

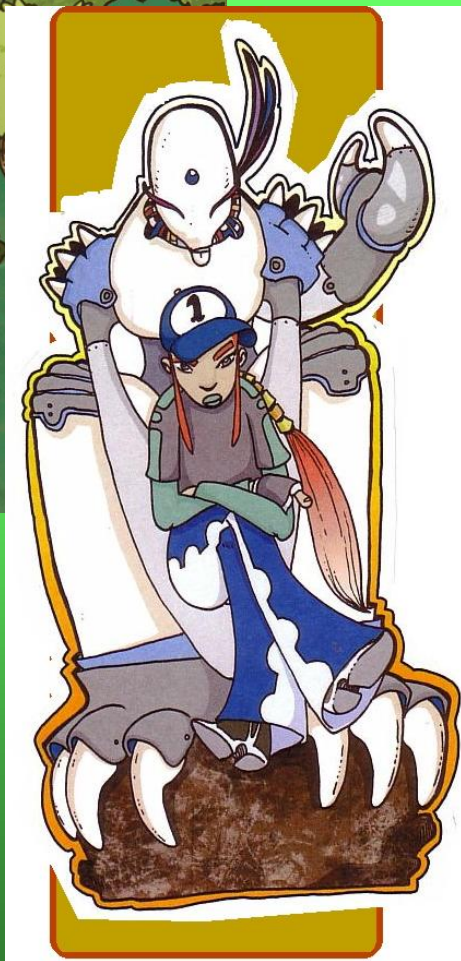
Next...
Published
By
Giraf
Network
Volume 3
Issue 16
FREE

Next... 16

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Featuring...

The Artwork
of Solomon
Mars!



Also in this issue....

Focusing on Fan Fiction

The Best of Blogging

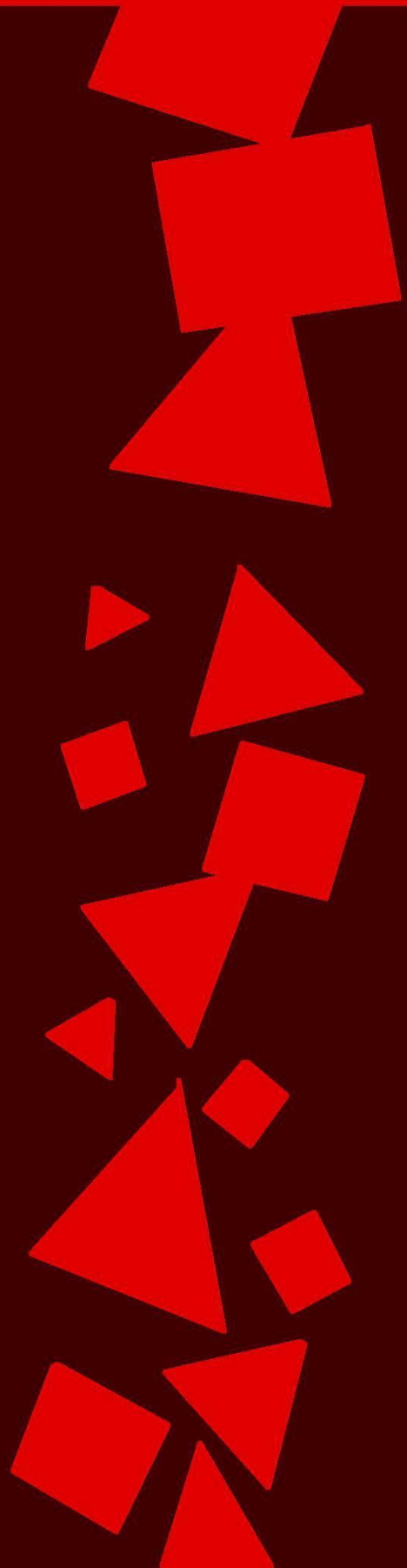
History of Mini-Comics & Zines

& How GIRAFNetwork Saved the
World !



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EDITORIAL



Spring is quickly coming to a close and summer is rapidly approaching, days are getting longer and the weather is getting warmer. Throughout the country school years are coming to a close. As we head into the summer break, regardless of it's length lets not forget the importance of the knowledge gained. Make sure to keep your children reading, and if you are reading this and you are still in school I urge you do not forsake your summer reading. Summer reading is important to keep the mind active and primed for learning. This in turn helps to retain the education gathered throughout the school year and keeps the mind sharp.

One of the schools use to accomplish this are summer reading list. Books prescribed by the school system for students to read over break. It is important to not think of this as boring minutia, but rather think of it as something necessary for personal growth as well as academic growth. We here at GIRAF we aim to support this through our publications, to increase readership, obliterate illiteracy and keep art in schools.

Remember this summer, keep reading and stay cool!

- Keith Daniell

GIRAF Network Director of Publications
Editor in Chief

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Jason Bullock, Jerome Montgomery, Solomon Mars

Contributors

Jerome Montgomery, Germaine Webb,
Jason Bullock, Leslie Bullock, Keith Daniell

Heads Above the Rest News!



GIRAFNetwork has decided to combine the printing of its primary books *Danger Zone* and *Neo-Kyoto* in a Singular format. This was not an easy decision to make but a necessary one in the current economy. Several stories have “graduated” to their own release formats in print and online. It is not our intent to delete these great stories from our roster but to continue to provide them to you in any capacity that we can.

The new combined release will be called *GN Presents*. It will be a standard sized comic release with Colored and Black & White stories. This larger page count release will run about \$4.99 and be produced bi-monthly to give all our fans an opportunity to really make their contribution effective towards the Art Awareness in Education program without breaking their own bank accounts.


The production schedule so far for the first summer issues Includes *Watchers of Enoch*, *Ampersand: ELH*, *The Gryphon*, *Black Ion*, fan art, and some previews of other small stories Released under the HeroCentral.org webcomics. There’s a lot of opportunities for new artists to submit their own stories to see them in print at no cost to the them. Please contact us to get started.

Congratulations to Marques Huff as UltraSentai Nanoman is Going to be solo in its own volume trade paperback and to Olivia Townshend with her Wyld Hares going solo online!

"By The Book"

An MP3 Experience

So you might have noticed there is also an Audio file contained on this 'NEXT' Digital Magazine. Its called "By The Book".



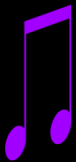
As you saw "By the Book" is in MP3 format. So all you have to do is double click, it'll open up in your favorite media player.

"By the Book" is an audio recording that can and will contain many different samplings: from interviews with writers and artist and tutorials to entertainment reviews and educational commentaries.



This issue will feature the following...

- Discussion on the Pros & Cons of Fan Fiction
- The actual British Invasion II discussion
- Scott Pilgrim Vs the World Video Game review



So be sure to pay attention for up coming issues of NEXT for the latest episode of "By the Book".



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Press Release:
January 24, 2011
Gareb Shamus
Owner of Wizard



Entertainment announced that the Company would be going public . What he didn't announce at the same time was the fact they were cancelling the top two print products that made the company what it was, Wizard & Toyfare. For more information on the digital magazine replacing it , read further in this issue.

February 21st Obituary – Artist

Only the good die young -- and the untimely death of 49-year-old comic book and animation writer Dwayne McDuffie is as much proof as we'll ever need. He started at Marvel, where his vintage 1980s "Pro file" and entrepreneured his way through the industry, growing Milestone Media from scratch and dreaming up characters like Static, Icon and Xombie. McDuffie died from "emergency heart surgery" complications on Monday 2/21/11, according to the Los Angeles Times. But despite his apparent health problems, he was out and about L.A. in the days that would lead up to his death (which took place at Providence St. Joseph Medical Center in Burbank), promoting his two newest projects. What could have crippled a man so full of life in the two short days between his "Justice League" premiere and his death in Burbank?

PO Name For New baby Panda!



The male cub born at Zoo Atlanta Nov. 3, 10, has been christened Po, after the character voiced by Jack Black in "Kung Fu Panda."

At the naming ceremony Tuesday 15th, February 2011 outside the zoo's Giant Panda building, Black unveiled the name from an envelope resembling an Oscar winner, then goofed around onstage with a giant costumed panda for an "interpretive dance."

Zoo Atlanta has entered into a partnership with DreamWorks Animation for a cross-promotional effort with the cub and the upcoming "Kung Fu Panda 2" movie, due in May.

Dr. Dwight Lawson, deputy director of Zoo Atlanta, wouldn't cite specifics, but he said DreamWorks is giving money to offset Zoo Atlanta's panda conservation efforts.

DreamWorks will also continue to provide money for the Chengdu Research Base of Giant Panda Breeding in China.

Po is the third panda born at Zoo Atlanta and the only giant panda born in the U.S. in 2010. In keeping with Chinese tradition, he was not named until after his 100th day of life. According to Dr. Haley Murphy, director of veterinary services at Zoo Atlanta, the cub, now 11 pounds, took his first steps a few days ago, indicating his burgeoning independence. He is expected to go on public display in late March or early April..

"He has to be able to walk well before we'll put him out, so he'll determine the timing of that," Murphy said. Black, wearing a gray hoodie advertising his movie, visited with Po before the ceremony and was surprised to see his small tuft of red hair.

"He was soft, but not silky smooth," was Black's assessment. "He wanted his mommy, but he was sweet enough to spend a little time with me. I wanted to look him in the eye for research purposes."

Attendees at the naming ceremony, which was open to the public, included children from Parkside Elementary and Kipp Elementary schools, who wore panda head hats for the occasion. Zoo Atlanta President and CEO Raymond King and Gov. Nathan Deal, spoke of the importance of giant panda conservation efforts. The lumbering mammals are among the world's rarest, with fewer than 1,600 believed to remain in the wild.

When Po is revealed for public viewing, he will join his parents, Lun Lun and Yang Yang, and big brother Xi Lan. The first offspring of the pair, Mei Lan, was dispatched to China in February 2010.

