



Wolf, Vol. 1: Blood and Magic

Aleš Kot, Lee Loughridge (Colourist), Matt Taylor (Illustrator)

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Los Angeles, California: Antoine Wolfe, a hard-boiled paranormal detective with a death wish, has to cope with sudden responsibility for an orphaned teenage girl who might be the key to the impending apocalypse. The road to hell & back begins.

Enter the World where myths & reality meet—& bleed!

Collecting: *Wolf* 1-4

Wolf, Vol. 1: Blood and Magic Details

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Author : Aleš Kot , Lee Loughridge (Colourist) , Matt Taylor (Illustrator)

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From Reader Review Wolf, Vol. 1: Blood and Magic for online ebook

Joseph says

Ales Kot is a fascinating creator, passionate and articulate in interviews, when discussing the industry or the themes of his writing in comics he is one of the more interesting people to listen to. Kot and Taylor combine forces in a team of five to weave a very compelling, intriguing and enjoyable urban fantasy in Wolf: Blood and Magic, yet in this first volume perhaps falls a little short on execution.

It is a vibrant comic, a challenging read, a thoughtful and musing piece of writing and collaboration on depression, loneliness and death among the noir and unflattering backdrop of L.A. The corporate are the big bards, using and abusing those outcast because of their vampirism, demonism or by being the reincarnated form of the Antichrist in a thirteen year old girl.

It's this sort of story I feel may be better served when read in its entirety, from the beginning of this volume to however long the conclusion may be in the future. The forms of storytelling and themes can merge together in a bigger context of the whole story rather than this collection of the four issues, which feels like a lot of set up from Kot and his team to take us to grander heights.

Full review here: <http://thepurplesplash.blogspot.co.uk...>

Valerie Watson says

"Seriously? This is *Raymond Chandler convoluted*."

I loved bits and bobs (character design, the occasional quip, and how the characters of this world react to the fantastic as if it's the mundane) but the plot was somewhat difficult to follow and some characters didn't feel fully fleshed-out.

Daisya Spencer says

2.5/5 stars

Cheese says

This is similar to Kot's Zero in a number of ways...

1. It's out there
2. It's beautiful
3. It gives nothing away
4. There's no back story

5. It leads you on with little or no reward
6. It's bloody confusing even when they tell you it's not!

So this is a story about a world where monsters and super natural beings exist in the same world, but only certain people can see them, a bit like that kid in a sixth sense. The main character is immortal and he has another power where he can see connections in reality, I.e. Predict when something bad is going to happen and there's a girl who is the anti Christ.

That's all I know.

I hope this series doesn't turn out like zero, meaning I hope it actually goes somewhere and eventually rewards the reader.

Álvaro Arbonés says

A veces las palabras sobran. No sólo no son necesarias, sino que tienen un efecto pernicioso. Hablar de más, decir aquello que no debe ser dicho, sólo resta, no suma, en el delicado equilibrio que supone toda vida humana. Y dado que la narrativa no es más que eso, la cristalización de ese equilibrio imposible, lo mismo ocurre cuando escribimos. Existen palabras que se dicen para no ser dichas. Para aclararnos algo que no deseamos que sepa el lector. Para dejarnos patente aquello que, después, habremos de borrar para dejar sólo insinuado.

En *Wolf* hay demasiada confianza en las palabras. En su verdad. En su forma de relacionarnos con un mundo que no se deja resumir en formas explícitas. En borrar ese rastro invisible.

Tal vez por eso, su lectura se hace en exceso verbosa. Con un ritmo pausado, siguiendo *avant la lettre* el manual del perfecto cómic policiaco, **Ales Kot** construye un tapiz rico en detalles que nunca se nos aclara. Permanece, queda dicho entre líneas, pero no lo vemos. Sabemos que existe la magia, que el protagonista no puede morir, que fue soldado y ahora lo utilizan como detective, pero todo lo demás permanece en las sombras.

Tanto permanece en las sombras, que ni siquiera es demasiado interesante.

A pesar de que el primer tomo está perfectamente articulado, donde su conflicto está resuelto e hilvanado a la perfección —matan a los padres de una chica, el protagonista encuentra a la chica, quienes persiguen a la chica secuestran al mejor amigo del protagonista, eso lleva a un desencuentro sangriento—, deja tantas incógnitas abiertas que resulta difícil decirse enganchado por la historia. Porque la mayor baza de Kot no es el rico universo que parece existir entre bambalinas (y que jamás se nos explica), sino sus humoradas mal llamadas «posmodernas»

Para entendernos, en *Wolf* toda la mitología, todas las monstruosidades, parecen hechas con la ironía en mente. Actores porno con el rostro de Cthulhu, vampiros *von vivant* y exnovias vengativas arrojadas al infierno se van apilando como una capa de pintura sobre el verdadero conflicto. Sobre la (muy) básica trama detectivesca.

