



UNDERSTANDING

COMICS

THE INVISIBLE ART

SCOTT MCCLOUD

"A REMARKABLE NEW BAEDEKER OF THE TOONS."
—GARRY TRUDEAU, NEW YORK TIMES BOOK REVIEW

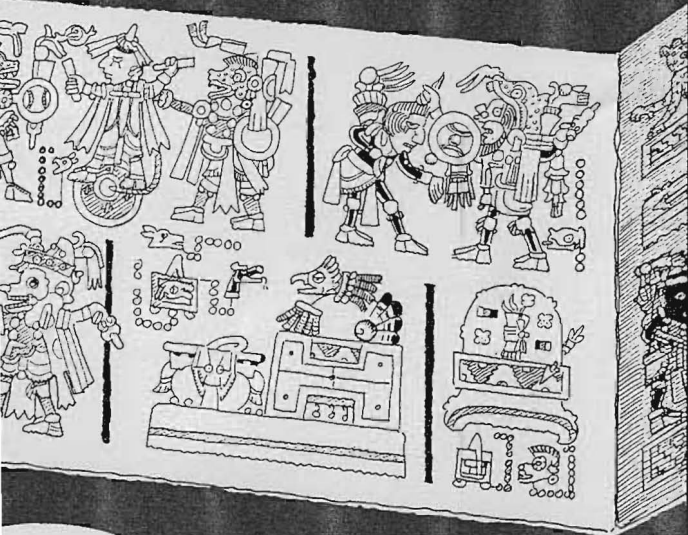
ACTUALLY,
A LOT
FARTHER!

1600

1700

1800

1900



HERE'S
A PIECE OF THE
STORY CONTAINED
IN THE
PRE-COLUMBIAN
"THE MANUSCRIPT
RENDERED" BY CORTÉS
AROUND 1519.

THIS 36-FOOT LONG,
BRIGHTLY-COLORED, PAINTED
SCREENFOLD TELLS OF THE GREAT
MILITARY AND POLITICAL HERO
"THE DEER" "TIGER'S-CLAW."

IS IT COMICS? YOU BET IT
IS! WE CAN EVEN READ SOME!



HUNDREDS OF YEARS BEFORE CORTÉS BEGAN COLLECTING COMICS, FRANCE PRODUCED THE STRIKINGLY SIMILAR WORK WE CALL THE **BAYEUX TAPESTRY**.

THIS 230 FOOT LONG TAPESTRY DETAILS THE **NORMAN CONQUEST OF ENGLAND**, BEGINNING IN 1066.

READING LEFT TO RIGHT WE SEE THE **EVENTS OF THE CONQUEST**, IN **DELIBERATE CHRONOLOGICAL ORDER** UNFOLD BEFORE OUR VERY EYES.

AS WITH THE **MEXICAN CODEX**, THERE ARE NO **PANEL BORDERS** PER SE, BUT THERE ARE CLEAR DIVISIONS OF SCENE BY **SUBJECT MATTER**.



TRANSLATION: THE BATTLE RAGES

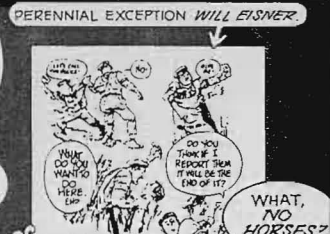
BISHOP DODIN ENCOURAGES HIS SOLDIERS



DUKE WILLIAM REMOVES HIS HELMET TO RALLY HIS SOLDIERS

HAROLD'S ARMY IS CUT TO PIECES

FAR FROM **DISQUALIFYING** THESE AS COMICS, I THINK **MODERN COMIC BOOK ARTISTS** SHOULD **TAKE NOTE** OF THE **POSSIBILITIES** OF SUCH **WHOLE PAGE COMPOSITIONS** AND HOW **FEW ARTISTS** HAVE MADE GOOD USE OF THEM **SINCE!**

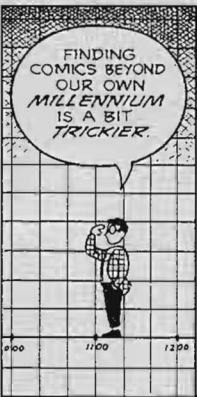


PERENNIAL EXCEPTION **WILL EISNER**



WHICH ONE IS THE PRINCE?

WHAT, NO HORSES?



FINDING COMICS BEYOND OUR OWN **MILLENNIUM** IS A BIT **TRICKIER**.

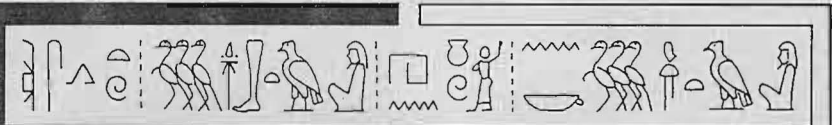


THUS, THEIR **REAL** DESCENDENT IS THE **WRITTEN WORD** AND NOT COMICS.

"ses lu baü abta, hennu-nek baü amenta"

"FOLLOW THEE, THE SOULS OF THE EAST. PRAISE THEE, THE SOULS OF THE WEST."

