IN THIS ISSUE
SOUTH SEA GIRL,
in HANGMAN'S NOOSE!
also Captain Cutlass,
HARBOUR PATROL
And many others!
Heritage Signature® Auction #7204

Comics & Comic Art - Platinum Session

Featuring: The Black Mask Collection and The IRI Collection

February 21-23, 2019 | Dallas

FLOOR Signature® Sessions 1-3
(Floor, Telephone, HERITAGELive®, Internet, Fax, and Mail)
Heritage Auctions, Dallas • 1st Floor Auction Room
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Session 1 - PLATINUM SESSION
Thursday, February 21 • 12:00 PM CT • Lots 91001–91081

Session 2 - COMICS & MEMORABILIA (see separate catalog)
Thursday, February 21 • 2:00 PM CT • Lots 92001–92282
Golden Age Comics, The Black Mask Collection, Silver Age to Modern Age Comics, Magazines and Pulps, Memorabilia, Video Games, Magic: The Gathering Cards, and Pokémon Cards.

Session 3 - COMIC ART (see separate catalog)
Friday, February 22 • 12:00 PM CT • Lots 93001–93175

INTERNET Signature® Session 4
(HERITAGELive®, Internet, Fax, & Mail only Session)
Session 4 (see separate catalog)
Saturday, February 23 • 1:00 PM CT • Lots 94001–94951
COMICS & MEMORABILIA (see separate catalog)

COMIC ART (see separate catalog)

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Dear Fellow Collector,

We’re proud to present to you our fifth Platinum Session for Comics and Comic Art.

Please note that this is a Thursday session that includes both comic art and comic books. Based on the quality of the material, you will want to clear your schedule for Thursday at noon Central, or at least make sure you have put in proxy bids that you are very comfortable with, so there are no regrets later!

Also, I have heard our Platinum selections referred to as “exclusive,” and rightly so, but I do want to point out that this event is open to the public like any other auction we hold, and all of the usual bidding methods (telephone, fax, prior Internet bids, HA.com/Live bids, and of course the mail) are open to you as always.

Best wishes,

Barry Sandoval
Vice President
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Pretty much everyone who was anyone in the *X-Men* family is represented in this X-traordinary image featuring 30 different characters from the *X-Men, Excalibur, X-Factor, New Mutants,* and *X-Terminators!* From the ubiquitous Wolverine, Storm, Rogue, and Cyclops... to the obscure Widget, Leech, Skids, and Wiz Kid. It was a “must-have” poster for X-Fans in the late 1980s, and it was very similar to the *Marvel Age Annual* #4 cover. This hyper-detailed piece was created in ink and Zipatone on 22” x 15” Bristol board. Signed in the image area. There is production tape on the sides, with some minor curling in the top and bottom edges. There is a handwritten list of the 30 characters on the far right of the board. In Excellent condition.
Simply one of the most striking and iconic Deadman covers for this title... and there were plenty of contenders. Neal Adams was at the top of his game and covers such as this one really prove the point. Crafted in ink over graphite on Bristol board with an image area of 10" x 15". The jagged burst caption is the original stat paste-up. The DC bullet, logo, and other header info are a modern day printed paste-up affixed directly to the artwork itself. This logo was created from the next issue, so the number #211 is incorrect. The “Starring in” paste-up and one of the bird paste-ups are both missing, leaving glue residue behind. There are some pinholes in the top margin, and light toning with minor handling wear in the margins. In Very Good condition.
From the famous Kree-Skrull War story! This page from the story “The Andromeda Swarm” gives you everything you could want ... A team of Avengers (Vision, Thor, Iron Man, Captain America, and Goliath/Clint Barton) racing through space to rescue Captain Marvel (Mar-Vell), Quicksilver, and the Scarlet Witch from the clutches of the Skrull, and also save Rick Jones, who has been captured by the Kree! There is even a mention of the Inhumans on the page. And don’t forget that his cosmic story arc was the fuel for Marvel’s 2008 Secret Invasion event! We really love that last panel on this page with the team arrayed at the controls of the spacecraft! Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. Text in the first page is reversed stat paste-up pieces. The toned board has a bit of production tape residue in the margins. In Very Good condition.
Never before have we auctioned an original Baker cover! Matt Baker is one of the most-in-demand post-World War II artists — represented here by one of his most dynamic compositions. A gorgeous full-figure fighting image of Alani (Iger Studios' trademarked South Sea Girl) dominates the space. She stands 15" tall on the twice-up-scale cover, almost to the height of the 13" x 18.5" image area. Created in ink over graphite on 14" x 19.25" Bristol board. The Seven Seas logo is a two-piece stat, affixed to a slightly larger Bristol board section, with some added original art to fill in Alani's hair. This section is affixed to the art board, but is starting to come un-stuck on the edges, and there are some minor slits in the board from when it was trimmed in place. The issue number and price paste-ups are missing. There are some white-paint retouchings, and some minor creases in the image area and bottom left corner. Signed and dated 1976 on the reverse by studio chief S.M. "Jerry" Iger. In Very Good condition.
The origin of the Joker is addressed for the first time in decades here, though we are given to understand this is one of several possible origins. *The Killing Joke* is considered by many fans to be one of the top five most influential comic stories to come out of the 1980s. In addition to giving insight into the man who becomes the Joker, the book also put Barbara Gordon in a wheelchair. Bolland’s art was a perfect choice for this tale, and he employed several cinematic techniques such as the mirroring seen in the last two panels of this page. Comic stories such as this, and Alan Moore’s other cinematic influenced series *Watchmen* redefined how a story could be told in a comic book format. This stunner of a page was rendered in ink over graphite on Bristol board with an image area of 10” x 16”. The lightly toned board has some production registration tape in the margins. Signed by both writer Alan Moore, and artist Brian Bolland in the upper margin. All text is printed paste-up (with a couple of paste-up text corrections). There is pronounced discoloration on the reverse of the board. In Very Good condition.
**91006  John Buscema and Jim Mooney Avengers #105**
*Cover Black Panther Original Art (Marvel, 1972).*

"Heads Up, People! The Black Panther is Back!" So says the cover blurb as the Vision, Iron Man, Thor, Lady Sif, and Hawkeye find themselves battling Savage Land mutants! The cover was crafted in ink over graphite on World Color cover stock Bristol board with an image area of 10" x 15". The corner box, logo, and all cover text are stat paste-ups. The toned board has some minor stains and is in Very Good condition.
With her own movie being released in March of 2019, Carol Danvers is about to become a much better-known Marvel character. Here she is in an early appearance when she was still known as the fighting female fury *Ms. Marvel*. Other sources have listed this cover by both John Buscema and Joe Sinnott, and by Ed Hannigan and John Romita Sr. However Buscema signed this cover in the UPC box, so we feel much more confident listing his name as a creator. Created in ink over graphite on World Color cover stock Bristol board with an image area of 9.75” x 15”. The logo, corner box, and header are all stat paste-up, as is the word balloon and caption burst. There are two production slits in the top of the board to allow the logo stat to slide behind the artwork. The reverse side has tape holding it in place. Toned board, with minor production stains in the bottom margin and reverse side. In Very Good condition. Comes with a copy of the comic book.
91008  John Cassaday *Planetary* “All Over the World and Other Stories”
Trade Paperback Wraparound Cover Original Art (DC/Wildstorm, 2000).

The first cover from this series we have ever offered, and it is one of the very best images as it really captures the feel of the series in a single key image. Originals such as this cover for the collection of the first six issues of this sci-fi/pulp driven series (penned by fan-favorite writer Warren Ellis) rarely come to market. John Cassaday’s art was perfect to capture the various genres that turn up, from superheroes to giant Kaiju, to a very loving Doc Savage tribute. The cover was created in ink and ink wash over graphite on two pieces of conjoined bright white DC Bristol board with a combined image area of 20.25” x 15.75”. In Excellent condition.
The first page of the two-page “Inside Daredevil!” pin-up feature that explains some of his powers and abilities, such as his Radar Sense, super sensitive sense of touch, and his built-in Lie Detector (by listening to someone's heartbeat). Not only did these factor into the Netflix Daredevil TV series, this page also features Melvin Potter (as Gladiator) who was a fan-favorite cameo character in the series. The page was rendered twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. The jagged flash text panel above Gladiator is a stat paste-up. The “#2” is a stripped-in text correction (taped in from the reverse). The top margin is a section taped on with original production tape from the time of creation. Overall the page is in Very Good condition.
An often overlooked gem of an issue, as it was Colan’s last issue before a young upstart named Frank Miller took over the title. Up to this point, Colan was pretty much the definitive Daredevil artist in most fans’ minds. This cover is a moody Colan masterpiece, with that fantastic full-body DD in the center. But don’t forget to check out his Captain America, Black Widow, and Hercules also. Crafted in ink and Zipatone over graphite on World Color cover stock Bristol board with an image area of 9.75” x 15”. The price, corner box, logo, and header are all stat paste-up, as is the cover text “Death Stalks the Shadows!” Signed by Colan in the UPC box. The toned cover is in Very Good condition.
Let's take a quick look back at the year 1964. The Beatles had burst onto the scene, arriving in America in February for an appearance on *The Ed Sullivan Show*, and waiting to greet them at John F. Kennedy Airport were throngs of screaming teenage girls. Robert Crumb, freshly married and toiling at a job he didn't particularly like, longed to be a professional cartoonist. Robert had sent several samples of his art to his idol, Harvey Kurtzman, and this two-page strip became Robert’s second published comic story (the first was “Fritz Comes On Strong,” which appeared in Kurtzman’s 22nd issue of *Help!*). Crumb’s character Fritz the Cat had appeared in his personal journals and homemade comics since childhood; here, he takes on the role of Pop Superstar, surrounded by adoring fans as he leaves the plane, guitar case in hand. However, the fate of young fan “Fred” would peg Fritz as a “no-good,” a role he would play out in Crumb’s later comics.

This two-pager, drawn in 1964 and published the following year, is Crumb's oldest complete professional story in existence, as the pages of “Fritz Comes On Strong” have gone their separate ways. Any Fritz the Cat art by Crumb is rare (he famously killed off Fritz in 1972 as a reaction to Ralph Bakshi's animated movie), and something this early and complete is exceptionally rare and desirable. The art is in ink on Bristol board, with an average image area of 9" x 12" per page. The fourth panel on page two is an original art replacement added at the time by Crumb; the paper used has lightly toned. There are minor smudges on each page, along the left side. Overall condition is Very Good.
“Captain” Crypt-Keeper introduces this whale of a tale from EC’s heydays. Gorgeous Jack Davis art crafted twice-up scale in ink over graphite on Bristol board with an image area of 13" x 18". The logo is a stat paste-up. The lightly toned pages are in Excellent condition.
HEH, HEH! SLIDE INTO THE SLOPPY SLIMY CRYPT OF TERROR, FIEND-FANS. THIS IS YOUR CRAVEN CARETAKER OF COLD CORPSES, THE CRYPT-KEEPER, ALL READY TO START THE BRAWL ROLLING WITH A WHALE OF A TALE OF TERROR... A BIT OF BILGE I DUG UP FROM AMONG A BILE OF OLD MANUSCRIPTS THAT WERE CLUTTERING UP A CLAMMY CORNER OF MY CADAVER-CAVERN, YOU’LL RETCH AT THE WRETCHED GAS PLAYED BY CAPTAIN MATT STARKE... A SKUNK OF A SEAMAN WHO IS WAITING IN EILEEN HARPER’S MODEST APARTMENT OVERLOOKING THE SAN DIEGO DOCKS RIGHT NOW TO BEGIN THIS ODOROUS OPUS I CALL...

FOREVER AMBERGRIS

YEAH! STARKE’S THE NAME. CAP’N MATT STARKE, SKIPPER OF THE FREIGHTER SULTANA. I’M ASHORE NOW... HAPPY T’ BE TAKIN’ MY EASE ON THIS PLUSH SOFA... SNUG IN THIS NEAT LITTLE HARBOR-APARTMENT... BLOWIN’ BILLOWS OF COOL BLUE SMOKE FROM THIS HAVANA FIFTY-CENTER... AN’ DREAMIN’ OF HOW I’LL SOON BE MASTER OF THE TRIMMEST LITTLE GAL IN THIS OR ANY PORT. I’M HAPPY ’CAUSE I LOVE EILEEN ENOUGH TO HAVE MURDERED A MAN T’ GET HER! AND NOW... SHE’S MINE...
Steve Ditko’s already impressive credentials working on Charlton’s 1950’s fare of horror, magical, monster, and sci-fi tales made him a perfect choice for Marvel’s new Master of the Mystic Arts. Bizarre magical dimensions came alive under Ditko’s pencil, as did their strange looking denizens. Magic flowed from Doctor Strange’s fingertips as if it were alive!

In “The Many Traps of Baron Mordo!” Dr. Strange again tangles with his rival for the Ancient One’s tutelage. This was already Mordo’s fourth appearance in the seven-month old series, and as he was an integral part of Doctor Strange’s origin (as told is Strange Tales #115), he would be a recurring thorn in the magician’s side for a long time to come. This issue was the first time for both Doctor Strange and Mordo to have their name on the cover.

An impressive twice-up scale page, it was crafted in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Some whiteout art and text correction. In Excellent condition.
This page features two simply magical vintage Silver Age Ditko images of the good Doctor... check out panels 7 and 8! In this story, Baron Mordo tries to turn Doctor Strange’s own house against him! The Brownstone, with its characteristic top floor window, is a very familiar setting in the Marvel Universe. It even factored heavily in the Doctor Strange movie. The page was crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.
Classic Ditko ethereal weirdness, as Baron Mordo house-naps Doctor Strange and his entire Brownstone! We get a nice shot of him using his magic amulet (containing the Eye of Agamotto), and also the Doctor's astral projection form. Both mainstays of the Doctor Strange experience. The page was crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.
In only his second comic book appearance, Baron Mordo has succeeded in trapping Doctor Strange... both in body and in spirit! We really love that sly-eye and knowing smirk in the last panel. It’s like Stephen Strange knows something we don’t. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.
Baron Mordo attempts to snow the Ancient One in an attempt to get close enough to overpower him! Hopefully Doctor Strange will find a way to intervene. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.
Doctor Strange lays a surprise on an unsuspecting Baron Mordo on this early page by Steve Ditko. Vintage Ditko pages are hard to find, but early work on key characters such as Doctor Strange even more so. In fact, prior to this auction we had offered only six other Ditko Dr. Strange pages since our first auction in 2001! Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.
Doctor Strange explains how he turned the tables on Baron Mordo, and then the magic battle begins in earnest! Wonderful work by Ditko with some great shots of the Ancient One as well. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.
A wrap-up page as Doctor Strange sends Baron Mordo running with his tail between his legs! This page is stuffed full of Ditko magic, from those stark opening panels, to the wonderful squiggly middle panels, to the moody and ethereal closing few panels. A grand work by a grandmaster of the art form. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.
One of the most renowned Frank Frazetta comic covers ever! This was the first of eight issues of Famous Funnies that sported Frazetta covers (issues #209-216). A sudden flash of greatness, they stand out as an apex of artistic perfection of comic art in the minds of many collectors. It’s undeniable that Frazetta viewed his pen-and-ink work from this period as his absolute pinnacle. This specific cover features Buck Rogers, but more importantly, Wilma Deering in one of the most jaw-droppingly beautiful and graceful full-figure images of a woman ever to grace a comic book cover. If there was any doubt in any viewer’s mind, this image justified and cemented Frazetta’s legendary status at delineating the female form. His iconic line work epitomizes the “50s “retro” style so beloved by many fans. Combine that linework with his lush and shadowy inks and you have a powerful cover composition and an enduring classic science fiction image.

This is the first example from that historic run that has come up for public auction in many years. The last previous example we offered was way back in 2003... 15 years ago! When you reflect on just how sought-after these covers are, and the propensity for collectors to lock them up in major collections for long periods of time... well you might not get another chance to own one of these stunning works of art.

Crafted in ink over graphite on Bristol board with an image area of 14" x 14.5". The board has been affixed to a larger illustration board with a recreation of the header/logo added to the top. Frazetta signed the piece in the bottom of the original art area with one of his iconic signatures. The original art is lightly toned and still in Excellent condition. A remarkable piece.
One of the most iconic and influential comic series of the 1980's was Alan Moore and Dave Gibbons' *Watchmen*. Truly ground-breaking, the series had an effect on the industry that is still felt to this day, over 30 years later! One of the most striking images for the entire series was the cover for this first issue. Simple in concept and design, it was evocative of the story being told, and like the pages of the story itself, it hid several secrets.

Dave Gibbons used symbolism in this work in both bold and subtle ways. The drip of blood on the smiley face button is evocative of the hands of a clock striking 12, as “time running out” was a recurrent theme of the entire series. This cover image was reflected in many ways throughout the entire series. The blood on the smiley face was not just bold juxtaposition, as once the secret of exactly who owned the bloody button comes to light, it sets off the entire chain of events that drives the series. With HBO having just announced a *Watchmen* TV series, we expect to see a resurgence of fan interest in this storied title.

A true bit of comic book history, crafted in ink over graphite on DC Sparta cover stock Bristol board with an image area of 9.75" x 15". The logo and DC bullet are a stat paste-up. It is matted with the original color work which was produced in color dyes on a blue line print of the artwork with a black printed acetate overlay. The image area of the color work is 7.75" x 12". They are glass front framed to 28" x 27" and in Excellent condition.
A critical and key scene in the story, as the Comedian gets his facial scar... and the reader gets a cold reminder of just how powerful and unattached to humanity Doctor Manhattan has become. The pages showcase Gibbons’ phenomenal layout and pacing skills. His use of mirroring panels and/or character poses created a faux-cinematic scene fade out/fade in. Check out the transition between the last two panels on Page 15. Crafted in ink over graphite on Bristol board. Each page has an image area of 10” x 16”. The boards have been sunstruck in a previous frame job. In Very Good condition.
Gottfredson's pie-eyed Mickey stars in this strip that was renowned for its adventure and action! This daily, titled “Haunting on his own hook” on the backside, was created in ink with blue pencil shading over graphite on Strathmore Bristol board, with an image area of 26.5” x 5.75”. The board has been previously folded in the middle to mail to the syndicate, and it is lightly toned, with some handling wear on the sides and top margins. Signed “Walt Disney” and inscribed by a studio hand, most likely Hank Porter. In Very Good condition.
George Herriman *Krazy Kat* Sunday Comic Strip Original Art dated 1-26-19 (King Features Syndicate, 1919).

An amazing primer on many of the regular inhabitants of Herriman’s Coconino Count, as Krazy Kat lets his kuriocatee over-power hiz good sense. Spotlighted are: Don Kiyoti, Joe Stork, Officer B. Pupp, Ignatz Mouse, Walter Cephus Astridge, Mock Duck, Kolin Kelly, and Uncle Tom Kat and Aunt Tabby Kat. Created in ink over graphite on Bristol board with an image area of 17” x 20”. Signed in the lower right of the image area. Light toning and in Very Good condition.
There's a bad case of amnesia going around, but no one can remember where they got it! Crazy doins in kooky Coconino County! All three reg'lers are featured... Krazy Kat, Ignatz the Mouse (with a brick), and Offisa Pupp. Also making an appearance is Dr. Ambrose Phleeze, specialist in Brain Disturbances (he must get a lot of business in Coconino County). This strip was reprinted on 1-18-1931. Created in ink over graphite on Bristol board with an image area of 19" x 21". The toned board has some minor handling wear on the edges and some light stains in the last two panels. The reverse of the board is stamped to indicate that Alan Light (publisher for the original Comic Buyer's Guide) owned this piece at one time. It is possible that he added the “Krazy Kat” header, and the bottom margin notations with linotype presstype lettering. In Very Good condition.

The complete nine page story kicks off with a black and white one-page lead-in titled “F*cked up Afro Zombie Babes From Nowhere!”, and is followed by the gorgeously color painted 8-page “The Fall and Rise and Fall and the Ship In the Bottle.” In the setup, Tank Girl and Booga get fired from this very magazine... *in this very magazine.* And then the remainder of the tale follows Tank Girl as she gets canned repeatedly from a string of crappy jobs before reuniting with Booga and Camp Koala. Fans of the virtual band *The Gorillaz* will recognize Hewlett’s art, as he was a co-creator of the group. Prime Tank Girl pages are very tough to find and highly sought-after, and such a complete story from the character’s height is virtually impossible! The first page is ink over graphite and the rest are all fully painted with some truly lovely gouache work. All pages are produced on Bristol board with an image area of 10.75” x 13.75”. In Excellent condition.

91027
Tank Girl!

In Tucker, Up AFRO ZOMBIE BABES FROM NOWHERE!

Booga!

These Baby Zombies Upped: Babes From Nowhere, You Gorer Unhoo!

Booga!

ChungaChubba

Hugga

Don’t Ask Me About That Old Dead Body.

Pick up your brown Danglers and let’s get the heck out of here!

Ah, nice one! The Top Mobile is fired up and ready to fire up!

Let’s drive!

Faster! Put your bleeding foot down! Darel, spin on its head, mower over her legs! Hot the horn! Bang the bull, turn the window down! Inhale! I drink the cigarette lighter!!

Pow! Zwoop!

Stinks! Noa!

Right! Let’s head down to the cemetery and put up to the desperate situation once and for all!!

The cemetery? I thought this vile outbreak started at Dave’s Haunted Saloon?

Or was it Uncle Tim’s Donut House?

Could’ve been Ant Donn’s Haunted House and Undertakers Saloon House.

Stop! Stop! Cut! Cut! That’s a rap! Over! Finish, the end!

Don’t Tom Ashton, the Publisher, D rer, and Al’s Tom’s Lookalike Behind Deadline Magazine! What’s your Beef Boss Man?!

Sorry kids, but I’m going to have to ask for your resignation!

I’m afraid the old sales figures have dropped dramatically since you guys came back! Guess you lost the old dazzle Daz!

But why?

What if we refuse to resign?

Simple!

You’re fired!

Jeepers! Station Wagoners!

(Handwritten note:

This strip is dedicated to: Scott Dunbar, Donn Hoult, Mort Drucker, and Woody.

© Jamie Hewlett 02

Man Martin)
Master painter Jeffrey Jones’ work is highly-prized by his fans and collectors. His paperback paintings from this era are among his most sought after, and classic examples like this huge piece rarely come to market. The subject matter allowed Jones to show his talents at both the sinewy male form, and the supple form of woman. Crafted in oil with rich, warm brown hues on 18” x 30” stretched canvas. It is open front framed to 24” x 36”. Signed with his characteristic “J” in the lower left of the image area. In Excellent condition.
One of the more striking covers of this title’s entire run! Crafted in ink over graphite on paper with an image area of 10" x 15". This was then affixed on World Color cover stock Bristol board. The header/logo are all modern replacement stat paste-ups. The original stat paste-up is included on the reverse side. There is a crease running through the original art paper in the center. Missing production captions have left light glue residue in the upper right and lower left. The board and paper are overall lightly toned. In Very Good condition.
Gil Kane, Frank Giacoia, and Mike Esposito *Fantastic Four* #154 Cover Original Art (Marvel, 1975).

"The Man in the Mystery Mask!" is back (spoiler alert: It's Nick Fury). The Thing, the Human Torch, and Mr. Fantastic launch into action on this battle-riffic cover. Also present is the Fantasti-Car... a fan-favorite bit of FF tech. The cover was rendered in ink over graphite on World Color cover stock bristol board. The corner box, logo, and header are all a stat paste-up, as is all cover text. The art is on Bristol board with an image area of 9.75" x 15". The board is toned, with glue residue, and some minor stains in the upper left and lower right. Signed by Giacoia and Esposito in the lower right. In Good condition.
“Five came to kill a vampire—” and they include Blade, Quincy Harker, Rachel Van Helsing, Frank Drake, and Taj Nitall. Dracula seems to be getting the point on this cover created in ink over graphite on Bristol board with an image area of 10” x 15”. The logo, and all header text, are stat paste-up. The two cover text captions are hand-lettered paste-ups. There are whiteout art corrections on the board in several places. The board is toned, with glue residue. In Very Good condition.
The Israeli heroine known as Sabra first appeared in *Incredible Hulk* #250 (cameo) and #256 (full appearance); and she turns up again on this devilish cover! Keown was at the top of his game during this period, as was writer Peter David. It was a definite high-water mark for Hulk and a fertile period for Hulk fans! Crafted in ink and Zipatone over graphite on Bristol board with an image area of 9.75" x 15". The corner box, logo, and cover text/arrow are all stat paste-up. There is some discoloration and glue residue near the paste-ups. Signed by both Peter David and Dale Keown in the lower margin. In Very Good condition.
Sam Kieth’s third cover for MCP is a literal cliff-hanger. It features Marvel’s scrappy little Canuck wonder clinging tenaciously on a precipice. Crafted in ink over blue pencil on Bristol board with an image area of 9.75” x 15”. The art board is topped with a paste-up paper frame. The corner box and logo are stat paste-ups. In Excellent condition.
The first appearance of the Fantastic Four costumes! The Invisible Girl suits up Mr. Fantastic and the Thing in their new duds (Ben discards the helmet pretty quickly, however). This is the point where the team started to actually look like superheroes. And with the burgeoning ranks of heroes in flashy outfits in the Marvel Universe at that time, they needed to keep up. Some lovely poses of Sue Storm in Panel 1 and 2, and we are even treated to a great Kirby Kaiju in that last panel! Strong stuff from the heady early days of the Marvel Universe. Created twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". There is a whiteout art correction in panel two and minor stains in panels four and six. The toned page is in Very Good condition.
91035  Jack Kirby and Dick Ayers Avengers #1

Simply one of the biggest and most important comic books in the entire Marvel Universe! And this is a key page as it sets in motion the events that will lead to “The Coming of the Avengers!” The Marvel Universe was only two years old at this point, and the architect/writer Stan Lee was busy weaving the various books together with the occasional cross-over appearance and by having villains from one book fight heroes from another. On this very page, Loki (Thor’s brother) tricks the Hulk into destroying a train, resulting in Rick Jones attempting to contact the Fantastic Four. The chain of events would bring together Marvel’s answer to DC’s Justice League of America. But whereas the JLA all mostly got along at this point, the Avengers title was full of dissimilar personalities who would occasionally bicker as much as battle! Over the years, anyone who was anyone in the Marvel U has shown up in this title (if not been a member). The title has also been an integral part of the Marvel movie Universe.

This key page of Marvel history was rendered in pencil at twice-up scale by the co-creator of most of the Marvel U, Mr. Jack Kirby, and inked by Dick Ayers. The image area of the Bristol board measures 12.75” x 18.5”. Signed by Jack Kirby below the image area on the lower right margin. Lightly toned and in Excellent condition.
If you have been looking for a Kirby-fied page of original art, then boy, do we have one here! Check out that bottom 2/3 page... it's our first ever view of the cover-billed Beehive! It is jammed full of Kirby shapes, shadowing, and even some Kirby Krackle. The very, very tiny figures at the base give a glimpse into the enormity of the structure. But don't forget about those first two panels with the wonderful shots of a concerned Reed Richards and the lovely Sue Storm. This page is a killer, and it makes us wonder... “What Lurks Behind the Beehive?” Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.75”. The page is lightly toned and in otherwise Excellent condition.
Marvel’s biggest, and most enduring Golden Age superheroes (from the “Timely” age of Comics) are featured battling it out on this Kirby-riffic cover! Namor the Submariner and the Human Torch were both in *Marvel Comics* #1 in 1939, and Captain America turned up just a year later. Jack Kirby was already working in comics and is the co-creator for Cap. All of that adds up to one fantastic cover combination. And it’s signed by Kirby in the image area. Created on standard stock World Color cover stock Bristol board, but the margins were whited-out to allow the art to run edge-to-edge on the 11.5” x 16.75” board. Rendered in ink over graphite. The entire corner box/header/logo section is a paste-up stat. This is a vintage stat, but not from this issue. It is actually the stat from issue #6 and was added to this cover art after-the-fact. The board is lightly toned, with a bit of glue residue in the top margin. In Excellent condition overall.
This museum-quality item is historically important as the very beginning of MAD Magazine (issues #1-23 of the series were in a smaller comic book format), the time-honored humor publication that is with us still, and hopefully will always be. This is the very first conception/origin and drawing of MAD’s distinctive logo/trademark; it’s also editor/artist Harvey Kurtzman’s first drawing of the magazine’s gap-toothed mascot, Alfred E. Neuman. Although Kurtzman personally guided MAD through its early comic book format with issues 1-23, his time with the revamped magazine would be painfully short; after a dispute with publisher William Gaines over ownership, he left the magazine not long after this first historic magazine issue.

Kurtzman’s confident and spontaneous line work on the satiric border reflects the comic genius at the peak of his talent. This is the very first realization of the logo that would become iconic; it would strongly influence others, most notably Robert Crumb and his covers for Weirdo in the 1980s. This art appears in Denis Kitchen’s Art of Harvey Kurtzman (Abrams, 2009, page 108).

This preliminary original hung for many years at the home of Harvey and Adele Kurtzman; it was his only souvenir of that bittersweet time. The artwork, in ink and crayon on onionskin paper, certainly shows its age. There is a tear that divides the art in two, which was held together by old masking tape, which also was used to attach it to a backing board. The image area measures 8” x 10.5”. Overall condition is Fair. This landmark issue’s significance in the world of American comics and satiric humor is difficult to overstate. If you have ever laughed out loud at something you saw in MAD as a kid, this is your Holy Grail From the Estate of Harvey Kurtzman.

The original art used to create a limited color print. The print was rare, with only a 1,000 unit print run, but this original art is quite literally the only one! With a new *Hellboy* movie opening in April of 2019, interest in *Hellboy* is heating up again! This piece was rendered in ink over blue pencil on bright white Dark Horse Bristol board with an image area of 8.75" x 14.5". Signed by Mignola in the top right and in the lower margin. In Excellent condition.
Baby Alfred E. Neuman gets a jump on the year... by skipping it entirely! Norman Mingo was one of the go-to cover painters for MAD and he has produced many classics. This one is a real go-getter with that snazzy red background. It was crafted in gouache and signed in the lower right of the 17” x 22” matted image area. It is UV glass front framed to 26” x 31”. In Excellent condition. From the IRI Collection.
Alfred E. Neuman’s magnetic personality has kept fans from the North to the South Pole stuck on MAD magazine for decades (gotta be his personality, because we are sure it is not his attractive features). Norman Mingo’s art was perfect for capturing Neuman’s charm and naïf stupidity. This gag was written by “Spy vs. Spy” creator Antonio Prohias. And Mingo expertly executed it in watercolor over graphite. It is signed in the lower right of the matted 11.5” x 15.5” image area. UV glass front framed to 18” x 22”. In Excellent condition. From the IRI Collection.
A great look at how Romita Sr. could have handled covers for these early Steve Ditko stories reprinted in this annual. And we do mean early stories, namely *Amazing Spider-Man* #2 (Vulture) and #1 (Chameleon) respectively! The art was crafted in ink over blue pencil on Bristol board with an image area of 10" x 15". The corner box, logo, and all cover text and captions are stat paste-ups (some of which are curling and coming loose). There is some glue residue and light overall toning. In Very Good condition.
91043  John Romita Jr. and Joe Rubinstein *Ms. Marvel* #19 Cover
Captain Marvel Original Art (Marvel, 1978).

This is one of JRJR’s earliest Marvel covers. It features Ms. Marvel and Captain Marvel (Mar-Vell)... together again for the first time! Although Mar-Vell knew Carol Danvers before, this is the first time they met after her powers developed. A version of Carol will star in the upcoming 2019 Captain Marvel movie from Marvel Studios. So get a bid in on this piece now! Also pictured on the cover are the Kree Supremor and part of Ronan the Accuser’s boot. The art was created in ink over graphite on Bristol board with an image area of 9.75" x 15". There is whiteout art correction in places. The header bar, corner box, logo, and all cover text are stat paste-ups. The board is toned, with some minor staining in the margins. In Very Good condition. Comes with a copy of the book.
A stunning photo-realistic cover painting used on the wonderful Les Daniels coffee table history of the amazing Amazon. Alex Ross has long been considered the fan-favorite cover painter for special projects in the comic industry. This breath-taking beauty clearly shows why. It is both stunning and inspirational. Crafted in watercolor over graphite, with a matted image area of 13” x 16.5”, and glass front framed to 19.5” x 23”. In Excellent condition.
Golden Age comics with Alex Schomburg covers are highly collectible and prized possessions of lucky fans. Schomburg was recruited by Timely Comics editor Joe Simon in 1940. Simon, and Timely publisher Martin Goodman wanted their books to stand out on the newsstands, and felt that covers stuffed with action would do so. They were right. Schomburg was a well-known pulp artist already, so he was a perfect choice for the job. Bold colors, meticulous detail, and slam-bang action made for great and often iconic covers.

Sadly, precious little of that Golden Age Timely art has survived, and even fewer covers. When Schomburg was re-discovered in the 1980s, he was asked to recreate some of his classic covers. To many fans’ delight, he could still work with the skill and talent that had already made him a comic book and sci-fi art legend!

This small number of his re-creations were auctioned off. They are highly-prized by fans, and rarely come back to the market.

On this original piece, Captain America and Bucky are charging through the Japanese forces as a gigantic Prince Namor derails this Axis power’s plans! An exciting image in bold and vivid colors crafted edge-to-edge in gouache on 18” x 22” board. Signed in the lower left. There is minor edge/corner wear. Glass front framed to 22.75” x 26.75”. In Excellent condition.
The very first JLA/JSA Team-Up! This splash page gives the flip-side of the cover image as the Justice Society of America is viewing the Justice League of America through a mystic cloud. Pictured on this page are JLA Members: Batman, the Atom, Martian Manhunter, Wonder Woman, Green Lantern, Aquaman, Green Arrow, and Superman. Also pictured are JSA Members: Black Canary, Doctor Fate, Hawkman, Green Lantern, the Atom, and Hourman! Of special note: This page once belonged to legendary comic book historian Jerry Bails, and it has a personalized note in the bottom margin from DC Editor-in-Chief Julie Schwartz that reads: “To Jerry Bails, Who hoped for the day when the scene depicted in the lower half of Page 24 could come true! — Julius Schwartz, Editor Justice League of America”. The scene referenced is the famous panel where the JLA and JSA finally meet face-to-face and shake hands. Created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”. There is whiteout lettering correction in a couple of places. The logo is a stat paste-up. In Excellent condition.
91047  Marc Silvestri and Dan Green *Uncanny X-Men* #250
Cover Original Art (Marvel, 1989).

The Queen and High Priestess of the Savage Land's Sun People, Zaladane is shown here stealing Lorna Dane's mutant powers. The act would have consequences on Lorna for months to come. Created in ink over graphite on Marvel Bristol board with an image area of 9.75" x 15". The corner box, logo, and “Polaris No More!” are all stat paste-ups on the board. There is an overlay with the “Uncanny” and “Ka-Zar” text pieces on it. The board is toned, with a bit of glue residue in the left margin. In Very Good condition.
A huge close-up of Conan's face kicked off Roy Thomas’ “freely” adapted version of Robert E. Howard’s short story “The God In the Bowl”. Rendered in ink over graphite and blue pencil on Bristol board with an image area of 10” x 15” (including the stat paste-up header and indicia). The lightly toned page has a bit of printer's production oil stain on the right margin and in Conan's eye. There is a bit of discoloration in the caption box on the left also. In Very Good condition.
In the waning days of Will Eisner’s classic detective strip *The Spirit*, he took the unusual step of sending the character to the Moon. It is perhaps the most famous sequence of stories from this celebrated “newspaper comic book,” which began in the summer of 1940. Rather than attempt the art duties himself, Eisner hired the best possible replacement in Wally Wood, whose recent sci-fi art for EC’s *Weird Science* and *Weird Fantasy* was unsurpassed. Here’s the first page from this story to really drive this point home. The Moon’s cratered surface is drawn to perfection in the first four panels, with Panel 5 showing Woody’s first drawing of the Spirit, as seen in the reflection of a spaceship’s port window. Panel 6 is pure, classic Wood at his best — the walls of the ship are spot-on similar to his EC output. Eisner had prepared a sample drawing of the Moon as a guide for Wood; it was based on a telescopic photo of the craters in close detail. Amazingly, this sample piece not only survived, but is included here, as is the torn-out photo from *Life* magazine Eisner’s art was based on. Wood’s page art is in ink with gray wash, white paint, and Zipatone shading film on Bristol board, with an image area of 13” x 18”. The white lettering in the first four panels are reverse photo prints; the one in Panel 2 has begun to lift off, and Wood’s original black on white lettering can be seen underneath. Eisner’s sample panel is in ink, gray wash, and white paint on Bristol, with an image size of approximately 4.5” x 4.25”. There is minor handling wear and the previously mentioned lifting of a lettering stat on the page, but overall, condition is Excellent. For fans of Will Eisner, the Spirit, Science-Fiction comics, and Wally Wood, worlds have come together in a most spectacular way!
The last page for the story "That He May See" gives the resolution whether Daredevil's sight will be restored. A sad ending for the tale that also features a cameo by Karen Page and Foggy Nelson. Rendered twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". The lightly toned page is in Excellent condition.
COMICS

ALL STAR COMICS

VOL. 1
1 - 12

ALL STAR

VOL. 2
13 - 24
These superb volumes were originally owned by the writer of the Justice Society of America stories, Gardner Fox, who sold them to superfan Jerry Bails in February 1959 for $75. The canceled check for that transaction is included with this lot!

The eye appeal of these comics is wonderful. The cover colors are fantastic, as our images demonstrate. The pages have tan edges, but there’s no brittleness, and the pages can be flipped without fear of damage. The inside covers are fairly tan, in line with what we’re used to from Golden Age bound volumes. Aside from those quibbles and the inescapable fact that the comics are trimmed as part of the binding process, we think most any collector would be blown away paging through these books. They are obviously uncirculated copies. And when do you see high-grade All Stars at all, except (if you’re lucky) in a CGC slab, or in a mylar that most people would be afraid to open?

We should note that the two volumes have different bindings, and the bindings are identical to those of the M. C. Gaines set we auctioned a decade ago, which tells us that it was DC (or rather All-American Comics) that had these issues bound.

The second volume has a cracked front hinge, and the cover of #13 and first couple of pages have separated. Also, the second volume is trimmed more tightly on the right edges, which doesn’t affect any story panels (or even come close) but it does mean the outer edge of the price circle on the cover is sometimes trimmed off.

Much more importantly, we inspected all the most valuable and key issues closely and found no flaws beyond the slight tanning mentioned above.

Bails made offers on the volumes more than once — as he told Michael Eury, “I had been in contact with Fox since 1953, and finally in 1959 talked him into selling me his two bound volumes of All-Star Comics #1-24. I thought I was the only super-hero fan over 15, but didn’t much care.”

Surely we don’t even need to elaborate on why these comics are important, but just in case you’re joining us late, the lot is highlighted by the first appearance of the Justice Society in issue #3, always one of the biggest keys in the hobby, as well as a book that has even surpassed it in value, Wonder Woman’s first appearance in All Star #8!

This lot represents the opportunity to have the same thrill Bails had 60 years ago, though alas you will have to pay much more than he did for the privilege.

Overstreet 2018 VG 4.0 value = $60,702.
Action Comics #252 (DC, 1959)
CGC VF 8.0 Off-white pages.

High grade copy of one of the rising stars among Silver Age key books. It's currently ranked #17 on Overstreet's Top 50 Silver Age Comics list with real potential to climb even higher. It's almost certain to bring an above Guide price! The big deal is the origin and first appearance of Supergirl. Metallo also makes his first appearance in this issue which features a Superman-meets-Supergirl cover by Curt Swan and interior art by Al Plastino, Howard Sherman, and Jim Mooney. Overstreet 2018 VF 8.0 value = $7,500. CGC census 1/19: 14 in 8.0, 21 higher.
In all of our years of comic auctions, we have only seen one higher graded copy of issue #247 — just a VF/NM 9.0, and that was eight years ago! This is the first appearance of the Legion of Super-Heroes — Cosmic Boy, Saturn Girl, and Lightning Boy (Lad). Curt Swan did the cover, featuring Superboy. Green Arrow and Aquaman each have backup features in the issue. Currently this is the #15 book on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 VF 8.0 value = $8,500; VF/NM 9.0 value = $17,750. CGC census 1/19: 4 in 8.5, 5 higher.
The Amazing Spider-Man #7 (Marvel, 1963)
CGC NM+ 9.6 Off-white to white pages.

An exceptional copy, and only one NM/MT 9.8 grade has been awarded by CGC to date. This was the first monthly issue of the title, and inside is the second appearance of the Vulture, the lead villain of the Spider-Man: Homecoming movie. The cover and interior art are by the incomparable Steve Ditko. Expect to see a hammer price that is five to six times the Overstreet NM- 9.2 value for this Amazing copy! Overstreet 2018 NM- 9.2 value = $3,800. CGC census 1/19: 10 in 9.6, 1 higher.
One of the most sought-after issues in the comic book hobby. Like many of the other major keys, this one is significantly more expensive now than just a few years ago. A blue-label copy in this grade is frankly out of reach for most, with a likely $100,000-plus price tag, so a professionally restored specimen is a very appealing alternative. The issue has the first appearances of two major characters indeed, the Joker and Catwoman, and there's a Hugo Strange appearance. Bob Kane and Jerry Robinson did the iconic cover and interior art. Bill Finger story. Currently ranked as the #5 book on Overstreet's Top 100 Golden Age Comics list. CGC notes, “Restoration includes: color touch, pieces added, tear seals, reinforced, (All 3 Edges of Cover Trimmed).” Overstreet 2018 GD 2.0 value = $50,000; VG 4.0 value = $100,000; FN 6.0 value = $150,000.
The first appearance of Catwoman in costume automatically makes this issue a big deal. Speaking of first appearances, the Puppet Master makes his in this issue as well. Finding this copy in such a high grade is another big deal, because black covers tend to show even the slightest of defects. The pristine quality of this 78-year-old copy extends to the interior, with its snow-white pages. Bob Kane and Jerry Robinson provided the classic cover and art for the book. Overstreet 2018 VF/NM 9.0 value = $18,150; NM- 9.2 value = $27,000. CGC census 1/19: 6 in 9.0, 2 higher.
One of the most famous comic covers of all combines with the origin and first appearance of the title character to make this #8 in Overstreet’s ranking of the Top 100 Golden Age Comics (and behind only Marvel Comics #1 in the Timely department). There’s no villain quite as evil as Adolf Hitler, of course, but in the fictional department you can’t get much more fiendish than the Red Skull, who also debuts. And don’t forget Cap’s loyal sidekick Bucky Barnes who appears at Cap’s side. Creative geniuses Joe Simon and Jack Kirby drew the origin story, while the cover is a solo effort by Kirby. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced. 1st, 2nd Wrap & Centerfold Married.” Overstreet 2018 GD 2.0 value = $24,000; VG 4.0 value = $48,000; FN 6.0 value = $72,000; VF 8.0 value = $160,000.
91058  Detective Comics #2 (DC, 1937)
CGC VG/FN 5.0 Off-white pages.

Ernst Gerber rated this a “9” or “Very Rare” on his Photo-Journal Guide to Comics’ Scarcity Index. It’s currently tied for the #68 spot on Overstreet’s list of Top 100 Golden Age Comics. The hoodlum cover is by Creig Flessel. Superman co-creator Joe Shuster contributed interior art. CGC notes, “Small amount of dried glue on spine of cover.” Overstreet 2018 VG 4.0 value = $12,300; FN 6.0 value = $18,450. CGC census 1/19: 2 in 5.0, 4 higher.
Fantastic Four #2 (Marvel, 1962)
CGC VF/NM 9.0 Cream to off-white pages.

It has been almost four years since we’ve seen a copy with a grade this high on a copy of issue #2 — The first appearance of the Skrulls, who will appear in the upcoming Captain Marvel movie. This is also the second appearance of the Fantastic Four (not yet in costume), and it contains a Thing pin-up by Jack Kirby, who did the cover and interior art for the issue. Currently, #2 is tied at the #23 position on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 VF/NM 9.0 value = $9,350; NM- 9.2 value = $15,000. CGC census 1/19: 18 in 9.0, 19 higher.
91060  Fight Comics #31 (Fiction House, 1944)
CGC VF/NM 9.0 Off-white to white pages.

