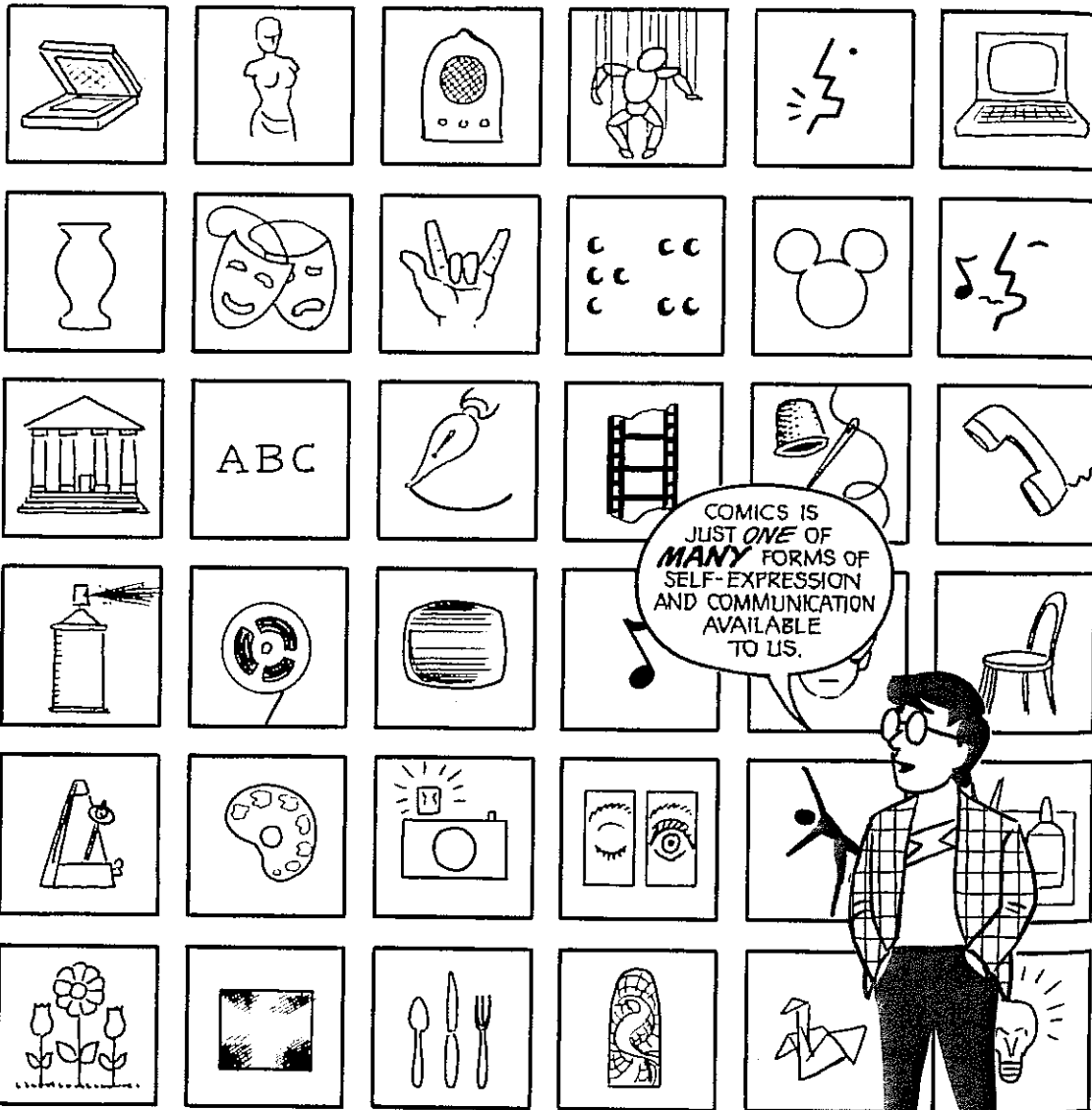
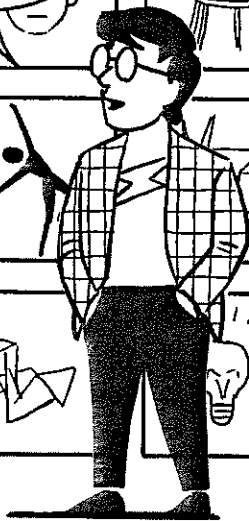


