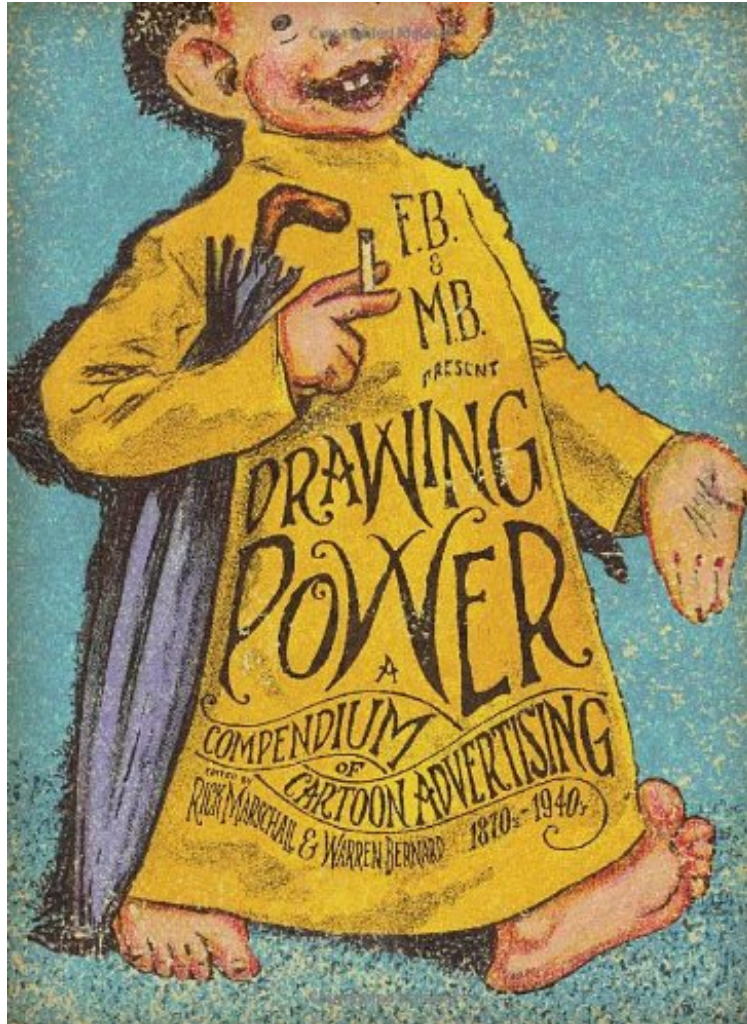


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## Drawing Power: A Compendium of Cartoon Advertising

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**From Brand: Marschall Books : Drawing Power: A Compendium of Cartoon Advertising** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Drawing Power: A Compendium of Cartoon Advertising:

0 of 0 people found the following review helpful. Love this By Ann Eckman Love this it is great content and wonderful ideas 2 of 5 people found the following review helpful. Some good cartoonists featured By James D. Crabtree I do love good books on cartooning and this one certainly does much of the material justice with its large-size format but as far as actual cartoon characters in advertising there are better books out there. This one does have a unique chapter on how cartoonists themselves were directly involved in advertising and it has some examples of left-wing art that you won't see any where else, but it seems over-priced for what it brings to the table. 1 of 1 people found the following review helpful. Comics and consumerism - a marriage made in heaven (or possibly the other place) By Simon Barrett

'Il Penseroso' Can one feel nostalgia for a time one never knew? In these hands, easily. The pictures are magnificent while the accompanying text scholarly and amusing both - I challenge you not to be transfixed by page 9, on breakfast cereals!. Rick Marschall, whose press this is, has authored a commendable 65 books; though his profile's lower, in popular culture he's up there with Craig Yoe. We're promised a follow-up volume to cover the period from 1940 to the present: can it possibly have the same charm?

