Heritage Signature® Auction #7163

Comics & Comic Art

May 19-20, 2017 | New York

**Signature® Floor Sessions 1-3**
(Floor, Telephone, HERITAGELive®, Internet, Fax, and Mail)

Omni Berkshire Hotel • Guggenheim Room
21 East 52nd Street • New York, NY 10022

Session 1 - PLATINUM NIGHT (see separate catalog)
Thursday, May 18 • 7:30 PM ET • Lots 91001–91083

Session 2
Friday, May 19 • 12:00 PM ET • Lots 92001-92197
The Robert E. Myer Collection, Golden Age Comics, Silver Age and Bronze Age Comics.

Session 3 (see separate catalog)
Friday, May 19 • 3:00 PM ET • Lots 93001-93275

**Signature® Internet Session 4**
(HERITAGELive®, Internet, Fax, & Mail only Session)

Session 4
Saturday, May 20 • 1:00 PM CT • Lots 94001-94793
• The Robert E. Myer Collection, Golden Age Comics, Silver Age to Modern Age Comics, Magazines, Pulps, Big Little Books, and Memorabilia. Lots 94001-94330

**LOT SETTLEMENT AND PICK-UP**
Session 1-3 Lots will be available for pick-up on Saturday, May 20 from 9:00 AM - 12:00 PM ET at Heritage Auctions, New York, 445 Park Avenue – New York, NY 10022. If you are outside of New York and wish for your Session 1-3 lots to remain in New York, please notify floormanagers@HA.com no later than 12:00 PM ET on Saturday, May 20. After this time, all property will be transported to Dallas where it will be available for pick-up on or after Tuesday, May 23, by appointment only. Session 4 Lots aren’t available for pick-up in New York and will have to be shipped from Dallas.

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Dear Fellow Collector,

Welcome to our 66th Signature Comics and Comic Art auction, featuring more than 1,300 lots from the collections of more than 190 different consignors.

With so much to look at, I doubt you’re in the mood for long preambles. So let me just note briefly that while the auction will be held at the Omni Berkshire hotel, the comics and art will not be brought to the auction site. However, any lot can be inspected prior to the auction, at our company’s offices just a few blocks away at 445 Park Ave. You’ll find the lot-viewing times on the first page of this catalog.

And remember, if you can’t make it to the live event in New York, you can place your bids by telephone, fax, prior Internet bids, via HA.com/Live, from your smartphone, and even by U.S. mail.

Best wishes

Barry Sandoval
Director of Operations, Comics and Comic Art
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The origin and first appearance of Wonder Woman, one of the most influential characters in the history of comic books. It's one of the most important issues in the history of DC Comics, and is currently tied for the #15 spot on Overstreet's list of Top 100 Golden Age Comics list. This book has shot up in value over the past few years, and will likely continue to do so now that the amazing Amazonian princess has appeared in the DC cinematic universe and has her first feature film scheduled to debut in June. Also inside: Doctor Fate dons a new helmet, Starman and Doctor Mid-Nite join the Justice Society, Hawkgirl makes an appearance, and Hop Harrigan text stories begin. All that in a mid-grade copy that presents very nicely. We expect this one to sell well above the Overstreet value. Overstreet 2016 VG 4.0 value = $22,000; FN 6.0 value = $33,000. CGC census 4/17: 12 in 5.0, 22 higher.
This is the origin and first appearance of Spider-Man, and the first appearances of Uncle Ben and Aunt May. Around 1980, AF #15 overtook Fantastic Four #1's spot at the top of Overstreet's list of Top 50 Silver Age Comics and it hasn't ever looked back. Jack Kirby and Steve Ditko cover and art. This is the pinnacle of the Silver Age of Comics. Note that even Good copies are selling for $10,000 lately, so we doubt the Guide value listed below would be enough to take this one home. Overstreet 2016 FN 6.0 value = $22,000. CGC census 4/17: 57 in 6.0, 184 higher.
A truly amazing copy! Early Silver Age Marvels are almost impossible to find in decent grade for so many reasons, including low print runs, low paper quality, overhangs, “Marvel chipping” and, of course, the fact that every kid read the heck out of them. This impressive pedigree copy appears nearly flawless in every way. Currently issue #1 captures the #7 spot on Overstreet’s list of Top 50 Silver Age Comics. Continued over from Amazing Fantasy #15, Spidey’s first issue features a guest appearance by the Fantastic Four and the web crawler’s first costumed villain, the Chameleon. Overstreet 2016 NM- 9.2 value = $62,000. CGC census 4/17: 9 in 9.2, 16 higher.
The Avengers #1 (Marvel, 1963) CGC NM 9.4
Off-white to white pages.

This hot Marvel key issue just won’t cool off! And the grade of this copy ensures spirited bidding. Just five copies have earned a barely higher 9.6 from CGC to date, and without super-vision, it would be hard to distinguish our offering from those. It’s an auspicious premiere issue, with the origin and first appearance of the Avengers (Thor, Iron Man, Hulk, Ant-Man, and Wasp), as well as appearances by Loki, the Teen Brigade, and the Fantastic Four. Jack Kirby and Dick Ayers cover and art. This issue is currently tied for #11 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2016 NM- 9.2 value = $36,000. CGC census 4/17: 10 in 9.4, 5 higher.
The Avengers #4 (Marvel, 1964) CGC NM/MT 9.8 Off-white to white pages.

Talk about a Silver Age Marvel Key! This highest-graded copy (tied with three others) contains the first Silver Age appearance of Captain America, who joins the Avengers after being frozen in ice since WWII. Jack Kirby gave us the memorable, in-your-face cover and interior art. Inside, the Sub-Mariner, Iron Man, Thor, Giant-Man, and the Wasp all make appearances. You are not going to find a nicer copy out there, so get your bidding paddle ready — we expect to see six figure bids for this one! Overstreet 2016 NM- 9.2 value = $6,800. CGC census 4/17: 4 in 9.8, none higher.
This book is one of the first 250 or so comics ever published, and pre-dates Action Comics #1 by eight months. The classic cover art for this issue is credited to Creig Flessel and if it looks familiar, it’s probably because it was appropriated (swiped) for the cover to the unique Atomic Comics some eight years later. This Detective issue has a Gerber scarcity rating of 7. Overstreet 2016 VF 8.0 value = $9,625. CGC census 4/17: 2 in 8.0, 1 higher.
The issue that featured the origin and first appearance of Robin (Dick Grayson) has always been near the top of any Golden Age Comics wishlist, as evidenced by its Overstreet value increase from 2015 to 2016 - 20%, a bigger increase than any of the other early key *Detective* issues. Like those other early issues, this one’s a difficult find in higher grades. Of the 55 Universal copies that CGC has certified to date, most are in lesser grade than our offering. The classic Batman team of Bob Kane and Jerry Robinson collaborated on the cover and interior artwork. Overstreet 2016 VG 4.0 value = $16,000. CGC census 4/17: 5 in 3.5, 22 higher.
Four Color (Series One) #4 Donald Duck (Dell, 1940) CGC VF 8.0 Off-white to white pages.

One of the most impressive single Disney comics we have ever brought to auction! One of only two copies graded above 6.0 by CGC to date — the other, also a VF 8.0, was in one of our previous auctions back in February of 2010, and sold for over $20,000. This early Donald Duck appearance, drawn by Al Taliaferro, is on Overstreet’s Top 100 Golden Age Comics list, and it’s difficult to come by even in VG condition. When we offered the archives of Western Publishing we had hoped to find a nice copy of this gem, but to no avail. Overstreet notes, “prices vary widely on this book,” and in our experience the value has shown significant increase over the past several years or so. Overstreet 2016 VF 8.0 value = $13,500. CGC census 4/17: 3 in 8.0, none higher. From the Robert E. Myer Collection.
WALT DISNEY'S
DONALD DUCK

10¢

64 PAGES IN COLOR
The Incredible Hulk #1 (Marvel, 1962)
CGC VF 8.0 Off-white pages.

It remains a white hot issue - currently ranked #2 on Overstreet's list of Top 50 Silver Age Comics. It's widening the gap between #2 and #3 (Fantastic Four #1), and, incredibly, inching closer to Amazing Fantasy #15, the current #1 issue value-wise from the Silver Age. The auspicious Jack Kirby cover launched Marvel Age's most audacious hero, whose anti-hero, anti-establishment persona appeals to us as perhaps none other. It’s one of the more difficult key Marvels to find in higher grades, as evidenced by the relatively low number of copies that have been certified higher by CGC. Inside the cover is the origin and first appearance of the Hulk, as well as the first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross. Jack Kirby also did the story art. Overstreet 2016 VF 8.0 value = $44,000. CGC census 4/17: 11 in 8.0, 24 higher. From the Acceptance Collection.
New Book of Comics #1 (DC, 1937) CGC VF 8.0 White pages.

This was the first regular-sized comic annual and just the second DC Comic annual ever produced. Overstreet considers this book to be “rare” and only one copy outgrades this lovely book. The contents were reprinted from New Comics #1-4 and More Fun #9, and this feature the biggest names among early DC creators: Jerry Siegel, Joe Shuster, Sheldon Mayer, Vin Sullivan, and Sheldon Moldoff. Overstreet 2016 VF 8.0 value = $12,000. CGC census 4/17: 2 in 8.0, 1 higher.
We expect the bidding for this one to be very intense indeed. This is not an easy book to find in any grade, and it's all but impossible to imagine that a better copy than the Mile High exists. This series ran for a full twenty years, and Patsy Walker has proven to be an enduring character in the Marvel Universe, even appearing in the current *Jessica Jones* TV series. This is the only copy certified above 8.0 by CGC to date. The black cover looks impossibly perfect — but then again, it does come from the impeccable Edgar Church “Mile High” Collection. *Overstreet 2016* NM- 9.2 value = $1,500. CGC census 4/17: 1 in 9.4, none higher.
This is the single highest-graded copy of an issue that is chock full of “firsts” and other key events. Of course, it’s classic Steve Ditko-rendered Dr. Strange, and it features the first appearance of the Cloak of Levitation and the Mindless Ones, plus the first appearance of the Eye of Agamotto — which fans may remember as the vessel of the time stone in the MCU — and of Clea and Dormammu in Part 2 of a story continued from the previous issue. Jack Kirby provided the cover art. This book’s rarely found in grades above VF/NM 9.0, and only this copy has garnered a 9.8 in CGC’s census. Quite a feat, considering the difficulty in maintaining a brown cover in high grade. Overstreet 2016 NM- 9.2 value = $275. CGC census 4/17: 1 in 9.8, none higher.
This copy ties for the highest grade on CGC’s census — just look at our scans and you’ll see why! Even nice copies of this book almost invariably have some degree of smudging or tanning, that’s why this one is at the top of the heap. Fred Ray’s cover art (drawn before the USA entered World War II) really shines at you from this copy. Inside, Superman battles a fellow who calls himself the Light, and the bad guy won’t reveal his face. Could it possibly be Luthor? Overstreet 2016 VF/NM 9.0 value = $3,991; NM- 9.2 value = $5,700. CGC census 4/17: 2 in 9.0, none higher.
Suspense Comics #3 Mile High Pedigree
(Continental Magazines, 1944)
CBCS NM- 9.2 White pages.

This white-hot Golden Age issue, driven by the “classic” Nazi bondage/torture cover by Alex Schomburg, has been climbing the list of Overstreet’s Top 100 Golden Age Books for years. It’s currently at #26, up from #38 in 2012, and #63 in 2007. It’s no surprise that the Mile High Copy is the finest known, but that there is a Mile High Copy at all will be a surprise to some. Until recently the common opinion was that a Mile High Copy of the iconic issue didn’t exist! Overstreet rates it “scarce”, and Gerber goes even further, assigning it a “9” or “very rare!” CGC hasn’t certified a higher grade than VF 8.0 for the book, although we have been fortunate enough to have offered the impressive Pennsylvania Copy in 2015, a CBCS VF/NM 9.0, which realized a record-setting $173,275! But the Mile High takes it up even another notch! L. B. Cole provided interior art. Overstreet 2016 NM- 9.2 value = $100,000. CGC census 4/17: 0 in 9.2, none higher.
Suspense Comics #3

Continental, 4/1944 - Edgar Church/Mike High Copy

Cover: Jack Schomburg, Art: B. Cole

Distributed by: Mike High

Starring: Camp Leonard & Nina Knight

10¢
Tales of Suspense #39 Bethlehem Pedigree (Marvel, 1963) CGC NM 9.4 Off-white pages.

This is exactly the sort of lot we created Platinum Night for: a pedigree copy of one of the major keys, in radiant Near Mint! The issue ranks #9 on Overstreet’s Top 50 Silver Age Comics list, and rightfully so, with the first appearance of Iron Man making it one of the most coveted comics of the Silver Age. Jack Kirby and Don Heck cover. Heck, Steve Ditko, and Gene Colan art. Overstreet 2016 NM- 9.2 value = $45,000. CGC census 4/17: 20 in 9.4, 5 higher.
91016  Tales to Astonish #35 (Marvel, 1962)
CGC NM- 9.2 Off-white to white pages.

This key is just beginning to get its true credit as a first appearance issue. While Henry Pym famously debuted in #27 of this title, this is the first name the name Ant-Man appeared or Pym became a costumed superhero. And we've never offered a better copy of this book. With one Ant-Man movie in the books and another on the way (not to mention the character's crossover movie appearances), we see plenty of potential upside for the issue. Why is the book so tough to find in high grade? The light grey cover picks up smudges quite easily, and remember, this is quite early in Marvel's Silver Age, appearing the same month as Hulk #3 and Fantastic Four #6, and just a month after Amazing Fantasy #15. Overstreet 2016 NM- 9.2 value = $9,000. CGC census 4/17: 8 in 9.2, 2 higher.
91017  Teenage Mutant Ninja Turtles #1
(Mirage Studios, 1984) CGC NM/MT 9.8 White pages.

A stunning first printing copy of a steadily hot book, featuring the origins and first appearances of the Teenage Mutant Ninja Turtles, Splinter, and Shredder. This issue had an initial print run of just 3,000 copies, making high-grade copies scarce in general; this particular copy bears the highest grade assigned to this issue by CGC to date. The wraparound cover is by Kevin Eastman, and the story and interior art are by Eastman and Peter Laird. We were fortunate enough to sell 9.8s twice before, and both times we heard later from people kicking themselves for not bidding higher. Don’t be that person! Overstreet 2016 NM- 9.2 value = $4,000. CGC census 4/17: 23 in 9.8, none higher. From the Acceptance Collection.
A wonderful copy of this landmark issue. Only three unrestored copies have been graded higher by CGC thus far. This series was “the first funny animal continuous series comic book title” according to Overstreet, and would be on to become the bestselling title in comics at a time when comic book sales figures were huge indeed. With interior art by Al Taliaferro and Floyd Gottfredson on Donald Duck and Mickey Mouse respectively, and a great Hank Porter Duck cover, this issue tops many collectors’ wish lists. CGC notes, “Very minor amount of color touch on cover.” Overstreet 2016 VF 8.0 value = $15,750. CGC census 4/17: 1 in 8.0, 3 higher. From the Robert E. Myer Collection.
She has never been more popular, and with her own movie coming this summer, the Amazing Amazon will remain squarely in the spotlight. That means this premiere issue, already white-hot among collectors, will continue to be in great demand. It's consistently sold for over Guide in recent years. Wonder Woman’s origin is retold. H. G. Peter cover and art. Overstreet 2016 VF 8.0 value = $35,000. CGC census 4/17: 6 in 7.5, 12 higher.
91020  Wonder Woman #1 (DC, 1942)
CGC VG- 3.5 Off-white pages.

Wonder Woman charges onto the scene in the first issue of her own comic, launching a four-decade run followed by several more solo titles. The popularity of the Amazon princess is at an all-time high, thanks in part to her appearance in Batman V. Superman: Dawn of Justice and her own upcoming feature film. Her creator, William Moulton Marston, and artist H. G. Peter established the look and feel that defines the her to this day. Her origin story is retold and expanded upon here. Overstreet 2016 VG 4.0 value = $10,000. CGC census 4/17: 5 in 3.5, 55 higher.
91021  Wow Comics #9 Mile High Pedigree  
(Fawcett Publications, 1943) CGC NM+ 9.6 White pages.

Wow indeed. We had never seen a copy of #9 that topped VF 8.0 until this Mile High stunner crossed our path. Mary Marvel got her first solo story here, in an issue tied for her second appearance overall. It kicked off a run in this series with her as the featured star. This has been a very desirable copy since the day it was discovered, but the current interest in all things Marvel Family with a “Shazam” movie on the way might have pushed the demand even higher. Overstreet 2016 NM- 9.2 value = $4,200. CGC census 4/17: 1 in 9.6, none higher.
This gorgeous copy reminds us that over the past three years, we've offered a nicer copy on just three occasions. That's not surprising considering that there are relatively few nicer copies in existence, according to CGC's census. It's hard to imagine a nicer copy than this, with its fresh, snow-white cover, sharp corners, tight spine, and white pages. Besides the legendary Marilyn Monroe cover and “Sweetheart of the Month” two-page poster, Hugh Hefner's premiere issue featured a Jimmy and Tommy Dorsey article, “VIP On Sex” by Virgil Partch, and fiction by Sir Arthur Conan Doyle (Sherlock Holmes). Not listed in Overstreet. CGC census 3/17: 4 in 8.5, 7 higher.
Playboy aficionados are well aware of the three variations of the first printing of the premiere issue. After selling out an initial print run of approximately 50,000 copies, limited by founder Hugh Hefner’s start-up budget, additional “first printings” were authorized — now known as the “Page 3” and “Red Star” variations. Both were published in comparatively small numbers, perhaps 2500 copies of each. CGC's census provides a clue: while a total of 162 copies of the more common newsstand version have been certified by CGC to date, just 44 copies of the “Page 3 Copy” version (referred to as such because a page number is printed on page 3, where no page number appears on the first print run) have been certified by CGC to date. A grade of VF+ 8.5 is rare for either version, but much more so for the “Page 3” variation. Just five copies have earned grades as high as this, only two of which graded higher. With high-grade copies of the #1 commanding ever-increasing attention, here is a great opportunity to get one of the finest copies known to exist of the “Page 3” version. The Marilyn Monroe cover and iconic nude poster are the issue’s highlights. Not listed in Overstreet. CGC census 3/17: 3 in 8.5, 2 higher.
At the crossroads of Penny Lane and Crime Alley, Beatlemania meets Batmania! Playing off of the conspiracy theory that Paul McCartney had died (and it was being covered up), this cover has a nice nod to some of the “real” clues... Paul is barefoot on the Abbey Road cover (and this one), and facing backwards on the fake album that Robin is holding (as he was on the back of the Sgt. Pepper album). Naturally, DC didn’t use the real names of the musicians or band in the comic — the group was called the Oliver Twists, Paul was changed to Saul, etc. This piece of original art was created in ink over graphite on Bristol board with an image area of 10” x 15”. The logo is an original stat paste-up. The word balloons are stat paste-up with two of them missing completely (leaving glue residue). The third is held on with a small piece of tape. There are some small whiteout art corrections, the most notable was to remove the shoes that the Paul McCartney character was wearing so bare feet could be drawn in. Also included in this group is the hand-colored color guide, with a reverse-colored logo that was used as a paste-up. Lastly, there is a printer’s proof of the final cover (one sided on cover stock paper). The proof is in Excellent condition. The color guide and the original art are in Very Good condition. Don’t pass this by!
91025  Carl Barks and Paul Murry *Walt Disney’s Comics and Stories* #277
Cover Original Art (Gold Key, 1963).

Carl Barks published covers are few and far-between... but here’s a two-fer! A Carl Barks Donald Duck and a Paul Murry Mickey Mouse on the same cover! The top section is an original Carl Barks piece featuring Donald Duck, Gyro Gearloose, Gladstone Gander, Huey, Dewey, and Louie. It is for the story “The Duckburg Pet Parade”, and features a menagerie of pets. The Mickey Mouse original art for the story “Undercover Mountie”, was produced by Paul Murry on a separate piece of Bristol board and pasted onto this page (the lower right area of the published comic was taken up by a photo of Zorro). Created in ink over graphite on Bristol board with a total image area of 11.25” x 15.5”. Signed by Carl Barks in the top image area. There is a small stain just under the Barks art, and light toning near the paste-up Mickey section. There is also a very light crease in the upper right and upper left. Overall in Very Good condition.
Featured are some of the characters Barks is most known for... Uncle Scrooge, two of the nephews, Donald Duck, and four of the Beagle Boys! In the story “House of Haunts”, Uncle Scrooge moved his “scillions of gillions of dollars” to a booby-trapped castle to hide it from the Beagle Boys. However, a knock on the noggin made him forget where he put it all! Produced in ink over graphite on two sheets of conjoined Bristol board with a combined image area of 16" x 23.5". That makes it larger than even traditional “twice-up” scale! The boards are taped together on the backside. Signed by the Duck Master himself in the lower right margin, this page is in Excellent condition.
91027  Frank Brunner Fear #15 Cover

Frank Brunner’s very first Man-Thing work! Here, Man-Thing takes an Adventure Into Fear in the story “From Here To Infinity!” It’s a flashback tale to pre-King Kull era Atlantis. This awe-inspiring cover is a flaming masterpiece by Brunner, who signed in the image area on the left, and then again in the lower margin. Created in ink and white paint over graphite on World Color cover stock Bristol board with an image area of 10” x 15”. The header, logo, and corner box are all stat paste-ups, with production tape and glue residue. The main image area is lightly toned and in otherwise Excellent condition.
Although this is an issue of *X-Men*, Marvel's web-swinging wonder is stealing the title page for "Listen — Stop Me If You've Heard It — But This One Will Kill You!" It's no wonder he appears this issue, since John Byrne just ended an almost uninterrupted two year run on Spidey's Marvel Team-Up book. The page is produced in ink over graphite on Bristol board with an image area of 10" x 15" (counting the stat paste-up header and indicia). The page has toned with a touch of glue residue near the indicia paste-up (which has a very small rip in the stat). Overall in Very Good condition.
Originally penciled as part of the iconic 1980 “Fate of the Phoenix” story in issue #137, which resulted in the death of Jean Grey. There are few comic book deaths that had as big of an impact on fandom as the death of Phoenix. Surprisingly, she lived in the version that almost made it to publication. The original story ending was changed very late in the process and new pages were created when Marvel editor-in-chief Jim Shooter raised the objection that Phoenix had literally killed billions of beings a couple of issues earlier, and should not get off so easily for something so heinous. It was deemed that Phoenix must pay the ultimate price for her crimes. This is one of the pages that was pulled from the original ending which allowed Jean to live. It was later inked for and first published in 1984’s Phoenix: The Untold Story, which reprinted issue #137 with the five original ending pages. The raw pencils for Wolverine’s close-up panel were previously published in the 1982 Fantagraphics X-Men Companion #1. Crafted in ink over graphite on Bristol board with an image area of 10” x 13”. The bottom caption is a reverse-type stat paste-up that is coming loose. The top edge and corners are trimmed, and the page is lightly toned. Signed by John Byrne in the bottom margin. The image area is in overall Excellent condition.
Doctor Doom is dead ... or is he? Writer/Penciler/Inker John Byrne was obviously having a bit of fun when he titled this issue “When Titans Clash!” — It is a story title Marvel has used many times in the past. Byrne's run on FF is hailed by many as the greatest run on the title since the days of Lee/Kirby. He redesigned the FF costumes and restored the book to its cosmic stature. Created in ink over graphite on Bristol board with an image area of 9.75" x 15". Byrne cleverly put his name in the original art in a bit of twisted metal by Johnny's leg. Marvel's Editor-in-Chief, Jim Shooter, signed the page in the sign-off box in the bottom margin. The logo, corner box, and header are a stat paste-up. With only very light toning, this is in Excellent condition.
The first page we have ever had from this key issue of the series. The story “Greater Love Hath No X-Man...” had the “All-New, All-Different” X-Men square off against what seems to be the original X-Men (but in reality they are X-Sentinel robots). Jean Grey would seem destined to die by story’s end, setting up the first appearance of The Phoenix in next issue’s tale. Cockrum inked himself on this page produced in ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. Signed on the back “To Scott with best wishes — Dave Cockrum”. Production tape residue in the margins. and light toning, otherwise in Excellent condition.
Captain America is involved in the “Crack-Up On Campus” this issue. Marvel Comics were big on college campuses by the end of the Silver Age, and the letters pages (especially in this title) reflected it. This cover by art greats Colan and Sinnott was created in ink over graphite on Bristol board with an image area of 10” x 15”. The corner box, logo, and cover blurb are all stat paste-ups. There is some glue residue near the paste-ups, and a touch of production oil stain on the right side of the image area. There is a fold across the bottom right corner of the image area. Overall in Very Good condition.
Robert Crumb  \textit{R. Crumb’s Fritz the Cat}  Cover Original Art (Ballantine, 1969).

Fritz gets cozy with girlfriend Charlene in this famous cover image, taken from the oversized collection of stories first published by Ballantine in October, 1969. This book was so popular, it rated a second printing a month later! The image would go on to inspire a popular statue by Randy Bowen and Neil Surges in 2003 that quickly sold out. Fritz himself would go on to star in two feature-length animated movies, \textit{Fritz the Cat} (1972), and \textit{The Nine Lives of Fritz the Cat} (1974). Although later abandoned by the artist, Fritz remains one of R. Crumb’s most popular characters, one that dates back to the homemade comics Robert was producing as a teenager in the early sixties. This is perhaps one of the most famous and important single pieces of art by Crumb, one that has been stashed away in a private collection for many years. It’s sure to be the centerpiece of any collection of Underground Comix art. It’s in ink on Bristol board, with an approximate image area of 11” x 12.5”, and matted to an overall size of 16” x 20”. There is minor outer border handling and edge wear, but the image remains in Excellent condition. \textit{From the Felix Dennis Estate}. .
It's a rough time for poor Shuman as things literally go “bump in the night” — very funny, Mr. Snoiel! Classic “Shuman the Human’s Night of Terror” one-pager by R. Crumb, from his most prime comix period. Shuman the Human only appeared a handful of times, with his first being Zap Comix #1 (as “Schuman”); his last official comic book page was in 1972’s People's Comix as a collaboration with Robert’s brother Max. This is perhaps Shuman’s finest moment, with a very funny cameo by Mr. Snoiel capping the page. The art is in ink (and lots of it) on paper, with an image area measuring 8” x 12”, matted to an overall size of 16” x 20”. The paper has minor toning; overall, the condition is Excellent. From the Felix Dennis Estate.
Little guy Eggs Ackley comes out on top in his encounter with the Vulture Demonesses, in this too-crazy-for-words cover art. *Big Ass Comics* #2 comes at the tail end of R. Crumb’s first golden period, and it contained some of his raunchiest work to date. Any 1967-72 cover art by Crumb is a treat, and this one is certainly no exception. The notation “drawn in bed” by his name in the lower right implies he casually knocked this out, but the design and layout are first rate. It’s drawn with Robert’s beloved mechanical pens in several weights from thin to thick, and a nice solid black masthead with superb display lettering shows the mark of a true professional — after all, he got his training at the prestigious American Greetings Corporation, drawing greeting cards before turning to Underground Comix. Ink over graphite on paper, with an approximate image area of 8.75” x 12”. In Very Good condition, with paper toning and handling wear. From the Felix Dennis Estate.

“The Confessions of R. Crumb” is the story where Robert turns his acerbic wit on himself, with no holds barred! Here it is, in all its beautifully detailed glory (original printings of the story are quite dark — see *The Complete Crumb Comics* Volume 8). Wow, what a trip! No one else was doing material like this back in 1972! After exclaiming he’ll never leave the good ol’ USA (Crumb now lives in France, where he’s been since the late 1990s), Robert has a fever dream. In it, he becomes the “lost” Marx Brother Gummo before reverting back to the womb, only to be kicked out into the cold cruel world at the story’s bitter conclusion (the “read on” note in the last panel refers to the second story in People’s Comics, “The R. Crumb $uck$$e$$ Story”). The art is in ink on Bristol board, with an average per-page image size of 8” x 12”, and each page is matted to an overall size of 16” x 20”. Other than very minor handling wear, the art is in Excellent condition. *From the Felix Dennis Estate*
Robert Crumb *XYZ Comics*  
“Keep On Truckin’” Page Original Art  

The hugely popular “Keep On Truckin’” art featured in *Zap Comix* #1 led to an onslaught of (mostly) unauthorized T-shirts, posters, belt buckles, truck mud flaps, you name it. It would end up causing all sorts of headaches for Robert Crumb, including an enormous back taxes bill from the IRS, on revenue Crumb contended he never received. In this witty page, he tries his best to start a new fad, this time with plenty of copyright notices, something he wished he done the first time around. “Keep on Choodlin’,” anyone? The art is in ink on Bristol board, with an image area of 8” x 12”, matted to an overall size of 16” x 20”. Slight handling/edge wear; overall Excellent condition. And remember, “Keep it Reet!” *From the Felix Dennis Estate*
By 1972, Robert Crumb ("America's Favorite Underground Cartoonist") was getting weary of the entire scene he had, for the most part, created. His ideas for new comic book stories had reached a low point, but he needed to keep cranking them out, rather than sell out to Playboy or some other big corporate types who had been constantly hounding him. So, for XYZ Comics, he locked himself away with his massive collection of 78 rpm records, and he let the music inspire him with each page. His huge sex drive played a part too, as seen in this highly charged page. Here, Crumb draws his ideal female figures, then reduces them down to just the "bare" essentials by the final panel. Crazy! The art is in ink over light graphite on Bristol board, with an image area of 8" x 12"; the page is matted to an overall size of 16" x 20". Minor handling wear in the outer borders; Excellent condition. From the Felix Dennis Estate.
Robert Crumb described his drawings for *Art & Beauty Magazine* as “heroic” and at the same time, “erotic in their wholesomeness,” and that they were also a “positive phenomenon in the ‘post-modern’ age.” He dedicated this book to portraits of athletic female figures in action, interpreting them in his unique style. Sitting haughtily on an exercise cycle, Crumb presents this well-toned lass with a rare tenderness and thoughtfulness; the image is based on a photo of model Rachel McLish. The art has an image area of 8.5” x 11.75” and is in Excellent condition.
It’s been nine years since we last offered a complete, all-Ditko Marvel story! This one has been locked away in a private collection since it sold in the dealer’s room at one of the early San Diego Cons some forty years ago. It’s a short story with a twist-ending and some gorgeous Ditko art. Check out the details on the dolls on Page 3, Panel 4... fantastic! Bronze Agers might remember the story from when it was reprinted ten years later in Fear #3. An impressive short, created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. The pages have some staple holes in the top left corners; otherwise, they are in Excellent condition.
91041  Steve Ditko Amazing Spider-Man #21
Story Page 5 Original Art (Marvel, 1965).

Pure Ditko magic! Great panels of the Beetle wall-crawling, Spidey swinging, and even a fantastic Ditko angle on Peter Parker in the last panel. Abner Jenkins (aka the Beetle) in his original bucket-head costume with the weird suction-finger gloves is one of the long-running B-grade villains that made up the backbone of Marvel's supporting cast in the Silver Age. The page is crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.
Steve Ditko *Amazing Spider-Man* #23 Story Page 17
Original Art (Marvel, 1965).

The Green Goblin is in every panel on this page from only his fourth appearance! Spidey is in all but one panel himself, making this one fantastic page from the formative years of the series. That first panel just sings with Ditko magic, and the rest of the page shows just how effortlessly he shifts camera angles to create a kinetic flying fight scene. A true master of the craft in action. The page is created at twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. There is a 6” crease, and a small half-inch rip (both in the top margin, just to Spider-Man’s hand). The page has a bit of foxing and some overall handling wear and toning. In Very Good condition.
The story of “Tooty Compote” (the answer to the atomic bomb) features a fantastic twist-ending. Eisner’s mastery of pacing and storytelling simply drip from these pages that also manage to feature his classic character, the Spirit. A great yarn, crafted twice-up scale in ink over graphite on Bristol board with an image area of 15” x 21”. The last panel of the last page was a paste-up that featured the street sweeper walking away with a bit of dialog. Instead, you can see the original art and the original dialog (with glue residue from the paste up). The first page has rips in the bottom edge up into the art area. Most pages have some glue residue in the upper margins. Overall they are in Very Good condition.
It's a locked room mystery of a different kind, as Ebony is trapped in "The Elevator" in a stuck car with criminals! The mystery is... is the Elevator Man the Spirit in disguise or not? This page was crafted by the undisputed king of sequential storytelling, Will Eisner. Crafted in ink over graphite on Bristol board with an image area of 14" x 19.5". There is glue residue from missing paste-up banners at the top and bottom of the page, but not affecting the image area. The board is lightly toned; otherwise, the page is in Excellent condition.
From the second story in the issue, “The Monsters from the Mists”, this page features Thun’da and Pha and a fantastic panel of Kwa Kung, the King of the Monkeyfolk. It’s an exciting page to say the least... chock full of fantastic Frazetta art. And as Kwa Kung says... “The female is good to look upon!” Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18". In Excellent condition.
From the story “A Love Of My Own”, this page shows that Frazetta’s romance stories almost certainly contain the best romance artwork of all time! His lovely and delicate linework shows that no one can draw women quite like he can. The page layout is dynamic and exciting even without a fist-fight or ray-gun zap! There is even a bit of comedy in Panel 3. Produced in pen and brush ink over graphite (with a bit of blue pencil shading) on Bristol board with an image area of 12” x 18.5”. Slight tanning, with minor handling and corner wear, otherwise, in Excellent condition.

Double your fear, with two, count ‘em, two, Death Dealer-like figures by Frank Frazetta! This fantastic oil painting was published in a 1978 *TV Guide* and appeared as an advertisement for the TV show *Battlestar Galactica*. When Frazetta fans were mystified as to why Frazetta would turn down a rumored assignment of a cover for a “Star Wars” novelization, only to paint a similarly-themed scene for a TV show, Frazetta set the record straight for them in *Testament: The Life and Art of Frank Frazetta*: “The simple answer is that I got to paint what I wanted and I retained my originals and my copyrights. I wouldn’t have been able to keep either if I had taken the ‘Star Wars’ job and I would not have had much creative freedom. That would have been a step backward for me.” Painted in oils, this moody piece measures approximately 17.5” x 23.5”, and is matted and is glass front ornately framed to 28” x 34” (and 3” deep). In Excellent condition. Signed and dated 1978 at lower left.
Dave Gibbons *Watchmen* #2 Cover Original Art (DC, 1986).

Many collectors are kicking themselves for not bidding aggressively enough on the *Watchmen* covers we auctioned some years ago. Well, here is a second chance to get the magnificently moody and somber cover for the story “Absent Friends”. This chapter revolved around the burial of Eddie Blake, The Comedian. The tale was built around four flashbacks to the actions of Blake, and Rorschach’s unhindered attempts at unravelling who was his murderer. *Watchmen* was a turning point in comics history, one of only a handful of stories that shattered the limits of what the medium could achieve. Visionary writer and co-creator Alan Moore used the series to deconstruct the traditional superhero mythos in a nihilistic way, never seen before. This wonderful cover was created in ink over blue pencil on bright white DC Sparta Bristol board and it has an image area of 10” x 15”. The logo/DC bullet is a stat paste-up. In Excellent condition.
The French Edition of Alan Moore and Dave Gibbons' seminal 12-issue series *Watchmen* was reprinted as a 6-issue hardback series instead, with each tome including two issues of the original 1986 run. As such, all-new covers were created by Dave Gibbons and John Higgins. Each cover combined elements from the two issues included, and featured the familiar Doomsday Countdown Clock from the back cover (reset to five minutes until midnight). All of these covers were reprinted in the 1988 *Watchmen Portfolio* also. This first cover features the Comedian. Produced in graphite, ink, and mixed media paint with an image area of 12.5" x 17.5". The 15" x 20" board has been "skimmed" off of the original illustration board. There is a crease running down the center of the image area. A nice frame would make it hard to notice. Otherwise, in Excellent condition.
The seemingly omnipotent Dr. Manhattan is featured on this original cover art that combines elements from issues #3 and 4 for the original run of 1986's *Watchmen*. This French language edition condensed the 12-issue series to a 6-issue hardback edition with all-new covers by the original pencil/inker and colorist. On this issue, the Doomsday Countdown Clock from the back covers has been set to four minutes until midnight. Produced in graphite, ink, and mixed media paint with an image area of 12.5" x 17.5". The 15" x 20" board has been “skimmed” off of the original illustration board. There is a crease across the top left corner, just barely into the blank part of the image area, and a minor rip in the top margin. A nice frame would make these hard to notice. Otherwise, in Excellent condition.

When reprinted just a year later in France, Alan Moore and Dave Gibbons' groundbreaking 12-issue *Watchmen* series was condensed into a 6-issue hardback series with all-new painted covers by the original art team. Here elements from issues #7 and 8 are used on this cover, including the golden statue of the “Golden Age” Nite Owl, and the photo of the 1940's heroes. The Doomsday Countdown Clock from the back covers has been included here, set to two minutes until midnight. Produced in graphite, ink, and mixed media paint with an image area of 12.5” x 17.5”. The 15” x 20” board has been “skimmed” off of the original illustration board and re-attached to a board. There is a very small ding in the top margin. A nice frame would make it hard to notice. Otherwise, in Excellent condition.
Laurie Juspeczyk was the daughter of the original “Golden Age” Silk Spectre. She is wonderfully depicted here along with elements from issues #9 and 10 of the original 1986 12-part series Watchmen. The Doomsday Countdown Clock from the back covers has been included here, set to one minute until midnight. When the series was reprinted in France in 1987 it was condensed into a 6-issue hardback series with all-new covers. Produced in graphite, ink, and mixed media paint with an image area of 12.5” x 17.5”. The 15” x 20” board has been “skimmed” off of the original illustration board. There is a very small ding in the top margin and an almost invisible crease in the center image area. A nice frame would make these hard to notice. Otherwise, in Excellent condition.

Ozymandias and his genetically-engineered pet lynx Bubastis are flanked by images from the original 1986 *Watchmen* issues #11 and 12. This all-new cover was created for the French language edition that reprinted the originals in a hardback format. The Doomsday Countdown Clock from the original back covers has been included here, set to straight up midnight. All six of the original covers for this French language edition were also reprinted in DC’s 1988 *Watchmen Portfolio*. Produced in graphite, ink, and mixed media paint with an image area of 12.5” x 17.5”. The 15” x 20” board has been “skimmed” off of the original illustration board. There is a very small ding in the top margin. A nice frame would make it hard to notice. Otherwise, in Excellent condition.
Kane’s first Conan cover! “The Most Savage Hero of All” is living up to the cover hype on this sword-swinging beaut’ by the legendary action artist. We have no definitive inking attribution, though we have seen Vince Colletta and Ralph Reese credited by different sources. The cover for “The Dweller In The Dark” was created in ink over graphite on Bristol board, then trimmed and pasted onto a sheet of Sparta World Color cover Bristol board stock with a total image area of 10” x 15”. The corner box figure and logo are original stat paste-ups. The header and lower caption box are recent replacements. There is some discoloration and toning on the board, and a bit of glue residue on the art near the logo and bottom caption. There is also a small slit in the image area from the time of production. Overall in Very Good condition.
Jack Kirby and Steve Ditko *Tales to Astonish* #7 Complete 5-Page Story “We Met in the Swamp!” Original Art (Marvel, 1960).

We have never before offered a story with these two greats teaming up! And this issue marked only the second time that Kirby and Ditko collaborated on a full story. It’s a five-page sci-fi tale of an alien encounter, with the requisite twist you would imagine. Created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Overall in Excellent condition.
Jack Kirby and Dick Ayers *Fantastic Four* #11
Sub-Mariner Pin-Up

Namor the Sub-Mariner, stands in his trophy room. Pin-ups such as this were one of the things that really drove the fans wild in the crazy early days of the Silver Age. The Marvel Universe wasn’t even a year old at this point. It is big, as befitting the Prince of Atlantis; produced twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.75”. There is a very minor crease on the left side into Subby’s hand, and there is a stripped-in text correction that is production taped from the backside. Otherwise in Excellent condition. *Imperious Rex!*
THE FANTASTIC FOUR
PIN-UP PAGE
PRINCE NAMOR, THE MIGHTY SUBMARINER!

FOSSIL FISH, OF SPECIES THOUGHT TO BE EXTINCT FOR MILLIONS OF YEARS—VANQUISHED BY SUBMARINER IN UNCHARTED DEEPS!

MAP OF UNDERSEA EARTH

PROW OF VESSEL FOUND BY SUBMARINER IN UNCHARTED SUNKEN ATLANTIS!

LARGEST PEARL IN EXISTENCE—BLASTED LOOSE BY SUBMARINER FROM 30 FOOT CLAM!
Jack Kirby and Paul Reinman


Four of the five original X-Men on one page, and a nice tight shot of Cyclops using his power! It’s from the story “No One Can Stop the Vanisher”. The Marvel Universe itself was just barely two years old and there was only one previous issue of this iconic title. Heritage has offered pages from issue #1 before, never from #2 before today. The page is produced twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. There are some very light water marks on the bottom right corner margin; however, the image area is in an uncanny Excellent condition.
THERE!! IF YOU'RE LOOKING FOR ROMANCE, TRY A MOVIE!!

THANKS, BEAUTIFUL! BUT DID YOU HAVE TO BE SUCH AN EAGER-BEAVER? I WAS BEGINNING TO ENJOY IT!!

WARREN WORTHINGTON THE THIRD, WILL YOU KINDLY REMEMBER YOU'RE AN X-MAN NOW, AND NOT A SCHOOLBOY ROMEO? IF YOU... OH... I... I FEEL FAINT!!

NATURALLY, JEANIE. THE PROF WARNED YOU NOT TO MOVE ANYTHING THAT WEIGHS MORE THAN YOU CAN PHYSICALLY CARRY! BUT FEAR NOT, FAIR DAMSEL, YOU CAN RELAX IN MY ARMS!!

MEANWHILE, CYCLOPS AND ICEMAN ARE INTERRUPTED BY A STARTLING SIGHT...

ICEMAN!! LOOK AT THAT WALL!!

IT'S GONNA CRASH DOWN ON THAT CONSTRUCTION CREW BELOW!! AND WE'RE TOO FAR AWAY TO HELP!!

SPEAK FOR YOURSELF, SONNY! JUST WAIT TILL I LIFT MY POWER VISOR!

SHIELD YOUR EYES, BOSBY! I'M GIVING IT FULL INTENSITY!

INSTANTANEOUSLY, AS CYCLOPS' POWER BLAST STRIKES THE FALLING WALL, THE BRICKS AND MORTAR TURN TO A HARMLESS FINE POWDER....

HO! COW! LOOK AT THAT!!
This issue was the first time the X-Men mentioned their Danger Room. Although there was a practice session in issue #1, it was unclear if it was in the un-named Danger Room or just a practice space. This page, however, is clearly in the Danger Room itself... check out that giant medicine ball! Marvel Girl, Cyclops, and even Iceman get to use their powers on this page. The work-out room with its specialized devices would become a common feature in this title well into the “All-New, All-Different” era and beyond. A Danger Room page with all five X-Men and Professor X is something highly-sought and highly-prized by collectors. The page was created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.75”. There is production tape affixing the “continued...” strip on the bottom of the page. With only very minor handling wear on the marginal edges, this page is in Excellent condition. Bid now... don’t be in danger of missing it!
From the story "The Torch That Was!" which re-introduced the Golden Age Human Torch (the android known as Jim Hammond) to the Silver Age Marvel Universe. Not the first Golden Age tent-pole character revived in an FF title, Johnny Storm himself (Human Torch II) found and revived the original Prince Namor (aka the Sub-Mariner) in issue #4 of the regular title just four years earlier. This page of Torch-versus-Torch action was crafted at twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". It's a flaming great page and in Excellent condition.
Odin grants Jane Foster some groovy new threads on this cover and imbues her with the gift of flight in the tale “To Become An Immortal.” Things don’t go well. This cover is just crackling with that crazy Kirby Krackle! It has been in a private collection for the past 25 years, so this cover has not been seen on the market in a very long time. Created in ink over graphite on Bristol board with an image area of 13.25" x 20". The story title blurb and the cover caption are the original hand-lettered paste-ups. The cover has been professionally restored. Originally trimmed to the panel borders, it has had a new Curtiss Way border created for it, along with a recreation of the corner box/logo area as a printed paste-up. In a restored Excellent condition.
The inking credit on this cover is a bit elusive, with some favoring Mike Royer as the possible inker, and others crediting John Verpoorten. The story title is “Nazi ‘X!’” and that’s him in the foreground. Arnim Zola appears in the background, and he also has recently appeared in the movies Captain America: The First Avenger, Captain America: The Winter Soldier, and on an episode of the TV Series Agent Carter. Created in ink over graphite on Sparta World Color Bristol board with an image area of 9.75” x 15”. The logo, header, corner box, and word balloons are paste-ups. Donna Maria’s left leg is printed on Bristol board, then trimmed and pasted onto the cover to overlap the stat logo. The cover has glue residue, some discoloration, and graphite smudges. The backside of the board has a nice amount of “Kirby Seasoning” from his old drawing board. Overall the image area is in Very Good condition.
Many a fan would call Kirby/Sinnott the greatest penciler/inker duo of all time. Here, Kirby’s creations Devil Dinosaur and Moon Boy must contend with a new threat. And if you didn’t know there were aliens in prehistoric times, maybe you need to read Kirby’s The Eternals! Signed “K/S” in the image and also signed by Kirby in the UPC box; the latter signature has faded a bit. Ink over graphite on Bristol board with an image area of 9.75” x 14.5”. There is a 2.5” cut in the art where the logo stat was tucked behind the head of the leftmost alien. Quite a bit of production staining, with a blotch right in the middle of the art. Quite a few scribbles and cross-outs on the back of the art. The volcano at upper right and mountain at upper left have some white-out and appear to be inked in a different style. Very Good condition.
Superman versus Darkseid! Two of the biggest powerhouse characters in the entire DC Universe clash as only they can. Masterfully created in ink and white paint on two sheets of conjoined bright white DC Bristol board with a combined image area of 20.25” x 15.5”. Joined with tape on the backside (and a small bit on the bottom margin). It is signed by both artists in the lower margin and is in Excellent condition.
Winsor McCay *Little Nemo in Slumberland*
Sunday Comic Strip Original Art dated 8-2-08
(New York Herald, 1908).

Full Nemo Sundays come along seldom — we have offered just five in our fifteen years of comic art auctions. Here, Nemo and Flip take a dip in a molasses lake, only to get coated in flour! Holy Flapjacks! Don't overlook the great goat in panels 5-8. This piece has never been offered on the marker before, as it was originally acquired directly from the family in the 1970s and been in a private collector's hands since then. Created in ink over graphite on two sheets of conjoined illustration board with a combined image area of 21.5" x 27.75". The piece has been professionally conserved and restored with an archival cleaning, and some added paper to fill rounded corners top left and bottom right, and added paper on the side margins (not into the image areas). Some whiteout areas had additional pigment added to more properly match the paper tone. There are light abrasions and some pinholes. Overall in restored Very Good condition.
Joshua Middleton NYX #3 Cover and Concept Art X-23 First Appearance Original Art (Marvel, 2004).

The movie *Logan* just chewed up the silver screens across the US and introduced many to a female character who was “very much” like Wolverine. In the 2003 Season 3 episode “X23” of the animated *X-Men: Evolution*, her creator, writer Craig Kyle, first introduced us to the character who inspired the character in the film. Here we have the original cover art from the very first comic-book appearance of X-23. This cover and the concept pieces were acquired by Kyle directly from Joshua Middleton in 2004. NYX stands for “District X, New York City”, and its third issue is one of the most valuable comic books released in the 2000s, right up there with *Walking Dead* #1. The character X-23 would go on to join the cast of several of Marvel’s various X-related titles. This cover piece is quite literally her first comic book appearance, as she wasn’t even introduced in the previous issue as is usually the case. There are three pieces of concept art included as well. Lastly, there is a section of original art that was intended to extend the cover art down another 4.25” inches. These are produced in graphite and/or blue pencil on Bristol board. The cover art measures 10” x 17.25”. The other pieces are 11” x 15.5”, 11” x 17”, and 8.5” x 11” (this one is on paper with Zipatone sections). All are in Excellent condition. From the Craig Kyle Collection.
As Gotham begins to burn, and Commissioner Gordon runs to check on Sarah, Batman confronts (and conscripts) a street gang as his new army against crime. A bold and beautiful page layout with some striking individual panels. Created in ink over graphite on bright white oversized Bristol board with an image area of 12" x 17.75". There is a very slight discoloration on Panels #5-7, and 11, from what appears to be a missing art correction paste-up. These panels are very subtly different from the published panels. There is also a bit of production tape residue in the margins. Overall the image area is in Excellent condition.
The complete 20-page story “Walking Beauty”, written by Bill Willingham and illustrated by Terry Moore. It concerns the sleeping Briar Rose, who was last seen in issue #74 when she was used as a weapon to help end the war against the Adversary. Many know Terry Moore’s work from his self-published series *Strangers In Paradise*. When you combine his gorgeous work with Willingham’s fantastic plots, and factor in the fan base for both books, you know this is going to be a hot item! The incredibly detailed pages are created in ink over graphite on bright white DC Bristol board with an image area of 8.75” x 14”. Moore signed and dated the bottom right of the first page. In Excellent condition. See all the pages at HA.com/7163. *From the Terry and Robyn Moore Collection.*
Buster Brown may have thought “It Looked Like Visitors”, but his mother and the maid thought it was Murder! This one ends up with both Buster and Tige getting the business end of a hairbrush. A very funny example of this early Platinum Age comic strip that was one of the earliest and best marketed in the history of comics. Created in ink and watercolor over graphite on two sheets of Bristol board with a combined image area of 18.75” x 20”. The watercolor was used as a guide for the printer. As such, characters and settings were only colored in the panel in which they first appeared, which is why the entire page is not colored. The boards are lightly chipped on some corners, with minor toning and handling wear. Overall they are in Very Good condition. From the Outcault Family Collection.
"The Irrepressible Smithy" is the featured target of Buster's prank this Sunday! It includes the “topper” title panel on a separate sheet of Bristol board. The entire affair is partially hand-colored with water colors as a guide for the printer. As such, characters and things are usually only colored in the first panel that they appear in. Produced in ink over graphite on two sheets of Bristol board with a combined image area of 18.75" x 24". The top section is held on with paper brads on the side margins. There is a 1.5" rip in the center left side (just into Smithy's neck). There is corner damage and overall toning. In Very Good condition. From the Outcault Family Collection.
After consulting with Tige the talking dog, Buster conspires to teach dogs to not chase cats in the episode titled “It’s all Hereditary”. Great images of the dogs with some funny lines also! Created in ink over graphite on Bristol board with an image area of 18.75” x 20”. The board has been folded horizontally through the top image area and has a 1.75” tear in the bottom left panel. There are glue residue stains near the top syndicate strip paste-up. Also, the first panel has a paste-up image of Tige affixed over the image area with a blue pencil line around the three figures. It’s possible this was done at a later date to stat the group of the three of them for other purposes. Signed in the last panel, this is in Good condition. From the Outcault Family Collection.
This cover spotlights the “Quest for Genesis” story that begins the true (and secret) origin of the Silver Age Red Tornado. This was an early DC cover for Perez, who was already a fan-favorite from his time on Marvel’s Avengers. His first DC work was on a Firestorm story less than a year previous to this in Flash #289. Red Tornado (II) was an android from Earth-2 who came to Earth-1 and joined the JLA. Featuring almost all of the JLA heavy hitters... Flash, Green Lantern, Superman, Aquaman, Batman, Wonder Woman, and Firestorm, this cover is power-packed! Created in ink and white paint over graphite on DC Sparta Bristol board with an image area of 9.75” x 15”. The logo, DC bullet, header info, UPC box, and cover blurbs are all stat paste-ups. Signed in the original art by Perez just under the chair (it looks like the chair’s shadow), and again in the lower margin. Most of the paste-ups are discolored and there is a bit of glue residue on the Flash’s arm. Overall in Very Good condition.
From the innovative series that is probably going to be a corner-stone of the upcoming Avengers: *Infinity War* movie storyline, this cover is jam-packed with Marvel characters! The highlights include Captain America, Thor, the Vision, She-Hulk, Doctor Strange, and Adam Warlock. For a full list of the 27 characters on the video screens, see the listing for this item online at HA.com. The page is created in ink over graphite on Bristol board with an image area of 9.75” x 15”. It is signed originally in the image area, again in the UPC box, and then a third time in the lower margin. The Marvel logo, issue number, and book logo are all stat paste-ups. The margins have a bit of handling and wear, with some staple holes; however, the image area is in Excellent condition. Get this stunning cover now, before the movie drops in 2018.
91073  Bob Powell and Wally Wood *Daredevil* #11
Story Page 17 Original Art (Marvel, 1965).

A great page in general, but with two stand-out awesome Daredevil panels! Check out the last two on the page... you get his “radar vision” effect, and a wonderful close-up of Marvel’s “Man without Fear”. Bob Powell was a powerhouse Golden Age artist who was still doing amazing work during Marvel’s formative Silver Age years. This story was from just two years before he passed away. Couple that with inks by the legendary Wally Wood and you amp up the excitement. Throw in a gorilla, and you have a page that just can’t lose! Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. The page is toned, with some light foxing, and corner wear. There is a bit of whiteout art/text corrections. Overall in Very Good condition.
Alex Raymond *Flash Gordon* and *Jungle Jim* Sunday Comic Strip Original Art dated 2-26-39 (King Features Syndicate, 1939).

Raymond proves he is the king of the action/adventure comic strip, not once... but **twice** on this Sunday! The bottom *Flash Gordon* strip is a tense stand-off with the life of baby Prince Alan in the balance. It’s from the story line “The Tyrant of Mongo”. You get several good panels of Flash; but check out that fantastic rocket-ship in Panel 3. The topper companion *Jungle Jim* strip features Jim and Kolu pinned down by machine gun fire while Lil sets the cabin she is locked inside of **on fire**! Gorgeous art by a master craftsman produced in ink over graphite on Bristol board. The topper image area is 24” x 11” (including the “Save This Stamp” headers of the Turtle and Walrus), while the main feature measures 24” x 19”. They are matted together to 29” x 40”. Light toning, otherwise in Excellent condition. *From the Al Williamson Collection.*
JIM AND KULU ATTEMPT A SURPRISE ATTACK ON KAREL'S HIDEOUT AND ARE TRAPED IN A VICTORIOUS CROSS-FIRE AS KAREL AND HIS MACHINES SHATTER OPEN FIRE FROM POSITIVE ENDS OF HIS CABIN.

JIM AND KULLA HUG THE PROJECTING SPINDLE OF BULLET BATTERIES AND CRACK AROUND THEM IN A DEADLY HALL.

FROM HER DARE, CELL-LIKE ROOM, LIL SIZES UP THE SITUATION AT A GLANCE — "IT'S THE GRANDSTAND! I KNOW IT IS! OH, IF ONLY I WEREN'T LOCKED IN HERE?"

WHILE HURRIEDLY DRESSING, LIL DECIDES ON A DESPERATE COURSE OF ACTION: SHE LIGHTS HER HILL LAMPS CARRIES IT TO HER WINDOW.

"AND SMASHING IT ON THE CABIN PORCH! BRUTALIZING THE FLAMING OIL OVER A WIDE AREA, THE CABIN BECOMES A MASS OF FLAMES, BUT LIL IS LOCKED IN HER ROOM!"

"To Be Continued..."

MINER'S SUGGESTIONS, DRESSES AS CAPTAIN SOLAS, HAS ESCAPED WITH BARN'S SON, AFTER SETTING FIRE TO HIS CASTLE.

DO. ZARKOV AND BARN'S REVIVE LASH AFTER HE'VE BEEN FELL BY SHOTS WHILE SAVE DAVE AND ALICE FROM THE FLAMES.

"PLEASE, FLASH-- YOU ARE IN NO CONDITION TO DO OUT-- YOU MUST REST!"

"DON'T HAUSTEN, FLASH. YOU MIGHT HIT THE BARTY?"

"GREAT SCOTT, BARN'S THE BARTY, GOD MAN MUST BE THE MEAL SOLAS THE OTHER MAN, A SHOT! I LOOK! HERE, POINTING HIS INTO THE BARTY-- "

"THIS IS A HARD SHOT, BARN'S, BUT IT THE ONLY WAY. IF WE TRY HIM, HE'LL BLEND EITHER US OR YOUR SON. I'M NO BULLETS Keeps HIS WITS ABOUT HIM!"

"AND FLASH-- YOU MIGHT HIT THE BARTY?"

FLASH'S ARROW FLIES STRAIGHT AND TRUE-- AND SOLAS DOES "KEEP HIS WITS ABOUT HIM." HE CATCHES LINDGREN BEFORE HE CAN TOPPLE OFF THE CAT-WALK WITH THE BARY IN HIS ARMS.

"NEXT WEEK INTO A NEW WORLD..."
91076  John Romita Sr. *Marvel Treasury Edition* #5
Cover Original Art (Marvel, 1975).

The Hulk is on a rampage... and why not, with such a *smashing* cover by Romita Sr.! You would be hard-pressed to find a more definitive image of the character. Created in ink (with some white paint art corrections) on onionskin paper with an image area of 10.5" x 14.5". It has been affixed to a larger sheet of Bristol board for publication. The header and logo are a modern printed addition for presentation purposes. Originally signed on the left of the image area, Romita also signed again in the lower right. The onionskin has toned; however, it is in otherwise Excellent condition.

One of the earliest *Peanuts* strips we have ever offered! The historic series started on 10-2-50, so the strip was just over a year old at this point... as evidenced by the fact that Charlie Brown and Violet had not quite found their final look. Violet would move into the background more after Lucy Van Pelt made the scene less than a month after this strip. One of our favorite parts of this one is the highly detailed (and totally superfluous) Elk picture on the wall in panel three. Created in ink over graphite on Bristol board with an image area of 27" x 5". The title is a printed paste-up. There is a fold between the panels in the center gutter to allow mailing to and from the syndicate. Overall light toning and a bit of stain in the last panel. Also, some of the lettering has rubbed from one side to the other while it was folded. Overall in Very Good condition.
Lucy and Schroeder at his piano is one of the many long-running shticks in this series, and goes to show that even with Charlie Brown or Snoopy nowhere in sight, the supporting cast can carry this strip just fine. Crafted in ink over graphite on Bristol board with an image area of 22.5" x 15.25". The paper tone is really good, however there is some moister rippling in the board, and the paste-up logo is discolored and bubbling up a bit (as is the syndication strip). Overall in Very Good condition with high-eye appeal. A nice tight glass front frame could press this out flat just fine.
Drax the Destroyer, on the last page from the story that introduced him. This issue has become a major key, as it was essentially the start of the “Jim Starlin universe,” with Thanos, Eros, and other characters also premiering in its 20 story pages. Nice close-ups of Drax and ol’ Shellhead on this page. Crafted in ink (with some whiteout art corrections) over graphite on Bristol board with an image area of 10” x 15”. Signed by Starlin in the bottom margin. The page is lightly toned, with production tape residue in the margins. There is a stripped-in text correction in panel 5. Overall in Very Good condition.
George: “Years ago, I discovered that life as we know it is about to end.”

Henry: “I revealed this to my colleague, I was right.”

George: “For thousands of years, I have been studying the atom...”

Henry: “Unable to continue my experiments, I have relocated to a different universe.”

George: “I have witnessed the evolution of life forms from the microcosm,...”

Henry: “All of these events are completely alien to Earth.”

George: “Still, there are others that are not only those...”

Henry: “Taking infinite care, I have prepared a new universe...”

Joe: “So shall ye reap... Death!”

Nick: “Agent of SHIELD.”

Joe: “From the story “So Shall Ye Reap... Death!”, this page has several different Biblical allusions... the armored guy is Centurius (Dr. Noah Black), who built an A.R.C. and is preparing to rain radioactive fire on the Earth for 40 days and nights before repopulating it in a Garden of Eden. Thankfully Nick Fury and Jimmy Woo are on hand to put a stop to this plan! Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. Signed “To Jeff - Regards, Steranko” in the top margin. The lightly toned board is two-hole production punched in the top and bottom margin, with a bit of production tape holding a text correction in place. The page has previously been folded several times, but has been pressed flat. In Very Good condition.

Classic Steranko art (with some Jack Kirby inspired “Kirby Krackle” in the last panel). From the story “So Shall Ye Reap... Death!”, this page has several different Biblical allusions... the armored guy is Centurius (Dr. Noah Black), who built an A.R.C. and is preparing to rain radioactive fire on the Earth for 40 days and nights before repopulating it in a Garden of Eden. Thankfully Nick Fury and Jimmy Woo are on hand to put a stop to this plan! Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. Signed “To Jeff - Regards, Steranko” in the top margin. The lightly toned board is two-hole production punched in the top and bottom margin, with a bit of production tape holding a text correction in place. The page has previously been folded several times, but has been pressed flat. In Very Good condition.
Marvel top-spy, Nick Fury, is on the scene as the story “So Shall Ye Reap... Death!” comes to an explosive close. Steranko’s run on this book changed the game for this character and helped usher in the beginnings of what would become the big bold Bronze Age of Marvel Comics. Agent Jimmy Woo gets a nice close-up on the page as well. He would go on to lead the Agents of Atlas in their own series in 2006. This fantastic page was created in ink over graphite on Bristol board with an image area of 10” x 15”. The page is production hole-punched in the top and bottom margins. Light toning, with a touch of whiteout art correction; otherwise, the image area is in Excellent condition.
Panel pages by Steranko are in short supply — before this auction, we hadn’t had one in seven years — and of course he only did two issues of X-Men. His distinctive style is on display here. Having awakened the mutant powers of Polaris, Mesmero and the Demi-Men urge her to turn them on the X-Men, but instead it’s the villains whom she blasts. Ink over graphite on Bristol board with an image area of 10” x 15”. There are two stripped-in lettering corrections sealed with tape on the back, a small one at the top, and a larger one in the middle. Creased corner at lower right. Typical production staining. Very Good condition.
For many comic book fans in the early sixties, especially those who preferred DC and Superman over the competition, artist Curt Swan was the man. His clean, photo-realistic style was a comfortable fit for those Superman readers put off by art styles that tended to call attention to themselves, like Al Plastino’s “barrel-chested” Man of Steel, or Wayne Boring’s peculiar facial expressions — not that either artist was bad, just “different” to some. Swan’s art, especially when embellished with inks by George Klein, was every bit as stylized, but gave the impression of actually being there in the action — everything just looked “right,” as if looking on life itself, rather than just reading a comic book.

It’s no wonder that Swan’s comic art, in particular his Silver Age covers, are so highly coveted by collectors today. Even those comic art fans who were too young (or not even yet born) at the time to appreciate the Swan touch, have come to recognize his version of Superman to represent the ultimate example of the form. This cover art, with an iconic image of Clark Kent doffing his suit and glasses before flying out the window as the Man of Tomorrow, certainly fits the bill as a classic example of Swan’s work. The art is in ink over graphite on a sheet of Sparta Bristol board, with an image area of 12.5” x 18.5”. The condition is Very Good, with recent color-matched replacements for a missing Action Comics logo, cover blurb box, and first word balloon added for presentation purposes. This is the earliest Swan Superman cover we’ve had the opportunity to offer to date, not to mention being one of the best. Catch it before it goes “up, up, and away!”

End of Session One
Robert E. Myer was a quiet, kind, and gentle man who had a passion for Disney comic books like no other. From his early years in small town Pennsylvania to his adult years near Pittsburgh, he collected Uncle Scrooge, Donald Duck, Huey, Dewey, and Louie. We, his children, grew up with Daisy, Mickey, Pluto, and all of the Disney magic that brings us so much joy even as adults.

Some of the fondest memories of our father and his love of comic books are the times he would get a new package in the mail. Sometimes he would wait days to open the package, enjoying the anticipation as we impatiently asked for him to open it and show us what new delight he had purchased. Finally in grand style he would sit us down, open the package while concealing the cover with a letter-sized piece of cardboard in front of the comic book to keep it hidden from view. He would then keep us in suspense by very slowly sliding up the cardboard to reveal the new addition to his collection. His eyes would light up as he watched our excitement and he would get this smile on his face that could light up a room. Today, we are all pretty sure that this suspense was not for us, but for him.

After he passed away in 2005, along with these beautiful memories, we knew he had left us an amazing comic book collection. We kept the comics safe, exactly how he left them. As years passed we considered what we could do with this collection. At first, no option felt ‘right’; nothing seemed felt good enough. We knew, however, that to keep this unique collection to ourselves, hidden away, was unacceptable. We did not want that, nor would our father have wanted that. These books are beautiful, designed to be shared, appreciated and enjoyed for other generations.

Ultimately, we realized that if these wondrous books could bring our family that much joy and happiness, it was only right to pass them along to others. Our father would want the collection to be shared with those who could appreciate them as he did, with an educated, collector’s eye. These books, these works of art, should be in the hands of those who can really appreciate them for all they can offer. This realization finally felt right – it is what our father would have wanted. With that recognition, we did what our father had taught us to do; we consulted the comic book experts – The Overstreet Comic Book Price Guide, which led us to Heritage Auctions.

We were pleasantly surprised with our experience with Heritage. The company had a great name and reputation, and they have been professional, kind, and respectful to us – patient with our questions, understanding of our concerns, and sharing an affinity for these precious books we all love so dearly. We all agreed that this was the right thing to do.

These books brought a tremendous amount of joy to our family for years, and to this day, we share our love of all things Disney with our own children. We like to believe that we keep his memory, passion, and delight alive in their happiness. Each of us has a few of Dad’s comic books, perhaps to pass along ourselves one day.

More than anything, we want to share this spectacular collection of childhood memories, history, Americana, and stunning works of Art with collectors who will love them as our father did. We are hoping that this collection brings someone as much love, laughter and great memories as it did for us. Please enjoy this one-of-a-kind collection from our hearts to yours.

Jennifer Myer Simone
David Myer
Laura Myer Mohr

92002 Four Color (Series One) #16 (Dell, 1941) CGC VF- 7.5 Off-white to white pages. This classic issue features Walt Disney's Mickey Mouse in the very first comic book to be completely devoted to him. The story itself is considered a classic, featuring Floyd Gottfredson's "Phantom Blot" storyline which premiered in the funny papers. High-grade copies of this book are nearly impossible to track down, a fact echoed by Overstreet's lack of value listings for anything past VF 8.0. Includes cameos by Minnie Mouse and Pluto. Floyd Gottfredson art. Overstreet 2016 VF 8.0 value = $16,500. CGC census 4/17: 3 in 7.5, 3 higher. From the Robert E. Myer Collection.

92003 Four Color #9 Donald Duck (Dell, 1942) CGC VF- 7.5 Off-white to white pages. Featuring "Donald Duck Finds Pirate Gold." Disney animation studio artists Carl Barks and Jack Hannah produced the art for this landmark issue. Barks would go on to have an extremely long career writing and illustrating the Disney Ducks in comic books after this first effort. This is a sharp copy. Overstreet 2016 VF 8.0 value = $7,600. CGC census 4/17: 6 in 7.5, 17 higher. From the Robert E. Myer Collection.


92007  Four Color #223 Donald Duck (Dell, 1949) CGC VF/NM 9.0 Off-white to white pages. Who doesn’t remember the “square egg” story? Officially it’s Donald Duck in “Lost in the Andes,” written and drawn by Carl Barks who also did the cover. The background color varies somewhat on different copies of this issue, and we don’t recall seeing one with such a deep orange background before now. Overstreet 2016 VF/NM 9.0 value = $1,350; NM- 9.2 value = $2,100. CGC census 4/17: 3 in 9.0, 4 higher. From the Robert E. Myer Collection.


92009  Four Color #386 Uncle Scrooge (Dell, 1952) CGC VF/NM 9.0 Off-white to white pages. We have only sold four copies that have achieved a higher grade than this lovely copy of Uncle Scrooge in “Only A Poor Old Man”. The story, cover, and art are by Carl Barks. This is the first cover appearance of Uncle Scrooge, and Overstreet considers it to be the first issue of the Uncle Scrooge series. Overstreet 2016 VF/NM 9.0 value = $3,539; NM- 9.2 value = $5,600. CGC census 4/17: 18 in 9.0, 15 higher. From the Robert E. Myer Collection.
92010  Four Color #456 Uncle Scrooge (Dell, 1953) CGC NM- 9.2 Off-white to white pages. Uncle Scrooge in “Back to the Klondike.” “Perhaps Scrooge’s greatest adventure, and certainly the most seminal,” wrote Rob Jaiven in Comic Book Marketplace. We’ve only offered a copy in this high of a grade once before in our fifteen years. Carl Barks story, cover, and art. Overstreet 2016 NM- 9.2 value = $2,600. CGC census 4/17: 3 in 9.2, 1 higher. From the Robert E. Myer Collection.

92011  Four Color #495 Uncle Scrooge (Dell, 1953) CGC VF/NM 9.0 Off-white to white pages. Overstreet considers this to be Uncle Scrooge #3. Donald Duck, Huey, Dewey, and Louie appearances. Carl Barks story, cover, and art. Overstreet 2016 VF/NM 9.0 value = $1,111; NM- 9.2 value = $1,750. CGC census 4/17: 4 in 9.0, 7 higher. From the Robert E. Myer Collection.

