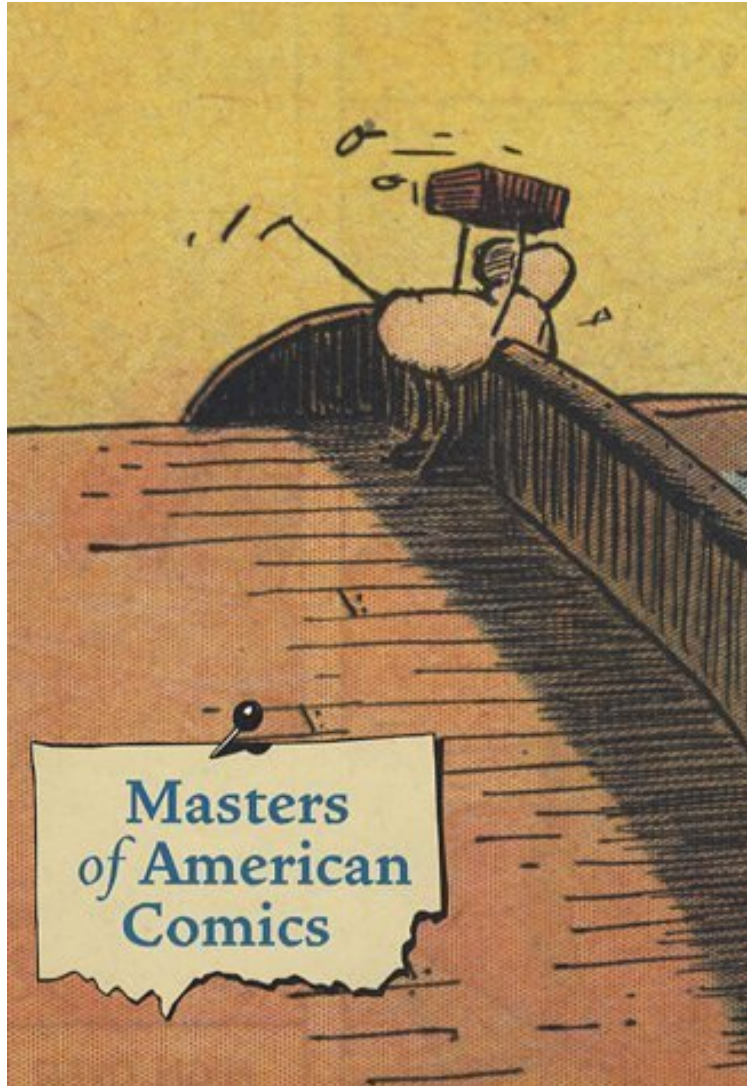


(Download pdf ebook) Masters of American Comics

## Masters of American Comics

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**From Yale University Press : Masters of American Comics** before purchasing it in order to gage whether or not it would be worth my time, and all praised Masters of American Comics:

0 of 0 people found the following review helpful. great bookBy W MianeckeSometimes, books like these are so caught up in "clever" graphic design they aren't clear and useful to actually read and look through. This book gets the balance JUST RIGHT. Really impressive.0 of 0 people found the following review helpful. GreatBy James C KandlikJam-packed with examples of comics from the very early 20th century0 of 1 people found the following review helpful. A comic art lovers treasure trove.By Sean KushinsA nice budget book, with lavish photos of rare

original comic art from private collections. You will love it, enjoy.

Comic strips and comic books were among the most popular and influential forms of mass media in 20th-century America. This fascinating book focuses on fifteen pioneering cartoonists ranging from Winsor McCay to Chris Ware who brought this genre to the highest level of artistic expression and who had the greatest impact on the development of the form. Organized chronologically, *Masters of American Comics* explores the rise of newspaper comic strips and comic books and considers their artistic development throughout the century. Presenting a wide selection of original drawings as well as progressive proofs, vintage printed Sunday pages, and comic books themselves, the authors also look at how the art of comics was transformed by artistic innovation as well as by changes in popular taste, economics, and printing conventions. First appearing in newspaper Sunday supplements, the comic strip became immediately successful and created the largest audience of any medium of its time. The comic book first began as a way to print existing newspaper comics, then subsequently established the mass popularity of superheroes in the 1940s and 1950s before it matured as a vehicle for independent personal expression in the underground comic books and graphic novels of the 1960s. Included in the book are insightful and entertaining essays on individual artists written by major figures in the fields of comics, narrative illustration, literature, popular culture, and art history. *Masters of American Comics* convincingly positions the genre of comics into the history of art and is destined to become a classic text for years to come.

From Publishers Weekly This ambitious new book from Yale accompanies an exhibition of the same title debuting this fall at the Hammer Museum in Los Angeles. Both focus on the 15 "Masters" of American comics, including George Herriman, Jack Kirby and R. Crumb. Well-known figure like Jules Feiffer, Pete Hamill and Matt Groening, among others, contribute essays on each of the artists. These are complemented by a 175-page essay by Carlin, "Art History of 20th Century American Comics." Unfortunately, this essay is a disorganized and overly academic attempt to tell the story of comics through just these 15 artists, with little context for their achievements, thus failing to elucidate what makes them so special. Going too far the other way, the individual essays vary wildly in depth and intent. Jonathan Safran Foer's piece is little more than a memory of his friendship with Art Spiegelman, while Brian Walker casts much needed light on Lyonel Feininger's little-known cartooning career. If the book is an uneven example of scholarship, it will still deserve a place on the comics reference table for the lavish number of full-color pages celebrating the glorious achievements of the cartoonists profiled. They show what the text sometimes doesn't: the vital impact these artists have had on the form. (Nov.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From The New Yorker In 1906, a group of newspaper executives attended a talk entitled "Is the Comic Supplement a Desirable Feature?," which charged that "crude coloring, slapdash drawing, and very cheap and obvious funniness" would numb people to "the finer forms of art." By contrast, the cultural prestige that comics currently enjoy is exemplified by this book, which features appreciations of a familiar canon from George Herriman to Chris Ware by a starry list of contributors, such as Dave Eggers and Jules Feiffer. Not all the contributions are equally valuable. Raymond Pettibon's appreciation of Will Eisner turns into a free-associative rant about the editorial pages of the Times. But an essay on Lyonel Feininger, who eventually abandoned comics for a high-art career, and taught at the Bauhaus for several years, is illuminating. Hundreds of color reproductions allow the ingenuity of the artists' work to speak for itself. Copyright 2006 The New Yorker

From Booklist The rise of the newspaper comic strip and its artistic eclipse by comic books and graphic novels are traced in this lavishly illustrated survey that opens with comics scholar John Carlin's lengthy critical chronicling of the medium's development in the careers of 15 figures, from pioneers Winsor McCay and Lionel Feininger to contemporary doyens R. Crumb and Art Spiegelman. A stellar lineup of writers follows with briefer, less-ponderous pieces on each of the 15. Some writer-creator pairings work better than others. Stanley Crouch doesn't have much to say about George Herriman and Krazy Kat. But Jules Feiffer on Popeye creator E. C. Segar, Pete Hamill on Terry and the Pirates' Milton Caniff, J. Hoberman on MAD founder Harvey Kurtzman, and Dave Eggers on Jimmy Corrigan's Chris Ware each offer informed and affectionate tribute to a seminal comics artist. The book's main appeal, though, lies in the accompanying 200--odd examples of these 15 artists' work, many reproduced from the original drawings. They vividly demonstrate why these artists deserve to be analyzed and celebrated. Gordon Flagg Copyright American Library Association. All rights reserved