EGYPTIAN **PAINTING** IS **ANOTHER MATTER**. SOME, LIKE THIS, MAY **SEEM** TO BE CONCERNED WITH **SEQUENCE**, BUT ARE ACTUALLY SHOWING **TWO DIFFERENT LOCATIONS**, **EVENTS AND CASTS**, GROUPED ONLY BY **SUBJECT**.



JUSTAPOSED PICTORIAL AND OTHER IMAGES IN **DELIBERATE SEQUENCE**?

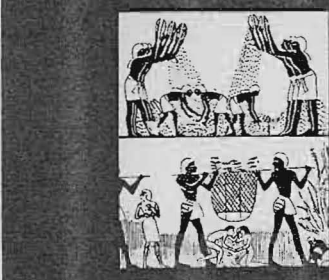
AT FIRST GLANCE, **EGYPTIAN HIEROGLYPHICS** WOULD SEEM TO FIT OUR DEFINITION **PERFECTLY**.

BUT MUCH DEPENDS ON OUR USE OF THE WORD **"PICTORIAL."**

I'M USING IT TO INDICATE AT LEAST SOME **RESEMBLANCE** TO THE SUBJECT. BUT THESE GLYPHS REPRESENT ONLY **SOUNDS**, NOT UNLIKE OUR **ALPHABET**.



I HAD BEEN TRYING TO FIND **SEQUENCE** IN EGYPTIAN PAINTINGS FOR **YEARS** WHEN I BEGAN THIS BOOK AND WAS READY TO CALL IT **QUITS**--

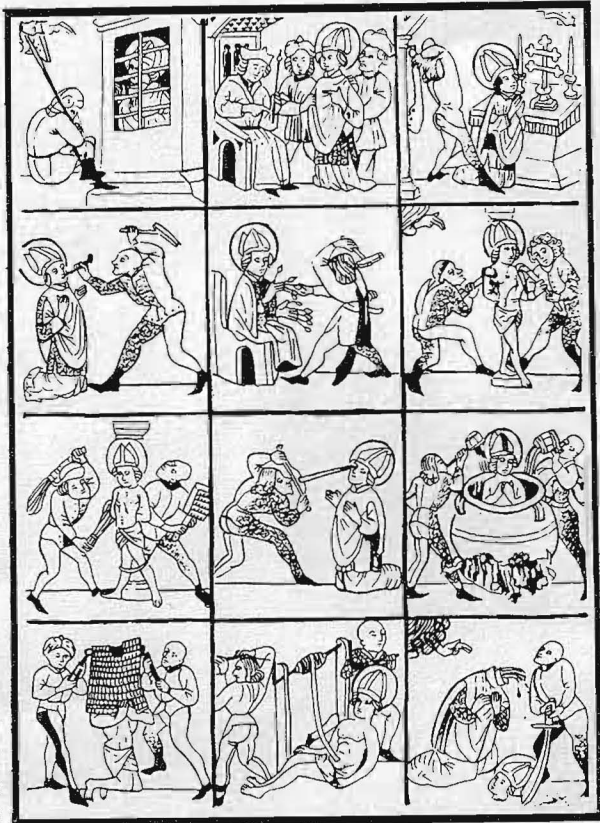


--UNTIL I DISCOVERED THAT THE BOOKS I HAD BEEN USING AS **REFERENCE**--



--HAD ONLY BEEN SHOWING ME **PART** OF THE PICTURE!





ART RESTORED FOR CLARITY - OTHERWISE UNCHANGED.

WITH THE INVENTION OF PRINTING, THE ART-FORM WHICH HAD BEEN A DIVERSION OF THE RICH AND POWERFUL, NOW COULD BE ENJOYED BY EVERYONE!



POPULAR TASTES HAVEN'T CHANGED MUCH IN FIVE CENTURIES. CHECK OUT "THE TORTURES OF SAINT ERASMUS," CIRCA 1460. WORD HAS IT THIS GUY WAS A VERY POPULAR CHARACTER.



THE SOPHISTICATION OF THE PICTURE-STORY DID GROW, HOWEVER, REACHING GREAT HEIGHTS IN THE NIMBLE HANDS OF **WILLIAM HOGARTH**.

HERE IS A TINY PIECE (ABOUT ONE TWENTIETH) OF THE SECOND PLATE FROM HOGARTH'S SIX-PLATE PICTURE-STORY "A HARLOT'S PROGRESS," PUBLISHED IN 1731.

DESPITE THE LOW "PANEL-COUNT" THESE LUSH, RENDERED PICTURES TELL A STORY RICH IN DETAIL AND MOTIVATED BY STRONG SOCIAL CONCERNS.

* MAYBE I SHOULDN'T SAY "INVENT." EUROPEANS WERE A BIT LATE IN DISCOVERING PRINTING.

HOGARTH'S STORIES WERE FIRST EXHIBITED AS A SERIES OF PAINTINGS AND LATER SOLD AS A PORTFOLIO OF ENGRAVINGS.

BOTH THE PAINTINGS AND ENGRAVINGS WERE DESIGNED TO BE VIEWED SIDE-BY-SIDE -- IN SEQUENCE!

"A HARLOT'S PROGRESS" AND ITS SEQUEL "A RAKE'S PROGRESS" PROVED SO POPULAR, NEW COPYRIGHT LAWS WERE CREATED TO PROTECT THIS NEW FORM.