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92012  Large Feature Comic (Series I) #16 Donald Duck (Dell, 1941) CGC VF- 7.5 Off-white to white pages. This is by far the highest-graded copy — the next closest copy on the census is just a FN- 5.5! This is a very early Donald Duck comic, published the year after Four Color Series One #4 but the year before Four Color #9. It features the first appearance of Daisy Duck in comics (on the back cover). These larger comics were harder to store than regular-size comics, so to acquire one in this condition is a rare, if not unique, opportunity. Overstreet 2016 VF 8.0 value = $6,315. CGC census 4/17: 1 in 7.5, none higher. From the Robert E. Myer Collection.
92013 Large Feature Comic (Series II) #7 Pluto Saves the Ship (Dell, 1942) CGC VF+ 8.5 Off-white to white pages. *Pluto Saves the Ship* was written in a joint effort by Jack Hannah and Carl Barks. This was in fact Barks' first comic book work! A real piece of Disney history. This is the single highest-graded copy. Overstreet 2016 VF 8.0 value = $1,242; VF/NM 9.0 value = $2,121. CGC census 4/17: 1 in 8.5, none higher. From the Robert E. Myer Collection.

92014 Large Feature Comic (Series II) #8 Bugs Bunny (Dell, 1942) CGC VF/NM 9.0 White pages. This copy of the issue featuring Bugs Bunny has astonishing page quality for a 75 year old book. In 2014 the Vancouver pedigree copy of issue #8, a NM- 9.2 copy, sold for more than $8,000, so get your lucky bidding hat on for this one! Overstreet 2016 VF/NM 9.0 value = $3,109; NM- 9.2 value = $4,400. CGC census 4/17: 1 in 9.0, 1 higher. From the Robert E. Myer Collection.

92015 Looney Tunes and Merrie Melodies Comics #1 (Dell, 1941) CGC VF- 7.5 Off-white to white pages. In all of our years of auctioning comics, we have only seen three higher-graded copies of the first comic book appearances of Bugs Bunny, Daffy Duck, Porky Pig, and Elmer Fudd. To understand how amazing the 7.5 grade is here, try finding even a mid-grade copy of this well-known toughie! Win Smith art. Overstreet 2016 VF 8.0 value = $8,800. CGC census 4/17: 2 in 7.5, 6 higher. From the Robert E. Myer Collection.
92016  March of Comics #4 Donald Duck - Sundial Variant (K. K. Publications, Inc., 1947) CGC VF+ 8.5 Cream to off-white pages. This is one of only two copies graded above 7.0 by CGC to date! It has always been one of the most expensive and most sought-after Carl Barks Donald Duck books, and features Donald in "Maharajah Donald", with art by Carl Barks. Mickey Mouse cover appearance. March of Comics was produced as a shoe store giveaway, with an ad on the middle part of the back cover. Some of the shoe stores would also print their names above the title logo, as Sundial Shoes did here. CGC notes, “Minor amount of color touch on cover.” Overstreet 2016 VF 8.0 value = $5,526; VF/NM 9.0 value = $9,763. CGC census 4/17: 1 in 8.5, 1 higher. From the Robert E. Myer Collection.

92017  March of Comics #20 Donald Duck (K. K. Publications, Inc., 1948) CGC NM 9.4 Off-white to white pages. “Donald Duck in Darkest Africa” is considered to be one of the more controversial Donald Duck stories, and this Carl Barks tale was never reprinted in uncensored fashion (a panel showing cannibals with pointed teeth was taken out of all reprints). Walt Kelly is the cover artist. This copy actually has no imprint on the back cover in the space where most of the circulated copies had the logo of a shoe store. An impressive copy, to be sure. Overstreet 2016 NM- 9.2 value = $4,200. CGC census 4/17: 2 in 9.4, 7 higher. From the Robert E. Myer Collection.

92018  Mickey Mouse Magazine #2 (K. K. Publications/Western Publishing Co., 1935) CGC FN/VF 7.0 White pages. Harder to find than issue #1, and it’s telling that Overstreet saw no point in even listing values for grades higher than VF. Overstreet 2016 FN 6.0 value = $918; VF 8.0 value = $2,600. CGC census 4/17: 2 in 7.0, 1 higher. From the Robert E. Myer Collection.
92019 Mickey Mouse Magazine #5 (K. K. Publications/Western Publishing Co., 1936) CGC VF- 7.5 White pages. The first-ever solo Donald Duck cover! By far the best copy that we have ever sold. Overstreet 2016 VF 8.0 value = $2,800. CGC census 4/17: 1 in 7.5, 1 higher. From the Robert E. Myer Collection.

92020 Mickey Mouse Magazine #10 (K. K. Publications/Western Publishing Co., 1936) CGC VF/NM 9.0 Off-white to white pages. By far the best copy we have ever offered. Early Donald Duck cover. In the Overstreet guide the VF/NM and NM- columns have been left blank for this book, as the editors obviously thought it unlikely that a copy above VF would surface (the VF 8.0 value is $1,250 by the way). CGC census 4/17: 1 in 9.0, none higher. From the Robert E. Myer Collection.


92025 Walt Disney's Comics and Stories #2 (Dell, 1940) CGC VF 8.0 Of-white to white pages. We have only seen four higher-graded copies in the past 15 years. Donald Duck displays his classic cartoon short-tem-per on this terrific Thanksgiving cover for the issue that contains a 3-page Donald Duck text story by Ted Osborne, with illustrations by Al Taliaferro. Overstreet 2016 VF 8.0 value = $6,512. CGC census 4/17: 1 in 8.0, 6 higher. From the Robert E. Myer Collection.

92026 Walt Disney's Comics and Stories #6 (Dell, 1941) CGC VF- 7.5 Of-white to white pages. A great Donald Duck cover wraps a Floyd Gottfredson story and art. The book also contains a three page Mickey Mouse text story. Overstreet 2016 VF 8.0 value = $1,318. CGC census 4/17: 2 in 7.5, 2 higher. From the Robert E. Myer Collection.


92029 Walt Disney's Comics and Stories #39 (Dell, 1943) CGC VF/ NM 9.0 Off-white to white pages. This copy is tied with one other for CGC's highest grade yet assigned for the issue. Christmas cover. Carl Barks story and art. Al Taliaferro art. Two-page Gremlins story written and drawn by Walt Kelly. Overstreet 2016 VF/NM 9.0 value = $934; NM- 9.2 value = $1,350. CGC census 4/17: 2 in 9.0, none higher. From the Robert E. Myer Collection.
92030  Action Comics #31 San Francisco Pedigree (DC, 1940) CGC VF 8.0 White pages. Firing squad cover by Joe Shuster and Wayne Boring, featuring Superman (note the green and yellow emblem on Superman's cape). Sheldon Moldoff, George Papp, and Bernard Baily art. Overstreet 2016 VF 8.0 value = $2,070. CGC census 4/17: 4 in 8.0, 8 higher.

92031  Action Comics #47 (DC, 1942) CBCS FN/VF 7.0 Off-white to white pages. Superman takes a shot at Lex Luthor on the cover by Fred Ray. This was Luthor's first cover appearance. Bernard Baily and Mort Meskin art. Overstreet 2016 FN 6.0 value = $1,200; VF 8.0 value = $2,800. CGC census 4/17: 4 in 7.0, 8 higher.
92033  **Adventure Comics #56 (DC, 1940)**  
CGC VF+ 8.5 Off-white to white pages. Just three copies outgrade this impressive copy. An Hourman cover by Bernard Baily wraps a Sandman appearance. Creig Flessel and Howard Purcell art. Overstreet 2016 VF 8.0 value = $1,694; VF/NM 9.0 value = $2,897. CGC census 4/17: 1 in 8.5, 3 higher.

92034  **Adventure Comics #82 San Francisco Pedigree (DC, 1943)**  
CGC NM+ 9.6 White pages. This copy from Tom Reilly’s famed “San Francisco” collection, is by far the highest graded in CGC’s census, with the runner-up quite a ways behind at 8.5. It’s a beautiful copy with phenomenal page quality. The issue has the Sandman Christmas story “Santa Fronts for The Mob”, written and drawn by Simon and Kirby. Overstreet 2016 NM- 9.2 value = $1,900. CGC census 4/17: 1 in 9.6, none higher.

92035  **Adventure Comics #89 Mile High Pedigree (DC, 1944)**  
CGC NM+ 9.6 White pages. Featuring the distinctive style of Joe Simon & Jack Kirby on both the cover and the interior art. It also features the Shining Knight, Starman, Manhunter, and more. This is the highest graded copy certified by CGC to date, and the first time we’ve been able to offer one above NM- 9.2. CGC notes, “From the collection of Nicolas Cage.” Overstreet 2016 NM- 9.2 value = $1,900. CGC census 4/17: 1 in 9.6, none higher.

92036  **Adventure Comics #93 San Francisco Pedigree (DC, 1944)**  

92037  **Air Fighters Comics #12 (Hillman Fall, 1943)**  
CGC NM- 9.2 Cream to off-white pages. This is the single highest graded of the eight copies on CGC’s current census for the issue. Airboy, Skywolf, and Iron Ace are the stars. Bob Fujitani art. Overstreet 2016 NM- 9.2 value = $1,400. CGC census 4/17: 1 in 9.2, none higher. *From the Mel Dybdahl Collection.*

92038  **All-American Comics #1 (DC, 1939)**  
CBCS FN+ 6.5 Off-white pages. We were surprised to see how few higher graded copies are out there — it does seem that most that we come across are restored or lower-grade. First appearance of Hop Harrigan and Red, White, and Blue. The Statue of Liberty cover is by Sheldon Mayer who also contributed stories and interior art. Overstreet 2016 FN 6.0 value = $1,875; VF 8.0 value = $4,400. CGC census 4/17: 1 in 6.5, 4 higher.
92039  All-Flash #1 Rockford Pedigree (DC, 1941) CGC FN/VF 7.0 Cream to off-white pages. This book marks the first solo title for the Flash, whose origin is retold inside. E. E. Hibbard provided the cover and art. This copy's black background has withstood the test of time quite well, and the colors really pop out against it. CGC notes, "Very minor amount of glue on cover." Overstreet 2016 FN 6.0 value = $3,750; VF 8.0 value = $8,750. CGC census 4/17: 7 in 7.0, 16 higher.

92040  All Star Comics #8 Incomplete (DC, 1942) CGC Apparent PR 0.5 Moderate to Extensive (C-4) Cream to off-white pages. This mega-key issue features the origin and first appearance of that amazing Amazon, Wonder Woman. This book pairs well with all of the other great Wonder Woman books that we have in this same sale, including a couple of nice copies of WW #1. There is just so much going on with this issue — Dr. Fate dons a new helmet; Hop Harrigan text stories and Starman both begin; there is a Shiera appearance; and Starman and Dr. Mid-Nite join the Justice Society. Currently this book is tied for the #15 spot on Overstreet's list of Top 100 Golden Age Comics. CGC notes, "Restoration includes: color touch, pieces added, reinforced, panel cut out of page 1, affects story. Tape on cover, interior cover, & interior. Incomplete." Overstreet 2016 GD 2.0 value = $11,000.

92041  Amazing-Man Comics #13 Mile High Pedigree (Centaur, 1940) CGC VF 8.0 White pages. Lew Glanzman cover and art. CGC notes, "Very minor amount of glue on spine of cover." Overstreet 2016 VF 8.0 value = $1,003. CGC census 4/17: 2 in 8.0, none higher.

92042  Amazing Mystery Funnies #18 San Francisco Pedigree (Centaur, 1940) CGC NM- 9.2 White pages. Outgrades even the Mile High copy (a VF+ 8.5). The Speed Centaur cover is by Bill Everett. Paul Gustavson art. Only the fourth copy we've ever offered. Overstreet 2016 NM- 9.2 value = $1,700. CGC census 4/17: 1 in 9.2, none higher.

92043  Archie Comics #9 (MLJ, 1944) CGC VG/FN 5.0 Off-white to white pages. This seems to sell well over Guide every time we have a copy, which isn't often. Harry Sahle treats us to an early Miss Grundy cover appearance and to cover closeups of both Betty and Veronica — va-va-voom! Overstreet 2016 VG 4.0 value = $600; FN 6.0 value = $900. CGC census 4/17: 2 in 5.0, 5 higher.
92044  Archie Comics #10 (Archie, 1944)
CGC FN- 5.5 Off-white to white pages.
Archie makes six cover appearances on this Harry Sahle cover for the early issue. Sahle and Bill Vigoda art. Overstreet 2016 FN 6.0 value = $900. CGC census 4/17: 2 in 5.5, 8 higher.

92045  Archie Comics #18 (Archie, 1946)
CGC VF 8.0 Off-white to white pages.
There are only two higher-graded copies on CGC's current census for the book. The Al Fagaly Halloween cover features an early Miss Grundy cover appearance. Fagaly and Bill Woggon art. Overstreet 2016 VF 8.0 value = $921. CGC census 4/17: 3 in 8.0, 2 higher.

92046  Archie Comics #1-270 Bound Volumes Group of 15 (MLJ/Archie, 1944-78).
This is the unparalleled opportunity to secure decades' worth of this series with one bid! These privately bound hardcover volumes will look very attractive in any bookcase, and more importantly, the comics inside follow suit, with consistent off-white page quality and no edge tanning to the pages. Most of the early issues appear to have been VG copies before they were bound, with some having minor edge tears or tape repairs and a few having names written on the front covers. Issue #11 is in quite rough shape and #20 has a detached front cover. However, condition improves greatly after issue #40 or so. Approximate Overstreet VG 4.0 value for group = $6,000.

92047  Bang-Up Comics #1 (Progressive Publishers, 1941)
CGC NM- 9.2 Cream to off-white pages.

92048  Batman #6 (DC, 1941)
CGC VF 8.0 Off-white to white pages.
This is a very sharp copy of this early issue! So early, in fact, that Bob Kane is credited with the cover art. The book contains the first appearance and death of the Clock Maker. Bob Kane and Jerry Robinson cover and art. Gardner Fox text story. Overstreet 2016 VF 8.0 value = $4,350. CGC census 4/17: 12 in 8.0, 16 higher.

92049  Batman #12 Pennsylvania Pedigree (DC, 1942)
CGC VF/NM 9.0 Off-white to white pages.
The Joker appearance, and the first mention of the “secret underground hangars” that become the Batcave, are highlights of this anniversary issue. The war savings bonds cover is by Jerry Robinson, and the interior art is by Robinson, Bob Kane, and Jack Burnley. This is one of the nicest of the more than 100 copies of this issue certified by CGC to date. Overstreet 2016 VF/NM 9.0 value = $4,410; NM-9.2 value = $6,300. CGC census 4/17: 4 in 9.0, 1 higher.
92050  
**Batman #17 (DC, 1943) CGC VF 8.0 Off-white to white pages.**
Classic American eagle/War bonds cover by Jerry Robinson (ghosting for Bob Kane). Overstreet 2016 VF 8.0 value = $2,198. CGC census 4/17: 14 in 8.0, 14 higher.

92051  
**Batman #23 (DC, 1944) CGC FN/VF 7.0 Off-white to white pages.**
You can see why the last copy we had in this grade sold for triple Guide. The classic black-background Joker cover is by Bat-artist extraordinaire, Dick Sprang. Overstreet 2016 FN 6.0 value = $1,029; VF 8.0 value = $2,400. CGC census 4/17: 20 in 7.0, 46 higher.

92052  
**Batman #30 (DC, 1945) CGC NM- 9.2 White pages.**
This is the best copy we've ever offered of this issue, a beloved one thanks to the war cover by Dick Sprang. Overstreet 2016 NM- 9.2 value = $2,900. CGC census 4/17: 4 in 9.2, 2 higher.

92053  
**Batman #36 (DC, 1946) CBCS NM- 9.2 White pages.**

92054  
**Batman #41 (DC, 1947) CGC NM- 9.2 Off-white to white pages.**

**BID LIVE ONLINE AT HA.COM/LIVE**
92055 Batman #44 (DC, 1947) CGC VF 8.0 Off-white to white pages. An incredibly hot book as of late (last year an 8.0 copy sold for more than $11,500) we have only offered three higher-graded copies of issue #44 in the past 15 years. The book sports an Overstreet “classic” Joker cover by Jim Mooney, and Benjamin Franklin even makes an appearance. Mooney art. Overstreet 2016 VF 8.0 value = $1,568. CGC census 4/17: 5 in 8.0, 6 higher.
92056  Batman #52 (DC, 1949) CGC VF 8.0 Off-white to white pages. Joker covers are very hot, and we got proof of that when we sold the only copy graded higher than this one (9.2) last year for more than $19,000. Win Mortimer cover art. Overstreet 2016 VF 8.0 value = $1,318. CGC census 4/17: 2 in 8.0, 1 higher.

92058  Big Shot Comics #43 (Columbia, 1944) CGC NM- 9.2 Off-white to white pages. Adolf Hitler meets Sparky Watts. The only copy graded above FN/VF 7.0 by CGC to date. Overstreet 2016 NM- 9.2 value = $1,400. CGC census 4/17: 1 in 9.2, none higher. From the Mel Dybdahl Collection.

92057  Batman #59 (DC, 1950) CGC VF- 7.5 Off-white to white pages. This was the first appearance and origin of Deadshot and it sports an Overstreet “classic” sci-fi cover and story. The Joker from the future makes an appearance in the cover story, Bob Kane, Jim Mooney, and Charles Paris art. Overstreet 2016 VF 8.0 value = $1,363. CGC census 4/17: 4 in 7.5, 8 higher.

92059  Black Cat Mystery #50 (Harvey, 1954) CGC VF- 7.5 Cream to off-white pages. Overstreet calls this a “classic” face-melting cover and credits it to Warren Kremer, while CGC credits the cover to Lee Elias. We do know that Bob Powell and Sid Check did the interior art for the issue. The last copy in this grade to sell went for almost five times Guide value so be prepared when it comes time to bid on this great horror book! Overstreet 2016 VF 8.0 value = $1,030. CGC census 4/17: 1 in 7.5, 18 higher.
92060  Blackhawk #9 Mile High Pedigree (Quality, 1944) CGC NM+ 9.6 Off-white to white pages. Only one other copy (also from the Mile High collection) grades higher than this superb specimen. This was the first issue of the series, with numbering continued from Uncle Sam Quarterly. Al Bryant provided the cover and art. Overstreet 2016 NM- 9.2 value = $4,000. CGC census 4/17: 1 in 9.6, 1 higher.
92061  Boy Comics #3 (Lev Gleason, 1942) CGC VF/NM 9.0 Cream to off-white pages. This is the highest-graded copy certified by CGC to date of the first appearances of Crimebuster and Iron Jaw. Crimebuster’s origin is told. Charles Biro and Dick Briefer art. Overstreet 2016 VF/NM 9.0 value = $3,920; NM- 9.2 value = $5,600. CGC census 4/17: 1 in 9.0, none higher.


92063  Bulletman #1 Allentown Pedigree (Fawcett Publications, 1941) CGC FN/VF 7.0 Cream to off-white pages. The incredibly cool silver metallic cover and art are by Charles Sultan who also did the interior art. Bulletgirl appears on the cover too, hubba-hubba! Overstreet 2016 FN 6.0 value = $1,200; VF 8.0 value = $2,800. CGC census 4/17: 1 in 7.0, 5 higher.

92064  Captain America Comics #37 (Timely, 1944) CGC VF 8.0 Cream to off-white pages. With a quintessential Nazi WWII flag cover from Alex Schomburg, a Red Skull appearance, and a Human Torch story, this issue is much in demand. Syd Shores and Vince Alascia art. Overstreet 2016 VF 8.0 value = $3,950. CGC census 4/17: 5 in 8.0, 4 higher.

92065  Captain America Comics #56 (Timely, 1946) CGC VF/NM 9.0 Off-white pages. We have only had two higher-graded copies (both 9.2’s) cross our path in the past 15 years! Human Torch story. Syd Shores cover and art. Carmine Infantino and Don Rico art. Overstreet 2016 VF/NM 9.0 value = $2,259; NM- 9.2 value = $3,200. CGC census 4/17: 5 in 9.0, 5 higher.
92066  **Comic Cavalcade #4 (DC, 1943) CGC NM 9.4 Off-white pages.** This is the single highest-graded copy on CGC's current census, and we had never seen a copy top 9.0 until this amazing non-pedigree copy showed up. It appears that no copy graded above 9.0 has ever been offered at public auction, so don't hold your breath for a better copy! The Flash, Wonder Woman, and Green Lantern are lying high on the pristine cover by Frank Harry, H. G. Peter, Sheldon Mayer, Irwin Hasen, and Paul Reinman round out the art stable for the issue. Overstreet 2016 NM- 9.2 value = $2,600. CGC census 4/17: 1 in 9.4, none higher.


92068  **The Comics #2 Lost Valley Pedigree (Dell, 1937) CGC NM- 9.2 Cream to off-white pages.** The Lost Valley collection is the go-to pedigree for issues from the early pre-Action #1 days. Bears the “CVA Exceptional” sticker. Wash Tubbs cover. Early appearance of Tom Mix. Overstreet 2016 NM- 9.2 value = $1,275. CGC census 4/17: 2 in 9.2, 1 higher.

92069  **Detective Comics #6 (DC, 1937) CGC VG+ 4.5 Cream to off-white pages.** The sixth issue of the series that later gave the company its name. The cover, drawn by Creig Flessel, showcases the series' early headline, Speed Saunders whose story in the book was drawn by Flessel. The other prominent contributors to the issue were writer Jerry Siegel and artist Joe Shuster — the duo that would go on to create Superman. Overstreet 2016 VG 4.0 value = $2,600. CGC census 4/17: 3 in 4.5, 5 higher.

92070  **Detective Comics #10 (DC, 1937) CGC FN- 5.5 Cream to off-white pages.** This copy of #10 is tied for the second highest unrestored grade that we have ever auctioned, and it's just the third CGC Universal Grade copy we've seen that tops GD- 1.8! A cool Creig Flessel crime cover graces the issue, with interior art supplied by Flessel, Joe Shuster, and Sven Elven. To our knowledge, this comic has never been reprinted, so don't miss the chance to own this Golden Age pre-Batman treasure, when Slam Bradley, Speed Saunders, and Handcuff Hawkins were the stars of the title. Overstreet 2016 FN 6.0 value = $3,900. CGC census 4/17: 2 in 5.5, 4 higher.
92071 Detective Comics #33 (DC, 1939) CBCS Restored (Moderate) VG 4.0 Off-white to white pages. The origin of the Batman is revealed, and the Dark Knight wears a gun holster on the cover by Bob Kane. This was only Batman's fourth cover appearance. Kane, Sheldon Moldoff, and Fred Guardineer provided the interior art. This issue is currently listed as #19 on Overstreet's Top 100 Golden Age Comics list. CBCS notes, “Professional restoration includes: small amount of color touch on cover, pieces added to cover and first wrap, cover and centerfold reinforced, spine splits sealed, tear seals, cover and staples cleaned.” Overstreet 2016 GD 2.0 value = $9,000; VG 4.0 value = $18,000.

92072 Doc Savage Comics #2 Mile High Pedigree (Street & Smith, 1940) CGC NM+ 9.6 Off-white to white pages. We just love the dragons on the sci-fi cover of this single highest-graded copy of the origin and first appearance of Ajax, the Sun Man. Martin Filchock art. Overstreet 2016 NM- 9.2 value = $3,400. CGC census 4/17: 1 in 9.6, none higher.

92073 Exciting Comics #3 (Nedor, 1940) CGC VF/NM 9.0 Off-white to white pages. Only the fifth time we've seen a copy of this Golden Age book. Robot cover. Overstreet 2016 VF/NM 9.0 value = $2,121; NM- 9.2 value = $3,000. CGC census 4/17: 1 in 9.0, none higher.

92074 Famous Funnies: A Carnival of Comics #nn (Eastern Color, 1933) CGC VG/FN 5.0 Off-white pages. This comic is nothing less than the second comic book ever published. M. C. Gaines, the “father of the comic book,” marketed it to various retailers to use as a promotional giveaway for their customers. The content consists of reprints of popular strips of the day. Gerber’s Photo-Journal Guide to Comic Books lists this as “rare”, with only 11 to 20 copies estimated to exist. A very historically significant comic book. CGC notes, “Small piece out of page 7 & 16, slightly affects art.” Overstreet 2016 VG 4.0 value = $1,028; FN 6.0 value = $1,542. CGC census 4/17: 6 in 5.0, 24 higher.
92075  Fantastic Comics #5 (Fox, 1940) CGC FN+ 6.5 Cream to off-white pages. The Lou Fine cover features Samson as he “Crumbles the Mighty War Machine”. The notorious Fletcher Hanks also contributed art for the book. Overstreet 2016 FN 6.0 value = $1,029; VF 8.0 value = $2,400. CGC census 4/17: 2 in 6.5, 2 higher.


92077  Fighting Yank #8 Okajima Pedigree (Nedor Publications, 1944) CGC VF 8.0 White pages. A branding iron with the Rising Sun logo? Yikes. The nail-biting Japanese War bondage/torture cover by Alex Schomburg really pops on this exceptionally bright copy. The white pages mimic the unblemished, bright white inks on the cover. Overstreet 2016 VF 8.0 value = $864. CGC census 4/17: 5 in 8.0, 3 higher.
92078  **Flash Comics #54 Mile High Pedigree (DC, 1944) CGC NM+ 9.6 White pages.** Martin Naydel provided the superb cover for this issue (decorated with 51 tiny flags along the spine) as well as the Flash story inside. Other features include Johnny Thunder, the Ghost Patrol, the Whip, and a Hawkman story drawn by Sheldon Moldoff. This is the highest-graded copy certified by CGC to date, and one with stunning white pages. Certified by CVA with an “Exceptional” designation. Overstreet 2016 NM-9.2 value = $1,550. CGC census 4/17: 1 in 9.6, none higher.

92079  **Flash Comics #78 Mile High Pedigree (DC, 1946) CGC NM 9.4 White pages.** A dramatic Hawkman cover by Joe Kubert, plus appearances by the Flash, the Atom, Johnny Thunder, and the Ghost Patrol. This copy ties with one other for the top spot on CGC’s census, and boasts rich colors and lots of gloss. Overstreet 2016 NM-9.2 value = $1,400. CGC census 4/17: 2 in 9.4, none higher.

92080  **Flash Comics #83 Hawkeye Pedigree (DC, 1947) CGC NM 9.4 White pages.** A dramatic Hawkman cover by Joe Kubert, plus appearances by the Flash, the Atom, Johnny Thunder, and the Ghost Patrol. This copy ties with one other for the top spot on CGC’s census, and boasts rich colors and lots of gloss. Overstreet 2016 NM-9.2 value = $1,400. CGC census 4/17: 2 in 9.4, none higher.

92081  **Four Color (Series One) #1 Dick Tracy (Dell, 1939) CGC FN-5.5 Of-white to white pages.** Dick Tracy, Chester Gould’s square-jawed crime fighter, stars in the very first issue of Dell’s long-running anthology title, which spanned 23 years and almost 1,400 issues. Overstreet 2016 FN 6.0 value = $3,300. CGC census 4/17: 2 in 5.5, 6 higher.

92082  **Four Color #496 The Green Hornet (Dell, 1953) CGC NM+ 9.6 Off-white pages.** “One of the scarcest Dell issues of the 1950s. Indeed, it’s almost impossible to locate in high grade,” Michelle Nolan noted back in 1996. CGC’s census certainly bears out the latter: only four copies have been certified above 8.5 to date! This was the character’s only Dell appearance, some 14 years before his Gold Key series. Painted cover. CGC notes, “From the Dallas Stephens/MileHighComics.com Collection.” Overstreet 2016 NM-9.2 value = $560. CGC census 4/17: 1 in 9.6, none higher.
Frankenstein Comics #17 Double Cover (Prize, 1949) CGC NM+ 9.6 Off-white to white pages. A double cover issue with a very nice grade on the the outer cover as well! Dick Briefer provided the always fun and exciting story, cover, and art for the book. This was the last humor issue of the title, with stories taking on a darker tone in issue #18. CGC notes, “1st cover 9.0, interior cover 9.6.” Overstreet 2016 NM- 9.2 value = $600. CGC census 4/17: 1 in 9.6, none higher.

Gene Autry Comics #4 Mile High Pedigree (Fawcett Publications, 1943) CGC NM 9.4 Off-white to white pages. This is the highest-graded copy certified by CGC to date. Till Goodan cover and art. Overstreet 2016 NM- 9.2 value = $750. CGC census 4/17: 1 in 9.4, none higher.

Gene Autry Comics #5 Mile High Pedigree (Fawcett Publications, 1943) CGC NM+ 9.6 Off-white to white pages. The highest-graded copy certified by CGC to date. Till Goodan cover and art. Overstreet 2016 NM- 9.2 value = $750. CGC census 4/17: 1 in 9.6, none higher.

Green Lantern #2 Mile High Pedigree (DC, 1941) CGC VF 8.0 White pages. This copy ranks with the finest copies known of issue #2, which Gerber rates an “uncommon” issue. The highest grade CGC has assigned for an unrestored copy to date is VF/NM 9.0. GL creator Martin Nodell provided the cover and interior art. CGC notes, “Very small amount of dried glue on spine of cover.” Overstreet 2016 VF 8.0 value = $4,935. CGC census 4/17: 3 in 8.0, 3 higher.
**92088** Green Lantern #4 San Francisco pedigree (DC, 1942) CGC NM- 9.2 White pages. Another great book from the San Francisco pedigree, this one is tied with the Mile High copy for CGC’s highest grade for the issue. Green Lantern and Dolby Dickles join the Army on this Irwin Hasen cover and in the story inside. Martin Nodell art. Overstreet 2016 NM- 9.2 value = $7,000. CGC census 4/17: 2 in 9.2, none higher.

**92089** Jungle Comics #1 (Fiction House, 1940) CGC VF/NM 9.0 Cream to off-white pages. This issue has the only cover of the title (a bondage cover at that) drawn by Lou Fine, and this was the only jungle title on the stands at the time, starting what would soon be an entire genre. Currently only two copies top this one on CGC’s census. Origin and first appearance of Kaanga, Wambi the Jungle Boy, the White Panther, and Captain Terry Thunder. Alex Blum, Henry Kiefer, Dick Briefer, Arthur Peddy, and George Wilson art. Overstreet 2016 VF 8.0 value = $4,350; VF/NM 9.0 value = $7,675. CGC census 4/17: 2 in 8.5, 2 higher.

**92090** King Comics #1 (David McKay Publications, 1936) CGC FN+ 6.5 Off-white to white pages. Any complete copy of this book is a great find, and this one is the highest-graded copy certified by CGC to date. The list of first appearances in this book is a who’s who of pre-Golden Age superstars: Flash Gordon (by Alex Raymond), Brick Bradford, Henry, and Mandrake the Magician. Popeye is featured on Joe Musial’s cover for this premiere issue of a title that would run for almost two decades. High-grade copies of this issue are very rare, and Overstreet doesn’t even list values for this issue in grades above VF. CGC notes, “Very minor amount of glue on cover.” Overstreet 2016 FN 6.0 value = $4,125; VF 8.0 value = $11,000. CGC census 4/17: 1 in 6.5, none higher.

**92091** Krazy Komics #1 (Timely, 1942) CGC VF/NM 9.0 Cream to off-white pages. Timely’s first funny animal comic. Toughy Tomcat, Ziggy Pig, and Silly Seal begin. Al Jaffee and Dave Berg art. Overstreet 2016 VF/NM 9.0 value = $1,413; NM- 9.2 value = $2,000. CGC census 4/17: 1 in 9.0, 2 higher.
**92092**  Lady Luck #86 (#1) (Quality, 1948) CGC VF/NM 9.0 Off-white to white pages. This is the highest-graded and the first CGC-graded copy that we have ever seen of this first issue of the series, with numbering continued from Smash Comics. Klaus Nordling did the cover and interior art for the book. It appears that, to date, the highest-graded copy to be publicly auctioned was a FN 6.0 copy back in February of 2014. Overstreet 2016 VF/NM 9.0 value = $1,061; NM- 9.2 value = $1,500. CGC census 4/17: 1 in 9.0, 1 higher.

**92093**  Large Feature Comic (Series II) #8 Bugs Bunny - Vancouver Pedigree (Dell, 1942) CGC NM- 9.2 Off-white to white pages. This was the very first Bugs Bunny solo comic book, and it's a tough issue to find. This particular copy is the highest-graded of nine unrestored copies certified by CGC to date (only two of which grade above FN/VF 7.0), and just the fourth copy we've offered. Overstreet 2016 NM- 9.2 value = $4,400. CGC census 4/17: 1 in 9.2, none higher.

**92094**  Leading Comics #4 San Francisco Pedigree (DC, 1942) CGC NM+ 9.6 White pages. The single highest-graded copy. Bill Finger wrote this issue's exciting "Sixth Sense" story, and Mort Meskin provides the mysterious "test tube man" cover. Green Arrow and Crimson Avenger appearances. Overstreet 2016 NM- 9.2 value = $1,000. CGC census 4/17: 1 in 9.6, none higher.

**92095**  MAD #1 (EC, 1952) CGC NM- 9.2 Off-white to white pages. A stunning copy of Bill Gaines' seminal satire comic, which for decades has influenced stand-up comedians, novelists, filmmakers, and other artists. Its irreverent humor challenged sensibilities in the 1950s, and has since become a cultural icon. Harvey Kurtzman provided the cover and the writing; and he, Wally Wood, Jack Davis, John Severin, and Bill Elder provided the interior art. Copies this nice are rare, and rarely found outside Gaines' own pedigreed file copies. Overstreet 2016 NM- 9.2 value = $7,300. CGC census 4/17: 4 in 9.2, 9 higher.
92096  MAD #4 River City Pedigree (EC, 1953) CGC NM+ 9.6 Off-white to white pages. An incredibly gorgeous and early issue of the satire comic that started it all, MAD. It contains Superman, Robin Hood, and Shadow parodies and a Harvey Kurtzman story and cover. Wally Wood, John Severin, Bill Elder, and Jack Davis also contribute art to the book. Overstreet 2016 NM- 9.2 value = $1,400. CGC census 4/17: 1 in 9.6, 7 higher.

92097  Marvel Mystery Comics #17 Chicago Pedigree (Timely, 1941) CGC Apparent NM+ 9.6 Slight (P) Off-white to white pages. An unbelievable grade for a restored book with no color touch on the cover. This book hails from the Chicago Pedigree which has offered up some of the finest examples known of a number of books in the collection. The Alex Schomburg Nazis vs. Great Britain naval battle cover is certainly memorable, and inside, the Human Torch and the Sub-Mariner team-up for the cover story, with art by Carl Burgos and Bill Everett. Human Torch back cover pin-up. CGC notes, “Restoration includes: tear seal to cover, cover cleaned, cover reinforced.” Overstreet 2016 GD 2.0 value = $423; VG 4.0 value = $846; FN 6.0 value = $1,269; VF 8.0 value = $3,000; VF/NM 9.0 value = $5,250; NM- 9.2 value = $7,500.

92098  Marvel Mystery Comics #20 Davis Crippen (“D” Copy) Pedigree (Timely, 1941) CGC FN+ 6.5 Cream to off-white pages. This book features the origin of the Angel in a text story, wrapped by an Alex Schomburg Nazi War cover. Bill Everett, Carl Burgos, and Paul Gustavson art. Vibrant cover inks. Overstreet 2016 FN 6.0 value = $1,167; VF 8.0 value = $2,723. CGC census 4/17: 5 in 6.5, 10 higher.

92099  Mary Marvel Comics #1 Double Cover (Fawcett Publications, 1945) CGC VF/NM 9.0 Off-white pages. The origin of Georgia Sivana is a highlight of this first issue which of course sports a Captain Marvel cover appearance, as he almost always welcomed Fawcett characters into their new series. Jack Binder cover. CGC notes, “1st cover 7.0, interior cover 9.0.” Overstreet 2016 VF/NM 9.0 value = $1,765; VF/NM- 9.2 value = $2,500. CGC census 4/17: 3 in 9.0, 7 higher.

92100  Military Comics #2 Mile High Pedigree (Quality, 1941) CGC VF/NM 9.0 White pages. Blackhawk gets a new uniform featuring the familiar yellow circle and hawk’s head emblem. Beautifully colored with rich reds and blues, this great cover launches the start of the Secret War News by Al McWilliams. Will Eisner, Bob Powell, Jack Cole, and Fred Guardineer art. As of this time, this ties with three others for the highest graded copy certified by CGC. Overstreet 2016 VF/NM 9.0 value = $1,482; NM- 9.2 value = $2,100. CGC census 4/17: 4 in 9.0, none higher.
92101  Military Comics #3 Mile High Pedigree (Quality, 1941) CGC NM/MT 9.8 White pages. It's been more than 10 years since we last saw this Mile High stunner, which shares the top spot in CGC's census for the issue. The third appearance of the Blackhawk is the first appearance of Chop-Chop. The Blackhawk-themed cover is by Chuck Cuidera, with Jack Cole, Al McWilliams, Fred Guardineer, and Bob Powell art on the inside. Overstreet 2016 NM- 9.2 value = $1,800. CGC census 4/17: 1 in 9.8, none higher.

92102  Military Comics #4 Mile High Pedigree (Quality, 1941) CGC NM 9.4 White pages. This is the highest-graded of the eight unrestored copies certified by CGC to date, and we haven't seen a copy this nice in more than a decade. The Blackhawk cover is by Chuck Cuidera, and Cuidera, Bob Powell, Al McWilliams, Fred Guardineer, Klaus Nordling, and Dave Berg provided the art. Overstreet 2016 NM- 9.2 value = $1,600. CGC census 4/17: 1 in 9.4, none higher.

92103  Military Comics #5 Mile High Pedigree (Quality, 1941) CGC NM+ 9.6 White pages. This pedigreed beauty is the highest-graded copy certified by CGC to date, and it's been 11 years since we've seen a copy this nice! The Sniper series begins, and Miss America makes an appearance, too. Bob Powell, Al McWilliams, and Dave Berg provide the art. Overstreet 2016 NM- 9.2 value = $1,400. CGC census 4/17: 1 in 9.6, none higher.

92104  Military Comics #6 Mile High Pedigree (Quality, 1942) CGC NM+ 9.6 White pages. The highest-graded copy of this issue certified by CGC to date, and another great specimen from the string of Mile High copies of Military Comics featured in this auction. Blackhawk engages in the fine art of punching Nazis on this cover by Chuck Cuidera. Contents include the second appearance of the Sniper. The interior art is by Cuidera, Fred Guardineer, Bob Powell, Dave Berg, and Klaus Nordling. Overstreet 2016 NM- 9.2 value = $1,100. CGC census 4/17: 1 in 9.6, none higher.
92105  More Fun Comics #84 San Francisco Pedigree (DC, 1942) CGC NM 9.4 Off-white to white pages. Only one copy tops this pristine example of issue #84 that features a Japanese War cover by George Papp. The contents include Green Arrow, Doctor Fate, Aquaman, Johnny Quick, and the Spectre. Overstreet 2016 NM- 9.2 value = $1,850. CGC census 4/17: 1 in 9.4, 1 higher.

92106  More Fun Comics #100 San Francisco Pedigree (DC, 1944) CGC NM 9.4 Off-white to white pages. Tied for CGC's highest grade, this ish features Green Arrow, Aquaman, Spectre, and Johnny Quick, who gets the cover nod here by Mort Meskin. Meskin and Bernard Baily art. CGC notes, “Very minor amount of color touch on cover.” Overstreet 2016 NM- 9.2 value = $1,400. CGC census 4/17: 5 in 9.4, none higher.

92107  National Comics #33 San Francisco Pedigree (Quality, 1943) CGC NM- 9.2 White pages. The shirtless Uncle Sam cover is by Reed Crandall. Who knew old Uncle Sam was so ripped? As gorgeous a copy as one would expect, coming from the stellar San Francisco Pedigree. Check out those white pages. Overstreet 2016 NM- 9.2 value = $850. CGC census 4/17: 2 in 9.2, 1 higher.

92108  New Adventure Comics #22 (DC, 1937) CGC VF 8.0 Off-white to white pages. These New Adventure issues are all hard to find, and are all but unheard-of in high grade. On this cute Creig Flessel Christmas cover, two kids have actually ventured to the North Pole in search of Santa, stopping to ask an Eskimo for directions. This highest-graded copy is clean, with a white cover and sharp spine, exhibiting just light edge wear and some foxing on the edges. Overstreet 2016 VF 8.0 value = $2,024. CGC census 4/17: 2 in 8.0, none higher.
92109  **Pocket Comics #1** (Harvey, 1941) CBCS VF+ 8.5 Off-white to white pages. The first issue of the very first Harvey Comics series! We last offered a copy of this tough-to-find book seven years ago. It features the origin and first appearance of The Black Cat, Cadet Blakey the Spirit of '76, The Red Blazer, The Phantom, Sphinx, and the Zebra. The Phantom Ranger, British Agent #99, Spin Hawkins, and Satan, the Lord of Evil all appear for the first time and begin runs as well. Joe Simon cover and art. Pocket-sized (5.25” x 7.25”), and containing 100 pages. Overstreet 2016 VF 8.0 value = $1,114; VF/NM 9.0 value = $1,907. CGC census 4/17: 0 in 8.5, none higher.

92110  **Police Comics #1** Billy Wright Pedigree (Quality, 1941) CGC VF 8.0 White pages. While some minor issues at the corners of the book kept this one out of NM territory, the eye appeal of this copy is very strong. This Quality key boasts the origin and first appearance of Plastic Man (with art by Jack Cole), as well as the first appearances of Phantom Lady, Firebrand (Reed Crandall art), and the Human Bomb. The cover is by Gill Fox. Overstreet 2016 VF 8.0 value = $6,906. CGC census 4/17: 1 in 8.0, 3 higher.

92112  Red Ryder Comics #1 (Dell, 1940) CGC VF/NM 9.0 Off-white to white pages. Currently the single highest-graded copy of issue #1! Red Ryder, his horse Thunder, Littler Beaver, and his horse Papoose appear in strip reprints that begin with this first issue. It includes the first meeting of Red and Little Beaver. Fred Harman cover and art. Please note that this copy has a CVA sticker denoting exceptional appearance, superior to the assigned grade. Overstreet 2016 VF/NM 9.0 value = $2,684; NM- 9.2 value = $3,800. CGC census 4/17: 1 in 9.0, none higher.

92113  Sensation Comics #7 (DC, 1942) CGC NM 9.4 White pages. This is one of only eight copies certified by CGC to date, and it ties with the Rockford copy for the top spot on their census for the issue. It's also one of only five copies we've encountered. The thrilling Wonder Woman cover is by H. G. Peter, whose art defined the character during the Golden Age. Overstreet 2016 NM- 9.2 value = $2,800. CGC census 4/17: 2 in 9.4, none higher.

92114  Sensation Comics #13 (DC, 1943) CBCS VF+ 8.5 Off-white to white pages. It's been almost eight years since we've seen a copy with a grade this high, and that was on a Qualified copy. Wonder Woman “bows over” Axis leaders Hitler, Tojo, and Mussolini on this memorable wartime cover by H. G. Peter. Contents include Mr. Terrific, Wildcat, and Gay Ghost stories, plus an ad for Boy Commandos #1. Peter, Sheldon Moldoff, Howard Purcell, and Irwin Hasen contribute interior art. Overstreet 2016 VF 8.0 value = $1,651; VF/NM 9.0 value = $2,826. CGC census 4/17: 0 in 8.5, 2 higher.

92118  Sensation Comics #98 (DC, 1950) CGC VF- 7.5 Off-white to white pages. This is one tough book to find in any grade! While the later issues with their science fiction/horror covers are supposedly scarcer than this “romance-tinged adventure” issue, our archive data would tend to refute that. Wonder Woman is featured on the Irwin Hasen cover. Overstreet 2016 VF 8.0 value = $353. CGC census 4/17: 1 in 7.5, none higher.

92116  Sensation Comics #54 (DC, 1946) CGC NM+ 9.6 Off-white to white pages. This copy ties with the San Francisco Pedigree copy for the top spot on CGC's census for the issue, and we haven't seen a copy with a grade this high in ten years. Featuring the first appearance of the villainous Dr. Fiendo. Wonder Woman swings into action on H. G. Peter's cover. Peter, Dennis Neville, Frank Harry, and Stan Aschmeier provided the interior art. Overstreet 2016 NM- 9.2 value = $1,050. CGC census 4/17: 2 in 9.6, none higher.

92119  Shadow Comics V2#10 (Street & Smith, 1943) CGC NM 9.4 Of-white pages. Supersnipe backup story. Skull cover. Jack Binder and August Froehlich art. George Marcoux story and art. This copy has a CVA rating of “Exceptional” for outstanding eye appeal and structure within the grade assigned by CGC. Overstreet 2016 NM- 9.2 value = $1,150. CGC census 4/17: 1 in 9.4, none higher.


Shield-Wizard Comics #1 (MLJ, 1940) CGC VF 8.0 Cream to off-white pages. Origins of the Shield and the Wizard appear in this first issue of their combined title. A “classic”, patriotic flag, file, and drum cover by Irv Novick covers Edd Ashe art inside. Only a handful of books currently have higher grades than this pretty copy. Overstreet 2016 VF 8.0 value = $3,300. CGC census 4/17: 1 in 8.0, 5 higher.


Sparkler Comics #2 Mile High Pedigree (United Features Syndicate, 1941) CGC NM+ 9.6 White pages. This is the highest-graded of four copies certified by CGC to date, and one of three copies we’ve seen. The Spark Man is featured on the cover, and contents include the Captain and the Kids, Tarzan (with Burne Hogarth art), and Nancy. Overstreet 2016 NM- 9.2 value = $900. CGC census 4/17: 1 in 9.6, none higher.

Sparkler Comics #3 Mile High Pedigree (United Features Syndicate, 1941) CGC NM+ 9.6 Off-white to white pages. This beauty is the highest-graded of the only two copies certified by CGC to date, and only the third copy we’ve encountered. Overstreet 2016 NM- 9.2 value = $650. CGC census 4/17: 1 in 9.6, none higher.

Speed Comics #1 Carson City pedigree (Brookwood, 1939) CGC VF/NM 9.0 Off-white to white pages. The Photo-Journal Guide to Comic Books rates this origin and first appearance of Shock Gibson a “7” or “scarce” on its scarcity index. A word on the publisher: various histories of comics disagree on whether Brookwood was another name for Harvey, connected to Harvey, or whether rights to this series were simply bought by Harvey at a later time. What’s certain is that the series was published under the Harvey name starting with issue #14, and Shock Gibson was the first significant Harvey superhero, making this issue a must-buy for any collector of that long-running publisher. Overstreet 2016 VF/NM 9.0 value = $4,550; NM- 9.2 value = $6,500. CGC census 4/17: 1 in 9.0, none higher.
Star Comics V1#1 Mile High Pedigree (Harry 'A' Chesler, 1937) CGC NM 9.4 Off-white to white pages. The single highest-graded copy, this issue is tied with Star Ranger #1 as the first Chesler-published comic book, and this copy's page quality is much better than you'd ever expect for a 1937 comic. This issue is notable for having original material back when that was the exception rather than the rule. Dan Hastings is the most familiar character represented here, and H. C. Kiefer is the best-known artist. The cover is by W. C. Brigham. The Photo-Journal Guide to Comic Books rates this issue a "7" or "scarce". Overstreet 2016 NM- 9.2 value = $6,500. CGC census 4/17: 1 in 9.4, none higher.
**92127** Star Ranger #2 Mile High Pedigree (Harry A' Chesler, 1937) CGC VF+ 8.5 Off-white to white pages. The second issue of the first-ever Western comic book series, a series that is nearly impossible to complete, due to the rarity of every single book in the title. The Fred Schwab cover is delightful. Gerber rates this issue a "7" or "scarce". Schwab, Fred Guardineer, and Creig Flessel art. Overstreet 2016 VF 8.0 value = $826; VF/NM 9.0 value = $1,413. CGC census 4/17: 1 in 8.5, none higher.

**92128** Star Ranger #3 Mile High Pedigree (Harry A' Chesler, 1937) CGC NM- 9.2 Off-white to white pages. Another extraordinary issue from the terrific Mile High run of Star Ranger that we have in this sale. This is of course, the highest-graded copy by a "Mile... High" that is! Dick Ryan gorilla cover and art. Overstreet 2016 NM- 9.2 value = $1,850. CGC census 4/17: 1 in 9.2, none higher.

**92129** Star Ranger #4 Mile High Pedigree (Harry A' Chesler, 1937) CGC NM+ 9.6 White pages. Another extraordinary issue from the terrific Mile High run of Star Ranger that we have in this sale. This is of course, the highest-graded copy by a "Mile... High" that is! Dick Ryan gorilla cover and art. Overstreet 2016 NM- 9.2 value = $1,850. CGC census 4/17: 1 in 9.6, none higher.

**92130** Star Ranger #5 Mile High Pedigree (Harry A' Chesler, 1937) CGC VF- 7.5 Off-white to white pages. A tough title to collect by anyone's standards. Only one copy tops this book on CGC's current census. Fred Schwab treats us to this slam-"bang" 4th of July flag cover. Fred Guardineer interior art. Overstreet 2016 VF 8.0 value = $635. CGC census 4/17: 1 in 7.5, 1 higher.

**92131** Star Ranger #6 Mile High Pedigree (Harry A' Chesler, 1937) CGC VF/NM 9.0 White pages. The highest-graded copy of a very tough book as are the rest of the Chesler/Centaur title's run, most of which we are offering in this same sale. Fred Schwab cover. Fred Guardineer and Dick Ryan art. Overstreet 2016 VF/NM 9.0 value = $1,306; NM- 9.2 value = $1,850. CGC census 4/17: 1 in 9.0, none higher.
92132 Star Ranger Funnies #15 Mile High Pedigree (Centaur, 1938)
CGC NM/MT 9.8 White pages. A very rare book, it's listed as "scarce" by Gerber, and was made even more rare by Edgar Church, with his NM/MT 9.8 White pages copy here. Simply unbelievable. This was the first issue of the new title that was part of the first Western series (initially called Star Ranger, then Cowboy Comics) in comics. Will Eisner art. Overstreet 2016 NM- 9.2 value = $1,800. CGC census 4/17: 1 in 9.8, none higher.

92133 Star Spangled Comics #24 San Francisco Pedigree (DC, 1943)
CGC NM+ 9.6 White pages. The nicest copy on CGC's census. Jack Kirby and Joe Simon cover and art. Newsboy Legion cover appearance and story. Don't hold your breath for a better copy to come along! Overstreet 2016 NM- 9.2 value = $1,600. CGC census 4/17: 1 in 9.6, none higher.

92134 Star Spangled Comics #25 San Francisco Pedigree (DC, 1943)
CGC NM+ 9.6 White pages. Robotman begins a run in this issue featuring a Guardian and Newsboy Legion cover by Joe Simon and Jack Kirby. The nicest copy currently known, with no equal! Overstreet 2016 NM- 9.2 value = $1,600. CGC census 4/17: 1 in 9.6, none higher.

92135 Star Spangled Comics #27 San Francisco Pedigree (DC, 1943)

92137  Star Spangled Comics #32 San Francisco Pedigree (DC, 1944) CGC NM+ 9.6 White pages. The highest-graded of only two books to top VF 8.0 to date! Featuring the Guardian, Newsboy Legion, Liberty Belle, Star Spangled Kid, and Robotman. Overstreet 2016 NM- 9.2 value = $975. CGC census 4/17: 1 in 9.6, none higher.

92138  Strange Adventure Magazine #1 Flash Gordon (CJH Publications, 1936) CBCS VF+ 8.5 Off-white to white pages. We had never seen this in high grade before, and just twice before in any condition. Text stories with splash pages. Fred Meagher Flash Gordon art. This rarity is not currently listed in Overstreet. CGC census 3/17: 1 in 8.5, none higher.

92139  Strange Adventures #3 Mile High Pedigree (DC, 1950) CGC NM+ 9.6 Off-white to white pages. The single highest-graded copy and the only copy to grade above NM- 9.2. Chris KL99 appearance. Howard Sherman rocket ship cover. Virgil Finlay, Curt Swan, and Jim Mooney art. Note that the CGC holder is missing the top label. Overstreet 2016 NM- 9.2 value = $1,450. CGC census 4/17: 1 in 9.6, none higher.

92140  Stuntman Comics #1 Mile High pedigree (Harvey, 1946) CGC NM 9.4 Off-white to white pages. Simon and Kirby introduced the Stuntman here, and pulled a nice stunt of their own with this “fake hardback” cover. The interior art is also by S&K. Note that the CGC slab incorrectly says “origin retold”; this is actually the first origin of the character and his first appearance. Overstreet 2016 NM- 9.2 value = $1,900. CGC census 4/17: 4 in 9.4, 2 higher.
Superboy #1 (DC, 1949) CGC VF 8.0 Off-white to white pages. The Lad of Steel had been appearing as a feature in *More Fun Comics* for four years before getting his own title here. This is a bright cover on this copy. Wayne Boring added the cover art (with an obligatory Superman appearance), while John Sikela and Ed Dobrotka's works are on display in the interior. Overstreet 2016 VF 8.0 value = $7,300. CGC census 4/17: 9 in 8.0, 9 higher.
92142 Superman #1 (DC, 1939) CGC FR 1.0 Cream to off-white pages. Unrestored copies of the fourth most-valuable comic in the hobby are always in high demand. It has been said that only Action Comics #1 is a more significant book. That's because Superman #1 represents the first time that a character created for the comic books was given his own series, at a time when most featured anthology series, strip reprints, etc. This issue's cover by Joe Shuster is one of the most famous covers of the Golden Age. CGC notes, "Cover detached." Overstreet 2016 GD 2.0 value = $70,000. CGC census 4/17: 9 in 1.0, 36 higher.
92143 Superman #7 (DC, 1940) CGC VF- 7.5 Cream to off-white pages. This issue contains the first appearance of the Daily Planet's Editor-in-Chief, Perry White, with a Joe Shuster and Wayne Boring cover and art. Less than 10 copies have higher grades to date. Overstreet 2016 VF 8.0 value = $3,290. CGC census 4/17: 5 in 7.5, 7 higher.

92144 Superman #11 (DC, 1941) CGC VF 8.0 White pages. You can count the number of higher graded copies that we have ever offered on one hand, but this is the only one with white pages! This classic cover image by Fred Ray was used on a 2006 US postage stamp. Jerry Siegel story. Leo Novak art. Overstreet 2016 VF 8.0 value = $2,282. CGC census 4/17: 10 in 8.0, 12 higher.

92145 Superman #14 (DC, 1942) CGC FN+ 6.5 White pages. We note the condition and page quality of this stunning copy. Overstreet notes the "classic patriotic shield cover" by Fred Ray. A recent Heritage/CGC poll put this as one of the top ten covers of the entire Golden Age. Jerry Siegel story. Contains an ad for Sensation Comics #1. Overstreet 2016 FN 6.0 value = $2,595; VF 8.0 value = $6,315. CGC census 4/17: 14 in 6.5, 34 higher.

92146 Top-Notch Comics #1 Mile High Pedigree (MLJ, 1939) CGC VF 8.0 White pages. This is the origin and first appearance of the Wizard whose covers begin here. Considered a "7" or "scarce" on Gerber's Scarcity Index. Overstreet 2016 VF 8.0 value = $3,869. CGC census 4/17: 1 in 8.0, 5 higher.
**92147** Top-Notch Comics #6 San Francisco Pedigree (MLJ, 1940) CGC VF+ 8.5 Of-white to white pages. The Wizard and Galahad appear on this colorful cover by Edd Ashe. Ashe, Irv Novick, and Mort Meskin art. Overstreet 2016 VF 8.0 value = $762; VF/ NM 9.0 value = $1,306. CGC census 4/17: 1 in 8.5, 2 higher.

**92148** Top-Notch Comics #7 San Francisco Pedigree (MLJ, 1940) CGC VF/NM 9.0 Off-white to white pages. Another “top-notch” copy from the San Francisco pedigree. There is a Shield crossover in the Wizard story inside, in which the Wizard dons a new costume. Edd Ashe cover. Irv Novick and Mort Meskin art. Overstreet 2016 VF/NM 9.0 value = $1,624; NM- 9.2 value = $2,300. CGC census 4/17: 3 in 9.0, 2 higher.

**92149** Top-Notch Comics #20 San Francisco Pedigree (MLJ, 1941) CGC NM 9.4 Off-white to white pages. This is the single highest-graded copy of issue #20, outgrading even the Mile High copy. Al Camy Black Hood cover and art. Overstreet 2016 NM- 9.2 value = $1,700. CGC census 4/17: 1 in 9.4, none higher.


**92151** Tough Kid Squad Comics #1 (Timely, 1942) CGC VF- 7.5 Cream to off-white pages. Both Overstreet and Gerber list this issue as “scarce”. It contains the origin and first (and only) appearances of the Tough Kid Squad and the Human Top, plus a Flying Flame appearance. The skull and bondage cover is by Syd Shores, who also contributed interior art for the book. Overstreet 2016 VF 8.0 value = $6,700. CGC census 4/17: 2 in 7.5, 6 higher.
Vault of Horror #12 Northford Pedigree (EC, 1950) CGC VF/NM 9.0 Off-white pages. While just two copies currently top the grade of this lovely example of the first issue of the title formerly known as War Against Crime, neither of those two copies have ever come up for public auction, so this may be your best shot at grabbing a high-grade #12. It is tied with Crypt of Terror as the first horror comic. Overstreet designates the books as "scarce." Johnny Craig provided the torture cover and interior art, and Al Feldstein, Wally Wood, and Harvey Kurtzman also contributed art for the book. Overstreet 2016 VF/NM 9.0 value = $6,922; NM- 9.2 value = $9,500. CGC census 4/17: 2 in 9.0, 2 higher.
Walt Disney's Comics and Stories #15 (Dell, 1941) CGC VF-7.5 Of-white to white pages. Only one copy (a VF+ 8.5) outranks this issue which contains a five-page Dumbo text story and an Al Taliaferro Thanksgiving cover. Overstreet 2016 VF 8.0 value = $864. CGC census 4/17: 2 in 7.5, 2 higher. From the Columbus Collection.

Walt Disney's Comics and Stories #16 (Dell, 1942) CGC VF 8.0 Of-white to white pages. The Donald Duck Christmas cover here is simply delightful. Floyd Gottfredson art. Overstreet 2016 VF 8.0 value = $864. CGC census 4/17: 1 in 8.0, 6 higher. From the Columbus Collection.

Walt Disney's Comics and Stories #31 (Dell, 1943) CGC VF 8.0 White pages. This important key issue features the first Donald Duck story credit for Carl Barks, who rewrote part of the script in addition to handling the art. It was also the first non-reprint Donald Duck story to appear in WDC&S. The War Bonds cover is by Walt Kelly. Overstreet 2016 VF 8.0 value = $2,800. CGC census 4/17: 5 in 8.0, 4 higher. From the Columbus Collection.

Walt Disney's Comics and Stories #32 (Dell, 1943) CGC VF 8.0 Off-white to white pages. Easter cover by Carl Buettner, featuring Donald Duck. Contains a two-page Disney Studios war insignia feature. Carl Barks story and art. Overstreet 2016 VF 8.0 value = $1,485. CGC census 4/17: 1 in 8.0, 6 higher. From the Columbus Collection.

Walt Disney's Comics and Stories #49 Double Cover (Dell, 1944) CGC NM- 9.2 White pages. This is the single highest-graded copy — a near perfect double cover copy, with page quality to match! This issue contains the first mention of Duckburg, and Nazis appear in the Mickey Mouse story by Floyd Gottfredson. Walt Kelly serves up a heck of a cover, co-starring Donald Duck, with Carl Barks and Al Taliaferro supplying the interior art. CGC notes, “Double Cover: 1st cover 9.0, interior cover 9.2.” Overstreet 2016 NM- 9.2 value = $1,175. CGC census 4/17: 1 in 9.2, none higher. From the Columbus Collection.

92159  Wings Comics #1 (Fiction House, 1940) CGC VF+ 8.5 Off-white to white pages. The Skull Squad, the Phantom Falcons, Parachute Patrol, and Suicide Smith begin runs in this first issue of the long-running series. Grey tone cover. Gene Fawcette, George Tuska, and Arthur Peddy art. Overstreet 2016 VF 8.0 value = $1,920; VF/NM 9.0 value = $3,310. CGC census 4/17: 8 in 8.5, 3 higher.

92160  Wonder Woman #9 (DC, 1944) CGC VF/NM 9.0 Off-white to white pages. This issue, with the first appearance of Giganta, has a terrific H. G. Peter cover. We love WW's mammoth mount! Overstreet 2016 VF/ NM 9.0 value = $2,259; NM- 9.2 value = $3,200. CGC census 4/17: 4 in 9.0, 8 higher.

92161  Wonder Woman #21 Mile High Pedigree (DC, 1947) CGC NM 9.4 Off-white to white pages. Wonder Woman lassoes the sun on this hypnotic cover by H. G. Peter. To date, only one other copy has received a higher grade from CGC. Overstreet 2016 NM- 9.2 value = $1,650. CGC census 4/17: 3 in 9.4, 1 higher.

92162  World’s Finest Comics #10 San Francisco Pedigree (DC, 1943) CGC VF+ 8.5 White pages. There are currently only two higher-graded copies on CGC’s census. This issue boasts the first appearance of the Insect Master and features Batman, Robin, Superman, Green Arrow, and the Boy Commandos. Bob Kane, Joe Simon, Jack Kirby, and Jerry Robinson art. Overstreet 2016 VF 8.0 value = $1,030; VF/NM 9.0 value = $1,765. CGC census 4/17: 2 in 8.5, 2 higher.
92163  Action Comics #252 (DC, 1959) CGC FN/VF 7.0 Off-white pages. The origins and first appearances of Supergirl (who now has her own TV series) and Metallo. Superman cover by Curt Swan, Al Plastino and Jim Mooney art. Currently tied for #19 on Overstreet’s Top 50 Silver Age Comics list. Overstreet 2016 FN 6.0 value = $1,750; VF 8.0 value = $5,000. CGC census 4/17: 30 in 7.0, 47 higher.

92164  Amazing Fantasy #15 (Marvel, 1962) CGC VG 4.0 Off-white pages. The hottest Silver Age book — period! This is the origin and first appearance of the most collected super-hero in America, Spider-Man, and it’s also the first appearances of Uncle Ben and Aunt May. Jack Kirby and Steve Ditko provided the famous cover and art. Currently issue #15 ranks #1 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2016 VG 4.0 value = $11,000. CGC census 4/17: 161 in 4.0, 540 higher.
The Amazing Spider-Man #10 (Marvel, 1964) CGC NM/MT 9.8 White pages. Tied for the highest-graded copy, the NM/MT 9.8 copy that we sold back in August of 2014 went for more than $15,500, so expect big bids on this first appearance of The Big Man and the Enforcers. Steve Ditko and Jack Kirby cover. Ditko art. Overstreet 2016 NM- 9.2 value = $2,750. CGC census 4/17: 8 in 9.8, none higher.

92167 The Amazing Spider-Man #50 (Marvel, 1967) CGC NM 9.4 White pages. It’s been five years since we’ve offered a NM 9.4 copy of issue #50, and just consider that less than 20 copies have been certified higher by CGC to date! This is the first appearance of the Kingpin, and Spider-Man’s origin is retold. Johnny Carson and Ed McMahon even make cameo appearances. John Romita Sr. cover and art. Overstreet 2016 NM- 9.2 value = $2,000. CGC census 4/17: 43 in 9.4, 17 higher.


92169 Daredevil #1 (Marvel, 1964) CGC VF 8.0 White pages. A gorgeous copy of the origin and first appearance of Daredevil, and the first appearances of Karen Page and Foggy Nelson. Jack Kirby and Bill Everett did the art for the cover, which is particularly bright and clean here. Everett art. Overstreet 2016 VF 8.0 value = $2,831. CGC census 4/17: 116 in 8.0, 264 higher.

**92171**  Green Lantern #10 (DC, 1962) CGC NM 9.4 Off-white to white pages. This issue is tied for CGC’s highest grade for the book and it is just the second 9.4 copy that we’ve ever seen! It also appears to be the first 9.4 copy to go to public auction in the past six years. The origin of Green Lantern’s oath is the big story here. Gil Kane and Murphy Anderson provided the bright and dynamically contrasting red and green cover and interior art for the book. Overstreet 2016 NM- 9.2 value = $775. CGC census 4/17: 4 in 9.4, none higher.

**92172**  Green Lantern #40 (DC, 1965) CGC NM+ 9.6 White pages. Just five copies have achieved a higher grade from CGC to date! The origins of the DC Universe’s infinite Earths and the Guardians of Universe are told. First appearance of Krona. The Golden Age Green Lantern guest stars in his second Silver Age appearance. Doiby Dickles also appears. Gil Kane cover and art. Overstreet 2016 NM- 9.2 value = $1,185. CGC census 4/17: 15 in 9.6, 5 higher.

**92173**  House of Mystery #174 (DC, 1968) CGC NM+ 9.6 Off-white pages. The horror format begins with this very issue, with the Joe Orlando and George Roussos cover beckoning you inside! It was quite a change from the "Dial H for Hero" stories that had been running in the title. Overstreet 2016 NM- 9.2 value = $325. CGC census 4/17: 10 in 9.6, 1 higher.

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**FREE AUCTION RESULTS ARCHIVE**

WITH PRICES OF EVERY LOT WE’VE EVER SOLD IS AT HA.COM.
92174  The Incredible Hulk #1 (Marvel, 1962) CGC FN+ 6.5 Off-white to white pages. From the early days of the Marvel Age, it’s one of Jack Kirby’s most iconic covers, befitting the premiere issue of what has turned out to be second most popular superhero, behind only Spider-Man. Nice copies are as hard to find as just about any of the Marvel Age keys, and this one’s a very nice-looking one. It’s currently ranked #2 on Overstreet’s list of Top 50 Silver Age Comics and gaining on #1. Overstreet 2016 FN 6.0 value = $14,000; VF 8.0 value = $44,000. CGC census 4/17: 44 in 6.5, 99 higher.
The Incredible Hulk #1 (Marvel, 1962) CGC VG/FN 5.0 Off-white pages. This Jack Kirby monster-piece has one of the most memorable covers of the early '60s. Besides the origin and first appearance of the grey-skinned Hulk, highlights include the first appearances of Rick Jones, Betty Ross, and General Ross. Values for this book just continue to increase faster than many of the other major Silver Age keys. That dark blue cover makes it all but impossible to find truly high-grade unrestored copies. Currently this book is ranked #2 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2016 VG 4.0 value = $8,000; FN 6.0 value = $14,000. CGC census 4/17: 67 in 5.0, 237 higher.

Journey Into Mystery #83 (Marvel, 1962) CGC FN/VF 7.0 Off-white to white pages. Thor’s popularity has soared since Chris Hemsworth began portraying the Norse God on the big screen, and this comic, featuring the origin and first appearance of Thor, is as hot as ever. Jack Kirby cover and art. Steve Ditko art. Currently this issue is the #6 book on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2016 FN 6.0 value = $5,250; VF 8.0 value = $15,000. CGC census 4/17: 50 in 7.0, 93 higher.
92177  Journey Into Mystery #124 (Marvel, 1966) CGC NM/MT 9.8 White pages. This incredible copy is tied with four others for the highest grade that CGC has yet assigned for the issue. It contains a Hercules appearance, and Thor reveals his secret identity to Jane Foster in the cover story. There is also a “Tales of Asgard” backup feature. Jack Kirby, of course, provided the cover and art for the book. Overstreet 2016 NM- 9.2 value = $340. CGC census 4/17: 5 in 9.8, none higher.


92180  Night Nurse #1 (Marvel, 1972) CGC NM+ 9.6 Off-white to white pages. This is the first appearance of Linda Carter, a secondary character who has seen considerable interest in the Netflix Marvel superhero series, which has made Night Nurse #1 an important issue, and with only four 9.8’s currently on the census, this is one hot book indeed! Win Mortimer cover and art. Overstreet 2016 NM- 9.2 value = $300. CGC census 4/17: 12 in 9.6, 4 higher.

92181  Night Nurse #2 (Marvel, 1973) CGC NM+ 9.6 Off-white to white pages. This copy is tied for the highest grade. John Romita Sr. cover. Win Mortimer art. Overstreet 2016 NM- 9.2 value = $175. CGC census 4/17: 4 in 9.6, none higher.

92183  Night Nurse #4 (Marvel, 1973) CGC NM+ 9.6 Off-white to white pages. Just the second single copy (and the first graded copy) that we have ever offered. It’s the last issue of the title. John Romita Sr. cover. Win Mortimer art. Overstreet 2016 NM- 9.2 value = $175. CGC census 4/17: 5 in 9.6, none higher.

92184  Showcase #4 The Flash (DC, 1956) CGC FN- 5.5 Off-white to white pages. A book on every serious Silver Age collector’s want list is Showcase #4, considered by most to be the very first Silver Age comic. It’s the origin and first appearance of the spandex-clad Silver Age Flash (Barry Allen), and the first appearance of Iris West. The historically famous cover and art are by Carmine Infantino and Joe Kubert. Currently, this issue is the #4 book on Overstreet’s list of Top 50 Silver Age Comics. A treasure in any grade! Overstreet 2016 FN 6.0 value = $16,000. CGC census 4/17: 17 in 5.5, 47 higher.

LOOK FOR MORE KEY DC ISSUES EVERY WEEK IN OUR SUNDAY INTERNET COMICS AUCTION AT HA.COM
Showcase #17 Adventures on Other Worlds (Adam Strange) (DC, 1958) CGC FN/VF 7.0 Off-white pages. The origin and first appearance of Adam Strange, by Gardner Fox. Gil Kane did the cool space pendulum cover. The issue sits in the #41 spot on Overstreet’s list of Top 50 Silver Age Comics, but since it has been selling over Guide lately, we expect it to move up. Overstreet 2016 FN 6.0 value = $828; VF 8.0 value = $2,277. CGC census 4/17: 4 in 7.0, 7 higher.

