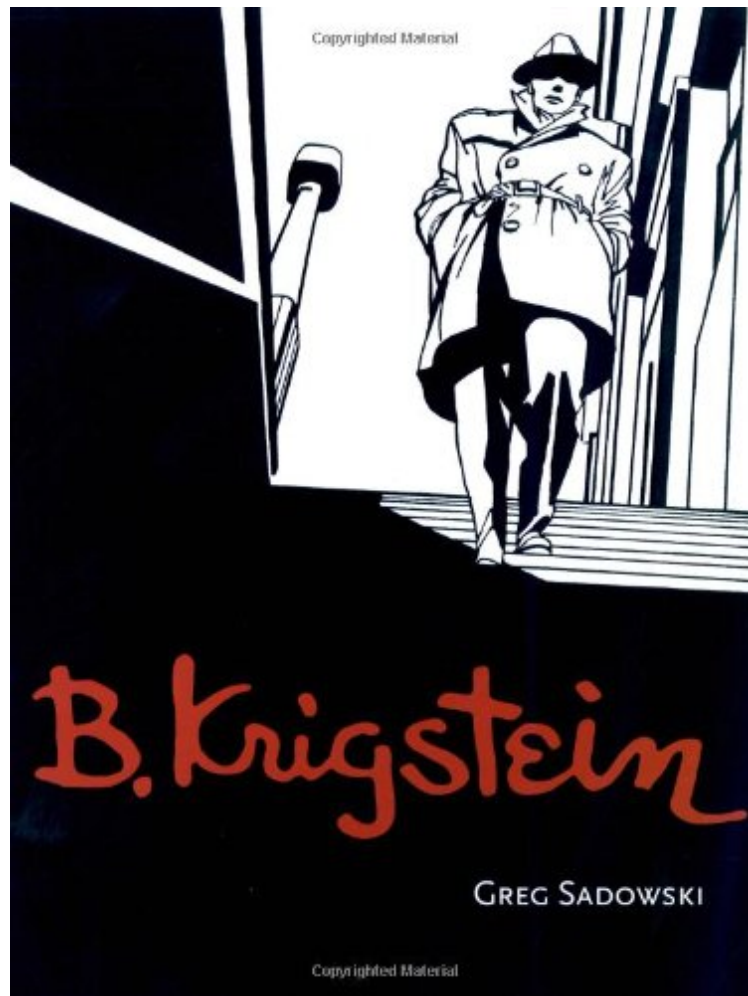


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B. Krigstein, Vol. 1, 1919-1955

Greg Sadowski

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Greg Sadowski : B. Krigstein, Vol. 1, 1919-1955 before purchasing it in order to gage whether or not it would be worth my time, and all praised B. Krigstein, Vol. 1, 1919-1955:

10 of 10 people found the following review helpful. absolutely essential for comic fans and artists of all typesBy Brian Koschakthe world was not ready for the work of bernie krigstein when he hit his stride in comics in the early 50's. a fine artist at heart, he became obsessed with the art form of comics and the possibilities that it held. few were attempting to take comics so seriously and in those days, they were just above pornography as far as respectability goes. he produced some brilliant works, but the book reveals just how much of a struggle it was to get these masterworks in print. the artwork speaks for itself, but i was really drawn into the text which details the inner workings of the comics machine of the 1940's-50's and how ridiculously it was run. although he begged and pleaded with management, he was never able to bring a story out further than 9 pages, and had to threaten leaving in order to even

ink his own work rather than have it butchered by someone else. considering the roadblocks that constantly stood in front of him, it was amazing that he was able to experiment as much as he did.among his more famous experiments was panel subdivision, breaking away from the standard 6-9 panels per page and, in one instance, producing some 75 panels in 6 pages. this brought an entirely new dimension to comics, introducing the break down of time and space within the page. he also brought a style of cinematography that was never thought of in comics before that must have influenced filmmakers years down the road.greg sadowski has assembled a truly staggering biography. he had direct access to the artists collection and publishes for the first time many works that have never seen the light of day. rare artist photostats of pencil artwork that went on to be mutilated by someone else's inks. original panels that were ordered by management to be covered up with different artwork. exhaustive research with coworkers, friends and family, as well as unbelievably wise words from the artist himself given in various interviews many years ago that gives a definitive look into the workings of this man's artistic mind.it must [stink] being the pioneer, you never get to see the fruits of your labor. but all who charged through the door that b krigstein kicked down acknowledge him as the man who started it all.**THIS BOOK IS ABSOLUTELY ESSENTIAL FOR ANY COMIC ART FAN, AS WELL AS ANY ARTIST OF ANY TYPE. IT IS VERY INSPIRING AND IS A GREAT READ.**1 of 1 people found the following review helpful. More than ECBy popular culture loverBernard Krigstein is most famous as one of the pantheon of extraordinary artists working for EC comics in the Fifties. However, this volume shows that EC was just one facet of this comics genius. This is a thorough biography, plus a wonderful analysis of Krigstein's life's work. This book, along with the companion volume "B.Krigstein: Comics," belongs on the shelf of anyone interested in comics history and sequential art.2 of 2 people found the following review helpful. One of the great forgotten comic artistBy Tom SmithThis book will show you all the reasons for my title. Mr.Krigstein was truly a master at pacing and design on the comic page.His art speaks far better than I can write so I'll just tell you if you buy this book you will not be disappointed.The comic Master Race alone is worth the price of this book.

