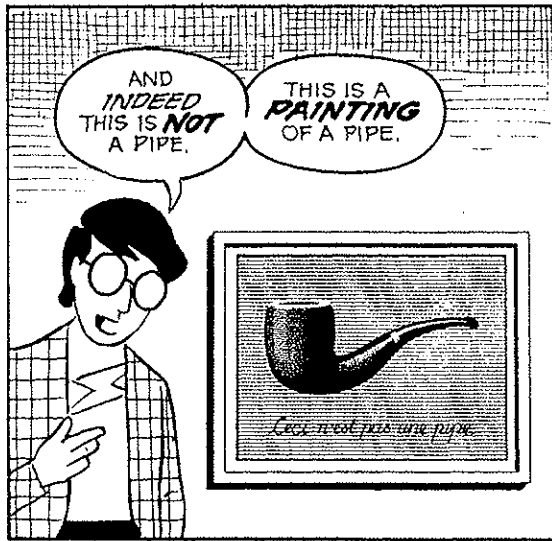
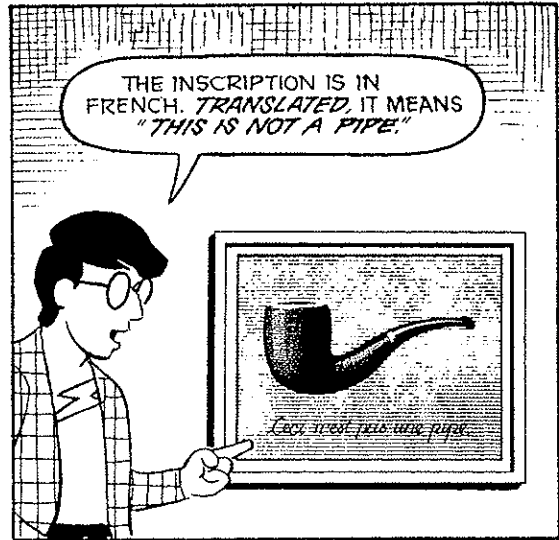
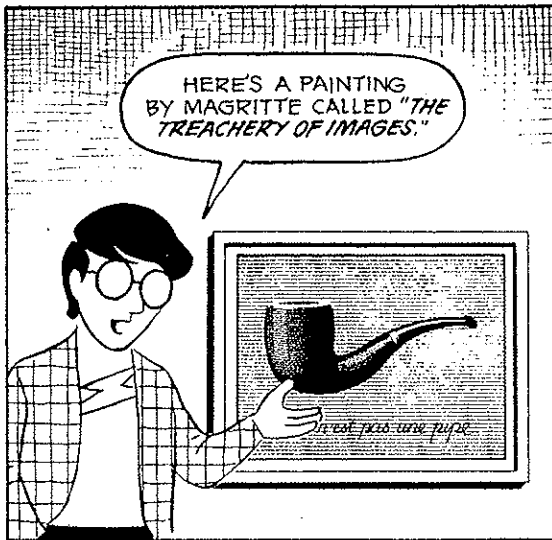
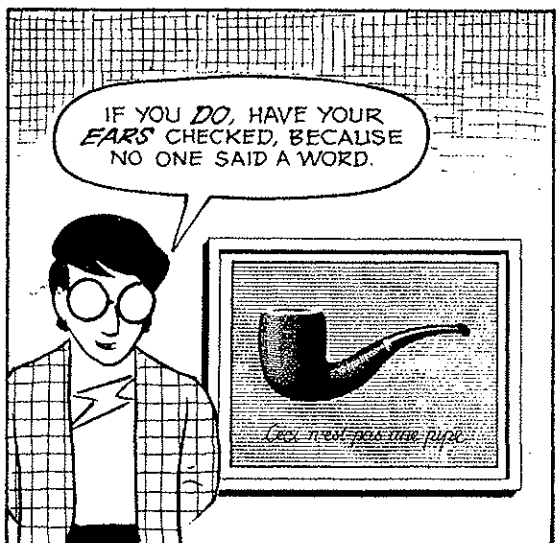
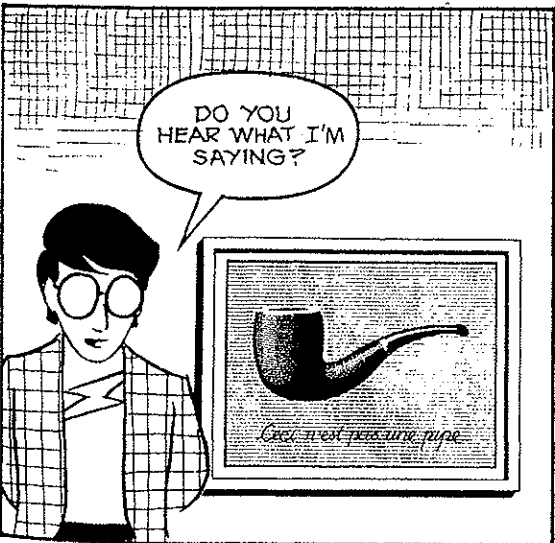
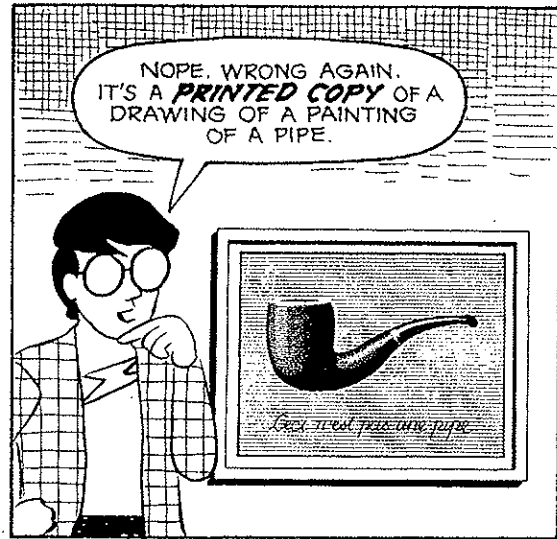


CHAPTER TWO

THE VOCABULARY OF COMICS.



SEE PAGE 216 FOR MORE INFORMATION.





THIS IS NOT A MAN.



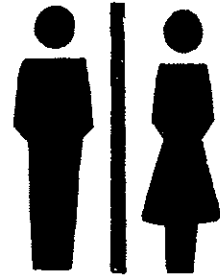
THESE ARE NOT IDEAS.



THIS IS NOT A COUNTRY.



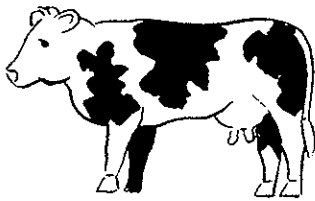
THIS IS NOT A LEAF



THESE ARE NOT PEOPLE.



THIS IS NOT MUSIC.



THIS IS NOT A COW.



THIS IS NOT MY VOICE.



THIS IS NOT SOUND.



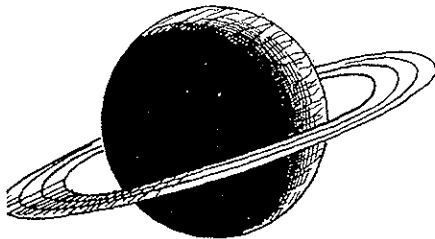
THESE ARE NOT FLOWERS.



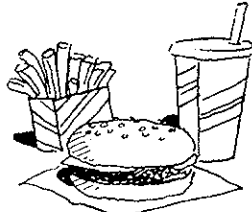
THIS IS NOT ME.



THIS IS NOT LAW.



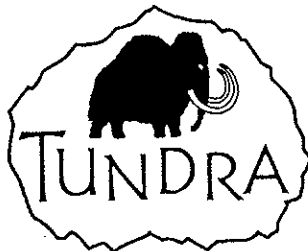
THIS IS NOT A PLANET.



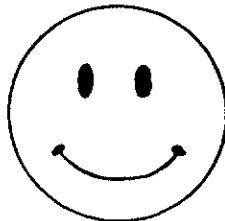
THIS IS NOT FOOD.



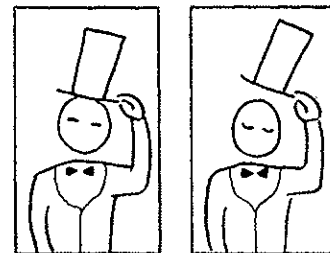
THIS IS NOT A CAR.



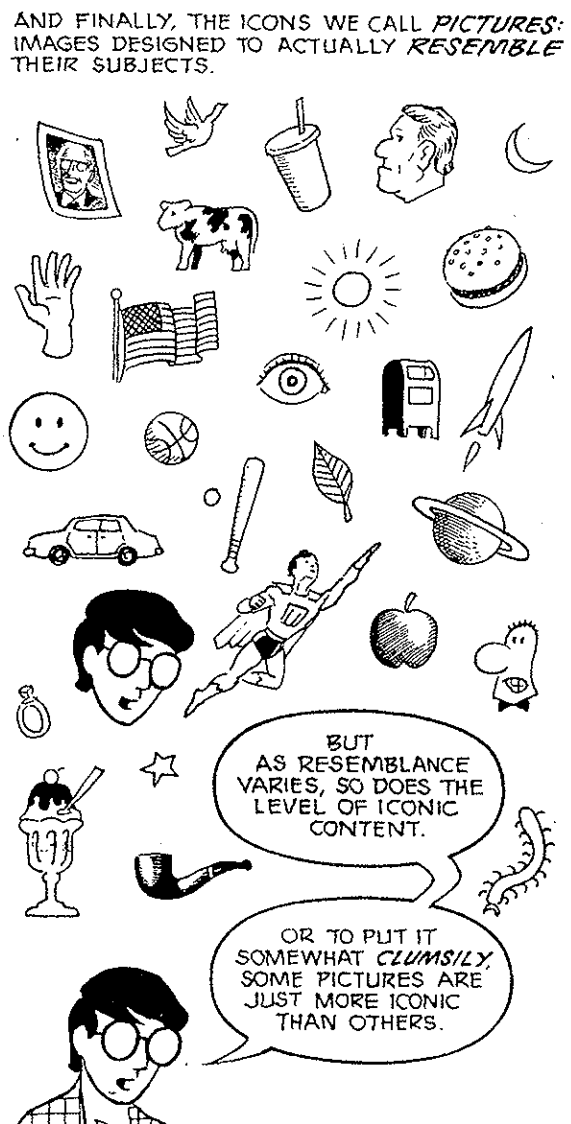
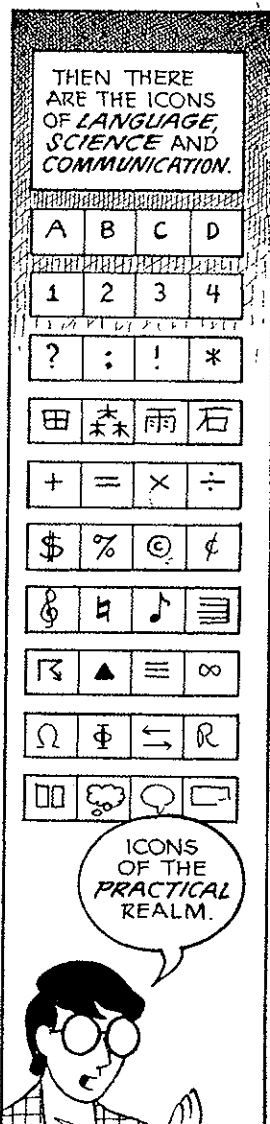
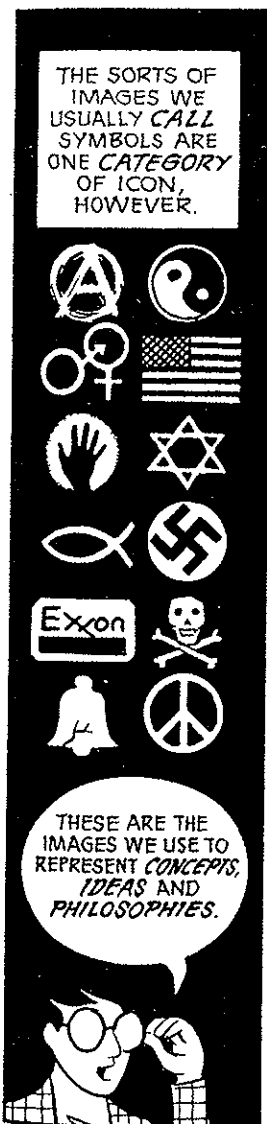
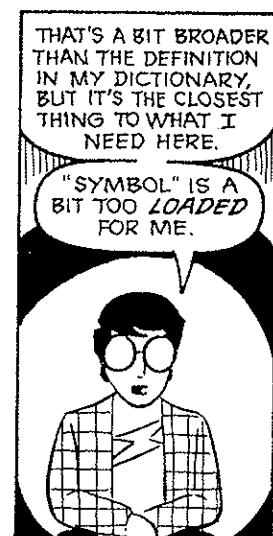
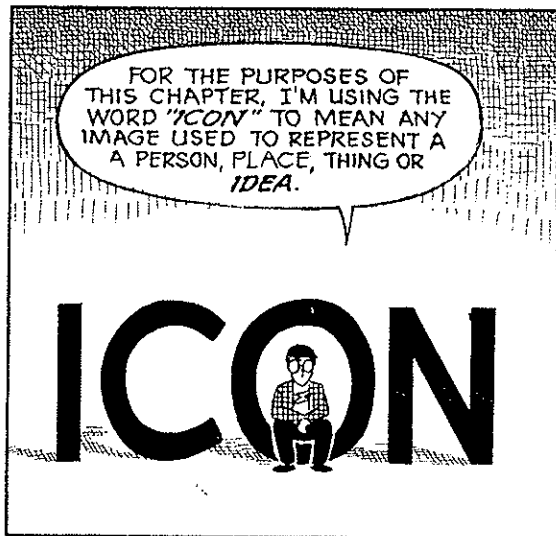
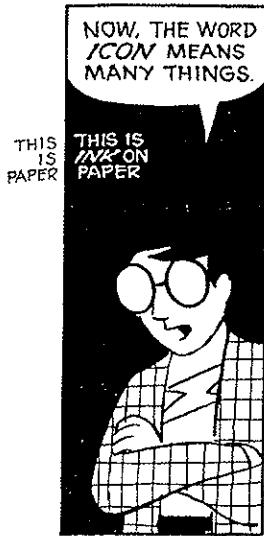
THIS IS NOT A COMPANY.



THIS IS NOT A FACE.



THESE ARE NOT SEPARATE MOMENTS.



IN THE *NON-PICTORIAL* ICONS, MEANING IS *FIXED* AND *ABSOLUTE*. THEIR APPEARANCE DOESN'T AFFECT THEIR MEANING BECAUSE THEY REPRESENT *INVISIBLE IDEAS*.

M	☰	5
m	☯	5
M	☰	5
m	☯	5
M	☰	5
m	☯	5

IN *PICTURES*, HOWEVER, MEANING IS *FLUID* AND *VARIABLE* ACCORDING TO APPEARANCE. THEY DIFFER FROM "*REAL-LIFE*" APPEARANCE TO VARYING *DEGREES*.

WORDS ARE TOTALLY *ABSTRACT* ICONS. THAT IS, THEY BEAR NO RESEMBLANCE AT ALL TO THE *REAL MCCOY*.

EYE

BUT IN PICTURES THE *LEVEL* OF ABSTRACTION *VARIES*. SOME, LIKE THE FACE IN THE *PREVIOUS* PANEL, SO CLOSELY RESEMBLE THEIR *REAL-LIFE* COUNTERPARTS AS TO ALMOST *TRICK* THE EYE!