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A Small History of Zines & Mini-Comics

P9

By Jason Bullock, 2011

One of the most interesting cultural phenomenon of the past two decades has been the explosion of zines, self-published periodicals with small press runs, often photocopied, frequently irreverent, and usually appealing to audiences with highly specialized interests. With an estimated 20,000 in existence, zines can no longer be regarded as a strictly underground culture phenomenon, but must be accepted as a significant, if not permanent, part of the American cultural landscape.

Zine publishers produce works in a wide variety of subjects, ranging from punk rock music to bowling, from the collection of Pez dispensers to the daily incidents of the zine publisher's personal life experiences. Despite their disparity of subject matter, the majority of zines share many common characteristics that bear examining as a whole—such as their emphasis on autonomy and independence, and their often confrontational relationship with mainstream culture and communication media. This is part of the reason behind the tremendous growth of zines in the past twenty years. Zines are not commercial ventures as a whole. Few zine publishers expect to make a monetary profit from their work, and yet they invest considerable amounts of money and time publishing their zines.

Why do they continue to publish?

The quick answer is that they publish for essentially personal reasons, which vary widely from individual to individual. The aim of this article is to achieve a better understanding of the role of zines in the lives of the publishers, the lives of their readers, and American society in general. The reasons for this sharp differentiation between magazines and zines comes directly from zines' closest relative and the immediate source of the term "zine": the fanzine. Like zines, the earliest fanzines were produced for personal and not financial reasons. They were predominately produced by aficionados of a certain subject, most frequently fantasy and science-fiction literature, as documents to celebrate their devotion and interest. As Fredric Wertham points out in his book "The World of Fanzines." The word fanzine was originally an in-group slang expression used loosely and interchangeably with 'fan-mag,' that is fan magazine."

This signification of "fan magazine" differentiated the publications produced by fans from the "professional newsstand magazines" such as Amazing Stories and Weird Tales, which were referred to as "prozines"—professional magazines. Fanzines were widely devoted to discussion of science-fiction and fantasy literature, and featured articles, cartoons, and fiction related to the subject, all produced by the fans themselves. In her introduction to "Some Zines," Cari Goldberg-Janice writes that the fanzines united far-flung fans to write about "the subject they loved to talk about the most—science fiction."

The evolution from fanzine to zine was not a simple one-step process however. For once outside the exclusive domain of fantasy/science-fiction fandom, fanzines became imbued with the spirit of other independent publishing ventures such as the underground press of the 1960s, mail art magazines, and Amateur Press Associations (APAs—which also played a large part in fantasy/science-fiction fandom). Consequently, the fanzines produced outside of fantasy/science-fiction fandom became much less fan publications, and much more of a

mongrel breed of publication all their own.

The term "zine" was finally adopted because, although these publications resembled fanzines, the traditional definition of fanzine did not seem to apply. Ironically, although zines can be seen physically to descend from fanzines, in spirit they also hearken back to other, older self-publishing ventures of independent spirit and vitality such as American broadsides from Revolutionary days, Russian Samizdat material, Dada and other avant garde art and social movements' magazines and manifestoes, and beat poetry chapbooks. Although it's fairly certain that most zine publishers were readers of fanzines or other zines before they started their own zines, it's uncertain how familiar, except by hearsay, most zine publishers are with these older publications. Nevertheless, many zine publishers have claimed affinity with these older publications.



What what about the Zine-Mini-comic Connection?

A minicomic is a creator-published comic book, often photocopied and stapled or with a handmade binding. These are a common inexpensive way for those who want to make their own comics on a very small budget, with mostly informal means of distribution. A number of cartoonists have started this way and gone on to more traditional types of publishing, while other more established artists continue to produce minicomics on the side. Minicomics are even less mainstream than alternative comics. In the United Kingdom and Europe the term "small press comic" is equivalent with minicomic reserved for those publications measuring A6 (105 mm × 148 mm) or less. These are a common inexpensive way for those who want to make their own comics on a very small budget, with mostly informal means of distribution. A number of cartoonists have started this way and gone on to more traditional types of publishing, while other more established artists continue to produce minicomics on the side. Comparable with indie music the phenomenon shares equal ideas about autonomy of the artist because of the DIY aspect. Many minicomics were produced by artists influenced by the underground comic scene who were unable to get work published elsewhere.

The term was originally used in the United States and has a somewhat confusing history. Originally, it referred only to size: a digest comic measured 5.5 inches wide by 8.5 inches tall, while a minicomic was 5.5 inches by 4.25 inches. These sizes were convenient for artists using standard office supplies: a US letter page could be folded in half to make a digest, or in quarters for a minicomic. These comics were generally photocopied, although some that were produced in larger quantities used offset printing. An early and unusually popular example of this minicomic format was Matt Feazell's *The Amazing Cynicalman*, which began in 1980; or Alfred Huete's award winning *DADA mini*. (The earliest and most popular comics in mini- and digest sizes—predating not only the term minicomic, but even the standard comic-book format—were the anonymous and pornographic *Tijuana bibles* of the 1920s.)

Currently, the term is used in a more general sense which emphasizes the handmade, informal aspect rather than the format. By this loose definition, a single photocopied page folded in quarters would still be a minicomic, but so would a thicker digest-sized comic, or even a large, elaborate, and relatively expensive photocopied booklet with a silk-screened cover. Even some professionally printed and bound booklets are referred to as minicomics, as long as they are published by the artist and marketed in minicomic venues, but this usage is controversial.

In North America and the United Kingdom, minicomics are currently rare in traditional "direct market" comic-book venues. Some might be sold by consignment in the retail market however. They are often sold directly by the artist at book conventions or through the mail, ordered from websites, or handled by small bookstores and distributors that carry zines. In terms of production-distribution issues and their audience, minicomics—of all of the sizes and types mentioned above—have much more in common with each other, and with zines, than with any traditionally published comics. This may be the reason why the meaning of the term has shifted.

Minicomics in the American sense are a less popular form in Europe and Asia. In Europe, many small publishers produce small-format comics with much higher production values than the typical minicomic. The smaller digest format was always present in asian manga releases. The primary difference between manga and mini-comics is the presentation of story volume, often containing one hundred plus pages per periodical. These volumes contain several chapters of the story in each printing.

Minicomics sometime have no editorial oversight, with both their content and quality varying over a huge range. Many of the creators of minicomics do not expect to make a significant amount of money, or even cover their costs, with the price they charge for their comics. These creators may see minicomics as a way to hone their skills or as a way to get their work seen by a larger audience, or may be drawn to the format for aesthetic reasons. Some observers have anticipated that the rise of webcomics would be the end of minicomics, but currently this does not appear to be the case. Many are utilizing both print and digital media to espouse their creative works. Support of small press releases, zine, mini-comic, or others, is the vitality to which co-op organizations like the UFO strive.

Say It Ain't So!

By Jason
Bullock



Word started to spread on the net pretty fast that January morning that the once indomitable Wizard guide to comics was shutting its doors and laying off all staff and canceling all outstanding freelance contracts. Bleeding Cool broke the story. What at first seemed like an Enron style "the doors were locked when we tried to go to work on Monday" collapse has now emerged as a planned transition. Comics Beat is reporting that from the ashes of the old physical imprint will arise "Wizard World" an online magazine. the Web magazine will act as one arm to a newly minted and publicly traded company of the same name, with the other arm the continuing Wizard World conventions. So less Enron and more re-branding. Wizard is not the only casualty to the internet and the recessions effect on the publication industry, but it seems to be the first to go in the nerd- sphere. It seems however that despite an official press releases touting upward excellence in the organizations direction, the now former employees had less positiver things overall to espouse regarding this junta's decisions. Well, I guess we can now see how well the internet drives the new masses if any to Wizard Entertainment's online magazine, Wizard World. You each can make up your own minds from this point.

Here is an excerpt of a posting on the internet from Comic Book Resources by former employee Sean T. Collins.

" The death of Wizard and Toyfare, from the Inside" by Sean Collins Jan 31,11
(excerpt from www.robot6.comicbookresources.com)



Last week's news that Gareb Shamus was shutting down the print versions of his long-running magazines Wizard and ToyFare to pursue a new business model centered on digital publishing, conventions, and a reverse-merger-based penny stock was the talk of comics. This is hardly surprising, given not only Wizard once-outsized influence on and increasingly maligned role in the field, but also the vast number of former Wizard staffers and freelancers populating the industry. Many of those ex-employees, myself included, hit the Web with their thoughts on the demise of the publications they once worked for.

Alejandro Arbona (former Associate Editor, Wizard; Associate Editor, Marvel): "I'll be 100% blunt in my opinion: Gareb & Stephen Shamus are dishonest, disreputable, ethically rudderless businessmen playing a shell game."

Mel Caylo (former Editorial Director, Wizard Entertainment; Marketing Manager, Archaia): "It really irks me that some people are celebrating the ?demise of Wizard, but that's the Internet for you. It won't take away ?all the good times I had and the good people I met at the company."

Sean T. Collins (former Managing Editor, Wizard; writer, Robot 6, Maxim, Destructor, etc.): "I met, oh, between a dozen and two dozen of the best people I've ever known, people with whom I'm close friends to this day. You'd recognize their names as they're in positions of prominence across the industry and the popcultjourno biz at large; I don't care about any of that so much as i care about the fact that they're kind, generous, talented people I'm privileged to know and be associated with. And there's nothing I can say about Wizard and its management more damning than telling you how poorly so many of those people were treated there, up through and including today."

Jim Gibbons (former Associate Editor, Wizard; Publicity Coordinator, Dark Horse): “Between the dire atmosphere Wizard had towards the end of my tenure and the unceremonious and impersonal way I was let go, there was a fair share of anger and bitterness at a company I was once proud to work for. Time heals all wounds and all that jazz—a rad new job certainly doesn’t hurt, either—but I kind of felt I was past really caring about Wizard. I’d had good times there as well as bad and the place and publication seemed firmly set in my past, only occasionally entering my present when my job in comics PR required. It’s for that reason I found the disparate emotions that washed over me this week regarding the news about Wizard to be so unexpected.”

