

Chapter 1 : Journey Into HISTORY: 10 Books on History of Comics

www.nxgvision.com - The History of Comic Books Creating the Superhero. Prior to Comicbook heroes we had pulp heroes. "Pulps" were small 10 cent books sold on the newsstands, usually filled with action heroes going to exotic places and having adventures.

Since the s, it has been one of the two largest American comics companies, along with DC Comics. Timely Comics Marvel Comics was founded by established pulp-magazine publisher Martin Goodman in as an eventual group of subsidiary companies under the umbrella name Timely Comics. Its first publication was Marvel Comics 1 Oct. The contents of that sales blockbuster were supplied by an outside packager, Funnies, Inc. It, too, proved a major sales hit. Like other comics companies, Timely " generally known as Atlas Comics in the s " followed pop-cultural trends with a variety of genres, including funny animals, Western, horror, war, crime, humor, romance, spy fiction and even medieval adventure, all with varying degrees of success. From to late , Goodman distributed his comics to newsstands through his self-owned distributor, Atlas. As historian and author Gerard Jones explains, the company in "had been found guilty of restraint of trade and ordered to divest itself of the newsstands it owned. Its biggest client, George Delacorte, announced he would seek a new distributor for his Dell Comics and paperbacks. The owners of American News estimated the effect that would have on their income. Then they looked at the value of the New Jersey real estate where their headquarters sat. They liquidated the company and sold the land. The company " vanished without a trace in the suburban growth of the s. Cover-dated August , it was published May 9, At that point, Goodman attempted a new direction by following the current drive-in science fiction-movie trend, launching or revamping six titles to offer that genre of story: Their space-fantasy tales proved unsuccessful, and by the end of , most of these titles Strange Worlds and World of Fantasy being cancelled were devoted to B-movie monsters. The Fantastic Four 1 Nov. This was true of The Amazing Spider-Man, in particular. Its young hero suffered from self-doubt and mundane problems like any other teenager. Marvel superheroes are often flawed, freaks, and misfits, unlike the perfect, handsome, athletic heroes found in previous traditional comic books. Some Marvel heroes looked like villains and monsters. In time, this non-traditional approach would revolutionize comic books. Comics historian Peter Sanderson wrote that in the s, DC was the equivalent of the big Hollywood studios: The Marvel of the s was in its own way the counterpart of the French New Wave". Marvel was pioneering new methods of comics storytelling and characterization, addressing more serious themes, and in the process keeping and attracting readers in their teens and beyond. Moreover, among this new generation of readers were people who wanted to write or draw comics themselves, within the new style that Marvel had pioneered, and push the creative envelope still further. Lee became one of the best-known names in comics, with his charming personality and relentless salesmanship of the company. Kirby in particular is generally credited for many of the cosmic ideas and characters of Fantastic Four and The Mighty Thor, such as the Watcher, the Silver Surfer and Ego the Living Planet, while Steve Ditko is recognized as the driving artistic force behind the moody atmosphere and street-level naturalism of Spider-Man and the surreal atmosphere of Dr. Lee, however, continues to receive credit for his well-honed skills at dialogue and story sense, for his keen hand at choosing and motivating artists and assembling creative teams, and for his uncanny ability to connect with the readers. It grouped these businesses in a subsidiary called Magazine Management Co. Goodman remained as publisher. Howard the Duck 8 Jan. Lee agreed and wrote a three-part Spider-Man story portraying drug use as dangerous and unglamorous. The Code was subsequently revised the same year. Goodman retired as publisher in and was succeeded by Lee, who stepped aside from running day-to-day operations at Marvel. A series of new editors-in-chief oversaw the company during another slow time for the industry. Once again, Marvel attempted to diversify, and with the updating of the Comics Code achieved moderate success with titles themed to horror Tomb of Dracula , martial arts, Shang-Chi: Some of these were published in larger-sized black-and-white magazines, targeted for mature readers. Marvel was able to capitalize on its successful superhero comics of the previous decade by acquiring a new newsstand distributor and greatly expanding its comics line. In the mids, Marvel was affected by a decline of the newsstand

distribution network. Cult hits such as Howard the Duck were the victims of the distribution problems, with some titles reporting low sales when in fact they were being resold at a later date in the first specialty comic-book stores. Although a controversial personality, Shooter cured many of the procedural ills at Marvel including repeatedly missed deadlines and oversaw a creative renaissance at the company. The company was renamed Marvel Productions and it produced well-known animated TV series and movies featuring such characters as G. Perelman took the company public on the New York Stock Exchange and oversaw a great increase in the number of titles Marvel published. As part of the process, Marvel Productions sold its back catalog to Saban Entertainment acquired in by Disney , and Marvel management closed the animation studio, opting to outsource. Cover art by Todd McFarlane. These were collectible trading cards that featured the characters and events of the Marvel Universe, which would spawn several more series of cards and imitations by DC. Marvel in acquired Fleer Corporation, known primarily for its trading cards, and shortly thereafter created Marvel Studios, devoted to film and TV projects. Avi Arad became director of that division in , with production accelerating in following the success of the film Blade. In , Marvel acquired the comic book distributor Heroes World to use as its own exclusive distributor. Investor Carl Icahn attempted to take control of Marvel, but in 7, after protracted legal battles, control landed in the hands of Isaac Perlmutter, owner of the Marvel subsidiary Toy Biz. With his business partner Avi Arad, publisher Bill Jemas, and editor-in-chief Bob Harras, Perlmutter helped revitalize the comics line. In , Marvel had almost all its titles participate in the Onslaught Saga, a crossover that allowed Marvel to relaunch some of its flagship characters, such as the Avengers and the Fantastic Four, in the Heroes Reborn universe, in which Marvel defectors Jim Lee and Rob Liefeld were given permission to revamp the properties from scratch. After an initial sales bump, sales quickly declined below expected levels, and Marvel discontinued the experiment after a one-year run; the characters returned to the Marvel Universe proper. In , the company launched the imprint Marvel Knights, taking place within Marvel continuity; helmed by soon-to-become editor-in-chief Joe Quesada, and featuring tough, gritty stories showcasing such characters as the Inhumans, Black Panther and Daredevil, it achieved substantial success.