The first comprehensive retrospective of one of the greatest artists of the 20th Century, who began his career as one of the most innovative comic book creators of his generation. A gigantic retrospective/biography/critical assessment of one of the most important cartoonists in the history of comics, who went on to become a renowned fine artist and teacher in New York. The author had full access to Bernard Krigstein's archives and files and has written a compelling biography of the artist from his childhood in New York to his days as a comics artist from the late '40s to the early '60s, and through his post-comics career as a fine artist, commercial illustrator, and teacher. Krigstein is renowned as one of the great innovators working within the commercial comics industry: his story about a Nazi commandant, "Master Race," published by the legendary EC Comics, is studied in college courses and considered one of the most fascinating formal experiments in comics. This book reproduces many of Krigstein's comics stories as well as many of his commercial assignments (such as the line of paperback covers he did for the reissues of Joyce Cary's novels) as well as his fine art paintings. Most of this work has never been seen outside its original publication. Most of the comics stories are obscure and have not been reprinted since their initial publication (mostly from the '50s) and his fine art has only appeared in galleries and exhibitions. Krigstein (1919-1990), classically trained in Fine Art, was a Brooklyn-born painter who was one of the first practitioners who approached comics with the respect, integrity, and psychological depth of a serious artist. After an innovative and contentious decade, he was forced to abandon the field due to its narrow-minded and formulaic tendencies, which continue to this day. This first of two volumes traces Krigstein's groundbreaking comic-book work at Hillman, Atlas, DC, and EC, as well as his parallel development as an illustrator and painter.

From BooklistComic-book artists are slowly receiving at least a modicum of regard from a traditionally disdainful public, yet one of the most accomplished is still largely unknown, even to most fans. Bernard Krigstein drew comics for less than a decade 50 years ago but in that brief time created some of the most innovative stories the medium has ever seen. In the first of two volumes on him, Sadowski shows that the fine-arts-trained Krigstein entered comics out of expediency. Refusing, however, to accept traditional distinctions between high and low culture, he quickly committed himself to the medium. Krigstein's reputation is based mainly on his stories for the EC comics, but Sadowski shows that his other work is also extraordinary. Superb reproductions, including six complete stories, display Krigstein's talent better than the cheaply printed periodicals in which it emerged ever did. Too strong-willed and idiosyncratic to last long in the highly commercialized comics world, Krigstein left it in 1957. Sadowski makes one believe that comics might have evolved differently had he stayed. Gordon FlaggCopyright American Library Association. All rights reserved In this lavish, over-sized, full-color hardcover, Sadowski presents a biography of Krigstein and a critical assessment of his work....Highly recommended. -- Library Journal, 1 September 2002Indispensable and definitive, this is the last word on the subject....Grade: A. -- S. A. Bennett, Comics Buyer's Guide, 7 December 2001Once you start reading, you won't want to put it down....[A] masterpiece. -- Tony Isabella, "Tony's Tips," Comics Buyer's Guide #1493, 28 June 2002This book should be mandatory reading for anyone wishing to be a "professional" artist. Grade: A+. -- Robert Scott, Comics Buyer's Guide, 7 December 2001[C]opious writings

by Krigstein and interviews with many peers, friends, and family...a fine art book about a fine comics artist. -- Atomic, Fall 2002, Lloyd Chesley[S]uperb and lavishly illustrated biography....Krigstein finally gets his due in spades, and it looks damn snappy on the coffee table. -- Austin Chronicle, Marc Savlov, 16 August 2002[T]he most comprehensive analysis of one man's comic art career that the industry has ever seen. -- Comic Shops News, Cliff Biggers, 8 January 2002[W]ell-deserved and long overdue. Essential reading. Grade: A. -- Jeremy Schorr, Comics Buyer's Guide, 7 December 2001About the AuthorGreg Sadowski is a freelance designer and typographer and lives in Hoboken, NJ. This is his first book.