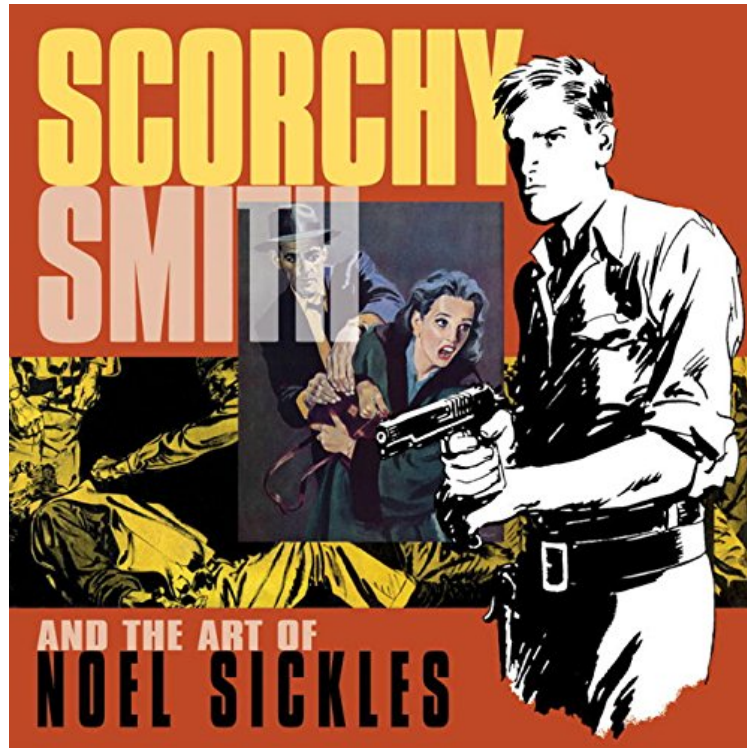


(Ebook pdf) Scorchy Smith And The Art Of Noel Sickles

Scorchy Smith And The Art Of Noel Sickles

Noel Sickles, Bruce Canwell

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Noel Sickles, Bruce Canwell : Scorchy Smith And The Art Of Noel Sickles before purchasing it in order to gage whether or not it would be worth my time, and all praised Scorchy Smith And The Art Of Noel Sickles:

7 of 7 people found the following review helpful. Finally a Quality Reprint of this Influential Comic Strip By Allan Holtz Noel Sickles never really had any great ambition to be a comic strip cartoonist, but nonetheless ended up being one of the most influential of the 20th century. Scorchy Smith was an awful Associated Press aviation adventure strip penned by John Terry. Sickles called Terry the worst cartoonist ever, and he wasn't exaggerating much. When Terry became ill Sickles was given the thankless task of ghosting the strip in that horrible 'style'. Luckily for Sickles the ghosting period didn't last long, as Terry soon died. Sickles was then given free rein to experiment, and in the process he revolutionized the way adventure strips are drawn. Sickles is credited with popularizing the chiarascuro technique for adventure comic strips, a style that his buddy Milton Caniff more famously appropriated for his Terry and the Pirates. Sickles experimented endlessly in Scorchy, and this volume shows Sickles playing with various techniques, changing the look of the strip practically on a week by week basis. Little fanfare has been given to Sickles writing talents. He famously disliked the process of writing the strip, and I expected therefore to have a hard slog reading through his entire three year stint. However, I was gratified to find that Sickles' writing was far better than I had been led to expect. His stories make good internal sense, a basic factor lacking in some highly celebrated strips, and one that keeps me from enjoying many adventure strips. His plots, according to essayist Bruce Canwell often loose adaptations of his favorite western movies, are entertaining and solid. His story pacing, especially after he became more

comfortable with his assignment, is unhurried and full of little details, a refreshing change from the frenetic pace maintained by much of his competition. About the only oddity in the stories, and I'm surprised that his editors let him get away with it, is that aviation, the *raison d'être* of the strip, is noticeably absent. While strips like Tailspin Tommy strictly constructed their stories around flying, Sickles' Scorchy stories rarely use the aviation angle in any meaningful way. Sometimes the only flying that happens is in the segue from one story to the next. The stories are better off, though, because the slavish imperative of sticking to genre makes strips like Tailspin Tommy quite a bore for those not fascinated by wind shear and the latest advances in de-icers. The reproduction of the strips is miraculously excellent if I assume correctly that tearsheets had to be used as source material. The smaller papers that tended to use the Associated Press features seldom had excellent print quality, but the strips here look fantastic. Even the zipatone, very hard to reproduce well from tearsheets, is clear and sharp. I doff my Photoshopping hat to the work of the restorer on this project. The book is a giant, weighing in at a whopping seven pounds. Not only do we get the complete Sickles run on Scorchy (plus a little of Terry and Christman to pad out story arcs) but there is an exhaustive biographical essay by Bruce Canwell. It is accompanied by an incredible array of Sickles work all the way from rare early pieces to his later commercial and fine art work. This section of the book, comprising over 130 pages, could easily have been published on its own to rave reviews from Sickles fans.