Showcase #22 Green Lantern (DC, 1959) CGC FN 6.0 Off-white to white pages. Always a hot commodity, issue #22 contains the origin and first appearance of the Silver Age Green Lantern and the first appearances of Abin Sur and Carol Ferris. Gil Kane cover and art. Currently this Silver Age key is tied for the #11 spot on Overstreet’s list of Top 50 Silver Age Comics. Overstreet notes a “limited distribution — 1500 copies?” and that “Prices vary widely on this book.” Overstreet 2016 VF 8.0 value = $2,137. CGC census 4/17: 14 in 8.0, 59 higher.

Star Wars #1 35 Cent Price Variant (Marvel, 1977) CGC VF 8.0 Off-white to white pages. This is the highly sought-after and rare 35¢ price variant, which currently is the #1 book on Overstreet’s list of Top Ten Bronze Age Comics. It contains part 1 of the Star Wars movie adaption. Howard Chaykin cover and art. Overstreet notes a “limited distribution — 1500 copies?” and that “Prices vary widely on this book.” Overstreet 2016 VF 8.0 value = $2,137. CGC census 4/17: 14 in 8.0, 59 higher.

Star Wars #2 35 Cent Price Variant (Marvel, 1977) CGC VF+ 8.5 Off-white to white pages. The rare 35¢ price variant of Part two of the Star Wars movie adaption. First comic appearance of Jabba the Hutt (in the form of the character’s original design). Howard Chaykin cover and art. Overstreet 2016 VF 8.0 value = $285; VF/NM 9.0 value = $641. CGC census 4/17: 6 in 8.5, 20 higher.
92189 Star Wars #3 35 Cent Price Variant (Marvel, 1977) CGC NM 9.4 White pages. The second highest graded copy that we have ever offered of the rare 35¢ price variant of Part 3 of “Star Wars: A New Hope”. Dave Cockrum cover. Howard Chaykin art. Overstreet 2016 NM- 9.2 value = $1,000. CGC census 4/17: 5 in 9.4, 17 higher.


92192 Tales of Suspense #39 (Marvel, 1963) CGC FN 6.0 Off-white to white pages. This is the origin and first appearance of Iron Man and the first appearance of Wong Chu. It’s also the first appearance and death of Professor Yinsen. Jack Kirby and Don Heck provided the cover for ol’ Shellhead’s first appearance. Heck, Steve Ditko, and Gene Colan interior art. Currently this issue ranks #9 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2016 FN 6.0 value = $5,250. CGC census 4/17: 60 in 6.0, 327 higher.

92193 Tales of Suspense #45 (Marvel, 1963) CGC NM 9.4 Off-white to white pages. An early and important Iron Man book, it features the first appearances of Pepper Potts and Harry “Happy” Hogan and also contains the origin and first appearance of Jack Frost. The Iron Man cover is by Jack Kirby, with Don Heck interior art. The book includes a full-page ad for The Avengers #1. Overstreet 2016 NM- 9.2 value = $2,350. CGC census 4/17: 8 in 9.4, 1 higher.

92195 Tales of the Unexpected #43 Bethlehem Pedigree (DC, 1959) CGC NM 9.4 Off-white to white pages. The single highest-graded copy. A superb Bob Brown grey tone cover, the first Space Ranger cover of the title, wraps this exemplary copy. Nick Cardy, Jim Mooney, and Howard Purcell art. Overstreet 2016 NM- 9.2 value = $2,000. CGC census 4/17: 1 in 9.4, none higher.

92196 Werewolf by Night #32 (Marvel, 1975) CGC NM+ 9.6 Off-white to white pages. The origin and first appearance of Moon Knight (Marc Spector) is one hot property right now and its values are just exploding! Gil Kane and Al Milgrom are responsible for the cover art. Don and Howie Perlin did the interior art. Overstreet 2016 NM- 9.2 value = $1,000. CGC census 4/17: 62 in 9.6, 13 higher.

92197 X-Men #1 (Marvel, 1963) CGC FN/VF 7.0 Cream to off-white pages. This landmark issue boasts the origin and first appearance of the original X-Men team (Angel, Beast, Cyclops, Iceman, and Marvel Girl), as well as the first appearances of Professor X and Magneto. The cover and art are by Jack Kirby. This attractive copy presents quite nicely. It is currently listed as #8 on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2016 FN 6.0 value = $4,200; VF 8.0 value = $11,000. CGC census 4/17: 95 in 7.0, 239 higher.

End of Session Two
UPCOMING COMIC BOOK MOVIES

Comic book-related movies are now a box office mainstay, with numerous studios large and small developing their own slate of films. Below is a comprehensive calendar to help you keep track of what’s heading for the megaplexes in the near future. It is current as of April 2017, but keep in mind that titles and release dates are subject to change, more will be announced, and not every project makes it to the screen.

<table>
<thead>
<tr>
<th>Date</th>
<th>Movie</th>
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<tr>
<td>May 5, 2017</td>
<td>Guardians of the Galaxy Vol. 2</td>
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<tr>
<td>June 2, 2017</td>
<td>Wonder Woman</td>
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<tr>
<td>July 7, 2017</td>
<td>Spider-Man: Homecoming</td>
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<td>November 3, 2017</td>
<td>Thor: Ragnarok</td>
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<td>November 17, 2017</td>
<td>Justice League</td>
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<td>February 16, 2018</td>
<td>Black Panther</td>
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<td>March 2, 2018</td>
<td>Deadpool 2 (tent.)</td>
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<td>May 4, 2018</td>
<td>The Avengers: Infinity War</td>
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<tr>
<td>July 6, 2018</td>
<td>Ant-Man and the Wasp</td>
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<tr>
<td>October 5, 2018</td>
<td>Venom</td>
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<tr>
<td>December 21, 2018</td>
<td>Aquaman; Spider-Man animated movie</td>
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<tr>
<td>March 8, 2019</td>
<td>Captain Marvel</td>
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<tr>
<td>April 5, 2019</td>
<td>Shazam</td>
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<tr>
<td>May 3, 2019</td>
<td>Avengers IV</td>
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<tr>
<td>July 5, 2019</td>
<td>Spider-Man: Homecoming 2 (tent.)</td>
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<tr>
<td>April 3, 2020</td>
<td>Cyborg</td>
</tr>
<tr>
<td>July 24, 2020</td>
<td>Green Lantern Corps</td>
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TBA/In Development Limbo:
- Batgirl
- The Batman (tent. 2019)
- Black Adam
- Black Cat/Silver Sable
- The Flash
- Gambit
- Gotham City Sirens
- Justice League 2
- Justice League Dark (live action)
- Nightwing
- The Sinister Syndicate
- Suicide Squad 2
- Superman sequel
- X-Men: Supernova (temp. title)
93001 Milton Caniff Terry and the Pirates Daily Comic Strip Original Art dated 2-4-38 (Chicago Tribune, 1938). Burma and the Dragon Lady seldom appeared in the same strip, making this one especially remarkable. Caniff’s masterful handling of dramatic tension and witty dialogue shows to strong advantage in this seething confrontation between his leading female characters, who are forced to work together. The episode is titled “Faint Sign of Flying Sparks...” The shadow-laden composition is crafted primarily from bold brush strokes, with strategic use of one pure-white background (third panel) for enhanced contrast. A delicate wash of blue ink served originally to indicate gray shading to the engraving plant. Ink over graphite on Bristol board with an image area of 20” x 5.5”. Faint toning. Excellent condition. From A Collection of Great Cartoonists and Illustrators.

93002 Al Capp Li’l Abner Sunday Comic Strip Original Art dated 12-1-46 (United Feature Syndicate, 1946). Winston Churchill, George Bernard Shaw, and quite possibly Field Marshal Bernard “Monty” Montgomery appear in an episode done while Capp vacationed in England. A great piece of history and plenty of Dogpatch nonsense all at the same time! Produced in ink over graphite on four conjoined strips of Bristol board with a combined image area of 19” x 22.” Signed in the last panel. Conjoined with tape from the backside, with light handling wear in the margins, and minor toning (more so on the joints). In otherwise Excellent condition. From A Collection of Great Cartoonists and Illustrators.
93003  Al Capp Li’l Abner Sunday Comic Strip Shmoo Original Art dated 12-2-51 (United Feature Syndicate, 1951). A well-known Shmoo appearance, this strip introduces new readers to some of the wonderful things Shmoo can do. Created in ink over graphite on four strips of conjoined Bristol board with a combined image area of 19” x 21.75”. Signed by Capp in the last panel. The boards are joined with tape on the backside. There is also tape at the joints on the front margins. Light toning and handling wear, the image area is in Excellent condition. From A Collection of Great Cartoonists and Illustrators.

Original Art Condition

Excellent—Without flaws or nearly so.

Very Good—One or two flaws, but no structural damage.

Good—Can have several flaws. Still complete and collectible. Could be missing one or two paste-up items.
Hal Foster *Prince Valiant* #562 Sunday Comic Strip Original Art dated 11-16-47 (King Features Syndicate, 1947). In "A New Menace", Prince Val and his viking companions find Winter is going, but hard times are ahead. Created at the simply massive scale in which Foster was most comfortable working, this is an impressive piece. Individual panels are as large as modern-day full comic book art pages. Produced in ink with red ink key lines over graphite on two separate pieces of Bristol board with a combined image area of 24.25" x 34". The boards are toned, with some paste-up lettering corrections. The logo is a paper paste-up. It was personalized and signed in the lower left. In Very Good condition. From A Collection of Great Cartoonists and Illustrators.
The legendary King Arthur is shown in a stunning panel! Titled "Camelot!" this Sunday shows Prince Valiant’s return to King Arthur’s court. It also features the reuniting of Val and his old friend Sir Gawain. Created in ink and red ink key lines over graphite, on two separate sheets of Bristol board, with a combined image area of 22.75” x 34”. The logo is a discolored paste-up. Text is paste-up, with some text corrections missing. Overall in Very Good condition. From A Collection of Great Cartoonists and Illustrators.
93006  Hal Foster *Prince Valiant* #1082 Partial Sunday Comic Strip Original Art dated 11-3-57 (King Features Syndicate, 1957). Queen Aleta has primped herself up to look nice to ride out to greet her husband, Prince Valiant. But even after falling in the river in front of him, his love for her is palpable and strong. A lovely and romantic (if cold and wet) meeting. There are a lot of things to love about this partial page... that cute bear in the first panel, Aleta in every single panel, but especially the bottom middle one. Crafted in ink over graphite with red ink key lines on Bristol board with an image area of 22.75" x 22.25". Signed in the last panel. Text is paste-up. Light toning and in Excellent condition. From *A Collection of Great Cartoonists and Illustrators.*

93007  George Herriman *Krazy Kat* Daily Comic Strip Original Art dated 4-28-22 (International Feature Service, 1922). This day’s episode was titled “For Internal Use Only”. In it, Krazy grows his winter coat in just one panel of this kooky strip. It also features Ignatz with a brick, although it is only an implied bricking that the kat gets, as we don’t really see it. Produced in ink over graphite on Bristol board with an image area of 23" x 5". There are pinholes in the corners, with light toning and minor soiling/water stains in the last couple of panels and the bottom margin. In Very Good condition. From *A Collection of Great Cartoonists and Illustrators.*
93008 Burne Hogarth *Tarzan* #606 Sunday Comic Strip Original Art dated 10-18-42 (United Feature Syndicate, 1942). Tarzan discovers “Hilsa’s Revenge” in this Sunday’s episode. *Tarzan* was the perfect strip for Burne Hogarth to illustrate. His masterful images convey with easy Hogarth’s skill at dynamic figure drawing and dynamic anatomy, as well as his mastery of light and shade. It’s no wonder that decades later he would release art books with those very names that were well-sought by the young artists he would inspire. A fantastic example of his skill on this strip, it included a bold dark panel with well-placed blacks, and some lovely figure work on Tarzan and the women as well. Crafted in ink over graphite on Bristol board with an image area of 19.5” x 26.5”. The logo and title are stat paste-ups. The board has been folded horizontally in at least seven places, leaving creases on the front. Light toning, and some minor soiling put this in Very Good condition. From A Collection of Great Cartoonists and Illustrators.

93009 Crockett Johnson *Barnaby* Daily Comic Strip Original Art dated 12-15-45 (Field Publications/PM, 1946). Originals of *Barnaby* are scarce, and this one is a classic of its kind. Johnson’s 10-year tale (1942-52) of an imaginative child and his pesky Fairy Godfather, J.J. O’Malley, has influenced generations of cartoonists — most notably, *Calvin & Hobbes*’ Bill Watterson. Johnson would soon move into more ambitious literary and fine-art endeavors while entrusting *Barnaby*’s artwork to other hands, but this fine specimen is pure Johnson. Ink over graphite with typeset dialogue pasted in place, on thin Bristol board. Image area, 19.5” x 5”. Light toning and adhesive staining, with painted white retouching. Very Good condition. From A Collection of Great Cartoonists and Illustrators.
93010  Frank King Gasoline Alley Sunday Comic Strip Original Art dated 11-12-22 (Chicago Tribune, 1922). Fall is in the air and Skeezix is out the fence! Walt discovers some of the problems of being an adoptive father to a curious boy. Created in ink over graphite on Bristol board with an image area of 20” x 25.75”. The piece is partially colored with watercolor to give the printer examples to follow. Pinholes, a piece of paper added to the top left, where there is also a mended tear. There are minor rips along the left side and bottom corner (and a crease there also). Signed in the last panel, it is in Very Good condition. *From A Collection of Great Cartoonists and Illustrators.*

93011  George McManus Bringing Up Father Sunday Comic Strip and Rosie’s Beau Topper Original Art dated 3-17-40 (King Features Syndicate, 1940). Strips from the cross-country tour sequence (September 1939-July 1940) are the most desirable examples from this long-running feature, and this particular one is famous in its own right, as it was featured in a June 1940 *Popular Science* article on how the comics are created entitled “Making of a ‘Funny’” which included a photo sequence of this Sunday strip being drawn, printed, etc. The recent IDW hardcover collection reprinted both the strip and the article, noting “The March 17th Sunday page helped give the cross-country tour a promotional boost.” Amid the humor here, you see a number of Washington, D.C. landmarks as Jiggs heads for a Capitol Hill watering hole and forgets to meet Maggie. In the topper, Rosie’s Beau wants to steal away from work to meet Rosie but his boss has other ideas. This was created in ink over graphite on two pieces of conjoined Bristol board with a combined image area of 16.25” x 21.25”. Joined with tape on the backside. In Excellent condition. *From A Collection of Great Cartoonists and Illustrators.*
93012  Alex Raymond  Secret Agent X-9 Daily Comic Strip Original Art dated 4-28-34 (King Features, 1934). We have only ever sold two dailies older than this one! Titled "Silhouettes," this daily was from only the 14th week of this strip, created by writer Dashiell Hammett (author of The Maltese Falcon) and co-creator Alex Raymond (creator of Flash Gordon and Jungle Jim). The first story arc on this comic was titled "The Dominator" and ran until 9-10-34. Created in ink over graphite on Bristol board with an image area of 24.75" x 5.5". Light toning, in Excellent condition. From A Collection of Great Cartoonists and Illustrators.

93013  Alex Raymond  Flash Gordon Sunday Comic Strip Original Art dated 8-22-43 (King Features Syndicate, 1943). This week's episode was titled "Escape" (at the end of the previous week's episode). Flash and the desert warrior Gundar are assisted by Queen Desira. What a perfectly named Queen! Because of the way that Alex Raymond draws her, she is plenty Desira! Signed in the last panel, this was created in ink over graphite on Bristol board with an image area of 16" x 12.75". Toned, and in Excellent condition. From A Collection of Great Cartoonists and Illustrators.

93014  E. C. Segar  Thimble Theatre Starring Popeye Daily Comic Strip dated 2-18-32 Original Art (King Features Syndicate, 1932). This energetic installment of one of Segar's finer epic adventures finds Popeye the Sailor fighting a criminal mob out in the Western frontier. One outlaw winds up on the losing end of a gun battle, while an accomplice receives a defiant reception from Olive Oyl. Ink over graphite on Bristol board with an image area of 20.25" x 4.25". Light toning and minor handling wear. Editorial/engraving marks in blue pencil. Excellent condition. From A Collection of Great Cartoonists and Illustrators.
93015  Ideal #2 “The Corpses of Dr. Sacotti” Cover Original Art (Marvel, 1948). A genuine rarity, from a short-lived series that wavered in only five issues from literary/historical adaptations to thrillers to true-romance stories. This uniquely horrific piece foreshadows the Timely/Atlas/Marvel outpouring of horror titles of the 1950s. The story thus introduced reflects an influence of Scotland Yard’s Jack-the-Ripper case of the 19th century, with a nod to a popular movie of the 1930s, The Mystery of Mr. X. Ink over graphite on Bristol board, with an image area of 13.5” x 20”. Moderate toning, marginal scuffing, and adhesive staining. Very Good condition.
93016  True Complete Mystery #5 Cover Original Art (Marvel, 1949). Any Timely/Marvel cover from this era is a remarkable find, as very few have survived. Created twice-up scale in ink over graphite on Bristol board with an image area of 13.5" x 20". The logo and much of the header text is stat paste-up. The cover blurb in the lower right is a hand-lettered paste-up. There is whiteout art correction in the image area, and some glue residue near the logo stat. Light toning, and a 1.5" rip in the right side, and there is a staple in the top left margin. Overall in Very Good condition.
93017  *Georgie and Judy* #20 Cover Original Art (Timely, 1949). Timely Comics were coming to a close and it was almost the birth of Atlas Comics, when this great teen comedy cover was released. Produced twice-up scale in ink over blue pencil on Bristol board with an image area of 13.25" x 19.5". The logo is a stat paste-up, as are the issue number and price (although are held on by production tape). The text is hand-lettered paste-up, and the hearts above Georgie's head are an original art paste-up as well. His jacket has whiteout art corrections on this. There is toning, with a staple in the top left margin. Overall in Very Good condition.

93018  *Georgie and Judy* #21 Cover Original Art (Timely/Marvel, 1949). This issue was the first of this title to bear the Marvel Comics name, and this was before Timely became Atlas a year later. Produced twice-up scale in ink over blue pencil on Bristol board with an image area of 13.25" x 19.5". The logo is a stat paste-up, as are the issue number and price (although they are held on by production tape). There are whiteout art corrections to remove a floral pattern on the sofa. There is toning, with staple holes in the top left margin. Overall in Very Good condition.
93019  Dick Ayers and Ernie Bache Men’s Adventures #27 Story Page 3 Human Torch Original Art (Atlas/Marvel, 1954). The Golden Age Human Torch and Toro are featured in every single panel on this page. Toro is seeing the “Threat of the Jet” here, but the Torch isn’t believing him. Created twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. Light toning, and a bit of corner damage on the bottom right marginal corner. The image area is in otherwise Excellent condition. From the Ethan Roberts Estate Collection.

93020  Dick Ayers Strange Tales #113 Story Page 11 Human Torch Original Art (Marvel, 1963). Plantman from his debut story in the Marvel Universe! Sam Smithers would go on to become a favorite C-tier villain, often working with the likes of the Eel and the Porcupine. He has come into conflict with the X-Men, Captain America and the Falcon, the Defenders, the Micronauts, the Avengers, the Fantastic Four, Spider-Man, and even She-Hulk... just to name a few! Here, in his first appearance, he takes on the hot-headed Johnny Storm... aka the Human Torch. This page is six big panels of Torch in flaming action created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition. From the Ethan Roberts Estate Collection.
93021 Dick Ayers *Strange Tales* #117 Story Page 13 Human Torch
Original Art (Marvel, 1964). Dick Ayers knows a thing or two about drawing the Human Torch. After all, he illustrated the Golden Age Torch in the 1950s. This is the Johnny Storm version, who is also a member of the Fantastic Four. The Eel is one of Marvel's many great C-tier villains and his costume is a fan-favorite. The twice-up scale page was created in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Signed and dated by Dick Ayers on 4-17-94. The page is in Excellent condition. *From the Ethan Roberts Estate Collection.*

93022 Frank Bellamy *Eagle Magazine* V16#23 “Heros the Spartan: Episode 15” Two-Page Spread Original Art (Longacre Press, 1965). Gorgeous colors and great detail made this serialized strip a great joy for readers in the UK. Frank Bellamy’s fine line and keen draftsman'ship excelled at this historical fiction tale. Created in ink and watercolor over graphite on a single sheet of illustration board with an image area of 25” x 15.5”, matted out to 33” x 24”. Signed by Bellamy in Panel 9. The board is slightly toned, in Excellent condition. *From the Ethan Roberts Estate Collection.*
Howard Chaykin and Frank Giacoia Omega the Unknown #4 Cover Original Art (Marvel, 1976). Omega gets a case of cat scratch fever after the Night of a Thousand Claws in the tale “Cats and No Dogs!” One of Marvel’s more unusual Bronze Age offerings, and an unexpected place to find a great Chaykin cover! Produced in ink over graphite on Bristol board with an image area of 9.75” x 15”. Signed by Chaykin in the UPC box and on the backside, also signed by Giacoia in the lower margin. All text, logo, and corner box art are stat paste-ups, and some are loose. The page is lightly discolored near the logo. Overall in Very Good condition. From the Ethan Roberts Estate Collection.

Howard Chaykin American Flagg! #28 Cover Original Art (First, 1986). Reuben Flagg, Medea Blitz, and Yuri Kholyakov are pelted by garbage on the cover of “The Fire This Time!” Created in ink with white paint highlights over graphite on Duotone board with an image area of 9.75” x 15”. It is signed by Chaykin in the lower right of the image area. The header info, logo, and “Support Your Local Rangers” text are all stat paste-ups. In Excellent condition. From the Ethan Roberts Estate Collection.

Bill Everett Sub-Mariner #51 Page 6 Original Art (Marvel, 1972). Bill Everett was the creator of the Sub-Mariner who debuted in early 1939. Marvel revived the character in the 1960s and Everett and his creation were reunited once again. Namor’s little cousin Namorita (actually a clone of Namora) gets a cameo panel on this mostly-battle page. Namorita first appeared in the previous issue, making this only her second appearance. She would become a founding member of the New Warriors. The page is ink over graphite on Bristol board with an image area of 10” x 15”. Panel 4 is a stripped-in art correction that is taped in place. There are test corrections in that panel also. Some text corrections on the page are held on with production tape. Some toning, otherwise, in Very Good condition. From the Ethan Roberts Estate Collection.
93026  Lou Fine (as Louis K. Fine) Crack Comics #17 Story Page 3 Black Condor Original Art (Quality Comics, 1941). Lou Fine was quite simply one of the most aptly named artists in comics. His work on Black Condor, with his swooping and arching figures, was almost lyrical and balletic. Fine's fine line and deft ink work made him a stand-out in a field with many skilled competitors. The page was crafted twice-up scale in ink over graphite with blue pencil shading on Bristol board with an image area of 13” x 18”. There are blue pencil color call-out notations in the artwork for the printer. The page is toned, with some graphite smudging and whiteout art clean-up; otherwise, in Very Good condition. From the Ethan Roberts Estate Collection.

93027  Ramona Fradon Adventure Comics #170 Story Page 4 Aquaman Original Art (DC, 1951). Ramona Fradon is quite simply one of the most beloved of Aquaman's artists in the eyes of many fans. Here, the King of Atlantis has a falling out with his octopus friend thanks to the "Mutiny Under the Sea" caused by a phony photographer. One of the best pages from a story that was full of great pages, it was twice-up scale created in ink over graphite on Bristol board with an image area of 12” x 19” (including stat paste-up header). Signed in gold paint pen by Fradon and personalized in the lower left margin. In Excellent condition. From the Ethan Roberts Estate Collection.
The legendary Frank Frazetta on one of his most revered comic book runs! His Dan Brand stories ran in almost every issue of this title from #1-41, and then were later reprinted in their own book, White Indian, from 1953-55. In this story “The Battle of the Dungeons”, the Red Coats are coming... and according to Alan, only Dan Brand (aka “White Indian”) and Tipi have the stealth and cunning that’s needed to deal with them! Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18”. In Excellent condition.

From the Ethan Roberts Estate Collection.

Giant Man (Hank Pym) gets the spotlight on this great Silver Age page that pits him against a traditional foe of the Fantastic Four... the Mole Man! It is a giant-sized slug-fest with all out action, created twice-up scale in ink over blue pencil on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.

From the Ethan Roberts Estate Collection.

Ol’ Iron-pants is having a bad dream by the time the (dead) Crimson Dynamo shows up on this twice-up scale page crafted by the team of Heck and Esposito in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. There is a crease in the top right marginal corner; however, the image area is in Excellent condition.

From the Ethan Roberts Estate Collection.
93031  Don Heck  *Avengers* #36 Story Page 13 Original Art (Marvel, 1967). Goliath zooms up for some giant-size action when “The Ultroids Attack!” Captain America and Hawkeye show some hustle also. Produced in twice-up scale (just like Hank Pym) in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. There are some very light stains, and a bit of production tape on the bottom of the image area; otherwise, in Excellent condition. *From the Ethan Roberts Estate Collection.*

93032  Gil Kane and Murphy Anderson  *Atom* #6 Story Page 3 Original Art (DC, 1963). Silver Age art teams don’t get much better than Gil Kane backed by Murphy Anderson! Solid anatomy, great action, and dynamic layouts. From the story “The Highwayman and the Mighty Mite!” this is only the second appearance of the Time Pool... a plot device used many times to send the Atom to different time periods. Currently, there is a time traveling version of Ray Palmer/The Atom on TV as part of DC’s *Legends of Tomorrow*. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (counting stat paste-up header). An interesting note, there is a stamp on the back that indicates that this once belonged to famed comic book historian Jerry Bails. In Excellent condition. *From the Ethan Roberts Estate Collection.*
93033  Jack Kirby and Arturo Cazeneuve (as Joe Simon) *Star Spangled Comics* #19 Story Page 12 Newsboy Legion Original Art (DC, 1943). A fantastic World War II-era page complete with Nazis, Swastikas, and even a Hitler face! New York has been overrun by the Bund, and not even the Guardian could stop them. Thankfully, this is just a nightmare that Brooklyn is having. A version of the Guardian is appearing on TV’s *Supergirl*, so it is possible that the Newsboy Legion might one day ride again! Produced twice-up scale in ink over graphite on illustration board with an image area of 13” x 18” . Toned, with a crease running across the top tier panels, and with a bit of white paint art correction. The page is in Very Good condition. From the Ethan Roberts Estate Collection.

93034  Jack Kirby and Syd Shores *Captain America* #101 Story Page 20 Nick Fury Original Art (Marvel, 1968). From only the second issue of Cap’s own Silver Age book, Nick Fury and Agent-13 (Sharon Carter) guest-star on this last page of the story “When Wakes the Sleeper!” This was the “Fourth Sleeper”, the first three having appeared in Cap’s run in *Tales of Suspense* #72-74. There is a stripped-in text correction with production tape in Panel 3. There is a bit of whiteout text correction in places, and the bottom margin text is a stat paste-up. Overall in Very Good condition. From the Ethan Roberts Estate Collection.
93035  Jack Kirby and Joe Sinnott Fantastic Four #73 Story Page 9 Spider-Man and Thor Original Art (Marvel, 1968). The cover promised a “Giant Guest Star Bonanza” and they weren’t kidding! This page features Johnny Storm (the Human Torch) tangling with Spider-Man, and that center panel is flamin’ awesome! Created in ink over graphite on Bristol board with an image area of 10” x 15”. Signed by Sinnott in the top margin. The page is two-hole production punched in the top and bottom margins. In Excellent condition. From the Ethan Roberts Estate Collection.

93036  Jack Kirby and Vince Colletta Thor #164 Story Page 3 Original Art (Marvel, 1969). Thor and Sif are surrounded by mutates as they face Pluto, the Lord of the Lower Depths. Three large panels full of wonderful Kirby details; the page was created in ink over graphite on Bristol board with an image area of 10” x 15”. There is a stripped-in and taped text correction in the last panel, and the bottom right corner has been torn off and reattached with tape. There is also a bit of tape residue above that in the same panel. The top section is very white. Overall in Good condition. From the Ethan Roberts Estate Collection.
93037  Joe Kubert  Flash Comics #71 Story Page 3  Hawkman Original Art (DC, 1946). From the key Golden Age Hawkman story titled “The Land of the Bird People!” It was the cover-featured story for this issue, and introduced a race of advanced bird people who lived in hidden Feithera. The Feitheran would not turn up again until Infinity Inc. #4, when Northwind tells his origin (and this story was reprinted there as part of that tale). Great images of Hawkman and Red flying on this page. Produced twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including paste-up header). Signed by master artist Joe Kubert in the lower margin. Lightly toned, with one text correction paste-up, and pinholes. In Excellent condition. From the Ethan Roberts Estate Collection.

93038  Joe Kubert  Brave and the Bold #19 Story Page 11  Viking Prince Original Art (DC, 1958). Joe Kubert never failed to turn in a stunning page! This action sequence from “The Challenge of the Flying Horse” is as exciting as any war story battle he ever drew. Produced twice-up scale in ink over blue pencil on Bristol board with an image area of 13” x 19” (counting stat paste-up header). Signed by Kubert in the lower margin. In Excellent condition. From the Ethan Roberts Estate Collection.

93039  Sheldon Moldof and Charles Paris  Detective Comics #219 Story Page 8  Batman and Robin Original Art (DC, 1955). Batman and Robin are in every panel on this fantastic page by acclaimed 50’s Bat-artist, “Shelly” Moldof. It’s a fiery page from “Gotham City’s Strangest Race!” Over the years, Batman stories had developed a taste for unusual and often giant props. This tale had no shortage of them including a 1905 model Batmobile, a giant (and functional) auto engine, and as evidenced by this page... giant fireworks! Moldof’s dynamic duo is looking great on this page created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including the stat paste-up header). Signed by Moldof and personalized “To Joe” in the lower margin. In Excellent condition. From the Ethan Roberts Estate Collection.
Irv Novick Shield-Wizard #7 Story Page 26 Original Art (MLJ/Archie Comics, 1942). We have only ever offered one page of Golden Age Novick art, and it was from this same story! The 27-page story “Blood Drips Over Mexico” was broken into three chapters, of which this is Page 7 of “Chapter 3: Terror From The Skies”. It features the Shield’s sidekick Dusty, and the villain the Hun (who slings his own Swastika stylized shield). A fantastic World War II-era page created at twice-up scale in ink over blue pencil on Bristol board with an image area of 13” x 18.25”. Signed by Novick in the bottom margin. The page is toned, with corner chipping and wear, and some minor abrasions. There is a 1” rip in the right side, and a crack in the marginal space on the bottom left. Overall, in Good condition. *From the Ethan Roberts Estate Collection.*
A short time later, counselor Matt Murdock returns to police headquarters where the cat man, one of the organizer's captured henchmen, is still being questioned... Sure I'll talk. They tried to kill me. I don't owe them anything any more! I'm just in time he's about to sing!

Thoughtfully, Matt returns to his office, and then...

Even if I don't mention Deborah, I can still warn him about the Reform Party!

What's wrong? Are you getting jealous?

You've always been the glamor boy of our firm. Winning all the cases for us! Now, when I get a chance for some fame, you try to talk me out of it. That's unfair. And you know it. Must I just think there's something fishy going on in the party? And I don't want you getting hurt?

I can take care of myself! Don't be so sure that, Pogo.

I tell you what... are you going to get a trap and see if I'm right??

Bet away. I'll call your bluff. This time, Matt.

Okay then. It's a deal!
93042  Paul Ryan and Bob McLeod G.I. Joe #85 Cover Storm Shadow Original Art (Marvel, 1989). Another of the fan-favorite “silent” issues, this one stars that naughty ninja Storm Shadow instead of the Joes’ own Snake Eyes. Created in ink over graphite and blue pencil on bright white Marvel Bristol board with an image area of 9.75” x 15”. Signed by Paul Ryan in the image area. The logo, corner box, and UPC box are stat paste-ups. In Excellent condition. From the Ethan Roberts Estate Collection.

93043  George Tuska and Jim Mooney Iron Man #43 Splash Page 9 Original Art (Marvel, 1971). The golden Avenger lives up to the name “The Invincible Iron Man” on this splash page as we get a full-figure image of him soaring up at the viewer. One of the best Tuska splash pages we have ever seen! Marked as for issue #42, but appeared in #43. Created in ink over graphite on Bristol board with an image area of 10” x 15”. There is a bit of production tape in the margins, and some production oil stain in the bottom margin, along with a minor corner ding in the bottom right. Overall the image area is in Excellent condition. From the Ethan Roberts Estate Collection.

93044  Mike Zeck and Rudy Nebres Marvel Premiere #44 Cover Jack of Hearts Original Art (Marvel, 1978). A wonderful rendering of one of the most complex costumes in the Marvel U! Popular with fans, this Bronze Age issue was intended to launch a Jack of Hearts solo series. While he only received a four-issue mini-series, he did eventually become one of the Avengers. The cover is created in ink over graphite on Bristol board with an image area of 9.75” x 15”. The header, corner box, logo, and all cover text are stat paste-ups. There is glue residue on several places on the cover, with some production oil stains on the bottom section. Signed by Zeck in the UPC box. In Very Good condition. From the Ethan Roberts Estate Collection.
93045  Neal Adams Strange Adventures #208 Page 2 Original Art (DC, 1968). A really nice one-page recap of some of the high points about Deadman, from the hand of Neal Adams! Very innovative panel layouts. Produced in ink over graphite on Bristol board with an image area of 10" x 15". Production holes in margins. Slight toning. In Excellent condition.

93046  Neal Adams and Dick Giordano Flash #226 Story Page 6 Green Lantern Original Art (DC, 1974). Coping with an unreliable power ring, Green Lantern begins to effect a non-super-powered mountain-side rescue. Some very sharp panels by one of the key people who ushered in DC's Bronze Age, Mr. Neal Adams! The story "The Powerless Power Ring" was written by another of those men, Mr. Denny O'Neil, who signed in lower margin with Adams and powerhouse penciler/inker Dick Giordano. The page was created in ink over graphite on Bristol board with an image area of 10" x 15". There is production tape residue in the margins, and a bit of production tape holding on the "continued..." caption at the bottom. Overall in Excellent condition.
93047  Scott Adams *Dilbert* Sunday Comic Strip Original Art (United Feature Syndicate, 1994). The first Sunday we've offered from perhaps the most popular feature of the 1990s and 2000s! If you work in corporate America, *Dilbert* will not fail to resonate with you. Signed and inscribed at lower right. Created in marker on Bristol board with an image area of 18” x 7.75”. As with most *Dilbert* originals, the marker art has faded. The board also has considerable tanning, and there is a water stain in the middle of the last panel. Fair condition.

93048  Dan Adkins and Wally Wood *Dynamo* #4 Splash Page 1 Original Art (Tower, 1967). An incredibly complex and bold splash/title page for the story “The Maze”. Dan Adkins’ solid draftsmanship and Wally Wood’s wonderful inks make for a true visual treat! It features Len Brown, one of the T.H.U.N.D.E.R. Agents. The page is crafted twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. The hand-drawn logo and the hand-lettered blurb at the bottom of the page are both on Bristol board pasted onto this page. There is light toning, and a bit of glue residue on the paste-up edges. Overall the image area is in Very Good condition.
93049  Ross Andru and Don Perlin Marvel Team-Up #12 Story Page 19 Spider-Man/Jack Russell Original Art (Marvel, 1973). Jack Russell, the alter ego of the Werewolf By Night, co-stars here. This last page of the story “Wolf At Bay” features a nice shot of Spider-Man hanging by his fingertips. Created in ink over graphite on Bristol board with an image area of 10” x 15”. It appeared as Page 28 in the issue due to ads. There is production tape in the margins. Signed by Andru in the top margin. In Excellent condition.

93050  Ross Andru, Frank Giacoia, and Dave Hunt Amazing Spider-Man #139 Story Page 18 Original Art (Marvel, 1974). A great page of the Jackal, who (as Professor Miles Warren) would be the catalyst for one of the most controversial Spider-Man tales... The Clone Saga. Also standing tall is the Grizzly. Have you ever noticed how many of Spider-Man’s enemies are animal-themed? Lots! A groovy page from Marvel's swinging Bronze Age, it was created in ink over graphite on Bristol board with an image area of 10” x 15.25”. The page is lightly toned, with production tape residue in the margins, and a small bit of whiteout art correction. It is signed by Dave Hunt in the lower margin. Overall in Very Good condition with great eye-appeal.

93051  Al Avison First Romance Magazine #1 Cover Original Art (Harvey, 1949). Golden Age great Al Avison turned in the first cover for this Harvey romance vehicle that ran for almost 10 years. The cover image was created twice-up scale in ink over graphite on Bristol board with an image area of 12.75” x 18.5”. There are several paste-up elements on this cover, with some bits cut and moved around. The logo is a stat paste-up. All word balloon text is hand-lettered on Bristol board pieces that are cut and pasted on. The caption box text is composed of individually printed letters, cut and fitted together on Bristol board. The radio was cut from the left (under the caption boxes) and moved to the bottom center. There are some header elements missing, leaving glue residue in their wake, and there are some whiteout art corrections. On the whole, the page is in Very Good condition. Comes with a copy of the printed book in GD/VG condition.
93052 Dick Ayers and Frank Giacoia (as Frank Ray) Sgt. Fury and His Howling Commandos #19 Splash Page 1 Original Art (Marvel, 1965). Nick Fury... gun blazing... as you like him! The title page for “An Eye For An Eye” features an awesome full-body Sgt. Fury figure. Also in the background, you can see most of the rest of the Howling Commandos... Dum Dum Dugan, Dino Manelli, Rebel Ralston, and Percival Pinkerton. Fury stands 12.5” tall (bigger than a full-size G.I. Joe) on the twice-up scale page crafted in ink over graphite on Bristol board with an image area of 12.75" x 18.5". In Excellent condition.

93053 Dick Ayers and John Severin Sgt. Fury and His Howling Commandos Annual #4 Cover Original Art (Marvel, 1968). This King Size Special issue sported a fantastic cover featuring Nick Fury, Dum Dum Dugan, Percy Pinkerton, and the rest of the unit as they prepare to kick some Nazi butt! The page was created in ink over graphite and blue pencil on Bristol board with an image area of 10" x 15". The page was jig-gered around some during production. After the art was finished, it was trimmed to border, the slid up in the frame, with a strip of new art created on the Bristol board below it. Also, the planes on the logo were freed from the original art and moved up some before being pasted back down. The “King Size Special” banner is a separate paste-up section, as is the logo, corner box, and cover blurb burst. Signed in the image area by both artists, it is also signed by Ayers in the lower margin. There is glue residue near the paste-ups, and a bit of production tape in places. Overall in Very Good condition.
93054  Mark Bagley and Randy Emberlin Amazing Spider-Man #361 Story Page 12 Original Art (Marvel, 1992). Peter Parker is on the hunt for Cletus Kasady, but he might regret that once he finds him. This issue was the first full appearance of Carnage in the story “Savage Genesis!” The page was created in ink over graphite on bright white Marvel Bristol board with an image area of 10” x 15.25”. Signed by Bagley in the bottom margin. Story Page 12 appeared as issue Page 16 due to ads. The board has been production hole-punched in the side margins. In Excellent condition.

93055  Lee Bermejo Winter Soldier #1 Cover Original Art (Marvel, 2012). Whether you were first introduced to the Winter Soldier by writer/creator Ed Brubaker’s fantastic run on Captain America (V5#1), or by the movie Captain America: The Winter Soldier, you know the brainwashed Bucky Barnes stole the show! This breathtaking cover was used as the regular cover, a black-and-white 1-in-100 variant cover, and with only the foreground figure colored as the second-printing cover for this issue. This work is produced in mostly pure graphite, with only the foreground Winter Soldier inked. It is on the backside of a very bright white DC Comics Bristol board, and has an image area of 10.5” x 15.75”. It is signed by Bermejo in the lower margin. In Excellent condition.

93056  Keith Birdsong Star Trek: First Contact Collector Plate Painting Original Art (Hamilton Collection, 1998). Artist Keith Birdsong pioneered the idea for this interlocking image of hex-shaped plates, and this is literally the first one ever. A staggering piece of work, it took over 700 hours to create. A single image was produced, which would be used for a set of seven separate collectible plates from the Hamilton Collection. Each of the hexagonal plates then go together to form the complete image. The collage of imagery is from the Paramount Pictures film Star Trek: First Contact. It is a snowflake shaped piece that measures 37” diagonally and was produced in color pencils with acrylic paint, and is Plexiglas front framed to 40” x 40”. There is some minor marring on the Plexiglas, but the painting is in Excellent condition.
93057  Walter James Brogan (as Wally Brogan) Cracked Magazine #301 Complete 7-Page Story Batman Original Art (Globe Communications, 1995). The complete 7-pager titled “Batty, Man Forever” is a parody of the 1995 movie Batman Forever (which itself was almost a parody of a Batman movie). The story was written by Lou Silverstone with art by Wally Brogan. Both signed every page, so you would know who to blame. Great caricatures of the actors from this critically declaimed movie. The huge artwork is created in ink, ink wash, and marker, over graphite on Bristol board with an image area of 16” x 21”. Text is paste-up on acetate sheets. In Excellent condition, although the puns are awful.

93058  Frank Brunner and Dick Giordano Doctor Strange #2 Story Page 6 Silver Surfer Original Art (Marvel, 1974). The flowing and moody art of Frank Brunner was perfect for Marvel's Sorcerer Supreme, and he draws a pretty cool shining Sentinel of the Spaceways as well! Innovative panel layout makes this astral plane page unworldly and interesting. Produced in ink (and a touch of Zipatone) over blue pencil on Bristol board with an image area of 10” x 15”. Signed by Brunner in the bottom margin. There is production tape on the top and bottom margin (and into the bottom art area), along with some production oil stains as well. One caption box is a stripped-in text correction taped from the backside. Overall in Very Good condition.
34059  Frank Brunner and Tom Palmer  Giant-Size Man-Thing #5 Splash Page 1 Howard the Duck Original Art (Marvel, 1975). A sad and forlorn Howard the Duck sits in a cell, unaware that he is about to face the horror of... “Hellcow!” Yes, a vampiric cow. Bessie, the Hellcow, was even mentioned in an episode of Marvel’s Agents of S.H.I.E.L.D. (No, really... she was). This wonderfully somber title page is produced in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. The header is a printed paste-up on Bristol board, with a touch of glue residue near it. Signed by Brunner in the lower margin. In Excellent condition.

34060  John Buscema and Frank Giacoia  Sub-Mariner #3 Splash Page 1 Triton Original Art (Marvel, 1968). The Prince of Atlantis and a member of the Inhumans’ Royal Family discover that “On a Clear Day You Can See... the Leviathan!” What could be more appropriate for a splash page than images of Namor and Triton? They are Marvel’s top two water-based characters! Also pictured is Plantman, one of Marvel’s great B-tier villains. The page is produced in ink over graphite on Bristol board with an image area of 10” x 15” (including the paste-up header and indicia). Slight toning and some discoloration in the paste-up; otherwise, this page is in Excellent condition.
93061  John Buscema and Frank Giacoia *Sub-Mariner* #3 Story Page 8 Triton Original Art (Marvel, 1968). Namor, the mighty Sub-Mariner, teams-up with Triton of the Inhumans for this issue. Why is the Prince of Atlantis facing off against a cactus? Because Plantman was the villain for this issue. A thorny problem, solved with the style of Imperious Rex! Crafted in ink over graphite on Bristol board with an image area of 10" x 15". Two-hole punched in the top and bottom margins, with a corner section missing one corner, it is in Excellent condition.

93062  John Buscema and Tom Palmer *Avengers* #77 Story Page 5 Original Art (Marvel, 1970). Every character on this page (and from this version of the Avengers line-up) has appeared in one of the *Avengers* movies. On this flashback page, we get Tony Stark (even the rest of the Avengers don't know that he is secretly Iron Man), Jarvis, Quicksilver, the Scarlet Witch, the Vision, the Black Panther, and Goliath. Although that's not Hank Pym, that's Clint Barton (previously Hawkeye) filling those big shoes. So don't be surprised if Hawkeye suddenly shoots up to 20 feet tall in one of the movies one day. The page is created in ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". There is toning and overall handling wear, and a missing text correction paste-up in the last panel has left glue residue in its wake; otherwise the image area is in Very Good condition.
93063  **John Buscema and Chic Stone** *Silver Surfer* #17 Story Page 2

Mephisto Original Art (Marvel, 1970). The dark lord Mephisto attempts to leverage the Surfer’s love for Shalla Bal against him in the classic story titled “The Surfer Must Kill!” This page features some nice close ups, great panel layout, and of course... Shalla Bal. In ink over graphite on Bristol board with an image area of 10” x 15”. There is a thumbprint of production oil stain on the left side image area, and more on the backside. There is some extremely minor soiling in the top and bottom margins. Otherwise the image area is in Excellent condition.

93064  **John Buscema and Frank Giacoia** *Marvel Tales* #39 Cover

Spider-Man Original Art (Marvel, 1972). Doctor Octopus is cover featured, and Spidey is upset with Doc Ock for giving Aunt May a fright! While the insides of the comic were a reprint of 1967’s “The Tentacles and the Trap” from *Amazing Spider-Man* #54, the cover was all-new, befitting the picture-frame layout Marvel was using at the time. Signed by Buscema in the lower margin. The cover is created in ink over graphite on Bristol board with an image area of 10” x 15”. The top header (with a bit of production tape), corner box, and logo are original stats. Spidey’s word balloon and the bottom text are stat paste-ups as well. This piece is on several layers of Bristol board as the art was cut and repositioned at the time of creation, including one of Ock’s tentacles, the flying gun, and other elements. Ock’s left ankle has a minor rip in it that may have happened when it was slit to allow the text to slide behind it. Overall in Very Good condition.
John Buscema and Frank Giacoia Thor #261 Cover Original Art (Marvel, 1977). Lady Sif and the Warriors Three (Fandral the Dashing, Hogun the Grim, and Volstagg the Voluminous), all appear on this cover with the Norse God of Thunder. Produced in ink over graphite on Bristol board with an image area of 9.75” x 15”. The header, logo, corner box, and all text are stat paste-ups. The bottom caption box is missing, leaving glue residue there, and also there is residue in the UPC box, on the lower right of the image area, the middle right, and the top section all around the logo stat. Signed by John Buscema in the top margin. In Good condition.

John Buscema Avengers #57 Cover Recreation Vision Original Art (c. 1997). As the cover and story title say... “Behold... The Vision!” Buscema recreates his classic and iconic cover for the issue that introduced the Silver Age version of the Vision. The android Avenger has more recently appeared in the Marvel movies Avengers: Age of Ultron, and Captain America: Civil War. He will also be a player in Avengers: Infinity War. The character so epitomized the Avengers for a period of time that he was featured as part of the book’s logo from issue #93-184... nearly 100 issues straight. This piece is ink and red pencil over graphite on bright white Marvel Bristol board. As the board is dated 1997, this had to be just a few short years before Mr. Buscema passed away in 2002. Signed in the lower image area, it is in Excellent condition.
93067 John Byrne and Bob Layton Iron Man #118 Story Page 16 Original Art (Marvel, 1979). There are only 17 John Byrne Iron Man pages out there, as this was the only issue he drew! Byrne provided breakdowns, with Bob Layton handling the pencils and inks from there. From the story “At the Mercy of My Friends!”, this page features Iron Man in armored action in all his gleaming glory, aboard the S.H.I.E.L.D. Helicarrier no less. This page is ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. Signed by Bob Layton in the bottom margin. The board is lightly toned; otherwise, in Excellent condition.

93068 John Byrne and Joe Rubinstein Captain America #247 Story Page 9 Dum Dum Dugan Original Art (Marvel, 1980). Captain America’s original shield from 1941 as well as his war journal are discovered here by Cap and fellow World War II veteran Dum Dum Dugan of Howling Commandos and S.H.I.E.L.D. fame. Crafted in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. Signed by inker Rubinstein in the lower margin. There is a bit of production tape running down the left side margin, and some slight overall toning, with a smidgen of a thumbprint stain in the lower center just into the image area. Otherwise the image area is in Excellent condition.

93069 John Byrne The Thing #7 Cover Original Art (Marvel, 1984). One of the wackiest John Byrne covers you will ever find! The Thing gets stomped by... Goody Two-Shoes (who looked suspiciously like the Kip’s Big Boy)! The story “Two-Fisted Feet!” was a result of ‘Assistant Editor’s Month’. The gag was that while all of Marvel’s editors were at the San Diego Comic Con, they had left their assistant editors in charge. As a result, most Marvel books published in January of 1994 ranged from being quite humorous to downright silly! The “She-Thing” in the corner box is a caricature of Assistant Editor Ann Nocenti as the Thing. The cover is ink over graphite and blue pencil on Bristol board with an image area of 9.75” x 15”. The corner box and logo are a stat on an acetate overlay. The cover is signed by Marvel’s Editor-in-Chief, Jim Shooter, in the sign-off box in the bottom margin. In Excellent condition.
93070  Milton Caniff  *Terry and the Pirates* Sunday Comic Strip  
Original Art dated 5-11-41 (News Syndicate, 1941). From the story line “The Taste of Freedom”, Terry’s beautiful friend Burma (aka Madame Lustre) is up to her beautiful neck in danger on this exciting Sunday that was produced in ink over graphite on two separate sheets of Bristol board with a combined image area of 19” x 26”. The logo is a printed paper paste-up that has discolored. The boards are lightly toned, with a minor water stain in the top margin; however, overall the image area is in Excellent condition.

93071  Milton Caniff  *Terry and the Pirates* Sunday Comic Strip  
Original Art dated 5-2-43 (News Syndicate, 1941). A mysterious catatonic young woman finally speaks, and it’s to say “Rouge,” which we readers know is the name of a villainess in this feature. Created in ink over graphite on Bristol board with an image area of 18.75” x 26”. Please note, the two halves of the board have been affixed to a piece of illustration board and might not be removable. Very Good condition.

93072  Al Capp and Frank Frazetta  *Li’l Abner* Sunday Comic Strip  
Original Art dated 11-7-54 (United Feature Syndicate, 1954). By introducing Gloria Van Welbilt, Capp found a great reason for Frank Frazetta to draw more gorgeous women in the strip! Either Moonbeam McSwine or Van Welbilt is in every single panel of this fantastic Sunday. Fanboy dreams are made of these. The strip was crafted in ink over graphite on several sections of Bristol board with a combined image area of 21” x 25.75”. There is one paste-up text correction and overall toning. Some panel margin lines were whited-out to enlarge the art image area. Matted to an overall 26” x 32.5”. In Very Good condition.

93073  Al Capp and Frank Frazetta  *Li’l Abner* Sunday Comic Strip  
Original Art dated 11-4-56 (United Feature Syndicate, 1956). Al Capp took every opportunity to include a beautiful woman for Frank Frazetta to illustrate. Bagmar is in the first two panels, then there is a random female in the foreground of Panel 5, and another in the background of Panel 6. The Sunday, titled “You’ll Cry Tomorrow,” was created in ink and Zipatone over graphite on four sections of Bristol board with a combined image area of 20.5” x 23.5”. The sections are conjoined on the backside with tape. The boards have been folded vertically previously, and there is light toning and handling wear. Overall, they are in Very Good condition.
93074  Greg Capullo and Danny Miki Spawn #247 Alternate Cover Original Art (Image, 1997/2014). Originally created but un-used for the cover of Spawn #61, this was eventually used in a modified form (no background) for the alternate cover for issue #247...a full 17 years later! It's a great looking piece with intense use of blacks and shadows. There is almost no white space left on this beaut. Crafted in ink (a lot of it) and white paint on Image Comics Bristol board with an image area of 10.5” x 15.5”. Signed in the image area and in Excellent condition.

93075  Howard Chaykin American Flagg!: Hard Times Hardback Collection Wrap-Around Cover Painting Original Art (First, 1985). Used for both the hardcover and the trade paperback edition, this collection was also known as First Comics Graphic Novel #3. The front cover side image was inspired by the cover for issue #3 of the regular American Flagg! title. This is an incredible wraparound piece featuring Ruben Flagg, Mandy Kreiger, and Raul the Cat. It is produced edge-to-edge on 30” x 20” illustration board in ink and acrylic paint over pencil with some Zipatone. The background banner that reads “Sex Death And...” is cut and pasted on the board (with the Zipatone over the top of it). The piece is signed by Chaykin, by Flagg’s knee, on the right side of the image area. There is a minor edge ding on the top, and some corner dings. The thick white paint has some minor soiling in places. Overall it is in Excellent condition and has fantastic eye-appeal.
**93076  Dave Cockrum, Bob Wiacek, and Joe Rubinstein X-Men #154 Page 13 Original Art (Marvel, 1982).** The X-Men’s mansion has just been wrecked by the Sidri — now Storm needs to hold them off alone as Cyclops and Corsair race for the Blackbird jet. Cyke just learned a few pages ago that Corsair is his father, but that doesn’t stop him from giving the old man a punch in the face! Cockrum could deliver high drama as few others could, and always focused tightly on the action. A handwritten bonus on the back of the art is an explanation of where Corsair keeps his pistols, written by Cockrum (who created the character’s visuals) to writer Chris Claremont. Ink over graphite on Bristol board with an image area of 10” x 15”. Two clipped corners. Some toning of the paper. Very Good condition.

**MARTIN GREIM, RIP**

We were saddened to hear that Martin Greim recently passed away at age 74.

Mr. Greim was one of the pioneers of comics fandom. He began publishing his fanzine *The Comic Crusader* in the 1960s, which included contributions by such superstars as Jim Steranko and Steve Ditko. He went on to create his own Charlton comic character, Thunderbunny, in the 1970s and wrote *The Original Shield* in the 1980s. While he was active in the industry, he put together an important collection of original artwork that Heritage had the privilege of bringing to auction.

Our condolences go out to the Greim family.
Johnny Craig's superb use of suspense shines through in this blood-chilling thriller for "Partnership Dissolved." Craig received high praise from his fellow EC editor/writer/artist Al Feldstein, "I always admired Johnny’s work. He was the ultimate comic artist as far as I was concerned." A first-rate talent, Craig was at the forefront of hard-boiled, crime noir storytelling. This piece is created in ink over graphite at twice-up scale on Bristol board. It has an image area of 13.5" x 19.25". The logo is a large 13.5” x 7” paste-up stat. The stat is coming loose. Aside from closely trimmed left and right margins, the art is in Excellent condition.
93078  Reed Crandall  *Hit Comics* #63 Cover Original Art (Quality, 1950). A wonderful riverboat scene, with finely dressed men, lovely women, and even a Tom Sawyer-ish boy. Jeb Rivers, Daring Gentleman Adventurer, was the cover feature of the last few issues of this series, in those days after superheroes had fallen out of favor. A huge image crafted in ink over graphite on illustration board with an image area of 13.25” x 18.75”. The board has moisture damages on the back and discoloration on the front. There is a small amount of paper loss on the top layer of board in the top left corner. The logo and cover text is a recent replacement stat. Overall the page is in Good condition.

93079  Paris Cullins and Mike Machlan  *Justice League of America* #238 Cover Original Art (DC, 1985). In only their fifth comic appearance as a team, the “Detroit League” incarnation of the Justice League of America is large and in-charge on this 80s era cover! This is a major media-tie-in cover, as almost every character is appearing in a TV series or upcoming movie! Superman and Martian Manhunter have appeared in *Supergirl*. The Flash, Vibe, and Gypsy are on *The Flash*. Wonder Woman and Aquaman will be in the *Justice League* movie (and she has her own solo movie). Vixen and Steel are regulars on *Legends of Tomorrow*. So how long till Elongated Man turns up somewhere? Of note, there are erased pencil details on Elongated Man’s costume that indicate it was originally *Plastic Man* on the cover. Was Plastic Man originally planned for this role or was this an artist’s error? It’s a mystery! Created in ink with red ink key lines over graphite on Sparta Bristol board with an image area of 9.75” x 15”. The DC bullet, logo, and cover text are all stat paste-ups. In Excellent condition.

93080  Geof Darrow  *Hard Boiled* #1 Story Page 28 Original Art (Dark Horse, 1990). This hyper-detailed and hyper-violent 3-issue series, written by Frank Miller, helped propel Geof Darrow’s name to the top of fan-favorite lists in the early 1990s. His later work on *Big Guy and Rusty the Boy Robot*, and *Shaolin Cowboy* would only cement the deal. An incredible page, it hides a few nice Easter eggs for those who care to look for them... Bugs Bunny, Astro Boy, and even Ultra Man appear on the tombstones. The later two were inspirations for the Big Guy and Rusty. This page is meticulously illustrated in ink on oversized vellum with an image area of 15” x 19.5”. Signed just under the image area, this is in Excellent condition.
93081  **Geof Darrow**: *Transmetropolitan* #23 Cover Original Art (DC/Vertigo, 1999). Ace renegade reporter Spider Jerusalem is ready for anything that the city can throw at him (including falling cats) on this insanely hyper-detailed Geof Darrow cover. The hardcore cyberpunk series was written by Warren Ellis. Darrow was an excellent choice for a cover artist, having come to be a fan-favorite for his work on the dystopian cyberpunk series *Hard Boiled* (written by Frank Miller). This original art piece is created in ink on vellum with an image area of 9.5" x 15". Darrow signed it in the lower margin (where he drew a potato-headed man). In Excellent condition.

93082  **Phil Davis**: *Mandrake the Magician* Sunday Comic Strip Original Art dated 8-6-39 (King Features Syndicate, 1939). The last episode of the story arc “The City of Gold” features the always dapper Mandrake running from an erupting volcano and a sinking island. Produced in ink over graphite on Bristol board with an image area of 14" x 21.5". The logo is a stat paste-up. With light toning, the image area is in otherwise Excellent condition.

93083  **Steve Ditko**: *Tales of Suspense* #43 Page 3 Original Art (Marvel, 1963). Messing around with time travel, what could possibly go wrong with that? The story title “You Can’t Change the Past” says it all. Wonderful light-and-shadow effects by the masterful Ditko. Ink over graphite on Bristol board with an image area of 12.5" x 18.5". Excellent condition.
93084  Lee Elias *Witches Tales* #24 Cover Original Art (Harvey, 1954). Even the dead fear... “The Undertaker”. Creepy and spooky... just as you like it. This cover has a wonderful use of shadows and lighting to set up a chilling image that makes you surprisingly sympathetic to the corpse! Created in ink over graphite on Bristol board with an image area of 10.5” x 15.5”. The logo, header, and side margins are all modern recreations. The original art image area measures 10.5” x 10”. The “City Morgue” sign is an original hand-lettered paste-up with a touch of glue residue near it. Overall in Very Good condition.

93085  Bill Everett *Strange Tales* #149 Story Page 6 Doctor Strange Original Art (Marvel, 1966). This page from the story “If Kaluu Should Triumph...” features both Doctor Strange (and his astral projection), but also the Ancient One himself! The page is crafted at twice-up scale in ink over graphite on Bristol board with an image area of 12.75” x 18.75”. A couple of word balloons are hand-lettered paste-up corrections. Overall the page is in Excellent condition.

**Original Art Condition**

**Excellent**–Without flaws or nearly so.

**Very Good**–One or two flaws, but no structural damage.

**Good**–Can have several flaws. Still complete and collectible. Could be missing one or two paste-up items.
93086  Glenn Fabry *Daredevil: The Target* #1 Cover and Complete 22-Page Story Original Art (Marvel Knights, 2003). A breathtaking painted cover and all 22 pages from the first (and only) issue of this uncompleted mini-series. With an incredible gut-twisting story by Kevin Smith, which includes appearances by Leland Owlsley (The Owl), and plays upon the death of Karen Page (both of whom appeared in the Netflix *Daredevil* series), this is a hard-hitting tale. Throw in Bullseye as a villain and you have a very dangerous concoction. Fabry’s art is so highly-detailed (especially that two-page spread) that it is reminiscent of Geof Darrow at times. A stunner from front to back, this is an incredible find as a group lot. The painted cover features an image area of 10.5” x 15.25” on illustration board. The image was to be used on a poster to promote the series also, however that may not have ever happened. The pages are ink over graphite on Bristol board with an image area of 9” x 14”. Some pages have whiteout art corrections, and Page 1 has an original art paste-up correction. Overall these are all in Excellent condition.
93087  Glen Fabry 2000 AD #582 Cover Recreation Slaine Painting Original Art (2015). A commission recreation of his cover from the 1988 2000 AD #582, featuring Slaine. Fabry has built quite a fan-following in the US, with his fantastic painted covers on many of the titles for DC’s Vertigo imprint, most notably Hellblazer and Preacher. Produced in oil in on 11.75”x 16.5” Illustration board. There is production tape in the margins, and it has been signed in the image area. In Excellent condition.
Hal Foster Prince Valiant #189 Sunday Comic Strip Original Art dated 9-22-40 (King Features Syndicate, 1940). Heritage Auctions has previously only offered three Prince Valiant full Sundays that are older than this one. There are some single panels older, but full Sundays this old are a rare, and colossal, treat! The legendary artist Hal Foster worked at a scale that few other artists have ever matched... both in talent and in physical size. This is strip #189, so the iconic series was only about 3.5 years old at this time. A full 80 years later and the strip is still being published. Foster himself worked on the series until 1980. This Sunday features some of his fantastic draftsmanship skills in the backgrounds as well as a charming close-up portrait in the center panel. Sir Gawain is the featured character, but Prince Valiant gets a very nice panel in the bottom left. The Sunday is produced in ink with red ink key lines over graphite on two sheets of Bristol board with a combined image area of 26” x 34”. It is glass front framed to 33.5” x 42”. The boards are toned, and there are some water stains in the bottom edge. There is a 3.5” rip in the top edge of the bottom section, and a 1.5” rip in the bottom edge. The logo is a printed paste-up header that has discolored, and there are some text correction paste-ups as well. Overall in Very Good condition.
Hal Foster *Prince Valiant* #465 Partial Sunday Comic Strip Original Art dated 1-6-46 (King Features Syndicate, 1946). This key episode is titled “A Proposal of Marriage!” Val pits his rivals against each other in the top half of this Sunday, in an effort to keep them occupied. On the missing bottom half, he tells Aleta that she is to accompany him back to Rome where they will be wed. Not the most romantic proposal, as she would let him know. Panel 2 is a huge stunner at 16” x 11” for just that one panel! The last panel on this section shows a winking conniving Val. The partial Sunday was created in ink and red ink key lines over graphite on Bristol board with an image area of 24.25” x 22.5”. The printed paste-up logo is soiled, with staining on the margins and gutters around it. There is some water staining in the top right corner (where Aleta is hiding on the stairway). The bottom left and right corners have minor staining as well. Overall in Very Good condition.
93090  Frank Frazetta *Johnny Comet* Daily Comic Strip Original Art dated 3-12-52 (McNaught Syndicate, 1952). Johnny's out cold and that Fargo dame may not be able to get him out of the burning house in time! It's action, adventure, thuggish bad guys, and a gorgeous female... not surprising that it's by Frank Frazetta. This high-octane strip was only about three months old at this point, and is very much revered by Frazetta fans, for good reason. Produced in ink, Zipatone, and whiteout art correction, over graphite on Bristol board with an image area of 21.5" x 5.75". Signed and personalized by Frazetta in the top margin, it also bears his signature in the first panel. Light toning, with some handling wear around the edges; however, the image area is in Very Good condition.

93091  Frank Frazetta *Frazetta: Illustrations Arcanum* Illustration Original Art (Verotik Publications, 1994). Pure graphite magic from master illustrator Frank Frazetta. The deft and soft graphite gives a warm and round feel to the shadows and supple figure of the mighty female warrior. She puts us in mind of Dejah Thoris from the *John Carter of Mars* series. Crafted on a 20" x 14" sheet of bright white Bristol board, it is signed and dated 1993 on the lower left. In Excellent condition.
93092  Ron Frenz and Brett Breeding *Amazing Spider-Man* #252 Story Page 7 Black Costume Original Art (Marvel, 1984). This issue ties for “First comic book appearance of Spider-Man’s black costume,” and this page is only the fourth page it appeared on in this issue. Also, as this was the “everyone just got back from the Beyonder’s Secret Wars world” issue, you get a cameo of Iron Man, Captain Marvel (Monica Rambeau), Captain America, Thor, and of course a de-Lizard-ed Curt Connors. It’s a wonderful piece of Modern Age Marvel magic from a key issue, and the first page from this story we have seen in five years! Produced in ink over graphite on Bristol board with an image area of 10” x 15”. There is some text correction paste-up, and whiteout correction, and the corners are trimmed. Overall, the image area is in Excellent condition.

93093  Ron Frenz and Joe Rubinstein *Amazing Spider-Man* #256 Story Page 2 Original Art (Marvel, 1984). Ol’ webhead had only been in his new black costume for a few months at this point, so this action sequence of him in the black battle togs gave readers a great view of it from many angles! Produced in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. Signed by Ron Frenz in the lower margin. The top edge is irregularly trimmed, and the bottom corners are trimmed. The image area is in Excellent condition.

93094  *Ghost Stories* #5 Cover Painting Original Art (Dell, 1964). This ghostly and ghastly image is a spectacular spectral cover image created in mixed media with an image area of 11.75” x 17.5”. It is matted and UV glass front framed to 19.5” x 25”. In Excellent condition. Comes with a printed copy of the comic.
93095  Michael Golden *House of Secrets* #151 Complete 5-Page Story Original Art (DC, 1978). A wonderful vehicle for Michael Golden’s art, these gothic pages have a dynamic and bold use of light and shadow to set the mood. They are for the short story “Nightmare”, as adapted by Roger McKenzie from a poem by Miriam B. Campbell. Created in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. There is production tape residue on the top and bottom margins, and very light tape residue on some pages just into the top and bottom panels. Otherwise, in Excellent condition.
93096  Michael Golden *WildC.A.T.s* Sourcebook #1 Wrap-Around Cover Original Art (Image Comics, 1993). If you like Michael Golden pieces with crazy amounts of details that are just jam-packed with characters, then this is the piece for you! There are more than 20 characters from this title originally created by Image Comics co-founder Jim Lee. *WildC.A.T.s* was Lee’s Image Comics debut title and it was the founding place for what became known as the “Wildstorm Universe”. Golden’s gorgeous cover work here is created edge-to-edge in ink on a sheet of bright white 20.75” x 17” Bristol board. It is in Excellent condition.

93097  Ed Hannigan and Al Milgrom *Marvel Two-In-One* #90 Cover Thing and Spider-Man Original Art (Marvel, 1982). This Two-In-One is quite the Marvel Team-Up, as it pairs the Thing with Spider-Man for the story “Eyes of the Sorcerer”. Ed Hannigan provided a layout, and Al Milgrom penciled and finished the piece. It is signed by Milgrom in the bottom margin, and it’s also signed by Marvel's Editor in Chief Jim Shooter in the check-off box. Created in ink over graphite on Bristol board with an image area of 9.75” x 15”. The corner box, logo, and all cover text are stat paste-ups. Very slight toning, in Excellent condition.
93098  Don Heck Tales to Astonish 46 Story Page 10 Ant-Man and the Wasp Original Art (Marvel, 1963). Ant-Man and the Wasp end up facing down an alien attack “...When Cyclops Walks the Earth”. From the formative years of mighty Marvel’s Silver Age, this page gives a great shot of Ant-Man’s helmet and one of the Wasp’s (many) costumes in Panel 2. Created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. There is a bit of production tape holding on the “continued” tag at the bottom of the image area. In Excellent condition.

93099  Don Heck and Chic Stone Tales of Suspense #59 Story Page 5 Iron Man Original Art (Marvel, 1964). A great page with Iron Man attempting to recharge his armor before his heart stops! The page also features the second Black Knight (the villainous Nathan Garrett) in only his third appearance ever! He is astride his flying mount, Aragorn. This is the first Aragorn (the dark one), who would eventually be mutated further into Hellhorse by Dreadknight. This issue was the first to feature a second tale starring Captain America. The page is crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.75” x 18.5”. There is a bit of handling wear in the margins and overall toning; otherwise, the image area is in Excellent condition.

93100  Don Heck Avengers #34 Story Page 14 Original Art (Marvel, 1966). From the story “The Living Laser!”, the very first panel features Bill Foster and Goliath (Hank Pym). Foster would one day become a Goliath and a Giant-Man when he began using Pym Particles himself. Also on the page are Captain America and Hawkeye! Created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.75”. The bottom paste-up is is held on with production tape (into the bottom panel) and has a rip on the bottom right, otherwise the image area is in Excellent condition.
93101  Don Heck and Dick Giordano *Flash* #290 Cover Firestorm Original Art (DC, 1980). The Flash has to stop Barry Allen from murdering his neighbor! Also, at the bottom of the page you are treated to not only a nice image of Firestorm the Nuclear Man, but he is flanked by Ronnie Raymond and Professor Martin Stein. Flash has his own TV show, which featured the first appearance of Ronnie Raymond, Martin Stein, and Firestorm. The later two of which are regulars on DC's *Legends of Tomorrow* TV series. Interestingly, both Ronnie and Martin were edited out of the published cover for this issue in favor of more text. Created in ink over graphite on DC Sparta Bristol board with an image area of 9.75” x 15”. The DC bullet and logo are a modern print replacement. Some of the ink used on the cover has discolored from black to a purplish. Light paper toning, otherwise in Excellent condition.

