

The G.N.B. DOUBLEC



**THE GREAT NORTHERN
BROTHERHOOD
OF CANADIAN CARTOONISTS**

**A STORY FROM THE SKETCHBOOK
OF THE CARTOONIST "SETH"**

The Great Northern Brotherhood Of Canadian Cartoonists By Seth

Eric Hoffman, Dominick Grace



The Great Northern Brotherhood Of Canadian Cartoonists By Seth:

The Great Northern Brotherhood of Canadian Cartoonists Seth, 2020-08-28 The companion graphic novel to Wimbledon Green Whenever you re in Dominion on Milverton Street you will stumble across an arresting array of handsome old buildings The one with the pink stone facade and the familiar Canadian cartoon characters over the doorway is the Dominion branch of the Great Northern Brotherhood of Canadian Cartoonists erected in 1935 and the last standing building of the once prestigious members only organization For years this building filled with art deco lamps simple handcrafted wood furniture and halls and halls of black and white portraits of Canada s best cartoonists was where the professionals of the Great White North s active comics community met so active that there were outposts in Montreal and Winnipeg with headquarters in Toronto Everyone from all branches of the industry newspaper strips gag cartoons nickel backs comic books political art accordion books graphic novels gathered in their dark green blazers to drink cocktails eat dance and discuss all things cartooning The Great Northern Brotherhood of Canadian Cartoonists celebrates the cartoonists the comic collectors love

The Great Northern Brotherhood of Canadian Cartoonists Seth, 2011-10-11 THE COMPANION GRAPHIC NOVEL TO WIMBLEDON GREEN Whenever you re in Dominion on Milverton Street you will stumble across an arresting array of handsome old buildings The one with the pink stone facade and the familiar Canadian cartoon characters over the doorway is the Dominion branch of the Great Northern Brotherhood of Canadian Cartoonists erected in 1935 and the last standing building of the once prestigious members only organization For years this building filled with art deco lamps simple handcrafted wood furniture and halls and halls of black and white portraits of Canada s best cartoonists was where the professionals of the Great White North s active comics community met so active that there were outposts in Montreal and Winnipeg with headquarters in Toronto Everyone from all branches of the industry newspaper strips gag cartoons nickel backs comic books political art accordion books graphic novels gathered in their dark green blazers to drink cocktails eat dance and discuss all things cartooning Seth opens up his sketchbook to an unseen world of Canadian comics sometimes fictional and sometimes not sometimes humorous and sometimes bittersweet but always fascinating in its creative exploration of Canadian comics history Whereas Wimbledon Green celebrated the comics collectors The Great Northern Brotherhood of Canadian Cartoonists celebrates the cartoonists the comic collectors love

Seth Eric Hoffman, Dominick Grace, 2015-02-04 Canadian cartoonist Gregory Gallant pen name Seth emerged as a cartoonist in the fertile period of the 1980s when the alternative comics market boomed Though he was influenced by mainstream comics in his teen years and did his earliest comics work on Mister X a mainstream style melodrama Seth remains one of the least mainstream inflected figures of the alternative comics movement His primary influences are underground comix newspaper strips and classic cartooning These interviews including one career spanning definitive interview between the volume editors and the artist published here for the first time delve into Seth s output from its earliest days to the present Conversations offer insight into

his influences ideologies of comics and art thematic preoccupations and major works from numerous perspectives given Seth's complex and multifaceted artistic endeavors Seth's first graphic novel *It's a Good Life If You Don't Weaken* announced his fascination with the past and with earlier cartooning styles Subsequent works expand on those preoccupations and themes *Clyde Fans* for example balances present day action against narratives set in the past The visual style looks polished and contemplative the narrative deliberately paced plot seems less important than mood or characterization as Seth deals with the inescapable grind of time and what it devours themes which recur to varying degrees in *George Sprott* *Wimbledon Green* and *The Great Northern Brotherhood of Canadian Cartoonists*

Seth's Personal Canadian Vernacular Seth, 2017-01-01 Seth's *Creating a Personal Vernacular Canadian Design Style* puts forth a detailed explanation of the influence of the Vimy Ridge memorial on the design of *The Collected Doug Wright*

