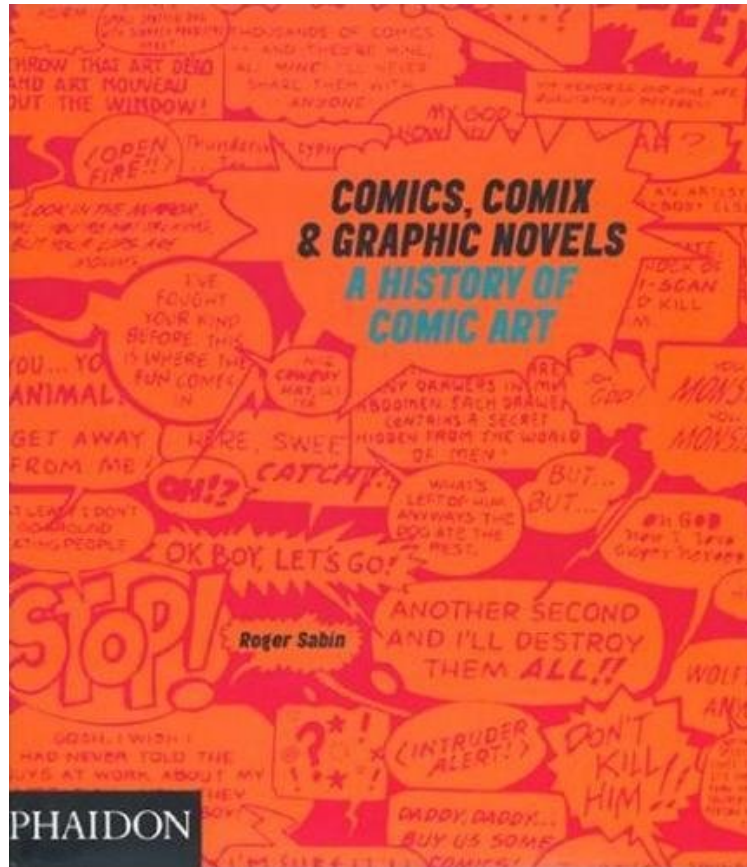


Comics, Comix Graphic Novels: A History Of Comic Art

Roger Sabin

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Roger Sabin : Comics, Comix Graphic Novels: A History Of Comic Art before purchasing it in order to gauge whether or not it would be worth my time, and all praised Comics, Comix Graphic Novels: A History Of Comic Art:

1 of 1 people found the following review helpful. Narrow Coverage But A Good Start By thirdtwin A good start but not wide enough in scope even when it was originally published in this edition of 2001 and a lot has happened since then and a lot of interesting things have been published before and since that this doesn't cover. You'll want to supplement this with other books if the topic really interests you- such as the bibliography volumes by John Lent for example. 1 of 1 people found the following review helpful. I'm a Seqa Major so... By Phantom_Legacy_Dollface I had to purchase the book. It's extremely informative and gives a great retelling of the history of comics. It has all the greats and the tough life comics has gone through. Recommend highly if you're interested in anything that has to do with American comic book. 0 of 0 people found the following review helpful. Great book! Used for a class at UNCA By Customer Great book! Used for a class at UNCA!

For more than a century the comic book has been one of our most familiar, yet least appreciated popular art forms. As vehemently criticized as it is passionately defended, it has evolved from humble beginnings into a graphically

sophisticated and culturally revealing medium.

.com For many years, those interested in the history of the art of comics--from scholars to fans--had very few options. The available books were either filled with glaring errors or far too limited in their scope. Along comes Roger Sabin and his near-definitive history. The best thing about this book is that it begins with a strong foundation--that comics is a separate and unique artistic medium--and goes on to leave practically no stone unturned, from mainstream superheroes to underground work to Japanese manga to the new alternatives to the strong European tradition. There's even an entire chapter on comics by and aimed toward women, hopefully dispelling the myth that comics are just for boys. From Publishers Weekly Arts journalist Sabine provides a British eye view of the origins of the comic strip and the comics industry with this heavily illustrated, comprehensive, brisk and lucidly written historical overview. Eschewing the usual antecedents (for example, the Bayeux Tapestry in Normandy), he starts with 17th-century English execution broadsheets (mass-produced woodcuts of public beheadings and the like) and the satirical engravings of Hogarth before locating the beginnings of the modern comic strip in such illustrated 19th-century British humor magazines as Punch. He is particularly enlightening when discussing the little-known, superbly illustrated Ally Sloper's Half Holiday from 1884, both a magazine and cartoon character that predate Richard Outcault's 1896 strip The Yellow Kid, usually credited with launching the modern American strip. Although there's much about British strips and publishers that will be new to American readers, Sabine does not slight U.S. comics, and his binational discussions of the industry's notoriously exploitative working conditions and women's comics is invaluable. This excellent treatment ends with a look at new alternative artists, the impact of Japanese comics (or manga) and animation (anime) and the current transformation of the comics market and comics distribution. Copyright 1996 Reed Business Information, Inc. From Library Journal Comics, comix (adult-oriented comics focused on psychosocial or political issues), and graphic novels, hitherto discarded into the subcanonical gutter of "mere entertainment," have recently begun to acquire grudging respectability as "real" art and literature. Thus, any serious and thorough considerations of the subject are both recent and rare phenomena, and this work could therefore claim a place in most collections simply by virtue of its uniqueness. However, the astounding historical and transglobal scope of this undertaking--from 12th-century Bayeux tapestry to current Japanese works--its generosity of visual example, and its consistently perceptive placement within both social and artistic contexts will make this the Jensen of its genre for years to come. Sabin (lecturer, Central St. Martin's College of Art) has created a work that will offer both giddy amusement to lay readers and serious value as textbook and reference source to scholars and librarians. For all collections. Bill Piekarski, Southwestern Coll. Lib., Chula Vista, Cal. Copyright 1997 Reed Business Information, Inc.