Rob Bricken (former Editor, Anime Insider; Editor, Topless Robot): “For all the shit Wizard got, I don’t think my writing has been influenced by anything more — that nerdy subjects could be worth of news coverage, critical thought, and a shit-ton of humor. That you could take things like comics more seriously than regular people, but less seriously than insane fanboys. There was a time when Wizard did that before and better than anybody, and I hope people remember that. At least today.” [Topless Robot]

Rob Bricken, part two: “...I would like to call out the gutless shitweasels in charge of the company who had the unmitigated hubris and bastardry to issue a press release today, heralding both the announcement of “Wizard World” and that Wizard is now being publicly traded without ever mentioning the cancellation of either magazine, or the god-knows-how-many people they laid off. Not only it is callous and classless, telling people they should invest money in their company ON THE SAME DAY THEY CANCELED THEIR TWO MOST VISIBLE PRODUCTS... well, that sums up Wizard Entertainment more than anything.”

Anonymous (former Wizard employee, let go as part of the cancellation of the magazines): “Honestly, I know [Wizard's new plan] will fail. First off, there is no leadership. The people that are still on staff have no digital publishing experience or seem to want to be there. As more money goes into the conventions, the less the owners care about the magazine side. They plan on publicly trading and launching this app for free with no real advertising. I think anyone who does a little research before purchasing stock will find just how screwed that place is.” [iFanboy]

Wizard World plans to launch in February 2011 an all-new digital magazine called ‘Wizard World’ that will appeal to pop-culture fans, the same audience to which Mr. Shamus has catered to, for over 20 years. Wizard World digital magazine will provide coverage of the world of comic books, toys and superheroes, and the personalities behind them.

“This is a very exciting day for Wizard World and the industries it serves,” said Shamus. “Having the Tour produced by a public company provides additional opportunities to expand and grow the Tour. The new digital magazine Wizard World will give consumers the content they want in a magazine format with which they are familiar, but distributed in a form that is always available at any time on any device. It is a natural evolution for us in this market.”

Wizard World Comic Con will begin its North American tour at New Orleans Comic Con held from January 29 to 30, 2011. The full event schedule can be found at www.wizardworld.com.



THE PRO'S AND CON'S OF FAN FICTION BY JEROME MONTGOMERY

Wikipedia describes Fan Fiction as;

"Fan fiction (alternately referred to as fanfiction, fanfic, FF, or fic) is a broadly-defined term for fan labor regarding stories about simply fictional character (or characters) or settings written by fans of the original work, rather than by the original creator. Works of fan fiction are rarely commissioned or authorized by the original work's owner, creator, or publisher; also, they are almost never professionally published. Fan fiction, therefore, is defined by being both related to its subject's canonical fictional universe and simultaneously existing outside the canon of that universe."

So what's the attraction to Fan Fiction? If less than 5% is published and even less will be considered canon, why do so many writers spend an average two to four hours a day writing and five to six hours a day reading?

More and more young people, under twenty yet over thirteen, join fan fic sites to read and post stories. Why fan fiction? Why not read books? There are plenty of those to go around, what with all the up and coming Teen Writers like Ricelle Mead, Suzanne Collins and with a name like James Patterson moving into teen novels.

It may have to do with the increased fandom in our society. With all the TV channels and shows for people to choose from, as well as other shows being imported from the rest of the world. With the addictive like nature of human beings. Of course people are going to want to know what happens to their favorite characters within plot gaps, in between seasons & after a series ends. Of course they want the stories to continue and live on forever.



That's where the Fan Fiction comes in. It allows fans, in their own way, to continue on with the stories and characters they know and love. Allowing them to make the interactions of the world they love become their own, and thus allowing other fans to read and continue in the world. But what are the ups & downsides, if any, to the abundance of the fan fiction market.

On the downside of things, because of the abundance and availability people come to it in droves. Its a free medium, so it can be read, stored and shared without any worries about backlash. One of my worries is, is it making a trend for people to read more free things online and leave the books on the shelves. I mean if people are spending an average of five to six hours a day reading Fan Fiction, when do they have time for books? I'm not saying that no one is buying or reading books, but with so many people reading fan fiction, there has to be a loss.


Writing Fan Fiction is also a problem, for one over 90% (in my opinion) of Fan Fiction is unreadable, not because it is written in a different language, not because the story is bad, but because there seem to be a whole generation of people that do not care about punctuation or grammar. Either from not knowing the rules, not understanding how to use the rules or just from lacking of caring. They are just written in a way that my mind cannot compute it. (The one that KILLS me: your is NOT! the same thing as you're) I cannot even get to see if the story is good or not, if I can't get past the errors in the first paragraph.

Another problem I have is that writers are focusing a lot of time on someone elses story/characters/world. They have so many ideas about who they want to see with who and who they want to do what. They want characters, they have an attachment to through the love of fandom, to do what they want them to do. All of this energy is spent on non-original things. When instead they could be spending this time writing on their own ideas. It just pisses me off, not that they are writing, but they aren't writing something of their own.

Now some say that Fan Fiction is modern day Plagiarism. Wikipedia describes Plagiarism as: "the wrongful appropriation, close imitation, or purloining and publication, of another author's language, thoughts, ideas, or expressions, and the representation of them as one's own original work". Also check out www.plagiarism.org for more info. On most of the sites I've read, fan fiction writers give notice that the "the work and characters" are not their own and they "make no money" off the story. And the fact that Authors like George Lucas, J.K. Rowling and Stephenie Meyer are very cool with it. To the point that Stephenie Meyer puts links to her favorite Fan Fics on her site. So forget about any kind of Plagiarism, in my opinion.




On the upsides. The aforementioned, Fans being involved, aside. What else is there? Its free, is a great place to start. And with so many sites out there, you're hard pressed to find something you cannot get into. But mostly, there is the fact that the author is writing. It takes forever for some writers to get to writing, either from lack of motivation, inspiration or know how. Wanting to continue a story arc is all the motivation some people need to just start writing. The world and characters are already there and wanting to change the path of a story is all the inspiration others need. Secondly, there is the reader, so few people read now days. Everyone is so addicted to the Boob Tube, that instant entertainment gratification, it has left upwards of 15-25% of America Illiterate. Imagine that, one of the worlds biggest Super Powers, ranked twenty-one on the worlds rating of Literacy. Fan Fiction's seem to be a great way for people to read, by hooking them with what they already know and love. Its a chance to reach an untapped audience of people that don't really know why reading is so awesome.



So yes there may be an abundance of it and yes it's taking people away from reading great works of fiction being published and sold at book stores everywhere, thus making the market drop. But its making people get creative and getting them to write. Making people put their brains to use. Best of all, getting people to read. Which in the end, who can be upset with that?

-JM

Turn the Page for an example of Fan Fiction.
Author, of Fan Fiction and Books alike, Jason Bullock has offered a sample from a *Dr. Who* Universe story he's writing entitled "Win-Lose or Knave". He used one of his favorite shows as a base, added two original characters and made an enjoyable story.
He nor I take ownership or Responsibility for the Craze that is Dr. Who. And unfortunately neither do we make money from the Character.



Excerpt from "Win-Lose or Knave"
by: Jason Bullock

The slim line door handle revealed itself suddenly with a loud "POP!" from a button pushed on the dashboard by Jack. When Peter heard the Pop, he stopped midway through putting on his seat belt. He glared at the partition. 'Thats odd', he thought, 'that wall clearly wasn't there before hand; where did it come from?' Peter turned away from the door, pausing to look at Jack, then straight foward. He tilted his head while looking at back over at Jack, mouth slightly open ready to speak, but shut it looking foward again. Jack broke the moment silence,

"Something to say have you?" he asked.

"Where did..." Peter stopped

Still looking ahead, his face frozen, mouth open mid word, eyes the size of tennis balls. He was shocked, amazed and horrified all at the same time.

"Why is it so dark outside the van? Turn on your headlights" Peter said briskly.

"She doesn't have any mate" Jack replied.

"You have to it's the law. How do you see at night...Where are the city lights...Wh..where. Are.

the...stars? It's total blackness out there. Whats going on?" Peter said in a long breath.

"It was all an illusion. Wasn't real" the young brit explained.

"Look," Peter declared as he pointed out at the nothing, "I can't see any stars, can you?"

Jack spun his drivers seat around to face Peter, letting both hands come off the wheel, feet coming off both the clutch and gas pedels.

"So," Jack asked sternly as he leaned closer, "it's stars you want to see, huh?"

Peter reached down to his hip, "I'm warning you."

Jack smirked, swiftly stood up and opened the door, "Follow me." As Jack walked through, Peter looked on at him with interest. Peter stood up in awe. While standing there hunched over, he was puzzled. Looking at Jack on the other side, who wasn't bent over anymore; he was still, though, in full view within the door. Peter stepped through the door and straightened up. He entered a hallway that looked as if it stretched for about 200 yards and took notice of, a very high ceiling. The hallway contained doors that alternated; one door on the left, appox 15-20 feet there was a door on the right; and this went on as far as Peter could see.

"Are you like some...real life Willy Wonka?" he asked.

"No" Jack replied.

In shock Peter asked, "Well, just Who are you?"

" My name is Knave. Well that's what they called me back at Court. My friends call me Jack. I'm a traveler Peter. This is my ship...my space ship. Its called a T.A.R.D.I.S. That stands for Time And Relative Dimension In Space. I'm not from Earth. Heck I'm not from this Galaxy. I do like the visits though, especially Promixi Centaurii. Excellent croissants there...all covered in blue sugary sweetness...the steal my senses away..." Jack said as he threw several switches on the central control panel. The monitor screen on the central console erupted in a green glow. Clicking sounds chattered back and forth but then fell short to the thrumming bouncing as the column pistoned in the middle of the engine of the ship. That sound echoed throughout the voluminous expanse called the Control deck. So many odd looking components, wires, screens, cables, and gears sprung from the central column as the floor beneath their feet revealed a series of interlaced catwalks binding together the flooring. Small beams of light escaped from beneath the grates as they walked across the top of them.

