

= George Herriman =

George Joseph Herriman ( August 22 , 1880 ? April 25 , 1944 ) was an American cartoonist best known for the comic strip Krazy Kat ( 1913 ? 1944 ) . More influential than popular , Krazy Kat had an appreciative audience among those in the arts . Gilbert Seldes ' article " The Krazy Kat Who Walks by Himself " was the earliest example of a critic from the high arts giving serious attention to a comic strip . The Comics Journal placed the strip first on its list of the greatest comics of the 20th century . Herriman 's work has been a primary influence on cartoonists such as Will Eisner , Charles M. Schulz , Robert Crumb , Art Spiegelman , Bill Watterson , and Chris Ware .

Herriman was born in New Orleans , Louisiana , to mulatto Creole parents , and grew up in Los Angeles . After he graduated from high school in 1897 , he worked in the newspaper industry as an illustrator and engraver . He moved on to cartooning and comic strips ? a medium then in its infancy ? and drew a variety of strips until he introduced his most famous character , Krazy Kat , in his strip The Dingbat Family in 1910 . A Krazy Kat daily strip began in 1913 , and from 1916 the strip also appeared on Sundays . It was noted for its poetic , dialect @-@ heavy dialogue ; its fantastic , shifting backgrounds ; and its bold , experimental page layouts . In the strip 's main motif , Ignatz Mouse pelted Krazy with bricks , which the naïve , androgynous Kat interpreted as symbols of love . As the strip progressed , a love triangle developed between Krazy , Ignatz , and Offisa Pupp .

Herriman lived most of his life in Los Angeles , but made frequent trips to the Navajo deserts in the southwestern U.S. He was drawn to the landscapes of Monument Valley and the Enchanted Mesa , and made Coconino County the location of his Krazy Kat strips . His artwork made much use of Navajo and Mexican themes and motifs against shifting desert backgrounds . He was a prolific cartoonist who produced a large number of strips and illustrated Don Marquis 's books of poetry about Archy and Mehitabel , an alley cat and a cockroach . Newspaper magnate William Randolph Hearst was a proponent of Herriman and gave him a lifetime contract with King Features Syndicate , which guaranteed Herriman a comfortable living and an outlet for his work despite its lack of popularity .

= = Personal history = =

= = = Early life = = =

George Joseph Herriman was born at 348 Villere Street in New Orleans on August 22 , 1880 . He came from a line of French @-@ speaking Louisiana Creole mulattoes who were considered free people of color , and were reportedly active in the early abolitionist movement . His paternal grandfather , George Herriman Sr. , owned a tailor shop on Royal Street in New Orleans . His maternal grandmother was born in Havana , Cuba . His parents were George Herriman , Jr . , born in New Orleans , and Clara Morel Herriman , born in Iberville . The family attended the St. Augustine Catholic Church in New Orleans ' Tremé neighborhood .

When he was ten , Herriman and his family moved to Los Angeles , where he grew up south of downtown near Main Street and Washington Boulevard . His father worked there as a tailor and , for a time , as a baker . Herriman attended the Catholic boys ' school St. Vincent 's Academy . He worked as a barber and later as a baker with his father while in school , though he pined for the opportunity to make art . Soon after graduating in 1897 , he sold a sketch of the Hotel Petrolia in Santa Paula to the Los Angeles Herald . This landed him a \$ 2 @-@ per @-@ week job there as an assistant in the engraving department , where he occasionally did drawings for advertisements and political cartoons .

= = = Early career in New York ( 1900 ? 1904 ) = = =

When he was 20 , Herriman sneaked aboard a freight train bound for New York City , hoping his chances as an artist would be better there . He was unsuccessful at first , and survived by working

as a barker and billboard painter at Coney Island , until one of the leading humor magazines of the day , Judge , accepted some of his cartoons . Between June 15 and October 26 , 1901 , eleven of his cartoons appeared in that magazine 's pages , in the heavily crosshatched style of the day . He often used sequential images in his cartoons , as in the emerging comic strip medium . On September 29 that year , his first real comic strips were published , one in the Pulitzer chain of newspapers on a non @-@ contractual , one @-@ shot basis and another on a continuing basis in the Philadelphia North American Syndicate 's first comic strip supplement . His first color comic strips appeared in the T. C. McClure Syndicate beginning October 20 .