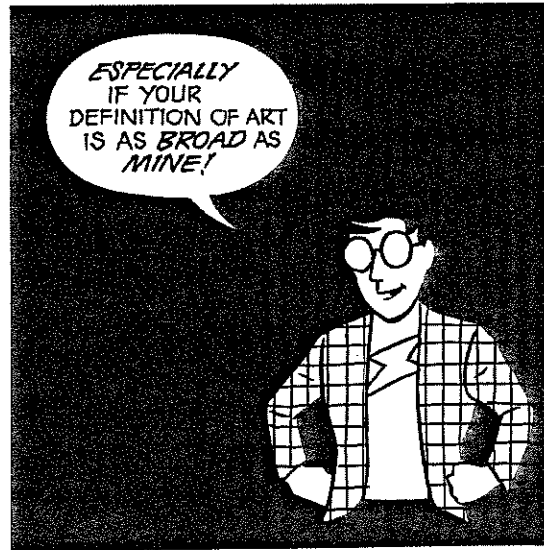
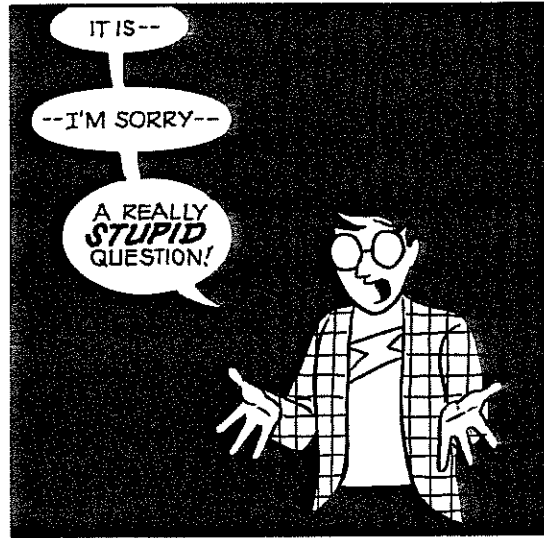
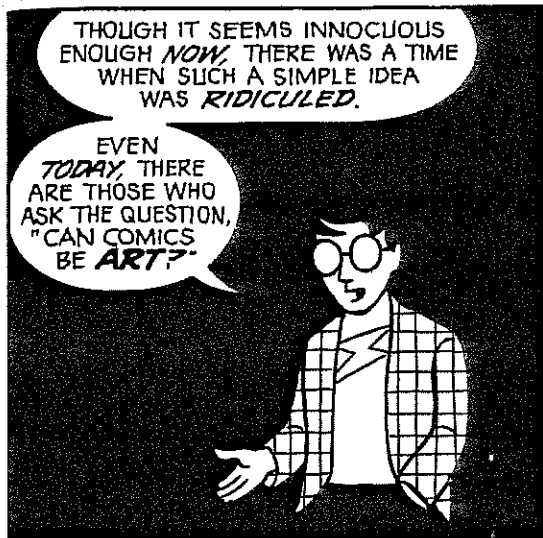
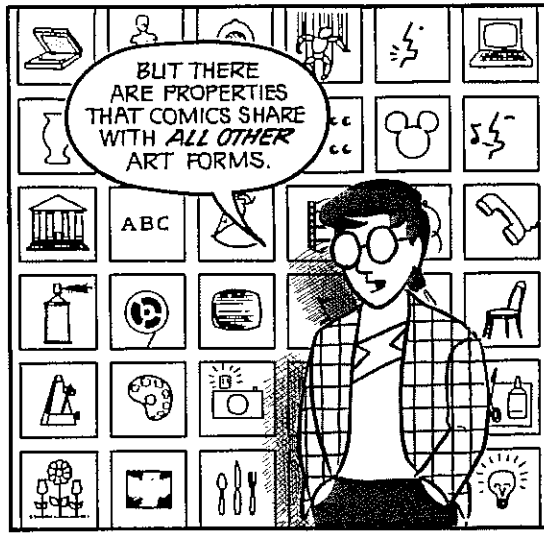
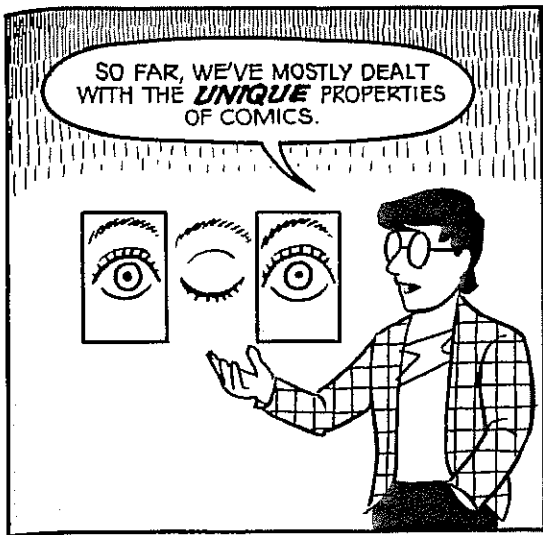
CHAPTER SEVEN

