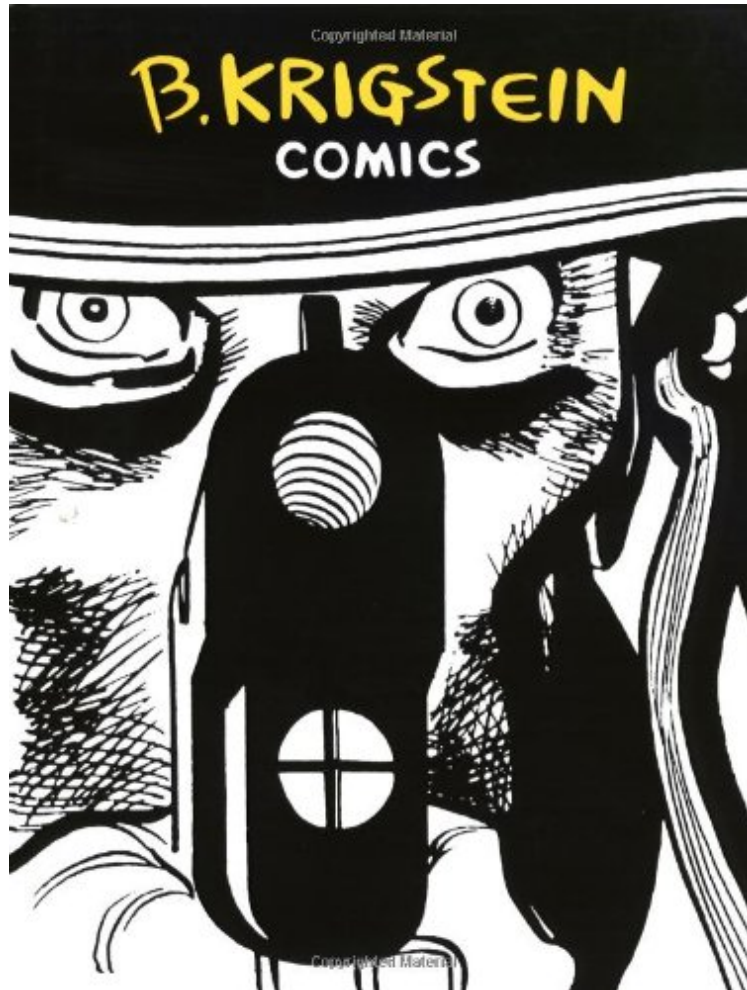


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B. Krigstein

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B. Krigstein : B Krigstein Comics HC before purchasing it in order to gauge whether or not it would be worth my time, and all praised B Krigstein Comics HC:

0 of 0 people found the following review helpful. Must have for anyone's library By Mark draws I can't even begin to say how brilliant the work of Mr. Krigstein is. Anyone, and I mean "everyone", whom thinks they are true lovers of the comic book medium and really want to see first hand how many of their favorite creators became any good- at all- need to own this and the subsequent volume on the man and his art. Buy this and see not only the blinding dawn, but the zenith of graphic narrative as it's created by one of it's finest maestros. I applaud the men and women who made these tomes available. 4 of 4 people found the following review helpful. Expanded paperback version coming! By Sean Burns It looks like FANTAGRAPHICS wants to do a paperback printing of this book. There will be additional stories (mainly ATLAS, if things go as planned) and problems with some of the coloring will be rectified. When the book was done, some of the cleaning-up and recoloring of the art was done by hands other than Greg's. Their skills varied,