The Cambridge Companion to Comics Maaheen Ahmed, 2023-08-31 Interweaving history and theory this book unpacks the complexity of comics covering formal critical and institutional dimensions

Canadian Graphic Candida Rifkind, Linda Warley, 2016-05-20 *Canadian Graphic Picturing Life Narratives* presents critical essays on contemporary Canadian cartoonists working in graphic life narrative from confession to memoir to biography The contributors draw on literary theory visual studies and cultural history to show how Canadian cartoonists have become so prominent in the international market for comic books based on real life experiences The essays explore the visual styles and storytelling techniques of Canadian cartoonists as well as their shared concern with the spectacular vulnerability of the self *Canadian Graphic* also considers the role of graphic life narratives in reimagining the national past including Indigenous settler relations both world wars and Quebec's Quiet Revolution Contributors use a range of approaches to analyze the political aesthetic and narrative tensions in these works between self and other memory and history individual and collective An original contribution to the study of auto biography alternative comics and Canadian print culture *Canadian Graphic* proposes new ways of reading the intersection of comics and auto biography both within and across national boundaries

Drawn & Quarterly: Twenty-Five Years of Contemporary Cartooning, Comics, and Graphic Novels, 2021-08-31 *Drawn* assembles biographies personal reminiscences and interviews with key D Q staff and curates essays by Margaret Atwood Sheila Heti Jonathan Lethem Deb Olin Unferth Heather O'Neill Lemony Snicket Chris Ware and noted comics scholars D Q 25 is the rare chance to witness a literary movement in progress how a group of dedicated artists and their publisher changed the future of a century old medium

Forging the Past Daniel Marrone, 2016-08-11 At once familiar and hard to place the work of acclaimed Canadian cartoonist Seth evokes a world that no longer exists and perhaps never existed except in the panels of long forgotten comics Seth's distinctive drawing style strikingly recalls a bygone era of cartooning an apt vehicle for melancholy gently ironic narratives that depict the grip of the past on the present Even when he appears to look to the past however Seth born Gregory Gallant is constantly pushing the medium of comics forward with sophisticated work that often incorporates metafiction parody and formal experimentation

Forging the Past offers a comprehensive account of this work and the complex interventions it makes into the past Moving beyond common notions of nostalgia Daniel Marrone explores the various ways in which Seth's comics induce readers to participate in forging histories and memories Marrone discusses collecting Canadian identity New Yorker cartoons authenticity artifice and ambiguity all within the context of comics unique structure and texture Seth's comics are suffused with longing for the past but on close examination this longing is revealed to be deeply ambivalent ironic and self-aware Marrone undertakes the most thorough sustained investigation of Seth's work to date while advancing a broader argument about how comics operate as a literary medium Included as an appendix is a substantial interview conducted by the author in which Seth candidly discusses his work his peers and his influences *Die Medien des Comics* Sebastian

Bartosch, 2024-04-01 Was macht den Comic als Medium aus Wer oder was macht ihn zu einem Medium Für die Erforschung von Comics gibt es bislang keinen allgemein verbindlichen Medienbegriff Zu divers scheinen sie wenn sie aus Texten und Bildern arrangiert in Zeitungen gedruckt als Hefte gesammelt als graphic novels besprochen oder auf Smartphones gelesen werden Die Medien des Comics entwickelt ein Medialitätsmodell mit dem sich der medialen Bestimmung von Comics gerade in ihrer Veränderbarkeit nachgehen lässt Medialität wird dazu als ein Verbindungsprinzip verstanden nach dem die Einrichtung eines bestimmbar Mediums Comic aus Materialien Zeichen und Institutionen stetig neu vollzogen wird Analysen zeigen auf wie heterogene Akteure diese modernen Medienbestimmungen verändern und wie dabei Kontroversen hinsichtlich der Mediengeschichte Nostalgie Selbstreflexivität und Materialität von Comics aufkommen Dabei führen die Fallbeispiele von der Vergangenheit der comic strips und comic books zu aktuellen Entwicklungen im Zusammenhang mit Smartphones Webcomics und Blogs Der Band richtet sich an Comicforschende unterschiedlicher Disziplinen sowie an Medienwissenschaftler innen die sich mit Transformationsprozessen auseinandersetzen *Comics and Stuff* Henry