His success with these syndicated strips convinced Herriman to give up on magazine submissions . For the Pulitzer papers on February 16 , 1902 , he began his first strip that had a continuing character , Musical Mose . The strip featured an African @-@ American musician who impersonated other ethnicities , only to suffer the consequences when discovered by his audience . Professor Otto and his Auto , about a terrifyingly dangerous driver , followed in March , and Acrobatic Archie , a " kid strip " with a child protagonist , first appeared in April . With his future as a cartoonist seemingly assured , Herriman traveled back to Los Angeles to marry his childhood sweetheart and returned with her to New York .

In the November 1902 issue of the literary magazine The Bookman Herriman wrote of his profession self @-@ deprecatingly , while poet La Touche Hancock , in an article in that issue titled " The American Comic and Caricature Art " , wrote , " Art and poetry is the characteristic of George Herriman . Were his drawings not so well known one would think he had mistaken his vocation . " Herriman 's work was increasing in popularity , and he occasionally had front @-@ page , full @-@ color strips for the Pulitzer supplements , such as Two Jolly Jackies about two unemployed sailors , which began in January 1903 . He began drawing the cowboy strip Lariat Pete in September for the McClure syndicate after Two Jolly Jackies was ended .

In June , Herriman was employed by the New York World . There , he illustrated Roy McCardell 's commentaries on local events , beginning June 28 and running to the year 's end . Herriman still produced syndicate work , such as Major Ozone 's Fresh Air Crusade for the World Color Printing Company beginning January 2 , 1904 . Another of Herriman 's obsessive characters , the Major traveled the world in an unsuccessful search for the purest air and spouted poetic dialogue . Major Ozone was so popular that it soon was given the supplement 's front page . The same month , Herriman moved from the World to the New York Daily News , where he was given a larger quantity and variety of work , including cartoon reporting on sports and politics . In February and March , he had a short @-@ lived continuing character comic strip about domestic life called Home Sweet Home . That spring , he began illustrating a series of articles written by Walter Murphy called Bubblespikers .

Rudolph Block hired Herriman for the Hearst papers with " a salary commensurate with his talents " , starting April 22 at the New York American , which ran no daily comic strips at the time . Herriman drew sports cartoons in an office alongside Frederick Burr Opper , James Swinnerton , and Tad Dorgan , who was popularly known as " Tad " and was considered a star at another Hearst paper , the New York Evening Journal . Tad and Herriman were often assigned to cover the same sporting events and became close friends . In 1924 , Tad called Herriman " one of the best sporting artists in the world " and regretted that Herriman no longer did that kind of work . Herriman continued with Hearst until June 1905 when he left the paper , possibly because of the new sports editor 's unsympathetic attitude to cartoonists . He returned to Los Angeles in the latter half of 1905 .

= = = Return to California ( 1906 ? 1910 ) = = =

In California , Herriman continued to mail in work to the World Color Printing Company . He revived Major Ozone and produced Grandma 's Girl ? Likewise Bud Smith , which he combined from two earlier strips , and a two @-@ tiered children 's strip , Rosy Posy ? Mama 's Girl . He began to work with the Los Angeles Times on January 8 , 1906 , before returning to Hearst that summer . Accompanying a front @-@ page illustration in Hearst 's Los Angeles Examiner , Herriman was announced as " the Examiner 's cartoonist " on August 21 . His artwork began to appear on nearly

every page , resulting in greatly increased sales for the newspaper . In October , he stopped working for World Color .

Following the success of Bud Fisher 's daily strip A. Mutt , which debuted in late 1907 , Herriman began a similarly sports @-@ themed daily strip that December called Mr. Proones the Plumber . The strip was not as successful as Fisher 's , and it ceased to appear after December 26 . His next comic strip , Baron Mooch , starring the titular freeloader , debuted in the Examiner on October 12 , 1909 . Herriman began two more strips in November 1909 with the World Color Printing Company ? Alexander the Cat and Daniel and Pansy , which both appeared in color . Daniel and Pansy was Herriman 's first strip to feature an all @-@ animal cast . This was followed in the Examiner on December 20 by the short @-@ lived Mary 's Home from College , a precursor to the " girl strips " such as Cliff Sterrett 's Polly and Her Pals and John Held Jr . ' s Merely Margie , and on December 23 by Gooseberry Sprig , about an aristocratic , cigar @-@ smoking duck who had previously and popularly appeared in Herriman 's sports cartoons . The bird @-@ populated fantasy was a precursor to Krazy Kat , and many of its characters reappeared in the later strip .