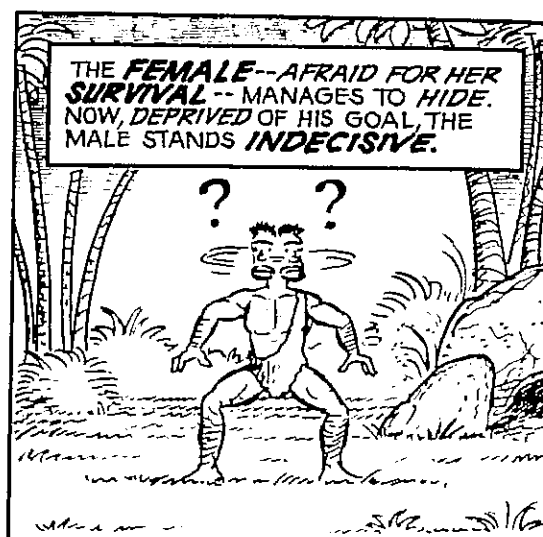
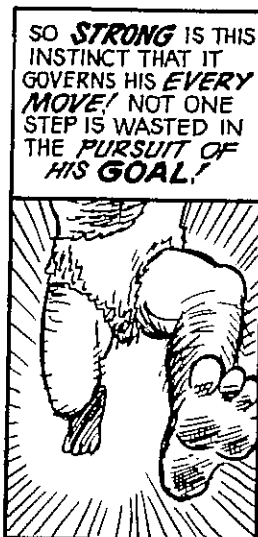
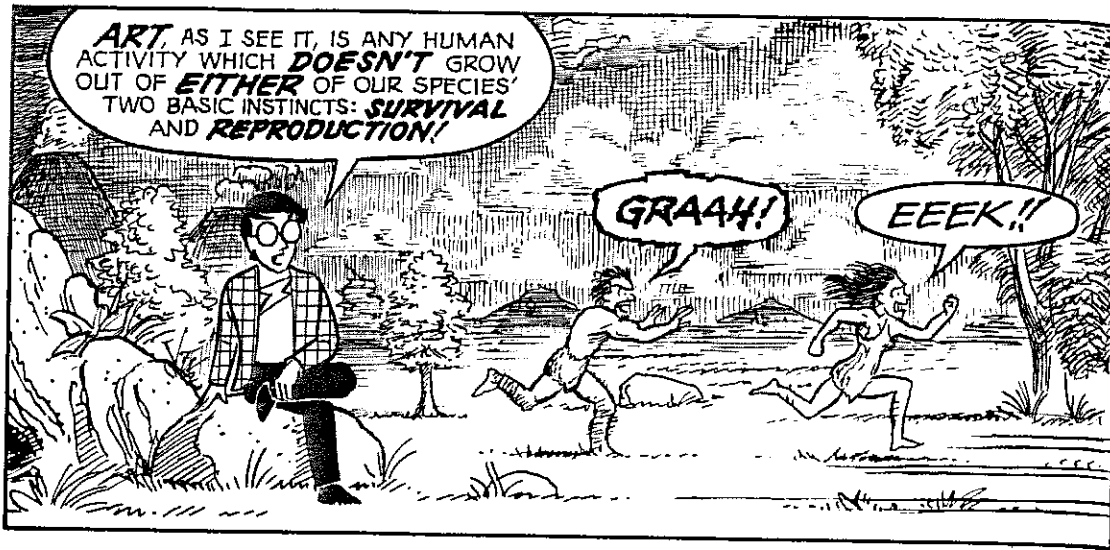
THE SIX STEPS.

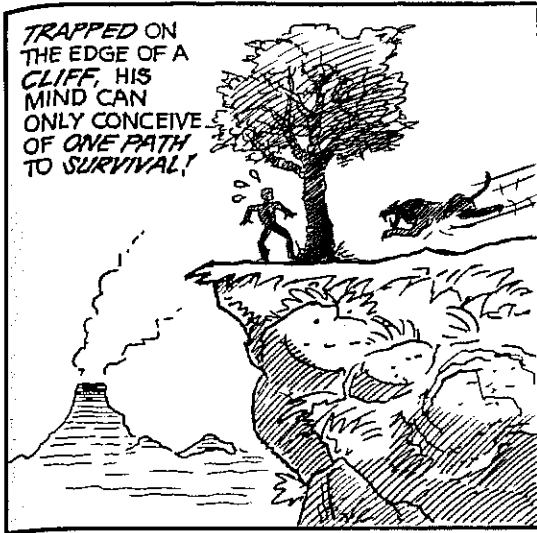


COMICS IS JUST ONE OF **MANY** FORMS OF SELF-EXPRESSION AND COMMUNICATION AVAILABLE TO US.