Chapter 2 : The Golden Age Of Comics | History Detectives | PBS

A comic book or comicbook, also called comic magazine or simply comic, is a publication that consists of comic art in the form of sequential juxtaposed panels that represent individual scenes.

This site may earn affiliate commissions from the links on this page. Where movies would have to muster up billion-dollar budgets to depict the cosmic clashes of Jack Kirby, a dedicated artist can do it all with just a drawing board and a dream. The younger Gaines would assemble a roster of some of the most innovative and talented artists of the early s “ Jack Davis, Wally Wood, Will Elder and more ” and turn them loose on a lineup of war, sci-fi and horror titles. It was the third group that would come to define the company, for better or for worse. Heads were lopped off, people were buried alive and the grisly Crypt Keeper cackled in delight the whole time. Witch Trials Juvenile delinquency was a major fear in the s, as a new post-war leisure class of children was coming up without having to slave away in factories. All that free time and disposable income had young people out on the streets and getting into trouble. And rather than blaming bad parenting, the nation was looking for a scapegoat and found it in comic books. In it, he argued that comics were a serious cause of juvenile misbehavior, inspiring violence, deviant sexuality and drug use in children. By , EC was completely out of the comics business but for Mad, which soldiered forward in its own taboo-breaking way to the present day. The remaining publishers formed the Comics Code Authority, a self-governing body that laid down serious restrictions on the content funnybooks could portray for the next few decades. Influential manga series like Fist of the North Star depicted martial arts brawls where heads popped and arms were severed by brutal punches and kicks. In its wake, more and more adult-oriented manga started pushing the gore. Series like Berserk, where the lead character wields a massive broadsword that cuts foes in half with ease, or more realistic Lone Wolf And Cub, set a highwater mark for balletic, stylized violence. Although manga are typically printed in black and white, artists have used that minimal palette to express some seriously ugly stuff. The level of detail in Japanese gore far outstrips most American comics, with books like Vagabond showing finely-penned carnage on page after shocking page. English Patients Over in Europe, there were a variety of approaches to the problem of cartoon violence. France adopted a program much like the Comics Code, while England went in a different direction. In the s, a group of punk-influenced cartoonists launched Action, a weekly series from IPC that took the popular war comics of the day and made them more contemporaneous and uncompromising. That showcase would become one of the most influential comics in British history, featuring dozens of iconic characters “ most notably a helmeted future lawman with a penchant for brutality. Gruff, brave and a crack shot, Dredd laid down the law as judge, jury and executioner on the streets of Mega-City One and inspired a generation of artists moving forward, many of whom would go on to make American comics as well. This inversion of the Shazam story featured an everyman hero who gained godlike powers from speaking a magic word, but when his one-time sidekick loses his sanity, he turns London into a charnel house in some of the most gruesome and chilling pages ever published. With the collapse of the two-company hegemony in the late s and the rise of Image, Dark Horse and others as competitors, the limitations of the Comics Code began to seem less and less necessary. Most mainstream books stayed pretty tame, changing with the times a little bit but still steering clear of over-the-top gore. Indies, though, used their creative and financial freedom to really go wild. At the same time, both major publishers were creating imprints where more mature content could thrive. Marvel launched the MAX imprint, which offered R-rated takes on heroes like Daredevil and the Punisher, with violence to match. That book was very influential to a new generation of artists who wanted to make action comics without the restrictions of newsstand distribution. Modern Times As the comics reading audience has aged, restrictions on violence have lessened. Deadpool in particular has suffered some of the most vicious abuse in comics history. The limited series Ultimatum decimated the world and included shocking scenes of gore like the villainous Blob eating the Wasp. But it was on the indies where comic book mayhem would find its fullest flower. Here are a few successful independent comics that pushed the envelope when it came to over-the-top violence. The son of an alien superhero who is revealed to be the point person for an invasion of the Earth, Mark Grayson takes on the

mantle of Invincible when his powers kick in as a teen. It all sounds like standard fare, and is for the first few issues, but when Kirkman decides to really lean in to the ramifications of superhuman strength things get extremely messy. Crossed Of all the publishers out there, none seems to revel in pushing the envelope quite like Avatar. This book swims in fountains of blood and terror, pushing the envelope of good taste until it breaks clean through. But as researching this feature has shown us, artists will always find new and terrible ways to surprise us.

Chapter 3 : www.nxgvision.com - The History of Comic Books

Witek takes comic books seriously and builds an argument that flows from the comic books rather than seeing them simply reflecting society. Witek raises issues about the relationship between the form of comic art and the stories told.

Hollywood has discovered that comic book movies are more than a passing fad, resonating with audiences who connect with the humanity behind the costumes. As a result, comic book-based films have grown over the last decade—both in production and ticket sales—with many more movies to be released over the next few years. *The Dark Knight Rises*, *The Amazing Spider-man*, *Iron Man 3*, and *The Avengers* to name a few.

University of Idaho professor of history Katherine Aiken explored the use of comic books to teach U. Aiken concluded that because comic books reflect larger social issues in U. While history-based graphic novels are a useful supplement to course materials, studying comic books provides a different focus in the classroom. A few approaches for connecting comic books to U.