1 of 2 people found the following review helpful. Wonderful book ... don't let negative reviews detract you from knowing the master. By Snowman55 My book arrived yesterday and I can't put it down, drinking the illustrations and the encyclopaedic but not tedious notes. I was initially put off by the 2 negative reviews on the bindings and almost didn't buy it. If there was an alternative, ... but luckily for me, there wasn't and hence my purchase. And got the reverse of buyer's remorse (buyer's orgasm? :)) Pros: The book is very thick, with nice color prints, descriptive commentary etc. Plenty of Sickles's work, from early teenager works to master illustrations. Pages of good, glossy/artsy material. Binding seems OK (stitched and not glued papers). Cons: The binding is not bad, contrary to the -ve reviews. However, the 1st and last pages which contact the covers are tearing apart (not completely but showing signs of weakness) as the material for these pages seems brittle and lack tensile strength. It's easily solved with a strong tape (not scotch tape but book/shipping or transparent duct tape (for the width)). It should not detract anyone from buying the book. It's a very, very minor problem compared to it's wonderful content. BTW, in retrospect, even if the book comes with torn out covers, it would have been a great buy. I'm not even going to deduct a star.

8 of 9 people found the following review helpful. Reviews Can't Do It Justice--Just Buy It! By Terry Sunday Over the years, 's "Recommendations for You" feature has done a great job of convincing me to buy things that I never even knew existed. "Scorchy Smith and the Art of Noel Sickles" is an excellent example of this. I had never even heard of the artist or the comic strip when first recommended "Scorchy Smith and the Art of Noel Sickles." Obviously triggered by my purchases of Milton Caniff's outstanding "Terry and the Pirates" series, the recommendation was at first not one that I seriously considered. Who was this guy "Sickles," anyway? However, the unanimously great reviews of "Scorchy," some by people who seemed to be very knowledgeable about the subject, convinced me to give it a try. I placed my order without really knowing what to expect. All I can say is "Wow!" This book is absolutely fantastic! Other reviewers have mentioned the content, quality and production values, and I can only echo their sentiments. About the first third covers Noel Sickles' biography, including many samples of his astonishing work as an illustrator of western, historical, nautical, military and commercial subjects. The breadth of his amazing career is well represented in hundreds of sharp black-and-white and color images on thick, semi-glossy paper. As I did, you will probably recognize some of his old advertising work even though you did not know he was the artist. The rest of the book chronicles the globe-trotting adventures of aviator Scorchy Smith during the time Sickles drew the strip in the mid-1930s. It's interesting to see how Sickles' style evolved and improved over the years, and it's clear that he and Milton Caniff influenced each other tremendously. Bottom line--buy this book! If you have the slightest interest in the old classic adventure comic strips and want to see some of the best examples of the genre, as well as stunning illustrations of a variety of subjects by a true master in the field, you can't pass it up. I give "Scorchy Smith and the Art of Noel Sickles" the highest possible recommendation.

Noel Sickles, along with his lifelong friend, Milton Caniff, changed the face of comics in the 1930s, when they invented a new form of graphic storytelling. They moved away from the simple outline approach then popular, and created a chiaroscuro style that still influences comics artists today. Having blazed a trail through the comics world, Sickles left the medium in favor of a 40-year career as one of America's most successful magazine illustrators. A regular at Life magazine, his work also appeared in Look, Readers Digest, National Geographic, and The Saturday Evening Post. A massive, comprehensive, oversized 392-page volume that collects, for the first time, every Sickles Scorchy Smith strip, from December 1933 through November 1936. It also features, in a 140-page biography, an extensive examination of Sickles' life and the decades-long influence of his work, while also showcasing the full breadth of his career as one of America's foremost magazine illustrators.

From Booklist Few current comics fans know his name or work, and he drew comics for only three years, yet Sickles' influence contradicts his obscurity. In late 1933, he took over the newspaper adventure strip Scorchy Smith, and after

initially aping his predecessors crude style, developed a visual approach marked by chiaroscuro and cinematic techniques that would sweep the comics pages. Milton Caniff, who shared a studio with Sickles, would take the style to greater commercial success in Terry and the Pirates. As for Sickles, he abandoned comics in 1936 and devoted the remaining four decades of his career to magazine illustration, advertising, and other commercial art. This massive volume is comprised of two sections, each of which could be a separate book: a detailed biography of the artist by Bruce Canwell, accompanied by copious examples of his various kinds of work; and the complete run of Scorchy, here appearing between covers for the first time. Such lovingly lavish treatment has been accorded few cartoonists, but Sickles, despite his lack of renown, thoroughly warrants it. --Gordon Flagg "This massive volume is comprised of two sections, each of which could be a separate book: a detailed biography of the artist by Bruce Canwell, accompanied by copious examples of his various kinds of work; and the complete run of Scorchy Smith, here appearing between covers for the first time. Such lovingly lavish treatment has been accorded few cartoonists, but Sickles, despite his lack of renown, thoroughly warrants it."-Booklist"[An] almost embarrassing amount of riches...in the arts section: paintings, commercial art, war-related efforts, commissioned work, personal items such as birthday cards, and abortive syndicated newspaper comics efforts like a mid-'70s Bruce Lee strip. Scorchy Smith is really two separate books, and that's not just a facile slogan here; there's simply that much material."-The Comics Reporter

About the Author Born in Chillicothe, Ohio in 1912, Noel Sickles was working as a staff artist at the Associated Press when he was assigned to take over the 1930s aviation adventure series Scorchy Smith. Although he only drew it for three brief years, the innovation he brought to the artform is a milestone in the history of newspaper comic strips. Sickles won the National Cartoonist Society's Advertising and Illustration Award in both 1960 and 1962.