THE FATHER OF THE MODERN COMIC IN MANY WAYS IS **RODOLPHE TOPFFER**, WHOSE LIGHT SATIRIC PICTURE STORIES, STARTING IN THE MID-1800'S, EMPLOYED CARTOONING AND PANEL BORDERS, AND FEATURED THE FIRST INTERDEPENDENT COMBINATION OF WORDS AND PICTURES SEEN IN EUROPE.

TRANSLATION BY E. WIESE.

UNFORTUNATELY, TOPFFER HIMSELF FAILED TO GRASP AT FIRST THE FULL POTENTIAL OF HIS INVENTION, SEEING IT AS A MERE DIVERSION, A SIMPLE HOBBY..



"IF FOR THE FUTURE, HE [TOPFFER] WOULD CHOOSE A LESS FRIVOLOUS SUBJECT AND RESTRICT HIMSELF A LITTLE, HE WOULD PRODUCE THINGS BEYOND ALL CONCEPTION."
-Goethe



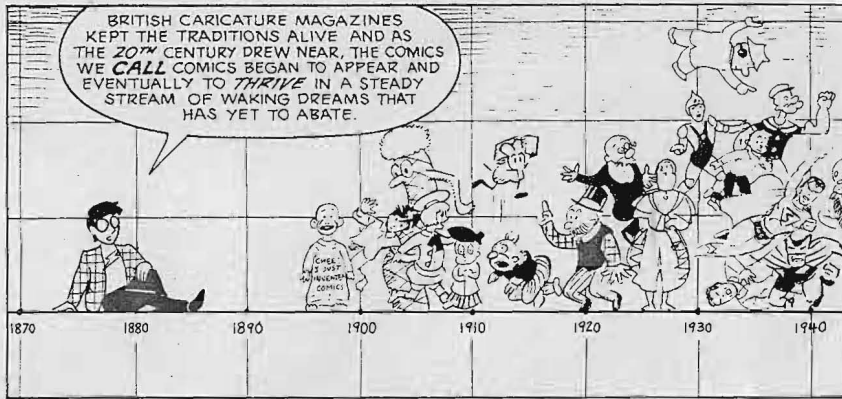
EVEN SO, TOPFFER'S CONTRIBUTION TO THE UNDERSTANDING OF COMICS IS CONSIDERABLE, IF ONLY FOR HIS REALIZATION THAT HE WHO WAS NEITHER ARTIST NOR WRITER--



-- HAD CREATED AND MASTERED A FORM WHICH WAS AT ONCE BOTH AND NEITHER.



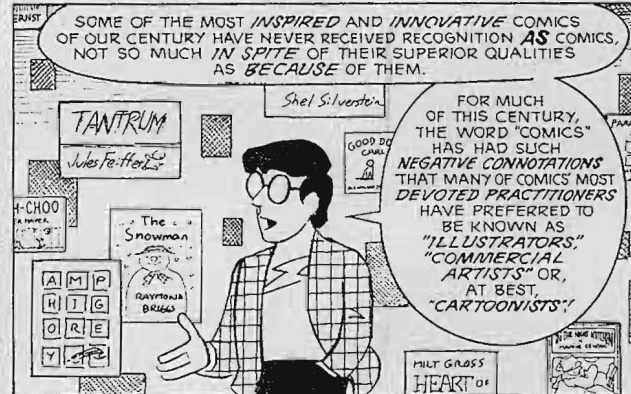
BRITISH CARICATURE MAGAZINES KEPT THE TRADITIONS ALIVE AND AS THE 20TH CENTURY DREW NEAR, THE COMICS WE CALL COMICS BEGAN TO APPEAR AND EVENTUALLY TO THRIVE IN A STEADY STREAM OF WAKING DREAMS THAT HAS YET TO ABATE.



BUT EVEN IN THIS CENTURY, OUR DEFINITION CAN HELP TO ILLUMINATE THE WORKS OF SOME UNSUNG HEROES.



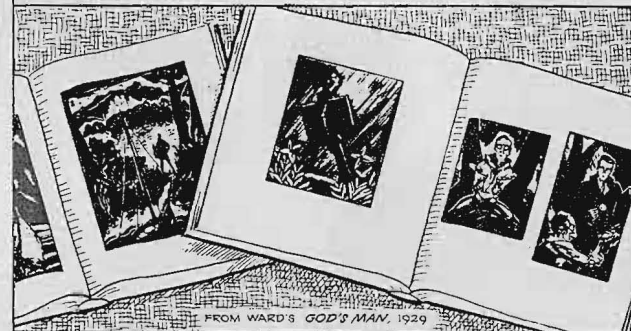
SOME OF THE MOST INSPIRED AND INNOVATIVE COMICS OF OUR CENTURY HAVE NEVER RECEIVED RECOGNITION AS COMICS, NOT SO MUCH IN SPITE OF THEIR SUPERIOR QUALITIES AS BECAUSE OF THEM.



AND SO, COMICS' LOW SELF-ESTEEM IS SELF-PERPETUATING! THE HISTORICAL PERSPECTIVE NECESSARY TO COUNTERACT COMICS' NEGATIVE IMAGE IS OBSCURED BY THAT NEGATIVITY.



WOODCUT ARTIST LYND WARD IS ONE SUCH MISSING LINK. WARD'S SILENT "WOODCUT NOVELS" ARE POWERFUL MODERN FABLES, NOW PRAISED BY COMICS ARTISTS, BUT SELDOM RECOGNIZED AS COMICS.