" Isn't she grand? Grand as grand can get, I say, not like those old Type 40 modules that used to rattle about. This new Type 75 temporal module TARDIS is state of the line...well it was before "th'end". You see that wire framed catwalk that leads up the side there to your right. Thats the observation deck. Come on mate, I'll show you some stars, Ha!" Knave continued as he ran up the catwalk. Tension wires jerked as Jack and Pete made their way up to the deceptively large quarterdeck. There were two large sets of seats and two separate computer consoles. Jack took Peter's silence as a means of awe to all the sudden technology and what it represented to his human existence. Jack flipped three switches and the "moon roof" retreated upon itself revealing the glory of the heavens themselves. All those swirling gases spiraling upon the cascading stars peaking through the fabric of nox above them.

" How's that for stars, mate?" Jack asked.



A blog (a blend of the term web log) is a type of website or part of a website. Blogs are usually maintained by an individual with regular entries of commentary, descriptions of events, or other material such as graphics or video. Entries are commonly displayed in reverse-chronological order. Blog can also be used as a verb, meaning to maintain or add content to a blog.

Most blogs are interactive, allowing visitors to leave comments and even message each other via widgets on the blogs and it is this interactivity that distinguishes them from other static websites.

Many blogs provide commentary or news on a particular subject; others function as more personal online diaries. A typical blog combines text, images, and links to other blogs, Web pages, and other media related to its topic. The ability of readers to leave comments in an interactive format is an important part of many blogs. Most blogs are primarily textual, although some focus on art (Art blog), photographs (photoblog), videos (video blogging), music (MP3 blog), and audio (podcasting). Microblogging is another type of blogging, featuring very short posts.

Early blogs were simply manually updated components of common Web sites. However, the evolution of tools to facilitate the production and maintenance of Web articles posted in reverse chronological order made the publishing process feasible to a much larger, less technical, population. Ultimately, this resulted in the distinct class of online publishing that produces blogs we recognize today. For instance, the use of some sort of browser-based software is now a typical aspect of "blogging". Blogs can be hosted by dedicated blog hosting services, or they can be run using blog software, or on regular web hosting services.

After a slow start, blogging rapidly gained in popularity. Bruce Ableson launched Open Diary in October 1998, which soon grew to thousands of online diaries. Open Diary innovated the reader comment, becoming the first blog community where readers could add comments to other writers' blog entries. Brad Fitzpatrick started LiveJournal in March 1999. Evan Williams and Meg Hourihan (Pyra Labs) launched blogger.com in August 1999 (purchased by Google in February 2003).

The impact of blogging upon the mainstream media has also been acknowledged by governments. In 2009, the presence of the American journalism industry had declined to the point that several newspaper corporations were filing for bankruptcy, resulting in less direct competition between newspapers within the same circulation area. Discussion emerged as to whether the newspaper industry would benefit from a stimulus package by the federal government. President Barack Obama acknowledged the emerging influence of blogging upon society by saying "if the direction of the news is all blogosphere, all opinions, with no serious fact-checking, no serious attempts to put stories in context, that what you will end up getting is people shouting at each other across the void but not a lot of mutual understanding".



One consequence of blogging is the possibility of attacks or threats against the blogger, sometimes without apparent reason. Kathy Sierra, author of the innocuous blog *Creating Passionate Users*, was the target of such vicious threats and misogynistic insults that she canceled her keynote speech at a technology conference in San Diego, fearing for her safety. While a blogger's anonymity is often tenuous, Internet trolls who would attack a blogger with threats or insults can be emboldened by anonymity. Sierra and supporters initiated an online discussion aimed at countering abusive online behavior and developed a blogger's code of conduct.

There are many different types of blogs, differing not only in the type of content, but also in the way that content is delivered or written.

Personal blogs

The personal blog, an ongoing diary or commentary by an individual, is the traditional, most common blog. Personal bloggers usually take pride in their blog posts, even if their blog is never read. Blogs often become more than a way to just communicate; they become a way to reflect on life, or works of art. Blogging can have a sentimental quality. Few personal blogs rise to fame and the mainstream, but some personal blogs quickly garner an extensive following. One type of personal blog, referred to as a microblog, is extremely detailed and seeks to capture a moment in time. Some sites, such as Twitter, allow bloggers to share thoughts and feelings instantaneously with friends and family, and are much faster than emailing or writing.

Corporate and organizational blogs

A blog can be private, as in most cases, or it can be for business purposes. Blogs used internally to enhance the communication and culture in a corporation or externally for marketing, branding or public relations purposes are called corporate blogs. Similar blogs for clubs and societies are called club blogs, group blogs, or by similar names; typical use is to inform members and other interested parties of club and member activities.

By genre

Some blogs focus on a particular subject, such as political blogs, travel blogs (also known as travelogs), house blogs, fashion blogs, project blogs, education blogs, niche blogs, classical music blogs, quizzing blogs and legal blogs (often referred to as a blawgs) or dreamlogs. Two common types of genre blogs are art blogs and music blogs. A blog featuring discussions especially about home and family is not uncommonly called a mom blog. While not a legitimate type of blog, one used for the sole purpose of spamming is known as a Splog.

By media type

A blog comprising videos is called a vlog, one comprising links is called a linklog, a site containing a portfolio of sketches is called a sketchblog or one comprising photos is called a photoblog. Blogs with shorter posts and mixed media types are called tumblelogs. Blogs that are written on typewriters and then scanned are called typecast or typecast blogs; see typecasting (blogging). A rare type of blog hosted on the Gopher Protocol is known as a Phlog.

By device

Blogs can also be defined by which type of device is used to compose it. A blog written by a mobile device like a mobile phone or PDA could be called a moblog. One early blog was Wearable Wireless Webcam, an online shared diary of a person's personal life combining text, video, and pictures transmitted live from a wearable computer and EyeTap device to a web site. This practice of semi-automated blogging with live video together with text was referred to as sousveillance. Such journals have been used as evidence in legal matters.

The Blogger's Code...

The Blogger's Code of Conduct is a proposal by Tim O'Reilly for bloggers to enforce civility on their blogs by being civil themselves and moderating comments on their blog. The code was proposed due to threats made to blogger Kathy Sierra. The idea of the code was first reported by BBC News, who quoted O'Reilly saying, "I do think we need some code of conduct around what is acceptable behaviour, I would hope that it doesn't come through any kind of regulation it would come through self-regulation."

- 1. Take responsibility not just for your own words, but for the comments you allow on your blog.**
- 2. Label your tolerance level for abusive comments.**
- 3. Consider eliminating anonymous comments.**
- 4. Ignore the trolls.**
- 5. Take the conversation offline, and talk directly, or find an intermediary who can do so.**
- 6. If you know someone who is behaving badly, tell them so.**
- 7. Don't say anything online that you wouldn't say in person.**



THE WORLD OF
WORLD OF
SOLDIERS
MARS





Feature Interview... Solomon Mars

Super Ultimate Interview Questions....

So how did the world of ART happen for you? (self taught artist? Art school? Family history of artists?)?

I'm self taught, I started drawing very early my mom sometimes reminds me that before I started preschool I would actually draw on the walls. My dad was an artist but not professionally, just for fun and my mom could draw a little. they actually had an art class together in high school, so I guess my talent is just... a gift? C:

Has your educational endeavors in ART helped you in your current path?

Yeah, after years of being out of high school and all the years of art classes there, I decided to go to school to learn animation. With that I learned a lot that actually translated outside of animation and into other parts of my art.

It has given me a greater understanding of things like form, and weight, movement, and stronger design.

It wasn't just the classes though, it's also all the other art students i was around. A lot of us learned together and from one another.

What medium (s) do you work in primarily?

Primarily... Comic books and Animation.

Or do you mean supplies? I use both analogue and digital tools. I often will work something out with pencil (col-erase carmine red & F lead pencils) and paper then scan it into my computer and work from there.

Do you work alone or with other artists/writers? In a Studio group?

I generally work alone. Some friends and I from art school are planting the seeds for a future studio, but most of us are just trying to get a stable footing in the world of art now that we've all graduated.

Tell us a little bit about your current project, its goals, its style, its import, as well as where viewer's can see it.

Currently I'm self publishing a web comic series called Goblyn, which actually the first volume of a larger series called Triple 5. I have a hard time explaining it beyond it's a mystery/adventure set in the world from my dreams.

The best way to really explain it is to simply read it. Which

can be found at <http://triple5.webs.com/>

or directly on my dA page @

<http://xxsmarsxx.deviantart.com/>

other than that, I'm working on an animated series called Munch Chunky, about the adventures of this this young bear kid, and his strange talking staff, that can transform into (for lack of a better term) mech. I'm still working on episode 1 right now, and I don't think I will release it online until i have at least two or three episodes finished. (so i have a buffer zone)

What sources of reference inspire your creativity?

This is going to sound strange, but I don't believe in referencing external inspiration to drive my creativity.

I pull everything from within. When I was a little kid I sought inspiration from external sources, but all artist eventually reach a point that the inspiration becomes almost entirely internal. Self definition.

I'm not saying that I don't watch films/animation or read comics/novels I do. But if found that if I always go to outside sources to drive my artistic motivations, then those outside sources become my definition.

My style, my ideas, my techniques everything would be predominantly someone or something else. Not me.

If anything seeps through it's subconscious and unintentional, which happens to us all.

But the only way I can truly understand myself as an artist and grow is to let go of seeking out a flame outside of myself and instead stoke the fire from within myself. does that make sense? sorry, I ramble often.

What other artists have influenced you?

as a kid I was influenced by a lot of different artists Art Adams, Masamune Shirow, Tex Avery, Hayao Miyazaki, Sergio Aragonés, Katsuhiro Otomo... the list goes on forever. XD Artistically, what do you do to unwind and relax? watercolour/gouache paintings, and I sculpt.