= = = New York again , and Krazy Kat ( 1910 ? 1922 ) = = =

In 1910 , the sports editor of the New York Evening Journal called Herriman back to New York to cover for Tad Dorgan who was in San Francisco covering the " Fight of the Century " between Jack Johnson and Jim Jeffries . Six days after arriving in New York , Herriman began The Dingbat Family , starring E. Pluribus Dingbat and his family . Herriman used typed lettering on the strip on July 26 , 1910 , but quickly went back to hand @-@ lettering . On August 10 , 1910 , Herriman retitled the strip The Family Upstairs , " making it perhaps the first comic strip in which the title characters never appeared . " The original title return after the strip of November 15 , 1911 , when the Dingbats ' building was demolished to make room for a department store and they and their upstairs nemeses parted paths .

Critics do not regard the strip highly , but it provided the vehicle for a fruitful situation : in the July 26 episode , a mouse threw a brick at the family cat ? called " Kat " ? which hit the cat on the head . The antics of this mouse and " Kat " continued to appear in the bottom portion of The Dingbat Family . Herriman said he did this " to fill up the waste space " . About a month after its first appearance , the " Kat " crept up on the sleeping mouse and kissed it loudly . The mouse awoke saying , " I dreamed an angel kissed me " , while the " Kat " crept away and said , " Sweet thing " .

The gender of " Kat " was unclear from the start . Herriman experimented with a decision about the character 's gender , but it remained ambiguous and he would refer to " Kat " as " he " or " she " as he saw fit . Herriman incorporated unusual details into the mini @-@ strip 's backgrounds ? cacti , pagodas , fanciful vegetation , or anything else that struck his fancy ; this became a signature of the later Krazy Kat strip . The cast grew and soon included the mainstay character Bull Pupp and characters from the Gooseberry Sprigg strip . The strip 's characters , relations and situations grew organically during its lifetime , encouraged by Herriman 's colleagues .

The cat @-@ and @-@ mouse substrip was gaining in popularity ; instead of filling up space in the bottom of The Dingbat Family 's panels , it began to occupy a tier of panels of its own . In July 1912 , while Herriman had the Dingbats on vacation , Krazy Kat and Ignatz Mouse took over the strip , which was retitled Krazy Kat and I. Mouse for the duration . On October 28 , 1913 , Krazy Kat debuted as an independent strip on the daily comics page .

During the first few years of publication , Krazy Kat 's humor changed from slapstick to a more vaudevillian kind . The shifting backgrounds became increasingly bizarre , presaging things to come . The strip expanded to a full @-@ page black @-@ and @-@ white Sunday strip on April 23 , 1916 . Herriman made full use of his imagination and used the whole page in the strip 's layout . The strips were unlike anything else on the comics page ; spontaneous , formally daring , yet impeccably composed .

Herriman visited Monument Valley in Arizona and similar places in New Mexico and southern Utah , and incorporated the distinct forms of the desert landscape into his strips . The Enchanted Mesa of New Mexico first appeared in Krazy Kat in the summer of 1916 . Herriman may have visited after

reading an article by Theodore Roosevelt in 1913 , but he may have gone earlier ? the desert Coconino County , Arizona , that became the backdrop to Krazy Kat was first mentioned in a 1911 Dingbat Family strip , though the real Coconino County was located further southwest than Herriman 's fanciful version .

The Dingbat Family finished in 1916 and was replaced by Baron Bean 's debut the next day . The strip 's title character , The Baron , was an impoverished English nobleman , a tramp inspired by Charles Dickens and Charlie Chaplin . He and his valet Grimes would plot ways to get by . Herriman later introduced the main characters ' wives , and after a run as a domestic strip , with occasional appearances of characters from Krazy Kat 's world , it ended in January 1919 . It was replaced the next day by Now Listen Mabel , which was about a young man courting a young woman ; he would be caught in a compromising situation , which he would try to explain away with " Now listen Mabel ... " The strip lasted until that December .