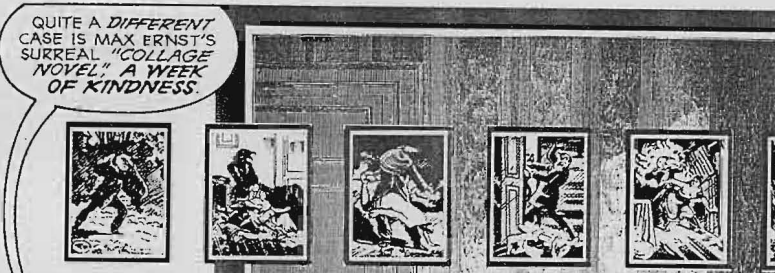
ARTISTS LIKE WARD AND BELGIAN FRANK MASEREEL SAID MUCH THROUGH THEIR WOODCUTS ABOUT THE POTENTIAL OF COMICS, BUT FEW IN THE COMICS COMMUNITY OF THE DAY COULD GET THE MESSAGE.

THEIR DEFINITION OF COMICS, THEN AS NOW, WAS SIMPLY TOO NARROW TO INCLUDE SUCH WORK.



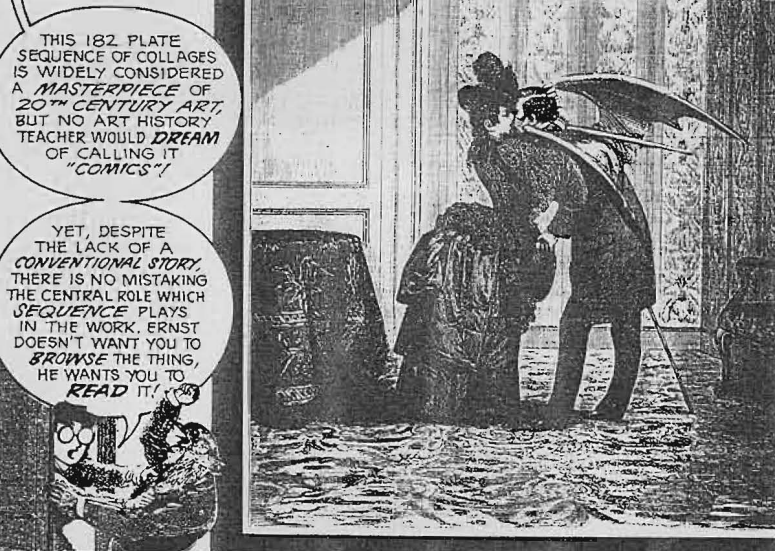
FROM FRANK MASEREEL'S PASSIONATE JOURNEY, 1919.

QUITE A DIFFERENT CASE IS MAX ERNST'S SURREAL "COLLAGE NOVEL" A WEEK OF KINDNESS.



THIS 182 PLATE SEQUENCE OF COLLAGES IS WIDELY CONSIDERED A MASTERPIECE OF 20TH CENTURY ART, BUT NO ART HISTORY TEACHER WOULD DREAM OF CALLING IT "COMICS"!

YET, DESPITE THE LACK OF A CONVENTIONAL STORY, THERE IS NO MISTAKING THE CENTRAL ROLE WHICH SEQUENCE PLAYS IN THE WORK. ERNST DOESN'T WANT YOU TO BROWSE THE THING, HE WANTS YOU TO READ IT!





--OF
MANY
POSSIBLE
WORLDS!



OUR
ATTEMPTS TO
DEFINE
COMICS ARE AN
ON-GOING
PROCESS
WHICH WON'T
END ANYTIME
SOON.



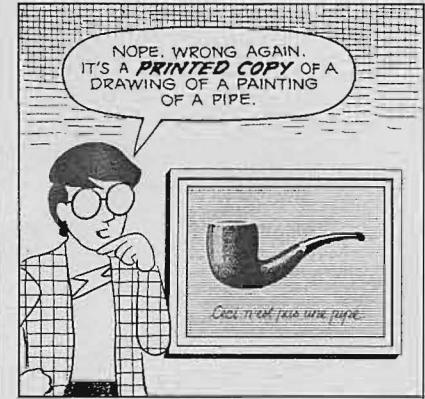
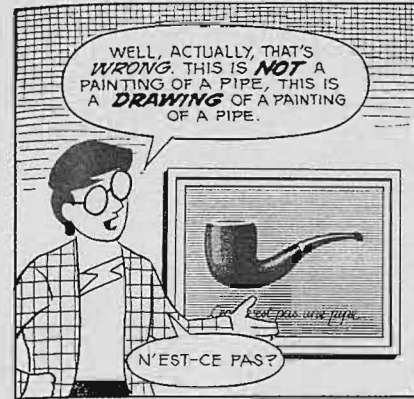
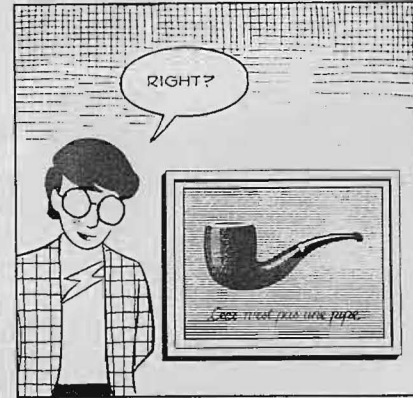
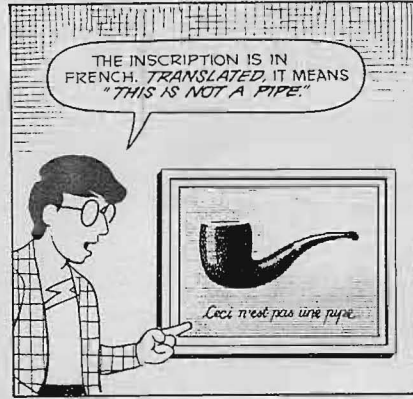
A **NEW** GENERATION
WILL NO DOUBT **REJECT**
WHATEVER THIS ONE
FINALLY DECIDES TO
ACCEPT AND TRY
ONCE MORE TO
RE-INVENT
COMICS.