Chronological comparative study Students can create timelines, decade-level synopses, or graphic organizers that align U. Comic books developed as a form of fantasy and escapism during the s and the Great Depression. Superheroes went to war. Did comic books become tools for wartime propaganda, or did they simply reflect a period of national pride? Fantasy, horror, Westerns, and other genres overshadowed superhero stories. Is this a case of "hero" fatigue or socio-political concerns? The Marvel and Silver Ages: The Cold War, space race, and civil rights shaped a new era of heroes. The space race, for example, influenced the creation of the Fantastic Four and other interstellar heroes. The nuclear arms race, in turn, influenced the creation of Iron Man and the Hulk. Civil rights also played a significant role in the development of characters with social struggles, from the mutant X-Men to the blind superhero known as Daredevil and the increasing number of female heroines beyond Wonder Woman. Comic books became more mature. Specific stories, such as *The Dark Knight Returns* and *Watchmen*, tapped into the economic and political anxieties during the Reagan era. Titles such as *Sandman* also introduced comic books to a new generation of female readers during the late s. All three titles appeared on the New York Times Bestseller list.

Addressing social issues Popular culture has often been able to deal with serious issues in an accessible manner. The story of Genosha in the pages of the X-Men extended the theme of genetic discrimination against mutants to issues of slavery and oppression—much like apartheid in South Africa. In this vein, comic books are an accessible way to address other social issues. What changes are visible in the depiction of female superheroes? How has the growing visibility of female artists, such as Louise Simonson, Lynn Varley, and Gail Simone, changed a male-dominated industry? Students can study the effects of larger events such as the Vietnam War, September 11th, and the passage of the Patriot Act on comic book storylines. How do copyright and fair use laws affect the use of comic book characters in education? Using long-running characters like Batman and the Joker, students can assess changing social norms, expectations, and trends in the 20th-century U.

Government regulations and political concerns McCarthyism and moral issues threatened the comic book industry during the s. This is a good period to discuss government regulations, free speech, and what made comic books a "danger" to children in the s. Another topic, dealing with moral issues, is human experimentation. In this video by Emory Bioethics professor Paul Root Wolpe, he uses the genetics in the X-Men comic books to talk about Nazi experimentation on humans, the Nuremberg trials, as well as U.

The evolution of major characters While Batman is one of the easiest character to compare his own evolution to changes in American society, he is not the only one that shows the influence of time and place. Tony Stark Iron Man famously struggled with alcoholism in the s. Comic book creators How did the personal lives of writers and illustrators like Stan Lee, Jack Kirby, Jerry Siegel, and Joe Schuster, among others, affect the tales they created? Many of these artists came from ethnic and working-class communities that shaped the setting and topics of their stories. Comic books, therefore, can help diversify the teaching of American history and allows teachers to address important issues in a novel yet useful way. However, educators should take caution. Over the last few decades, comic books have shifted to a more mature audience and as a result the depiction of violence has become more graphic. Similarly, educators should be mindful of issues or artists that oversexualize characters. As is the case with any material to be used in the U. Educators, however, can find

plenty of "classroom-friendly" comics online or at a local comic book store. For example, the Pulitzer Prize-winning comic, *Maus*, commonly found at most school libraries, is a different take on Nazism and the Holocaust. Finally, the first Saturday in May is "Free Comic Book Day" each year—a good chance to explore several titles at a local comic book store. Interdisciplinary approaches to using comic books in the classroom are also helpful for the history teacher. Art educators often argue that reading and making comics encourages students to become more skilled at critically examining texts—full of complex concepts and human relations. Students and teachers can use comics to bridge the gap between personal experiences and history, examine the connection between comics and social groups such as the "art world" and ethnic groups, and to deconstruct the medium in order to gain a better sense of what issues affected society. The marriage of visuals and text also helps reach reluctant readers and bring the classroom teacher closer to youth culture. Similarly, language arts specialists find that engagement enhances reading fluency—even in the elementary years. Low-level readers, in various studies, demonstrate greater engagement with visual texts like comic books. History teachers can benefit from collaborative uses of comic books across disciplines. Either by working with a language arts or art teacher, or adapting diverse approaches to visual literacy in the history classroom, the use of comic books is helpful for working with others. Students will also find similar collaborative benefits in outside research and work. Whether they develop digital timelines using tools like Dipity or generate a Google Map to assess the geographic connections of comic book characters to U. For more information Teacher James Carter offers a basic primer on how to help students create their own comic books, as well as a lesson plan that can be adapted to history content. Comics in the Classroom offers some ideas on how to incorporate comic into social studies and how to develop lesson plans.

Chapter 4 : The History of Ultraviolence In Comic Books - www.nxgvision.com

A market for such comic books soon followed, and by publishers were printing original material in the format. It was at this point that Action Comics #1 launched, with Superman as the cover feature.