Krazy Kat gained an appreciative audience in the world of the arts . The character debuted in film in 1916 . The first animated films starring a cat were produced by Hearst 's International Film Service , though without Herriman 's direct involvement . In 1922 , Adolph Bolm choreographed a jazz @-@ pantomime Krazy Kat ballet written by John Alden Carpenter . It was first performed in New York in 1922 by Ballet Intime , and Herriman illustrated the libretto and designed the costumes and scenario . While it was not a great success , the critics Deems Taylor , Stark Young and Henrietta Straus wrote favorably about it . The strip itself was the subject of an article by literary critic Gilbert Seldes called " Golla , Golla the Comic Strip 's Art " , which appeared in the May 1922 issue of Vanity Fair . Seldes expanded this article as part of his book on the popular arts , The Seven Lively Arts ( 1924 ) , in which Seldes argued against conservative tendencies that excluded artists in the popular arts , such as Herriman and Chaplin , from being considered alongside traditional artists . Krazy Kat was the subject of a chapter entitled " The Krazy Kat That Walks by Himself " , which is the most famous piece of writing about the strip and the earliest example of a critic from the world of high art giving legitimacy to the comic strip medium . Vanity Fair inducted Herriman into its Hall of Fame in the April 1923 issue .

= = = California again , later career and death ( 1922 ? 1944 ) = = =

Hearst , an admirer of Krazy Kat , had given Herriman a lifetime contract with his company King Features Syndicate , which gave Herriman the security to live anywhere he wanted . In 1922 , he moved back to Hollywood , into a two @-@ story Spanish @-@ style home at 1617 North Sierra Bonita , from where he made frequent visits to the Arizona desert . Herriman developed ties with members of the film industry ; he knew Hal Roach Studio members Tom McNamara and " Beanie " Walker from their newspaper days . Walker , Herriman 's best friend , was the head writer on the Our Gang shorts . In the early 1920s , Herriman occasionally drew his strips at the Roach Studio . He met celebrities , including Will Rogers and Frank Capra , and presented them with hand @-@ colored drawings . He loved Charlie Chaplin 's films , and reviewed The Gold Rush in the magazine Motion Picture Classics in October 1925 .

Autumn 1922 saw the first daily installment of Stumble Inn , the first non @-@ Krazy Kat strip Herriman had drawn since 1919 . A verbose strip whose Sundays were often overrun with prose , its lead characters were Uriah and Ida Stumble , who rented rooms to an assortment of strange characters . The daily strip was short @-@ lived , but the Sundays edition lasted three years .

From August 1925 until September 1929 , King Features required that Herriman design the Krazy Kat Sundays so that they could be run either as a full Sunday page or as two four @-@ panel dailies . Herriman lamented intrusion on his page designs , and the artwork of the period took on a rushed look . He was made to focus on the strip 's characterization , and during this period , the Krazy ? Ignatz ? Offisa Pupp love triangle for which the strip is remembered became fully developed . Pupp pined for Krazy , Krazy loved Ignatz , and Ignatz hated Krazy and pelted the annoying " Kat " with a brick , and Pupp imprisoned Ignatz .

Throughout the late 1920s , Herriman made frequent trips to Kayenta , Arizona , in Navajo country about 25 miles ( 40 km ) from Monument Valley . He also made winter trips to Mexico . The desert ,

Navajo artwork , and Mexican pottery and architecture became more prominent in Herriman 's strips , and he sometimes used Spanish vocabulary in the dialogue . Herriman did little work on these excursions , and it is likely that he drew his strips in hurried bursts when in Hollywood .

Stumble Inn finished in late 1925 , and it was replaced with the domestic strip Us Husbands ( with Mistakes Will Happen as a " topper " strip ) , which ran until the end of that year . In 1928 , Herriman took over the strip Embarrassing Moments , which had begun in 1922 and had been drawn by several cartoonists . The strip eventually became Bernie Burns , in which embarrassing moments would happen to the title character . The strip appeared in few papers , and after it ended in 1932 , Herriman worked only on Krazy Kat , although he provided illustrations for Don Marquis ' popular Archy and Mehitabel , a series of books of poetry about a cat and a cockroach .