AND
SO THEY
SHOULD.

CHAPTER TWO

THE VOCABULARY OF COMICS.





THIS IS NOT A MAN.



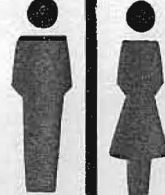
THESE ARE NOT IDEAS.



THIS IS NOT A COUNTRY.



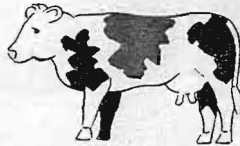
THIS IS NOT A LEAF



THESE ARE NOT PEOPLE



THIS IS NOT MUSIC.



THIS IS NOT A COW.



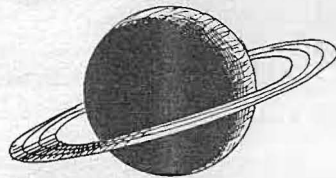
THIS IS NOT MY VOICE.



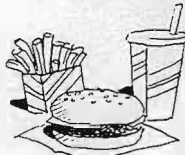
THESE ARE NOT FLOWERS.



THIS IS NOT ME.



THIS IS NOT A PLANET.



THIS IS NOT FOOD.



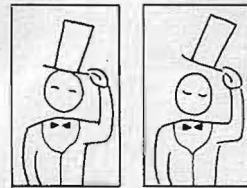
THIS IS NOT A COMPANY.



THIS IS NOT A FACE.



THIS IS NOT A CAR.



THESE ARE NOT SEPARATE MOMENTS.

SPLAT!

THIS IS NOT SOUND.



THIS IS NOT LAW.

NOW, THE WORD 'ICON' MEANS MANY THINGS.

THIS IS PAPER
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.

ICON

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 m M m M
 5 5 5 5 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 MCGOY**.

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**.

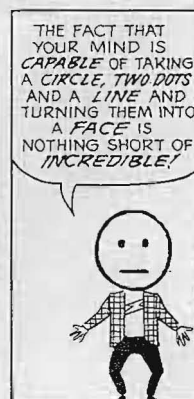
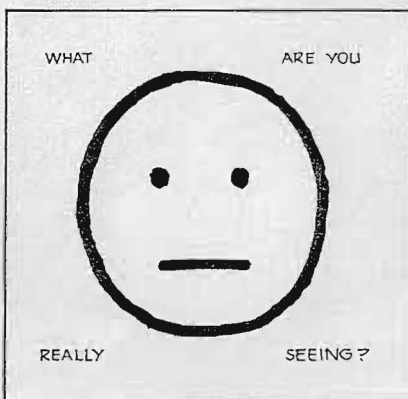
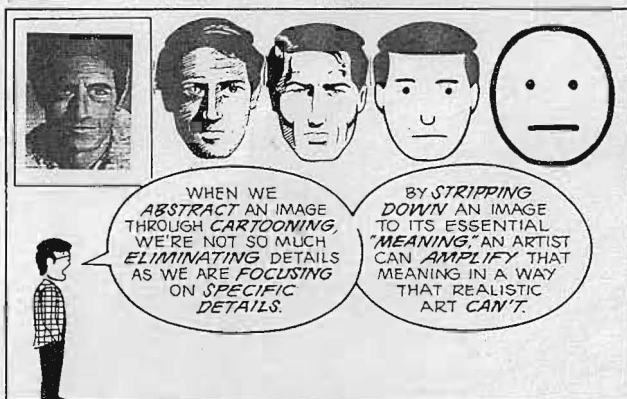
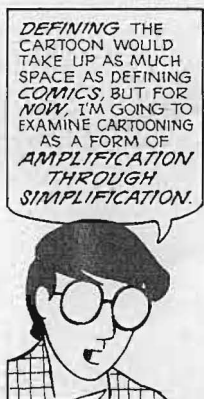
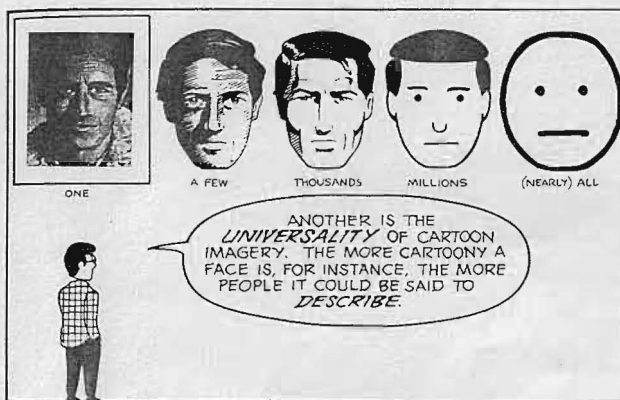
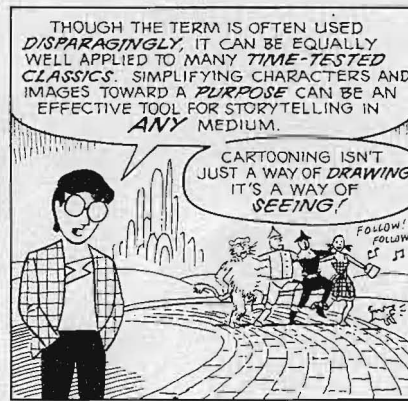
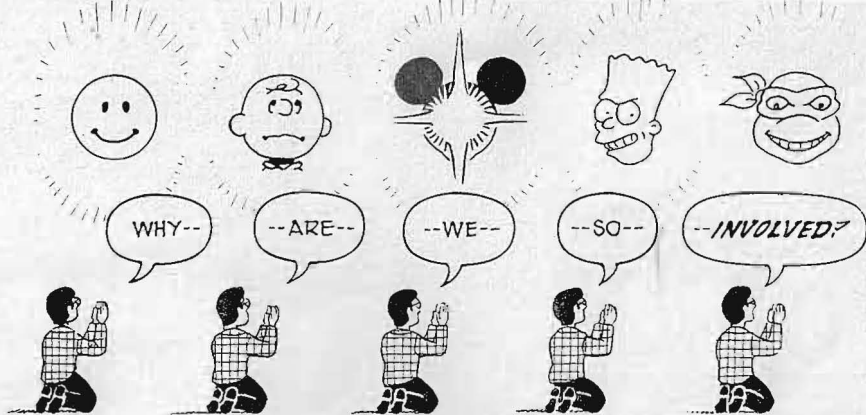
COMMON WISDOM **HOLDS** THAT THE **PHOTOGRAPH** AND THE **REALISTIC** **PICTURE** ARE THE **ICONS** THAT MOST **RESEMBLE** THEIR **REAL-LIFE COUNTERPARTS**.