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Playing off a gag from the 5-2-20 strip, this was not the first time that Mr. Stork attempted to deliver a little bundle of joy to the Van Wagg-Taylor mansion. Nor was it the first time said bundle ended up in the care of the widow Mari-Juana Pelona. A complex story for this series that is usually so surreal, it is nonetheless charming, entertaining, and deftly drawn. Ink over graphite on Bristol board with an image area of 17" x 19". Signed in the bottom of the image area, this is in Excellent condition.
George Herriman *Krazy Kat* Sunday Comic Strip Original Art dated 10-01-22 (King Features Syndicate, 1922). Herriman provides a tale to illustrate that even if you follow “Thrift Ave. to Wealth”, you can still end up on the “Giddi Road to Ruin.” Sound, sage advice with a jazzy lyrical quality to it. Beat Poetry in comic strip form, it was created in ink with blue pencil shading over graphite on Bristol board with an image area of 19” x 21”. Glass front framed to 22.5” x 25”. The board has a 3.5” piece broken out of it (and fitted back in place inside the mat/frame) in the top center. There is also a 1.5” rip on the right side and a slightly smaller one just above it. The top left corner is chipped. Overall toned, the piece is in Good condition and has great eye-appeal.
93104  Greg Hildebrandt  *The Joker* Illustration Original Art (2008). The Harlequin of Hate... the Clown Prince of Crime... Batman's archenemy, the Joker, has seldom looked more maniacal than in this blood-chilling portrait illustration created by Greg Hildebrandt. The modern fantasy art master also pays homage to The Joker's co-creator, Jerry Robinson, with a shot of the famous playing card that inspired the creation of the homicidal villain. This was the first of three similar Joker pieces Hildebrandt created in this format. Drawn in Prisma color pencil and acrylic on 20" x 30" black illustration board. The piece is signed and dated 2008 at the lower right, and on the back it is signed again and personalized “To Stan”. In Excellent condition.

93105  Burne Hogarth  *Tarzan* #675 Sunday Comic Strip Original Art dated 2-13-44 (United Feature Syndicate, 1944). Titled “Flying Death”, this World War II-era strip features a German Stuka bomber strafing the Lord of the Apes in panel 4! Dynamic and powerful, Hogarth's mastery of the human form and use of light and darkness is self-evident on this page. Created in ink and red ink key lines over graphite on Bristol board with an image area of 19.5" x 26.5". The logo is a stat paste-up that is coming loose. There are significant rips in the top and sides (the largest is 4"), however a nice frame job would help hide them. The board is toned and in Good condition.

93106  Burne Hogarth  Gunslinger Illustration Original Art (undated). One of the masters that many other artists look up to, Hogarth's skills are on a par that few can attain. The detail in this piece... from the haunting look on the face, to the wrinkles on the clothes, to the light and shadows in the tree... they are all breathtaking. Of course they should be, as Hogarth has published art books on those very subjects, and many more in his *Dynamic Anatomy* and *Dynamic Figure Drawing* series. This piece is ink and color pencils over graphite. It has been framed and sunstruck, and there may be a fixative layer over the art. It was produced on 22" x 28.5" illustration board. The board is tanned, with rounded chipped corners and glue residue in the margins from previous framing. Overall in Good condition, it has great eye-appeal. This is your chance to own a piece from one of the old masters.
93107  Geof Isherwood *Doctor Strange: Sorcerer Supreme* #43 Cover Original Art (Marvel, 1992). Although the good Doctor's foot is obscuring part of it, this was an *Infinity War* crossover issue. The cover blurb explains that Strange is caught in the eye of the storm in the story “An Eye for an Eye”. Isherwood is on top of his game for this great cover image crafted in ink, marker, and white paint, over graphite on Bristol board with an image area of 9.75” x 15”. Signed by Isherwood in the image area, and twice more in the artist's credit blank at the bottom margin. The corner box, logo, and *Infinity War* blurb are stat paste-ups. The cover blurb is stat paste-up on an acetate overlay. In Excellent condition.

93108  Jeff Jones *Swordsman* Oil Painting Original Art (undated). Combining classical illustrative techniques with a contemporary sensibility, Jeff Jones has established himself as one of the most celebrated fantasy painters of the modern era. Drawing on 19th-century masters of illustration for inspiration, Jones often paints portraits set in a bygone age and thus conjures up an alternate reality for his viewers. This painting, which measures approximately 35” x 26” and is in Excellent condition, spotlights a proud warrior resting his blade before the next battle. A superb work by a modern master.
93109 Jeff Jones Withdrawn Solomon Kane Painting Original Art (1975). This powerful painting was made into a poster by Big O Publishing in 1979, and the art is shown in that landmark book The Studio published that same year (which gives the painting’s date as 1975). No less an authority than world-renowned painter Frank Frazetta once said that Jeffrey Jones was “the greatest living painter” at the time. Sadly the artist passed away in 2011. This oil on composite board painting show the subtleties of Jones’ work. This painting is framed to 21” x 29” and is signed in the lower right image area. It is in Excellent condition.

93110 Jeff Jones Phantom #25 Story Page 1 Original Art (King Features, 1967). Fan-favorite artist and member of the legendary art cooperative The Studio, Jeffrey Jones, produced this way back in 1967. From a feature known as “Battlefield: The Civil War”, this story was titled “Fort Sumter — Where Burst The Flames of War!” This title page is marvelously crafted in Jones’ fine line ink over graphite on Bristol board with an image area of 10.75” x 15.5”. It is signed in the lower left of the first panel. In Excellent condition.
93111  Jeff Jones Monster Times #4 “A Gnawing Obsession” Title Page 1
with Edgar Allan Poe leads him to take his wife to the cellar. ...no good will
come of this! A wonderfully dark page that sets up this two-page story that
is Part 1 of the tale. Jeffrey Jones’ rich and moody inks ring true on this giant
page crafted in ink over graphite on Bristol board with an image area of 17.5”
x 26”. Lightly toned, with a bit of foxing, it is signed and dated 1971 in the title
panel. In Very Good condition.

93112  Jeff Jones Monster Times #4 “A Gnawing Obsession” Story Page
2 Original Art (Monster Times Publishing, 1972). Things go from bad to
worse for Henry’s wife, as he locks her in his torture chamber... and now they
are both trapped there! The lush inks and fine detail that Jeffrey Jones is
known for are self evident on this huge page crafted in ink over graphite on
Bristol board with an image area of 17.5” x 26”. Lightly toned, with some very
minor ink/glue residue stains in the upper right margin and in the bottom of
the last panel. Otherwise, in Excellent condition.
**93113 Jeff Jones Monster Times #5 “A Gnawing Obsession Chapter 2: The Awful Truth” Title Page. Original Art (Monster Times Publishing, 1972).** The first page of part two of this ghastly tale features a grisly solution to the problem of survival for Henry (but maybe not his wife), while they are trapped in the cellar. An enormous page of ink over graphite on Bristol board with an image area of 17.5” x 26”. Signed and dated 1972 in the title panel. Part of the hand-lettered text in that panel is a paper paste-up that has slightly rippled. Light toning, otherwise in Excellent condition. Note: Page 4 from this story is also in our sale.

**93114 Michael Kaluta Spa Fon #4 Illustration Original Art (Rick Hauser, 1968).** A fantastic pulp sci-fi action illustration from the early days of master artist Michael Kaluta's vast body of work. *Spa Fon* is the legendary EC Comics fanzine produced by Rick Hauser. The backside of this piece has a pencil notation that reads “Famous Funnies 218 Page”, although it is unclear if there is a connection to the Rick Yager “Buck Rogers” story in that issue. This massive twice-up scale image was created in ink, white paint, and Zipatone over graphite on Bristol board with an image area of 17.25” x 22”. The Zipatone has bubbled up in places, with a bit of glue residue on the Zip in the upper left. There is a 1” rip on the lower right margin just barely up to the image area that is taped from the back. Signed and dated in the top left of the image area. In Very Good condition.
93115 Michael Kaluta *Time Warp* #2 Cover Original Art (DC, 1979-80). This wonderful Kaluta cover hints at the incredible work he would turn in for *Heavy Metal* magazine and on Marvel/Epic's *Starstruck* in the early 1990s. One of DC's "Dollar Comics" sized books from the late 1970s, this one was a return to the science fiction anthology format with fresh stories and a new generation of fantastic artists. Created in ink over graphite on Bristol board with an image area of 9.75" x 15". Signed in the image area, it is in Excellent condition.

93116 Gil Kane and Joe Sinnott *Creatures On The Loose* #15 Cover Original Art (Marvel, 1972). Spragg! The Living Mountain! One of the last remnants of Marvel's prolific and powerful "monster era", this issue was the last before a "Warrior of Mars" took over for several issues. The cover was produced in ink over graphite on World Color Bristol board with an image area of 10" x 15". There are several pieces and layers of Bristol board, as the original art was cut and repositioned. The header and logo are a stat paste-up. All other cover text is hand-lettered paste-up. The boards have discolored a bit, with glue residue near many paste-ups. Overall in Very Good condition.
93117 Ken Kelly - Fantasy War Bird Painting Original Art (2013). Famed fantasy artist Ken Kelly, known for his prestigious amount of paperback novel covers, created this very complex scene with beak-faced warriors, femme-on-femme sacrificial violence, a demonic giant clubbing masses of cannon fodder, and a hero riding in on a giant toothy bird-creature! That’s a lot of stuff to pack into a single painting, however Kelly makes it look easy! Oil on 40” x 30” stretched canvas. Signed and dated in the lower right, it is in Excellent condition.

93118 Walt Kelly Pogo Daily Comic Strip Original Art 12-24-48 (New York Star, 1948). The earliest Pogo strip we have ever offered! Before Pogo became a nationally syndicated strip in May of 1949, it had a wonderful but short run in the New York Star newspaper for just shy of four months. This is the first ever Pogo Christmas Eve strip. Kelly turns English into Jazz even in these early strips... “slum down the chimbley”... “Merriswerry Kringle Krangle”... brilliant. Created in ink over blue pencil on Bristol board with an image area of 18.5” x 5”. In Excellent condition.

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93119 Frank King *Gasoline Alley* Sunday Comic Strip Original Art dated 12-4-21 (Chicago Tribune Syndicate, 1921). Only the second *Gasoline Alley* Sunday from 1921 that we have ever offered! Why is 1921 so special? Two reasons... because little Skeezix (featured on this one) was less than one year old, and because they had only started Sundays for this series on 10-24-20. That makes this one of the earliest Skeezix strips we have ever offered! This one is fully painted in watercolors, not just partially as many were. Created in ink (and watercolor) over graphite on Bristol board with an image area of 20" x 25.75". There is a subtle crease running horizontally about two-thirds the way down the board. Otherwise, in Excellent condition.

93120 Jack Kirby and George Klein *Amazing Adventures* #6 Story Page 10 Original Art (Marvel, 1961). Released the same month (maybe even the same week) as *Fantastic Four* #1! From the story “Sserpo! The Creature Who Crushed the Earth!”, this page features Sserpo in Panel 1 and his gigantic foot in Panel 3. It is a key page to the resolution of this tale, as Henry Burke desperately attempts to make contact with Jupiter. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". The “continued on next page” paste-up strip is missing from the bottom margin, leaving production tape residue in the margin and just into the image area. Otherwise, in Excellent condition.
Jack Kirby and George Roussos (as Geo. Bell) *Fantastic Four* #27 Story Page 7 Original Art (Marvel, 1964). The Invisible Girl is not on this page because she has been kidnapped by Namor the Sub-Mariner... and Mr. Fantastic is not happy about that! Reed gets some good panel time, using his powers, and raging like you rarely see him do, from the story “Search for Sub-Mariner!” The page was created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Signed by Jack Kirby in the lower margin, the page is in Excellent condition.
Jack Kirby and Paul Reinman X-Men #2 Story Page 5 Original Art (Marvel, 1963). The entire team of original X-Men and Professor Xavier are all in the first panel on this great page from the dawning days of the Marvel Universe. It also features a fantastic Kirby image of the Vanisher... the X-Men's second mutant foe, from the issue in which he first appeared (and this is the first page of the story to show him). The villain would keep popping up in the Marvel Universe over the years. This page was crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.75". There is production tape affixing the "continued..." strip on the bottom of the page. With only very minor handling wear on the marginal edges, this page is in Excellent condition. Get it before it vanishes!
As time goes by the mysterious Diablo steals some of his former partner
Aurum's golden ring. Diablo, so considered to make him the richest mortal on earth.

Then, within hours after the eloping, the prison breaks free and您好 evil.

The man to a new mission.  He's the speaker?

Oh, course it would.  It was

The only thing that survives as a new awesome feat performed by the desperate hero!

I can't believe Diablo's protectors--some will escape the test in a

Meanwhile, in a well-equipped lab, the doctor and the marvelous stuntman in

I knew it!  Diablo's
despotic mood.

We're going to do it.

Now I'm caught in the trap.  How do I escape?

Surprise!  Johnny comics never die.

That's his mission. TOUCHSTONE. The mighty
touchstone. Only the stone that

93123  Jack Kirby and Chic Stone Fantastic Four #30 Story Page 9 Original Art (Marvel, 1964). Reed, Sue, and Johnny all appear in panel five on this page, with a nice close-up of Mr. Fantastic being all science-y in the last panel. A wonderful page from Marvel's formative Silver Age years, Page 9 of the story appeared as Page 10 in the issue due to an ad. The piece was created twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". Signed by Kirby in the bottom margin, it is in Excellent condition.

93124  Jack Kirby and Chic Stone Journey Into Mystery #103 Story Page 5 Thor Original Art (Marvel, 1964). Last page of the "Tales of Asgard" story titled "Thor's Mission to Mimir". It was created twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". Four big panels, and in Excellent condition.
**93125** Jack Kirby and Chic Stone *Fantastic Four* #34 Story Page 19 Original Art (Marvel, 1965). The entire FF are present on this page... Mr. Fantastic, Human Torch, the Thing, and the Invisible Girl! You get some dynamic Kirby action, along with some nice close-ups of Sue and Reed. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". Signed by Jack Kirby in the bottom margin, this page is in Excellent condition.

**93126** Jack Kirby and Chic Stone *X-Men* #10 Story Page 5 Original Art (Marvel, 1965). An unusual page from a very early issue of this iconic title, it features the team visiting the Antarctic for the story "The Coming of... Ka-Zar!" It's so cold that only Iceman is in costume. Cyclops is using his power in Panel 4, however. The tunnel they discover on this page leads to the Savage Land, a location the X-Men would visit many times. A wonderful page from the formative years of the vast Marvel Universe, it is created twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". The page is signed by Stan Lee and Jack Kirby in the top margin. In Excellent condition.
Sandman Original Art (Marvel, 1967). Flint Marko, Marvel’s Sandman, is a fan-favorite B-tier villain. From his appearances in *Amazing Spider-Man* to joining the Frightful Four, he has always been an interesting character. Here, under the magic pencil of Jack Kirby, we get to see him get pasted a good one by Mr. Fantastic (to save the Invisible Girl). Created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Signed by Kirby in the lower margin, this page is in Excellent condition.

Original Art (Marvel, 1968). Here’s something you don’t get to see much of... a close-up of Ben Grimm by Jack Kirby. Not the Thing, but honest to goodness blue-eyed Benjamin Grimm! It’s from the story “The Thing No More!” The wingless Wizard lies vanquished by Johnny Storm as well. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. The page is production 2-hole punched in the top and bottom margins, and has just a bit of production oil stains on the left and right sides (and top margin). Overall, in Very Good condition.
93129  **Jack Kirby and Vince Colletta Superman's Pal, Jimmy Olsen #133 Story Page 11**

Original Art (DC, 1970). A key issue indeed: the first installment of Jack Kirby’s Fourth World series, as well as (according to some) the issue that started the Bronze Age of comics. It’s also the first appearance of the Newsboy Legion in 24 years! Offered here is a bombastic battle page of furious fisticuffs. It was created in ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition.

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93130  **Jack Kirby and Mike Royer Forever People #8 Splash Page 2**

Original Art (DC, 1972). Bold Kirby lines and great forced perspective give this page a lot of “Bam!” It’s the title page for the story “The Power!” This was one of Kirby’s wilder titles in his Fourth World saga, and he used it to introduce or explain elements that would show up in other titles... such as the Ant-Life Equation. This page is created in ink over graphite on Bristol board with an image area of 10" x 15". The back of the board has a nice bit of “Kirby Seasoning” on it... graphite rubbed onto the board from Kirby’s old drawing table that he had used for many years. The front side is lightly toned and the image area is in Excellent condition.
93131  **Jack Kirby and Mike Royer**  
**Demon #12 Story Page 19 Original Art (DC, 1973).** In the Frankenstein riff title “Rebirth of Evil!”, the creature created by Baron Von Evilstein is loose (and scared) in the city. A nice bit of Kirby carnage from this cult classic creation produced in ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. There is a bit of water stain running down the left side, just barely into the image area on the lower part. The page is toned and in Very Good condition.

93132  **Jack Kirby and D. Bruce Berry**  
**Kamandi #22 Splash Page 16 Original Art (DC, 1974).** The splash page for Chapter Four, “Hit-Run Killer!!”, from the story titled “The Red Baron” features Kamandi in the bottom left as he observes a training session overseen by Dolphin trainers. If you are collecting work by all of Kirby’s inkers, this was D. Bruce Berry’s first Kamandi story. A clever twist on the term, in this animals-rule-the-land sci-fi romp of an action series. Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. The back of the board has a nice amount of “Kirby Seasoning” to it from his old drawing board. Light toning, with a bit of production tape residue in the margins. The image area is in Excellent condition.

93133  **Jack Kirby and Mike Royer**  
**Mister Miracle #18 Splash Page 4 Original Art (DC, 1974).** Virman Vundabar is one of the many “Wild Wild Wedding Guests!” from the issue where Scott Free (Mister Miracle) ties the knot with Big Barda. The page from Kirby’s Fourth World saga was crafted in ink over graphite on Bristol board with an image area of 10” x 15”. It is signed by Royer in the top margin. There is production tape residue in the margins, overall toning with a slight discoloration in the middle of the page. In Very Good condition.
93134  Jack Kirby and D. Bruce Berry Kamandi #31 Story Page 7 Original Art (DC, 1975). From Jack Kirby’s post-apocalyptic epic, this page features Dr. Canus and the “Last Boy on Earth”. The story was titled “The Gulliver Effect”, and the last panel gives us our first glimpse of the space ship owned by the energy creature known as Pyra. It would be several more issues before Pyra acquired a physical form. This page is crafted in ink over graphite on Bristol board with an image area of 10” x 15”. There is light toning, with production tape in the margins. In Very Good condition.

93135  Jack Kirby and Mike Royer OMAC #8 Splash Page 11 Original Art (DC, 1975). Where are all of the OMAC pages? We last offered one in 2006. Here, Buddy Blank, alter ego of the One Man Army Corps, is confronted with some horrible monsters, and of course Kirby had reigned as the premier monster artist since the Atlas days. A creepy page indeed, from one of only two issues to be inked by Royer. Signed on the monster’s forehead in the last panel. Ink over graphite on Bristol board with an image area of 10” x 15”. Excellent condition.

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93138  Joe Kubert *Our Army At War* #190 Cover Sgt. Rock Original Art, Silver Print Color Guide, and 2 Cover Press Proofs Group of 4 (DC, 1968). This special 80-Page Giant issue featured “Sgt. Rock’s 6 Battle Stars...” this is a reference to the six stories that star Sgt. Rock and Easy Company, the Haunted Tank, Johnny Cloud, Mlle. Marie, Gunner & Sarge (and Pooch), and others. A note in the top margin indicated an initial idea was to have the characters “bursting out of the book” showing a stat of the inside comic pages on the ripped paper. That idea seems to have been nixed. The art is ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. The “80pg. Giant” and logo are stat paste-ups. The price paste-up is missing, leaving glue residue behind. There is also some glue residue on the image area. Overall in Very Good condition. Also included are the silver print color guide and two cover press proofs (blank on the backside). These are in Excellent condition.

93139  Greg LaRocque and Mike Esposito *Marvel Team-Up* #141 Story Page 13 Spider-Man (Black Costume) Original Art (Marvel, 1984). Tied as one of the very first appearances of the Black (symbiote) costume, this issue featured the return of Spider-Man from the Beyonder World. The one-armed man with him is a de-powered Lizard, Dr. Curt Connors. The page was created in ink over graphite on Bristol board with an image area of 10” x 15”. The top edge is irregularly trimmed. Overall in Excellent condition.
93140 Mort Lawrence Men's Adventures #27 Story Page 4 Captain America and Bucky Original Art (Atlas/Marvel, 1954). From the first "superhero revival" issue of this series. The Cap story was titled "The Girl Who Was Afraid" and it features the 1950s era Captain America and Bucky. The page was created twice-up scale in ink and white paint over graphite on illustration board with an image area of 12" x 18". Stamps on the back indicate this page once belonged to fan-favorite writer (and co-creator of Wolverine), Len Wein. The board is lightly toned, with a small ding on the top right corner. Overall the image area is in Excellent condition. Original art from this oft overlooked era of Cap's history is extremely rare. So snap it up while you have a chance.

93141 Bob Layton Iron Man #202 Cover Ka-Zar Original Art (Marvel, 1986). Bob Layton has often said that the "Silver Centurion" Iron Man armor was his favorite. It looks great, even standing in a library! The foreground of this piece features Ka-Zar (in pants instead of a loincloth), and the Fixer. Paul Norbert Ebersol (the Fixer) would get a big overhaul when he joined the Thunderbolts as Techno in 1997. This cover was produced in ink over graphite on Bristol board with an image area of 9.75" x 15". The corner box, logo, and lower caption box are all stat paste-ups. It is personalized and signed by Layton in the UPC box. The board is toned and overall in Very Good condition.
93142  Jim Lee and Scott Williams *Uncanny X-Men* #277 Story Page 8 Starjammers Original Art (Marvel, 1991). Storm faces the Starjammers to save the life of Banshee on this exciting page by Jim Lee. This was the last issue of his straight run on the title. He would do only two more issues (#280 and 286) before leaving to co-found Image Comics in 1992. It is signed by Lee and Williams in the bottom margins. Created in ink over blue pencil on bright white Marvel Bristol board with an image area of 10” x 15.5”. The page is production hole-punched in the side margins. In Excellent condition.

93143  Jim Lee *Superman: The Man of Steel* #119 Cover Original Art (DC, 2001). Jim Lee had only been with DC for a few years when this issue was released. He’s now a co-publisher. On this cover, the Eradicator has contracted the Joker Virus (which is why he looks a bit like a Blue Meanie) and that’s bad news for Superman and everyone in Metropolis. Created in ink over graphite on bright white DC Bristol board with an image area of 10.5” x 15.75”. Signed and dated by Lee in the image area, and then signed again in the top margin. It’s a super piece and it’s in Excellent condition.
93144  Jim Lee and Joe Weems Superman V2#215 Story Page 18 Original Art (DC, 2005).
Superman puts a super-atomic pile-driver on General Zod on this page expertly illustrated by
Jim Lee. There were several inkers on this issue, but a marginal side note in Jim Lee’s hand makes
it clear that Joe Weems pitched in to ink this particular page. Produced in ink over graphite on
bright white DC Bristol board with an image area of 10” x 16”. In Excellent condition.

93145  Jim Lee and Scott Williams Wizard the Comics Magazine #162
Cover Batman Original Art (Wizard, 2005). Created for the cover of Wizard,
it was originally only the Batman figure and it was paired with a separate (and
not included) Superman figure on a color background. The person who pur-
chased this Batman image from Jim Lee then asked him to add a “Hush”-style
Gotham background after the fact. So that incredible Gotham City cityscape
scene has not been published before (that we know of). It’s a truly wonder-
ful piece with incredible detail. Created edge-to-edge in ink and white paint
over graphite on Bristol board with an image area of 11.5” x 17”. Signed by
Lee and Williams in the image area, and then again in the lower margin. In
Excellent condition.
**93146**  Jim Lee and Scott Williams *Justice League* #6 Story Page 9 Wonder Woman, Aquaman, and Darkseid Original Art (DC, 2012). Jim Lee, founding member of Image Comics and current co-publisher of DC Comics, provided the art on this page that features Wonder Woman, Aquaman, the Flash, Green Lantern, and Cyborg all facing off against the ruler of Apokolips... Darkseid! Part Six of the “New 52” re-launch of this fan-favorite iconic team title. Produced in ink over graphite on Bristol board with an image area of 10.5” x 15.75”. Signed by Lee and Williams in the lower margin. In Excellent condition.

**93147**  Jim Lee - Batman Day Promotional Illustration Original Art (DC, 2016). As part of DC’s “Batman Day” event in 2016, Jim Lee created this stunning work showing a grim Batman, with the looming head of a frantic Joker behind him. Only the Batman figure seems to have been used on promotional materials for the event; so many fans have never seen this full piece before. The background may have been added by Lee at a later point. Produced edge-to-edge in ink and white paint over graphite on bright white 11” x 17” DC Bristol board. It is one of the best Jim Lee pieces featuring this classic rivalry that we have ever seen, and it is in Excellent condition.
Ron Lim and Al Milgrom *Infinity War* #2 Story Page 14 Spider-Man, Thanos, Adam Warlock Original Art (Marvel, 1992). Most of the Infinity Watch (Pip the Troll, Moondragon, Gamora, Drax the Destroyer, and Adam Warlock) appear here with Thanos, in the last panel. Hawkeye leaves Spider-Man standing on a ledge in the top tier panels. Most of these characters have appeared in Marvel movies lately. Produced in ink over graphite on bright white oversized Bristol board with an image area of 11.75” x 17.75”. The page is in Excellent condition.

Ron Lim and Al Milgrom *Infinity War* #4 Partial Story Original Art Group of 3 (Marvel, 1992). The follow-up to the extremely popular *Infinity Gauntlet* mini-series, this one featured an impossibly even larger cast of characters. On these pages alone, we have: Thanos, the Silver Surfer, Doctor Strange, Nova (Frankie Raye), Nova (Richard Ryder), Quasar, Captain America, the Vision, Scarlet Witch, Wonder Man, Cyclops, Professor X, Wolverine, Colossus, Strong Guy, Polaris, Storm, Vindicator (Heather Hudson), Sasquatch, Shaman, Moondragon, Dr. Druid, the Hulk, Invisible Woman, the Thing, Hercules, Pip the Troll, ... and, of course, Galactus! This group includes Pages #7, 36, and 38 (#38 signed by Lim in the lower left). They are created in ink and Zipatone over graphite on bright white Marvel Bristol board with an image area of 10.25” x 15.5”. They are in Excellent condition.

Ron Lim and Al Milgrom *Infinity War* #2 Splash Page 15 Thanos, Drax, and Gamora Original Art (Marvel, 1992). From the follow-up major cross-company event after *Infinity Gauntlet*, this one teamed heroes with Thanos. On this page you get the members of *Infinity Watch*, most of which have been in either one of the Avengers movies, or in *Guardians of the Galaxy*. The page was crafted in ink over graphite on bright white oversized Bristol board with an image area of 11.75” x 17.75”. The board comes with three velum overlays for color hold effects in the Infinity Well. In Excellent condition.
93151  Ron Lim and Al Milgrom *Infinity War* #6 Partial Story Original Art Group of 3 (Marvel, 1992). With the movie *Avengers: The Infinity War* set for release in 2018, interest is building in this and the previous *Infinity Gauntlet* mini-series. The story is a perfect way to get as many characters on the screen as possible. Featured on these pages are: Thanos, Galactus, the Silver Surfer, Doctor Strange, Captain America, the Vision, Wonder Man, She-Hulk, Cyclops, Jean Grey, Professor X, Psylocke, Storm, Vindicator (Heather Hudson), Shaman, Moondragon, Dr. Druid, the Hulk, Invisible Woman, the Thing, Thor (bearded), Gamora, and Adam Warlock... all squaring off against the might of Magus. The pages included are: #6, 7, and 23. They are created in ink and Zipatone over graphite on bright white Marvel Bristol board with an image area of 10.25”x 15.5”. They are in Excellent condition.

93152  David Lloyd *Warrior Magazine* #4 Story Page 6 V for Vendetta Original Art (Quality Communications, 1982). This page from Chapter Four “Victims”, features the character known only as “V” in Panels 5 and 6 (wearing his Guy Fawkes mask). The story was originally serialized in this black and white magazine in the UK, before being collected and colorized for a 1988 series by DC Comics in the US. Lloyd’s bold use of black and white, with a strong chiaroscuro style, was a subtle way to reinforce Alan Moore’s stark story wherein V sees the world in a very black-and-white morality. This page is crafted twice-up scale in ink over graphite on Bristol board with an image area of 12”x 17.5”. The text is paste-up and has discolored slightly. There is a strip or masking tape at the top to extend the image area, with original art on top of it. The margins and corners have production tape residue in them. The image area is in Excellent condition.
93153  Tom Mandrake Robin II #2 Variant Cover Original Art (DC, 1992). A chaotic glimpse into the fractured madness of the Joker from the mini-series also known as “The Joker’s Wild”. Tim Drake looks pretty roughed up on this cover for Issue 2’s “Tomorrow a Tragedy”, as the cover is reminiscent of events from the death of the previous Robin, Jason Todd. The variant covers for this series had a hologram card stuck to the cover, hence the blank spot on the image. Crafted in ink with white paint highlights over graphite on Bristol board with an image area of 9.75” x 15”. The DC bullet, corner box, and the frame for the hologram are all stat paste-ups. The cover is in Excellent condition.

93154  Chris Marrinin and Keith Williams Uncanny X-Men #1 Pro Action Magazine Give-Away Cover Original Art (Marvel/Pro Action, 1994). This one-shot comic came poly-bagged with an issue of Pro Action sports magazine. The cover features Wolverine, Cyclops, Jean Grey, and some Morlock mutants. Produced in ink over graphite on Bristol board with an image area of 9.75” x 15”. Signed by Marrinin in gold paint pen in the lower margin. The corner box and logo are stat paste-ups. The “Uncanny” header is a stat paste-up on an acetate overlay to be reversed into a banner on the cover. In Excellent condition.
93155  Don Martin MAD Magazine #33 Complete 2-Page Story Original Art (EC, 1957). From the Soft-Sell Advertising Dept.: From before Don Martin got his own “Dept.” header, this “Future TV Ad” gag ran in several issues (#31-34), making this one of the earliest Don Martin MAD pieces we have ever offered. This episode at first seems to be pushing a floor cleaner... but it’s really advertising Elkon “Perfecut” kitchen knives. The two-pager ran as Pages 12-13 in the issue. Each panel is ink over graphite on Bristol board. They have been cut out (approximately 7” x 6” each), and affixed to a larger twice-up scale sheet of Bristol board to form a combined image area of 16.5” x 22.5”. Text was paste-up, but has slipped off. The panels are coming un-stuck and the pages have overall toned a bit. In Very Good condition. From the Eric Sack Collection.

93156  Don Martin MAD Magazine #34 Complete 2-Page Story Original Art (EC, 1957). From the Little Squirt Dept.: “The Spitball Contest” is one of the earliest Don Martin stories in MAD. Martin became a monthly contributor and member of the “Usual Gang of Idiots” in issue #29. This two-pager was created in ink over graphite on Bristol board. Each panel was cut out and affixed to a sheet of Bristol board. The two sheets have image areas of 16.5” x 13” and 16.5” x 22.25”. Some of the paste-up panel numbers have slipped off, leaving glue residue. There are also some very minor marginal rips. Overall in Very Good condition. From the Eric Sack Collection.
93157  Don Martin *MAD Magazine* #56 Complete 1-Page Story Original Art (EC, 1960). From the Don Martin Dept.: “The Tourist and the Italian Urchins” was created in ink over graphite on Bristol board and then each panel was cut out and affixed to a larger twice-up scale sheet of board for an image area of 15.5” x 16”. In Excellent condition. *From the Eric Sack Collection.*

93158  Don Martin *MAD Magazine* Complete 1-Page Story Original Art (EC, undated). From the Don Martin Dept.: Unfortunately, we don't know which one. A very funny (what did you expect?) 1-page gag from one of the outstanding “Usual Gang of Idiots” (he could outstand anyone). Crafted in ink and ink wash over graphite on Bristol board with an image area of 15” x 18”. There are some pinholes in the margins, and some production tape. The image area is in Excellent condition. *From the Eric Sack Collection.*

93159  Winsor McCay (as Silas) *Dream of the Rarebit Fiend* Sunday Comic Strip Original Art (New York Evening Telegram, 1905). Money leads to madness in this 112 year old episode of Winsor McCay’s surreal series of bad dreams brought on by eating cheese on toast late at night. No published date is given other than the year. For contractual reasons, he signed this strip as Silas instead of using his real name, which he did on *Little Nemo in Slumberland*. This Platinum Age beauty is in incredible condition considering the age. Ink on Bristol board with an image area of 13.5” x 19”. The logo is a printed paste-up. There are a couple of very minor stains; otherwise, in Excellent condition.
93160  Winsor McCay - Editorial Cartoon Original Art (New York Herald, c. 1920s). This piece is as timely today as it was almost 100 years ago! In the early 1920s, McCay's employer William Randolph Hearst, pressured McCay to give up on his non-paper related work (animation and vaudeville) and focus on supplying editorial cartoons for the New York Herald. Created in ink over graphite on Bristol board with an image area of 16" x 10". The board is lightly toned; otherwise, in Excellent condition.

93161  Todd McFarlane and Bob McLeod Amazing Spider-Man #298 Story Page 14 Original Art (Marvel, 1988). From Todd McFarlane’s first issue on this title... and Spider-Man in his black costume! There is a lot to love about this page! Nice detailed establishing shot of the ship, a bit of Spidey-sense, and then Iron Man-wannabe Chance roars into action with a “shrow” and a “cha-Boom”! Great page in ink over blue pencil on Bristol board with an image area of 10" x 15". Signed by McFarlane in the lower margin. The top margin is trimmed; otherwise, this page is in Excellent condition.
McFarlane had already built a huge fan-following from his work on DC’s Infinity Inc, and from earlier Marvel work in the Incredible Hulk. Having just taken over this title with issue #298, by #300 he was inking his own pencils. By this issue, he had revitalized Spider-Man in a way that super-charged fandom. Here, Mary Jane has been kidnapped, and Spider-Man is seen swinging by, looking for her in vain. An emotional page in ink over blue pencil on Bristol board with an image area of 10" x 15". Signed in red ink on the right side of the image area, this piece is in Excellent condition.

McFarlane’s quirky style and limber poses put the “Amazing” back into this title. Here we get a great shot of Spidey playing shutterbug. Created in ink over blue pencil on Bristol board with an image area of 10" x 15.25". The top edge is irregularly trimmed, and there is some production tape in the margins. In Excellent condition.

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93164 George McManus Bringing Up Father With Rosie's Beau Topper Sunday Comic Strip Original Art dated 12-20-42 (King Features Syndicate, 1942). Maggie is mortified that the high society might see some of Jiggs' “wardrobe malfunctions,” leading to a hilarious final panel that is also a fine showcase for McManus' deft linework. And the topper strip is highlighted by a great portrait of the coquettish Rosie. Created in ink over graphite on Bristol board with an image area of 16.5" x 21". Some moisture rippling. Please note, the two halves of the strip have been affixed to a piece of illustration board and might not be removable. Very Good condition.

93165 Shawn McManus Swamp Thing V2#28 Story Page 17 Original Art (DC, 1984). Swamp Thing meets Swamp Thing on this incredible page that pays a tribute to his original look by Master of the Macabre, Bernie Wrightson. Haunted by the ghost of Alec Holland, Swamp Thing charged deep into the swamp only to meet visions of his own past. The Alan Moore story was titled “The Burial” and that was the point of the tale... to bury Alec Holland both in spirit and in body. A wonderful page crafted in ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". The board is toned, with corners trimmed, and some very minor abrasions in the top and bottom marginal areas. Overall in Very Good condition.

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Al McWilliams Star Trek #53 Near-Complete Story Original Art Group of 21 (Gold Key, 1978). Only missing Pages 3 and 4 from this 23-page sci-fi gem! Kirk, Spock, and McCoy find out “What Fools These Mortals Be...” in this Original Trek tale that really has the feel of the old TV series to it. It’s a story with its roots in mythology, complete with a Cyclops, sirens, Kirk tied to the mast of a ship, and the twin terrors of Scylla and Charybdis. Al McWilliams’ art is as wonderful as ever, especially the space battle with the Enterprise and a Klingon ship. This is no surprise, as he had plenty of experience drawing space ships while illustrating the 1950s comic strip Twin Earths. The pages are produced in ink over graphite on Bristol board with an image area of 10.5” x 15”. The title and top part of page one is an original art paste-up. The Star Trek logo is a stat paste-up. The indicia on Page 1 is missing, leaving glue residue behind. Overall these are in Excellent condition.
**Mike Mignola Hellboy: Seed of Destruction #2 Story Page**

23 Original Art (Dark Horse, 1994). Hellboy is getting wrapped up in his work on this tentacular page from the first ever Hellboy mini-series that also features Grigori Rasputin (the mad monk who would plague Hellboy for many more years) and the not-so-loving arms of Sadu-Hem (an unearthly demon creature). This story was the start of a franchise that created many follow-up mini-series, a couple of spin-off series, an animated cartoon, and two fantastic feature films. This page was crafted in ink and marker over blue pencil on Bristol board with an image area of 10.5" x 15.5".

**Mike Mignola - Hellboy: Conqueror Worm-Related Original Art (c. 2001).** Mignola’s use of light and shadow to create a stark and impressive image is well at use on this image. Very similar to several covers for the series and various collections, it may be an un-used cover design. It features Lobster Johnson, Roger (the homunculus), and Herman von Klempt (the head in the jar). Produced in ink over graphite on bright white Bristol board with an image area of 10.75" x 15". In Excellent condition.
93169 Mike Mignola Lobster Johnson: The Iron Prometheus #5 Cover Original Art (Dark Horse, 2008). Lobster Johnson is a spin-off from Mignola’s Hellboy series. This issue wraps up a mini-series which featured Johnson battling criminal masterminds and Nazis on the Jersey Shore. The cover was crafted in ink over graphite almost edge-to-edge on bright white 11.5” x 17” Bristol board. Signed in the lower margin. In Excellent condition.

93170 Frank Miller and Joe Rubinstein Daredevil #163 Story Page 18 Hulk Original Art (Marvel, 1982). Legend has it that when Frank Miller pitched the idea of having Daredevil face off against the Hulk, one of the editors (either Jo Duffy or Dennis O’Neil) replied “so what happens in panel 2?” The fight was nowhere as short and merciful as you might expect. The beating started on Page 12, continued to Page 17, and ended on this page with Daredevil in the hospital and Ben Urich about to expose Matt’s secret identity. This story was intended for issue #162, but ran afoot of the Dread Deadline Doom, so a filler issue was used and it appeared here in #163. Created in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. The last two panels are a taped-in original art section. In Excellent condition.
Frank Miller **Ronin** #1 Story Page 5 Original Art (DC, 1983). This is only the sixth page from **Ronin** that we have ever offered! It is also a key page from the story, as it tells how they defeat the demon Agat with his own Bloodsword. Also, Lord Ozaki's personal body guard swears he would “rise from the grave” to defend his Lord... a prophecy uttered. Original art from this famed epic is much scarcer than anything else from the period. According to collecting lore, only pages from the first issue have ever left Miller’s possession (so only a maximum of 48 pages may be available to the market). A game-changer book, it was the first modern feature where DC allowed the creator to retain the rights to the character. **Ronin** has since been celebrated as among the most important and influential stories ever published. Miller is arguably the greatest superhero writer/artist to work during this period, and **Ronin** helped launch a much-needed comics revolution. Many fans feel that there would be no Sandman, Watchmen, or Dark Knight Returns, without this visionary work leading the way. **Ronin** has inspired countless creators, among them Kevin Eastman and Peter Laird of Teenage Mutant Ninja Turtles fame. Miller’s art in this series was a wonder clash of styles influenced by Goseki Kojima’s work on Lone Wolf and Cub (for the Feudal Japan sequences), and Moebius’s artwork (for the futuristic scenes). Produced in ink over graphite on DC Bristol board with an image area of 10” x 15”. Panel 2 is an original art paste-up on Bristol board, as is the sword in Panel 1. The last panel on the page is a stat. The page is lightly toned, with some production tape in the margins. Overall in Excellent condition.

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Frank Miller and Bill Sienkiewicz **Lone Wolf and Cub: Deluxe Edition** #1 Unused Cover Painting Original Art (First, 1988). An intense and bloody dust jacket cover design! It was originally penciled by Frank Miller, then his work was printed on Bristol board for Bill Sienkiewicz to paint this finished work. Sienkiewicz seems to have painted more than one work from the Miller pencils, as a different version was used on the final printed dust jacket. The image shows ronin samurai Ogami Itto, with his young son Daigoro clinging to his back. The original manga spawned movies, TV series, and these US edition comics, and is well-remembered for the iconic image of the samurai pushing the baby in a wooden cart as they crossed feudal Japan. This piece is painted almost edge-to-edge on 11” x 17” Bristol board. In Excellent condition.
Frank Miller *Sin City: Family Values* Story Page 73 Miho Original Art (Dark Horse, 1997). Miho, on rollerblades with her katana, is about to make sushi out of Vinnie. It’s a wonderfully stark page, as you would expect from this Miller masterpiece that makes fantastic use of light and shadow. The page is crafted in ink over blue pencil on bright white Dark Horse Bristol board with an image area of 9.5" x 15". In Excellent condition.

Moebius (Jean Giraud) *The Silver Surfer* #2 Story Page 21 Original Art (Marvel, 1989). From the two-issue mini-series written by Stan Lee, this page is from “Parable Part 2”. It features the Silver Surfer addressing the UN. Moebius was very popular from his many series in *Heavy Metal* magazine, so pairing him with the Silver Sentinel of the Spaceways was a fanboy’s dream come true! Produced in ink over graphite on Bristol board with an image area of 10" x 15". Signed by Moebius in the lower margin. The page is numbered 46 because it was intended to be a graphic novel format originally, not two separate issues. In Excellent condition.
93175  Sheldon Moldoff (as Bob Kane) and Joe Giella *Detective Comics* #328 Story Page 10 Batman and Robin Original Art (DC, 1964). Alfred gets in on the action on this page, but it’s a crying Batman who steals the show in the last panel. Nice image of the caped crusaders in Panel 4 also. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including paste-up header). There is a bit of staining in the last panel, a corner ding on the top left, and overall light toning; otherwise, the image area is in Excellent condition.

93176  Terry Moore *Negative Burn* #16 Partial Story Original Art Group of 6 (Caliber Press, 1994). This short story was written by none other than Alan Moore of *Watchmen* fame, and illustrated by Terry Moore (no relation) of *Strangers In Paradise* fame. The story was text with illustrations. What we have is the illustration for Page 1, the original art for the frame that went around all of the other pages, and the original art for Pages 3, 7, 9, and 11. Each of those four latter pages has a “flopped” stat of the art frame around the 6.75” x 10” image area. All pages are created in ink on bright white 12” x 18” Bristol board. Each page is signed by Terry Moore. In Excellent condition. From the Terry and Robyn Moore Collection.
93177  Terry Moore Strange Tales II #3 Complete 8-Page Story Thor Original Art (Marvel, 2011). The complete story of "How Mjolnir Got Its Strap" as told by Terry Moore, making this a "Strange Tales in Paradise" of sorts! (Moore is well-remembered for his hip and popular 1990s Strangers In Paradise self-published series). This is a light-hearted look at how the strap got added (and Thor got the "dots" on this chest) produced in ink over graphite on bright white Bristol board with an image area of 8.5" x 13.5". Each page is signed by Moore in the lower margin. In Excellent condition. From the Terry and Robyn Moore Collection.

Original Art Condition

**Excellent**–Without flaws or nearly so.

**Very Good**–One or two flaws, but no structural damage.

**Good**–Can have several flaws. Still complete and collectible. Could be missing one or two paste-up items.
Earl Norem *Savage Sword of Conan* #28 Cover Original Art (Marvel, 1978). The lead story was titled “The Blood of the Gods”; however, it is Conan’s blood on the line when he meets “The Fiend in the Haunted Caverns”! By Crom, that’s a giant-sized Mr. Stabby there. Created in oil on illustration board with an image area of 16.25” x 21.5”. There is glue residue in the outer margins. The image area is in Excellent condition.

Kevin Nowlan *Strange Tales* V2#16 Cover Cloak and Dagger Original Art (Marvel, 1988). This return to the “split book” format starred Cloak and Dagger on the cover and lead story, with a Doctor Strange tale in second place. Cloak and Dagger are set to get their own TV series set in the same Marvel cinematic universe as the movies and TV shows. This cover is crafted in ink and Zipatone over graphite on Bristol board with an image area of 9.75” x 15”. The corner box, logo, and header info are all stat paste-up. Signed in the lower image area, it is in Excellent condition.
93180  Tom Palmer Star Wars Weekly #26 Cover Original Art (Marvel UK, 1978). This is what happens when you do not “Let the Wookie win”. A fantastic image of these Star Wars fan-favorite characters... Luke Skywalker, R2D2, C3PO, and Chewbacca! Produced in ink and Zipatone on British book format Bristol board with an image area of 10.25” x 13.5”. The corner box, logo, header, and all cover text are stat paste-ups. Light tanning, in Excellent condition.

93181  George Perez Perez: Accent On The First “E” Logan’s Run Portfolio Illustration Original Art (Marvel, 1977). This was intended to be Page 26 of a story. It was published in this portfolio instead. Wonderfully detailed page in ink over graphite on Bristol board, with an image area of 10” x 15”. In Excellent condition with soiling and wear to edges, signed by Perez along the bottom edge.

93182  George Perez and Pablo Marcos Avengers #167 Story Page 14 Original Art (Marvel, 1978). A page from Part One of the “Korvac Saga”! If you like a high heroes-per-page ratio, then this is a great one! From one of the highest of high-points on this vaunted titled, it features the bounding blue Beast, Captain America, Wonder Man, the Vision and Scarlet Witch, Thor, and even Iron Man on roller skates! Bet you forgot he had those, didn’t ya? It even hides a secret guest-star... Charlie-27 of the Guardians of the Galaxy! Marvel’s space-faring Guardians were from the future, but that didn’t stop them from guest-starring in the story “Tomorrow Dies Today!” Created in ink over graphite on Bristol board with an image area of 10” x 15”. The board is toned, with production tape residue in the margins, and corner trims. In Excellent condition.
93183  George Perez and Romeo Tanghal New Teen Titans #38 Title Page 1 Robin Original Art (DC, 1980). Dick Grayson (Robin) is doing some noir-style detective work in this very memorable story that many Titans fans number among their favorites. “Who Is Donna Troy?” was one of the big pre-Crisis questions in the DC Universe. Wonder Girl first appeared in stories of Wonder Woman as a teenager. Teen Titans creator Bob Haney decided to include her in his new team of sidekicks, apparently not aware that she was not a sidekick but actually Wonder Woman. In Teen Titans #22, Marv Wolfman made the first attempt to explain her. He and Perez embellished the original story in this touching tale. The page is created in ink over graphite on Bristol board with an image area of 10” x 15”. The paste-up indicia was the same as the previous issue and was corrected before printing. All text is stat paste-up. The page has some light discoloration and very minor glue residue, there is also a very small corner ding on one of the stats. Signed by Perez in the lower margin. Overall, in Excellent condition.

93184  George Perez World’s Finest #300 Story Page 11 New Teen Titans Original Art (DC, 1984). This special 52-page anniversary special issue had a story broken into smaller chapters by different art teams. This is Page 2 of the 3-page vignette “Chapter II: Exit... the New Teen Titans” by writer Marv Wolfman and artist George Perez. Featured on the page are Starfire, Wonder Girl, Beast Boy/Changeling, Terra, Cyborg, and Dick Grayson (no longer “Robin”, and before he became Nightwing). The page is crafted in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. Signed by Perez in the lower margin. With one corner trimmed, and a bit of production tape in the margins, it is in otherwise Excellent condition.
93185  George Perez and Joe Rubinstein *Infinity Gauntlet* #4 Splash Page 1 Thanos Original Art (Marvel, 1991). *The Madman smiles. As well Thanos should smile. He's going to be the big star (bad guy) of the upcoming movie* *Avengers: Infinity War*, *which is no doubt partially based on events from this series.* Also pictured on this page are bearded Thor, Firelord, Namor the Sub-Mariner, and Iron Man. This issue was titled “Cosmic Battle on the Edge of the Universe”, and it lived up to the name. This page is created in ink over graphite on a full uncut sheet of Marvel Bookshelf format Bristol board with an image area of 11.75” x 17.75”. There is a bit of glue residue just to the right of the mad God of Titan's smile. All text, including the indicia, is stat paste-up. In Excellent condition.

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93186  H. G. Peter - Wonder Woman McSorley's Old Ale House Specialty Illustration Original Art (c. 1942). Very little H. G. Peter original art is known to exist, despite the fact that the artist drew Wonder Woman for more than 15 years. So don't overlook this combination art and collage piece. It's really hard to say who the bigger legend is... the amazing Amazon herself, or McSorley's Pub in New York City. It is a legendary drinking hole founded in 1854 and still open today. The walls are festooned with memorabilia and various artifacts. In fact, the gun in this image is still on the wall behind the taps at the bar. The gag on the strip is because McSorley's refused to serve women all the way up to 1970. It seems likely that Peter was a regular there during the World War II era. This work is produced in ink and watercolor over graphite on 17” x 14.5” Bristol board, with panels and a logo trimmed out of comic books and pasted onto the board. A hidden bonus is that on the backside, there is a very loose graphite rough which may have been a first attempt at this piece. The board is toned, there is glue residue where some of the paste-up has flaked off, and there is light foxing. The backside has stains from being mounted on a mat at one time. Overall, in Very Good condition.
93187  Keith Pollard and Mike Esposito  Amazing Spider-Man #191  Story Page 14 Original Art (Marvel, 1979). "Wanted for Murder: Spider-Man!" We get a nice example of Peter Parker's "proportional strength of a spider" on this page, but then he finds out the Daily Bugle is calling him a murderer! What's a Spider to do? Pollard provided the breakdowns, and Esposito handled all the finished art chores. A wonderful page from the tail-end of Marvel's glorious Bronze Age, produced in ink over graphite on Bristol board with an image area of 10" x 15". There are some paste-up text corrections, Panel 5 is a stripped-in art correction taped from the backside, and the newspaper headline is a stat paste-up that has lightly discolored. However, overall the image area is in Excellent condition.

93188  Keith Pollard and Joe Sinnott  Fantastic Four #206 Splash Page 1 Original Art (Marvel, 1979). The first page of the story "The Death of the Fantastic Four!" It was part of the wrap-up for the end of the story from the canceled title Nova. On this page we have Reed, Sue, and Ben, along with some Skrulls... including Emperor Dorrek of the Skrull Empire. The page was created in ink over graphite on Bristol board with an image area of 10" x 15" (including the stat paste-up indicia and header). The word "Death" in the title is a reverse font stat. There are a couple of text corrections (one paste-up, one a stripped-in correction taped from the back). The page is toned and in Very Good condition.

93189  Vic Prezio  Creepy #28 Cover Original Art (Warren, 1969). Surprisingly, from the story "The Doorway" and not from the story "Valley of the Vampires" in this issue. Prezio's work is familiar with fans of both Warren's magazines, as well as fans of his covers for Gold Key comics. This terrifying cover image was inspired by a panel on Page 4 of this tale. It was created in oil on illustration board. It has been matted with an aperture of 17.25" x 20.5". In Excellent condition.
93190  Antonio Prohias MAD Magazine #81 Page 19 “Spy vs Spy” Original Art (EC, 1963). From the Joke and Dagger Dept. Part 1: “Antonio Prohias, who was forced to flee Cuba because he refused to become a ‘Castro Convertible’, brings us another MAD installment of that friendly rivalry between the man in black and the man in white — better known as ‘Spy vs Spy’. The top half of the page was a one panel gag of its own, and features Mr. Prohias credit... in Morse Code. The bottom half is a four-panel gag and is signed by Prohias in the last panel. Crafted in ink over graphite on two separate Bristol boards with an image area of 16.5” x 11” each. They are marked for issue #80, but appeared in #81 instead. Some production tape in the margins, otherwise, in Excellent condition. From the Eric Sack Collection.

93191  Antonio Prohias MAD Magazine #83 Page 31 “Spy vs Spy” Original Art (EC, 1963). From the Joke and Dagger Dept. Part II: Those monochrome misfits of the Cold War are at it again. Prohias’ credit under the top panel is in Morse Code, as usual. The bottom half is a complete 3-panel gag and is signed by Prohias in the last panel on the bottom left. Crafted in ink over graphite on two separate Bristol boards with an image area of 16.5” x 11” each. Some production tape in the margins, otherwise, in Excellent condition. From the Eric Sack Collection.

93192  Mac Raboy Flash Gordon Sunday Comic Strip Original Art dated 4-26-64 (King Features Syndicate, 1964). Stunning art by Golden Age great Mac Raboy! You get a sleek spaceship in the first panel, and a sexy redhead in the second and third! (We know she was a redhead from the color notations in the margin.) Raboy was a fan of Alex Raymond’s Flash Gordon, and it obviously influenced his own style enough that he was chosen to replace Raymond as the series artist in 1946. This strip is from the “Dark Sun of Dragor” storyline. Produced in ink over graphite on Bristol board with an image area of 19.25” x 13”. The board is toned, with minor corner wear. The paste-up logo is slightly discolored, as is the syndicate strip. Overall in Very Good condition.
93193  Alex Raymond  Secret Agent X-9 Daily Comic Strip Original Art dated 11-2-34 (King Features Syndicate, 1934). Alex Raymond's pulp magazine illustrator-influenced drybrush inking is at its best in this exciting episode from 1934, the first year of the feature. Raymond may have been inspired to use this inking technique as the strip's writer, Dashiell Hammett, was a renowned writer for the pulp magazine, Black Mask. This daily done in ink and blue pencil over graphite on Bristol board daily has an image area of 25" x 5.5", and aside from slight edge and corner wear, and a fold through Panel 2, the art is in Very Good condition.

93194  Alex Raymond  Jungle Jim Sunday Comic Strip Original Art dated 12-1-35 (King Features Syndicate, 1935). This series was just almost two years old when this Sunday strip was released. Alex Raymond's command of the human form makes his artwork a treat for the eyes. The Sunday was crafted in ink over graphite on illustration board with an image area of 25.5" x 12". It is matted out to 30" x 16.75". The bottom left corner of the board is chipped off, just barely into the art area. Part of the paste-up syndicate strip is missing. In Very Good condition. From the Al Williamson Collection.
Alex Raymond *Esquire* August 1940 Pin-up Preliminary Artwork Original Art (Esquire Publishing, 1940). A very rare pin-up style image by the legendary Alex Raymond! This pure graphite prelim study for the final painting was produced on 23.75” x 18.5” onionskin paper. There is a tear in the paper on the upper right, and it was long-ago folded to approximately 12.5” tall (not through the art, only hiding the blank bottom area of the page). It is accompanied by a printed tear sheet from the published issue, a COA from Russ Cochran (who originally purchased it directly from Mrs. Alex Raymond), and page showing that it was listed for sale in *Collector’s Showcase #73* (November, 1984). A great looking piece and a true treasure for any Alex Raymond fans! The original art is in Very Good condition.

For original pulp cover paintings, see our illustration art auctions at ha.com/illustration
Romita Sr. had only been on this book for five issues at this point, but he had already made himself quite at home! This page is a stunning example of how to make a “talking heads” script sequence into something visually interesting. We get close-ups of Mary Jane and Peter Parker, a shot of Jameson’s son Col. John Jameson (who would soon be Man-Wolf), and even a smiling J. Jonah Jameson — which almost never happens! The page is even signed by Romita in the bottom margin. He inked himself on this wonderful Silver Age page crafted twice-up scale in ink over blue pencil on Bristol board with an image area of 12.5” x 18.5”. There is some whiteout text corrections. Otherwise in Excellent condition.
93197  John Romita Sr. Spidey Super Stories #19 Back Cover Original Art (Marvel, 1976). This back cover subscription ad features original art of Spider-Man by one of the artists most closely associated with him during the Bronze Age... Mr. John Romita Sr! It was Romita’s work on Amazing Spider-Man in the late 1960s that turned ol’ webhead from nebbish into the Marvel corporate mascot. This page also features a Doctor Doom for the “Spidey Stamp” (a nod to the Marvel Value Stamps of the same time period). Doom was produced by Romita in ink on vellum, trimmed to the image edge, and affixed to a stat of the stamp frame. The gorgeous and highly detailed image of Latveria is a stat of the image from, and issue of Fantastic Four. The page is signed and personalized by JRSR in the top right. Composed of the original art Spider-Man and Doctor Doom, with multiple stats and text paste-ups on bright white World Color Bristol board with an image area of 9.75” x 15”. In Excellent condition.

93198  Alex Ross Action Comics #900 Variant Cover Painting Original Art (DC, 2011). The special Alex Ross painted cover was used as a 1-in-5 variant cover for the 900th issue of the comic book that ushered in the age of the Super Hero. Produced in acrylic paint with a matted image area of 12” x 18”. Signed in the image area. It is glass front framed to 21” x 27.25”. In Excellent condition.

93199  Werner Roth and Dick Ayers X-Men #26 Story Page 15 Angel and Beast Original Art (Marvel, 1966). The high-flying Angel and the bounding Beast are all over this page. The team were still in their blue and yellow fighting togs for the story “Holocaust!”, which had them in Mexico fighting Kukulcan. This twice-up scale Silver Age treat was created in ink over blue pencil on Bristol board with an image area of 12.5” x 18.5”. The board is lightly toned; otherwise, in Excellent condition.
93200  George Roussos Crime Patrol #17 Complete 7-Page Story Original Art (EC, 1950). From the last issue before the title changed to Crypt of Terror... we offer the story "Trapped in the Tomb". It's a tale of danger and betrayal in an Egyptian tomb that would make Indiana Jones take notice! Written by the great Al Feldstein, it was crafted by George Roussos at twice-up scale in ink and blue wash over graphite on Bristol board with an image area of 13" x 18". In Excellent condition.
93201  Charles Schulz Peanuts Daily Comic Strip Original Art dated 5-19-62 and Correspondence (United Features Syndicate, 1962-63). Based on a true story... really. On April 9th, 1962, a kite snagged on the USS Raton submarine. So naturally, Charles Schulz wrote that into a Peanuts strip regarding Charlie Brown's on-going woes with Kites. The daily also features Linus and Lucy Van Pelt. The original art for this daily was sent to a fan. It is matted and framed with the personal letter from Schulz to her (dated 3-14-63), and the original envelope label and cancellation is trimmed and mounted on the back of the frame. (stamp canceled 3-15-63). The strip was created in ink over graphite on Bristol board with an image area of 27” x 5.5”. It is signed in the top margin. The strip has been folded in the center gutter to allow mailing to and from the syndicate (and this fan). The letter is typed on Schulz’ stationery and signed by him. Both letter and strip are glass front framed together to 39” x 11”. They are in Excellent condition.

93202  Charles Schulz Peanuts Daily Comic Strip Snoopy Original Art dated 10-22-73 (United Feature Syndicate, 1973). Snoopy’s annual Veterans Day tradition was to “quaff a few root beers” with Bill Mauldin. Mauldin was, of course, a fellow cartoonist (creator of Willie and Joe) and personal friend of Charlie Brown. This gag continued for many, many years. Produced in ink over graphite on Bristol board with an image area of 27.25” x 5.5”. It has been folded through the middle gutter to allow mailing to and from the syndicate. There is some glue residue in the lower portions of the middle two panels. Overall in Very Good condition.

93203  Charles Schulz Peanuts Daily Comic Strip Original Art dated 10-25-73 (United Feature Syndicate, 1973). Lucy and Charlie Brown are at the familiar wall that is often used by Charlie and Linus when they contemplate big things. Charlie Brown is philosophical, and, as usual, Lucy is Lucy. Created in ink on Bristol board with an image area of 27” x 5.5”. Signed by Schulz with a personalized message “To Doug with Best Wishes” in the top margin. The board has been folded in half through the gutter to allow mailing to and from the syndicate. There are ink smudges in the image area. Overall in Very Good condition.

93204  Charles Schulz Peanuts Daily Comic Strip World War I Ace Snoopy Original Art dated 11-11-86 (United Feature Syndicate, 1986). Snoopy explains this strip best... “Every Veterans Day I go over to Bill Mauldin’s house. We quaff a few root beers and tell war stories.” This may refer as much to Schulz and his friend and cartoonist colleague Mauldin as it does Snoopy. The piece is personalized “For Bill — and another year — Sparky”. Schulz only signed his nickname “Sparky” on items for close personal friends. This great daily is produced in ink and Zipatone over graphite on Bristol board with an image area of 21.25” x 5”. Light toning and foxing. In Very Good condition.
93205  **Charles Schulz Peanuts Daily Comic Strip Snoopy Original Art dated 11-10-87 (United Feature Syndicate, 1987).** Snoopy is a harsh restaurant critic. It's a nice gag with the classic Snoopy-on-his-dog-house image. Produced in ink over graphite on bright white Bristol board with an image area of 21" x 5". Signed by Charles Schulz in the last panel, it is matted and Plexiglas front framed to 32" x 15.5". In Excellent condition.

93206  **Charles Schulz Peanuts Daily Comic Strip Charlie Brown and Lucy Original Art dated 2-18-92 (United Features Syndicate, 1992).** Charlie Brown is the definition of "inept", and Lucy proves it on this very funny single panel kite-related strip. The strip was created in ink and Zipatone over graphite on bright white Bristol board with an image area of 19" x 5.5". It is affixed to a larger Bristol board with hinged tape and ready to mat and frame. In Excellent condition.

93207  **Charles Schulz Peanuts Daily Comic Strip Original Art dated 12-13-95 (United Feature Syndicate, 1995).** Sage words of advice from that philosophical pooch, Snoopy! You should endeavor to be the person that your dog believes you to be. This great daily was created in ink over graphite on bright white Bristol board with an image area of 19" x 5.5". It is matted and Plexiglas front framed to 25" x 11.5". In Excellent condition.
93208  E.C. Segar  *Thimble Theatre starring Popeye* Daily Comic Strip Original Art dated 2-28-30 (King Features Syndicate, 1930). The earliest Popeye strip we have ever offered! Popeye had first appeared in this strip just over a year previous, when this one was released. You will notice that his facial features had not quite developed into the squinty-eye swab we all came to know and love. Also of note, Panel 1 features Olive’s brother Castor Oyl, and Panel 2 includes Bernice the Wiffle Hen in it! A true dee-light to fan of the Sailor Man. Created in ink over graphite on Bristol board with an image area of 20.5” x 4.5”. The strip has previously been folded through the image area in several places, which is not surprising since there is a note on the back-side of the illustration board it is mounted to that reads “Found in Gordon’s trash can when he returned from NW Ayer in 1965”. Light toning, with some handling wear and a small indentation on the front. The strip is in overall Very Good condition, and Gordon’s loss can be your gain if you bid now!

93209  E. C. Segar  *Thimble Theatre Starring Popeye* Daily Comic Strip dated 9-28-32 Original Art (King Features Syndicate, 1932). Bluto and Popeye go at each other in this daily titled “Enough isn’t sufficient”. In a memorable piece of comic strip history, this fist-fight started on 9-19-1932 and ran for two weeks straight (not counting Sundays) until 9-30-32! It’s the longest single fight in comic strip history that we know of, and it was a real slob-berknocker! This episode is created in ink over graphite on Bristol board with an image area of 20.5” x 4.5”. It is signed by Segar (with a distinctive cigar shape near his name) in the last panel. The daily is lightly toned, with some marginal handling wear and stains; otherwise, the image area is in Excellent condition.

93210  E. C. Segar  *Thimble Theatre Starring Popeye* Daily Comic Strip Original Art dated 12-2-36 (King Features, 1936). Popeye has a discussion on personal hygiene with Poopdeck Pappy. Drawn in ink over graphite, with an image area measuring approximately 20.5” x 4.5”, the strip is attached to a piece of mat board and is in Very Good condition, with glue staining in Panels 1, 3, and 4.
93211  Joe Sinnott *Tales to Astonish* #42 Complete 5-Page Story Original Art (Marvel, 1963). Sinnott had a vast body of work for Marvel/Atlas as a penciler in the pre-Silver Age era. Stan Lee plotted, and Stan’s younger brother Larry Lieber scripted the story “The Eyes of the Mummy!” It’s a spellbinding tale with a twist ending. Created in twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18”. In Excellent condition.

93212  Barry Smith and Tom Sutton *Avengers* #99 Story Page 9 Hawkeye Original Art (Marvel, 1972). Clint Barton (out of his Hawkeye togs) and Hercules (in some strange carnival togs) are featured on this page. Herc had lost his memory in the story “…They First Make Mad!” Barry Windsor-Smith’s art is as gorgeous as any he ever did for Conan in this tale. Of course, writer Roy Thomas did find a way to work in a few sword slinging bad guys before story’s end. The page was created in ink over graphite on Bristol board with an image area of 10” x 15”. Slight toning, otherwise in Excellent condition.
As all die-hard Conan fans know, it was combinations of action and dramatic scenes such as these that established Marvel newcomer, Barry Windsor-Smith, as a Bronze Age fan-favorite. In this issue, his collaborator, writer Roy Thomas, served up a riveting adaptation of the Robert E. Howard yarn, “The Black Stone.” Inker P. Craig Russell would go on to become associated with another Sword-and-Sorcerer icon, Elric, in the 1980s. This brawny blockbusting of a page was created in ink over graphite on Bristol board with an image area of 10” x 15”. Aside from tape residue stains in the margins and a some minor production oil stains in the lower right corner, the art is in Excellent condition.

Early in his career, Barry Windsor-Smith made his mark illustrating Conan the Barbarian. His Conan art appeared in comics, magazines, portfolios, posters, T-shirts, 7-11 Slurpee cups, and many other places. This wonderful piece of a galloping Conan was originally created to be part of the Tupenny Conan portfolio, but was ultimately not used per Windsor-Smith’s personal decision. Ink over blue pencil with an image area of 8” x 10.5”. It is signed in the lower right, and matted to 11” x 14”. In Excellent condition.
93215  Barry Windsor-Smith  *Deadpool* #58 Cover Original Art (Marvel, 2001). Titled “Deadpool: Agent of Weapon X: Part 2: Makeover.” This cover features the “Pool himself (soon to be in yet another movie), along with Garrison Kane and Sabretooth. They seem to be looking for the Chimichanga buffet they were promised if they would pose for this cover. Back when he was just plain old Barry Smith, the artist drew a lot of *Conan the Barbarian* comics that Wade Wilson really liked. Created in ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. Signed and dated 7-4-2008 in the lower image area.

93216  Paul Smith and Bob Wiacek  *Uncanny X-Men* #166 Double Page Spread 14-15 Original Art (Marvel, 1983). From a classic issue involving the Brood, which had infested Storm and several other members of the X-Men. This stunning two page spread features one of the beautiful Acanti (star traveling space whales), along with Kitty Pryde, Colossus, Storm, Wolverine, Nightcrawler, Cyclops, and Lilandra. This issue was notable as it also included the first appearance of Lockheed the Dragon. These pages were created in ink and Zipatone over graphite on Bristol board with a combined image area of 21” x 15”. They are glass front framed together to a total size of 30” x 24”. The background in Panel 2 is created with stat paste-ups from Panel 1. Light toning, and a rip in the top margin. Overall, in Very Good condition.
Jack Sparling Tomb of Terror #4 Cover Original Art (Harvey, 1952). Harvey's horror comics line recently enjoyed a slight resurgence with the publication of many of their titles in trade paperback form. Here's the grotesque cover to Tomb of Terror #4, one of the many titles that the Comics Code Authority would eventually outlaw completely. Produced in ink over graphite on Bristol board with an image area of 12" x 18". The logo is a modern stat replacement. The monster's head was originally slit to allow the logo to slide behind it, and this has been repaired on the back of the board with tape. There is also slight toning; otherwise, in Excellent condition.

Jim Starlin and Dave Cockrum Avengers #107 Story Page 14 Original Art (Marvel, 1973). From the story "The Master Plan of the Space Phantom!", this page features Captain America (recovering from a flashback sequence), and the Vision. Part of Steve Englehart's long, intricate story revealing the origin and fate of the android Avenger, this page was created in ink over graphite on Bristol board with an image area of 10" x 15". There is production tape residue on the margins and just into the image area. The reverse-type text stats are missing from Panel 4, leaving the original hand-lettering visible with glue residue. The page is signed by both Cockrum and Starlin (as JPS) in the bottom margin. The page is in overall Very Good condition.
Jim Starlin and Dan Green Captain Marvel #28 Splash Page 1 Avengers Original Art (Marvel, 1973). Thanos, the mad God of Titan, leers from the background as he overlooks the Kree-born Captain Mar-Vell and comrades. Thanos is the villain of the upcoming Avengers: Infinity War movie, and most of the characters featured here will be involved. John Romita Sr. lent a hand on this stellar title page by adjusting the floating heads of Iron Man and Captain America. Also included are the Black Widow, the Vision, Scarlet Witch, Black Panther, and Drax the Destroyer (of Guardians of the Galaxy fame). Produced in ink over graphite on Bristol board with an image area of 10" x 15" (including indicia). The credits and indicia are stat paste-ups held on with production tape. The header blurb is a recent replacement. The page is toned, more so in the taped areas. Jim Starlin’s signature is almost covered up by the slightly-slipped indicia. In Very Good condition.
93220  Jim Starlin and Steve Leialoha Warlock #10 Story Page 4 Thanos and Gamora Original Art (Marvel, 1975). Between that great close-up of Thanos in Panel 2 and the charging figures in Panel 3, this is one fine looking page! Thanos is the big-baddie for upcoming Marvel movies, and Gamora was one of the stars in both Guardians of the Galaxy movies. Don’t forget Pip the Troll in the background... he has many fans also. On Warlock’s brow is the Soul Gem, one of the Infinity Stones, so Warlock himself may turn up in a movie yet as well. Created in ink over graphite on Bristol board with an image area of 10” x 15”. Glass front framed to 11.5” x 16.75”. Signed by Starlin in the lower left margin. There is production tape in the margins, and a bit of production oil stains in the upper left (including the first panel). Overall, in Very Good condition.

