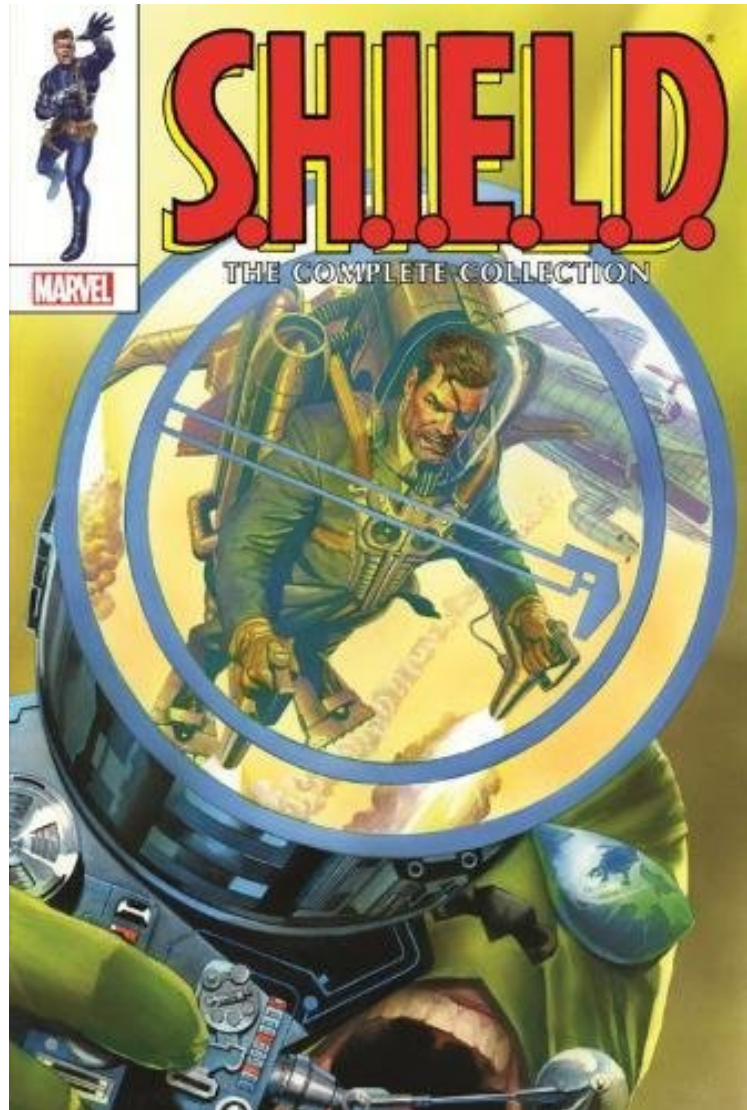


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## S.H.I.E.L.D.: The Complete Collection Omnibus

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**Marvel Comics : S.H.I.E.L.D.: The Complete Collection Omnibus** before purchasing it in order to gauge whether or not it would be worth my time, and all praised S.H.I.E.L.D.: The Complete Collection Omnibus:

40 of 40 people found the following review helpful. One of the stunning heights of 1960s comics By Tim Lukeman In the mid-1960s, for a mere 12 cents a month, a reader could enter two fantastic worlds in the pages of one comic, "Strange Tales" -- the multiple, eerie dimensions of Dr. Strange, and the sleek, big-screen technological action of Nick Fury, Agent of SHIELD. This vastly entertaining volume contains the complete run of the latter, from its origins by Lee Kirby, to its most famous, innovative period with Jim Steranko, and its falling-off with a rotating cast of writers