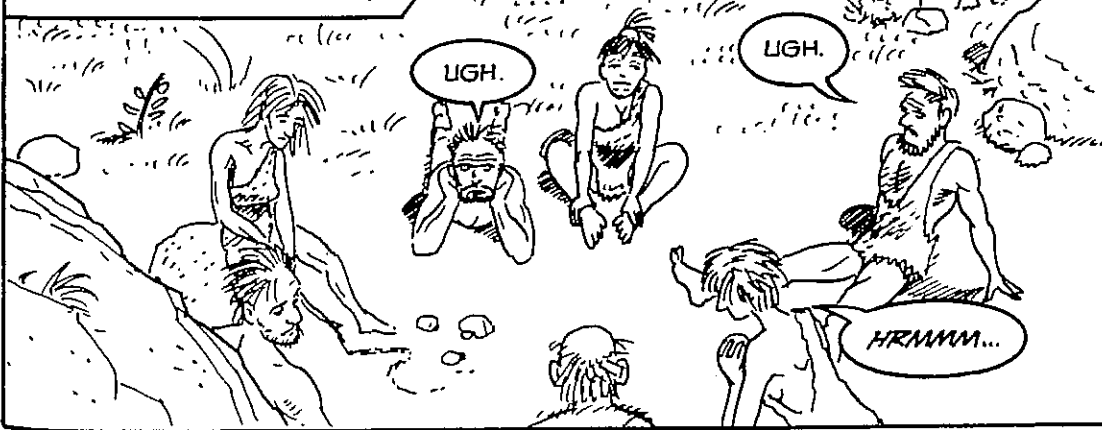


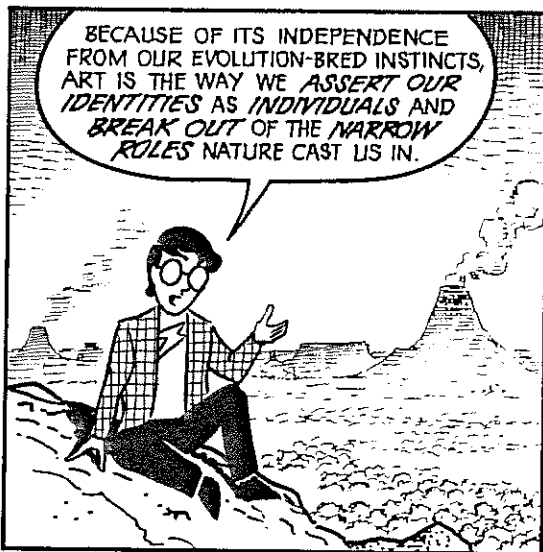
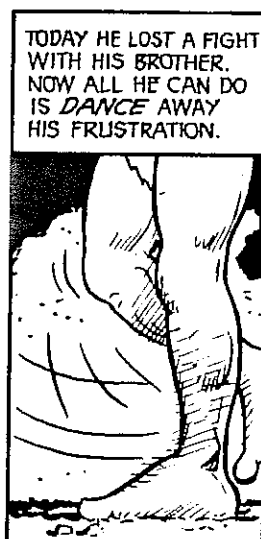
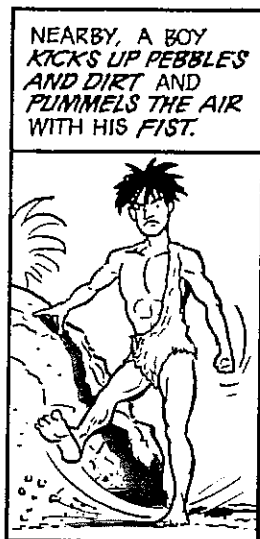
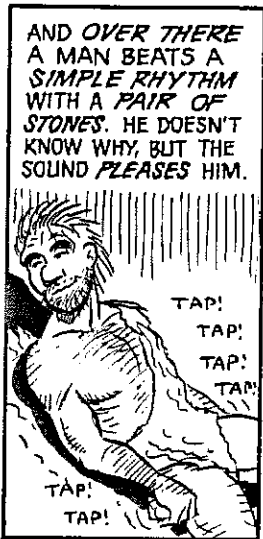
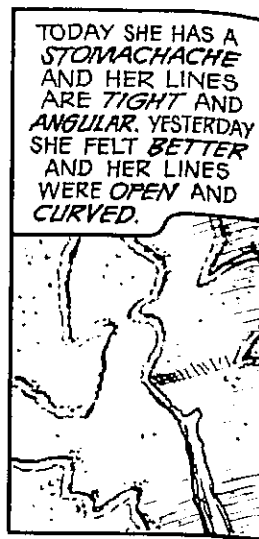
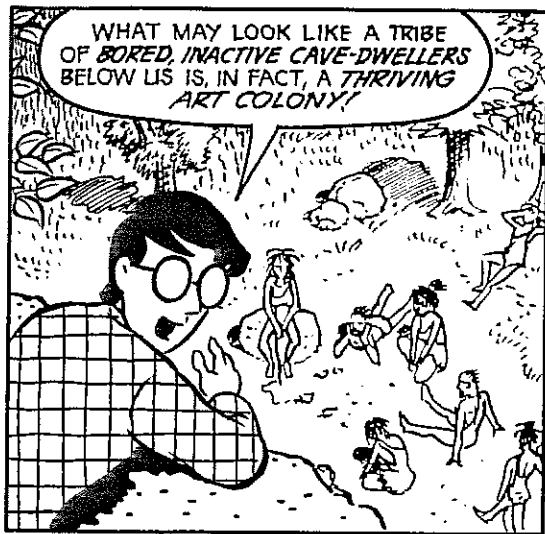






IT'S A HAPPY FACT OF HUMAN EXISTENCE THAT WE SIMPLY **CAN'T** SPEND OUR **EVERY** WAKING HOUR **EATING** AND **HAVING SEX!** NO MATTER HOW FRANTICALLY WE PURSUE OUR GOALS, THERE WILL **INEVITABLY** BE TIMES WHEN WE **JUST DON'T HAVE A THING TO DO!**

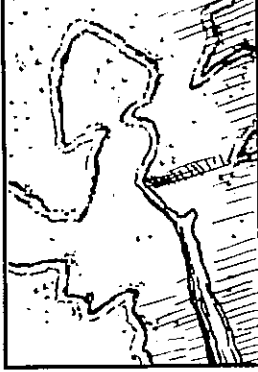




FIRST, THEY PROVIDE EXERCISE FOR MINDS AND BODIES NOT RECEIVING *OUTSIDE STIMULUS*.



