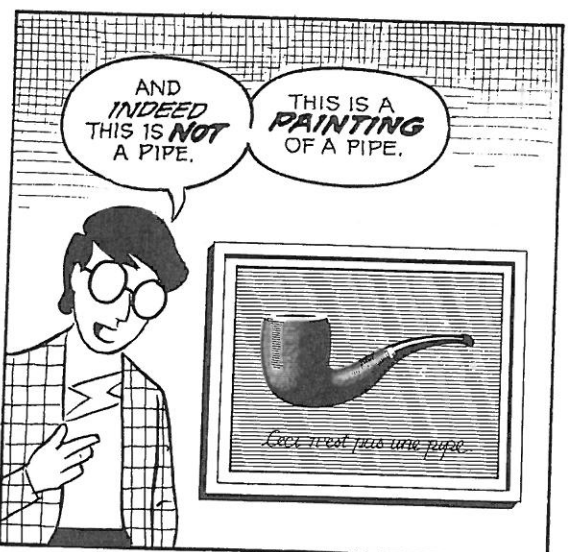
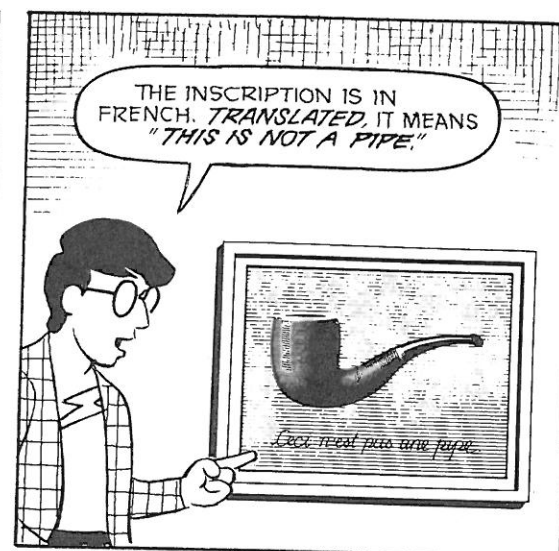
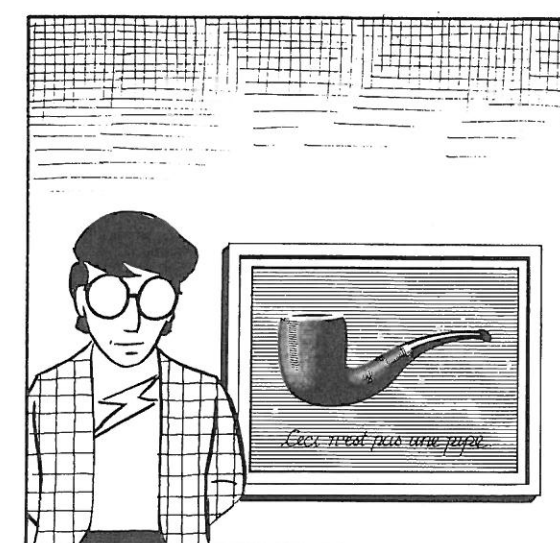
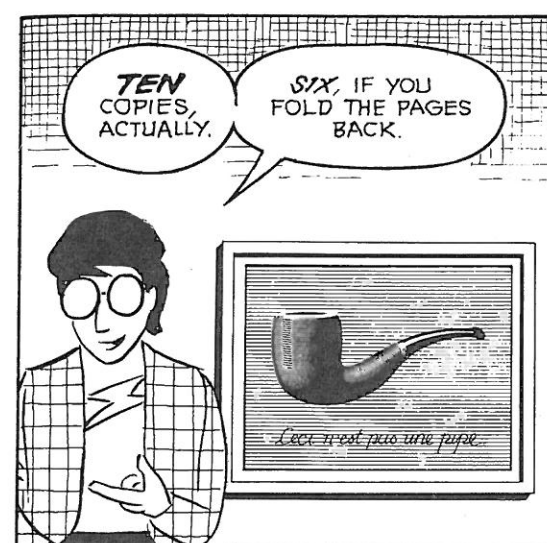
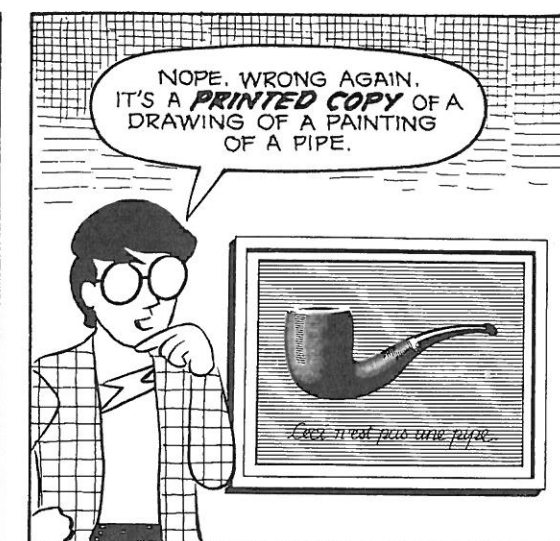


CHAPTER TWO

THE VOCABULARY OF COMICS.



SEE PAGE 216 FOR MORE INFORMATION.



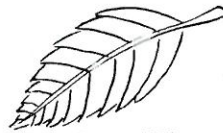
THIS IS NOT A MAN.



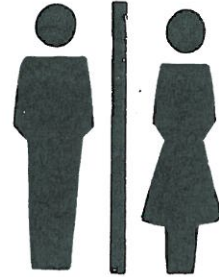
THESE ARE NOT IDEAS.



THIS IS NOT A COUNTRY.



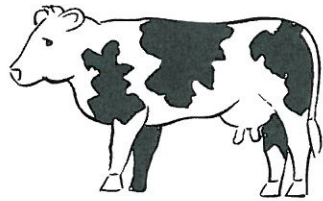
THIS IS NOT
A LEAF



THESE ARE NOT PEOPLE.



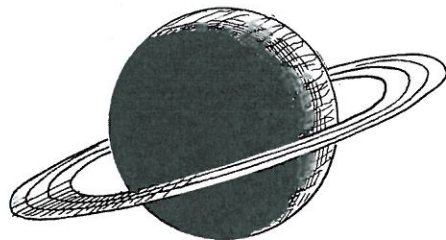
THIS IS NOT MUSIC.



THIS IS NOT A COW.



THESE ARE NOT FLOWERS.



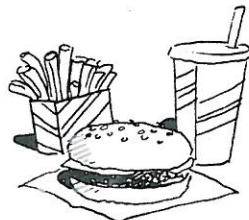
THIS IS NOT A PLANET.



THIS IS NOT MY VOICE.



THIS IS NOT ME.



THIS IS NOT FOOD.



THIS IS NOT A
FACE.



THIS IS NOT A
COMPANY.



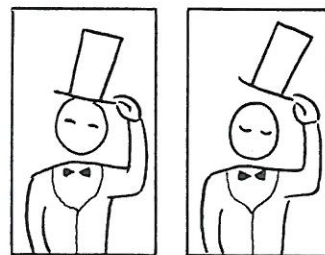
THIS IS NOT SOUND.



THIS IS NOT LAW.



THIS IS NOT A CAR.



THESE ARE NOT SEPARATE
MOMENTS.

THIS
IS
PAPER

NOW, THE WORD
ICON MEANS
MANY THINGS.

THIS IS
PAPER



FOR THE PURPOSES OF
THIS CHAPTER, I'M USING THE
WORD **"ICON"** TO MEAN ANY
IMAGE USED TO REPRESENT A
PERSON, PLACE, THING OR
IDEA.



THAT'S A BIT BROADER
THAN THE DEFINITION
IN MY DICTIONARY,
BUT IT'S THE CLOSEST
THING TO WHAT I
NEED HERE.

"SYMBOL" IS A
BIT TOO **LOADED**
FOR ME.



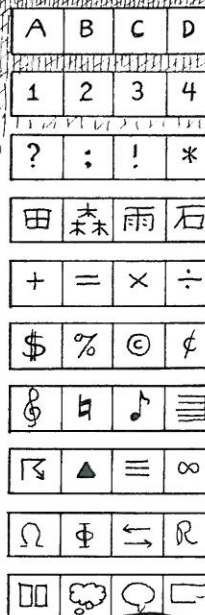
THE SORTS OF
IMAGES WE
USUALLY **CALL**
SYMBOLS ARE
ONE **CATEGORY**
OF **ICON**,
HOWEVER.



THESE ARE THE
IMAGES WE USE TO
REPRESENT **CONCEPTS**,
IDEAS AND
PHILOSOPHIES.



THEN THERE
ARE THE **ICONS**
OF **LANGUAGE**,
SCIENCE AND
COMMUNICATION.



ICONS
OF THE
PRACTICAL
REALM.



AND FINALLY, THE **ICONS** WE CALL **PICTURES**:
IMAGES DESIGNED TO ACTUALLY **RESEMBLE**
THEIR SUBJECTS.



BUT
AS **RESEMBLANCE**
VARIES, SO DOES THE
LEVEL OF **ICONIC**
CONTENT.

OR TO PUT IT
SOMEWHAT **CLUMSILY**,
SOME PICTURES ARE
JUST MORE **ICONIC**
THAN OTHERS.



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

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

SOMEWHAT *MORE* ABSTRACT IS *THIS* STYLE OF DRAWING FOUND IN MANY ADVENTURE COMICS.

ONLY OUTLINES AND A HINT OF SHADING ARE STILL PRESENT, BUT WE EASILY RECOGNIZE THIS AS A *HUMAN* FACE.

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!

AS WE CONTINUE TO ABSTRACT AND *SIMPLIFY* OUR IMAGE, WE ARE MOVING FURTHER AND FURTHER FROM THE "*REAL*" FACE OF THE PHOTO.

WHY, THEN, IS THE FACE ABOVE SO *ACCEPTABLE* TO OUR EYES? WHY DOES IT SEEM JUST AS *REAL* AS THE OTHERS?