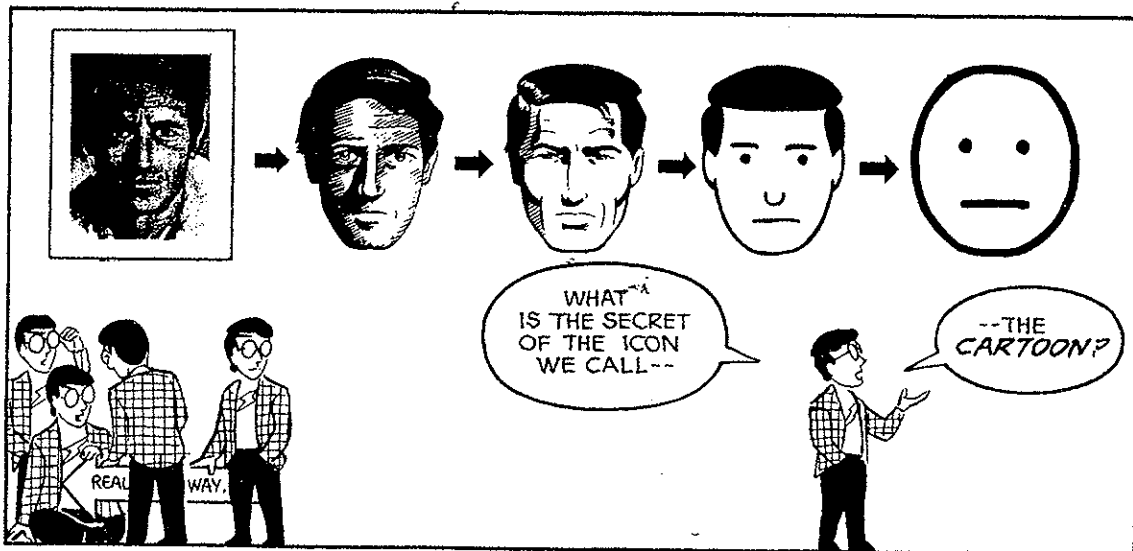
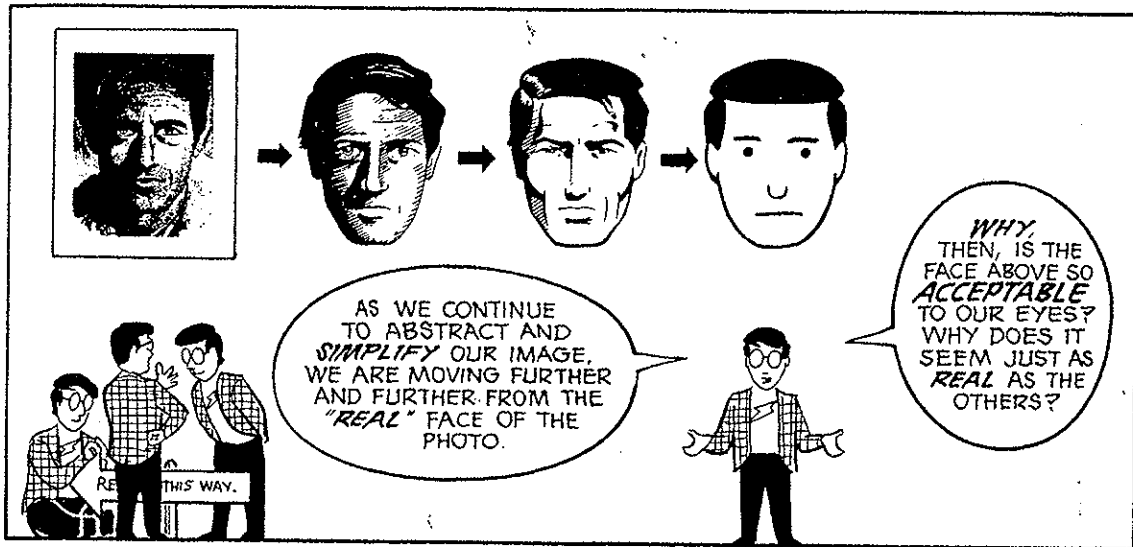
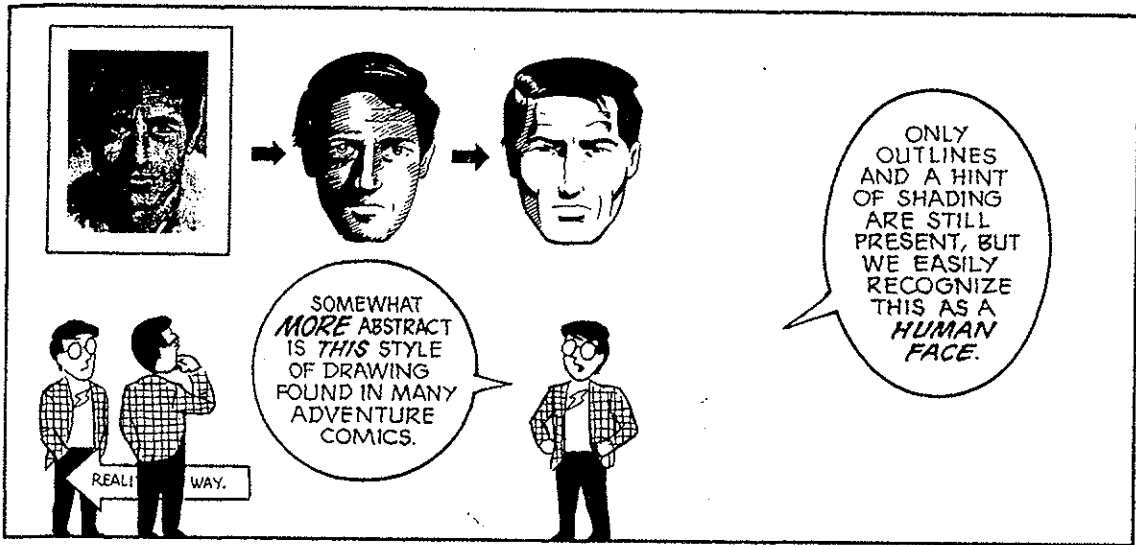
OTHERS, LIKE YOURS TRULY, ARE QUITE A BIT *MORE* ABSTRACT AND, IN FACT, ARE VERY MUCH *UNLIKE* ANY HUMAN FACE YOU'VE EVER SEEN!

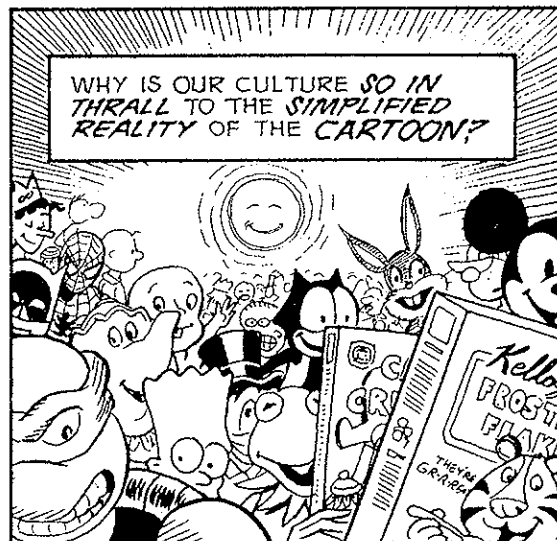
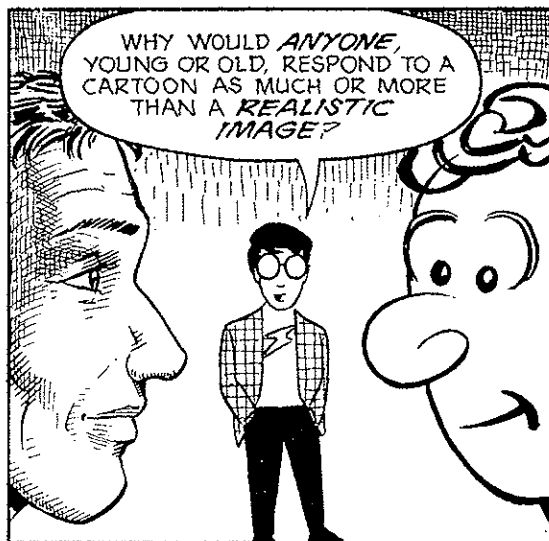
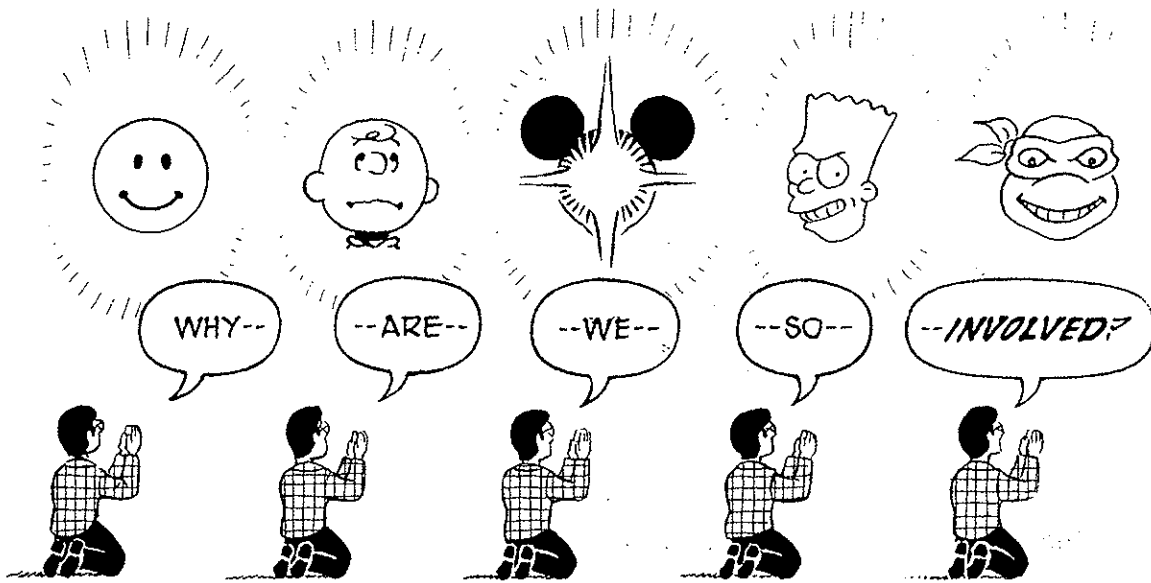
LET'S SEE IF WE CAN PUT THESE *PICTORIAL* ICONS IN SOME SORT OF ORDER.

COMMON WISDOM HOLDS THAT THE *PHOTOGRAPH* AND THE *REALISTIC* PICTURE ARE THE ICONS THAT MOST RESEMBLE THEIR *REAL-LIFE* COUNTERPARTS.

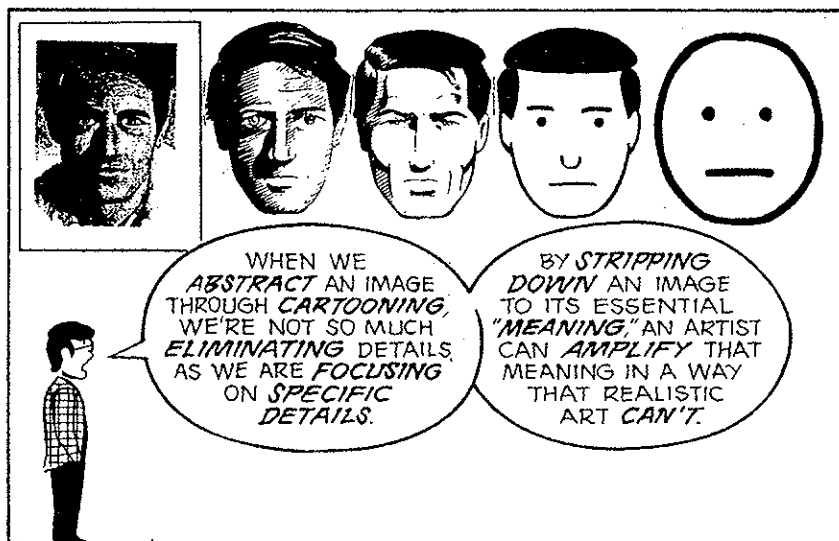
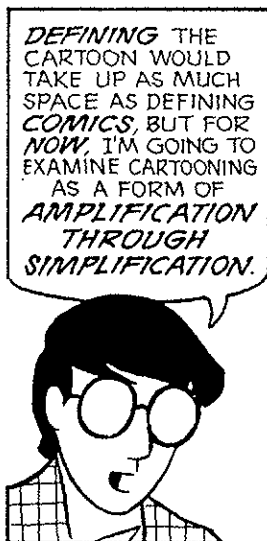
REALITY THIS WAY.

THERE ARE MANY THINGS THAT SET THESE APART FROM ACTUAL *FACES*--THEY'RE SMALLER, FLATTER, LESS *DETAILED*, THEY DON'T MOVE. THEY LACK COLOR-- BUT AS *PICTORIAL* ICONS GO, THEY ARE PRETTY "*REALISTIC*."





SEE PAGE 216 FOR COPYRIGHT INFORMATION.



FILM CRITICS WILL SOMETIMES DESCRIBE A *LIVE-ACTION* FILM AS A "CARTOON" TO ACKNOWLEDGE THE STRIPPED-DOWN *INTENSITY* OF A SIMPLE STORY OR VISUAL STYLE.

THOUGH THE TERM IS OFTEN USED *DISPARAGINGLY*, IT CAN BE EQUALLY WELL APPLIED TO MANY *TIME-TESTED CLASSICS*. SIMPLIFYING CHARACTERS AND IMAGES TOWARD A *PURPOSE* CAN BE AN EFFECTIVE TOOL FOR STORYTELLING IN *ANY* MEDIUM.

CARTOONING ISN'T JUST A WAY OF *DRAWING*, IT'S A WAY OF *SEEING!*

THE ABILITY OF CARTOONS TO *FOCUS* OUR ATTENTION ON AN IDEA IS, I THINK, AN IMPORTANT PART OF THEIR SPECIAL POWER, BOTH IN COMICS AND IN DRAWING GENERALLY.

ONE A FEW THOUSANDS MILLIONS (NEARLY) ALL

ANOTHER IS THE *UNIVERSALITY* OF CARTOON IMAGERY. THE MORE CARTOONY A FACE IS, FOR INSTANCE, THE MORE PEOPLE IT COULD BE SAID TO *DESCRIBE*.

BUT I BELIEVE THERE'S SOMETHING *MORE* AT WORK IN OUR MINDS WHEN WE VIEW A CARTOON--ESPECIALLY OF A HUMAN FACE-- WHICH WARRANTS FURTHER INVESTIGATION.

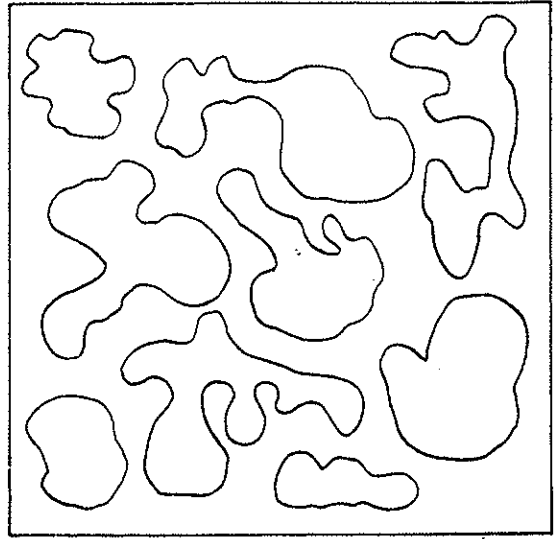
WHAT ARE YOU REALLY SEEING?