The highest-graded copy that we have ever seen. The graphic decapitation Japanese War/Rising Sun cover by Joe Doolin is the big draw here. Alex Blum art. Overstreet 2018 VF/NM 9.0 value = $3,991; NM- 9.2 value = $5,700. CGC census 1/19: 1 in 9.0, 1 higher.
The Silver Age Flash got his own title here, with numbering continued from the Golden Age Flash Comics. Currently the #13 book on Overstreet’s list of Top 50 Silver Age Comics and if it were known as “#1” it would no doubt rank even higher. The book contains the origin and first appearance of the murderous Mirror Master. Carmine Infantino is responsible for the cover and interior art. Overstreet 2018 VF/NM 9.0 value = $19,000; NM- 9.2 value = $30,000. CGC census 1/19: 6 in 9.0, 5 higher.
Great Comics #3 (Great Comics Publications, 1942)  
CGC VF 8.0 Off-white pages.

A FN 6.0 copy was the highest grade that we had ever seen on a copy of #3 until this jaw-dropping, high-graded copy fell into our laps! The Hitler-goes-to-Hell cover is a classic, and gives us a glimpse into the story inside. Overstreet lists this issue as “scarce,” and from the few copies that we have ever seen, we concur! Overstreet 2018 VF 8.0 value = $7,000. CGC census 1/19: 2 in 8.0, 2 higher.
The Incredible Hulk #1 (Marvel, 1962)  
CGC VF/NM 9.0 Off-white to white pages.

Superb copy of the second most valuable Silver Age issue, behind only Amazing Fantasy #15. The issue that brought us the origin and first appearance of the Hulk is also just about as difficult to find in high grade as AF #15, as borne out by our archives and by CGC’s census. All this makes our offering one of the true comic highlights of this auction. Besides introducing the Hulk, herein are the first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross. Jack Kirby cover and art. Overstreet 2019 VF/NM 9.0 value = $157,400; NM 9.2 value = $265,000. CGC census 1/19: 12 in 9.0, 7 higher.
Journey Into Mystery #83 (Marvel, 1962)
CGC NM 9.4 Off-white to white pages.

One of finest known copies of the issue that brought us the origin and first appearance of Thor. It’s been over a year since we offered a copy this nice, and three years since the next most recent offering in a grade this high. Currently ranked #6 on Overstreet’s Top 50 Silver Age Comics list, this key trails only Amazing Fantasy #15, The Incredible Hulk #1, and Fantastic Four #1 among the legendary “origin” issues of the early Marvel Age. Jack Kirby cover and art. Steve Ditko art. Overstreet 2018 NM- 9.2 value = $80,000. CGC census 1/19: 9 in 9.4, 1 higher.
Marvel Mystery Comics #7 (Timely, 1940)
CGC VF+ 8.5 Off-white pages.

A classic bondage/hypodermic needle cover by Alex Schomburg (his second Human Torch cover) wraps a story in which the Sub-Mariner attacks New York City, while the Human Torch joins forces with the police, setting up the epic battle featured in Marvel Mystery Comics #8-10. Bill Everett, Irwin Hasen, Carl Burgos, and Paul Gustavson art. Overstreet 2018 VF 8.0 value = $8,575; VF/NM 9.0 value = $16,538. CGC census 1/19: 2 in 8.5, 3 higher.
We had never seen a copy with a grade over FN/VF 7.0 prior to this near perfect copy coming our way! An other-worldly Lou Fine cover surrounds George Tuska, Arthur Peddy, and Henry Kiefer art. Considered “scarce” by both Overstreet and Gerber’s Photo-Journal Guide to Comic Books. Overstreet 2018 NM- 9.2 value = $11,500. CGC census 1/19: 1 in 9.2, 1 higher.
Wonder Woman's first comic appearance had been in All Star Comics #8, published just a month prior to the premiere issue of this title in which she would star for more than 100 issues. Just like her DC mates Superman, Batman, Flash, and Green Lantern, WW's popularity was such that she got also got her own series six months after this issue hit the stands. Sensation Comics #1 ranks #27 on Overstreet's Top 100 Golden Age Comics list, placing it in very select company, among the most important Golden Age comics of all-time. Recent copies have been realizing prices much higher than Overstreet guide value. The issue also has the origin and first appearance of Wildcat, Mr. Terrific, and the Gay Ghost. H. G. Peter provided the cover art, Peter, Sheldon Moldoff, and Irwin Hasen art. Overstreet 2018 VG 4.0 value = $15,000; FN 6.0 value = $22,500. CGC census 1/19: 8 in 5.0, 24 higher.
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 January 2019, but keep in mind that titles and release dates are subject to change, with more likely to be announced, and not every project makes it to the screen.

March 8, 2019: Captain Marvel
April 5, 2019: Shazam!
April 12, 2019: Hellboy
April 26, 2019: Avengers: Endgame
June 7, 2019: X-Men: Dark Phoenix
June 14, 2019: Men in Black International
July 5, 2019: Spider-Man: Far From Home
Aug. 2, 2019: The New Mutants
Oct. 4, 2019: The Joker

Feb. 7, 2020: Birds of Prey
Feb. 21, 2020: Bloodshot
March 13, 2020: Gambit (tentative)
April 3, 2020: Cyborg (tentative)
June 5, 2020: Wonder Woman 1984
July 24, 2020: Green Lantern Corps
May 7, 2021: Doctor Strange 2 (tentative)
Superman #1 (DC, 1939)
CGC VG+ 4.5 Cream to off-white pages.

Unrestored copies of this super key are very difficult to come by. We have never offered an unrestored copy graded higher than 5.0 to date, and GPAnalysis.com shows no sales of unrestored copies graded higher than 5.5.

Superman #1 arrived on newsstands barely a year after the Man of Steel’s first appearance in Action Comics #1, to support his meteoric rise in popularity. Superman #1 has great significance as the first time a character created for comic books was given his own title.

Despite the estimated 1,000,000 copies of Superman #1 that were printed in 1939, very few are known to have survived in this and higher grades. Issue #1 is currently ranked at the #3 position on Overstreet’s Top 100 Golden Age Comics list. Overstreet 2018 VG 4.0 value = $172,000. CGC census 1/19: 3 in 4.5, 9 higher.
It has been 12 years since we've seen a copy of issue #2 with a grade this high. The second issue of Supe's solo title is currently ranked #42 on Overstreet's list of Top 100 Golden Age Comics. Joe Shuster and Paul Cassidy cover and art. Jerry Siegel story. Contains a full-page ad for the 1939 New York's World Fair edition. Overstreet 2018 VF 8.0 value = $21,750. CGC census 1/19: 4 in 8.0, 3 higher.
91070  Superman #9 (DC, 1941) CGC NM- 9.2 Off-white to white pages.

A stunning yellow-covered issue, it is tied for CGC's highest grade. This is the first time that one of the three NM- 9.2 CGC copies has ever been auctioned. The classic Superman cover is by Fred Ray, with interior art by Ray, Joe Shuster, and Paul Cassidy. Overstreet 2018 NM- 9.2 value = $8,100. CGC census 1/19: 3 in 9.2, none higher.
Superman #11 (DC, 1941) CGC NM 9.4 Off-white to white pages.

The single highest CGC-graded copy of issue #11. This classic cover by Fred Ray was used on a 2006 US postage stamp. Jerry Siegel story, Leo Novak art. Overstreet 2019 NM- 9.2 value = $6,100. CGC census 1/19: 1 in 9.4, none higher.
91072  Superman #14 (DC, 1942) CGC VF/NM 9.0 White pages.

Overstreet calls the Fred Ray cover a "classic patriotic shield cover" and we couldn't agree more. A recent Heritage/CGC poll of collectors ranked this issue among the top ten covers of the Golden Age. An incredible copy of the book. Contains an ad for Sensation Comics #1 and Leo Nowak and John Sikela interior art. A sight to behold, we think you'll concede that this is really a special book. Just look at our scans on HA.com. Jerry Siegel story. Overstreet 2018 VF/NM 9.0 value = $13,200; NM- 9.2 value = $19,000. CGC census 1/19: 5 in 9.0, 3 higher.
Superman #15 (DC, 1942) CGC NM- 9.2 Off-white to white pages.

The single highest-graded CGC copy. What's the best way to stop a beam of lightning? *By punching it, of course!* The Fred Ray cover has never looked better. Leo Nowak and John Sikela art. Overstreet 2018 NM- 9.2 value = $6,100. CGC census 1/19: 1 in 9.2, none higher.
91074  Superman #18 (DC, 1942) CGC NM- 9.2 Off-white to white pages.

We can’t help but think of Dr. Strangelove when we look at Fred Ray’s World War II-era cover art for this issue. Lex Luthor makes an early appearance, and a half-page ad for *Wonder Woman* #1 is also inside. The interior art is by John Sikela. Overstreet 2018 NM- 9.2 value = $5,600. CGC census 1/19: 3 in 9.2, 1 higher.
Superman #23 Pennsylvania Pedigree (DC, 1943)  
CGC NM+ 9.6 White pages.

This is the highest-graded copy of this issue certified by CGC to date, and it’s one of only five with a grade above VF+ 8.5. Superman is mad as hell on this classic World War II cover by Jack Burnley, and it’s these Nazi submariners who are in his sights. The interior art is by Joe Shuster and John Sikela. Overstreet 2018 NM- 9.2 value = $5,500. CGC census 1/19: 1 in 9.6, none higher.
Superman #26 (DC, 1944)

CGC NM- 9.2 Off-white to white pages.

Superman shuts down Josef Goebbels and broadcasts a message of his own on this classic World War II cover by Jack Burnley. The interior art is by Superman’s co-creator, Joe Shuster. CGC notes, “Very minor amount of glue on cover.” Overstreet 2018 NM- 9.2 value = $5,900. CGC census 1/19: 4 in 9.2, 1 higher.
The earliest Superman issue have a 9.8 copy certified 9.8 to date! In other words, there is no 9.8 of any issue from #1-27 and this is the only such copy of #28. And as if all of that weren’t enough, it also has a double cover! “Lois Lane, Girl Reporter” solo stories begin in this issue, that proudly displays its Superman, Atlas, and Hercules cover by Wayne Boring. CGC notes, “Double Cover: 1st cover 9.4, interior cover 9.8.” Overstreet 2018 NM- 9.2 value = $2,800. CGC census 1/19: 1 in 9.8, none higher.
Not only is this the highest-graded copy certified by CGC to date, it’s the nicest copy we’ve had the opportunity to offer. The classic cover, by Wayne Boring, is virtually flawless — no small feat given that black backgrounds are notoriously difficult to preserve. Toyman makes an appearance inside, with art by Ed Dobrotka. Overstreet 2018 NM- 9.2 value = $2,200. CGC census 1/19: 1 in 9.6, none higher.
There is only one other copy of any issue from Superman #1-35 to be certified 9.8 by CGC in the company’s history, namely the #28 offered in this same auction. Jack Burnley’s memorable “Gay Nineties” cover is stunning, especially with red inks that look newsstand-fresh after almost 75 years. You’ll notice the name Eldon on the cover -- while the “Eldon collection” is not a CGC-recognized pedigree, most Golden Age collectors will be familiar with it, and that name has adorned many a key book we’ve auctioned over the years. Overstreet 2018 NM- 9.2 value = $2,200. CGC census 1/19: 1 in 9.8, none higher.
Tales From the Crypt #20 (#1) Gaines File Pedigree (EC, 1950) CGC NM/MT 9.8 Off-white to white pages.

One of William Gaines' finest personal copies of the first issue of the title formerly called Crypt of Terror. This is also tied for CGC's highest grade for the issue. Johnny Craig cover and art, Al Feldstein, Jack Kamen, and Graham Ingels art. Please note that while CGC designates this copy as having come from the Gaines File copies, no certificate is included. Overstreet 2018 NM- 9.2 value = $2,600. CGC census 1/19: 7 in 9.8, none higher.
91081  Teenage Mutant Ninja Turtles #1 (Mirage Studios, 1984)
CGC NM+ 9.6 Off-white to white pages.

This, of course, is the origin and first appearances of the Teenage Mutant Ninja Turtles, Splinter, and Shredder. The wraparound cover is by Kevin Eastman, and Eastman and Peter Laird are responsible for the story and interior art. Only 3,000 copies of the first issue of this independent rarity were printed. CGC notes, “Kevin Eastman” and “Peter Laird” & sketch written on interior cover in marker.” While we have offered a few NM/MT copies, none were signed by the creators, nor did they have an original sketch of one of the turtles in them! Currently this is the #2 book on Overstreet’s Top 25 Copper Age Comics list. Overstreet 2018 NM- 9.2 value = $5,200. CGC census 1/19: 44 in 9.6, 24 higher.

END OF PLATINUM SESSION
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11-29-2018
## Online Auctions

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### Upcoming Auctions

**Online Auctions**

- **Comics**: 6 pm Sundays
- **Sports**: 10 pm Sundays
- **Vintage Posters**: 6 pm Sundays
- **U.S. Coins**: 5 pm Tuesdays
- **World Coins**: 8 pm Thursdays
- **Currency**: 7 pm Tuesdays

**Art**: Schedules Vary

**Nature & Science**: 8 pm Thursdays

**Wine**: 9 pm First Thursdays

**Jewelry**: 9 pm Tuesdays

All times above are Central Standard Time Zone when the live online auction begins.

More information including auctioneer licenses can be found at [HA.com](http://HA.com/Auctions).
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# 209
HERITAGE COMICS & COMIC ART AUCTION
FEBRUARY 21-23, 2019 | DALLAS

INTRODUCING
THE BLACK MASK COLLECTION

COMICS & MEMORABILIA
Comics & Comic Art

Featuring: The Black Mask Collection and The IRI Collection

February 21-23, 2019 | Dallas

FLOOR Signature® Sessions 1-3
(Floor, Telephone, HERITAGELive®, Internet, Fax, and Mail)
Heritage Auctions, Dallas • 1st Floor Auction Room
3500 Maple Avenue • Dallas, TX 75219

Session 1 - PLATINUM SESSION (see separate catalog)
Thursday, February 21 • 12:00 PM CT • Lots 91001–91081

Session 2 - COMICS & MEMORABILIA
Thursday, February 21 • 2:00 PM CT • Lots 92001–92282

Golden Age Comics, The Black Mask Collection, Silver Age to Modern Age Comics, Magazines and Pulp, Memorabilia, Video Games, Magic: The Gathering Cards, and Pokémon Cards.

Session 3 - COMIC ART (see separate catalog)
Friday, February 22 • 12:00 PM CT • Lots 93001–93175

INTERNET Signature® Session 4
(HERITAGELive®, Internet, Fax, & Mail only Session)
Session 4
Saturday, February 23 • 1:00 PM CT • Lots 94001–94951

COMICS & MEMORABILIA

COMIC ART (see separate catalog)

LOT VIEWING
Heritage Auctions, Dallas • 17th Floor
3500 Maple Avenue • Dallas, TX 75219

Wednesday, February 20 – Friday, February 22
10:00 AM – 6:00 PM CT

View lots & auction results online at HA.com/7204

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Patent No. 9,064,282
Dear Fellow Collector,

The year 2018 was a great one for our team – 2018 auction sales for Comics, Comic Art and Animation totaled more than $58 million, which was a 30%-plus jump over our 2017 record. Whether you are relatively new to this hobby or were already bidding at our first Comics sale back in 2001, we thank you for your support!

This catalog is our 73rd Signature Comics and Comic Art auction, featuring more than 1,500 lots from the collections of 215 different consignors.

We would like to welcome certified video games to these quarterly Signature auctions. We’ve been offering Wata-certified games in our weekly internet auctions for a month now, and it’s already clear that quality material is commanding premium prices.

We’re also expanding our selection of high-end trading cards, in particular Magic: The Gathering and Pokémon. (And please note we also have original art for trading cards, which you’ll find in our comic art catalog.)

For newcomers, I will note that we offer more ways to bid than anyone. You can join us in the auction room in Dallas, or you can bid by phone, via prior Internet bids, via HA.com/Live, using the Heritage Auctions app, or even by fax or U.S. mail.

Best wishes,

Barry Sandoval
Vice President
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**SESSION TWO**

**GOLDEN AGE COMICS**

92001  Action Comics #47 (DC, 1942) CGC VF- 7.5 Off-white pages.  
This Superman cover by Fred Ray was the first cover appearance of Lex Luthor, who looks simply smashing! The only copy we have ever seen with a higher grade was merely .5 higher, at VF 8.0, and that was eight years ago! Ray, Bernard Baily, and Mort Meskin art. Overstreet 2018 VF 8.0 value = $3,046. CGC census 1/19: 2 in 7.5, 7 higher. From the Slobodian Collection.

92002  Action Comics #102 (DC, 1946) CGC NM 9.4 Cream to off-white pages.  
Mr. Mxyztplk and Superman cover by Wayne Boring. One of the highest-graded copies that we have ever offered. Overstreet 2018 NM- 9.2 value = $1,600. CGC census 1/19: 2 in 9.4, 1 higher.

92003  Adventure Comics #45 (DC, 1939) CGC VF- 7.5 White pages.  
Rated a Gerber “7” or “scarce,” this issue has a full-page ad for Flash Comics #1, putting a timeframe on the book’s release. The Fred Guardineer African cover has vibrant color. Inside, a Creig Flessel Sandman story, and Bob Kane and Ogden Whitney art fill the pages. Overstreet 2018 VF 8.0 value = $3,395. CGC census 1/19: 2 in 7.5, 1 higher. From the Slobodian Collection.

92004  Adventure Comics #210 (DC, 1955) CGC FN/VF 7.0 Off-white to white pages.  
Featuring Superboy, this is the first appearance of Krypto, the Superdog. Curt Swan Krypto cover and art. This superior copy ties for the highest-grade that Heritage has ever offered of issue #210. Overstreet 2018 FN 6.0 value = $2,400; VF 8.0 value = $5,400. CGC census 1/19: 4 in 7.0, 3 higher.

92005  All Star Comics #6 (DC, 1941) CGC VF/NM 9.0 White pages.  
OK, let’s talk about a hot book — the origin and first appearance of Wonder Woman! With her 2017 hit feature film (and another scheduled for 2020) starring Gal Gadot as the fearless Amazon, the character has never been more popular. In this issue, Wonder Woman isn’t even mentioned in the JSA story nor on the cover, supporting the theory that the story was originally intended for Sensation Comics #1 (in which this origin story is continued) and was added here at the last minute. Starman and Dr. Mid-Nite joined the JSA in this same issue, Green Lantern was made an honorary member, and Dr. Fate dons a new helmet. Currently this book is tied for the #10 position on Overstreet’s list of Top 100 Golden Age Comics. CGC notes, “Cover detached.” Overstreet 2018 GD 2.0 value = $17,300. CGC census 1/19: 6 in 1.5, 97 higher.
92007 All Star Comics #9 (DC, 1942) CGC VF+ 8.5 Off-white to white pages. J. Edgar Hoover was made an associate member of the JSA this issue... did he perhaps have a file on Max Gaines? The JSA members’ girlfriends make cameo appearances in this issue, which has art by Sheldon Moldoff, Jack Burnley, and Bernard Baily. This solid, high-grade copy is impressive. The Justice Society of America cover is by E. E. Hibbard. Overstreet 2018 VF 8.0 value = $2,040; VF/NM 9.0 value = $3,570. CGC census 1/19: 5 in 8.5, 3 higher.

92008 All Star Comics #33-38 and Comic Cavalcade #19-24 Bound Volume (DC, 1947). This volume, most likely made by DC, has remarkably well-preserved copies of the comics. Highlights include the classic Solomon Grundy cover in #33 (and his very next appearance in Cavalcade #24) as well as the first Injustice Society appearance in #37. Not to mention many other Justice Society of America adventures and Green Lantern, Wonder Woman, and Flash yarns! All comics were trimmed in the binding process. The pages have tan edges but are supple, and the inside covers have tanning. There’s a water stain near the spine of the hardcover book that affects the front and back covers of #33, otherwise it’s too far in the book’s gutter to be noticeable while paging through. Perhaps because of this water damage, the lettering on the spine of the book is indistinguishable other than the date 1947. Some of the Cavalcades (though none of the All Stars) have a large “Checking Copy” stamp on the cover. Overstreet 2018 VG 4.0 value for group = $4,054.

92009 All Winners Comics #19 (Timely, 1946) CGC FN 6.0 Off-white pages. This key Golden Age issue — deemed “scarce” by both Overstreet and Gerber — unites for the first time as a team, Captain America, the Human Torch, the Sub-Mariner, Miss America, and the Whizzer, plus sidekicks Bucky, Toro, and Subby! Holy cow! Granted, some of these heroes had crossed paths previously, and were depicted in action together on previous All Winners covers, and in a text story in issue #1, but this is their first illustrated story as the All Winners Squad. With a script by the original Batman author Bill Finger, All Winners #19 is a must-have! Syd Shores, Al Avison, Vince Alascia, and Don Rico art. Overstreet 2018 FN 6.0 value = $2,676. CGC census 1/19: 3 in 6.0, 18 higher.

92010 Amazing Mystery Funnies #3 (#4) Larson Pedigree (Centaur, 1938) CGC VG/FN 5.0 Off-white pages. Judging by the number of times we’ve seen this issue (just twice ever), it may be more scarce than Overstreet or Gerber suggest. That it’s from Centaur Publications and is pre-1940 practically guarantee that there are not many copies around! Famed artist Bill Everett provided the cover and interior art, as did Fred Guardineer and Claire Moe. Overstreet 2018 VG 4.0 value = $516; FN 6.0 value = $774. CGC census 1/19: 2 in 5.0, 3 higher.

92011 Amazing Mystery Funnies V2#2 (Centaur, 1939) CGC VG+ 4.5 Off-white pages. A tough book to locate in any grade, it has an Overstreet “classic” Skyrocket Steele cover and interior art by Bill Everett. The book contains a drug use story and Tarpe Mills art. Overstreet 2018 VG 4.0 value = $516. CGC census 1/19: 1 in 4.5, 4 higher.
92012  Archie Comics #25 (Archie, 1947) CGC NM 9.4 White pages. This is the single highest-graded copy on CGC’s census for the issue. The cover art is by Al Fagaly. Fagaly, Bill Vigoda, and Bill Woggon interior art. Overstreet 2018 NM- 9.2 value = $1,350. CGC census 1/19: 1 in 9.4, none higher.

92013  Archie’s Girls, Betty and Veronica #1 (Archie, 1950) CGC VF- 7.5 Off-white to white pages. As the key issue of arguably the most-collected Archie series, this should be a hot item. This is the first issue of a title that ran for 37 years. George Frese art. Overstreet 2018 VF 8.0 value = $2,317. CGC census 1/19: 5 in 7.5, 3 higher.

92014  Archie’s Girls, Betty and Veronica #2 (Archie, 1950) CGC FN/VF 7.0 Off-white pages. The second issue of a title that ran for almost four decades! Apparently, messing with boys is just a game for the two romantic rivals from Riverdale, Betty Cooper and Veronica Lodge. George Frese cover and art. Overstreet 2018 FN 6.0 value = $426; VF 8.0 value = $909. CGC census 1/19: 3 in 7.0, none higher.

92015  Batman #2 Twilight Pedigree (DC, 1940) CGC Apparent FN/VF 7.0 Slight (P) Off-white to white pages. The second appearance of the Joker is no laughing matter... but the second appearance of the Cat (soon to be known as Catwoman) makes this a purr-fect second issue for the title. Bob Kane and Bill Finger created one of the true icons of the comic world, but if you’re looking for an issue of Batman that’s pure Kane, on both the cover and interior art, your search is limited to just issues #1 through #5! And this just happens to be one of those very few issues. Currently issue #2 is tied at the #53 position on Overstreet’s Top 100 Golden Age Comics list. CGC notes, “Restoration includes: spine splits sealed, cover cleaned, cover reinforced.” Overstreet 2018 GD 2.0 value = $2,800; VG 4.0 value = $5,600; FN 6.0 value = $8,400.
92016 Batman #3 (DC, 1940) CGC FN 6.0 Cream to off-white pages. An important early Bat-issue, it features the first time that Catwoman appeared in her cat-tastic costume. This was also the first appearance of the peccant Puppet Master. Bob Kane and Jerry Robinson classic cover and art. Overstreet 2018 FN 6.0 value = $3,735. CGC census 1/19: 15 in 6.0, 47 higher.

92017 Batman #47 (DC, 1948) CGC VF- 7.5 Off-white to white pages. This issue contains the first detailed origin of Batman, who tracks down his parents' killer in the cover story. The curvaceous Catwoman makes an appearance too. This was the first Bat-Signal cover, done by Bob Kane, who also contributed interior art. Overstreet 2018 VF 8.0 value = $4,350. CGC census 1/19: 10 in 7.5, 14 higher.

92018 Batman #52 Twilight Pedigree (DC, 1949) CGC VF- 7.5 Off-white pages. A book that has seen a steady rise in value over the past several years. The Joker cover by Win Mortimer has the Clown-Prince-of-Crime tooling around in his Jokermobile! Professor Carter Nichols appearance. Bob Kane art. Full-page ad for Superboy #1. Charles Paris art. Overstreet 2018 VF 8.0 value = $1,651. CGC census 1/19: 4 in 7.5, 3 higher.

92019 Black Cat Mystery #50 (Harvey, 1954) CGC VF 8.0 Cream to off-white pages. An incredible high-grade copy. Overstreet credits this "classic" radiation face-melting cover to Warren Kremer, while CGC credits Lee Elias (at least on their newer labels). We do know for sure that Bob Powell and Sid Check provided the interior art for the issue. Don't miss out on this "white hot" copy... the consequences could be unpleasant! Overstreet 2018 VF 8.0 value = $2,639. CGC census 1/19: 2 in 8.0, 18 higher.
**92020**  Blue Beetle #1-4 Bound Volume (Fox Features Syndicate, 1939-40). A fantastic collection of the first four issues of the title. The character continues to endure, eventually picked up by Charlton and later by DC, where he's currently in his third iteration. These are copies of the first four issues that are trimmed and bound into a hardcover volume, with “To Al & Henry: All the best! Jerry Iger 1974” inscribed on the front flyleaf. Highlights include the origin of Blue Beetle with art by Lou Fine, reprints of Yarko the Great stories with art by Will Eisner, a Joe Simon cover on #3, and a marijuana story. The comics are in satisfactory condition with some tanning and browning pages with signs of brittleness to the edges; the front cover of issue #1 is partially separated from the volume. Overstreet VG 4.0 value for group = $2,208.

**92021**  Blue Ribbon Comics #7 (MLJ, 1940) CGC VF/NM 9.0 Off-white to white pages. A tough book that we've only seen three copies of in 17-plus years of auctions. A cool Amazing Boy “souls-going-to-hell” cover by Ed Smalle covers stories featuring Rang-A-Tang, the Wonder Dog, and Hercules. Charles Biro, Irvin Hasen, and Mort Meskin interior art. Overstreet 2018 VF 8.0 value = $3,278; VF/NM 9.0 value = $5,789. CGC census 1/19: 3 in 9.0, 1 higher.

**92022**  Captain America Comics #26 (Timely, 1943) CGC VF+ 8.5 Off-white pages. This remarkable copy is tied with two others for CGC’s top honors for the issue. The book contains a Human Torch backup story, and proudly displays its gorgeous Alex Schomburg underwater, Nazi war cover. Syd Shores, Vince Alascia, and Harry Sahle are responsible for the interior art. Overstreet 2018 VF 8.0 value = $3,278; VF/NM 9.0 value = $5,789. CGC census 1/19: 3 in 8.5, none higher.
92023  Captain America Comics #28 (Timely, 1943) CGC VF+ 8.5 Off-white pages. This very copy was imaged by Ernst Gerber in his Photo-Journal Guide to Comics. Its classic war/torture cover, by Alex Schomburg, has the Nazis getting right to the point with Bucky — good thing ol’ Cap is nearby! There is also a Human Torch backup story inside. Syd Shores and Vince Alascia provided interior art. Overstreet 2018 VF 8.0 value = $3,278; VF/NM 9.0 value = $5,789. CGC census 1/19: 1 in 8.5, 2 higher.

92024  Captain America Comics #31 (Timely, 1943) CGC NM- 9.2 White pages. This exciting bondage/torture/Japanese war/Rising Sun cover by Alex Schomburg wraps snow white pages on this incredible, highest CGC-graded copy. There is a Human Torch story, and art by Syd Shores and Sid Greene inside. Overstreet 2018 NM- 9.2 value = $7,400. CGC census 1/19: 1 in 9.2, none higher.
92025  Captain America Comics #46 (Timely, 1945) CGC GD/VG 3.0 White pages. Impressive page quality on this issue with an Overstreet “classic” Holocaust cover by Alex Schomburg. A Human Torch story, and art by Vince Alascia, Paul Reinman, Al Bellman, and Carmine Infantino round out the issue. We expect to realize multiples of Guide value when this book is auctioned. CGC notes, “8 pieces of tape on spine of interior cover & 1 piece on centerfold.” Overstreet 2018 GD 2.0 value = $1,500; VG 4.0 value = $3,000. CGC census 1/19: 6 in 3.0, 35 higher.

92026  Captain America Comics #73 (Timely, 1949) CGC FN+ 6.5 Cream pages. This was the last issue with the “regular” title, before the oddball Captain America’s Weird Tales began. Horror cover. Contains a Golden Girl Appearance. Ken Bald and Al Bellman art. Overstreet 2018 FN 6.0 value = $1,131; VF 8.0 value = $2,639. CGC census 1/19: 4 in 6.5, 6 higher.

92027  Captain Marvel Adventures #27 (Fawcett Publications, 1943) CGC NM 9.4 Off-white pages. One of CGC’s top two copies of issue #27, which contains a Mister Mind appearance. In this issue the Big Red Cheese visits Los Angeles. C. C. Beck provided the naval cover and interior art. We have only seen one other blue label copy that even topped a grade of FN/VF 7.0 prior to this. Overstreet 2018 NM- 9.2 value = $875. CGC census 1/19: 1 in 9.4, 1 higher.
92028  Cat-Man Comics #9 (Continental, 1942) CGC VF+ 8.5
Off-white pages. Just the third unrestored copy we've offered, and merely the fourth copy we have ever seen. Only the Mile High copy has earned a higher grade to date from CGC, and according to reliable sources, that copy recently sold for $35,000! Overstreet notes the "Classic cover showing a laughing Kitten, slaughtering Japanese soldiers with a machine gun." Charles Quinlan cover and art. Joe Kubert and Al Ulmer art. Overstreet 2018 VF 8.0 value = $2,198; VF/NM 9.0 value = $3,849. CGC census 1/19: 1 in 8.5, 1 higher.

92029  Crypt of Terror #18 (EC, 1950) CGC NM 9.4 Off-white pages. This second issue was one of the first "New Trend" issues to hit the stands. It boasted a Johnny Craig cover, and interior art by Craig, Al Feldstein, Wally Wood, and Harvey Kurtzman. It had the first EC horror stories for both Wood and Kurtzman. A remarkable copy. Overstreet 2018 NM- 9.2 value = $3,200. CGC census 1/19: 1 in 9.4, 8 higher.
92030 Dell Giant Comics Peter Pan Treasure Chest #nn (#1) (Dell, 1953) CGC VF+ 8.5 Cream to off-white pages. This 212-page whopper is the thickest Dell Giant and the one with the highest Guide value. It had all sorts of pages meant to be cut out, colored, etc... not something conducive to copies surviving intact. It's also probably the toughest Dell Giant to find, no surprise since the cover price of 50 cents was equivalent to five regular comics... or two regular Dell Giants! Overstreet 2018 VF 8.0 value = $1,120; VF/NM 9.0 value = $1,960. CGC census 1/19: 2 in 8.5, none higher.

92031 Desert Dawn #nn (EC, No Date) CGC GD+ 2.5 Slightly brittle pages. Only three copies of this rarity are known to exist! EC promotional comic, done for the American Museum of Natural History. The story was written by a museum staffer, while the art was in the hands of comics pro Saul Kessler. The star is the distinctly Bugs Bunny-like Johnny Jackrabbit. While Overstreet lists no values for this issue, they do note that this copy (sold in 2005 by Heritage) sold for $2,300. CGC census 12/18: 1 in 2.5, 1 higher.

92032 Detective Comics #118 (DC, 1946) CGC VF+ 8.5 Off-white to white pages. In early 2018 a VF/NM 9.0 copy of issue #118 sold for a whopping $6,200, so we foresee a price that will be more than twice the Overstreet Guide value for this beauty. Featuring the Joker (what a card!), who's viciously dealing with Batman & Robin on the Dick Sprang cover. Howard Sherman illustrated this issue's Joker story, "The Royal Flush Crimes". Curt Swan art on the Boy Commandos feature. Overstreet 2018 VF 8.0 value = $1,568; VF/NM 9.0 value = $2,684. CGC census 1/19: 3 in 8.5, 7 higher.

92033 Detective Comics #137 (DC, 1948) CGC VF+ 8.5 Off-white to white pages. The explosive Joker cover was a combined effort by Jim Mooney and Charles Paris. Dick Sprang and Howard Sherman did interior art for the issue, which contains the last "Air Wave" feature. In 2017, a VF copy of issue #137 sold for $4,000! Overstreet 2018 VF 8.0 value = $1,318; VF/NM 9.0 value = $2,259. CGC census 1/19: 2 in 8.5, 3 higher.

92034 Detective Comics #225 (DC, 1955) CGC VF- 7.5 White pages. Exemplary page quality on this issue that features the origin and first appearance of J'onn J'onzz, the Martian Manhunter, who has been appearing in the Supergirl TV series. Of course, it features Batman and Robin on the Win Mortimer cover, and inside. The book presents very well in its holder, and it has been several years since we've seen a higher-graded copy. Overstreet 2018 VF 8.0 value = $8,400. CGC census 1/19: 6 in 7.5, 10 higher.
Detective Comics #37-48 Bound Volume (DC, 1940-41). The first appearance of Batman’s stalwart sidekick Robin is the highlight of this volume, which also includes the Boy Wonder’s first solo story, the Joker’s first appearance in Detective, the intro of Clayface, the first named mention of the Batmobile, and Crimson Avenger backup stories. The comics are trimmed and spiral-bound in a hardcover volume, and are in nice condition with glossy covers, supple pages with mild tanning, and moderate to heavy tanning to the cover interiors. Overstreet 2018 VG 4.0 value for group = $43,166.

92037  **Exciting Comics #45** (Nedor, 1946) CGC VF+ 8.5 Off-white to white pages. One of CGC’s top copies of the book, it rates a Gerber “7” or “scarce.” The Black Terror stars on the Alex Schomburg classic robot cover. Ken Battefield and Al Camy did interior art. Overstreet 2018 VF 8.0 value = $493; VF/NM 9.0 value = $847. CGC census 1/19: 1 in 8.5, 1 higher.

92038  **Four Color #9** Donald Duck (Dell, 1942) CGC VF/NM 9.0 Off-white to white pages. Carl Barks began his long career as the “Good Duck Artist” with this important issue. Working with writer Bob Carp and fellow Disney Studio artist Jack Hannah (who drew every other page in a closely similar style), Barks initially saw this book as an opportunity to pick up a few extra bucks between cartoon scripts. Before long, he left the Disney studio behind and began devoting full-time to writing and drawing the adventures of Donald and his feathered kin. He would continue for over 20 years. It all started here, though! This solid, attractive copy appears to have been lightly read and well kept. Overstreet 2018 VF/NM 9.0 value = $13,800; NM- 9.2 value = $20,000. CGC census 1/19: 5 in 9.0, 4 higher.
**92039** Four Color #178 Donald Duck (Dell, 1947) CGC NM- 9.2 Off-white pages. This is the first appearance of Uncle Scrooge, and the copy we're offering is one of the best you'll ever find. Carl Barks story and art. Dan Gormley cover. Overstreet 2018 NM- 9.2 value = $3,900. CGC census 1/19: 3 in 9.2, 4 higher.

**92040** Green Lantern #2 (DC, 1941) CGC VF- 7.5 Off-white to white pages. This was the first book-length Green Lantern story! The hero's all smiles on the Martin Nodell cover, and why not — his pal Doiby Dickles is swinging a monkey wrench at a baddie! The interior art is also by Nodell, Green Lantern's creator. The book contains a half-page ad for Leading Comics #1. Overstreet 2018 VF 8.0 value = $5,008. CGC census 1/19: 4 in 7.5, 7 higher.

**92041** Haunt of Fear #12 (EC, 1952) CGC NM+ 9.6 Off-white pages. Overstreet lists this Victorian graveyard cover by "Ghastly" Graham Ingels as a "classic." The issue contains an Al Feldstein biography. Interior art is by Ingels, Johnny Craig, Joe Orlando, and Jack Davis. Overstreet 2018 NM- 9.2 value = $925. CGC census 1/19: 7 in 9.6, 2 higher.

**92042** Haunt of Fear #17 Gaines File Pedigree (EC, 1953) CGC NM+ 9.6 Off-white to white pages. A sterling copy! The Overstreet "classic" zombie cover is by Graham Ingels, with interior art for the book by Ingels, George Evans, Jack Kamen, and Jack Davis art. Please note that while CGC lists this as a Gaines File Copy, no certificate accompanies the book. Also note that the sticker on top of the CGC holder is missing. Overstreet 2018 NM- 9.2 value = $1,200. CGC census 1/19: 6 in 9.6, 1 higher.

**92043** Haunt of Fear #18 Northford Pedigree (EC, 1953) CGC NM 9.4 Off-white to white pages. Rich, deep cover inks! A story inside adapts "The Black Ferris" by Ray Bradbury, and the issue contains a biography of Bradbury. The Overstreet "classic" Old Witch skull cover is by Graham Ingels. Ingels, George Evans, Jack Kamen, and Jack Davis art. Please note that the top label on the CGC holder is missing. Overstreet 2018 NM- 9.2 value = $1,150. CGC census 1/19: 2 in 9.4, 8 higher.
92044 Howdy Doody #1 (Dell, 1950) CGC NM+ 9.6 Off-white to white pages. An incredibly high-grade copy of the very first TV comic — the single highest-graded copy in fact. Overstreet lists this issue as "scarce." Based on the NBC TV series, it has a photo cover of the man... er, puppet himself! Overstreet 2018 NM+ 9.2 value = $2,000. CGC census 1/19: 1 in 9.6, none higher.

92045 Journey Into Unknown Worlds #36 (#1) (Atlas, 1950) CGC NM 9.4 Off-white to white pages. This issue is currently tied for the #5 spot on Overstreet’s Top Ten Sci-Fi Comics list, and we had never seen one graded above 9.0 before. Apocalyptic “End of the Earth” cover by Russ Heath. Overstreet 2018 NM+ 9.2 value = $4,800. CGC census 1/19: 3 in 9.4, none higher.

92046 The Marvel Family #1 (Fawcett Publications, 1945) CGC VF- 7.5 Cream to off-white pages. The development of a Black Adam feature film (his origin and first appearance are in this very issue) starring Dwayne “The Rock” Johnson has this issue heating up, as are all things Captain Marvel due in large part to a signal boost from the upcoming Shazam! movie. Another VF- 7.5 copy of issue #1 sold for $15,000 in March of last year. This important issue contains the origins of Captain Marvel, Captain Marvel Jr., Mary Marvel, and Uncle Marvel, which are retold. C. C. Beck cover and art. Overstreet 2018 VF 8.0 value = $6,000. CGC census 1/19: 9 in 7.5, 8 higher.
Marvel Mystery Comics #8 Larson Pedigree (Timely, 1940) CGC VF 8.0 Off-white pages. Timely action! Outside, it's an Alex Schomburg cover; inside, it's the first of a three issue battle between the Human Torch and Sub-Mariner. Bill Everett, Carl Burgos, Paul Gustavson, and Irwin Hasen add interior art. CGC notes, "From the collection of Nicolas Cage." Overstreet 2018 VF 8.0 value = $11,200. CGC census 1/19: 1 in 8.0, 7 higher.
92048 Marvel Mystery Comics #10 (Timely, 1940) CGC FN- 5.5 Cream to off-white pages. The conclusion of the epic Human Torch/Sub-Mariner battle that started in issue #7. Alex Schomburg World War II Nazi U-boat cover. Stories and art by Carl Burgos, Bill Everett, and Paul Gustavson. Bob Oksner art. This issue is currently tied for #86 position on Overstreet’s list of Top 100 Golden Age Comics. Overstreet 2018 FN 6.0 value = $3,900. CGC census 1/19: 7 in 5.5, 18 higher.

92049 Marvel Mystery Comics #23 (Timely, 1941) CGC VF+ 8.5 Cream to off-white pages. An action-packed Nazi World War II cover by Alex Schomburg outside, and the origin of the Vision in a text story inside. This issue also contains the last Paul Gustavson Angel story. Jack Kirby art. Bill Everett stories and art. Overstreet 2018 VF 8.0 value = $2,842; VF/NM 9.0 value = $4,971. CGC census 1/19: 2 in 8.5, 3 higher.

92050 Marvel Mystery Comics #30 Recil Macon Pedigree (Timely, 1942) CGC VF 8.0 Off-white pages. “Remember Pearl Harbor” issue. We have never seen a higher-graded copy. The Human Torch/Japanese mini-sub/World War II cover by Al Gabriele is the very first Timely Japanese War cover. Carl Burgos, Syd Shores, and Bill Everett art. CGC notes, “From the Collection of Nicolas Cage.” Overstreet 2018 VF 8.0 value = $3,550. CGC census 1/19: 4 in 8.0, 2 higher.
Marvel Mystery Comics #35 Pennsylvania Pedigree (Timely, 1942) CGC NM 9.4 Off-white pages. Spectacular copy — the single highest-graded copy of the issue which boasts a World War II/D-Day cover by Alex Schomburg. CGC hasn’t certified another copy higher than 8.5 to date. Syd Shores, Bob Oksner, Al Gabriele, Al Fagaly, and Harry Sahle art. Overstreet 2018 NM- 9.2 value = $6,600. CGC census 1/19: 1 in 9.4, none higher.
Marvel Mystery Comics #38 Chicago pedigree (Timely, 1942) CGC NM 9.4 Off-white pages. Brilliant copy, the only one CGC has certified nicer than 9.0 to date. World War II Nazi cover by Syd Shores. Shores, Bob Oksner, and Harry Sahle art. Overstreet 2018 NM- 9.2 value = $6,600. CGC census 1/19: 1 in 9.4, none higher.
92053  Marvel Mystery Comics #40 (Timely, 1943) CGC FN- 5.5 Off-white pages. The classic Nazi zeppelin cover is by Golden Age great, Alex Schomburg, and has those nutsy Nazis in control of Iceland! Harry Sahle, Syd Shores, and Bob Oksner interior art. Overstreet 2018 FN 6.0 value = $2,919. CGC census 1/19: 3 in 5.5, 10 higher.

92054  Marvel Mystery Comics #41 Chicago Pedigree (Timely, 1943) CGC VF/NM 9.0 Off-white to white pages. One of the nicest copies of issue #41 in existence, it was once owned by comic collector/actor Nicolas Cage. The book features a chaotic Alex Schomburg Human Torch, Japanese war/Rising Sun cover. Hitler and Goering even appear in the Sub-Mariner backup story. Bob Oksner and Syd Shores art. CGC notes, “From the Collection of Nicolas Cage.” Overstreet 2018 VF/NM 9.0 value = $5,170; NM- 9.2 value = $7,400. CGC census 1/19: 1 in 9.0, 2 higher.

92055  Marvel Mystery Comics #42 (Timely, 1943) CGC FN+ 6.5 Off-white pages. The Alex Schomburg Human Torch/Japanese war cover has Hitler and Goebbels appearances, and art by Bob Oksner, Syd Shores, Al Bellman, and Harry Sahle inside. An impressive copy, and one we have seen relatively few of, compared to the surrounding issue numbers. Overstreet 2018 FN 6.0 value = $1,098; VF 8.0 value = $2,562. CGC census 1/19: 3 in 6.5, 4 higher.

92056  Marvel Mystery Comics #45 (Timely, 1943) CGC VF 8.0 Off-white pages. Toro is held captive (again!) in an underground bunker, by hooded Nazi cultists, but it’s the Human Torch to the rescue (again!) on this great high-grade World War II cover by the inimitable Alex Schomburg. Syd Shores and Bob Oksner art. CGC has only certified one copy with a higher grade to date. Overstreet 2018 VF 8.0 value = $3,234. CGC census 1/19: 2 in 8.0, 1 higher.
92057 Marvel Mystery Comics #46 (Timely, 1943) CGC VG 4.0 Off-white to white pages. The classic Alex Schomburg cover features a grotesque Hitler mini-me (and green at that!) in a torture chamber that once again has a tied-up Toro and fetching damsel in extreme distress... enter the Human Torch! Syd Shores, Bob Oksner, and Harry Sahle did the interior art for the issue. Overstreet 2018 VG 4.0 value = $2,500. CGC census 1/19: 5 in 4.0, 14 higher.