When you work , how do you conceptualize and bring your projects to life?

oooh... that's hard to describe since it's such a visual thing. I guess the short answer is, I do just that. Conceptualize. I take an idea that's floating around in my head and start sketching it out on paper over and over until I come to something I'm satisfied with. Sometimes it's on the first try, more often than not it's several stages down the line, maybe even changing totally from the original idea.

What other "jobs" do you handle on a project besides simply drawing on it?

All of them. With my comics projects I do everything from penciling, colouring, to lettering. And with my animation projects I do everything from storyboarding to key animation and "ink and paint." Compare/Contrast the use of digital equipment and old school techniques in animation. I approach digital animation the same way I learned "traditional" paper/pencil animation. frame by frame. The difference for me are the tools, and the speed at which things can be done. With digital animation all the supplies is in one place. you don't have to capture your pages on a separate camera to play them back you can play them back instantly. there's no film to be processed for final reviews, you never have to worry about sheets of paper, or pencils. to me it's just a matter of adaptation. anyone who learns how to animate on paper can animate on a computer, it's just a matter of adapting to a new way of working. Slightly altered, in that you don't get the exact tactile feedback you do with a pencil on paper.

What is the hardest part of your craft?

Convincing people it's not only worth their time, but worth their money. XD The art community is very big and like a sea of people. I find that I have to constantly work hard at standing out enough in that sea to get noticed. As a self publisher, if I sit stagnant for too long, I go hungry.

It's like the internet. You can go years and never know something or someone exists on there it's so vast, then one day, you stumble across a site and an artist and you've found something new that you love. So as that artist, I have to stand up and shout while waving my arms so that it's a little bit easier for them to see me in all the vastness.

How competitive are getting jobs in animation?

In animation? Very. More so in North America, because the industry has changed so much. a lot of the animation jobs outside of key animation, writing, and storyboarding are sent out of state to studios that work for less. this is an unfortunate side effect of the pre-digital era of animation. Cost were sky rocketing and so many companies sought out a cheaper way to keep production cost down. Across the country in 2010 there were more than 2000 students who graduated, but less than 1000 jobs to be had.digital animation can change that, but the mentality towards animation has to change along with the tools Many shows are produced digitally, so many cost have reduced production wise, but the jobs are still not being done state Side.

This is because the mentality towards animation is still being based on the pencil and paper era.

How do you deal with Creator's block?

Hm... I honestly don't get creators block anymore.

I've learned not to over stimulate myself with outside influences too much and I also to keep my stress low.

A lot of the artist I know, hit art blocks because they have become overly stressed and have bad sleeping habits. many things can influence the stability of your mental health and your physical health, and an artist's creativity is an extension of these things.

I noticed a long time ago, I was less productive when I

got less sleep, or was under a lot of stress. So i took myself out of those situations. I get more sleep, and I try to keep my stress as low as possible by removing myself from situations i know or can see will be unhealthy for me, and because of that the creativity is consistent.

What is the plan for your promoting your current project?

Good question.

My plan is to try to go to as many conventions as I possibly can in between the time I'm working on projects, not only to be at a table (because convention tables are getting really expensive) but just walking around the floor, passing out flyers and any other kind of promotional materials I can think of. Beyond that I have an online campaign/presence that I treat the same way I would a convention.

I try to get banner ad space on a lot of sites using places like Project Wonderful or just join art forums and show my work while talking to other artist and giving feedback on their work. Beyond that, I plan to do panel discussions at conventions, and even do some online panel discussions as well, as a way to talk with other artist/creators (aspiring or professional) discuss ideas, and promote myself and others work. It's a lot of work, but I fully believe in being whole hearted about my art, telling stories, and entertaining people.

What word so of encouragement can you give burgeoning artists who want to move into the field of animation?

Go for it. But know honestly if it is what you really want to do. In my years in art school, I learned there are two kinds of animation students. Those who love to watch animation, talk animation, and think this is what they want to do because of that. And those who love to animate. Love the process of creation, and are willing to dedicate themselves to the effort. It's a matter of theory versus application. You have to know which side of the fence you want to be on, because animation takes time and patience. Know if you want to actually be an animator, a character designer, a storyboard artist, a colourist or a writer. And if after looking inside yourself you figure out honestly what it is that you want to do, go for it. fully, completely, whole heartedly. live life. live a LIFE.

Email Interview with Solomon Mars on Sonoma Visual Studio...

[3:55:56 PM] Keith Daniell: So, tell me about your studio. What is called and what do you do?

[3:59:35 PM] Solomon Mars: my personal studio is called Sonoma Visual that I produce all my comics and animations under my art school friend LD Walker and I are also in a studio called frameBreaker studio where we plan to do tutorials, online panel discussions where we dig deep into animation and the animation industry

[4:00:36 PM] Keith Daniell: Is Sonoma Visual a one man studio then?

[4:01:31 PM] Solomon Mars: pretty much.

i wouldn't mind it one day being a team studio but for now... yep it's just me

[4:03:21 PM] Keith Daniell: Are you actively looking for talent to join you at Sonoma Visual?

[4:04:48 PM] Solomon Mars: not currently

[4:06:02 PM] Keith Daniell: You are already working on Goblyn and Munch Chunky, are there any other projects you are working on?

[4:10:52 PM] Solomon Mars: 2 projects seems to be my limit right now, as far as actually drawing myself

but my frameBreaker friend LD and I are currently developing a comic series that I will be doing the character designs for and he will be illustrating.

we will both be writing, but it's based on an initial concept he thought of

I don't want to say too much about it since it's still in the development stages so many parts are constantly changing

but we're pushing through it pretty fast to get it up and online by late June hopefully.

no later than mid July

[4:12:15 PM] Keith Daniell: That sounds awesome, I can't wait to see it. So is there anything on the horizon for Sonoma Visual, do you have any future projects in mind?

[4:16:15 PM] Solomon Mars: LOTS. XD eventually I plan on doing an animated version of the old comic book series I used to selfpublish HBS i'm getting my feet wet with Munch Chunky and also waiting until I can afford a Wacom Cintiq so that I can increase my precision when animating

[4:18:03 PM] Keith Daniell: Well thanks for the chat, that is all I have. I appreciate and I look forward to seeing you again soon.



Sonoma
Visual



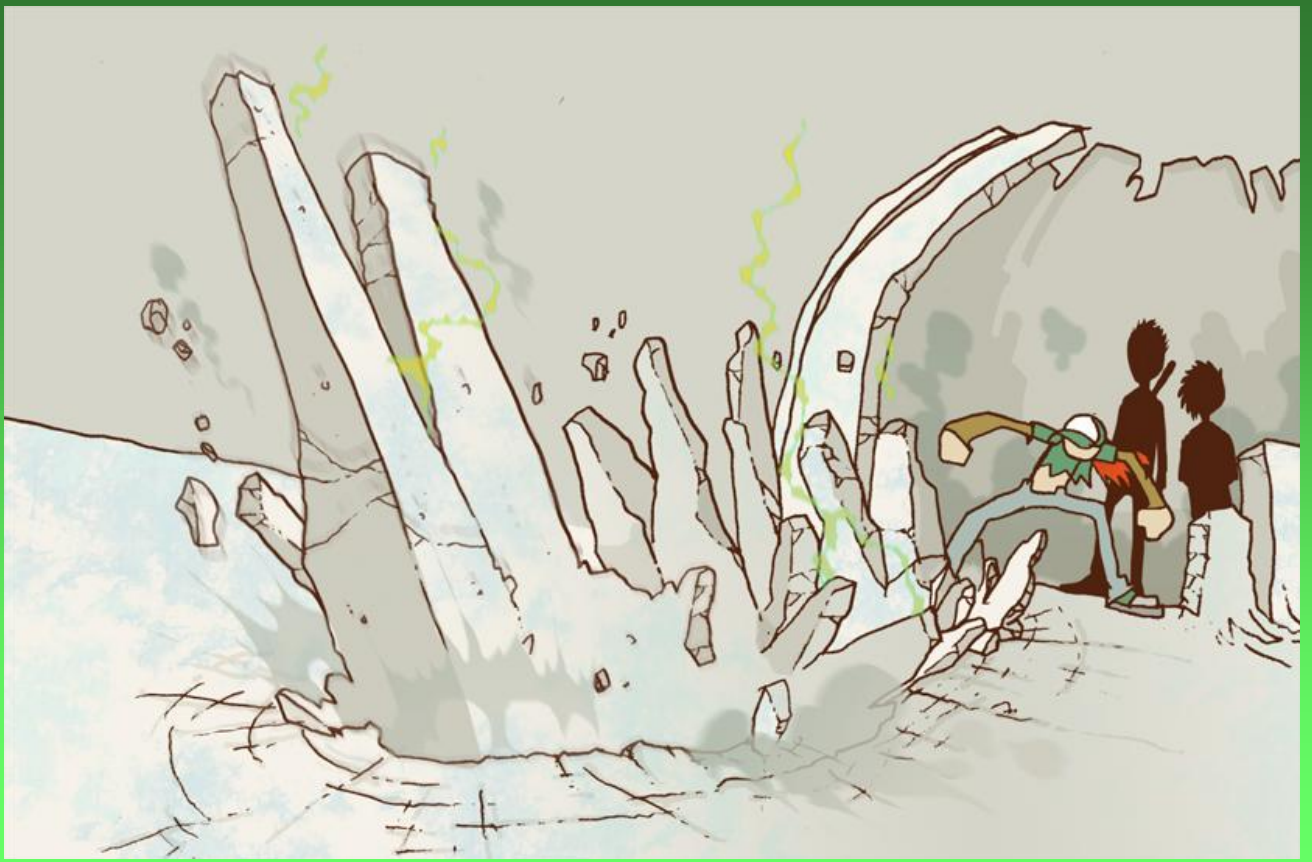
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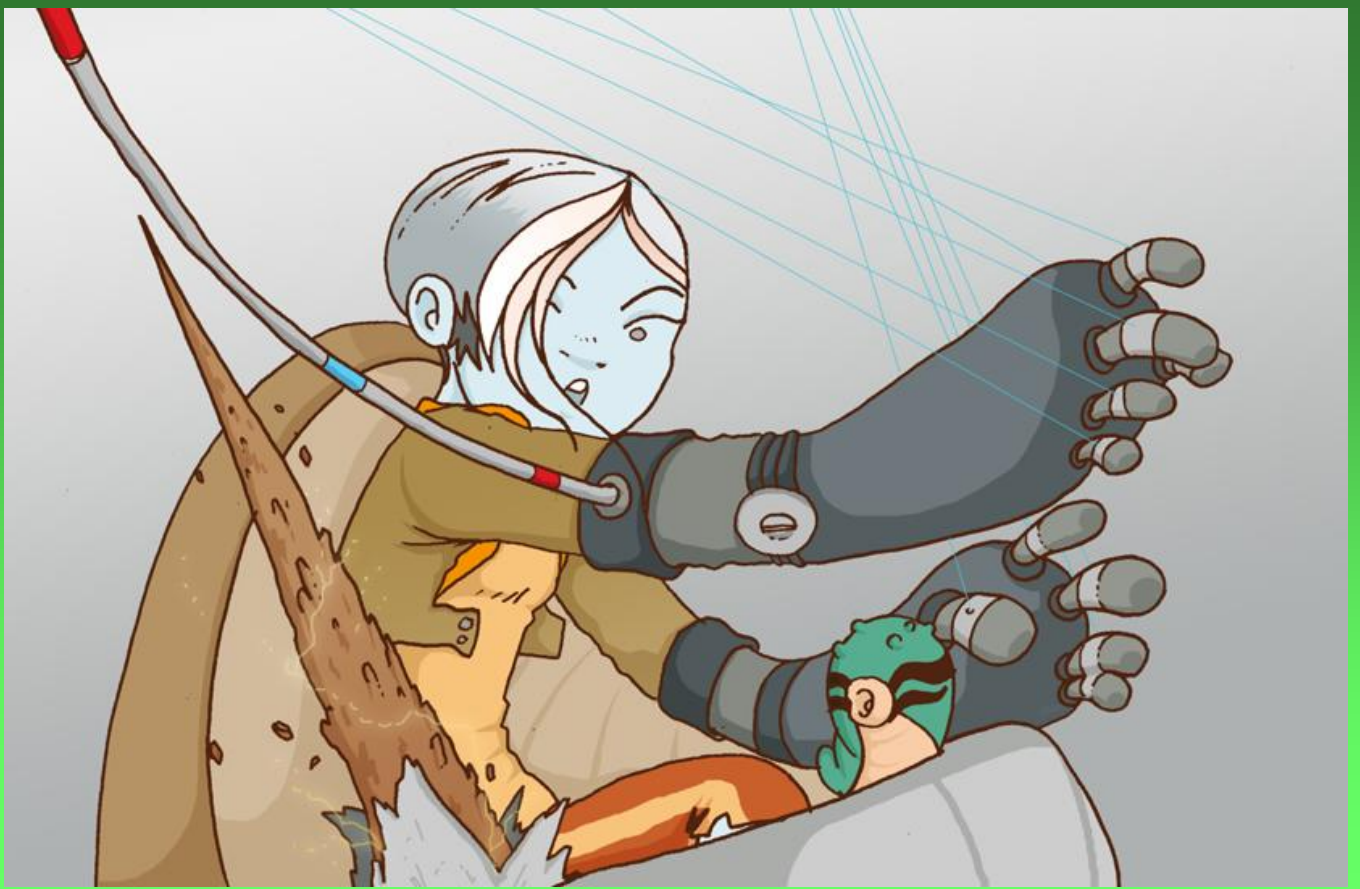
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Check'Em Out!