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

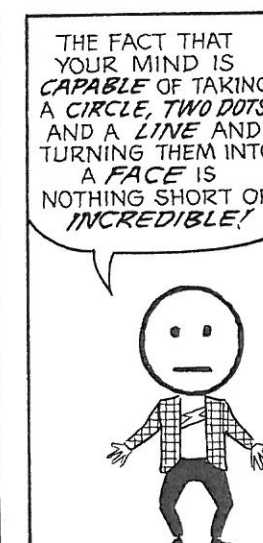
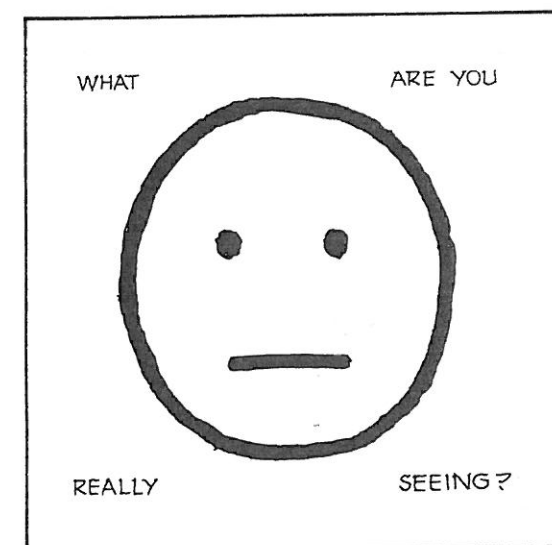
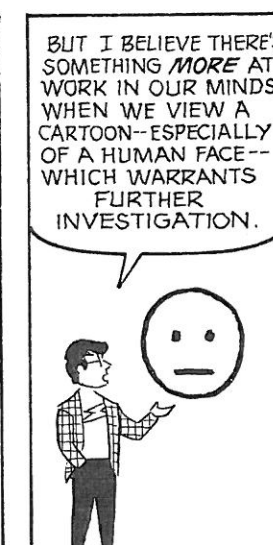
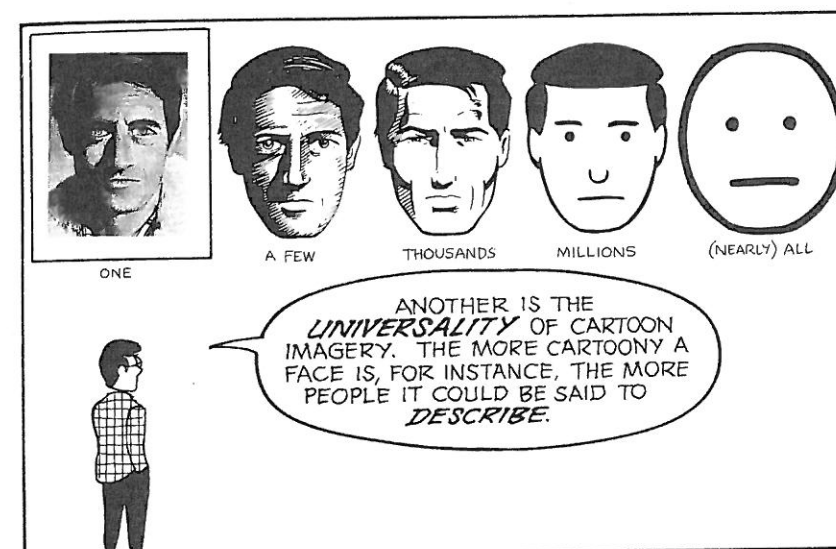
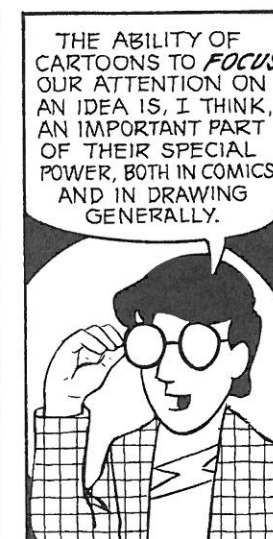
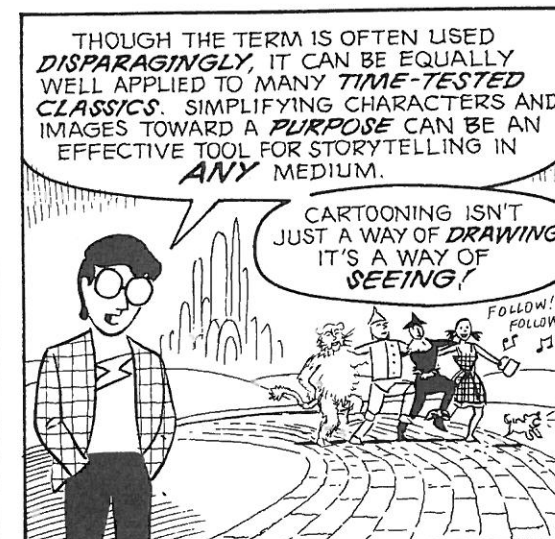
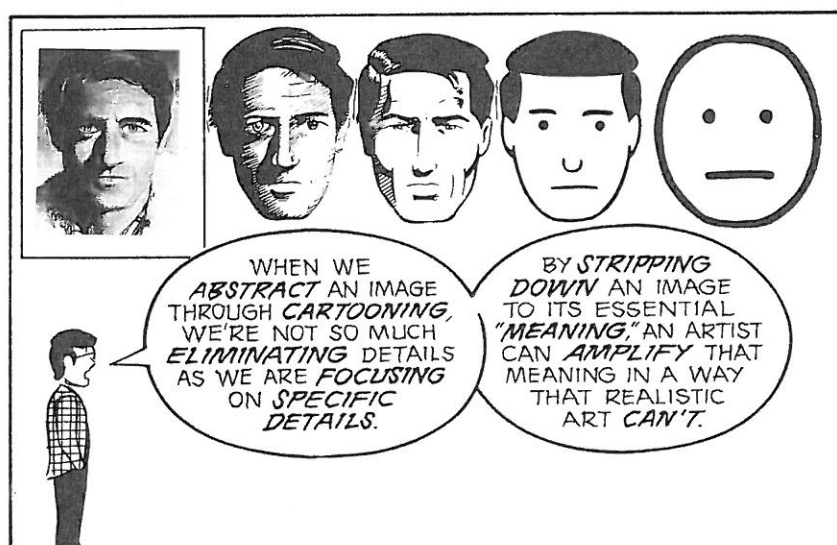
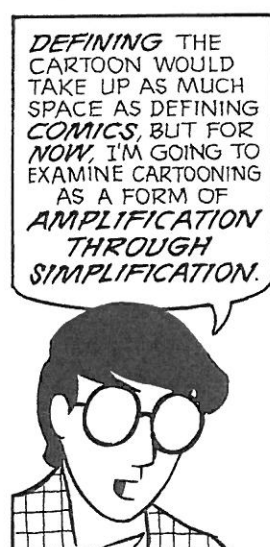
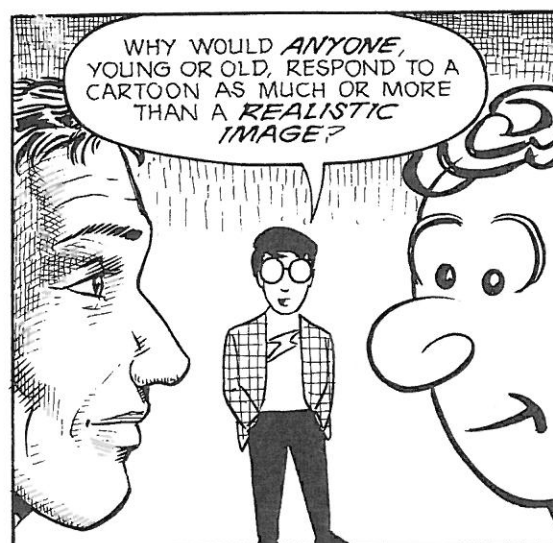
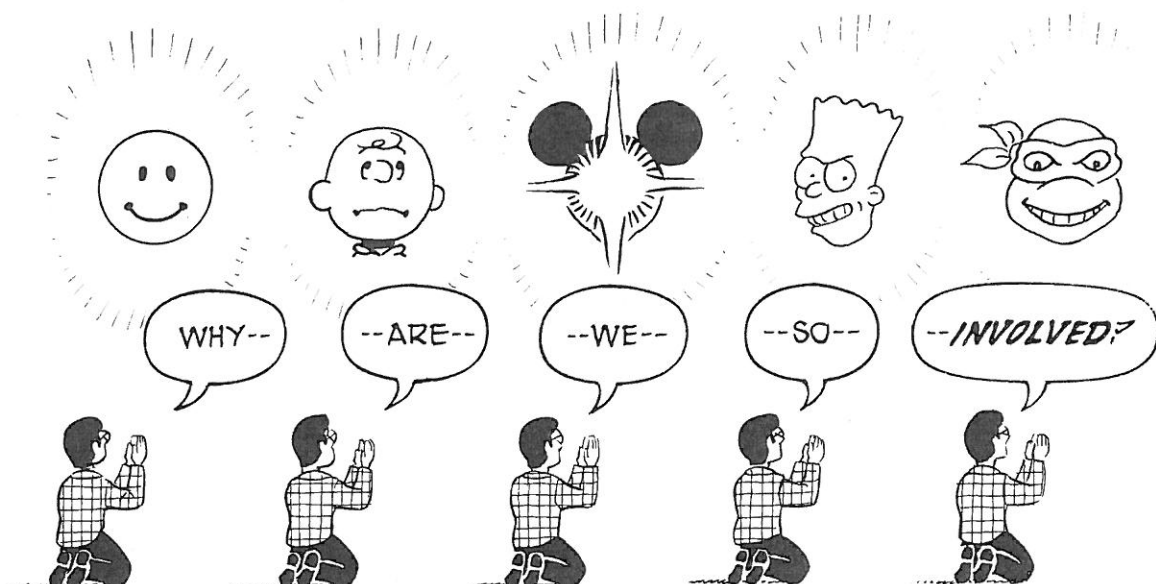
COMMON WISDOM HOLDS THAT THE *PHOTOGRAPH* AND THE *REALISTIC* PICTURE ARE THE ICONS THAT MOST RESEMBLE THEIR *REAL-LIFE* COUNTERPARTS.