artists. For most fans, it's the Steranko period that's the big draw, and no wonder. Starting over the layouts plots of Jack Kirby, Steranko soon took full control brought graphic design, pop art, high art, vivid color, dynamic storytelling fantastic, mindblowing ideas to nearly every panel of the spy series, changing the face of comics permanently. He expanded the cast scope of the series, introduced one of the first truly adult relationships in comics between Fury and La Contessa Valentina Allegra de la Fontaine, gave Fury real characterization beyond that of the former three-striper -- and in the process gave readers an incredible ride that just got better more dazzling with every issue. Of course, it couldn't last. No run in comics ever does. Steranko himself seems to be somewhat adrift in his final issues; and those that follow are much more standard comics fare of the day. Even so, I wouldn't be so quick to dismiss them entirely. Frank Springer's more rough-hewn, shadow-soaked visuals had real promise for another direction, if he'd had time to hone his own style, rather than having to badly interpret Steranko. The real problem was in the plotting scripting -- Fury became a solo lead for the most part, as the rich supporting cast faded into the background; villains were uninspired for the most part, doing "Eeeevil!" for the sake of it, like all good comic book villains. World-shattering threats requiring several issues to defeat were becoming nothing more than the bad guy of the month. In some ways, it was simply that a certain moment in time had passed. The culture was in constant flux then, so that every 6 months felt like a new era, leaving everyone in pursuit of a constantly shifting zeitgeist. The writers artists who followed Steranko were throwing anything that came to mind against the wall, to see if any of it would stick. What was needed was an individual vision just as firm clear as Steranko had provided -- and sadly, there just wasn't any to be found. The book itself is handsome, including an early Fantastic Four story introducing Colonel Fury (still without his famous eyepatch then); a later Avengers story tying up loose ends from the cancellation of the series in mid-plot; and best of all, a mid-1970s story by Jim Starlin Howard Chaykin, finally explaining why a veteran of WWII could still be so young in the thick of action. Why Marvel didn't pounce sign Chaykin to a SHIELD revival is beyond me -- he had his own distinctive style vision that suited the character would undoubtedly have given us an appropriate Nick Fury for the post-Vietnam, post-Watergate world. But never mind what might have been! The stories are here for your enjoyment, long before later "edgy" writers pretty much warped destroyed the character. We even get the famous 4-page foldout that originally required two copies of the same comic to see completely. Alternate covers art (including some censored at the time), three charming spoofs, and several introductions to the earlier Masterworks editions of SHIELD are included as welcome extras. And as an added treat, the reprinted letter pages include several future comics creators, particularly the prolific enthusiastic Don McGregor. So, for a few hours, enter the strangely innocent thrilling world of 1960s spies once more enjoy the deadly rollercoaster that'll carry you through a thousand fates worse than death without mussing your hair -- most highly recommended! 7 of 7 people found the following review helpful. They Knew We Wanted It- Now More Bronze Age Pls By thirdtwin If you have always wanted the complete run of this title- or you grew up reading it- here it is for you in vivid color. More and more complete runs of titles are being collected- it's rather a rare thing to have a whole story line of graphic art under one cover- here's hoping more are published like this from the bronze age. well worth your time. 1 of 1 people found the following review helpful. This big hardcover book is worth the price for any serious fan of the series or Steranko. By VikingPrince For any fan of Nick Fury or Jim Steranko, this heavy book is a treasure trove. Marvel did an excellent job of reprinting all the SHIELD comics starting with Strange Tales and finishing with the SHIELD stand alone issues, in full color and detail. This omnibus also includes some fascinating behind the scenes articles by Steranko and others. It all made me wish once again that Steranko had continued to write and illustrate Nick Fury, Agent of SHIELD.

It's one of Marvel's most innovative series, now in one complete volume! With international threats on the rise, a council of global powers taps Nick Fury to protect us from Hydra, A.I.M., Baron Strucker and the Yellow Claw! The greatest team in comics, Stan Lee Jack Kirby, dove into the world of covert ops, mixing Cold War drama with the mighty Marvel manner - but when Steranko took over, he rewrote the entire rulebook. COLLECTING: Strange Tales 135-168, Nick Fury, Agent of S.H.I.E.L.D. (1968) 1-15, Fantastic Four 21, Tales of Suspense (1959) 78, Marvel Spotlight (1971) 31, Avengers (1963) 72