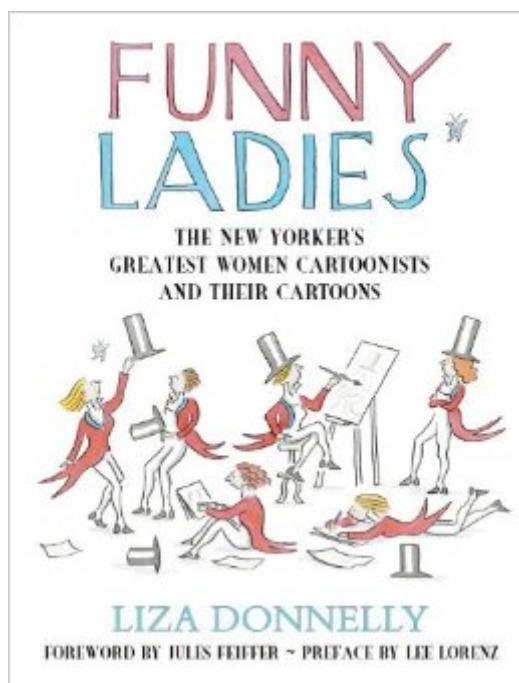


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Funny Ladies: The New Yorker's Greatest Women Cartoonists And Their Cartoons



Synopsis

It's no secret that most New Yorker readers flip through the magazine to look at the cartoons before they ever lay eyes on a word of the text. But what isn't generally known is that over the decades a growing cadre of women artists have contributed to the witty, memorable cartoons that readers look forward to each week. Now Liza Donnelly, herself a renowned cartoonist with *The New Yorker* for more than twenty years, has written this wonderful, in-depth celebration of women cartoonists who have graced the pages of the famous magazine from the Roaring Twenties to the present day. An anthology of funny, poignant, and entertaining cartoons, biographical sketches, and social history all in one, *Funny Ladies* offers a unique slant on 20th-century and early 21st-century America through the humorous perspectives of the talented women who have captured in pictures and captions many of the key social issues of their time. As someone who understands firsthand the cartoonist's art, Donnelly is in a position to offer distinctive insights on the creative process, the relationships between artists and editors, what it means to be a female cartoonist, and the personalities of the other New Yorker women cartoonists, whom she has known over the years. *Funny Ladies* reveals never-before-published material from *The New Yorker* archives, including correspondence from Harold Ross, Katharine White, and many others. In addition, Donnelly has interviewed all of the living female cartoonists, many of their male counterparts, and editors and writers: David Remnick, Roger Angell, Lee Lorenz, Harriet Walden (legendary editor Harold Ross's secretary), Bob Mankoff, Eldon Dedini, Dana Fradon, Frank Model, Bob Weber, Sam Gross, Gahan Wilson, Joe Farris, among others. Combining a wealth of information with an engaging and charming narrative, plus more than seventy cartoons, along with photographs and self-portraits of the cartoonists, *Funny Ladies* beautifully portrays the art and contributions of the brilliant female cartoonists in America's greatest magazine.

Book Information

Hardcover: 217 pages

Publisher: Prometheus Books (October 3, 2005)

Language: English

ISBN-10: 1591023440

ISBN-13: 978-1591023449

Product Dimensions: 8.7 x 0.8 x 11.3 inches

Shipping Weight: 1.9 pounds (View shipping rates and policies)

Average Customer Review: 3.9 out of 5 stars [See all reviews](#) (7 customer reviews)

Best Sellers Rank: #612,782 in Books (See Top 100 in Books) #96 in Books > Arts & Photography > History & Criticism > Themes > Women in Art #125 in Books > Arts & Photography > Drawing > Cartooning > Anime & Cartoons #1181 in Books > Biographies & Memoirs > Arts & Literature > Artists, Architects & Photographers

Customer Reviews

Sure, the New Yorker cartoon set a benchmark, but too many at once and they all kinda blur into one... The 'greatest' no doubt, but still not all that great - pix effete, etiolated and rather few in number, text excruciatingly, yawn-inducingly bland when not downright alarming. Donnelly can pen inanities like 'succumb to the easier road'* (the last chapter is the purest waffle). Why write continue ON rather than just plain ol' continue? Likewise outside OF, fine in colloquial use but not, where such an august journal is concerned, in print. And I do wish she could get her head around straitjacket. Strait = narrow (eg the Straits of Gibraltar) so a straitjacket's a mighty tight critter. Neither can Connelly spell BretÃ©cher, the French Feiffer (four volumes in English between 1978 and 1985). But, most unforgivable of all, there's way too much of herself - there's even a pic ostensibly showing new cartoon editor Bob Mankoff that includes two other males, her cartoonist husband and peripheral writer Hendrik Herzberg, and guess who as lone extraneous female? Well I never! She should take a leaf out of the indefatigable (and self-effacing) Trina Robbins's book(s). Barbara Smaller has the best gags here - most of them, ironically, not illustrated - while the best artist by a country mile has to be Mary Kay Brown (a 200-page career retrospective came out last year) though you'd never guess that from the work on display here. Marisa Acocella Marchetto's also better known as a feisty strip cartoonist. Feist - it's not what the New Yorker is about. The brutal truth is that the non-political cartoon is passÃ©. Sequential art has the firepower and the glory. Even the New Yorker first ran strips from 1931 (The Little King).

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