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The World Encyclopedia of Comics Set

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From Chelsea House Publications : The World Encyclopedia of Comics Set before purchasing it in order to gauge whether or not it would be worth my time, and all praised The World Encyclopedia of Comics Set:

0 of 0 people found the following review helpful. Nice Survey By thirtdtwin If you're at all interested in the topic- this is a decent overview of the subject; a great place to start if you need ideas for further research. Pick one up- you won't be sorry. Unless you hate fun. 1 of 1 people found the following review helpful. Four Stars By Scott W. Murray thank you! 1 of 3 people found the following review helpful. A solid overview of an incredibly broad field! By Kindle Customer Given that the evolution of comics has been a worldwide process, with innumerable innovations in form and content taking place in every comics scene around the globe, it's no wonder there are so few comprehensive reference works on the subject. Luckily, when we've already got one this bloody good, we don't really NEED many survey works on the subject! Horn's work ranks as a giant achievement in comics scholarship, one that every serious enthusiast of international comics simply must own. Though it's somewhat dated (due to the lack of an updated edition since '97), the vast majority of the information contained herein remains useful and informative, since so much of it is historical in nature. While any reference work dedicated to such a broad subject is bound to fall short in the eyes of some readers whose area of specialty might not be given the emphasis they think it deserves, this is a survey work, and it fills that role very, very well, even given the lack of an updated version. I know comics. I have been a professional writer and cartoonist since the late '90s; I teach college courses in comics appreciation and comics creation; I have favorite titles from individual countries, and favorite periods within those countries' individual comics histories. And yet, I never fail to learn something new when flipping through this invaluable tome. This book has my wholehearted

endorsement. If you're interested in looking beyond the capes and tights that dominate mainstream America's conception of comics to find what the rest of the world does with one of our greatest art forms, this book will serve you well.

-- Covers artists' lives and careers, their contributions and style, and their influence on other artists -- Comics entries include information on artists who worked on them, description of plot, theme and character, and their place in the history of comics -- Extensive glossary illuminates the lingo of the industry -- Bibliography, listings of comic book publishers and syndicates, and a 10,000-entry index

From School Library Journal
Grade 6 Up-Updated from the one-volume 1976 edition, this labor of love contains over 1400 signed entries, two thirds of which are either revised or new. After opening with authoritative, opinionated historical and analytical essays, plus a chronology through the end of 1997, Horn joins more than two dozen other contributors to offer an alphabetical catalogue of comic art, books, and strips, as well as their creators, from Pat Brady (Rose Is Rose) to 19th-century British caricaturist Thomas Rowlandson and Ukiyo-e artist Kuniyoshi Utagawa. A color section that takes up half of volume three supplements the black-and-white illustrations decorating every spread. Back matter includes seven specialized indexes, a bibliography, and other useful information. Although the coverage of areas outside of Europe and North America isn't quite as deep, this is an awesome gathering of information that will delight casual fans as well as serious collectors and scholars. John Peters, New York Public Library
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From Library Journal
While no encyclopedia covering ongoing periodical literature can ever be truly complete, the multivolume set here, enlarged and updated from its first edition published 20 years ago, comes impressively close. Horn, an internationally recognized comics authority with several similar books to his credit, has ensured that this work offers a staggering overview, including the obvious newspaper strips and superhero tales as well as underground, independent, and international titles. While not every single comic ever printed is covered here, and while other comics histories might cover single creators or a particular company more extensively, no other publication offers such a wide and varied scope. Extensive historical data are to be found in the first half of Volume 1, and then the listings begin, reporting on writers, artists, publishers, and characters galore, all mixed together alphabetically and covering information up to December 1997. Entries are at times uneven. For example, the glowing discussion of Bill Waterson's wonderful decade-long run of Calvin and Hobbes is equal in length to that of DC's Batman, even though the latter has a 60-year publishing history. Entries can be brutal on perennial favorites (Batman is judged a "worn-out cliché," and Captain America "limps on"), and key developments are sometimes overlooked (Cap's significant resurgence under Mark Waid and John Garney in 1996 is not even mentioned). Even so, this set has appeal owing to its thorough and insightful coverage and ample illustrations and by virtue of its being the only one of its kind. Only minor differences exist between the single-volume version and the set reviewed above; the hefty tome has the same content and page count as the set, with certain reorganizations (the 80 pages of color illustrations are found together, and comics history articles are found toward the back). Either version is well recommended, but the price difference would make the single-volume work the obvious choice. Chris Ryan, New Milford, NJ
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From Booklist
Updating a comprehensive reference classic (originally published in 1976), this second edition adds some 200 new entries to the original 1,200 as well as revising 600 entries that appeared in the first edition. A large proportion of the new entries comes from areas of the world that were underrepresented in the 1976 edition: Asia, Africa, and Eastern Europe. The purpose is the same as that stated in the foreword to the first edition: "to cover the entire field of comic art in all of its aspects--artistic, cultural, sociological and commercial--on a global scale." The book's format remains largely unchanged, even though the content has been thoroughly revised. The 31-page essay on the history of comics that focused on the U.S. in the previous edition has been updated and broadened to include coverage from all over the world. This is followed by a revised world chronology of comic art, updated through 1997, and an unchanged extended essay analyzing comics as art. The main body of the work consists of the alphabetized entries of comic strips and the creators and producers of comics. On almost every page, Horn has inserted black-and-white relevant examples of comic strips; and in this edition, he has substituted newer or more illustrative examples of comic art. An appealing and thoroughly revised 80-page section of color comic art reproduction appears in volume 3. Revisions and expansions of other essays by the book's contributors (such as a history of newspaper syndication), a glossary, a bibliography, and several appendixes (including the Code of the Comics Magazine Association of America and the "official facsimile of excerpts from the record of the U.S. Senate Subcommittee of the Committee on the Judiciary to Investigate Juvenile Delinquency" in 1954) follow the main entries. The three indexes have been expanded to seven, allowing readers to access information by proper name, title, media, contributors' names, geographical location, illustrations in the book, and general subject. Those libraries with the first edition of The World Encyclopedia of Comics should replace it with this revised version. Other academic libraries, some high-school libraries, and all but the smallest public libraries should also purchase this reference bible on a fascinating subject.