Woodstock Market & Show

Craft Show Dates:

Fri June 3, 2011 - Sun June 5, 2011

Woodstock, GA

Show Info:

This is a monthly show featuring all things old, unique, vintage and one-of-a-kind. This is a treasure hunters dream!

Types of Crafts:

Furniture Garden Metal Work Pottery

Woodworking

For More Information Contact:

Karen Bennett

770-517-7771

woodstockmarket@bellsouth.net



Sunflower Farm Festival

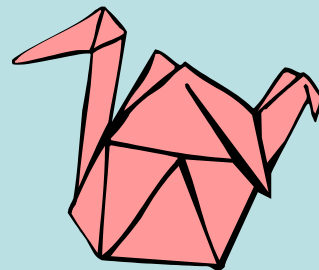
07/02 to 07/04 2011

Sunflower Farm - Rutledge, GA

<http://www.sunflowerfarmfestival.com>

giholt@att.net

(706) 557-2870



A heritage and patriotic day in rural America set in the beauty of several acres of sunflowers.

Festival in the Park

Visit the Festival in the Park's Website

Craft Show Dates:

Fri June 17, 2011 - Sun June 19, 2011

Show Location:

Centennial Park

Nashville, TN

Show Info:

Come and join us at Centennial Park in Nashville, Tn. for beautiful handmade crafts, good food, great music, and even a children's art booth! Free admission.

Types of Crafts:

Ceramics Clay Clothing Jewelry Leather Crafts Metal

Work Mixed Media Painting Paper Photography

Pottery Woodworking

Additional:

160 craftsmen from 30 states offering a multitude of original American handcrafts.



Fourth in the Park
Visit the Fourth in the Park's Website
Craft Show Dates:
Mon July 4, 2011 - Mon July 4, 2011

Show Location:
Marietta Square City
Marietta, GA

Show Info:
The celebration consists of 80 arts and crafts booths, a street full of children's activities, food, and entertainment throughout the day. The day concludes with an evening concert, followed by one of Metro Atlanta's largest fireworks show.

27th Craftsmens Classic Summer Show
Visit the 27th Craftsmens Classic Summer Show's Website
Craft Show Dates:
Fri August 5, 2011 - Sun August 7, 2011

Show Location:
Myrtle Beach Convention Center
Myrtle Beach, SC

Show Info:
Features original designs & work from more than 250 talented artists & craftsmen from across N. America. See the creative process in action as many demonstrate throughout the show. Something for every style, taste & budget, with items from the most traditional to the most contemporary.

Fri. 10am – 6pm
Sat. 10am – 6pm
Sun. 11am – 5pm

Types of Crafts:
Basketry Calligraphy Candles Carvings Ceramics Christmas Crafts Clay
Clothing Dolls Fibers Fine Art Floral Crafts Folk Art Furniture
Garden Glass Crafts Jewelry Leather Crafts Metal Work Mixed Media
Mosaic Needlework Oils/Acrylics Ornaments Painting Paper Pewter
Photography Pottery Quilting Sculpture Textile Woodworking

Additional:
Decorative Painting, Musical Instruments, Scherenschnitte, Weaving,
Fused Glass, Blown Glass, Stained Glass, Wood Turning, Potpourri,
Soaps & Lotions, etc.
For More Information Contact:
Jan Donovan
336-282-5550
Contact@GilmoreShows.com



Colossalcon

**June 2-5, 2011 Kalahari Resort and Convention Center
Sandusky, OH**

HamaCon

**June 3-5, 2011 Holiday Inn Huntsville Downtown
Huntsville, AL**

OMGcon

**June 3-5, 2011 Julian Carroll Convention Center
Paducah, KY**

Seishun-Con

**June 3-5, 2011 Doubletree Hotel Atlanta NW/Marietta
Atlanta, GA**

Anime Blitz & Comic Spectacle

**June 4, 2011 Prarieland Park Exhibition Center
Saskatoon, Saskatchewan**

Contagion: Outbreak

**June 10-11, 2011 Qwest Center Omaha
Omaha, NE**

PariahCon

**June 10-11, 2011 Imperial Swan Hotel & Suites
Lakeland, FL**

A-Kon

**June 10-12, 2011 Sheraton Dallas Hotel
Dallas, TX**

AnimeNEXT

**June 10-12, 2011 Garden State Exhibit Center
Somerset, NJ**

DoKomi

**June 11-12, 2011 Burg Wächter Castello
Düsseldorf, Germany**

Mini-Conz

**June 17, 2011 Fairgrounds 4-H Building
Bloomington, IN**

Yomicon

**June 17, 2011 Austin Public Library - Ruiz Branch
Austin, TX**

Anime Mid-Atlantic

**June 17-19, 2011 Chesapeake Conference Center
Chesapeake, VA**

Calgary Comic & Entertainment Expo

**June 17-19, 2011 BMO Centre
Calgary, Alberta**

Metrocon

**June 17-19, 2011 Tampa Convention Center
Tampa, FL**

Anime Overload

**July 8-10, 2011 North Austin Events Center
Austin, TX**

AniMinneapolis

**July 8-10, 2011 The Northland Inn
Minneapolis, MN**



ConnectiCon

**July 8-10, 2011 Connecticut Convention Center
Hartford, CT**

Ikasucon

**July 8-10, 2011 Grand Wayne Convention Center
Fort Wayne, IN**

WausaubiCon

**July 8-10, 2011 The Plaza Hotel & Suites of Wausau
Wausau, WI**

The Anime Planet

***July 9, 2011 Seminole State College of Florida
Sanford, FL***

Ancient City Con

***July 9-10, 2011 Hyatt Regency Jacksonville Riverfront
Jacksonville, FL***

Glass City Con

***July 9-10, 2011 Owens Community College
Perrysburg, OH***

Anime Kaigi

***July 15-17, 2011 Northern Arizona University (Dubois Conference Center)
Flagstaff, AZ***

PersaCon

***July 15-17, 2011 Radisson Suite Hotel Huntsville
Huntsville, AL***

Sangawa Project

***July 15-17, 2011 Best Western Parkway Center Inn
Pittsburgh, PA***

Tokyo in Tulsa

***July 15-17, 2011 Tulsa Convention Center
Tulsa, OK***

Comic-Con International: San Diego

***July 21-24, 2011 San Diego Convention Center
San Diego, CA***

Anime Bonanza

***August 6, 2011 Ramada Reno Hotel & Casino
Reno, NV***

Hyper-Con

***August 6-7, 2011 San Mateo County Event Center
San Mateo, CA***

AniBash

***August 7, 2011 Seneca Park
Rochester, NY***

Auto Assembly

***August 12-14, 2011 Holiday Inn Birmingham City Centre
Birmingham, UK***

Godaikocon

***August 12-14, 2011 The Metropolitan Troy
Troy, MI***

NatsuCon

***August 12-14, 2011 Gateway Center
Collinsville, IL***



New Releases...