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*."

REALITY THIS WAY.

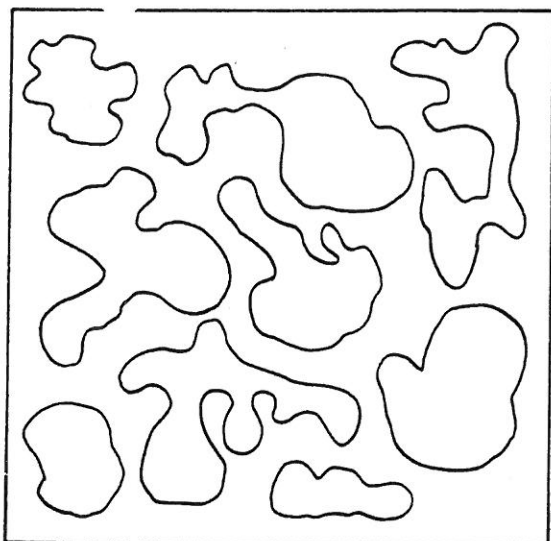
WHAT IS THE SECRET OF THE ICON WE CALL--

--THE *CARTOON*?

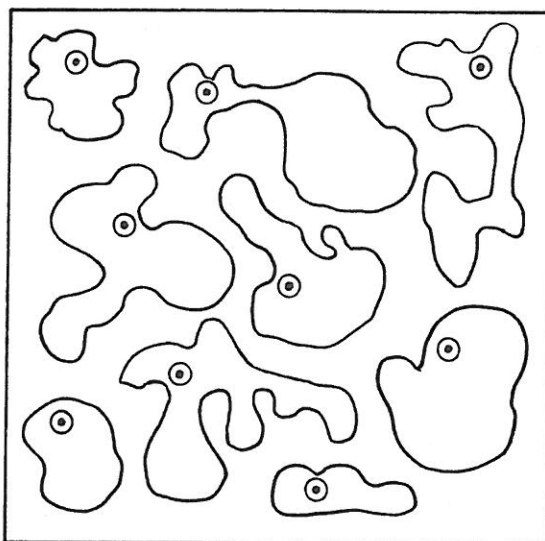


ASK A FRIEND TO DRAW YOU SOME SHAPES ON A PIECE OF PAPER. THEY SHOULD BE **CLOSED CURVES**, BUT **OTHERWISE** CAN BE AS **WEIRD** AND **IRREGULAR** AS HE OR SHE **WANTS**.

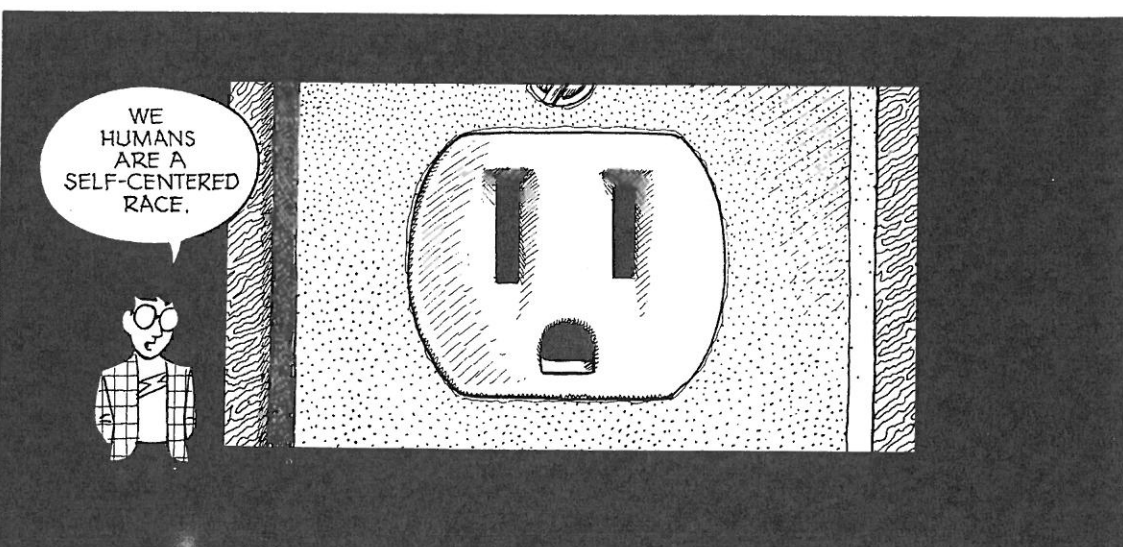
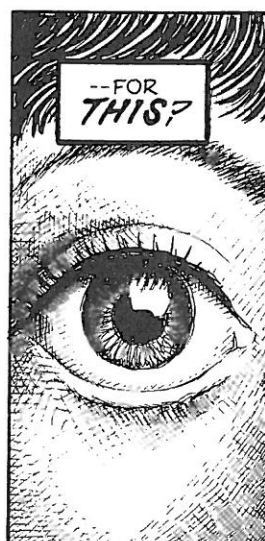
LET'S SAY THE RESULTS LOOK SOMETHING LIKE **THIS**.



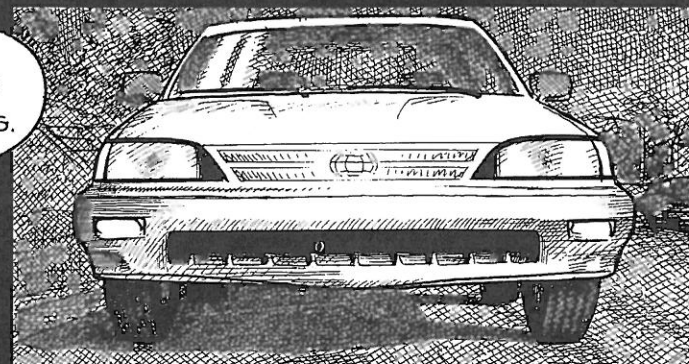
NOW-- YOU'LL FIND THAT NO MATTER WHAT THEY **LOOK** LIKE, EVERY SINGLE **ONE** OF THOSE SHAPES **CAN** BE MADE INTO A FACE WITH ONE SIMPLE ADDITION.



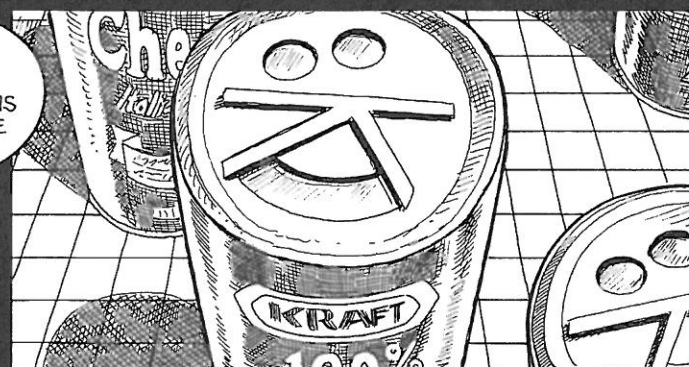
YOUR MIND HAS NO TROUBLE AT ALL CONVERTING SUCH SHAPES INTO FACES, YET WOULD IT EVER MISTAKE **THIS**--



WE SEE OURSELVES IN EVERYTHING.

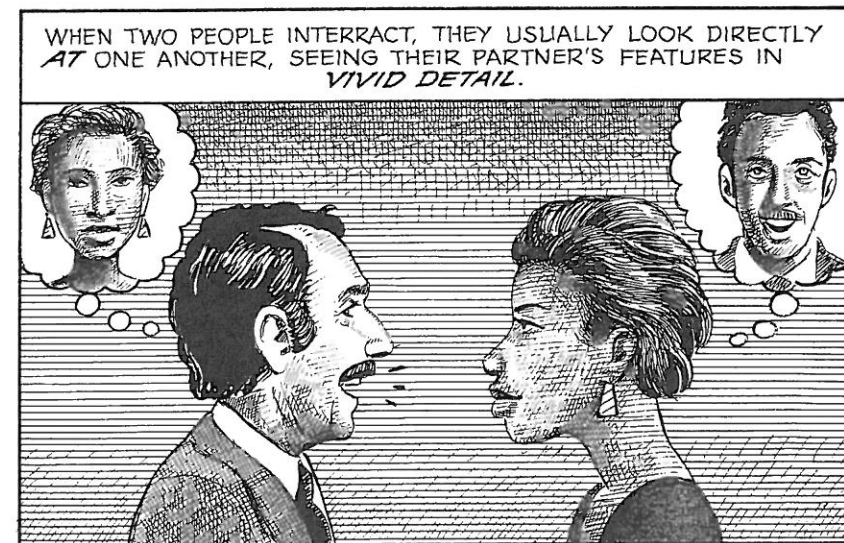
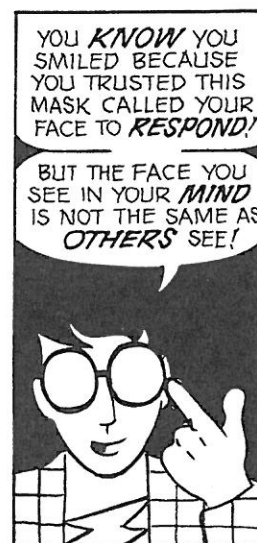
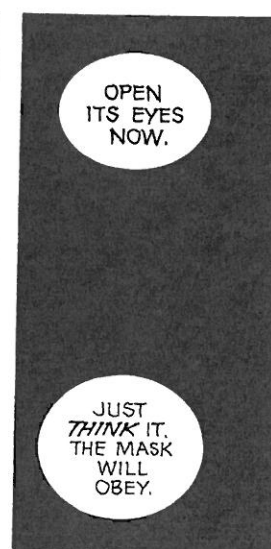
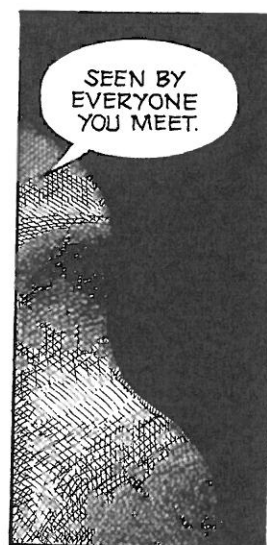


WE ASSIGN IDENTITIES AND EMOTIONS WHERE NONE EXIST.



