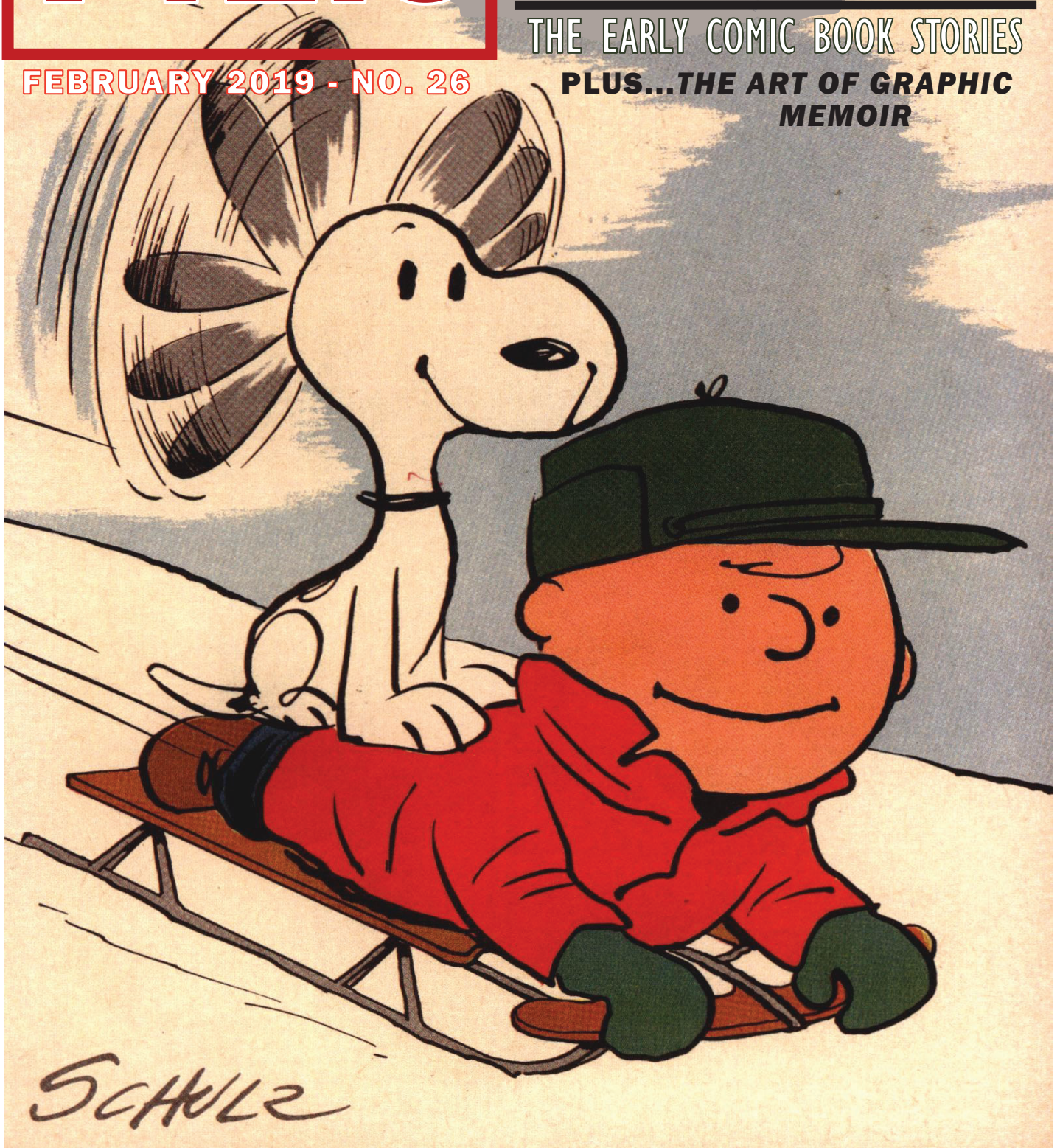


**741.5**

**PEANUTS**  
**THE DELL ARCHIVE**

THE EARLY COMIC BOOK STORIES  
PLUS...THE ART OF GRAPHIC  
MEMOIR

FEBRUARY 2019 - NO. 26

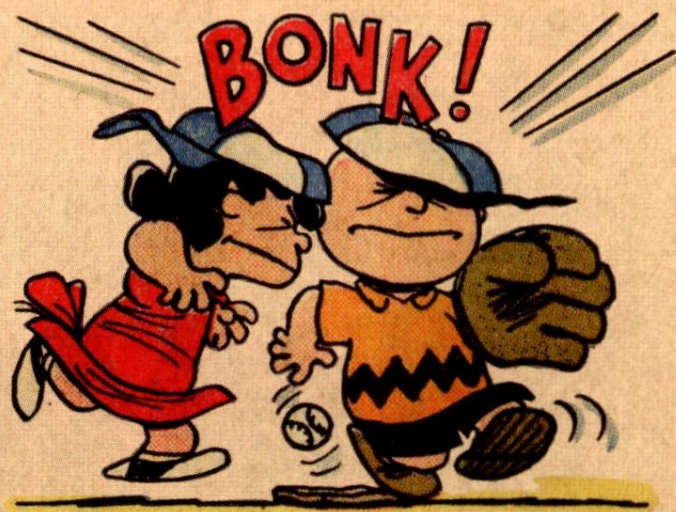