92059 Marvel Mystery Comics #50 (Timely, 1943) CGC VF+ 8.5 Cream to off-white pages. An intense and wacky Human Torch Japanese war/Hirohito/Rising Sun/skull/burned-at-the-stake/bondage/poisonous snake cover by Alex Schomburg is a sure highlight of this high-grade issue. The origin of Miss Patriot is also included. We have only seen one higher-graded copy ever. Overstreet 2018 VF 8.0 value = $2,443; VF/NM 9.0 value = $4,272. CGC census 1/19: 3 in 8.5, 2 higher.

92058 Marvel Mystery Comics #49 (Timely, 1943) CGC VF 8.0 Off-white to white pages. The Japanese war/Rising Sun/bondage cover by Syd Shores has the Human Torch and Toro coming to the rescue of a bullet ...er damsel in distress. The origin of Miss America is also told inside. Shores, Harry Sahle, and Al Gabriele art. Overstreet 2018 VF 8.0 value = $2,639. CGC census 1/19: 2 in 8.0, 4 higher.

92060 Marvel Mystery Comics #51 (Timely, 1944) CGC VF/NM 9.0 Cream to off-white pages. This scintillating copy is tied for CGC's highest grade for the issue. A zany Nazi/hooded cultists/swastika branding iron-torture cover by Alex Schomburg covers art by Bob Oksner and Harry Sahle. A stupendous book that we have not seen the likes of since 2003! Overstreet 2018 VF/NM 9.0 value = $3,375; NM- 9.2 value = $4,800. CGC census 1/19: 3 in 9.0, none higher.
Marvel Mystery Comics #54 Chicago Pedigree (Timely, 1944) CGC NM- 9.2 Off-white to white pages. Alex Schomburg uses every square millimeter on this Japanese war/Rising Sun/bondage cover. It’s only the third time in 17 years that we’ve offered a copy so nice. Al Gabriele, Charles Nicholas, and Bob Oksner provided the interior art. Overstreet 2018 NM- 9.2 value = $4,800. CGC census 1/19: 1 in 9.2, 1 higher.

Marvel Mystery Comics #55 (Timely, 1944) CGC VF+ 8.5 Off-white to white pages. With only one higher-graded copy of issue #55 on CGC’s census, this copy deserves some serious attention. The Alex Schomburg Human Torch and Toro Japanese war/Rising Sun/bondage/hanging cover itself deserves a second look! Jim Mooney art. Overstreet 2018 VF 8.0 value = $1,950; VF/NM 9.0 value = $3,375. CGC census 1/19: 3 in 8.5, 5 higher.

Marvel Mystery Comics #57 (Timely, 1944) CGC VF 8.0 Cream to off-white pages. Alex Schomburg’s bondage/torture cover, featuring the Human Torch and Toro, is certainly a sight to behold, especially in this lovely high grade. Al Bellman and Bob Oksner art. Overstreet 2018 VF 8.0 value = $1,950. CGC census 1/19: 1 in 8.0, 9 higher.

Marvel Mystery Comics #58 Davis Crippen (“D” Copy) Pedigree (Timely, 1944) CGC VF+ 8.5 Cream to off-white pages. Why go anywhere else for your high-grade Marvel Mystery Comics issues? Alex Schomburg provided the Human Torch/bondage/torture cover here, and Davis Crippen provided the stellar copy. Overstreet 2018 VF 8.0 value = $1,950; VF/NM 9.0 value = $3,375. CGC census 1/19: 2 in 8.5, 2 higher.

Marvel Mystery Comics #59 (Timely, 1944) CGC VF+ 8.5 Cream to light tan pages. This Alex Schomburg chemical warfare (chlorine gas to be specific) cover has caught the eye of many a savvy collector, and this gorgeous copy once caught the eye of actor Nicolas Cage, as this high-grade copy was once in Mr. Cage’s personal collection. It contains a decapitation panel and art by Al Simon and Al Bellman. CGC notes, “From the Collection of Nicolas Cage.” Overstreet 2018 VF 8.0 value = $1,950; VF/NM 9.0 value = $3,375. CGC census 1/19: 3 in 8.5, 5 higher.
Marvel Mystery Comics #60 (Timely, 1944) CGC NM- 9.2 Off-white pages. Alex Schomburg’s Human Torch/Japanese war/Rising Sun cover is almost as exciting as the grade on this CGC chart-topping copy! Al Gabriele, Al Avison, and Charles Nicholas art. Overstreet 2018 NM- 9.2 value = $4,800. CGC census 1/19: 1 in 9.2, none higher.

Marvel Mystery Comics #61 (Timely, 1945) CGC FN/VF 7.0 Off-white to white pages. Alex Schomburg hooded cultists cover. Charles Nicholas art. CGC notes, “Minor amount of dried glue on spine of cover.” Overstreet 2018 FN 6.0 value = $831; VF 8.0 value = $1,759. CGC census 1/19: 2 in 7.0, 5 higher.


Marvel Mystery Comics #65 Davis Crippen “D” Copy Pedigree (Timely, 1945) CGC NM 9.4 Cream to off-white pages. The Alex Schomburg bondage/Japanese war cover is presented as on no other copy via this single highest-graded example. The Human Torch and the Sub-Mariner star inside. Carmine Infantino and Charles Nicholas provide interior art. Overstreet 2018 NM- 9.2 value = $4,300. CGC census 1/19: 1 in 9.4, none higher.
92070 Moon Girl #8 (EC, 1949) CGC NM 9.4 Off-white pages. This book is listed as “scarce” by both Gerber and Overstreet, and there are no Gaines File copies of the issue. This was the last issue before the title changed to A Moon, A Girl... Romance. Sheldon Moldoff cover and art. Overstreet 2018 NM- 9.2 value = $1,400. CGC census 1/19: 1 in 9.4, 1 higher.

92071 New York World’s Fair Comics 1940 (DC, 1940) CGC FN+ 6.5 Cream to off-white pages. Batman, Robin, and Superman appear together for the first time on this cover by Jack Burnley (his first cover art in comics). This last issue of the title was a very early Robin appearance. Burnley, Creig Flessel, Paul Gustavson, and Bob Kane art. Appearances by Hourman, Johnny Thunderbolt, and Red, White, and Blue. Overstreet 2018 FN 6.0 value = $2,850; VF 8.0 value = $7,000. CGC census 1/19: 3 in 6.5, 12 higher.

92072 Phantom Lady #17 (Fox Features Syndicate, 1948) CGC GD/VG 3.0 Cream to off-white pages. This classic Matt Baker bondage cover couldn’t possibly be more in demand. Cited in Frederic Wertham’s Seduction of the Innocent, this book is notorious as the perfect example of a “headlight” cover. One of Wertham’s most often-cited comments was in reference to this very cover, which he described as “a sadist’s dream”! Overstreet 2018 GD 2.0 value = $1,450; VG 4.0 value = $2,900. CGC census 1/19: 9 in 3.0, 67 higher.

92073 Police Comics #1 (Quality, 1941) CGC Apparent VF 8.0 Extensive (A) Off-white pages. A super important superhero book, this issue contains the origin and first appearance of Plastic Man, by Jack Cole. And if that isn’t enough for you, the first appearances of Phantom Lady, Firebrand, and the Human Bomb are also inside! Gill Fox did the Firebrand cover and interior art. Fred Guardineer, Reed Crandall, and Paul Gustavson also furnished interior art for the book. Overstreet 2018 VG 4.0 value = $2,000. CGC census 1/19: 2 in 4.5, 21 higher.

92074 Red Raven Comics #1 (Timely, 1940) CGC Apparent VF 8.0 Extensive (A) Off-white to white pages. The issue that gave us Jack Kirby’s first signed work is one of the gems of the Golden Age of Comics. It was a one-shot, the title becoming Human Torch with the next issue. Among early Timelys (the precursor of Marvel Comics), it’s one of the more elusive for collectors, and is rated a “7” on the scarcity scale of The Photo-Journal Guide to Comic Books. It’s been nearly three years since we last offered a copy! The issue is currently tied for #68 on Overstreet’s list of Top 100 Golden Age Comics. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced.” Overstreet 2018 GD 2.0 value = $2,000; VG 4.0 value = $4,000; FN 6.0 value = $6,000; VF 8.0 value...

92076  Science Comics #5 (Fox, 1940) CGC FN/VF 7.0 Off-white to white pages. The dizzying Joe Simon cover features The Eagle. Dynamo and Cosmic Carson make appearances. Bert Whitman art. CGC notes, “1 small piece of tape on interior cover.” Overstreet 2018 FN 6.0 value = $618; VF 8.0 value = $1,318. CGC census 1/19: 3 in 7.0, 2 higher.

92077  Shield-Wizard Comics #1 (MLJ, 1940) CGC VF- 7.5 Cream to off-white pages. A classic flag, drum, and filet cover by Irv Novick wraps the origins of the Shield and the Wizard, who also both appear on the cover of the first issue of the title. Edd Ashe art. Overstreet 2018 VF 8.0 value = $3,300. CGC census 1/19: 6 in 7.5, 7 higher.

92078  Space Western #44 (Charlton, 1953) CGC VF- 7.5 White pages. Heavenly page quality! The nicest of only six copies we’ve offered to date. A book that we feel is very undervalued, this is one of our favorite covers of all time, far-fetched, and featuring cowboys fighting Nazis in a castle, in space, complete with a large swastika flag. The cover is courtesy of Stan Campbell, who also did interior art along with John Belfi. Inside, there is also a two-page Spurs Jackson text story by Walter Gibson, creator of the Shadow. A unique, Atomic Age comic. Overstreet 2018 VF 8.0 value = $576. CGC census 1/19: 2 in 7.5, 3 higher.

92079  Special Edition Comics #1 Crowley Copy/File Copy (Fawcett Publications, 1940) CGC VG/FN 5.0 Cream to off-white pages. With renewed interest in all things Captain Marvel, in expectation of the upcoming feature film, this one-shot issue, the first book devoted entirely to Captain Marvel, and the only time he appeared with a belt buckle, should garner some real attention. It even pre-dates Captain Marvel Adventures #1. C. C. Beck, Cap’s main man, did the cover and interior art for the book. Bears a Fawcett “Checking Copy” stamp on the front cover. Overstreet 2018 VG 4.0 value = $1,676; FN 6.0 value = $2,514. CGC census 1/19: 4 in 5.0, 30 higher.
92080 Star Spangled Comics #7 (DC, 1942) CGC VF/NM 9.0 Off-white to white pages. The most valued of all the issues in the storied run, this book featured the origin and first appearances of the Guardian, by Joe Simon and Jack Kirby, and the Jerry Siegel-created Robotman. And if you want even more, the Newsboy Legion makes its first appearance, as do TNT, Dan the Dyna-Mite, and Star Spangled Kid; and art by Joe Simon & Jack Kirby. Included are copies of #7-29 that were trimmed and bound in a set of three hardcover volumes. The comics are in great condition with glossy covers, supple pages, some tanning to the cover interiors, and the occasional piece of tape or handwriting on a cover (unfortunately, the copy of the most important issue #7, with the origin and first appearance of the Guardian and the Newsboy Legion, has tape on both the front and back covers). Overstreet 2018 VG 4.0 value for group = $7,240.


92082 Star Spangled Comics #57 Big Apple Pedigree (DC, 1946) CGC NM/MT 9.8 White pages. Beautiful front and back cover inks, a super-strong spine, and corners sharp enough to be dangerous. Curt Swan and Stan Kaye cover, featuring the Newsboy Legion. Jack Kirby art. Overstreet 2018 NM- 9.2 value = $775. CGC census 1/19: 2 in 9.8, none higher.

92083 Star Spangled Comics #7-29 Bound Volumes Group of 3 (DC, 1942-44). This fantastic selection includes the first appearances of the Guardian, Robotman, the Newsboy Legion, Liberty Belle; the origins of TNT, Dan the Dyna-Mite, and Star Spangled Kid; and art by Joe Simon & Jack Kirby. Included are copies of #7-29 that were trimmed and bound in a set of three hardcover volumes. The comics are in great condition with glossy covers, supple pages, some tanning to the cover interiors, and the occasional piece of tape or handwriting on a cover (unfortunately, the copy of the most important issue #7, with the origin and first appearance of the Guardian and the Newsboy Legion, has tape on both the front and back covers). Overstreet 2018 VG 4.0 value for group = $7,240.

92084 Superboy #1 Davis Crippen ("D" Copy) Pedigree (DC, 1949) CGC VF 8.0 Off-white pages. The Boy of Steel had been appearing as a feature in Adventure Comics for four years prior to getting his own title. This pedigree copy has bright, rich cover inks. Wayne Boring did the cover, while John Sikela's and Ed Dobrotka's art are on display in the interior. Overstreet 2018 VF 8.0 value = $7,500. CGC census 1/19: 11 in 8.0, 9 higher.
Superman #1
D.C. Comics, Summer 1939
COVERLESS, lost piece torn in half
56/TITE Pages

JUST BEFORE THE DOOMED PLANET, KRYPTON, EXPLODED TO FRAGMENTS, A SCIENTIST PLACED HIS INFANT SON WITHIN AN EXPERIMENTAL ROCKET SHIP, LAUNCHING IT TOWARD EARTH!

WHEN THE VESSEL REACHED OUR PLANET, THE CHILD WAS FOUND BY AN ELDERLY COUPLE, THE HORTS.

THE POOR THING — IT'S BEEN ABANDONED!

WE CAN'T GET THAT SWEET CHILD OUT OF OUR MIND.

WE'RE COMING TO ADOPT HIM. IF YOU'LL PERMIT US.

WE BELIEVE IT CAN BE ARRANGED. (WHEN)

THANK YOU. THAT'S TAKING HIM AWAY BEFORE HE WOULD BE SCARED OF YOU.

THE INFANT WAS TURNED OVER TO AN ORPHAN ASYLUM, WHERE IT ASTONISHED THE ATTENDANTS WITH ITS PARIAH OF STRENGTH.

THE LOVE AND GUIDANCE OF HIS KINDLY FOSTER PARENTS WAS TO BECOME AN IMPORTANT FACTOR IN THE SHAPING OF THE BOY'S FUTURE.

YOU LISTEN TO ME, CLARK. THIS BOY'S STRENGTH OF MIND — YOU'VE GOT TO HIDE IT FROM PEOPLE OR THEY'LL BE SCARED OF YOU.

BUT WHEN THE PROPER TIME COMES, YOU MUST USE IT TO AID HUMANITY.

To view full descriptions, graded population data, auction comparable results, enlargeable images and bid online, visit HA.com/7204
92085 Superman #1 Coverless (DC, 1939) CGC NG Brittle pages. It's a key book, in high demand in any grade, so this coverless copy of the rare Superman #1 will have its suitors. Cover or not, this is one of the hobby's holy grail issues, one of the three most valuable comic issues in the entire hobby, and one of only 57 copies to earn a CGC blue Universal label to date. It's also on the rise, Overstreet showing the NM- 9.2 value jumping by $100,000 from 2017 to 2018. Superman received a new two page origin with this premiere issue. Joe Shuster art. CGC notes, “Coverless. Last page torn in half.” Overstreet 2018 GD 2.0 value = $86,000.

92086 Superman #2 (DC, 1939) CGC FN 6.0 Off-white pages. The second issue of Superman's solo title has come up for auction only slightly more often than the first issue, and we've seen just a few higher-graded copies in the past five years. Currently this second issue of the title is ranked #42 on Overstreet's list of Top 100 Golden Age Comics. Joe Shuster and Paul Cassidy cover and art. Overstreet 2018 FN 6.0 value = $8,700. CGC census 1/19: 8 in 6.0, 21 higher.

92087 Superman #10 (DC, 1941) CGC FN/VF 7.0 Cream to off-white pages. The first bald appearance of Luthor was in this issue, and it's just his fifth appearance overall. According to lore, an artist was given a previous issue for reference, saw a bald henchman, took him to be Luthor, and drew his assigned story accordingly! Fred Ray is the issue's cover artist. Wayne Boring art. Overstreet 2018 FN 6.0 value = $1,314; VF 8.0 value = $3,197. CGC census 1/19: 10 in 7.0, 23 higher.

92088 Superman #12 (DC, 1941) CGC VF+ 8.5 Off-white to white pages. Patriotic cover by Fred Ray. Lex Luthor makes an appearance. John Sikela art. Overstreet 2018 VF 8.0 value = $2,443; VF/NM 9.0 value = $4,272. CGC census 1/19: 2 in 8.5, 1 higher.


**92092 Superman #24 (DC, 1943) CGC VF+ 8.5 White pages.** One of our favorites, this issue’s classic flag cover is by Jack Burnley. Ed Dobrotka and Joe Shuster did interior art for the issue. A comely copy. Overstreet 2018 VF 8.0 value = $3,067; VF/NM 9.0 value = $5,384. CGC census 1/19: 4 in 8.5, 5 higher.

**92091 Superman #22 Pennsylvania Pedigree (DC, 1943) CGC VF/ NM 9.0 White pages.** Tied for CGC’s top honors, this gorgeous copy also has white pages! The Prankster and Hitler make appearances inside the Fred Ray cover. John Sikela, Ed Dobrotka, and Joe Shuster art. Overstreet 2018 VF/NM 9.0 value = $2,332; NM- 9.2 value = $3,300. CGC census 1/19: 5 in 9.0, none higher.

**92093 Superman #25 (DC, 1943) CGC NM- 9.2 White pages.** Stupendous page quality on this very high-grade copy. This issue’s story concerned Clark Kent’s only military service, as he joins the Army. The book also contains Fred Ray’s only superhero story. Jack Burnley cover. Ray and Joe Shuster art. Overstreet 2018 NM- 9.2 value = $3,300. CGC census 1/19: 2 in 9.2, 2 higher.

**92094 Superman #27 (DC, 1944) CGC VF/NM 9.0 Off-white to white pages.** Cover by Wayne Boring, co-starring Lois Lane. Overstreet 2018 VF/NM 9.0 value = $1,979; NM- 9.2 value = $2,800. CGC census 1/19: 4 in 9.0, 6 higher.

92096  Superman #40 (DC, 1946) CGC NM+ 9.6 Of-white to white pages. This tied-for-highest-graded CGC copy has Mr. Mxyztplk and Susie appearing on the Wayne Boring cover. A splendid example of the book! Overstreet 2018 NM- 9.2 value = $2,200. CGC census 1/19: 4 in 9.6, none higher.

92097  Superman #41 (DC, 1946) CGC NM+ 9.6 White pages. This stunner is the highest-graded copy certified by CGC to date, as well as the first copy we’ve encountered with a grade above NM- 9.2. Wayne Boring’s cover looks like it just came off the presses. The contents include an early Prankster story. Overstreet 2018 NM- 9.2 value = $1,850. CGC census 1/19: 1 in 9.6, none higher.

92098  Superman #42 (DC, 1946) CGC NM 9.4 White pages. Lois Lane appears on the one-man-band cover by Wayne Boring. Overstreet 2018 NM- 9.2 value = $1,850. CGC census 1/19: 2 in 9.4, 1 higher.
92099  Superman #43 (DC, 1946) CGC NM 9.4 Off-white to white pages. This issue boasts another of Wayne Boring's memorable humor-themed Superman covers. Lex Luthor makes an appearance, with interior art by Joe Shuster. Only one other copy of this issue has been certified with a higher grade by CGC to date. Overstreet 2018 NM- 9.2 value = $1,850. CGC census 1/19: 3 in 9.4, 1 higher.

92100  Superman #44 (DC, 1947) CGC NM+ 9.6 White pages. Tied for the highest-grade that CGC has certified to date. Superman battles the Toyman and his tiny arsenal (teased on Wayne Boring's terrific cover); after that, he travels through time to help William Shakespeare write *Macbeth*! Overstreet 2018 NM- 9.2 value = $1,850. CGC census 1/19: 2 in 9.6, none higher.

92101  Superman #45 (DC, 1947) CGC NM/MT 9.8 White pages. How remarkable is a 9.8 grade for early *Superman*? The earliest four 9.8s are one copy of #28, one copy of #35, this copy of #45 ... and the next one is a copy of #151, published 15 years later! (The two earlier books are also offered in this same auction by the way.) Lois Lane appears as "Superwoman" in this issue. The Jack Burnley cover has our hero traveling to the other side of the planet, in a rather unconventional manner. John Sikela art. Overstreet 2018 NM- 9.2 value = $1,850. CGC census 1/19: 1 in 9.8, none higher.
92102  **Superman #48 (DC, 1947) CGC VF/NM 9.0 White pages.** This issue contains the second time travel story to appear in a comic book — despite what Overstreet and CGC say (the first was in issue #44). Lex Luthor story. Wayne Boring and George Roussos cover. One of only three copies to receive a grade higher than VF+ 8.5 from CGC to date. Overstreet 2018 VF/NM 9.0 value = $1,306; NM- 9.2 value = $1,850. CGC census 1/19: 1 in 9.0, 2 higher.

92103  **Superman #49 (DC, 1947) CGC NM- 9.2 Off-white to white pages.** Sitting all alone at the top of CGC's census, this copy has a Toyman appearance. Superman must certainly have an impressive photo album, on which he is working, on this high-grade Wayne Boring and Stan Kaye cover. John Sikela and George Roussos interior art. Overstreet 2018 NM- 9.2 value = $1,850. CGC census 1/19: 2 in 9.2, none higher.

92104  **Superman #54 (DC, 1948) CGC VF/NM 9.0 Off-white to white pages.** One of the two highest-graded CGC copies. Wayne Boring cover and art. Al Plastino art. Overstreet 2018 VF/NM 9.0 value = $1,234; NM- 9.2 value = $1,750. CGC census 1/19: 2 in 9.0, none higher.

92105  **Superman #57 (DC, 1949) CGC NM- 9.2 Off-white to white pages.** This copy ties with one other as the highest-graded copy certified by CGC to date. It's also the first copy we've offered with a grade higher than VF- 7.5! Lois Lane saves the day as Superwoman on this fun cover by Wayne Boring and Stan Kaye. Overstreet 2018 NM- 9.2 value = $1,750. CGC census 1/19: 2 in 9.2, none higher.

92106  **Superman #58 (DC, 1949) CGC NM+ 9.6 Off-white to white pages.** This is the highest-graded copy of this issue certified by CGC to date, and one of only three with a grade above VF+ 8.5. Diminutive mob boss Tiny Trix makes his first appearance. Al Plastino provided the cover, and interior art is by Plastino and Wayne Boring. Overstreet 2018 NM- 9.2 value = $1,750. CGC census 1/19: 1 in 9.6, none higher.
**92107 Superman #59 (DC, 1949) CGC NM+ 9.6 White pages.** The sole highest-graded copy of issue #59. That pesky, pint-sized Mr. Mxyzptlk, from the Fifth Dimension (no, not the band), makes an irritating appearance in this issue. The NM+ Wayne Boring cover is as nice as you are likely ever going to see. Overstreet 2018 NM- 9.2 value = $1,750. CGC census 1/19: 1 in 9.6, none higher.

**92108 Superman #62 (DC, 1950) CGC NM+ 9.6 White pages.** The highest-graded copy certified by CGC to date, as well as the highest-graded copy we've offered. Orson Welles helps Superman defeat the dictator of Mars, who loves Hitler and has a squad of "Solazis". There's also a separate Mr. Mxyzptlk tale. The War of the Worlds-themed cover is by Wayne Boring. Overstreet 2018 NM- 9.2 value = $1,725. CGC census 1/19: 1 in 9.6, none higher.

**92109 Superman #63 (DC, 1950) CGC NM+ 9.6 White pages.** The highest-graded CGC copy, with the highest possible page quality! A book that is sure to turn some heads, just like Miss Metropolis 1950! It contains a Toyman appearance, wrapped in a cool Al Plastino cover. Plastino and Wayne Boring art. Overstreet 2018 NM- 9.2 value = $1,725. CGC census 1/19: 1 in 9.6, none higher.

**92110 Superworld Comics #1 (Hugo Gernsback, 1940) CGC FN/ VF 7.0 Cream to off-white pages.** Overstreet considers this book to be scarce, as does Gerber in his Photo-Journal Guide to Comic Books. It contains the origin and first appearance of Hip Knox, The Super Hypnotist, Mitey Powers, Buzz Allen, the Invisible Avenger, and Little Nemo all begin runs. An easily recognizable Frank R. Paul sci-fi cover wraps the book. Overstreet 2018 FN 6.0 value = $2,595; VF 8.0 value = $6,315. CGC census 1/19: 2 in 7.0, 3 higher.
Suspense Comics #11 (Continental Magazines, 1946) CGC VF- 7.5 Cream to off-white pages. The classic devil cover by L. B. Cole is a collector favorite, and is much sought-after, causing prices for this issue to exceed the Overstreet values by a considerable margin. Maurice Whitman and Rudy Palais art. Overstreet 2018 VF 8.0 value = $2,681. CGC census 1/19: 5 in 7.5, 10 higher.

Three Dimensional Tales from the Crypt of Terror #2 Gaines File Pedigree (EC, 1954) CGC NM 9.4 Off-white to white pages. This copy is tied for CGC's highest grade, with just one other copy. The stories in this one-shot issue came from previous Tales From the Crypt and Vault of Horror issues, redrawn into a 3-D format by Jack Davis, Will Elder, Johnny Craig, and Joe Orlando. Al Feldstein did the skull cover. Overstreet lists this book as "rare in high grade," which this copy most certainly is! Please note that while CGC lists this as a Gaines file copy, no certificate accompanies the book. Overstreet 2018 NM- 9.2 value = $1,625. CGC census 1/19: 2 in 9.4, none higher.

Three-Dimensional Tales from the Crypt of Terror #2 Gaines File Pedigree (EC, 1953) CGC NM 9.4 Off-white to white pages. The stories in this one-shot issue were redrawn into a 3-D format by Jack Davis, Will Elder, Johnny Craig, and Joe Orlando. Al Feldstein did the skull cover. Overstreet lists this book as "rare in high grade," which this copy most certainly is! Please note that while CGC lists this as a Gaines file copy, no certificate accompanies the book. Overstreet 2018 NM- 9.2 value = $1,625. CGC census 1/19: 2 in 9.4, none higher.

Two-Fisted Tales #19 Gaines File Pedigree 8/10 (EC, 1951) CGC NM/MT 9.8 Off-white to white pages. The one-and-only Harvey Kurtzman drew a cover that's flat-out disturbing. Luckily, that's the only thing to disturb us about this amazing pedigree specimen of the issue. Its cover colors are deep, the spine and borders are near-perfect, and the interior pages are sharp and white to off-white. Not a single copy on CGC's current survey carries a higher grade. Seasoned pros, Kurtzman, Wally Wood, John Severin, and Johnny Craig provided the top-notch art for the book. Overstreet 2018 NM- 9.2 value = $1,300. CGC census 1/19: 6 in 9.8, none higher.

Uncle Sam Quarterly #1 (Quality, 1941) CGC VF 8.0 Off-white to white pages. The origin of Uncle Sam, with a cover by Lou Fine and Will Eisner, and art by Eisner, Fine, Dave Berg, and Dan Zolnerowich. A pretty, high-grade copy with deep, rich reds on the cover. Overstreet 2018 VF 8.0 value = $2,639. CGC census 1/19: 5 in 8.0, 7 higher.

3-D Batman #nn Mohawk Valley Pedigree (DC, 1953) CGC NM 9.4 Off-white to white pages. We've never seen a copy anywhere close to this nice — given the large size, these usually picked up even more handling wear than regular comics did. Also note that this is the much less common 1953 edition. Overstreet 2018 NM- 9.2 value = $1,650. CGC census 1/19: 8 in 9.4, 1 higher.
92116 U.S. Jones #1 (Fox Features Syndicate, 1941) CGC VF 8.0 Off-white pages. The best copy we've ever seen by a wide margin. Every other unrestored copy we've ever seen has been tan or had dust shadows or some undesirable cover marking — not so here on this fresh copy. U. S. Jones got his own book because “America demanded it!” according to the cover. He had fought for the American Way in the pages of Wonderworld Comics previously. Overstreet 2018 VF 8.0 value = $1,446. CGC census 1/19: 1 in 8.0, none higher.

92117 Vault of Horror #13 Gaines File Pedigree (EC, 1950) CGC NM+ 9.6 Off-white to white pages. A super-high-grade copy of the second issue of the title, from the personal coffers of William Gaines! Has a Johnny Craig zombie cover, and it contains a morphine story drawn by Harry Harrison and Wally Wood. Other artists in the issue are Al Feldstein, Graham Ingels, and Harvey Kurtzman. While CGC has certified this as a Gaines File Copy, no certificate accompanies this book. Overstreet 2018 NM- 9.2 value = $2,100. CGC census 1/19: 4 in 9.6, 3 higher.

92118 Vault of Horror #30 Gaines File Pedigree 9/12 (EC, 1953) CGC NM+ 9.6 Off-white to white pages. This copy, with a creepy dismemberment cover by Johnny Craig, is the single highest-graded copy on CGC's census for the issue. Craig, Jack Davis, George Evans, and Graham Ingels art. Overstreet 2018 NM- 9.2 value = $1,350. CGC census 1/19: 2 in 9.6, none higher.

92119 Walt Disney’s Comics and Stories #2 (Dell, 1940) CGC VF 8.0 Cream to off-white pages. Donald Duck displays his classic cartoon short-temper on this terrific high-grade Thanksgiving cover for the issue that contains a three-page Donald Duck text story by Ted Osborne, with illustrations by Al Taliaferro. Overstreet 2018 VF 8.0 value = $5,782. CGC census 1/19: 2 in 8.0, 6 higher.
**92120** Walt Disney’s Comics and Stories #3 (Dell, 1940) CGC FN+ 6.5 Off-white pages. A very solid copy of this early Disney issue. It has a cute Donald Duck (as a firem... fireduck) cover by Hank Porter, in bright Technicolor. A subscription copy, it lacks the crease that these typically received in the shipping process. One of the best copies that we have ever offered. Overstreet 2018 FN 6.0 value = $1,134; VF 8.0 value = $2,646. CGC census 1/19: 1 in 6.5, 3 higher.


**92122** Weird Fantasy #16 (#4) Gaines File Pedigree (EC, 1950) CGC NM/MT 9.8 Off-white to white pages. Not a single copy tops the CGC grade on this beauty, from the personal files of William Gaines. The book has a great Al Feldstein rocket ship cover, contains an atomic explosion panel, and was cited in Seduction of the Innocent. Feldstein, Harvey Kurtzman, Jack Kamen, and Wally Wood art. Please note that while CGC designates this copy as having come from the Gaines File copies, no certificate is included. Overstreet 2018 NM- 9.2 value = $1,550. CGC census 1/19: 6 in 9.8, none higher.

**92123** Weird Fantasy #15 Gaines File Pedigree (EC, 1952) CGC NM 9.4 Off-white to white pages. The cover story and classic bondage, rocket ship cover are both by Al Feldstein. Al Williamson, Jack Kamen, and Joe Orlando art. Please note that while CGC lists this as a Gaines file copy, no certificate accompanies the book. Overstreet 2018 NM- 9.2 value = $825. CGC census 1/19: 6 in 9.4, 6 higher.

**92124** Weird Science #8 Gaines File Pedigree 5/12 (EC, 1951) CGC NM/MT 9.8 Off-white to white pages. This great copy from William Gaines’ personal collection is one of CGC’s highest-graded copies of the issue. Al Feldstein’s cover features some of his best alien creations — and that’s saying a lot! Feldstein also wrote and drew one of the stories inside, and Wally Wood, Jack Kamen, and George Roussos contributed art as well. Overstreet 2018 NM- 9.2 value = $1,050. CGC census 1/19: 7 in 9.8, none higher.

**92125** Weird Science #21 Gaines File Pedigree 8/11 (EC, 1953) CGC NM 9.4 Off-white to white pages. This was the penultimate issue of the title. William Gaines and Al Feldstein appear in a story in the issue, and Wally Wood did the cool creature cover. Wood, Frank Frazetta, Al Williamson, Jack Kamen, and Joe Orlando art. Contains a portrait of the EC staff, as drawn by Wood. Overstreet 2018 NM- 9.2 value = $1,050. CGC census 1/19: 3 in 9.4, 5 higher.
92126 Whiz Comics #2 (#1) (Fawcett Publications, 1940) CGC Apparent GD+ 2.5 Extensive (A) Slightly brittle pages. A major Golden Age milestone, containing the origins and first appearances of Captain Marvel, Sivana, the Golden Arrow, Dan Dare, Lance O’Casey, Spy Smasher, and Ibis. Copies of this issue just aren’t that plentiful and high-grade copies are unheard of — just one unrestored copy has earned a grade higher than FN 6.0 from Overstreet to date. C. C. Beck cover and art. Currently this is the #13 book on Overstreet’s list of Top 100 Golden Age Comics. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, interior lightened, reinforced, re-glossed.” Overstreet 2018 GD 2.0 value = $20,000.

92127 Whiz Comics #22 (Fawcett Publications, 1941) CGC VF/NM 9.0 Off-white to white pages. One of the most desirable Whiz covers is this “impossible” situation with Billy Batson and Captain Marvel (or as the upcoming movie will call him, Shazam) together. C. C. Beck did the cover. Beck, Charles Sultan, and Mac Raboy did interior art. Overstreet 2018 VF/NM 9.0 value = $1,024; NM-9.2 value = $1,450. CGC census 1/19: 1 in 9.0, 4 higher.
92128  Whiz Comics #24 (Fawcett Publications, 1941) CGC NM 9.4 Off-white to white pages.
The highest CGC-graded copy of an issue with a World War II cover, and interior art, by C. C. Beck. Astonishingly deep and rich cover inks. Overstreet 2018 NM- 9.2 value = $1,450. CGC census 1/19: 1 in 9.4, none higher.

92129  Wonder Woman #23 (DC, 1947) CGC NM- 9.2 White pages. A simply stunning copy of the black-covered #23! This H. G. Peter cover is so often marred by color breaks that finding a high-grade copy is nearly impossible, as the CGC census bears out... less than ten copies have been graded above VF 8.0 to date! Peter art. Contains "A Story from Wonder Woman's Childhood." Overstreet 2018 NM- 9.2 value = $1,750. CGC census 1/19: 3 in 9.2, none higher.

92130  Zip Comics #1 (MLJ, 1940) CGC VF/NM 9.0 Off-white to white pages. One of the Golden Age keys for MLJ, and one of the publisher's earliest issues, this one had the origins of the Scarlet Avenger and Steel Sterling. Other features beginning in this issue were Mr. Satan and Captain Valor. Mort Meskin and Edd Ashe contributed interior art. To date, just a single copy of #1 ranks ahead of our offering on CGC's census for the issue. Overstreet 2018 VF/NM 9.0 value = $5,925; NM- 9.2 value = $8,500. CGC census 1/19: 3 in 9.0, 1 higher.
A local writer recently wrote about getting rid of a key portion of his comic book collection. He sold the majority of the books for peanuts because they were in poor to reasonable shape and were from the late Seventies, Eighties and Nineties. A comic book dealer in our town commiserated with him, describing the lucky fellow who discovers that his collection is worth a million dollars or more as an “urban myth.”

I am that urban myth. Born in 1950, I couldn’t have been better suited to embrace the Silver Age of Comics. I’d already started reading Flash, Green Lantern, and the other DC second generation of superheroes when Stan Lee, Jack Kirby, and Steve Ditko revolutionized the comic book world of the early Sixties with Marvel Comics. As a funny (I hope), nerdy and somewhat angst-ridden lad, I could relate to Spiderman, Thing, and Hulk. Like millions of kids, I loved Stan Lee’s goofy wisecracks and was gobsmacked by Kirby’s and Ditko’s illustrations. And like those kids, I saved my allowance to buy all of the Marvel superhero comics as well as all of their DC rivals.

Throughout my adolescence, comics—especially the Marvels—were a mainstay in my life. They were sources of wonderment with their happy melange of fantasy—after all, no one does have super powers—and reality (especially the life of Peter Parker). I loved the magic of Dr. Strange and tried to understand the mythic nature of the Silver Surfer. I enjoyed the camaraderie of the X-Men and the dysfunctional family that was the Fantastic Four. The wonderful mixture of illustration and prose that characterizes the modern graphic novel was on display in the best of the Sixties comics and for someone who also began to enjoy film at the time, the combination of visuals and narrative proved irresistible.

I was luckier than most kids. My brother and sister were never very interested in comics, and I was a bit of a “neatness nut.” I’d read the new comics once or twice and then put them on shelves and eventually boxes, where no one touched them. When I went to college in 1968 in a new city, my ability to buy and collect comics began to diminish because far fewer stores near the school sold them. I guess you could also say I discovered girls at that time and started to go out to hear music with my friends. Life changed but the comics remained the same, albeit in boxes.

Although my family moved a lot in the Seventies, those boxes of comics came along with us, miraculously untouched. When I married and moved into a house in the Eighties, the comics were given a safe but unheralded spot in our home. There they remained until this summer when my son, his sister, and girlfriend decided to help me out by looking them over. The trio quickly realized that I had shockingly maintained a collection of Very Fine to Near Mint Silver Age comics for 50 years.

So now, I’m that urban myth. I’ll always love the comics I had for all those years. They’re a precious part of my childhood and helped in my formation as a film prof and critic. Now, they will help my family one last time by providing us with the wherewithal to continue our various (goodly) pursuits.

– Marc Glassman
Amazing Fantasy #15 (Marvel, 1962) CGC VF- 7.5 Of-white pages. At the top of the highlights list in this complete original-owner Marvel run is this stellar copy of the Marvel Age's most significant issue. Of course, it's the origin and first appearance of the world's most collected superhero, Spider-Man! Stan Lee and Steve Ditko's creation has found a permanent place in the annals of popular culture history. With the record-breaking box office hits that the Spider-Man movies have become, this book has eclipsed all other keys of the Silver Age in both demand and value, currently ranking #1 on Overstreet's list of Top 50 Silver Age Comics. The issue also contains the first appearances of supporting characters Uncle Ben and Aunt May. Jack Kirby and Steve Ditko are responsible for the cover and interior art. If you are looking to invest in the best of the best, this is a book for you. Overstreet 2018 VF 8.0 value = $92,000. CGC census 1/19: 41 in 7.5, 53 higher. From the Black Mask Collection.
92132  The Amazing Spider-Man #2 (Marvel, 1963) CGC FN/VF 7.0
Off-white to white pages. The third appearance of everyone's favorite web-slinger, Spider-Man, was the first appearances of the vile Vulture and the terrible Tinkerer, both of whom appeared in the Spider-Man: Homecoming movie and may also appear in future Marvel films. Currently issue #2 is ranked as the #27 book on Overstreet’s list of Top 50 Silver Age Comics. Steve Ditko cover and art. Overstreet 2018 FN 6.0 value = $1,350; VF 8.0 value = $3,825. CGC census 1/19: 80 in 7.0, 172 higher. From the Black Mask Collection.

92133  The Amazing Spider-Man #3 (Marvel, 1963) CGC NM- 9.2
Off-white to white pages. This is the first appearance of Doctor Octopus and Spidey’s first full-length story. The Human Torch even makes an appearance. Take notice of how black the blacks are on this copy (you’ll see what we mean when you look at it)! While this might not get as much attention as the #4 or 5 that we’re offering in this same run, those books shouldn’t overshadow what could be the crown jewel of many a “Spidey” run. Cover art by Steve Ditko. Currently tied at #33 on Overstreet’s list of Top 50 Silver Age Comics. Steve Ditko cover and art. Overstreet 2018 NM- 9.2 value = $11,000. CGC census 1/19: 32 in 9.0, 31 higher. From the Black Mask Collection.

92134  The Amazing Spider-Man #4 (Marvel, 1963) CGC VF/NM 9.0
Off-white to white pages. A lovely high-grade copy of the origin and first appearance of a recurring Spider-Man villain, the Sandman. It’s also the first appearances of supporting characters Betty Brant and Liz Allen. Currently this issue is ranked #43 on Overstreet’s list of Top 50 Silver Age Comics. Steve Ditko cover and art. Overstreet 2018 VF/NM 9.0 value = $5,397; NM- 9.2 value = $8,400. CGC census 1/19: 32 in 9.0, 31 higher. From the Black Mask Collection.

92135  The Amazing Spider-Man #5 (Marvel, 1963) CGC NM- 9.2
Off-white to white pages. A near perfect copy of this early Spidey book. Doctor Doom makes his first appearance outside of Fantastic Four here, and Flash Thompson, Peter Parker’s teen nemesis, dresses up as Spider-Man. Steve Ditko cover and art. Look for value eclipsing the Overstreet value for this copy, as the last NM- CGC copy to be publicly auctioned sold for almost $8,000! Overstreet 2018 NM- 9.2 value = $6,500. CGC census 1/19: 22 in 9.2, 25 higher. From the Black Mask Collection.

The Amazing Spider-Man #10 (Marvel, 1964) CGC NM- 9.2 Off-white to white pages. Big Man and the Enforcers make their first appearance in this issue. The group aims to take over organized crime in the city... but of more interest to all Spidey fans: why is Betty Brant borrowing money from these good-fellas? The cover and interior art are by Steve Ditko. Overstreet 2018 NM- 9.2 value = $2,750. CGC census 1/19: 38 in 9.2, 64 higher. From the Black Mask Collection.

The Amazing Spider-Man #11 (Marvel, 1964) CGC VF/NM 9.0 Off-white to white pages. Doctor Octopus strongarms in for his second appearance, and he’s got Spidey ducking for cover! This copy has resonating cover gloss and bright cover inks — a sight to behold! Overstreet 2018 VF/NM 9.0 value = $2,122; NM- 9.2 value = $3,300. CGC census 1/19: 15 in 9.0, 23 higher. From the Black Mask Collection.

The Amazing Spider-Man #12 (Marvel, 1964) CGC NM- 9.2 Off-white to white pages. Comic fans were up in “arms” when they saw this Steve Ditko cover! And what’s pictured here really happened in the story, though Stan Lee did provide a senses-shattering twist. It’s Doc Ock’s third appearance, by the way. Overstreet 2018 NM- 9.2 value = $2,500. CGC census 1/19: 24 in 9.2, 37 higher. From the Black Mask Collection.

The Amazing Spider-Man #13 (Marvel, 1964) CGC VF+ 8.5 Off-white to white pages. Sure to be a hot book, this is the origin and first appearance of Mysterio (Quentin Beck), the villain of this summer’s Spider-Man: Far From Home feature film. Steve Ditko did the mysterious cover and interior art for the book. A wonderful, high-grade copy. This could be your lucky #13! Overstreet 2018 VF 8.0 value = $1,196; VF/NM 9.0 value = $2,698. CGC census 1/19: 67 in 8.5, 123 higher. From the Black Mask Collection.

