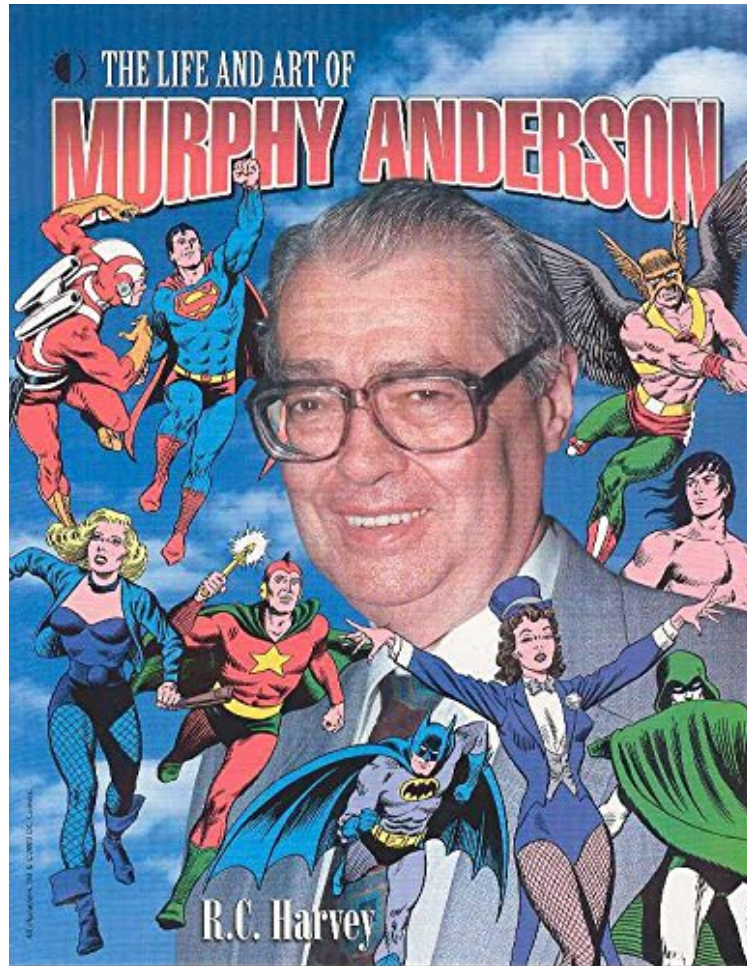


(Download) The Life And Art Of Murphy Anderson

The Life And Art Of Murphy Anderson

R.C. Harvey

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R.C. Harvey : The Life And Art Of Murphy Anderson before purchasing it in order to gage whether or not it would be worth my time, and all praised The Life And Art Of Murphy Anderson:

3 of 3 people found the following review helpful. Silver Age Master ArtistBy Donald D. EnsignMy earliest contact with Murphy Anderson's art came in the form of a cover he drew for Justice League of America #10 (March 1962). This depicted a giant sorcerer glaring at his hands with each of his fingers tipped with the then current JLA members. Aptly titled "The Fantastic Fingers of Felix Faust" the cover art prompted an inquisitive 13-year old to purchase this four-color ,12-cent masterpiece.My next encounter with Anderson's work was in Mystery In Space #75 where he inked Carmine Infantino's pencils for the Adam Strange saga called "The Planet That Came To A Standstill." This proved to be one of the great classic stories of the early Silver Age. Anderson had and has a graceful beautiful flowing line that brought the best out of any penciller he inked.Several years later I purchased Nostalgia Press' first volume of their Flash Gordon reprints. Anderson's work resembles closely the mature work of Alex Raymond on the Flash Gordon

circa 1940-41. Very clean, elegantly composed, flawlessly rendered, anatomically correct portrayal of handsome people in heroic adventures were qualities Alex Raymond excelled and Anderson strove to emulate. According to Anderson Quality Comics' artist Lou Fine had an even bigger influence (p. 8) on Anderson than did Raymond. Some of Anderson's earliest comic book work for Fiction House demonstrates Fine's influence. However as Anderson's work matured his art more and more resembled Raymond (pp. 34-5) as shown in his first stint on the Buck Rogers newspaper comic strip during the late 1940s. By this time Anderson's clean and graceful style jelled into a form that stayed essentially the same for the remainder of his comics career. This autobiography covers Anderson's career in and out of mainstream comics. It covers his boyhood interest in newspaper comic strips and the above mentioned work in Fiction House's Planet Comics, his work on the Buck Rogers newspaper strip (both in the late 1940s and again in the late 1950s), Next it details his early 1950s work for Ziff-Davis' short-lived science fiction comics. Next comes his long-term association with Julie Schwartz which lead to his work in Strange Adventures and Mystery In Space. It covers his work on the well remembered Atomic Knights and his Hawkman and Spectre work in the mid 1960s. It details Anderson's later association with Curt Swan as part of the "Swanderson" team on the Superman strip. It answers questions that Anderson fans have had for years. For instance, during the mid 1970s to the early 1980s and earlier Anderson mainstream comics work was infrequent and almost non-existent. During this period Anderson formed his own company called Visual Concepts that produced a periodical called PS (The Preventative Maintenance Monthly) for the U.S. Defense Department. Perhaps the strongest thing about this book are his insights and opinions concerning the other artists and writers he worked with. The book's major weakness is the lack of an index and checklist of his comic book credits. However, overall this is a fitting memoir to one of the prime architects of the Silver Age of Comics.

5 of 5 people found the following review helpful. "Must reading" for all dedicated comic book fans

By Midwest Book Review

A very lavishly illustrated autobiographical memoir of Murphy Anderson's varied career in cartooning, *The Life Art Of Murphy Anderson* begins with his entry into the 1940s "Golden Age" of comic books. Anderson's credentials include having produced the very popular syndicated comic strip "Buck Rogers", as well as educational comics for the military services publication "PS Magazine". Anderson is perhaps best known for his exceptional and ground-breaking work at DC Comics in the 1960s and 70s on such superhero characters as Superman, Hawkman, Adam Strange, The Atomic Knights, and so many others. It was his style that defined the DC look for a generation of comic book fans. His anecdotal recollections are replete with insightful commentary on the state of the art, as and includes behind-the-scenes stories about the other artist he has encountered in the course of his long and successful career including Lou Fine, Will Eisner, Curt Swan, Gil Kane, and others. Illustrated throughout with a generous examples of work drawn from every phase of his career which also included Fiction House and Ziff-Davis, *The Life And Art Of Murphy Anderson* is "must reading" for all dedicated comic book fans past and present!

8 of 8 people found the following review helpful. comic book veteran finally getting his due...By popular culture lover

Anderson was one of those great comics veterans who did classy, craftsmanlike work, but who were overlooked by some fans because their work was not "flashy" enough. But Anderson's work passes the test of time. Whether doing complete art jobs or inking over Curt Swan or Carmine Infantino, Murphy Anderson's beautiful line and flair for exposition over flash should be studied by today's comic artists. This book combines a superb career overview and biography, as well as tons of great art. I recommend this book highly!

The Life and Art of Murphy Anderson is a lavishly illustrated autobiographical memoir of the artist's varied career in cartooning. His recollections are peppered with comments and insights about the state of the art and behind-the-scenes stories and anecdotes about other artists he has encountered such as Lou Fine, Will Eisner, Curt Swan, Gil Kane, and some not so well known, and illustrated with a generous sampling of work from every phase of his career, particularly at Fiction House, Ziff-Davis, and DC Comics, all direct from his personal archives.