

Gahan Wilson Sunday Comics

Gahan Wilson

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Gahan Wilson : Gahan Wilson Sunday Comics before purchasing it in order to gage whether or not it would be worth my time, and all praised Gahan Wilson Sunday Comics:

8 of 8 people found the following review helpful. Weird SundaysBy Diego CordobaI don't know why, but to this day I'm an unconditional fan of Gahan Wilson's work, and for some weird reason I seem to be the only one in . But no matter, that'll be my own private secret.I've been an avid reader of Playboy, and have been collecting the magazine since 1969. The reason I liked it so much, was due to the cartoons. Playboy had the best cartoonists, and among all those talented artists, my favorite was always Gahan Wilson. Contrary to the other Playboy cartoonists, Mr. Wilson at no time relied on a naked chick, and his cartoons were never sexy (unless you find a grotesque monster sexy). I never understood what he was doing in Playboy, but then I didn't care. His humor was constantly dark, his drawings done with a trembling line -- as if he had an abominable creature peering over his shoulder, and he had get the drawing done hastily--, and he used some of the most sickening (or boring) colors ever: pastel yellows, lime greens and washed-out reds. Nevertheless, there's always something unnerving about his drawings, though in the end you'll laugh yourself silly.I must say Mr. Wilson paved the way to artists like Gary Larson and Dan Piraro. He said he was influenced by Charles Addams, but I always get a feeling Gahan Wilson went way beyond whatever Addams could've done.That said, let's talk about this excellent book that the kind folks at Fantagraphics did especially for me. During the mid 70's Gahan Wilson thought of doing a strip for the newspapers, and came up with this idea for the Sunday papers: a strip that isn't a strip! Named "Gahan Wilson's Sunday comics", it features a series of one panel gags -- that don't seem to follow any particular idea or theme, but rather seem disparate gags, one following the other in a succession of weird drawings. In other words, it doesn't belong to any particular comic strip format (remember what I mentioned earlier about him being the only non-sex cartoonist working for Playboy?). However, that's Gahan Wilson. Actually, I don't know whether this strip appeared anywhere else aside of the Boston Globe, to whom he sold it to, but who cares. I had already seen some of these gags reprinted in black and white, but never knew they came from a Sunday strip. So, now we get to see them (may I say for the first time?) reprinted in their full, glorious Sunday color.The humor is absurd, silly, but always hilarious. Nobody draws monsters like Gahan Wilson (or has such a twisted mind). Every now and then we get an extra gag that seems to follow a recurring theme, as are "Future Funnies" (as its name indicates, humor about the future), and "The Creep" (about a Shadow-like creature).To say that this book is mandatory for those who like weird, black humor, goes without saying. To say that it's a hardcover collecting Wilson's Sunday strips in color for the first time, is enough to alert any serious comic book collector.I can't stop recommending this book enough.

Anyway, I thank Fantagraphics for giving me this present, and I'm eagerly awaiting the one of Charles Rodrigues, too. 0 of 0 people found the following review helpful. Worth a look for Gahan Wilson fans. By Kindle Customer Any Gahan Wilson is good Gahan Wilson, but this isn't necessarily the best Gahan Wilson. The gags can be a bit repetitive and don't always have enough room to breathe. Still, this is a nice slice of almost-forgotten comics history and you'll laugh out loud more than once while reading it.

This collects the macabre Playboy cartoonists syndicated Sunday comic strip. Gahan Wilson is probably best known for his macabre Playboy cartoons, filled with charming monsters, goofy mad scientists, and melting victims, and his cutting-edge work in the National Lampoon, but he's also one of the most versatile cartoonists alive whose work has appeared in a wide range of media venues. Gahan Wilson Sunday Comics is Wilson's assault from within: His little-known syndicated strip that appeared in America's newspapers between 1974 and 1976. Readers must have been startled to find Wilson's freaks, geeks, and weirdos nestled among family, funny-animal, and soap opera offerings. (The term zombie strip a strip that has long outlived its original creator takes on a whole new meaning in Wilson's hands.) While each strip, at first glance, appears to be a standard, color Sunday strip (albeit without panel borders), each Sunday Comic is a collection of one-panel gag cartoons, delineated in Wilson's brilliantly controlled wiggly-but-sophisticated pen line. The last gag cartoon on each Sunday is part of a recurring series, either Future Funnies or The Creep. Some Sundays are a freewheeling mangle of board meetings, monsters, and cavemen (with cameos by Wilson's Kid character from Nuts, his gimlet-eyed view of childhood, collected last year by Fantagraphics), while others riff on a topic or subject (clocks, plants, wallpaper, etc.). As is his wont, Wilson mines the blackest of black comedy in the banal horror of human nature. Gahan Wilson's Sunday Comics collects, for the first time, each and every one of these strips, luxuriating across a 12 x 6 landscape format, with Fantagraphics trademark high production values, innovative design, and succinct historical commentary. Full color comics throughout

From Publishers Weekly Wilson is famed for his wickedly macabre cartoons in Playboy and the New Yorker, but only his most diehard fans will be familiar with these lesser-known, seldom-seen forays into the Sunday color funnies section. This book reprints in vibrant and sharp color the complete run of syndicated Sunday comic strips Wilson created between 1974 and 1976, a mangle of salesmen, spacemen, cavemen, vampires, and other assorted freaks in five or six single-panel gags per strip. The humor is laugh-out-loud funny and utterly original. Structurally, these are perfect panel cartoons, with image and text working together to deftly complete the gags. Populated with Wilson's trademark potato-lump people, animals, and monsters, these strips still pack a wallop today especially when Wilson devotes the five gags each week to a single theme, as in the later strips. Many cartoonists can turn out a decent desert island or wallpaper gag, but few can give you half a dozen pitch-perfect variations on that theme in a single strip. Suitable (and hilarious) for all ages, this book is lovingly produced and proves the extent of Wilson's extraordinary talent. (Sept.) Wilson's misshapen mind's eye, in which every figure and prop and setting looks like it's made of the same stuff as those watches by Dal, has remained unblinking and interested to this day. Wilson was the antithesis of the one-panel, one-gag cartoonist he appeared to be... Whole dystopian novels detached from their illustrations were sensed in [his] cartoons - Adam McGovern, HiLobrow About the Author In his ninth decade as a human being and his sixth as a master cartoonist, Gahan Wilson (born dead in 1930) continues to produce cartoons for a variety of magazines including Playboy and The New Yorker.