SECOND, THEY PROVIDE AN *OUTLET* FOR *EMOTIONAL IMBALANCES*, AIDING IN THE RACE'S *MENTAL SURVIVAL*.



THIRD AND PERHAPS MOST *IMPORTANTLY* TO OUR SURVIVAL AS A RACE, SUCH RANDOM ACTIVITIES OFTEN LEAD—



—TO *USEFUL DISCOVERIES!*



THIS FUNCTION WOULD ALSO BE PERFORMED IN *LATER CENTURIES* BY *SPORTS* AND *GAMES*.



ART AS *SELF EXPRESSION*, THE ARTIST AS *HERO*; FOR MANY, ITS *HIGHEST PURPOSE*.



ART AS *DISCOVERY*, AS THE PURSUIT OF *TRUTH*, AS *EXPLORATION*; THE SOUL OF MUCH *MODERN ART* AND THE FOUNDATIONS OF *LANGUAGE*, *SCIENCE* AND *PHILOSOPHY*.



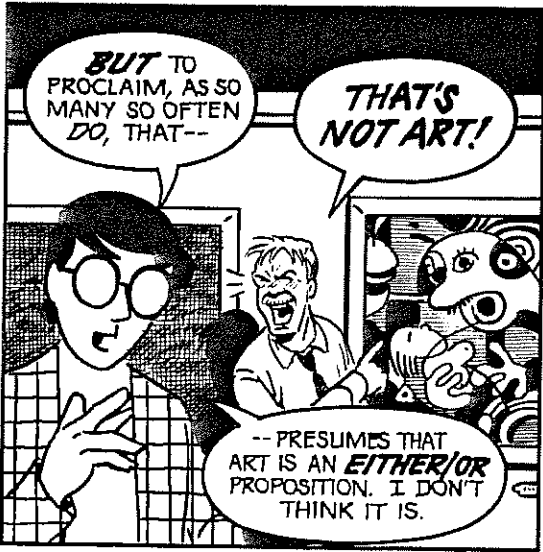
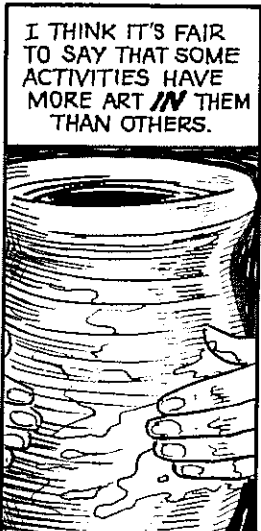
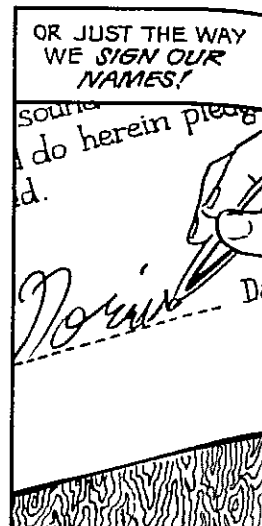
A LOT HAS *CHANGED* IN HALF A MILLION YEARS, BUT SOME THINGS *NEVER CHANGE*.



THE PROCESSES ARE MORE *COMPLEX* NOW, BUT THE INSTINCTS* REMAIN THE *SAME*. *SURVIVAL AND REPRODUCTION* STILL HOLD THE *UPPER HAND*.



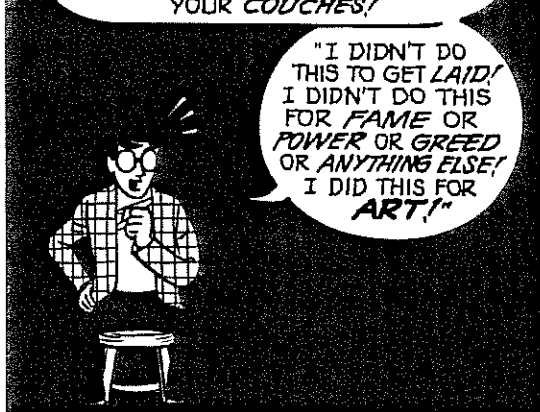
*ALONG WITH THEIR MANY RELATED FEELINGS AND CUSTOMS.



BUT THE **IDEAL** OF THE LATTER IS ALIVE IN THE HEARTS OF MANY ARTISTS WHO MAY **HOPE** FOR SUCCESS, BUT WON'T ALTER THEIR WORK TO **OBTAIN** IT.