Buy Comic books were more or less invented in by Maxwell Charles Gaines, a former elementary school principal who went on to found All-American Comics. Superman first bounded over tall buildings in Batman began lurking in the shadows in Kids read them by the piles. But at a time when war was ravaging Europe, comic books celebrated violence, even sexual violence. Marston held three degrees from Harvard, including a PhD in psychology. He is generally credited with inventing the lie detector test: In the summer of , Olive Richard, a staff writer for the magazine, visited Marston at his house in Rye, New York, to ask him for his expert opinion about comics. In this comic she plays baseball; in other episodes she plays ice hockey and tennis and even founds a chain of fitness clubs. Smithsonian Libraries Marston, who was generally considered the inventor of the polygraph test, administers it to the secretary of his law firm in Smithsonian Libraries Marston far right questions a female subject taking a lie detector test, while Olive Byrne far left records the answers. Smithsonian Libraries Marston insisted that Wonder Woman be chained or tied in nearly every story. Smithsonian Libraries The bondage of Wonder Woman echoed the iconography used by early suffragists cartoon by Lou Rogers, far right and feminists like Margaret Sanger right, protesting censorship. Smithsonian Libraries Though Wonder Woman drifted from her feminist beginnings, she re-emerged as a symbol of female empowerment “ even on lunch box sets like the above from She was also the niece of Margaret Sanger, one of the most important feminists of the 20th century. They were both arrested for the illegal distribution of contraception. In jail in , Ethel Byrne went on a hunger strike and nearly died. Olive Byrne met Marston in , when she was a senior at Tufts; he was her psychology professor. Marston was already married, to a lawyer named Elizabeth Holloway. When Marston and Byrne fell in love, he gave Holloway a choice: Between and , each woman bore two children; they lived together as a family. Holloway went to work; Byrne stayed home and raised the children. He was looking to avoid controversy, not to court it. She wore a golden tiara, a red bustier, blue underpants and knee-high, red leather boots. She was a little slinky; she was very kinky. Bender, left with three children under the age of 3, soon became painfully interested in studying how children cope with trauma. In , she conducted a study with Reginald Lourie, a medical resident under her supervision, investigating the effect of comics on four children brought to Bellevue Hospital for behavioral problems. Tessie, 12, had witnessed her father, a convicted murderer, kill himself. She insisted on calling herself Shiera, after a comic-book girl who is always rescued at the last minute by the Flash. Kenneth, 11, had been raped. That hardly ended the controversy. In episode after episode, Wonder Woman is chained, bound, gagged, lassoed, tied, fettered and manacled. In his original scripts, Marston described scenes of bondage in careful, intimate detail with utmost precision. For a story about Mars, the God of War, Marston gave Peter elaborate instructions for the panel in which Wonder Woman is taken prisoner: Put a metal collar on WW with a chain running off from the panel, as though she were chained in the line of prisoners. Between these runs a short chain, about the length of a handcuff chain“this is what compels her to clasp her hands together. At her ankles show a pair of arms and hands, coming from out of the panel, clasping about her ankles. She holds her neck chain between her teeth. The chain runs taut between her teeth and the wall, where it is locked to a steel ring bolt. Marston shrugged it off. And never in psychology. Roubicek, who worked on Superman, too, had invented kryptonite. She believed superheroes ought to have vulnerabilities. Gaines then sent Roubicek to Bellevue Hospital to interview Bender. Bender believes that this strip should be left alone. Which is swell, I say. Harmless erotic fantasies are terrific, he said. Busy with the newspaper strip, Marston hired an year-old student, Joye Hummel, to help him write comic-book scripts. Joye Hummel, now Joye Kelly, turned 90 this April; in June, she donated her collection of never-before-seen scripts and comic books to the Smithsonian Libraries. Her stories were more innocent than his. Marston, Byrne and Holloway, and even Harry G. Peter, the artist who drew Wonder Woman, had all been powerfully influenced by the suffrage, feminism and birth control movements. And each of those movements had used chains as a centerpiece of its iconography. In , in

Chicago, women representing the states where women had still not gained the right to vote marched in chains. More regularly, the art on that page was drawn by another staff artist, a woman named Lou Rogers. But he was also determined to keep the influence of Sanger on Wonder Woman a secret. He took that secret to his grave when he died in 1941. Wertham believed that comics were corrupting American kids, and turning them into juvenile delinquents. He especially disliked Wonder Woman. They do not work. They are not homemakers. They do not bring up a family. Mother-love is entirely absent. At the Senate hearings, Bender testified, too. This argument fell on deaf ears. Under its terms, comic books could contain nothing cruel: Violent love scenes as well as sexual abnormalities are unacceptable. The diary remains in family hands. During the years when she lived with Marston and Holloway, she wore, instead of a wedding ring, a pair of bracelets. Wonder Woman wears those same cuffs. Byrne died in 1941, at the age of 38. She and Holloway had been living together in an apartment in Tampa. While Byrne was in the hospital, dying, Holloway fell and broke her hip; she was admitted to the same hospital. They were in separate rooms. When Holloway, in her hospital bed, was told that Byrne had died, she sang a poem by Tennyson: Elizabeth Holloway Marston died in 1941. An obituary ran in the New York Times. Marston, Inspiration for Wonder Woman,

Chapter 5 : The Comic Book History of the Legion of Doom | CBR

Comics: Comic Books Description The precursor to comic books, cartoons have been popular in England and America since the early s, originating as satirical and political cartoons printed in newspapers and periodicals.

Forging Digital Frontiers, at Boise State. Comic books are yet another medium that is undergoing the rocky, sensational transition from print to digital. TBR Research presents insights and excerpts from peer-reviewed scholarship. And in another strange, ancillary connection between the comic book world and the State of Idaho, there is the queer and curious tale of the Ernest Hemingway-Batman continuum. Fans of Hemingway have often wondered what happened to the gun with which Papa committed suicide. The Sporting Arms of Ernest Hemingway, the Hemingway family had the gun sliced up by a welder in Ketchum and the remnants buried in an Idaho field in He lived in Idaho on three separate occasions in his life. It can be argued that Idaho, more than any other place that Burroughs lived, had the biggest impact on his writing. The horsemanship skills that he learned during his time in the wild west of Idaho were fertile material for the Western novels that he wrote. Also, during one of his stints in Eastern Idaho, Burroughs received a blow to the back of the head with a billy club in a bar fight that, according to his biographer, Irwin Porges, left him with nightmares and hallucinations that he dealt with for the remainder of his life. Comparatively, his Chicago-based character, The Mucker, has been largely forgotten by history. Burroughs first visited the Gem State in when his parents sent him away from Chicago to avoid a flu epidemic that was ravaging the city at the time, according to his official biography on Tarzan. Burroughs was 15 years old at the time. When school started up again his parents sent him to a boarding school in Andover, Massachusetts. According to his biographers, Burroughs later graduated from a military boarding school in Michigan and his brothers asked Idaho Congressman Willis Sweet, the first United States Representative elected from Idaho following statehood in, to nominate him for West Point. When he was not chosen for West Point, Burroughs enlisted in the U. Cavalry and was later honorably discharged for a heart condition that made it difficult for him to perform his duties. Burroughs also received that famous head injury in a bar fight during this second stint in Idaho. Edgar returned to Chicago in and married his childhood sweetheart. They returned to Idaho together in to help his brother George with one of his gold dredges in the Stanley Basin on the Salmon River. The Historic Preservation Commission in Rupert displays a large commemorative sign that mentions the Burroughs gold dredges. The young couple later moved to Parma on the Snake River, joining another family dredging operation. During his time in Parma, Burroughs ran for the position of city alderman and won. It was also around this time that Burroughs wrote a short piece of fiction called Minidoka. He wrote it by hand on the backs of bills and old stationary that he had accrued from his failed stationary shop. The book was published over years later as Minidoka: The Minidoka book, drawn by Michael W. Kaluta and Peet Janes, was written eight years before Burroughs hit it big with Tarzan. Pulp magazines were early precursors to comic books and many adventure heroes, like Tarzan, Zorro, The Shadow, Buck Rogers and Conan the Barbarian, got their start there before moving on to comic books. The serialized Tarzan story was later released as a novel in Other artists adapted Tarzan of the Apes as a newspaper comic strip in and the character made his first comic book appearance in Dark Horse Comics still publishes Tarzan comic books to this day. Although Burroughs was primarily a writer, and not an illustrator, his creation of the Tarzan character cemented his place in the annals of Idaho sequential art history. According to Hollywood television writer and comic book historian Mark Evanier, these comic books were written by Carl Memling, penciled by Maurice Whitman and inked by frequent Jack Kirby collaborator Vince Colletta. Idaho ran for eight issues and ceased publication in The Idaho comic book featured relatively generic cowboy adventure stories; none of the gentlemen who worked on this comic book were actually from Idaho. The Rocketeer was the first masked super-hero created by an Idahoan. The Rocketeer was about a stunt airplane pilot named Cliff Secord who lived in Hollywood and stumbled upon a mysterious jet pack that allowed him to fly. It is a Hitchcockian tale of a man in the wrong place at the wrong time, pursued by both the U. Dave was an amazing artist; one of the best in the history of the comic book medium. Sadly, he passed away in from hairy cell leukemia just a few months before Bettie

