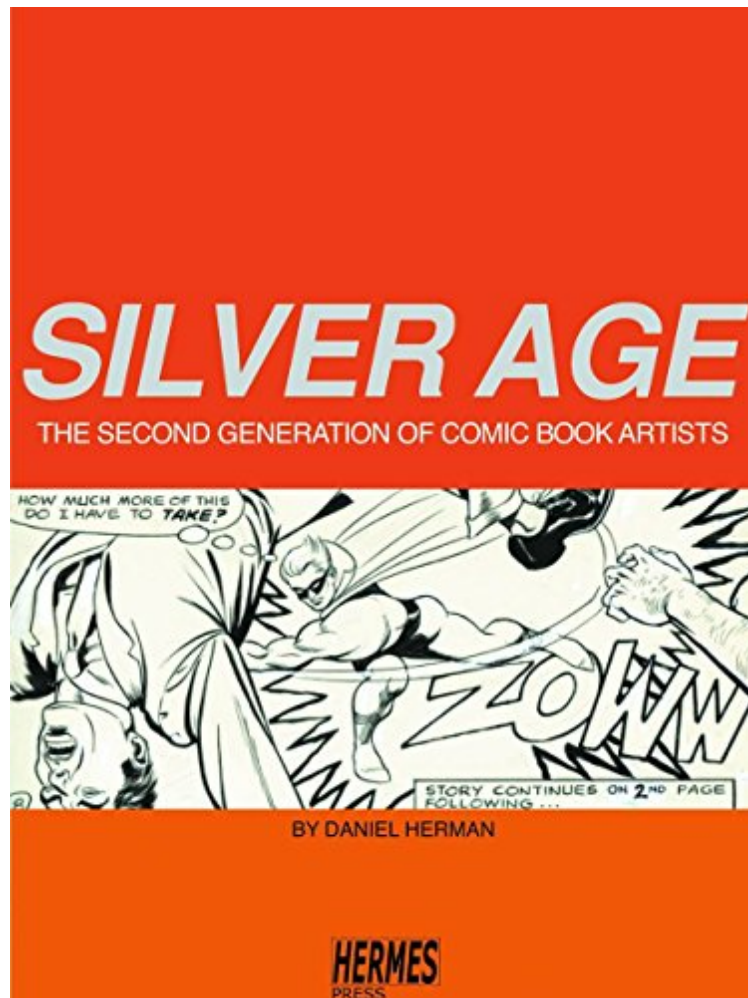


(Read and download) Silver Age: The Second Generation of Comic Artists

Silver Age: The Second Generation of Comic Artists

Daniel Herman

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Daniel Herman : Silver Age: The Second Generation of Comic Artists before purchasing it in order to gage whether or not it would be worth my time, and all praised Silver Age: The Second Generation of Comic Artists:

0 of 0 people found the following review helpful. Five StarsBy M.S.awesome book14 of 16 people found the following review helpful. Barely scratches the Silver Age surfaceBy Elbert R. CoalwellFor a book purporting to be about Silver Age art, this volume is fatally incomplete. This is essentially a vanity press publication, the author, Daniel Herman, being a comics fan publishing under his own "Hermes Press" imprint.This in itself is not necessarily a bad thing, but Herman's own predilections and interests seem to be responsible for the omissions, and inappropriate emphasis on non-Silver Age and trivial material found in this book.A huge chunk of the book -- the first three chapters, almost 100 pages -- is given over to discussion and illustrations of pre-Silver Age strips and comics. Why? Hasn't this period been amply covered elsewhere?Once we actually get into the Silver Age, we get some very nice