leading to a different look to some of the stories. They didn't hang together, appearance-wise, as well as they should have. Sadowski will be redoing the stories that came out too dark or colored poorly or not done to his exacting specifications, so the look of the stories in the book will be more cohesive. Combined with the advances in graphic software, there should be a big improvement evident. Then we can look forward to **B KRIGSTEIN: VOLUME TWO**. I know it was also said back in the 1990's, but THIS time one can realistically say that it should be out by the end of the century...0 of 0 people found the following review helpful. Krigstein...sequential art at its best! By Jay Dee First of all, to the editors of Publishers Weekly...for their comments on Krigstein's work as occasionally "hackneyed", they can kiss my review for that remark. The PW review complained that some of the E.C. genre seemed to pigeon hole writers into trite effort not worthy of modern reading. Not so fast...To those of us who consider the E.C. art form to be as special and sacred as a ghoulishly scary church...this reviewer would say..huh?! Obviously, Publishers Weekly doesn't know how to appreciate an art form based on its own special merits. Should a person complain when watching an Indiana Jones movie that it's not Gone With The Wind? Do you read a Steven King novel and expect Dostoevsky? Is Lon Chaney a better actor than Carey Grant? "Granted", Carey grabbed plenty of headlines in his time, but could he play the role of Frankenstein and make you want to cry when he presented flowers to a little girl? Who knows?! Grant never played Frankenstein, the Wolfman, the Mummy, etc. The point is, the horror/scary genre in acting was not his forte. To try to compare the two based on anything other than others who were good at what they did...would be silly...and also unfair. An art form isn't necessarily easily comparable with another...and the E.C. art form, (and yes, it's a serious one!) is no different. Krigstein compares splendidly with Daumier, Tenniel, Cruikshank, Rackham, right up to Eisner and plenty of others who helped influence and shape sequential art, especially that of the E.C. genre. In looking at this "E.C. genre" and comparing it to other similar work..Perhaps the seven or so page limitation Krigstein also of course served under, well this might be early fifties sequential art's biggest drawback. Krigstein became a tenth degree black-belt as did other contemporaries such as Mad's Harvey Kurtzman, Jack Davis, Wally Wood, etc. at conveying a story's point quickly, often unfortunately, due to cost and space. Many like Eisner and Wood later turned to longer conventions than the E.C. styled seven pagers (In Eisner's case of course, via The Spirit)...to create much more interesting, fleshed out and longer work. Eisner's "Contract With God" springs to mind, as does Wood's Witzend magazine...This duo of books is masterful. Even the legendary black and white Russ Cochran produced E.C. reprints of the early eighties...have met their match with these well fleshed out books. If you want commentary and background on Krigstein's work and life, you have volume one. It's richly detailed about Krigstein himself and includes his tour de force, "Master Race"...This story and others literally jump off the page they've been reprinted so vibrantly. You can see the artwork and brush strokes of ink even with the addition of color, which is really saying something. The second volume is suis generous as well, with stories pulled and culled from many of Krigstein's often forgotten or obscure work...while some might prefer more of the horror, or more of the western, or more of the fantasy...this is a nicely mixed blend of many, many gems that belong in the forefront of any sequential art readers collection. Krigstein can raise an eyebrow, wink an eye, or draw a sexy girl as well as anyone in sequential art ever has. He is a master's master. What? Never really seen his work?! What a treat you're in for! It's like trying to describe the Mona Lisa to someone who has never seen it, it's next to impossible! You need to seek out and read his work for yourself. The Sadowski volumes, brilliantly put together and tastefully done, are a cracker jack place to start. Simply put...DON'T MISS THIS COLLECTION!

Famed as one of the great innovators in comics history, Krigstein was one of the first cartoonists to consciously experiment with pacing and layout for psychological effect. This impressive coffee-table book follows his development from his heavy-handed crime and romance comics of the late 1940s to his expressionist masterpieces for EC Comics a few years later. Employing a variety of artistic styles and inking techniques, Krigstein emerges as a restless trendsetter, moving from a loose, sketchy style to a dense horror technique, depending on the story. Unfortunately, the reprinted comics stories also show how Krigstein was handcuffed by the period's trite themes and "shock" endings. Many of the stories are so hackneyed they're barely readable today, and when editor Sadowski mentions that a story about a pirate with an ape for a sidekick was a Krigstein favorite, one can only wonder why. However, at EC, Krigstein found writers similarly dedicated to pushing artistic boundaries, and these collaborations are the book's finest: "Key Chain," in which a crime in a key-making shop leads to madness, or "In the Bag," a gruesome story of a cop following a suspicious character whom Krigstein elevates to art with his moody storytelling and withering ability to capture human weakness with a few lines. The quality is heightened by Marie Severin's masterful recolorings throughout.

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From Booklist This companion to editor Sadowski's 2002 biography of innovative comic-book artist Bernard Krigstein reprints 34 meticulously restored and recolored 1940s and 1950s stories. Krigstein's illustrative skills alone qualify him to rank among the greatest talents who have ever worked in the field (he left comics in 1957 for a successful career in commercial art, canvas painting, and teaching), but it is his strikingly original approach to visualizing a story, especially his distinctive subdivision of panels, that made his work so extraordinary. Toiling in the popular crime, war, horror, and romance genres of the time, Krigstein, like Orson Welles turning potboiler screenplays into noir classics during the same period, was seldom given scripts worthy of his skills. The exceptions were stories for the legendary EC comics, eight of which appear here. Their more sophisticated and complex scripts enabled Krigstein to make genuine breakthroughs. Krigstein is relatively unknown even among comics aficionados, but the masterful work on view here for the first time in a half century should make them and others sit up and notice. Gordon Flagg Copyright American Library Association. All rights reserved

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One of the early masters of the [comic book] form, whose best work exhibits a richness and psychological depth... - Library Journal

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