93221  Jim Starlin and Steve Leialoha Warlock #10 Story Page 17 Original Art (Marvel, 1975). Thanos and Magus appear on this page from the story “How Strange My Destiny! The Price! Part 1/Chapter 1”, which was part of the larger “Magus Saga” story arc. Magus was, of course, a time-displaced alternate future version of Warlock himself. Thanos is going to be a major player in the upcoming Marvel movie Avengers: Infinity War. The page is created in ink over graphite on Bristol board with an image area of 10” x 15”. The top three panels (all of Thanos) are all stat paste-ups. There is glue residue along the right margin and into the large last panel. Production tape in the lower margin and residue in the top margin. Signed by Jim Starlin in the bottom left margin. In Very Good condition. Note: Story Page 17 appeared as page 27 in the issue due to ads.

93222  Jim Steranko Fiction Illustrated #3 Chandler-Related Illustration Original Art (1977). An oversized sketch by Jim Steranko featuring Raymond Chandler’s detective character Philip Marlowe. Steranko provided the art for the story “Red Tide” that appeared in a 1977 graphic novel. In 1946, Philip Marlowe was played by Humphrey Bogart in the movie The Big Sleep. This marker over graphite piece is signed “Regards from Chandler and Steranko” in the upper right of the 29.5” x 39.5” image area. Glass front framed to 33.25” x 43.25”. In Excellent condition.
**93223**  Herb Trimpe *Sgt. Fury and His Howling Commandos* #92 Cover Original Art (Marvel, 1971). The cover blurb says that the story “Some Die Slowly” is the “Gut-Grabbin’est Combat Classic of ’em all!”... and who are we to argue? Nazis, Missiles, gun-blazing action, and Sgt. Nick Fury, Dum Dum Dugan, Pinky Pinkerton, Rebel Ralston, and the rest of the team are right in the middle of it. Created in ink over graphite and blue pencil on Sparta World Color Bristol board with an image area of 10” x 15”. The header, corner box, logo, spine text, and color blurb are all printed paste-ups held on with production tape. There are production oil stains in the sides of the image area and the margins. Overall in Good condition.

**93224**  Wally Wood and Harry Harrison *My True Love Thrilling Confession Stories* #67 Unused Story Splash Page 1 Original Art (Fox, 1949). The splash/title page for the story “My Second-hand Proposal” was rejected and the team redrew the page. The published page is very similar to this one. This page was eventually published on the back cover (in full color) of the 1973 *Graphic Story Magazine* #15, which included an interview with Harry Harrison. The page was created twice-up scale in ink over graphite on Bristol board with an image area of 12.25” x 18”. There is white paint art corrections on the women’s faces, and the page is lightly toned, with a bit of handling in the margins. Overall, the image area is in otherwise Excellent condition.
Bernie Wrightson House of Mystery #195 Story Page 3 Original Art (DC, 1971). Igor Lazlo discovers that the hills have eyes... mossy, not-human eyes... in the story “Things Old... Things Forgotten”. This story is a bit of a forgotten treasure on its own. It features what many consider a prototype Parliament of Trees (from Alan Moore’s Swamp Thing), with creatures that are very similar to Wrightson’s Swamp Thing that came out just months before this in House of Secrets #92. Swampy wouldn’t get his own on-going title until October of 1972. The fantastically detailed and moody page was created in ink over graphite on Bristol board with an image area of 10” x 15”. It is signed by Wrightson in the lower margin. The page has a bit of production tape in the top margin, and is two-hole punched in the top and bottom margins. There are some very minor discolorations in the image area. Overall in Very Good condition.

Bernie Wrightson Swamp Thing #2 Story Page #22 Original Art (DC, 1972-73). From the story “The Man Who Wanted Forever”, Anton Arcane’s “Un-Men” try to stop the Swamp Thing from settling a score with the ghoulish Arcane. It is a fantastic half-splash page by the late Master of the Macabre, Bernie Wrightson. The dynamic page layout is gorgeous while maintaining the tense speed of the story. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. Slight toning with production tape on the margins. In Very Good condition.
93227  Bernie Wrightson Swamp Thing #6 Story Page 19 Original Art (DC, 1973). A wonderfully moody page (as you would expect) from a master of the horror genre, Bernie Wrightson (1948-2017). Swampy appears in the last panel of the page, bearing mute witness to the carnage wrought by men and machines in the story "A Clockwork Horror". The page is crafted in ink over graphite on Bristol board with an image area of 10" x 15". The board is toned, with a bit of production tape in all margins and into the left side image area; otherwise, in Very Good condition.

93228  Bernie Wrightson Eerie #58 "Pepper Lake Monster" Story Page 10 Original Art (Warren, 1974). You would only have to look at that first panel to know this page is by Wrightson! The last page from the classics 10-page story "Pepper Lake Monster" ran as Page 32 in the issue. It is signed by the Master of the Macabre in the bottom margin. Produced in ink over graphite on Bristol board with an image area of 12" x 18". Slight toning. In Excellent condition.

93229  Chic Young Blondie "Pre-Wedding" Daily Comic Strip Original Art dated 2-14-33 (King Features Syndicate, 1933). Dated just three days before Blondie and Dagwood's wedding, this gorgeous Valentine's Day daily sets up the historic event. The wedding ceremony, printed on February 17, 1933, was one of the most anticipated moments in the comic pages of that year, and here Blondie helps the visiting Bumstead family settle in to their rooms and picks up a few tips from her soon-to-be relatives. The image area of this magnificent daily measures 19.5" x 4.25", and other than some toning to the edges and some very light handling wear, the art is in Excellent condition. From the Al Williamson Collection.
Kevin Eastman - Teenage Mutant Ninja Turtle Head Sketch inside Gobbledygook #1 Full Issue Printed Masters Set (Mirage Studios, 1984). The Overstreet Comic Book Price Guide lists this issue as the #1 Copper Age Comic, with a NM- value of approximately $6,000. It was published about the same time as Teenage Mutant Ninja Turtles #1 (advertised on the back cover). This issue was the first appearance of Fugitoid. The Table of Contents page is signed by Kevin Eastman with a "Turtle Head" drawing. These mock-ups were used to print the actual book. All 24 pages are presented here, two pages per side on both sides of the 17" x 11" Bristol boards. All images are printed and paste-up. The only original part of this at all is Eastman's signature and Turtle Head, some hand-lettering on the Table of Contents and chapter headings, and hand-lettering on the logo for "The Farout Art of Peter Laird" section. In Excellent condition.
93231  Kevin Eastman - Teenage Mutant Ninja Turtle Head Sketch inside Gobbledygook #2 Full Issue Printed Masters Set (Mirage Studios, 1984). The Overstreet Comic Book Price Guide lists this issue as the #3 Copper Age Comic, with a NM- value of approximately $2,300. It was published about the same time as Teenage Mutant Ninja Turtles #1 (advertised on the back cover), and at the same time as issue #1 of this title. This issue continued the first appearance of Fugitoid. The Table of Contents page is signed by Kevin Eastman with a “Turtle Head” drawing. These mock-ups were used to print the actual book. All 24 pages are presented here, two pages per side on both sides of the 17” x 11” Bristol boards. All images are printed and paste-up, with some Zipatone trim. The only original part of this at all is Eastman’s signature and Turtle Head, and some hand-lettering on the Table of Contents and chapter headings. Minor edge wear on some paste-ups, with a tiny rip in the frame of the cover; otherwise, in Excellent condition.
Trevor Goring X-Men 2 Storyboards Wolverine in Danger Room Sequence Original Art Group of 22 (Fox Studios, 2003). A cut scene that featured Wolverine (played by Hugh Jackman), practicing in the Danger Room! Only two pages (3 and 4) are missing from this sequence that is numbered 1 to 24. Original storyboard art from a high-profile feature film such as this (and featuring one of the most popular characters in comics) is quite rare. Trevor Goring is a prolific storyboard artist who had previously worked on Independence Day, Spawn, and The Ring. These 22 pages are produced in graphite on onionskin paper, with four 6” x 2.25” panels per page. It is a fantastic action sequence, and in Excellent condition.
Trevor Goring X-Men 2 Storyboards Nightcrawler Original Art Group of 11 (Fox Studios, 2003). All but one page of this group is from the early sequence in the feature film where Nightcrawler (played by Alan Cumming) is breaking into the White House. Trevor Goring is a prolific storyboard artist who has since provided the comic book art for the first episode of the TV series Numb3rs, and produced storyboard art for the movies The Green Hornet, Cabin in the Woods, Dawn of the Planet of the Apes, and Whiskey Tango Foxtrot. These images are pure graphite on onionskin paper. Pages contain four 6” x 2.25” panels; however, some pages are composed of more than one sheet of paper, and a few are affixed to a larger sheet of white paper. They are in Excellent condition.
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93234  Vaughn Bodé  
**Cavalier Magazine**  
Feb-1972 Cheech Wizard Comic Strip Original Art  
(Cavalier, 1972)  
So “da Hat” is putting on a “Magic Show” with the help of “da Lizard”; but it’s a ploy to sell some jimmy-juice. This is a very funny and early one, as it is numbered #3 on the backside. This piece is produced in ink and grey wash on Bristol board, with an image size of 14” x 9.5”, and signed in the last panel. In Excellent condition. *From the Eric Sack Collection.*

93235  Robert Crumb  
**Snatch Comics**  
#1 Inside Front Cover Original Art  
(Apex Novelties, 1968).  
“So says the topless lady in this outrageous “Hi Swingers” inside cover page from one of the most notorious of all Undergrounds, the first issue of **Snatch Comics**. R. Crumb let his libido go hog wild in his all-out effort to shock the establishment with this dirty little comic book! The art is in ink on paper (Yes, it’s all just lines on paper, folks!), with an approximate image area of 4.5” x 6.5”. Minor handling wear along the outer borders; in Excellent condition. *From the Eric Sack Collection.*
93236  Robert Crumb (signing as “R. Grunge”) Snatch Comics #1 “My Seester” Illustration Original Art (Apex Novelties, 1968). Hoo boy — here we go! In 1968, Robert Crumb wanted to push the artistic envelope as far as he possible could, and was not one to shy away from topics like racial stereotypes — and here's a classic example of just how far he would go! It's an admittedly cringe-inducing, but still funny (if you can get past the offensive images) illustration of a young boy “selling” his ugly sister's sexual favors for only three cents. No wonder Crumb decided to use an alias in signing the piece! We'll not comment further on the outrageous content, except to say the art is in ink on paper, with an approximate image area of 4.5" x 5.5". There is a very slight bit of glue staining on the reverse, but the art itself remains in Excellent condition. From the Eric Sack Collection.

93237  Robert Crumb Snatch Comics #1 “Down on the Farm” 1-Page Story Original Art (Apex Novelties, 1968). Yipe! Here's a page not for the squeamish or easily offended! Robert Crumb has said that after meeting S. Clay Wilson (an artist who would not censor his own work), he threw all self-imposed confinements out the window, and indulged in every fantasy he could think of in his attempt to shock and provoke the establishment with his art. He succeeded! Snatch Comics, a throwback to those pocket-sized smut magazines of the 1950s, pulled out all the stops; this page from the first issue, featuring a man doing unspeakable things to chickens as his wife looks on, is about as far-out as they come. It's all in fun, though — remember, it's all just lines on paper, folks! The art is in ink on blue-lined grid paper, with an approximate image area of 4.5" x 6". It's featured in the hardcover book published in conjunction with a German museum exhibition, Yeah, But Is It Art? The page is matted and framed with Plexiglas for an overall size of 11.75" x 14.5". Excellent condition. From the Eric Sack Collection.
Robert Crumb seemed to be an overnight sensation with the publication of Zap Comix #1 and his infamous cover art for Janis Joplin's Big Brother and the Holding Company album, *Cheap Thrills* in 1968. His early stories were pretty carefree tales of hippies getting stoned, populated with crazy characters like Eggs Ackley, Shuman the Human, and Mr. Natural. Just as the mood on Haight Street quickly turned sour after the “Summer of Love,” a dark mood soon crept into Crumb’s work. Case in point is the solo comic *Despair*, from which this somber page was taken. But, as the page says, “Why dwell on it? Let’s have a party!”

The art is in ink on Bristol board, with an image size of 8” x 12”, in a floating mat and framed with Plexiglas for an overall size of 16.25” x 10.25”. Stickers on the reverse side of the frame indicate this page was included in two recent important exhibits of R. Crumb art in Paris and Los Angeles. It was also featured in the oversized hardcover book documenting the 2012 Paris exhibit, *R. Crumb De l’underground a la Genese*. The art board has some minor handling, toning, and edge wear, and a few small stains in the outer borders. Very Good overall condition. It’s prime 1960s R. Crumb art, and that about says it all! From the Eric Sack Collection.
93239 Robert Crumb Despair “It’s Really Too Bad” Page 2 Original Art (Print Mint, 1969). R. Crumb works out some heavy thoughts in this second page from the lead-off story in Despair, his 1969 solo comic. The bloom was definitely off the rose for Crumb here, as the sudden success of his work caused an onslaught of hangers-on and money-hungry dealmakers demanding his time and efforts. San Francisco, where Crumb was living, also went through a dark period as the blissful mood in Haight-Ashbury suddenly became tense, when crowds of curious onlookers and hustlers filled the streets. The political mood in 1969 was much as it is today, with youthful opposition to President Nixon and protests against the Vietnam War that divided the nation. “Perhaps these are the last days” indeed!

But even in his darkest moments, Robert Crumb’s artwork is a joy to behold, especially when his style was more casual, as it is here. This page is in ink and whiteout on Bristol board, with an image area measuring 8” x 12”. The art is in a floating mat and nicely framed with Plexiglas for an overall size of 16.25” x 20.25”. Stickers on the reverse side show that the page was included in two important exhibits of R. Crumb art in Paris and Los Angeles. The deluxe coffee-table book published in conjunction with the Paris show, R. Crumb De l’underground a la Genese also features this page. There is some handling wear, toning, and edge wear, but nothing that adversely affects the image area. Very Good condition. From the Eric Sack Collection.

93240 Robert Crumb Motor City Comics #1 “Lenore Goldberg” Story Page Original Art (Rip Off Press, 1969). “Lenore Goldberg and her Girl Commandos” are having a rap session on this page by Underground Comix guru, R. Crumb. Crafted in ink over graphite on Bristol board with an image area of 8.5” x 12.5”. There is a touch of tape residue in the top margin; otherwise, in Excellent condition. From the Eric Sack Collection.
93241  Robert Crumb. Crumb's Puppets Mr. Natural and Angelfood Illustrations Original Art and Printed Examples Group (1970/92). Cut-out puppet images of Mr. Natural and Angelfood McSpade originally appeared in Bijou Funnies #5 (1970). In 1992, French publisher Editions Cornelius produced full-color packaged puppets of each character, printed on punch-out boards. Here is the original hand-cut artwork for each character, in four pieces for each (with separate arms and legs). The art is in ink on thin board; image size for Mr. Natural's body is approximately 8" x 8", while Angelfood's body measures 5" x 9.5". The arms and legs (feet only for Mr. Natural) range from 4.5" x 3.5" up to 4" x 7.5". The original art had been assembled at one time and shows minor handling wear with small holes; otherwise, the condition is Excellent. Two sets of each packaged puppet are also included. Have fun, kids! 

From the Eric Sack Collection.

93242  Robert Crumb Motor City Comics #2 "Lenore Goldberg" Story Page 2 Original Art (Rip Off Press, 1970). The "suits" plan their course of action against radical Lenore Goldberg and her Girl Commandos female-liberation army, in this second page of the story, a continuation of the feature in Motor City Comics #1. R. Crumb takes great delight in showing this bunch of middle-aged law men who feel their world threatened by America's young, a true reflection of Nixon-era paranoia. Insightful stuff from the mind and Rapidograph pen of Robert Crumb, drawn in ink over light graphite on sketchpad paper, with an image area of 8" x 12". An old framing has resulted in a slight lightstruck discoloration, and there is some handling wear in the outer edges; Very Good overall condition.

From the Eric Sack Collection.
93243 Robert Crumb *Motor City Comics* #2 “Lenore Goldberg” Story Page 6 Original Art (Rip Off Press, 1970). Lenore and her Girl Commandos spot a spy in their midst, but go ahead with their plans on disrupting a beauty pageant, in this nicely-drawn page by the Underground Comix legend. Crumb digs deep into the American psyche by attacking the time-honored tradition of “glorification of the American girl” in one of his most overt political statements of the era. The art is in ink over light graphite on Bristol board, with an image size of 8” x 12”. Very minor handling wear; overall Excellent condition. *From the Eric Sack Collection.*

93244 Robert Crumb *Motor City Comics* #2 “Lenore Goldberg” Story Page 7 Original Art (Rip Off Press, 1970). “Women of America, wake up!” As Lenore and her Girl Commandos hijack the beauty contest in order to enlighten the crowd, they find a nasty surprise awaiting them behind the curtains, in this busy page from the second part of R. Crumb’s pro-feminist story, begun in *Motor City Comics* #1. The deep divide evident in America during this troubled time was a rare topic for Crumb, who usually kept his stories fairly light on political content, especially feminist subjects like this, but this two-parter remains one of his best efforts from the time. Art is in ink over light graphite on Bristol board, with an image area of 8” x 12”. Minor handling wear in the outer borders; overall, Excellent condition. *From the Eric Sack Collection.*
93245  Robert Crumb and Jay Lynch *Funny Aminals* Complete 2-Page Story Original Art (Apex Novelties, 1972). Two legends of Underground Comix combined their talents for this off-the-wall two-pager, “Double Trouble,” featuring Jay Lynch’s Pat the Cat and R. Crumb’s Fuzzy the Bunny. It’s from the one-shot *Funny Aminals* comic (spelling purposely wrong), an all-animal Underground, notorious for its use of violence. The art is in ink on Bristol board from a pad (with spiral bound holes along one edge), with an average per-page image area of 8” x 12”. Excellent condition. *From the Eric Sack Collection.*

93246  Robert Crumb, Gilbert Shelton, S. Clay Wilson, Robert Williams, Spain Rodriguez, and Victor Moscoso *Zap Comix* #8 Inside Front Cover Jam Page Original Art (Print Mint, 1975). San Francisco experiences a wild May 5th, as all hell breaks lose! This insane jam page from the eighth issue of *Zap* titled “Souvenir of the Carnage” looks a lot like a scene from the 2013 comedy disaster film, *This Is the End* as the ground cracks open with monsters attacking the burning city and panic filling the streets. Wow! Jams like this were a Zap staple, and this highly-detailed page is one of the best from the series. The art is in ink over graphite and blue pencil with white ink/whiteout on board, with an approximate image area of 9.5” x 13.5”. It’s matted and framed with glass for an overall size of 14.25” x 19.5”, and is in Excellent condition. *From the Eric Sack Collection.*
93247  Robert Crumb “Lover’s Leap it Ain’t!” Sketch Original Art (1977). A forlorn R. Crumb stands at the edge of a cliff, flowers in hand, in this off-the-cuff sketch. We’re not sure it’s been published; it doesn’t appear in the Complete Crumb Comics series. This is a large piece, drawn in ink on a full sheet of 14” x 11” Bristol board. Take notice of the “Potrzebie” licence plate on the car behind Crumb — this is a shout-out to his friend and mentor, Harvey Kurtzman, who would often use the Polish term (meaning “I want” or “I need”) within early issues of MAD. This piece has very minor toning and handling wear; Excellent condition. From the Eric Sack Collection.

93248  Robert Crumb Best Buy Comics “It’s a Hup Ho World” 1-Page Story Original Art (Apex Novelties, 1979). Two six-panel stories on one page: “It’s a Hup Ho World” is a nonsensical page of people and animals bopping along through life (and death), while “Professor Wanoivsky on Welfare” presents a blowhard ranting against liberal causes, presented as “Bob’s Plain-Talk Funnies.” Late-seventies madness and mayhem from the master of Underground Comix, R. Crumb. Ink over light graphite on Bristol board, with an image area measuring 8” x 12”. Excellent condition. From the Eric Sack Collection.
93249  Robert Crumb American Splendor #4 Cover Original Art (Harvey Pekar, 1980). Harvey converses with a co-worker he identifies as a “tummler” (Yiddish for “comic entertainer”), in this cover illustration from the fifth issue of Harvey Pekar’s self-published “slice of life” comic magazine. Crumb and Pekar had been friends for many years, centered around their mutual love for old blues and jazz records. The blank circle in the lower right was noted on the published cover as, “In this issue: Stories about Sickness and Old People,” something Pekar’s job as file clerk at Cleveland’s Veterans Administration Hospital gave him a great deal of insight. He kept this day job long after becoming famous. The art is in ink and whiteout over light graphite on Bristol board, with an image size of 10” x 12”. Matted for an overall size of 15.75” x 8.5”. Some handling wear; Excellent condition. From the Eric Sack Collection.

93250  Robert Crumb Weirdo #2 “Bunny Girl” Unused Alternate Cover Illustration Original Art (1981). Very playful image of a young woman with added bunny ears and fluffy “tail” saying “I’m no dum dum!” This is an alternate version of the image used on Crumb’s cover art to Weirdo #2, his comics anthology magazine from the 1980s, only a bit more realistic and detailed. Truth be told, we actually prefer this version over the published cover! It’s a great piece of “unseen” R. Crumb art, drawn in ink with minor whiteout over graphite on Bristol board. The image area measures approximately 6.5” x 10.5”, and the condition is Excellent. Don’t be a “dum dum” and let this sweet page slip away! From the Eric Sack Collection.
93251 Peter Green *Chicago Mirror* #1 Cover Original Art (Jay Lynch/Mirror Publishing, 1967). Jay Lynch's *Chicago Mirror* was an Underground magazine with comics that, after only three issues, morphed into the classic Underground Comix title *Bijou Funnies*. Here's the original cover art of that historic first issue, a very detailed pen and ink piece that shows incredible talent. We're not certain, but we believe the artist went on to a successful career in Advertising Art, and did little or no additional comix work. This cover is drawn in ink on paper, with an image area of 7.5" x 10". It's trimmed close to the art, and has some light rubber cement stains on the reverse; otherwise, it's in Excellent condition. *From the Eric Sack Collection.*

93252 Rick Griffin - "Zap" Logo Illustration Original Art (c. 1970s). For those fans who knew Rick Griffin's work from *Surfer Magazine*, his later poster and Zap Comix art must have seemed like their beloved "Murph the Surf" artist had been abducted and taken over by aliens! His work truly looks other-worldly. It includes several hallmarks of Griffin's Zap designs, including a stylized Mickey Mouse, a skull, and unreadable messages from beyond. We don't recall seeing this in an issue of Zap (though we might have missed it), but it definitely appears to have been created with the Underground Comix in mind. It's in ink on smooth finish Bristol, with an approximate image area measuring 8.25" x 6.75". There is some handling wear, but the image remains in Excellent condition. *From the Eric Sack Collection.*

93253 Rick Griffin "Go West" Illustration Original Art (c. 1970s-80s). Things are getting freaky-deaky around here! The late Rick Griffin (1944-1991) revisits his iconic cover to *Zap Comix* #3 with this cryptic illustration, possibly done for magazine use, or as a commissioned piece. The scene is a mirror image of the *Zap* cover; it includes the beetle holding the "Flying A" lantern and the one-eyed sun creature, with some added detail. The beetle's outer shell is smoother-looking, and the word balloon now reads "Go West". The little animated eyeballs on the cover were at one time visible here, but have been inked over. The art is in ink and white paint (for highlights) on Bristol board, with an approximate image area of 8.5" x 10.3", taped from behind with black masking tape to a mat measuring 16" x 20", perfect from framing. Boldly signed in the lower left corner. Excellent condition. *From the Eric Sack Collection.*
93254  Rory Hayes Arcade the Comics Review #4 Half-Page Original Art (Print Mint, 1975). Rory Hayes was a true “outsider” artist who was championed by many of the Underground Comix community. He worked at Gary Arlington's San Francisco Comic Book Store, where artists like Robert Crumb were known to hang out. Very much like Crumb, Hayes grew up creating homemade comic books with his brother. The fact that Rory really couldn’t draw was never taken into consideration; his wild imagination made up for his lack of technical skill. Here's a nice, nonsensical half-pager, published as part of the “Sidshow” section in the Underground anthology magazine Arcade the Comics Review. Yes, those mushrooms must be yummy! The art is in ink over graphite on paper, with an image area of 12” x 7.5”, and the condition is Excellent. From the Eric Sack Collection.

93255  Greg Irons Yellow Dog #18 Complete 3-Page Story Original Art (Print Mint, 1970). The late Greg Irons tells a twisted version of his life story in this bizarre three-pager. Irons was definitely a one-of-a-kind artist with a unique style and a taste for the macabre, as this zombie-filled story proves; he also had a wicked sense of humor. The art is in ink and whiteout over graphite with Zipatone shading film on Bristol board, with an average per-page image area of 7” x 10.5”. The first page is made up of three conjoined pieces; an early version of the first page’s top tier of panels is on the back of one piece. Overall, Very Good condition with handling wear, toning, and a few small stains on the first page. From the Eric Sack Collection.

93256  Greg Irons Young Lust #6 Complete 4-Page Story (Last Gasp, 1980). Baboon-like Gregor ponders the meaning of it all with his relentless skirt-chasing, in this exquisite four-pager titled “Monkey Lust.” The late Greg Irons was a superb draftsman, with a style uniquely his own, and this crazy tale of pure animal lust is a tour-de-force. It was included in the 2006 collection of his comix work, You Call This Art? A Greg Irons Retrospective, published by Fantagraphics. The art (and yes, we do call it that) is in ink over graphite on Bristol board, with an approximate per-page image size of 13” x 18”. There are extensive notes in graphite in the outer borders, and some minor handling wear, plus a few pasted-on art corrections, but the overall condition remains Excellent. See all the pages at HA.com/7163. From the Eric Sack Collection.
93257  Spain Rodriguez *East Village Other* Trashman, Agent of the Sixth International Comic Strip Original Art (EVO, c. 1968). Classic EVO Trashman action! Note the “Road Vultures” leather jacket in the first panel — that was the name of Spain’s New York motorcycle gang. Each tier of panels was drawn in ink over graphite and Zipatone shading film on heavy grid-lined paper, and assembled with tape for an overall approximate image area of 15.5" x 21.75". The art is matted to an overall size of 18" x 24". Good condition, with paper toning, glue stains, and minor edge tears. *From the Eric Sack Collection.*

93258  Gilbert Shelton Wonder Wart-Hog #2 Page 6 Illustration Original Art (Miller, 1967). He’s a wonder... Wonder Wart-Hog! O.K., not exactly Lynda Carter, but Wondy is pretty cool looking. And shades of an Al Capp style stunt, this “Attention Artists” page offered to pay $25 cash money for the best design for Wonder Wart-Hog’s girlfriend. Lavishly hand-illustrated design work adorns the page, along with a loving little head shot of the Pig of Power himself. Ink and blue pencil on illustration board with an image area of 10" x 13.5". Some of the text is hand-lettered on paper and then pasted in place. There is toning, and discoloration from the glue residue. Overall in Very Good condition. *From the Eric Sack Collection.*

93259  Gilbert Shelton and Dave Sheridan Fabulous *Furry Freak Brothers* #4 Fat Freddy’s Cat Inside Front Cover Original Art (Rip Off Press, 1975). Enjoy the “holidaze” with Fat Freddy’s Cat! This exceptionally fun 12-panel page features the famous orange-colored cat posing for every holiday you can think of — New Year’s Day, George Washington’s Birthday, Easter, April Fool’s Day, Halloween, Thanksgiving, Christmas, plus a few we aren’t too sure are holidays — Racing Day? Fat Freddy himself appears in the final panel. Sure-fire craziness from legendary Undergrounder Gilbert Shelton, with inks by the late great Dave Sheridan. Ink and minor white-out over graphite on Bristol board, with an image area of 13.5" x 20.25". Excellent condition. *From the Eric Sack Collection.*
To view full descriptions, enlargeable images and bid online, visit HA.com/7163
93262  Chris Ware  Acme Novelty Library #5 Complete Story Pages 5-6  Jimmy Corrigan Original Art (Fantagraphics, 1995). These two pages were produced on a single sheet of illustration board. Each stands as its own story, but they are also part of a larger story that involved an older Jimmy going to meet his father. The art is created in ink over blue pencil on illustration board with an total image area of 14.5" x 23.5". In Excellent condition. From the Eric Sack Collection.

93263  Chris Ware  Zero Zero #16 Complete 1-Page Story Jimmy Corrigan Original Art (Fantagraphics, 1997). The second part of a two-part story created as stand-alone one-pagers, this one ran on the inside back cover of the comic. Jimmy (star of the Acme Novelty Library series) takes “naked” to a whole new level in this crazy and poignant strip. Crafted in ink over blue pencil on bright white illustration board with an image area of 13.5" x 23.5". In Excellent condition. From the Eric Sack Collection.
136  To view full descriptions, enlargeable images and bid online, visit HA.com/7163

93264  Robert Williams Dorngsheet Digest 1-Page Story Original Art (Dave Gibson, 1973). Here’s the “poop” (forgive us) on this off-the-(bathroom)wall one-pager by Zap Comix mainstay, Robert Williams. Dorngsheet Digest was a digest-sized comic assembled at the 1973 San Diego Comic-Con by artist/fan/publisher Dave Gibson, with the subject matter being a certain bodily function which we will refrain from mentioning. Here’s Robert’s contribution, drawn in ink and white paint/whiteout on illustration board, with an image area of 7” x 10.25”. Minor handling wear and tack holes in the outer borders; image area is in Excellent condition. From the Eric Sack Collection.

93265  Skip Williamson Bijou Funnies #3 Snappy Sammy Smoot Complete 4-Page Story Original Art (Print Mint, 1969). Sammy gets shot down in the street, and must perform special morality tests in Hell in order to return to life — what will our brilliantine slick hero do? A superb, classic, and often-reprinted story by the late Skip Williamson, featuring his best-known character, and from a crucial period in Underground Comix. This is top-notch all the way! The art is in ink and white paint with Zipatone shading film on Bristol board, with an average per-page image area of 10” x 13.75”. Minor handling wear and toning; image area remains in Excellent condition. If you buy only one Snappy Sammy story this year, make it this one! From the Eric Sack Collection.
93267  Vaughn Bodé  Cavalier Magazine “Deadbone Erotica” Comic Strip Original Art (Cavalier, 1970). This lizard soldier looks very much like the ones that appear in Junkwafel and other cartoons by Bodé. Titled “River Meat,” it is a surreal little strip that is marked as running as Page 3 in either this magazine or a later compilation. Created in mixed media on oversized Bristol board with an image area of 15” x 20”. The last caption box is a hand-lettered paste-up text correction. Overall in Excellent condition.

93268  Robert Crumb  Motor City Comics #1 “Lenore Goldberg” Story Page 7 Original Art (Rip Off Press, 1969). Classic, dramatic confrontation page from “Lenore Goldberg and her Girl Commandos,” where poor Janet gets her face smashed by thuggish cops. This early Crumb story (part one of two) was one of his slicker efforts; this was one of the few 1960s stories where Crumb actually used a straight edge to rule his panels! It’s a fan-favorite as well, heavily evoking the anti-establishment attitude of young Americans during a turbulent period in our country’s history. The art is in ink over light graphite on paper, with an approximate image area of 8” x 12”. Minor handling wear; overall Excellent condition. From the Felix Dennis Estate.

93269  Robert Crumb  Unpublished Bookplate Illustration Original Art (1972). A classic R. Crumb “bigfoot” character holding a book at arm’s length illustration, originally created for a series of bookplates offered for sale in the Promethean Enterprises prozine edited by Jim Vadeboncoeur and Al Davoren. This piece wound up being unused, in favor of one that was later used as the cover to The Snatch Sampler book. The art is in ink on board, with an approximate image area of 3.5” x 4.25”, matted and framed with Plexiglas, for an overall size of 9.25” x 11.25”. A small but superb example of prime ’70s Crumb art, in Excellent condition.
93270  Jay Lynch Wacky Packages 13th Series “Bug Wally” Card Illustration Original Art (Topps, 1975). One of the grand masters of gross humor, a genius of juvenile jokes... Underground Comic artist and legend, Jay Lynch, provided this fantastic gag and illustration. It is painted on 5” x 7” Bristol board and with only a touch of toning and foxing in the margins, it is in otherwise Excellent condition.

93271  Gilbert Shelton Hydrogen Bomb Funnies #1 Inside Front Cover Original Art (Rip Off Press, 1970). The Fabulous Furry Freak Brothers initiate a young lady into the heady world of Underground Comix in this classic page, which served as the inside front cover to a notorious anthology comic. The page gained even more notoriety when it was included in Mark James Estren’s seminal book, A History of Underground Comics. The “far out” art is in ink and whiteout on two conjoined pieces of sketchpad paper, with an approximate image area of 12” x 17.75”. In Very Good condition with handling wear, toning, and minor stains. Signed in pencil in the lower left corner. From the Felix Dennis Estate.
93272  Gilbert Shelton - Fat Freddy's Cat T-Shirt Design Original Art (Rip Off Press, 1972). Fat Freddy's sharp-clawed cat is on the move (look at those back legs in action!), in this popular head-shop T-shirt design. It was hard not to see this shirt at just about every major US college campus, back in the day! The art is in ink over graphite with whiteout on paper, with an approximate image area of 10.5” x 11”. Signed and inscribed in pencil in the lower right corner. Very minor handling/edge wear; Excellent condition. From the Felix Dennis Estate.

93273  Gilbert Shelton The Fabulous Furry Freak Brothers #2 Back Cover Original Art (Rip Off Press, 1972). Freak Brother Freewheelin' Franklin utters the code of all "enlightened" party people: "Dope will get you through times of no money better than money will get you through times of no dope!" We'll not argue his point, but will point out that this iconic image also graced a very popular head shop poster during the high-flying seventies. The art is in ink over graphite with whiteout and Zipatone shading film on illustration board, with an image area of 14” x 17”. Minor handling wear; overall Excellent condition. Signed in pencil along the lower right image area. From the Felix Dennis Estate.

93274  Gilbert Shelton The Fabulous Furry Freak Brothers #3 Back Cover Original Art (Rip Off Press, 1973). Fat Freddy has an important statement to make about drugs, but appears to be in no condition to make it, in this classic back cover image from one of the most popular and best-selling Underground Comix titles of all time. Fat Freddy's Cat seems to know the score! This well-known piece is drawn in ink and whiteout over graphite with Zipatone shading film on illustration board. The image area measures approximately 10.75” x 14”. Some of the Zipatone has started to contract, leaving small gaps at the top edge and upper right; there is some board toning and handling wear. Overall Very Good condition. From the Felix Dennis Estate.


End of Session Three
SESSION FOUR - ONLINE ONLY

THE ROBERT E. MYER COLLECTION

94001 Donald and Mickey Merry Christmas 1943 (Firesone, 1943) CGC VF/NM 9.0 Off-white to white pages. A Gerber “white space.” Reprints an early Carl Barks Donald Duck story from Walt Disney’s Comics and Stories #32. Overstreet 2016 VF/NM 9.0 value = $847; NM- 9.2 value = $1,200. CGC census 4/17: 2 in 9.0, 5 higher. From the Robert E. Myer Collection.


94003 Donald Duck #nn (Whitman, 1938) CGC FN 6.0 Off-white to white pages. The first Donald Duck and Walt Disney comic book. The highest grade we have ever seen for this book, and just the second graded copy that we have ever offered! Same format as the Feature Books. Overstreet 2016 FN 6.0 value = $900. CGC census 4/17: 2 in 6.0, 1 higher. From the Robert E. Myer Collection.

94004 Four Color #116 Mickey Mouse (Dell, 1946) CGC VF+ 8.5 Off-white to white pages. Mickey Mouse and the House of Many Mysteries. Overstreet 2016 VF 8.0 value = $182; VF/NM 9.0 value = $404. CGC census 4/17: 4 in 8.5, 3 higher. From the Robert E. Myer Collection.


94017 Mickey Mouse Magazine V2#2 (K. K. Publications/Western Publishing Co., 1936) CGC FN+ 6.5 Off-white to white pages. Mickey and Donald football cover. Overstreet 2016 FN 6.0 value = $441; VF 8.0 value = $1,250. CGC census 4/17: 1 in 6.5, 3 higher. From the Robert E. Myer Collection.


94027 Mickey Mouse Magazine V4#9 (K. K. Publications/Western Publishing Co., 1939) CGC FN/ VF 7.0 Cream to off-white pages. Donald Duck and Mickey Mouse Sunday reprints begin. “The Pointer” story is based on the Disney short feature which was nominated for an Academy Award. Overstreet 2016 FN 6.0 value = $162; VF 8.0 value = $343. CGC census 4/17: 2 in 7.0, 4 higher. From the Robert E. Myer Collection.


94032 Walt Disney’s Comics and Stories #19 (Dell, 1942) CGC VF- 7.5 Off-white to white pages. Contains the three-page Donald Duck text story “Donald Gets Drafted”. Al Taliaferro cover and art. Floyd Gottfredson story and art. Overstreet 2016 VF 8.0 value = $762. CGC census 4/17: 1 in 7.5, 3 higher. From the Robert E. Myer Collection.

94033 Walt Disney’s Comics and Stories #24 (Dell, 1942) CGC FN/ VF 7.0 Off-white to white pages. Contains “The Flying Gauchito,” the first original comic book story written for Walt Disney’s Comics and Stories. Walt Kelly cover and art. Overstreet 2016 FN 6.0 value = $300; VF 8.0 value = $635. CGC census 4/17: 2 in 7.0, 8 higher. From the Robert E. Myer Collection.

94034 Walt Disney’s Comics and Stories #29 (Dell, 1943) CGC VF/NM 9.0 Off-white to white pages. Donald Duck cover by Walt Kelly. Overstreet 2016 VF/NM 9.0 value = $1,243; NM- 9.2 value = $1,850. CGC census 4/17: 2 in 9.0, 4 higher. From the Robert E. Myer Collection.


94036 Walt Disney’s Comics and Stories #72 (Dell, 1946) CGC Apparent NM- 9.2 Slight (C-1) Off-white pages. Walt Kelly cover. Carl Barks art. CGC notes, “Restoration includes: small amount of color touch on cover.” Overstreet 2016 GD 2.0 value = $25; VG 4.0 value = $50; FN 6.0 value = $75; VF 8.0 value = $175; VF/NM 9.0 value = $388; NM- 9.2 value = $600. From the Robert E. Myer Collection.
94037 Action Comics #28 (DC, 1940) CGC Conserved VF 8.0 Off-white to white pages. Superman cover by Paul Cassidy. Jack Burnley art. CGC notes, “Conservation includes: spine split sealed to cover, cover cleaned, cover reinforced.” Overstreet 2016 VF 8.0 value = $518; VF/NM 9.0 value = $884. CGC census 4/17: 2 in 8.5, none higher.


94040 Action Comics #125 (DC, 1948) CGC VF+ 8.5 Off-white to white pages. Wayne Boring Superman cover. Overstreet 2016 VF 8.0 value = $518; VF/NM 9.0 value = $884. CGC census 4/17: 2 in 8.5, none higher.

94041 Adventure Comics #48 (DC, 1940) GCN Apparent FN- 5.5 Slight (C-1) Off-white pages. First appearance of Hourman. Bernard Baily cover and art. Bob Kane and Ogden Whitney art. CGC notes, “Restoration includes: tear seals to cover, spine splits sealed to cover, reinforced.” Overstreet 2016 GD 2.0 value = $432; VG 4.0 value = $864; FN 6.0 value = $1,296; VF 8.0 value = $3,154.


94043 Adventure Comics #83 San Francisco Pedigree (DC, 1943) CGC VF- 8.5 Off-white to white pages. Joe Simon and Jack Kirby cover, featuring the Sandman. Overstreet 2016 VF 8.0 value = $787; VF/NM 9.0 value = $1,344. CGC census 4/17: 2 in 8.5, 2 higher.


94047 All-Flash #3 (DC, 1941) CGC VF+ 8.5 Off-white to white pages. E. E. Hibbard cover and art. CVA notes this as an “experimental” copy for the FN- grade assigned. Overstreet 2016 VF 8.0 value = $1,030; VF/NM 9.0 value = $1,765. CGC census 4/17: 1 in 8.5, 2 higher.

94048 All-Flash #23 (DC, 1946) CGC VF/NM 9.0 White pages. Martin Nodell cover and art. Overstreet 2016 VF/NM 9.0 value = $777; NM- 9.2 value = $1,100. CGC census 4/17: 3 in 9.0, 4 higher.
94049 All Select Comics #11 (Timely, 1946) CGC FN+ 6.5 Off-white to white pages. First appearance of the Blonde Phantom. Last issue of the title. Contains a Miss America story, Syd Shores Blonde Phantom cover and art. Charles Nicholas, Ken Bald, and Jack Binder art. Overstreet 2016 FN 6.0 value = $900; VF 8.0 value = $1,950. CGC census 4/17: 3 in 6.5, 12 higher. From the Mel Dybdahl Collection.

94050 All Star Comics #13 (DC, 1942) CGC VG/FN 5.0 Off-white to white pages. Justice Society — Hawkman, Dr. Fate, Atom, Sandman, Starman, Spectre, Johnny Thunder, Dr. Mid-Nite, Wonder Woman, and Hitler appearances. Sci-fi cover by Jack Burnley. Burnley, Bernard Baily, H. G. Peter, and Sheldon Moldoff art. Overstreet 2016 VG 4.0 value = $504; FN 6.0 value = $756. CGC census 4/17: 3 in 5.0, 27 higher.


94052 All Star Comics #53 (DC, 1950) CGC VF 8.0 Off-white pages. One of a mere handful of copies we've encountered, and the nicest copy we've seen in more than nine years. Justice Society appearance. Green Lantern and Hawkman cover and art by Arthur Peddy and Bernard Sachs. Gil Kane art. Overstreet 2016 VF 8.0 value = $806. CGC census 4/17: 2 in 8.0, 1 higher.


94054 Archie Comics #33 (Archie, 1948) CGC VF/NM 9.0 Off-white to white pages. Date night with a dolled-up Betty — three’s a crowd, Jughead! Al Fagaly cover art. Overstreet 2016 VF/NM 9.0 value = $567; NM- 9.2 value = $800. CGC census 4/17: 3 in 9.0, none higher.

94055 Batman #12 (DC, 1942) CGC VF 8.0 Cream to off-white pages. Joker appearance. First mention of the "secret underground hangars" that become the Batcave. Jerry Robinson war bonds cover. Robinson, Bob Kane, and Jack Burnley art. Overstreet 2016 VF 8.0 value = $2,520. CGC census 4/17: 6 in 8.0, 7 higher.


94057 Batman #47 (DC, 1948) CGC FN+ 6.5 Off-white pages. This key issue presents the first detailed origin of Batman, who tracks down his parents’ killer and reveals his identity to him. And just to make the deal sweeter, Catwoman puts in an appearance, the Bat-Signal (its first cover appearance), the Bat-Plane, and the Batmobile are featured on the cover. The cover and interior art for this slam-bang issue are by Bob Kane, with inks by the able Charles Paris. Overstreet 2016 FN 6.0 value = $1,623; VF 8.0 value = $3,950. CGC census 4/17: 14 in 6.5, 39 higher.


94071 Captain America Comics #7 (Timely, 1941) CGC GD/VG 3.0 Light tan to off-white pages. The Red Skull makes an appearance in this early issue. Classic Jack Kirby and Syd Shores Nazi bondage cover. Kirby and Joe Simon stories and art. CGC notes, "Tape on interior cover & centerfold." Overstreet 2016 GD 2.0 value = $1,000; VG 4.0 value = $2,000. CGC census 4/17: 7 in 3.0, 42 higher.

94072 Captain America Comics #35 (Timely, 1944) CGC FN- 5.5 Cream to off-white pages. The brutal Japanese War/Rising Sun/torture cover and interior art are by Syd Shores and Vince Alascia, and there's a Human Torch story, to ice the cake. Overstreet 2016 FN 6.0 value = $1,149. CGC census 4/17: 4 in 5.5, 24 higher.
94073 Captain America Comics #48 (Timely, 1945) CBCS FN/VF 7.0 Off-white to white pages. A subway pay car attack at Times Square is the focus of this raucous Alex Schomburg cover. CBCS has certified this copy with a “Check Mark”, denoting eye appeal superior to the grade. Overstreet 2016 FN 6.0 value = $618; VF 8.0 value = $1,318. CGC census 4/17: 4 in 7.0, 16 higher.


94075 Catman Comics #18 (Holyoke/Continental, 1943) CGC FN+ 6.5 Off-white to white pages. An entire decade has passed since we last offered this book in any grade! The issue is a Gerber “B.” The Kitten co-stars here, and note the swastika tattoo on the hand of the attacking bad guy, Charles Quinlan cover and art. CGC notes, “cover detached.” Overstreet 2016 FN 6.0 value = $582; VF 8.0 value = $1,242. CGC census 4/17: 2 in 6.5, 1 higher.


94080 Congo Bill #5 Mohawk Valley Pedigree (DC, 1955) CGC VF 8.0 Cream to off-white pages. An Overstreet “scarce” issue with a Nick Cardy cover and art. Includes a COA. Overstreet 2016 VF 8.0 value = $800. CGC census 4/17: 1 in 8.0, 1 higher.

94081 Crack Comics #6 (Quality, 1940) CGC VG/FN 5.0 Off-white to white pages. Features the Black Condor by Lou Fine inside, and on the cover by Gil Fox, Bob Powell and Henry Kiefer art. Overstreet 2016 VG 4.0 value = $200; FN 6.0 value = $300. CGC census 4/17: 1 in 5.0, 1 higher.


94085  Crown Comics #6 (Goling, Inc., 1946) CGC NM 9.4 Off-white to white pages. This highest-graded copy even tops the Mile High copy (which is a VF+ 8.5). Matt Baker cover and art. John Forte art. Overstreet 2016 NM- 9.2 value = $525. CGC census 4/17: 2 in 9.4, none higher.

94086  Detective Comics #42 (DC, 1940) CGC GD/VG 3.0 Off-white to white pages. Cover interior has an ad for All-Star Comics #1. Bob Kane and Jerry Robinson Batman and Robin cover. Kane, Robinson, Fred Guardineer, and Howard Sherman art. CGC notes, “Cover detached.” Overstreet 2016 GD 2.0 value = $366; VG 4.0 value = $732. CGC census 4/17: 4 in 3.0, 31 higher.


94090  Detective Comics #173 (DC, 1951) CGC VF 8.0 Off-white to white pages. Features Batman and Robin. Bob Kane art. Overstreet 2016 VF 8.0 value = $518. CGC census 4/17: 6 in 8.0, 4 higher.


94092  Detective Comics #225 (DC, 1955) CGC FN- 5.5 Cream to off-white pages. Featuring the origin and first appearance of Jonn J'onzz, the Martian Manhunter, plus a Batman & Robin story. Overstreet 2016 FN 6.0 value = $2,100. CGC census 4/17: 9 in 5.5, 41 higher.


94094  Don Winslow of the Navy #1 (Fawcett Publications, 1943) CGC VF+ 8.5 Off-white to white pages. Captain Marvel cover appearance. Virgil Partch art. Overstreet 2016 VF 8.0 value = $768; VF/NM 9.0 value = $1,322. CGC census 4/17: 2 in 8.5, 2 higher.


94097  The Durango Kid #2
Mile High Pedigree (Magazine Enterprises, 1949) CGC NM- 9.2

94098  Dynamic Comics #20
(Chester, 1946) CGC VF 8.0
Off-white to white pages. Bare-breasted woman cover by Paul Gattuso. Overstreet 2016 VF 8.0 value = $680. CGC census 4/17: 1 in 8.0, 2 higher.

94099  Eerie #1 (Avon, 1951)
CGC VF- 7.5 Cream to off-white pages. Reprints a story from the 1947 #1 issue. Overstreet 2016 VF 8.0 value = $659. CGC census 4/17: 2 in 7.5, 3 higher.

94100  Eerie #2 River City Pedigree (Avon, 1951) CGC VF+ 8.5 Off-white pages. Bondage/skull cover and art by Wally Wood. Overstreet 2016 VF 8.0 value = $659; VF/NM 9.0 value = $1,130. CGC census 4/17: 2 in 8.5, 3 higher.


94102  Eerie #11 River City Pedigree (Avon, 1953) CGC FN/VF 7.0 Cream to off-white pages. Al Hollingsworth skull cover and art. Overstreet 2016 FN 6.0 value = $135; VF 8.0 value = $284. CGC census 4/17: 2 in 7.0, 8 higher.

94103  Eerie #12 Bethlehem Pedigree (Avon, 1953) CGC VF 8.0


94106  Famous Crimes #1 Davis Crippen (“D” Copy) Pedigree (Fox Features Syndicate, 1948) CGC VF- 7.5 Off-white to white pages. “Cold-blooded killers” are profiled, including the voluptuous one on the cover! Blue Beetle and Phantom Lady appearances. Very unusual text-feature back cover. Overstreet 2016 VF 8.0 value = $416. CGC census 4/17: 2 in 7.5, 6 higher.

94107  Feature Comics #61

94108  Feature Comics #64
94109 Feature Comics #68

94110 Feature Comics #69

94111 Feature Comics #70

94112 Feature Comics #75

94113 Feature Comics #86

94114 Fighting Yank #14
(Nedor Publications, 1945) CGC VF+ 8.5 Off-white to white pages. Alex Schomburg cover. Overstreet 2016 VF 8.0 value = $543; VF/NM 9.0 value = $847. CGC census 4/17: 1 in 8.5, 2 higher.


94116 Flash Comics #75 Ohio Pedigree (DC, 1946) CGC VF+ 8.5 White pages. Mardi Gras/Pan cover by Joe Kubert. E. E. Hibbard art. Overstreet 2016 VF 8.0 value = $576; VF/NM 9.0 value = $988. CGC census 4/17: 2 in 8.5, 3 higher.

94117 Gangsters Can't Win #1

94118 Gene Autry Comics #2

94119 Golden Arrow #3
(Fawcett Publications, 1945) CGC NM+ 9.6 Cream to off-white pages. Tied with one other book (the Vancouver copy) for CGC's highest grade honors. Overstreet 2016 NM- 9.2 value = $190. CGC census 4/17: 2 in 9.6, 1 higher.

94120 Great Comics #1

To view full descriptions, enlargeable images and bid online, visit HA.com/7163
94121 Green Hornet Comics #14 Mile High Pedigree (Harvey, 1943) CGC NM+ 9.6 White pages. Arturo Cazeneuve bondage cover. This copy has a CVA “Exceptional” rating indicating appeal superior to the assigned grade. Overstreet 2016 NM- 9.2 value = $1,550. CGC census 4/17: 1 in 9.6, none higher.


94123 Green Lantern #18 (DC, 1945) CGC VF 8.0 Off-white to white pages. Christmas cover by Paul Reinman. Art by Martin Nodell. Overstreet 2016 VF 8.0 value = $1,197. CGC census 4/17: 3 in 8.0, 3 higher.


94127 Hit Comics #3 (Quality, 1940) CGC FN+ 6.5 Cream to off-white pages. Classic Hercules cover by Lou Fine. George Tuska, Alex Blum, Dan Zolnerowich, Henry Kiefer, and Klaus Nordling art. Overstreet 2016 FN 6.0 value = $960; VF 8.0 value = $2,240. CGC census 4/17: 1 in 6.5, 3 higher.

94128 Hit Comics #16 (Quality, 1941) CGC VF+ 8.5 Off-white pages. Lou Fine cover. Al Bryant, Jack Cole, Reed Crandall, and Klaus Nordling art. Overstreet 2016 VF 8.0 value = $992; VF/NM 9.0 value = $1,696. CGC census 4/17: 3 in 8.5, 1 higher.

94129 Hit Comics #21 (Quality, 1942) CGC NM- 9.2 Off-white to white pages. Stormy Foster cover. Jack Cole, Klaus Nordling, Al Bryant, Henry Kiefer, and Arthur Peddy art. One of five copies we’ve encountered to date, and only the third CGC-graded copy we’ve seen. Overstreet 2016 NM- 9.2 value = $1,850. CGC census 4/17: 1 in 9.2, 1 higher.


94132 Jo-Jo Comics #16 (Fox Features Syndicate, 1948) CGC VF+ 8.5 Off-white pages. Jack Kamen bondage cover. Matt Baker art. Overstreet 2016 VF 8.0 value = $343; VF/NM 9.0 value = $574. CGC census 4/17: 4 in 8.5, 2 higher. From the Mel Dybdahl Collection.
94133 Jon Juan #1 (Toby Publishing, 1950) CGC NM- 9.2 White pages. A gorgeous copy, the single highest-graded, of the first appearance of Jon Juan, a character created by Jerry Siegel. It features an Alex Schomburg cover (as Al Reid) and interior art, and is the only comic entirely drawn by him. Used in *Seduction of the Innocent*. Overstreet lists this book as “scarce.” Overstreet 2016 NM- 9.2 value = $1,200. CGC census 4/17: 1 in 9.2, none higher.

94134 Lady Luck #88 (Quality, 1949) CGC VF 8.0 Off-white pages. Third issue of the title (numbering continues from *Smash Comics*). Lassie backup story. Gil Fox cover. Klaus Nordling story and art. One of three copies we've encountered to date, and the first we've seen in more than five years. Overstreet 2016 VF 8.0 value = $419. CGC census 4/17: 2 in 8.0, 3 higher.


94136 Marvel Mystery Comics #40 (Timely, 1943) CGC GD/VG 3.0 Off-white pages. Classic Nazi Zeppelin cover by Alex Schomburg. Harry Sahle, Syd Shores, and Bob Oksner art. CGC notes, "Very small amount of dried glue on spine of cover. (Cover detached)." Overstreet 2016 GD 2.0 value = $676; VG 4.0 value = $1,352. CGC census 4/17: 3 in 3.0, 18 higher.

94137 Mickey Mouse #1 Israeli Edition (1947) CGC FN/VF 7.0 Off-white pages. Israeli edition. This is currently the only CGC-graded copy. Not listed in Overstreet. CGC census 3/17: 1 in 7.0, none higher.

94138 Mickey Mouse Magazine Dairy Giveaway V2#7 (Walt Disney Productions, 1935) CGC FN+ 6.5 White pages. Promotional book given away by different dairies across the US. Mickey Mouse, Horace Horsecollar, Clarabell Cow, Goofy, and Pluto cover appearances. Overstreet 2016 FN 6.0 value = $180; VF 8.0 value = $381. CGC census 4/17: 1 in 6.5, 2 higher.


94142 Military Comics #19 San Francisco Pedigree (Quality, 1943) CGC NM 9.4 Off-white pages. The Blackhawk cover and interior art are by Reed Crandall. Overstreet 2016 NM- 9.2 value = $700. CGC census 4/17: 1 in 9.4, none higher.


94145 Military Comics #28

94146 Military Comics #39

94147 More Fun Comics #52
(DC, 1940) CBCS Apparent GD 2.0 Slight to Moderate (A) Off-white to white pages. First appearance and origin of the Spectre. Currently listed at #18 on Overstreet's list of Top 100 Golden Age Comics. Bernard Baily cover and art. CBCS notes, "Amateur Restoration Includes: Moderate amount of color touch on cover, pieces added to cover. Cover & 2 pieces of back cover reattached with tape. Moderate amount of tape on cover & interior." Overstreet 2016 GD 2.0 value = $8,500.

94148 More Fun Comics #58(DC, 1940) CGC VG/FN 5.0 Off-white pages. The entire run of More Fun is renowned for the scarcity of each and every issue, so there just is no such thing as a common issue in the title. This issue features the fourth appearance of Dr. Fate. The Spectre cover and art are by Bernard Baily, and there’s an ad on the inside front cover for Batman #1 and All-Star #1, to put a time frame on the release of this issue. Overstreet 2016 VG 4.0 value = $972; FN 6.0 value = $1,458. CGC census 4/17: 2 in 5.0, 7 higher.


94150 My Intimate Affair #1
(Fox Features Syndicate, 1950) CGC NM- 9.2 Off-white to white pages. If you want to know what a "come-hither look" is, this cover shows a prime example. Very few Fox books from this era are seen in a grade as high as 9.2! Overstreet 2016 NM- 9.2 value = $280. CGC census 4/17: 1 in 9.2, none higher.

94151 National Comics #27
San Francisco Pedigree (Quality, 1942) CGC VF+ 8.5 Cream to off-white pages. Uncle Sam and Buddy cover with Al Gabriele. First appearance of G-2 the Unknown. Fred Guardineer art. Overstreet 2016 VF 8.0 value = $381; VF/NM 9.0 value = $653. CGC census 4/17: 1 in 8.5, 1 higher.

94152 National Comics #35

94153 National Comics #36

94154 National Comics #43

94155 Negro Heroes #1 (Parents’ Magazine Institute, 1947) CGC VF+ 8.5 Cream to off-white pages. The highest-graded copy certified by CGC to date. Certified by CVA with an "Exceptional" designation. Text biographies of Harriet Tubman and Joe Louis. Overstreet 2016 VF 8.0 value = $992; VF/NM 9.0 value = $1,696. CGC census 4/17: 1 in 8.5, none higher.

94156 Planet Comics #71
Plastic Man #nn (#1) (Quality, 1943) CGC Qualified FN 6.0 Cream to off-white pages. Classic skull cover by Jack Cole who also contributed a story and interior art. Tojo appearance. CGC notes, “Cover Detached.” Overstreet 2016 GD 2.0 value = $432; VG 4.0 value = $864; FN 6.0 value = $1,296.


Popular Comics #101 Central Valley Pedigree (Dell, 1944) CGC NM 9.4 Of-white to white pages. The highest-graded copy! War Bond cover. Overstreet 2016 NM- 9.2 value = $120. CGC census 4/17: 1 in 9.4, none higher.


Prize Comics #62 (Prize, 1946) CGC VF+ 8.5 Off-white pages. Henry Kiefer cover featuring Yank and Doodle. Dick Briefer Frankenstei story. Only the Mile High copy has been graded higher. Overstreet 2016 VF 8.0 value = $142; VF/NM 9.0 value = $234. CGC census 4/17: 1 in 8.5, 1 higher.

Sad Sack Comics #1 (Harvey, 1949) CGC VF- 7.5 Off-white to white pages. First appearance of Little Dot. Infinity cover. George Baker cover, art, and biography. Overstreet 2016 VF 8.0 value = $1,000. CGC census 4/17: 1 in 7.5, 10 higher.

94170  Samson #2 (Fox Features Syndicate, 1941) CGC VF 8.0 Off-white to white pages. Klaus Nordling and Bob Powell art. Overstreet 2016 VF 8.0 value = $538. CGC census 4/17: 1 in 8.0, 1 higher.

94171  Sensation Comics #29 (DC, 1944) CGC VF+ 8.5 Light tan to off-white pages. H. G. Peter Wonder Woman cover and art. Sheldon Moldoff art. Overstreet 2016 VF 8.0 value = $621; VF/NM 9.0 value = $1,061. CGC census 4/17: 3 in 8.5, none higher.


94174  Sensation Comics #47 “D” Copy (DC, 1945) CGC NM- 9.2 White pages. Wonder Woman cover and art by H. G. Peter. Please note that the top label on the CGC holder is missing. Overstreet 2016 NM- 9.2 value = $1,100. CGC census 4/17: 4 in 9.2, 1 higher.


94181 Sensation Comics #55
Big Apple Pedigree (DC, 1946)

94182 Sensation Comics #56
(DC, 1946) CGC VF+ 8.5 Off-white to white pages. Wonder Woman cover by H. G. Peter. Peter and Joe Kubert art. Overstreet 2016 VF 8.0 value = $435; VF/NM 9.0 value = $743. CGC census 4/17: 6 in 8.5, 9 higher.

94183 Sensation Comics #58

94184 Sensation Comics #59
Big Apple Pedigree (DC, 1946)

94185 Sensation Comics #66

94186 Sensation Comics #86 Davis Crippen (“D” Copy) Pedigree (DC, 1949) CGC FN+ 6.5 Off-white to white pages. This issue, with a Wonder Woman cover by H. G. Peter contains an Atom story inside. Bob Oksner art. Overstreet 2016 FN 6.0 value = $183; VF 8.0 value = $390. CGC census 4/17: 1 in 6.5, 3 higher.

94187 Sensation Comics #96
(DC, 1950) CGC VF+ 8.5 Cream to off-white pages. The Irwin Hasen multi-Wonder Woman cover is more than any WW fan could ask for, and the high grade is in any Golden Age collector’s sweet spot. This is currently the second highest-graded copy of the issue. Overstreet 2016 VF 8.0 value = $553; VF/NM 9.0 value = $952. CGC census 4/17: 2 in 8.5, 1 higher.

94188 Sensation Comics #102
(DC, 1951) CGC FN/VF 7.0 Off-white to white pages. Irwin Hasen Wonder Woman cover and art. Carmine Infantino and H. G. Peter art. Overstreet 2016 FN 6.0 value = $261; VF 8.0 value = $553. CGC census 4/17: 1 in 7.0, 4 higher.

94189 Sensation Comics #103
(DC, 1951) CGC VF 8.0 Off-white to white pages. Irwin Hasen Wonder Woman, robot cover. Bernard Sachs, H. G. Peter, Frank Giacoia, Gil Kane, and Carmine Infantino art. Overstreet 2016 VF 8.0 value = $553. CGC census 4/17: 2 in 8.0, 1 higher.

94190 Seven Seas Comics #5
(Universal Phoenix Feature, 1947) CGC FN+ 6.5 Off-white to white pages. Matt Baker cover and art. Overstreet 2016 FN 6.0 value = $348; VF 8.0 value = $742. CGC census 4/17: 1 in 6.5, 8 higher.

94191 Shadow Comics V4#2

94192 Shield-Wizard Comics #2 (MLJ, 1940) CGC VF 8.0 Off-white to white pages. The origin of the Shield is retold, as Roy, the Super Boy (the Wizard’s sidekick) begins his run in the title. Al Camy delivered the spectacular cover. Overstreet 2016 VF 8.0 value = $1,759. CGC census 4/17: 1 in 8.0, 3 higher.


94200 The Spirit #22 (Quality, 1950) CBCS VG+ 4.5 Off-white to white pages. Will Eisner is one of the greatest and most popular comic artists of all time and this super sultry "classic" femme fatale cover (that's Skinny Bones by the way) clearly shows why. Used by the The New York Legislature committee who cited this cover in their investigation of comic books during the 1950s. This last issue of the title is also one of the most scarce of the title's run. Overstreet 2016 VG 4.0 value = $686. CGC census 4/17: 3 in 4.5, 35 higher. From the Ethan Roberts Estate Collection.

94194 Special Edition #2 (DC, 1944) CGC VF+ 8.5 Cream to off-white pages. This promotional comic, produced for the US Navy, sports a Superman New Years cover by Wayne Boring and reprints Action Comics #81. We have only seen a handful of these Special Editions in our 15 years of comic auctions. Overstreet 2016 VF 8.0 value = $362; VF/NM 9.0 value = $619. CGC census 4/17: 1 in 8.5, 1 higher.


94201 The Spirit (weekly newspaper insert) 6/2/40 (Various Publishers, 1940) CBCS VG 4.0 Off-white pages. This is the very first appearance of Will Eisner’s masked crimefighter The Spirit! Lady Luck and Mr. Mystic also appear for the first time. The newspaper insert strip was ultimately carried by 20 Sunday newspapers, with a combined circulation of five million copies during the 1940s. Will Eisner and Bob Powell art. Overstreet 2016 VG 4.0 value = $628. CGC census 4/17: 0 in 4.0, 5 higher. From the Ethan Roberts Estate Collection.

94195 Special Edition #6 (DC, 1945) CGC FN- 5.5 Cream to off-white pages. First time we’ve ever offered a copy, and this is the only copy of the US Navy giveaway issue that’s been certified by CGC to date. Reprints Action Comics #84. CGC label erroneously indicates from 1944. Overstreet 2016 FN 6.0 value = $171. CGC census 4/17: 1 in 5.5, none higher.

94198 The Spirit #nn (#1) (Quality, 1944) CGC FN/VF 7.0 Off-white to white pages. The Spirit in “Wanted Dead or Alive!”. Lou Fine cover. Overstreet 2016 FN 6.0 value = $471; VF 8.0 value = $883. CGC census 4/17: 7 in 7.0, 10 higher.

94202 Spy Smasher #1 (Fawcett Publications, 1941) CGC FN+ 6.5 Cream to off-white pages. Silver metallic ink cover and art by Charles Sultan. Overstreet 2016 FN 6.0 value = $1,011; VF 8.0 value = $2,359. CGC census 4/17: 5 in 6.5, 12 higher.

94203 Star Comics #10 (Centaur, 1938) CGC FN 6.0 Cream to off-white pages. We have only offered two other copies in our 15 years of auctions. Little Nemo appearance. First issue by Centaur Publications, rated a “7” or “scarce” by Gerber’s Photo-Journal on its rarity index. Charles Biro cover. Fred Guardineer and Gill Fox art. Overstreet 2016 FN 6.0 value = $483. CGC census 4/17: 1 in 6.0, 1 higher.
94204 Star Spangled Comics #8 (DC, 1942) CGC FN/VF 7.0 Of-white pages. Second appearances of the Newsboy Legion, the Guardian, Robotman, and TNT and Dan the Dyna-Mite. Jack Kirby and Joe Simon story, cover, and art. Overstreet 2016 FN 6.0 value = $756; VF 8.0 value = $1,613. CGC census 4/17: 5 in 7.0, 3 higher.

94205 Star Spangled Comics #16 (DC, 1943) CGC VF+ 8.5 Of-white to white pages. Joe Simon and Jack Kirby story, cover, and art. Overstreet 2016 VF 8.0 value = $787; VF/NM 9.0 value = $1,344. CGC census 4/17: 1 in 8.5, 2 higher.


94207 Star Spangled Comics #26 (DC, 1943) CBCS VF 8.0 Off-white to white pages. Joe Simon and Jack Kirby cover and art. Overstreet 2016 VF 8.0 value = $659. CGC census 4/17: 2 in 8.0, 3 higher.


94212 Strange Adventures #5 (DC, 1951) CGC VF/NM 9.0 Cream to off-white pages. Carmine Infantino and Jim Mooney art. Overstreet 2016 VF/NM 9.0 value = $805; NM- 9.2 value = $1,250. CGC census 4/17: 2 in 9.0, 2 higher.

94213 Strange Mysteries #14 (Superior Comics, 1953) CGC VF/ NM 9.0 Off-white to white pages. The first copy that we have ever seen of an issue that has apparently never come up for public auction! “Lurid art, repressed sexuality, drooling monster henchmen — this comic had it all” was Mike Benton’s comment. Grim Reaper cover. Overstreet 2016 VF/NM 9.0 value = $296; NM- 9.2 value = $410. CGC census 4/17: 1 in 9.0, none higher.


94215 Strange Worlds #7 (Avon, 1952) CGC VF 8.0 Off-white pages. Everett Raymond Kinstler and Gene Fawcette art. CVA notes this as an “exceptional” copy, with eye appeal superior to the assigned grade. Overstreet 2016 VF 8.0 value = $302. CGC census 4/17: 1 in 8.0, 5 higher.
94216  Sub-Mariner Comics #10 (Timely, 1943) CGC FN+ 6.5 Off-white to white pages. A titanic Subby smashes a Japanese Subby on this exciting Alex Schomburg War cover, and the Angel makes an appearance. A very fresh looking copy, with bright cover inks. Overstreet 2016 FN 6.0 value = $1,062; VF 8.0 value = $2,478. CGC census 4/17: 1 in 6.5, 18 higher.

94219  Superman #4 (DC, 1940) CGC FN+ 6.5 Off-white pages. The second Luthor appearance (that’s not him on the cover by the way — in this issue Luthor still has hair!). Joe Shuster cover and art. CGC notes, “Centerfold detached.” Overstreet 2016 FN 6.0 value = $2,514; VF 8.0 value = $6,117. CGC census 4/17: 12 in 6.5, 26 higher.

94220  Superman #8 (DC, 1941) CGC FN/VF 7.0 Off-white to white pages. An action-packed cover by Fred Ray, plus art by Wayne Boring, Joe Shuster, and Paul Cassidy on the inside. Overstreet 2016 FN 6.0 value = $1,269; VF 8.0 value = $3,067. CGC census 4/17: 10 in 6.5, 38 higher.

94221  Superman #10 (DC, 1941) CGC VF- 7.5 Off-white to white pages. The fifth appearance of Lex Luthor — and the first to feature his classic “bald” look. Cover by Fred Ray, art by Wayne Boring. Overstreet 2016 VF 8.0 value = $3,067. CGC census 4/17: 8 in 7.5, 14 higher.


94224  Superman #30 (DC, 1944) CGC VF- 7.5 Cream to off-white pages. Origin of Mxyzptlk (pronounced “Mix-yez-pit-i-lick”), Superman flies for the first time. Jack Burnley cover. Overstreet 2016 VF 8.0 value = $1,950. CGC census 4/17: 5 in 7.5, 22 higher.

94225  Super-Mystery Comics V5#3 Davis Crippen (“D” Copy) Pedigree (Ace, 1945) CGC VF 8.0 Cream to off-white pages. A very tough issue, with quite a remarkable cover by Rudy Palais. If you want evil-looking villains, this guy makes Doctor Sivana look like Uncle Ben. Overstreet 2016 VF 8.0 value = $246. CGC census 4/17: 1 in 8.0, 1 higher.


94229 Target Comics V6#5 (Novelty Press, 1945) CBCS NM 9.4 Off-white to white pages. Tojo is being swung around by a noose! "Buy War Bonds" WWII cover by Tom Gill. Just the second copy we've encountered to date. Overstreet 2016 NM- 9.2 value = $1,200. CGC census 4/17: 3 in 9.4, 1 higher.


94235 Teen-Age Romances #21 (St. John, 1952) CGC FN+ 6.5 Off-white to white pages. Even compared to other Matt Baker covers this is completely outrageous — and we mean not just the main image but the three insets as well. We haven't seen a copy of this book in ten years-plus. Overstreet 2016 FN 6.0 value = $195; VF 8.0 value = $416. CGC census 4/17: 1 in 6.5, none higher.