THE FACT THAT YOUR MIND IS *CAPABLE* OF TAKING A *CIRCLE, TWO DOTS* AND A *LINE* AND TURNING THEM INTO A *FACE* IS NOTHING SHORT OF *INCREDIBLE!*

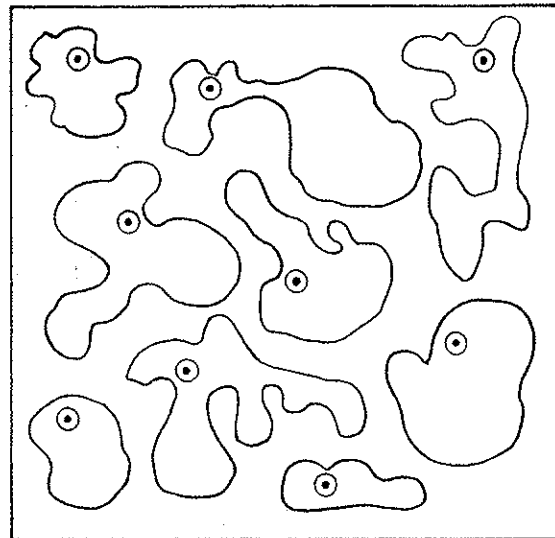
BUT STILL *MORE* INCREDIBLE IS THE FACT THAT YOU CANNOT *AVOID* SEEING A FACE HERE. YOUR MIND WON'T *LET* YOU!

ASK A FRIEND TO DRAW YOU SOME SHAPES ON A PIECE OF PAPER. THEY SHOULD BE *CLOSED CURVES*, BUT *OTHERWISE* CAN BE AS *WEIRD* AND *IRREGULAR* AS HE OR SHE *WANTS*.

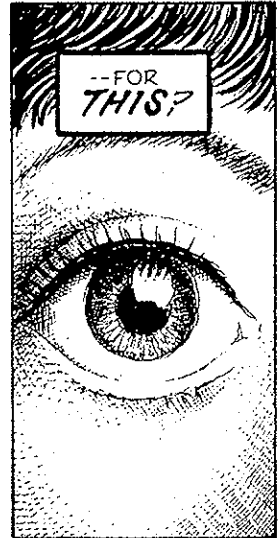
LET'S SAY THE RESULTS LOOK SOMETHING LIKE *THIS*.



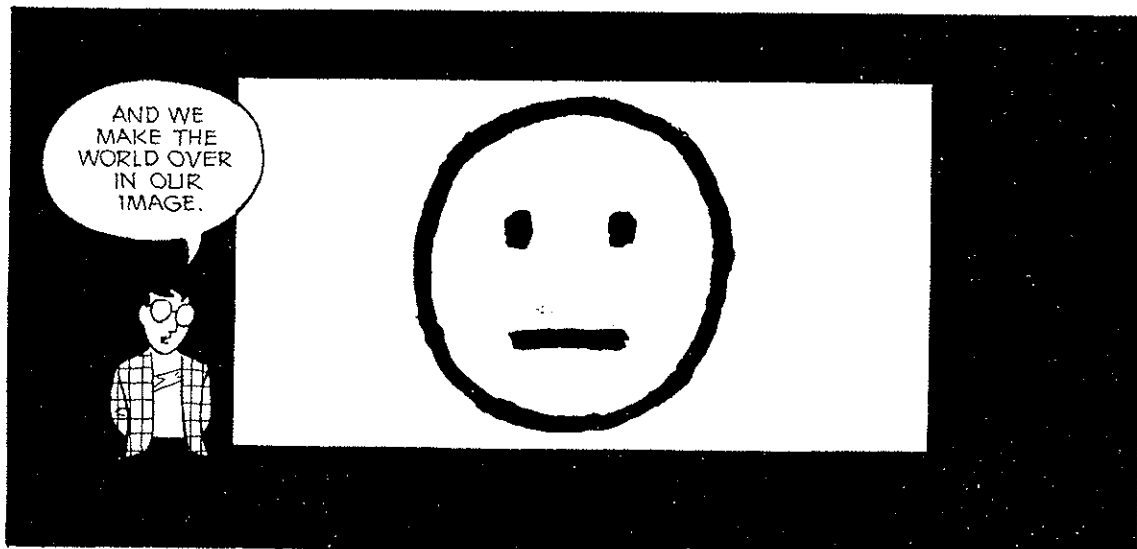
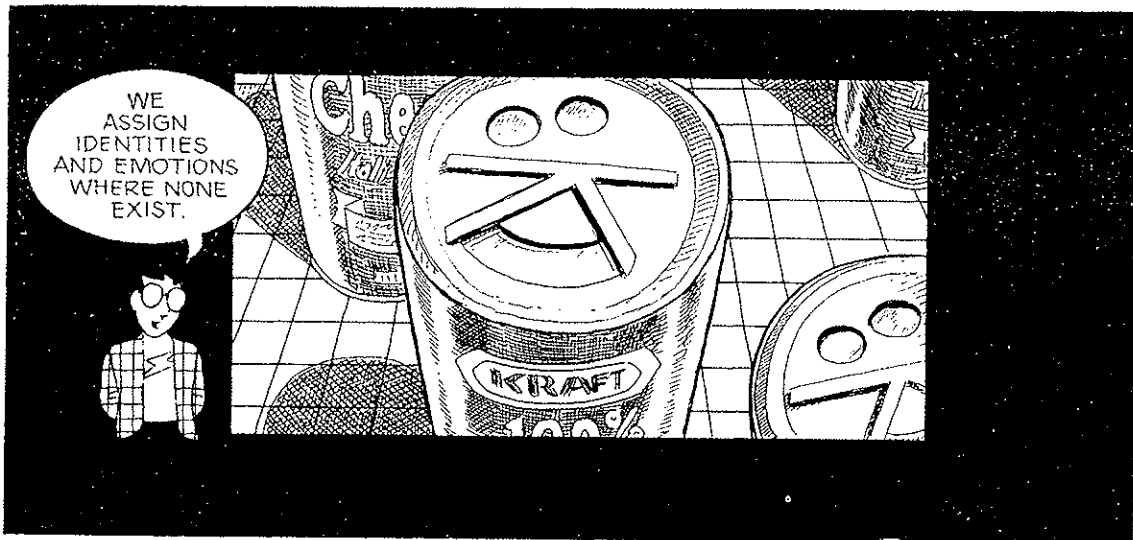
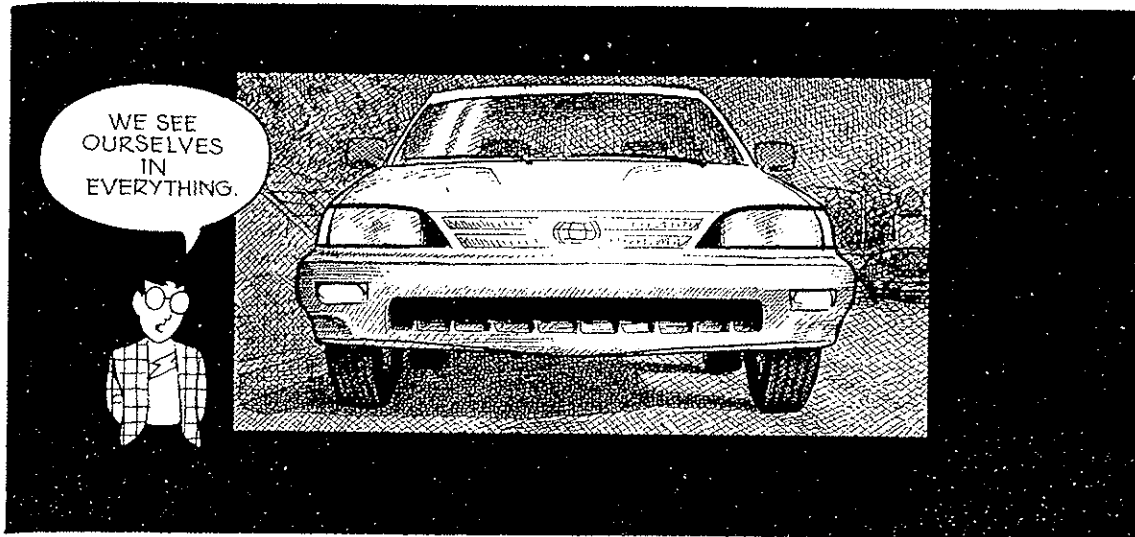
NOW-- YOU'LL FIND THAT NO MATTER WHAT THEY *LOOK* LIKE, EVERY SINGLE *ONE* OF THOSE SHAPES *CAN* BE MADE INTO A FACE WITH ONE SIMPLE ADDITION

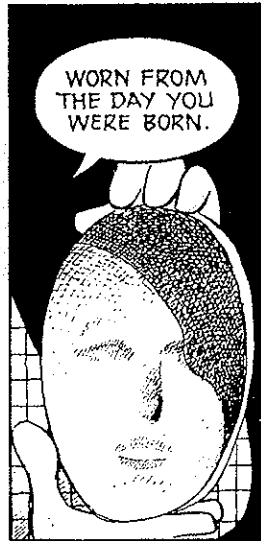
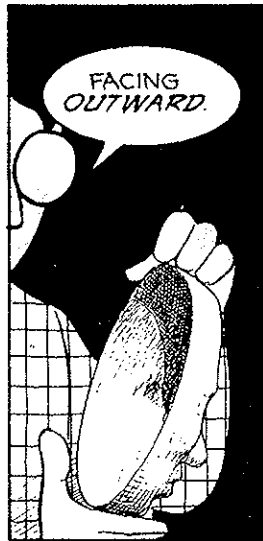


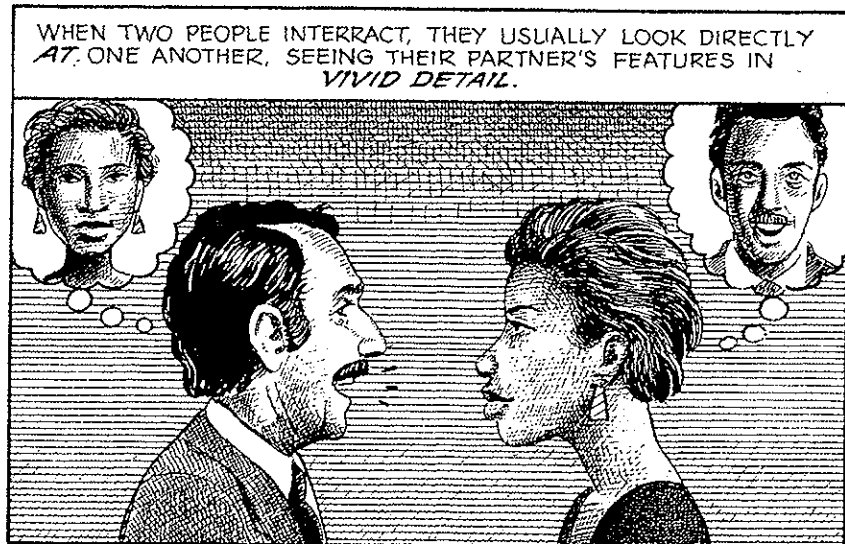
YOUR MIND HAS NO TROUBLE AT ALL CONVERTING SUCH SHAPES INTO FACES, YET WOULD IT EVER MISTAKE *THIS*--



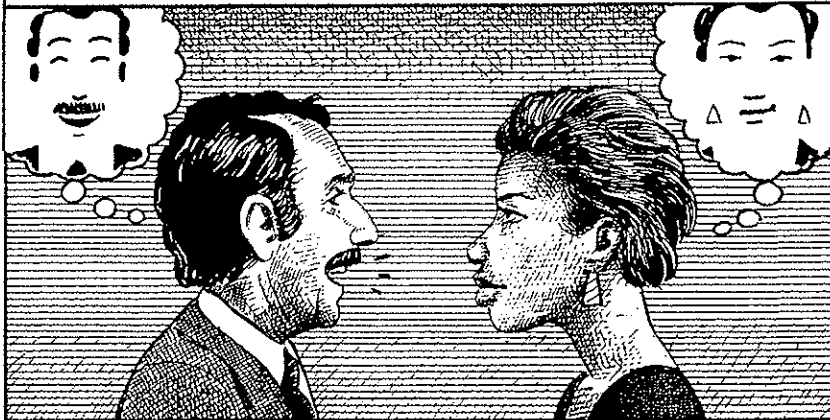
WE HUMANS ARE A SELF-CENTERED RACE.







EACH ONE *ALSO* SUSTAINS A CONSTANT AWARENESS OF HIS OR HER *OWN* FACE, BUT *THIS* MIND-PICTURE IS NOT NEARLY SO VIVID; JUST A SKETCHY ARRANGEMENT...A SENSE OF SHAPE... A SENSE OF *GENERAL PLACEMENT*.



SOMETHING AS *SIMPLE* AND AS *BASIC*--



--AS A *CARTOON*.

THIS, WHEN YOU LOOK AT A PHOTO OR REALISTIC DRAWING OF A FACE--



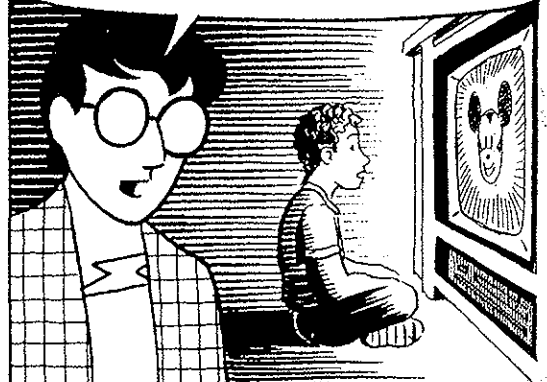
--YOU SEE IT AS THE FACE OF *ANOTHER*.

BUT WHEN YOU ENTER THE WORLD OF THE *CARTOON*--

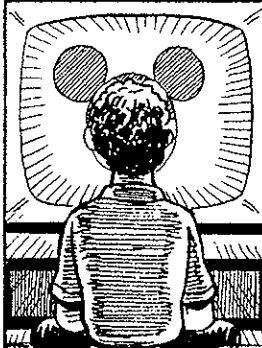


--YOU SEE *YOURSELF*.

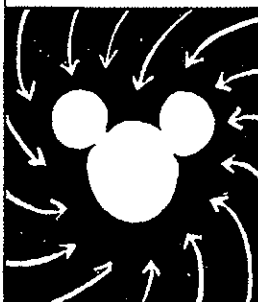
I BELIEVE THIS IS THE *PRIMARY CAUSE* OF OUR CHILDHOOD FASCINATION WITH *CARTOONS* THOUGH OTHER FACTORS SUCH AS *UNIVERSAL IDENTIFICATION, SIMPLICITY* AND THE *CHILDLIKE FEATURES* OF MANY CARTOON CHARACTERS ALSO PLAY A PART.



THE CARTOON IS A *VACUUM* INTO WHICH OUR *IDENTITY* AND *AWARENESS* ARE *PULLED*...



...AN *EMPTY SHELL* THAT WE INHABIT WHICH *ENABLES* US TO TRAVEL IN *ANOTHER REALM*.



WE DON'T JUST *OBSERVE* THE CARTOON, WE *BECOME* IT!

THAT'S WHY I DECIDED TO *DRAW* MYSELF IN SUCH A *SIMPLE STYLE*.