The Amazing Spider-Man #14 (Marvel, 1964) CGC NM- 9.2 Off-white to white pages. Not only was the Green Goblin the foe (and Willem Dafoe) in the first Spider-Man movie, he would also be tapped as the villain for the sequel. That’s reason enough to make the character’s first comic book appearance a desirable investment. Of course, this issue was always a key, even before Spidey hit the big screen. Although the Goblin appeared later in the series than other major Spidey villains, the very personal nature of their enmity has always made of Greeny the number one villain of the series. Also of note here is the first meeting between the Hulk and Spider-Man. The cover and interior art are by Steve Ditko. Overstreet 2018 NM- 9.2 value = $6,200. CGC census 1/19: 54 in 9.2, 51 higher. From the Black Mask Collection.
**The Amazing Spider-Man #15 (Marvel, 1964) CGC NM- 9.2**
Off-white to white pages. A beautiful copy of this early key issue, as Spidey battles Kraven the Hunter (in his first appearance) with a special guest-appearance by the enigmatic Chameleon. The issue has a classic cover and story art by Steve Ditko. This book has rich deep purple inks with full gloss and terrific eye-appeal. Perfectly flat, clean and very tight with no “Marvel chipping” at all, sharp corners, and nice page quality. It’s tough to find copies of issue #15 in higher grades due to the dark purple cover that tends to accent every tiny defect. Not so here! Overstreet 2018 NM- 9.2 value = $2,700. CGC census 1/19: 27 in 9.2, 32 higher. *From the Black Mask Collection.*

**The Amazing Spider-Man Annual #1 (Marvel, 1964) CGC VF/NM 9.0**
Off-white to white pages. A tough book in high grade! This first Spidey Annual has the first appearance of the super-villain team, the Sinister Six (Dr. Octopus, Electro, Hobgoblin, Mysterio, Sandman, and the Vulture), and it contains an early X-Men appearance. Thor, Giant-Man, Wasp, Doctor Strange, and Fantastic Four make cameo appearances. Steve Ditko cover and art. Overstreet 2018 VF/NM 9.0 value = $2,571; NM- 9.2 value = $4,000. CGC census 1/19: 42 in 9.0, 28 higher. *From the Black Mask Collection.*

**Aquaman #1 (DC, 1962) CGC VF+ 8.5**
Off-white to white pages. With Aquaman’s first solo movie now in theaters, interest in the character has never been higher! Howard Purcell cover. Nick Cardy art. Overstreet 2018 VF 8.0 value = $1,370; VF/NM 9.0 value = $3,085. CGC census 1/19: 27 in 8.5, 43 higher. *From the Black Mask Collection.*
The Avengers #1 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. One of the highlights of this complete original-owner Marvel run is this stunning, ultra high-grade copy premiere issue. Marvel brought together established stars to form a super-group for the first time since the All-Winners Squad in Timely's Golden Age. Iron Man, the Hulk, Thor, Ant-Man, and the Wasp formed the group, an instant Marvelite crowd-pleaser whose popularity is greater than ever 55 years later. Iron Man is still in his clumsy gold armor here, as the group find themselves pitted against Thor's evil half-brother, Loki. There are also appearances by the Teen Brigade and the Fantastic Four. Jack Kirby and Dick Ayers cover and art. This issue is currently #12 on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 VF/NM 9.0 value = $23,000; NM- 9.2 value = $42,000. CGC census 1/19: 20 in 9.0, 28 higher. From the Black Mask Collection.
92147 The Avengers #4 (Marvel, 1964) CGC VF+ 8.5 Off-white to white pages. It's the first Silver Age appearance of Captain America, who joins the Avengers in this issue. The Sub-Mariner, Iron Man, Thor, Giant-Man, and Wasp also appear. Currently tied for the #44 position on Overstreet's Top 50 Silver Age Comics list. Jack Kirby cover and art. Overstreet 2018 VF 8.0 value = $2,277; VF/NM 9.0 value = $5,139. CGC census 1/19: 81 in 8.5, 188 higher. From the Black Mask Collection.


92149 The Brave and the Bold #54 Kid Flash, Aqualad, and Robin (DC, 1964) CGC VF/NM 9.0 Off-white to white pages. This significant issue features the origin and first appearance of the Teen Titans. Vivid colors and a stress-free spine highlight this special copy. Don't settle for less, add this high-grade copy to your collection. Bruno Premiani cover and art. Overstreet 2018 VF/NM 9.0 value = $1,222; NM- 9.2 value = $1,900. CGC census 1/19: 47 in 9.0, 61 higher. From the Black Mask Collection.

92150 Detective Comics #359 (DC, 1967) CGC NM 9.4 Off-white to white pages. An impressively high-grade copy, this was the first appearance and origin of Batgirl (Barbara Gordon) who is proudly displayed, front and center, on the cover. This is also the first Silver Age appearance of the Killer Moth (oooh, we're soooo scared...). Carmine Infantino and Murphy Anderson cover and art. We expect a selling price in the neighborhood of triple NM- 9.2 Guide value for this copy when it hits the auction block, so please bid accordingly. Overstreet 2018 NM- 9.2 value = $4,000. CGC census 1/19: 18 in 9.4, 17 higher. From the Black Mask Collection.
Fantastic Four #1 (Marvel, 1961) CGC FN+ 6.5 Off-white pages. Make no mistake True Believers, the origin and first appearance of Marvel's first superhero team, the Fantastic Four, is a big deal! Also featured is the origin and first appearance of that underworld villain, the Mole Man. Of course, Jack Kirby provided the cover and art for the super-team's super-first outing! Currently issue #1 sits at #3 position on Overstreet's list of Top 50 Silver Age Comics, so don't miss the opportunity to own your very own copy of "the book that started it all" for the Marvel Age! Overstreet 2018 FN 6.0 value = $12,000; VF 8.0 value = $30,000. CGC census 1/19: 45 in 6.5, 111 higher. From the Black Mask Collection.

Fantastic Four #2 (Marvel, 1962) CGC FN/VF 7.0 Off-white pages. Early in the run of this popular title, we are introduced to the Skrulls, who will appear in the upcoming Captain Marvel movie. This was also the second appearance of the Fantastic Four (not yet in costume), and it was the last 10¢ issue of the title. Jack Kirby handled the cover and interior art chores, and the story was by the late, great Stan "The Man" Lee. Contains a Thing pin-up. Currently tied for the #23 spot on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $1,350; VF 8.0 value = $3,700. CGC census 1/19: 50 in 7.0, 94 higher. From the Black Mask Collection.
92153 Fantastic Four #5 (Marvel, 1962) CGC VF 8.0 Off-white to white pages. After issue #1, this is the most valuable book of the run, and the reason for that is the origin and first appearance of Doctor Doom inside, so look for big numbers on this high-grade copy! Jack Kirby drew the well-known cover and the interior art for the issue that is currently listed as the #20 book on Overstreet's Top 50 Silver Age Comics list. The book contains a full-page ad for Incredible Hulk #1 and a letter from comics writer extraordinaire, Mr. Roy Thomas. Overstreet 2018 VF 8.0 value = $6,000. CGC census 1/19: 32 in 8.0, 54 higher. From the Black Mask Collection.

92154 Fantastic Four #6 (Marvel, 1962) CGC VF/NM 9.0 Off-white to white pages. Namor the Sub-Mariner and Dr. Doom are featured in the first Marvel villain team-up for this early FF issue. This was just the second Silver Age appearance of the Sub-Mariner, and the second appearance of Dr. Doom! Currently tied for the #50 spot on Overstreet’s Top 50 Silver Age Comics list. Jack Kirby cover and art. Overstreet 2018 VF/NM 9.0 value = $4,370; NM- 9.2 value = $6,800. CGC census 1/19: 24 in 9.0, 19 higher. From the Black Mask Collection.

92155 Fantastic Four #11 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. This early FF issue includes the origin and first appearance of the Impossible Man, and the origin of the Fantastic Four is retold. A Sub-Mariner pin-up, and the first Marvel Universe appearance of newspaper strip character Willie Lumpkin round out the issue. Jack Kirby cover and art, of course. Overstreet 2018 VF/NM 9.0 value = $2,698; NM- 9.2 value = $4,200. CGC census 1/19: 16 in 9.0, 15 higher. From the Black Mask Collection.

92156 Fantastic Four #12 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. The Fantastic Four met the Hulk for the first time in this issue, a book which is tied with The Amazing Spider-Man #1 as the first Marvel crossover. The cover and art are by a fellow who knew all about drawing the Hulk, namely Jack Kirby. Additionally, Rick Jones and Thunderbolt Ross make appearances. This issue is currently tied for the #28 spot on Overstreet’s Top 50 Silver Age Comics list. Overstreet 2018 VF 8.0 value = $3,100; VF/NM 9.0 value = $8,050. CGC census 1/19: 40 in 8.5, 55 higher. From the Black Mask Collection.

92157 Fantastic Four #25 (Marvel, 1964) CGC NM- 9.2 Off-white to white pages. Featuring the first battle between the Hulk and the Thing, this issue is always in demand. The Avengers make a crossover appearance, Captain America appears for the second time in the Silver Age, and you get that great Jack Kirby art. This is a tough issue to locate in very high grade (like this copy!) due to the dark purple and yellow cover. Overstreet 2018 NM- 9.2 value = $2,100. CGC census 1/19: 22 in 9.2, 24 higher. From the Black Mask Collection.
Fantastic Four #48 (Marvel, 1966) CGC VF/NM 9.0 Off-white to white pages. The first full appearances of Galactus, and his Herald, the Silver Surfer, also known as astronomer Norrin Radd, from the planet Zenn-La. The Inhumans and the Watcher appear in this story as well. Jack Kirby and Joe Sinnott did cover and interior art for the book. We expect to see near triple the Guide value for this book. Overstreet 2018 VF/NM 9.0 value = $2,100; NM- 9.2 value = $3,000. CGC census 1/19: 178 in 9.0, 378 higher. From the Black Mask Collection.

Hawkman #4 (DC, 1964) CGC NM+ 9.6 Off-white to white pages. An insane copy of issue #4. This is the origin and first appearance of Marvel mainstay, Zatanna, both a stage magician and an actual magician, like her father Giovanni “John” Zatara, and she has many of her father’s magical powers. Murphy Anderson cover and art. Overstreet 2018 NM- 9.2 value = $1,900. CGC census 1/19: 12 in 9.6, 2 higher. From the Black Mask Collection.
The Incredible Hulk #1 (Marvel, 1962) CGC FN- 5.5 Off-white to white pages. Impressive mid-grade copy of the second most valuable Silver Age issue of all — and with nice off-white to white pages. The origin and first appearance of the Hulk is featured, the most daring and off-the-wall character of all the enduring superheroes Stan Lee, Jack Kirby, and Steve Ditko launched within the short span of 1961-64. The demand for this issue just keeps growing and growing, with unrestored copies in this grade realizing way over Guide prices. It's Jack Kirby at his cover and interior art finest. Besides the Hulk, the issue has the first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross. Overstreet 2018 FN 6.0 value = $16,700. CGC census 1/19: 67 in 5.5, 197 higher. From the Black Mask Collection.
92161  **The Incredible Hulk #3 (Marvel, 1962) CGC VF/NM 9.0 Off-white pages.** In this, the Hulk’s third appearance, his origin is retold, and we are treated to the first appearance of the Ringmaster and his Circus of Crime. Currently issue #3 is ranked #48 on Overstreet’s Top 50 Silver Age Comics list. Jack Kirby and Dick Ayers cover and art. Overstreet 2018 VF/NM 9.0 value = $4,623; NM- 9.2 value = $7,200. CGC census 1/19: 8 in 9.0, 12 higher. *From the Black Mask Collection.*

92162  **The Incredible Hulk #5 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages.** The fifth appearance of The Hulk was the first appearance of Tyrannus, as depicted by Jack Kirby on both the cover and interior. An impressive high-grade copy. One of the nicer copies that Heritage has ever offered of issue #5. Overstreet 2018 VF/NM 9.0 value = $3,534; NM- 9.2 value = $5,500. CGC census 1/19: 13 in 9.0, 16 higher. *From the Black Mask Collection.*

92163  **The Incredible Hulk #6 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages.** The last issue of the original series. This contains the first appearances of the Teen Brigade and the Metal Master — do you think he could possibly be related to Magneto? Steve Ditko cover and art. Near the top of CGC’s census for the issue. Overstreet 2018 VF/NM 9.0 value = $3,372; NM- 9.2 value = $5,230. CGC census 1/19: 11 in 9.0, 14 higher. *From the Black Mask Collection.*
92164  *Journey Into Mystery* #83 (Marvel, 1962) CGC VF/NM 9.0 Off-white to white pages. This is one of the brightest stars from the complete original-owner Marvel run we’re featuring in our auction, a superb copy of the issue that presented the origin and first appearance of Thor. The early version of the character wasn’t as polished as the later God of Thunder — his noble manner of speaking wasn’t fully developed yet, but that didn’t affect the great origin yarn from the classic team of Stan Lee and Jack Kirby, the prime architects of the Marvel Age. Steve Ditko and Don Heck provided art for backup features in this issue that’s currently #6 on Overstreet’s list of *Top 50 Silver Age Comics*. Overstreet 2018 VF/NM 9.0 value = $48,500; NM- 9.2 value = $80,000. CGC census 1/19: 16 in 9.0, 19 higher. From the Black Mask Collection.

To view full descriptions, graded population data, auction comparable results, enlargeable images and bid online, visit HA.com/7204
92165  **Journey Into Mystery #84 (Marvel, 1962) CGC VF 8.0 Off-white to white pages.** The Norse God of Thunder, Thor (aka Dr. Donald Blake) makes his second appearance here, and Jane Foster (called “Jane Nelson” in this issue), Thor’s love interest, makes her first appearance. This issue is currently tied for the #44 position on Overstreet’s list of Top 50 Silver Age Comics. The cover is all Jack Kirby, Kirby, Dick Ayers, and Steve Ditko interior art. Overstreet 2018 VF 8.0 value = $2,277. CGC census 1/19: 14 in 8.0, 20 higher. *From the Black Mask Collection.*

92166  **Journey Into Mystery #85 (Marvel, 1962) CGC NM- 9.2 Off-white to white pages.** Most collectors don’t even know what this looks like in NM-! Overstreet and CGC note that this issue has the first appearances of Loki and Heimdall, but that’s only part of the story. It’s also the first appearance of Asgard itself, as well as the first mention (and brief appearance) of Odin! Jack Kirby is the cover artist. Could any self-respecting Thor fan pass on this? Currently this issue is ranked #47 on Overstreet’s Top 50 Silver Age Comics list. The backup story features Steve Ditko art. Overstreet 2018 NM- 9.2 value = $7,500. CGC census 1/19: 9 in 9.2, 10 higher. *From the Black Mask Collection.*

92167  **Journey Into Mystery #86 (Marvel, 1962) CGC NM 9.4 Off-white to white pages.** A mind-blowing copy of this early outing for the God of Thunder — this was just the fourth appearance of Thor, and the first full appearance of Odin. It was the first appearance of Zarrko, the Tomorrow Man, as well. Jack Kirby supplied the cover and interior art, and Steve Ditko, Dick Ayers, and Don Heck also added interior art for the issue. Overstreet 2018 NM- 9.2 value = $2,700. CGC census 1/19: 8 in 9.4, 8 higher. *From the Black Mask Collection.*
92168  *Journey Into Mystery* #89 (Marvel, 1963) CGC NM 9.4 Off-white to white pages. A classic Jack Kirby cover, in very high grade, surrounds this issue in which Thor's origin is retold, as he battles gangsters in one story and aliens in another. *What an issue!* Kirby and Steve Ditko art. Overstreet 2018 NM- 9.2 value = $2,300. CGC census 1/19: 5 in 9.4, 3 higher. *From the Black Mask Collection.*

92169  *Journey Into Mystery* #90 (Marvel, 1963) CGC NM 9.4 Off-white to white pages. Featuring an early Thor appearance (his eighth), this issue contains the first appearances of the Xartan shapeshifter, Carbon Copy Man, one of Thor's foes, and the Xartan Deviants, genetically enhanced anthropoid life forms. Jack Kirby cover. Steve Ditko art. Overstreet 2018 NM- 9.2 value = $1,700. CGC census 1/19: 4 in 9.4, 2 higher. *From the Black Mask Collection.*
Strange Tales #110 (Marvel, 1963) CGC NM 9.4 Off-white to white pages. With Benedict Cumberbatch's portrayal of the Master of the Mystical Arts, Dr. Strange books have seen a resurgence in interest and value. This book contains the first appearances of Doctor Strange, the Ancient One, Wong, and Nightmare. It's also the first team-up of one of our favorite villains, Paste-Pot Pete, and the Wizard. Currently this issue is ranked #21 on Overstreet's Top 50 Silver Age Comics list. Jack Kirby cover. Dick Ayers and Steve Ditko art. We expect this book to realize near double the Overstreet Guide NM- 9.2 value. Overstreet 2018 NM- 9.2 value = $19,000. CGC census 1/19: 14 in 9.4, 6 higher. From the Black Mask Collection.
92171  Strange Tales #126 (Marvel, 1964) CGC NM+ 9.6 Off-white to white pages. An almost perfect copy. Featuring an early Doctor Strange appearance, this was also the first appearance of Clea, and of the evil Dormammu. The Fantastic Four, the Mad Thinker, and the Puppet Master all make appearances in the Jack Kirby-covered issue. Steve Ditko art. Overstreet 2018 NM- 9.2 value = $1,125. CGC census 1/19: 9 in 9.6, 2 higher. From the Black Mask Collection.

92172  Tales of Suspense #38 (Marvel, 1963) CGC NM- 9.2 Off-white to white pages. A tough book to find in high-grade due to the intense reds and yellows on the cover, but this copy remains gorgeous! You can count the number of higher-graded copies on one hand! Jack Kirby cover and layouts. Jack Davis, Don Heck, and Steve Ditko art. Overstreet 2018 NM- 9.2 value = $925. CGC census 1/19: 4 in 9.2, 5 higher. From the Black Mask Collection.

92173  Tales of Suspense #39 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. The origin and first appearance of a rather bulky Iron Man. With Iron Man's prominence in Marvel's movie franchise, we have seen an increased interest in all things Iron Man. Jack Kirby did the now famous cover, and Don Heck furnished art for the Iron Man story, while backup features by Steve Ditko and Gene Colan completed the lineup. This copy is in the top fifteen percent of all of the CGC-graded issues to date. Issue #39 is currently tied for the #8 position on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 VF/NM 9.0 value = $31,100; NM- 9.2 value = $50,000. CGC census 1/19: 16 in 9.0, 41 higher. From the Black Mask Collection.
92174 Tales of Suspense #40 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. A solid, clean high-grade copy. The second appearance of Iron Man had Tony Stark appearing in new (but still bulky) gold armor. Jack Kirby provided the Gargantus cover. Interior art was by Kirby and Steve Ditko. Overstreet 2018 VF/NM 9.0 value = $3,725; NM- 9.2 value = $5,800. CGC census 1/19: 11 in 9.0, 20 higher. From the Black Mask Collection.

92176 Tales of Suspense #45 (Marvel, 1963) CGC NM+ 9.6 Off-white to white pages. In all the years that CGC has been grading comics, only one copy of issue #45 has received a higher grade than this book. It includes the first appearances of Pepper Potts, Happy Hogan, and Jack Frost. The Iron Man cover is by Jack “King” Kirby and there is a full-page ad for The Avengers #1 inside. Larry Lieber and Don Heck art. Overstreet 2018 NM- 9.2 value = $2,450. CGC census 1/19: 1 in 9.6, 1 higher. From the Black Mask Collection.

92177 Tales of Suspense #58 (Marvel, 1964) CGC NM 9.4 Off-white to white pages. Captain America battles Iron Man on the classic cover by Jack Kirby, and inside the fight continues, as Kraven the Hunter makes just his second appearance. This was also the last “Tales of the Watcher” backup feature in the title (with art by George Tuska). A superior copy of this key issue. Overstreet 2018 NM- 9.2 value = $1,500. CGC census 1/19: 24 in 9.4, 4 higher. From the Black Mask Collection.

92175 Tales of Suspense #41 (Marvel, 1963) CGC NM- 9.2 Off-white to white pages. A superb copy of Iron Man’s third appearance, still in his all-gold armor. Dr. Strange (not the superhero) is the bad guy in this issue. Jack Kirby did the memorable cover and interior art. A “mystery” backup story features Steve Ditko art. Overstreet 2018 NM- 9.2 value = $3,600. CGC census 1/19: 7 in 9.2, 11 higher. From the Black Mask Collection.
92178 Tales to Astonish #44 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. Featuring Ant-Man, this issue contains the origin and first appearance of the Wasp (Janet Van Dyne), versions of whom will appear in *Avengers: Endgame*. Jack Kirby did cover and interior art for the issue, and a back-up story has Steve Ditko art. Overstreet 2018 VF 8.0 value = $1,651; VF/NM 9.0 value = $2,826. CGC census 1/19: 24 in 8.5, 28 higher. From the Black Mask Collection.

92179 X-Men #1 (Marvel, 1963) CGC VF 8.0 Off-white to white pages. The X-Men's popularity just grows and grows, making an investment in a high-graded copy of their very first appearance an obvious decision. Currently this first issue is tied at the #8 position on Overstreet's list of Top 50 Silver Age Comics. Scott Summers, who was called "Slim" back then, makes his first appearance, as do Marvel Girl, Professor X, and Magneto. The Beast and Angel also make their first appearances. Writing and drawing the tale were the group's co-creators, the late great Stan Lee and Jack Kirby. Overstreet 2018 VF 8.0 value = $12,000. CGC census 1/19: 69 in 8.0, 113 higher. From the Black Mask Collection.
92180  X-Men #2 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. The second appearance of the most popular big screen superheroes, the X-Men (Cyclops, Marvel Girl, the Beast, Angel, and Iceman), and the first appearance of the villainous Vanisher. Jack Kirby cover and art. Overstreet 2018 VF/NM 9.0 value = $3,019; NM 9.2 value = $4,700. CGC census 1/19: 35 in 9.0, 37 higher. From the Black Mask Collection.

92181  X-Men #4 (Marvel, 1964) CGC NM- 9.2 Off-white to white pages. A scintillating, high-grade copy of the second appearance of the X-Men’s main menace, Magneto, a rather complicated character, as we have come to discover. This issue also features the first appearances of Quicksilver, the Scarlet Witch, the Toad, Mastermind, and the Brotherhood of Evil Mutants. An important issue to be sure! Jack Kirby cover and art. Paul Reinman art. Overstreet 2018 NM- 9.2 value = $6,000. CGC census 1/19: 23 in 9.2, 37 higher. From the Black Mask Collection.

92182  Action Comics #242 (DC, 1958) CGC FN 6.0 White pages. Notoriously difficult to find in mid-grade, let alone high grade! This is, of course, the origin and first appearance of Brainiac. The book also contains the first appearance of the Shrunken City of Kandor. The Superman cover is by Curt Swan. Currently this issue is tied for the #17 spot on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $1,875. CGC census 1/19: 18 in 6.0, 27 higher.

92183  Action Comics #252 (DC, 1959) CGC FN/VF 7.0 Off-white pages. A “super”-key issue, it contains the origins and first appearances of Supergirl (who now has her own TV series) and Metallo. The Superman cover is by DC mainstay, Curt Swan. Al Plastino and Jim Mooney did interior art for the book. Issue #252 is currently tied for the #17 position on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $1,875; VF 8.0 value = $7,500. CGC census 1/19: 35 in 7.0, 54 higher.
The ultimate Silver Age key — in a very nice mid-grade! This is, of course, the origin and first appearance of Spider-Man, the most collected superhero in the world, and it contains the first appearances of Uncle Ben and Aunt May. The famous Jack Kirby and Steve Ditko cover presents very well here. Currently (and for the foreseeable future) the book ranks #1 (natch!) on Overstreet's list of Top 50 Silver Age Comics list. Overstreet 2018 VG 4.0 value = $16,000; FN 6.0 value = $32,000. CGC census 1/19: 129 in 5.0, 366 higher.
Amazing Fantasy #15/Amazing Spider-Man #1-10 Bound Volume Signed by Stan Lee (Marvel, 1962-64). This breathtaking volume features Spidey's earliest appearances — including his historic debut in Amazing Fantasy #15! That issue is collected here along with Amazing Spider-Man #1-10 and Strange Tales Annual #2 (his first crossover appearance), all trimmed and bound in a single hardcover volume signed and dated by the late Stan Lee on the first flyleaf, opposite the bookplate of the original owner. Contents include art by Steve Ditko and Jack Kirby, and the first appearances of Uncle Ben and Aunt May, J. Jonah Jameson, Doctor Octopus, Electro, the Vulture, Sandman, Mysterio, the Chameleon, and the Lizard. The comics are in very nice condition with glossy, unmarred covers and supple pages; there is some moderate edge tanning to the covers, most noticeably on the interiors. Overstreet 2018 VG 4.0 value for group = $24,966.
The Amazing Spider-Man #1 (Marvel, 1963) CGC FN 6.0
Of-white to white pages. Jack Kirby and Steve Ditko followed up their milestone cover collaboration on Amazing Fantasy #15, the blockbuster comic that introduced Spider-Man to the world, with another joint cover effort on the premiere issue of Marvel's preeminent title. This mid-grade copy may be the copy that your budget has been waiting for. Spider-Man's origin is retold, and the book contains the first Fantastic Four crossover, the first appearances of John Jameson, J. Jonah Jameson, and the Chameleon, and a Ditko cover and art. Currently #1 ranks #7 on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $7,200. CGC census 1/19: 117 in 6.0, 363 higher.

The Amazing Spider-Man #10 (Marvel, 1964) CGC NM+ 9.6 White pages. A praiseworthy copy of issue #10. The Big Man (Fred Foswell) and the Enforcers (Montana, Ox, and Fancy Dan) make their first appearances here as rendered by the dynamic team of Steve Ditko and Jack Kirby on the cover. Ditko interior art. Overstreet 2018 NM- 9.2 value = $2,750. CGC census 1/19: 19 in 9.6, 8 higher.

The Amazing Spider-Man #14 (Marvel, 1964) CGC NM 9.4
Of-white to white pages. A truly impressive copy, teeming with bright, rich cover colors. There are just not that many nicer copies, according to CGC's census. A collector favorite, the issue has the first appearance of the Green Goblin, the first meeting of the Hulk and Spidey, plus an appearance by the Big Man and his Enforcers. Sitting just outside of Overstreet's Top 50 Silver Age Comics rankings... for now, but stay tuned! Steve Ditko cover and art. Overstreet 2018 NM- 9.2 value = $6,200. CGC census 1/19: 25 in 9.4, 26 higher.

The Amazing Spider-Man #1 Golden Record Reprint (w/o record) (Marvel, 1966) CGC NM/MT 9.8 White pages. We have never offered a blue label 9.8 NM/MT copy before. This stunning copy reprints the landmark Amazing Spider-Man #1 (record not included). Overstreet 2018 NM- 9.2 value = $700. CGC census 1/19: 13 in 9.8, none higher.
92190 The Amazing Spider-Man #61 (Marvel, 1968) CBCS NM/MT 9.8 White pages. We've never offered a certified 9.8 copy of this one before. This copy is from a neat original-owner collection that recently came our way — the Clinton in the name being Clinton, Massachusetts. The big, bad Kingpin makes an appearance, and the first Gwen Stacy cover appearance has her in bondage! Woot! John Romita Sr. cover and art. CBCS notes, “From the Clinton Collection.” Overstreet 2018 NM- 9.2 value = $210.


92192 The Amazing Spider-Man #129 (Marvel, 1974) CGC NM+ 9.6 White pages. First appearances of your favorite anti-hero, the Punisher (aka Frank Castle), and the Jackal makes his first appearance here too. Gil Kane and John Romita Sr. cover. Ross Andru art. Currently tied for the #8 spot on Overstreet’s Top 25 Bronze Age Comics list. Overstreet 2018 NM- 9.2 value = $1,700. CGC census 1/19: 326 in 9.6, 120 higher.

92193 The Amazing Spider-Man #129 (Marvel, 1974) CGC NM/MT 9.8 Off-white to white pages. The first appearance of the fan favorite anti-hero, Frank Castle, aka The Punisher is right here in this bright yellow package that has never looked better. The Jackal also makes his first appearance. Not a single copy of #129 has received a higher grade from CGC to date. Gil Kane and John Romita Sr. cover. Ross Andru art. Currently tied for the #8 spot on Overstreet’s list of Top 50 Bronze Age Comics. Overstreet 2018 NM- 9.2 value = $1,700. CGC census 1/19: 120 in 9.8, none higher.

92194 The Brave and the Bold #28 Justice League of America (DC, 1960) CBCS FN/VF 7.0 Cream to off-white pages. The first appearance of the Justice League of America (the first Silver Age superhero team). It also contains the first appearances of Starro and Snapper Carr. Mike Sekowsky and Murphy Anderson are responsible for the cover and interior art. This issue is currently the #5 book on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $5,600; VF 8.0 value = $18,000.
92195  The Brave and the Bold #34 Hawkman - Savannah Pedigree (DC, 1961) CGC NM 9.4 Cream to off-white pages. Tied for CGC's highest grade, this important issue contains the origin and first appearances of the Silver Age Hawkman, and Hawkgirl. Joe Kubert's art is unmistakable on the cover and interior. A superb pedigree copy! Overstreet 2018 NM- 9.2 value = $4,600. CGC census 1/19: 6 in 9.4, none higher.

92196  Daredevil #1 (Marvel, 1964) CBCS VF/NM 9.0 White pages. In the past several years, we have only seen one higher graded copy of Daredevil's first appearance and origin issue. This book also contains the first appearances of Matt Murdock's (Daredevil's) love interest Karen Page, and goofy sidekick, Foggy Nelson. Jack Kirby and Bill Everett did the cover, with Everett handling the interior art chores for the issue. Note that the CBCS label for this copy includes a "Check Mark" indicating eye appeal superior to the assigned grade. Overstreet 2018 VF/NM 9.0 value = $7,475; NM- 9.2 value = $11,000.

92197  Daredevil #1 Signature Series (Marvel, 1964) CGC VF 8.0 Off-white to white pages. The origin and first appearance of Daredevil (Matt Murdock), and the first appearances of Karen Page and Foggy Nelson. Cover by Jack Kirby and Bill Everett, with interior art by Everett. Currently tied at #33 position on Overstreet's list of Top 50 Silver Age Comics. CGC notes, "Signed by Stan Lee on 3/4/17." Overstreet 2018 VF 8.0 value = $3,950. CGC census 1/19: 129 in 8.0, 286 higher.

92198  Fantastic Four #4 (Marvel, 1962) CGC VF- 7.5 Off-white to white pages. This first Silver Age appearance of the Sub-Mariner contains a Mr. Fantastic pin-up by Jack Kirby. Currently tied at the #23 spot on Overstreet's list of Top 50 Silver Age Comics. Kirby and Sol Brodsky cover and art. Overstreet 2018 VF 8.0 value = $3,700. CGC census 1/19: 44 in 7.5, 93 higher.
Fantastic Four #25 (Marvel, 1964) CGC NM 9.4 Off-white to white pages. Several things separate this book from the rest of the pack: It boasts the first Hulk vs. Thing battle, and it's the third Avengers crossover, plus Captain America makes just his second Silver Age appearance! Jack Kirby's cover is pure and classic Silver Age gold. The interior art is also by Kirby, with an assist by George Roussos. Overstreet 2018 NM- 9.2 value = $2,100. CGC census 1/19: 16 in 9.4, 8 higher.

Fantastic Four #26 (Marvel, 1964) CGC NM+ 9.6 Off-white to white pages. The conclusion of the first Hulk vs. Thing battle and an early Avengers crossover. Put that together with a NM+ 9.6 certified grade, and a Jack Kirby cover and art, and you have yourself one great Silver Age key! Thor, Giant-Man, Iron Man, Wasp, and Captain America appearances. Overstreet 2018 NM- 9.2 value = $1,800. CGC census 1/19: 14 in 9.6, 2 higher.

Fantastic Four #48 (Marvel, 1966) CGC NM 9.4 Off-white to white pages. Striking copy of the Marvel Age key. The first appearances of the Silver Surfer and Galactus make this an extremely pivotal issue, not only in Fantastic Four history, but in the entire Marvel Universe history as well. Also appearing in this star-studded issue: the Watcher and the Inhumans! Stan Lee and Jack Kirby at their best! Overstreet 2018 NM- 9.2 value = $3,000. CGC census 1/19: 115 in 9.4, 123 higher.

Fantastic Four #52 (Marvel, 1966) CGC VF/NM 9.0 Off-white to white pages. The famed first appearance of T'Challa, aka the Black Panther, who appeared in two blockbuster movies last year in addition to the upcoming Avengers: Endgame. The Inhumans and Wyatt Wingfoot are featured as well. Jack Kirby provided the cover and art for the important issue. Look for a price that is two to three times the Overstreet value when this book hits the auction block! Overstreet 2018 VF/NM 9.0 value = $2,571; NM- 9.2 value = $4,800. CGC census 1/19: 102 in 9.0, 103 higher.
92203 Fantastic Four #66 (Marvel, 1967) CBCS NM+ 9.6 White pages. The first chapter of Adam Warlock's two-part origin. There's plenty of Jack Kirby "crackle" on this cover. Kirby art. CBCS notes, "From the Clinton Collection." Overstreet 2018 NM- 9.2 value = $525.

92204 The Flash #109 (DC, 1959) CGC NM- 9.2 Off-white to white pages. One of the nicest copies that we have ever offered of issue #109—the second appearance of the Mirror Master. The most prolific and best Flash artist of that era, Carmine Infantino, provided the cover and interior art for this early issue. Overstreet 2018 NM- 9.2 value = $2,500. CGC census 1/19: 316 in 9.6, 152 higher.

92205 Giant-Size X-Men #1 (Marvel, 1975) CGC NM+ 9.6 Off-white to white pages. The first appearance of the new X-Men (Nightcrawler, Storm, Colossus, and Thunderbird), and the second full appearance of Wolverine. Gil Kane and Dave Cockrum cover. Cockrum art. Currently tied for #8 on Overstreet's list of Top 10 Bronze Age Comics. Overstreet 2018 NM- 9.2 value = $1,700. CGC census 1/19: 316 in 9.6, 152 higher.

92206 Green Lantern #1 (DC, 1960) CGC VF 8.0 Off-white to white pages. This famous cover is certainly one of Gil Kane's most memorable, and his work on Green Lantern is arguably his best among the many titles throughout DC and Marvel, where he had put in more than five decades of impressive work. This premiere key retells Green Lantern's origin, and is the first appearance of the Guardians of the Universe. Advanced DC collectors know that finding low- to mid-grade copies of this book is fairly easy, but locating a high-grade example, such as this, is no easy task. Overstreet 2018 VF 8.0 value = $4,200. CGC census 1/19: 32 in 8.0, 37 higher.
The Incredible Hulk #1 (Marvel, 1962) CGC VF- 7.5 Of-white to white pages.

Ol' Greyskin (soon to be Ol' Greenskin, starting with issue #2) debuted in this second title of the new Marvel Age of Comics, fast on the heels of the Fantastic Four. Penned by Stan Lee and penciled by Jack Kirby, this "incredible" title lasted a mere six issues before being cancelled. The Hulk eventually found himself in Tales to Astonish for a nice, lengthy run. "Man or monster... or is he both?" It all started right here. Traditionally one of the toughest Marvel keys to find in high-grade, this gorgeous Very Fine minus copy is a rare find. While this book is notorious for Marvel chipping, it is noticeably absent on this copy. Currently ranked #2 on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 VF 8.0 value = $49,800. CGC census 1/19: 32 in 7.5, 41 higher.
The Incredible Hulk #1 (Marvel, 1962) CGC FN 6.0 White pages. This copy has more going for it than meets the casual eye. It's a nice copy, sure, but its white pages set it apart from many of the highest-graded copies we've offered over the years. And much rarer than white pages is finding all of the Hulk's right big toe on the cover! The way Marvel trimmed 90% or more (by our estimation) of its copies, ol' Greyskin's right hallux is trimmed as well, right off the cover — at least part of it! !This unusual copy offers up the complete Hulk! The origin and first appearance of the Hulk was Marvel at its most daring. The cover's quintessential Jack Kirby, the cover blurbs Stan Lee at his best: Fantasy As You Like It! We did and do! It's ranked #2 on Overstreet's Top 50 Silver Age Comics for good reason. If you're looking for a nice copy with white pages and full toe coverage, look no further! Overstreet 2018 FN 6.0 value = $16,700. CGC census 1/19: 37 in 6.0, 160 higher.
92209  The Incredible Hulk #4 (Marvel, 1962) CGC NM- 9.2 White pages.  The first six Hulk issues are always a tough find in high grade, and this copy is just a shade below the highest-graded copy that we have ever seen of issue #4! The book includes two feature-length stories, with a brief retelling of the Hulk's origin. The Jack Kirby cover and art are in exceptional condition on this NM- beauty. Overstreet 2018 NM- 9.2 value = $5,500. CGC census 1/19: 8 in 9.2, 12 higher.

92210  Iron Man #55 (Marvel, 1973) CGC NM/MT 9.8 White pages.  The first appearance of Thanos, the villain of the Avengers: Infinity War and Endgame movies. It also contains the first appearances of Drax the Destroyer (of the Guardians of the Galaxy), Mentor, Starfox, Kronos, and the Blood Brothers. Jim Starlin provided the story, cover, and art for this issue that is currently #14 on Overstreet's list of Top 25 Bronze Age Comics. Overstreet 2018 NM- 9.2 value = $1,500. CGC census 1/19: 69 in 9.8, none higher.
92211  Journey Into Mystery #83 (Marvel, 1962) CGC VF 8.0 Off-white to white pages. The origin and first appearance of Thor are featured in this Earth-shattering issue, with cover and interior art by Jack Kirby. Steve Ditko and Don Heck each contributed a backup feature in keeping with the series’ previous “mystery” theme. One of Overstreet’s Top 10 Silver Age Comics (at #6), and one that keeps gaining in popularity. Overstreet 2018 VF 8.0 value = $17,000. CGC census 1/19: 33 in 8.0, 48 higher.
92212 Journey Into Mystery #83 (Marvel, 1962) CGC Conserved VF+ 8.5 Off-white to white pages. Part of the first wave of comics that introduced many Silver Age Marvel characters, this book featured the origin and first appearance of the mighty Thor. Jack Kirby drew and inked the cover, and he and Steve Ditko provided the interior art. This historic book is currently #6 on Overstreet’s list of Top 50 Silver Age Comics. CGC notes, “Conservation includes: cover cleaned, centerfold reinforced.” Overstreet 2017 GD 2.0 value = $1,600; VG 4.0 value = $3,200; FN 6.0 value = $5,600; VF 8.0 value = $16,000.

92213 Journey Into Mystery #112 (Marvel, 1965) CGC NM 9.4 Off-white to white pages. The draw here (along with the super-high grade) is the Hulk vs. Thor cover and story. Also of note is a “Tales of Asgard” backup story featuring the origin of Loki, and Avengers and Sub-Mariner appearances. Jack Kirby bestowed us with the cover and interior art for this key issue. Overstreet 2018 NM- 9.2 value = $1,600. CGC census 1/19: 37 in 9.4, 15 higher.

92214 Justice League of America #1 (DC, 1960) CBCS VF 8.0 Off-white pages. CBCS gave this high-grade copy a “check mark” denoting exceptional eye appeal for the grade. This is the origin and first appearance of Despero, and the Murphy Anderson cover has seldom looked better. Mike Sekowsky art. Currently this is the #14 book on Overstreet’s list of Top 50 Silver Age Comics, and it features Batman, Wonder Woman, Superman, Aquaman, Flash, Green Lantern, and the Martian Manhunter. Overstreet 2018 VF 8.0 value = $7,200.
92215 Justice League of America #2 (DC, 1961) CBCS NM 9.4 Cream to off-white pages. Just see how nice the pink background looks on this impressive copy, and a look at the back-cover scan on the website will tell you that it is very sharp as well. We have only seen one higher-graded copy ever, so we expect very strong interest in this exceptional book. Merlin appearance. Murphy Anderson cover. Mike Sekowsky art, featuring Batman, Superman, Wonder Woman, Flash, Green Lantern, Aquaman, and the Martian Manhunter. Overstreet 2018 NM- 9.2 value = $3,300.

92217  Richie Rich #1 (Harvey, 1960) CGC VF 8.0 Off-white to white pages. Harvey had quite a lineup of funny books in the late 1950s and early 1960s, but Richie Rich, who first appeared in Little Dot, became the most popular of all, spinning off a seemingly endless string of associated titles, in order to quench the thirst of fans of “The Poor Little Rich Boy.” This is the big one, the premiere issue of Richie’s first title. Currently ranked #41 on Overstreet’s Top 50 Silver Age Comics list. Warren Kremer cover and art. Overstreet 2018 VF 8.0 value = $2,695. CGC census 1/19: 2 in 8.0, 16 higher.

92218  Showcase #6 Challengers of the Unknown (DC, 1957) CGC VF+ 8.5 White pages. A tough book in high grade, this is the origin and first appearance of the Challengers of the Unknown, the first Silver Age hero team, and the first original concept for a Silver Age series. Currently tied at the #36 spot on Overstreet’s Top 50 Silver Age Comics list. Jack Kirby cover and art. Marie Severin art. Overstreet 2018 VF 8.0 value = $2,975; VF/NM 9.0 value = $6,738. CGC census 1/19: 1 in 8.5, 3 higher.

92219  Showcase #22 Green Lantern (DC, 1959) CGC VF- 7.5 Off-white to white pages. After earlier reviving the Flash in this same title, DC was ready to update another Golden Age superhero, and update him they did! The sleek, capeless Green Lantern took the comic world by storm in 1959, and this was the issue that had his origin and first appearance. Abin Sur and Carol Ferris also made their first appearances here. Gil Kane provided stellar artwork on both the cover and interior of the book. As the CGC census shows, it’s rather tough finding a copy of this milestone book with a grade this high. Currently issue #22 ranked #11 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 VF 8.0 value = $13,500. CGC census 1/19: 12 in 7.5, 16 higher.
92220  Star Wars #1 35¢ Price Variant (Marvel, 1977) CGC VF- 7.5
White pages. The rare 35¢ variant, which currently is the top book on Overstreet’s list of Top 10 Bronze Age Comics. It’s part one of the Star Wars movie adaption. Howard Chaykin cover and art. Overstreet notes, “limited distribution — 1500 copies?” and “Prices vary widely on this book.” We expect to see close to double the Overstreet VF 8.0 value for this nice copy! Overstreet 2018 VF 8.0 value = $3,120. CGC census 1/19: 16 in 7.5, 77 higher.

92221  Star Wars #1 Director’s Cut Signature Series (Marvel, 2015) CGC NM+ 9.6

92222  Strange Tales Annual #2 (Marvel, 1963) CGC NM 9.4
Off-white to white pages. An impressive copy of just the fourth appearance of Spider-Man, in his first crossover, with an Invisible Girl appearance. Spidey battles the Human Torch in this issue, with Jack Kirby and Steve Ditko providing the cover (on which Spider-Man was drawn without his chest logo) and interior art. The book also contains Atlas reprints by Kirby, Ditko, Don Heck, Joe Sinnott, John Buscema, and Dick Ayers. Overstreet 2018 NM- 9.2 value = $2,800. CGC census 1/19: 8 in 9.4, 4 higher.

92223  Strange Tales #89 (Marvel, 1961) CGC VF+ 8.5
Off-white to white pages. This is the highest-graded copy of issue #89 that we have ever offered, and it appears that no CGC copy above VF+ 8.5 has ever been offered at public auction! Of course, it’s the first appearance of the ferocious Fin Fang Foom, with art by Jack Kirby, Dick Ayers, and Steve Ditko. Currently only three copies top this example on CGC’s census for the issue. We expect to see near three times the Guide value for this book, when it hits the auction block. Overstreet 2018 VF 8.0 value = $2,277; VF/NM 9.0 value = $5,139. CGC census 1/19: 5 in 8.5, 3 higher.
Strange Tales #110 Signature Series (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. The first appearances of Doctor Strange, the Ancient One, Nightmare, and Wong. It's also the first Paste-Pot Pete and Wizard team-up. Currently, the issue ranks #21 on Overstreet's *Top 50 Silver Age Comics* list. Jack Kirby cover. Dick Ayers and Steve Ditko art. CGC notes, “Signed by Stan Lee on 10/25/14.” Overstreet 2018 VF/NM 9.0 value = $12,300; NM- 9.2 value = $19,000. CGC census for Universal Grades 1/19: 32 in 9.0, 33 higher; for Signature Series: 1/19: 1 in 9.0, 1 higher.

Strange Tales #110 (Marvel, 1963) CGC VF 8.0 Off-white pages. This book is the all-important first appearance of the “Master of the Mystic Arts” Doctor Strange, and the Ancient One, Nightmare, Wong; and the master criminals Paste-Pot Pete and the Wizard, who team-up for the first time. A Jack Kirby cover, and Dick Ayers and Steve Ditko art round out the issue's highlights. Currently ranked #21 on Overstreet's *Top 50 Silver Age Comics* list. Overstreet 2018 VF 8.0 value = $5,600. CGC census 1/19: 48 in 8.0, 101 higher.
Superman's Girlfriend Lois Lane #8 (DC, 1959) CGC NM- 9.2

Off-white to white pages. To show how remarkable this grade is: of the first eight issues of Lois Lane, CGC has certified a total of four 9.2s, with not a single 9.4 or better. This issue contains a Lois Lane-as-Superwoman story. Curt Swan cover. Wayne Boring art. Overstreet 2018 NM- 9.2 value = $800. CGC census 1/19: 2 in 9.2, none higher.

Tales of Suspense #39 (Marvel, 1963) CGC FN/VF 7.0 Cream to off-white pages.

The origin and first appearance of Iron Man is currently tied for the #8 position on Overstreet's list of Top 50 Silver Age Comics. It's also the first appearance of Wong Chu, and the first appearance and death of Professor Yinsen. Jack Kirby and Don Heck are responsible for the cover art, while Heck, Steve Ditko, and Gene Colan provided the interior art for the book. A wonderful, clean copy of this high-demand key issue! Overstreet 2018 FN 6.0 value = $6,125; VF 8.0 value = $12,200. CGC census 1/19: 65 in 7.0, 201 higher.