AND WE MAKE THE WORLD OVER IN OUR IMAGE.





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*.

I *DOUBT* IT! YOU WOULD HAVE BEEN FAR TOO AWARE OF THE *MESSANGER* 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*.



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



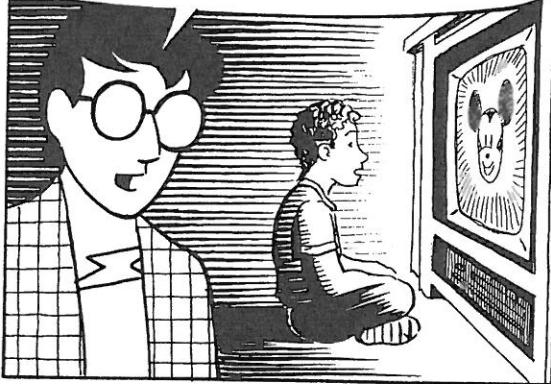
--YOU SEE IT AS THE FACE OF *ANOTHER*.

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.



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*.



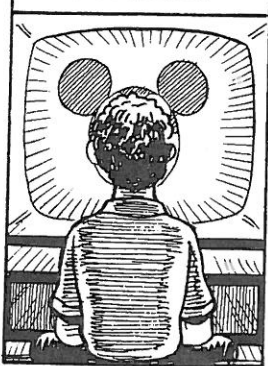
BUT IF *WHO* I AM MATTERS *LESS*, MAYBE WHAT I *SAY* WILL MATTER *MORE*.



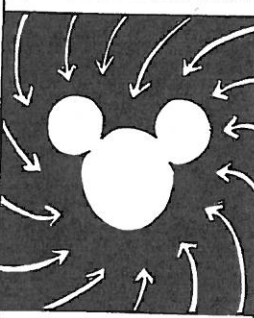
THAT'S THE *THEORY*, ANYWAY.



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!

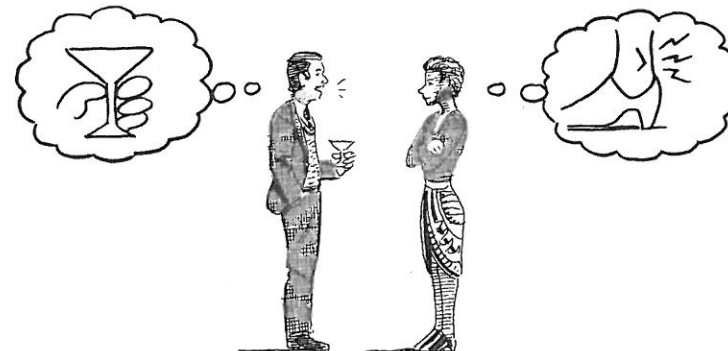
THAT'S WHY I DECIDED TO *DRAW* MYSELF IN SUCH A *SIMPLE STYLE*.



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

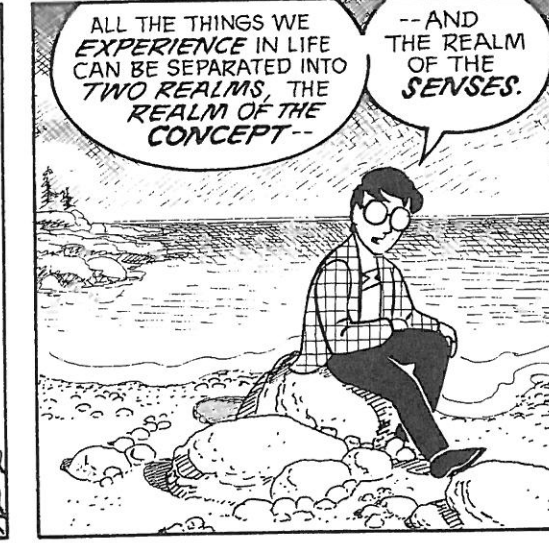
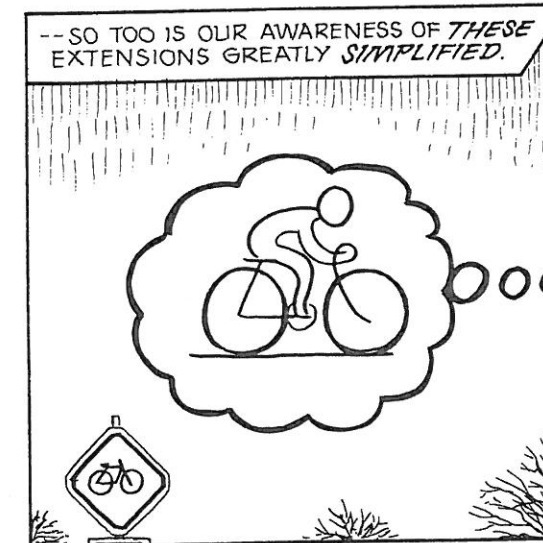
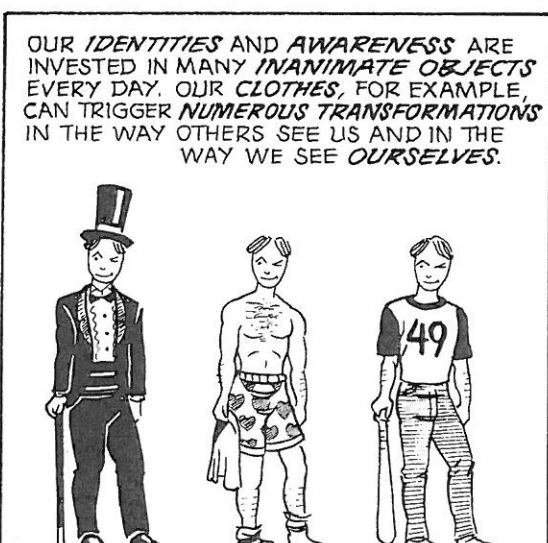
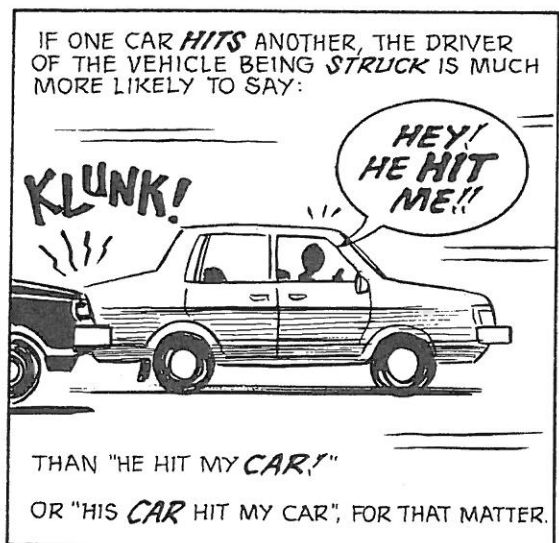
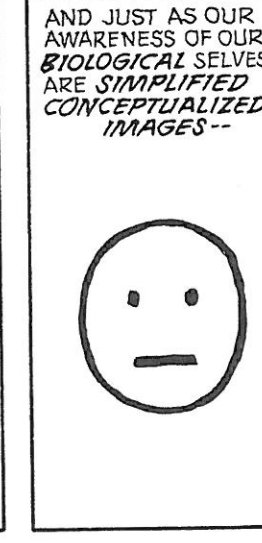
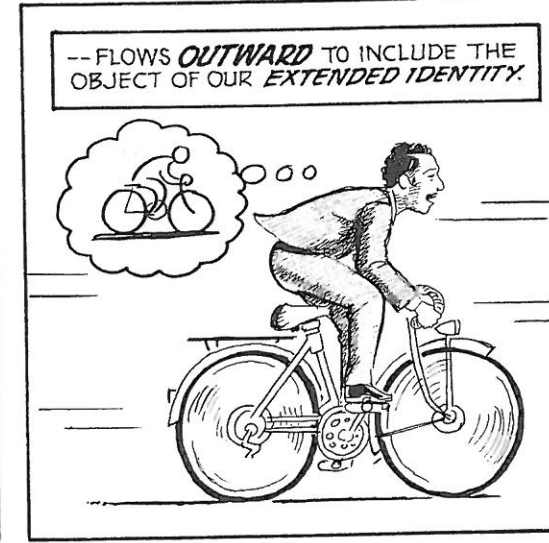
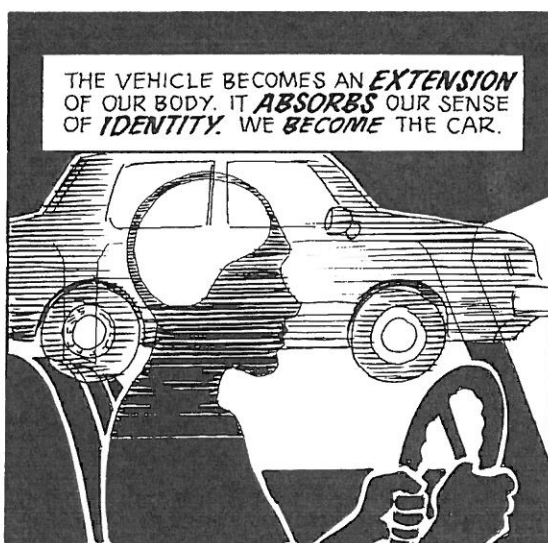
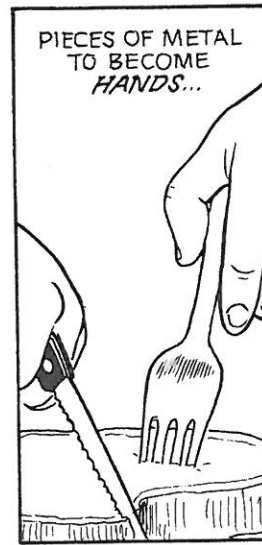
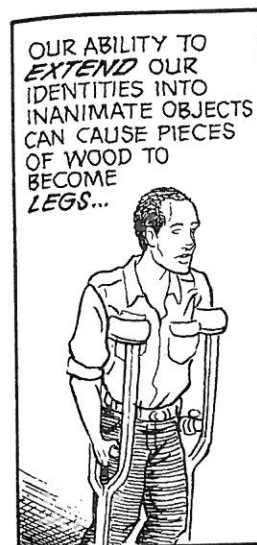
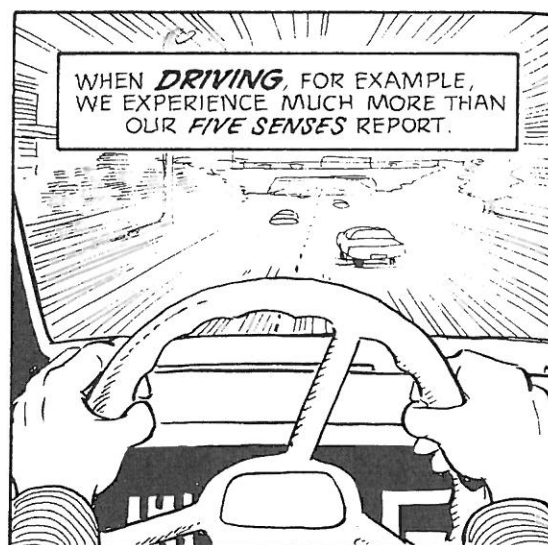
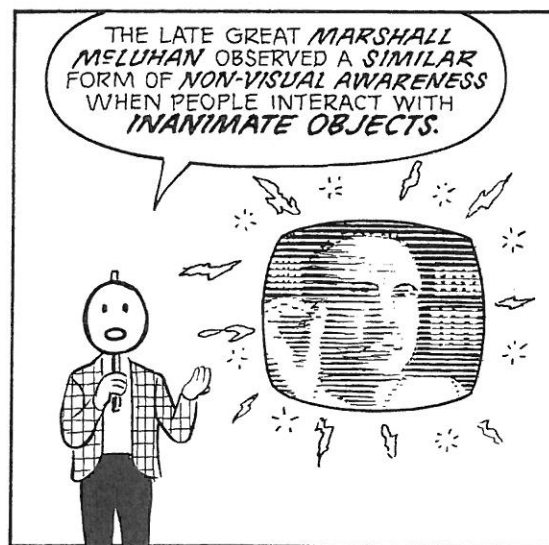