In 1930 , Herriman sold his first Hollywood home to a friend and moved his family to 2217 Maravilla Drive , a Spanish @-@ style mansion atop a hill . It was adorned with paintings of Southwest and Native themes , and had a Mexican @-@ style garden paved with flagstones and decorated with painted pots and tropical plants . Herriman later bought the lot across the street and turned it into a public park .

The 1930s were a period of tragedy for Herriman . On September 29 , 1931 , his wife Mabel died after an automobile accident , and in 1939 , his youngest daughter Bobbie died unexpectedly at 30 . After his wife 's death , Herriman never remarried and lived in Los Angeles with his cats and dogs . He developed a close relationship with cartoonist James Swinnerton 's first wife Louise , with whom he frequently exchanged letters . Herriman underwent a kidney operation in spring 1938 , and during his ten @-@ week convalescence King Features reran old Krazy Kat strips .

Krazy Kat 's popularity fell considerably over the years , and by the 1930s it was running in only thirty @-@ five newspapers , while its contemporaries such as Bringing Up Father were reportedly running in up to a thousand . Herriman realized his \$ 750 @-@ per @-@ week salary from Hearst 's King Features Syndicate was far more than the revenue the strip could be generating , but Hearst refused Herriman 's offer to take a pay cut . Hearst let it be known that Herriman was to continue the strip as long as he liked . From 1935 , Krazy Kat appeared in color , of which Herriman made bold use . He reduced the amount of hatchwork and used larger , more open panels .

Herriman died in his sleep in his home near Hollywood on April 25 , 1944 , after a long illness . An incompletely inked penciling of a week 's worth of daily strips was found on his drawing board . On his death certificate , the cause of death was listed as " non @-@ alcoholic cirrhosis of the liver " , and despite his mixed @-@ race heritage , he was listed as " caucasian " . The New York Journal @-@ American ran a front @-@ page obituary . His funeral at Little Church of Flowers at Forest Lawn Memorial Park was attended by few . Cartoonist Harry Herschfield spoke at the funeral , saying , " If ever there was a saint on earth , it was George Herriman " . According to his request , his body was cremated and his remains were scattered over Monument Valley .

On June 25 , 1944 , two months after Herriman 's death , the last of his completed Krazy Kat strips , a full @-@ page Sunday , was printed . At the time , Hearst usually engaged new cartoonists when the artists of popular strips quit or died , but he made an exception for Herriman , as he felt that no one could take his place .

= = Personal life = =

Herriman was described as self @-@ deprecatingly modest , and he disliked being photographed . The New York Journal @-@ American 's obituary described him as a devoted husband and father , of slight build , mild @-@ mannered and an anonymous contributor to charities . He was generous to his friends , and sold his first Hollywood house , which he had bought for \$ 50 @,@ 000 , to a friend for \$ 40 @,@ 000 . Though a private person , he was said to be an entertaining host to his friends . He would sometimes stay silent during social occasions and would often leave the room to wash dishes , which he said he enjoyed as it gave him the opportunity to think . His favorite game was poker , which he particularly enjoyed playing with his fellow cartoonists .

Herriman had a great love of animals , and had a large number of dogs and cats ; he had five dogs and thirteen cats in 1934 . He usually kept to a vegetarian diet , except when it made him feel too

weak , and he refused to ride horses . He so admired Henry Ford 's pacifist stance that he would only buy Ford automobiles . He purchased a new model annually .

Herriman married his childhood sweetheart Mabel Lillian Bridge in Los Angeles on July 7 , 1902 . They had two daughters : Mabel ( May 10 , 1903 ? November 13 , 1962 ) ; nicknamed " Toodles " , later " Toots " ) and Barbara ( 1909 ? 1939 ; nicknamed " Bobbie " ) , who had epilepsy . His only grandchild Dinah ( nicknamed " Dee " ) was born to Bobbie and her husband , author @-@ scriptwriter Ernest Pascal .