THE "**FINE ARTIST**"--THE **PURE ARTIST**-- SAYS TO THE WORLD: "I DIDN'T DO THIS FOR **MONEY!** I DIDN'T DO THIS TO MATCH THE COLOR OF YOUR **COUCHES!**"



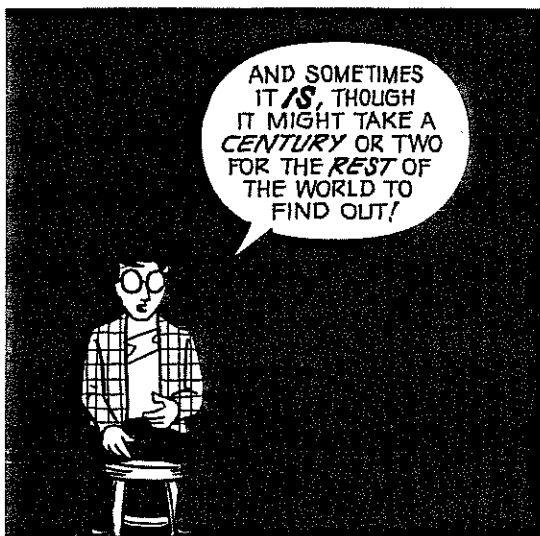
"I DIDN'T DO THIS TO GET **LAI!** I DIDN'T DO THIS FOR **FAME** OR **POWER** OR **GREED** OR **ANYTHING ELSE!** I DID THIS FOR **ART!**"

IN OTHER WORDS: "**MY ART HAS NO PRACTICAL VALUE WHATSOEVER!**"

"BUT IT'S **IMPORTANT!**"



AND SOMETIMES IT **IS**, THOUGH IT MIGHT TAKE A **CENTURY** OR TWO FOR THE **REST** OF THE WORLD TO FIND OUT!



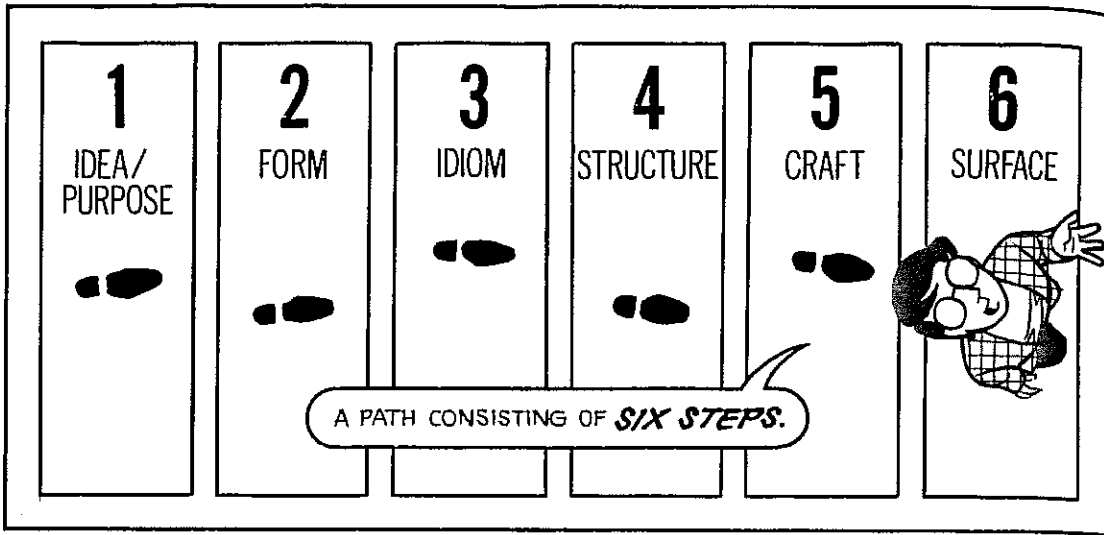
"**PURE**" ART IS ESSENTIALLY TIED TO THE QUESTION OF **PURPOSE**-- OF DECIDING WHAT YOU **WANT** OUT OF ART.




THIS IS AS TRUE IN **COMICS** AS IT IS IN **PAINTING, WRITING, THEATRE, FILM, SCULPTURE,** OR **ANY OTHER FORM...**


...BECAUSE THE CREATION OF **ANY** WORK IN **ANY** MEDIUM WILL ALWAYS FOLLOW A CERTAIN **PATH.**







1
 IDEA/
 PURPOSE



FIRST:
 THE *IMPULSES*, THE
IDEAS, THE *EMOTIONS*,
 THE *PHILOSOPHIES*, THE
PURPOSES OF THE
 WORK... THE WORK'S
"CONTENT."




2
 FORM



SECOND:
 THE **FORM** IT WILL
 TAKE... WILL IT BE A
BOOK? A *CHALK*
DRAWING? A *CHAIR?*
 A *SONG?* A *SCULPTURE?*
 A *POT HOLDER?* A
COMIC BOOK?




3
 IDIOM


THIRD:
 THE "SCHOOL" OF
 ART, THE VOCABULARY
 OF *STYLES* OR *GESTURES*
 OR *SUBJECT MATTER*,
 THE **GENRE** THAT THE
 WORK BELONGS TO...
 MAYBE A **GENRE**
 OF ITS OWN.



4
 STRUCTURE


FOURTH:
 PUTTING IT ALL
 TOGETHER... WHAT
 TO *INCLUDE*, WHAT TO
LEAVE OUT... HOW TO
ARRANGE, HOW TO
COMPOSE THE
 WORK.