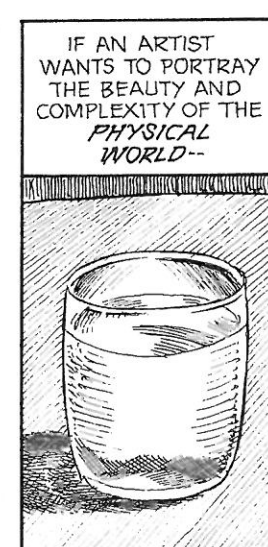
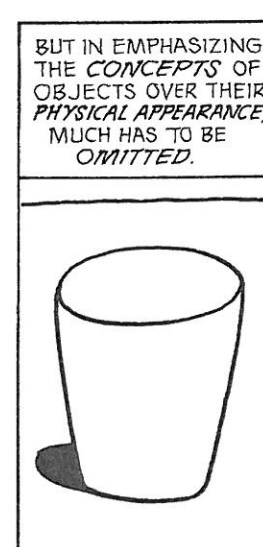
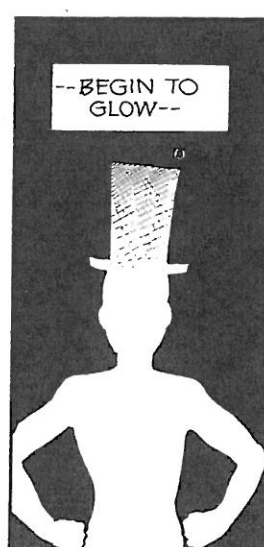
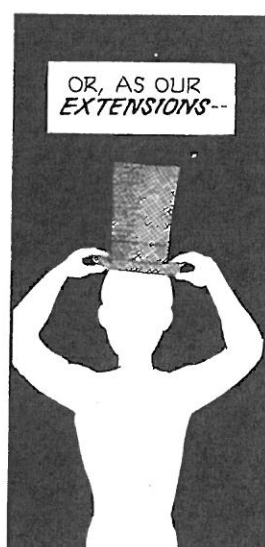
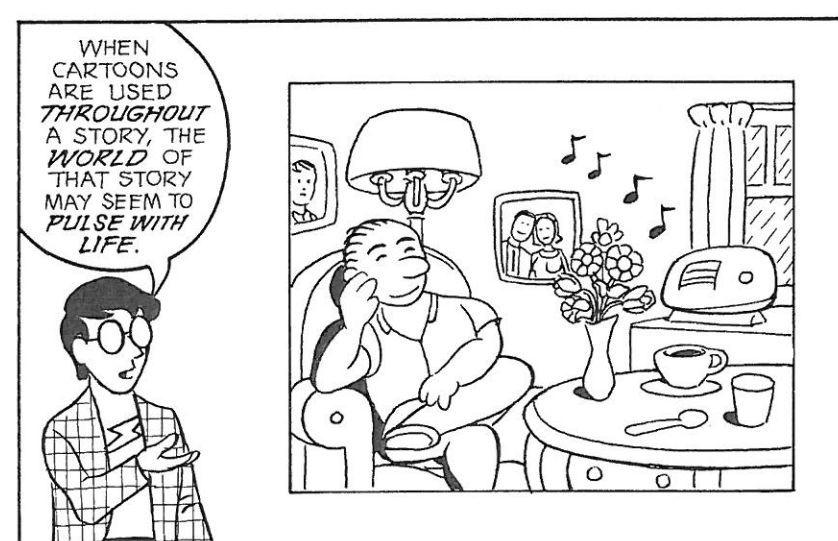
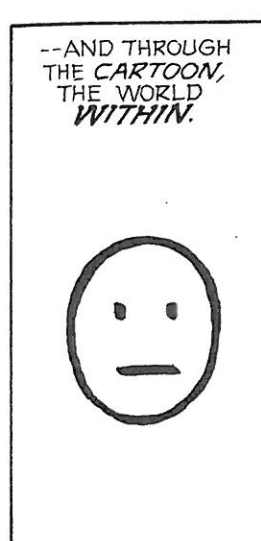
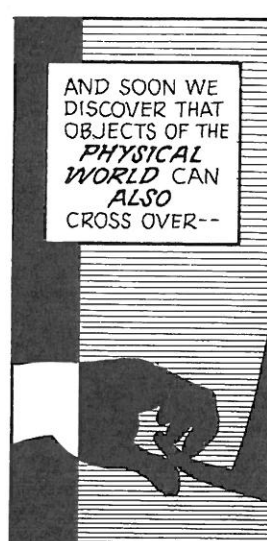
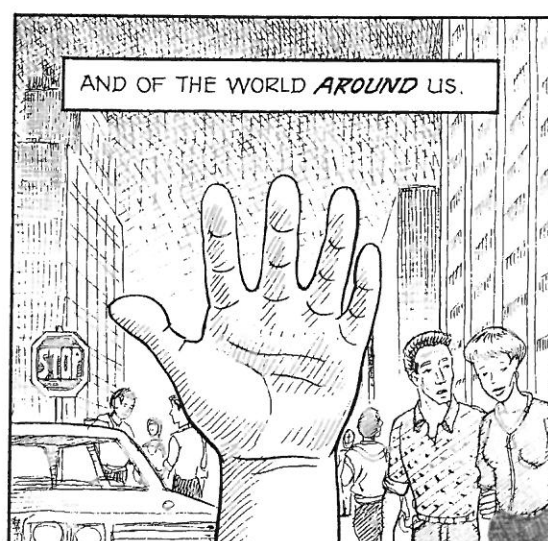
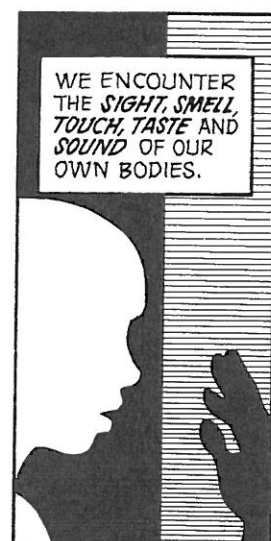
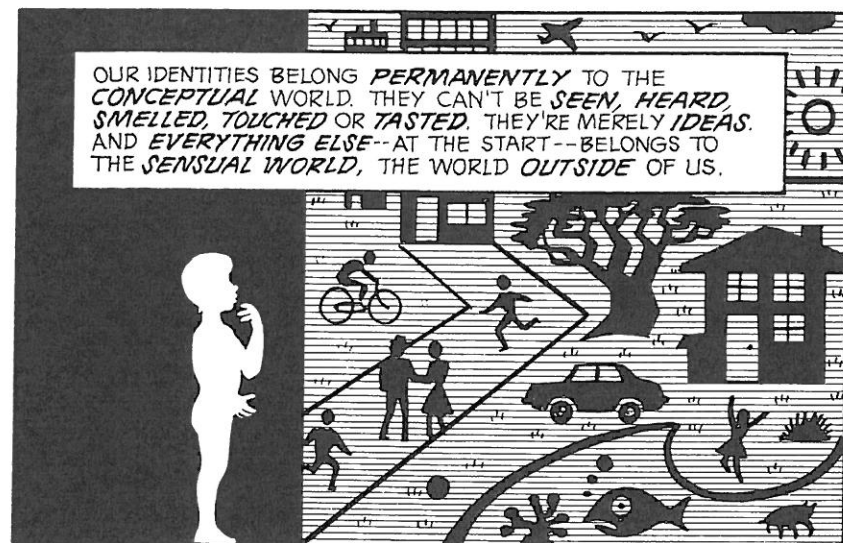
SO FAR, WE'VE ONLY DISCUSSED *FACES*, BUT THE PHENOMENON OF *NON-VISUAL SELF-AWARENESS* CAN, TO A *LESSER DEGREE*, STILL APPLY TO OUR *WHOLE BODIES*. AFTER ALL, DO WE NEED TO *SEE* OUR HANDS TO KNOW WHAT THEY'RE DOING?

