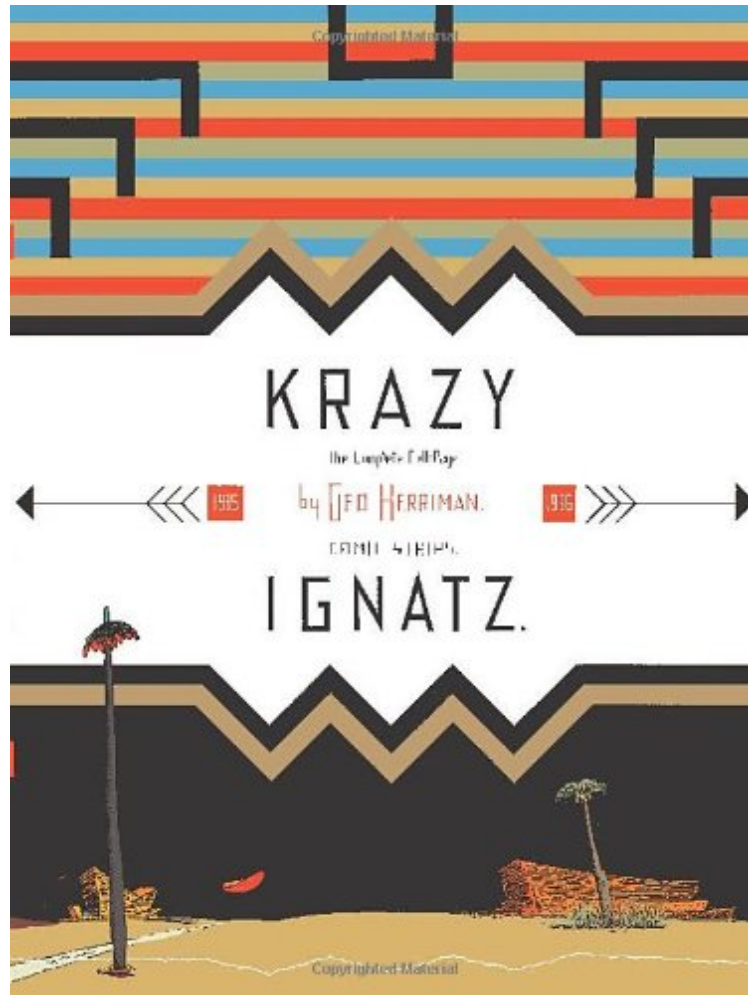


[FREE] Krazy Ignatz: Komplete 1935-1936 A Wild Warmth of Chromatic Gravy

Krazy Ignatz: Komplete 1935-1936 A Wild Warmth of Chromatic Gravy

George Herriman

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George Herriman : Krazy Ignatz: Komplete 1935-1936 A Wild Warmth of Chromatic Gravy before purchasing it in order to gage whether or not it would be worth my time, and all praised Krazy Ignatz: Komplete 1935-1936 A Wild Warmth of Chromatic Gravy:

4 of 4 people found the following review helpful. Krazy Kat: Completely in Kolor!By mrliteralMany comic strips rely a lot on variations on a theme. The classic example would be Peanuts. There were dozens of Peanuts strips that involved Charlie Brown trying (and failing) to kick a ball that Lucy was holding. Even though the idea was the same in each, the execution differed from strip to strip. Years earlier, the same could have been said about Krazy Kat; how many different ways can a mouse attempt to hit a cat with a brick? As it turns out, many ways, each interesting in its