94237 Top-Notch Comics #8 Larson Pedigree (MLJ, 1940) CGC VF 8.0 Off-white to white pages. First appearance of Roy the Super-Boy, possibly the second-ever boy sidekick. Overstreet 2016 VF 8.0 value = $992. CGC census 4/17: 3 in 8.0, 1 higher.


94239 Walt Disney's Comics and Stories #21 (Dell, 1942) CGC VF- 7.5 White pages. Donald Duck cover by Carl Bueettner. Overstreet 2016 VF 8.0 value = $762. CGC census 4/17: 2 in 7.5, 3 higher. From the Columbus Collection.
94240 Walt Disney's Comics and Stories #30 (Dell, 1943) CGC VF 8.0 Off-white to white pages. Huey, Dewey, and Louie appear on the War Bonds cover. Overstreet 2016 VF 8.0 value = $635. CGC census 4/17: 2 in 8.0, 8 higher. From the Columbus Collection.

94241 Walt Disney's Comics and Stories #33 (Dell, 1943) CGC FN/VF 7.0 White pages. Infinity cover by Carl Buettner. Carl Barks' second story and art for the title. Gremlins appearance. Overstreet 2016 FN 6.0 value = $483; VF 8.0 value = $1,030. CGC census 4/17: 5 in 7.0, 13 higher. From the Columbus Collection.

94242 Walt Disney's Comics and Stories #38 (Dell, 1943) CGC VF+ 8.5 Off-white to white pages. Donald Duck Halloween cover. Carl Barks art. Overstreet 2016 VF 8.0 value = $518; VF/NM 9.0 value = $934. CGC census 4/17: 3 in 8.5, 6 higher. From the Columbus Collection.

94243 Walt Disney's Comics and Stories #45 (Dell, 1944) CGC VF 8.0 White pages. Terrific page quality. Walt Kelly Seven Dwarfs and Donald Duck cover. Nazis appear in this issue's Mickey Mouse story by Floyd Gottfredson. Carl Barks art. Overstreet 2016 VF 8.0 value = $435; CGC census 4/17: 2 in 8.0, 6 higher. From the Columbus Collection.

94244 Walt Disney's Comics and Stories #46 (Dell, 1944) CGC VF+ 8.5 White pages. Donald Duck as Uncle Sam, selling War Bonds on the Walt Kelly cover. Carl Barks story and art. Overstreet 2016 VF 8.0 value = $435; VF/NM 9.0 value = $805. CGC census 4/17: 2 in 8.5, 3 higher. From the Columbus Collection.

94245 Walt Disney's Comics and Stories #47 (Dell, 1944) CGC VF+ 8.5 Off-white to white pages. Carl Barks story and art. Vivie Risto art. Donald Duck and Dopey Dwarf cover by Walt Kelly. Nazis appear in the Mickey Mouse story by Floyd Gottfredson. Overstreet 2016 VF 8.0 value = $435; VF/NM 9.0 value = $805. CGC census 4/17: 2 in 8.5, 4 higher. From the Columbus Collection.

94246 Walt Disney's Comics and Stories #50 (Dell, 1944) CGC VF+ 8.5 White pages. Donald Duck cover by Walt Kelly. Art by Carl Barks and Al Taliaferro. Nazis appear in Mickey Mouse story by Floyd Gottfredson. Awesome page quality on this copy. Overstreet 2016 VF 8.0 value = $435; VF/NM 9.0 value = $805. CGC census 4/17: 2 in 8.5, 3 higher. From the Columbus Collection.

94247 Walt Disney's Comics and Stories #nn (Walt Disney Productions, 1943) CGC FN+ 6.5 Light tan to off-white pages. The highest-graded copy to ever be publicly auctioned. Department store promotional. Christmas cover with Donald and the boys. Donald Duck by Jack Hannah. Overstreet 2016 FN 6.0 value = $129; VF 8.0 value = $271. CGC census 4/17: 2 in 6.5, 3 higher.

94248 Wambi the Jungle Boy #3 Mile High Pedigree (Fiction House, 1943) CGC NM+ 9.6 White pages. H. C. Kiefer cover and art. Sheldon Moldoff art. Overstreet 2016 FN 6.0 value = $774; VF 8.0 value = $1,651. CGC census 4/17: 5 in 7.0, 17 higher.


94250 Whiz Comics #19 (Fawcett Publications, 1941) CGC VF+ 8.5 Cream to off-white pages. Captain Marvel underwater cover by C. C. Beck. Beck, Mac Raboy, and Charles Sultan art. Overstreet 2016 VF 8.0 value = $1,158; VF/NM 9.0 value = $1,979. CGC census 4/17: 2 in 8.5, 3 higher.


Wonder Woman #18 (DC, 1946) CGC VF- 7.5 White pages. Dr. Psycho appearance. Cover and art by H. G. Peter. Overstreet 2016 VF 8.0 value = $787. CGC census 4/17: 3 in 7.5, 9 higher.

Wonder Woman #26 (DC, 1947) CGC VF+ 8.5 Cream to off-white pages. H. G. Peter cover and art. Paul Reinman art on a four page Chapman Catt feature. Overstreet 2016 VF 8.0 value = $680; VF/NM 9.0 value = $1,165. CGC census 4/17: 1 in 8.5, 3 higher.

Wonder Woman #29 (Fox, 1941) CGC FN- 5.5 Off-white to white pages. The later Wonderworld issues are some of the toughest Fox books to find. This is by far the best copy of #29 we’ve ever seen. Torture cover featuring the Flame. Overstreet 2016 FN 6.0 value = $231. CGC census 4/17: 1 in 5.5, 2 higher.

Wonder Woman #15 (DC, 1945) CGC VF- 7.5 Off-white to white pages. First appearance of Solo. Contains a four page feature on Evangeline Booth by Alice Marble. H. G. Peter cover and art. Overstreet 2016 VF 8.0 value = $787. CGC census 4/17: 3 in 7.5, 8 higher.

Wonder Woman #19 (DC, 1946) CGC VF+ 8.5 Off-white to white pages. Contains a 4-page Elizabeth Blackwell feature written by Alice Marble, with Paul Reinman art. H. G. Peter cover and art. Overstreet 2016 VF 8.0 value = $787; VF/NM 9.0 value = $1,344. CGC census 4/17: 4 in 8.5, 8 higher.


Wonderworld Comics #29 (Fox, 1941) CGC FN- 5.5 Off-white to white pages. The later Wonderworld issues are some of the toughest Fox books to find. This is by far the best copy of #29 we’ve ever seen. Torture cover featuring the Flame. Overstreet 2016 FN 6.0 value = $231. CGC census 4/17: 1 in 5.5, 2 higher.

Zoot Comics #11 (Fox Features Syndicate, 1947) CBCS VF- 7.5 Of-white pages. A classic Jack Kamen bondage cover has Rulah in a tight spot! Torture and bondage panels. Overstreet 2016 VF 8.0 value = $584. CGC census 4/17: 2 in 7.5, 3 higher. From the Larry McMurtry Collection.

Silver Age to Modern Age Comics

94263 The Amazing Spider-Man #9 (Marvel, 1964) CGC VF 8.0 White pages. Origin and first appearance of Electro. Steve Ditko cover and art. Overstreet 2016 VF 8.0 value = $1,032; CGC census 4/17: 79 in 8.0, 174 higher.


94266 The Amazing Spider-Man #13 (Marvel, 1964) CGC VF+ 8.5 Off-white to white pages. The origin and first appearance of Mysterio is apparently enough cause for Spider-Man to visit a psychiatrist! Steve Ditko cover and art. Overstreet 2016 VF 8.0 value = $1,112; VF/NM 9.0 value = $2,506. CGC census 4/17: 55 in 8.5, 119 higher.

94267 The Amazing Spider-Man #14 (Marvel, 1964) CGC VF+ 8.5 Off-white to white pages. The first appearance of one of Spidey’s most fierce villains, the Green Goblin. The Enforcers also put in an appearance. And last but certainly not least, it’s the first meeting of the Hulk and Spider-Man. Steve Ditko cover and art. Overstreet 2016 VF 8.0 value = $1,535; VF/NM 9.0 value = $3,468. CGC census 4/17: 118 in 8.5, 167 higher.


94274 The Avengers #1 Signature Series (Marvel, 1963) CGC VG 4.0 Of-white to white pages. The origin and first appearance of the Avengers (Thor, Iron Man, Hulk, Ant-Man, and Wasp), as well as appearances by Loki, the Teen Brigade, and the Fantastic Four. Jack Kirby and Dick Ayers cover and art. This issue is currently tied for #11 on Overstreet’s list of Top 50 Silver Age Comics. CGC notes, “Signed by Stan Lee on 5/13/09.” Overstreet 2016 VG 4.0 value = $1,500. CGC census for Universal grades 3/17: 248 in 4.0, 973 higher; for Signature Series: 42 in 4.0, 119 higher.


94289 Batman Adventures #12 (DC, 1993) CGC NM/MT 9.8 White pages. This first appearance of Harley Quinn in comics is one of the most desirable comics of the 1990s. Mike Parobeck cover and art. CGC notes, “Signed By Bruce Timm on 7/21/16.” Overstreet 2016 NM- 9.2 value = $450. CGC census for Universal grades 3/17: 512 in 9.8, none higher; for Signature Series: 26 in 9.8, none higher.

94290 Batman Adventures #12 (DC, 1993) CGC NM/MT 9.8 White pages. This first appearance of Harley Quinn in comics is one of the most desirable comics of the 1990s. Mike Parobeck cover and art. CGC notes, “Signed By Bruce Timm on 7/21/16.” Overstreet 2016 NM- 9.2 value = $450. CGC census for Universal grades 3/17: 512 in 9.8, none higher; for Signature Series: 26 in 9.8, none higher.


94280 Batman Adventures #12 (DC, 1993) CGC NM/MT 9.8 White pages. This first appearance of Harley Quinn in comics is one of the most desirable comics of the 1990s. Mike Parobeck cover and art. CGC notes, “Signed By Bruce Timm on 7/21/16.” Overstreet 2016 NM- 9.2 value = $450. CGC census for Universal grades 3/17: 512 in 9.8, none higher; for Signature Series: 26 in 9.8, none higher.

94282 Batman Adventures #12 (DC, 1993) CGC NM/MT 9.8 White pages. This first appearance of Harley Quinn in comics is one of the most desirable comics of the 1990s. Mike Parobeck cover and art. Overstreet 2016 NM- 9.2 value = $450. CGC census 4/17: 532 in 9.8, none higher.

94283 The Brave and the Bold #28 Justice League of America (DC, 1960) CGC VG 4.0 Cream to off-white pages. The first appearance of the Justice League of America. First appearance of Starro and Snapper Carr. Mike Sekowsky and Murphy Anderson cover and art. Currently tied for the #5 spot on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2016 VG 4.0 value = $2,400. CGC census 4/17: 76 in 4.0, 303 higher.


Fantastic Four #52 (Marvel, 1966) CGC VF/NM 9.0 Off-white to white pages. The first appearance of T’Challa, the Black Panther (scheduled to be featured in his own feature film in early 2018) is hot property, and the Inhumans appearance inside is the proverbial “icing on the cake”! High grade copies of this book are tough to come by, what with the black and dark grey Jack Kirby cover. Kirby art. Overstreet 2016 VF/NM 9.0 value = $1,606; NM- 9.2 value = $2,500. CGC census 4/17: 90 in 9.0, 92 higher.

G.I. Combat #68 (DC, 1959) CGC VF 8.0 Cream to off-white pages. Only one copy currently tops this book on CGC’s census. This key issue introduces a Sgt. Rock prototype (the “Rock”). Jerry Grandenetti cover and art. Russ Heath and Joe Kubert art. Overstreet 2016 VF 8.0 value = $1,196. CGC census 4/17: 7 in 8.0, 1 higher.


Tales to Astonish #27 (Marvel, 1962) CGC FN 6.0 Off-white to white pages. The first appearance of Henry Pym (aka Ant-Man). Jack Kirby and Dick Ayers cover and art. Steve Ditko, Joe Maneely, and Don Heck art. Currently tied for #10 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2016 FN 6.0 value = $3,200. CGC census 4/17: 23 in 6.0, 95 higher.

94299 Tales to Astonish #35 (Marvel, 1962) CGC VF- 7.5 Off-white to white pages. With the Ant-Man movie (starring Paul Rudd and Michael Douglas) being such a huge success, we're seeing greatly renewed interest in any and all Ant-Man-related books, and this origin and second appearance issue is one of the hottest ones out there. Ant-Man makes his first appearance in costume, and with the costume being a key plot element of the new movie, this key is now even key-ier. Ant-Man covers by Jack Kirby begin with this issue. Art by Steve Ditko, Don Heck, and Dick Ayers. Overstreet 2016 VF 8.0 value = $189; VF 8.0 value = $403. CGC census 4/17: 26 in 7.5, 42 higher.

94300 Wonder Woman #100 (DC, 1958) CGC FN+ 6.5 Off-white pages. While Overstreet doesn't mention it, this is one of the toughest books in the WW run, and we have only ever offered one other graded copy of #100. It appears that the highest graded copy to ever be publicly auctioned was a FN+ 6.5, back in 2011. Currently only two copies outgrade this rare specimen on CGC's census for the issue. Ross Andru and Mike Esposito cover and art. Overstreet 2016 FN 6.0 value = $98; VF 8.0 value = $403. CGC census 4/17: 1 in 6.5, 4 higher.

94301 MAD #39 Gaines File Pedigree (EC, 1958) CGC NM+ 9.6 White pages. Celebrity montage cover by C. C. Beall Jr. Wally Wood, Joe Orlando, Don Martin, Kelly Freas, and Mort Drucker art. Please note that while CGC designates this copy as having come from the Gaines File copies, no certificate is included. Overstreet 2016 NM- 9.2 value = $225. CGC census 4/17: 3 in 9.6, none higher.


94304 MAD #47 Gaines File Pedigree (EC, 1959) CGC NM 9.4 White pages. Wally Wood art. "Jack and Jill" parody. First Sid Caesar article for MAD. Kelly Freas cover. Mort Drucker, Don Martin, and Joe Orlando art. Please note that while CGC designates this copy as having come from the Gaines File copies, no certificate is included. Overstreet 2016 NM- 9.2 value = $190. CGC census 4/17: 2 in 9.4, 3 higher.


94307 MAD #87 Gaines File Pedigree (EC, 1964) CGC NM+ 9.6 Off-white to white pages. Norman Mingo painted cover. Al Jaffe Presidential fold-in. Don Martin, Mort Drucker, Joe Orlando, and Jack Rickard art. Please note that while CGC designates this copy as having come from the Gaines File copies, no certificate is included. Overstreet 2016 NM- 9.2 value = $75. CGC census 4/17: 2 in 9.6, 1 higher.


PULPS, BIG LITTLE BOOKS, AND MEMORABILIA

94310 Marvel Preview #2 The Punisher (Marvel, 1975) CGC NM/MT 9.8 Off-white to white pages.

94312 Golden Fleece Complete Series Group (Sun Publications, 1938-39) Condition: Average VG.

94311 Marvel Preview #7 Satana (Marvel, 1976) CGC NM 9.4 Off-white to white pages.

94313 Thrills V1#1 (Thrills Publishing Co., 1927) Condition: GD/ VG. An exceedingly rare pulp, this is the first copy of this issue we've encountered, as well as the only the second issue of the series we've ever seen. Bookery’s Guide to Pulps lists as “very rare” and does not offer any value data for the series. Complete cover and spine, supple light tan pages. Small hole through front cover.

94314 Big Little Book #nn Mickey Mouse the Mail Pilot Rare 320 Page Softcover Edition (Whitman, 1933) Condition: VG.
The incredibly rare 320 page softcover Premium Edition, with no number on the spine. Not listed in Overstreet, Lowery’s, or on biglittlebooks.com. There is a name written in pencil several times on both the first and last page. Overstreet 2016 GD 2.0 value for softcover American Oil Co. Premium (292 pages) = $30; FN 6.0 value = $75; GD 2.0 value for Great Big Midget Book version (rarest of the listed Mail Pilot versions) = $124; FN 6.0 value = $310.

94315 Big Little Book #nn Mickey Mouse and Minnie at Macy’s (Whitman, 1934) Condition: FN.
Considered “scarce” by Overstreet who states that “less than 20 copies [are] known to exist.” This soft cover book was an R. H. Macy & Co. Christmas giveaway. Overstreet 2016 FN 6.0 value = $750.


94317 Great Big Midget Book #nn Mickey Mouse Sails For Treasure Island (Dean & Son, 1933) Condition: Average VF.

94318 Barks Treasury Gold Limited Edition with Signed Certificate #522/1000 (Applewood Books, 1997). A limited edition super-deluxe bound gallery showcasing tipped-in reproductions of 40 color pencil sketches done by Barks in his 96th year, housed in green velvet-lined clamshell case padded with shredded sheets of City of Duckburg currency. A complete currency note is included in the book. Also included is a “money bag” containing two lapel pines. The book has a gold-embossed dust jacket, and includes a Certificate of Authenticity signed by Barks. There is very slight moisture spots on the cover and spine, and part of the inner box is not attached to the front cover at this point. In Very Good condition.
94319 Official Batman Helmet & Cape in Original Box (Ideal, 1966). No self-respecting vintage Batman collector should be without this set! This original version of the set featured the rarer silver and black emblem on the helmet. The later and more common version had a yellow and black emblem. It comes with its original accompanying cape in the original box. From base to the tip of the ears, the helmet measures 12” tall. Our example has had black color touch on the front and on the emblem, as well as silver color touch on the emblem; otherwise, it’s in Fine condition. The box has water damage and is in Fair to Good condition. The cape has a hole where it has been folded, and is in Very Good condition.

94321 Milton Caniff - Madame Lynx Hand-Colored Print Original Art (c. 1950s). This print was colored in watercolor and personalized sometime in the 1950s. The print was based on the art from the cover of Harvey Comics’ 1948 Steve Canyon #6. It features the lovely Madame Lynx, who was based on the appearance of the actress Ilona Massey. Massey played the femme fatale spy “Madame Egelschl” in the Marx Brothers movie Love Happy. Matted to 10” x 13.5”, the piece is glass front framed to 15.25” x 19.25”. In Excellent condition. Note: Only the watercolor is original art.

94322 Robert Crumb The Conspiracy Stomp Concert Poster (1969) Condition: Very Good. Classic vintage Aragon Ballroom (Chicago) concert poster, one of only two that Robert Crumb drew during the sixties. The Conspiracy Stomp was organized as a benefit for the notorious “Chicago Eight” members, on trial for inciting to riot when they attempted to protest the Vietnam War, during the Democratic National Convention in 1968. The group became the Chicago Seven when Bobby Seale was put in jail for contempt of court before the trial ended. The poster is an original first printing, measuring 14” x 15.75”. It’s in Very Good condition with minor water damage along the upper left side that barely breaks into the image area. Tough to find! From the Eric Sack Collection.

94324 The Complete R. Crumb Comics Volumes #1-10 and R. Crumb Sketchbooks Volumes #1-4 Limited Edition Slipcase Signed Sets Group of 3 (Fantagraphics Books, 1999). Includes the slipcased sets of The Complete R. Crumb Comics Volumes #1-10 (in two slipcases, with each containing a 1999 Crumb-signed silkscreened plate, limited to 400 copies) and R. Crumb Sketchbooks Volumes #1-4 (with a silkscreened plate signed by crumb in 1999, and limited to 200 copies). All are in Excellent condition. Not listed in Overstreet.

94325 Frontline Combat #14 “Whupped!” Complete 7-Page Story Silverprint Color Guide (EC, 1953). A grim tale of a young buck, eager to join in with the Confederates in an “ugly, stinkin’ war,” powerfully drawn by Jack Davis, This is an authentic set of original 1953 Silverprint proofs from the first publication of the story. Marie Severin’s masterful use of color is nicely displayed; she hand-colored each proof page with watercolor or artist’s color inks. The paper shows minor handling wear and slight waviness; overall Very Good condition.

94326 Al Kilgore The Bullwinkle Show-Related Memorabilia Group of 4 (Jay Ward Studios, c. 1962). Even Boris Badenov would have to say that this is a good deal... a collection of Rocky and Bullwinkle related paraphernalia that is as eclectic as the original cartoon itself! First, there is a behind-the-scenes promotional mallet “pushing Bull” that went to show buyers at TV stations. The cover features Boris, and the inside spread is all about the Moose... Bullwinkle J. Moose. It was tri-folded envelope for mailing and is toned (Very Good condition). The most surreal item included is the winner’s ribbon for the 1962 “Miss Bullwinkle Show” contest (Is that really an award you want to win?). It is wrinkled, but could be pressed flat. There is an original stat of the logo for the comic strip (which was illustrated by Al Kilgore). The stat has a staple hole and wrinkle in the top right corner. Lastly, we have Al Kilgore’s own actual membership card for “The Bullwinkle Fan Club, Chowder-Marching, and Moosewatching Society”. The card is personally signed in ink by the president of Chapter 1 from Teaneck, NJ. Unless noted, these items are in Very Good condition. "Hey Rocky... watch me pull a rabbit outta my hat."

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**94327**  *Joe Shuster Superman Sunday Comic Strip Tear Sheets Group of 2 dated 10-29-39 and 11-5-39 (McClure Syndicate, 1939).* Includes the *First* Superman Sunday strip (#1-A) from 10-29-39 that promised the start of the Superman Sunday feature the following week, which is the 11-5-39 strip also included! (The daily strip has started on 1-16-39.) Both are in Excellent condition, and UV glass front framed to 17.25" x 13" each.

**94328**  *Star Trek Trading Cards Uncut Sheet (Topps, 1976).* This uncut sheet of cards includes the entire 88 card set. Because the 42" x 28.5" sheet is arranged in an 11 x 12 card grid, you can see which cards are on there twice and which are the “rare” cards in the set. The rolled sheet has only minimal edge wear, otherwise, it is in Excellent condition.

**94329**  *Star Wars Trading Cards Uncut Sheet Cards #1-66 Signed (Topps, 1977).* Signed by David Prowse (Darth Vader), Peter Mayhew (Chewbacca), Anthony Daniels (C-3PO), and Kenny Baker (R2-D2)! This uncut sheet has an 11 x 12 grid of cards that includes cards #1-66 twice. When you flip it over, the sheet back has both of the photos that the assembled cards make. One is the poster image by Greg and Tim Hildebrandt, the other is a photo from inside the *Millennium Falcon* cockpit with Chewie, Han, Luke, and Obi-Wan. The 43" x 28.5" rolled sheet has only minimal edge/corner wear and is in otherwise Excellent condition. Includes a photo of David Prowse signing this sheet.

**94330**  *Star Wars Stickers Uncut Sheet Cards #12-22 (Topps, 1977).* A full uncut sheet of stickers from this set based on the first Star Wars movie ever released, it contains 12 rows of the cards #12-22. These include: Han Solo and Chewbacca, Alex Guinness as Obi-Wan Kenobi, a Tusken Raider, R2-D2, C-3PO, and the *Millennium Falcon*. This sheet includes one card signed by Peter Mayhew, the actor who portrayed Chewbacca the Wookie. The adhesive is starting to give on this nearly 40-year-old rolled sheet, and there is some corner wear on the edges, and a ripple in the middle; otherwise, it is in Very Good condition.

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**Session 4 Continues With Comic Art. Please See the Separate Comic Art Catalog.**
94331 Al Capp Li'l Abner Daily Comic Strip Original Art dated 10-9-67 (News Syndicate, 1967). Al Capp himself addresses his readers directly in this comic strip rarity. It’s not often that a strip would break the fourth wall, much less a strip artist. Nonetheless, Capp makes his feelings clear by showing what happens when the adults leave the world to the youth of today (circa 1967). Produced in ink over graphite on Bristol board with an image area of 19” x 5.5”. Slight toning. In Excellent condition. From A Collection of Great Cartoonists and Illustrators.

94332 Palmer Cox - Brownies Original Art (c. 1890s). An illustration from one of the first major cartoon licensing success properties. This seems to be an illustration from one of the many Brownies books by Palmer Cox (the slightly irregular original shape, with two corners added to fill it out to a rectangle, backs up that thought). It is produced in ink with a matted image area of 10” x 5.25”, and glass front framed to 13.75” x 8.75”. The art has added top right and bottom left corners that are original art and were done by the creator to fill it out to a regular shape. There is foxing on the artwork, and it is toned. It is signed in the lower left. A nice piece of vintage cartoon art history. In Good condition. From A Collection of Great Cartoonists and Illustrators.

94333 Dudley Fisher Right Around Home Sunday Comic Strip Original Art (King Features Syndicate, c. 1940s). This Sunday, Fisher gave his readers a glimpse of “The Home of Right Around Home”... with Myrtle! A wonderfully detailed strip showing several of his family members and a converted garage/work room. Produced in ink over graphite on Bristol board with an image area of 12” x 14”. Signed in the lower section. Undated, but the fashions put it in the 1940s. Light toning, otherwise in Excellent condition. From A Collection of Great Cartoonists and Illustrators.

94334 Harold Gray Little Orphan Annie Daily Comic Strip Original Art dated 8-1-44 (Chicago Tribune Syndicate, 1944). Despite the long and legendary run of Little Orphan Annie, original art examples by Gray rarely enter the market, primarily because Gray’s estate donated most of his artwork to Boston University after his death. This daily titled “Reunion” features a joyful exchange between Annie, Daddy Warbucks, and Captain Hezekiah Hold’s wife. This four-panel strip is untrimmed and in excellent condition, with an overall image size of 19.75” x 6”. From A Collection of Great Cartoonists and Illustrators.

94335 Walt Kelly Pogo Sunday Comic Strip Original Art dated 4-26-70 (Hall Syndicate, 1970). “The Cheerful Charlies is on the march!” This woodland scouts-themed Sunday has Howland and Albert at odds trying to identify a bird... or is it a bug? Created in ink over blue pencil on Bristol board with an image area of 23.25 x 16”, the logo stat is discolored; otherwise, it is in Excellent condition. From A Collection of Great Cartoonists and Illustrators.

94336 Dan Smith Bible Stories: Story of Elijah Daily Comic Strip Original Art (King Features Syndicate, 1934). The official title rarely (if ever) appeared on this strip, as it was normally simply titled after whatever story was being told. The Story of Elijah ran from October 13th through November 3rd of 1934. The art was created in ink and blue wash over graphite on Bristol board with an image area of 24.25” x 7”. Signed in the last panel. Text is stat paste-up. Both corners on the right side are broken off (one replaced from the backside with a taped-on piece). There are two rips in the top margin just barely into the image area. Overall in Very Good condition. From A Collection of Great Cartoonists and Illustrators.
94338  Neal Adams  Ben Casey Daily Comic Strip Original Art dated 12-13-62 (NEA, 1962). On November 26th, 1962, a hotshot up-and-coming young artist named Neal Adams took over the art chores on Ben Casey. This is only his 16th strip on the series, and it’s way before any of his groundbreaking work on the The Avengers, Batman, or Green Arrow. Ink over graphite on Bristol board with an image area of approximately 16” x 5”. There is some slight toning, soiling, and some corner wear, otherwise, in Excellent condition. From the Ethan Roberts Estate Collection.

94340  Dan Barry  Action Comics #150 “Six Slugs for the Vigilante” Splash Story Page 1 Original Art (DC, 1950). The Vigilante is at the mercy of ruthless outlaws. Ink over graphite on Bristol board with an image area of 13” x 18”. In Very Good condition with soiling, toning, and staple holes with rust migration along the right and left edges. From the Ethan Roberts Estate Collection.

94339  Dick Ayers  Tales to Astonish #55 Story Page 15 Giant Man and the Wasp Original Art (Marvel, 1964). Giant Man has a giant-sized problem on his hands! Titled “On the Trail of the Human Top”, it probably should have been called “Big Top Blues”, as the villain used Hank Pym’s own giant-gas canisters to grow large himself. The Top would change his name to Whirlwind in Avengers #46. The winsome Wasp is also featured nicely on the page in Panels 4 and 5. A fun Silver Age page produced appropriately enough at twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.75”. In Excellent condition. From the Ethan Roberts Estate Collection.

94341  Dan Barry  Flash Gordon Daily Comic Strip Original Art 12-11-51 (King Features Syndicate, 1951). Flash is too late to alert the prison warden to an escaped prisoner in this tense daily, crafted in ink over graphite on Bristol board with an image area of 25.25” x 6.75”. We love the background in Panel 3. There is light overall toning, soiling, edge and corner wear, whiteout corrections, and a small piece of tape at the top of the last panel. In Very Good condition. From the Ethan Roberts Estate Collection.

94342  Milton Caniff  Terry and the Pirates Daily Comic Strip Original Art dated 6-29-40 (News Syndicate Co., Inc., 1940). This elegant episode, titled “Hive Jive”, co-stars Terry, Pat, Raven Sherman, and Hu Shee, and it has an image area of 20” x 6”. The ink and blue wash over graphite on Bristol board daily has some scattered staining, glue residue in the bottom border, and has been personalized and signed by Caniff in the top margin; otherwise, the art is in Very Good condition. From the Ethan Roberts Estate Collection.

94344  Phil Davis  Mandrake the Magician Sunday Comic Strip dated 2-29-1948 (King Features Syndicate, 1948). Mandrake demonstrates his uncanny abilities to a startled monarch. Ink over graphite on Bristol board with an image area of 13.5” x 21”. In Excellent condition with mild toning. From the Ethan Roberts Estate Collection.

94343  Captain Marvel Adventures #5 Story Page 3 Original Art (Fawcett, 1941). The Big Red Cheese takes a poke at the Swamp Devil on this page from “Capt. Marvel Solves the Swamp Mystery”. You don’t have to be struck by lightning to know this is a great Golden Age page featuring a quintessential panel of Billy Batson saying “Shazam!”. It is produced twice-up scale in ink over graphite on illustration board with an image area of 13” x 18”. There are blue pencil color call-out notes; otherwise, the page is in Excellent condition. Whango! From the Ethan Roberts Estate Collection.
94345  Steve Ditko and Wally Wood  
*T.H.U.N.D.E.R. Agents* #12 Story Page 7  
**Dynamo Original Art (Tower, 1967).** This was only the third story where Wally Wood inked over Steve Ditko’s pencils. Dynamo befriends a Spider Agent who is even stronger than he is in the story “Strength Is Not Enough.” Unfortunately Rocky gets some very bad news on this very page. Talk about “heroes with hang-ups”! Created twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. There is a 4.5” x 2.25” block of glue residue in the lower right corner from a missing “continued…” paste-up. In Very Good condition. *From the Ethan Roberts Estate Collection.*

94346  *Flash Comics* Golden Age Atom Story  
Page 6 Original Art (DC, c. 1949). An unpublished page that seems to have been intended for an unproduced issue of *Flash Comics.* The original run stopped at issue #104, and Paul Reinman had been the regular artist on this feature at that time. The page has been cut into three strips between the panel borders. It is likely this was one of the back stock stories that was ordered to be destroyed by DC staffers in the late 1950 to early 1960s. Quick thinking staffers cut them in such a way as to save the art, then retrieved them from the trash bin later. The page is created in ink over graphite on three strips of Bristol board with a combined twice-up image area of 13” x 18”. Light toning, taped together from the backside, and in Very Good condition. *From the Ethan Roberts Estate Collection.*

94347  Ron Frenz and Kevin Dzuban  
*Marvel Team-Up Annual* #6 Splash Page 1 Original Art  
(Marvel, 1983). Great tableau of Spidey swinging into action, from the issue that partnered him with the New Mutants and Cloak & Dagger. Ink over graphite on Bristol board with an image area of 10” x 13.5”. In Excellent condition, inscribed and signed by Frenz along the right edge. *From the Ethan Roberts Estate Collection.*

94348  Tom Gill  
*Hi-Yo Silver Lone Ranger’s Famous Horse* #7 Page 19 Original Art (Dell, 1954). The Lone Ranger surprises a cougar in a scene that couldn’t be produced on his weekly television series. A heroic page with the Lone Ranger in nearly every panel. Produced in ink over graphite on Bristol board with an image area of 12” x 18”. Top edge irregularly trimmed. Light toning, and handling wear in the margins. In Very Good Condition. *From the Ethan Roberts Estate Collection.*

94349  Frank Godwin  
*Rusty Riley* Sunday Comic Strip Original Art dated 5-13-56 (King Features Syndicate, 1956). Rusty is reunited with his dog, Flip. Ink over graphite on Bristol board with an image area of 23” x 16.5”. In Excellent condition with mild toning and wear to the edges. *From the Ethan Roberts Estate Collection.*

94350  Fred Guardineer  

94351  Bo Hampton and Scott Hampton  
*Saga of the Swamp Thing* #15 Page 1 Original Art (DC, 1983). Opening page to “Empires Made of Sand”. Ink over graphite on Bristol board with an image area of 9.75” x 13”. In Very Good condition with the indicia box missing, very mild toning, and a staple in the upper left edge of the top panel. *From the Ethan Roberts Estate Collection.*
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94352 Irwin Hasen and John Belfi All-American Comics #85 Story Page 12 Green Lantern Original Art (DC, 1947). The Sportsmaster was a recurring Green Lantern villain and he made his first appearance in this story, "The Rise and Fall of 'Crusher' Crock." Good ol' Doiby Dickles gets some panel-time also. The page is signed by Irwin Hasen in the lower margin. Hasen was the co-creator on the long-running comic strip *Dondi* which ran from 1954-86. This twice-up scale Golden Age page is ink over graphite on Bristol board with an image area of 13" x 19" (including the stat paste-up header). There are some missing stripped-in text corrections, and some discoloration in places. Overall in Very Good condition. From the Ethan Roberts Estate Collection.

94353 Russ Heath G. I. Combat #68 “Write Your Own Book” Page 2 Original Art (DC, 1959). Taut page by Heath. Ink over graphite on Bristol board with an image area of 13" x 18". In Excellent condition, signed by Heath in the bottom margin. From the Ethan Roberts Estate Collection.

94354 Adam Hughes Who’s Who in the DC Universe #4 Page 29 Phantom Lady Pin-Up Original Art (DC, 1990). Great drawing of the sultry superheroine, produced for the binder-format limited series. Ink over graphite on the reverse of DC Bristol board with an image area of 9" x 13.5". In Excellent condition From the Ethan Roberts Estate Collection.

94355 Carmine Infantino Flash Comics #112 Unpublished Story Page 3 Thinker Original Art (DC, 1949). A Flash page with a story and a hidden secret! *Flash Comics* was canceled with issue #104 being the last published in February of 1949. This page was intended for issue #112 in October, 1949. They were working ahead at least eight months! Officially written-off in September of that year (by the stamp in the lower margin), it was eventually ordered destroyed. The story has it that enterprising staffers cut this (and many other “dead” stories) into strips between the tiers and tossed them out... only to return and retrieve them from the trash later! The hidden secret is that there are three pure-graphite figures on the backside of a Western character (see HA.com for images). The front is produced twice-up scale in ink over graphite on three sections of conjoined Bristol board with an image area of 13" x 18". Joined on the backside with tape. Light toning on the front. Signed by Infantino in the lower margin and in overall Excellent condition. From the Ethan Roberts Estate Collection.

94356 Carmine Infantino and Dick Giordano The Flash #298 Cover Original Art (DC, 1981). The Flash is at the mercy of the Shade. Ink over graphite on DC Bristol board with an image area of 10" x 15". Signed by Infantino at the lower right corner. In Very Good condition with some soiling, two small areas of adhesive residue, and a tape pull to the right edge (does not affect image). From the Ethan Roberts Estate Collection.

94357 Michael Kaluta The Shadow #4 Story Page 20 Original Art (DC, 1974). One of the few pages on which Kaluta did his own inks. The repetition of the same panel size gives the action a cinematic feel. Produced in ink over graphite on Bristol board with an image area of 10" x 15". Production tape residue in margins. Slight toning. In Excellent condition. From the Ethan Roberts Estate Collection.
94358 Jack Kirby and Joe Simon Western Tales #32 Page 27 Original Art (Harvey, 1956). The legendary team of Simon and Kirby worked as packagers in the 1950s, providing content to a number of different publishing houses and titles. Here’s a great example of Kirby’s pencils and Simon’s inking, full of simple shapes, solid construction, and a flair for action. Produced in ink over graphite on illustration board with an image area of 12” x 18”. Light toning. Light handling wear in the margins. In Excellent condition. From the Ethan Roberts Estate Collection.

94359 Jack Kirby and Don Heck Tales to Astonish #49 Page 22 Original Art (Marvel, 1963). Closing page from the story that featured the first appearance of Giant-Man! The Wasp and the Living Eraser are also featured. Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition. From the Ethan Roberts Estate Collection.

94360 Russ Manning Magnus, Robot Fighter #19 Story Page 20 Original Art (Gold Key, 1967). Russ Manning’s retro-futuristic art is as enjoyable today as it was 50 years ago when this was first published! From the story “Fear Unlimited”. Clean-lined, stylish, and slick, the art was produced in ink over graphite on Bristol board with an image area of 12.25” x 17.75”. In Excellent condition. From the Ethan Roberts Estate Collection.

94361 Wilson McCoy The Phantom Daily Comic Strip Original Art dated 8-26-50 (King Features Syndicate, 1950). The legendary Phantom hears and understands tribal drum messages in this Wilson McCoy daily. The image area of this daily measures 21” x 6”, and with some edge toning, glue residue, light staining, and yellowing in the Zipatone, the art is in Good condition. From the Ethan Roberts Estate Collection.

94362 Ruben Moreira Detective Comics #270 “The City That Time Forgot” Story Page 5 Original Art (DC, 1959). TV detective Roy Raymond inexplicably routs the entire Norman army. Ink over graphite on Bristol board with an image area of 13” x 18”. In Excellent condition with some toning. From the Ethan Roberts Estate Collection.

94363 Al Plastino Superman #95 “The Practical Joker” Story Page 8 Original Art (DC, 1955). Great page featuring Lois Lane and both Superman and his Clark Kent alter ego. Ink over graphite on Bristol board with an image area of 13” x 17.5”. In Excellent condition. From the Ethan Roberts Estate Collection.

94364 Bob Powell All-New Comics #14 Complete 10-Page Story “Underground to Oblivion” Original Art (Harvey, 1947). Adolf Hitler himself has a shocking cameo on the last page of this very entertaining story hosted by The Man in Black Called Fate! In addition to the 10 pages of story, there are some very nice ink warmup sketches on the back of Page 6. Ink on Bristol board, each page has an image area that measures 13” x 18.5”, and each has white-out; it appears that the bottom half inch or so of art on each page was added after the story was originally drawn. Typical handling wear. Some production staining, on the first page in particular, and the first page is a bit more toned than the others. Very Good condition. From the Ethan Roberts Estate Collection.
94365  Bob Powell and John Giunta Tales to Astonish #69 Story Page 10 Giant-Man and the Wasp Original Art (Marvel, 1965). From the last regular Giant-Man/Wasp feature in this title, the story was “Oh, Wasp, Where Is Thy Sting?” Page 10 features the Top (later known as Whirlwind), a recurring villain of Hank Pym and Janet Van Dyne. The heroes would kick around the Marvel Universe until early 1966 when they rejoined The Avengers in issue #28. Nice shout-out to Patsy Walker in the last panel. She is appearing as “Trish” Walker on the Netflix series Jessica Jones. This page is a twice-up scale beauty created in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition. From the Ethan Roberts Estate Collection.

94366  Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 1-13-56 (King Features Syndicate, 1956). Alex Raymond’s ability to capture mood and movement is apparent in this daily strip on the high seas, full of danger and intrigue. Produced in ink over graphite on Bristol board with an image area of 20” x 6”. Slight toning. In Excellent condition. From the Ethan Roberts Estate Collection.

94367  Alex Raymond Rip Kirby Daily Comic Strip dated 5-28-56 (King Features Syndicate, 1956). Beauty, intrigue, and fine line work are hallmarks of Alex Raymond’s acclaimed Rip Kirby strip, and this episode dishes them all out! This ink on Bristol board daily has a 20” x 5.5” image area, and aside from overall paper aging, light staining, and some handling wear, it’s in Very Good condition. From the Ethan Roberts Estate Collection.

94368  Jerry Robinson and George Roussos Green Hornet Comics #28 Complete 10-page Story “Death’s Screaming Symphony” Original Art (Harvey, 1946). The steel-clawed Dragora’s symphony of revenge hits a sour note when the green-garbed evil-eraser halts his vicious scheme, in this fine-tuned Green Hornet tale. Ink over graphite on illustration board. The logo stat on Page 1 is missing. The image area of each page measures 13” x 18”; and aside from paper tanning, and some soiling, the art is in Good condition. From the Ethan Roberts Estate Collection.

94369  Joe Sinnott Journey Into Mystery #94 Story Page 10 Thor and Loki Original Art (Marvel, 1963). Thor, God of... Mischief? This was only the third Thor story where Sinnott got to do both pencils and inks. From the story “Thor and Loki Attack the Human Race!”, this page shows them doing just that. It’s not Thor’s fault... he had hit himself in the head with his hammer. The page was produced twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Signed by Sinnott in the top margin. There is some production tape holding on the “continued...” strip at the bottom of the page. In Excellent condition. From the Ethan Roberts Estate Collection.

94370  Curt Swan and Stan Kaye World’s Finest Comics #73 Page 2 Original Art (DC, 1954). Clark Kent encounters Bruce Wayne disguised as a fortune teller on this page from “Batman and Superman, Swamis Inc.” Ink over graphite on Bristol board with an image area of 13” x 18”. In Very Good condition with some chipping to the corners. From the Ethan Roberts Estate Collection.

94371  Doug Wildey Race Dunhill Comic Strip Pitch-Piece Original Art (c. 1950-60s). Doug Wildey, creator of Hanna-Barbera’s Jonny Quest, and the Western comic strip Rio, produced this as part of a pitch for a proposed daily comic strip about novelist/screenwriter/news correspondent Race Dunhill. With the use of the name “Race”, this may well pre-date the 1964 Hanna-Barbera Jonny Quest series, since that co-starred a character named Race Bannon (and Dunhill even looks a bit like Bannon). This piece was produced in ink over graphite on Bristol board with an image area of 20.25” x 5.75”. There is tape residue around the edges and the board is lightly toned. Overall in Excellent condition. From the Ethan Roberts Estate Collection.
94372 Claudio Aboy Voluptuous Cover Painting Original Art (SQP, 2010). The book title doesn't even begin to touch on the subject matter of this luscious painting. Strong, powerful, and quite curvy, the woman in question was a good choice for this volume. Oil on 19.25" x 27" loose canvas, signed in the lower right. In Excellent condition.

94373 Neal Adams Ben Casey Daily Comic Strip Original Art dated 4-5-66 (NEA, 1966). Neal Adams' talent for realistic portraiture is showcased in this masterfully drawn daily. This episode has an image area of 14.5" x 4.25", and the art is in Excellent condition.

94374 Neal Adams Batman Sketch Original Art (undated). The 1970s-era Batman, as portrayed by one of the Caped Crusader's best artists from that time, Neal Adams. Ink and white crayon or chalk on gray textured paper, with an edge-to-edge image area of 8.5" x 11". Excellent condition.

94375 Dan Adkins and Bill Everett Chamber of Darkness #8 "Believe It... or Not!" Story Page 2 Original Art (Marvel, 1970). Captain Johnny Boone struggles to control his spy plane during a violent storm. Marvelous inking by Everett, who incidentally is also the writer of the story! Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with mild edge toning and wear.

94376 Brent Anderson Marvel Fanfare #10 Wolverine Pin-Up Page Original Art (Marvel, 1983). From the issue's five-page Brent Anderson Portfolio feature. Ink over graphite on the reverse of Marvel Bristol board, with an image area of 10" x 15". In Excellent condition, inscribed and signed by Anderson in the top left corner.

94377 Ross Andru and Mike Esposito Action Comics #366 “Substitute Superman” Story Page 13 Original Art (DC, 1968). Superman, Supergirl, Batman, Green Lantern, and Flash appear. Ink over graphite on Bristol board with an image area of 10" x 15". The image of Superman on Panel 4 is pasted on from a separate piece of board. In Excellent condition, with mild soiling and wear, and punch holes to the top and bottom edges.

94378 Jim Aparo and David Roach Batman #561 Splash Page 13 Original Art (DC, 1999). Flashback to one of Batman’s first encounters with Ra’s al Ghul in Batman #244, with Talia visible in the background. Ink over graphite on DC Bristol board with an image area of 9.5" x 14". In Excellent condition with discolored production tape to the left, right, and bottom edges.
94379 Sergio Aragones Groo San Diego ComicCon Illustration Original Art (1991). If you are a big Groo fan, then we have a big Groo for you! It’s an enormous 40” x 30” ink marker illustration that is as fantastic as it is big... It features Groo stumbling and bumbling his way to victory (as you would imagine) against 10 armed warriors, and even Ruferto is getting a bite of the action. The piece is signed “MAD-ly! Aragonés S.D. 91” in the lower right of the image area. Plexiglas front framed to 42” x 32”. In Excellent condition.

94380 Dick Ayers and John Tartaglione Sgt. Fury and His Howling Commandos #25 Page 20 Original Art (Marvel, 1965). Nick Fury lays out a belligerent sergeant. Ink over graphite on Bristol board with an image area of 12.75” x 18.5”. In Very Good condition.

94381 Dick Ayers and John Tartaglione Sgt. Fury Annual #2 “A Day of Thunder” Story Page 2 Original Art (Marvel, 1966). The Howlers infiltrate occupied France and rendezvous with the Resistance on this page from the D-Day themed story. Ink over graphite on Bristol board with an image area of 12.75” x 18.5”. In Very Good condition with moderate toning and wear to the edges, and a 1” tear to the left edge.

94382 Dick Ayers and John Tartaglione Sgt. Fury Annual #2 “A Day of Thunder” Story Page 10 Original Art (Marvel, 1966). The Howlers are captured by Colonel von Papen, who suspects the upcoming D-Day invasion. Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition with mild toning and wear to the edges.

94383 Dick Ayers and John Tartaglione Sgt. Fury Annual #2 “A Day of Thunder” Story Page 20 Original Art (Marvel, 1966). The Howlers storm the beaches of Normandy on D-Day! Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition with mild toning and wear to the edges.

94384 Dick Ayers and Gerry Talaoc Unknown Soldier #222 Complete 17-Page Story Original Art (DC, 1978). The complete story “No Exit From Stalag 19”, a thrilling WWII adventure starring that ace-without-a-face, the Unknown Soldier. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. The title page has multiple text stats, including the indicia. Overall these pages are in Excellent condition.

94385 Dick Ayers and Romeo Tanghal Weird Western Tales #64 Complete 17-Page Story Original Art and Stat Title Page Group of 18 (DC, 1980). In the story “With Friends Like These...”, guest-star Bat Lash almost gets Scalphunter executed by firing squad! The original art image for the first page was stat-ed and flipped for the published paste-up title page (with the indicia on it). The art pages are ink over graphite on Bristol board with an image area of 10” x 15”. Many of the corners are trimmed, and there is production tape residue in the margins on some. Overall they are in Excellent condition. Note: the indicia/title page is all stat.
94386 Dick Ayers *Doctor Solar, Man of the Atom* Complete 32-Page Story “A Monster Reborn!” (Western Publishing, 1982). This was intended for issue #33 (according to a note on page 6), but alas the series was canceled after #31. And we don't believe any Doctor Solar story by Ayers ever saw print. The page count is not a misprint, there are 32 pages here — the later Whitman issues were all-story with no ads. Each page has an image area of 12” by 17.75”. Page 1 is Good with some significant wrinkling and a 3-inch tear sealed with tape. The other 32 pages are in Very Good condition.

94387 Dick Ayers and Tony DeZuniga *Jonah Hex* #66 Complete 23-Page Story Original Art (DC, 1982). Trouble didn’t follow Jonah Hex... it was always waiting for him when he showed up. This story, “Requiem for a Coward!” makes that clear. A great story with fantastic art by Ayers/DeZuniga created in ink over graphite on Bristol board with an image area of 10” x 15”. The title page has several text stat paste-ups, including the indicia. The page corners are trimmed. The Image areas are overall in Excellent condition.

94388 Dick Ayers and Tony DeZuniga *Jonah Hex* #72 Complete 23-Page Story Original Art (DC, 1983). “Tarantula!” This full-length tale pitted Jonah Hex against El Papagayo. It started life as an inventory story in October of 1981, before eventually being published in this issue in May of 1983. Created in ink over graphite on Bristol board with an image area of 10” x 15”. The title page has multiple stat paste-ups, including the indicia. There is some glue residue near the indicia, and slight discoloration from some stats. The pages have trimmed corners; however, overall they are in Excellent condition.

94389 Ray Bailey Bruce Gentry *Sunday* Comic Strip Original Art dated 1-20-46 (NY Post, 1946). Bandy gives Bruce some “tender loving care” in this strip with some implied raciness to it! Lovely art created in ink over graphite on illustration board piece, titled “The Mask of Atacama,” has a notation on the back that reads “To Jack Promo, My best wishes to a true Frank Bellamy fan. From David Bellamy.” Promo was known as the #1 Frank Bellamy fan in America. It has an image area of 20.5” x 5.25” and other than a crease through the middle panel, which has cracked the board on the back, it is in Very Good condition, otherwise it would be Excellent. From the Al Williamson Collection.

94390 Frank Bellamy *Garth* Daily Comic Strip G.188 Original Art dated 8-9-73 (Daily Mirror, 1973). This ink over graphite on illustration board piece, titled “The Mask of Atacama,” has a notation on the back that reads “To Jack Promo, My best wishes to a true Frank Bellamy fan. From David Bellamy.” Promo was known as the #1 Frank Bellamy fan in America. It has an image area of 20.5” x 5.25” and other than a crease through the middle panel, which has cracked the board on the back, it is in Very Good condition, otherwise it would be Excellent. From the Al Williamson Collection.

94391 Simon Bisley - Daredevil and Punisher Painting Original Art (undated). A stunning (and large) painting that looks like it could have walked right out of the Netflix TV series *Daredevil Season Two*. Produced edge-to-edge in mixed media on a 16.5” x 23.25” sheet of illustration board. Signed in the lower left. In Excellent condition.

94392 Simon Bisley and Kevin Eastman *Fistful of Blood* Irish Vampire Illustration Original Art (Heavy Metal/IDW, 2016). One of the more eye-catching of the band of Irish Vampires from the story. The characters were all originally designed by Kevin Eastman and then “Simonized” by the Master of Mayhem, Simon Bisley. The Biz painted this piece in watercolor on 11” x 16.5” Bristol board, and signed both his name, and Kevin Eastman’s to it. The original story was released by Heavy Metal in 2002. In 2016, IDW had Eastman remaster the series for a re-release. They also published a portfolio at that time. This could have appeared in any of those publications. In Excellent condition.
94393  Steve Bissette and John Totleben
_Saga of the Swamp Thing_ #19 Page 20 Original Art (DC, 1983). Swamp Thing and Abigail Arcane are swarmed by a horde of angry Un-Men. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Bissette and Totleben along the bottom edge.

94394  Steve Bissette and John Totleben
_Saga of the Swamp Thing_ #27 Page 12 Original Art (DC, 1984). Abigail tries desperately to save a young boy’s life. Ink over graphite on Bristol board with an image area of 9.75” x 15”. In Excellent condition with clipped corners. Inscribed, dated, and signed by Bissette along the bottom edge.

94395  Steve Bissette and Alfredo Alcala
_Swamp Thing_ #64 Page 7 Original Art (DC, 1987). Swamp Thing and Abigail Arcane share a peaceful moment in the bayou. Ink over graphite on Bristol board with an image area of 11.75” x 17.75”. In Excellent condition with glue residue and a detached word balloon (included).

94396  Steve Bissette and Alfredo Alcala
_Swamp Thing_ #64 Page 8 Original Art (DC, 1987). Swamp Thing wrestles an alligator and ponders the extent of his abilities. Ink over graphite on DC Bristol board with an image area of 10.75” x 15.5”. In Excellent condition with adhesive residue in the lower left corner from a missing past-up element.

94397  John Bolton
_Bizarre Adventures_ #26 Page 24 Original Art (Marvel, 1981). From the issue’s Kull story “Demon in a Silvered Glass”. Ink over graphite on Bristol board, with the word balloons affixed to an onion skin overlay. Image area measures 10.5” x 15”. In Excellent condition.

94398  John Bolton
_Classic X-Men_ #33 Back-Up Story Splash Page 1 Original Art (Marvel, 1989). Havok and Polaris are featured on this nightmarish dream-sequence image by master illustrator John Bolton. The back-up tale was written to dovetail into the lead story (which was a reprint from _X-Men_ #127). The page is created in ink over graphite on Bristol board with an image area of 10” x 15.25”. Signed in the lower margin, it is in Excellent condition.
94399 Berke Breathed Opus and Brother Illustration Original Art (c. 2003). Original Berke Breathed artwork is more rare than penguin teeth! The break-out star of Breathed’s Bloom County was Opus T. Penguin (aka “Opus the Penguin”). This strip ended in 1989; however, a few months later Breathed started a spin-off strip titled Outland that included Opus. This ran until 1995 and ended with Opus and his mother reunited in Antarctica. When the 2003 series Opus started, we found he was not adjusting to life in Antarctica well and his family was not what he had hoped. This fantastic image shows Opus with this larger brother. It was created in ink and paint with a matted image area of 10.5" x 13.5". It is signed and titled “Opus and Brother” just below the image area. This piece is UV glass front framed to 18" x 21.5". In Excellent condition.

94400 Austin Briggs Flash Gordon Daily Comic Strip Original Art dated 6-8-40 (King Features Syndicate, 1940). From just the second week of the daily feature which debuted 5/27/40 and ran for some 50 years! Created in ink over graphite on Bristol board with an image area of 21.25" x 5.75" Some discoloration from missing mechanical tones. Also, at the edges of these areas there are some cuts in the art, consistent with other Briggs originals we have seen and presumably done by the artist. Very Good condition. From the Al Williamson Collection.

94401 Austin Briggs Flash Gordon Daily Comic Strip Original Art dated 10-25-43 (King Features Syndicate, 1943). Krom of the Elvins has escaped from Flash and is raising ranks to recapture Flash and Dale. This terrific ink and blue pencil on Bristol board daily has an image area of 20.5" x 6" and the art is in Very Good condition with some discoloration from missing mechanical tones. From the Al Williamson Collection.

94402 Austin Briggs Flash Gordon Sunday Comic Strip Original Art dated 1-18-48 (King Features Syndicate, 1948). Dale Arden and Flash are trapped in a cave by Sultra, the titular character of the story arc “Dangerous Woman”. This Sunday is created in ink over graphite on Bristol board with an image area of 22.25" x 15". The paste-up logo panel is half-missing, leaving glue residue. The top right corner is folded just barely to the image area. The bottom right corner is chipped off in the margin. The left margin has a 1" tear. Overall there is light toning and there are some minor stains in the margins. In Very Good condition. From the Al Williamson Collection.

94403 Sol Brodsky and George Roussos Kid Colt, Outlaw #133 Splash Page Original Art (Marvel, 1967). Kid Colt rides into action on this beautiful opening splash page. Ink over graphite on Bristol board with an image area of 12.5" x 17.5". In Very Good condition with tape around the indicia box.

94404 Bob Brown and Mike Esposito Avengers #114 Page 5 Original Art (Marvel, 1973). Scarlet Witch is harassed by a belligerent construction worker. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with tape and minor soiling to the edges.

94405 Bob Brown and Mike Esposito Avengers #114 Page 6 Original Art (Marvel, 1973). Scarlet Witch and Mantis battle an enraged construction worker. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition.

94406 Dik Browne Classics Illustrated Junior #504 The Pied Piper Complete 30-Page Story Original Art (Gilberton, 1954). A classic tale, illustrated by Browne of Hagar the Horrible fame. Ink over graphite on Bristol, each page has an image area of 12" by 18". Typical smudging and handling wear. Very Good condition.
94407 Frank Brunner Doctor Strange #2 Cover Recreation Original Art (Marvel, 2003). Amazing recreation of the cover by its original artist, featuring the Sorcerer Supreme and his Defenders teammates Namor, the Silver Surfer, and the Hulk. Ink over graphite on Bristol board with an onionskin overlay. Image area of 10” x 15”. In Excellent condition. Inscribed “This re-creation of Dr. Strange #2 is authentic original art by Frank Brunner” on the reverse.

94408 Frank Brunner Birds of Prey Pin-Up Original Art (DC, 2007). Featuring Lady Blackhawk, Batgirl, and Black Canary. Ink and ink wash over graphite on Bristol board, with an image area of 12” x 17”. In Excellent condition, signed and dated by Brunner in the lower right corner.

94409 Mark Buckingham and Steve Leialoha Fables #24 Double Splash Page 14-15 Original Art (DC/Vertigo, 2004). Bill Willingham’s Fables was an award-winning series that struck a chord with fans of the Vertigo series. The concept was essentially “what happens after ‘Happily Ever After?” Things don’t stay happy, it seems. This stunning two-page spread features almost all of the major characters and many of the recurring ones… Snow White, Beauty and the Beast, King Cole, Bufkin (the flying monkey), Jack of the Fables, Fly Catcher, Pinocchio, Prince Charming, Cinderella, Grimble, the Magic Mirror, and many more. It’s a wonderfully complex piece created in ink over graphite on two sheets of bright white conjoined DC Bristol board with a combined image area of 18.75” x 14”. Signed by writer Willingham, and artists Buckingham and Leialoha in the lower margin. In Excellent condition.

94410 Rich Buckler and Dick Giordano All-New Collectors’ Edition #C-58 Superman-Shazam/Captain Marvel Story Pages 50-51 Original Art (DC, 1978). This two-page spread features Supergirl battling Black Adam on the top tier (with the Ibis stick in play), while Mary Marvel confronts the Sandman Superman in the lower tier. The pages were created in ink over graphite on Bristol board, then trimmed and each was affixed to a larger Bristol board with some added artwork to extend the image areas a bit. The combined image area measures 24” x 15.25”. There is a good deal of production tape on the edges, with handling and wear, and corner wear. Overall in Very Good condition.

94411 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1935). Given the length of her legs and shape of her face, this appears to be one of the earliest Little Lulu strips; most likely dating back to the first year… 1935. She is up to her usual pranks and hijinks on this single panel gag created in ink and ink wash on illustration board with an image area of 6.25” x 7”. Light toning, otherwise in Excellent condition.

94412 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1930s). That sweet little troublemaker is trying to bring a smile everywhere she goes! A great example of why this long-running cartoon was so beloved. Created in ink and grey wash on illustration board with an image area of 6.5” x 7”. Light toning, otherwise in Excellent condition.

94413 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1930s). Lulu figured out how to drape her dolls in lacy bloomers. However, like most of her ideas… her mom’s not going to like it! Created in ink and grey wash on illustration board with an image area of 6.5” x 7”. Light toning, otherwise in Excellent condition.

94414 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1930s). Slightly askew and sometimes bordering on surreal, Buell’s loveable troublemaker Lulu was the kind of kid that many could either identify with, or at least identify in the neighborhood! Created in ink and grey wash on illustration board with an image area of 6.5” x 7”. Light toning, otherwise in Excellent condition.
94415 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1940s). Little Lulu tests the limits of the Safety Zone on this funny panel gag produced in ink, grey wash, and orange watercolor on illustration board with an image area of 6.5" x 7". Light toning, otherwise in Excellent condition.

94416 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1940s). Lulu brings some Umpire protection in case of a controversial call. Created in ink, grey wash, and orange watercolor on illustration board with an image area of 6.5" x 7". Light toning and some graphite smudging in the bottom margin, otherwise the image area is in Excellent condition.

94417 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1940s). Lulu always finds unconventional uses for conventional items. A funny gag panel produced in ink, grey wash, and orange watercolor on illustration board with an image area of 6.5" x 7". Light toning, with tape residue on the side margins, otherwise the image area is in Excellent condition.

94418 Marge Buell Little Lulu Comic Gag Panel Original Art dated 2-28-42 (Saturday Evening Post, 1942). A World War II-era strip, as Lulu pitches buying Defense Bonds. It ran as her 332nd consecutive strip in the Saturday Evening Post. Produced in ink, grey wash, and watercolor, then handsomely matted with an image area of 6.25" x 3.75", and glass front framed to 14.5" x 14". In Excellent condition.

94419 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, 1944). Little Lulu adds some slacks to her normal outfit in an effort to out-fox the weather. Created in ink, ink wash, and red watercolor on illustration board with an image area of 6.5" x 7". Light toning, otherwise in Excellent condition.

94420 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1940s). Little Lulu’s “Streemline Express” may not be fast, but it sure is stylish! A funny gag panel produced in ink, grey wash, and red watercolor on illustration board with an image area of 6.5" x 7". Light toning, otherwise in Excellent condition.

94421 Marge Buell Little Lulu Comic Gag Panel Original Art dated 1-15-44 (Saturday Evening Post, 1944). This Lulu comic is Magic Made Easy! This was her 430th consecutive strip in the Saturday Evening Post. Produced in ink, grey wash, and red watercolor, then matted with an image area of 6.5" x 7", and glass front framed to 14" x 14.5". In Excellent condition.

94422 Marge Buell Little Lulu Comic Gag Panel Original Art dated 7-29-44 (Saturday Evening Post, 1944). Lulu is making friends and influencing people in her normal manner, while staying at Camp Kilkare. This ran as her 458th consecutive strip in the Saturday Evening Post. Produced in ink, grey wash, and watercolor, matted with an image area of 6.5" x 7", and glass front framed to 14" x 14.5". In Excellent condition.

94423 Marge Buell Little Lulu Comic Gag Panel Original Art dated 9-23-44 (Saturday Evening Post, 1944). Lulu just stopped by to catch some lunch at Tony's. It appeared in issue #127 of the Saturday Evening Post. Produced in ink, grey wash, and red watercolor, then handsomely matted with an image area of 6.5" x 7", and matted to 12" x 12.75". In Excellent condition.
94424 Marge Buell Little Lulu Comic Gag Panel Original Art (Saturday Evening Post, c. 1940s). Lulu finds a great way out of mowing the yard in this whimsical cartoon. Undated, it is created in ink and watercolor on paper with an image area of 6.5" x 7", and then affixed to a 8.5" x 8" illustration board. Light toning, otherwise in Excellent condition.

94425 John Buscema and Vince Colletta The Avengers #44 Page 15 Original Art (Marvel, 1967). Captain America battles communist scientists and the Red Guardian (this issue featured his second appearance and "death"). Ink over graphite on Bristol board with an nice large image area of 12.5" x 18.5". In Excellent condition.

94427 John Buscema and Frank Giacoia Sub-Mariner #2 Page 2 Original Art (Marvel, 1968). A bombastic page, to start the issue off right! Sub-Mariner survives an underwater explosion of epic proportions. Produced in ink over graphite on Bristol board with an image area of 10" x 15". Production holes in the margins, tape residue in the margins, and slight toning. The top right corner is missing. In Very Good Condition.


94428 John Buscema and Frank Giacoia Sub-Mariner #3 Page 11 Original Art (Marvel, 1968). Featuring Namor and Triton of the Inhumans. Ink over graphite on Bristol board with an image area of 10" x 15". Seven figure studies of soldiers and others in action poses are on the reverse, one in ink and graphite and the rest in graphite. In Excellent condition with punch holes to the top and bottom edges and two areas of soiling to Panel 3.

94429 John Buscema and Frank Giacoia Sub-Mariner #4 Page 3 Original Art (Marvel, 1968). Attuma and his impressive undersea fortress are rendered in classic ‘60s-era marvel style. Ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with punch holes to the top and bottom edges.

94430 John Buscema and Ernie Chan Conan the Barbarian #35 Page 18 Original Art (Marvel, 1974). Conan carves a bloody swath through a gang of bandits. Ink over graphite on Bristol board with an image area of 10” x 15”. Panel 4 is actually from a separate sheet of board and is attached by tape on the reverse. In Excellent condition with tape residue to the left, right, and bottom edges, with some stains that slightly affect the art in two panels. In Very Good condition.
94431  John Buscema and Pablo Marcos  
*Conan the Barbarian* #56 Page 22 Original Art (Marvel, 1975). Conan engages in life-or-death battle as an ancient city crumbles around him. Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with moderate toning, tape residue to the top and bottom edges, and some soiling, wear, and rippling to the left edge.

94432  John Buscema and Pablo Marcos  
*Conan the Barbarian* #56 Page 27 Original Art (Marvel, 1975). The secret of an ancient city and mysterious figure is revealed to Conan. Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with tape residue to the top and bottom edges, and some soiling, wear, and rippling to the left edge.

94433  John Buscema and the Tribe  
*Conan the Barbarian* #66 Page 11 Original Art (Marvel, 1976). Featuring both Conan and Belit. Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with tape residue to the top and bottom edges, and some soiling, wear, and rippling to the left edge.

94434  John Buscema, Rudy Nebres, and Peter Ledger  
*Marvel Super Special* #11 Page 7 Weird World Original Art (Marvel, 1979). This story of the Warrior of the Shadow Realm (aka Weird World), featured the main characters Tyndall, Velanna, and Mud-Butt. This page features their (almost) first meeting with Grithstane (who promptly runs away). Gorgeous painted color work by Peter Ledger perfectly complements the lovely art by the team of Buscema and Nebres. The page is matted with an image area of 10.5" x 15", and glass front framed to 15.25" x 20". In Excellent condition.

94435  John Buscema and Alfredo Alcala  
*Savage Sword of Conan* #76 Page 19 Original Art (Marvel, 1982). A nice, moody page from "Dominion of the Bat". Ink and grey tone ink wash over graphite on Bristol board with an image area of 10.5" x 15". The whiteout over the text is actually on the acetate overlay, with the complete and unaltered art and text in Excellent condition underneath.

94436  John Buscema and Geof Isherwood  
*Silver Surfer* #110 Double Splash Page 2 and 3 Original Art (Marvel, 1995). Legacy, the son of Captain Marvel, introduces the Surfer to an intergalactic dive bar and its alien clientele. Ink over graphite on two sheets of Marvel Bristol board connected with tape on the reverse, with a total image area of 20.5" x 15.5". In Excellent condition.

94437  John Buscema and Scott Koblish  
*Doom 2099* #40 Splash Page 7 (Marvel 1996). Daredevil makes a memorable entrance. Ink over graphite on Marvel Bristol board with sound effects paste-ups attached to an acetate overlay. The piece has an image area of 10.25" x 15.5". In Excellent condition.
94438 Sal Buscema and Joe Staton
Incredible Hulk #201 Title Page 1 Original Art
(Marvel, 1976). The title page of the story "The
Sword and the Sorcerer" shows a wizard conjur-
ing more than he bargained for... *a ticked-off Hulk!*
Created in ink over graphite on Bristol board with
an image area of 10" x 15.5" (including the stat
paste-up header and indicia). All text (except
the title and credits) are paste-up. "Our Pal" Sal
Buscema signed in the gutter between the top
and bottom tiers. The page is toned, with some
-glue residue and production oil stains. Overall in
Very Good condition.

94439 Sal Buscema and Tom Mandrake
New Mutants #9 Pages 2 and 3 Double Page Splash
Original Art (Marvel, 1983). An impressive vista
and New Mutant team reactions, courtesy of Sal
Buscema and Tom Mandrake, who overpowered
Buscema's pencils with added depth and tex-
ture in his inks. Produced in ink over graphite on
Bristol board with a combined image area of 20"
- x 15". Pages are not attached. Top edge irregu-
Signed by Mandrake on both pages. In Excellent
condition.

94440 John Byrne and Terry Austin
The Art of John Byrne Illustration
Clark Kent and Lois Lane Original Art (S. Q. Productions, 1980). An
iconic piece, it predated Byrne and Austin's work
on DC's *Man of Steel* mini-series by a good five
years! That series relaunched Superman post-Cri-
is. This piece was from when the Byrne/Austin
team was a household name at Marvel. The
combination of their styles is as powerful and
easily recognizable as Neal Adams/Tom Palmer
back in their heydays nearly a decade before.
Mild mannered reporter Clark Kent (secretly
Superman), chases a lead on Lois Lane, his big-
gest professional rival and eventual wife. Created
in ink and marker over graphite on bright white
Bristol board. Signed in the 9" x 13.5" image area.
There is a bit of whiteout in her skirt with marker
art correction that has bled slightly. Overall in
Excellent condition. Bid on it before it's up, Up...
and away!

94441 John Byrne and Joe Rubinstein
Captain America #248 Page 7 Original Art
Ink over graphite on Bristol board with an image
area of 10" x 15". In Excellent condition with tan-
ing and wear, signed by Byrne and Rubinstein
along the bottom edge.

94442 John Byrne Illustration Original Art
(undated). Plenty of action and John Byrne-style
debris in this highly detailed piece produced in
ink over graphite on Bristol board with an image
area of 10" x 15". It is signed by Byrne in the lower
margin and in Excellent condition.

94443 John Byrne and Jerry Ordway
Fantastic Four #280 Story Page 15 She-Hulk
Original Art (Marvel, 1985). From the time
period when She-Hulk had replaced the Thing
(soon after Secret Wars), the page also features
the Invisible Woman. She's not invisible, she
is actually the spiky-headed villain known as
Malice at this point. Produced in ink over graph-
ite on Bristol board with an image area of 10" x
15". Signed by both Byrne and Ordway in the
lower margins. There is a bit of production tape
in the bottom image area; otherwise, in Excellent
condition.
John Byrne Namor, the Sub-Mariner #7 Cover Original Art (Marvel, 1990). The Prince of Atlantis flies high above the horrifying sludge monster called Sluj. Great aerial perspective! Please note that the only original art here is the washes and a little bit of the pen and ink. The original line art for the figures is not included with the lot. As Byrne noted on his website, “Some of the early DuoShade pages I did by xeroxing the line-work onto the boards. This was because I was nervous about screwing up the DuoShade and having to redo the whole page!” The line art is printed on Craftint board, with additional black inking at the top. The art has an image area of 10” x 15” and it is in Excellent condition.