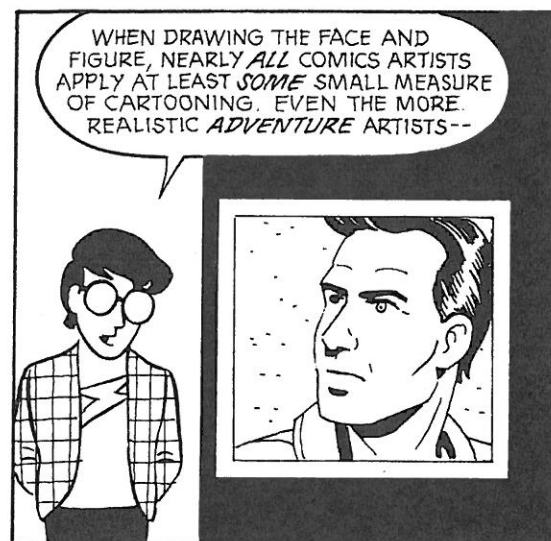


THERE'S *MORE*, TOO!

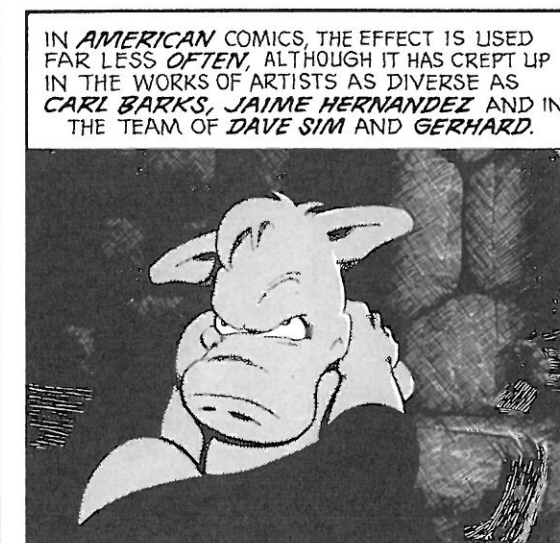
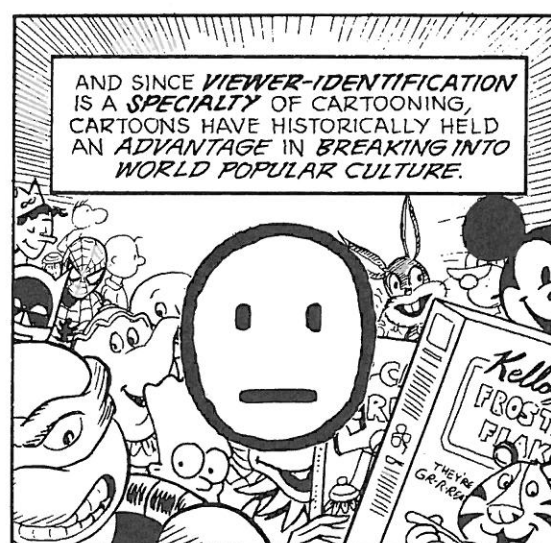
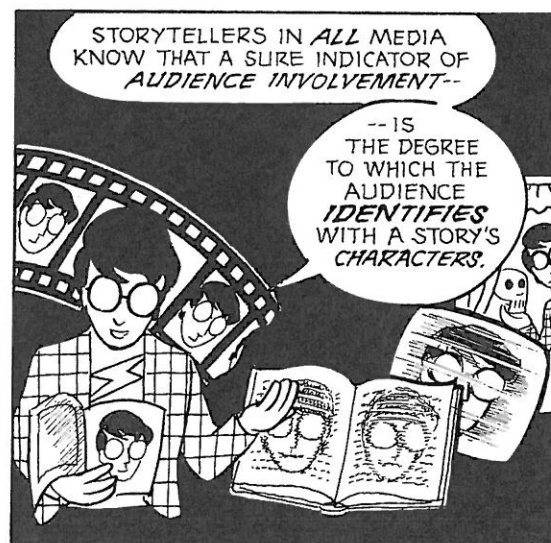
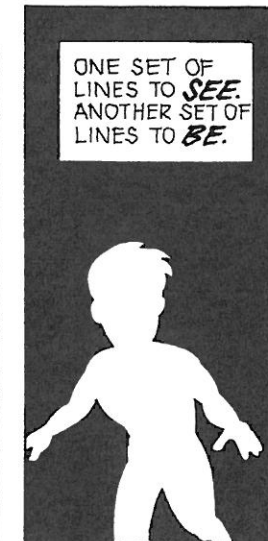




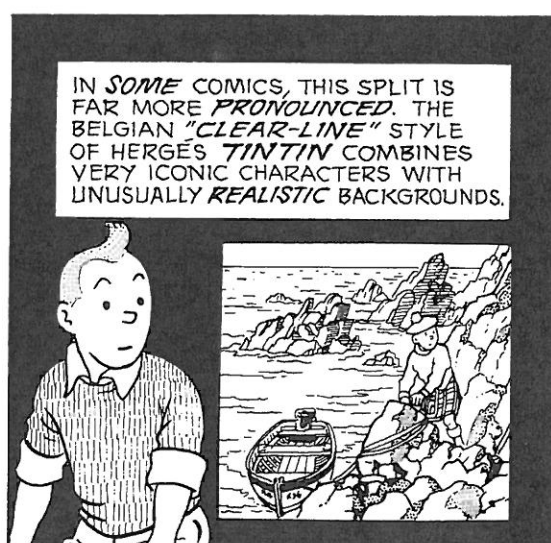




THIS COMBINATION ALLOWS READERS TO *MASK* THEMSELVES IN A CHARACTER AND SAFELY ENTER A SENSUALLY STIMULATING WORLD.



CEREBUS © DAVE SIM.



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.



I LIKE THE MASKING EFFECT, PERSONALLY, BUT IT'S JUST ONE OF **MANY** POSSIBLE APPROACHES TO COMICS ART.

MANY OF MY **FAVORITE ARTISTS** USE IT VERY **RARELY**.



SEE PAGE 216 FOR COPYRIGHT INFORMATION.

STILL, I HOPE THE JAPANESE PERSPECTIVE ON CARTOONING HELPS DEMONSTRATE THAT ONE'S CHOICE OF STYLES CAN HAVE CONSEQUENCES FAR BEYOND THE MERE "LOOK" OF A STORY.



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!



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



MAUS © AND T.M. ART SPIEGELMAN.

THE PLATONIC IDEAL OF THE CARTOON MAY SEEM TO OMIT MUCH OF THE **AMBIGUITY** AND **COMPLEX** CHARACTERIZATION WHICH ARE THE HALLMARKS OF **MODERN LITERATURE**, LEAVING THEM SUITABLE ONLY FOR **CHILDREN**.



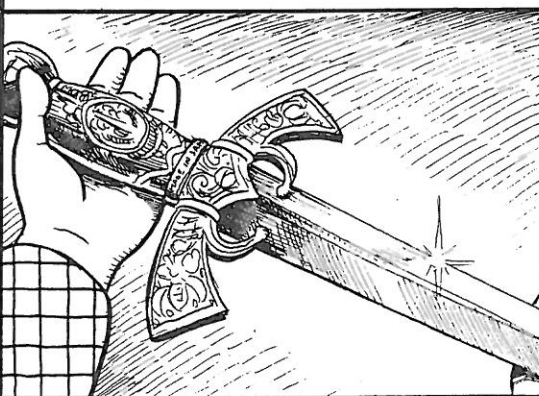
BUT SIMPLE ELEMENTS CAN COMBINE IN COMPLEX WAYS, AS ATOMS BECOME MOLECULES AND MOLECULES BECOME LIFE.



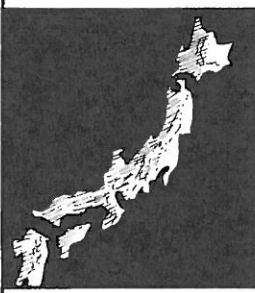
BUT SUPPOSE I NOTICE SOME **MYSTERIOUS WRITING** CARVED ON THE SWORD'S **HILT**.



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.



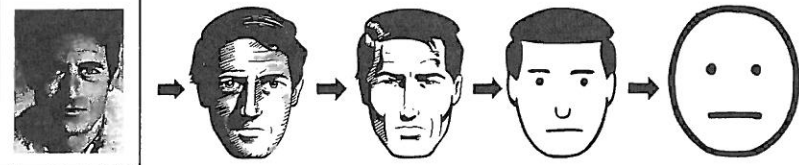
WE'LL RETURN TO THESE DIFFERENCES SEVERAL TIMES DURING THIS BOOK.