Jenkins, 2020-04-14 Considers how comics display our everyday stuff junk drawers bookshelves attics as a way into understanding how we represent ourselves now For most of their history comics were widely understood as disposable you read them and discarded them and the pulp paper they were printed on decomposed over time Today comic books have been rebranded as graphic novels clothbound high gloss volumes that can be purchased in bookstores checked out of libraries and displayed proudly on bookshelves They are reviewed by serious critics and studied in university classrooms A medium once considered trash has been transformed into a respectable if not elite genre While the American comics of the past were about hyperbolic battles between good and evil most of today's graphic novels focus on everyday personal experiences Contemporary culture is awash with stuff They give vivid expression to a culture preoccupied with the processes of circulation and appraisal accumulation and possession By design comics encourage the reader to scan the landscape to pay attention to the physical objects that fill our lives and constitute our familiar surroundings Because comics take place in a completely fabricated world everything is there intentionally Comics are stuff comics tell stories about stuff and they display

stuff When we use the phrase and stuff in everyday speech we often mean something vague something like etcetera In this book stuff refers not only to physical objects but also to the emotions sentimental attachments and nostalgic longings that we express or hold at bay through our relationships with stuff In *Comics and Stuff* his first solo authored book in over a decade pioneering media scholar Henry Jenkins moves through anthropology material culture literary criticism and art history to resituate comics in the cultural landscape Through over one hundred full color illustrations using close readings of contemporary graphic novels Jenkins explores how comics depict stuff and exposes the central role that stuff plays in how we curate our identities sustain memory and make meaning *Comics and Stuff* presents an innovative new way of thinking about comics and graphic novels that will change how we think about our stuff and ourselves *The Canadian Alternative* Dominick Grace, Eric Hoffman, 2017-11-20 Contributions by Jordan Bolay Ian Brodie Jocelyn Sakal Froese Dominick Grace Eric Hoffman Paddy Johnston Ivan Kocmarek Jessica Langston Judith Leggatt Daniel Marrone Mark J McLaughlin Joan Ormrod Laura A Pearson Annick Pellegrin Mihaela Precup Jason Sacks and Ruth Ellen St Onge This overview of the history of Canadian comics explores acclaimed as well as unfamiliar artists Contributors look at the myriad ways that English language Francophone Indigenous and queer Canadian comics and cartoonists pose alternatives to American comics to dominant perceptions even to gender and racial categories In contrast to the United States melting pot Canada has been understood to comprise a social cultural and ethnic mosaic with distinct cultural variation as part of its identity This volume reveals differences that often reflect in highly regional and localized comics such as Paul MacKinnon's Cape Breton specific *Old Trout Funnies* Michel Rabagliati's Montreal based *Paul* comics and Kurt Martell and Christopher Merkley's Thunder Bay specific zombie apocalypse The collection also considers some of the conventionally alternative cartoonists namely Seth Dave Sim and Chester Brown It offers alternate views of the diverse and engaging work of two very different Canadian cartoonists who bring their own alternatives into play Jeff Lemire in his bridging of Canadian US and mainstream alternative sensibilities and Nina Bunjevac in her own blending of realism and fantasy as well as of insider outsider status Despite an upsurge in research on Canadian comics there is still remarkably little written about most major and all minor Canadian cartoonists This volume provides insight into some of the lesser known Canadian alternatives still awaiting full exploration *The Spaces and Places of Canadian Popular Culture* Victoria Kannen, Neil Shyminsky, 2019-08-28 An exclusively Canadian textbook this collection investigates the relationships between identity geography and popular culture that are produced and consumed in this sprawling country Expanding beyond the clichés of friendliness and snow this text provides a fresh perspective on what it means to be Canadian both nationally and transnationally Scholars look at historical subjects like Qu'becois identity and Indigenous self representation and explore issues in contemporary media including music film television comic books video games and social media From Drake to the Tragically Hip Trailer Park Boys to *The Amazing Race Canada* and poutine to maple syrup mainstream icons and trends are studied in the interdisciplinary context of race gender sexuality politics and

patriotism Contributing to the location of Canadian popular culture this unique resource will engage students and scholars of communication studies cultural studies and Canadian studies FEATURES Includes key concepts and theories and a glossary Engages students with relatable historical and contemporary examples of Canadiana through a breadth of media including television shows websites journals celebrities newspapers literature comic books video games music and films Ensures equal representation of a national and transnational Canada which includes examples of race gender sexuality and ethnicity with particular attention to geographical intricacies that contain all provinces and territories Sweet Lechery Jeet

