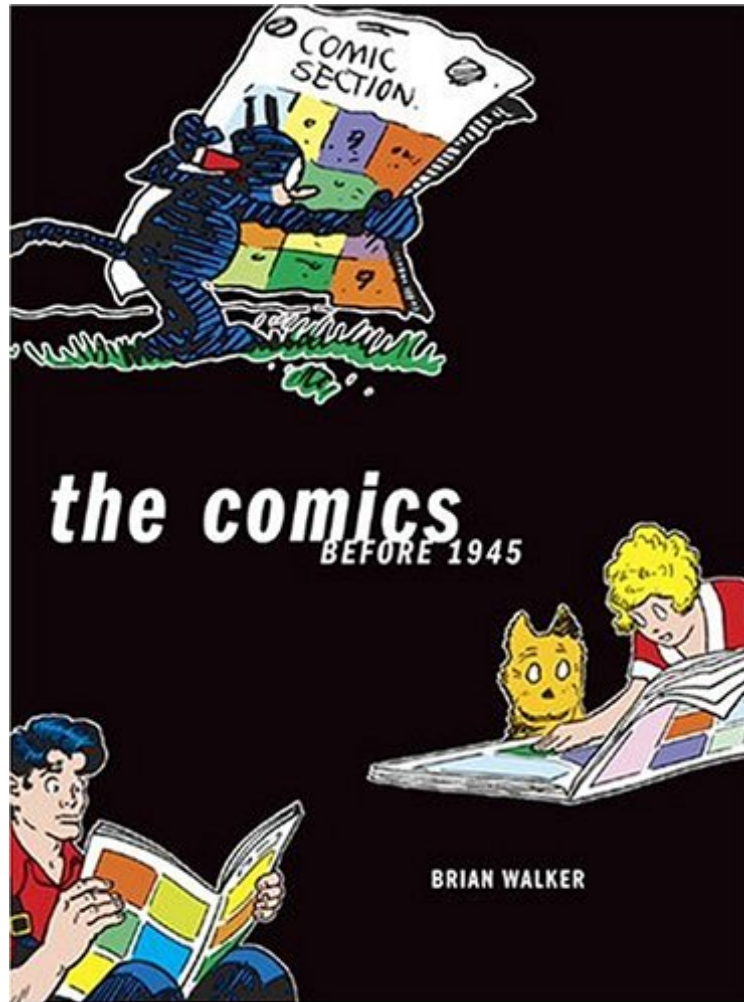


The Comics: Before 1945

Brian Walker

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Brian Walker : The Comics: Before 1945 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Comics: Before 1945:

1 of 1 people found the following review helpful. this is a most wonderful addition to any comics connoisseur's library By Michael Fuchs Even though the gold standard is still the 'Smithsonian Collection of Newspaper Comics', this is a most wonderful addition to any comics connoisseur's library. A *must-have*, really: highly knowledgeable, tightly written, great print quality choice of artwork. Vol. 2, The Comics: After 1945 extends the time frame even further than the Smithsonian (+ no dupes !). Highly recommended ! (ps. There is a new revised edition collecting both volumes into one. Go check !)

1 of 1 people found the following review helpful. History Of The Strip By thirtwin If you want to study the history of graphic art this isn't a bad place to start- slightly oversized format that helps highlight the art. Its Mr. Peabody's Wayback Machine in a book.

0 of 0 people found the following review helpful. Great compendium of

comic art. By Richard Hyman Some strips are small making them harder to see, but more inclusion. Good clear images.

A comprehensive survey of fifty years of comics explores how such characters as Buster Brown, Krazy Kat, and Li'l Abner reflected societal attitudes and changes in the first half of the twentieth century, providing in-depth biographies of twenty-one influential comic creators and featuring rare original artwork. 25,000 first printing.

From Publishers Weekly Something of a prequel to Walker's already released *The Comics Since 1945*, this volume actually surpasses its companion's considerable beauty and charm—if only because early newspaper comics were so whimsical and imaginative. Gorgeously illustrated, the weighty coffee-table book is organized by decade, allowing it to broadly contextualize the strips into the historical periods that gave them life. There are also brief, page-long bios of their most notable creators, among them Richard Outcault (*The Yellow Kid* and *Buster Brown*), Frank King (*Gasoline Alley*), Cliff Sterrett (*Polly and Her Pals*), Harold Gray (*Little Orphan Annie*) and Chester Gould (*Dick Tracy*). For the most part, however, Walker wisely steps back and lets the strips tell their own stories—a good decision since the one fault of the book lies in his prose, which tends to chug along with a kind of bland lethargy that doesn't quite rise to the verve of his subject. While informative and factually interesting, his writing often contains all the vigor of a college textbook. But the strips themselves are perfectly chosen and lovingly laid out: from the fanciful slapstick of the Katzenjammer Kids to the protosurrealist dreamscapes of Windsor McKay's *Little Nemo* and the obsessively reenacted dramas of unrequited love in George Herriman's *Krazy Kat*. Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From *The New Yorker* Walker follows his previous book, "*The Comics Since 1945*," with this similarly encyclopedic and sumptuously produced volume. He asserts that comics did not, strictly speaking, start with the *Yellow Kid* (whose nightshirt was at first blue). Nonetheless, the spectacular success of Richard F. Outcault's grammatically inept street urchin essentially inaugurated American comic-strip culture. Walker revisits such popular titles as "*Blondie*," a high-living-flapper strip that subsequently became a tale about everyman Dagwood Bumstead; "*Li'l Abner*," said by John Steinbeck to contain some of the best writing in the world; "*Secret Agent X-9*," originally written by Dashiell Hammett; and the nearly forgotten "*Wash Tubbs*," which featured a valiant but flawed do-gooder named Captain Easy, the prototype for the modern superhero. Over the next half century, comics gradually split into the two main genres still recognizable today: improbable adventure stories and situational high jinks. Copyright © 2005 *The New Yorker*

From *Booklist* In the first half of the twentieth century, the newspaper comic strip was arguably as important and influential as television is today, reaching millions of avid daily readers. Walker, cartoonist cofounder of the International Museum of Cartoon Art, presents a comprehensive chronological overview of the first five decades of the funnies. Emphasis isn't necessarily on the best-remembered strips, either classics that survive to this day, such as *Dick Tracy*, *Flash Gordon*, and *Popeye*, or artistic triumphs like *Little Nemo in Slumberland* and *Krazy Kat*. For Walker also spotlights lesser-known gems, such as Cliff Sterrett's visually radical *Polly and Her Pals* and Roy Crane's groundbreaking adventure serial *Wash Tubbs*, and even notes deserving obscurities: Frank Godwin's gorgeously rendered female adventure hero *Connie*, for instance, and Crockett Johnson's delightful *Barnaby*. The text is knowledgeable and informative, but the strips, faithfully reproduced from syndicate proofs, newspaper pages, and, in many cases, the original drawings themselves, rightfully predominate. This thoughtfully assembled partner to *The Comics since 1945* (2002) belongs with it in any pop-culture collection. Gordon Flagg Copyright © American Library Association. All rights reserved