Page, with whom he had become good friends, also died. Another edition featured an insert called Vanity Fair in which students wrote the longest poem they could muster in 30 seconds. The resulting poems were then sent to vanity presses asking for honest appraisals. The worst poems were published side-by-side with their corresponding cloying letters of praise. Copies were sold, complete with a set of 3-D glasses, at the Boise State University bookstore and through the mail as Trusky took out ads in comic book trade magazines. Orders for the comic book poured in from all over the country. Featuring winged angels outside the Idaho Statehouse and penned by the well-known Sue Donym. The gist of the story was that the crackdown on these establishments by the vice squad merely succeeded in moving these businesses outside of Boise city limits to nearby Kuna, Melba and Star. She won second place in the humor division. New comics companies created greater demand in the marketplace as speculators bought up multiple issues with variant covers hoping to find the next comic book sensation and strike gold. A few comic book creators with Idaho connections made the scene as well. The first was Andy Garcia. The Hill brothers used to own the 1., Comix comic book shop on Overland in the 90s. Sade was a story about a young woman who takes revenge on those who sexually abused her in the past. These were the only comic books published in the state of Idaho to be featured in the Overstreet Comic Book Price Guide. Eichhorn is considered the grandfather of Idaho underground comics. He produced the very first comic books published in the state of Idaho when he put out Heavystreet Comikx No. Idaho underground Heavystreet Komikx 1, free to Ducks Unlimited! He has so many larger than life tales that many people think that he writes fiction rather than the autobiographical stories for which his Real Stuff comic books are known. Eichhorn graduated from Borah High School in He was offered a football scholarship by the grandfather of Bronco football, Boise Junior College Head Coach Lyle Smith, but turned it down to take an illegal, under-the-table scholarship from a four-year school: Whitman College in Walla Walla. After graduating from Boise, Dennis transferred to the University of Idaho and played on the football team alongside Ray McDonald, a superb athlete who made it to the NFL but was never given a fair shake from the Washington Redskins because he was gay. Unfettered angst from the tortured psyche of Dennis P. Eichhorn made the biggest splash of any Idahoan in the comic book industry to date when he received multiple Eisner Award nominations in This is the equivalent of being nominated for an Oscar. His comic book, Real Stuff, also received nominations that year for Best Continuing Series and Best Anthology and received another nomination the following year for Best Anthology. Dennis contributed a story to a comic book series, The Spirit: The New Adventures, which won a Harvey Award in Hoseley edited a graphic novel anthology that was a collection of 51 stories based on or inspired by the songs of his good friend, recording artist Tori Amos. The Idaho comic book scene is more active today than ever before. In addition, 10 Barrel Brewing is making a beer named after their comic book to commemorate its second issue. They are also partnering with Josh Shapel and Erica Crockett to put together an anthology of local Boise writers and artists. Idaho writers and artists continue the heritage of Idaho sequential art inspired by Edgar Rice Burroughs and passed down through the generations to Dennis P. As we enter our third century of Idaho sequential art, changes in the publishing industry, the explosion of the graphic novel format and trends in the comic book scene pose challenges and opportunities to small-scale comic artists in places like Idaho. The views and opinions expressed here are those of the writer and do not necessarily reflect those of Boise State University, the Center for Idaho History and Politics, or the School of Public Service. I was at the last Boise Comicon but nothing really grabbed me. Eichhorn but if you are more interested in super-heroes, Bob Beason of Pocatello will be at the at the second annual Library Comic Con at the Boise Public Library on August 30th, with his comic book about Captain Bengal, a super-hero that attends Idaho State University by day. The anthology benefiting the Friends of the Boise Public Library, Tater Tales 1, will feature a couple of really great super-hero stories. Area Man Thanks for the recommendations. I found Bob Beason on deviant art; he looks great. Jake Scholl I write novels and short stories and have always been a comics fan. And I hope someday to write comics, and work with artists&€And I hope Boise Comic-Con gets bigger and better every year. Idaho is really in need for more comics events. I have everything from Golden Age to present day. I have many , many that are so new , they have never even been read. Everything is already priced below Overstreet Price Guide.