The Comics & Graphic Novel Bulletin of



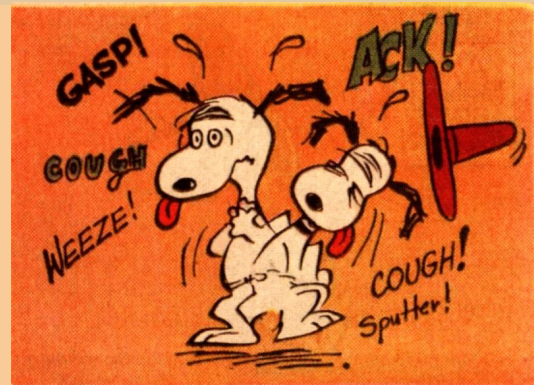
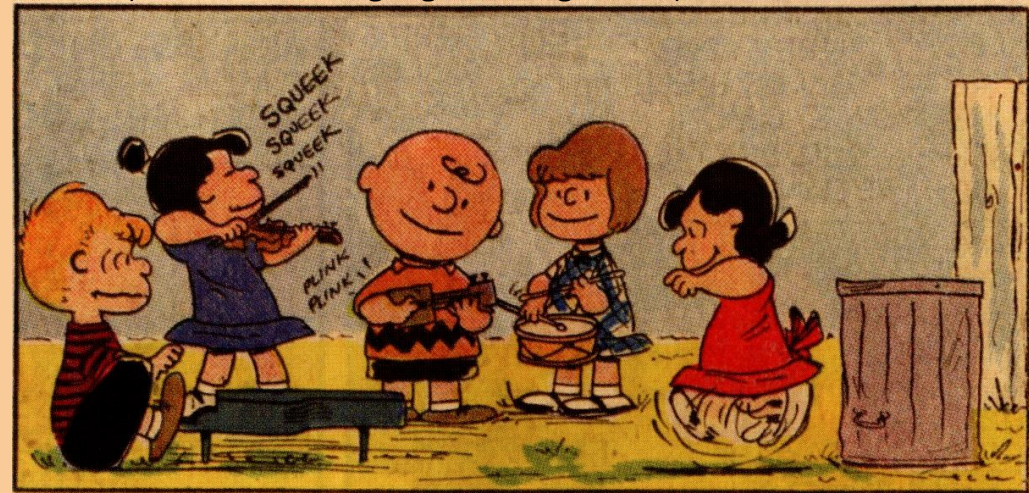
Lexington Public Library  
Reading Is Just the Beginning!