Ese es el problema. Es una capa de pintura. Intento de imitar a **Grant Morrison** sin entender lo que hace

grande al escocés. ¿Y qué hacía grande a aquel? Que su ironía era un arma, no una herramienta, y que no había capas de pintura, sino materiales extravagantes.

Donde para Kot todo es un juego posmoderno, un chiste hecho «con cariño», para Morrison es algo tan mortalmente serio que no puede evitarse echar a reír.

En otras palabras, faltan palabras. Sobran palabras.

Faltan palabras para ir más allá del ABC del *noir*, engarzando el trasfondo de un mundo extraño con una historias de detectives; sobran palabras para ganar en ritmo, porque lo que tarda Kot cinco números en contar otros lo cuentan en dos, si es que no en uno.

Nada de eso hace de *Wolf* un mal cómic. Ni mucho menos. Sólo es indicativo de que no sabe qué tipo de cómic quiere ser. Policiaco, *weird*, paródico. Mete todo en la coctelera, la enchufa y espera, rezando todas las oraciones conocidas, que el resultado sea sabroso. O cuanto menos, digerible. Porque Kot no sabe qué resultado quiere obtener: sólo sabe los elementos que le haría gracia introducir en la historia.

O al menos esa sensación transmite. Y si sólo logra transmitir eso, ¿cómo podríamos no pensar que a veces sobran las palabras?

Chris says

What a mess this turned out to be. What a great cover (and the other covers from the 4 issue run, they are shown in the back of the book). Too bad the writing was so bad. The premise and the setting and the potential are great. An immortal ex-soldier is kind of a detective for hire in the supernatural world of L.A. (unbeknownst to the 'normals'). He's hired by this super rich super racist that wants to bring about hell on earth (or at least California, though arguably it's already there [ba dum tsh]) by sacrificing his daughter, who is somehow the antichrist (her name is Anita Christ....) and it's partially concocted by this old vampire.

For pointless reasons, our hero is involved in a dispute about rising rent for his friend named Freddy Chtonic, who has to do with Lovecraftian Old Ones and he has tentacles for his mouth, and also speaks frequently in alliteration (which ends up more annoying than anything. Also the guy that can't pronounce Rs is irritating to read). There are some other vampires, and they are also connected to the bigger vampire. The writing is just all so convoluted and dry. I get mostly what's going on, but none of it really makes any sense. The ending in particular was questionable. Anita turns into this werewolf beast after the hero, named Antoine Wolfe (who apparently has this huge reputation), gets all shot up (but remember he can't die). Then they drive away together. The end. what? I think volume 2 said it takes place 20 years later or something. I'm still deciding whether I should bother reading it.

The artwork is passable. It's simple linework with broad flat colors. It works, but it's anything but exciting. Which fits the writing I guess. Unrealized potential in both aspects. Also, there were tons of inconsistency in continuity. One moment a girl is in the back of a police car, nothing in her hand. Then the officer mentions something about her never letting go of this necklace. Next thing you know, she's holding it. It makes no sense to not be consistent there. Also, some shadows under someones nose. Now they're there, now they're not. And other things.

James DeSantis says

Didn't like this at all...

Jennifer Juffer says

I thought any character, upon first meeting, would be exceptional when singing Robert Johnson. I was mistaken.

I read 30 pages. Then I read 20 pages more because I enjoyed the premise. However, I simply could not get past the racism, hatred and utter vitriol.

I'm all for comics pushing the limits, but I enjoy reading books with a semblance of balance. I simply couldn't understand any character willing to work for such evil despots and having such evil be inferred as a societal norm.

The collaborative artwork was good! I really appreciate the lettering!

Sam Quixote says

Antoine Wolfe is a paranormal detective in Holly-weird, wOooOoooOOo! There's an anti-christ character subtly called Anita Christ, vampires, werewolves, and Lovecraftian references galore and Wolfe's gotta do something to somehow save the world from someone!

Wolf is Ales Kot doing a hard boiled noir drama by way of the supernatural and it's a birruva mess to say the least. Noir is a convoluted genre all by itself but when you've got an inexperienced and, frankly, not very good writer attempting it? Be prepared to be scratching your head and yawning most of the time as you try to understand what the writer's getting at.