Heer,2014-12-01 In Sweet Lechery cultural journalist Jeet Heer offers a quirky collection of literary criticism that touches on a wide range of contemporary topics From Margaret Atwood to Philip K Dick from Seth to Marshall McLuhan Heer considers the literary and social contributions of canonical authors artists theorists and polemicists alike Drawing from a variety of disciplines and genres he links sex to economics porn to high brow literature and tackles the oddball themes of cannibalism and vegetable sex in Canadian fiction He examines the struggles of science fiction writers and the artistic opportunities of comic artists weighing in on partisan politics for good measure Rich with contextual detail and social commentary these essays examine the cultural historical and political forces that inform the books we read and write **Drawing from the**

Archives Benoît Crucifix,2023-07-20 Following Art Spiegelman s declaration that the future of comics is in the past this book considers comics memory in the contemporary North American graphic novel Cartoonists such as Chris Ware Seth Charles Burns Daniel Clowes and others have not only produced some of the most important graphic novels they have also turned to the history of comics as a common visual heritage to pass on to new readers This book is a full length study of contemporary cartoonists when they are at work as historians it offers a detailed description of how they draw from the archives of comics history examining the different gestures of collecting curating reprinting forging swiping and undrawing that give shape to their engagement with the past In recognizing these different acts of transmission this book argues for a material and vernacular history of how comics are remembered shared and recirculated over time Visible Cities, Global Comics

Benjamin Fraser,2019-09-25 CHOICE Outstanding Academic Title for 2020 More and more people are noticing links between urban geography and the spaces within the layout of panels on the comics page Benjamin Fraser explores the representation of the city in a range of comics from across the globe Comics address the city as an idea a historical fact a social construction a material built environment a shared space forged from the collective imagination or as a social arena navigated according to personal desire Accordingly Fraser brings insights from urban theory to bear on specific comics The works selected comprise a variety of international alternative and independent small press comics artists from engravings and early comics to single panel work graphic novels manga and trading cards by artists such as Will Eisner Tsutomu Nihei Hariton Pushwagner Julie Doucet Frans Masereel and Chris Ware In the first monograph on this subject Fraser touches on many themes of modern urban life activism alienation consumerism fl nerie gentrification the mystery story science fiction sexual

orientation and working class labor He leads readers to images of such cities as Barcelona Buenos Aires London Lyon Madrid Montevideo Montreal New York Oslo Paris S o Paolo and Tokyo Through close readings each chapter introduces readers to specific comics artists and works and investigates a range of topics related to the medium s spatial form stylistic variation and cultural prominence Mainly Fraser mixes interest in urbanism and architecture with the creative strategies that comics artists employ to bring their urban images to life

Comics through Time M. Keith Booker,2014-10-28 Focusing especially on American comic books and graphic novels from the 1930s to the present this massive four volume work provides a colorful yet authoritative source on the entire history of the comics medium Comics and graphic novels have recently become big business serving as the inspiration for blockbuster Hollywood movies such as the Iron Man series of films and the hit television drama The Walking Dead But comics have been popular throughout the 20th century despite the significant effects of the restrictions of the Comics Code in place from the 1950s through 1970s which prohibited the depiction of zombies and use of the word horror among many other rules Comics through Time A History of Icons Idols and Ideas provides students and general readers a one stop resource for researching topics genres works and artists of comic books comic strips and graphic novels The comprehensive and broad coverage of this set is organized chronologically by volume Volume 1 covers 1960 and earlier Volume 2 covers 1960 1980 Volume 3 covers 1980 1995 and Volume 4 covers 1995 to the present The chronological divisions give readers a sense of the evolution of comics within the larger contexts of American culture and history The alphabetically arranged entries in each volume address topics such as comics publishing characters imprints genres themes titles artists writers and more While special attention is paid to American comics the entries also include coverage of British Japanese and European comics that have influenced illustrated storytelling of the United States or are of special interest to American readers