examples of original art (some never before published, as far as I know) but again, the author's bias badly distorts the coverage. Gil Kane, a wonderful artist and gifted storyteller, is given far too much coverage. Though his contribution to DC (Green Lantern, Atom) and to several Marvel titles in the '60s and '70s is genuinely significant, his work receives inordinate emphasis. In fact, the entire final chapter of the book is devoted to a little-known one-off black and white magazine Kane created in the late '60s called "His Name is Savage." It was a commercial flop, even as it attempted to broaden the audience for more "adult" (i.e., explicitly violent, non-Comics Code approved) comics, and it is barely a footnote in most comics histories. I appreciate Herman's championing of Kane, but this is not the place for such blatant hagiography. Contrast the extensive coverage Kane receives with the paltry few pages given over to Steve Ditko, co-creator of Spider-Man, and one of the absolute giants of the Silver Age. Other important Marvel artists of the period, like John Romita, John Buscema, Jim Steranko, Barry Smith, John and Marie Severin, and Dick Ayers, are mentioned only in passing, with little or none of their art represented, save as small cover thumbnails. It appears Herman's personal preferences (and the pieces in his personal collection of original art) are the real organizing principles of this book, not, as suggested in the title, any sort of overview of Silver Age art. There are some puzzling minor errors. For example, Herman says inker George Roussos used the name "John Bell" at Marvel. Roussos inked under the name George Bell, not John Bell. Herman also claims the period between 1945 and 1956 has not been "named" by comics historians. Actually, the appellation "Atom Age" is pretty commonly used by comics fans, dealers and others. It seems odd that Herman would not know this. Herman's coverage of the DC Silver Age is again horribly incomplete, but better than his coverage of Marvel. The original art examples by Carmine Infantino, Gil Kane, Mike Sekowsky et al almost make up for it. There are some wonderful pages and covers from DC's heyday that are a joy to view, and savor. Of the other companies mentioned in the book, there is one glaring oversight: ACG, the American Comics Group, is entirely absent. This small company published over a score of titles in the late '50s and early '60s, and are avidly collected today. "Adventures into the Unknown" and "Forbidden Worlds" both ran well over 100 issues before cancellation, and artists like Kurt Schaffenberger, Pete Constanza, Ogden Whitney and Chic Stone were favored contributors. This book will be appreciated by hardcore comics fans, but it is too flawed and incomplete to be recommended as a general overview of Silver Age art.

2 of 3 people found the following review helpful. Opinion over history!

By wm gibson Mr. Herman does a fine job of covering artists he likes, Gil Kane being the best example...but he goes out of his way to bash a couple of artists here. The first is the wonderful inker, Vince Colletta. I can understand his issues with Colletta, and while his sentiments are echoed on Wikipedia {probably by Daniel, based on the "wonderful" George Tuska comment...Ha!!}, I disagree completely. Now on to the terrible crime: He rates Jim Steranko as forgettable and forgotten!! He then uses portions of Steranko's own work in his History of Comics in his own book. Steranko was a true turning point in comics history, and should not be abused in the way Mr. Herman has chosen to do. A nice job of art reproduction, but short sided and overtly biased overview. He does tend to heap praise on lesser artists, though...and they need that I suppose. Ha!! Buy it to look at, not to read. I was one of the kids who set up the first Comic Con at the US Grant Hotel in 1970, by the way, so I know my way around the hobby and the artists.

This book takes an inside look at the artists who created the Silver Age of comics. Based on dozens of interviews, this book carefully shows the development of the art of comic book storytelling from its roots in comic strips and the first generation of comic book artists in the Golden Age. Hundreds of pieces of original artwork illustrate the lengthy text.

From Booklist Oversized coffee-table showcases of vintage comic books are no longer a rarity, but two things make this one noteworthy. Much of the artwork is reproduced from original pen-and-ink drawings rather than the cheaply published comics themselves, and Herman's knowledgeable text provides perceptive insights into the artists' work. Herman sets the stage with chapters on early newspaper strips and comic books, then focuses on the second generation of comic-book creators, who worked during what fans call the "Silver Age"--roughly, the 1950s and 1960s--when the strips, particularly the artwork, achieved greater sophistication than is seen in the crude, World War II-era comics. Herman covers western and war comics, the acclaimed EC line, and the superhero revival of the 1960s. He pays tribute to the best-known artists, such as Jack Kirby and Gil Kane; praises the less-renowned, equally deserving likes of Alex Toth and Dan Barry; and nods appreciatively to a host of talented journeymen. While vividly presented artwork will draw casual comics readers, hardcore buffs will prize Herman's authoritative commentary. Gordon Flagg

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