own way. For those unfamiliar with Krazy Kat, the three main characters in the strip are Krazy Kat, Ignatz Mouse and Officer Pupp. Krazy loves Ignatz, who in turn, dislikes Krazy. In fact, Ignatz is constantly beaming Krazy in the head with a brick, an act that Krazy interprets as one of affection. Meanwhile, Officer Pupp loves Krazy and hates Ignatz, constantly arresting the mouse for assault. (While Ignatz and Pupp are definitely male - Ignatz is even married with children - Krazy's gender is much more indeterminate, occasionally referred to as male, sometimes female, but usually left completely uncertain. Personally, I think of Krazy as male, but mainly so I am consistent in what pronoun to use.) Of course, just as not every Peanuts strip involved kicking a football, not every Krazy Kat strip involves Ignatz's efforts to obtain a brick and throwing it at Krazy, but usually the idea is at least lurking in the background. What makes Krazy Kat special? It's hard to describe exactly. It is certainly different from any comic strip around nowadays: it has much less of an emphasis on punchline humor and instead relies on pure absurdity (or should I say "kraziness"). Even in its time, Krazy Kat was mainly successful due to the patronage of William Hearst, as well as the praise of such well-known figures as e.e. cummings and Walt Disney. This particular volume covers the Sunday strips of the latter part of 1935 and all of 1936, the first period in which Krazy Kat was in color. Despite some obvious errors by the original publishers seventy years ago - such as times when Ignatz is blue or green - Krazy Kat works as well in color as in black-and-white. There are supplemental materials as well, most notably an essay on Krazy Kat's creator, George Herriman, the controversies regarding his racial background and how it was reflected in his work. Although interesting, you can skip this stuff if you want and go straight to the comics: Krazy Kat is completely captivating!

1 of 1 people found the following review helpful. The Golden Age has turned to dross! By Peter Loewer Krazy and Ignatz are unique in the history of the comics and highlight the Golden Age when "Little Nemo," "Maggie and Jiggs," and "The Yellow Kid" were right up there with this strip, George Herriman's salute to wit, whimsy, and the English language. Did I mention Jewish and Italian dialects from New York City? Anyhow, language and imagination all worked together in a desert landscape with Turner skies above and some of the most marvelous comic characters walking the sands below. Who else but Herriman could do a daily comic--for years--about a cat with a bow around its neck, a cat that was either male or female depending on what happened in the life of the reader that day, a cat in love with a mouse whose only aim in life was to beam the cat's head with a brick, then to be arrested by Officer Pup! It's the stuff that dreams are made of but, unfortunately, those dreams have faded away.

17 of 18 people found the following review helpful. Krazy Kat in glorious Kolor!!! By ewomack Fantagraphics has proven its fortitude yet again. With rumors lingering of financial problems and a release date that seemed to stretch out for months this volume finally appeared (the "first printing date" inside says "July 2005" but the volume didn't actually see release until early November). Add to that, this volume presents Krazy Kat completely in Krazy Kolor. The strip ran in color from 1935 until 1944, its final year. Sadly, as the introduction says, only two newspapers carried the strip through the entire last leg of its journey. Surprisingly these strips still exist. That they do at all demonstrates the dedication of the strip's fans and historians. And this volume shows Fantagraphics dedication Q.E.D. to one of the best comic strips ever produced. Krazy Kat's popularity declined as the years progressed, but the newspaper magnate William Randolph Hearst made sure it continued (he at least had great taste in comics). Regardless, the strip's quality seemed to increase through the color years. It became more surreal, more esoteric, even more beautiful to look at (when the colors came out right, at least), and even more satisfying intellectually. Which, of course, probably accounts for the plummeting circulation. In fact, without Hearst's support the strip probably would have disappeared altogether sometime in the 1930s. Editors apparently hated it. Some have even claimed that certain editors tried to secretly cut the strip from their papers only to receive a personal verbal lashing from Hearst himself. So we have Hearst, who imbued certain other questionable qualities, to thank for the existence of this volume. Here the fun continues but in color. Everything a fan expects sits between these well-designed covers. Ignatz mouse continues to give in to his id by tossing bricks at Krazy. And Krazy continues to cherish each skull beaming. Officer Pupp continues to keep order with sanctions against Ignatz that take the form of prison (the famous jail begins to appear more and more at this point in the strip's history; it becomes almost ubiquitous during its final decade). The bittersweet, bizarre, and poetic love triangle at the heart of the strip continues interminably as in the previous volumes. Most of the strips defy description. The color adds a new dimension. Following five volumes of black and white (fourteen including the defunct Eclipse series) this volume feels a little like the moment Dorothy opens the door to Munchkin Land in "The Wizard of Oz" and exposes a dazzling world of color. Not only that, this volume includes a fascinating essay on a flaming controversy: the racial background of Krazy Kat's creator, George Herriman. Historians have determined that Herriman had African American ancestry, but the extent that he actually identified with the African American culture at the time remains hotly debated. The essay explores this idea in depth. Anyone interested in this intriguing topic should definitely read this piece. In addition to the strips and the essay the book also contains reproductions of watercolored sketches by Herriman, examples of early strips, pictures of Herriman (without his hat!), pictures of Krazy Kat toys from the era (lovingly stuffed with sawdust), and an insert that includes "corrected" reconstructions of strips from previous volumes. All in all, Fantagraphics has pulled off another triumph with this volume. The addition of color must have presented numerous additional challenges, but they obviously made it through them. So, just like we have Hearst to thank for the continuation of Krazy Kat, we have Fantagraphics to thank for preserving this amazing work of comic art in mass