5
CRAFT

FIFTH: CONSTRUCTING THE WORK, APPLYING SKILLS, PRACTICAL KNOWLEDGE, INVENTION, PROBLEM-SOLVING, GETTING THE "JOB" DONE.

6
SURFACE

SIXTH: PRODUCTION VALUES, FINISHING... THE ASPECTS MOST APPARENT ON FIRST SUPERFICIAL EXPOSURE TO THE WORK.

IN ALL THE ARTS IT'S THE *SURFACE* THAT PEOPLE APPRECIATE MOST *EASILY*, LIKE AN *APPLE* CHOSEN FOR ITS *SHINY SKIN*.

THE LATEST "FAN FAVORITE" OFTEN LOOKS BETTER AT A GLANCE THAN THE OLDER ARTISTS WHO HAD THE *IDEAS* AND CREATED THE *IDIOMS*, BUT WERE LESS INTERESTED IN *SURFACES*.

BUT OFTEN IF WE *BITE INTO* THAT SHINY NEW APPLE--

CRUNCH!

HOLLOW.

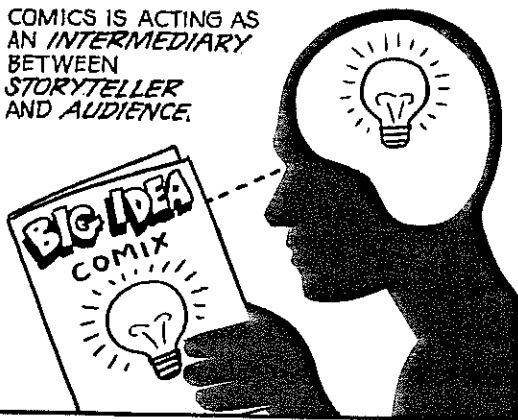
IT'S A CYCLE AS OLD AS *ART ITSELF*.

IN **COMICS**, THE CYCLE BEGINS **ALL OVER THE WORLD**, AS YOUNG READERS **DISCOVER** COMICS FOR THE FIRST TIME AND IN A FEW CASES, BEGIN TO DEVELOP A **LOVE** FOR COMICS THAT WILL LAST A **LIFETIME!**



IN THIS EARLY STAGE, THESE READERS ARE EXPERIENCING THE **CHARACTERS, IDEAS, EVENTS AND EMOTIONS** OF THE STORY **DIRECTLY**

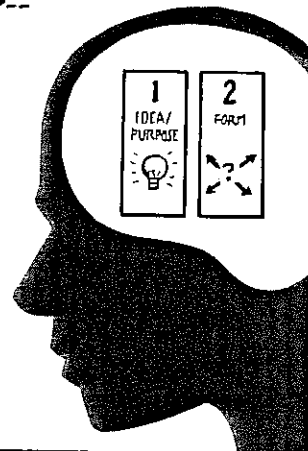
COMICS IS ACTING AS AN **INTERMEDIARY** BETWEEN **STORYTELLER** AND **AUDIENCE**.



BUT IN SOME, AN AWARENESS OF THE **FORM** BEGINS TO DEVELOP, AN AWARENESS THAT ALL COMICS ARE JUST **INK ON PAPER--**

--THAT **MAKING** THEM ONLY REQUIRES CERTAIN **SKILLS--**

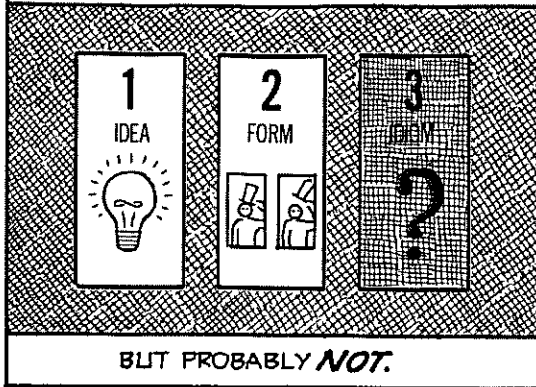
--AND THAT THOSE SKILLS CAN BE **LEARNED!**



ONE OF THEM--FULL OF **BIG IDEAS**--
MAKES THE **BIG DECISION**.



HE'S OFF TO A LOGICAL START. HE HAS THE **IDEAS** AND HE'S CHOSEN **COMICS** AS HIS **FORM OF EXPRESSION**. MAYBE NOW HE'LL CONSIDER WHAT **TYPES** OF COMICS ARE RIGHT FOR HIM.



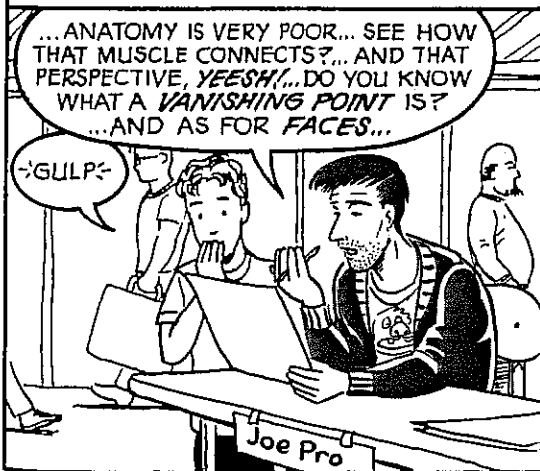
MORE LIKELY HE **POSTPONES** HIS OWN IDEAS AND BEGINS TO STUDY THE **CRAFT** OF **OTHER** ARTISTS IN HIS ATTEMPT TO BECOME A **PROFESSIONAL**.



