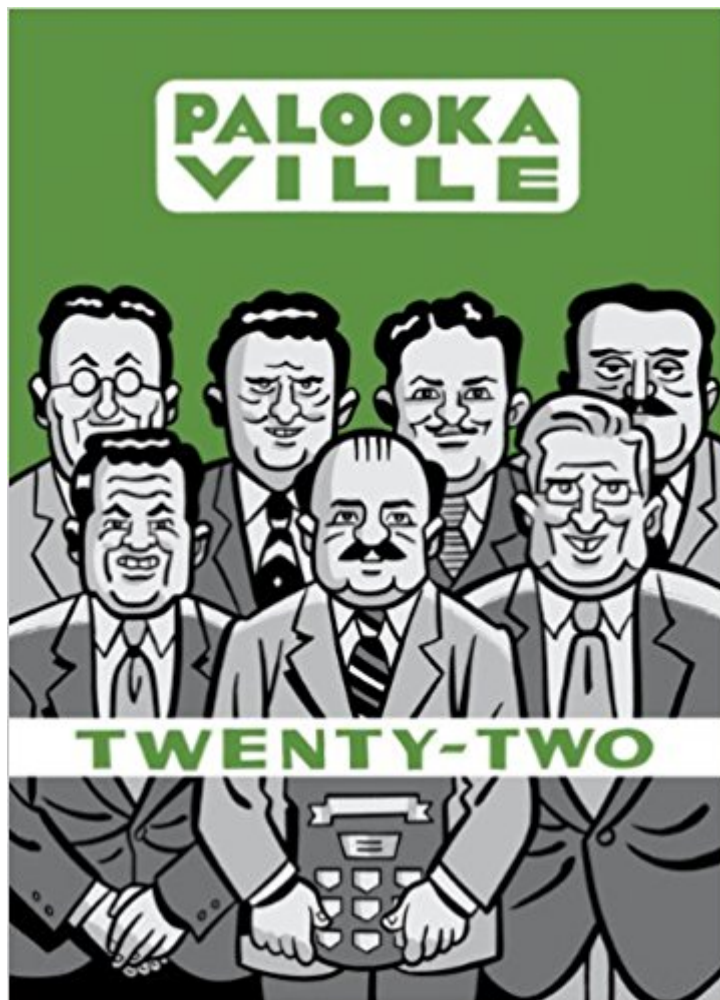




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Palookaville #22



Synopsis

A collection of wry, meditative comics from the cartoonist and Lemony Snicket illustrator. In what has become his calling card, the cartoonist Seth lovingly and exquisitely designs Palookaville #22, adorning the cover with green foil, and the interior with gatefolds and ornate endpapers. On sumptuous display is Seth's continual exploration of the past and the search for resonance in the dusty corners of his consciousness. In three separate sections, this bittersweet reconciliation with the past and bygone eras manifests both in his comics and his non-comics art. Readers will return to the world of Dominion, where Abe and Simon Matchcard of Clyde Fans are engaged in a war of the words over the slow, painful disintegration of their family business. Their disagreement leads Abe to visit an old flame and further ensue in a battle of memories, in the conclusion of part four of Seth's long running and acclaimed narrative. In chapter two of his autobiographical serial "Nothing Lasts", Seth revisits his small town Ontario childhood. He explores his town's library, drug store, and post office, places whose daily presence in his young life provided comfort and stability amid the school taunts, the many moves Seth's family endured, and his parents' unhappy marriage. Each volume of Palookaville treats readers to a new facet of Seth's creative output. Volume 22 features a photo essay of the fictional history he created for the actual Crown Barber Shop in Guelph, Ontario, owned and operated by his wife Tania, complete with a comic on the art of barbering. The Palookaville digest is the grand endeavour of one of Canada's greatest artists.

Book Information

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Customer Reviews

“Seth is one of our premiere artists of isolation in any medium. • National

Post-Å“[Palookaville # 21] allows for a fuller manifestation of Seth's . . . aesthetic . . .

Consummately iconographic . . . Rich with longing, haunted memory, and masterful control.Å“•
Å“• -â ¢The A.V. Club

Seth has been producing comic art for twenty years. His books include *It's a Good Life, If You Don't Weaken*; *Wimbledon Green*; and *George Sprott*. Apart from comics, he is the illustrator for the Lemony Snicket *All the Wrong Questions* series. He is also the designer behind the *Complete Peanuts* series. From his home in Guelph, Ontario, he does illustrations for numerous magazines, including *The New Yorker*.

Palookaville 22 offers the reader another glimpse into Seth's idealized past, starting with Part Four of *Clyde Fans*, a look at Abe and Simon Matchcard which takes up nearly half the book. "Crown Barber," a mostly photographic journey through the old barber shop in Dominion City, takes up a few pages in the middle. The rest of the book is Part Two of *Nothing Lasts*, a painful look at growing up isolated. I just love the detail of *Palookaville*. Seth reminds us of an earlier time by simply listing off the names of women Abe Matchcard coaxed into bed in his earlier days, using lies and/or money. Seth caricatures the changing seasons with giant leaves falling to the ground. *Nothing Lasts* is particularly haunting, a tale of a youth paranoid about others' thoughts about him. Reading Seth makes me worry. I worry that if I ever meet him, he'll dis' me for liking Marvel comics the way people picked on him for collecting the back issues of horror magazines, something I, myself did. *****

Admittedly the title of this review says a lot, but it reflects my feelings about Seth's work. In the many years since he first launched *Palookaville*, Seth has refined and matured as both a writer and artist. The stories are deeply personal and Seth is a master of character development. *PV 22* is a treat from start to finish, and I look forward to the conclusion of *Clyde Fans* and hope it will one day be collected into a single volume. The illustrations within may complete the package, but it's really a merger of his story and art that make Seth (in my opinion) the best cartoonist alive.

Once again Seth brings us another provocative issue of *Palookaville*. Comprising of three wonderful and insightful stories we further peel the persona of Seth as an illustrator and story teller. The first story is part 4 of his excellent and rather sad tale of *Clyde Fans*. Abe and Simon Matchcard continue their tale of the evolving of the now defunct *Clyde Fans Company*. In part 4 which takes place in 1975 we have Abe and Simon reminiscing on their childhood. Simon's fÅ“Å“ â -Å“ â„¢s

playback of his mother and father reveals a sadness which would continue into adulthood. Thoughts of his old sales route selling Clyde fans and along the way telling of his flings with the female gender make his story very much like that of Seth ÅfÅçÃ â ÑÃ â„çs book titled George Sprott. Again as in all of Seth ÅfÅçÃ â ÑÃ â„çs works, his illustrations call back the mid-20th century living in Ontario with amazing artistic license and create an atmosphere in which Seth weaves his stories based on his own personal experiences of life. Seth ÅfÅçÃ â ÑÃ â„çs second story is a short insert in the middle of the book called The Crown Barber Shop which again is a reflective piece showing nostalgia and sadness as if the original owner regrets selling the shop. Again it is Seth showing us a simple and ordinary everyday shop which to one person signifies the very purpose of life and to one person who regrets selling what he in fact loved. The third story is a continuation of Seth ÅfÅçÃ â ÑÃ â„çs childhood, which to me acts as a confessional which he illustrates and tells truthfully his childhood. In the story he tells of his fears, likes and idiosyncrasies of what his formative years were all about. Again he brings forth wonderful illustrations and as always certain sadness and a reflective air which sometime we find him questioning himself. In doing this Seth makes the reader reflect on himself as he sees himself explaining his years of youthful discovery. As always I look forward to more of these wonderful graphic depictions.

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