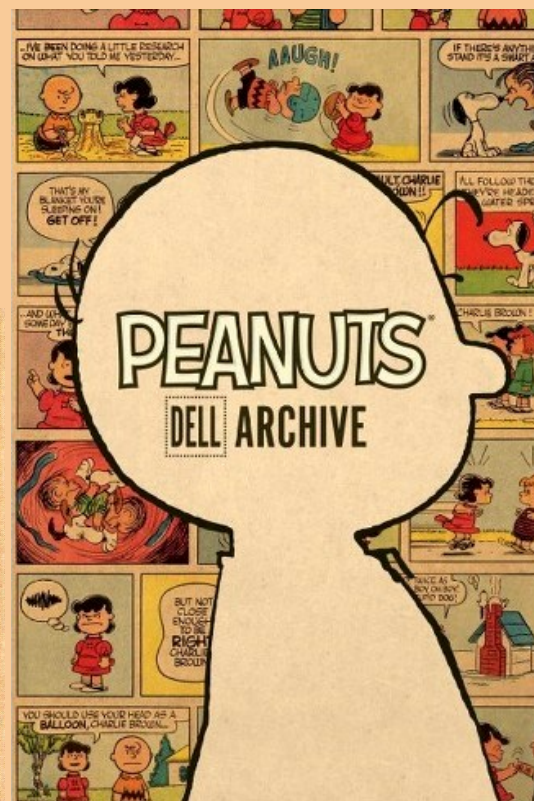


Code market in which struggling publishers relied on reprints to fill the pages, the mighty Dell boasted “ALL BRAND NEW STORIES”. By that time, Schulz was poised to achieve the peak of his career and had little time to spend on subsidiary projects. So he tapped friend and former Art Instruction School colleague Jim Sasseville to turn out the *Peanuts* comic book stories. Sasseville and subsequent artists, whether chosen by Schulz or assigned by Dell editors, followed the mood and style of the newspaper strip. The work appeared as back-up strips for other titles before *Peanuts* finally got its own book that

ran from 1960-1962. *The Dell Archive* collects those comics in one big, beautiful volume. Readers familiar with the more contemplative work of the later years may be surprised by some of the stories. When *Peanuts* began, Charlie Brown and the gang were much more rambunctious like their predecessors in classic kid strips like *Skippy* and *Reg'lar Fellers*. Fists are thrown, butts are kicked, and that's before Snoopy chomps that blanket and drags Linus around the neighborhood. That's another difference from the newspaper strip. As in the panel *right*, backgrounds are much richer, more detailed, a lovely panorama of mid-20th Century suburbia. The comic book page afforded Schulz's stand-ins the space to use

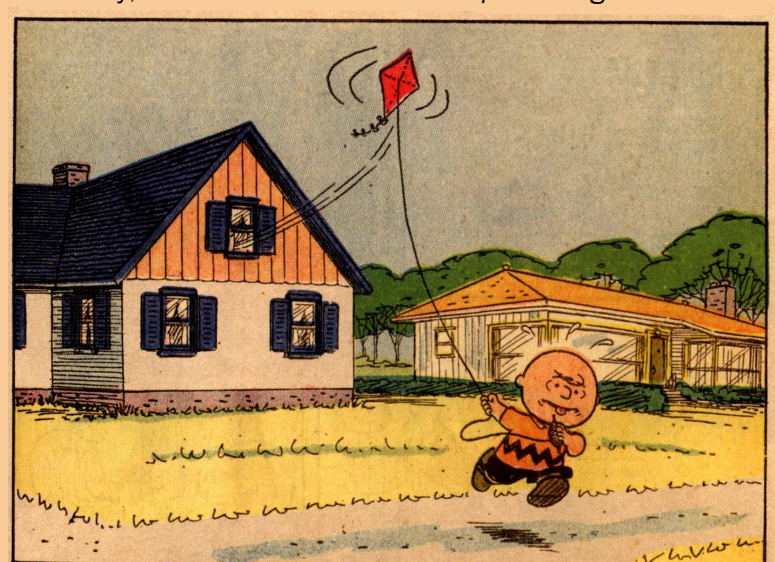


## PEANUTS THE DELL ARCHIVE (KA-BOOM!)

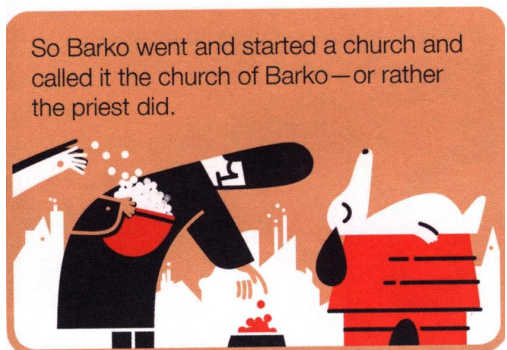


larger panels, both double-wide panels like that *above* and *bottom left* and quarter- and half-page panels of, for example, Lucy Van Pelt on roller skates hurtling down a hill. Lucy looms over the *Peanuts* comic book like a super-villain in a superhero comic, always the antagonist, always determined to be the boss, to one-up poor ol' Charlie Brown. Violet (*above*) plays a bigger role. But as in the strip, she and other original cast members get upstaged by Schroeder, Snoopy and Pigpen. Meanwhile, Snoopy continues to develop the charisma that would make him a global superstar, becoming the fantasy-prone performer we see in the panel *top middle*. It's funny, often frantic stuff. Go to [lexpublib.org](http://lexpublib.org) to reserve it!