Wimbledon Green Seth,2020-08-28 From the critically acclaimed cartoonist of Clyde Fans and It s A Good Life comes a humorous graphic novel on the obsession of comic book collecting Taking a break from the serialization of his saga Clyde Fans and the design of The Complete Peanuts critically acclaimed cartoonist and illustrator Seth creates a farcical world of the people whose passion lies in the need to own comic books and only in pristine mint condition Meet Wimbledon Green the self proclaimed world s greatest comic book collector who brokered the world s best comic book deal in the history of collecting Comic book retailers auctioneers and conventioners from around North America as well as Green s collecting rivals weigh in on the man and his vast collection of comic books Are Green s intentions honorable Does he truly love comics or is he driven by the need to conquer Lastly is he really even Wimbledon Green A charming and amusing caper where comic book collecting is a world of intrigue and high finance Part riotous chase part whimsical character sketch Wimbledon Green looks at the need to collect and the need to reinvent oneself

In the Studio Todd Hignite,2007-09-21 Nine critically acclaimed cartoonists and graphic novelists invite us into their studios to discuss their art and inspirations These studio visits with some of today s most popular and

innovative comic artists present an unparalleled look at the cutting edge of the comic medium. The artists, some of whom rarely grant interviews, offer insights into the creative process, their influences, and personal sources of inspiration and the history of comics. The interviews amount to private gallery tours with the artists commenting now thoughtfully, now passionately on their own work as well as the works of others. The book is generously illustrated with full color reproductions of the artists' works, including some that have been published and others not originally intended for publication, such as sketchbooks and personal projects. Additional illustrations show behind-the-scenes working processes of the cartoonists and particular works by others that have influenced or inspired them. Through the eyes of these artists, we see with a new clarity the achievement of contemporary cartoonists and the extraordinary possibilities of comic art.

The Comics World Benjamin Woo, Jeremy Stoll, 2021-07-29. Contributions by Bart Beaty, T. Keith Edmunds, Eike Exner, Christopher J. Galdieri, Ivan Lima Gomes, Charles Hatfield, Franny Howes, John A. Lent, Amy Louise Maynard, Shari Sabeti, Rob Salkowitz, Kalervo A. Sinervo, Jeremy Stoll, Valerie Wieskamp, Adriana Estrada Wilson, and Benjamin Woo. *The Comics World: Comic Books, Graphic Novels, and Their Publics* is the first collection to explicitly examine the production, circulation, and reception of comics from a social scientific point of view. Designed to promote interdisciplinary dialogue about theory and methods in comics studies, this volume draws on approaches from fields as diverse as sociology, political science, history, folklore, communication studies, and business, among others, to study the social life of comics and graphic novels. Taking the concept of a comics world—that is, the collection of people, roles, and institutions that produce comics as they are—as its organizing principle, the book asks readers to attend to the contexts that shape how comics move through societies and cultures. Each chapter explores a specific comics world or particular site where comics meet one of their publics, such as artists and creators, adaptors, critics, and journalists; convention goers; scanners; fans; and comics scholars themselves. Through their research, contributors demonstrate some of the ways that people participate in comics worlds and how the relationships created in these spaces can provide different perspectives on comics and comics studies. Moving beyond the page, *The Comics World* explores the complexity of the lived reality of the comics world, how comics and graphic novels matter to different people at different times within a social space shared with others.

The Wage Slave's Glossary Joshua Glenn, 2011-09-20. When *The Idler's Glossary* was released in October 2008, the world was on the cusp of experiencing its greatest economic collapse since the Great Depression. Depending on your sense of irony, this was either foolhardy or prescient. *The Wage Slave's Glossary*, a second volume of anti-economic etymology, comes as we climb out of recession and continues to explore and challenge the interconnected world of work and leisure, and labor, and how the language we use continues to keep us in chains.

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