Tales of Suspense #39 (Marvel, 1963) CGC FN- 5.5 Cream to off-white pages.

Old Shellhead (Tony Stark) dons his signature suit of armor for the first time in this hot Silver Age Marvel key. The first appearance of Wong Chu, and the first appearance and death of Professor Yinsen are included here. Jack Kirby provided the memorable cover, while Don Heck contributed the interior art. The backup stories feature art by Steve Ditko and Gene Colan. Currently tied for the #8 position on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $6,125. CGC census 1/19: 85 in 5.5, 417 higher.

Tales to Astonish #2 (Marvel, 1959) CBCS VF 8.0 White pages.

Best copy we've ever seen of this pre-hero issue. Flying saucer cover by Steve Ditko. The impressive lineup of Matt Baker, Don Heck, Joe Sinnott, and John Buscema handled the interior art. Overstreet 2018 VF 8.0 value = $912.
**92230**  Venom: Lethal Protector #1 (Black Cover Variant) (Marvel, 1993) CGC NM/MT 9.8
White pages. Currently #3 on Overstreet's Top 20 Modern Age Comics list. This issue was supposed to have a red foil cover background, but a few copies were printed with a black background! Overstreet notes that at least 146 copies have been certified by CGC since 2000, and as counterfeits of this book do exist, a CGC-graded copy is important. And of course a CGC Near Mint/Mint copy is certainly hard to beat! Overstreet 2018 NM− 9.2 value = $500. CGC census 11/18: 53 in 9.8, 3 higher.

**92231**  Werewolf by Night #32 (Marvel, 1975) CGC NM+ 9.6
Of-white to white pages. A particularly hot Bronze Age key, this is the origin and first appearance of Moon Knight (Marc Spector), with a Gil Kane and Al Milgrom cover. Don Perlin handled the interior art chores. This book should technically be listed as the #16 book on Overstreet's list of Top 25 Bronze Age Comics, an apparent oversight by Overstreet. Overstreet 2018 NM− 9.2 value = $1,350. CGC census 1/19: 72 in 9.6, 17 higher.

**92232**  Wonder Woman #85 (DC, 1956) CBCS VF+ 8.5
Cream to off-white pages. We haven't seen this in any grade in ten years! And 8.5 is the highest grade awarded by either certification service to date. Considered by Overstreet to be the first Silver Age issue of the title. Irv Novick cover. H. G. Peter art. Overstreet 2018 VF 8.0 value = $518; VF/NM 9.0 value = $884.
92233  X-Men #1 (Marvel, 1963) CGC VF- 7.5 Off-white to white pages. An important book? You bet! It's the origin and first appearance of the X-Men (Angel, Beast, Cyclops, Iceman, and Marvel Girl), the World's most popular superhero team! It also happens to be the first appearances of Professor X and Magneto. Jack Kirby is responsible for the cover and interior art for the comic that is currently listed as the #8 book on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 VF 8.0 value = $12,000. CGC census 1/19: 76 in 7.5, 182 higher.

92234  X-Men #94 (Marvel, 1975) CGC NM/MT 9.8 Off-white to white pages. A drop-dead gorgeous copy of a book that a real pain to find in top grades because of the dark-colored cover background. The new X-Men take over the title in this issue with the second appearances of Colossus, Nightcrawler, Storm, Banshee, and Thunderbird, following their debut in Giant-Size X-Men #1. Angel, Marvel Girl, and Iceman resign from the team, and Sunfire leaves as well. Gil Kane and Dave Cockrum provided the memorable cover, and Cockrum handled interior art duties. Currently #15 on Overstreet's Top 25 Bronze Age Comics list. Overstreet 2018 NM- 9.2 value = $1,400. CGC census 1/19: 31 in 9.8, none higher.
92235 Zap Comix #1 (1st Printing - Plymell) (Apex Novelties, 1967)
CGC NM 9.4 Off-white to white pages. The King of the Undergrounds, the legendary Charles Plymell first printing of Zap Comix #1. What a history this humble little comic book carries! It was printed in February 1968 (the 1967 date inside was when Robert Crumb finished the art for the book) in Charley's Post Street apartment in San Francisco. There were naked parties being thrown in the next room as Don Donahue learned how to run Charley's pre-war Multilith press, printing on whatever paper stock they could find; Don, and Robert Crumb's wife Dana actually pushed a baby carriage, filled with copies of issue #1, through the streets of Haight-Ashbury, selling the comic. If you are a serious collector of Undergrounds, you've just gotta have this one! Adult themes. Fogel's 2015 Underground Price & Grading Guide value = $10,000. CGC census 1/19: 12 in 9.4, 8 higher.

92236 Zap Comix #1 (1st Printing - Plymell) (Apex Novelties, 1967)
CGC FN/VF 7.0 Cream pages. The cornerstone of any Underground Comix collection! This edition was printed in February 1968 (the 1967 date inside was when artist Robert Crumb finished the book) in Charley Plymell's apartment in San Francisco; wild parties went on in one room while Don Donahue learned how to run Charley's pre-war Multilith press in the next room, printing on whatever paper stock could be found. Robert Crumb stories, cover, and art. Adult content. Fogel's Underground Comix Price Guide FN 6.0 value = $4,800; NM- 9.2 value = $10,000. CGC census 12/18: 6 in 7.0, 65 higher.

92237 Playboy #1 (HMH Publishing, 1953) CGC FN 6.0 White pages.
Nice, white copy that presents as a higher grade and has exceptional interior page quality. Published on a shoestring budget, the premiere issue with its Marilyn Monroe cover and “Sweetheart of the Month” two-page poster soon became a really big deal and continues to this day! Other features here included a Jimmy and Tommy Dorsey article, “VIP On Sex” by renowned cartoonist Virgil Partch, and Sir Arthur Conan Doyle fiction (Sherlock Holmes). Not listed in Overstreet. CGC census 1/19: 20 in 6.0, 51 higher.

92238 Weird Tales - December 1932 (Popular Fiction) Condition: FN+. This issue's story “The Phoenix on the Sword” by Robert E. Howard introduced the barbarian anti-hero Conan the Cimmerian to the world, and the character has endured to this day (in fact, the character has returned to Marvel comics, and a Conan TV series, assorted books, games, and other media projects are expected to debut throughout 2019). The memorable cover is by J. Allen St. John. This is the nicest copy we've encountered, and we haven't seen one with a grade of FN- or better in five years. The covers are complete and unfaded. The spine shows some fading and soiling, but is also complete. The pages are tan but supple, with only the slightest traces of brittleness. Bookery's Guide to Pulps FN value = $1,200.
92239  Doc Savage Bronze Statue (Reelart Studios). We can't imagine a more appropriate vision of “The Man of Bronze” — based on Bob Larkin’s magnificent painted image of Doc Savage, and cast in bronze! The statue, sculpted by Tony Cipriano, is 1/4 scale — 19.75” tall and 9” wide. The original price for the statue was $3,800 and reportedly only 30 were ever produced, and possibly even fewer actually cast. The Reelart Studios site does list the edition as “sold out”.

The lost wax method of casting, done by Deep In The Heart, a Texas foundry, was used to create the piece. The patina is hand-rubbed and every statue is singularly unique. Each was numbered directly on the statue itself (on one of Doc’s boot heels) by the Deep In the Heart foundry. This is the #1/30, the very first statue ever produced, indicating that extra care was most likely taken on this amazing and large bronze statue. In Excellent condition, and in its original shipping box.

92240  Superman Contest Prize Ring (1940) Condition: FN/VF. An extremely scarce premium ring (aka the “Supermen of America Prize Ring”), this was listed as the most valuable of all toy rings by Bob Overstreet when he published his Toy Ring Price Guide. More recently, Hake’s Pop Culture Memorabilia Price Guide lists as “Reported 21 known: two in Poor grade, one in Fair, six in Good, three in Very Good, four in Fine, four in Very Fine, and one in Mint.” On close examination, this lovely example appears to be FN/VF. Overstreet noted, “Red color behind circled letters wears easily and is usually gone. Examples with the red color intact are rare.” Of note is that upon magnified examination, no red enamel appears to have ever been applied to this particular ring — something that we have never seen on any of the previous rings that we have offered. We suspect this to be one of the finest known copies of a highly desirable Superman collectible. Hake’s Pop Culture Memorabilia Price Guide VF value = $30,000.

92241  Atom Man vs. Superman Chapter 1 Serial One-Sheet Movie Poster (Columbia, 1950). Chapter 1 from the second Superman serial from Columbia it titled “Superman Flies Again!” It’s interesting to note that in spite of that, Atom Man actually receives top billing! Superman was portrayed by Kirk Alyn, the star of the first serial, with Lyle Talbot as Luthor, Noel Neill as Lois Lane (the role she eventually played on television), and former Little Rascal Tommy Bond as Jimmy Olsen. This 27” x 41” one sheet poster has been Plexiglas framed to 29.75” x 42.25”. In Very Good condition.
92242  Bill Watterson Calvin and Hobbes Signed Limited Edition Lithograph Print #600/1000 (Watterson, 1992). A rare litho print — the last time we had one it sold for more than $4,000! The print was only distributed to newspapers that continued to run the comic strip when Watterson returned from a nine-month sabbatical in early 1992. The 17” x 22” treasure is numbered and signed just below the 12” x 16.5” image area. Glass front framed to 19” x 24”. In Excellent condition.

92243  Bill Watterson Calvin and Hobbes “The Last Sunday” Print Signed dated 12-31-95 and Letter (Universal Press Syndicate, 1995). This full-color print of the very last Calvin and Hobbes strip still catches us short and brings a tear to the eye. It was a masterful way to go out: full of hope and excitement and energy. But we knew we were losing two of our dearest friends that day. We have had the privilege of selling some of these before, and they have sold for anywhere from $5,000-$10,000. The 13.75” x 10” print is hand-signed by Watterson in the last panel. It was sent from Universal Press Syndicate to Gail Hamilton of the Journal-Review in Crawfordsville, Indiana, and it even comes with the accompanying letter from Lee Salem (VP/Editorial Director for Universal Press Syndicate). The print is handsomely matted to 19” x 15”. In Excellent condition.
About Wata Games and Video Game Certification

Following the same growth trajectory as the matured collectible markets we are so familiar with, such as coins, cards, and comics, classic video game sales have been heating up over the last 10 years and have caught fire in the last few.

As in the comic realm, undisclosed restoration is commonplace, and in addition, prospective videogame buyers have to contend with counterfeits and reproductions. So third-party certification is a very welcome development. Wata Games is a Denver-based certification company that is backed by some of the most recognized names in the collecting world.

For more information on the company, including the impressive security measures integrated in their holders, as well as other resources on videogame collecting in general, please see Watagames.com.

In addition to the games offered on the following pages, you’ll find many more in Session Four as well as in every weekly Sunday Internet Comics Auction at HA.com.

92244  Athletic World: Family Fun Fitness (NES, Bandai, 1987) Wata 6.0 CIB (Complete in Box) Box 5.0, Cartridge 7.5, Manual 4.5. A complete in box copy of this rare game is exciting to see, especially considering the extreme rarity of the box and manual. This is the first of two games in the Family Fun Fitness series, the second being Stadium Events. Like Stadium Events, this game had to be rebranded after its rights were acquired by Nintendo post-release - making this original version difficult to come by in any condition. The only way to acquire this particular version of Athletic World was by purchasing the Family Fun Fitness Control Pad as this came as the pack-in title.

92245  Bonk’s Adventure (NES, Hudson Soft, 1994) Wata 7.0 CIB (Complete in Box). When we say this is rare, we aren't kidding. Bonk’s Adventure is considered one of the top five rarest licensed NES games. Finding a loose cartridge of this game is a notable challenge - finding a complete in box copy is extraordinary! This game was ported to the NES from the Turbografx-16 a few years after the North American release of the Super Nintendo. Box illustrations are by Greg Martin. This is the first of 10 games in the Bonk series.
Video Game Collecting Terminology

- **3 Screw**: NES cartridge assembled using 3 screws (Rev-A/Revision-A)
- **5 Screw**: NES cartridge assembled using 5 screws (No Rev-A)
- **CIB**: Complete In Box or Cart, Instructions (manual), Box; an opened game with its original components
- **Competition Cartridge**: Special version of a game used in a competition, usually limited to a specific country or region
- **Endlabel**: Part of the label on some cartridge games that wraps around the end and makes the game title visible when stacked
- **Fiber (%)**: Recycled material percentage listed on some Nintendo boxes creating a minor variant
- **First-party**: Made by the company that manufactured the system the game is made to play on (as opposed to "third-party")
- **Game Specific Insert (GSI)**: Insert, such as a poster or map, that is specific to only one game. GSIs are not required but are desirable, as they add value to a CIB
- **Hangtab**: Video game box manufactured with die cuts on the back to hang the game on a hook for display or sale, characteristic of early NES boxes. Also refers to a thick plastic sticker placed on the back of a game for the same purpose.
- **NES**: Nintendo Entertainment System
- **NES-GP**: (Game Pak (NES-GP) variant designation seen on the back of NES Black Box games
- **Port**: Conversion of a game originally developed for a different console
- **Ramp**: SNES cart design directly below label on front, open face
- **Region**: The country of release and compatibility for a game, not to be confused with country of origin or where the parts were made
- **Rev-A**: Revision A, denoting Nintendo's change from a 5 screw cartridge design to a 3 screw design on NES game components
- **Seal Rating**: Wata's grade assessment for a factory seal that covers a game's box
- **Seal (Description)**: The characteristic type or method used in the manufacturer's factory seal for a given game (H-Seam, Y-Seam, V-Seam, etc.)
- **SNES**: Super Nintendo Entertainment System
- **SOQ**: Seal of Quality; usually relating to Nintendo's various forms of them used on NES games (Round SOQ, Oval SOQ TM, Oval SOQ R)
- **State**: Wata certifies games in 3 states: Sealed (factory sealed), CIB (complete in box), or Cart (loose cartridge)
- **Test Cart**: Non-retail cartridge used by repair sites to test video game components

For a more extensive glossary of video game terms, please go to HA.com/wata.
92246  **Castlevania: Dracula X (SNES, Konami 1995) Wata 9.6 A (Seal Rating).** This is an extremely rare game to find in an encapsulated state, and it looks so new that it could have been sealed in the slab straight from the factory. All copies of this Super Nintendo game were made in Mexico with a lower packaging quality, so this title was especially susceptible to damage making the grade even more impressive. *Castlevania: Dracula X* is a port of the 1993 PC Engine’s *Castle Frankenstein: Rondo of Blood*. A version of the game was also included in *Castlevania: The Dracula X Chronicles* for the PSP.

92247  **Chrono Trigger (SNES, Square, 1995) Wata 9.4 A+ (Seal Rating).** Fewer than 20 copies that are still factory sealed of this highly acclaimed role-playing game have been confirmed to exist. All copies were made in Mexico with lower quality packaging, leaving them easily susceptible to damage, so to have one in a condition this gorgeous is something truly special. *Chrono Trigger* was a critical and commercial success upon its release, and many people consider it to be one of the greatest RPGs of all time. Square's development team, known as the “Dream Team,” included Hironobu Sakaguchi of the *Final Fantasy* series, Yuji Horii of *Dragon Quest*. Character designs are by Akira Toriyama, whose most famous work is *Dragon Ball*. Music for the game was composed by the Yasunori Mitsuda and Nobuo Uematsu.

92248  **The Death and Return of Superman (SNES, Sunsoft, 1994) Wata 9.0 A+ (Seal Rating).** This is a stunning, high-grade example of the game - only one plus sign away from having the highest seal grade Wata awards. Doomsday’s fist punches through the front cover, but also check out the back featuring the “four Supermen” from back then. Since the “Death of Superman” story literally made national news, it’s no surprise that a Super Nintendo game came out to capitalize on it. Featured music composed by Michael Morhaime and Glenn Stafford.

92249  **Doom (32X, id, 1994) Wata 9.8 A++ (Seal Rating).** Talk about factory fresh - this is a pristine example of one of what is considered by many to be one of the most significant video games of all time. *Doom* truly paved the way for games in the first-person shooter genre. Originally released on MS-DOS, this gorgeous example is something to behold! To jog the memories of the more casual gamers browsing this catalog, the 32x was an add-on console that fit on top of the Sega Genesis. If it’s all coming back to you now, you’ll remember this was one of the better games for that underrated system.
92250  Dragon Warrior (Prototype) (NES, Nintendo, 1989) Wata Certified.  
One of only three prototypes of this title have been confirmed to exist, making 
this an extremely rare piece of gaming history.  
This is a prototype for the first installment in the immensely popular Dragon Quest series predating the game's North American release by approximately three to four months. Prototypes for any NES game are hard enough to come by, but those for first-party games are even scarcer, as Nintendo was able to dictate what was done with the prototype cartridges post-development. In some cases, Nintendo required the destruction of prototypes!  
This has been Wata-certified as authentic. Grades are not assigned to prototypes, per Wata's usual practice, since there are no industry standards of uniformity for these prototypes that were handcrafted by the game's original development team at Nintendo.

92251  Dragon Warrior IV (NES, Enix, 1992) Wata 8.0 A (Seal Rating). Due to being a late release for the Nintendo Entertainment System, this game received lower sales and production numbers which contributes to its overall rarity. Overall, this example is stunning. This was the final game in the Dragon Quest series to be localized and published by Enix America before their closure.

92252  The Flintstones: The Surprise at Dinosaur Peak (NES, Taito, 1994) Wata 7.0 Cartridge (Loose). This game is so rare that it was erroneously long-rumored to be a Blockbuster or rental exclusive. In fact, it is considered to be the second or third-rarest licensed Nintendo Entertainment System game — which is why even a loose cartridge is very highly prized. Only one sealed copy of this game has been confirmed to date to exist, and reportedly sold for a record amount.
92253  **Halo: Combat Evolved (NFR)** (XBOX, Microsoft, 2001) Wata 9.6 A (Seal Rating). Considered to be the ultimate holy grail for *Halo* collectors, this special, black label Not for Resale (NFR) release of the first game in the *Halo* series was only made available to employees of Microsoft or the developer Bungie, and to very specially selected game stores to serve as a promotional disc. Despite having more than six million copies of *Halo: Combat Evolved* sold worldwide, less than 10 sealed copies of the NFR version have been confirmed to exist by even the most dedicated *Halo* collectors who have sought after this game in such a pristine condition for over a decade. Of the approximately 10 known copies, this has the highest grade of the few Wata graded copies to date.

92254  **Marvel Super Heroes: War of the Gems** (SNES, Capcom, 1996) Wata 7.5 A (Seal Rating). It is considered rare to find this Super Nintendo game in a sealed state, and this is a fantastic looking example. This game is based on Marvel Comics' *The Infinity Gauntlet* and *The Infinity War* series, the same plotlines featured in the current Avengers movies. Iron Man, The Hulk, Spider-Man, Captain America, and Wolverine are all featured as playable characters seeking out the Infinity Gems before they fall into the wrong hands.
**Mega Man 2** (NES, Capcom, 1989) Wata 8.0 A (Seal Rating).

A fantastic, high-grade example of the best-selling game in the highly acclaimed series that has spawned 30 games to date. The cover art of this Nintendo Entertainment System game is by the talented Marc Ericksen.

**Mega Man 3** (NES, Capcom, 1990) Wata 9.4 A++ (Seal Rating).

This game is rare to see in a sealed state - and this example was awarded the highest seal rating in Wata's scale! It is part of the Indiana Collection, the first video game collection with a recognized pedigree, which is noted on the game's label. The 2,000 game collection came from an independent video rental store in rural Indiana that closed its doors in 1998. Their unsold stock was carefully stored, keeping it in excellent condition. *Mega Man 3* was the first game in the series that had box art that accurately depicted Mega Man's appearance, illustrated by Greg Winters. This game introduced the canine sidekick, Rush, and Mega Man's signature sliding move to the series.

**Mega Man 5** (NES, Capcom, 1992) Wata 7.5 A (Seal Rating).

It is remarkably rare to find this game in a sealed state - and this is a great looking copy! The scarcity of this game is attributed to its late release within the NES console's lifespan likely coupled with the release of the Super Nintendo. One of the series' favorite companions, the robotic bird Beat, made his first appearance in this game.

**Metroid** (NES, Nintendo, 1987) Wata 7.0 A (Seal Rating).

With games that hold such high and wide acclaim as *Metroid*, it tends to be rare to come across one that is still sealed. How could one possibly resist? Not to mention this copy has fantastic eye appeal! Samus Aran, the first female protagonist on the NES, was introduced to the world in this first installment of the *Metroid* series.
92259 Star Fox Super Weekend (NFR) (SNES, Nintendo, 1993) Wata 6.0 Loose (Cartridge). This special edition, not for resale (NFR) version of the Super Nintendo game was one of an estimated 1,500 - 2,000 cartridges that were used in the 1993 Star Fox promotional competition tour, making this a very rare find - not to mention one with great eye appeal! A box was never included with Star Fox Super Weekend.

92260 Stadium Events: Family Fun Fitness (NES, Bandai, 1987) Wata 4.5 Loose (Cartridge). Stadium Events is the rarest game for the Nintendo Entertainment System that was ever available for purchase in stores. Approximately a scant 200 copies are purported to exist in any state, with notably fewer having been spotted, making this a complete gem of a find.

The rarity is due to a unique circumstance: the game's rights were acquired by Nintendo almost immediately after its release and it was rebranded as World Class Track Meet. This copy is particularly renowned among veterans of the video game hobby due to its uniquely distinguishable label damage. The head and shoe of one of the runners appears to have been methodically etched away, plausibly by a young owner.

92261 Super Mario Bros. (NES, Nintendo, 1985) Wata 8.0 A (Seal Rating). This is the ninth black box version, printed from March 1989 - April 1990. Super Mario Bros. was a launch title for the Nintendo Entertainment System and is also the highest selling NES game of all time. Designed by Shigeru Miyamoto and Takashi Tezuka, the game was a successor to the 1983 arcade game Mario Bros. Miyamoto developed the game in tandem with The Legend of Zelda, which was released in Japan five months after Mario Bros. Both games sparked two of the most popular game series created by Nintendo, and games that feature their characters continue to be created today.
Super Mario Bros. 2 (NES, Nintendo, 1988) Wata 8.0 A (Seal Rating). A spectacular copy of the second installment in Shigeru Miyamoto’s Super Mario Bros. series - featuring everyone’s favorite Italian plumber on the cover! The Japanese version of the game was considered to be too difficult for Americans, so an easier game “Yume Kojo: Doki Doki Panic” was modified for the US to be sold as Super Mario Bros 2.

Teenage Mutant Ninja Turtles (NES, Konami, 1989) Wata 9.6 A+ (Seal Rating). Cowabunga was all we could say when we saw how beautiful this sealed in box example is! The game marked the Turtles’ home console video game debut. Michael Dooney of Mirage Studios created the iconic box art, which was originally featured on the second printing of issue #4 of the comic (Spring 1987). Konami’s shell corporation, Ultra, published this Nintendo Entertainment System game in an effort to accommodate Nintendo of America’s licensing rules at the time which limited third party developers to producing a maximum of five games per year. This particular copy is from the notable Indiana Collection. Heritage recently auctioned a complete (not sealed) Wata 8.5 copy for $312, so a sealed 9.6 should be a very hot item indeed.

Tetris (NES, Tengen, 1989) Wata 8.5 A+ (Seal Rating). At one time, this was one of the highest-value and most difficult to find games within the video game collecting hobby. That being said, this game is still very rare and the fact that it is still sealed, is from the notable Indiana Collection, and has a beautiful grade makes it all the more desirable. Four weeks after this game’s release, Tengen lost a legal battle with Nintendo for the rights to produce Tetris. Ultimately, unsold copies of this game had to be pulled from store shelves attributing to the rarity of this game.

Zelda II: The Adventure of Link (NES, Nintendo, 1988) Wata 9.6 A+ (Seal Rating). This stunning copy of the first print of Zelda II came from an original factory case-pack of 6 sealed games. In 1988, at the height of the game’s popularity, Nintendo sent a few cases to Coca-Cola to use as prizes in a contest. This is one of the handful of games that were left over. Games of this age really can’t get much newer than that! Shigeru Miyamoto, the man behind the series, produced the game. Music was composed by Akito Nakatsuka. Link’s “Magic Meter” was introduced to the series in this game. Another notable first marked by this game is the introduction of the Dark Link character.
Magic: The Gathering Cards

92266  Magic: The Gathering Beta Edition *Ancestral Recall* BGS 9 (Wizards of the Coast, 1993). The Beta set was the second set for *Magic the Gathering*, with a print run of only 3,200 rares. The Beta edition corrected some of the errors in the Alpha set and added a couple of cards. This piece is graded by BGS (Beckett's Grading Service), and is considered MINT on its grading scale. A total of 59 Beta *Ancestral Recall* cards have been graded in BGS 9, with 49 graded higher. The last recorded sale in this grade was $8,100.

92267  Magic: The Gathering Unlimited Edition *Ancestral Recall* BGS 9.5 (Wizards of the Coast, 1993). The Unlimited edition was the third iteration of *Magic the Gathering*'s base set, with a print run of only 18,500 rares. This particular piece is graded by BGS, and is considered GEM MINT on their grading scale. A total of 61 Unlimited *Ancestral Recall* cards have been graded in BGS 9.5, with one graded higher. The last recorded sale in this grade was $4,550.

92268  Magic: The Gathering Beta Edition *Black Lotus* BGS 8 (Wizards of the Coast, 1993). The Beta series was the second set for *Magic the Gathering*, with a print run of only 3,200 rares. The Beta edition corrected some of the errors in the Alpha set, and added several cards. This piece is graded by BGS, and is considered Near Mint-Mint on their grading scale. The *Black Lotus* is the most desirable card in *Magic the Gathering*. A total of 26 Beta *Black Lotus* cards have been graded in BGS 8, with 177 graded higher.
92269 Magic: The Gathering Beta Edition *Black Lotus* BGS 9 (Wizards of the Coast, 1993). The Beta edition was the second set for *Magic the Gathering*, with a print run of only 3,200 rares. The Beta set corrected some of the errors in the Alpha set, plus added a couple of cards. This piece was graded by BGS, and is considered MINT on their grading scale. The *Black Lotus* is the most desirable card in *Magic the Gathering*. A total of 73 Beta *Black Lotus* cards have been graded in BGS 9, with 55 graded higher. The last recorded sale in this grade was $24,611.

92270 Magic: The Gathering Unlimited Edition *Black Lotus* BGS 8.5 (Wizards of the Coast, 1993). The Unlimited edition was the third iteration of *Magic the Gathering*’s base set, with a print run of only 18,500 rare cards. This particular card was graded by BGS, and is considered Near Mint-Mint+ on their grading scale. This is the most valuable card in the Unlimited edition. A total of 83 Unlimited *Black Lotus* cards have been graded in BGS 8.5, with 163 graded higher.

92271 Magic: The Gathering Beta Edition *Mox Emerald* BGS 8.5 (Wizards of the Coast, 1993). The Beta set was the second set for *Magic the Gathering*, with a print run of only 3,200 rare cards. The Beta edition corrected some of the errors in the Alpha set, and added a couple of cards. This piece was graded by BGS, and is considered Mint-Mint+ on their grading scale. A total of 56 Beta *Mox Emerald* cards have been graded in BGS 8.5, with 43 graded higher. The last recorded sale in this grade was $4,050.
Magic: The Gathering Unlimited Edition *Mox Emerald* BGS 9 (Wizards of the Coast, 1993). The Unlimited edition was the third iteration of *Magic the Gathering*’s base set, with a print run of only 18,500 rare cards. This particular card was graded by BGS, and is considered MINT on their grading scale. A total of 64 Unlimited *Mox Emerald* cards have been graded in BGS 9, with 29 graded higher. The last recorded sale in this grade was $2,600.

Magic: The Gathering Beta Edition *Mox Ruby* BGS 8.5 (Wizards of the Coast, 1993). The Beta edition was the second set for *Magic the Gathering*, with a print run of only 3,200 rares. The Beta set corrected some of the errors in the original Alpha set, and added a few cards. This piece was graded by BGS, and is considered Mint-Mint+ on their grading scale. A total of 40 Beta *Mox Ruby* cards have been graded in BGS 8.5, with 93 graded higher.

Magic: The Gathering Beta Edition *Mox Sapphire* BGS 9 (Wizards of the Coast, 1993). The Beta set was the second set for *Magic the Gathering*, with a print run of only 3,200 rare cards. The Beta edition corrected some of the errors in the Alpha set, and added a few cards. This piece was graded by BGS, and is considered MINT on their grading scale. A total of 70 Beta *Mox Sapphire* cards have been graded in BGS 9, with 43 graded higher. The last recorded sale in this grade was $9,600.

Magic: The Gathering Beta Edition *Time Walk* BGS 9 (Wizards of the Coast, 1993). The Beta set was the second set for *Magic the Gathering*, with a print run of only 3,200 rare cards. The Beta set corrected some of the errors that were in the Alpha set, and added a couple of cards. This piece was graded by BGS, and is considered Mint-Mint+ on their grading scale. A total of 54 Beta *Time Walk* cards have been graded in BGS 9, with 58 graded higher.
Magic: The Gathering Alpha Edition Time Walk BGS 8 (Wizards of the Coast, 1993). The Alpha set was the first set for Magic the Gathering, with a print run of only 1,100 rares. This particular piece was graded by BGS, and is considered Near Mint-Mint on their grading scale. A total of 11 Alpha Time Walk cards have been graded in BGS 8, with 96 graded higher.

Magic: The Gathering Beta Edition Underground Sea BGS 9.5 (Wizards of the Coast, 1993). The Beta edition was the second set for Magic the Gathering, with a print run of only 3,200 rares. The Beta set corrected some of the errors in the Alpha set, and added a couple of new cards. This piece was graded by BGS, and is considered Gem Mint on their grading scale. A total of 42 Beta Underground Sea cards have been graded in BGS 9.5, with four graded higher.

Magic: The Gathering Beta Edition Underground Sea BGS 9 (Wizards of the Coast, 1993). The Beta edition was the second set for Magic the Gathering, with a print run of only 3,200 rares. The Beta set corrected some of the errors in the Alpha set, and added a couple of new cards. This piece was graded by BGS, and is considered Mint on their grading scale. A total of 59 Beta Underground Sea cards have been graded in BGS 9, with 46 graded higher.

92277 Magic: The Gathering Beta Edition Underground Sea BGS 9.5 (Wizards of the Coast, 1993). The Beta edition was the second set for Magic the Gathering with a print run of only 3,200 rares. The Beta set corrected some of the errors that were in the Alpha set, and added several new cards. This piece was graded by BGS, and is considered Gem Mint on their grading scale. A total of 42 Beta Underground Sea cards have been graded in BGS 9.5, with four graded higher.

Magic: The Gathering Beta Edition Volcanic Island BGS 8 (Wizards of the Coast, 1993). The Beta set was the second set ever produced for Magic the Gathering, with a print run of only 3,200 rares. The Beta set fixed some of the errors that were in the Alpha edition, and added a couple of new cards. This piece was graded by BGS, and is considered Near Mint-Mint on their grading scale. A total of 30 Beta Volcanic Island cards have been graded in BGS 8, with 144 graded higher.
Pokémon First Edition Base Set Sealed Booster Box (Wizards of the Coast, 1999). A Pokémon First Edition Base Set sealed and in its original shrinkwrap booster box is the pinnacle of Pokémon box collecting. Created in 1999 by Wizards of the Coast, the set featured 102 cards, and most notably the Charizard. This box contains 36 booster packs, each with 11 cards for a total of 396 cards! These box sets have become very scarce, due to their low print run, and very few still remain in the sealed state. Since the cards haven’t been handled, they are likely all in GEM MINT condition. A complete base set graded PSA 10 has sold for nearly $100,000! What a great opportunity to own this rare item!
92281 Pokémon Charizard #4 First Edition Base Set Rare Hologram Trading Card (1999) PSA MINT 9. This card is so hot right now that you can feel the heat coming off Charizard’s flamethrower attack. Charizard is arguably one of the most popular Pokemon of all the series — who doesn’t like a dragon! Charizard is the final evolved form of Charmander, and if you watched the Indigo series you might recall that Charmander was kind and innocent, but as soon as he evolved into Charmeleon, everything changed. Charmeleon was rebellious, did not listen to Ash’s commands, and when he the evolved into Charizard, things only got worse. The artwork is by Mitsuhiro Arita. PSA has certified 2,017 copies of this card to date, with 595 earning MINT 9 grade and 119 graded higher. SMR Price Guide value = $5,100.

92282 Pokémon Charizard #4 First Edition Base Set Thick Stamp Rare Hologram Trading Card (1999) BGS NM 7. This is one of the hottest cards in the hobby right now, and it’s not because Charizard is using the flamethrower attack! A first edition Charizard from the base set is a card that every collector wants to have in his or her collection, and it is the single most expensive card from the base set — GEM-MT copies are selling for approximately $25,000! So go to HA.com and bid on this baby before it’s gone. Charizard is the final evolved form of the starter Pokemon Charmander. The artwork is by Mitsuhiro Arita. BGS has certified 227 copies of this card to date, with 10 earning NM 7 grade and 196 graded higher. SMR Price Guide value = $2,000.

END OF SESSION TWO
94001 Action Comics #30 (DC, 1940) CGC VG/FN 5.0 Cream to off-white pages. Superman appearance. First appearance and “death” of Zolar. Jack Burnley, Sheldon Moldoff, and Bernard Baily art. Overstreet 2018 VG 4.0 value = $908; FN 6.0 value = $1,362. CGC census 1/19: 11 in 5.0, 45 higher.


94003 Action Comics #38 (DC, 1941) CGC FN 6.0 Off-white to white pages. Superman cover and art by Fred Ray. Overstreet 2018 FN 6.0 value = $927. CGC census 1/19: 4 in 6.0, 17 higher.

94006 Adventure Comics #55 (DC, 1940) CGC FN+ 6.5 Off-white to white pages. Bernard Baily cover featuring Hourman. Baily, Creig Flessel, and Jack Lehti art. Overstreet 2018 FN 6.0 value = $813; VF 8.0 value = $1,734. CGC census 1/19: 1 in 6.5, 8 higher.

94007 Adventure Comics #66 (DC, 1941) CGC FN+ 6.5 Cream to off-white pages. Origin and first appearance of Shining Knight, with art by Creig Flessel. Jack Burnley cover and art. Bernard Baily art. Overstreet 2018 FN 6.0 value = $900; VF 8.0 value = $1,950. CGC census 1/19: 1 in 6.5, 7 higher.

94008 Adventure Comics #95 (DC, 1944) CGC VF+ 8.5 Cream to off-white pages. Jack Kirby and Joe Simon Sandman and Sandy cover. Gil Kane art. Overstreet 2018 VF 8.0 value = $521; VF/NM 9.0 value = $1,061. CGC census 1/19: 5 in 8.5, 10 higher.


94011 All-American Comics #25-36 Bound Volume (DC, 1941-42). Includes copies of #25-36 that have been trimmed and spiral bound in a hardcover volume. Highlights include the first appearances of Dr. Mid-Nite, Sargon the Sorcerer, and Green Lantern’s loyal sidekick Doiby Dickles. The comics are in nice condition with glossy covers, supple pages with mild tanning and some chipping to the edges, and moderate to heavy tanning to the cover interiors. Overstreet 2018 VG 4.0 value for group = $7,430.

94012 All-Flash #13 (DC, 1943) CGC VF+ 8.5 White pages. One of the three highest-graded copies on CGC’s census for the issue. The King appearance. E. E. Hibbard cover and art. Overstreet 2018 VF 8.0 value = $597; VF/NM 9.0 value = $1,024. CGC census 1/19: 2 in 8.5, 1 higher.
94013 All Star Comics #1 (DC, 1940) CGC VG+ 4.5 Off-white to white pages. Flash, Hawkman, Spectre, Sandman, Hourman, and Ultra-Man all have stories in this inaugural issue, which sports an unusual four panel cover. Creig Flessel furnished art for the Sandman story, Harry Lampert did art on The Flash. Jon L. Blummer did Ultra-Man, and Bernard Baily did the art for The Spectre. Additional interior art by Sheldon Moldoff and E. E. Hibbard. Overstreet 2018 VG 4.0 value = $2,400. CGC census 1/19: 6 in 4.5, 21 higher.


94015 All Star Comics #38 (DC, 1947) CGC VF+ 8.5 White pages. Exemplary page quality on this high-grade copy! Black Canary begins her run in this issue known as “the Justice Society of America death issue”. Alex Toth cover and art. Carmine Infantino and Bob Oksner art. Overstreet 2018 VF 8.0 value = $2,757.CGC census 1/19: 1 in 8.5, 23 higher.

94016 All Star Comics #50 (DC, 1949) CGC VF 8.0 White pages. Includes a Frank Frazetta three-page back-up story. Green Lantern, Wonder Woman, and Hawkman appearances. Irwin Hasen and Joe Giella cover featuring the Justice Society of America. Overstreet 2018 VF 8.0 value = $851. CGC census 1/19: 6 in 8.0, 3 higher.

94017 All Star Comics #51 (DC, 1950) CGC VF 8.0 Off-white to white pages. Justice Society of America appearance. Featuring the Flash, Green Lantern, Hawkman, the Atom, Wonder Woman, and Dr. Mid-Nite. Johnny Peril backup story. Arthur Peddy cover and art. Overstreet 2018 VF 8.0 value = $826. CGC census 1/19: 2 in 8.0, none higher.


94019 All Winners Comics #4 (Timely, 1942) CGC VG 4.0 Off-white to white pages. Classic Statue of Liberty/World War II cover by Al Avison. Hitler appearance. Avison, Bill Everett, and Carl Burgos art. Overstreet 2018 VF 4.0 value = $1,048. CGC census 1/19: 10 in 4.0, 23 higher.

94020 Amazing-Man Comics #13 (Centaur, 1940) CGC Apparent FN/VF 7.0 Slight (P) Off-white to white pages. This is only the second CGC-graded copy of this issue we’ve had the chance to offer. CGC notes, “Restoration includes: Small amount of color touch on cover, cover and centerfold reinforced.” Lew Glanzman cover and art. Bob Lubbers art. Overstreet 2011 GD 2.0 value = $139; VG 4.0 value = $278; FN 6.0 value = $417.


94023 Baseball Heroes #nn Crowley Copy pedigree (Fawcett Publications, 1952) CGC VF+ 8.5 Cream to off-white pages. Babe Ruth and Walter Johnson photo cover. Hall of Fame issue featuring the Charles Dexter story. Overstreet calls this issue “scarce”. Overstreet 2018 VF 8.0 value = $546; VF/NM 9.0 value = $936. CGC census 1/19: 3 in 8.5, 2 higher.
**94024** Batman #3 (DC, 1940)  
CGC Apparent VF- 7.5 Moderate (P) Off-white to white pages. A big early issue featuring the first appearance of Catwoman in costume and the first appearance of the Puppet Master. The classic black cover and interior art are by Bob Kane and Jerry Robinson. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, cover reinforced.” Overstreet 2018 GD 2.0 value = $1,245; VG 4.0 value = $2,490; FN 6.0 value = $3,735; VF 8.0 value = $9,300.

**94025** Batman #4 (DC, 1940)  
CGC Apparent FN/VF 7.0 Moderate (P) Off-white to white pages. The first mention of Gotham City is here in this issue, along with the fourth appearance of that heinous harlequin, The Joker. The book contains an ad for World’s Best Comics #1. Bob Kane and Jerry Robinson did the Dynamic Duo cover and interior art. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, reinforced.” Overstreet 2018 2.0 value = $1,000; VG 4.0 value = $2,000; FN 6.0 value = $3,000.

**94026** Batman #5 (DC, 1941)  
CBCS Apparent VF- 7.5 Slight to Moderate (P) Off-white to white pages. First appearances of the Batmobile and Linda Page. Joker appearance. Bob Kane cover (note that the bat emblem was left off of Batman’s chest). Kane and Jerry Robinson art. CBCS notes, “Professional Restoration Includes: Small amount of color touch on cover.” Overstreet 2018 2018 VF 8.0 value = $5,920.

**94027** Batman #6 (DC, 1941)  
CGC VG 4.0 Off-white pages. The first appearance and “death” of the Clock Maker. Bob Kane and Jerry Robinson cover and art. Text story by Gardner Fox. Overstreet 2018 VG 4.0 value = $1,298. CGC census 1/19: 12 in 4.0, 121 higher.

**94028** Batman #7 (DC, 1941)  
CBCS Apparent VF- 7.5 Slight to Moderate (P) Off-white to white pages. Joker appearance. Batman begins working with the police for the first time. The “Bullseye” cover is by Bob Kane. Kane and Jerry Robinson art. CBCS notes, “Professional Restoration Includes: Small amount of color touch on cover, pieces added to cover, tear seal to cover, staples cleaned.” Overstreet 2018 2018 VF 8.0 value = $1,244; FN 6.0 value = $1,866; VF 8.0 value = $4,541.

**94029** Batman #17 (DC, 1943)  

**94030** Batman #20 (DC, 1943)  
CGC FN/VF 7.0 Off-white pages. The first Batmobile cover was on this very early issue of Batman’s first solo title, and was done by Dick Sprang. Inside, that nefarious no-goodnik, The Joker, makes an appearance. Bob Kane and Jack Burnley provided the interior art for the book. A very nice-looking copy. Overstreet 2018 FN 6.0 value = $1,011; VF 8.0 value = $2,359. CGC census 1/19: 16 in 7.0, 30 higher.

**94031** Batman #23 (DC, 1944)  

**94032** Batman #26 (DC, 1944)  
94033 Batman #69 (DC, 1952) CGC VF+ 8.5 White pages. Glorious page quality on this high-grade copy. The Catwoman cover by Win Mortimer doesn't hurt the value either! This was the first appearance of the King of Cats (Karl Kyle). Bob Kane art. Overstreet 2018 VF 8.0 value = $1,158; VF/NM 9.0 value = $1,979. CGC census 1/19: 6 in 8.5, 7 higher.

94034 Big 3 #4 (Fox, 1941) CGC VF- 7.5 Cream to off-white pages. One of only two CGC copies to top VG+! The Flame, The Blue Beetle, and Samson are featured on the cover and inside. Overstreet 2018 VF on CGC's census! 8.0 value = $493. CGC census 1/19: 1 in 7.5, 2 higher.


94036 Blue Beetle #4 (Fox Features Syndicate, 1940) CGC VF- 7.5 Cream to off-white pages. Charles Nicholas and Bob Powell art. Overstreet 2018 VF 8.0 value = $787. CGC census 1/19: 1 in 7.5, 2 higher.


94039 Captain Aero Comics #26 (Continental, 1946) CGC FN/VF 7.0 Cream to off-white pages. The last issue of the title. Overstreet calls this issue "scarce", and it's a Gerber "white space" (one of the very few comics that Ernie Gerber couldn't find to photograph for his Photo-Journal Guide to Comic Books) where it is listed as an "8" or "rare." The book sports a classic L. B. Cole rocket ship, sci-fi cover, and Rudy Palais and Carmine Infantino art. Overstreet 2018 FN 6.0 value = $717; VF 8.0 value = $1,530. CGC census 1/19: 2 in 7.0, 5 higher.

94040 Captain America Comics #68 (Timely, 1948) CGC FN/VF 7.0 Off-white to white pages. Captain America and Golden Girl team-up, and Namora and Sub-Mariner team-up. Al Avison art. Overstreet 2018 FN 6.0 value = $593; VF 8.0 value = $2,317. CGC census 1/19: 1 in 7.0, 3 higher.

94041 Captain Marvel Adventures #3 (Fawcett Publications, 1941) CGC VF- 7.5 Off-white to white pages. What kid from the 1941 wouldn't have wanted this killer diller Captain Marvel comic with that "on the beam" metallic silver ink lightning bolt? The swell cover was by C. C. Beck, Captain Marvel's main-man artist. A Sivana appearance, and George Tuska art are also thrown into the mix. A humdinger of a book! Overstreet 2018 VF 8.0 value = $2,338. CGC census 1/19: 4 in 7.5, 5 higher.