A BRIEF HISTORY OF COMIC BOOKS The Pioneer (), Victorian () and Platinum () Ages (Please note: In this article, all dates given for various "Ages" are approximate.

See Article History Alternative Titles: Its parent company, Marvel Entertainment, is a wholly owned subsidiary of the Disney Company. Its headquarters are in New York City. Corporate history The precursor to Marvel Comics was founded in by pulp magazine publisher Martin Goodman. In order to capitalize on the growing popularity of comic books —especially those starring superheroes —Goodman created Timely Comics. As the s came to a close, superheroes fell out of vogue with comic book readers, and Timely canceled the last of its books in this genre in . In rival company DC Comics ushered in the so-called Silver Age of comics by reintroducing superhero titles with significant commercial success. In the early s Atlas changed its name to Marvel Comics. For several decades Marvel and DC were the top companies in the industry. Questionable management decisions and a general slump in sales in the comic book industry drove Marvel Comics into bankruptcy in . The company emerged from bankruptcy in and began to diversify its output, launching imprints aimed at a variety of demographics and expanding its cinematic offerings under the Marvel Studios banner. In Marvel began publishing digital comics. The Marvel universe The shared storytelling palette known as the Marvel universe was unveiled in , when Goodman responded to the growing interest in superhero books by commissioning writer Stan Lee and artist Jack Kirby to create the Fantastic Four. With the release of Fantastic Four no. Lee and Kirby attempted to make their comic book characters more original by allowing them to interact with each other in a realistic fashion , including heroes often fighting or arguing with each other. This trend continued with a flood of other superhero characters introduced by Marvel Comics during the early s, including Spider-Man , the Incredible Hulk , and the X-Men. Stories also began to deal with social issues such as pollution , race relations, and drug abuse. A Spider-Man story arc from dealing with drug abuse had to be published without the approval of the Comic Code Authority—the self-regulatory body that had policed comic content since —despite the fact that it was portraying drug use in a negative light. This caused the Comic Code Authority to revise its policy in such matters. The late s and early s saw a new generation of creative talent emerge at Marvel. In Jim Steranko began to write and draw stories featuring secret agent Nick Fury in the anthology book Strange Tales. Steranko was influenced in his work by James Bond films and the psychedelic and Op art movements, and the resulting stories melded groundbreaking visuals with equally innovative storytelling techniques. In Mark Gruenwald started a critically acclaimed year run as the writer of Captain America. Four years later MacFarlane and a number of other popular artists, including Jim Lee, Erik Larsen, and Rob Liefeld, left Marvel to found rival Image Comics, a company that allowed creators to retain the copyrights of their characters. The s saw the emergence of another new wave of talent, with writer Matt Fraction and artist David Aja turning in a visually arresting run on Hawkeye, longtime Spider-Man writer Dan Slott teaming with artist Mike Allred for a bold take on a classic character in Silver Surfer, and writer G. Willow Wilson and artist Adrian Alphona breaking new ground with their critically acclaimed Ms. Age of UltronPublicity image from Avengers: Age of Ultron , directed by Joss Whedon. Those films differed from prior efforts to translate comics to the big screen in that they were set in a single shared world. The Marvel Cinematic Universe, as it came to be known, grew into one of the most lucrative franchises in film history. Its success spawned a wave of television programs, beginning with Agents of S. In an agreement between Disney and Sony brought Spider-Man who had previously appeared only in Sony-produced films into the shared universe; the character would subsequently be available for use by both studios.

Chapter 7 : Comic book - Wikipedia

»¿ A childhood comic book fan turned comic book retailer, the author soon discovered the prevalence of scams in the world of comics collecting This book is his tutorial on how to collect wisely and reduce risks.

Among these heroes were Doc Samson and The Shadow. They also had very popular radio shows. Nonetheless, they had their influence on what was to come. Another pre-Superhero came from the comic strips, he is Popeye. He was created by Elzie Segar and first appeared in a strip called Thimble Theater in 1929. This picture is the first ever appearance of Popeye. This comic is the first American publishing of The Phantom, who is now a worldwide hero. The Phantom made his debut on February 17th, and he was the first costumed hero. He was created by Lee Falk, who still today is working on his stories. The Phantom was the kind of hero that despite his normal "human" capabilities, fought crime with bravery and death defying stunts. Many future heroes would follow his lead. For more information about this breakthrough hero read The Phantom biography. Also in The Clock appeared in Funny Pages 6. The Clock was a masked detective; this is the first time a character used a mask to hide his face. Later on, masks would be used in most costumes so the hero could disguise his or her true identity. The Golden Age - In June , Action Comics 1 came out, featuring a man in a red and blue costume lifting a car over his head! This was Superman, the very first comic character to have powers far beyond a normal human being. Nor could they let bullets bounce off their chests, or run faster than a train, or leap over tall buildings in a single bound. To say the least, Superman was a fitting name. When Siegel and Shuster were younger they tried pitching the Superman idea at newspapers and comics. One of their earliest proposals was a cartoon character called The Superman in 1938. He has been in several movies, cartoons and TV series. Detective Comics 27 hit the stands in May, 1939. In it we saw the first appearance of Batman. While Superman was pure and clean, Batman was grim and gritty. In this comic, the villain fell into a vat of acid, which killed him. Not showing any remorse for causing the death, Batman observed "A fitting end for his kind. During a time when superhero comics were not so popular, Batman survived by focusing on his detective abilities, making his comic stories more of a mystery series than a superhero book. The reason Batman is so popular is because he is a compromise between the two types of heroes. Batman has been put on the big and small screen several times in TV series, movies, and cartoons. Also in May of 1939, Wonder Comics 1 came out. This got DC angry enough to file a copyright infringement case against the publisher, Victor Fox. In the Summer of 1939, Superman continued to show his success. He was the very first hero to get a comic book fully devoted to telling his adventures. Up until this point, all comic books had a variety of characters and stories in them. Because of the success of this title, other comic characters are also given a chance with their own titles. Namor would appear in an 8-page black and white story in the back of this comic. This same story would be expanded a little and would reappear in Marvel Comics 1. This Motion Pictures comic was supposed to be handed out free at movie theaters along the east coast of the States. Most theater chains turned down the book, so the amount of distribution is not known. Later on in October, 1939, Marvel Comics 1 came out. A group of successful superhero veterans from Funnies Inc. The Funnies group told him that they would present to him a prepared, finished comic book every month, for a service fee. This company would go through three different name changes. The Angel was re-done as an X-men member, and Ka-Zar still lives on today, he recently got his own series. The Shield made his appearance in Pep Comics 1. The comic hit the stands in January 1940. The Shield was the very first patriotic American hero. His star spangled costume and fight for America created many imitators, Captain America being one of them. This comic book was published by MJL Magazines. In February of 1940 More Fun 52 came out with a new hero. DC made a mistake with this new superhero because they made him too powerful. The Spectre was a police officer that died, and upon talking to God he was sent back down to Earth as a ghost. Possessing almost unlimited superpowers, he would turn all the evil doers into ash. Bullets would pass right through him, he could walk through walls; he had no weaknesses. Despite the initial failure, The Spectre was brought back by DC three times and today has an ongoing series. Also in February , Whiz Comics 2 came out. This comic had a character that would cause DC trouble for some time click name to see why. His name was Captain Marvel. Some interesting footnotes about this book was that in Thrill