A unique mix of comics, pop culture and Americana. Fantagraphics new imprint Marschall Books presents Drawing Power, a lively collection of mass market print advertising from the 1890s to the recent past, starring both cartoonists and cartoon characters. While critics debate whether comics is high art or low art, the fact is that the comic strip was born as a commercial medium and was nurtured by competition, commerce, and advertising. Drawing Power will be the first book-length examination (and celebration) of the nexus of art and cartoons. It will focus on the commercial roots of newspaper strips; the cross-promotions of artists, their characters, and retail products; and of the superb artwork that cartoonists invested in their lucrative freelance work in advertising. Drawing Power is cultural history, chronicling a time in popular culture when cartoonists were celebrities and their strips and characters competed with the movies for the attention of a mass audience. The book will examine cartoonists as public personalities, and their advertising efforts from the first heartbeat of the comic strip as an art form. Here are surprising and familiar examples of products, accounts, memorable ad campaigns, and examples of widely known catch-phrases. Examples of individual cartoon ads through the years include: Yellow Kid advertising Buster Brown Shoe campaigns Dr Seuss Flit cartoons and his longtime career hyping motor oil WWII ads Pepsi and Pete by Rube Goldberg The best-looking comic strip ads ever: Milton Caniff and Noel Sickles (under pen names!) depicting characters personal crises relieved by a coffee substitute Little Orphan Annie's famous Ovaltine campaign, and Mickey Mouse as pitch-man Peanuts shilling Falcons and B.C. shilling Dr. Pepper Dagwood selling atomic energy and virtually every super-hero trafficking in the mortal realm to sell every product imaginable A special section will showcase ads that featured cartoonists themselves as hucksters; can you believe The New Yorkers urbane Peter Arno selling, not nightclub cocktails, but working-class beer? Walt (Pogo) Kelly selling cement? Illustrated throughout in color and black-and-white

Herein you'll find Peter Arno, the sophisticated New Yorker cartoonist, endorsing Rheingold Extra Dry Beer; Mickey Mouse and pals flogging just about everything under the sun except, maybe, mousetraps; and Krazy Kat selling Gulfsteel Nails. They are all Joe Camel's ancestors. - Dana Jennings, The New York Times Rick Marschall and Warren Bernards Drawing Power is a provocative visual examination of the wonderful world of cartoon advertising.... Marschall and Bernard have mixed an unusual batch of artistic and economic history. After reading this book, you'll never look at comic strips and capitalism the same way again. - Michael Taube, The Washington Post The best thing about the book is the art, which shows classic characters like Little Nemo and the Yellow Kid hawking all manner of suspect gee-gaws.... Plus, there's a nice selection of Mr. Coffee Nerves strips at the back, and I'm always a sucker for that guy. - Chris Mautner, Robot 6 Now a good-looking, large-format book shows much of the history of advertising cartoons Many of the cartoons in this colorful collection are handsome, and in hindsight, many are silly It is, however, all part of the enormous fun of this volume. - Rob Hardy, The Dispatch Drawing Power: A Compendium of Cartoon Advertising is a book that will surely pique the interest of those involved in the communication sector, but also all who are drawn to pop culture. - Lida Tsene, Comixdom (translated from Greek) About the Author Rick Marschall, called by Bostonia Magazine perhaps America's foremost authority on popular culture, has written or edited more than 60 books. He co-founded Nemo: The Classic Comics Library and Hogans Alley magazines and is President of Rosebud Archives. He has taught comics history at the School of Visual Arts and Rutgers University. His biography of Johann Sebastian Bach will be published by Thomas Nelson in 2010. Warren Bernard is Executive Director of the Small Press Expo (SPX) independent sequential art festival, and is a comics-focused writer and historian. He co-authored the Eisner Award-nominated book Drawing Power, and has extensively researched and written about the 1950s Juvenile Delinquency / Senate Comic Book Hearings. A contributor to more than a dozen books, he often provides rare materials from his own extensive collection. Both the Library of Congress and the Center for Cartoon Studies (CCS) have hosted his lectures. He lives in Bethesda, Maryland.