= = Race and identity = =

Herriman was born to mixed @-@ race parents , and his birth certificate lists Herriman as " colored " . In the post- Plessy v. Ferguson U.S. , in which " separate but equal " racial segregation was enshrined , people of mixed race had to choose to identify themselves as either black or white . Herriman seems to have identified himself as white . According to comics academic Jeet Heer , his early work is " replete with black caricatures " , such as Musical Mose , in which the lead character , an African @-@ American musician , wishes his " color would fade " . Racial ambivalence crept into Krazy Kat , such as on two occasions where Krazy 's black fur was dyed white . Ignatz falls in love with the whitened Krazy , only to return to hatred and brick @-@ throwing when the truth is revealed . Similarly , in an oft @-@ repeated joke , Ignatz would accidentally become covered with coal dust and would be spurned by the normally love @-@ struck Krazy . In one such episode , a brick thrown by the blackened Ignatz hits Krazy , who declares , " A lil Eetiopium Mice , black like a month from midnights . Fuwi ! " Once Ignatz reverts to his white self , Krazy loves him again .

Herriman 's ethnic heritage was unknown to his colleagues . Fellow cartoonist Tad Dorgan nicknamed him " the Greek " , a label which stuck and was taken up by his biographers and the press , who called him the son of a Greek baker . At other times , he was identified as French , Irish , and Turkish . He told a friend that he was Creole , and speculated that he may have " Negro blood " in him , as he had " kinky hair " . The friend said that Herriman wore a hat to hide his hair , which may have been an attempt to pass as white . Herriman said that he dreamed of being reborn a Navajo . On his death certificate , he was listed as " Caucasian " , and his daughter Mabel had his father 's birthplace listed as Paris and his mother 's as Alsace @-@ Lorraine .

Sociologist Arthur Asa Berger made Herriman 's mixed @-@ race heritage known in 1971 . While researching for Herriman 's entry for the Dictionary of American Biography , Berger discovered the cartoonist 's race was listed as " colored " on his birth certificate obtained from the New Orleans Board of Health . The 1880 census for New Orleans listed his parents as " mulatto " . On reading this , African @-@ American poet Ishmael Reed dedicated his 1972 novel Mumbo Jumbo to " George Herriman , Afro @-@ American , who created Krazy Kat " . Herriman came to be identified as Black or Creole in comics literature , including his first book @-@ length biography , Krazy Kat : The Comic Art of George Herriman ( 1986 ) , while the " Greek " label stuck with some biographers , and was used by Bill Blackbeard in his introductions to the Krazy and Ignatz volumes in the early 2000s . Later research at the New Orleans Public Library by writer Brian Nelson showed that Herriman 's maternal grandmother was born in Havana , Cuba , that all his relatives were listed as " mulatto " on the 1890 census , and that Herriman may also have had Spanish or Native American ancestry .

= = Reception and legacy = =

Krazy Kat was popular with intellectuals , artists and critics , and in the 1920s Herriman 's modernist touches received praise . In 1921 , composer John Alden Carpenter , who had long been an admirer of Herriman 's work , approached him to collaborate on a Krazy Kat ballet . President Woodrow Wilson refused to miss any installment of Krazy Kat , and would take it into cabinet meetings .

Writer E. B. White praised Herriman 's illustrations for Archy and Mehitabel . Cartoonist Edward Sorel wrote that Krazy Kat 's lack of popularity later in its run was largely due to Hearst 's editorial policies , in that the " lowbrow " readership at whom he aimed his papers was unlikely to appreciate

Herriman 's style of work , though Hearst personally championed the strip . Following Herriman 's death , the strip was discontinued , unlike most popular strips which were continued by other cartoonists after their creators ' deaths . His stature was such that decades after his death , his work was displayed in art galleries .

Critics found Herriman 's work difficult to classify and contextualize ; Seldes , E. E. Cummings , and writers Adam Gopnik and Robert Warshow were among critics who tempered their enthusiasm for the strip with qualifications about its perceived naïveté and its " lowbrow " origins on the comic strip page .