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**?



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 **OOH! 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 FACE PERCEIVED

TWO EYES, ONE NOSE, ONE MOUTH. → *The yeptha's prowl luvvys so gagd 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. → *The yeptha's prowl luvvys so gagd on now...*

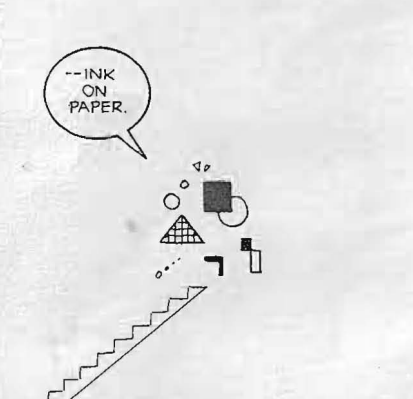
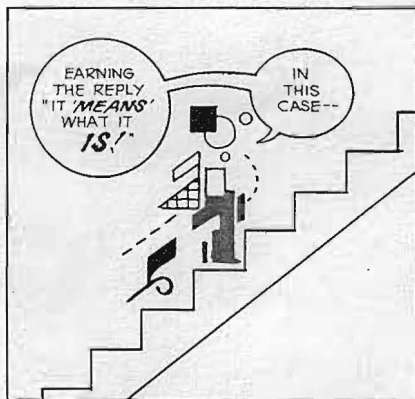
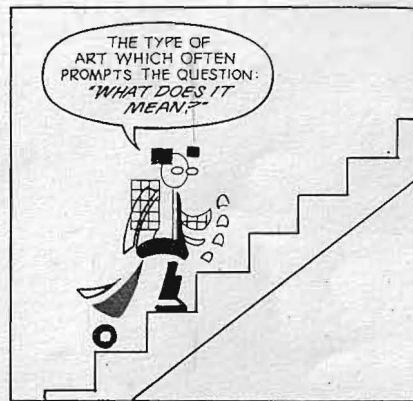
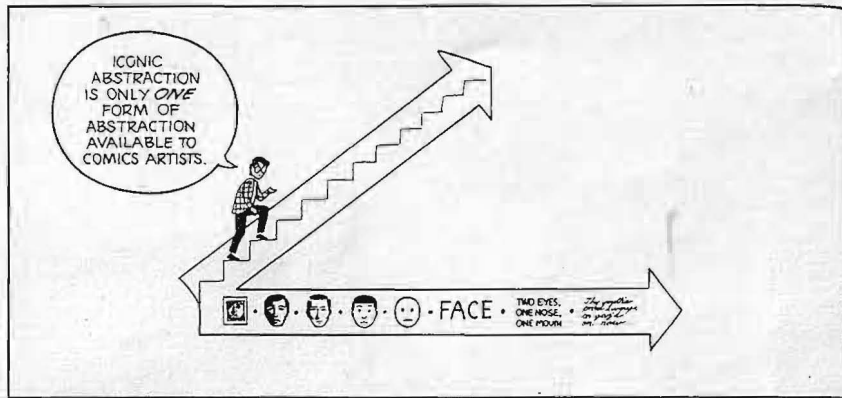
OUR NEED FOR A UNIFIED **LANGUAGE** OF COMICS SENDS US TOWARD THE CENTER WHERE WORDS AND PICTURES ARE LIKE TWO SIDES OF **ONE COIN!**