form.

The Sunday Krazy Kat strip turns to full spectacular color, with a flood of rare color extras and a revelatory essay by Jeet Heer. And now, starting with the sixth volume in Fantagraphics' acclaimed Krazy Kat reprint series, finally it's time for... color! After a brief hiatus in the mid-1930s, the heretofore black-and-white Sunday Krazy Kat returned in full spectacular color in June 1935. And so this volume includes all the Sunday strips from the latter half of 1935 and all of 1936, including one supremely rare instance of a page shot from an original syndicate proof sheet, all reproduced in sparkling, digitally cleaned-up color. The new color format also opens the floodgates for a massive amount of spectacular rare color art from series editor Bill Blackbeard's files, including a surprising color self-portrait by Herriman, several Kat watercolors executed for friends, peers, and relatives, some watercolored non-Krazy Kat material, a reproduction of a vintage archy and mehitabel dust jacket by Herriman plus a period spoof of Krazy Kat by Minute Movies' Ed Wheelan, and several instances of other cartoonists imitating Herriman's unique "Family Upstairs / Krazy Kat" format. This volume also includes "The Kolor of Krazy Kat," a revelatory essay by journalist and critic Jeet Heer that addresses in-depth the mystery of Herriman's racial origins, and the varying ways in which Herriman dealt with them artistically throughout his career a major addition to Herriman-related scholarship and commentary. Full-color comic strips and illustrations throughout

From BooklistOne would think there could be no way to improve upon the wondrously sublime contents of Fantagraphics' five previous books chronologically collecting the classic comic strip Krazy Kat, yet the 1935-36 Sunday installments demonstrate that there was. For, more than two decades after the strip commenced, they are the first episodes in color, and that makes Herriman's classic characters and loopy landscapes that much more vivid and appealing. Meanwhile, the other elements that make Krazy Kat a singular delight continue: the unstable settings, the daffy dialogue ("Well, bletz my hott," exclaims Krazy, ^B "also my soff blue eye"), and, above all, the eternal triangle of gender--inspecific Kat, beloved but callous Ignatz Mouse, and loyal, lovelorn Offissa Pupp. The strips here are supplemented by original watercolors Herriman painted for friends, vintage photographs of the artist, and a fascinating essay investigating his racial origins and assessing the effects of his African American ancestry. Gordon FlaggCopyright American Library Association. All rights reserved A joyous, life-enhancing reading experience....this beautifully produced book is a must for any reader interested in great art. -- Publishers Weekly starred reviewGeorge Herriman was one of the very great artists, in any medium, of the 20th century. -- Michael ChabonHerriman's panels convey an irrepressible sense of movement and incorporate distinctly surreal touches. -- The New YorkerAbout the AuthorGeorge Herriman (1880-1944), the creator of Krazy Kat, was born in New Orleans and lived most of his life in Los Angeles, California. He is considered by many to be the greatest strip cartoonist of all time.Bill Blackbeard, the founder-director of the San Francisco Cartoon Art Museum, is the world's foremost authority on early 20th Century American comic strips. As a freelance writer, Blackbeard wrote, edited or contributed to more than 200 books on cartoons and comic strips, including The Smithsonian Collection of Newspaper Comics, 100 Years of Comic Strips, and the Krazy Ignatz series.