WOULD YOU HAVE *LISTENED* TO ME IF I LOOKED LIKE *THIS??*



I **DOUBT** IT! YOU WOULD HAVE BEEN FAR TOO AWARE OF THE **MESSENGER** TO FULLY RECEIVE THE **MESSAGE!**

APART FROM WHAT LITTLE I TOLD YOU ABOUT MYSELF IN **CHAPTER ONE**, I'M PRACTICALLY A **BLANK SLATE!**

IT WOULD NEVER EVEN **OCCUR** TO YOU TO WONDER WHAT MY **POLITICS** ARE, OR WHAT I HAD FOR **LUNCH** OR WHERE I GOT THIS **SILLY OUTFIT!**

I'M JUST A LITTLE VOICE INSIDE YOUR **HEAD**.
A **CONCEPT**.

YOU GIVE ME LIFE BY READING THIS BOOK AND BY "**FILLING UP**" THIS VERY **ICONIC (CARTOONY) FORM**.

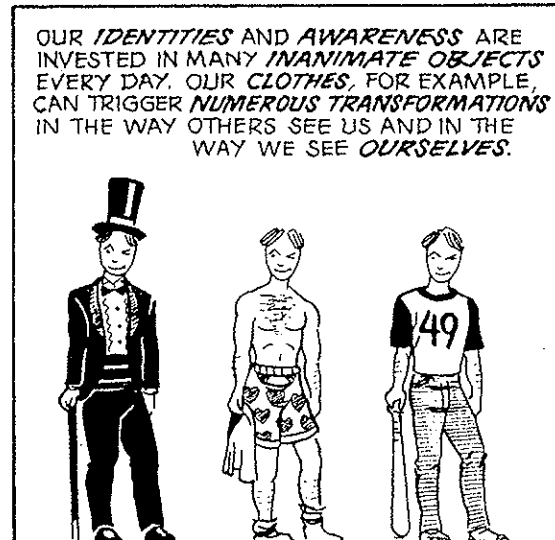
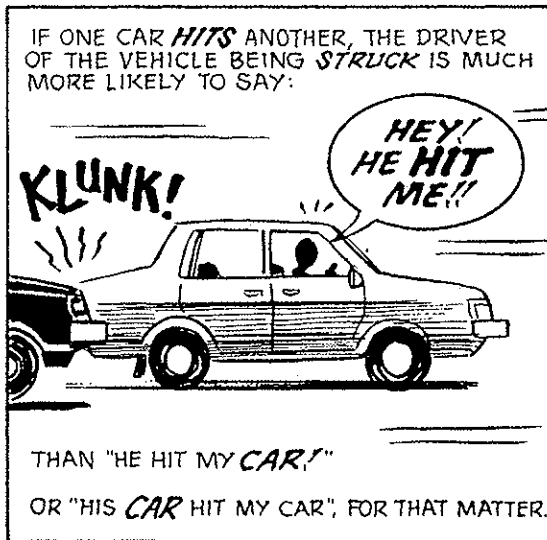
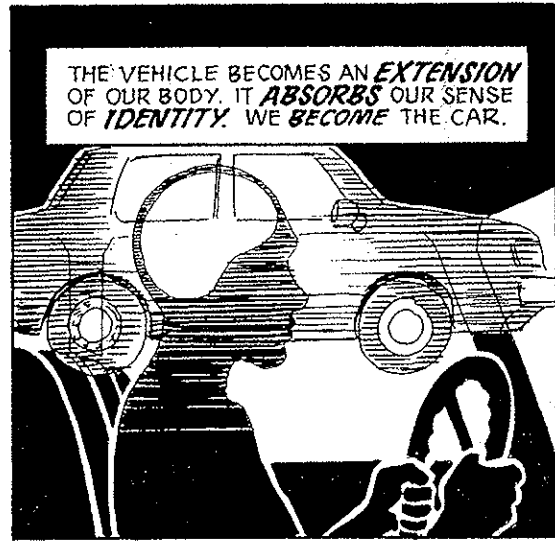
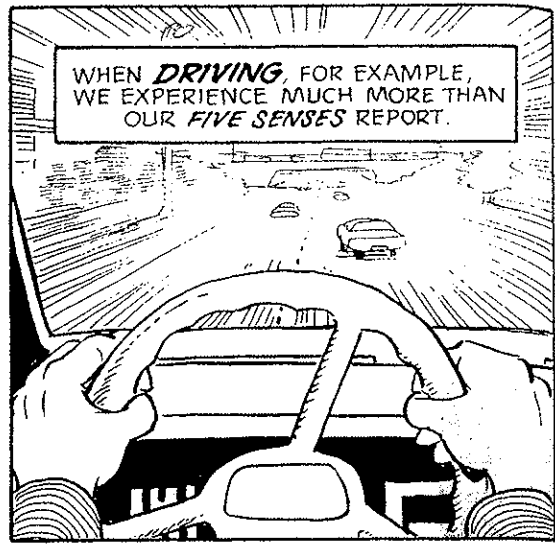
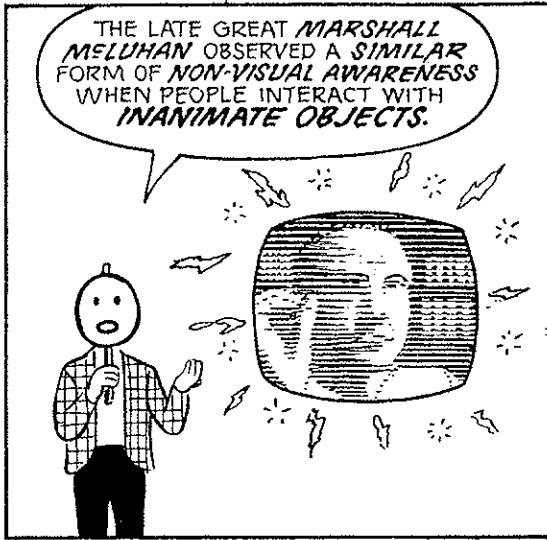
WHO I AM IS IRRELEVANT. I'M JUST A LITTLE PIECE OF **YOU**.

BUT IF **WHO** I AM MATTERS **LESS**, MAYBE WHAT I **SAY** WILL MATTER **MORE**.

THAT'S THE **THEORY**, ANYWAY.

SO FAR, WE'VE ONLY DISCUSSED **FACES**, BUT THE PHENOMENON OF **NON-VISUAL SELF-AWARENESS** CAN, TO A **LESSER DEGREE** STILL APPLY TO OUR **WHOLE BODIES**. AFTER ALL, DO WE NEED TO **SEE** OUR **HANDS** TO KNOW WHAT THEY'RE DOING?

THERE'S **MORE**, TOO!



OUR ABILITY TO *EXTEND* OUR IDENTITIES INTO INANIMATE OBJECTS CAN CAUSE PIECES OF WOOD TO BECOME *LEGS*...

PIECES OF METAL TO BECOME *HANDS*...

PIECES OF PLASTIC TO BECOME *EARS*...

PIECES OF GLASS TO BECOME *EYES*.

AND IN *EVERY CASE*, OUR CONSTANT AWARENESS OF *SELF*--

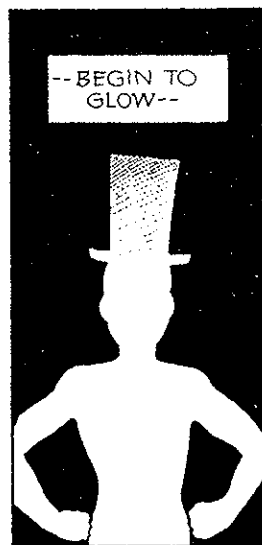
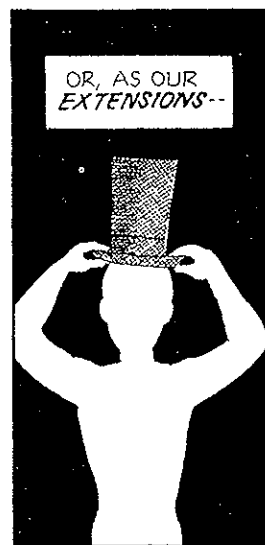
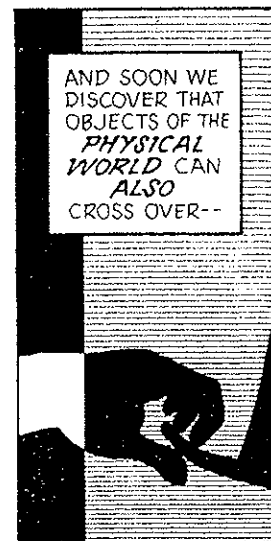
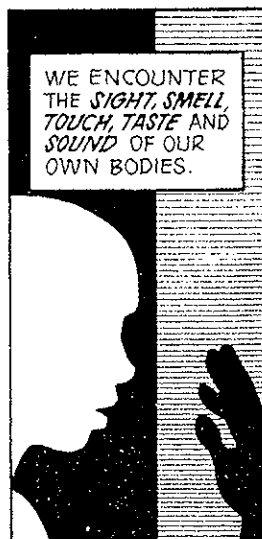
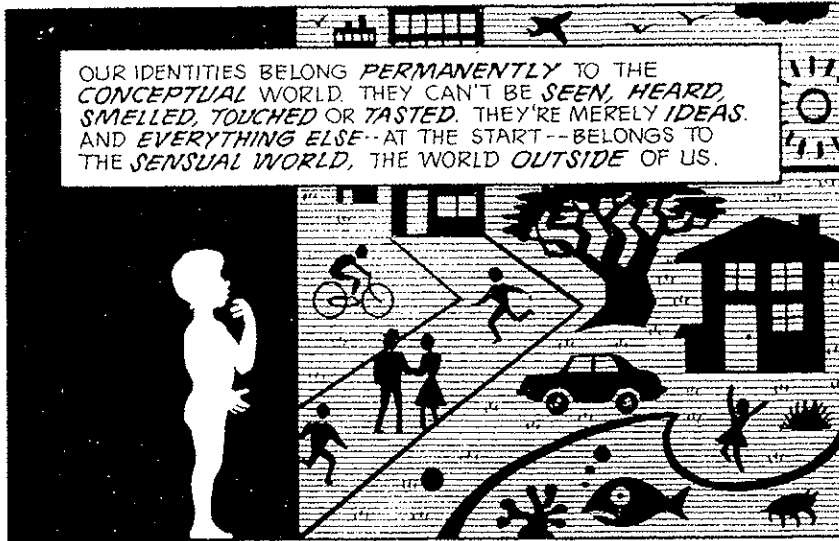
-- FLOWS *OUTWARD* TO INCLUDE THE OBJECT OF OUR *EXTENDED IDENTITY*.

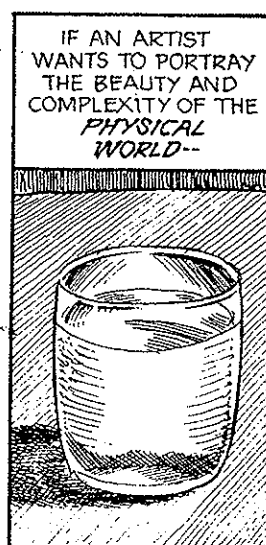
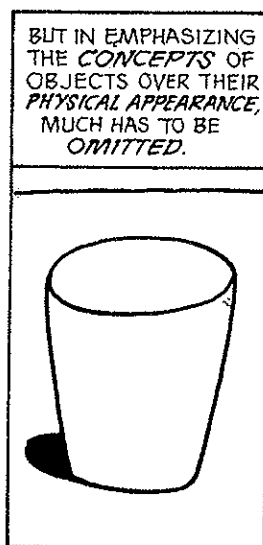
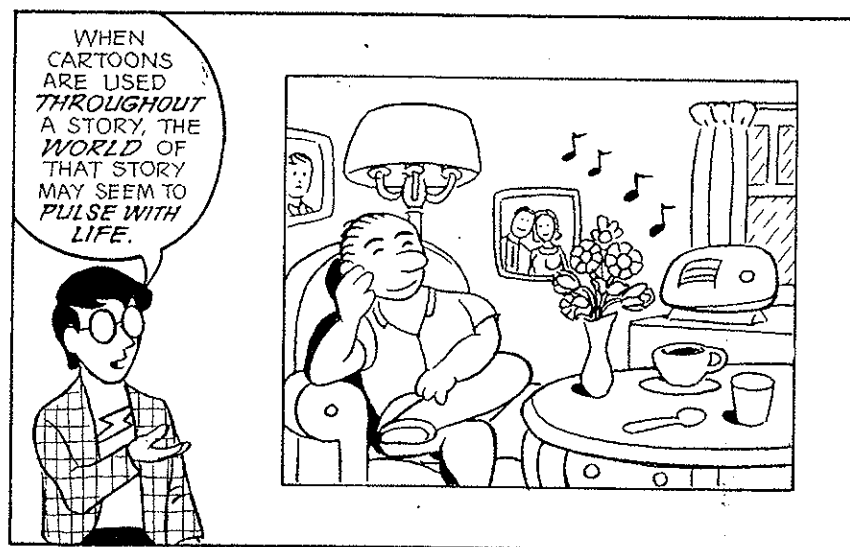
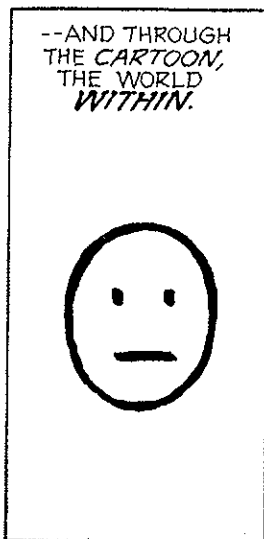
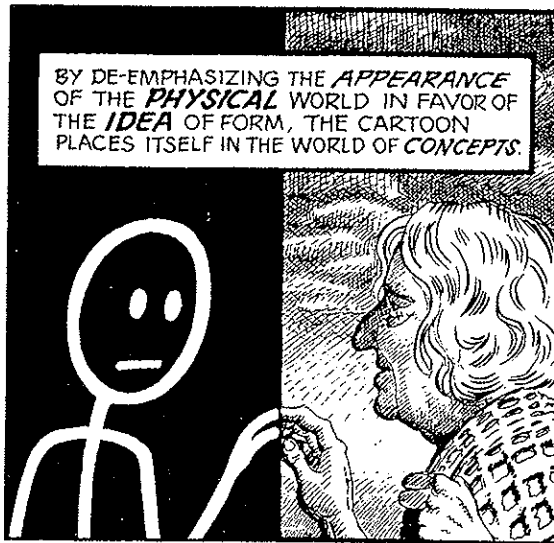
AND JUST AS OUR AWARENESS OF OUR *BIOLOGICAL SELVES* ARE *SIMPLIFIED CONCEPTUALIZED IMAGES*--