GN Presents #0 : \$0/\$1.00 Rated: General

GIRAFFNetwork's Preview issue of the new combination books Neo-Kyoto & Danger Zone stories. You will also have previews to the Moonbane Webcomic coming out, Next..., Ultra Sentai Nanoman Volume I Trade Paperback, and much more. Available on CD in PDF format as well as Online for download. Each is \$1.00 on CD but Download for Free (www.girafnetwork.org)

HeroCentralUniverse #3 \$3.00 Rated: Teen

Features: Isis from the Pantheon decides to place an operative into the mortal underworld to ferret out the ones hiding the Amulet of Power. Herakles also makes his move by requesting aid from an old friend.

Available: GIRAFFNetwork.com, IndyPlanet.com, or e-mail at jasonb@girafnetwork.com



Soba-Ko #2 \$3.00 Rated: General

Features: The secret is out about Blip! A nosy Mailman discovers that Blip is real and greed takes over. More anime and manga reviews that are young children and family friendly. This issue also includes fun recipes from Iron Chef J that your kids will enjoy making in the kitchen.



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P41

GENERIC INN & SUITES-
SOMEWHERE USA

A LOCAL
CONVENTION.

MAYBE YOU MISSED
THE LAST CONVENTION.


MAYBE THIS IS YOUR
FIRST CONVENTION.

BUT WE
ARE HERE ALL
THE TIME. HELLO
I AM JASON
BULLOCK, CEO OF
GIRAFNETWORK.

AND I'M
ROMEY, ASST
IN THE MARKETING
DEPT. WE'RE GOING
TO TELL YOU ABOUT
GIRAFNETWORK,
OR ...

GEORGIA
INDEPENDENT
RESOURCE:
ART & FILM

GIRAFNETWORK



THAT'S RIGHT.
SINCE MOST PEOPLE AT A
CONVENTION EITHER JUST BROWSE
OR SIMPLY WALK BY THE ARTIST
ALLET TABLES, WE'VE DEVISED
THE COMIC TO EXPLAIN
WHAT OUR GOALS ARE.

A 501 (C)3 NON-PROFIT
WE HAVE A FEW GOALS WE ARE
TRYING TO OBTAIN, BUT NONE
ARE MORE IMPORTANT
THAN OUR MAIN GOAL.



THE ART IN
EDUCATION PROGRAM.
THIS EMCOMPASSES
THREE THINGS.

GO TEAM

LET ART BACK
IN SCHOOL.

STUDIES SHOW THAT
ART IS A VERY POWER-
FUL TOOL IN TEACHING.



IT HELPS KIDS HAVE FUN,
KEEPING THEM FROM BEING
BORED, THUS HELPING THEM
RETAIN WHAT THEY LEARN.

KEEP VIOLENCE
OUT OF SCHOOLS.



ART IN ALL FORMS IS
THE ULTIMATE FORM
OF SELF EXPRESSION.

FREEDOM OF EXPRESSION IS
MORE THAN JUST THE 2ND
AMMENDMENT.



ARTISTIC EXPRESSION
IS AN EMOTIONAL
RELEASE.

FREEDOM AND THE ABILITY TO
EXPRESS ONESELF IS A KEY TO
BEING HAPPY.

OBLITERATE ILLITERACY..

USING COMIC
BOOKS TO GET
KIDS INTERESTED...

ITS ONLY THE BEGINNING
TO KICK START A KID'S
IMAGINATION...

AND START THEIR
"DESIRE" TO READ!



OUR ARTIST OUTREACH PROGRAM IS SET UP TO HELP UNESTABLISHED ARTISTS AND WRITERS IN THE COMMUNITY...



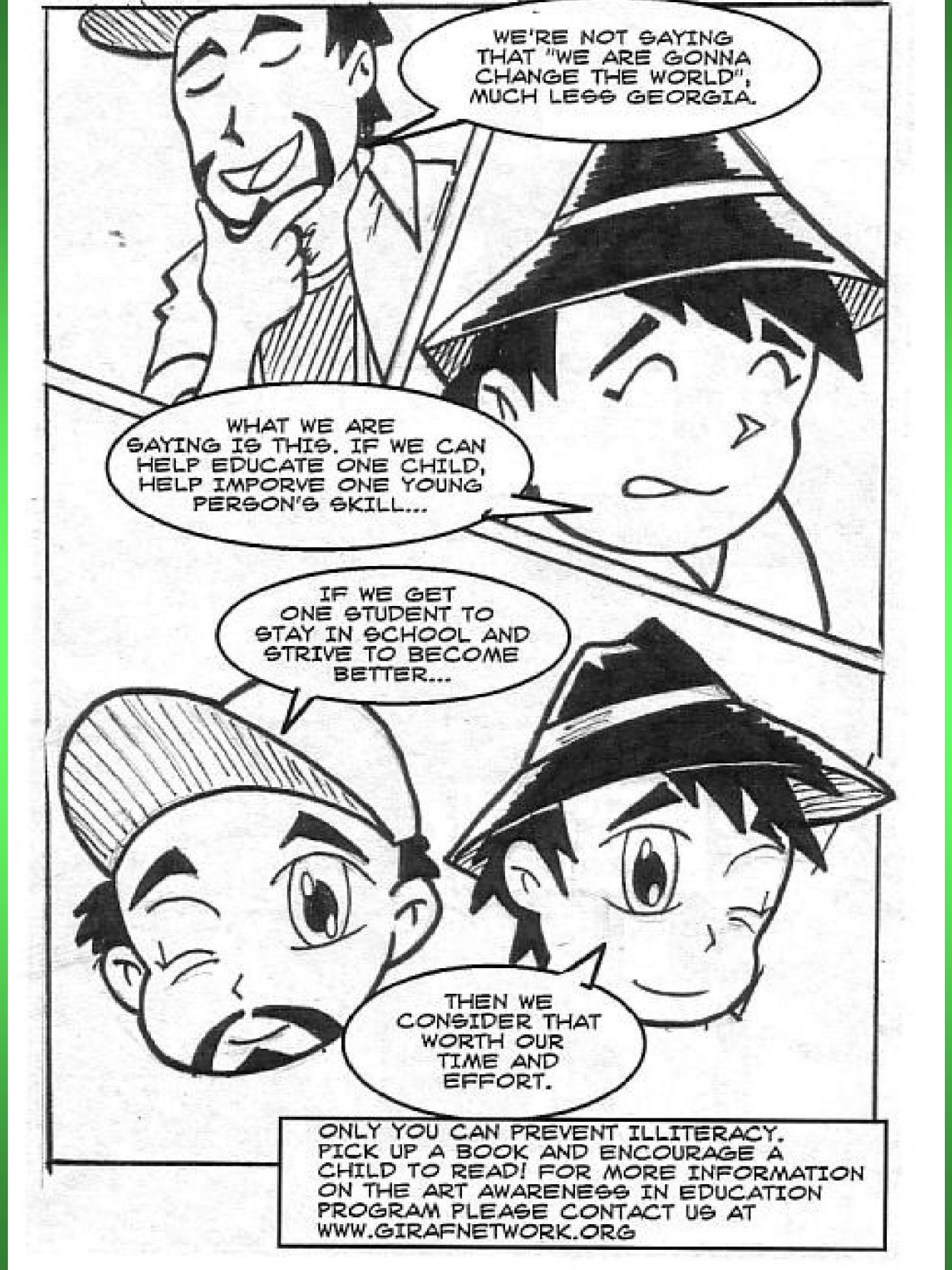
...FOR ARTISTS WHO CAN'T CROSS THEIR I'S OR DOT THEIR T'S, FOR WRITERS WHO DON'T KNOW THE DIFFERENCE BETWEEN A STRAIGHT LINE AND DIGITAL MAPPING.



WE GET THEM TOGETHER SO THEY CAN MAKE A GREAT STORY.



IT'S ALSO FOR PEOPLE WITH FINISHED PRODUCTS. THOSE WHO CAN'T GET PRINTED, WE HELP THEM GET THEIR WORK INTO THE PUBLIC'S HANDS.



WE'RE NOT SAYING
THAT "WE ARE GONNA
CHANGE THE WORLD",
MUCH LESS GEORGIA.

WHAT WE ARE
SAYING IS THIS. IF WE CAN
HELP EDUCATE ONE CHILD,
HELP IMPORVE ONE YOUNG
PERSON'S SKILL...

IF WE GET
ONE STUDENT TO
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P49

By Jason Bullock. 2011
This article is designed to
give beginning artists a
few valuable introductory
tips.



We have taken a moment here to get a good foundation on how to prepare to maintain your equipment once we start using watercolors. Be prepared or this hobby could get more costly ☺

Cleaning your watercolor brush step-by-step:

- 1-Gather your used brushes by a sink, start some warm water running.
- 2-With open palm in the running water, gently dab and swirl the brush in your palm until the water runs clean.
- 3-Moisten bar of soap.
- 4-Take your wet brush and in a gentle circular motion work some soap into the hair.
- 5-Wet your palm again and repeat the dabbing and swirling motion with the soap charged brush.
- 6-Rinse and repeat until suds stay white and brush is clean.
- 7-Do a final rinse to remove all the residual soap.
- 8-Gently shake, squeeze or dab water out of brush using towels.
- 9-Reform damp brush hairs to their original shape with your fingers and let them dry on a flat surface such as a dry terrycloth hand towel.