Comics 1 which was an ashcan - promotional small comic had a character called Captain Thunder, but quickly found out that the name was already taken, so it was changed to Captain Marvel and the title of the comic changed. The very first sidekick came out in April of His name was Robin the Boy Wonder. He first appeared in Detective Comics Robin was important in comic books because he was a hero that the younger readers could relate to. Because of the popularity of Robin, other superheroes got their own teen-aged side kicks. Three different characters have filled the Robin costume. The first was Dick Grayson, the second was Jason Todd who will be talked about later , and the third and current one is Timothy Drake. In the Winter of the very first superhero team formed. It was called the Justice Society of America. They appeared in All Star Comics 3. The original members included: All of these characters were great in their own titles, but readers responded with excitement to putting them all together. Creating superhero teams is still a very common thing today. She started out as the Justice League Society secretary, but she would later become the first big name super heroine to go toe to toe with Superman and Batman. Not only could she battle them on equal terms, her book would last as long as theirs. During a time when superheroes were not so popular, Wonder Woman comics, like Superman and Batman, remained strong. Captain America made his first appearance in March, But the way he appeared was just as exciting as the character. Captain America 1 was his first appearance; Captain America was never tested in another book before receiving his own comic title. This was unheard of in comics to that date. They always tested out the character in another comic first, and gauged reader reaction to the character via sales figures. They did it with Superman in Action Comics 1; it was a year before he got his own book. The same went for Batman. So he gave Captain America his own book right away and was successful with it. Superman was an alien from outer space; Captain America was a "real" American. Even though there were other patriotic heroes in comics, Captain America was the first one to be really successful with readers. Also in Pep Comics 22 came out. Little did people know that the superheroes on the cover would not be the big attraction. A story in the back of the comic about a teenaged boy in a love triangle named Archie Andrews would become the draw for this book. Archie Andrews would completely take over this company and keep it successful to this day. After WWII, superhero comics began to lose their popularity, other genres of comics rose in popularity for usually a few years. Until the whole industry began to drop.

Chapter 8 : A history of comic books in Idaho | The Blue Review

Comics have been in existence since the end of the 19th century, but it was after the depression that the popularity of newspaper cartoons expanded into a major industry.

Comic Books Description The precursor to comic books, cartoons have been popular in England and America since the early s, originating as satirical and political cartoons printed in newspapers and periodicals. Through a natural evolution, cartoons developed into comic books, first through publications containing compilations of cartoon re-prints, then as books with original cartoon artwork, before reaching critical mass through the creation of superheroes in Far from the full-color glossy comic books of today, this book featured black and white reprints of popular newspaper comic strips. The first monthly comic book, aptly titled Comics Monthly, began publication in , though it also featured reprints of daily newspaper comic strips. Batman premiered less than a year later in Detective Comics The period from through the mids represents the peak of comic book popularity. Whereas current monthly sales of popular comic book titles hover around , copies, in the early s Superman, Batman and Captain Marvel titles each regularly sold in the range of 1. During the return to normalcy in post-war America, superhero comic books sales plummeted and many titles ceased publication. Through the mids, the void was filled by comic books containing more serious themes such as crime, romance, Western, and horror. However, through this period comic books based on the Superman, Batman, and Wonder Woman characters retained a modest audience. Silver Age In , psychiatrist Fredric Wertham wrote in his bestselling book Seduction of the Innocent that comic books of all types were corrupting the youth of America. Wertham posited that Superman represented fascist ideals, Batman and Robin promoted a homosexual lifestyle, and Wonder Woman was a lesbian with a bondage fixation. Members of Congress were so alarmed that they called Wertham to testify before the Senate Subcommittee on Juvenile Delinquency. Sensing public backlash, that same year comic book publishers created the Comics Code Authority in order to self-regulate their industry, much as the Motion Picture Association of America was formed to prevent government involvement in film production. The Code set a number of requirements for comic books: They revamped existing superheroes and created new superhero characters. The return of Flash, albeit an updated version of Flash, in Showcase 4 October marks the beginning of the Silver Age, when superhero comic books saw a renewed commercial success. The late s through the s saw a change from dark and supernatural comic book themes to the other end of the spectrum with books containing silly plots and a high degree of camp. Heralding the outrageousness of the Batman television series in the mids, Batman comic books introduced ridiculous characters such as Batbaby, Bat-Ape, Bat-Mite, and Ace the Bat Hound. Also during this time, taking the place of serious villains to battle Superman, numerous forms of kryptonite were brought forthâ€”gold, blue, Jewel, red-green, Magno, red-gold kryptonite and Kryptonite Plus. Bronze Age The Bronze Age signaled a more realistic style within comic books as a younger generation of artists, including Neal Adams, John Byrne, George Perez, Frank Miller, and others, replaced aging artists who had helped to create the superhero comic books of the s and s. In a genre where heroes are relied upon to surmount almost any challenge, it was revolutionary to illustrate the brutal murder of an innocent character alongside the ultimate failure of her anticipated savior. Additional supernatural characters Man-Bat, Swamp Thing, and Blade were introduced in the early s. In addition, socially conscious stories became more numerous in the s, most famously during the collaborative adventures of Green Lantern and Green Arrow as they fought against racism, pollution, and social injustice. In this series, DC planned to clear up decades of plot inconsistencies, as well as bring together conflicting characters from the Golden Age and the Silver Age. The idea was to have multiple alternate realities brought together to make one consistent reality, as in reconciling how Green Lantern Alan Scott from the s can exist in the same reality as Green Lantern Hal Jordan of the s. To wit, the Justice Society of the s with their Green Lantern could exist at the same time as the Justice League of the s with a different Green Lantern. To solve some of the inconsistencies, certain major characters were killed off and characters long out of play were brought back with new storylines. From the mids through the early s, anti-heroes were popular. The Dark Knight Returns where a year-old Batman has retired from crime-fighting,