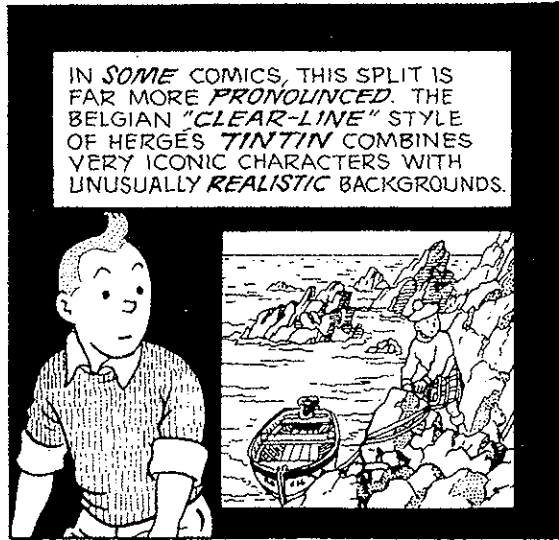
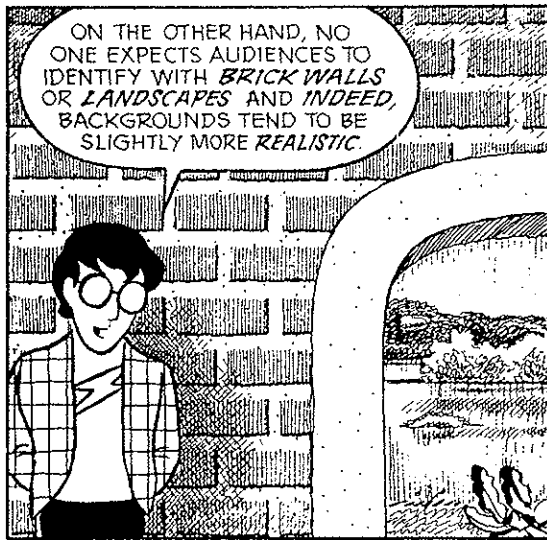
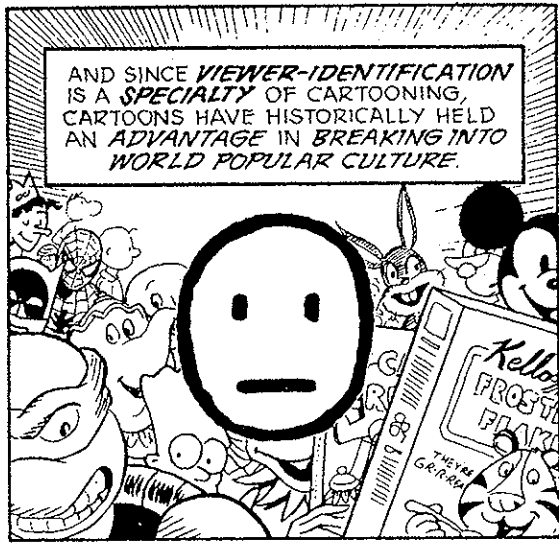
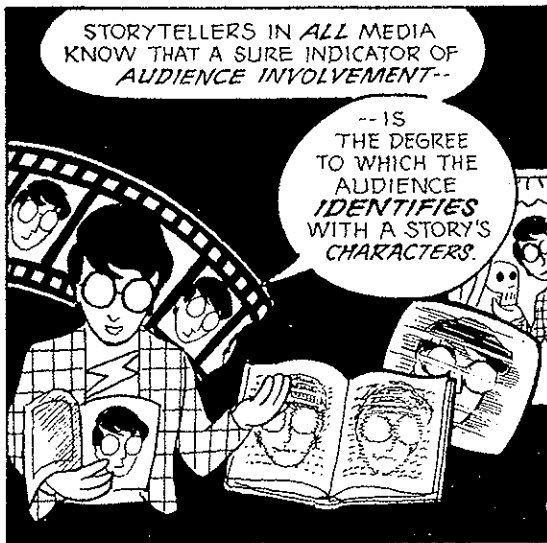
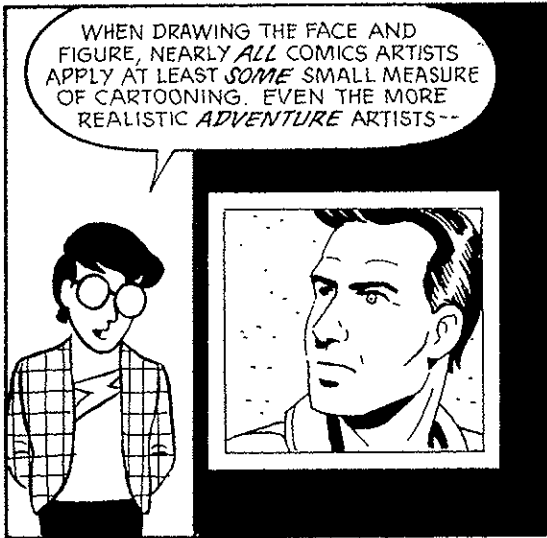
-- SO TOO IS OUR AWARENESS OF *THESE* EXTENSIONS GREATLY *SIMPLIFIED*.

ALL THE THINGS WE *EXPERIENCE* IN LIFE CAN BE SEPARATED INTO *TWO REALMS*, THE *REALM OF THE CONCEPT*--

-- AND THE REALM OF THE *SENSES*.







THIS COMBINATION ALLOWS READERS TO **MASK** THEMSELVES IN A CHARACTER AND SAFELY ENTER A SENSUALLY STIMULATING WORLD.



ONE SET OF LINES TO **SEE**. ANOTHER SET OF LINES TO **BE**.



IN THE WORLD OF **ANIMATION**, WHERE THE EFFECT HAPPENS TO BE A PRACTICAL **NECESSITY**, DISNEY HAS USED IT WITH IMPRESSIVE RESULTS FOR OVER **50 YEARS!**

IN **EUROPE** IT CAN BE FOUND IN MANY POPULAR COMICS, FROM **ASTERIX** TO WORKS OF **TINTIN** TO WORKS OF **JACQUES TARDI**.

IN **AMERICAN** COMICS, THE EFFECT IS USED FAR LESS **OFTEN**, ALTHOUGH IT HAS CREPT UP IN THE WORKS OF ARTISTS AS DIVERSE AS **CARL BARKS**, **JAIME HERNANDEZ** AND IN THE TEAM OF **DAVE SIM** AND **GERHARD**.

IN **JAPAN**, ON THE OTHER HAND, THE MASKING EFFECT WAS, FOR A TIME, VIRTUALLY A **NATIONAL STYLE!**

THANKS TO THE **SEMINAL INFLUENCE** OF COMICS CREATOR **OSAMU TEZUKA**, JAPANESE COMICS HAVE A LONG, RICH HISTORY OF **ICONIC CHARACTERS**.

BUT, IN RECENT DECADES JAPANESE FANS ALSO DEVELOPED A TASTE FOR **FLASHY, PHOTO-REALISTIC ART**.

CLIK!

ART © HAYASI AND OSIMA.

THE RESULTANT HYBRID STYLES HAD TREMENDOUS ICONIC *RANGE*, FROM EXTREMELY CARTOONY CHARACTERS TO *NEAR-PHOTOGRAPHIC BACKGROUNDS*.

"MONA GOES TOKYO"

BUT JAPANESE COMICS ARTISTS TOOK THE IDEA A STEP FURTHER.

SOON, SOME OF THEM REALIZED THAT THE *OBJECTIFYING POWER* OF REALISTIC ARTS COULD BE PUT TO *OTHER* USES.

FOR EXAMPLE, WHILE *MOST* CHARACTERS WERE DESIGNED *SIMPLY*, TO ASSIST IN *READER-IDENTIFICATION*.

ART © HAYASI AND OSIMA.

--*OTHER* CHARACTERS WERE DRAWN MORE *REALISTICALLY* IN ORDER TO *OBJECTIFY* THEM, EMPHASIZING THEIR "*OTHERNESS*" FROM THE READER.

A PROP LIKE THIS *SWORD* MIGHT BE VERY *CARTOONY* IN *ONE* SEQUENCE--

--DUE TO THE "*LIFE*" IT POSSESSES AS AN EXTENSION OF MY CARTOON IDENTITY!

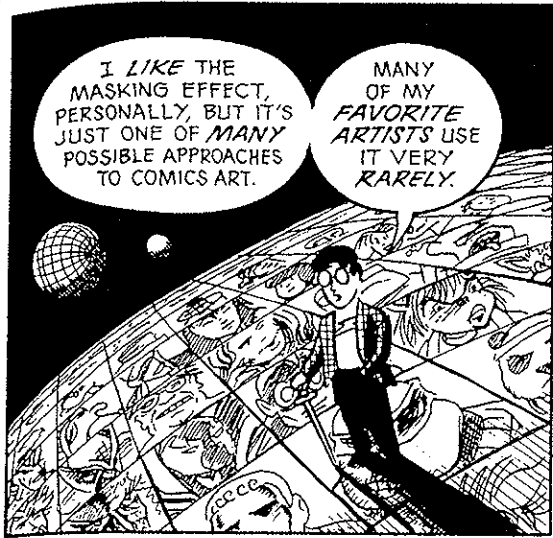
BUT SUPPOSE I NOTICE SOME *MYSTERIOUS WRITING* CARVED ON THE SWORD'S *HILT*.

IN JAPANESE COMICS, THE SWORD MIGHT *NOW* BECOME VERY *REALISTIC*, NOT ONLY TO SHOW US THE DETAILS, BUT TO MAKE US AWARE OF THE SWORD AS AN *OBJECT*, SOMETHING WITH *WEIGHT*, *TEXTURE* AND *PHYSICAL COMPLEXITY*.

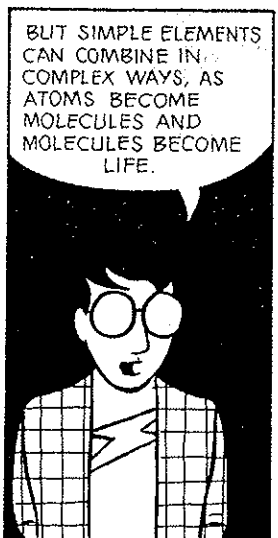
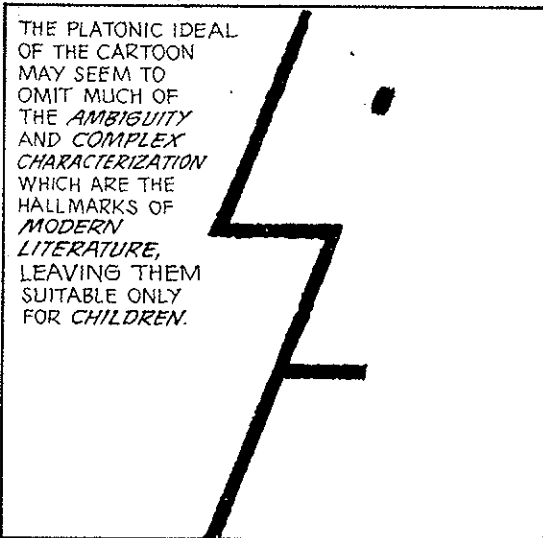
IN THIS AND IN *OTHER WAYS*, COMICS IN JAPAN HAVE EVOLVED VERY *DIFFERENTLY* FROM THOSE IN THE WEST.

WE'LL RETURN TO THESE DIFFERENCES SEVERAL TIMES DURING THIS BOOK.

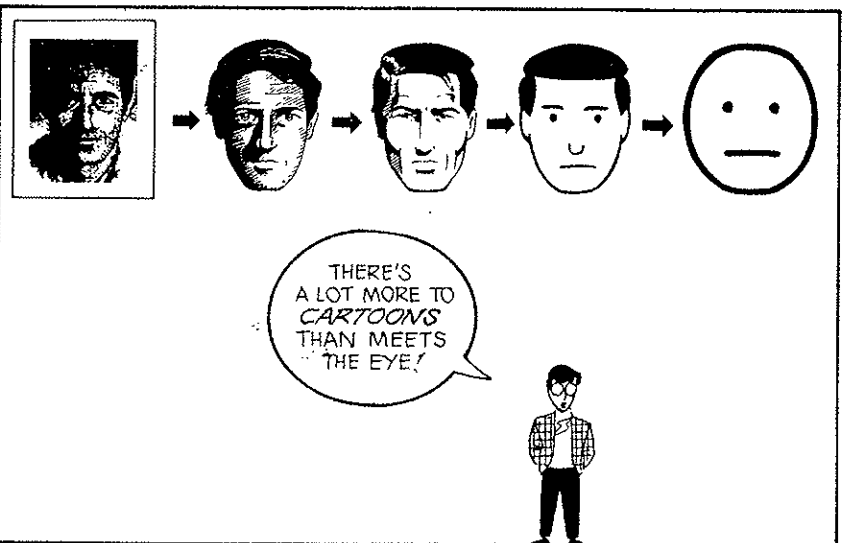
SEE PAGE 118 FOR COPYRIGHT INFORMATION

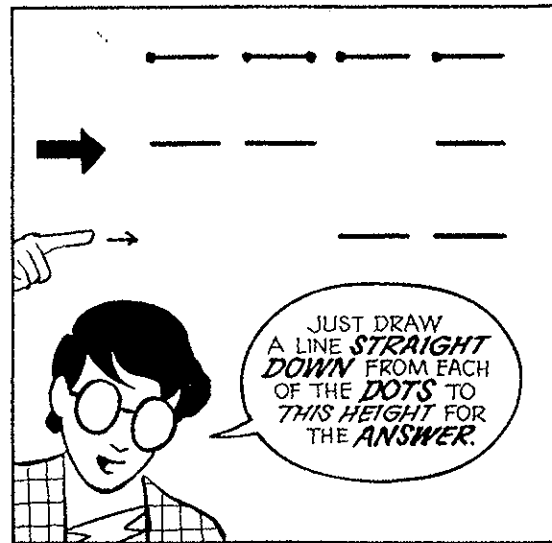
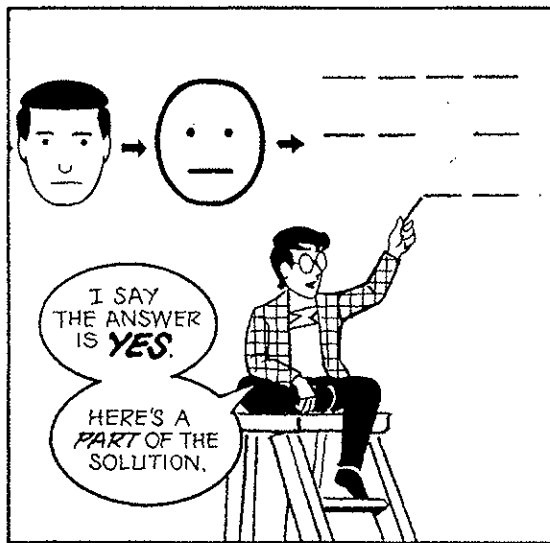
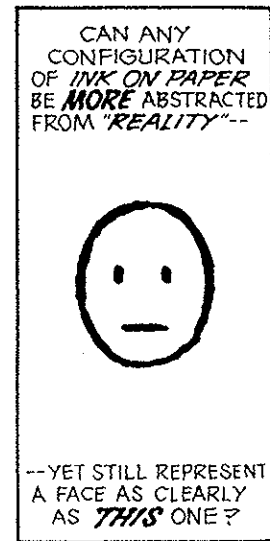
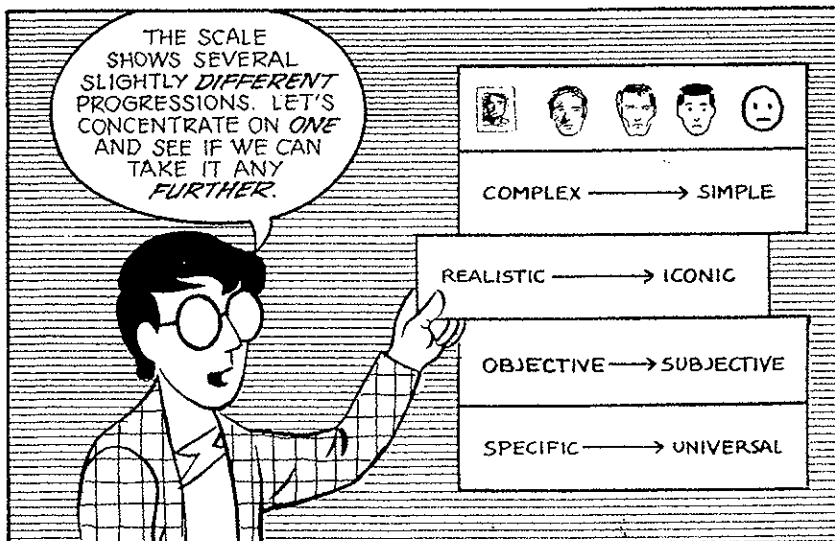
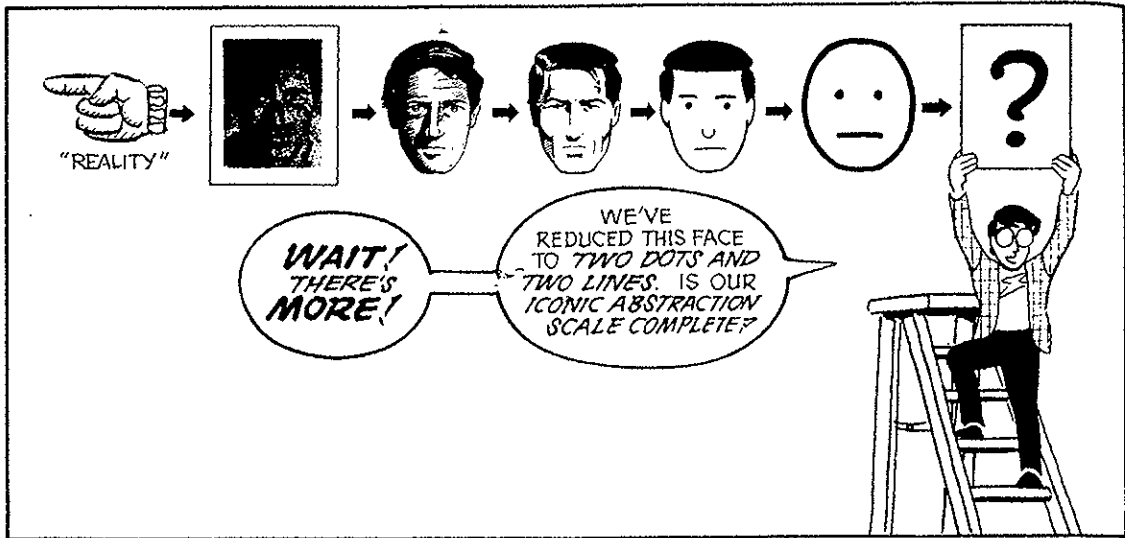


AS I WRITE THIS, IN 1992, AMERICAN AUDIENCES ARE JUST BEGINNING TO REALIZE THAT A SIMPLE *STYLE* DOESN'T NECESSITATE SIMPLE *STORY*.