94043 Captain Marvel Adventures #17 (Fawcett Publications, 1942) CGC VF 8.0 Off-white pages. Sivana, Beautia, and Hitler appearances. C. C. Beck painted cover and art. Overstreet 2018 VF 8.0 value = $597. CGC census 1/19: 4 in 8.0, 9 higher.
94044 Captain Marvel Adventures #18 Trimmed (Fawcett Publications, 1942) CGC Apparent VF+ 8.5 Slight (B-1) Off-white to white pages. The origin and first appearances of Mary Marvel and the Marvel Family, and with the new Captain marvel feature film due in March of 2019, we are already seeing an uptick in CM interest by collectors. The classic painted cover is by the Marvel-ous C. C. Beck. Interior art is by Beck and Mac Raboy. Fawcett Comix Cards on the back cover. CGC notes, "Restoration includes: cover cleaned. Top Edge of Cover Trimmed". Overstreet 2018 GD 2.0 value = $432; VG 4.0 value = $864; FN 6.0 value = $1,296; VF 8.0 value = $3,154.

94045 Captain Marvel Adventures #28 (Fawcett Publications, 1943) CGC VF/NM 9.0 Cream to off-white pages. Uncle Sam cover and art by C. C. Beck. Contains chapter seven of the "Monster Society of Evil" serial. Hitler and Mr. Mind appearances. The "Big Red Cheese" visits San Francisco. Overstreet 2018 VF/NM 9.0 value = $619; NM- 9.2 value = $875. CGC census 1/19: 3 in 9.0, 4 higher.


94048 Captain Marvel Adventures #34 (Fawcett Publications, 1944) CGC VF/NM 9.0 Off-white to white pages. Mr. Mind appearance. Captain Marvel visits Oklahoma City, OK. "Monster Society of Evil" serial continues. C. C. Beck cover and art. Overstreet 2018 VF/NM 9.0 value = $539; NM- 9.2 value = $760. CGC census 1/19: 1 in 9.0, 5 higher.


94051 Cat-Man Comics #1 (Continental, 1941) CGC FN- 5.5 Cream to off-white pages. Any issue of Catman we offer is eagerly snapped up, and rarely is the Guide value a strong enough bid to take it home! Charles Quinlan ably provided the cover and art, and is the artist most associated with the character. Overstreet 2018 FN 6.0 value = $1,785. CGC census 1/19: 5 in 5.5, 17 higher.

94052 Cat-Man Comics #28 (Holyoke/Continental, 1945) CGC VG- 3.5 Off-white pages. Rated a Gerber "7" or "scarce." Classic L. B. Cole skull cover. Dr. Macabre cover and story. Kitten’s secret ID is revealed to Catman. Overstreet 2018 VG 4.0 value = $600. CGC census 1/19: 4 in 3.5, 17 higher.

94053 Chilling Tales #13 (Youthful Magazines, 1952) CGC FN/VF 7.0 Off-white to white pages. The first issue of the title formerly known as Beware. The ghoulish graveyard/skull cover is courtesy of Matt Fox, the first of only three covers that Fox, primarily a pulp artist, did for comics. This is the only issue that contains an interior story by Fox — a nine-pager that adapts Edgar Allen Poe’s "Hand of Glory," and it is just as bizarre as the cover! Overstreet 2018 FN 6.0 value = $330; VF 8.0 value = $704. CGC census 1/19: 6 in 7.0, 6 higher.

94054 Colossus Comics #1 (Sun Publications, 1940) CGC VG- 3.5 Off-white to white pages. Only issue of the title. Bernie Weist cover and art. This copy presents better than the grade would indicate. Overstreet 2018 VG 4.0 value = $2,000. CGC census 1/19: 1 in 3.5, 9 higher.
94055 Comic Cavalcade #3 (DC, 1943) CGC VF 8.0 Cream to off-white pages. One of the best copies of issue #3 that we have seen in our 17 years of comic auctions. Hop Harrigan and Sargon the Sorcerer begin runs in this issue that sports a wonderful Wonder Woman (and Flash and Green Lantern) wakeboard cover by Frank Harry. H. G. Peter, John Lehti, E. E. Hibbard, and Sheldon Moldoff art. Overstreet 2018 VF 8.0 value = $1,158. CGC census 1/19: 2 in 8.0, 2 higher.


94061 Crack Comics #35 (Quality, 1944) CGC NM+ 9.6 White pages. An impossibly high grade on this copy that's alone at the top of CGC's census for the issue. Captain Triumph cover. Jack Cole, Klaus Nordling, and Rube Goldberg art. Overstreet 2018 NM- 9.2 value = $325. CGC census 1/19: 1 in 9.6, none higher.


94064 Crime SuspenStories #22 (EC, 1954) CGC FN- 5.5 Off-white to white pages. The Overstreet “classic” decapitation cover, by Johnny Craig, is one of the most infamous pre-Code horror covers ever produced. It was even used in a Senate investigation on juvenile delinquency. Reed Crandall, George Evans, and Jack Kamen art. Overstreet 2018 FN 6.0 value = $1,713. CGC census 1/19: 9 in 5.5, 47 higher.

Detective Comics #1
Daredevil Battles Hitler (Lev Gleason, 1941) CGC Conserved VG/FN 5.0 White pages. Impressive page quality! Daredevil battles the Claw and Hitler. Silver Streak appearance. Hitler cover by Bob Wood and Charles Biro. Bob Davis story and art. CGC notes, “Conservation includes: tear seals to cover. spine split sealed to cover, cover cleaned, centerfold reinforced.” Overstreet 2018 GD 2.0 value = $1,275; VG 4.0 value = $2,140; FN 6.0 value = $2,550.

Detective Comics #2
(DC, 1938) CGC Apparent VF 8.0 Moderate to Extensive (B-4) Off-white pages. First cover appearance of the Crimson Avenger. Jim Chambers cover and art. Bob Kane, Joe Shuster, and Fred Guardineer art. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cover cleaned, interior lightened, reinforced.” Overstreet 2018 GD 2.0 value = $1,070; VG 4.0 value = $2,140; FN 6.0 value = $3,210; VF 8.0 value = $5,885.

Detective Comics #3
(DC, 1938) CGC Apparent VF+ 4.5 Slight to Moderate (B-2) Off-white pages. This was the last solo Batman story in Detective prior to Robin’s debut in the following issue. Currently ranked at #40 on Overstreet’s Top 100 Golden Age Comics list. Bob Kane cover and art. Fred Guardineer, and Joe Shuster art. CGC notes, “Restoration includes: color touch, pieces added, tear seals, reinforced, staples replaced. Top & Bottom of Cover Trimmed. All 3 Edges of Centerfold Trimmed.” Overstreet 2018 GD 2.0 value = $4,600; VG 4.0 value = $9,200.

Detective Comics #4
Incomplete (DC, 1940) CGC Apparent PR 0.5 Slight to Moderate (C-2) Cream to off-white pages. Presents better than the grade would indicate. Featuring Batman and Robin. Includes the origin and first appearance of Clayface, and also the first Joker cover appearance (sans white face and purple suit). The Joker story that was intended for this issue was instead used in Batman #1, and the cover of this issue is very similar to a splash page in that book. Artists include Bob Kane, Jerry Robinson, and Fred Guardineer. Currently tied for #80 on Overstreet’s list of Top 100 Golden Age Comics. CGC notes, “Restoration includes: small amount of color touch on cover, pieces added to cover, spine split sealed to cover. (2 center wraps missing, affects story. Tape on interior.) Incomplete.” Overstreet 2018 GD 2.0 value = $1,167.

Detective Comics #5
Incomplete and Married (DC, 1940) CGC Apparent GD/VG 3.0 Slight (C-1) Cream to off-white pages. Classic Batman hypodermic needle cover by Bob Kane. Consecutive Batman covers begin with this issue. Classic Batman splash page. Kane and Fred Guardineer art. Bill Finger and Jerry Siegel stories. Currently tied for #18 on Overstreet’s Top 100 Golden Age Comics list. CGC notes, “Restoration includes: glue on cover. (Piece re-attached to cover with tape. Tape on interior cover.) Cover Married. Top & Bottom Edge Trimmed.” Overstreet 2018 GD 2.0 value = $15,600.

Detective Comics #7
Incomplete and Married (DC, 1940) CGC Apparent PR 0.5 Slight to Moderate (C-2) Off-white pages. Origin and first appearance of Robin (Dick Grayson). Currently ranked #24 on Overstreet’s list of Top 100 Golden Age Comics. Bob Kane and Jerry Robinson cover and art. Fred Guardineer art. CGC notes, “Restoration includes: color touch, piece added, reinforced, tear seals, staples replaced. (2 panels cut from page 9 & 30, affects story.) 1st 2 Wraps Married, Wrong Back Cover. Incomplete. Tape on interior cover and interior.” Overstreet 2018 GD 2.0 value = $10,000.

Detective Comics #8
(DC, 1940) CGC Apparent VG/FN 5.0 Slight (A) Off-white to white pages. Interior cover has an ad for All-Star Comics #1. Bob Kane and Jerry Robinson cover and art. Fred Guardineer and Howard Sherman art. CGC notes, “Restoration includes: spine splits sealed.” Overstreet 2013 GD 2.0 value = $326; VG 4.0 value = $652.
94075  Detective Comics #43  (DC, 1940) CGC FN- 5.5 Cream to off-white pages.  Bob Kane and Jerry Robinson cover.  Fred Guardineer art. Slam Bradley and the Crimson Avenger backup stories. Overstreet 2018 FN 6.0 value = $1,167. CGC census 1/19: 9 in 5.5, 17 higher.

94076  Detective Comics #48  (DC, 1941) CGC Apparent FN/VF 7.0 Slight (A) Off-white to white pages. The first time the Caped Crusader's car is referred to as the "Batmobile" and the first time Gotham City is mentioned. Bob Kane and Jerry Robinson cover and art. CGC notes, "Restoration includes: small amount of color touch on cover." Overstreet 2013 GD 2.0 value = $303; VG 4.0 value = $606; FN 6.0 value = $909.

94077  Detective Comics #55  (DC, 1941) CGC VF+ 8.5 Cream to off-white pages. The highest-graded copy that we have ever auctioned of issue #55! Featuring Batman and Robin on the Bob Kane cover, and Kane, Jerry Robinson, and George Roussos art inside. Overstreet 2018 VF 8.0 value = $1,818; VF/NM 9.0 value = $3,109. CGC census 1/19: 2 in 8.5, 1 higher.

94078  Detective Comics #64  (DC, 1942) CGC VG/FN 5.0 Off-white to white pages. Origin and first appearance of the Boy Commandos by Joe Simon and Jack Kirby. Contains a Joker story. Features Batman and Robin. Jerry Robinson cover. Overstreet 2018 VG 4.0 value = $918; FN 6.0 value = $1,377. CGC census 1/19: 2 in 5.0, 20 higher.

94079  Detective Comics #70  (DC, 1942) CGC FN/VF 7.0 Cream to off-white pages. The classic underwater cover, and some interior art by Jerry Robinson. Features Batman and Robin. George Roussos, Bob Kane, and Jack Kirby art. Overstreet 2018 FN 6.0 value = $756; VF 8.0 value = $1,613. CGC census 1/19: 6 in 7.0, 15 higher.

94080  Detective Comics #111  (DC, 1946) CGC VF+ 8.5 Cream to off-white pages. Featuring Batman and Robin, Win Mortimer cover and art. Boy Commandos story with Curt Swan art. CGC notes, "From the Estate of Lloyd Jacquet." Overstreet 2018 VF 8.0 value = $659; VF/NM 9.0 value = $1,130. CGC census 1/19: 6 in 8.5, 17 higher.


94082  Doc Savage Comics #1  (Street & Smith, 1940) CGC VG/FN 5.0 Cream to off-white pages. A Gerber "7" or "scarce." Painted cover. Hanging panel. Jack Farr art. Overstreet 2018 VG 4.0 value = $1,190; FN 6.0 value = $1,785. CGC census 1/19: 3 in 5.0, 12 higher.

94083  Double Comics 1940  (Elliot, 1940) CGC FN 6.0 Of-white to white pages. Interior contains remaindered copies of Super Spy #1 (origin of The Sparkler) and Amazing Mystery Funnies #24 (Basil Wolverton art). Gerber rates this book as scarce. Overstreet 2018 VF 8.0 value = $354. Overstreet 2018 VF/NM 9.0 value = $743; NM- 9.2 value = $1,050. CGC census 1/19: 2 in 9.0, 7 higher.

94084  Double Up #1  (Elliot, 1941) CGC GD+ 2.5 Off-white to white pages. Rated a Gerber "7" or 'scarce', this pocket-size digest contains 200 pages of rebound copies of digest-sized issues of Pocket Comics, Speed Comics, and Spitfire Comics, with a new cover by Ray Ramsey. Only the third copy that we have encountered. Overstreet 2018 GD 2.0 value = $161. CGC census 1/19: 1 in 2.5, none higher.

94085  Exciting Comics #6  (Nedor, 1940) CBCS VG+ 4.5 Of-white to white pages. Space Rovers cover and art by Max Plaisted. Klaus Nordling art. Overstreet 2018 VG 4.0 value = $362.

94087 The Face #1 Mile High Pedigree (Columbia, 1941) CGC VF+ 8.5 Off-white to white pages. Mart Bailey cover and art. Gardner Fox story. Overstreet 2018 VF 8.0 value = $635; VF/NM 9.0 value = $1,093. CGC census 1/19: 1 in 8.5, 1 higher.

94088 Fantastic Comics #6 (Fox, 1940) CGC VG 4.0 Off-white pages. Joe Simon bondage/torture cover featuring Samson. Alex Blum, Don Rico, and Henry (Hank) Fletcher art. Overstreet 2018 VG 4.0 value = $600. CGC census 1/19: 1 in 4.0, 9 higher.

94089 Fight Comics #15 (Fiction House, 1941) CGC FN+ 6.5 Off-white to white pages. The highest-graded copy and the first appearance of Super-American, who gets the cover. Shark Brodie and Power Man appearances. Overstreet 2018 FN 6.0 value = $405; VF 8.0 value = $864. CGC census 1/19: 1 in 6.5, none higher.


94091 The Flame #1 (Fox, 1940) CGC VG 4.0 Cream to off-white pages. Origin of the Flame. Lou Fine art. From the Pinnacle Hill Collection. Overstreet 2018 VG 4.0 value = $788. CGC census 1/19: 4 in 4.0, 13 higher.

94092 Flash Comics #13-24 Bound Volume (DC, 1941). Includes copies of #13-24 that have been trimmed and spiral bound into a hardcover volume. The front covers have held up well over the years, and are bright and glossy; however, there is moderate tanning to the interiors and back covers. The pages are supple with some tanning to the edges. Overstreet 2018 VG 4.0 value for group = $2,576.

94093 Flash Comics #37-48 Bound Volume (DC, 1943). Excellent copies that have been trimmed and bound. The contents feature Hawkman, the Flash, and Johnny Thunder, with art by E. E. Hibbard, Sheldon Moldoff, Stan Aschmeier, and Paul Reinman. The books are in great condition with bright covers, supple pages, and mild to moderate tanning. Overstreet 2018 VG 4.0 value for group = $3,224.

94094 Flash Comics #49-60 Bound Volume (DC, 1944). Here’s a great way to read the early adventures of two DC mainstays, the Flash and Hawkman. Inside are nice copies of issues #49-60 that have been trimmed and bound into a hardcover volume. The front covers have held up well over the years, and are bright and glossy; however, there is moderate tanning to the interiors and back covers. The pages are supple with some tanning to the edges. Overstreet 2018 VG 4.0 value for group = $2,576.

94095 Four Color #189 Donald Duck (Dell, 1948) CGC VF 8.0 Off-white to white pages. Donald Duck in "The Old Castle's Secret." Carl Barks story, cover, and art. Overstreet 2018 VF 8.0 value = $688. CGC census 1/19: 5 in 8.0, 6 higher.

94096 Four Color #386 Uncle Scrooge (Dell, 1952) CGC VF 8.0 Off-white to white pages. A classic appearance of Duckburg’s richest citizen, Scrooge McDuck. Considered by Duck collectors to be the true Uncle Scrooge #1. Drawn by “the Duckman”, Carl Barks, himself, and a difficult issue to find in high grade. From the classic cover to the classic story, “Only a Poor Old Man”, this is the book to own for all you Barks fans! Overstreet 2018 VF 8.0 value = $1,477. CGC census 1/19: 11 in 8.0, 55 higher.

94097 Four Favorites #10 (Ace, 1943) CGC VG/FN 5.0 Cream to off-white pages. By far, the nicest of the four copies that we have ever seen. A classic, and rather grisly bondage cover by Harvey Kurtzman. Hitler appearance. Rated a Gerber “7” or “scarce.” CGC notes, “Extra staple added after manufacturing.” Kurtzman art. Overstreet 2018 VG 4.0 value = $362; FN 6.0 value = $543. CGC census 1/19: 1 in 5.0, 1 higher.

94098 Four Most V2#1 Mile High Pedigree (Novelty Press, 1942) CGC NM+ 9.6 Off-white to white pages. The single highest-graded copy on CGC's census for the issue, and one of only two copies we’ve ever seen. John Jordan cover and art. Al Fagaly art. Overstreet 2018 NM+ 9.2 value = $350. CGC census 1/19: 1 in 9.6, none higher.
94099 Funny Pages V2#10 Larson Pedigree (Centaur Publications, 1938) CGC Conserved FN/VF 7.0 Off-white to white pages. Considered “scarce” by Overstreet, and given an “8” or “rare” by Gerber’s Photo-Journal Guide to Comics, this is one of the few copies that we have ever offered. The first appearance of the Arrow (in a blue costume), by Paul Gustavson. Martin Filchock cover. Gill Fox art. CGC notes, “Conservation includes: cover cleaned, cover & centerfold reinforced.” Overstreet 2018 GD 2.0 value = $459; VG 4.0 value = $918; FN 6.0 value = $1,377.

94102 Great Comics #3 (Great Comics Publications, 1942) CGC GD+ 2.5 Cream to off-white pages. Classic Hitler-goes-to-Hell cover and story. Last issue of the title. Overstreet lists this issue as “scarce”, and Gerber rates it as “uncommon”. CGC notes, “Small amount of color touch on spine of cover.” Overstreet 2018 GD 2.0 value = $1,400. CGC census 1/19: 2 in 7.0, 12 higher.


94104 Green Lama #5 (Spark Publications, 1945) CGC VF/NM 9.0 Cream to off-white pages. Only one higher-graded copy on CGC’s census for the issue! Hitler appearance. Mac Raboy cover and art. Jerry Robinson and Mort Lawrence art. Overstreet 2018 VF/ NM 9.0 value = $601; NM- 9.2 value = $850. CGC census 1/19: 2 in 9.0, 1 higher.

94105 Green Lantern #7 (DC, 1943) CGC FN+ 6.5 Off-white to white pages. Robot cover and art by Martin Nodell. Overstreet 2018 FN 6.0 value = $909; VF 8.0 value = $2,121. CGC census 1/19: 4 in 6.5, 10 higher.


94107 Green Lantern #26 (DC, 1947) CGC VF/NM 9.0 Off-white to white pages. Irwin Hasen cover and art. Howard Purcell art. Overstreet 2018 VF/NM 9.0 value = $1,555; NM- 9.2 value = $2,200. CGC census 1/19: 1 in 9.0, 5 higher.

94108 Ha Ha Comics #1 Denver Pedigree (ACG, 1943) CGC NM+ 9.6 Off-white to white pages. Tied with Giggle Comics #1 as the first comic book published by the company that became ACG. Overstreet 2018 NM- 9.2 value = $585. CGC census 1/19: 1 in 9.6, none higher.


94111 G. I. Jane #1 (Stanhall, 1953) CGC VF- 7.5 White pages. The highest-graded of the only three copies we have ever seen. Military humor. Bill Williams cover and art. Overstreet 2018 VF 8.0 value = $240. CGC census 1/19: 1 in 7.5, none higher. From the Slobodian Collection.
**94111** Haunt of Fear #13
Gaines File Pedigree (EC, 1952)
CGC NM+ 9.6 Off-white to white pages.
Graham Ingels cover and art. Jack Kamen, Johnny Craig, and Jack Davis art. Please note that while CGC lists this as a Gaines File Copy, no certificate accompanies the book. Overstreet 2018 NM- 9.2 value = $850. CGC census 1/19: 3 in 9.6, 2 higher.

**94114** Haunt of Fear #26
Gaines File Pedigree 1/12 (EC, 1954)
CGC NM 9.4 Off-white to white pages.

**94117** Hit Comics #3 (Quality, 1940)
CGC FN+ 6.5 Cream to off-white pages.
Classic Hercules cover by Lou Fine. Ranked a "7" or "scarce" by Gerber's Photo-Journal Guide to Comic Books. George Tuska, Alex Blum, Dan Zolnerowich, Henry Kiefer, and Klaus Nordling art. Overstreet 2018 FN 6.0 value = $1,029; VF 8.0 value = $2,400. CGC census 1/19: 1 in 6.5, 3 higher.

**94120** The Human Torch #12
(Timely, 1943)
CGC GD/VG 3.0 Off-white pages.
Overstreet has deemed this Japanese War, Alex Schomburg, bondage cover to be a "classic" and who are we to argue! The book contains a Sub-Mariner story. CGC notes, "Cover detached." Overstreet 2018 GD 2.0 value = $919; VG 4.0 value = $1,838. CGC census 1/19: 2 in 3.0, 43 higher.

**94112** Haunt of Fear #20
Gaines File Copy 8/11 (EC, 1953)
CGC NM 9.4 Off-white pages.

**94115** Hedy of Hollywood #38
(Atlas, 1950)
CBCS NM 9.4 Off-white to white pages.

**94118** Horrific #4
(Comic Media, 1953)
CGC FN- 5.5 Off-white pages.
One of only five copies we have ever seen. Shrunken head cover by Don Heck. Al Hollingsworth art. Overstreet 2018 FN 6.0 value = $156. CGC census 1/19: 2 in 5.5, 7 higher.

**94121** The Human Torch #30
(Timely, 1948)
CGC FN- 5.5 Off-white pages.

**94113** Haunt of Fear #21
Gaines File Pedigree 8/10 (EC, 1953)
CGC NM 9.4 White pages.
Graham Ingels cover. Ingels, Al Feldstein, Jack Davis, and Reed Crandall art, plus a collaboration between Jack Kamen and Bill Elder. Overstreet 2018 NM- 9.2 value = $625. CGC census 1/19: 2 in 9.4, 1 higher.

**94116** Heroic Comics #1
Billy Wright Pedigree (Eastern Color, 1940)
CGC FN/VF 7.0 Off-white to white pages.
The origin and first appearance of Hydroman, the Purple Zombie, and Gordon Fife. Bill Everett cover and art. Tarpe Mills art. Overstreet 2018 FN 6.0 value = $717; VF 8.0 value = $1,530. CGC census 1/19: 4 in 7.0, 5 higher.

**94119** The Human Torch #3 (#2)
(Timely, 1940)
CBCS Restored VF 8.0 Slight (A) Cream to off-white pages.
Hitler appearance. Human Torch and Toro appear in the Sub-Mariner backup story. Nazi U-boat/hooded cultists cover by Alex Schomburg. Bill Everett and Carl Burgos art. CBCS notes, "Slight Amateur Restoration Includes: Small amount of color touch on cover."Overstreet 2018 GD 2.0 value = $622; VG 4.0 value = $1,244; FN 6.0 value = $1,866; VF 8.0 value = $4,541.

**94122** Hyper Mystery Comics #1
(HyperPublications, 1940)
CGC VF 8.0 Cream to off-white pages.
A high-grade copy of this early issue from the start of the super hero explosion of the 1940s. This striking first issue features a hero dressed in a Buck Rogers-style — *Hyper, the Phenomenal*. This new and different series promised action, adventure, romance, and thrills! The anthology includes stories of Commodore Ambord, the Diamond Smugglers, and a somewhat confused-looking Disco, the Boy Detective. Overstreet 2018 VF 8.0 value = $1,694. CGC census 1/19: 2 in 8.0, 2 higher.
94123 Hyper Mystery Comics #1 Billy Wright pedigree (Hyper Publications, 1940) CGC FN+ 6.5 Off-white to white pages. An extremely esoteric entry, from the dawn of the Golden Age of comics. Featuring "Hyper," the Phenomenal; Commodore Ambord; and Disco, the Boy Detective. Overstreet 2018 FN 6.0 value = $795; VF 8.0 value = $1,694. CGC census 1/19: 2 in 6.5, 6 higher.

94124 Intimate Confessions #1 (Realistic Comics, 1951) CGC VG/ FN 5.0 Off-white pages. Everett Raymond Kinstler painted cover and art. Currently #4 on Overstreet's Top Ten Romance Comics list. Overstreet 2018 VG 4.0 value = $400; FN 6.0 value = $600. CGC census 1/19: 1 in 5.0, 4 higher.


94126 Joker Comics #27 Mile High Pedigree (Timely, 1947) CGC NM+ 9.6 Off-white to white pages. This copy is tied with the Davis Crippen copy for CGC's highest grade. The issue includes contributions from two artists who really put the "comic" in comic books, namely Harvey Kurtzman and Basil Wolverton. Overstreet 2018 NM- 9.2 value = $600. CGC census 1/19: 2 in 9.6, none higher.

94127 Jumbo Comics #10 (Fiction House, 1939) CGC VG 4.0 Off-white to white pages. Rated a Gerber "7" or "scarce." Nice page quality. Sheena dons a new costume, which has its own origin story told in this issue. Lou Fine cover. Will Eisner, Bob Powell, and Dick Briefer art. Overstreet 2018 VG 4.0 value = $886. CGC census 1/19: 3 in 4.0, 11 higher.

94128 Kathy #1 (Standard, 1949) CGC FN 6.0 Off-white pages. We have never seen this book before in any grade, and it also appears to be the first publicly auctioned copy. The series had a six-year run. Overstreet 2018 FN 6.0 value = $60. CGC census 1/19: 1 in 6.0, none higher.

94129 Keen Detective Funnies V2#9 Billy Wright pedigree (Centaur, 1939) CGC VF- 7.5 Off-white to white pages. An uncommon book, it sports a Masked Marvel cover by Ben Thompson. CGC hasn’t assigned a grade higher than 8.5 for the issue, to date. Overstreet 2018 VF 8.0 value = $787. CGC census 1/19: 1 in 7.5, 5 higher.

94130 Kid Komics #4 (Timely, 1944) CGC FN/VF 7.0 Off-white to white pages. Hooded cultists/Japanese War/Rising Sun cover by Alex Schomburg. Overstreet 2018 FN 6.0 value = $774; VF 8.0 value = $1,651. CGC census 1/19: 3 in 7.0, 6 higher.

94131 Kid Komics #6 (Timely, 1944) CGC FN+ 6.5 Cream to off-white pages. Destroyer and Tommy Tyme stories. Alex Schomburg Human Torch Japanese War/Rising Sun cover. Bob Powell art. Overstreet 2018 FN 6.0 value = $369; VF 8.0 value = $787. CGC census 1/19: 1 in 6.5, 7 higher.


94133 Magic Comics #19 (David McKay Publications, 1941) CGC FN/VF 7.0 Off-white pages. Classic robot cover. Listed as "scarce" by Overstreet. Overstreet 2018 FN 6.0 value = $465; VF 8.0 value = $992. CGC census 1/19: 1 in 7.0, 4 higher.

94134 The Marvel Family #1 (Fawcett Publications, 1945) CGC Apparent FN 6.0 Slight (C-1) Off-white pages. The origins of Captain Marvel, Captain Marvel Jr., Mary Marvel, and Uncle Marvel are retold and the origin and first appearance of Black Adam (who has a feature film, starring Dwayne Johnston as Black Adam, in the works) is included. C. C. Beck cover and art. CGC notes, "Restoration includes: small amount of color touch on cover, cover reinforced." Overstreet 2018 GD 2.0 value = $900; VG 4.0 value = $1,800; FN 6.0 value = $2,700.

94136 Marvel Mystery Comics #33 (Timely, 1942) CGC GD+ 2.5 Off-white pages. An impressive Alex Schomburg Nazi invasion of New York/Statue of Liberty cover details just how the soldiers of the Third Reich would infiltrate the US. The book contains a text story by Mickey Spillane. Al Fagaly art. Overstreet 2018 GD 2.0 value = $377. CGC census 1/19: 2 in 2.5, 20 higher.

94137 Marvel Mystery Comics #53 (Timely, 1944) CGC VG/FN 5.0 Cream to off-white pages. Japanese war/bondage cover by Alex Schomburg featuring the Human Torch and Toro. Bob Oksner and Charles Nicholas art. Overstreet 2018 VG 4.0 value = $600; FN 6.0 value = $900. CGC census 1/19: 1 in 5.0, 12 higher.

94138 Marvel Mystery Comics #65 (Timely, 1945) CGC VG 4.0 Off-white to white pages. Alex Schomburg bondage/Japanese war cover featuring the Human Torch. Carmine Infantino, Charles Nicholas, and Al Bellman art. Overstreet 2018 VG 4.0 value = $554. CGC census 1/19: 3 in 4.0, 23 higher.

94139 Marvel Mystery Comics #84 (Timely, 1947) CGC VG/FN 5.0 Cream pages. Blonde Phantom stories begin. Sub-Mariner by Bill Everett begins (again). Captain America appearance. Syd Shores cover and art. Ken Bald art. CGC notes, "From The Collection Of Phil Kaltenbach". Overstreet 2018 VG 4.0 value = $400; FN 6.0 value = $600. CGC census 1/19: 6 in 5.0, 21 higher.

94140 Master Comics #13 (Fawcett Publications, 1941) CGC VG 4.0 Cream to off-white pages. Origin and first appearance of Bulletgirl. Hitler cover by Charles Sultan. Sultan, George Tuska, Mac Raboy, and Alex Blum art. CGC notes, "Tape on cover". Overstreet 2018 VG 4.0 value = $530. CGC census 1/19: 2 in 4.0, 6 higher.

94141 Master Comics #15 (Fawcett Publications, 1941) CGC FN 6.0 Off-white pages. One of only three copies that Heritage has ever offered of issue #15. Mac Raboy cover and art. Charles and George Sullivan art. Overstreet 2018 FN 6.0 value = $348. CGC census 1/19: 1 in 6.0, 3 higher.

94142 Master Comics #35 (Fawcett Publications, 1943) CGC FN- 5.5 Off-white pages. Mac Raboy Captain Marvel Jr. Nazi war cover and art. Only the fourth copy we have ever seen in any grade. Overstreet 2018 FN 6.0 value = $330. CGC census 1/19: 3 in 5.5, 3 higher.


94148 Modern Love #6 (EC, 1950) CGC NM- 9.2 Off-white to white pages. By far, the highest-graded of the only four copies that we have ever seen. Considered “scarce” according to both Overstreet and Gerber. Al Feldstein cover and art. Graham Ingels did art for the issue as did the team of Wally Wood and Harry Harrison, and the S.M. Iger shop. Overstreet 2018 NM- 9.2 value = $1,350. CGC census 1/19: 1 in 9.2, 1 higher.

94149 More Fun Comics #69 (DC, 1941) CBCS VG/FN 5.0 Off-white pages. This issue features a Dr. Fate cover by Howard Sherman. The Spectre also appears, drawn by his regular artist Bernard Baily. Overstreet 2018 VG 4.0 value = $600; FN 6.0 value = $900.

94150 Mystic Comics #7 (Timely, 1941) CGC Apparent FN/VF 7.0 Sligtly (A-1) Off-white pages. An Overstreet “classic” cover featuring Hitler, opening his trunk of terrors, by Joe Simon and Jack Kirby. Contains the origin and first appearance of The Witness. Al Avison and Al Gabriele art. CGC notes, “Restoration includes: small amount of color touch on cover, pieces added to cover, tear seal to cover.” Overstreet 2018 GD 2.0 value = $703; VG 4.0 value = $1,406; FN 6.0 value = $2,109.

94151 National Comics #7 (Quality, 1941) CGC VG 4.0 Cream to off-white pages. Considered “scarce” by Gerber’s Photo-Journal Guide to Comics. A Overstreet “classic” underwater Uncle Sam cover by Lou Fine graces this issue that contains art by Nick Cardy and George Tuska. Overstreet 2018 VG 4.0 value = $686. CGC census 1/19: 1 in 4.0, 10 higher.


94158 New York World’s Fair Comics 1940 (DC, 1940) CGC FN/ VF 7.0 Off-white to white pages. Batman, Robin, and Superman appear together for the first time on this cover by Jack Burnley (his first cover art in comics). Early Robin appearance. Burnley, Creig Flessel, Paul Gustavson, and Bob Kane art. Last issue of the title. Appearances by Hourman, Johnny Thunderbolt, and Red, White, and Blue. Overstreet 2018 FN 6.0 value = $2,850; VF 8.0 value = $7,000. CGC census 1/19: 5 in 7.0, 7 higher.
94159 New York World’s Fair Comics 1940 (DC, 1940) CBCS FN- 5.5 Off-white to white pages.
Batman, Robin, and Superman appeared together for the first time on this very cover, by Jack Burnley (his first cover art in comics). This is a very early Robin appearance. Burnley, Creig Flessel, Paul Gustavson, and Bob Kane art. The last issue of the title. Appearances by Hourman, Johnny Thunderbolt, and Red, White, and Blue. Overstreet 2018 FN 6.0 value = $2,850.

94160 Pep Comics #6 (MLJ, 1940) CGC VF- 7.5 Off-white pages. Shield cover by Irv Novick. Novick, Charles Biro, and Mort Meskin art. Overstreet 2018 VF 8.0 value = $1,158. CGC census 1/19: 1 in 7.5, 8 higher.

94161 Phantom Lady #16 (Fox Features Syndicate, 1948) CGC VF- 7.5 Off-white to white pages. Headlight cover and art by Matt Baker. Lingerie and bullet-in-the-head panels. Clara Peete backup story. Overstreet 2018 VF 8.0 value = $1,980. CGC census 1/19: 5 in 7.5, 10 higher.

94162 Pictorial Romances #5 (St. John, 1951) CGC VF 8.0 Off-white pages. Just the third copy we have offered of issue #5, the third issue of the title. Matt Baker cover and art. Overstreet 2018 VF 8.0 value = $328. CGC census 1/19: 1 in 8.0, 2 higher.

94163 Pictorial Romances #14 (St. John, 1952) CGC VF- 7.5 White pages. This issue, featuring a Matt Baker cover and art, is the first copy of #14 that we have ever seen, and it appears to be the first CGC-graded copy to ever come to public auction! Be the first kid on your block to own a copy of #14! Overstreet 2018 VF 8.0 value = $343. CGC census 1/19: 2 in 7.5, none higher.

94164 Planet Comics #28 (Fiction House, 1944) CGC VF 8.0 Cream to off-white pages. One of the nicer copies that we have had the privilege to offer. The Joe Doolin bondage cover is a space epic in its own right! Doolin, Graham Ingels, and Lee Elias art. Overstreet 2018 VF 8.0 value = $826. CGC census 1/19: 3 in 8.0, 3 higher.

94165 Pocket Comics #1 (Harvey, 1941) CGC FN- 5.5 Off-white pages. The first issue of the very first Harvey title. 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. Phantom Ranger, British Agent #99, Spin Hawkins, and Satan, Lord of Evil appear for the first time, and begin runs. Joe Simon cover and art. Pocket size digest (5.25” x 7.25”). Contains 100 pages. Overstreet 2018 FN 6.0 value = $813. CGC census 1/19: 2 in 5.5, 3 higher.

94166 Pocket Comics #2 (Harvey, 1941) CGC FN+ 6.5 Off-white pages. This was the second issue of the title that gave Harvey Comics its start; 96 pages (100 if you count covers) for a dime, as opposed to the 64 pages most comics offered, and half the size of a regular comic. Contents include Black Cat and the Spirit of ’76, and a Hitler appearance. Joe Simon Nazi War cover. Overstreet 2018 FN 6.0 value = $543; VF 8.0 value = $1,158. CGC census 1/19: 1 in 6.5, 2 higher.

94167 Pocket Comics #3 (Harvey, 1941) CGC FN+ 6.5 Cream to off-white pages. This rates a Gerber “7” or “scarce” on their scarcity index. Digest size. Overstreet 2018 FN 6.0 value = $522; VF 8.0 value = $1,114. CGC census 1/19: 1 in 6.5, 1 higher.

94168 Pocket Comics #4 (Harvey, 1942) CGC FN- 5.5 Off-white pages. Only the third copy that Heritage has ever offered of the last issue of the title, and it’s rated a Gerber “7” or “scarce”. It features a Nazi War cover and appearances by the Black Cat, the Spirit of ’76, Red Blazer, “And Many Others”. A pocket-size digest, it contains 100 pages. Art Helfant art. Overstreet 2018 FN 6.0 value = $522; CGC census 1/19: 1 in 5.5, 2 higher.

94169 Popular Comics #52 (Dell, 1940) CGC NM 9.4 Cream to off-white pages. Tied with just one other book for CGC’s highest grade. Martan the Marvel Man/robot cover. Overstreet 2018 NM-9.2 value = $775. CGC census 1/19: 2 in 9.4, none higher.
94170 Romantic Marriage #23
(Ziff-Davis, 1954) CGC FN 6.0
Off-white to white pages. Matt Baker cover. Overstreet 2018 FN 6.0 value = $123. CGC census 1/19: 2 in 6.0, 3 higher.

94171 Saddle Justice #5 (EC, 1949) CGC VF/NM 9.0
Off-white to white pages. Johnny Craig biography and art. Graham Ingels cover and art. Al Feldstein story and art. Overstreet 2018 VF/NM 9.0 value = $539; NM- 9.2 value = $760. CGC census 1/19: 3 in 9.0, 2 higher.

94172 Sad Sack Comics #1 (Harvey, 1949) CGC VF+ 8.5
Off-white to white pages. The first appearance of Little Dot, and an infinity cover by George Baker. Contains a biography of Baker, and Baker interior art. Overstreet 2018 VF 8.0 value = $1,112; VF/NM 9.0 value = $2,506. CGC census 1/19: 2 in 8.5, 7 higher.

94173 Sensation Comics #4 (DC, 1942) CGC FN 6.0

94174 Sensation Comics #69 (DC, 1947) CGC VF 8.0
White pages. Uncommonly high-grade copy of this issue! Wonder Woman cover and art by H. G. Peter. Overstreet 2018 VF 8.0 value = $568. CGC census 1/19: 8 in 8.0, 19 higher.

94175 Shadow Comics #1 (Street & Smith, 1940) CGC FN- 5.5

94176 Shield-Wizard Comics #10 (MLJ, 1943) CGC FN 6.0
Cream to off-white pages. The highest-graded copy that we have ever seen. Contains a Hitler appearance and displays an Irv Novick Nazi cover and art. Paul Reinman interior art. Just the fourth copy that we have had the chance to offer. Overstreet 2018 FN 6.0 value = $504. CGC census 1/19: 2 in 6.0, 2 higher.

94177 Shield-Wizard Comics #13 (MLJ, 1944) CGC VG/FN 5.0
White pages. One of the highest-graded copies that we have ever offered of this issue that rates a Gerber “uncommon” designation. An action-packed bondage/torture/headlight/Japanese War/Rising Sun cover by Bob Montana wraps Bill Vigoda interior art for this last issue of the title. Overstreet 2018 VG 4.0 value = $388; FN 6.0 value = $582. CGC census 1/19: 2 in 5.0, 6 higher.

94178 Shock SuspenStories #4 Gaines File Pedigree 8/12 (EC, 1952) CGC NM 9.4

94179 Shock SuspenStories #7 (EC, 1953) CGC VF 8.0
94182 Shock SuspenStories #18 Gaines File Pedigree 10/12 (EC, 1955) CGC NM 9.4 White pages. Last issue of the title. George Evans cover. Evans, Jack Kamen, Bernie Krigstein, and Reed Crandall art. Note that this copy has earned a CVA designation from CGC, denoting exceptional eye appeal for the assigned grade. Overstreet 2018 NM- 9.2 value = $525. CGC census 1/19: 3 in 9.4, 2 higher.

94183 Silver Streak Comics #6 (Lev Gleason, 1940) CGC GD- 1.8 Off-white pages. Origin and first appearance of Daredevil (Bart Hill). The Claw returns. Jack Cole classic cover, story, and art. Jack Binder art. Currently tied for #74 on Overstreet’s list of Top 100 Golden Age Comics. CGC notes, “Spine of cover completely split & re-attached with tape.” Overstreet 2018 GD 2.0 value = $2,100. CGC census 1/19: 1 in 1.8, 27 higher.


94187 Special Edition Comics #1 (Fawcett Publications, 1940) CGC Apparent FN- 5.5 Moderate (A) Cream to off-white pages. This is the first book devoted entirely to Captain Marvel and the only time he appeared with a belt buckle. It pre-dates Captain Marvel Adventures #1. C. C. Beck cover and interior art. CGC notes, “Restoration includes: color touch, pieces added, tear seals, cleaned, reinforced.” Overstreet 2018 GD 2.0 value = $838; VF 4.0 value = $1,676; FN 6.0 value = $2,514.

94188 Special Edition #2 (DC, 1944) CGC VF+ 8.5 Cream to off-white pages. Promotional comic produced for the U.S. Navy. Superman New Year’s cover by Wayne Boring. Reprints Action Comics #81. Overstreet 2018 VF 8.0 value = $493; VF/NM 9.0 value = $847. CGC census 1/19: 1 in 8.5, 1 higher.

94189 Speed Comics #15 (Harvey, 1942) CGC VG/FN 5.0 Cream to off-white pages. This 100-page digest was one of the very first Harvey Comics, and only the second issue of Speed under the Harvey brothers’ stewardship. The Al Avison cover depicts hero Shock Gibson battling... red-skulled Nazis? Since Simon and Kirby joined the team one issue later, we’ll assume they were OK with it. Meanwhile, nurse Pat Parker, not content with just emptying bedpans, donned a mask and costume to become War Nurse in this issue. Captain Freedom and Biff Bannon are among the backup battlers. Overstreet 2018 VG 4.0 value = $600; FN 6.0 value = $900. CGC census 1/19: 1 in 5.0, 2 higher.

94192 Speed Comics #31 (Harvey, 1944) CGC GD+ 2.5 White pages. One of the highest-graded copies that we have ever offered. Alex Schomburg Hitler and Tojo (erroneously noted as Hirohito on the CGC label) World War II cover. CGC notes, "Cover detached. 2 small stickers attached to front cover." Overstreet 2018 GD 2.0 value = $331. CGC census 1/19: 1 in 2.5, 6 higher.

94193 Speed Comics #43 File Copy (Harvey, 1946) CGC NM 9.4 Cream to off-white pages. A great robot/bondage cover by Al Avison covers Joe Kubert and Bob Powell art. The penultimate issue of the title. Overstreet 2018 NM- 9.2 value = $800. CGC census 1/19: 6 in 9.4, 6 higher.

94194 Spitfire Comics #2 Mile High Pedigree (Harvey, 1941) CGC VF- 7.5 White pages. A digest-sized issue, featuring a Fly-Man cover. Contains 100 pages. Overstreet lists as "rare"; Gerber considers it to be "scarce", and we agree, as this is just the fourth copy that we have ever offered. CGC notes, "Siamese pages." Overstreet 2018 VF 8.0 value = $518. CGC census 1/19: 0 in 7.5, 1 higher.

94195 Spy Smasher #2 (Fawcett Publications, 1941) CGC VF+ 8.5 Off-white to white pages. Mac Raboy cover. Charles Sultan and Bill Ward stories and art. Overstreet 2018 VF 8.0 value = $992; VF/NM 9.0 value = $1,696. CGC census 1/19: 2 in 8.5, 7 higher.

94196 Star Spangled Comics #1 (DC, 1941) CGC VG+ 4.5 Cream to off-white pages. Origin and first appearance of Tarantula. Star Spangled Kid and Stripesy feature. Captain X and Armstrong of the Army stories begin. Hal Sherman cover and art. Overstreet 2018 VG 4.0 value = $1,048. CGC census 1/19: 4 in 4.5, 21 higher.

94197 Star Spangled Comics #5 (DC, 1942) CGC VF/NM 9.0 Off-white to white pages. A wonderful, high-grade copy, with nice page quality. Dr. Weed and the Needle appearances. Hal Sherman cover and art. Overstreet 2018 VF/NM 9.0 value = $1,271; NM- 9.2 value = $1,800. CGC census 1/19: 2 in 9.0, 1 higher.

94198 Star Spangled Comics #6 (DC, 1942) CGC NM- 9.2 Cream to off-white pages. The single highest CGC-graded copy! Joe Simon and Jack Kirby art, featuring the Star-Spangled Kid. Hal Sherman cover and art. Overstreet 2018 NM- 9.2 value = $1,100. CGC census 1/19: 1 in 9.2, none higher.

