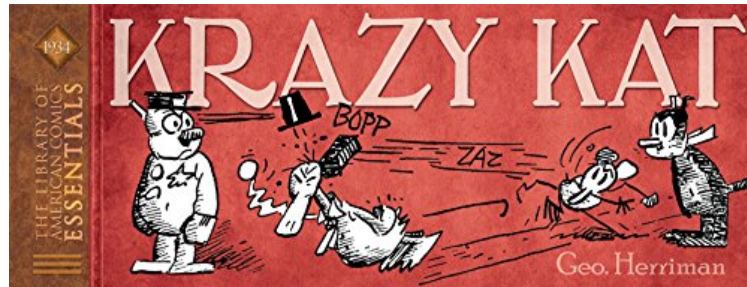


## LOAC Essentials Presents King Features Volume 1: Krazy Kat 1934

*George Herriman*

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**George Herriman : LOAC Essentials Presents King Features Volume 1: Krazy Kat 1934** before purchasing it in order to gauge whether or not it would be worth my time, and all praised LOAC Essentials Presents King Features Volume 1: Krazy Kat 1934:

13 of 13 people found the following review helpful. Book of the year! By a user in calif Thank you IDW publishing! Longtime fan of this unique work of comic genius - Recent years have seen many fine re-prints, but the emphasis has always been on the (admittedly glorious) color Sunday strips. We fans of the dailies though have been waiting for a volume like this forever. The format and printing is perfect. Crisp black and white line art of the running gags and non-sequiturs of this idiosyncratic burlesque. The only thing that could make me happier is if they are intending to publish the entire run of dailies thru 1944. Cartoon fans and students - if you don't know Geo. Herriman - this is a FANTASTIC place to start. KRAZY KAT is a poetic, mystical paradox disguised as a simple oafish comic strip. Gently perverse (the running theme is a twisted love triangle between a cat, a mouse, and a dog - who are all ostensibly male) where none of the participants is on the same page. The language is a mixture of dialect, doggerel and pure poetry (Mr. Herriman is subtle but eloquent and has a vast vocabulary) and the imagery is inimitable. This is a classic that may confound the reader a bit at first but will hopefully grow on you. 1 of 1 people found the following review helpful. The size and clarity of the daily reprints is fantastic. I would agree with an earlier review that ... By Bella Faccia I'm a fan of anything Krazy, so my review is biased. The size and clarity of the daily reprints is fantastic. I would agree with an earlier review that the paper quality could be better and I would be willing to pay more for that. I could take or leave the daily captions that go with each strip. I'm not sure that these came from Herriman himself, but I don't feel they add anything to the gags and end up being a visual distraction to the art of the strip. At the end of the day, if you like Krazy Kat.... JUST BUY IT! 3 of 3 people found the following review helpful. Love this book By TomboLove the book. I'm a big Krazy Kat and George Herriman fan. It came early and I love the format, it's the size of the original comics that were printed in the newspaper. One comic strip per page.

Much attention has been paid to Herriman's Sunday full-page comics, yet it is in the daily Krazy Kat strips that the cartoonist most frankly illustrates many of his major themes, especially the shifting nature of social identity. The 1934 strips reprinted in this book fit anyone's definition of "essential." They show Krazy Kat at top speed, ever-changing, endlessly inventive, with language that sparkles with double meanings, and more, in lines such as "his malady drills me to my sole." The year includes homages to old jokes and bricks, followed by playful references to sex, drink, and even drugs. The daily Krazy Kat strips are often Herriman's most personal works and standouts in this year include Krazy Kat's attempt to write a memoir and the Kat's quietly waiting for the last leaf of "ottim" to fall (a tender scene that finds echoes in Charles Schulz's drawing Linus admiring the last autumn's leaf stubborn spirit). It could also be

argued that the daily is more accessible to the new reader. Herriman biographer Michael Tisserand provides an insightful introduction. LOAC Essentials reprints, one year at a time, the daily newspaper strips that are essential to comics history, in a format that preserves, as closely as possible, the original reader experience. By reproducing the strips one per page in an oblong format, it allows us to have the experience of reading the comics one day at a time. Each volume contains seminal strips that are unique creations in their right and also contributed to the advancement of the medium, along with panel-by-panel annotations.

**About the Author** The creator of the zenith of comic strip art Krazy Kat, George Joseph Herriman, was born on August 22, 1880, in New Orleans. When he was still a teenager, George and his family moved to Los Angeles, as many African-American Creole families did, to escape the restrictions of the Jim Crow laws. Herriman never publicly acknowledged his ethnicity, probably fearful of its effects on his reputation. Herriman's death certificate lists him as Caucasian. Between 1901 and 1910, Herriman produced his first, regular strip, Musical Mose, as well as other features like Acrobatic Archie, Professor Otto and His Auto, Major Ozone's Fresh Air Crusade, Mary's Home from College, and Gooseberry Sprig, for the Pulitzer papers and the prestigious T.C. McClure Syndicate. In 1910, the artist inaugurated The Dingbat Family, later renamed The Family Upstairs, for The New York Evening Journal, a Hearst paper. The strip featured the adventures of an ordinary family dealing with their annoying upstairs neighbors. In The Family Upstairs the artist used the bottom part of each panel to narrate the stories of the Dingbats' pet, Krazy Kat, and a mouse named Ignatz, whose adventures were unrelated to those of the Dingbats. On July 29, 1910, Ignatz Mouse threw an object at Krazy Kat's head for the first time, and bonking Krazy's brain with a brick, with all its attendant meanings, became the strip's main motif. In 1913, Krazy Kat and Ignatz finally had a strip on their own, while The Family Upstairs folded in 1916. It was at this time that Herriman began another strip, Baron Bean, which ran until 1919. Herriman's creative use of language narrates the whimsical adventures of three main characters, Krazy, Ignatz, and Offissa Pupp. The unfortunate feline is in love with Ignatz, who does not reciprocate his feelings (or her? Krazy's gender was never clearly established) and likes to hurl bricks at the cat's head. This violent treatment only seems to throw Krazy more deeply in love. The strip's subtleties and surrealism never made it very popular with the public en masse, but it had an enthusiastic following among artistic and intellectual circles. Writer Gilbert Seldes dubbed Herriman "the counterpart of Chaplin in the comic film" in his *Seven Lively Arts*, in 1924. President Woodrow Wilson never missed reading it, and Picasso was reputedly a fan. But the artist's most ardent supporter was William Randolph Hearst. Hearst owned the King Feature Syndicate and refused to drop Herriman's Krazy Kat even when it was carried by fewer than 50 papers. It was Hearst who ordered the strip to be cancelled in 1944, upon learning of Herriman's passing. In his opinion, no one could replace the artist and Krazy Kat was possibly the first strip to die with his creator.