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?**

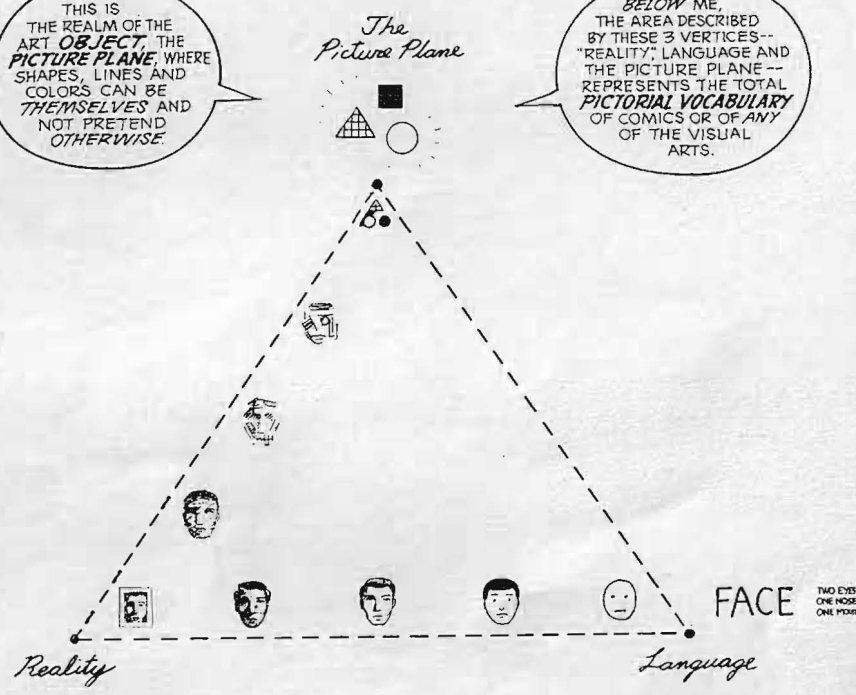
I SAY THE ANSWER IS **YES**. BUT SINCE THE REASONS BELONG IN A **DIFFERENT CHAPTER**, WE'LL HAVE TO COME BACK TO THIS **LATER**.



50

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

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.