94199 Star Spangled Comics #17 (DC, 1943) CGC VF/NM 9.0 Off-white to white pages. Joe Simon and Jack Kirby cover and art. Newsboy Legion cover and story. Overstreet 2018 VF/NM 9.0 value = $1,344; NM- 9.2 value = $1,900. CGC census 1/19: 1 in 9.0, 3 higher.

94200 Star Spangled Comics #20 (DC, 1943) CGC FN/VF 7.0 Off-white to white pages. First appearance of Liberty Belle. Newsboy Legion and the Guardian star on the cover and inside, with Joe Simon and Jack Kirby handling the art. Last TNT appearance. Overstreet 2018 VF 8.0 value = $659; VF/NM 9.0 value = $1,130. CGC census 1/19: 2 in 8.5, 2 higher.

94201 Star Spangled Comics #21 (DC, 1943) CGC VF+ 8.5 Off-white to white pages. A stand-up copy! Fred Ray cover. Joe Simon and Jack Kirby story and art. Overstreet 2018 VF 8.0 value = $659; VF/NM 9.0 value = $1,130. CGC census 1/19: 2 in 8.5, 2 higher.

94202 Star Spangled Comics #22 (DC, 1943) CGC VF 8.0 Off-white to white pages. Features the Star Spangled Kid, Robotman, Liberty Belle, and Penniless Palmer. Joe Simon and Jack Kirby cover and art. Overstreet 2018 VF 8.0 value = $659. CGC census 1/19: 2 in 8.0, 2 higher.

94203 Star Spangled Comics #23 (DC, 1943) CGC VF 8.0 Off-white to white pages. The Newsboy Legion and the Guardian star on the cover and inside, with Joe Simon and Jack Kirby handling the art. Last TNT appearance. Overstreet 2018 VF 8.0 value = $659. CGC census 1/19: 1 in 8.0, 4 higher.
94204  Star Spangled Comics #24 (DC, 1943) CGC VF 8.0 Off-white to white pages. Jack Kirby and Joe Simon cover and art. Newsboy Legion cover appearance and story. Overstreet 2018 VF 8.0 value = $659. CGC census 1/19: 3 in 8.0, 4 higher.

94207  Star Spangled Comics #36 (DC, 1944) CGC VF/NM 9.0 Off-white to white pages. The Guardian and the Newsboy Legion cover by Joe Simon and Jack Kirby. Overstreet 2018 VF/NM 9.0 value = $689; NM- 9.2 value = $975. CGC census 1/19: 1 in 9.0, 2 higher.

94205  Star Spangled Comics #34 (DC, 1944) CGC VG/FN 5.0 Off-white to white pages. Alone at the top of CGC's census for the issue. Joe Simon and Jack Kirby cover featuring the Newsboy Legion. Overstreet 2018 VF/NM 9.0 value = $689; NM- 9.2 value = $975. CGC census 1/19: 1 in 9.0, none higher.

94208  Strange Adventures #4 (DC, 1951) CGC FN/VF 7.0 Off-white to white pages. Jim Mooney cover. Curt Swan and Howard Sherman art. Overstreet 2018 FN 6.0 value = $168; VF 8.0 value = $439. CGC census 1/19: 2 in 7.0, 12 higher.

94209  Strange Adventures #6 (DC, 1951) CGC VF- 7.5 White pages. Curt Swan and Bob Oksner art. Overstreet 2018 VF 8.0 value = $359. CGC census 1/19: 4 in 7.5, 5 higher.

94210  Strange Worlds #1 (Avon, 1950) CGC VF+ 8.5 Off-white pages. The first-ever sword-and-sorcery comic book story was this issue's Crom the Barbarian, drawn by John Giunta. Also featured is Kenton of Star Patrol, with art by Joe Kubert. Overstreet 2018 VF 8.0 value = $1,048; VF/NM 9.0 value = $1,799. CGC census 1/19: 4 in 8.5, 8 higher.

94213  Superman #4 (DC, 1940) CGC VG/FN 5.0 Off-white to white pages. Just the second Lex Luthor appearance, and no, that bald guy on the cover is not him — Luthor had not lost his hair at this point! Joe Shuster cover and art. Sheldon Moldoff art. CGC notes, “Tape on cover, interior cover & interior.” Overstreet 2018 VG 4.0 value = $1,838; FN 6.0 value = $2,757. CGC census 1/19: 11 in 5.0, 59 higher.

94214  Superman #9 (DC, 1941) CGC FN/VF 7.0 Cream to off-white pages. The highest of only three CGC-graded copies. Ken Ernst Magic Morrow cover. Dick Tracy and Smilin' Jack appearance. Overstreet 2018 VF/NM 9.0 value = $1,314. CGC census 1/19: 13 in 6.0, 40 higher.

94215  Superman #16 (DC, 1942) CGC FN+ 6.5 Off-white to white pages. This was the first Lois Lane cover in the title, and only her second cover appearance ever. Jack Burnley cover. John Sikela art. Overstreet 2018 FN 6.0 value = $900; VF 8.0 value = $2,040. CGC census 1/19: 8 in 6.5, 29 higher.
Superman #23 (DC, 1943) CGC FN/VF 7.0 White pages. Impressive page quality! Covered by a classic Jack Burnley World War II Nazi U-Boat cover. Joe Shuster and John Sikela art. Overstreet 2018 FN 6.0 value = $942; VF 8.0 value = $2,198. CGC census 1/19: 9 in 7.0, 26 higher.

Superman #61 (DC, 1949) CGC VF- 7.5 White pages. Origin of Superman retold. Contains the origin of Green Kryptonite (the first Kryptonite story). Superman returns to Krypton and sees his parents for the first time since infancy and discovers that he is not an Earthman. Overstreet 2018 VF 8.0 value = $1,207. CGC census 1/19: 6 in 7.5, 13 higher.

Superman #27 (DC, 1944) CGC FN/VF 7.0 Cream to off-white pages. Toyman appearance. Wayne Boring cover. Ed Dobrotka art. Overstreet 2018 FN 6.0 value = $543; VF 8.0 value = $1,158. CGC census 1/19: 4 in 7.0, 32 higher.

Superman #33 (DC, 1945) CGC Conserved VF 8.0 Of-white to white pages. Third appearance of Mr. Mxyztplk. Cover by Jack Burnley. CGC notes, “Conservation includes: cover cleaned, bottom staple replaced.” Overstreet 2014 GD 2.0 value = $129; VG 4.0 value = $258; FN 6.0 value = $387; VF 8.0 value = $826.

Superman's Pal Jimmy Olsen #1 (DC, 1954) CGC FN- 5.5 Off-white to white pages. Extremely tough to find in high grade. In fact, it's never been found in high grade before! Two at 7.5 top CGC's census. Curt Swan and Ray Burnley cover and art. Overstreet 2018 FN 6.0 value = $1,750. CGC census 1/19: 5 in 5.5, 8 higher. From the Green Valley Collection.

Suspense Comics #1 (Continental Magazines, 1943) CGC VG+ 4.5 Light tan to off-white pages. The Grey Mask begins. Charles Quinlan bondage/branding iron torture cover, and art. L. B. Cole cover and art. Overstreet 2018 VG 4.0 value = $1,190. CGC census 1/19: 1 in 4.5, 9 higher.

Suspense Comics #7 Davis Crippen (“D” Copy) Pedigree (Continental Magazines, 1944) CGC VF+ 8.5 Off-white to white pages. L. B. Cole cover and art. Lingerie panel. John Giunta, Tony DiPreta, George Appel, and Rudy Palais art. Overstreet 2018 VF 8.0 value = $1,197; VF/NM 9.0 value = $2,049. CGC census 1/19: 3 in 8.5, 1 higher.

Suzie Comics #59 (Archie, 1947) CGC VF/NM 9.0 Of-white to white pages. The highest-graded of the only two copies we have offered. Al Fagaly cover. Overstreet 2018 VF/NM 9.0 value = $275. CGC census 1/19: 1 in 7.0, 2 in 9.2, none higher.

TARGET COMICS #4 (Novelty Press, 1940) CGC VF- 7.5 Off-white to white pages. Claire Moe cover. Joe Simon art. Bill Everett, Tarpe Mills, and Bill Everett stories and art. Overstreet 2018 VF 8.0 value = $1,075. CGC census 1/19: 1 in 7.0, 2 higher.
94228 Top-Notch Comics #1 (MLJ, 1939) CBCS Restored VF 8.0 Slight (P) Off-white to white pages. Origin and first appearance of the Wizard (Blaine Whitney). First appearances of Scott Rand and Rex Swift. Jack Cole story and art. Jack Binder and Dick Ryan art. Considered a “7” or “scarce” on Gerber’s Scarcity Index. CBCS notes, “Professional Restoration Includes: Small amount of color touch on cover, pieces added to cover, cover cleaned.” Overstreet 2018 GD 2.0 value = $530; VG 4.0 value = $1,060; FN 6.0 value = $1,590; VF 8.0 value = $3,869.


94234 Walt Disney’s Comics and Stories #31 (Dell, 1943) CGC VF- 7.5 Off-white pages. New Donald Duck stories by Carl Barks begin. War Bonds cover by Walt Kelly. CGC notes, “Carl Barks’ written on 1st page in pen.” Overstreet 2018 VF 8.0 value = $2,560. CGC census 1/19: 6 in 7.5, 9 higher.

94235 Walt Disney’s Comics and Stories #35 (Dell, 1943) CGC VF+ 8.5 Cream to off-white pages. Walt Kelly Donald Duck cover. Huey, Dewey, and Louie appearances. Carl Barks story and art. Overstreet 2018 VF 8.0 value = $1,542. CGC census 1/19: 4 in 8.5, 3 higher.

94236 Walt Disney’s Comics and Stories #46 (Dell, 1944) CGC NM 9.4 Off-white to white pages. Donald Duck as Uncle Sam, selling War Bonds on the Walt Kelly cover. Carl Barks story and art. Overstreet 2018 NM- 9.2 value = $1,250. CGC census 1/19: 3 in 9.4, 1 higher.

94237 Weird Comics #2 (Fox Features Syndicate, 1940) CGC VG/FN 5.0 Cream to off-white pages. One of the highest-graded copies that we have offered of a book that we very seldom see. Lou Fine cover. Don Rico art. Overstreet 2018 VG 4.0 value = $864; FN 6.0 value = $1,296. CGC census 1/19: 1 in 5.0, 2 higher.

94238 Weird Comics #3 (Fox Features Syndicate, 1940) CGC VG+ 4.5 Cream to off-white pages. Joe Simon cover. Don Rico art. Overstreet 2018 VG 4.0 value = $568. CGC census 1/19: 2 in 4.5, 10 higher.
94239 Weird Fantasy #12
Gaines File Pedigree 9/11 (EC, 1952) CGC NM+ 9.6 White pages.
Al Feldstein rocket ship cover. Jack Kamen, Joe Orlando, and Wally Wood art. Contains EC artist cameos and a Joe Orlando biography. Overstreet 2018 NM- 9.2 value = $800. CGC census 1/19: 3 in 9.6, 5 higher.

94240 Weird Fantasy #22


94242 Whiz Comics #46

94243 Wings Comics #87

94244 Wonder Woman #9 (DC, 1944) CGC FN/VF 7.0 Cream to off-white pages. Early issues of Wonder Woman are in increasingly greater demand. H. G. Peter cover and art. First appearance of Giganta. Contains a four-page Jane Addams feature written by Alice Marble, with Paul Reinman art. Overstreet 2018 FN 6.0 value = $678; VF 8.0 value = $1,446. CGC census 1/19: 8 in 7.0, 24 higher.


94246 Wonder Woman #69

94247 World Famous Heroes Magazine #1 (Centaur, 1941) CGC VF- 7.5 Off-white pages. The patriotic flag cover is by Paul Gustavson. Bob Lubbers and Sam Glanzman art. Features stories of Davy Crockett, Paul Revere, Lewis and Clark, and John Paul Jones. Overstreet 2018 VF 8.0 value = $762. CGC census 1/19: 2 in 7.5, 4 higher.

94248 World's Finest Comics #17

94249 Wow Comics #nn (#1)
(Fawcett, 1940) CGC Apparent VF 8.0 Moderate (P) Off-white pages. Mr. Scarlet cover. Simon and Kirby interior art. CGC notes, "Restoration includes: color touch, pieces added, spine splits sealed to cover, cleaned, reinforced." Overstreet 2011 GD 2.0 value = $1,350; VG 4.0 value = $2,700; FN 6.0 value = $4,050; VF 8.0 value = $10,400.

94250 Yankee Comics #1
(Chesler, 1941) CGC FN/VF 7.0 Off-white to white pages. Tied for CGC's highest unrestored grade! Origins of Yankee Doodle Jones, Echo, Firebrand, Scarlet Sentry, and Enchanted Dagger. Charles Sultan cover. George Tuska art. Overstreet 2018 FN 6.0 value = $696; VF 8.0 value = $1,485. CGC census 1/19: 3 in 7.0, none higher.
Action Comics #252 (DC, 1959) CGC VG/FN 5.0 Cream to off-white pages. The origins and first appearance of Supergirl (Kara Zor-El who now has her own TV series) and Metallo. Superman cover by Curt Swan. Al Plastino and Jim Mooney art. Currently tied for #17 on Overstreet’s Top 50 Silver Age Comics list. Overstreet 2018 VG 4.0 value = $1,250; FN 6.0 value = $1,875. CGC census 1/19: 56 in 5.0, 215 higher. From the Black Mask Collection.

Amazing Spider-Man #7 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. The second appearance of that awful avian, the Vulture. Steve Ditko cover and art. Overstreet 2018 VF 8.0 value = $1,088; VF/NM 9.0 value = $2,444. CGC census 1/19: 48 in 8.5, 93 higher. From the Black Mask Collection.


Amazing Spider-Man #6 (Marvel, 1963) CGC VF 8.0 Off-white to white pages. First appearance of Mary Jane Watson (though her face is not shown). First appearances of Professor Spencer Smythe and his Spider Slayer. Steve Ditko cover and art. Overstreet 2018 VF/NM 9.0 value = $768; VF/NM 9.0 value = $1,734; CGC census 8.5, 96 higher. From the Black Mask Collection.


94273 Captain America #100 (Marvel, 1968) CGC NM 9.4 Off-white to white pages. Captain America gets his own title for the first time since the Golden Age! His origin is retold, with the Black Panther making an appearance. Jack Kirby cover and art, with Syd Shores inks. Overstreet 2018 NM- 9.2 value = $925. CGC census 1/19: 126 in 9.4, 95 higher. From the Black Mask Collection.


**94277** Daredevil #7 (Marvel, 1965) CGC VF 8.0 Off-white to white pages. First appearance of Daredevil's signature red costume. Sub-Mariner appearance. Wally Wood cover, art, and pin-up page. Overstreet 2018 VF 8.0 value = $744. CGC census 1/19: 104 in 8.0, 170 higher. *From the Black Mask Collection.*


**94280** Fantastic Four #7 (Marvel, 1962) CGC VF+ 8.5 Off-white to white pages. First appearance of Kurrgo. Jack Kirby flying saucer cover and art. Overstreet 2018 VF 8.0 value = $1,254; VF/NM 9.0 value = $2,827. CGC census 1/19: 29 in 8.5, 30 higher. *From the Black Mask Collection.*

**94281** Fantastic Four #8 (Marvel, 1962) CGC VF+ 8.5 Off-white to white pages. First appearances of the Puppet Master and Alicia Masters. Jack Kirby cover and art. Overstreet 2018 VF 8.0 value = $1,254; VF/NM 9.0 value = $2,827. CGC census 1/19: 23 in 8.5, 36 higher. *From the Black Mask Collection.*

**94282** Fantastic Four #9 (Marvel, 1962) CGC VF+ 8.5 Off-white pages. The uniform orange field at the top, unmarred by any color breaks, is a sight to see! The Sub-Mariner makes his third Silver Age appearance in this outing with a Jack Kirby cover and art. Overstreet 2018 VF 8.0 value = $1,254; VF/NM 9.0 value = $2,827. CGC census 1/19: 18 in 8.5, 47 higher. *From the Black Mask Collection.*

**94283** Fantastic Four #10 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. The letters page has a letter from Steve Gerber. Contains a full-page ad for *X-Men* #1. Jack Kirby cover and art. Overstreet 2018 VF 8.0 value = $688; VF/NM 9.0 value = $1,544. CGC census 1/19: 23 in 8.5, 38 higher. *From the Black Mask Collection.*

**94284** Fantastic Four #15 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. First appearance of the Puppet Master and his Awesome Android. Jack Kirby and Dick Ayers cover and art. Overstreet 2018 VF 8.0 value = $456; VF/NM 9.0 value = $1,028. CGC census 1/19: 26 in 8.5, 52 higher. *From the Black Mask Collection.*

**94285** Fantastic Four #18 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. Origin and first appearance of the Silver Surfer. Full-page ad for *Avengers* #1. Jack Kirby cover and art. Overstreet 2018 VF 8.0 value = $688; VF/NM 9.0 value = $1,544. CGC census 1/19: 23 in 8.5, 38 higher. *From the Black Mask Collection.*

**94286** Fantastic Four #19 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. First appearance of Rama-Tut (“Pharaoh” is misspelled on the cover). The letters page has a letter from Steve Gerber. Contains a full-page ad for *X-Men* #1. Jack Kirby cover and art. Overstreet 2018 VF/NM 9.0 value = $1,028; NM- 9.2 value = $1,600. CGC census 1/19: 15 in 9.0, 36 higher. *From the Black Mask Collection.*

Fantastic Four #49 (Marvel, 1966) CGC VF+ 8.5 Off-white to white pages. Second appearance of the Silver Surfer, first full appearance of Galactus, and first cover appearance for both characters. Part two of a three-part epic. Jack Kirby cover and art. Overstreet 2018 VF 8.0 value = $432; VF/NM 9.0 value = $966. CGC census 1/19: 121 in 8.5, 169 higher. From the Black Mask Collection.


94307 Justice League of America #21 (DC, 1963) CGC VF/ NM 9.0 Off-white to white pages. "Crisis on Earth-One". Re-introduction the Justice Society of America (Doctor Fate, Hourman, Atom, Hawkman, Green Lantern, and Black Canary). Mike Sekowsky cover and art. Overstreet 2018 VF 8.0 value = $456; VF/NM 9.0 value = $1,028. CGC census 1/19: 70 in 8.5, 92 higher. From the Black Mask Collection.


94321 Tales of Suspense #49 (Marvel, 1964) CGC VF+ 8.5 Off-white to white pages. Iron Man story guest-starring the Angel. First X-Men and Avengers crossovers. “Tales of the Watcher” back-up stories begin. Jack Kirby cover. Steve Ditko art. Overstreet 2018 VF 8.0 value = $672; VF/NM 9.0 value = $1,511. CGC census 1/19: 38 in 8.5, 56 higher. From the Black Mask Collection.

94318 Tales of Suspense #44 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. The highest-graded copy that we have seen in several years! Iron Man is still in his bulky armor on this cover by Jack Kirby. Steve Ditko art. Note that Pharaoh is misspelled “Pharoah” on the cover. Overstreet 2018 VF/NM 9.0 value = $1,577; NM- 9.2 value = $2,450. CGC census 1/19: 11 in 9.0, 16 higher. From the Black Mask Collection.
From the Black Mask Collection.


94327 Tales to Astonish #39 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. Ant-Man story with Jack Kirby cover and art. Don Heck cover and art. Overstreet 2018 VF/NM 9.0 value = $1,800; NM- 9.2 value = $2,800. CGC census 1/19: 48 in 9.0, 48 higher. From the Black Mask Collection.

94328 Tales to Astonish #40 (Marvel, 1963) CGC VF 8.5 Off-white to white pages. Ant-Man cover by Jack Kirby. Art by Kirby and Steve Ditko. Overstreet 2018 VF 8.0 value = $400; VF/NM 9.0 value = $900. CGC census 1/19: 12 in 8.5, 16 higher. From the Black Mask Collection.


94332 Tales to Astonish #67 (Marvel, 1965) CGC NM 9.6 Off-white to white pages. One of the nicest copies we’ve ever seen of issue 67. Jack Kirby cover. Hulk story with Steve Ditko art. Giant-Man story with Kirby art. Overstreet 2018 NM- 9.2 value = $300. CGC census 1/19: 5 in 9.6, 2 higher. From the Black Mask Collection.


Adventures of Rex the Wonder Dog #40 (DC, 1958) CGC VF- 7.5 White pages. The first copy of issue #40 that Heritage has ever offered. Detective Chimp backup story. Gil Kane cover and art. Carmine Infantino art. One of only two CGC-graded copies. Overstreet 2018 VF 8.0 value = $122. CGC census 1/19: 1 in 7.5, 1 higher. From the Green Valley Collection.


The Amazing Spider-Man #129 (Marvel, 1974) CGC NM 9.4 Off-white to white pages. If you don’t have a high-grade copy of this Bronze Age mainstay, you’d best get one soon. Its value continues to increase, with nicer copies consistently commanding above-Guide prices. First appearances of the Red Ghost and the Mole Man appearances. Jack Kirby cover. Ross Andru art. Currently tied for #8 on Overstreet’s Top 25 Bronze Age Comics list. Overstreet 2018 NM- 9.2 value = $450. CGC census 1/19: 38 in 9.2, 31 higher.


Aquaman #37 (DC, 1968) CBCS NM+ 9.6 White pages. A hot title due to the recent Aquaman feature film. Nick Cardy cover and art. Overstreet 2018 VF 8.0 value = $330; VF/NM 9.0 value = $770. CGC census 1/19: 30 in 8.5, 31 higher.


The Avengers #100 Verified Signature (Marvel, 1968) CBCS VF 8.0 Off-white to white pages. Captain America gets his own title for the first time since the Golden Age, with numbering following Tales of Suspense. His origin is retold, with the Black Panther making an appearance. Jack Kirby cover and art, with Syd Shores inks. CBCS notes, “Verified Sigs: Jack Kirby & Stan Lee.” Overstreet 2018 VF 8.0 value = $350.
49357 Chilling Adventures in Sorcery #1 (Archie, 1972) CBCS NM+ 9.6 White pages. By far, the highest-graded copy that we have offered of only three copies that we have ever seen. The full title is Chilling Tales as Told By Sabrina. Sabrina cameo. Dan DeCarlo and Stan Goldberg art. Overstreet 2018 NM- 9.2 value = $75.

49360 A Date With Millie #1 (2nd series) (Atlas, 1959) CGC VF- 7.5 Off-white to white pages. A tough book to find — we started auctioning comics in 2001 and didn’t see one copy until 2018! Stan Goldberg cover. Dan DeCarlo and Al Hartley art. Overstreet 2018 VF 8.0 value = $177. CGC census 1/19: 1 in 7.5, none higher.


49366 The Flash #129 (DC, 1962) CGC NM 9.4 Off-white pages. This is just the second Silver Age appearance of the Golden Age Flash, and in the story, the Justice Society make a cameo in a flashback (which was the first Silver Age appearances of the Golden Age Green Lantern, Hawkman, Atom, and Wonder Woman). Carmine Infantino and Murphy Anderson did the dual-Flash cover, with Infantino and Joe Giella supplying interior art. Overstreet 2018 NM- 9.2 value = $675. CGC census 1/19: 15 in 9.4, 9 higher.


49361 Fantastic Four #2 (Marvel, 1962) CGC FN- 5.5 Off-white pages. First appearance of the Skrulls, who will appear in the upcoming Captain Marvel movie. Second appearance of the Fantastic Four (not yet in costume). Contains a Thing pin-up. Jack Kirby cover and art. Currently tied at #22 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $1,350. CGC census 1/19: 42 in 5.5, 215 higher.


49359 Daredevil #1 (Marvel, 1964) CGC Apparent FN+ 6.5 Slight (C-1) Off-white pages. The origin and first appearance of Daredevil, and the first appearances of Karen Page and Foggy Nelson. Currently tied at #33 on Overstreet’s Top 50 Silver Age Comics list. Jack Kirby and Bill Everett cover. Everett art. CGC notes, “Restoration includes: small amount of color touch on cover, small amount of glue on spine of cover.” Overstreet 2018 GD 2.0 value = $567; VG 4.0 value = $1,134; FN 6.0 value = $1,700.

49362 Fantastic Four #4 Signature Series (Marvel, 1962) CGC FN- 5.5 White pages. First Silver Age appearance of the Sub-Mariner. Contains a Mr. Fantastic pin-up. Currently tied at #23 on Overstreet’s Top 50 Silver Age Comics list. Jack Kirby cover and art. CGC notes, “Signed by Stan Lee on 3/29/07.” Overstreet 2018 FN 6.0 value = $1,350. CGC census for Universal grades 1/19: 75 in 5.5, 315 higher; for Signature Series 1/19: 7 in 5.5, 20 higher.


94369  Journey Into Mystery #83 (Marvel, 1962) CGC FN/VF 7.0 White pages. Awesome page quality. The origin and first appearance of Thor. Jack Kirby cover and art. Steve Ditko art. Currently ranked #6 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $5,950; VF 8.0 value = $17,000. CGC census 1/19: 55 in 7.0, 105 higher.


94378  Patsy Walker’s Fashion Parade #1 (Marvel, 1966) CGC NM- 9.4 Off-white to white pages. The entire content was dress designs, pages to color, and the like, so it’s hard to find this in any kind of nice condition, let alone 9.4! Square-bound “Queen Size” Annual. Al Hartley cover and art. Overstreet 2018 NM- 9.2 value = $185. CGC census 1/19: 2 in 9.4, none higher.

94379  Rawhide Kid #17 (Marvel, 1960) CGC FN- 5.5 Off-white to white pages. Some call this the first Silver Age Marvel key. At the very least, it’s the beginning of a Stan Lee and Jack Kirby collaboration on a long-running character. Published three years after the prior issue, this was not the return of the earlier Kid but rather featured a brand new character. Origin of the Rawhide Kid. Overstreet 2018 FN 6.0 value = $870. CGC census 1/19: 4 in 5.5, 15 higher.

94381  Rudolph, the Red-Nosed Reindeer 1962-63 (DC, 1962) CGC VF+ 8.5 Off-white to white pages. The single highest CGC-graded copy. Overstreet lists this book as "rare". This was the only Rudolph 80 page Annual. Has a 1963 calendar on the back cover. Overstreet 2018 VF 8.0 value = $124; VF/NM 9.0 value = $275. CGC census 1/19: 3 in 8.5, none higher.

94382  Showcase #12 Challengers of the Unknown (DC, 1958) CGC VF 8.0 Cream to off-white pages. Fourth appearance of the Challengers of the Unknown. Jack Kirby cover and art. Marie Severin art. Overstreet 2018 VF 8.0 value = $1,142. CGC census 1/19: 3 in 8.0, 5 higher.

94383  Star Wars #1 (Marvel, 1977) CGC NM/M 9.8 White pages. Part one of the six-issue adaptation of the first Star Wars movie, on newsstands before the movie was released. Howard Chaykin cover and art. Overstreet 2018 NM- 9.2 value = $325. CGC census 1/19: 2 in 9.2, none higher.


94385  Superboy #68 (DC, 1958) CGC FN+ 6.5 Cream to off-white pages. Origin and first appearance of Bizarro. Curt Swan cover. George Papp art. Overstreet 2018 FN 6.0 value = $870; VF 8.0 value = $1,856. CGC census 1/19: 28 in 6.5, 28 higher.


94387  Superman #133 (DC, 1959) CBCS NM- 9.2 White pages. We have never seen a higher-graded copy. Curt Swan cover. Wayne Boring and Al Plastino art. Overstreet 2018 NM- 9.2 value = $650.

94388  Superman #212 (DC, 1968) CBCS NM/MT 9.8 White pages. We had never seen a copy top a grade of NM 9.4 until this brilliant copy came our way! Also known as 80 Page Giant G-54. Curt Swan and Mike Esposito cover. CBCS notes, "From the Clinton Collection." Overstreet 2018 NM- 9.2 value = $110.


94391  Tales to Astonish #36 (Marvel, 1962) CGC VF 8.0 Off-white to white pages. The third appearance of Ant-Man. Jack Kirby and Dick Ayers cover. Kirby and Steve Ditko art. Overstreet 2018 VF 8.0 value = $744. CGC census 1/19: 30 in 8.0, 36 higher.


94397 X-Men #2 (Marvel, 1963) CGC VF+ 8.5 Off-white to white pages. Second appearance of the X-Men, and the first appearance of the Vanisher. Jack Kirby cover and art. Cyclops, Marvel Girl, the Beast, Angel, and Iceman are featured. Overstreet 2018 VF 8.0 value = $1,337; VF/NM 9.0 value = $3,019. CGC census 1/19: 47 in 8.5, 72 higher.

94398 X-Men #3 (Marvel, 1964) CGC VF+ 8.5 Off-white pages. The first appearance of the Blob (Fredrick J. Dukes). Jack Kirby cover. Kirby and Paul Reinman art. Overstreet 2018 VF 8.0 value = $832; VF/NM 9.0 value = $1,866. CGC census 1/19: 69 in 8.5, 103 higher.


MAGAZINES

94404 MAD #24 (EC, 1955) CGC NM 9.4 Off-white to white pages. First issue in the magazine format that continues to this day! First appearance of "What? Me worry?" on the cover. Cover logo and border by Harvey Kurtzman. Wally Wood, Jack Davis, Bill Elder, and Bernie Krigstein art. Overstreet 2018 NM- 9.2 value = $1,650. CGC census 1/19: 6 in 9.4, 5 higher.


94411 Playboy #6 (HMH Publishing, 1954) CGC VF+ 8.5 White pages. This snappy copy really shows off artist’s Bea Paul’s unique cover for this early issue. Joanne Arnold centerfold. Contains part 3 of Fahrenheit 451 by Ray Bradbury and Shepherd Mead text. Not listed in Overstreet. CGC census 1/19: 5 in 8.5, 26 higher.
Adventures reprint in Gladstone's the box lid, and a copy of the 1988 condition. Includes a COA inside signed by Carl Barks. In Excellent finished Gold Plate Edition version box. The final print in the set is a clamshell box. Each printed plate measures 11" x 13.5" and they are all in Excellent condition. The final finished Gold Plate print is signed by Carl Barks. Includes a Certificate of Authenticity inside the box lid.

Rainbow was based on the cover illustration lithograph print by Another Rainbow, Dude for a Day, 1997). Carl Barks' 14th mini-litho by Another Rainbow, Dude for a Day, is represented here in this set of progressive proofs. Only five such sets were ever produced! The clamshell boxed set is comprised of 29 progressive color proofs that have been numbered sequentially as to their on-press "progression". Each of the prints are enclosed in a Mylar sleeve and are housed in a handcrafted, foil-stamped, customized clamshell box. Each printed plate measures 11" x 13.5" and they are all in Excellent condition. The final finished Gold Plate print is signed by Carl Barks. Includes a Certificate of Authenticity inside the box lid.

Carl Barks Menace From The Grotto: A Set of Progressive Proofs Lithograph Print Boxed Set #1/5 (Another Rainbow, 1996). Carl Barks' 12th miniature lithograph print by Another Rainbow was based on the cover to Four Color #159 from August of 1947. It is represented here in this set of progressive proofs. This set is #1 of only 5 sets produced! It is comprised of 31 progressive color proofs that have been numbered sequentially as to their on-press "progression". Each of the 10.5" x 13.5" prints are enclosed in a Mylar sleeve and is housed in a foil-stamped, customized clamshell box. The final print in the set is a finished Gold Plate Edition version signed by Carl Barks. In Excellent condition. Includes a COA inside the box lid, and a copy of the 1988 reprint in Gladstone's Donald Duck Adventures #6.

'Cartoon Jam' Print (Stabur Graphics, 1986). This panoramic print features perhaps the largest number of cartoon licenses granted for one project, as well as what might be the most cartoonists participating in one cartoon jam for a commercial print. The scene also features the first licensed appearances of Walt Disney and Walter Lantz characters co-starring in the same piece. It's a veritable "orchestra and choir" of characters singing for the welfare of children as the "Voice For Children." This spectacular print measures 35" x 27", and it is in Excellent condition. See a comprehensive listing of the characters and the signatures of their associated artists at HA.com/7204.

One of the most unique offerings in our sale! It's a three-page tribute to legendary publisher Martin Goodman, who started the comic publishing company that evolved from Timely Comics to Atlas to Marvel. The tribute's narrated by the even more legendary Stan Lee, who was a teenager when he first went to work for Goodman in 1939. References are made to a host of Timely artists, with the last page depicting caricatures and printed signatures of such names as Stan Lee, Syd Shores (whose caricature is Captain America), Vince Alascia, Don Rico, and others. This appears to have been produced for in-house use rather than as an inclusion in any newsstand comic issue, although our consignor found these one-sided pages inside a "Funny Animal" Timely comic issue. The pages are in Excellent condition with some age-toning along the page edges. Note: these pages are printed and not original art.
**The Addams Family (NES, Ocean, 1992) Wata 9.4 A (Seal Rating).** This high grade example, which is part of the Indiana Collection, is based off the 1991 movie of the same name. Due to the late release of this game, it had lower sales and production numbers compared to other Nintendo Entertainment System titles.

**Castlevania II: Simon's Quest (NES, Konami, 1988) Wata 9.4 A+ (Seal Rating).** The Indiana Collection doesn't disappoint with this high-grade example of the second game in the highly acclaimed Castlevania series! This Nintendo Entertainment System game featured music composed by Kenichi Matsubara, Satoo, Satoo Terashima, and Kouji Murata.

**DuckTales (NES, Capcom, 1989) Wata 9.2 A+ (Seal Rating).** Looking at the box art alone, one just can't help but smile. Sealed copies of this game are not easy to come by. Add a high grade and its inclusion in the Indiana Collection on top of that, and that makes this example a stunner for sure. Not only is this game beautiful, but it's actually Capcom's best selling title for the Nintendo Entertainment System. Many people consider it to be one of their favorite games, and it is frequently cited as having some of the best music of any game on the system. If you love Scrooge McDuck, the Beagle Boys, and Huey, Dewey, and Louie - and can't forget Little Webby as well - don't let this gorgeous copy pass you by!

**Ikari Warriors (NES, SNK, 1987) Wata 6.5 B+ (Seal Rating).** This game has eye appeal! *Ikari Warriors*, designed by Keiko Iju, is one of a handful of early Nintendo Entertainment System releases that was based on a preexisting arcade game. It was a port of the 1986 Tradewest arcade game.

**Jackal (NES, Konami, 1988) Wata 9.8 A++ (Seal Rating).** The grade on this port of the 1986 Konami arcade game *Top Gunner* in the Indiana Collection is just shy of being mint, and has been given the highest seal rating awarded by Wata. Sealed copies of this Nintendo Entertainment System game are rare to find.

**Adventures of Lolo (NES, Hal, 1989) Wata 9.8 A+ (Seal Rating).** The Indiana Collection doesn't disappoint with this high grade example of this beloved Nintendo Entertainment System game, which contains a compilation of puzzles from previous games in the Japanese series, Eggertland.

**Cubivore: Survival of the Fittest (GameCube, Atlus, 2002) Wata 9.6 A (Seal Rating).** Cited by IGN as “one of the most bizarre video games ever created,” - which it proudly boasts on the cover - is also one of the top ten rarest games on the Nintendo GameCube. We have to say that it is exciting to see one in such pristine condition. *Cubivore* is just as charming as it is strange. It was originally developed to be released on the Nintendo 64 Disk Drive, which was only made available in Japan. Later, it was repurposed into everyone’s favorite cube-shaped system.

**The Flintstones: The Rescue of Dino & Hoppy (NES, Taito, 1991) Wata 9.6 A++ (Seal Rating).** High grade uncommon game that’s difficult to find in sealed form, with the highest seal rating awarded by Wata and also part of the Indiana Collection. This Nintendo Entertainment System game is based on the Hanna-Barbera TV series with music composed by Yasuko Yamada and Naoto Yamashita.

**Gauntlet (Unlicensed) (NES, Tengen, 1988) Wata 8.0 A+ (Seal Rating).** It would be an understatement to say that many of us have fond memories of playing this absolute classic arcade dungeon crawler! This stunning game is based, of course, on the 1985 Atari arcade game, this is one of only a few early Nintendo Entertainment System releases that were based on preexisting arcade games.

**The Flintstones**

**Bad Dudes (NES, Data East, 1989) Wata 9.6 A+ (Seal Rating).** The Indiana Collection delivers again with another game with a remarkably high grade. This Nintendo Entertainment System game, a port of the 1988 Data East arcade game removed the arcade’s references to the abducted President Ronnie, based on Ronald Reagan, due to Nintendo’s policy of prohibiting political content in their games. It also features cover art by Marc Ericksen.
Now is your chance to pick up this rare title. If survival horror is your thing, this is the ninth released version. On Japanese "kaidan," or ghost stories, the original version was a hit, but due to its dark themes, it was banned in Japan as the slab.

Now this is a pristinely kept Black Box title! Of the ten confirmed Black Box variants for Nintendo's launch title for the NES, Kung Fu, this example is the ninth released version.

Here we have a game that is very rare to see in a sealed state - and a beautiful seal it is! Not to mention it's hard enough to find this game as a loose disc. Kung Fu is a creepy survival horror game based on Japanese "kaidan," or ghost stories. If survival horror is your thing, now is your chance to pick up this rare title.

Rare to come by in a sealed in box state - not to mention that it has been wonderfully kept! This sequel to the Kung Fu Heroes, which is part of the Super Chinese series, has some "kicking" box art, and would look great on any Nintendo Entertainment System collector's shelf.

What a grade from Wata! This Nintendo Entertainment System game was produced after the Indiana Collection that is rare to find in a sealed state. Originally released in Japan as Power Blazer, this Nintendo Entertainment System game features music composed by the famed composer for the Castlevania series, Kinuyo Yamashita.

Who doesn't love Mario party games? And, with a grade like that, who couldn't love this example? Regarded as one of the most entertaining party games, it introduced a lot of firsts to the series including: collectible items; a practice feature for mini games; and battle, item, and duel mini games. Lest we forget, the best feature, the characters all donned hats to match the theme of the stage!

Another gorgeous example from the Indiana Collection that is rare to find in a sealed state. Originally released in Japan as Power Blazer, this Nintendo Entertainment System game features music composed by the famed composer for the Castlevania series, Kinuyo Yamashita.

This is the fifth installment in the Mega Man Legends sub-series.

Easter egg of the stage!

The Indiana Collection delivers again with an incredibly high grade, sealed example of a fantastic game. This Nintendo Entertainment System version was, of course, based off of that fantastic 1986 Bally Midway arcade game created by Jeff Nauman and Brian Colin of the same name. One of our resident comic experts spotted the artist signature "fc" — that's comic artist Frank Cirocco of Alien Legion fame!

This is the fourth installment in the Mega Man series.

A pristine example from the Indiana Collection that is rare to find in a sealed state. Originally released in Japan as Power Blazer, this Nintendo Entertainment System game features music composed by the famed composer for the Castlevania series, Kinuyo Yamashita.

This is one of the first Mega Man games to feature 3D polygonal Mega Man title as well as the first game in the Mega Man Legends sub-series.

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Another gorgeous example from the Indiana Collection that is rare to find in a sealed state. Originally released in Japan as Power Blazer, this Nintendo Entertainment System game features music composed by the famed composer for the Castlevania series, Kinuyo Yamashita.
Spy Hunter (NES, Sunsoft, 1987) Wata 8.0 A (Seal Rating). Another beautiful example of an NES version of a Bally Midway arcade game speeding your way! This is one of those few games released early in the Nintendo Entertainment System’s lifespan that was based on a pre-existing arcade game.

Spy Hunter

Super Mario 64 (N64, Nintendo, 1996) Wata 7.5 A (Seal Rating). Wow, just looking at this great looking example of Super Mario 64 really brings back fond memories of those primary colored polygons on the N64! This was the very first of now many 3D games in the Super Mario series - and highest selling N64 game. Produced and directed by Shigeru Miyamoto, it also features Charles Martinet as the instantly recognizable voice of Mario.

Super Mario 64

Street Fighter 2010: The Final Fight (NES, Capcom, 1990) Wata 9.8 A+ (Seal Rating). Here we have another gorgeously high grade example of another game from the Indiana Collection. This Nintendo Entertainment System game, set in the distant future of 2010, was marketed as a sci-fi spin-off to the 1987 arcade game, Street Fighter.

Street Fighter 2010: The Final Fight

Wata 9.8 A+ (Seal Rating)

Toxic Crusaders (NES, Bandai, 1992) Wata 9.6 A+ (Seal Rating). Another pristine game from the Indiana Collection! This Nintendo Entertainment System game is based on the animated TV series of the same name which was based on the superhero comedy splatter film The Toxic Avenger, and includes music composed by Shinji Amagishi.

Toxic Crusaders


Track & Field


World Champ

Worms: Armageddon (N64, Infogrames, 2000) Wata 9.2 A (Seal Rating). Worms: Armageddon is rare to find in a sealed state, and this is a fantastic high-grade example! This 2D artillery turn-based tactical game was originally meant to be an expansion to Worms 2, but found itself being developed into a standalone game for the Nintendo 64. Originally titled, Wormageddon, it was changed to avoid confusion with Carmageddon.

Worms: Armageddon

About Wata Games and Video Game Certification

Following the same growth trajectory as the matured collectible markets we are so familiar with, such as coins, cards, and comics, classic video game sales have been heating up over the last 10 years and have caught fire in the last few.

As in the comic realm, undisclosed restoration is commonplace, and in addition, prospective videogame buyers have to contend with counterfeits and reproductions. So third-party certification is a very welcome development. Wata Games is a Denver-based certification company that is backed by some of the most recognized names in the collecting world.

For more information on the company, including the impressive security measures integrated in their holders, as well as other resources on videogame collecting in general, please see Watagames.com.

In addition to the games offered on the following pages, you’ll find many more in Session Four as well as in every weekly Sunday Internet Comics Auction at HA.com.
**Magic: The Gathering Cards**

**94449** Magic: The Gathering Arabian Nights Juzam Djinn BGS 9.5 (Wizards of the Coast, 1993). The Arabian Nights subset was the first Magic the Gathering Expansion Set, created in 1993, and featuring 78 unique cards. Juzam Djinn was, at the time, considered to be the best creature in the game. This nice specimen is in BGS 9.5 GEM MINT condition. A total of 77 Juzam Djinn cards have been graded in BGS 9.5, and only three have been graded higher.

**94450** Magic: The Gathering Alpha Edition Badlands BGS 9 (Wizards of the Coast, 1993). The Alpha set was the first set for Magic the Gathering, with a print run of only 1,100 rares. This particular piece is graded by BGS and is considered MINT on their grading scale. A total of 26 Alpha Badlands have been graded in BGS 9, with 22 graded higher.

**94451** Magic: The Gathering Unlimited Edition Chaos Orb BGS 9.5 (Wizards of the Coast, 1993). The Unlimited edition was the third set for Magic the Gathering, with a print run of only 18,500 rare cards. This particular piece was graded by BGS, and is considered GEM MINT on their grading scale. A total of eight Unlimited Chaos Orb cards have been graded in BGS 9.5. This specimen is the single highest graded one.

**94452** Magic: The Gathering Legends Tabernacle at Pendrell Vale BGS 9 (Wizards of the Coast, 1994). Legends was the third expansion set for Magic the Gathering, printed in 1994, and featuring 310 unique cards. This particular card is the most valuable in the Legends subset and is graded by BGS. It is considered MINT on their grading scale. A total of 144 Legends Tabernacle at Pendrell Vale cards have been graded in BGS 9, and 109 have been graded higher. The last recorded sale in this grade was $2,551.

**94453** Magic: The Gathering Beta Edition Lord of the Pit BGS 9.5 (Wizards of the Coast, 1993). The Beta series was the second set for Magic the Gathering, with a print run of only 3,200 rares. The Beta set corrected some of the errors in the Alpha set, and added a few cards. This piece was graded by BGS, and is considered GEM MINT on their grading scale. A total of 26 Beta Lord of the Pit cards have been graded in BGS 9.5, with only 11 having the same or better subgrades, and one graded higher.

**94454** Magic: The Gathering Unlimited Edition Mox Jet BGS 9.5 (Wizards of the Coast, 1993). The Unlimited series was the third iteration of Magic the Gathering, with a print run of only 18,500 rares. This particular piece was graded by BGS, and is considered GEM MINT on their grading scale. A total of 22 Unlimited Mox Jet cards have been graded in BGS 9.5, with only one graded higher.