John Byrne Darkseid vs. Galactus: The Hunger #1 Page 48 Original Art (Marvel/DC, 1995). Great images of Darkseid and Galactus (plus very small ones of DeSaad and the Silver Surfer) on this closing page from the intercompany crossover trade paperback. Ink and black felt tip over graphite on DC Bristol board with an image area of 10.5” x 16”. In Excellent condition with discolored tape at the top and bottom edges. Signed by Byrne in the bottom panel.

John Byrne and Keith Williams The Sensational She-Hulk #33 Page 9 Original Art (Marvel, 1991). Features the signature combination of action and meta-humor that made this series a cult hit. Ink over graphite on Marvel Bristol board with an image area of 10” x 15” In Excellent condition, signed by Byrne along the bottom edge.

Laurence Campbell Wolverine #49 Cover Original Art (Marvel, 2007). Quirky cover for the issue that found Logan battling a group of terrorists who are disguised as Christmas elves. (Insert your preferred “Santa Claws” joke here.) Ink over graphite on Bristol board with the title elements affixed to an acetate overlay. Image area of 9” x 11”. In Excellent condition.

Milton Caniff - Marlene Dietrich Painting Original Art (undated). This gorgeous painting of that sultry redhead, Marlene Dietrich, has a captivating gaze. Watercolor over graphite with a matted image area of 5.5” x 8.5” in the 11.25” x 14.25” UV glass front frame. Signed in the lower image area. In Excellent condition.

Milton Caniff Terry and the Pirates Daily Comic Strip Original Art dated 11-14-34 (News Syndicate, 1934). Pop is held captive in this strip, titled “Pop Gets Service.” Ink and blue wash over graphite on Bristol board with an image area of 20” x 5.5”. In Excellent condition.

Milton Caniff Terry and the Pirates Daily Comic Strip Original Art dated 11-23-34 (Chicago Tribune, 1934). This daily was done within the first six weeks of the published strip. Terry, Pat, and Dale adventure into an abandoned temple in this gorgeous daily. The image area measures 20” x 6”, matted to an overall size of 24.75” x 11”. The ink and blue pencil over graphite on Bristol board art is in Excellent condition.

Milton Caniff Terry and the Pirates Daily Comic Strip Original Art dated 5-22-35 (Chicago Tribune-N.Y. News Syndicate, 1935). Terry and Pat are mobbed by admirers on this great gag strip from the series’ first full year. Ink and blue wash over graphite on Bristol board with an image area of 20” x 5.5”. In Excellent condition with mild toning and wear to the edges.
94452 Milt Caniff *Terry and the Pirates* Daily Comic Strip Original Art dated 2-20-39 (Chicago Tribune, 1939). Suspense is the name of the game of this dramatic daily titled “What, No Shootin’?” We love the plane in the first panel. The strip has an approximate image area of 20” x 5.75”, and the condition of the art is Very Good, with an original art paste-up correction in Panel 3 that has begun to discolor, and there is some staining in the bottom of Panel 2.

94453 Al Capp *Li’l Abner* Daily Comic Strip Moonbeam McSwine Original Art dated 2-28-41 (United Feature Syndicate, 1941). Moonbeam is looking soooo-eeeet, and she is in three out of four panels on this daily! Her pappy, Moonshine McSwine, explains that “The Stage Is Set”. Created in ink over graphite on Bristol board with an image area of 22.25” x 5.75”. It is numbered #515 in Panel 3. Light toning with some minor handling wear; otherwise, in Excellent condition.

94454 Al Capp *Li’l Abner* Daily Comic Strip Original Art dated 3-21-50 (United Feature Syndicate, 1950). Daisy Mae gets a proposal of marriage in this mysterious daily, but not from Li’l Abner! Created in ink over graphite on Bristol board with an image area of approximately 22.25” x 6.25”, Daisy is featured in all four panels. In Very Good condition, with some light toning, soiling, and corner wear.

94455 Al Capp and Frank Frazetta *Li’l Abner* Sunday Comic Strip Original Art dated 12-22-57 (United Feature Syndicate, 1957). Al Capp sets up one of the kookiest and corn-fusing marriages in all Dogpatch his’tree. Frank Frazetta was assisting and he sure makes Miss Fortune look sweet and innocent. Note the sultry Moonbeam McSwine in the lower tier also. The long-distance wedding of Joe Btfsplk and Miss Fortune will, of course, get its wires crossed (literally), resulting in her marrying Lucky Lipscomb and his marrying a donkey named Dorothy! The Sunday was created in ink over graphite on several pieces of Bristol board with a combined image area of 20.5” x 24”. The boards have handling wear on the edges and corners. There is water damage on the left side, and some panels have been folded, with discoloration on the folds. There is also white-out on margins to remove some of the panel borders. Overall in Good condition.

94456 Al Capp *Li’l Abner* Sunday Comic Strip Original Art 5-14-67 (News Syndicate, 1967). Pansy Yokum gets a whole Sunday strip, titled “Whammied Mammy”, in her battle ‘gainst Evil Eye Fleagle. The best part?... Mammy Yokum singing Tina Turner in Panel 10. Produced in ink over graphite on six sections of Bristol board (taped together from the backside into two sections) with a combined image area of 27.25” x 18.5”. Light toning, and a minor discoloration from a missing text correction in Panel 4; otherwise, in Excellent condition.

94457 Al Capp *Li’l Abner* Daily Comic Strip Original Art dated 11-23-67 (News Syndicate, 1967). The laughing, lesh-eating Finicasaurus bird is the focus of this wonderful two panel daily, that also mentions Sadie Hawkins Day. This episode has an image area of 19” x 5.5”. There is some whiteout correction, and a bit of light soiling and wear; otherwise, the art is in Excellent condition.

94458 Ernie Chan - *Conan* Painting Original Art (c. 1980-90s). Ernie Chan was one of the many prolific painters who turned in fabulous covers for *Savage Sword of Conan* and other Conan-related titles. This color painting seems to be a smaller study piece before a larger work would begin. It is created in oil on 16” x 20” canvas-wrapped board. Signed EC in the lower left, it is in Excellent condition.

94459 Ernie Chan *Savage Sword of Conan* #111 Page 59 Original Art (Marvel, 1985). Richly detailed opening page of the issue’s backup feature, and Page 59 of the book. Ink over graphite on Bristol board with an image area of 10.5” x 15”. In Excellent condition, signed by Chan in the lower left corner.
**94461** Howard Chaykin and Ernie Chan
*Conan the Barbarian* #82 Splash Page 22 Original Art (Marvel, 1978). Fantastic splash page of Conan stalking an unseen enemy. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with tape residue to the top and bottom edges, and some wear and rippling to the left edge.

**94462** Gene Colan and Syd Shores
*Daredevil* #66 Page 19 Original Art (Marvel, 1970). Daredevil battles Brother Brimstone at the La Brea Tar Pits. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with some areas of staining. Signed by Colan at the bottom edge.

**94463** Gene Colan and Dan Adkins
*Tower of Shadows* #4 Splash Page Original Art (Marvel, 1970). A great cityscape on this page from the issue's second feature. This was Page 1 of the story, and Page 8 of the issue. Note that the narrator at the top is Mr. Colan himself! Ink over graphite on Bristol board with an image area of 10” x 14”. In Very Good condition, signed by Colan in the top margin.

**94464** Gene Colan and Dave Simons
*Howard the Duck Magazine* #1 Splash Page 4 Original Art (Marvel, 1979). A gorgeous (and slightly surreal) splash page that kicked off “Chapter Three: From Hell It Cometh... Chair-Thing!” Howard doesn’t know he’s about to be rear-ended by a giant flying cash register. This story was intended for issue #35 of the regular comic book format series; however, the decision was made to end the original run with issue #31 and relaunch a few months later in a magazine format. The page was created in ink, white paint, and ink wash over graphite on Bristol board with an image area of 10.5” x 15”. All text (including the Higbee’s logo) are paste-ups. Light toning and in Excellent condition.

**94465** Tim Conrad
*Epic Illustrated* #5 Story Page 4 Almuric Original Art (Marvel/Epic, 1981). Robert E. Howard’s Almuric was serialized in issues #2-5 of Marvel’s magazine answer to *Heavy Metal*. This page from Part IV shows Tim Conrad’s fantastic control and attention to fine detail. Produced in ink and acrylic paint over graphite on illustration board with an image area of 10” x 15”. In Excellent condition. Also comes with a vellum page of hand-lettering from a different Almuric story.

**94466** Richard Corben
*Aliens: Alchemy* #2 Page 1 Original Art (Dark Horse, 1997). A grisly page from Dark Horse’s limited series spin-off from the *Alien* films. Ink on Bristol board with an image area of 10.25” x 15.75”. In Excellent condition, signed and dated by Corben in the bottom panel.
94467  Richard Corben  *Aliens: Alchemy* #2
Page 21 Original Art (Dark Horse, 1997). A dark moment from one of Dark Horse’s limited series based on the *Alien* films. Ink on Dark Horse Bristol board with an image area of 10.5” x 14.25”. In Excellent condition, signed and dated by Corben under panel two.

94468  Johnny Craig - *War Against Crime!* #9
Story Splash Page 23 (EC, 1949). The splash page for “Scott Edwards, Treasury Agent,” from War Against Crime! #9, with pencils and inks by Johnny Craig. Signed by Craig on lower right. Ink over graphite on Bristol board, with an image area of 13” x 18.5”. In overall Excellent condition.

94469  Reed Crandall  *Valor* #3 “Debt of Honor” Story Page 3 Original Art (EC, 1955). Richard the Lionheart and Saladin are featured throughout this richly detailed page by Crandall. Ink over graphite on EC Bristol board with an image area of 13” x 18”. In Excellent condition.

94470  Reed Crandall  *Creepy* #58 “Soul and Shadow” Story Page 9 Original Art (Warren, 1973). Khandar meets a grisly fate. Ink over graphite on Bristol board with an image area of 12.5” x 18”. In Excellent condition with mild toning along the edges.

94471  Roy Crane  *Wash Tubs and Comic Scrap Book* Sunday Comic Strip Original Art dated 4-10-32 (NEA, 1932). The two companion (or “Topper”) strips for *Out Our Way*, that ran on this date in 1932. These have been hand-colored for the print’s reference. The original art was created in ink and watercolor over graphite on Bristol board with an image area of 23” x 8.25”. The image of Lillian from the *Scrap Book* panel is a stat paste-up that has been hand-colored with some original art in the margins to extend the image area a bit. The Willis stat is missing, leaving glue residue in its place. Text in that panel is all stat paste-up as well, with part of the logo missing. The board is toned, with corner chipped off, and a tear in the bottom right corner into the image area. In Good condition.

94472  Roy Crane  *Buzz Sawyer* Daily Comic Strip Original Art dated 10-26-51 (King Features Syndicate, 1951). Neri shows her “Snow White” side in this charming daily created in ink over graphite on Duotone paper, with an image area of 16.5” x 5”, matted to an overall size of 21” x 9”. In Excellent condition.

94473  Mel Crawford  *Four Color* #1275 Rocky and His Friends Complete 4-Page Story Original Art (Dell, 1962). This Fractured Fairy Tale was written by Al Kilgore, and illustrated by Mel Crawford. It’s, like, the beatnik version of a classic, titled “the Gingerbread Kid”, man. Dig it. Puns abound. The bottom margin has a personal note from Crawford to Kilgore. Ink over blue pencil on Bristol board with an image area of 12.75” x 18.5”. Each page has been folded in half through the middle gutter. The boards are lightly toned, with some handling wear near the edges and fold lines. Overall in Very Good condition.

94474  Alan Davis and Mark Farmer  *Legion of Super-Heroes* #72 Cover Original Art (DC, 1995). A somber Cosmic Boy is flanked by statues of Kid Quantum and other fallen Legionnaires. Ink over graphite on Bristol board with an image area of 9” x 15”. The masthead is printed on an acetate overlay. In Excellent condition with discolored production tape on the left, right, and bottom edges. Signed by Davis near the lower left corner.
94475  Alan Davis and Mark Farmer Legion of Super-Heroes #90 Cover Original Art (DC, 1997). Doctor Psycho versus Saturn Girl. Ink over graphite on DC Bristol board with an image area of 10” x 15.75”. in Excellent condition with a line of discoloration at the bottom edge of the image. Signed by Davis in the lower left corner of the artwork.

94476  Guy Davis Sandman Mystery Theatre #25-28 Advertisement Original Art (DC/Vertigo, 1995). Dark, noirish promo illustration by Davis for the “Night of the Butcher” storyline. Ink and Zipatone over graphite on Bristol board, with an image area of 10.5” x 15.75”. Accompanied by a detached front cover from The Invisibles #7 featuring the ad on the reverse. In Excellent condition, twice signed by Davis near the lower right corner.

94477  Jack Davis Donald Trump and Atlantic City Illustration Original Art (undated). This hilarious illustration of Donald Trump by MAD-man Jack Davis was produced almost a decade ago; however, the joke has gotten some more mileage with the recent photo op of (now) President Trump pretending to drive a semi-truck that was parked in front of the White House in March of 2017. The wheels on the bus go round and round, it seems. Mixed media with an image area of 9.5” x 13.5”, and the piece has been matted and glass front framed to an overall size of 16” x 20”. It is in Excellent condition.

94478  Jack Davis “High-Tech Fishing Heresy” Painting Original Art (undated). You can see the MAD humor of Jack Davis in full force on this wonderfully chaotic watercolor painting. Possibly a commercial piece for the back cover of a magazine, the 17.5” x 22” image area has some production notations in the white areas, and is signed in the lower right of the image area. It is Plexiglas front framed to 26.25” x 31.25”. In Excellent condition. Comes with a photo of the artist holding this piece in his home.

94479  Jack Davis “The Golden Years” Painting Original Art (undated). Jack Davis seems to be celebrating the 1980s with this fantastic piece that is full of the kind of charming chaos you would expect from one of the original members of the “Usual Gang of Idiots” at MAD Magazine. Ronald Reagan and Princess Diana figure prominently on the 22.5” x 12” watercolor over graphite piece that is Plexiglas front framed to 29.75” x 19.75”. In Excellent condition. Comes with a photo of Davis holding the original work in his home.

94480  Jack Davis “Open Try-Outs for Kickers” Illustration Original Art (NFL Properties, circa 1970s). “This foot for hire” reads the helmet of a “wannabe” professional football kicker in this uproarious Davis cartoon. This ink and watercolor drawing has an overall size of 20” x 25”. Matted and framed with Plexiglas, for an overall size of 32” x 38”. Some minor foxing and handling wear; Very Good condition.

94481  Jack Davis - Thomas Edison Illustration Original Art (c. 1970-80s). Best known for his many years as one of the “Usual Gang of Idiots” who churned out MAD Magazine, Jack Davis was also one of the most successful comic artists to cross over into commercial art. This piece seems to be from one of his “straight jobs” and it looks to be about Thomas Edison. Crafted with that characteristic Jack Davis charm in ink and ink wash over pencil on Bristol board with an image area of 7.5” x 12.5”. It is numbered both 18 and 126 in the lower area. The text is a stat paste-up. In Excellent condition.
94482 Jack Davis Time Magazine “Nixon vs. the Watergate Investigators” Original Art (Time, c. 1970s). With his many years as one of the founding fathers of MAD Magazine, Jack Davis was well-suited to go into the realm of professional political editorial cartooning. This watercolor painting features the “Wild West” feel during those breaking days of the Watergate scandal and following investigation. The 14” x 18” image area is matted to 14.5” x 21.25”, and then Plexiglas front framed to 25.25” x 32”. In Excellent condition. Comes with a photo of Jack Davis holding this original art.

94483 Jack Davis Time Magazine “Money Machine Shakedown” President Gerald Ford and Washington Politicians Painting Original Art Illustration (Time, c. 1970s). Jack Davis shows us how the political machine shakes down the average citizen in this near-Rube Goldberg contraption he titled “Money Machine Shakedown.” Created in watercolor over graphite, the 17” x 21” image is then Plexiglas front framed to 24.25” x 28.25”. In Excellent condition. Comes with a photo of Davis holding the original work.

94484 Jack Davis “Denials” Illustration (circa early 1990s). George Bush hasn’t been so mad since that “wimp factor” magazine cover came out! Meanwhile, Dan Quayle and wife Marilyn are ready to call out the National Guard. Pat Buchanan says he’s no nattering nabob of negativism, and Woody Allen looks like he’d rather be at Elaine’s. Dead-on caricatures by Davis! Ink and watercolor over graphite on Bristol. This piece has an image area of 12.5” x 9.25”, and the art is in Excellent condition.

94485 Jim Davis Garfield Daily Comic Strip and Preliminary Original Art dated 11-4-81 (United Feature Syndicate, 1981). With Garfield’s natural guitar playing skills, he could truly be a “Nashville Cat!” Done in ink over blue pencil with Zipatone shading film on Bristol board, with an image area of 14” x 4”. Excellent condition. Includes a fine-line marker preliminary sketch and a PAWS, Inc. COA.

94486 Jim Davis Garfield Daily Comic Strip Original Art dated 6-13-81 (United Feature Syndicate, 1981). Garfield cites one of the worst traits in dogs — “friendly!” Done in ink over blue pencil and Zipatone over blue pencil on Bristol board daily has an image area of 14” x 4” and is in Excellent condition. Includes the original concept sketch and a PAWS, Inc. COA.

94487 Jim Davis Garfield Daily Comic Strip Original Art dated 3-4-83 (United Feature Syndicate, 1983). A flea is no match for the mighty Garfield in this daily done in ink over blue pencil and Zipatone shading film on Bristol board, with an image area of 14” x 4”. Includes Jim Davis’ original preliminary sketch and a COA from PAWS, Inc. in Excellent condition.

94488 Jim Davis Garfield Sunday Comic Strip Original Art dated 3-27-83 (United Feature Syndicate, 1983). Garfield’s curiosity doesn’t quite kill the cat, but it sure does mangle him pretty badly! This Sunday was done in ink and blue pencil on Bristol board, with an image area measuring approximately 18.75” x 12.5”. Also included are Jim Davis’ graphite and blue pencil preliminary drawing on 11” x 8.5” paper, and a Jim Davis-signed PAWS, Inc. COA. All are in Excellent condition.

94489 Jim Davis Garfield Daily Comic Strip and Preliminary Original Art dated 5-21-83 (United Feature Syndicate, 1983). The bedtime rituals in Jon’s family make the Waltons seem succinct by comparison! Done in ink over blue pencil with Zipatone shading film on Bristol board, with an image area of 14” x 4”. Excellent condition. Includes a fine-line marker preliminary sketch and a PAWS, Inc. Certificate of Authenticity.

94490 Jim Davis Garfield Sunday Comic Strip Original Art dated 9-8-85 (United Features Syndicate, 1985). Garfield discovers freedom and security are sometimes at odds with each other. It’s a deep strip for this usual prat-fall/slapstick oriented fan-favorite comic. Created in ink over blue pencil on Bristol board with an image area of 18.75” x 12.25”. The logo is a printed paste-up. Also included is the ink on 9” x 6” prelim rough layout drawing. Both are in Excellent condition.

94491 Jim Davis Garfield Daily Comic Strip and Preliminary Original Art dated 6-11-85 (United Feature Syndicate, 1985). Everyone knows that Garfield’s stuffed bear Pooky is “a real, live, feeling, breathing... inanimate object!” Ink over blue pencil with Zipatone shading film on Bristol board, with an image area of 14” x 4”. Excellent condition. Includes a fine-line marker preliminary sketch and a PAWS, Inc. Certificate of Authenticity.

94492 Jim Davis Garfield Daily Comic Strip Original Art dated 10-22-85 (United Feature Syndicate, 1985). Garfield likes Nermal’s idea of a little time in the sun but the way he goes about catching some rays is a bit shady. Ink over blue pencil with Zipatone shading film on Bristol board, with an image area of 14” x 4”. Excellent condition. Includes a fine-line marker preliminary and a PAWS, Inc. Certificate of Authenticity.

94493 Jim Davis Garfield Daily Comic Strip and Preliminary Original Art dated 9-8-87 (United Feature Syndicate, 1987). Ra, ra, sis boom bah! The zzz’s have it! Created in ink over blue pencil with Zipatone shading film on Bristol board, with an image area of 14” x 4”. Excellent condition. Includes a fine-line marker preliminary and a PAWS, Inc. Certificate of Authenticity.

94494 Jim Davis Garfield Daily Comic Strip Original Art dated 10-5-88 (United Feature Syndicate, 1988). A new diet, with a physical twist, seems “crude, but effective” to Garfield. The ink and Zipatone over blue pencil on Bristol
board daily has an image area of 14” x 4” and is
in Excellent condition. Includes the original con-
cept sketch and a PAWS, Inc. COA.

94495 Jim Davis Garfield Sunday Comic
Strip Original Art dated 9-8-91 (United
Feature Syndicate, 1991). We all know that cats
like to wake you up in the morning, but Garfield
takes it to a whole new level in this sleepy Sunday
strip done in ink and blue pencil on Bristol, with
an image area measuring approximately 18.75” x
12.5”. Also includes a Jim Davis-signed PAWS, Inc.
COA. In Excellent condition.

94496 Jim Davis Garfield Daily Comic
Strip and Preliminary Original Art dated 11-6-91
(United Feature Syndicate, 1991). Both Jon
and a mouse get the short end of the stick in this “cheesy” daily done in ink over blue penc-
cil with Zipatone shading film on Bristol board,
with an image area of 14” x 4”. Excellent condi-
tion. Includes a fine-line marker preliminary and
a PAWS, Inc. Certificate of Authenticity.

94497 Jim Davis Garfield Sunday Comic
Strip Original Art dated 6-26-94 (United
Feature Syndicate, 1994). Garfield has his
mouth full of goldfish in this cute Sunday, and
we’re not talking about the crackers! Ink and blue pencil on Bristol board, with an image area
measuring approximately 18.75” x 12.5”. Also includes a Jim Davis-signed PAWS, Inc. Certificate
of Authenticity. In Excellent condition.

94498 Jim Davis Garfield Sunday Comic
Strip Original Art dated 1-28-96 (United
Feature Syndicate, 1996). Garfield just has to see
what has Odie so interested in this absolutely
adorable Sunday done in ink and blue pencil
on Bristol board, with an image area measur-
ing approximately 18.75” x 12.5”. Also includes
a Jim Davis-signed PAWS, Inc. Certificate of
Authenticity. Excellent condition.

94499 Jim Davis Garfield Daily Comic Strip
Original Art dated 3-28-00 (United Feature
Syndicate, 2000). Garfield displays his opinion
of Odie’s laziness in this supportive daily done in
ink over blue pencil and Zipatone shading film
on Bristol board, with an image area of 14” x 4”.
There is some slight yellowing to the Zipatone,
otherwise the piece is in Excellent condition.
Includes the preliminary sketch and a Jim Davis-
signed COA from Paws, Inc.

94500 Jim Davis Garfield Sunday Comic
Strip Original Art dated 8-11-02 (United
Feature Syndicate, 2002). In the heat of the
summer, Garfield finds a creative way to keep
cool, much to the chagrin of Jon. Ink over blue pencil on Bristol board, with an image area of
18.75” x 12.5”. Excellent condition. Includes a COA
from PAWS, Inc.

94501 Phil Davis Mandrake the Magician
Sunday Comic Strip Original Art dated 1-28-51
(King Features Syndicate, 1951). A garden of
nothing but Venus fly traps? Too late, Mandrake,
Narda, and Lothar discover that it’s all a giant trap
of another sort. Created in ink over graphite on
Bristol board with an image area of 13.75” x 21”.
Some handling wear. There’s a small tear below
the last panel, sealed with tape on the back. Very
Good condition.

94502 Tony DeZuniga Rampaging Hulk #9
Page 57 Original Art (Marvel, 1978). Shanna
the She-Devil chases down a cultist in the urban
jungle on this page from the backup feature “The
Wrath of Raga-Shah”. Ink, Zipatone, and ink wash
over graphite on Bristol board with an image area
of 10.5” x 15”. In Excellent condition with some soiling to the edges.

94503 Steve Dillon Preacher #45 Page 18
Original Art (DC/Vertigo, 1999). Jesse Custer,
Tulip, and Cassidy are featured. Ink over graphite
on DC Bristol board with an image area of 10” x
14”. In Excellent condition.

94504 Rudolph Dirks Captain and the Kids
Sunday Comic Strip Original Art dated 12-24-
44 (United Features Syndicate, 1944). As a
Christmas Eve present, the entire family gets der
hair done and they all go blond! Created in ink
over graphite on Bristol board with an image area
of 22.5” x 14.5”. There is a very small rip in
the far right margin, and some staining on the
top left into the hand-drawn logo. There is also a
stain and an abrasion in the center panel. Overall
in Very Good condition.
94505 Dr. Leopold Complete 8-Page Story Original Art (c. 1940s). This 8-pager is an unpublished Golden Age-era science fiction piece. The story centers around the creation of night-vision goggles, something that is common place today. The pages are created in ink over graphite on Bristol board with an image area of 12.75” x 17.5”. There is toning, with handling wear on the edges. The image areas are in Excellent condition.

94506 Luis Dominguez Grimm’s Ghost Stories #38 Cover Painting Original Art (Gold Key, 1977). The colors are bright and vibrant on this stunning painting. The printing process muted them for the final printed book, as a result, few have gotten to enjoy this in its original bold palette. Gouache on illustration board with an image area of 12.5” x 17”. In Excellent condition.

94507 Robert Doremus Wyatt Earp Hardcover Book Jacket Painting Original Art (Whitman, 1956). This gorgeous wraparound book cover graced one of the first Wyatt Earp TV tie-ins, which resulted in Hugh O’Brian’s wardrobe looking different than his usual attire on the show. Artist Robert Doremus painted the cover as well as drew the interior illustrations. Logo is on a separate sheet of acetate. Produced in gouache over graphite on illustration board with an image area of 21.5” x 14”. Toning in the margins that does not impact the artwork. In Excellent condition.

94508 Stan Drake Heart of Juliet Jones Original Art dated 11-23-69 (King Features Syndicate, 1969). Stan Drake often found ways to showcase the attractive women Eve and Juliet Drake, who were the stars of this long running soap opera style strip. However, we can’t think of a better way than to show them getting ready for a date! Wowsa. Ink over graphite on conjoined sections of Bristol board with a combined image area of 19.25” x 13”. The title panel is a printed paste-up that has discolored from glue residue. In otherwise Excellent condition.

94509 Bill Draut and Maurice Whitman House of Mystery #261 Splash Page 1 Cain Original Art (DC, 1978). A wonderful intro page for this horror anthology that features the caretaker for the House of Mystery, Cain. His popularity would soar when Neil Gaiman would eventually incorporate him into the Vertigo imprint Sandman series in the 1990s. This page was created in ink over graphite on Bristol board with an image area of 10” x 15” (including the paste-up indicia). The logo is a stat paste-up, and the board has been slit to allow it to slip behind the word balloon. There is a stripped-in text correction in the top caption that is taped from the backside. Light toning, with a bit of soiling on Cain’s jacket tail. Otherwise, in Excellent condition.

94510 Kevin Eastman - Lord Tyler from Melting Pot Painting Original Art (1991). Kevin Eastman had started promoting Melting Pot as early as 1989 in the pages of Teenage Mutant Ninja Turtles. This painting is dated 1991, and features a version of Lord Tyler and his lizardly body guard. The series would eventually be published by Kitchen Sink Press in December of 1993, and this painting is similar to the painting that graced that first cover. The story of Melting Pot would also be incorporated into the Heavy Metal 2000 movie. This large piece was produced in acrylic paint over graphite with a very colorful mat on the 18.5” x 29” image area. It is Plexiglas front framed to 29” x 39” in a red lacquered wooden frame. In Excellent condition.


94512 Will Eisner, Jack Davis, Johnny Hart, Patrick McDonnell, and 11 Others - Famous Cartoonists Jam Page Illustration Original Art (2002). Almost a Who’s Who of syndicated cartoonists from the modern era of comic strips, this is one gorgeous (and huge) piece! Four of the artists drew and signed on the backside. Here is
the alphabetical list of all artists included: Sergio Aragones, Jerry Bittle, Jim Borgman, Jack Davis, Will Eisner, Greg Evans, Johnny Hart, Al Jaffee, Jeff Keane, Rick Kirkman, Mel Lazarus, Patrick McDonnell, Russell Myers, Arnold Roth, and Mort Walker. Ink over graphite with watercolors. The Mona Lisa painting in the Mutts section is a paste-up (with a painted-on mustache). The subject matter of these illustrations points to a possible 2002 Museum gallery show of some kind. It was framed on 11-1-02, with two of the additional art pieces on the back of the frame dated 11-10-02. The front image area measures 11.5" x 28.5". It is Plexiglas front framed to 34.5" x 17.5". In Excellent condition.

94515 Steve Fastner and Rich Larson Gameshark.Com: Nikki Sharpe Advertising Illustration Original Art (c. 2000s). Fastner and Larson have long been a popular art team, known for very commercially successful portfolios, such as their 1980 X-Men and 1981 Amazing Spider-Man portfolios. They also have done a lot of commercial advertising art. This piece was for the mid-90's gaming support company Gameshark, which originally produced a series of cheat cartridges for console boxes. The explosive piece, featuring spokesmodel Nikki Sharpe, is rendered in mixed media airbrush on 18" x 25" Bristol board and affixed to a larger 20" x 27.5" sheet of illustration board. In Excellent condition.

94517 David Finch New Avengers #13 Cover Original Art (Marvel, 2006). Ronin (Maya Lopez, aka Echo) battles the evil ninja clan known as The Hand on this visceral cover. Ink over graphite on Marvel Bristol board with an image area of 10.25" x 15.75". In Excellent condition.

94518 David Finch Neverland #1 Variant Cover Original Art (Zenescope Entertainment, 2009). Peter Pan and Tinkerbell as you've never seen them. Ink and whiteout over graphite on Bristol board with an image area of 10.25" x 15.25". In Excellent condition.

94519 David Finch and Joe Weems Superman: Last Stand of New Krypton Hardcover Edition #2 Cover Original Art (DC, 2011). Superman and Supergirl battle Brainiac on this cover for the hardcover collected edition. Ink over graphite on DC Bristol board with an image area of 10.25" x 15.75". In Excellent condition.
94520 Bud Fisher Mutt and Jeff Daily Comic Strip Original Art dated 10-10-18 (H. C. Fisher, 1918). It’s not often we get a true WWI era strip, especially one so directly related to the War effort. Not only are the titular duo pictured serving in the War, Bud Fisher himself was serving in the war as well. During World War 1, Fisher worked as an artist for the Canadian forces in London (although a note on this strip says “Somewhere in France”). WWI ended just a month after this publication. The daily is titled “And a ‘Cootie’ is such a tiny thing”. In ink with blue pencil shading over graphite on Bristol board with an image area of 22.25” x 9.25”. There are production oil stains on the far right edge (and into the last panel), with a touch of handling wear in the margins. Overall, the image area is in Excellent condition.

94521 Bud Fisher Mutt and Jeff Daily Comic Strip #220 Original Art dated 5-22-24 (H. C. Fisher, 1924). While summering in Spain (which is where Bud Fisher was when he drew this Latin laugh-riot) Jeff offers an alternative to a duel for a fair maiden’s love, in this daily titled, “Jef narrowly averts a duel in sunny Spain”. The image area measures a whopping 29.25” x 8.5” , nicely framed to 37” x 17.5”. There is paper tanning, some edge wear, production notes, soiling, and stains; otherwise, the image are is in Very Good condition.

94522 Flamingo Sunday Comic Strip Original Art (Phoenix Features, 1953). The fiery Romany, Flamingo, and Tinka take young Joseph to school. The two artists on this series were Matt Baker, followed by John Thornton. Details on who did what when are a little shaky, but this sure is a gorgeous strip regardless! That center panel is a real eye-catcher! Ink on Bristol board with an image area of 20.5” x 14”. The logo is a stat paste-up. Light toning, with a few small white-paint art corrections. The image area is in Excellent condition.

94523 Henry Flint 2000 AD Sci-Fi Special #17 Cover Judge Dredd Original Art (Fleetway, 1994). Judge Dredd, Robo-Hunter, and Robo Trooper are all represented on this explosive and exciting cover produced in ink and vibrant acrylic paint over graphite on paper with an image area of 13” x 18.5”. Signed “HF” on Dredd’s left boot. But don’t tell Dredd that... defacing an official Judge’s uniform is a violation of code. In Excellent condition.

94524 Ramona Fradon and Bob Smith Super Friends #16 Splash Page 1 Original Art (DC, 1979). Featuring Batman, Wonder Woman, and Aquaman. Ink over graphite on Bristol board with an image area of 10” x 13”. In Very Good condition with some discoloration to the paste-up elements, mostly around the indicia box.

94525 Ramona Fradon and Bob Smith Super Friends #37 Cover Original Art (DC, 1980). A dejected Supergirl is featured along with Batman, Robin, Superman, Wonder Woman, Aquaman, and the Super Twins. Ink over graphite on DC Bristol board with an image area of 9.75” x 15”. In Excellent condition with some glue residue.

94526 Ron Frenz Amazing Spider-Man #252 Preliminary Artwork Original Art (Marvel, 1984). Two preliminary sketches for arguably the best-remembered comic book cover of the 1980s. Beneath the sketch on the left Frenz has written “Doc Connors,” and beneath the one on the right “The Two Kids” is written. The latter also has the spider-symbol on Spider-Man’s chest sketched in, and was of course the one eventually used for the cover of that historic “black costume” issue. Frenz has also written a note to Spidey editor Danny Fingeroth at the top of the page that reads, “Danny - I’ll need full size copies of everything in the package thanks.” Graphite on 14” x 10.5” sketch paper, in Very Good condition with a small 1” piece missing from the page at the bottom that does not affect the art.

94527 Jose Luis Garcia-Lopez and Kevin Nowlan Wednesday Comics #5 Metal Men Page Original Art (DC, 2009). From the story “He Who Smelt It”... (what a great pun!). This visionary title was designed to create stories in the format of Sunday comic strips, and it was named after the day that comic books are released each week. Each of the 14 features got its own single page in each issue. The man with the suicide-vest is Doctor Pretorius, a past associate of Professor Will Magnus, creator of the Metal Men. The page is created in ink over graphite on bright white Bristol board with an image area of 15” x 22.5”. In Excellent condition.
94528 Frank Giacoia and Sal Buscema

Avengers #87 Page 16 Original Art (Marvel, 1971). Black Panther is captured by a traitor and agents of A.I.M. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94529 Paul Gillon, 13, Rue de l’Espoir #3280

Daily Comic Strip Original Art (France-Soir, c. 1967-69). This French language daily comic strip ran for 13 years, from 1959-1972. The title is both the address of the main character, Francoise Morel, and also translates to something close to “The Street of Hope”. It was a soap opera style strip with much emphasis on the changing mores and values of contemporary society in France. Crafted in ink over graphite (with some blue pencil shading) on Bristol board with an image area of 24” x 7.25”. The board has a ripped marginal corner on the bottom right; however, the image area is in Excellent condition.

94530 Frank Godwin

Rusty Riley Sunday Comic Strip Original Art dated 3-6-55 (King Features Syndicate, 1955). Rusty helps Bubbo get his flying saucer back to the house as Mr. Miles tries to contact the police in this fun sci-fi-oriented Sunday. This strip is done in ink over graphite on Bristol board with an image area of approximately 23” x 16.5”. Slight toning, paste-up corrections in Panel 7. The paste-up logo is discolored. In Very Good condition.

94531 Frank Godwin

Rusty Riley Sunday Comic Strip Original Art dated 8-28-55 (King Features Syndicate, 1955). Patty thinks she’s seen a ghost at the old icehouse this gorgeous Sunday that also features Rusty, Mr. Miles, and two hooded hoods! This page is ink over graphite on Bristol board with an image area of approximately 23” x 16.5”. Slight toning, and edge and corner wear. The paste-up logo is discolored. In Very Good condition.

94532 Chester Gould - Dick Tracy Sketch Original Art in Big Little Book #W-707 (Whitman Publishing, c. 1930s) Condition: FR. The Adventures of Dick Tracy is the very first Big Little Book. Overstreet lists it as “Scarce”. To make this one even more scarce, it has a fantastic Dick Tracy original art sketch on the inside front cover and a personalized signature by his creator Chester Gould on the fly page. Larry Lowrey’s 2007 Golden Age of Big Little Books reference guide states that this book was “…published just before Christmas of 1932. Evidence of the release time is found in two authenticated autographed copies of the book, given to the children of friends of Chester Gould at Christmas. Autographed copies are ultra rare.” This book itself is in Fair condition, with a broken spine, corner wear, a loose last page, and other signs of wear. Overstreet 2016 GD 2.0 value = $188.

94533 Mike Grell

Starslayer #2 Double Splash Pages 2-3 Original Art (Pacific, 1982). A key moment in the story, this two-page spread picks up from the cliffhanger ending of issue #1 and features the moment that Torin Mac Quillon (a Celtic warrior) was snatched off the battlefield and through time, to the future, by Tamara. Playing on the look he created with his previous DC Comics-owned characters of Warlord and Shakira, the series featured Mike Grell at the top of his game in both writing and art. Produced in ink over graphite on Bristol board with an image area of 21.25” x 15”. The text pieces are stats affixed to an acetate overlay. There is slight handling wear and some very minor surface soiling on the art. Minor production tape in the margins, and the page number stats have discolored. Overall it is in Excellent condition.

94534 Mike Grell

Starryfier #2 Double Page Spread 8-9 Original Art (Pacific, 1982). A two-page spread where Tamara explains the set-up to this story of a time-displaced Celtic warrior brought to the future to fight for the freedoms of people he has never met. Still riding high on his successes with Green Arrow, and Warlord at DC Comics, this creator-owned series features Mike Grell at his best. The book also gave us some fantastic back-up tales... The Rocketeer, Grimjack, and Groo all got their start in the back pages of this series. This spread was created in ink over graphite on Bristol board with an image area of 21.25” x 15”. All text is printed paper paste-up on an acetate overlay. There is minor production tape in the margins, and the stat page numbers have discolored. Overall the image area is in Excellent condition.

94535 Mike Grell

Jon Sable, Freelance #14 Original Art (First Comics, 1984). Surprisingly few covers from the original series had Sable wearing his distinctive battle mask! Dramatic cover from the cult adventure title. Ink over graphite on First Comics Bristol board with an image area of 9.5” x 15”. In Excellent condition, signed by Grell along the bottom edge.

94536 Daerick Gross

Leather and Lace Volume 1 Back Cover Original Art (SQP, 1996). The back cover for this Gallery Girls Collection has an incredibly detailed and wonderfully textured background… and a lovely woman in front of it. It’s a real keeper! Mixed media on 12” x 17” brown fleck stock art paper and in Excellent condition.
94537 Jackson “Butch” Guice and Jose Marzan Doctor Strange, Sorcerer Supreme #8 Splash Page 4 Original Art (Marvel, 1989). Topaz and Rintrah are featured in rich detail. Ink over graphite on Bristol board with an image area of 11.5” x 17.25”. In Excellent condition.

94538 Jackson “Butch” Guice and Denis Rodier Action Comics #696 Page 22 Original Art (DC, 1994). Dramatic page heralding the eventual return of the dreaded Doomsday. Ink over graphite on DC Bristol board with an image area of 10.5” x 15”. In Excellent condition, signed by Rodier in the upper left corner.

94540 V. T. Hamlin Alley Oop Daily Comic Strip Original Art dated 4-8-49 (NEA Service, 1949). Without Alley Oop, Ooola and the Lemian Child Princess are in a tight spot! This wordless strip was created in ink over graphite on Bristol board with an image area of 20.5” x 5.75”. It has been folded in the gutter between panels one and two to allow for mailing to the syndicate. The strip has minor edge toning and wear and is in Excellent condition. From the Al Williamson Collection.

94541 Havoc #6 Cover Painting Deathlok Original Art (Marvel UK, 1991). In 1991, Deathlok was making a comeback. A four-issue mini-series, a story in Marvel Comics Presents #62, a special issue, and then his own series started in July of 1991. That next month, he was on the cover of this new UK comic. A lively cover produced in mixed media on Bristol board with an image area of 16” x 22”. The board has an added section that extended the image area at the top. It is unsigned and in Excellent condition.

94542 Gene Hazelton The Flintstones Sunday Comic Strip Original Art dated 7-14-63 (McNaught Syndicate, 1963). An indecisive Fred is the focus of this Stone Age baseball-themed Sunday strip, done in ink over blue pencil on Bristol board with an image area of 24.5” x 17.5”. There is very slight toning to the edges and the strip has been folded vertically through the artwork at some point, but flattened out since then, otherwise in Excellent condition.

94543 Gene Hazelton The Flintstones Daily Comic Strip Original Art dated 11-3-65 (McNaught Syndicate, 1965). Coming from an animation background at Hanna-Barbera (where he is credited with designing Pebbles and Bamm-Bamm), Hazelton was an easy choice for artist on this strip that ran from 1961 until 1998. The characters are always 100% on-model and looking good! This one was created in ink over graphite on CrafTint board with an image area of 20.75” x 6.5”. There is light toning, with pinholes in the margins. Overall in Excellent condition.

94544 Graham Ingels Gunfighter #6 “The Sandyville Slasher” Story Page 8 Original Art Panel Page (EC, 1948). The Gunfighter foils the Slasher’s scheme. Fantastic line work by Ingels. Ink over graphite on Bristol board with an image area of 13” x 18”. In Very Good condition with mild overall toning and wear, and tape residue to the top.

94545 Graham Ingels Vault of Horror #33 “Strung Along” Story Page 3 Original Art (EC, 1953). In these beautifully drawn scenes it’s established that Nora was insincere about her wedding vows to Tony, and is a bit of a gold-digger. She’s setting herself up for eventual pay-back, EC-style. This page has an image area of 13” x 18”, and the art is in Excellent condition.
94546 Graham Ingels Vault of Horror #33 “Strung Along” Story Page 5 Original Art (EC, 1953). A spiteful, raving Nora takes center stage in this page, and the masterful storytelling of Graham Ingels is showcased at its best. This page has an image area of 13.5” x 18”, and aside from a pasted-on art correction over Nora’s face in Panel 2, the art is in Excellent condition.

94547 Geof Isherwood X-Men: The Coming of Triplikill #1 Cover Original Art (Marvel, 1994). This gorgeous wraparound cover was only available as a mail-in promotional from Tony’s Pizza in the mid-1990’s. Produced in ink over graphite on two pieces of conjoined Bristol board with an image area of 20” x 15”. Signed by Isherwood in the lower margin. Slight handling wear in the margins. In Excellent condition.

94548 Dennis Janke Doomsday Annual #1 Splash Page 35 Original Art (DC, 1995). An ill-fated Green Lantern attempts to capture the deadly Doomsday on this page from his origin story. Ink over graphite on DC Bristol board with an image area of 10.25” x 15.5”. In Excellent condition with discolored production tape at the top and bottom edges.

94549 James Jean Flash Temporary Tattoos Portfolio Illustration Original Art (Chronicle Books, 2014). As strange as it sounds, the famed artist for so many wonderful covers of the DC/Vertigo imprint Fables comic book also turned out a six page portfolio of full-color temporary tattoos, with his fantastic designs on them. Here we have the graphite pencil work for a sheet of children amid weird scenery. Signed in the lower right of the 15.5” x 7.5” board. In Excellent condition.

94550 Dave Johnson and Eduardo Risso 100 Bullets Trade Paperback #3 Cover Painting Original Art (DC, 2001). An all-new Dave Johnson cover for the collection “Hang Up on the Hang Low”, which included issues #15-19 of the original comic format series. A wonderfully stark and complex layout for this modern crime noir masterpiece of a series written by Brian Azzarello. The red spaces are printed (and sometimes edited) images of the Eduardo Risso art from the original series. They are printed in black on red linen style paper and affixed to the Dave Johnson original art acrylic painting. The image area measures 16” x 24” on a 24” x 28.5” particle wood board. In Excellent condition.

94551 Jeff Jones “Balar, the Barbarian” Page 1 Original Art (1967). A bit of a mystery, this appears to be an unpublished page created and originally intended to be part of the solitary Jungle Jim issue produced by King in 1967. The page is numbered at the top and bottom as “Jungle Jim #21”, however there never was an issue #21 (or even #20). The back is stamped with an October 1967 Comics Code Authority approval, making it ready for a December 1967 issue, which is when the all-reprint King Features Jungle Jim #5 came out. The title page of the story is signed by Jeff Jones on the bottom right of the first panel on the page. A Jeff Jones Balor-story (“The Guardian Spiders”) was published in Charlton Bullseye #1. This page was created in ink over graphite on Bristol board with an image area of 17.5” x 26”. Panel 5 is blank. In Excellent condition.

94552 Jeff Jones Monster Times #5 “A Gnawing Obsession Chapter 2: The Awful Truth” Story Page 2 Original Art (Monster Times Publishing, 1972). The last page of the sad tale, as Henry Norman’s descent into madness overrides his sense of self-preservation. Jeffrey Jones is known for his lovely, almost lyrical artwork; however, this tale shows a talent for the macabre that was on par with the best of the genre. The oversized page is produced in ink over graphite on Bristol board with an image area of 17.5” x 26”. In Excellent condition.

94553 Dan Jurgens and Brett Breeding Superman/Doomsday: Hunter/Prey #1 Page 47 Original Art (DC, 1994). Superman confronts his fear and self-doubt on this page from the rematch between the Man of Steel and the creature that once killed him. Ink and Zipatone over graphite on DC Bristol board with an image area of 10.5” x 15.75”. In Excellent condition with discolored production tape on the left and right edges, slightly affecting the art. Signed by Jurgens along the bottom.
94554  Dan Jurgens and Brett Breeding
Doomsday #1 Splash Page 12 Original Art
(DC, 1995). Fantastic splash page featuring the
fierceous Doomsday in great detail. Ink over
graphite on DC Bristol board with an image area
of 10.5" x 15.25". In Excellent condition with dis-
colored production tape to the top and bottom
edges. Signed by Jurgens in the lower left corner.

94555  Michael Kaluta
Web of Horror #4
Story Page Original Art (c. 1970). This page
appears to be one of the several unpublished
stories intended for Web of Horror #4. Produced
in ink over graphite on Bristol board with an
image area of 11" x 16". Slight toning. Signed
and inscribed by Kaluta in the right margin. In
Excellent condition.

94557  Gil Kane and Sid Greene
Detective Comics #374 Page 11 Original Art
(DC, 1968). Batman’s detective side comes into play on this
page from "Hunt for a Robin-Killer". Ink over
graphite on Bristol board with an image area
of 10" x 15". In Very Good condition with punch
holes to the top and bottom edges, paper loss to
the top right corner, tape residue to the bottom
right corner, and mild overall toning.

94558  Gil Kane and Frank Giacone
Fear #6
Cover Original Art (Marvel, 1972). A scientist-
turned-monster wreaks havoc in this cover teaser
for the story “The Midnight Monster”. Ink over
graphite on Bristol board with an image area
of 10" x 15". In Excellent condition.

94559  Gil Kane, Frank Springer, and Vince
Colletta
Giant-Size Conan #4 Title Page 1
Original Art (Marvel, 1975). This splashy title
page for the story “Swords of the South” features
Conan at sea in a rather demonic Viking ship.
The story was adapted by Roy Thomas from the
Robert E. Howard story “The Hour of the Dragon”.
Created in ink over graphite on Bristol board
with an image area of 10" x 14". The page has
been glass front framed to 10.5" x 16.5". There is a
missing text correction paste-up in one caption,
and the header is printed paste-up, with much
glue residue and discoloration on it. The bottom
paste-up indicia is missing, leaving more glue
residue in its place. There is a touch of produc-
tion tape in the margins. In Very Good condition.

94560  Gil Kane
Star Hawks Sunday Comic Strip Original Art
dated 10-14-79 (United Feature Syndicate, 1979). A great piece show-
casing the syndicated sci-fi strip’s innovative
two-tier format. Ink over graphite on Bristol
board with an image area of 16.25" x 10.25"; the
title panel is on a separate 6.5" x 11" sheet of
board and affixed with tape on the reverse. In
Excellent condition, with discolored tape to the
left and right edges.

94561  Gil Kane
Conan the Barbarian #127
Splash Page 1 Original Art (Marvel, 1981). Pure Gil Kane magic! As the original artist on
this, he penciled and inked the splash page for
“The Snow Haired Woman of the Wastes”, then
sometime after-the-fact, he came back and
hand-colored the piece in color marker. It’s an
eye-popper with that charismatic Kane charm.
Signed twice in the lower right of the image area.
Produced in ink and color marker over graphite
on Bristol board with an image area of 10" x 15"
(including paste-up header and indicia). There is
a touch of discoloration in the indicia. In Excellent
condition.
94562 Rafael Kayanan Savage Sword of Conan #211 Page 28 Original Art (Marvel, 1993). Conan and Valeria battle a gigantic, enraged triceratops. Ink over graphite on Marvel Bristol board with an image area of 10" x 15". In Excellent condition, signed by Kayanan at the lower right edge.

94563 Rafael Kayanan Conan the Adventurer #1 Splash Page 4 Original Art (Marvel, 1994). From the issue that introduced Conan's mentor, Rion. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with punch holes to the left and right edges. Signed by Kayanan at the bottom edge.

94564 Kelley Jones and John Beatty Batman: Bloodstorm Page 58 Original Art (DC, 1994). The vampiric Batman and the Joker are featured on this page from the sequel to Batman: Red Rain. Ink over graphite on Bristol board with an image area of 9" x 14". In Excellent condition with discolored tape to the left and right edges.

94565 Walt Kelly Pogo Sunday Comic Strip Original Art dated 2-6-55 (Post-Hall Syndicate/Walt Kelly, 1955). Pogo recounts a rather sideways version of "The Continuing Adventures of Cinderola and the Three Bears" to the frog that is swallowed in Albert Alligator's tummy. Howland Owl and Churchy LeFemme are also featured! A fairly early strip, the series had only started a mere six years previously. More surreal Pogo wackiness, as magnificently crafted in ink over blue pencil on Bristol board with an image area of 23.25" x 16". With only light toning and marginal pinholes, it is in Excellent condition.

94566 Walt Kelly Pogo Sunday Comic Strip Original Art dated 5-5-63 (Hall Syndicate, 1963). This episode shows just how quickly things can escalate in the Okefenokee Swamp. Features Albert Alligator, Howland Owl, Beauregard Bugleboy, Bun Rab, and Barnstable Bear. Created in ink over blue pencil on Bristol board with an image area of 23.25" x 16". A fine example of this charming and well-beloved classic strip and in Excellent condition.

94567 Walt Kelly Pogo Daily Comic Strip Original Art dated 4-22-68 (Hall Syndicate, 1968). Churchy's "Pogo for President" potato chip campaign buttons are apparently safer eaten than worn, as Porky Pine points out. This charming ink over blue pencil on Bristol board piece has an image area of 20" x 5.5" and is in Excellent condition.

94568 Ken Kelly Star Wars #6 Cover Original Art (Dark Horse, 1999). Jedi master Ki-Adi-Mundi and the droid FLTX-R1 make a final stand. Oil on press board with an image area of 27" x 38.25". In Excellent condition.

94569 Ken Kelly Star Wars: Prelude to Rebellion Trade Paperback Cover Original Art (Dark Horse, 2000). Jedi master Ki-Adi-Mundi engages ravenous aliens on this cover for the tpb that collected the first six issues of Dark Horse's ongoing Star Wars title. Oil on press board with an image area of 23.75" x 39". In Excellent condition.

94570 Ken Kelly Fantasy Art Lizard Monster Painting Original Art (2010) A Kelly fantasy painting of a freaky lizard monster, done in 2010. Oil on canvas, signed in lower left hand corner. 16" x 20", in Excellent condition.
Ken Kelly - White Tiger Master Fantasy Painting Original Art (2015). Rich and bold colors make these white tigers pop off the page. This may have been part of a series as it is similar to two other paintings he has produced in the past... Feline Warrior, and Craton's Lions. Oil on 30” x 40” stretched canvas, signed in the lower right. In Excellent condition.

Ken Kelly - “A Princess of Mars” Painting Original Art (2016). This Frazetta homage was originally done by Kelly as part of a number of original art pieces that were printed as trading cards by FPG in the 1990s. This piece is a re-creation done in 2016, and the original Frazetta image was for the front cover of the 1970 Doubleday edition of A Princess of Mars, featuring Edgar Rice Burroughs' John Carter. Oil on canvas with an image area of 18” x 24” x 1”. In Excellent condition.

Al Kilgore Bullwinkle Comic Strip Original Art Group of 5 (McClure Newspaper Syndicate, 1962). The Rocky and Bullwinkle show was known for its humor and broad use of puns aimed at a slightly more mature audience that most other strips of the day. These are five of the very first seven Bullwinkle strips (#2, 3, 4, 6, and 7) ever published, with the second strip having a date of 7-24-62. Al Kilgore’s skillful wordplay highlights these dailies from 1962. Produced in ink over graphite on Bristol board with image areas of 17” x 5”, there is slight toning. An added bonus: there are what appear to be two loose blue pencil designs for a Bullwinkle strip logo on the back of strip #2. In Excellent condition.

Al Kilgore Bullwinkle Comic Strip Original Art Group of 9 (McClure Newspaper Syndicate, 1962). The uninked pencils for the 7/26/62 through 8/3/62 strips (note the strip began just four days before the first one offered here). The Cold War has never been so funny! Graphite on paper with an image area of 17” x 4.75”. Some smudging. Very Good condition.

Al Kilgore Rosy the Skunk Book Illustration Original Art Group of 29 (Pageant Press, 1952). Al Kilgore, noted artist on Rocky and Bullwinkle comic books and the newspaper comic strip, was also a commercial artist for hire who produced several different children's books. Here he illustrated the story of Rosy the Skunk from the prose of Ernestine Beckwith Heitman. This group includes the cover art, and 28 other pieces of art, each its own page (some two-page spreads). They are ink on Bristol board with an
average size of 8.5" x 5.5". Wonderfully charming images with paste-up printed text. In Excellent condition overall. Comes with a printed dust jacket, various newspaper clippings, and printed proof sheets.

94577 Al Kilgore Bullwinkle Daily Comic Strip Original Art Group of 6 (McClure Newspaper Syndicate, 1962). The Rocky and Bullwinkle show was known for its clever humor and broad use of puns. Al Kilgore demonstrates his skill at wordplay handily with these six strips from the first year of this series. Each daily is packed to the rafters with puns and quips! These six consecutive strips are dated 9-17-62 to 9-22-62. Produced in ink over graphite on Bristol board with image areas of 17" x 5". Slight toning. In Excellent condition.

94578 Al Kilgore Bullwinkle Daily Comic Strip Original Art Group of 6 (McClure Newspaper Syndicate, 1962). Al Kilgore was closely associated with the Bullwinkle ancillary publishing effort; he not only wrote and drew the comics for Dell, but he also wrote and drew the comic strip for three years. Here are six consecutive strips from its first year, 10-1-62 to 10-6-62, that really showcase Kilgore's skill in matching the production art, as well as Kilgore's adeptness at mimicking the "tone of voice" for the animated series. Produced in ink over graphite on Bristol board with image areas of 17" x 5". Slight toning and light handling. In Excellent condition.

94579 Al Kilgore Bullwinkle Comic Strip Promotional Illustrations Original Art Group of 4 (McClure Newspaper Syndicate, 1962). "Now here's something we hope you'll really like." These incredible images were created by Al Kilgore to promote the upcoming Bullwinkle comic strip in newspapers. They appeared in the official press kit, and some were printed in newspapers. They were created in ink on velum with images areas of 5.25" x 6.5" and 3.75" x 9". Also included in an Al Kilgore "AK" signature hand-drawn in ink and white paint on a small 2" square of illustration board. All are in Excellent condition. It's better than fan mail from a flounder!

94580 Frank King Gasoline Alley Daily Comic Strip Original Art Group dated 9-7 and 9-8-39 (Chicago Tribune, 1939). Two nice consecutive dailies from the first week of WWII, featuring Skeezix considering college. A terrific group by Frank King, done in ink over graphite on Bristol board, with image areas measuring approximately 20" x 5". The art is in Very Good condition.

94581 Frank King Gasoline Alley Sunday Comic Strip Original Art Dated 6-27-48 (Chicago Tribune, 1948). Skeezez and Nina get a rude awakening while discussing how the nation's highway infrastructure is theirs to own! The art is in ink over graphite on one sheet of Bristol board, with an approximate image area of 16.75" x 21". There is some discoloration of the logo stat, otherwise in Excellent condition, with two pinholes in the top margin.

94582 Jack Kirby Bulls Eye #2 Story Page 9 Original Art (Mainline, 1954). This is Page 9 from the story "Trial by Fire," featuring the masked western hero Bulls Eye. This period of Kirby's development finds him concentrating on realism and storytelling, a full decade before he would revolutionize superhero comics. Produced in ink over graphite on Bristol board with an image area of 12" x 18". Slight toning. In Excellent condition.

94583 Jack Kirby and Dick Ayers Strange Tales #84 "The Wonder of the Ages!!! Magneto!" Story Page 8 Original Art (Marvel, 1961). An unemployed strongman volunteers for an experimental space flight and returns to earth with magnetic powers! This story preceded Fantastic Four #1 by six months, and the first appearance of X-men frenemy Magneto by almost two-and-a-half years! Ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.
94584  Jack Kirby and Paul Reinman *Kid Colt Outlaw #119* Story Page 1 Original Art (Marvel, 1964). A large and expressive Kirby page that gives him room to show both mastery of character faces, and a very detailed setting. It is the title page for the back-up tale "Unarmed!" and it was created twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.

94585  Jack Kirby and George Tuska *Tales of Suspense #72* Story Page 5 Captain America Original Art (Marvel, 1965). Jack Kirby provided layouts for George Tuska to pencil and finish this page from the story "The Sleeper Shall Awake!" This is some of Tuska's earliest Silver Age Marvel work, as he took a hiatus from Marvel in 1957. Also, that man in his pajamas in Panel 1 is none other than Steve Rogers... aka Captain America! The Sleeper story line would run for several issues and is well-remembered by fans. This page was created at twice-up scale in ink over graphite on Bristol board with an image area of 12.75" x 18.75". Signed by George Tuska in the bottom margin.

94586  Jack Kirby and D. Bruce Berry *Kamandi, the Last Boy on Earth #22* Page 6 Original Art (DC, 1974). Kamandi and some nice "Kirby Krackle" feature prominently on this page. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with discolored tape at the top and bottom edges.

94587  Jack Kirby "Doctor Mortalis" Movie Concept Illustration Original Art (Empire Pictures, c. 1986). A huge original at 18" x 22.5"! This art is shown in The Jack Kirby Collector #11 as part of a 1986 Empire Pictures movie pitch brochure "Based on characters created by Jack Kirby." You'll recognize Egg Head from *Captain Victory* at the rear. Signed at lower right. Ink over graphite on illustration board. Excellent condition.

94588  Goseki Kojima *Lone Wolf and Cub* Manga Illustration Original Art (unknown). *Lone Wolf and Cub* was definitely an influence on Frank Miller (and other artist's) art style. You only have to look at his *Ronin* to see that. This charming piece is thought to be related to the manga series; however, all text is in Kanji. It seems to feature Daigoro, the ronin samurai’s son. The series is well-remembered for the iconic image of his father pushing him around in a wooden cart. The art was created in brush ink and watercolor on 12.5" x 16" illustration board. It bears a lovely hanko stamp in the lower right image area. The board edges are gilded. The board is lightly toned, with a few minor corner dings. Overall in Excellent condition and a very rare piece from this stunning manga work.

94589  Igor Kordey *Star Wars Hasbro Slim/Kenner Star Wars Special* cover Original Art (Dark Horse, 1998). R2D2 and C3PO are in a tight spot on this colorful cover for a promotional comic given away at K-B Toy Stores. Gouache on rag-edged paper, with an image area of 10" x 14.5". Signed at bottom by Kordey. In Excellent condition.

94590  Andy Kubert and Dan Green *Captain America #25* Splash Page 9 Original Art (Marvel, 2000). Fantastic image of Cap riding into action. Ink over graphite on Marvel Bristol board with an image area of 10.75" x 15.75". In Excellent condition, signed by Kubert along the bottom edge.
94591 Joe Kubert Star-Spangled War Stories #137 Page 9 Original Art (DC, 1968). In this, the heart-pounding conclusion of “Fight to the Last,” the harried sailors kick a rock down onto the man-eating Stegosaurus. An epic page from Joe Kubert, who was clearly having a ball drawing these fantastic stories. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. Top edge irregularly trimmed. Production holes in margins. Slight toning. In Excellent condition.

94592 Alan Kupperberg and Neal Adams House of Mystery #228 “The Rebel” Splash Story Page 1 Original Art (DC, 1975). Cain introduces the tale of a fugitive of the near-future. This was the first page of the story, and Page 18 of the overall book. Ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with mild overall toning and soiling, tape residue to the top and bottom edges, and discolored Zipatone.

94593 Alan Kupperberg and Jon D’Agostino Marvel Two-In-One #95 Page 31 Original Art (Marvel, 1983). The Thing and N’Kantu the Living Mummy feature prominently on this bittersweet closing page to “The Power to Live...The Power to Die”. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94594 Harvey Kurtzman and Dan Barry Flash Gordon Daily Comic Strip Original Art dated 12-1-1952 (King Features Syndicate, 1952). In April of 1952, Harvey Kurtzman began collaborating with Dan Barry on this classic series. Kurtzman would provide his scripts and layouts for Barry to work from. It was not a perfect pairing, and would only last until April of 1953. (Source: Dave Schreiner’s article in Flash Gordon: The Complete Daily Strips November 1951 - April 1953.) This daily features Marla (Queen of Ganymede) and Bill Kent. Ink over graphite on Bristol board with an image area of 19.5” x 5.25”. In Very Good condition.

94595 Gary Kwapisz and Ernie Chan Savage Sword of Conan #142 Double Splash Page 8 and 9 Original Art (Marvel, 1987). A gruesome double-page spread featuring the aftermath of a bloody battle. Ink over graphite on two pieces of Bristol board connected with tape on the reverse; overall image area is 21.5” x 15”. In Excellent condition, signed by Kwapisz at the bottom right edge.

94596 Gary Kwapisz and Ernie Chan Savage Sword of Conan #147 Double Splash Pages

94597 Walter Lantz - Woody Woodpecker Painting Original Art (Walter Lantz, c. 1980s). Ha ha ha HA ha! Woody Woodpecker instigates the other birds during bath time in this fun piece with a “Happy Art” sticker on the back and Lantz’s signature at the bottom right of the painting. Oil on pressboard in an ornate open front frame with an image area of 15” x 19”. The frame measures approximately 20” x 24” x 2.5” deep. In Excellent condition.

94598 David Lapham Punisher vs. Daredevil #1 Cover Original Art (Marvel, 2005). Daredevil and Punisher’s long-standing enmity reached new heights in this mini-series, as indicated on Lapham’s dramatic cover. Ink over graphite on Marvel Bristol board with an image area of 11” x 15.75”; the mock-up title design is on an onion-skin overlay. In Excellent condition.

94599 Original Art (Marvel, 1988). Conan leads a triumphant army back to camp after a successful raid. Ink over graphite on two sheets of Bristol board connected with tape on the reverse, with a total image area of 22” x 15”. In Very Good condition.
bodybuilder books. An article about him in Sam Sherman's *Screen Thrills Illustrated* magazine (1962) sparked Bonomo's interest in telling his Hollywood story, and Sherman helped him to publish an autobiography, *Strongman* (1968). Sherman, himself a producer of such grindhouse movies as Al Adamson's *Dracula vs. Frankenstein*, carried the idea further — into the ambitious but abortive comic-book project that is represented in this generous selection of finished art and production materials. Sherman's script imagines Bonomo as a costumed world-beater in conflict with a mad scientist. LeBar, an associate of Sherman's Independent-International Pictures, handles the art in a dynamic, heavily cartooned style, with plenty of exaggerated sound effects. The principal bad guy looks a whole lot like Bela Lugosi. The story is related wordlessly, in anticipation of added dialogue balloons. The pages are sporadically numbered as to running order, but the narrative thrust is clear. The comic was sidelined upon Bonomo's death in early 1978. Ink and Zipatone shading over graphite on Bristol board. Image areas range generally from 16.5" x 6.5" to 27" x 20", with various smaller fragmentary pieces. Moderate toning and marginal scuffing. Some peeling in the shading film. Adhesive stain on cover art. Very Good condition. From the Philip M. Levine Collection.

94602 Rick Leonardi and Dave Simons *Amazing Spider-Man* #228 Page 14 Original Art (Marvel, 1982). A rare instance of Spidey losing his cool. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition, signed by Leonardi along the bottom edge.

94603 Rick Leonardi and Terry Austin *Cloak and Dagger* #3 Cover Original Art (Marvel, 1985). Cloak, Dagger, and Spider-Man get the drop on drug runners on this dynamic cover. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with tack/staple holes to the top corners and mild toning, signed by Leonardi and Austin along the bottom edge.

94604 Larry Lieber and Al Hartley *Journey Into Mystery* #104 “Revenge” Story Page 3 Original Art (Marvel, 1964). From one of the issue's backup stories, a tale of unrequited love and freak meteor storms. This was Page 20 of the overall book. Ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.

94605 Larry Lieber and Al Hartley *Journey Into Mystery* #104 “Revenge” Story Page 5 Original Art (Marvel, 1964). From one of the issue's backup stories, in which a jilted space miner's attempt at vengeance backfires spectacularly. This was Page 22 of the overall book. Ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.
94606  Larry Lieber and Syd Shores Rawhide Kid #93 Cover Original Art (Marvel, 1971). The cover promises that the Rawhide Kid would ride with Wild Bill Hickok and Calamity Jane this issue! This shoot-out cover was created in multiple layers of Bristol board and stats. The main original art is an ink on blue pencil section measuring 9.75" x 8.5". It is affixed to a larger Bristol board and the image area was extended a bit with some additional original art. Header, corner box, logo, cover text and lower caption are all stat paste-ups. There is glue residue and production tape in several places. The lower caption stat was trimmed after being placed on the board, so there is a razor slit around the sides and bottom edge that barely breaks through to the back. The image area on the World Color Bristol board measures 10" x 15". Signed by Larry Lieber in the lower margin. In Good condition.

94608  Steve Lightle Sabretooth Unleashed Paperback Novel Cover Original Art (Random House, 1995). Wolverine takes on his half brother Victor Creed, aka Sabretooth, while Mystique and Phoenix look on. This paperback novel cover was produced in ink and white paint over graphite on Bristol board with an image area of 9.75" x 7.25". There are a few whitewash art corrections, otherwise in Excellent condition.

94609  Ron Lim and Joe Rubinstein Infinity Gauntlet #4 Page 27 Original Art (Marvel, 1991). The Vision, Thor (Eric Masterson), and Cyclops fall before the seemingly unstoppable might of Thanos. The upcoming Avengers: Infinity War movie will draw from this storyline, making pages such as this one highly desirable. Ink over graphite on Marvel Bristol board with an image area of 10.25" x 15". In Excellent condition.

94611  Ron Lim and Rob Hunter Rann/Thanagar Holy War #3 Double Splash Page 26 and 27 Original Art (DC, 2008). Featuring Adam Strange, Captain Comet, Starfire, Animal Man, Tigorr, Chief Justice Maximillion Deville, the Weird, and Deacon Dark. Ink over blue pencil on two pieces of DC Bristol board connected by masking tape on the reverse. Image area measures 20.5" x 15". In Excellent condition with minor wear and tape at the center of the top and bottom edges. Signed by Hunter at the bottom right edge.

94612  Tom Lyle The Comet #4 Cover Original Art (DC, 1991). A tense situation between the Comet and the Black Hood. Ink over graphite on DC Bristol board with an image area of 9.75" x 13". In Excellent condition, inscribed and signed by Lyle in the lower left.

94613  Stan Lynde Rick O’Shay Sunday Comic Strip Original Art dated 1-16-66 (Chicago Tribune, 1966). Apparently, you can’t keep a good horse tied down! Hipshot Percussion’s horse Slipshod is the star of this fun Stan Lynde Sunday. The ink and Zipatone over graphite on Bristol board art has an image area of 27.25" x 12.25", and the condition is Excellent.

94610  Ron Lim and Joe Rubinstein Infinity Gauntlet #5 Page 27 Original Art (Marvel, 1991). Adam Warlock tries to convince the Silver Surfer of the necessity behind stopping a virtually omnipotent Thanos. Next summer’s Avengers: Infinity War movie is based in part on this storyline. Ink over graphite on Marvel Bristol board with an image area of 11.5" x 17". In Excellent condition.

94607  Larry Lieber and Frank Giacoia Super Spider-Man #266 Cover White Tiger Original Art (Marvel UK, 1978). This issue of the British weekly reprints Pages 11-17 of the story “Tiger in a Web!” originally presented in Peter Parker, the Spectacular Spider-Man #10. The cover features White Tiger (Hector Ayala), and was produced in ink over blue pencil on Marvel UK Bristol board with an image area of 10.25" x 13.25". The logo and corner box are a stat paste-up. There is some whitewash art correction. Overall in Excellent condition.
94614 David Mack *Coffin*-Related Illustration Original Art (IDW, c. 2001). This gorgeous painting features one of the assassins from the cover of issue #4 of IDW's *Coffin*. This painting is by David Mack, famous for his own series *Kabuki* and many painted covers for *Daredevil* and *Swamp Thing*, just to name a few. The *Coffin* series was by writer Phil Hester and artist Mike Huddleston. Lovely pastel colors in a mixed media presentation signed in the lower image area. Produced on an 11" x 17" sheet of Bristol board. Part of the image area is a piece of photographic paper taped to the board. In Excellent condition.