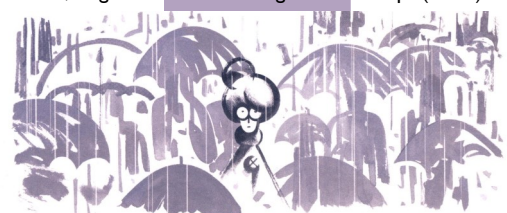
As in the panel *right*, backgrounds are much richer, more detailed, a lovely panorama of mid-20th Century suburbia. The comic book page afforded Schulz's stand-ins the space to use



ROMAN MURADOV



So Barko went and started a church and called it the church of Barko—or rather the priest did. A group of creative types—actors, writers, critics, production staff—mingle and maneuver up and down the social ladder, only to be out-famed by Barko the dog. As the characters wend their way through the story, each chapter—or “act”—is rendered in a different style, from delicate etchings to loose-limbed wet brush, bright and chaotic collage to CGI strips (*above*).



Published by Fantagraphics, *Vanishing Act* is the latest graphic novel from Roman Muradov, winner of the 2013 Medal from the Society of Illustrators. Like his previous novel *Jacob Bladders* and *the State of the Art*, Muradov applies *avant garde* modes to make comics. The result is a fascinating puzzle, both visually and textually. Both *Vanishing Act* and *Jacob Bladders* are available at Central.



## The Art of the GRAPHIC MEMOIR

Tell Your Story,  
Change Your Life

Tom Hart  
New York Times #1 bestselling  
author of *Rosalie Lightning*

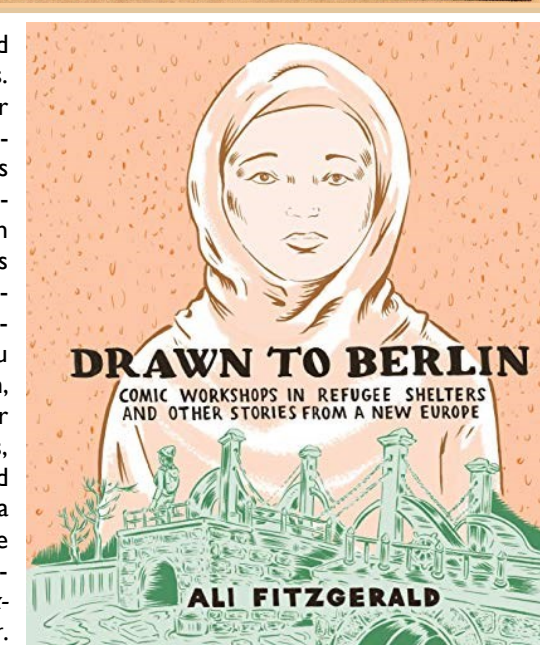
WITH MORE THAN 30 EXERCISES  
AND EXAMPLES TO GUIDE YOU

For years, Tom Hart was a cartoonist's cartoonist: largely unknown to the greater reading public, but beloved by fellow artists for his funny, loosely drawn work, especially his tales of garrulous grouch Hutch Owens. Hart finally received greater notice for the most heart-breaking of reasons: his graphic novel about the death of his daughter. *Rosalie Lightning* set a new standard for autobiographical comics. Now Hart uses his personal experience and knowledge of global cartooning to reveal *The Art of the Graphic Memoir* (St. Martin's Griffin). “With more than 30 exercises and examples to guide you,” Hart helps the reader “Tell Your Story, Change Your Life,” from the primal question “Why Comics?” to detailed discussion of storytelling strategies, visual motifs and other aspects of craft. Hart uses examples from not only his own work, but that of other cartoonists. Well-known memoirists such as Will Eisner and Roz Chast, international stars like David B and Lat, and alternative luminaries like Alison Bechdel and Jon Porcellino, plus