The strip has had a lasting influence on a large number of cartoonists . Mutts creator Patrick McDonnell calls Krazy Kat one of his foremost influences , and is co @-@ author of Krazy Kat : The Comic Art of George Herriman ( 1986 ) . Will Eisner discovered Herriman 's comics when he was selling newspapers in the 1930s and called Krazy Kat " the big strong influence " on his own work . Art Spiegelman called Herriman one of his " conscious influences " . Herriman 's widespread influence on American underground comix , particularly his shape @-@ shifting , psychedelic backgrounds , lack of respect for convention and his irreverence , is evident in the work of Robert Crumb , Denis Kitchen , and Bobby London . Journalist Paul Krassner called Crumb " the illegitimate offspring of Krazy Kat " . Cartoonist Chris Ware was so taken with Herriman 's work he made a pilgrimage to Monument Valley to see the desert landscapes that inspired much of Herriman 's art .

Krazy Kat was a primary influence on other cartoonists such as Charles M. Schulz of Peanuts , Bill Watterson of Calvin and Hobbes , and the Italian Massimo Mattioli . Walt Kelly paid homage to Herriman in some of his Pogo strips . Dr. Seuss expressed fondness for Krazy Kat , and children 's literature scholar Philip Nel has detected Herriman 's influence in Seuss 's works , especially in his zig @-@ zagging , Coconino County @-@ like backgrounds . Multimedia artist Öyvind Fahlström appropriated Krazy Kat in a series of works from 1963 to 1965 . Jay Cantor published a postmodern novel in 1987 called Krazy Kat : A Novel in Five Panels , in which the retired Krazy and Ignatz contemplate a comeback in a post @-@ atomic world .

Since 1997 , the Small Press Expo has held the annual Ignatz Awards in honor of Herriman 's mouse from Krazy Kat . It recognizes talent in independent comics publishing . Krazy Kat was ranked first on The Comics Journal 's list of the greatest comics of the twentieth century . The Society of Illustrators inducted Herriman into its Hall of Fame in 2013 .

= = Work = =

= = = Style = = =

Within the seeming strictures of the strip ? the recurring characters , the Krazy ? Ignatz ? Offisa Pupp love triangle ? Herriman improvised freely with the story , the shifting backgrounds , and the sex of the Krazy Kat 's title character . Among the multicultural influences Herriman mixed in his work were those of the Navajo and Mexican . He made creative use of language with a poetical sense , employing multilingual puns in a fanciful mix of dialects from different ethnic backgrounds . Herriman used metafictional techniques associated with postmodernism ; his characters were self @-@ aware , he frequently drew attention to himself and his drawings as drawings in his strips , and he emphasized the subjectivity of language and experience .

Herriman drew with what cartoonist Edward Sorel called a " liberated , spontaneous @-@ looking style ... a cartoon counterpart of expressionism " . It was organic , and his pen strokes had a dynamic , thick @-@ and @-@ thin range which Sorel describes as instantly recognizable and difficult to imitate . The Krazy Kat Sunday pages showed Herriman experimenting most freely ? each had a unique panel layout and logo , and the jumbled panels could be circles , irregular shapes , or borderless . In his last few years , Herriman 's arthritis led to an ever @-@ scratchier style of art ; he used a knife to scratch out whites from inked surfaces , giving the artwork the look of a woodcut .

= = = Collections = = =

Krazy Kat has been collected in a variety of formats over the years , though Herriman 's other strips have been less frequently reprinted . George Herriman 's Krazy Kat ( 1946 ) was the first Krazy Kat collection ; it featured an introduction by poet E. E. Cummings . Comics historian Bill Blackbeard began compiling a complete collection of Krazy Kat Sundays beginning in 1988 , but the publisher Eclipse Comics went bankrupt in 1992 , before the series was complete . Blackbeard 's thirteen @-@ volume Krazy and Ignatz series was published by Fantagraphics Books beginning in 2002 , and was designed by Chris Ware . In 2010 , Sunday Press Books released Krazy Kat : A Celebration of Sundays , which reprinted a selection of Krazy Kat Sundays and some of Herriman 's pre @-@ Krazy Kat work in a 14 @-@ by @-@ 17 @-@ inch ( 36 cm × 43 cm ) format , which approximated the original printed size of the strips . In 2012 , IDW began issuing a three @-@ volume Baron Bean reprinting , and Fantagraphics will release George Herriman 's Stumble Inn . Fantagraphics has also announced plans to collect the complete Krazy Kat dailies at an unspecified time .

= = = List of comic strips = = =

= = = = Books = = = =

= = = = Journals and magazines = = = =

= = = = Newspapers = = = =

= = = = Web = = = =