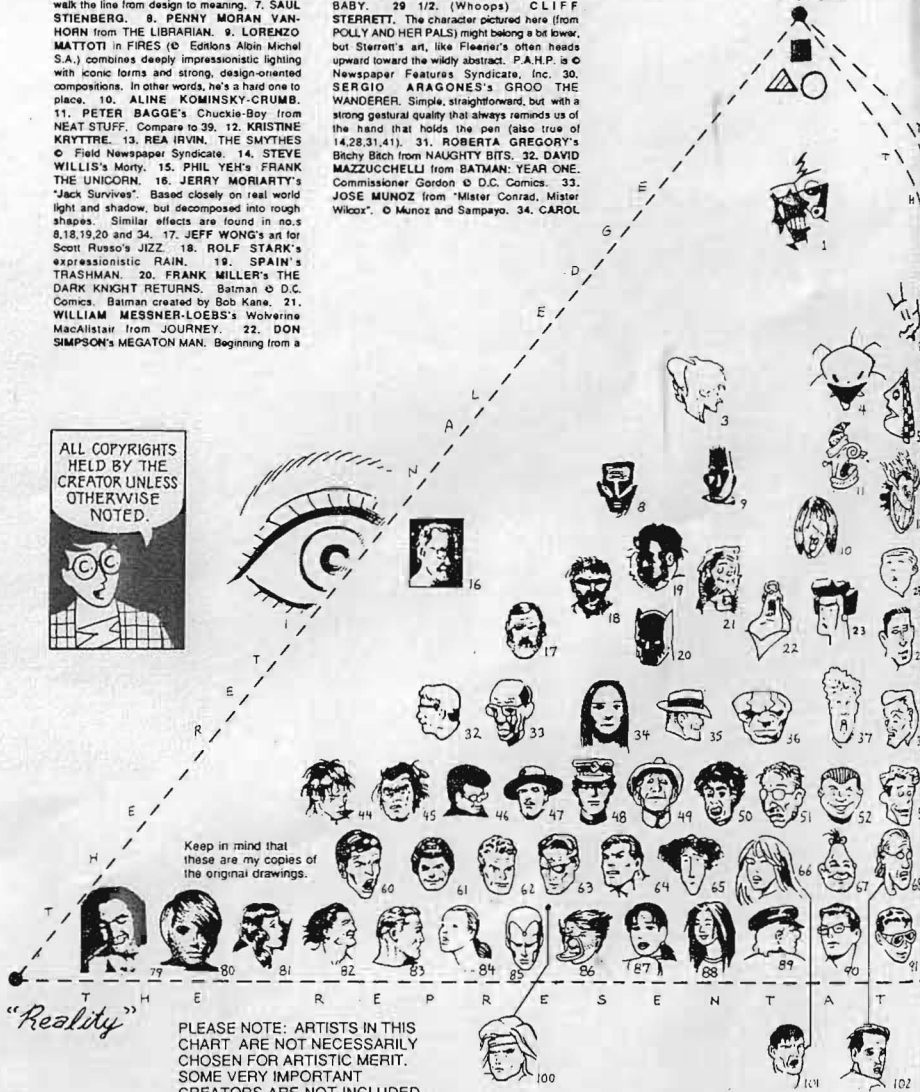


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1. MARY FLEENER at her most abstract. 2. MARISCAL's Piker. 3. DAVE McKEAN employing one of the many styles found in his series GAGES. 4. MARC HEMPEL's GREGORY. 5. MARK BEYER. 6. LARRY MARDER's Benish from TALES OF THE BEANWORLD. "Resembling" nothing ever seen (hence all the way to the right), Marder's beans walk the line from design to meaning. 7. SAUL STENBERG. 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 KRYTTE. 13. REA IRVIN. THE SMYTHES © Field Newspaper Syndicate. 14. STEVE WILLIS's Morly. 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-LOEB'S Wolverine McAllistar 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 SHIRAITO. 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

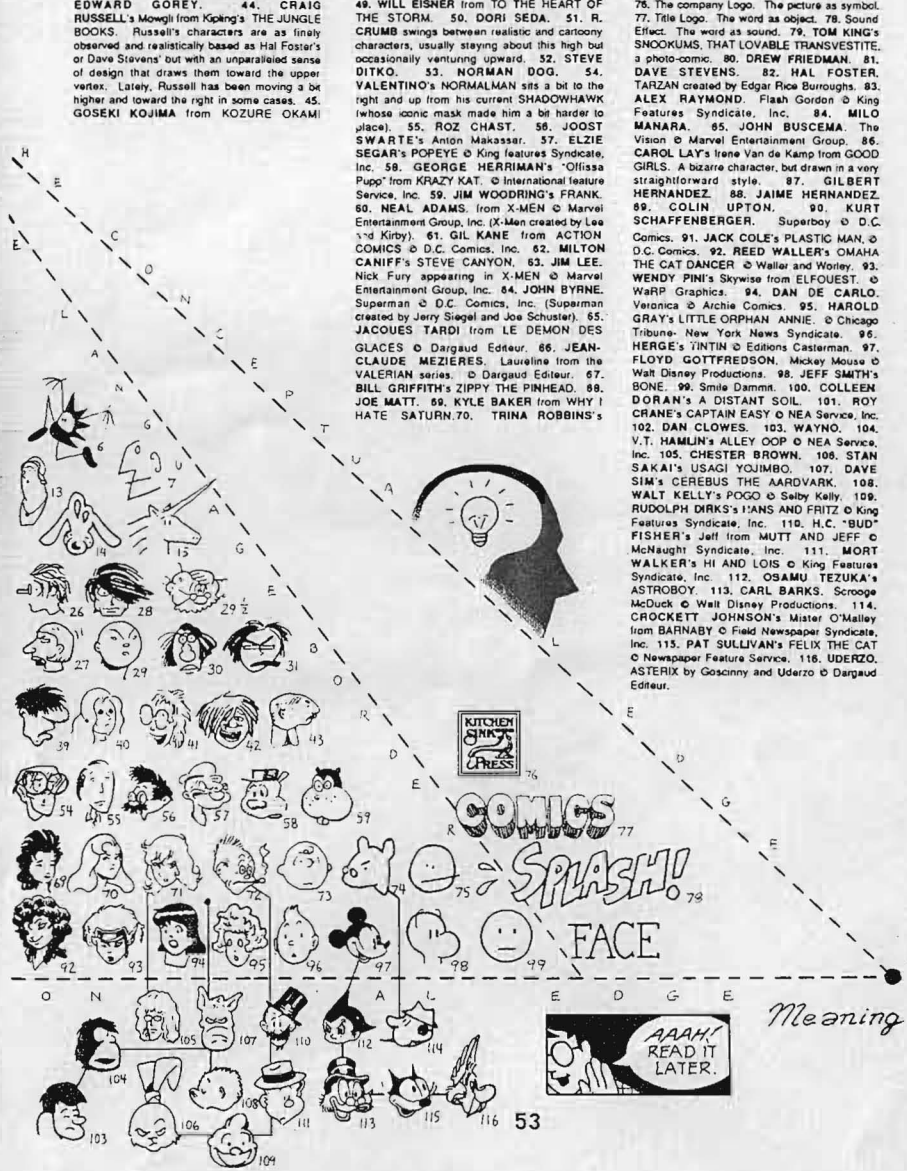


"Reality"

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 BURDEM. 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 Mewgli from King'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 TOTHO. Zorro © Zorro Productions, Inc. Art © Walt Disney Productions. (Zorro created by Johnston McCullery). 48. HUGO PRATT's CORTO MALTESE © Casterman, Paris-Tourna. 49. WILL EISNER from TO THE HEART OF THE STORM. 50. DORI SEGA. 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 SEGARE's POPEYE © King Features Syndicate, Inc. 58. GEORGE HERRIMAN's "Offissa Puppo" 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 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 GRIFITH's ZIPPY THE PINHEAD. 68. JOE MATT. 69. KYLE BAKER from WHY I HATE SATURN. 70. TRINA ROBBINS's



COMICS

SPLASH!

FACE

AAA! READ IT LATER.

Meaning