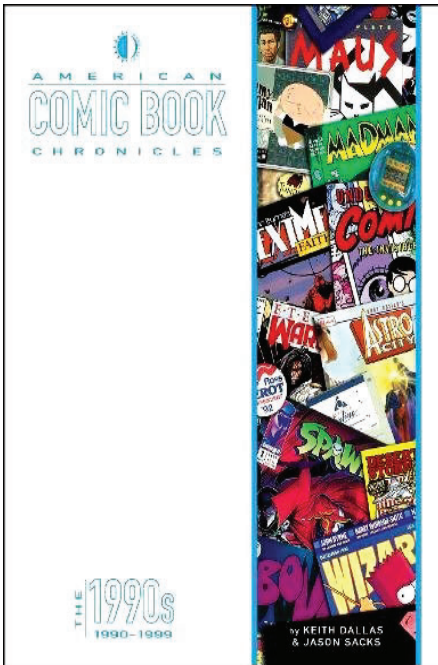
MARWAN COPIED MAX'S BOAT FROM WHERE THE WILD THINGS ARE. HIS CROSSHATCHING WAS LIGHT, AND HE STUDIOUSLY EDITED MAX OUT UNTIL IT WAS JUST AN EMPTY VESSEL ON A ROILING SEA.



many more—even the old EC horror artists—are used to show the variety of approaches to autobio comics. Hart is serious about the part that says “Change Your Life”. Using art to deal with trauma is a long-established approach to therapy. Its validity and limitations are vividly described in *Drawn to Berlin* (Fantagraphics). American Ali Fitzgerald spent a decade in Germany. Much of that time, she worked in Berlin as an art therapist at “the Bubble”, an inflatable emergency shelter for refugees. Every day, she tried to connect with traumatized people, simply asking “Do you guys want to draw?” And they did—adults, children, teenagers alike put pencil to paper and revealed their dreams, their nightmares, their lives: drowned kids, cop copters hovering angrily over wave-swamped boats, lots of guns...and *Eloise*. Good intentions hit a wall as both Fitzgerald and Germany begin to change under the pressure of the migrant crisis. Go to Beaumont and Central for *Drawn to Berlin*; go to [lexpublib.org](http://lexpublib.org) to reserve *The Art of the Graphic Memoir*.





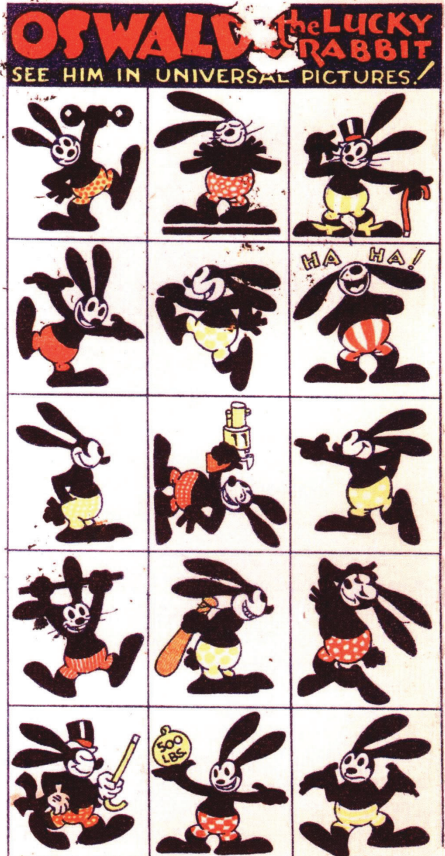


Ah, the Nineties. The Age of EXTREME: Extreme music, extreme sports, and extreme comics! Or maybe just extremes in comics, with the “cutting edge” boys club on one side, the alternative doyennes on the other. Now you can jump into the historical mosh pit with **Jason Sacks**, author of the latest edition of *TwoMorrrows' American Comic Book Chronicles*. Available from Central, this deeply detailed tome gives you the lowdown on 1990s comics history. Marvel's rise to unbelievable heights of profitability and subsequent collapse into bankruptcy; the birth of Image and other imprints led by creators fed up with the bad faith of DC and Marvel; the growing artistic and commercial power of independent publishers such as IDW and Fantagraphics and the resulting diversity of work and artists—all these are covered, along with plot points in the increasingly labyrinthine continuities of popular characters such as the X-men and Batman. It was in the 1990s that the long-frustrated possibilities of comics began to manifest. Even mainstream book