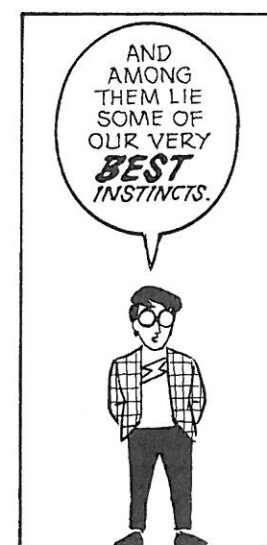
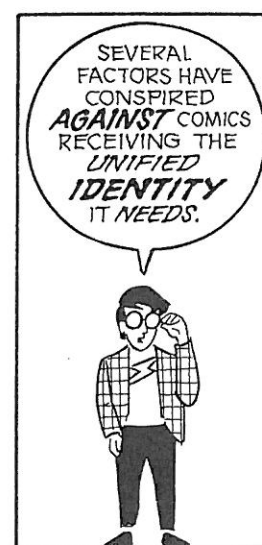
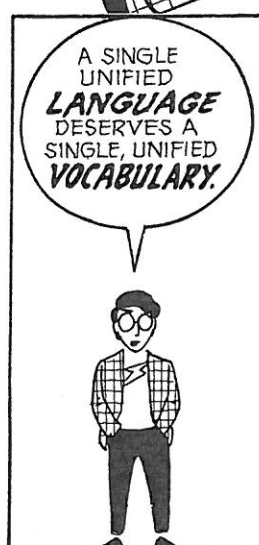
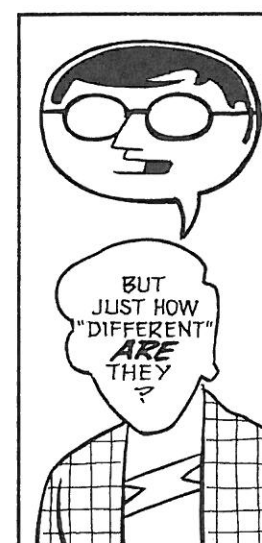
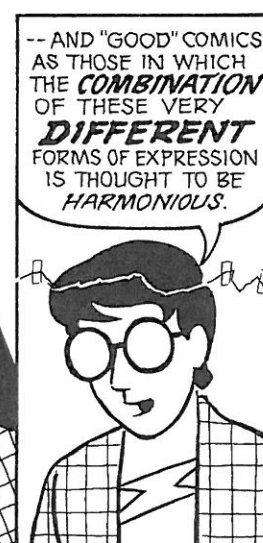
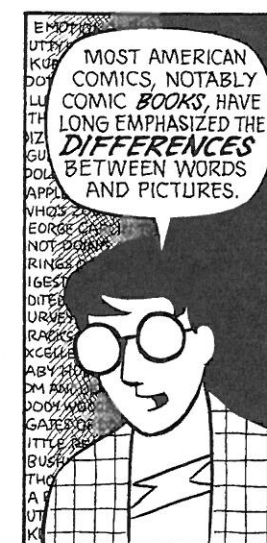
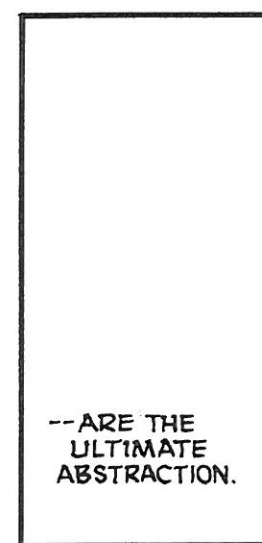
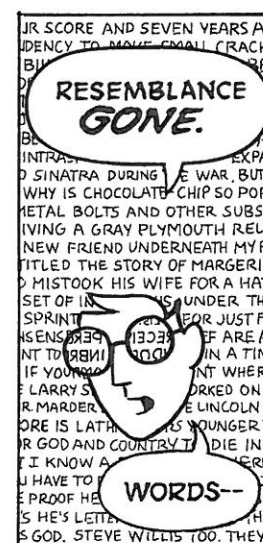
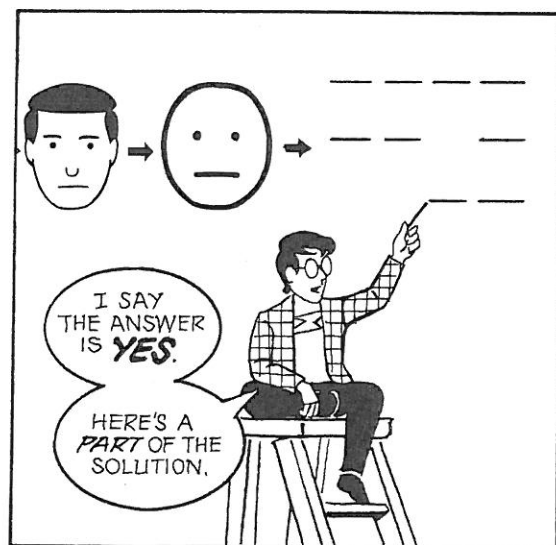
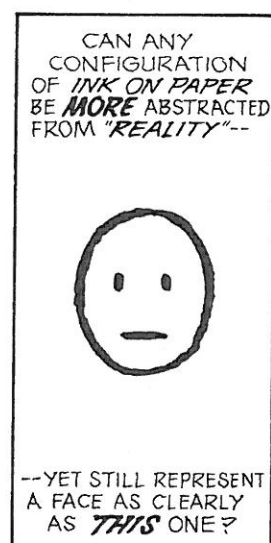
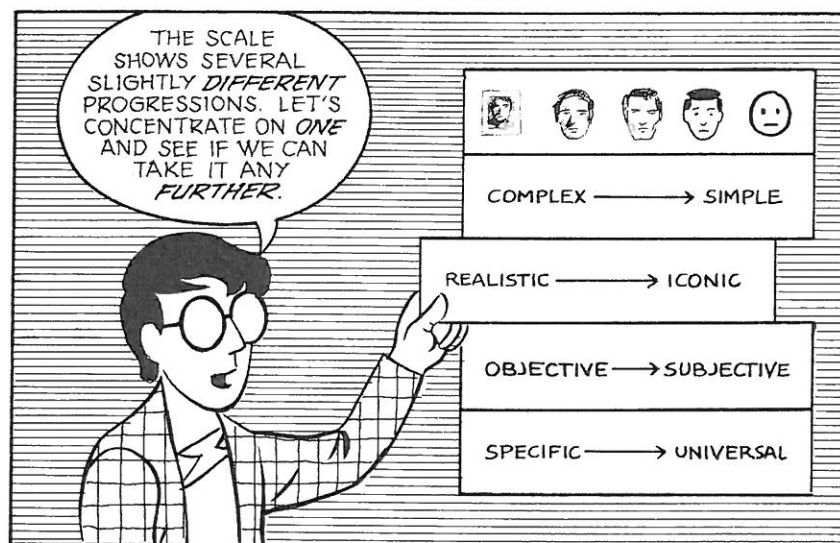
AND **LIKE** THE ATOM, GREAT POWER IS LOCKED IN THESE FEW SIMPLE LINES.



RELEASEABLE ONLY BY THE READER'S MIND.

THERE'S A LOT MORE TO **CARTOONS** THAN MEETS THE EYE!

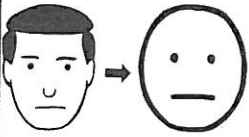


BOTH ARTIST AND WRITER BEGIN, HANDS JOINED ACROSS THE GAP, WITH A COMMON PURPOSE: TO MAKE COMICS OF "QUALITY"



"ARTIE" "RITA"



FACE

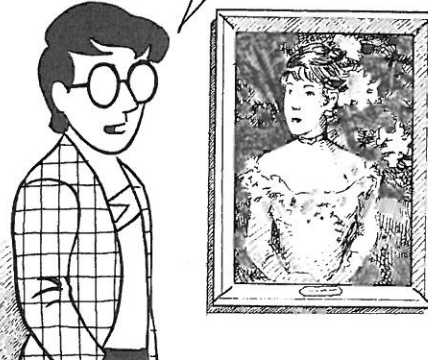
THE ARTIST KNOWS THAT THIS MEANS MORE THAN JUST STICK-FIGURES AND CRUDE CARTOONS. HE SETS OFF IN SEARCH OF A HIGHER ART.



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.



PICTURES ARE **RECEIVED** INFORMATION. WE NEED NO FORMAL EDUCATION TO "GET THE MESSAGE." THE MESSAGE IS INSTANTANEOUS.



WRITING IS **PERCEIVED** INFORMATION. IT TAKES TIME AND SPECIALIZED KNOWLEDGE TO DECODE THE ABSTRACT SYMBOLS OF LANGUAGE.



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.

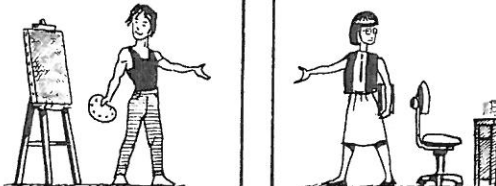
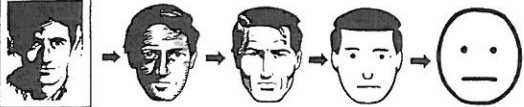


SHE TOO FINDS WHAT SHE'S LOOKING FOR, IN THE GREAT MASTERS OF WESTERN LITERATURE. SHE READS AND WRITES CONSTANTLY. SHE SEARCHES FOR A VOICE UNIQUELY HERS.



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.

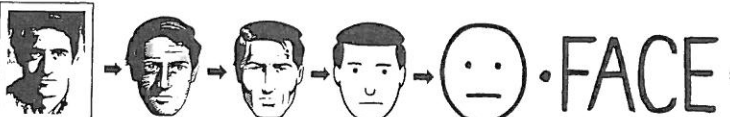



RECEIVED PERCEIVED

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

WHEN PICTURES ARE MORE ABSTRACTED FROM "REALITY," THEY REQUIRE GREATER LEVELS OF PERCEPTION, MORE LIKE WORDS.

WHEN WORDS ARE BOLDER, MORE DIRECT, THEY REQUIRE LOWER LEVELS OF PERCEPTION AND ARE RECEIVED FASTER, MORE LIKE PICTURES.

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

OUR NEED FOR A UNIFIED LANGUAGE OF COMICS SENDS US TOWARD THE CENTER WHERE WORDS AND PICTURES ARE LIKE TWO SIDES OF ONE COIN!

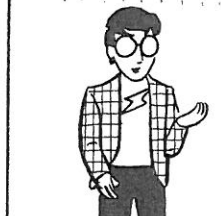


BUT OUR NEED FOR SOPHISTICATION IN COMICS SEEMS TO LEAD US OUTWARD, WHERE WORDS AND PICTURES ARE MOST SEPARATE.