The Lovecraftian stuff is fun - there's a character with tentacles for a mouth called Freddy Chtonic and a prison called Kadath Bay - but there's a character who I think is supposed to be like an avatar of the Great Old Ones and I haaaated how he couldn't pronounce his Rs. Reading his mangled speech was torture!

The plot is all over the shop. I think the story is supposed to be about Wolfe protecting Anita Christ (that name) but he spends a silly amount of time quibbling over his buddy Freddy's rent dispute with his landlord, a vampire called Azimuth. It seemed so pointless and distracting.

Once you reach the last chapter of the book it's like Kot realises he hasn't built up any of the characters or done much in the way of plot development because suddenly everyone is giving these massive, rambling speeches attempting to fill in the blanks in the clunkiest way.

Matt Taylor's art is ok but nothing special. Simple lines, almost Jeff Lemire-esque in his figures, it's not going to blow anyone away. Lee Loughridge's colours are as bright and eye-catching as ever and do a lot to make the visuals stand out.

I like the idea of a magical, hidden Los Angeles and a paranormal detective trying to do good underneath the surface of everyday life (ordinary people can't see the supernatural), but Kot isn't nearly talented enough at realising his ideas as he is at conceiving them. What was the plot supposed to be, who were the characters besides Wolfe and what were their motivations, what were the stakes - none of this was handled well.

Wolf, Volume 1: Blood and Magic is a confused and unfocused comic that'll bore readers long before the baffling finale. At 29 years old Kot's still learning his craft and he might well write a great comic one of these days but **Wolf** is definitely not it.

Misty says

This has some pretty horrendous reviews, so I don't know if my experience with it was just a right-book, right-time situation, but honestly: I kinda loved this. It's not subtle, and at times, it may be confusing, but I found it enjoyable start to finish, and am looking forward to exploring the world and its relationships more.

Shadowdenizen says

Strong premise, mediocre execution for the first 4 issues. (YMMV, of course.) I like the title enough to continue with it for now, though.

Jeannette Nikolova says

Also available on the WondrousBooks blog.

Not the worst comic book I have read, but definitely going somewhere down there at the bottom.

Wolf is this annoying guy that we all know, who is always trying to tell a story, but is either too drunk or too high, so he can't really remember what happened, so he just keeps blurting stuff out without any sense or correlation.

Let me explain it to you: "*Oh man, there was this burning guy looking at L.A., and then there were these dead dudes, and the creepy little girl, and the dude was talking to the police, and there was the creepy lady, and also a mind-controlling guy in the bus, and this guy got kidnapped, and there was also that other guy who had... whaddaya call 'em... tentacles on his face, oh and there were also some vampires, and the dude is actually immortal, ya know the one who was burning, but he hadn't always been immortal, because he was in the war in Afghanistan or somethin', and there was a chick, but forget about the chick 'cause I never met 'her. And the little girl was the Antichrist, and her grandma was a ghost, and her dad was that evil dude, but not her dad who raised her, her other dad, but there were also these other evil dudes, and the burnin' guy stopped burnin' and killed some people... Ah, shit man, I have no idea what happened.*"

If what I just did annoyed you, don't bother with **Wolf**.

The illustrations themselves were pretty, but I wasn't a fan of the coloring methods they chose. Almost every page was in a limited palette of colors, specifically chosen for the page, for example only yellows and browns. Which, I think, took away from the story, because it all looks really toned down and the people are more similar than they should be.

Overall, I didn't hate it, but I have no intention to go on with it. I would be interested to get some closure, but seeing how the first volume offered only questions and not a single answer, I don't want to go through another volume that does the same.

Valéria. says

Ani nemám silu písat po anglicky nie? o k tomu.. proste ne.

Matt Trowbridge says

Wolf is Ales Kot's most accessible creator-owned title to date. The story isn't entirely straightforward, but his writing is, at least compared to some of his other books. He creates an interesting world and fills it with a number of complex characters who all have room to grow. His protagonist is particularly interesting, and I'm looking forward to having him further explored. Taylor's art is gritty and suits Kot's strange world nicely. There were a number of striking panels where Kot left it up to Taylor to convey a message and he definitely didn't let him down. This volume is a solid start. 3.5 stars.

Alex Sarll says

Essentially an LA-based Hellblazer, with a tortured supernatural fixer trying to keep it together, keep the city from descending *entirely* into Hell, and not get too many people hurt along the way. If you know Hellblazer, you'll know how well that third goal tends to go. Kot is still a little prone to heavy-handed references (Friedkin Blatty? Seriously?), and I'm not entirely convinced by the attempt to make the sausage party cast a feature rather than a bug. But the eerie art helps ensure a certain compelling mood of doom in the sun does start building.