94616 Russ Manning, Tim Burgard, and Randy Cormier - *Tarzan and Jane* Illustration Original Art (1977). A wonderful oversized piece created at the 1977 San Diego ComiCon. It is signed by Russ Manning, Tim Burgard, and Randy Cormier. The 30" x 40" piece is produced in color marker and graphite and glass front framed to 33.25" x 43.5". In Excellent condition.

94617 David Mazzucchelli and Dennis Janke *Daredevil* #226 Page 22 Original Art (Marvel, 1986). Daredevil catches the Gladiator in the act of robbery. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with clipped corners and top edge trimmed.

94618 David Mazzucchelli and Dennis Janke *Daredevil* #226 Page 26 Original Art (Marvel, 1986). Daredevil battles the Gladiator. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with clipped corners and top edge trimmed.

94619 David Mazzucchelli and Dennis Janke *Daredevil* #226 Page 27 Original Art (Marvel, 1986). Daredevil stands over a defeated Gladiator — and discovers there's more going on than meets the eye. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with clipped corners and top edge trimmed.

94620 David Mazzucchelli and Dennis Janke *Daredevil* #226 Page 31 Original Art (Marvel, 1986). Daredevil reunites the Gladiator with his kidnapped girlfriend. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with clipped corners and top edge trimmed.

94621 Scott McCloud *Zot!* #10 Page 13 Original Art (Eclipse, 1985). *Zot* arrives in the
nick of time to save Jenny. Ink over graphite on Bristol board with an image area of 10" x 15.5". In Excellent condition.

**94622 John McCrea Hitman #44 Cover and Preliminary Sketch Original Art (DC, 1999).** Tommy Monaghan and Natt the Hat battle the raging T-Rex known as Scarback. The dinosaur doesn't stand a chance. Ink over graphite on Bristol board with an image area of 11" x 16". The art is accompanied by a matching preliminary sketch in graphite on DC Bristol board, with an image area of 11" x 13.5". Both are in Excellent condition with staple holes to the top left corner of the cover.

**94623 John McCrea Monarchy #2 Cover Original Art (DC/Wildstorm, 2001).** Ink over graphite on DC Bristol board with an image area of 10.5" x 15.5". In Excellent condition.

**94624 Todd McFarlane and Alfredo Alcala Detective Comics #576 Page 6 Original Art (DC, 1987).** Memorable page from part two of “Batman: Year Two”, which saw the Batman strap on a gun and form a truce with the mob (and the man who killed his parents) in order to stop a killer. Ink over graphite on Bristol board with an image area of 10" x 15". (Note: The images of the pistol in Panels 1 and 7 are pasted-on photocopy elements.) In Excellent condition.

**94625 Dave McKean - Batman Painting Original Art (DC, c. 1990s).** A contemplative Dark Knight, as expressed by the master artist responsible for so many wonderful Sandman covers for DC comics. This seems to be one of several studies of Batman in a series produced by McKean, each different from the others. Oil paint on photographic paper collage, with an image area of 10" x 15" on Bristol board. Signed in the lower margin and in Excellent condition.

**94626 Al McWilliams Twin Earths Sunday Comic Strip Original Art dated 1-15-56 (United Feature Syndicate, 1956).** This beautifully drawn, stellar Sunday, featuring the flying saucer in four panels, has an image area of 22.5" x 15" and was done in ink over graphite on Bristol board. The strip was folded between the three tiers for mailing purposes. There is slight edge toning and wear, and some glue staining in panel three that is bleeding through a pasted on art correction; otherwise, it is in Excellent condition.

**94627 Al McWilliams Twin Earths Sunday Comic Strip Original Art dated 2-12-56 (United Feature Syndicate, 1956).** This beautifully drawn, stellar Sunday, featuring the flying saucer in four panels, has an image area of 22.5" x 15" and was done in ink over graphite on Bristol board. The strip was folded between the three tiers for mailing purposes. There is slight edge toning and wear, and some glue staining in panel three that is bleeding through a pasted on art correction; otherwise, it is in Excellent condition.

**94628 Al McWilliams Twin Earths Sunday Comic Strip Original Art dated 2-26-56 (United Feature Syndicate, 1956).** The flying saucer, with Lahna, Torro, and Punch inside, spins wildly out of control as it approaches the Moon of Colossus in this topsy-turvy Sunday, which has an image area of 22.5" x 15". The ink over graphite on Bristol board strip was folded between each tier to facilitate mailing to the syndicate. A strip panel layout has been drafted on the back of the strip, and there is minor soiling and edge wear, otherwise, it is in Excellent condition.

**94629 Al McWilliams Twin Earths Sunday Comic Strip Original Art dated 3-11-56 (United Feature Syndicate, 1956).** Lahna, Torro, and Punch are caught in the gravitational pull of Colossus’ Moon and their ship can’t escape! An exciting and beautifully drawn Sunday strip, produced in ink and white paint over graphite on Bristol board, with an image area of 22.5" x 15". The logo is a paste-up copy. The strip is lightly edge toned and has been folded horizontally between the panels; otherwise, it is in Excellent condition.
middle of it. The board itself has been folded and torn in half through the middle gutter. There are minor stains and a few other creases. It has been affixed to a slightly larger foam core board. In Good condition.


94631 Frank Miller Black Widow Sketch Original Art (c. 1981). Awesome sketch of a late ’70s-era Natasha Romanoff by Miller, as she appeared in the issues of Daredevil. Ink over graphite on board. In Excellent condition, signed by the artist.

94632 Tarpé Mills Miss Fury Sunday Comic Strip Original Art dated 11-14-43 (Bell Syndicate, 1943). Miss Fury is out-cold in this charming Sunday. Created in ink over graphite on Bristol board with an image area of 19.75" x 25.75". The logo and credits are printed paste-ups that have discolored (and the logo is ripped). Panel 6 is an original art paste-up that has a crease in the middle of it. The board itself has been folded and torn in half through the middle gutter. There are minor stains and a few other creases. It has been affixed to a slightly larger foam core board. In Good condition.

94633 Bob Montana Archie Sunday Comic Strip Original Art dated 5-22-49 (McClure Newspaper Syndicate, 1949). Much to Veronica’s dismay, Betty seems to be the light of Archie’s life, or is she? This kiss-fest was created in ink over graphite on Bristol board with an image area of 20.5" x 14.5". The title logo stat is missing and there is some edge and corner wear; otherwise, the art is in Excellent condition. From the Montana Family Personal Collection.

94634 Bob Montana Archie Sunday Comic Strip Original Art dated 6-5-49 (McClure Newspaper Syndicate, 1949). Miss Grundy and Mr. Weatherbee get the fowl end of Archie’s newfound baby bird in this funny Sunday. Done in ink over graphite on Bristol Board, there is some slight handling wear throughout the piece, and an editorial pen mark in the last panel; otherwise in Excellent condition. From the Montana Family Personal Collection.

94635 Bob Montana Archie Sunday Comic Strip Original Art dated 3-19-50 (McClure Newspaper Syndicate, 1950). Archie was thinking outside of the box-kite on this “mile high” Sunday, created in ink over graphite on Bristol board with an image area of 20.5" x 14.5". The logo stat is missing, and there is some wear on the edges; otherwise, the art is in Excellent condition. From the Montana Family Personal Collection.

94636 Bob Montana Archie Sunday Comic Strip Original Art dated 10-1-50 (McClure Newspaper Syndicate, 1950). Jughead is a con-man with a heart of gold in this charming Sunday. Created in ink over graphite on Bristol board with an image area of 20.5" x 14.5", the paste-up title logo is missing, there is a stain in the right border barely going into Panel 3, and there is some edge and handling wear; otherwise, the art is in Excellent condition. From the Montana Family Personal Collection.

94637 Bob Montana Archie Sunday Comic Strip Original Art dated 3-2-52 (McClure Newspaper Syndicate, 1952). This basketball-themed Sunday pits Archie against his Dad, who beats him just by the seat of his pants! Created in ink over graphite on Bristol board with an image area of 20.5" x 13.75". Part of a pasted on text correction in Panel 3 is missing (and the stat has glue stains bleeding through), the title logo stat is discolored, there are two pinholes in the upper corners, and there is some light edge wear and toning. The art area is in Excellent condition. From the Montana Family Personal Collection.

94638 Bob Montana Archie Sunday Comic Strip Original Art dated 5-9-54 (McClure Newspaper Syndicate, 1954). It’s a comedy of errors when signals get crossed while trout fishing in this angling-oriented Sunday, created in ink over graphite on Bristol board with an image area of 20.5" x 13.75". The title logo stat is missing, there is a small glue stain in a word balloon in Panel 1, and there is light edge toning and handling wear; otherwise, in Excellent condition. From the Montana Family Personal Collection.

94639 Richard Moore - Boneyard #1 Cover Original Art (NBM, 2001). Painted cover for the first issue of Boneyard. Mixed media on Bristol board, with an image area of 11" x 17". In Excellent condition.
94640  Terry Moore Echo #28 Page 19 Original Art (Abstract Studios, 2011). Dr. Foster explains his ultimate goal on this page from near the end of the series. Ink over blue pencil on Bristol board with an image area of 8.25" x 13.5". In Excellent condition, signed by Moore near the bottom right corner. From the Terry and Robyn Moore Collection.

94641  Terry Moore Strangers In Paradise #1 Story Page 4 Katchoo Original Art (Abstract Studio, 1994). A delightful page that shows a bit of Katchoo's wicked sense of humor. She doesn't suffer fools well. Terry Moore's charming art was well-suited for this combination soap opera/comedy that had a bit of action and adventure tossed in on occasion. It had a cult following in the 1990s for good reason. Crafted in ink over graphite on bright white 10" x 18" Bristol board, it is signed in the lower margin, and in Excellent condition. From the Terry and Robyn Moore Collection.

94642  Terry Moore Strangers In Paradise V2#2 Story Page 9 Original Art (Abstract Studio, 1994). Terry Moore's Strangers In Paradise was a huge self-publishing hit in the early 1990s. In style and content, it was often compared with Jaime Hernandez' work on Love and Rockets. This page features Darcy Parker going for a swim. Crafted in ink over graphite on bright white 12" x 18" Bristol board, it is signed in the lower margin, and in Excellent condition. From the Terry and Robyn Moore Collection.

94643  Terry Moore Strangers In Paradise V3#3 Double-Page Spread #2-3 Original Art (Image, 1997). A very nice establishing shot of the loft apartment that Francine and Katchoo are renting (with them in the far right panel). Many fans of Love and Rockets' Maggie and Hopey found a great fondness for this pair of girls as well. The two-page spread is formed in ink over graphite on two sheets of bright white conjoined Bristol board with a combined image area of 19" x 14.5". Signed by Moore in the lower right margin, it is in Excellent condition. From the Terry and Robyn Moore Collection.

94644  Terry Moore Strangers In Paradise V3#11 Story Page 10 Original Art (Abstract Studio, 1997). David confronts his sister Darcy Parker and nearly takes a bullet to the head for his troubles on this exciting page of the soap opera style story (with a dash of action/adventure, and some good comedic moments). After a brief foray to Image Comics, this third volume returned to Abstract Studio where it ran until issue #90. This page, created in ink over graphite on bright white 11" x 17" Bristol board, is signed by Moore in the lower right corner. There is a hole punch in the top right corner, and a bit of the production writing on the back has bleed through on the upper left front. Otherwise, in Excellent condition. From the Terry and Robyn Moore Collection.

94645  Terry Moore Strangers In Paradise 1999 Calendar September Illustration Katchoo and Francine Original Art (Abstract Studio, 1998). This image features Katchoo and Francine, and... Katchoo and Francine! It almost qualifies as an infinity image. The image in the background is a reference to the cover of the very first issue from Antarctic Press in 1993. The foreground shows the main characters as they looked five years later. This image was produced in ink on bright white Bristol board with an image area of 11" x 8.25". Signed and dated in the image area, it is in Excellent condition.

94646  Terry Moore Echo #20 Splash Page 18 Original Art (Abstract Studio, 2010). Julie Martin and Ivy Raven are featured on this explosive and exciting page from Terry Moore's action/thriller Echo. Having tried some action/adventure in his wildly popular Strangers In Paradise, Moore decided to try more of it in this series. Created in ink over graphite on Bristol board with an image area of 8.5" x 13.5". Signed by Moore in the lower margin. In Excellent condition. From the Terry and Robyn Moore Collection.
**94647**  
**Terry Moore Echo #29 Page 14 Original Art (Abstract Studios, 2011).** Ivy and her friends are faced with a tricky situation on this page from the penultimate issue. Ink over blue pencil on Bristol board with an image area of 8.25" x 13.5". In Excellent condition, signed by Moore near the bottom right corner. From the Terry and Robyn Moore Collection.

**94648**  
**Terry Moore Rachel Rising #3 Page 18 Original Art (Abstract Studio, 2012).** Great nocturnal scene by Moore. Ink on Bristol board with an image area of 8.25" x 13.5". In Excellent condition, signed by Moore at the bottom right corner. From the Terry and Robyn Moore Collection.

**94649**  
**Terry Moore Rachel Rising #3 Page 6 Original Art (Abstract Studio, 2012).** Rachel Beck is less than supportive of her friend's marriage plans. Ink on Bristol board with an image area of 8.25" x 13.5". The word balloons in the bottom tier are edits pasted over the originals, with minor affect to the art. In Excellent condition, signed by Moore at the bottom right corner. From the Terry and Robyn Moore Collection.

**94650**  
**Terry Moore Fables #147 Complete 3-Page Story Original Art (DC, 2015).** Beauty and her daughter Bliss (the new Beast), put the fear into a scoundrel in their new job as "problem solvers". The pages are ink over graphite on bright white Bristol board with an image area of 9.5" x 14.5". Each page is signed in the lower margin. In Excellent condition. From the Terry and Robyn Moore Collection.

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94651 Ruben Moreira Rangers Comics #42 Complete 8-Page Story Original Art (Fiction House, 1948). One of the many features in Rangers Comics that was greater than the sum of its part, “I Confess” was a murder mystery series with dedicated film noir themes that were so prevalent in post-WWII popular culture. Ruben Moreira’s artwork stands out in the comic at this time for its lush brushwork and cross-hatching, giving the pages the feel of a top-tier Sunday comic strip. Produced in ink over graphite on Bristol board with an image area of 12” x 18”. Slight toning and handling wear. In Excellent condition.

94653 Gray Morrow Perry Rhodan #76 “Recruits for Arkon” Paperback Cover Painting Original Art (Ace, 1975). Although this cover was painted by Gray Morrow for the venerable science fiction series, the uniforms and robot have a distinctive Kirby-esque design to them. In particular, the robot strongly resembles the Fantastic Four villain, Psycho-Man. Produced in gouache over graphite on illustration board with an image area of 15” x 20”. In Excellent condition.

94652 Tom Morgan Power Pack #60 Cover Original Art (Marvel, 1990). Featuring the Power siblings and Franklin Richards. Ink over graphite on Marvel Bristol board, with photostat paste-up elements affixed to an acetate overlay. Image area of 9.75” x 15”. In Excellent condition, signed and dated by Morgan in the UPC box.

94654 Diogenes Neves and Ed Tadeo New Mutants #7 Pages 8-9 Original Art Double Page Splash Page (Marvel, 2010). From volume 3 of the long-running comic series comes this incredible character 2-page splash page featuring the resurrected Hellions: Catseye, Bevatron, Tarot, Beef, Roulette, and Jetstream. Produced in ink over graphite on Bristol board with an image area of 20” x 15”. In Excellent condition.

94655 Eddie Newell Batman: Legends of the Dark Knight #108 Cover Original Art (DC, 1998). Dynamic cover for the issue titled “Stalking”. Ink over graphite on DC Bristol board with an image area of 10.5” x 15.75”. In Excellent, condition, signed by the artist at the bottom right edge.

94656 Graham Nolan and Eduardo Barreto Batman: The Vengeance of Bane II Splash Page 1 Original Art (DC, 1995). Bane is haunted by the Batman on this dynamic opening page to the one-shot sequel. Ink over graphite on DC Bristol board with an image area of 9.5” x 13.5”. In Excellent condition with discolored production tape at the top and bottom edges.

94657 Earl Norem Savage Sword of Conan #55 Cover Preliminary Artwork Original Art (Marvel, 1980). Swords and savagery abound in this Norem drawn Savage Sword of Conan cover art preliminary, expressively done in graphite and colored pencil on onionskin paper, with an image area of 8.25” x 11”, in Very Good condition.
Kolu are missed narrowly by an arrow. Gouache on illustration board with an image area of 11” x 17”; matted and framed to an overall size of 17.25” x 23.5”. In Excellent condition, and accompanied by a copy of the comic book.

94659 George Perez Avengers #151 Splash Page 9 Original Art (Marvel, 1976). From one of the most popular line-up change issues in Avengers history, this splash page features Hercules, the Black Knight, Black Panther, Black Widow, and the Vision. Created in pure pencil, it was originally intended for issue #150, but seems to have been bumped back to #151 (likely by the inclusion of flashback sequences). Graphite on Bristol board with an image area of 10” x 15”. Light toning, otherwise in Excellent condition.

94661 George Perez and Dick Giordano The New Teen Titans #1 (Keebler Giveaway) Page 11 Original Art (DC, 1983). Raven, Speedy, and Starfire are featured on this page from the anti-drug special co-sponsored by the Keebler Company. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Perez and Giordano.

94662 George Perez and Romeo Tanghal The New Teen Titans #34 Page 7 Original Art (DC, 1983). Most of the early ‘80s-era team is featured on this page: Wonder Girl, Starfire, Raven, Cyborg, Kid Flash, Changeling, and Terra. Tanghal finishes and inks over layouts by Perez, in ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Perez along the bottom edge.

94663 George Perez Brother Blood (of the New Teen Titans) Commission Illustration Original Art (c. 1984). Brother Blood was introduced in New Teen Titans #21 in 1982, and the circular design he appears inside here was used on his throne and on the cover of issue #22. Brother Blood was a recurring villain in the Wolfman/Perez title who could seemingly come back from the dead, and was even eventually replaced with a new Brother Blood named Sebastian Blood. This version of the character would also find new life appearing on the TV series Arrow. A wonderful commission piece in ink over graphite surrounded by the “BB” design. The image area on the Bristol board has a 7” diameter. It is personalized “To Dwayne, Best Wishes, George Perez ’84” just below the image. In Excellent condition.

94664 Don Perlin and Kim DeMulder The Defenders #129 Page 17 Original Art (Marvel, 1984). Moondragon, Gargoyle, Beast, Iceman, Angel, and Valkyrie attempt a desperate escape. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with discolored tape to the top and bottom edges, clipped bottom corners, mild soiling, and trimming to the top edge.

94665 Bill Perry Gasoline Alley Sunday Comic Strip Original Art dated 1-2-55 (Chicago Tribune, 1955). A year in the life of Gasoline Alley — a great example of this “apple pie” Sunday feature, produced in ink over graphite on two pieces of conjoined Bristol board with an image area of approximately 18.25” x 22.75”. The boards are taped together on the backside. Bill Perry signed by the printed paste-up logo (it has some toning), and personalized a message to illustrator and comic art collector, Murray A. Harris. The boards are lightly tanned with some handling and corner wear. In Very Good condition.
**94666**  Joe Phillips *Fleer Ultra X-Men Trading Card* #104 “Fall of the Mutants” Illustration Original Art (Marvel/Fleer, 1994). Featuring Storm, Forge, Colossus, Longshot, Polaris, Havok, Wolverine, Rogue, Dazzler, Roma, and a Dire Wraith. In mixed media on heavy board with an image area of 15” x 20”. In Excellent condition.

**94669**  Stephen Platt *Prophet* #3 Cover Original Art (Image, 1995). Prophet is armed and armored for a trip to a hostile future. Ink over blue pencil on Bristol board with an image area of 10” x 15.25”. In Excellent condition.

**94667**  Dan Piraro *Bizarro* Daily Comic Strip Original Art dated 8-1-09 (King Features Syndicate, 2009). Dan Piraro takes a swipe at barnyard-related diseases and non-vegetarians in this deliciously funny *Bizarro* episode. The ink over graphite on Bristol art has an image area of 5.75” x 7” and is in Excellent condition.

**94670**  Stephen Platt *Prophet* #5 Wraparound Cover Original Art (Image, 1996). Prophet battles Cyber Assassin on this frenetic cover. Look closely and you’ll not only spot Shaft and Psilence, but also Marvel’s own Mr. Fantastic, the Hulk, and Wolverine, as well as Captain America’s hands and shield. Ink over graphite on two sheets Image Bristol board that are not affixed together, with an image area of 20” x 15”. In Excellent condition, signed by Platt in the top right corner.

**94672**  Keith Pollard and Jim Mooney *Rampaging Hulk* #7 Page 36 Original Art (Marvel, 1978). While this page does not include the Hulk, it does feature Rick Jones and Bruce Banner and is a good example of the extra attention paid to the artwork for the Marvel magazine line. Produced in ink and graphite shading on Bristol board with an image area of 10.5” x 13”. Slight toning. In Excellent condition.

**94673**  Keith Pollard and Joe Sinnott *Fantastic Four* #311 Page 2 Original Art (Marvel, 1988). Ben Grimm tries to subdue a suicidal Sharon Ventura (aka the second Ms. Marvel) and She-Thing. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with some discoloration to the word balloons.

**94674**  Adam Pollina and Mark Morales *The Rise of Apocalypse* #4 Splash Page 17 and 18 Original Art (Marvel, 1997). The ancient mutant En Sabah Nur defeats Ozymandias and becomes the dreaded Apocalypse. Ink over graphite on two sheets of Marvel Bristol board affixed with tape on the reverse, with an image area of 20.25” x 15.5”. In Excellent condition.

**94668**  Nick Pitarra - *Manhattan Projects* #20 Page 18 Original Art (Image, 2012). Everybody loves a cook-out! Ink and graphite over blue lines on Bristol board. This piece has an image area of 11” x 16”, and the art is in Excellent condition.

**94671**  Mike Ploog and Frank Chiaramonte *Man-Thing* #6 Story Page 6 Original Art (Marvel, 1974). Story Page 6, Page 10 in the overall book. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with tape residue to the left and right edges.
the story “Payback”, which introduced the time-traveling mutant Bishop. Ink over graphite on Marvel Bristol board with an image area of 10.25" x 15.5". In Excellent condition.

Bristol board with an image area of 10.5" x 15.5". In Excellent condition with discolored production tape to the top and bottom edges.

94681 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 5-21-46 (King Features Syndicate, 1946). From the very first story arc, “The Hicks Formula”, this daily features the titular Mr. Hicks himself, along with the always dapper Rip Kirby. The strip was just barely two months old at this point! Created in ink over graphite with light blue shading, on Bristol board with an image area of 18.5" x 5.5". In Excellent condition.

94682 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 5-22-46 (King Features Syndicate, 1946). The strip was just over two months old here. Rip Kirby's search for “The Hicks Formula” will take him to a dog's autopsy. Did Spot eat Dr. Hicks' secret formula? Crafted in ink over graphite with light blue shading, on Bristol board with an image area of 18.5" x 5.5". There is a bit of tape residue in the far left/right margins, otherwise, in Excellent condition.

94683 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 7-1-47 (King Features Syndicate, 1947). Alex Raymond artwork is always worth checking out, but be sure to also check out the blouse on the main character of this episode! Her shirt has the name of other comic strip characters on it... Annie Rooney, Buzz Sawyer, Maggie and Jiggs, Henry, Steve Canyon, Blondie and Dagwood, Tillie the Toiler. Raymond even worked on several of those character's strips over the years. This strip is ink over graphite on Bristol board with an image area of 18.5" x 5.5". Slight tanning and edge/corner wear. There is a glue residue stain on the left margin and a stain in the top right marginal corner. Minor marks through the middle of Panels 2 and 3. Overall in Very Good condition.

94684 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 10-20-54 (King Features Syndicate, 1954). Rip and Desmond go undercover in the Kingdom of Mythania and encounter Lieutenant Riskov in this beautifully drawn daily from the “Two Men and a Baby/In Freedom’s Cause” storyline. The art is in ink over graphite on Bristol board, with an approximate image area of 20" x 5.75". The board is a bit toned with handling wear, and there’s a minor smudge in the upper left corner of Panel 1; otherwise, the art is in Excellent condition.

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94685 Ralph Reese Unpublished Web of Horror “Tomb Zero” Double Splash Page Original Art (Major Magazines, 1970). This massive twice-up scale double splash page by Ralph Reese was unused, but was slated for an issue of Web of Horror, with even a Webster appearance in the top left corner! The sea and space-faring splash page was produced in ink on three pieces of Craftint board (two full-size boards, with an extra centerpiece) with an absolutely huge image area of 30.5” x 17.5”. The Craftint was activated in several places at some point in the past, causing some darker areas, primarily to the left side of the page. Toning, edge wear, a vertical crease in the gutter of the left page, and some soiling have this piece in Good condition. A spectacular piece that truly deserves some conservation.

94686 John Romita Jr. and Dave Simons Amazing Spider-Man #245 Page 14 Original Art (Marvel, 1983). Spidey investigates Lefty Donovan, who is (false)ly revealed to be the Hobgoblin in this issue. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with some soiling along the edges.

94687 John Romita Jr. and Al Williamson Daredevil: The Man Without Fear #2 Page 4 Original Art (Marvel, 1993). A teenage Matt Murdock begins his vigilante career. A memorable page from the origin-themed mini-series scripted by Frank Miller. Originally developed as a movie treatment by Miller, elements of the storyline were utilized in the 2003 Daredevil movie starring Ben Affleck, Jennifer Garner and Colin Farrell. Ink and ink wash over graphite on Bristol board with an image area of 10.5” x 15.75”. In Excellent condition.

94688 John Romita Jr. and Al Williamson Daredevil: The Man Without Fear #2 Page 6 Original Art (Marvel, 1993). A young Matt Murdock hands out the first beatdown of his career, rendered by Romita and Williamson in a style reminiscent of Frank Miller. Miller’s script expanded the origin of Daredevil, with an early association with Elektra, and is ranked by many fans as among the best stories of the 1990s. Ink and ink wash over graphite on Bristol board with an image area of 10.5” x 15”. In Excellent condition, signed and dated by Romita near the bottom right corner.

94689 John Romita, Jr. and Scott Hanna Amazing Spider-Man V2#500 Story Page 9 Original Art (Marvel, 2003). This amazing 2-panel page features a time-tossed Spider-Man witnessing the birth of his very own powers… which are also the cause of much of the sorrow and hardship in his life. He chose not to change things. A powerful page from “Happy Birthday, Part Three” produced in ink over graphite on bright white Bristol board with an image area of 10.5” x 15.75”. In Excellent condition.

94690 John Romita Jr. and Scott Hanna The Last Fantastic Four Story #1 Page 20 Original Art (Marvel, 2007). A truly cosmic splash page featuring the Silver Surfer, lost in thought. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94691 John Romita Sr. Amazing Spider-Man Daily Comic Strip Original Art dated 11-10 (Register and Tribune Syndicate, year unknown). Great sequence by one of Spidey’s most influential artists. Ink over graphite on Bristol board with an image area of 10.5” x 4.25”. In Excellent condition, inscribed and signed by Romita in the bottom margin.

94692 Don Rosa Kalle Anka & C:o (Donald Duck and Company) #1997-19 Story Page 1 Original Art (Egmont, 1997). The story “An Eye for Detail” stars Donald Duck, but also features Uncle Scrooge and the Nephews. Created on in ink on two sections of Bristol board with a combined image area of 12.25” x 17.75”. The lower right of the bottom section is signed by Don Rosa. In Excellent condition.
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**94702** Kurt Schaffenberger and Vince Colletta *Superman Family* #183 Splash Story Page 1 Original Art (DC, 1977). Superman is at the mercy of Lois Lane in this peculiar tableau. This was Page 1 of the 20-page story, located at the back of the book (hence the editorial note at the bottom: “No indicia — expand art”). Ink over graphite on National Publications Bristol board with an image area of 10” x 13”. In Excellent condition with soiling along the edges and a half-inch tear near the lower left corner.

**94703** Kurt Schaffenberger and Dave Hunt New Adventures of *Superboy* #13 Cover Original Art (DC, 1981). A thrilling cover by the legendary Schaffenberger. Ink over graphite on DC Bristol board with an image area of 9.75” x 15”. In Excellent condition.

**94704** Charles Schulz *Snoopy and his Sopwith Camel* Hardcover Book with Signed “Snoopy” Sketch (Holt Rinehart Winston, 1969). Nice copy of the novelty book with dust jacket and a sweet sketch of Snoopy, with his aviator’s cap and goggles, drawn on the inside fly page. The art is in black marker on paper, with an approximate image size of 3.5” x 5”. Signed and inscribed, “For Bob with friendship — Charles M. Schulz.” The sketch is in Excellent condition.

**94705** Charles Schulz - Linus/Butternut Bread Illustration Peanuts Original Art (c. 1970-80s). Butternut Bread was a product from one of the many inter-related Hostess Brands. Charles Schulz had a long association with the company as they sponsored many of his animated *Peanuts/Charlie Brown* TV specials, and his characters were licensed to appear on Hostess/Dolly Madison product packaging. A nice piece of the contemplative Linus, created in ink over graphite with a matted image area of 3.5” x 5.75”. Glass front framed to 10” x 12.75”. In Excellent condition.

**94706** Charles Schulz Newsweek 12-27-71 Unused Cover Design Snoopy, Linus, and Woodstock Original Art (Newsweek, 1971). On this *Peanuts*-related image, Linus joins Snoopy and Woodstock as the countdown to Christmas morning begins. Schulz submitted several cover design ideas for a holiday-themed issue of Newsweek. Although this unused preliminary design was not signed, it originally came directly from a former Newsweek staffer when Heritage offered it the first time. Color marker on paper, with an image area of approximately 7.5” x 9”. In Excellent condition.

**94707** Charles Schulz - Snoopy from *Peanuts* Illustration Original Art and Correspondence (1982). The kind-hearted Charles Schulz provided this drawing of Snoopy to the “Mended Hearts” support group of the Washington Hospital Center in Washington, D.C. The group is a support network for heart patients and their families. This image was created in ink on bright white Bristol board with an image area of 7.5” x 9.5”. It is matted with a typed letter on Schulz’ stationery signed by his secretary, Pat Lytle. They are matted together and open-front framed to 20.5” x 15.5”. In Excellent condition.
94708  Val Semeiks and Geoff Isherwood Conan #207 Cover Original Art (Marvel, 1988). No one slays like Conan, nor filets like Conan, and no one kills rival soldiers for days like Conan. An exceptional cover from long-running Marvel series with trade dress and logo firmly in place. Produced in ink over graphite on Bristol board with an image area of 10" x 15". Slight toning. Signed by Isherwood in the bottom margin. In Excellent condition.

94709  John Severin Two-Fisted Tales #38 "Warpath!" Story Page 1 Original Art (EC, 1954). Ink over graphite on Bristol board with an image area of 8.75" x 12". In Excellent condition with mild to moderate toning.

94710  John Severin Two-Fisted Tales #38 "Warpath!" Story Page 5 Original Art (EC, 1954). Two warriors battle for the future of the Cheyenne people. Ink over graphite on Bristol board with an image area of 8.75" x 12". In Excellent condition with mild overall toning.

94711  Marie Severin and Tom Sutton Not Brand Echh #9 Splash Page 2 Original Art (Marvel, 1968). Featuring the Inedible Bulk and Prince No-More the Sunk-Mariner. Note that the issue it spoofs, Tales to Astonish #100, was also penciled by Ms. Severin! Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with punch holes to the top and bottom edges, and discoloration to and around the paste-up credits box.

94712  Joe Shuster Superman Sketch Original Art (undated). Nice profile of the Man of Steel by Shuster. Inscribed "To Andrew Warren/ With best personal wishes — from the artist-creator of Superman" and signed by Shuster. Graphite on drawing paper, with an image area of 6" x 8". In Good condition.

94713  Bill Sienkiewicz Marvel Preview #18 Star-Lord Page 26 Original Art (Marvel, 1979). Star-Lord engages in an emotional duel in this page from the cover story "Less Than Human". One of the first published stories of the artist's career. Ink and ink wash over graphite on Bristol board with an image area of 10.5" x 15". In Excellent condition, with some soiling along the edges. Signed by Sienkiewicz in the bottom margin.

94714  Bill Sienkiewicz New Mutants #24 Page 9 Original Art (Marvel, 1985). Featuring Professor X as well as Cloak and Dagger in their civilian guises. Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with discoloration to the paste-up word balloons.

94715  Bill Sienkiewicz Rocketeer Adventures V2#1 Ducketeer/Daffy Duck as the Rocketeer Character Designs Original Art (IDW, 2012). Thufferin' thuccotash! ... the "Ducketeer"? Shades of his appearance as Duck Dodgers in the 24½th Century, this inspired mashup piece painted by the incomparable Bill Sienkiewicz was used as character designs for his story in Rocketeer Adventures V2#1. The three images are on a single 10.5" x 7.5" sheet of Bristol board, and signed just under the figures. A hidden bonus is an unfinished image of Marvin Martian in WWII-era German Soldier attire on the backside of the piece. In Excellent condition.

94716  Marc Silvestri and Joe Rubinstein The X-Men vs. The Avengers #1 Page 16 Original Art (Marvel, 1987). Wolverine and swimsuit-clad Storm, Rogue, Havok, and Dazzler are
94717  Walt Simonson and Tony DeZuniga
Thor #269 Page 7 Original Art (Marvel, 1978).
Stilt-Man receives an armor upgrade from
Blastaar. DeZuniga finishes and inks over break-
downs by Simonson. Ink over graphite on Bristol
board with an image area of 10” x 15”. The bot-
tom tier of panels are on a separate piece of
board, and the two are attached with tape on
the reverse. In Excellent condition with clipped
top corners and tape residue to the top and bot-
tom edges. Signed by Simonson at the bottom
edge.

94718  Walter Simonson and Bob Wiacek
X-Factor #33 Page 6 Original Art (Marvel,
1988). Tower (from the Alliance of Evil) interrupts
X-Factor’s shopping trip. Iceman really has his
hands full today. Produced in ink over graphite
on Bristol board with an image area of 10” x 15”.
Top edge irregularly trimmed. Slight toning. In
Excellent condition.

94719  Walt Simonson and Bob Wiacek
X-Factor #34 Page 3 Original Art (Marvel,
1988). Cameron Hodge sends his demon allies
to attack Archangel. Ink over graphite on Bristol
board with an image area of 10” x 15.75”. In
Excellent condition.

94720  Ron Smith Judge Dredd Daily
Strip #222 Original Art dated 11-23-85 (IPC
Magazines Ltd., 1985). Some street punks
break wise to Judge Dredd, only to find his sense
of humor lacking on this strip titled “Stickler for
Punishment”. Ink over graphite on Bristol board
with an image area of 18.5” x 9”. In Very Good
condition with some wear and tape to the lower
left.

94721  Jack Sparling Witches Tales #20
Complete 5-Page Story “I’ll String Along
Original Art (Harvey, 1953). The story here is
nearly identical to the Ambrose Bierce story “An
Occurrence at Owl Creek Bridge,” but here you
get the benefit of Sparling’s solid storytelling,
including many a dramatic angle. Each page has
an image area of 12” by 18”. Typical smudging.
Very Good condition.

94722  Spider-Man Animation Production
Cel Original Art (Marvel Studios, c. 1990s). Ol’
Webhead is layin’ down the facts in this hand-
painted production cel from one of his various
animation forays. It’s a nice, large image at 9”
x 7.5” on the 12 field 3-peg hole cel. It bears a
Marvel Studios authentication seal in the upper
left. Placed on a print background for presenta-
tion purposes. In Fine condition.

94723  Jim Steranko “The Shadow Knows”
Illustration Original Art (c. 1970s). An original
Steranko drawing of Lamont Cranston (aka The
Shadow)? That’s something pulp fans dream of
finding! Jim Steranko was asked to repaint the
original cover for The Living Shadow (The Shadow
#1) paperback for a reissue in 1974. This image
is very similar to that piece in style and layout. It
was a tighter crop of just his face. This piece is
color marker and pen, matted to 8.5” x 12”, and
UV glass front framed to 13.5” x 16.5”. It is per-
sonalized and signed “To Norman — The Shadow
Knows — Steranko” in the upper right image area.
Light toning. In otherwise Excellent condition.

94724  Superman: The Animated Series
Green Lantern Production Cel (Warner
Brothers, 1999). In the episode “In Brightest
Day”, Kyle Rayner gets a Green Lantern ring and
battles Sinestro (with Superman’s help). The
hand-painted cel features Rayner (who looks like
Hal Jordan) and the alien Sinestro. There is a WB
Animation Art authentication sticker on the cel,
and it is placed on a print background for pre-
sentation purposes. Matted and Plexiglas front
framed to 17.5” x 15.5”. GL is 4” tall, Sinestro is 5.5”.
In Fine condition. Comes with a COA on the back-
side of the frame.
94725  Tom Sutton  
*Haunted Love* #10 Cover Painting Original Art (Charlton, 1975).  
Cover billed as “Tales of Gothic Romance”; this was a romance anthology with a twist! Sutton provided a lovely fully-painted cover, produced in oil on 14” x 18” canvas-wrapped board. The top backside of the board has been water damaged, and it has caused the top edge to start to come undone. The image area has a faint bit of glue residue from the paste-up logo, and very faint marks from the original framed off cover edges. Overall in Very Good condition.

94726  Tom Sutton  
*Marvel Spotlight* V2#6 Story Page 15 Original Art (Marvel, 1980).  
From the tale “The Saga of Star-Lord” that told the character’s origin, as written by Doug Moench. That origin was briefly touched on in the first *Guardians of the Galaxy* movie. This page was created in ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94727  Curt Swan and Murphy Anderson  
Superman battles “The Viking from Valhalla”, as drawn by Swan, who defined the Man of Steel’s look during the Silver Age. Ink over graphite on Bristol board with an image area of 10” x 15”. Some toning. Very Good condition.

94728  Al Taliaferro  
*Donald Duck* Daily Comic Strip Original Art dated 7-11-41 (King Features Syndicate, 1941).  
A dog character, not a duck, gets the short end of the stick, much to Donald’s delight, in this rather dark daily from 1941. The art is in ink and blue pencil over graphite on Bristol board, with an image area of 21” x 4.75”. A nice Studio-inked Walt Disney signature is in the bottom right corner. The strip has been mounted to a piece of foam core board that has several creases, not affecting the art. There is light toning and a vertical crease through the second panel that has been whiteout and color corrected. In Very Good condition.

94729  Billy Tan and Jonathan Sibal  
*X-23* #2 Story Pages 21-22 Original Art (Marvel, 2005).  
The last two pages of the story “Innocence Lost Part Two” feature the first use of “Trigger Scent” with X-23. It turns her into a raging beast, much like Wolverine with a Berserker rage going. This story was part of director James Mangold’s main inspiration for the *X-23* character in the recent *Logan* movie. It was also where the character Dr. Zander Rice first appeared (he’s also in the movie). These pages are from X-23’s creator, Craig Kyle’s personal collection. Produced in ink over graphite on two sheets of bright white Marvel Bristol board with an image area of approximately 10.5” x 15.75”. In Excellent condition.  
*From the Craig Kyle Collection.*

94730  Jill Thompson and Vince Locke  
*Sandman* #45 Page 21 Original Art (DC/Vertigo, 1993).  
An unbelievable page from the “Brief Lives” storyline. Extraordinary artwork by Jill Thompson and Vince Locke. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. Signed by both Thompson and Locke. In Excellent condition.

94731  Frank Thorne  
Great page by Thorne, the artist who had the greatest impact on the She-Devil with a Sword. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94732  Tiny Toons Adventures Plucky Duck and Hamton J. Pig Production Cel (Warner Brothers, 1992).  
Plucky and Hamton star as BatDuck and Decoy (the Pig Hostage) in the segment “Just-Us League of Super Toons”. The hand-painted production cel features the daffy duo at 5.5” x 5” total. The cel has a WB authenticity sticker on it, and is placed on top of a print background for presentation purposes. It is matted and Plexiglas front framed to 19” x 16”. In Fine condition.
condition. Comes with a COA on the backside of the frame.

94733  John Totleben  Swamp Thing Illustration Original Art (1984). Beautiful rendition of Swamp Thing in felt tip and watercolor on Bristol board with an image area of 10.5" x 13". In Excellent condition, signed and dated 11/15/84.

94734  John Totleben  Swamp Thing V2#64 Cover Study Painting and Rough Concept Preliminary Original Art Group of 2 (DC, 1987). Totleben’s cover studies are as lovely and complete as some artists’ finished paintings! Using warm and rich Earth-tones, the dark silhouettes of the main figures draw you into the swamp, which teams with life and energy. Watercolor over graphite on Bristol board with an image area of 10" x 15". It is signed “John” on the side note to editor Karen Berger. The pure graphite rough on paper is signed “STottleben” just under the 10" x 15” image area. The color study shows he decided to pull back from the figures of Swamp Thing and Abigail Cable to reveal more of the swamp. This is from one of the pre-Vertigo issues of the title. The roughs have a bit of wrinkling in the top left margin; otherwise, they are in Excellent condition.

94735  Timothy Truman  Scout Retailer Promo Poster Original Art (Eclipse, 1985). Tim Truman’s masterful tale of a Native American of the Apache named Emanuel Santana, who lived in a dystopian United States that had become a Third World country. This piece features Truman’s gorgeous inks and skillful gouache paints over graphite on a 12” x 17” piece of tan colored paper. In the lower left, there is a printed line-art and hand-colored paste-up for the back-up series Fashion In Action, which was created and illustrated by John K. Snyder III. Some very slight wrinkles; however, overall in Excellent condition.

94736  Timothy Truman  Scout Handbook #1 Painted Cover Original Art (Eclipse, 1987). Stunning painted cover for the one-shot tie-in. Watercolor and whiteout effects on Bristol board, with title elements affixed to an acetate overlay. Image area of 10” x 15.25”. In Excellent condition.

94737  Rick Veitch and Alfredo Alcala  Swamp Thing #58 Page 12 Original Art (DC, 1987). A displaced Swamp Thing searches for signs of the Green in the irradiated deserts of the planet Rann. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94738  Sam Viviano (as Viviano Bros.)  MAD Magazine #292 Mario Bros. Cover Original Art (EC, 1990). Those smash brothers, Mario and Luigi hammer a Nintendo NES (or rather, Neumantendo) console for this issue spotlighting vidiot games. Produced in mixed media, with a Rubylith sheet for the red background layer, it has a matted image area of 13.5” x 18.25”. The MAD logo is a printed modern recreation for presentation purposes. In Excellent condition.
Nice, large Batman panel on this page from the mini-series based on the classic "Batman vs. the Vampire" story in Detective Comics #31 and #32. Ink over graphite on DC Bristol board with an image area of 9" x 14". In Excellent condition, signed by Wagner at the lower left corner.

94740  Bill Ward Snafu V2#1 Illustration Original Art (Humorama, 1956). This single panel gag cartoon features a classically beautiful Bill Ward female, rich textures, and some lovely curves and shadows. The punchline is “Here’s your ring back!”...as she drops a Pawn Shop ticket. Published in a January issue of 1956, it is possible it was Snappy instead of Snafu. It was later reprinted in the May 1964 issue of Zip. Crafted in Conte crayon, ink, and ink wash, with white paint highlights, over graphite. It is on a sheet of 16" x 21.75" brown paper that has been taped to a slightly larger Bristol board. Signed in the lower image area, it is in Very Good condition. From the Eric Sack Collection.

94741  Bill Ward Comedy V6#35 Illustration Original Art (Humorama, 1957). Timely’s “Men’s humor” publishing imprint knew a good gag when they saw it...and Bill Ward art is hard to miss! The punchline is “It’s so sweet of you to let me ring the School Bell every morning, Mr. Hay. Especially since I graduated in 1952!” Whether it was the gag or those gams, it was good enough to be reprinted in March 1964 issue of Romp. Created in ink and charcoal with white paint highlights on 16" x 23" brown paper. It is taped to a larger Bristol board. In Very Good condition. From the Eric Sack Collection.

94742  Bill Ward Gee-Whiz! #8 Illustration Original Art (Humorama, 1957). This gag and punchline could have just as easily been a Charles Addams cartoon— “Er... I just happened to Think — You haven’t ever told me much about your husband!” We have seen a lot of lovely Bill Ward women, but this is one of the most lovely! The softness of the smile, the sharpness of her eyes, and the fall of her hair are just perfect... and, of course, as a Bill Ward woman, she is packing more curves than a Formula 1 race track! This gag was also reprinted in the May 1964 issue of Zip Comics. Created in charcoal and ink over graphite on 16.5" x 22" paper. The paper has toned, and it taped to a slightly larger Bristol board. In Very Good condition. From the Eric Sack Collection.

94743  Bill Ward Gee-Whiz! #15 Back Cover Original Art (Humorama, 1958). Bill Ward really out-did himself with the detail on this fantastic single panel gag cartoon. Just check out the white paint detail and highlights on her hat and dress! It was so good, that Marvel’s “Men’s humor” imprint used it as the back cover joke for this issue, and in fact, it was reprinted as an inside page in Romp (August 1960), and again in Zip (May 1968). Crafted in Charcoal and ink with white paint on 16.5" x 22.5" brown paper. There are minor rips in the edges and tape residue on the edges as well. It comes with, but is not attached to, the original Bristol board it had been taped to for production purposes. This board indicates it was used as a back cover for Gee-Whiz! Overall in Very Good condition. From the Eric Sack Collection.

94744  Bill Ward Cartoon Comedy Parade March’63 Illustration Original Art (Humorama, 1963). Bill Ward is well-known for his buxom beauties in these richly illustrated and detailed single panel gag comics. His work appeared (and reappeared) in many Humorama titles over the years. Timely’s “Men’s humor” publishing imprint quite possibly out-published the regular comics unit. This particular cartoon appeared in two different titles. First in Cartoon Comedy Parade in March of 1963 (possibly just Cartoon Parade), and then again in Stare in February of 1970 (V12#90). Created in charcoal, ink, and graphite on paper with an image area of 17.75" x 23.25". The fragile paper has toned, and has a couple of rips, one on each side. It affixed to the original Bristol board backing board from its production days. Signed in lower left. In Very Good condition.

94746  Robert Webb  Jumbo Comics #161 Story Page 6 Sheena Original Art (Fiction House, 1952). This long-running series was consistently well-written and drawn, as this late entry by Robert Webb shows. Cinematic layouts, complemented with solid drawing and cross-hatching in the inks made for a bold beautiful piece of art. The last page of the last story, it ran as Page 31 in the comic book. Produced twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. Slight toning, and the text correction paste-up in Panel 1 has slightly discolored. In Excellent condition.

94747  David Wenzel and Duffy Vohland  Avengers #145 UK Cover Original Art (Marvel UK, 1976). A new cover for a partial reprint of the US version of “Take One Giant Step — Backward!” from The Avengers #91. It features a mind-controlled Clint Barton (Goliath II) teaming up with a Kree Sentry against his teammates the Vision, Scarlet Witch, and Quicksilver. The corner box, logo, and header are all stat paste-up. The lower cover blurb/caption box is a hand-lettered paste-up. There is a bit of whiteout art correction on the cover created in ink over graphite on Bristol board with an image area of 10.75” x 13.75”. In Excellent condition.

94748  Doug Wildey  - Illustration Original Art (c. 1960-70s). Doug Wildey, most known as the creator of Jonny Quest, has worked on many other projects over the years, including many pitch pieces for Hanna-Barbera. Of unknown origin, this wonderful piece features the energy and story that Wildey could pack into a single image. Produced in ink and watercolor over graphite on CraftTint board with an image area of 13.5” x 17”. Signed in the lower right of the image area, it is in Excellent condition.

94749  J.H. Williams III  Detective Comics #857 Double Page Spread 14 and 15 Original Art (DC, 2009). Batwoman is trying to stop a villainess named Alice on a plane in this double page spread by Williams. Mixed media on conjoined bristol boards, with an overall image area of 20” x 16”, in Excellent condition.

94750  Al Williamson  Secret Agent Corrigan Daily Comic Strip Original Art dated 4-2-71 (King Features Syndicate, 1971). Al Williamson’s use of negative space and shadows is just exceptional in this stealthy daily, created in ink over graphite on Bristol board with an image area of 15.5” x 4.5”. Other than a bit of toning to the image area, from a previous framing, the piece is in Excellent condition.

94751  Al Williamson  Secret Agent Corrigan Daily Comic Strip Original Art dated 2-5-72 (King Features Syndicate, 1972). Exotic cars and fine women — just another day in the life of secret Agent Corrigan, in this stylish daily by Al Williamson. The image area of this ink and Zipatone over graphite on Bristol board episode measures 15” x 4.25”, and aside from some yellowing to the Zipatone, the art is in Excellent condition.

94752  Al Williamson  Secret Agent Corrigan Daily Comic Strip Original Art dated 1-18-75 (King Features Syndicate, 1975). Karla Kopak is held prisoner at Dr. Seven’s secret lair, while Corrigan is attacked at the docks. This exciting daily is from the prolific pen of EC legend Al Williamson, and is a top-notch example of this outstanding spy strip. Ink on Bristol, the image area measures 19.5” x 6” and the art is in Excellent condition.

94753  Kent Williams  - Barbarian Painting Original Art (1982). Many fans got their first fix of Kent Williams art on the covers of Havok & Wolverine - Meltdown #s 2 and 4 (and on the interior pages as well). This fiery barbarian in his flowing tatters of clothing was created in oil on 15” x 24” pressboard, and signed and dated in the lower left corner. With only minor handling and corner wear, it is in Excellent condition.
94754  George Wilson Korak, Son of Tarzan #34 Painted Cover Original Art (Gold Key, 1970). Korak makes his escape in this cover piece for “The War Lord of Alopan,” the first story from Korak, Son of Tarzan #34. Acrylic on board, with an image area of approximately 10.5” x 13.5”, matted and framed to approximately 16” x 19.5”. A gold plate on the matte denotes “Korak by George Wilson No. 34 - 1970.” Some stray pencil marks done by the artist in the upper part of the art; otherwise, Excellent condition.

94755  Ron Wilson and Joe Rubinstein The Thing #10 Cover Original Art (Marvel, 1984). Thing, Mr. Fantastic, and Johnny Storm are trapped in an arena on the cover to this Secret Wars tie-in issue. Ink over graphite on Bristol board with an image area of 9.75” x 15”, matted to 16” x 20”. In Excellent condition.

94756  Ron Wilson and Ken Branch Marvel Comics Presents #113 “Rest and Sweet Glory” Story Splash Page 1 Original Art (Marvel, 1992). Great image of Giant-Man II (Bill Foster), from the first installment of the six-part backup feature. Ink and Zipatone over blue pencil on Marvel Bristol board with an image area of 10” x 15.25”. In Very Good condition with some adhesive residue, punch holes to the left and right edges, and a missing paste-up element near the story title. Signed and dated by Branch at the bottom right corner.

94757  Basil Wolverton Ethan Downing Unpublished Comic Strip Original Art (c. 1930s). A Wolverton-proposed sci-fi strip featuring Ethan Downing, a scientist who shrinks himself down to sub-atomic level, where he discovers a barbaric sub-atomic world. Ink over graphite on extremely white Bristol board (considering that this strip hails from the 1930s) with an image area of 17.75” x 4”. There is a paste-up art correction in Panel 4; otherwise, in Excellent condition.

94758  Bernie Wrightson House of Mystery #195 “Things Old... Things Forgotten” Story Page 9 Original Art (DC, 1971). A vengeful man’s scheme literally blows back upon him. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with moderate toning, and tape residue and punch holes to the top and bottom edges. Mounted on a 15.5” x 21” sheet of foam core.

94759  Bernie Wrightson “Man with Two Faces” Illustration Original Art (1973). Superbly detailed spot illustration by an undisputed master of the macabre, the late Bernie Wrightson. Fantastic brushwork! Ink over light graphite on paper, with an approximate image area of 3.5” x 4.5”. Signed and inscribed, “To Chris — Best Wishes — Berni Wrightson.” A nice piece of art from Wrightson’s “golden” early seventies period! Paper toning; overall Excellent condition.

94760  Bernie Wrightson - Hulk Unpublished Page 14 Original Art (Marvel, c. 1980s). Bernie Wrightson is well-remembered for his collaboration with writer Jim Starlin on Marvel Graphic Novel #29 “Hulk and The Thing: The Big Change”. On this apparently unpublished page of pure pencils, we get not one, but two Wrightson Hulks! Looks like this was a fantastic story, and highly detailed Wrightson art is always sought by collectors. graphite on illustration board with an image area of 10” x 15”. In Excellent condition.
94761 Bernie Wrightson Batman: The Cult #1 Page 3 Original Art with Preliminary Sketch (DC, 1988). The late Wrightson’s flair for horror tropes is put to effective use on this page from the classic limited series. Ink over graphite on Bristol board with an image area of 11.75” x 18”, accompanied by a preliminary layout sketch of the page in graphite on 14.75” x 20” illustration page. Both are in Excellent condition with mild toning, and discolored production tape to the edges of the finished page.

94762 Bernie Wrightson Batman: Nevermore #1 Preliminary Cover Original Art (DC, 2003). The Dark Knight looms over legendary horror/detective fiction author Edgar Allan Poe on this prelim design by the late Wrightson which was ultimately unused. Wrightson did provide painted covers for the entirety of the five-issue limited series. Graphite on drawing paper with an image area of 9.5” x 14”. In Excellent condition, signed by Wrightson in the lower right corner of the image.

94763 Bernie Wrightson Batman: The Cult #2 Page 4 Original Art (DC, 1988). A larger than usual page at 12” x 17.75”, and featuring some typically Wrightson-esque gore as a mentally broken Batman looks on. Signed at lower right. Ink over graphite on Bristol board. One bent corner, otherwise Excellent condition.

94764 Bernie Wrightson Swamp Thing Illustration Original Art (undated). A fantastic close-up of late comics legend Bernie Wrightson’s best-known creation. Marker on art paper, the image area measures approximately 10.5” x 16”. In Excellent condition.

94765 X-Men: The Animated Series Production Cel and Production Background Setup Wolverine Original Art (Fox Studios/ Marvel, 1992). That crazy Canuck, Wolverine, is all-claws about something on this fantastic hand-painted animation production cel. He stands 7” tall on the 12 field 3-peghole cel that is numbered W4 in the lower right. It is placed on a hand-painted production background marked as “BG-128” from “PIC-105”. In Fine condition and one of the best Wolverine cels we have ever seen!

94766 Chic Young Family Funnies #1 Cover Blondie and Dagwood Original Art (Harvey, 1950). Blondie, Dagwood, and Daisy’s pups get the cover feature for the first issue of this title. The piece is nicely matted with a print of the outside frame from the cover of the comic. The original art portion is created in ink over graphite, and has a few art correction paste-ups from the time of creation. The interior original art measures 9.25” x 9.5” in the printed cover dressing of the logo and frame (that measures 14” x 20.5”). The entire piece is then matted and glass front framed to 19.25” x 26”. There is a bit of glue residue on the birdie from the art paste-up, and one of the original art corrections has discolored slightly darker than the paper. Overall in Excellent condition.

94767 Jorge Zaffino Winter World #3 Story Page 9 Original Art (Eclipse, 1988). Argentinean-born Jorge Zaffino (1959-2002) illustrated this 3-issue mini-series written by Chuck Dixon. This was Zaffino’s first US comic work, and he went on to illustrate a Punisher graphic novel, a story in Savage Sword of Conan, issues of Terror, Inc., Clive Barker’s Hellraiser, and The ‘Nam. This page is created in ink over graphite on Bristol board with an image area of 10” x 15.5”. It is signed by Chuck Dixon and personalized to fellow artist Gary Kwapisz in the lower margin. The hand-lettered text are paste-ups, and the ink has discolored on most of them. The page is lightly toned; however, in Excellent condition.
THE ERIC SACK COLLECTION: MASTERPIECES OF UNDERGROUND ART

94768 Mike Zeck and Phil Zimelman Punisher Portfolio One Painting Original Art (Marvel, 1990). To make this portfolio, the images from a black and white limited edition published by Editions Deesse of France in 1986 were newly colored by Zeck and Zimelman. The lot offered here is airbrush over blue line on board. Please note, the black lines are on an overlay and are not original art. Signed by Zeck at right. Image area 10.25" by 14.5". Excellent condition.

94769 Mike Zeck and Phil Zimelman Ultimate X-Men Paperback Novel Cover Painting Original Art (Boulevard Books/Marvel, 1996). The X-Men “Blue Team” are represented on this fantastic airbrush painting by Zeck and Zimelman. Very nice throwback to the early days with Xavier hovering overhead using his mental powers. Also pictured are Bishop, Beast, Rogue, Gambit, Cyclops, and Wolverine. The image area measures 12" x 18.5" on foam core board. The edges are taped off. Signed and dated 1995 along the lower right side of the image area, it is in Excellent condition.

94770 Robert Crumb, Harvey Kurtzman, Gilbert Shelton, and Others East Village Other V6 #1 Jam Page Advertisement Print (c. 1970s). The combination Jam-Page/Advertisement titled “Science Fiction Comics” first ran in this issue of the famed local underground newspaper. It was later reprinted by Fantagraphics in The Complete Crumb Comics #7 “Hot ‘n’ Heavy” collection in 1991. The 32.5" x 45" print includes panels by R. Crumb, Robert Williams, Harvey Kurtzman, Victor Moscoso, Gilbert Shelton, Spain Rodriguez, and S. Clay Wilson. The print was released shortly after the EVO issue came out. From the Eric Sack Collection.

94771 Robert Crumb - Universal Life Church Picnic Poster (1971). Rarely-seen poster incorporating various images from Robert Crumb’s comic books, including Eggs Ackley, Mr. Snoid, Boingy Baxter, the Simp and the Gimp, and of course, Mr. Natural. Poster is printed on newsprint measuring 22.75" x 35". Fold creases and handling wear; Very Good condition. From the Eric Sack Collection.


94773 Vaughn Bodé “Machines” Fanzine Ad Illustration Original Art (1968). Like many major artists from the Underground Comix movement, Vaughn Bodé contributed to a number of fanzines. This full-page ad, promoting Bodé’s “Machines” strip, was a plug for Tom Reamy’s 1968 science fiction ‘zine Trumpet #8, which also included artwork by Jeff Jones and Bernie Wrightson. The art is in ink/marker and grey wash on illustration board, with an approximate image area (including display type, some of which was hand-drawn) of 7.5" x 10". Handling wear, with a horizontal crease running through the upper portion of the artboard; Very Good condition. From the Eric Sack Collection.

94774 Vincent Bodé “Vaughn Bodé” Painting Original Art (1972). Magnificent portrait of the late Vaughn Bodé, painted by his brother Vincent. Vaughn looks absolutely majestic here, clad in black leather fringe jacket and pants, with his cowboy boots resting on a stack of his published works. Vincent is a fine artist in his own right, and this piece, painted while his famous brother was still living, has to be one of his best. Painted in oils on stretched canvas measuring 38" x 50", and housed in an old wooden frame without glass. In Very Good condition with a few small dings here and there that have been patched from behind. If you are the ultimate
Vaughn Bodé fan, this is a must! From the Eric Sack Collection.

94775 Kim Deitch (signing as Oobleck Smith) “Speeyonk” Comic Strip Original Art (c. 1960s). A strange page of robot comics art, signed as “Oobleck Smith” but clearly in the style of Kim Deitch. This appears to be an East Village Other comic strip, drawn in ink over graphite with Zipatone shading film on three conjoined pieces of blue grid paper (as were many EVO strips), with an approximate image size of 15" x 24.75". Paper toning and edge wear; Very Good overall condition. Whatever it is, we like it! From the Eric Sack Collection.

94776 Drew Friedman High Times “Fat, Bald, Bitter & Angry” Illustration Original Art (Trans-High Corporation, 1983). Brothers Drew and Josh Alan Friedman team up for this biting satire of Crosby, Stills, and Nash, and the 1980s album they never made. The art is in ink over light graphite on Bristol board, with an approximate image area of 4.5" x 4.5". The eyes on Stills and Nash’s head were drawn on separate paper and deftly pasted in place. The art has been pasted onto a trimmed copy of the original “ad” from High Times, with whiteout added; we assume this was done for inclusion in the Friedman Brothers anthology, Any Similarity to Persons Living or Dead is Purely Coincidental. Very Good condition. From the Eric Sack Collection.

94777 Bobby London Dirty Duck Comic Strip Original Art (c. 1970s). As with all of the original “Air Fighters” cartoonists, Bobby London selected a Golden Age comic strip artist to emulate. In his case, it was George Herriman’s Krazy Kat. Certainly a fine place to start! He has wonderfully captured the almost mystical changing backgrounds and slapstick storytelling of Herriman’s classic strip. This piece was produced in ink over blue pencil on Bristol board with an image area of 12” x 18”. Signed in the lower panel area. In Excellent condition. From the Eric Sack Collection.

94778 Jim Osborne Gary Arlington’s Thrilling Murder Comics #1 Complete 3-Page Story “The Loser” Original Art (San Francisco Comic Book Company, 1971). A tale every bit as grim as the title would indicate! Each page has an image area of 10" x 15". Some toning of the paper. Very Good condition. From the Eric Sack Collection.

94779 John Pound Fear and Laughter Complete 3-Page Story “A Separate Unreality” Original Art (Kitchen Sink, 1977). Hunter S. Thompson... sorry, the purely fictional Hunter S. Toxin is assigned to meet an Indian in the desert to investigate a new drug. It’s great to get paid to do what you love! This tale also saw print in the 1980s collection Ground Pound. Ink over graphite on vellum. Image area 12.5" x 18.5". Typical handling wear. Very Good condition. From the Eric Sack Collection.

94780 Chris Ware Acme Novelty Library #6 Back Cover Illustration Original Art (Fantagraphics, 1995). A wonderful send-up of an ad that used to run on the back covers of comic books in the 1960s enticing readers to sell Christmas Cards. At a glance you might not even notice what it is really pushing. Chris Ware’s meticulous craftsmanship is put to fantastic use on this highly detailed and authentic-looking back cover ad (if you want to see an example of the original Wallace Brown Inc. ad that’s being parodied, see our online listing for the Journey into Mystery #83 we’re offering in this auction). This piece of art is created in ink over blue pencil on bright white Illustration board with an image area of 10.5" x 12.5". All text is typeset stat paste-up. The original art is in the top banner, the boxes on the left, and the Christmas cards at the bottom. In Excellent condition. From the Eric Sack Collection.
94781 Skip Williamson Bijou Funnies #7 Snappy Sammy Smoot Complete 4-Page Story Original Art (Kitchen Sink, 1972). After attending a performance of "Jesus Christ Superstar," Sammy decides to join the "Jesus Freaks" and spread the word of God, in this funny four-pager from the late Skip Williamson (1944-2017). Superb art, drawn in ink and whiteout over blue pencil with Zipatone shading film on illustration board; average per-page image area measures 8.5" x 10.5". Handling wear and toning; Very Good overall condition. From the Eric Sack Collection.

94783 Skip Williamson “No Oui” Snappy Sammy Smoot Painting Original Art (1993). Snappy Sammy Smoot’s motto, “Don’t Weewee on Your Tee Vee” is the inside joke with this enormous painting, done in acrylics on a sheet of 30” x 30” Masonite board. Fantastic color use! That’s another classic Skippy creation, Ragtime Billy, coming through on the TV set. Housed in a wooden frame, without glass. Excellent condition. From the Eric Sack Collection.

94784 S. Clay Wilson “Funk! Smut!” Oversized Sketch Original Art (c. 1970). Bikers, a tattooed broad, a few cans of Tree Frog Beer — S. Clay Wilson must have been here! This huge piece was drawn for an early showing of Zap Comix art, and later hung in Robert Crumb’s Potter Valley home for many years (a photocopy of a 2-page letter from Dana Crumb attesting to this is attached to the back of the 30” x 40” glass-front frame). The art is in faded black marker on a large sheet of illustration board. There is water damage and sun exposure, with a number of tears and cracks in the board. One tear through the lower middle actually splits the art in two. It will still display well, but the condition is Poor. We would not advise taking out of the frame except by a professional restoration specialist, as the frame nicely holds everything together. From the Eric Sack Collection.

94785 S. Clay Wilson “Contented Demon” San Diego ComiCon Illustration Original Art (1978). Fans of his Checkered Demon strip will surely be interested in this oversized color marker and graphite illustration produced by Wilson at the 1978 SDCC. Note the “Tree Frog Beer” can... that was a running Wilson gag in Zap Comix. The 30” x 40” illustration board has some handling and edge/corner wear issues; however, the image area is in Excellent condition. From the Eric Sack Collection.
UNDERGROUND AND ALTERNATIVE ART

94786 Vaughn Bodé Cavalier Magazine “I Let the Wind Blow Me” Preliminary Artwork Original Art (Cavalier, c. 1970s). A lovely pure graphite piece with one of those lusciously curvy Bodé women he is so known and beloved for. It’s a graceful piece on 13.5” x 16.5” paper with an image area of 9.25” x 12.5”. Signed in the lower left of the image area. It is also marked as “BE 18” in the top margin, and “Bode Broads ©” in the lower margin. In Excellent condition.


94788 Bill Griffith Zippy the Pinhead Comic Strip Original Art dated 12-30 (c. 2000s). Can you hear if we are having fun yet? In “Salient, Significant, Substantial,” Gruffy and Zippy make commentary on cell phone use that is both cynical and astute. Zippy started life as an underground comic character in 1971, but achieved much more fame as a King Features Syndicate distributed comic strip. This strip is ink over graphite on bright white Bristol board with an image area of 13” x 5”. It is dated only as “12-30”. In Excellent condition.

94789 Victor Moscoso Will Buy or Trade Your Dreams Illustration Original Art (c. 1970s). Perhaps more so than even the influential Peter Max, Moscoso defined the pop-culture poster aesthetic of the 1960s-70s. His leverage was that Moscoso worked in many idioms beyond Pop Expressionism, functioning as an Underground Comix talent and a defining figure on the West Coast rock ‘n’ roll scene, what with his hallucinatory contributions to ZAP Comix and his advertising heralds for such music venues as San Francisco’s Fillmore and Avalon ballrooms. This lovely miniature belongs more to the realm of comics, with a surreal conversation between strange ducklike creatures. Ink over graphite on bond paper. Image area, 8” x 8”. Faint toning. Push-pin punctures at upper margin, center. Excellent condition.

94790 Arthur Suydam - Woman with Falcons Illustration Original Art (1992). A lovely little image from the man many associate with his Mudwogs series, The Adventures of Cholly n’ Flytrap, or some of his Aliens-related covers. This supple and curvy lady was created in mixed media paint over graphite on 12” x 16” foam core board. It is signed and dated 1992 in the lower image area. It Excellent condition.


94792 S. Clay Wilson Zap Comix #8 Story Page 2 Original Art (The Print Mint Inc., 1975). The first panel has a fantastic image of that baddest of bad boys... the Checkered Demon! The last panel makes it perfectly clear that this is an adults-only underground comic. From the story “The Swap”. Produced in ink over blue pencil on spiral-bound Bristol board with an image area of 9.5” x 13”. Light toning, and there are some text/art correction paste-ups that are so expertly done as to be almost invisible. The entirety of Panel 6 is deftly stripped-in from the backside. In Excellent condition.

94793 S. Clay Wilson “Another German Nutcracker” Illustration Original Art (1997). This outrageous battleground scene with a naked female soldier spitting in the eye (among other things) of her captured foe was done as a birthday gift to one of Underground Comix legend S. Clay Wilson’s German fans, noted as “To Doris from John.” That’s some kind of wife or girlfriend who would appreciate this pain-filled masterpiece! The Checkered Demon makes a cameo in the lower left corner. Drawn edge-to-edge in ink over blue pencil on illustration board measuring 7” x 6”. Some minor handling wear; Excellent condition. Please remember to contribute to Wilson’s Special Needs Trust online!

End of Auction
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Terms and Conditions of Auction

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<td>Sarasota</td>
<td>May 9, 2017</td>
<td>Closed</td>
</tr>
<tr>
<td>Fine &amp; Rare Timepieces</td>
<td>New York</td>
<td>June 6, 2017</td>
<td>Closed</td>
</tr>
<tr>
<td>Fine &amp; Rare Wine</td>
<td>Beverly Hills</td>
<td>June 16-17, 2017</td>
<td>May 1, 2017</td>
</tr>
<tr>
<td>Fine Jewelry &amp; Luxury Accessories</td>
<td>Chicago</td>
<td>June 26-27, 2017</td>
<td>April 25, 2017</td>
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<tr>
<th>Domain Names</th>
<th>Location</th>
<th>Auction Dates</th>
<th>Consignment Deadline</th>
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<tbody>
<tr>
<td>Domain Names</td>
<td>Dallas</td>
<td>Spring 2017</td>
<td>May 1, 2017</td>
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HERITAGE INTERNET-ONLY AUCTIONS with Live Sessions

Comics: 6PM CT Sundays
Movie Posters: 6PM CT Sundays
Sports: 10PM CT Sundays (Extended Bidding)
U.S. Coins: 7PM CT Sundays & Tuesdays
Currency: 7PM CT Tuesdays

Nature & Science: 10PM CT Thursdays
World Coins: 8PM CT Thursdays
Wine: 10PM CT 1st Thursdays
Monthly World Coins: 8PM CT final Sundays


HA.com/Consign | Consignment Hotline 877-HERITAGE (437-4824) | All dates and auctions subject to change after press time. Visit HA.com/Auctions for a current schedule.

4/10/2017