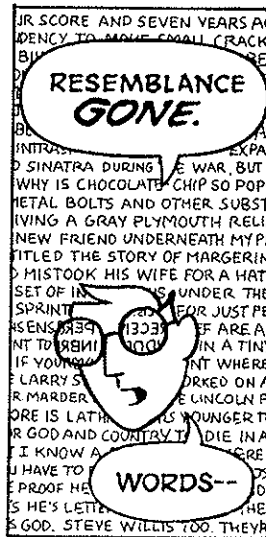
AND *LIKE* THE ATOM, GREAT POWER IS LOCKED IN THESE FEW SIMPLE LINES.





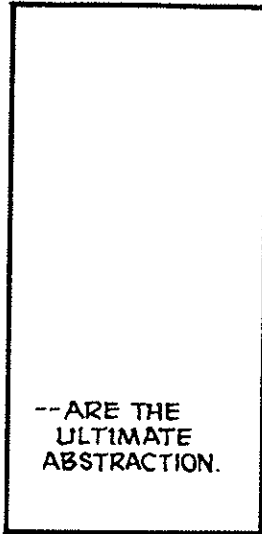


MEANING
RETAINED.



RESEMBLANCE
GONE.

WORDS--



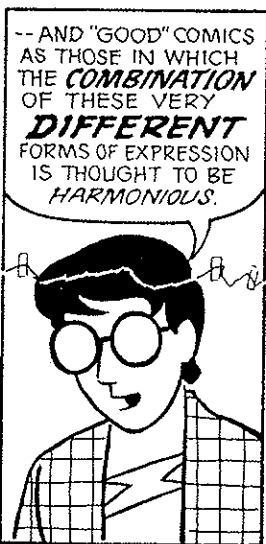
--ARE THE
ULTIMATE
ABSTRACTION.



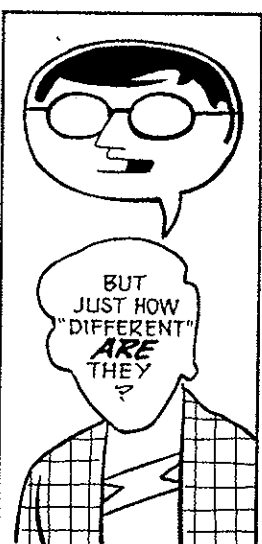
MOST AMERICAN
COMICS, NOTABLY
COMIC BOOKS, HAVE
LONG EMPHASIZED THE
DIFFERENCES
BETWEEN WORDS
AND PICTURES.



WRITING
AND DRAWING
ARE SEEN AS
SEPARATE
DISCIPLINES,
WRITERS AND
ARTISTS AS
SEPARATE
BREEDS--



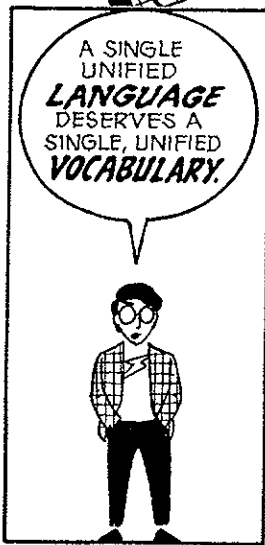
-- AND "GOOD" COMICS
AS THOSE IN WHICH
THE *COMBINATION*
OF THESE VERY
DIFFERENT
FORMS OF EXPRESSION
IS THOUGHT TO BE
HARMONIOUS.



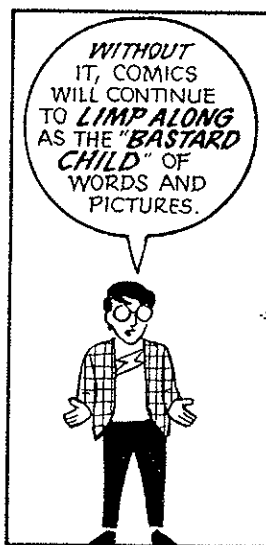
BUT
JUST HOW
"DIFFERENT"
ARE
THEY



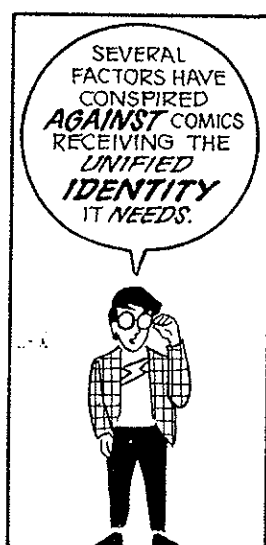
WORDS, PICTURES AND
OTHER ICONS ARE THE
VOCABULARY
OF
THE LANGUAGE CALLED
COMICS.



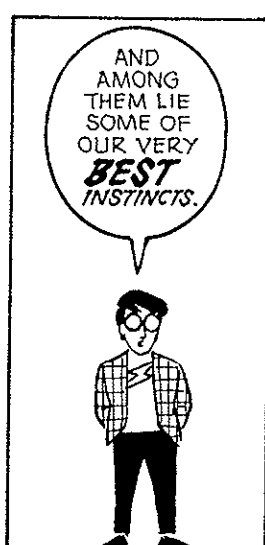
A SINGLE
UNIFIED
LANGUAGE
DESERVES A
SINGLE, UNIFIED
VOCABULARY.



WITHOUT
IT, COMICS
WILL CONTINUE
TO *LIMP ALONG*
AS THE "*BASTARD*
CHILD" OF
WORDS AND
PICTURES.



SEVERAL
FACTORS HAVE
CONSPIRED
AGAINST COMICS
RECEIVING THE
UNIFIED
IDENTITY
IT NEEDS.



AND
AMONG
THEM LIE
SOME OF
OUR VERY
BEST
INSTINCTS.

BOTH ARTIST AND WRITER BEGIN, HANDS JOINED ACROSS THE GAP, WITH A COMMON PURPOSE: TO MAKE COMICS OF "QUALITY"

"ARTIE" "RITA"

FACE

THE ARTIST KNOWS THAT THIS MEANS MORE THAN JUST STICK-FIGURES AND CRUDE CARTOONS. HE SETS OFF IN SEARCH OF A HIGHER ART.

THE WRITER KNOWS THAT THIS MEANS MORE THAN JUST OOF! POW! BLAM! AND ONE-A-DAY GAGS. SHE SETS OFF IN SEARCH OF SOMETHING DEEPER.

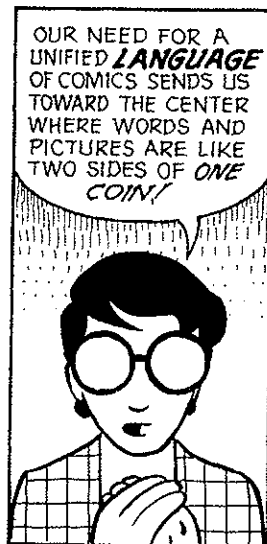
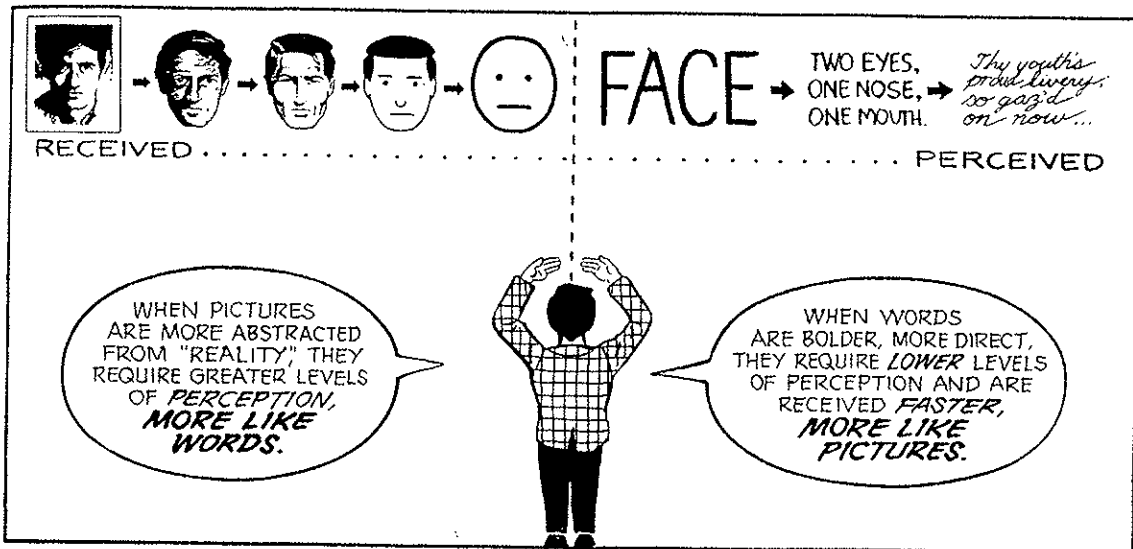
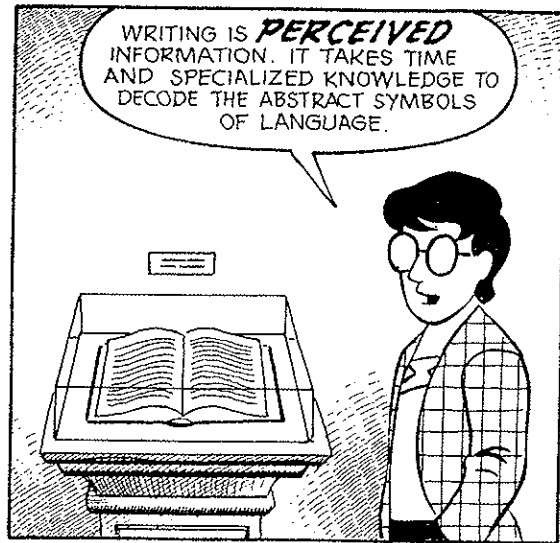
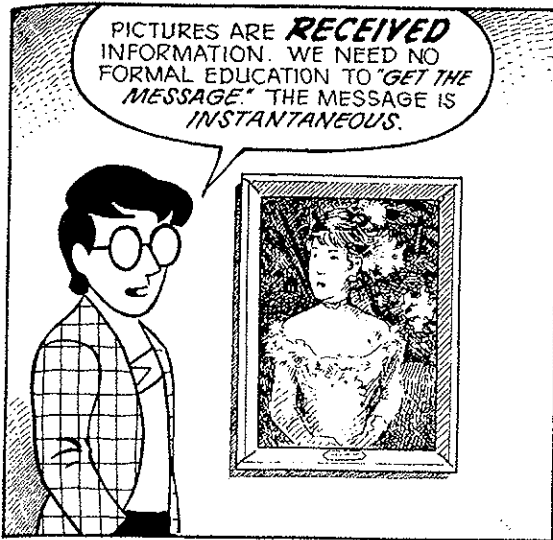
IN MUSEUMS AND IN LIBRARIES, THE ARTIST FINDS WHAT HE'S LOOKING FOR. HE STUDIES THE TECHNIQUES OF THE GREAT MASTERS OF WESTERN ART, HE PRACTICES NIGHT AND DAY.

