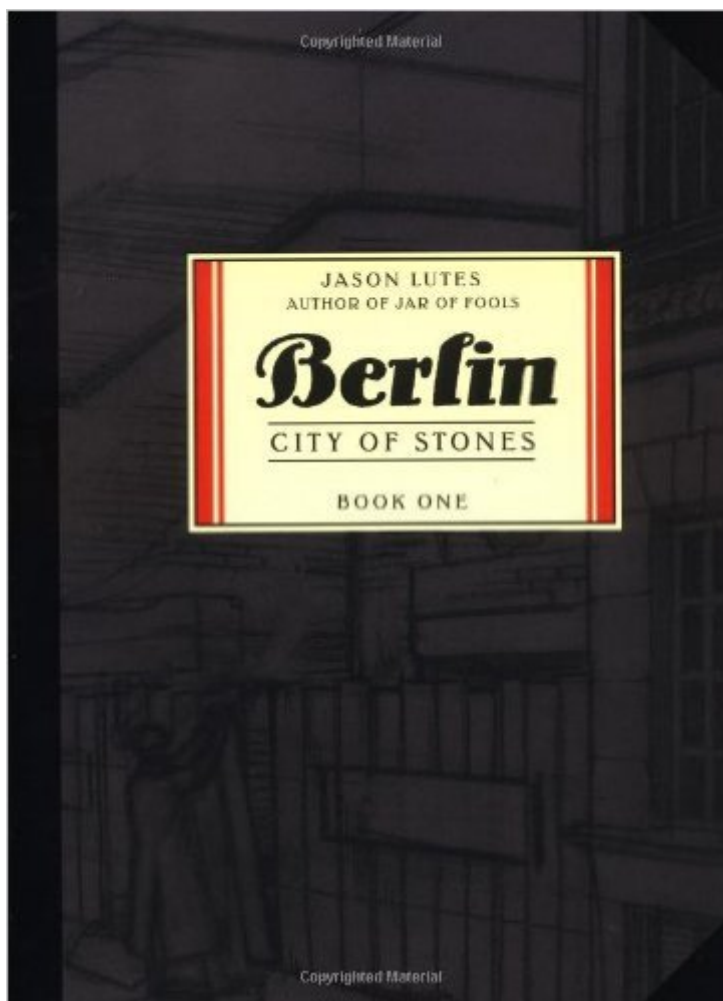


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# Berlin: City Of Stones: Book One (Part 1)



## Synopsis

Berlin: City of Stones presents the first part of Jason Lutes' captivating trilogy, set in the twilight years of Germany's Weimar Republic. Kurt Severing, a journalist, and Marthe Muller, an art student, are the central figures in a broad cast of characters intertwined with the historical events unfolding around them. City of Stones covers eight months in Berlin, from September 1928 to May Day, 1929, meticulously documenting the hopes and struggles of its inhabitants as their future is darkened by a glowing shadow.

## Book Information

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Average Customer Review: 4.5 out of 5 stars Â Â See all reviews Â (21 customer reviews)

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## Customer Reviews

Jason Lutes has given himself a formidable task: Not only is he seeking to chronicle a hazily-understood period of German history for his American audience...the latter years of the Weimer Republic, when the nascent Democratic experiment was being torn asunder by the Communists on the Left and the National Socialists from the Right...but he is also doing it slowly, methodically, rather than in the slam-bang style most common to comic books. What one might have expected to be an event-driven adventure story is actually a series of thoughtful human interest pieces. Each chapter unfolds gracefully, linking easily with the next, although each one stands well on its own, without having to rely too heavily on the others in order to be comprehended. The art style isn't "cartoony" by any means...Lutes is a shrewd observer of the human form, and his figures reflect his keen eye. He's also a tireless researcher, and you can rest assured that when he draws an automobile, or a cocktail dress, or a phonograph player, it's appropriate to the time and

place. Artistic drama is heightened by his clever use of inking; indeed, his employment of sheer black compares favorably to that of Milton Caniff, although in more subtle ways. It's worth noting that Lutes seems to prefer dealing in strict black and white; there are no zip-a-tone grays here. But what makes "BERLIN: BOOK ONE" so compelling is the writing. Lutes has created a handful of characters whom we follow chapter after chapter; sometimes, their lives intersect, but in other instances they never meet with one another. Some are Bolsheviks, some are Nazis, some are just survivors in the rapidly shrinking middle.

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