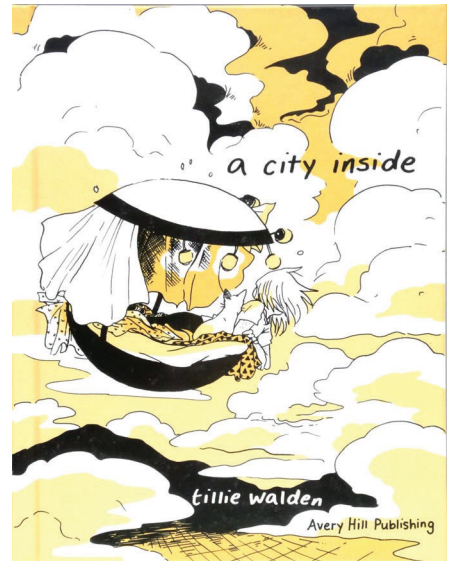


## MEANWHILE

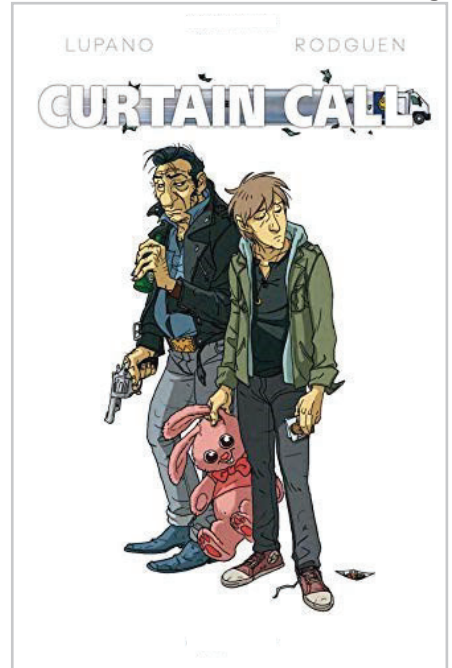
publishers got into the game. Like Houghton Mifflin: said imprint added “Comics” to their *Best American* series of collections starting in 2006. As always, *The Best American Comics* has a guest editor from the field. 2018 was overseen by **Phoebe Gloeckner**, whose controversial graphic memoir *Diary of A Teenage Girl* has been adapted to stage and screen. **Gloeckner** maintains a good balance between slick work by established cartoonists such as **Jaime (Love & Rockets) Hernandez** and **Shaolin Cowboy's Geoff Darrow** and the raw output of outsider artists like **Margot Ferrick** and **Alex Graham**. Selections from books such as *Rolling Blackouts*, *Hostage* and *The Abominable Mr. Seabrook* (see previous editions of 741.5) appear next to self-published comics and anthologies like *Felony* and *Nothing Left to Learn*. Stand-out pieces include **Max Clotfelter's** tale of teenage cartoonist angst, the feminist **Fletcher Hanks** fury of **Lale Westvind's**



*Yazar* and *Arkadas* and an excerpt of *Purgatory* by my Facebook pal, **Casanova Frankenstein**. *Best American Comics 2018* is available at every LPL location. But Central is the only place you'll find *Oswald the Lucky Rabbit* (Disney) Written by **David A. Bossert** with assistance from Archival Editor **David Gerstein**, this Oversize edition traces “The Search for the Lost Disney Cartoons”. Oswald the Rabbit was the first character from **Walt Disney's** animation studio. However, Oswald's owners, Universal, had problems with **Disney's** output. So they yanked Oswald away from **Disney**, leaving the animator desperate for a new star: Enter Mickey Mouse. This profusely illustrated tome highlights the raw, primitive state of the nascent animation business. They hadn't even invented the storyboard yet. But they did have plenty of merchandise, as shown by the sticker set above. Yet the drawings, all rubbery and monochrome in that archaic cartoon fashion, still fascinate and amuse. Mono-



chrome is the preferred medium of up-coming cartoonist **Tillie (Spinning) Walden**. Published by Avery Hill, both the teenage romance *I Love This Part* and the symbolist rumination *A City Aside* are rendered in a stark black and white with minimal shading and large areas of black. The simplified art belies the subtle emotions of both novels, which you'll find in our TEEN sections. Conversely, the rich but realistic coloring of **Ohazar** is one of the delights of the farcical *Curtain Call* (Lion Forge). **Wilfrid Lupano's** time-twisting tale follows two French provincial chumps as they plan to heist an armored car. Vincent is a slacker who deeply misses the nice girl he left alone and pregnant back in Senegal. Gaby Rocket is a rockabilly greaser with nothing to lose. They both think their path to a better life lies through Bernard, the sad, lonely armored car driver with a family secret that blows up in everyone's faces. The art by **Rodguen** is Gallic contemporary at its best, lively and life-like but endearingly cartoonish. Get *Curtain Call* from [lexpublib.org!](http://lexpublib.org/)



Back issues of 741.5 are available at [lexpublib.org](http://lexpublib.org) under the **COLLECTIONS** tab!