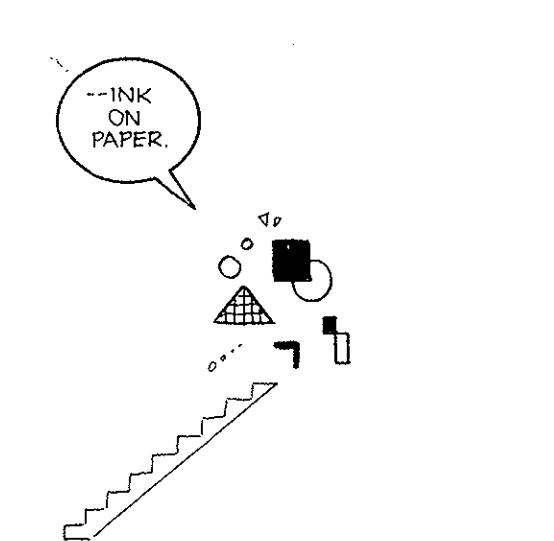
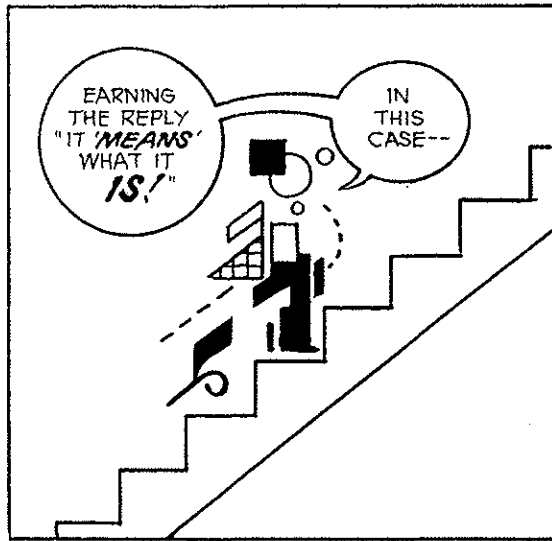
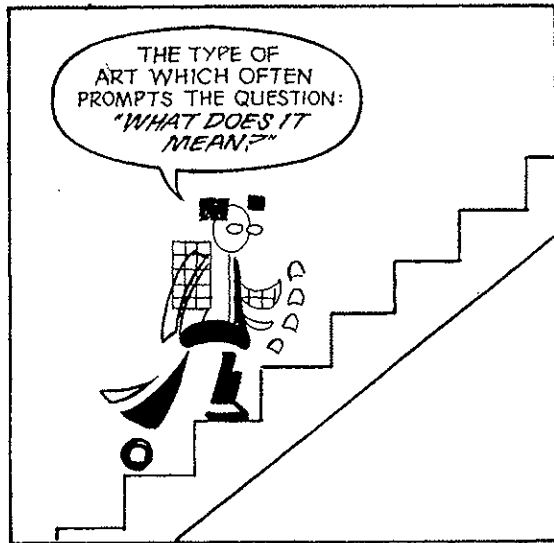
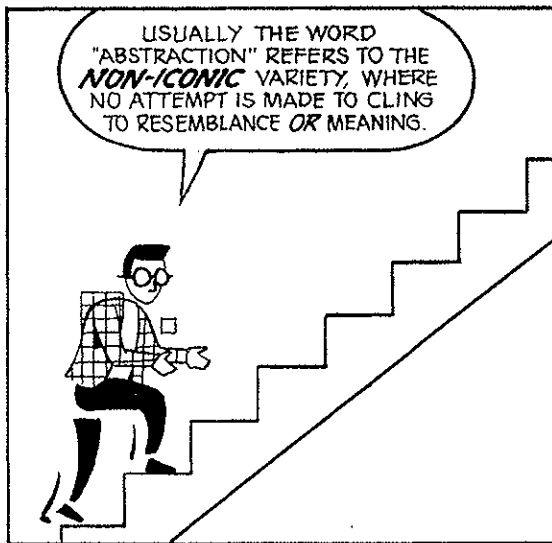
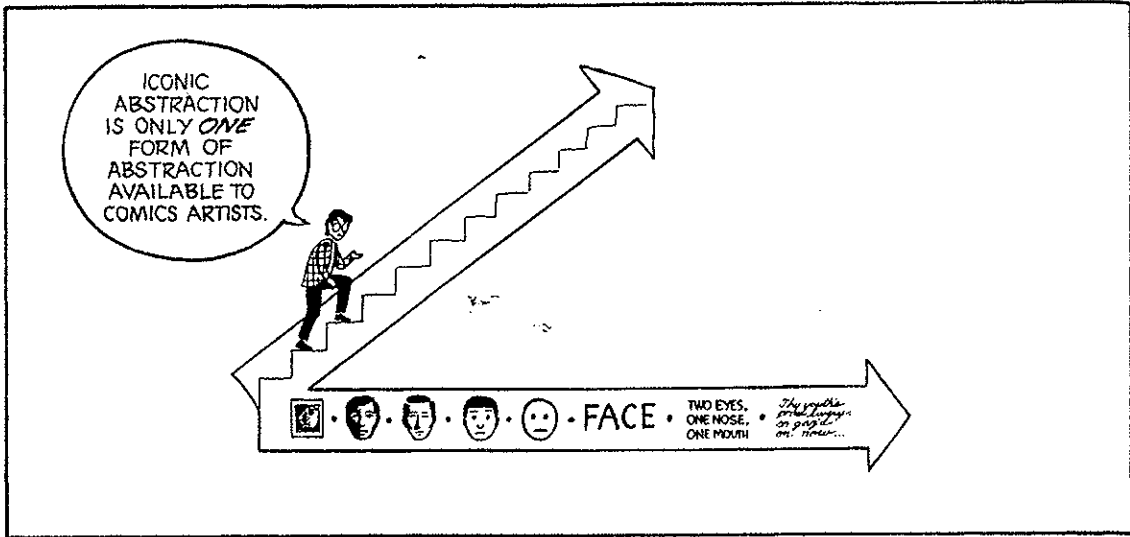
SHE TOO FINDS WHAT SHE'S LOOKING FOR, IN THE GREAT MASTERS OF WESTERN LITERATURE. SHE READS AND WRITES CONSTANTLY. SHE SEARCHES FOR A VOICE UNIQUELY HERS.

FINALLY, THEY'RE READY. BOTH HAVE MASTERED THEIR ARTS. HIS BRUSHSTROKE IS NEARLY INVISIBLE IN ITS SUBTLETY, THE FIGURES PURE MICHAELANGELO. HER DESCRIPTIONS ARE DAZZLING. THE WORDS FLOW TOGETHER LIKE A SHAKESPEAREAN SONNET.

THEY'RE READY TO JOIN HANDS ONCE MORE AND CREATE A COMICS MASTERPIECE.

FACE → TWO EYES, ONE NOSE, ONE MOUTH. Thy youth's proud living, so gaz'd on now...

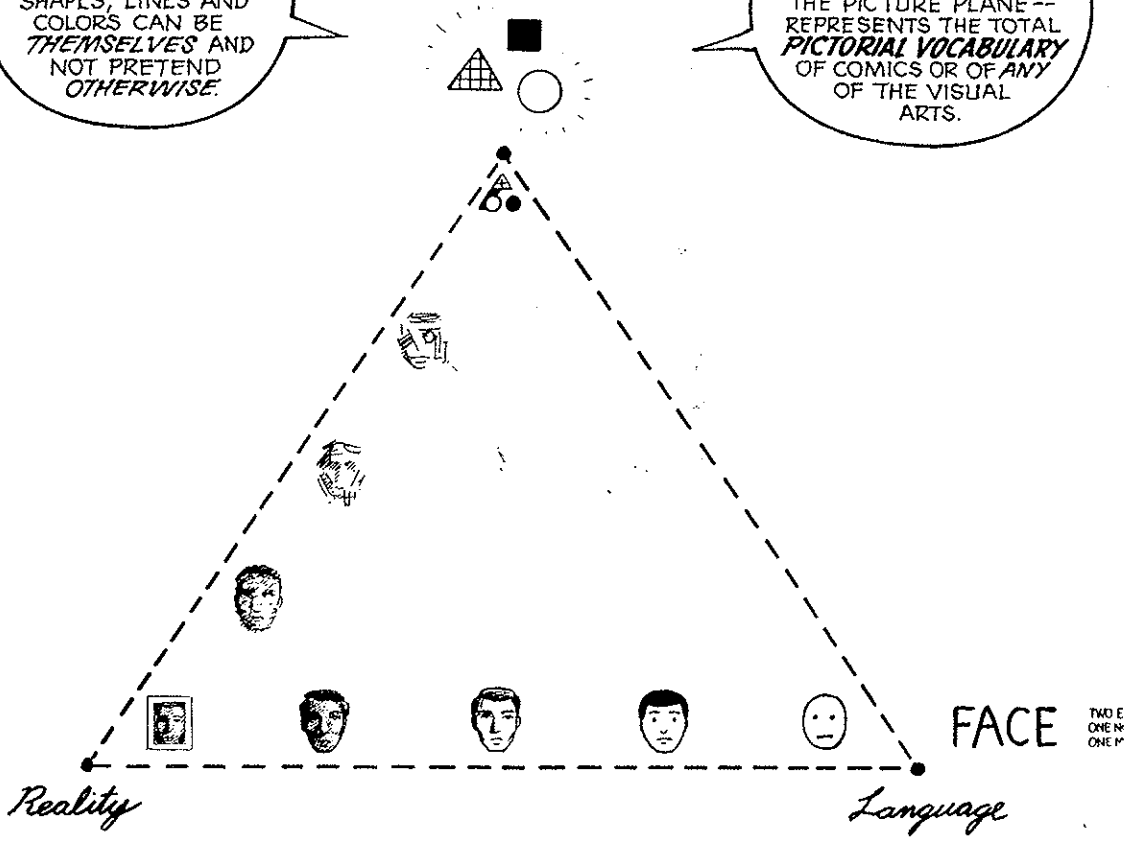




THIS IS THE REALM OF THE ART OBJECT, THE **PICTURE PLANE**, WHERE SHAPES, LINES AND COLORS CAN BE **THEMSELVES** AND NOT PRETEND OTHERWISE.

The Picture Plane

*BELOW ME, THE AREA DESCRIBED BY THESE 3 VERTICES-- "REALITY," LANGUAGE AND THE PICTURE PLANE -- REPRESENTS THE TOTAL **PICTORIAL VOCABULARY** OF COMICS OR OF ANY OF THE VISUAL ARTS.*



MOST COMICS ART LIES NEAR THE **BOTTOM**-- THAT IS, ALONG THE **ICONIC ABSTRACTION** SIDE WHERE EVERY LINE HAS A **MEANING**.

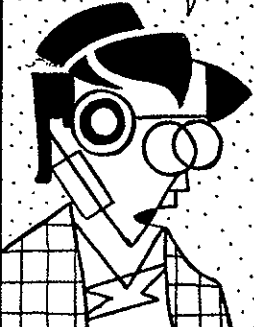


WATCH THAT NOSE!

NEAR THE LINE, BUT NOT NECESSARILY **ON** IT! FOR EVEN THE MOST **STRAIGHT-FORWARD** LITTLE CARTOON CHARACTER HAS A "**MEANINGLESS**" LINE OR TWO!



IF WE INCORPORATE LANGUAGE AND OTHER ICONS **INTO** THE CHART, WE CAN BEGIN TO BUILD A **COMPREHENSIVE MAP**--



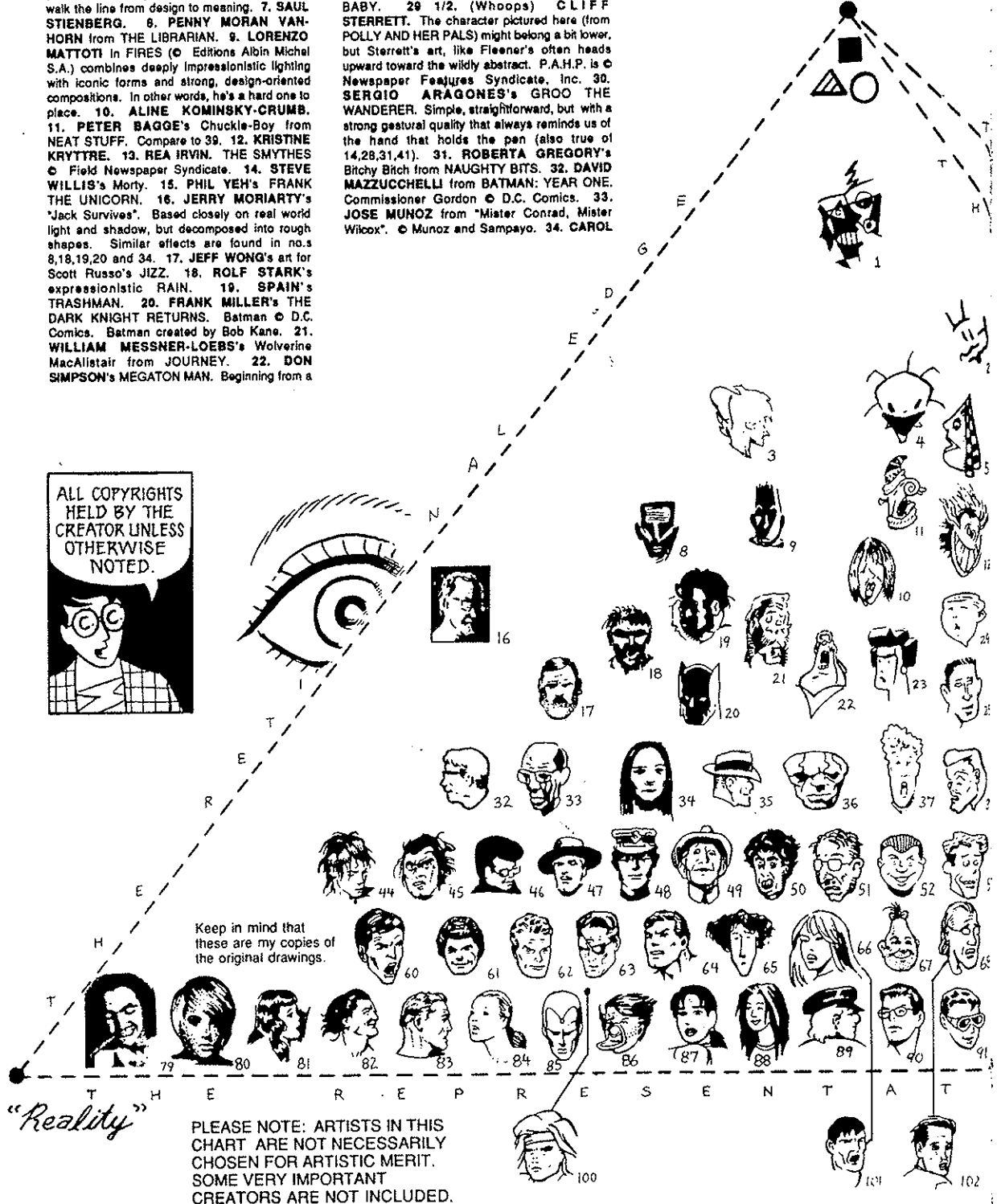
-- OF THE **UNIVERSE CALLED COMICS.**



1. MARY FLEENER at her most abstract. 2. MARISCAL's Piker. 3. DAVE McKEAN employing one of the many styles found in his series CAGES. 4. MARC HEMPEL's GREGORY. 5. MARK BEYER. 6. LARRY MARDER's Beanish from TALES OF THE BEANWORLD. "Resembling" nothing ever seen (hence all the way to the right), Marder's beans walk the line from design to meaning. 7. SAUL STIENBERG. 8. PENNY MORAN VANHORN from THE LIBRARIAN. 9. LORENZO MATTOTI In FIRES (© Editions Albin Michel S.A.) combines deeply Impressionistic lighting with iconic forms and strong, design-oriented compositions. In other words, he's a hard one to place. 10. ALINE KOMINSKY-CRUMB. 11. PETER BAGGE's Chuckle-Boy from NEAT STUFF. Compare to 39. 12. KRISTINE KRYTTRE. 13. REA IRVIN. THE SMYTHES © Field Newspaper Syndicate. 14. STEVE WILLIS's Morty. 15. PHIL YEH's FRANK THE UNICORN. 16. JERRY MORIARTY's "Jack Survives". Based closely on real world light and shadow, but decomposed into rough shapes. Similar effects are found in nos 8,18,19,20 and 34. 17. JEFF WONG's art for Scott Russo's JIZZ. 18. ROLF STARK's expressionistic RAIN. 19. SPAIN's TRASHMAN. 20. FRANK MILLER's THE DARK KNIGHT RETURNS. Batman © D.C. Comics. Batman created by Bob Kane. 21. WILLIAM MESSNER-LOEBS's Wolverine MacAllistair from JOURNEY. 22. DON SIMPSON's MEGATON MAN. Beginning from a

realistic anatomical base, Simpson distorts and exaggerates M.M.'s features to the brink of abstraction. 23. MICHAEL CHERKAS from SILENT INVASION, © Cherkas and Hancock. 24. RICK GEARY. 25. PETER KUPER. 26. GARRY TRUDEAU's DOONESBURY. 27. LYNDA BARRY. 28. SAMPEI SHIRATO. 29. CHARLES BURNS's BIG BABY. 29 1/2. (Whoops) CLIFF STERRETT. The character pictured here (from POLLY AND HER PALS) might belong a bit lower, but Sterrett's art, like Fleener's often heads upward toward the wildly abstract. P.A.H.P. is © Newspaper Features Syndicate, Inc. 30. SERGIO ARAGONES's GROO THE WANDERER. Simple, straightforward, but with a strong gestural quality that always reminds us of the hand that holds the pen (also true of 14,28,31,41). 31. ROBERTA GREGORY's Bitchy Bitch from NAUGHTY BITS. 32. DAVID MAZZUCHELLI from BATMAN: YEAR ONE. Commissioner Gordon © D.C. Comics. 33. JOSE MUNOZ from "Mister Conrad, Mister Wilcox". © Munoz and Sampayo. 34. CAROL

The Picture Plane



"Reality"

PLEASE NOTE: ARTISTS IN THIS CHART ARE NOT NECESSARILY CHOSEN FOR ARTISTIC MERIT. SOME VERY IMPORTANT CREATORS ARE NOT INCLUDED.