leaving criminals to terrorize Gotham City. The sales slump contributed to the bankruptcy of Marvel Comics in . During this period, comic book publishers attempted to rectify their mistakes by creating a leaner business plan and putting more effort into a fewer number of projects. Following the dismal failure of the motion picture *Batman and Robin* , superhero films were put on ice for retooling. In , the modest success of *The X-Men* helped put the popularity of the superhero movie back on track. Over eighty years since the debut of Superman, the comic book industry has remained relevant through the early adoption of digital comics, successful saturation into the film and television markets, and maintaining a strong connection to their fan-base.

Chapter 9 : History of comics - Wikipedia

The comic strip has been an essential part of the American newspaper since the first one appeared more than years ago. Newspaper comics, often called the funnies or the funny pages, quickly became a popular form of entertainment. Characters like Charlie Brown, Garfield, Blondie and Dagwood, and.

Structure[edit] Comic books are reliant on their organization and appearance. Authors largely focus on the frame of the page, size, orientation, and panel positions. These characteristic aspects of comic books are necessary in conveying the content and messages of the author. The key elements of comic books include panels, balloons speech bubbles , text lines , and characters. Balloons are usually convex spatial containers of information that are related to a character using a tail element. The tail has an origin, path, tip, and pointed direction. Key tasks in the creation of comic books are writing, drawing, and coloring. American comic books[edit] Main article: American comic book Comics as a print medium have existed in America since the printing of *The Adventures of Mr. Obadiah Oldbuck* in in hardcover, [8] making it the first known American prototype comic book. *A Carnival of Comics* as the first true American comic book; Goulart, for example, calls it "the cornerstone for one of the most lucrative branches of magazine publishing". The Golden Age originated the archetype of the superhero. According to historian Michael A. The Golden Age of Comic Books began in the s; which is generally considered the beginning of the comic book that we know today. The demarcation between the Silver Age and the following era, the Bronze Age of Comic Books , is less well-defined, with the Bronze Age running from the very early s through the mids. In response to attention from the government and from the media, the U. It was not until the s that comic books could be published without passing through the inspection of the CMAA. Underground comic books[edit] Main article: Underground comix In the late s and early s, a surge of creativity emerged in what became known as underground comix. Published and distributed independently of the established comics industry, most of such comics reflected the youth counterculture and drug culture of the time. Many had an uninhibited, often irreverent style; their frank depictions of nudity, sex, profanity, and politics had no parallel outside their precursors, the pornographic and even more obscure " Tijuana bibles ". Underground comics were almost never sold at newsstands, but rather in such youth-oriented outlets as head shops and record stores, as well as by mail order. Crumb and the crew of cartoonists who worked on *Zap Comix* popularized the form. Some independent comics continued in the tradition of underground comics. While their content generally remained less explicit, others resembled the output of mainstream publishers in format and genre, but were published by smaller artist-owned companies or by single artists. A few notably RAW represented experimental attempts to bring comics closer to the status of fine art. During the s the " small press " culture grew and diversified. By the s, several independent publishers - such as Pacific , Eclipse , First , Comico , and Fantagraphics - had started releasing a wide range of styles and formatsâ€”from color-superhero, detective , and science-fiction comic books to black-and-white magazine-format stories of Latin American magical realism. A number of small publishers in the s changed the format and distribution of their comics to more closely resemble non-comics publishing. The " minicomics " form, an extremely informal version of self-publishing , arose in the s and became increasingly popular among artists in the s, [21] despite reaching an even more limited audience than the small press. Small publishers regularly releasing titles include Avatar Comics , Hyperwerks , Raytoons, and Terminal Press , buoyed by such advances in printing technology as digital print-on-demand. Graphic novels[edit] The Centers for Disease Control and Prevention published this instructional graphic novel in to keep youth from spreading infectious diseases Main article: Graphic novel In , Richard Kyle coined the term "graphic novel". John Publications produced the digest-sized , adult-oriented "picture novel" *It Rhymes with Lust* , a page digest by pseudonymous writer "Drake Waller" Arnold Drake and Leslie Waller , penciler Matt Baker and inker Ray Osrin , touted as "an original full-length novel" on its cover. In , writer-artist Gil Kane and collaborators devised the paperback "comics novel" *Blackmark*. Will Eisner popularized the term "graphic novel" when he used it on the cover of the paperback edition of his work *A Contract with God, and Other Tenement Stories* in