Moths

Yes, it's true. Moths can eat your brushes. I've only had this happen to a couple of brushes that were stored in a basement workshop drawer for a few months. Larvae casings were in the same drawer and half the hairs on a #4 round red sable (with sentimental value) were chewed off. Is there a cure? Just keep your brushes stored in a clean, dry area. You're not likely to have this problem, and moth balls would be overkill. If you do live in an area where theses little critters thrive, consider an aromatic cedar brush box for storage.

Watercolor brush care summary

- Do not let the paint dry in your brushes.**
- Keep your brushes clean and dry between painting sessions.**
- Store upright in jars only when dry.**
- Use your watercolor brushes only for watercolor and gouache paintings.**
- Use a synthetic sable or frisket tool to apply liquid frisket.**

How is watercolor paper made?

In the past all watercolor paper was made from linen (flax) waste or rags. After being pulverized and cleaned the resulting pulp is transferred to large vats. A mould consisting of a wire mesh stretched on a wooden frame is dipped in the water and shaken to align the fibers as the water drains through the mesh. When the strained pulp reaches the proper thickness the mould is inverted on to a felt 'blanket' to which the new sheet of paper clings. A new felt is layered on top of the paper and the hand moulding process is repeated, creating a layered stack of paper and felts. The stack is then put in a press to release the excess water. Hand made paper is distinctive in its randomly irregular surface and frayed deckled edges on all four sides. Handmade papers are available today, but are generally more expensive than the machine made varieties. The machine made papers do offer consistent quality and texture and do to the manufacturing process they usually have a two sided deckle with the other two sides cut or torn to resemble a deckle edge. The majority of modern papers use the term 'rag' to indicate any natural fiber, but primarily cotton fiber is used. Rag contents of less than 100% add manilla, flax, synthetic fibers or wood pulp to the blend. These are marketed as student grades.



THE UFO CHECKLIST

SUMMER 2011

The United Fanzine Organization (UFO) is a co-op of small press publishers dedicated to setting a higher standard of quality in independent and alternative press. The members mutually aid one another in the promotion and production of their own publications. Any small press creator who is interested in membership in the UFO should contact the Chairman, **Steve Shipley**, by email at steveshipley7@gmail.com or by U.S. mail at: 1825 Eastgate Rd., Toledo, Ohio 43614. For more information check out the UFO Website: www.unitedfanzineorganization.weebly.com

Tetragrammaton Fragments #215: The latest issue of the UFO newsletter, which is the central forum for members, containing columns and artistic work that cannot be found anywhere else. Available to non-members for \$2.00 ppd. From: **Steve Shipley**, 1825 Eastgate Rd., Toledo, Ohio 43614.

Ppfzst! #29: Beautiful wrap-around color cover and lots of comic strips from Scott McInlg, Steve Keeter, George Leon, Dan Burke and others! Available for \$7.00 ppd. From **Jim Main**, 13 Valley View Rd., Brookfield, CT 06804. Email Jim at jmain44@aol.com or visit www.mainenterprises.ecrater.com for more info.

Tales of Fantasy #53: Larry Johnson's long running publication features his supernatural heroine Madame Boogala in the lead story, plus a science fiction backup story written by Mike Tuz and illustrated by Larry. Other features round out this issue, a 44-page digest with color cover for \$3.00 ppd. From **Larry Johnson**, 31 Greenbrook Rd., Hyde Park, MA 03130. Email Larry at: LewBrown75@yahoo.com or visit his Website: www.LarryJohnsonartist.tripod.com for more info.

The Peacemakers #11: Steve Shipley brings another adventure in his signature sci-fi series, this time with a color cover. A comic book unlike any other and you can have it for only \$1.00 ppd. From: **Steve Shipley**, 1825 Eastgate Rd., Toledo, OH 43614. Email Steve at: steveshipley7@gmail.com or visit his Website at: www.budgetcomicsandcartoons.weebly.com

Ditkomania #83: The fanzine dedicated to the works of the infamous Steve Ditko. A very professional zine with many Ditko related articles by Rob Imes and Mike Tuz. This issue focuses on early Charlton work. This zine is always fun, always interesting and well worth the measly \$2.50 ppd. From **Rob Imes**, 13510 Cambridge #307, Southgate, MI 48195. Email Rob at: roibimes@yahoo.com or go to: www.ditko-fever.com/dmreturns.html

HEROCENTRALUniverse #3 Jason Bullock serves up another installment of HCU in a high quality comic filled with action and drama! A fun comic book for only \$3.00 ppd. From: **Jason Bullock**, P.O. Box 2684, Loganville, GA 30052. Email Jason at: jasonb@qirafnetwork.com and see his webcomics at: www.drunkduck.com/hero_central_universe

How to Contribute & Submit Samples

There are several ways to submit materials for our periodicals. We accept columns, review articles, and tutorial articles from artists, writers, & filmmakers on all artistic subjects. Its a good way to promote your own work and website by helping aspiring creative types thus building your own fanbase. We also accept sequential submissions of a manga and western comic format. If you wish to submit sample work to work on an established storyline then please take the scripts below, choose one, complete the samplework and send them to us.

Here's what you need to do...

1. Draw the pages to show your range of skill.
2. Scan them in at 300 DPI and email them to jasonb@girafnetwork.com

Script...

"The Encounter" by Jason Bullock, 2008

Page 1.

Panel 1. Long establishing shot of young man and woman standing near a tombstone in a run down cemetery. Dressed in black attire, it is obvious that the woman is crying.

Caption- Present Day

Panel 2. Tilting Medium shot as a close up on the tombstone that reads:

Billy Hatfield

1852-1921

"He was no McCoy."

Panel 3. Straight in Medium shot of upper torsos of Man and middle age woman crying into her kerchief.

Woman - "It was so sudden. How could he have not told anyone that he was in pain? Sob...Sob..."

Man - " These things happen, mom. He was a proud man. He wouldn't have told you the truth no matter how much pain he was truly in."

Panel 4. Large shot semi-bird's eye view from behind of the two mourners standing over the gravestone. The woman kneeling, placing a bundle of flowers on the capstone.

Woman - " I loved him Billy...I loved him so much."

Man - " I know."

Page 2.

Panel 1. Splash page of Woman and Man in mourning standing over the gravesite, her in tears and clutching a single flower from the bouquet.

Page 3.

Panel 1. Wide shot one third of top half page of a silhouetted man standing under a tree watching the two in the cemetery.

Panel 2. Medium shot, over the shoulder view from behind, focusing on the man under the tree reaching out to the woman in the distance.

Silhouetted Man stutters - "MMMmmmmmaaaaaayyyy...."

Panel 3. Close up shot of Woman's face, focusing on lifted eyebrow and eye in abject fear....

Woman - " Billy? "

Panel 4. Large wide shot of woman in tears looking up at the tree behind them but no one is visible to her.

Man - " Mom...dont do that to yourself. Grandpa's gone. He's not with us anymore."

Woman- " Dont say that! He'll always be with me."

Panel 5. Close up inset panel within panel 4 on bottom right side of page, of the ghostly older man's face from under the tree.

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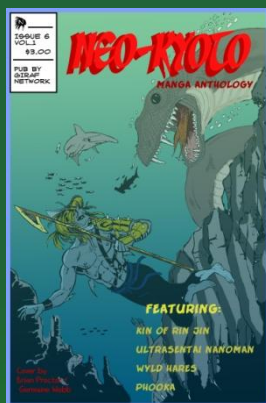
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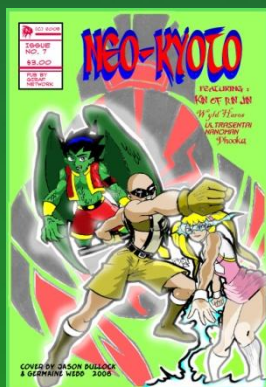
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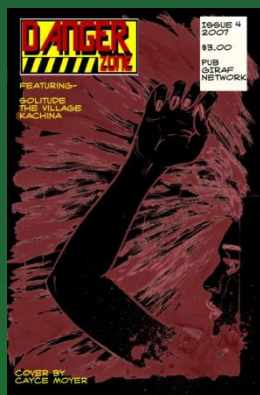
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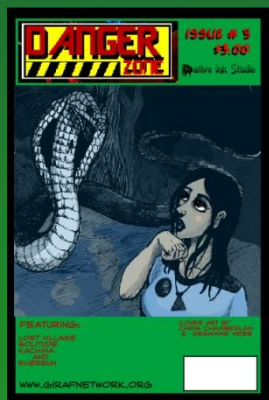
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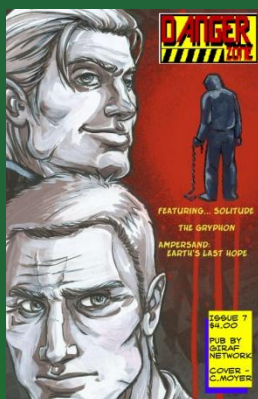
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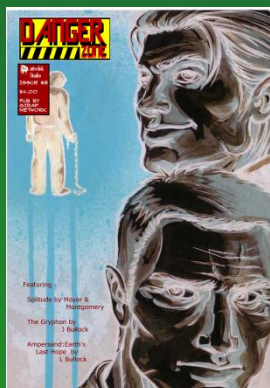
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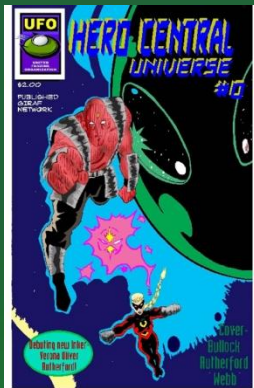
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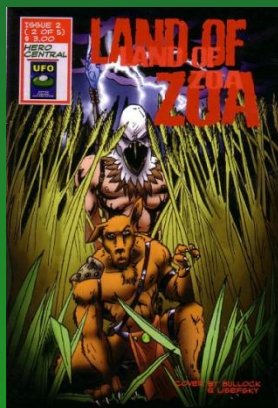
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