SWAIN. 35. CHESTER GOULD's DICK TRACY © Chicago Tribune-New York Syndicate, Inc. 36. JACK KIRBY's Darkseid, © D.C. Comics. 37. BOB BURDEN. 38. DANIEL TORRES's Rocco Vargas from TRITON. 39. PETER BAGGE's Buddy Bradley from HATE. Compare to 11. 40. SETH. 41. MARK MARTIN. 42. JULIE DOUCET. 43. EDWARD GOREY. 44. CRAIG RUSSELL's Mowgli from Kipling's THE JUNGLE BOOKS. Russell's characters are as finely observed and realistically based as Hal Foster's or Dave Stevens' but with an unparalleled sense of design that draws them toward the upper vertex. Lately, Russell has been moving a bit higher and toward the right in some cases. 45. GOSEKI KOJIMA from KOZURE OKAMI

("Wolf and Cub") © Koike and Kojima. 46. EDDIE CAMPBELL's ALEC. Realistic in tone, but also gestural and spontaneous. The process of drawing isn't hidden from view. 47. ALEX TOTH. Zorro © ZorroProductions, Inc. Art © Walt Disney Productions. (Zorro created by Johnston McCulley). 48. HUGO PRATT's CORTO MALTESE © Casterman, Paris-Tourmai. 49. WILL EISNER from TO THE HEART OF THE STORM. 50. DORI SEDA. 51. R. CRUMB swings between realistic and cartoony characters, usually staying about this high but occasionally venturing upward. 52. STEVE DITKO. 53. NORMAN DOG. 54. VALENTINO's NORMALMAN sits a bit to the right and up from his current SHADOWHAWK (whose iconic mask made him a bit harder to place). 55. ROZ CHAST. 56. JOOST SWARTE's Anton Makassar. 57. ELZIE SEGAR's POPEYE © King Features Syndicate, Inc. 58. GEORGE HERRIMAN's "Offissa Pupp" from KRAZY KAT. © International feature Service, Inc. 59. JIM WOODRING's FRANK. 60. NEAL ADAMS. from X-MEN © Marvel Entertainment Group, Inc. (X-Men created by Lee and Kirby). 61. GIL KANE from ACTION COMICS © D.C. Comics, Inc. 62. MILTON CANIFF's STEVE CANYON. 63. JIM LEE. Nick Fury appearing in X-MEN © Marvel Entertainment Group, Inc. 64. JOHN BYRNE. Superman © D.C. Comics, Inc. (Superman created by Jerry Siegel and Joe Schuster). 65. JACQUES TARDI from LE DEMON DES GLACES © Dargaud Editeur. 66. JEAN-CLAUDE MEZIERES. Laureline from the VALERIAN series. © Dargaud Editeur. 67. BILL GRIFFITH's ZIPPY THE PINHEAD. 68. JOE MATT. 69. KYLE BAKER from WHY I HATE SATURN. 70. TRINA ROBBINS's

MISTY. © Marvel Entertainment Group, Inc. 71. RIYOKO IKEDA's Oscar from THE ROSE OF VERSAILLES. 72. GEORGE McMANUS. BRINGING UP FATHER © International Feature Service, Inc. 73. CHARLES SCHULZ's Charlie Brown from PEANUTS © United Features Syndicate, Inc. 74. ART SPIEGELMAN from MAUS. 75. MATT FEAZELL's CYNICALMAN. 76. The company Logo. The picture as symbol. 77. Title Logo. The word as object. 78. Sound Effect. The word as sound. 79. TOM KING's SNOOKUMS, THAT LOVABLE TRANSVESTITE, a photo-comic. 80. DREW FRIEDMAN. 81. DAVE STEVENS. 82. HAL FOSTER. TARZAN created by Edgar Rice Burroughs. 83. ALEX RAYMOND. Flash Gordon © King Features Syndicate, Inc. 84. MILO MANARA. 85. JOHN BUSCEMA. The Vision © Marvel Entertainment Group. 86. CAROL LAY's Irene Van de Kamp from GOOD GIRLS. A bizarre character, but drawn in a very straightforward style. 87. GILBERT HERNANDEZ. 88. JAIME HERNANDEZ. 89. COLIN UPTON. 90. KURT SCHAFFENBERGER. Superboy © D.C. Comics. 91. JACK COLE's PLASTIC MAN, © D.C. Comics. 92. REED WALLER's OMAHA THE CAT DANCER © Waller and Worley. 93. WENDY PINI's Skywise from ELFOQUEST. © WaRP Graphics. 94. DAN DE CARLO. Veronica © Archie Comics. 95. HAROLD GRAY's LITTLE ORPHAN ANNIE. © Chicago Tribune- New York News Syndicate. 96. HERGE's TINTIN © Editions Casterman. 97. FLOYD GOTTFREDSON. Mickey Mouse © Walt Disney Productions. 98. JEFF SMITH's BONE. 99. Smile Dammil. 100. COLLEEN DORAN's A DISTANT SOIL. 101. ROY CRANE's CAPTAIN EASY © NEA Service, Inc. 102. DAN CLOWES. 103. WAYNO. 104. V.T. HAMLIN's ALLEY OOP © NEA Service, Inc. 105. CHESTER BROWN. 106. STAN SAKAI's USAGI YOJIMBO. 107. DAVE SIM's CEREBUS THE AARDVARK. 108. WALT KELLY's POGO © Selby Kelly. 109. RUDOLPH DIRKS's HANS AND FRITZ © King Features Syndicate, Inc. 110. H.C. "BUD" FISHER's Jeff from MUTT AND JEFF © McNaught Syndicate, Inc. 111. MORT WALKER's HI AND LOIS © King Features Syndicate, Inc. 112. OSAMU TEZUKA's ASTROBOY. 113. CARL BARKS. Scrooge McDuck © Walt Disney Productions. 114. CROCKETT JOHNSON's Mister O'Malley from BARNABY © Field Newspaper Syndicate, Inc. 115. PAT SULLIVAN's FELIX THE CAT © Newspaper Feature Service. 116. UDERZO. ASTERIX by Goscinny and Uderzo © Dargaud Editeur.

COMICS
SPLASH!
FACE

Meaning

53

MOST OF THE PRECEDING EXAMPLES WERE PLACED ON OUR CHART BASED ON THE DRAWING STYLES USED ON *SPECIFIC CHARACTERS*.



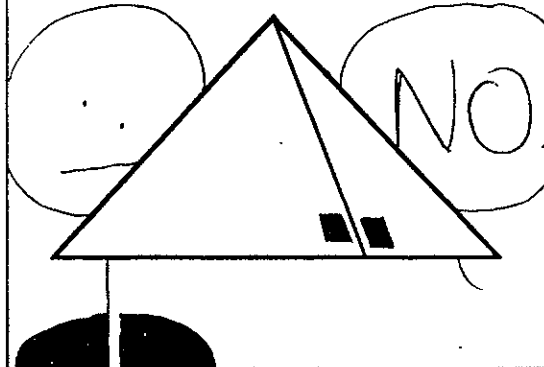
EACH CREATOR EMPLOYS A *RANGE* OF STYLES, THOUGH, AND MANY OCCUPY *SEVERAL* PLACES ON THE CHART DURING A GIVEN PROJECT.



SOME, LIKE MATT FEAZELL'S *CYNICALMAN*, KEEP TO ONE AREA CONSISTENTLY.



THE COMBINATION OF *EXTREMELY ICONIC CHARACTERS* AND *ENVIRONMENTS*, MIXED WITH *SIMPLE, DIRECT LANGUAGE* AND A *SOUND EFFECT* OR TWO WOULD GIVE US A SHAPE SOMETHING LIKE *THIS*:



CYNICALMAN © MATT FEAZELL

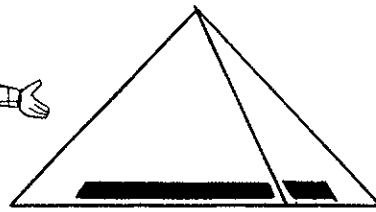
BUT OTHERS *RANGE CONSIDERABLY* FROM ONE END OF THE CHART TO THE OTHER.



WE'VE ALREADY DISCUSSED THE RANGE OF HERGE AND OTHERS WHO CONTRAST *ICONIC CHARACTERS* WITH *REALISTIC BACKGROUNDS*.



HERGÉ STRETCHES NEARLY FROM *LEFT--* FROM *REALISM* TO *CARTOONING--* BUT VENTURES VERY *LITTLE* INTO THE *UPPER WORLD* OF *NON-ICONIC ABSTRACTION*.



MARY FLEENER, ON THE OTHER HAND, VARIES ONLY SLIGHTLY IN HER LEVEL OF ICONIC CONTENT, WHILE THE LEVEL OF NON-ICONIC ABSTRACTION GOES NEARLY FROM TOP TO BOTTOM!

ART © MARY FLEENER.

HEY!! COME TA THINK OF IT... WHAT ABOUT THAT WALKIN' TIME BOMB??

THAT'S RIGHT!! IF HE'S STILL LOOSE... THERE'S NO TELLING WHAT'LL HAPPEN!!

IN THE MID-SIXTIES, JACK KIRBY, ALONG WITH STAN LEE, STAKED OUT A MIDDLE GROUND OF ICONIC FORMS WITH A SENSE OF THE REAL ABOUT THEM, BOLSTERED BY A POWERFUL DESIGN SENSE.

ART: JACK KIRBY AND JOE SINNOTT (MY: FACSIMILE)
SCRIPT: STAN LEE.

TODAY, MANY AMERICAN MAINSTREAM COMICS STILL FOLLOW KIRBY'S LEAD FOR STORYTELLING, BUT THE DESIRE FOR MORE REALISTIC ART AND MORE ELABORATE SCRIPTS HAS PUSHED ART AND STORY FURTHER APART IN MANY CASES.

A FIGHT STARTED ON HIS DOORSTEP, HE PUT A STOP TO IT. FAR AS ANYONE KNOWS, ALL THE SURVIVORS ARE PRETTY MUCH OKAY.

WAY YOU TALK, NICHOLAS, FOLKS EXPECT HIM TO START NUKIN' MAMA RUSSIA ANY MOMENT.

ART: JIM LEE AND SCOTT WILLIAMS (FACSIMILE)
SCRIPT: CHRIS CLAREMONT.

IN THE EIGHTIES AND NINETIES, MOST OF THE COUNTERCULTURE OF INDEPENDENT CREATORS, WORKING MOSTLY IN BLACK AND WHITE, STAYED TO THE *RIGHT* OF MAINSTREAM COMICS ART WHILE COVERING A BROAD RANGE OF WRITING STYLES.

THIS FOLLOWS THE LEAD OF THE POST-KURTZMAN GENERATION OF *UNDERGROUND* CARTOONISTS WHO USED CARTOONY STYLES TO PORTRAY ADULT THEMES AND SUBJECT MATTER.

IRONIC THAT THE TWO BASTIONS OF *CARTOONY* ART ARE *UNDERGROUND* AND *CHILDREN'S* COMICS! PRETTY FAR APART AS GENRES GO!

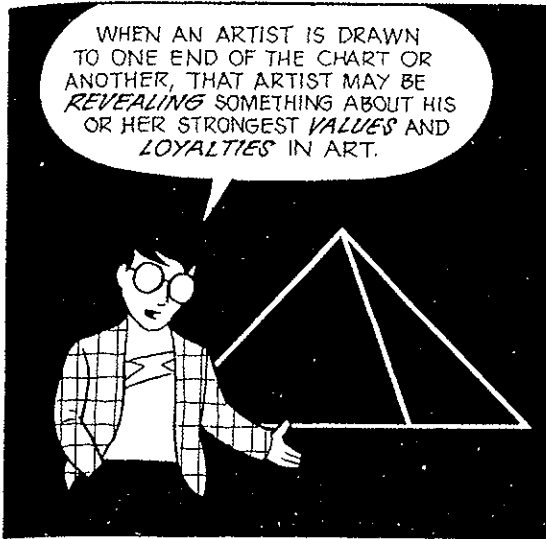
SEE PAGE 216 FOR COPYRIGHT INFORMATION.

SOME ARTISTS, SUCH AS THE IRREPRESSIBLE *SERGIO ARAGONES*, STAKED THEIR CLAIM ON A PARTICULAR AREA LONG AGO AND HAVE BEEN QUITE HAPPY SINCE.

OTHERS, SUCH AS *DAVE MCKEAN*, ARE FOREVER *ON THE MOVE*, EXPERIMENTING, TAKING CHANCES, NEVER SATISFIED.

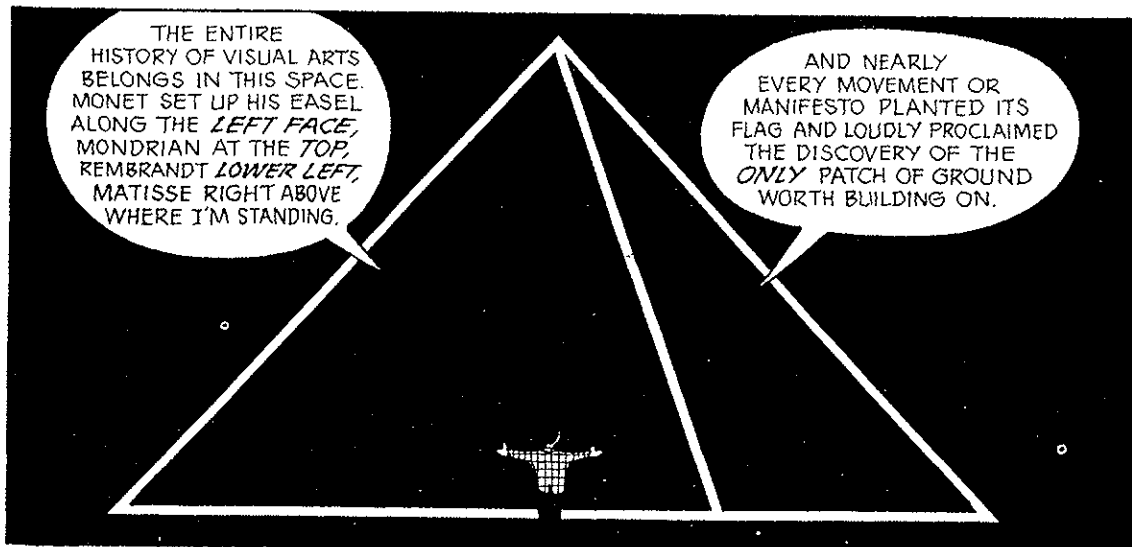
SERGIO AND GROO © SERGIO ARAGONES.

ART (LEFT) © DAVE MCKEAN, (RIGHT) © D.C. COMICS.



FOR COMICS TO *MATURE* AS A *MEDIUM*, IT MUST BE CAPABLE OF EXPRESSING EACH ARTIST'S *INNERMOST NEEDS* AND *IDEAS*.

BUT EACH ARTIST HAS *DIFFERENT* INNER NEEDS, DIFFERENT POINTS OF VIEW, DIFFERENT *PASSIONS*, AND SO NEEDS TO FIND DIFFERENT *FORMS OF EXPRESSION*.*



* CHECK OUT WASSILY KANDINSKY'S TERRIFIC 1912 ESSAY, "ON THE PROBLEM OF FORM."