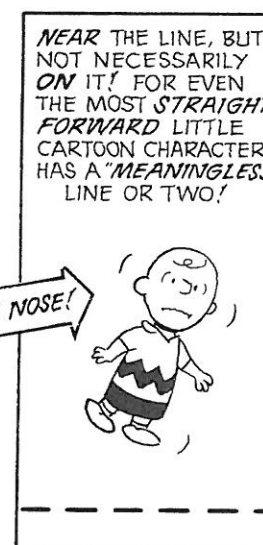
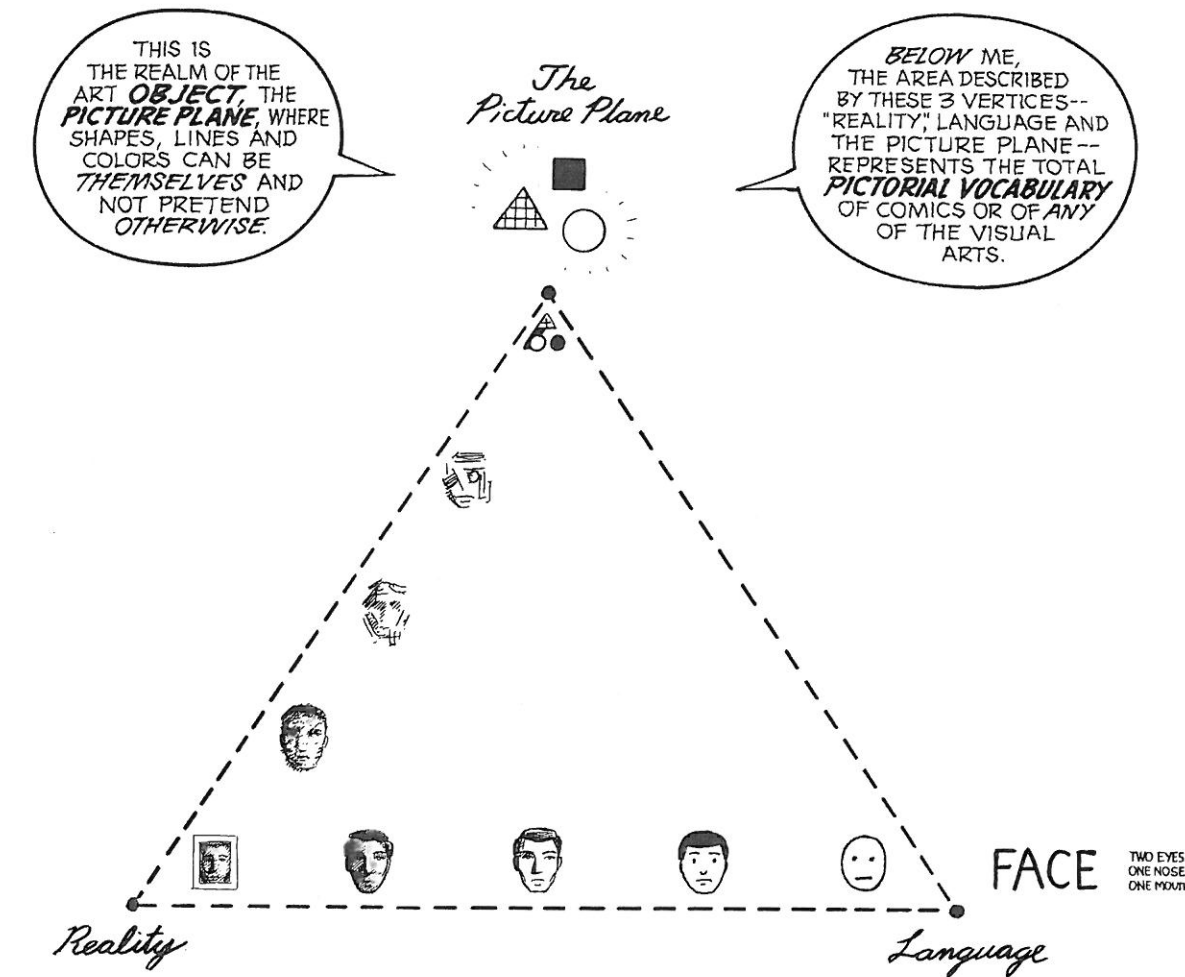
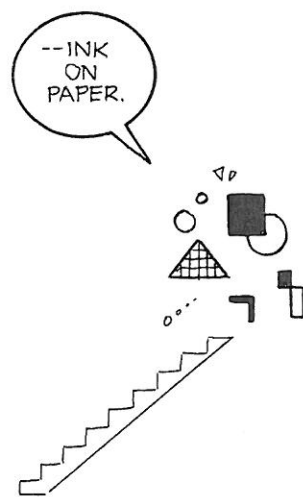
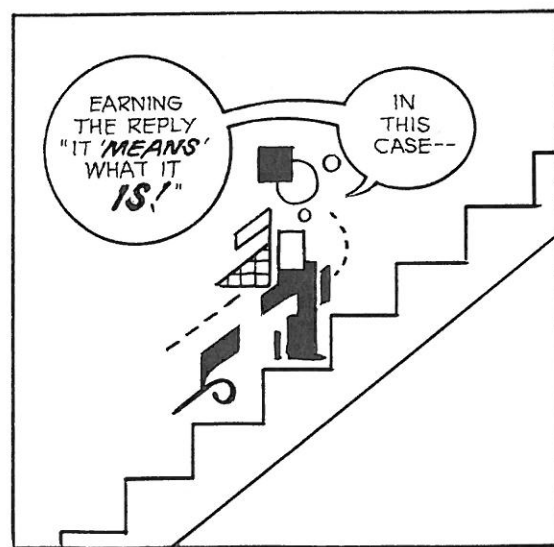
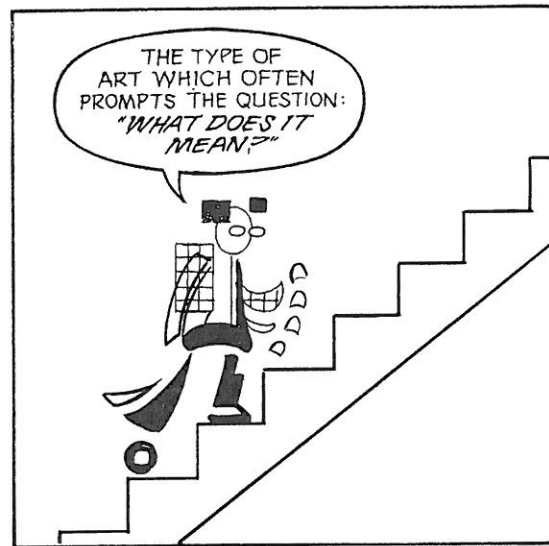
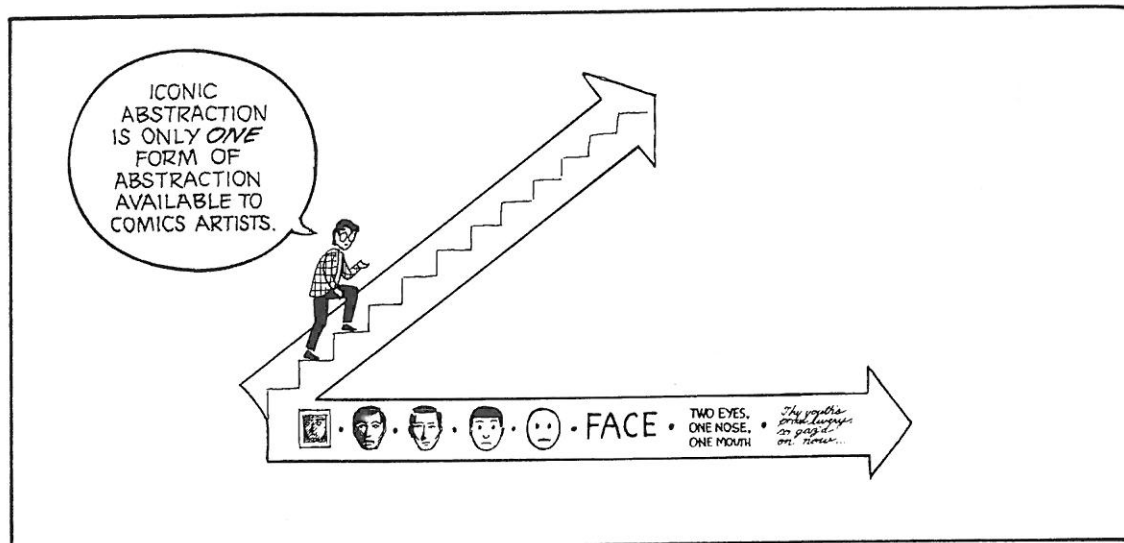
BOTH ARE WORTHY ASPIRATIONS. BOTH STEM FROM A LOVE OF COMICS AND A DEVOTION TO ITS FUTURE.

CAN THEY BE RECONCILED?



I SAY THE ANSWER IS YES, BUT SINCE THE REASONS BELONG IN A DIFFERENT CHAPTER, WE'LL HAVE TO COME BACK TO THIS LATER.





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 VAN HORN 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 Chuckie-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 MacAlistair 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

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 TOTTH. 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 right and up from his current SHADOWHAWK (whose iconic mask made him a bit harder to place). 55. ROZ CHAST. 56. JOOST SWARTE's POPEYE © King Features Syndicate, Inc. 57. GEORGE HERRIMAN's "Offissa Pupp" from KRAZY KAT. © International Feature Service, Inc. 58. JIM WOODRING's FRANK. 59. NEAL ADAMS. from X-MEN © Marvel Entertainment Group, Inc. (X-Men created by Lee and Kirby). 60. GIL KANE from ACTION COMICS © D.C. Comics, Inc. 61. MILTON CANIFF's STEVE CANYON. © Marvel Nick Fury appearing in X-MEN © Marvel Entertainment Group, Inc. (Superman created by Jerry Siegel and Joe Schuster). 62. JACQUES TARDI from LE DEMON DES GLACES © Dargaud Editeur. 63. JEAN-CLAUDE MEZIERES. Laureline from the VALERIAN series. © Dargaud Editeur. 64. BILL GRIFFITH's ZIPPY THE PINHEAD. 65. JOE MATT. 66. KYLE BAKER from WHY I HATE SATURN. 67. 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 Dammit. 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.

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Keep in mind that these are my copies of the original drawings.

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

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.

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.

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 HERGÉ AND OTHERS WHO CONTRAST *ICONIC* CHARACTERS WITH *REALISTIC* BACKGROUNDS.

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.

SOUND ON!

O.K. ...Let's roll!

VISION ON!

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

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.