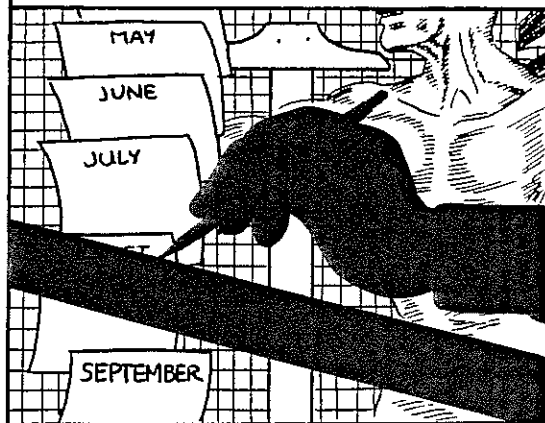
EVENTUALLY...



BUT WHEN HE BRINGS THE WORK TO A **REAL** PROFESSIONAL AT THE LOCAL **CON**:



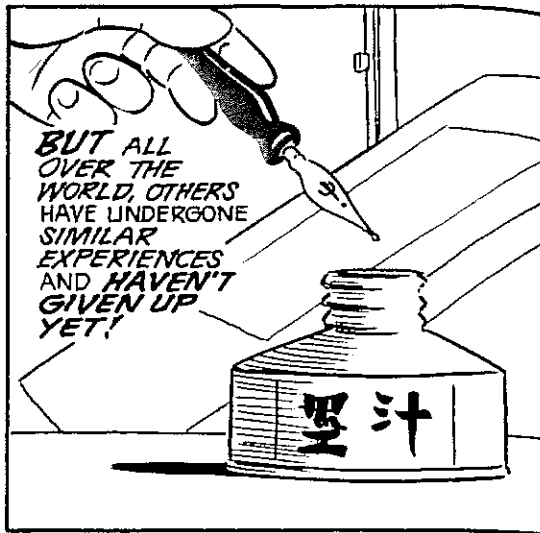
SO HE BUYS SOME BOOKS ON **ANATOMY** AND **PERSPECTIVE**, STUDIES A VARIETY OF **DRAWING TECHNIQUES** AND **PRACTICES**, PRACTICES, PRACTICES FOR **MONTHS**.



BUT SOMEHOW, IT NEVER QUITE "CLICKS" FOR HIM. MAYBE HE JUST DOESN'T HAVE ENOUGH *SKILL*... MAYBE HE *LOSES INTEREST*...MAYBE LIFE JUST *GETS IN THE WAY*... BUT FOR *WHATEVER REASON*--

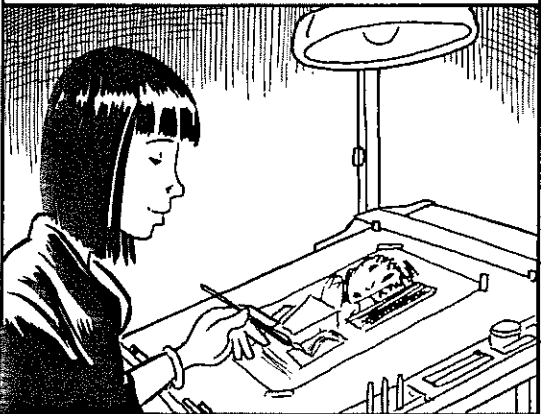


-- HE LEAVES HIS DREAMS OF MAKING COMICS *BEHIND*.



BUT ALL OVER THE WORLD, OTHERS HAVE UNDERGONE SIMILAR EXPERIENCES AND HAVEN'T GIVEN UP YET!

ONE OF THEM IS NOW READY TO TAKE THE *NEXT STEP!* SHE'S STUDIED HER *CRAFT* ALL THE WAY THROUGH HIGH SCHOOL AND INTO *COLLEGE*.



SHE'S A *GOOD, HARDWORKING STUDENT*.



< I THINK I'VE REALLY MADE A *BREAKTHROUGH!* >
< THIS IS *VERY GOOD.* >

BUT WHEN SHE SHOWS HER WORK TO A *SEASONED PRO...*

< YOU'RE A *SKILLED SCRIPTER AND DRAFTSPERSON*, BUT YOUR *STORYTELLING* ISN'T GOOD ENOUGH, YOU HAVE NO SENSE OF *PACING*...THESE LAYOUTS ARE *VERY MUDDY*... YOU HAVE TO *COMPOSE* YOUR STORIES... >



< GULP! >

HER *SKILLS CAN* GET HER *WORK* AT THIS POINT, BUT ONLY AS AN *ASSISTANT* TO OTHERS. UNTIL SHE UNDERSTANDS THE *STRUCTURE* OF COMICS *BENEATH* THE CRAFT, THIS IS AS FAR AS SHE CAN GO.