**94455** Magic: The Gathering Beta Edition Mox Pearl BGS 8.5 (Wizards of the Coast, 1993). One of the “Power Nine” cards (the most powerful cards in the entire series). The Beta edition was the second set for Magic the Gathering with a print run of only 3,200 rare cards. The Beta set corrected some of the errors that were in the Alpha set, and added a few cards. This piece was graded by BGS, and is considered Mint-Mint+ on their grading scale. A total of 42 Beta Mox Pearl cards have been graded in BGS 8.5, with 77 graded higher.

**94456** Magic: The Gathering Unlimited Edition Mox Sapphire BGS 8.5 (Wizards of the Coast, 1993). The Unlimited series was the third iteration of Magic the Gathering’s base set, with a print run of only 18,500 rares. This particular piece was graded by BGS, and is considered Near Mint-Mint+ on their grading scale. A total of 64 Unlimited Mox Sapphire cards have been graded in BGS 8.5, with 112 graded higher. The last recorded sale in this grade was $3,035.
94457 Magic: The Gathering Beta Edition Sol Ring BGS 9.5 (Wizards of the Coast, 1993). The Beta set was the second set for Magic the Gathering, with a print run of only 13,500 Uncommons. The Beta edition corrected some of the errors in the Alpha set, and added a few new cards. This piece was graded by BGS, and is considered GEM MINT on their grading scale. A total of 1,100 rares. This particular piece was graded in BGS 9.5, with only one graded higher.

94458 Magic: The Gathering Alpha Edition Time Vault BGS 9.5 (Wizards of the Coast, 1993). The Alpha set was the first set for Magic the Gathering, with a print run of only 1,100 rares. This particular piece is graded by BGS, and is considered GEM MINT on their grading scale. A total of 1,100 rares. This piece was graded in BGS 9.5, with only one graded higher.

94459 Pokémon Alakazam #1 First Edition Base Set Rare Hologram Trading Card (1999) PSA MINT 9. Featured on this high-grade card is the spoon holding psychic-type Pokémon Alakazam. That's right we said "spoon holding"! Alakazam uses the spoons as amplifiers for his psychic abilities, so they're not just for show. This Pokémon is said to have an excellent memory and IQ that exceeds 5,000. The Base Set had 102 cards and this is #1. The artwork is by Ken Sugimori. PSA has certified 817 copies of this card to date, with 325 earning MINT 9 grade and 81 graded higher. SMR Price Guide value = $500.

94460 Pokémon Gyarados #6 First Edition Base Set Rare Hologram Trading Card (1999) PSA MINT 9. Featured in this superb high-grade first edition base set card is the water dragon Pokémon, Gyarados. This is an interesting Pokémon — Gyarados is the evolved form of Magikarp, and the only move that Magikarp knows is Splash, which has no effect on any Pokémon — arguably the weakest Pokémon. However, when Magikarp evolves, he turns into this powerful, aggressive, and terrifying Gyarados, whose power goes from 0 to 100 instantly. The artwork is by Ken Sugimori. PSA has certified 775 copies of this card to date, with 300 earning MINT 9 grade and 78 graded higher. SMR Price Guide value = $400.

94461 Pokémon Mewtwo #10 First Edition Base Set Rare Hologram Trading Card (1999) PSA MINT 9. The Pokémon featured on this card was the main antagonist of the film Pokemon: The First Movie, Mewtwo! In the movie, Mewtwo is a genetic duplicate of Mew and was created by the evil organization Team Rocket. The artwork is by Ken Sugimori. PSA has certified 792 copies of this card to date, with 316 earning MINT 9 grade and 79 graded higher. SMR Price Guide value = $300.

94462 Pokémon Nidoking #11 First Edition Base Set Rare Hologram Trading Card (1999) PSA MINT 9. The large, purple, reptilian Pokémon Nidoking is featured on this first edition Base Set holo card. In episode 063, The Battle of the Badge, Gary Oak, arch-rival of our pal Ash Ketchum, called out his Nidoking to battle, when facing Giovanni, the leader of Team Rocket, and of the Viridian Gym. Nidoking easily defeated Giovanni’s Golem, but sadly, he didn’t fare so well against Giovanni’s next Pokémon, Mewtwo. The artwork is by Ken Sugimori. PSA has certified 834 copies of this card to date, with 341 earning MINT 9 grade and 88 graded higher. SMR Price Guide value = $300.

94463 Pokémon Ninetales #12 First Edition Base Set Rare Hologram Trading Card (1999) PSA NM/MT+ 8.5. What Pokémon has nine tails? Ninetales the fox fire type Pokémon does! Ninetales was part of the Cinnabar Island Gym Leader Blaine’s team in the Indigo Series. Legend has it that a Ninetales can live up to 1,000 years due to the energy they store within the nine tails. The artwork is by Ken Sugimori. PSA has certified 698 copies of this card to date, with 14 earning Near Mint/Mint+ 8.5 grade and 63 graded higher. SMR Price Guide value = $325.

94464 Pokémon First Edition Base Set Clefairy #3 and Chansey #5 Rare Hologram Trading Card Group (1999) PSA Graded. A great couple of cards for those who love a cute Pokémon — included here are Clefairy (#3 - PSA NM-MT 8) and Chansey (#5 - PSA MINT 9). Chansey is the nurse Pokémon who works alongside Nurse Joy, to heal the Pokémon who have been hurt in battle. Clefairy’s evolutions are interesting, it evolves from a Cleffa, which requires high levels of friendship, and it evolves into Clefable, but only when it comes into contact with a Moon Stone. The artwork is by Ken Sugimori. Approximate SMR Price Guide value for group = $475.
Pokémon Poliwrath #2 and Blastoise #13 First Edition Base Set Rare Hologram Trading Card Group (1999) PSA Graded. If you're a fan of water-type Pokémon, then this is the lot for you! Included here are Poliwrath (#2 - PSA NM-MT 8) and Blastoise (#13 - PSA VG-EX 4). Blastoise is the final evolved form of the starter Pokémon Squirtle and has 100HP. Poliwrath is one of the few Pokémon that needed a Water Stone in order to become a Poliwrath, — the pre-evolution form is Poliwhirl. Approximate SMR Price Guide value for group = $350.

Pokémon Hitmonchan #7 and Machamp #8 First Edition Base Set Rare Hologram Trading Card Group (1999) PSA Graded. You wouldn't want to get stuck in the ring with these 2 Pokémon! The boxing champion Hitmonchan (#7 - PSA MINT 9) and the bodybuilder Machamp (#8 - PSA NM 7) are included in this first edition base set group. If you wanted to get your hands on a first edition Machamp, you had to purchase a 2 Player Starter Set, as this card was not distributed via the booster packs like other first edition holos. Hitmonchan has his gloves ready and is ready to go 12 rounds. The artwork is by Ken Sugimori. Approximate SMR Price Guide value for group = $550.

Pokémon Zapdos #9, Raichu #14, and Magneton #16 First Edition Base Set Rare Hologram Trading Card Group (1999) PSA Graded. This is group can only be described by one word, electrifying! The first Pokémon in this group is one of the three legendary bird Pokémon of Kanto, Zapdos (PSA NM-MT 8), with the evolved form of fan favorite Pikachu also included, Raichu (PSA NM7), and finally, the magnet Pokémon, Magneton (PSA EX-MT 6). Approximate SMR Price Guide value for group = $375.

Pokémon Venusaur #15 First Edition Base Set Rare Hologram Trading Card (1999) PSA MINT 9. The final evolved form of the starter grass-type Pokémon Bulbasaur, Venusaur is on this MINT 9 first edition base set card. The giant flower on Venusaur’s back isn’t just for looks, it’s where Venusaur absorbs the Sun’s rays in order to unleash its Solarbeam attack. Venusaur was on the cover of Pocket Monsters: Green, one of two versions of the first ever Pokémon game, a gaming franchise that is still widely popular. The artwork is by Mitsuhiro Arita. PSA has certified 1,031 copies of this card to date, with 318 earning MINT 9 grade and 127 graded higher. SMR Price Guide value = $700.

Pokémon First Edition Base Set Rare Non-Holographic Trading Card Set (1999) Average Grade NM-MT. Are you looking to start or complete your Base Set? Well here’s your chance! This lot includes first edition copies of all non-holographic cards in the Base Set, including #s 17-102, with both the yellow and red cheek Pikachu’s. That’s a total of 87 cards! Combine the number of cards with the NM-MT grade and you simply can’t go wrong. This is truly a group that should not be overlooked. Like they say “Gotta Catch ‘Em All” and this is a great way to start! Artist include Keiji Kinebuchi, Ken Sugimori, Mitsuhiro Arita, and Tomoaki Imakuni. Approximate SMR Price Guide value = $1,650.

SEE COMIC ART CATALOG FOR LOTS 94470-94951
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 January 2019, but keep in mind that titles and release dates are subject to change, with more likely to be announced, and not every project makes it to the screen.

<table>
<thead>
<tr>
<th>Date</th>
<th>Movie Title</th>
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<tr>
<td>March 8, 2019</td>
<td>Captain Marvel</td>
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<td>April 5, 2019</td>
<td>Shazam!</td>
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<td>April 12, 2019</td>
<td>Hellboy</td>
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<td>April 26, 2019</td>
<td>Avengers: Endgame</td>
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<td>June 7, 2019</td>
<td>X-Men: Dark Phoenix</td>
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<td>June 14, 2019</td>
<td>Men in Black International</td>
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<td>July 5, 2019</td>
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<td>Aug. 2, 2019</td>
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<td>The Joker</td>
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<td>Feb. 7, 2020</td>
<td>Birds of Prey</td>
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<td>Bloodshot</td>
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<td>March 13, 2020</td>
<td>Gambit (tentative)</td>
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<td>April 3, 2020</td>
<td>Cyborg (tentative)</td>
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<td>June 5, 2020</td>
<td>Wonder Woman 1984</td>
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<td>July 24, 2020</td>
<td>Green Lantern Corps</td>
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<tr>
<td>May 7, 2021</td>
<td>Doctor Strange 2 (tentative)</td>
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on the Internet at HA.com supersede those in the printed catalog.
Buyer’s Premium:
2. All bids are subject to a Buyer’s Premium which is in addition to the placed successful bid:
• For Domain Names & Intellectual Property Auction lots the Buyer’s Premium is Fifteen percent (15%) subject
to a minimum of $19 per lot;
• For Animation Art, Comic, Currency, Movie Posters, Sports Collectibles, US Coin, and World & Ancient Coin
Auction lots the Buyer’s Premium is Twenty percent (20%) subject to a minimum of $19 per lot, except for
Sports Collectibles lots which are subject to a minimum of $14 per lot;
• For Wine Auction lots the Buyer’s Premium is Twenty-three percent (23%) subject to a minimum of $19 per
lot;
• For lots in all other categories not listed above, the Buyer’s Premium per lot is twenty-five percent (25%) on
the first $250,000 subject to a minimum of $49 per lot, plus twenty percent (20%) of any amount between
$250,000 and $2,500,000, plus twelve percent (12%) of any amount over $2,500,000.
Auction Venues:
3. The following Auctions are conducted solely on the Internet: Heritage Weekly Internet Auctions (Coin,
Currency, Comics, Jewelry, and Vintage Movie Posters); Heritage Monthly Internet Auctions (Sports, World
Coins and Rare Wine). Signature® Auctions and Grand Format Auctions accept bids from the Internet,
telephone, fax, or mail first, followed by a floor bidding session; HeritageLive! and real-time telephone bidding
are available to registered clients during these auctions.
Bidders:
4. Any person participating or registering for the Auction agrees to be bound by and accepts these Terms and
Conditions of Auction (“Bidder(s)”).
5. All Bidders must meet Auctioneer’s qualifications to bid. Any Bidder who is not a client in good standing of
the Auctioneer may be disqualified at Auctioneer’s sole option and will not be awarded lots. Such
determination may be made by Auctioneer in its sole and unlimited discretion, at any time prior to, during,
or even after the close of the Auction. Auctioneer reserves the right to exclude any person from the auction.
6. If an entity places a bid, then the person executing the bid on behalf of the entity agrees to personally guarantee
payment for any successful bid.
Credit:
7. In order to place bids, Bidders who have not established credit with the Auctioneer must either furnish
satisfactory credit information (including two collectibles-related business references) or supply valid credit
card information along with a social security number, well in advance of the Auction. Bids placed through our
Interactive Internet program will only be accepted from pre-registered Bidders. Bidders who are not members
of HA.com or affiliates should preregister at least 48 hours before the start of the first session (exclusive of
holidays or weekends) to allow adequate time to contact references. Credit will be granted at the discretion of
Auctioneer. Additionally Bidders who have not previously established credit or who wish to bid in excess of
their established credit history may be required to provide their social security number or the last four digits
thereof so a credit check may be performed prior to Auctioneer’s acceptance of a bid. Check writing privileges
and immediate delivery of merchandise may also be determined by pre-approval of credit based on a
combination of criteria: HA.com history, related industry references, bank verification, a credit bureau report
and/or a personal guarantee for a corporate or partnership entity in advance of the auction venue.
Bidding Options:
8. Bids in Signature® Auctions or Grand Format Auctions may be placed as set forth in the printed catalog section
entitled “Choose your bidding method.” For auctions held solely on the Internet, see the alternatives on
9. Presentment of Bids: Non-Internet bids (including but not limited to podium, fax, phone and mail bids) are
treated similar to floor bids in that they must be on-increment or at a half increment (called a cut bid). Any
podium, fax, phone, or mail bids that do not conform to a full or half increment will be rounded up or down
to the nearest full or half increment and this revised amount will be considered your high bid.
10. Auctioneer’s Execution of Certain Bids. Auctioneer cannot be responsible for your errors in bidding, so
carefully check that every bid is entered correctly. When identical mail or FAX bids are submitted, preference
is given to the first received. To ensure the greatest accuracy, your written bids should be entered on the
standard printed bid sheet and be received at Auctioneer’s place of business at least two business days before
the Auction start. Auctioneer is not responsible for executing mail bids or FAX bids received on or after the
day the first lot is sold, nor Internet bids submitted after the published closing time; nor is Auctioneer
responsible for proper execution of bids submitted by telephone, mail, FAX, email, Internet, or in person once
the Auction begins. Bids placed electronically via the internet may not be withdrawn until your written request
is received and acknowledged by Auctioneer (FAX: 214-409-1425); such requests must state the reason, and
may constitute grounds for withdrawal of bidding privileges. Lots won by mail Bidders will not be delivered
at the Auction unless prearranged.
11. Caveat as to Bid Increments. Bid increments (over the current bid level) determine the lowest amount you
may bid on a particular lot. Bids greater than one increment over the current bid can be any whole dollar
amount. It is possible under several circumstances for winning bids to be between increments, sometimes
only $1 above the previous increment. Please see: “How can I lose by less than an increment?” on our website.
Bids will be accepted in whole dollar amounts only. No “buy” or “unlimited” bids will be accepted.
The following chart governs current bidding increments
(see HA.com/c/ref/web-tips.zx#guidelines-increments).
Current Bid .........................Bid Increment
< $10 ............................................................... $1
$10 - $49 ......................................................... $2
$50 - $99 ......................................................... $5
$100 - $199................................................... $10
$200 - $499................................................... $20
$500 - $999................................................... $50
$1,000 - $1,999 .......................................... $100
$2,000 - $4,999 .......................................... $200
$5,000 - $9,999 .......................................... $500

Current Bid ............................Bid Increment
$10,000 - $19,999 .......................................$1,000
$20,000 - $49,999 .......................................$2,000
$50,000 - $99,999 .......................................$5,000
$100,000 - $199,999 ................................ $10,000
$200,000 - $499,999 ................................ $20,000
$500,000 - $999,999 ................................ $25,000
$1,000,000 - $1,999,999.......................... $50,000
$2,000,000 - $9,999,999........................ $100,000
>= $10,000,000 ..................................... $200,000

12. If Auctioneer calls for a full increment, a bidder may request Auctioneer to accept a bid at half of the increment
(“Cut Bid”) only once per lot. After offering a Cut Bid, bidders may continue to participate only at full
increments. Off-increment bids may be accepted by the Auctioneer at Signature® Auctions and Grand Format
Auctions. If the Auctioneer solicits bids other than the expected increment, these bids will not be considered
Cut Bids.
Conducting the Auction:
13. Notice of the consignor’s liberty to place bids on his lots in the Auction is hereby made in accordance with
Article 2 of the Texas Business and Commercial Code. A “Minimum Bid” is an amount below which the lot
will not sell. THE CONSIGNOR OF PROPERTY MAY PLACE WRITTEN ”Minimum Bids” ON HIS LOTS IN
ADVANCE OF THE AUCTION; ON SUCH LOTS, IF THE HAMMER PRICE DOES NOT MEET THE
“Minimum Bid”, THE CONSIGNOR MAY PAY A REDUCED COMMISSION ON THOSE LOTS. ”Minimum
Bids” are generally posted online several days prior to the Auction closing. For any successful bid placed by a
consignor on his Property on the Auction floor, or by any means during the live session, or after the

”Minimum Bid” for an Auction have been posted, we will require the consignor to pay full Buyer’s Premium
and Seller’s Commissions on such lot.
14. The highest qualified Bidder recognized by the Auctioneer shall be the Buyer. In the event of a tie bid, the
earliest bid received or recognized wins. In the event of any dispute between any Bidders at an Auction,
Auctioneer may at his sole discretion reoffer the lot. Auctioneer’s decision and declaration of the winning
Bidder shall be final and binding upon all Bidders. Bids properly offered, whether by floor Bidder or other
means of bidding, may on occasion be missed or go unrecognized; in such cases, the Auctioneer may declare
the recognized bid accepted as the winning bid, regardless of whether a competing bid may have been higher.
Auctioneer reserves the right after the hammer fall to accept bids and reopen bidding for bids placed through
the Internet or otherwise. Regardless that bids are made on a Property, Auctioneer reserves the right to
withdraw the Properties, or any part of the Properties, from the Auction at any time prior to the opening of
any lot containing such Properties for sale by the auctioneer (crier), or in the case of Internet-only auctions
when the bid opens for either live bidding online or the beginning of the extended period, if any.
15. Auctioneer reserves the right to refuse to honor any bid or to limit the amount of any bid, in its sole discretion.
A bid is considered not made in “Good Faith” when made by an insolvent or irresponsible person, a person
under the age of eighteen, or is not supported by satisfactory credit, collectibles references, or otherwise.
Regardless of the disclosure of his identity, any bid by a consignor or his agent on a lot consigned by him is
deemed to be made in “Good Faith.” Any person apparently appearing on the OFAC list is not eligible to bid.
16. Nominal Bids. The Auctioneer in its sole discretion may reject nominal bids, small opening bids, or very
nominal advances. If a lot bearing estimates fails to open for 40–60% of the low estimate, the Auctioneer may
pass the item or may place a protective bid on behalf of the consignor.
17. Lots bearing bidding estimates shall open at Auctioneer’s discretion (generally 40%-60% of the low estimate).
In the event that no bid meets or exceeds that opening amount, the lot shall pass as unsold.
18. All items are to be purchased per lot as numerically indicated and no lots will be broken. Auctioneer reserves
the right to withdraw, prior to the close, any lots from the Auction.
19. Auctioneer reserves the right to rescind the sale in the event of nonpayment, breach of a warranty, disputed
ownership, auctioneer’s clerical error or omission in exercising bids and reserves, or for any other reason and
in Auctioneer’s sole discretion. In cases of nonpayment, Auctioneer’s election to void a sale does not relieve
the Bidder from their obligation to pay Auctioneer its fees (seller’s and buyer’s premium) and any other
damages or expenses pertaining to the lot.
20. Auctioneer occasionally experiences Internet and/or Server service outages, and Auctioneer periodically
schedules system downtime for maintenance and other purposes, during which Bidders cannot participate or
place bids. If such outages occur, we may at our discretion extend bidding for the Auction. Bidders unable to
place their Bids through the Internet are directed to contact Client Services at 877-HERITAGE (437-4824).
21. The Auctioneer, its affiliates, or their employees consign items to be sold in the Auction, and may bid on those
lots or any other lots. Auctioneer or affiliates expressly reserve the right to modify any such bids at any time
prior to the hammer based upon data made known to the Auctioneer or its affiliates. The Auctioneer may
extend advances, guarantees, or loans to certain consignors.
22. The Auctioneer has the right to sell certain unsold items after the close of the Auction. Such lots shall be
considered sold during the Auction and all these Terms and Conditions shall apply to such sales including but
not limited to the Buyer’s Premium, return rights, and disclaimers.
Payment:
23. All sales are strictly for cash in United States dollars (including U.S. currency, bank wire, cashier checks,
travelers checks, eChecks, and bank money orders, and are subject to all reporting requirements). All
deliveries are subject to good funds; funds being received in Auctioneer’s account before delivery of the
Purchases; and all payments are subject to a clearing period. Auctioneer reserves the right to determine if a
check constitutes “good funds”: checks drawn on a U.S. bank are subject to a ten business day hold, and thirty
days when drawn on an international bank. Clients with pre-arranged credit status may receive immediate
credit for payments via eCheck, personal, or corporate checks. All others will be subject to a hold of 5 days, or
more, for the funds to clear prior to releasing merchandise. (Ref. T&C item 7 Credit for additional
information.) Payments can be made 24-48 hours post auction from the My Orders page of the HA.com
website.
24. Payment is due upon closing of the Auction session, or upon presentment of an invoice. Auctioneer reserves
the right to void an invoice if payment in full is not received within 7 days after the close of the Auction. In
cases of nonpayment, Auctioneer’s election to void a sale does not relieve the Bidder from their obligation to
pay Auctioneer its fees (seller’s and buyer’s premium) on the lot and any other damages pertaining to the lot
or Auctioneer. Alternatively, Auctioneer at its sole option, may charge a twenty (20%) fee based on the amount
of the purchase. In either case the Auctioneer may offset amount of its claim against any monies owing to the
Bidder or secure its claim against any of the Bidder’s properties held by the Auctioneer.
25. Lots delivered to you, or your representative are subject to all applicable state and local taxes, unless
appropriate permits are on file with Auctioneer. Should state sales tax become applicable in the state for
delivery prior to delivery of the property on the invoice, the bidder agrees to pay all applicable state sales tax
as required by the delivery state as of the shipping date. Bidder agrees to pay Auctioneer the actual amount of
tax due in the event that sales tax is not properly collected due to: 1) an expired, inaccurate, or inappropriate
tax certificate or declaration, 2) an incorrect interpretation of the applicable statute, 3) or any other reason.
The appropriate form or certificate must be on file at and verified by Auctioneer five days prior to Auction, or
tax must be paid; only if such form or certificate is received by Auctioneer within 4 days after the Auction can
a refund of tax paid be made. Lots from different Auctions may not be aggregated for sales tax purposes.
26. In the event that a Bidder’s payment is dishonored upon presentment(s), Bidder shall pay the maximum
statutory processing fee set by applicable state law. If you attempt to pay via eCheck and your financial
institution denies this transfer from your bank account, or the payment cannot be completed using the
selected funding source, you agree to complete payment using your credit card on file.
27. If any Auction invoice submitted by Auctioneer is not paid in full when due, the unpaid balance will bear
interest at the highest rate permitted by law from the date of invoice until paid. Any invoice not paid when
due will bear a three percent (3%) late fee on the invoice amount. If the Auctioneer refers any invoice to an
attorney for collection, the buyer agrees to pay attorney’s fees, court costs, and other collection costs incurred
by Auctioneer. If Auctioneer assigns collection to its in-house legal staff, such attorney’s time expended on the
matter shall be compensated at a rate comparable to the hourly rate of independent attorneys.
28. In the event a successful Bidder fails to pay any amounts due, Auctioneer reserves the right to sell the lot(s)
securing the invoice to any underbidders in the Auction that the lot(s) appeared, or at subsequent private or
public sale, or relist the lot(s) in a future auction conducted by Auctioneer. A defaulting Bidder agrees to pay
for the reasonable costs of resale (including a 15% seller’s commission, if consigned to an auction conducted
by Auctioneer). The defaulting Bidder is liable to pay any difference between his total original invoice for the
lot(s), plus any applicable interest, and the net proceeds for the lot(s) if sold at private sale or the subsequent
hammer price of the lot(s) less the 15% seller’s commissions, if sold at an Auctioneer’s auction.
29. Auctioneer reserves the right to require payment in full in good funds before delivery of the merchandise.
30. Auctioneer shall have a lien against the merchandise purchased by the buyer to secure payment of the Auction
invoice. Auctioneer is further granted a lien and the right to retain possession of any other property of the
buyer then held by the Auctioneer or its affiliates to secure payment of any Auction invoice or any other
amounts due the Auctioneer or affiliates from the buyer. With respect to these lien rights, Auctioneer shall
have all the rights of a secured creditor under Article 9 of the Texas Uniform Commercial Code, including but
not limited to the right of sale (including a 15% seller’s commission, if consigned to an auction conducted by
Auctioneer). In addition, with respect to payment of the Auction invoice(s), the buyer waives any and all rights
of offset he might otherwise have against the Auctioneer and the consignor of the merchandise included on
the invoice. If a Bidder owes Auctioneer or its affiliates on any account, Auctioneer and its affiliates shall have
the right to offset such unpaid account by any credit balance due Bidder, and it may secure by possessory lien
any unpaid amount by any of the Bidder’s property in their possession.
31. Title shall not pass to the successful Bidder until all invoices are paid in full. It is the responsibility of the buyer
to provide adequate insurance coverage for the items once they have been delivered to a common carrier or
third-party shipper.


Purchaser accepts all risk of loss or damage from its purchase of these items and Auctioneer disclaims any liability whether under contract or tort for damages and losses, direct or consequential, and expressly disclaims any warranty as to safety or usage of any lot sold.

Delivery, Shipping, and Handling Charges:

45. By placing a bid or otherwise participating in the auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the dispute resolution provided herein. Consumer disputes shall be resolved according to the dispute resolution on the conduct of the sale of the United States. Consumer disputes shall be resolved according to the dispute resolution on the conduct of the sale of the United States. Consumer disputes shall be resolved according to the dispute resolution on the conduct of the sale of the United States. Consumer disputes shall be resolved according to the dispute resolution on the conduct of the sale of the United States. Consumer disputes shall be resolved according to the dispute resolution on the conduct of the sale of the United States. Consumer disputes shall be resolved according to the dispute resolution on the conduct of the sale of the United States. Consumer disputes shall be resolved according to the dispute resolution on the conduct of the sale of the United States.

46. No employee of Auctioneer may alter these Terms and Conditions, and unless signed by a principal of Auctioneer, shall not be a basis for any claim for return or reduction in purchase price.

47. In the event of an arbitration error, Auctioneer may at its sole discretion, correct the error on the Internet, or, if discovered at a later date, to refund the buyer's purchase price without further obligation.

48. Examination Dispute Resolution or control of the claims of the buyer or the buyer's agent or any other person or entity including Auctioneer (which claim you consent to be made a party (collectively, "Claim") shall be exclusively heard by, and the claimant (or respondent as the case may be) and Heritage each consent to the Claim being presented in a confidential binding arbitration before a single arbitrator administrated by and conducted under the rules of the American Arbitration Association. The locale for all such arbitrations shall be Dallas, Texas. The arbitrator's award may be made in any court of competent jurisdiction.

51. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process. Where such remedies are afforded, they shall be interpreted strictly. Bidder agrees that any claim shall be determined and construed under Texas law. Any dispute arising under this Agreement or any arbitrations conducted pursuant to this Agreement, exclusive subject matter jurisdiction shall be in the County of Dallas, Texas, and if necessary the corresponding appellate courts for such actions, the successful Bidder, purchaser, or Auction participant shall expressly submit himself to the personal jurisdiction of the State of Texas.

52. Agreements between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibit bidding on a consigned item to enter into a private sale agreement for said item, or to utilize the Auctioneer's Auction services for the non-selling consigned items subsequent to the Auction, are strictly prohibited. If a subsequent sale of a previously consigned item occurs in violation of this provision, Auctioneer reserves the right to charge the bidder the applicable Buyer's Premium and consignor a Seller's Commission as determined by Auctioneer.

53. Acceptance of these Terms and Conditions qualifies Bidder as a client who has consented to be contacted by Heritage in the future. In conformity with “do-not-call” regulations promulgated by the Federal or State regulatory agencies, by participating in the auction, Bidder has consented to receive phone calls from time to time concerning sale, purchase, and auction opportunities available through Heritage and its affiliates and subsidiaries. Nothing herein shall be construed to waive the general Terms and Conditions of Auction by these additional rules and shall be construed to give notice and effect to the rules in their entirety.

State Notice:

54. Rules of Construction: Auctioneer presents properties in a number of collectible fields, and as such, specific venues have promulgated supplemental Terms and Conditions. Nothing herein shall be construed to waive the general Terms and Conditions of Auction by these additional rules and shall be construed to give notice and effect to the rules in their entirety.

State Notice:

55. Notice: Some property sold by Auctioneer are under federal or state or local regulations, including, but not limited to, firearms, weapons, ammunition, and certain items that may be swallowed or ingested or may have latent defects of all which may cause harm to a person.
COMICS, COMIC ART, & ANIMATION ART TERM A: Signature® Auctions are not on approval. No certified material may be returned because of possible differences of opinion with respect to the grade offered by any third-party organization, dealer, or service. No guarantee of grade is offered for uncertified Property sold and subsequently submitted to a third-party grading service. There are absolutely no exceptions to this policy. Under extremely limited circumstances, (e.g. gross cataloging error) a purchaser, who did not bid from the floor, may request Auctioneer to evaluate voiding a sale; such request must be made in writing detailing the alleged gross error, and submission of the lot to the Auctioneer must be pre-approved by the Auctioneer. A bidder must notify the appropriate department head (check the inside front cover of the catalog or our website for a listing of department heads) in writing of such request within three (3) days of the non-floor bidder’s receipt of the lot. Any lot that is to be evaluated must be in our offices within 30 days after Auction. Grading does not qualify for this evaluation process nor do such complaints constitute a basis to challenge the authenticity of a lot. AFTER THAT 30-DAY PERIOD, NO LOTS MAY BE RETURNED FOR REASONS OTHER THAN AUTHENTICITY. Lots returned must be housed intact in the original holder. No lots purchased by floor Bidders may be returned (including those Bidders acting as agents for others). Late remittance for purchases may be considered just cause to revoke all return privileges.

COMICS, COMIC ART, & ANIMATION ART TERM B: Auctions conducted solely on the Internet have a THREE (3) DAY RETURN POLICY. Lots paid for within seven days of the Auction closing are sold with a three (3) day return privilege. You may return lots under the following conditions: Within three days of receipt of the lot, you must first notify Auctioneer by contacting Client Service by phone (877-HERITAGE (437-4824)) or e-mail (Bid@HA.com), and immediately mail the lot(s) fully insured to the attention of Returns, Heritage, 3500 Maple Avenue, 17th Floor, Dallas TX 75219-3941. Lots must be housed intact in their original holder and condition. You are responsible for the insured, safe delivery of any lots. A non-negotiable return fee of 5% of the purchase price ($10 per lot minimum) will be deducted from the refund for each returned lot or billed directly. Postage and handling fees are not refunded. After the three-day period (from receipt), no items may be returned for any reason. Late remittance for purchases revokes all Return-Restock privileges.

COMICS, COMIC ART, & ANIMATION ART TERM C: Bidders who have inspected the lots prior to the auction will not be granted any return privileges.

COMICS, COMIC ART, & ANIMATION ART TERM D: Comic books sold referencing a third-party grading service are sold “as is” without any express or implied warranty. No returns of CGC-certified or CBCS-certified comic will be accepted. Certain warranties may be available from the grading services and the Bidder is referred to them for further details: Certified Guaranty Company, LLC (CGC), P.O. Box 4738, Sarasota, FL 34230; Comic Book Certification Service (CBCS), 4635 McEwen Road, Dallas, TX 75244.

COMICS, COMIC ART, & ANIMATION ART TERM E: Bidders who intend to challenge authenticity or provenance of a lot must notify Auctioneer in writing within thirty (30) days of the Auction’s conclusion. In the event Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, provenance, authenticity, or other transfer or condition issue is claimed, Auctioneer’s liability shall be limited to recision of sale and refund of purchase price; in no case shall Auctioneer’s maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed, Auctioneer’s maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot.

COMICS, COMIC ART, & ANIMATION ART TERM F: All comics are guaranteed genuine, but are not guaranteed as to grade, since grading is a matter of opinion, an art and not a science, and therefore the opinion rendered by the Auctioneer or any third party grading service may not agree with the opinion of others (including trained experts), and the same expert may not grade the same item with the same grade at two different times.

COMICS, COMIC ART, & ANIMATION ART TERM G: Since we cannot examine encapsulated comics, they are sold “as is” without our grading opinion, and may not be returned for any reason. Auctioneer shall not be liable for any patent or latent defect or controversy pertaining to or arising from any encapsulated collectible. In any such instance, purchaser’s remedy, if any, shall be solely against the service certifying the collectible.

COMICS, COMIC ART, & ANIMATION ART TERM H: Due to changing grading standards over time, differing interpretations, and to possible mishandling of items by subsequent owners, Auctioneer reserves the right to grade items differently than shown on certificates from any grading service that accompanies the items. Auctioneer also reserves the right to grade items differently than the grades shown in the prior catalog should such items be reconsigned to any future auction.

COMICS, COMIC ART, & ANIMATION ART TERM I: Although consensus grading is employed by most grading services, it should be noted as aforesaid that grading is not an exact science. In fact, it is entirely possible that if a lot is broken out of a plastic holder and resubmitted to another grading service or even to the same service, the lot could come back with a different grade assigned.

COMICS, COMIC ART, & ANIMATION ART TERM J: Certification does not guarantee protection against the normal risks associated with potentially volatile markets. The degree of liquidity for certified collectibles will vary according to general market conditions and the particular lot involved. For some lots there may be no active market at all at certain points in time.

COMICS, COMIC ART, & ANIMATION ART K: Financing. Auctioneer offers various extended payment options to qualified pre-approved persons and companies. The options include Extended Payment Programs (EPP) Flexible Payment Program (PPP) and Dealer Terms. Each program has its specific terms and conditions and such terms and conditions are strictly enforced. Each program must be executed by the purchaser. Auctioneer reserves the right to alter or deny credit and in such case these auction terms shall control.

For wiring instructions, call the Credit department at 877-HERITAGE (437-4824) or email: CreditDept@HA.com.

Notice as to an Auction in New York City:
This Auction is conducted in accord with the applicable sections of the New York City Department of Consumer Affairs Rules and Regulations as Amended. This a Public Auction Sale conducted by Auctioneer. The New York City Auctioneers conducting the sale of behalf of Heritage Auctions No. 41513036 ("Auctioneer") are licensed Auctioneers including Dawes, Nicholas 1304724, Guzman, Kathleen 762165, Luray, Elyse 2015375, or as listed at HA.com/Licenses and as posted at the venue site. All lots are subject to the consignor’s right to bid thereon and consignor’s option to receive advances on their consignments. Auction may offer, in its sole discretion, advances on consignments and extended financing to registered bidders, in accord with Auctioneer’s internal credit standards. Auctioneer will disclose to bidders, upon request, a list of lots subject to an advance, reserve, guarantee, or Auctioneer’s financial interests of any kind. All Terms and Conditions of Sale are available at HA.com and in the printed catalog, including term #21, which states: The Auctioneer, its affiliates, or their employees consign items to be sold in the Auction, and may bid on those lots or any other lots. Auctioneer or affiliates expressly reserve the right to modify any such bids at any time prior to the hammer based upon data made known to the Auctioneer or its affiliates. The Auctioneer may extend advances, guarantees, or loans to certain consignors. On lots bearing an estimate, the term refers to a value range placed on an item by the Auctioneer in its sole opinion but the final price is determined by the bidders.
WHY CHOOSE HERITAGE AUCTIONS?

LEADERS The world’s largest collectibles auctioneer and is by far the largest auction house founded in America.

LOCATIONS Dallas, New York, Beverly Hills, San Francisco, Chicago, Palm Beach, Paris, Geneva, Amsterdam and Hong Kong.

TECHNOLOGY On average, HA.com receives 46,000+ worldwide visits per day, the highest web traffic of any auction house. (Source: SimilarWeb.com)

RESULTS 1+ million online bidder-members from 222 countries and over $800 million in 2018 sales.

TRUST Knowing that your treasures are being researched and valued by leading experts using current market reports.

INTEGRITY From your first phone call to our last handshake, your collection is handled with the utmost care and priority.

TRANSPARENCY No hidden reserves. No hidden fees.

QUALITY A commitment to exceptional customer service, attention to detail and first-class marketing efforts to bring a worldwide audience to your treasures.

TIMELY PAYMENT Each of our 45,000+ consignors have received their settlement checks in full and on time, without exception.

EXPERTISE Our success depends on providing clients with the best possible advice.

EFFICIENCY We focus on helping clients save valuable time and resources.

INNOVATION We continually make our services more accessible and useful.

LONG-TERM PERSPECTIVE We strive to carefully construct only sustainable, win-win agreements with clients and partners.
Groundbreaking New Benefit at Heritage Auctions: Make Offer to Owner Archive

DALLAS, Texas (Dec. 18, 2018) – Heritage Auctions’ Make Offer to Owner (MoTo) program, through which clients can make anonymous offers on lots previously sold at auction, has added an extremely useful new feature showing the amount and status of every resale offer ever made via HA.com.

Any Heritage member who sees a previously auctioned item of interest with a Make Offer to Owner button has the option of submitting an offer, after which the item’s owner can accept or decline the offer, or submit a counter-offer to the potential buyer. The new Make Offer to Owner Archive is sortable by Category as well as by Accepted, Rejected and Pending status. The Archive includes every MoTo offer made via HA.com since the feature was introduced first in 2009, with the most recent offers appearing first.

“This new, permanent archive increases our already market-leading transparency,” said Heritage Auctions Co-Chairman Jim Halperin, “and we hope it will encourage more MoTo competition on previously auctioned items by showing pending offers in one convenient place. Just type ‘HA.com/moto’ into your browser to access the main MoTo Archive page anytime, then pick a category and refine the list to see Pending, Rejected, Accepted or All offers. Our members will be amazed at how much information they can glean by accessing their favorite categories on a daily basis. Every listing includes a link to the entire item page. Members are encouraged to outbid any and all pending MoTo offers if they would pay more for that item than the pending high offer.”

Heritage’s MoTo program has become increasingly popular with both sellers and buyers. Most members who have made a purchase through the program have bought, or at least made offers, again. Using the program offers clients an added measure of security and comfort about the authenticity of a lot that cannot be replicated through a secondary outside seller.

The program has enjoyed tremendous growth, with combined sales in 2017 and 2018 – the program’s two most successful years – of more than $16 million. The MoTo program has been particularly popular among Sports and Comics collectors.

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Comics & Comic Art

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February 21-23, 2019 | Dallas

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Session 1 - PLATINUM SESSION (see separate catalog)
Thursday, February 21 • 12:00 PM CT • Lots 91001–91081

Session 2 - COMICS & MEMORABILIA (see separate catalog)
Thursday, February 21 • 2:00 PM CT • Lots 92001–92282
Golden Age Comics, The Black Mask Collection, Silver Age to Modern Age Comics, Magazines and Pulps, Memorabilia, Video Games, Magic: The Gathering Cards, and Pokémon Cards.

Session 3 - COMIC ART
Friday, February 22 • 12:00 PM CT • Lots 93001–93175

INTERNET Signature® Session 4
(HERITAGElive®, Internet, Fax, & Mail only Session)

Session 4
Saturday, February 23 • 1:00 PM CT • Lots 94001–94951

COMICS & MEMORABILIA (see separate catalog)

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1Patent No. 9,064,282
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Dear Fellow Collector,

The year 2018 was a great one for our team — 2018 auction sales for Comics, Comic Art and Animation totaled more than $58 million, which was a 30%-plus jump over our 2017 record. Whether you are relatively new to this hobby or were already bidding at our first Comics sale back in 2001, we thank you for your support!

This catalog is our 73rd Signature Comics and Comic Art auction, featuring more than 1,500 lots from the collections of 215 different consignors.

We would like to welcome certified video games to these quarterly Signature auctions. We’ve been offering Wata-certified games in our weekly internet auctions for a month now, and it’s already clear that quality material is commanding premium prices. You’ll find the games in our Comic Books and Memorabilia catalog.

We’re also expanding our selection of high-end trading cards, in particular Magic: The Gathering and Pokemon. These are also in the Comics & Memorabilia catalog; however, note that we have original art for trading cards in the catalog you’re holding.

For newcomers, I will note that we offer more ways to bid than anyone. You can join us in the auction room in Dallas, or you can bid by phone, via prior Internet bids, via HA.com/Live, using the Heritage Auctions app, or even by fax or U.S. mail.

Best wishes,

Barry Sandoval
Vice President
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93001  Neal Adams and Dick Giordano *Flash* #217 Story Page 5 Green Lantern/Green Arrow Original Art (DC, 1972). The “Hard Traveling Heroes” had their book *Green Lantern*/*Green Arrow* canceled with issue #89 in April-May of 1972, and they landed here as the back-up for *Flash*. This story by Denny O’Neil was titled “The Killing of an Archer! Chapter 1” and the page features our Emerald heroes along with a cameo by Dinah Lance... aka Black Canary! A fantastic page with a very cool layout, as created in ink over graphite on Bristol board with an image area of 10” x 15”. There is tape residue in the margins of the toned page. In Very Good condition.

93002  Neal Adams and Dick Giordano *All-New Collectors’ Edition* #C-56 “Superman vs. Muhammad Ali” Page 52 Original Art (DC, 1978). Superman single-handedly defeats an alien invasion and *without* his super powers! It is no wonder why the Man of Steel is considered “The Greatest” superhero of them all. The page was crafted in ink and Zipatone over graphite on Bristol board. The bottom tier of panels were produced on a separate piece of Bristol board that has been mated to the main board with a backing sheet, for a total image area of 11” x 15”. Signed by Neal Adams in the lower margin. In Excellent condition.

93003  Ross Andru, Frank Giacoia, and Dave Hunt *Amazing Spider-Man* #134 Story Pages 15-16 On One Board Original Art (Marvel, 1974). In summer of 1974 Marvel had its artists, once per issue, draw two pages on the same regular-sized board, turned sideways, as a way to get two pages while only paying the artist for one. This is such a page, so please take note what’s offered here is a single regular size 11.5” x 17.5” Bristol board. The terrible toes of the Tarantula are featured. Rendered in ink over graphite on Bristol board with an image area of 6.75” x 10” each. The board is toned, with handling wear in the margins, and multiple pinholes in the upper right margin. There is a bit of blue paper glued in the margins from a previous matting job. Overall in Very Good condition.
93004  Ross Andru and Joe Sinnott *Fantastic Four* #146 Double-Splash Pages 16-17 Original Art (Marvel, 1974). While this was two pages in the comic, it’s one normal-sized Bristol board, as it’s from those few months in 1974 when Marvel made its artists (one time per issue) produce content for two pages while only paying them for one. Three of the then-current team line-up appear on this two-page spread splash extravaganza... The Thing, The Human Torch, and the Inhuman known as Medusa! This was while Sue was taking time off from the team to be a mom. The team found “Doomsday: 200° Below!” in this Gerry Conway story. The page was crafted in landscape format on a regular sized 11.5” x 17.6” Marvel board in ink over graphite with an image area of 14” x 10”. The board is lightly toned, with some edge discoloration on the left and right. There are also multiple pinholes in the upper right margin. Overall in Very Good condition.

93005  Jim Aparo *Batman* #331 Cover Original Art (DC, 1981). This shocking cover image was produced by the electrifying Jim Aparo! He’s an artist who was already well-grounded in drawing Batman, with a decade of experience with the character since his first Batman story in *Brave and the Bold* #98 in 1971. Rendered in ink over graphite on Sparta cover stock Bristol board with an image area of 9.75” x 15”. The DC bullet, logo, other header info, and the bottom caption box are all original stat paste-ups. Signed by Aparo just above the UPC box. In Very Good condition.
**93006  Sergio Aragonés MAD #177 Complete 4-Page Story “A MAD Look At Superheroes” Original Art Group of 2 (EC, 1975).** From the Comic Shnook's Dept.: MAD's most marginal artist, Sergio Aragonés, gives us “A MAD Look at Superheroes”, with some tugs on the capes of Superman, Batman, Wonder Woman, Plastic Man, Captain Marvel, the Flash, and even a cameo in the last panel of Starman, Hawkman, Captain America, Spider-Man, Thor, and Green Lantern! Aragonés is well-known for his crazy doodles and sketches in the margins of MAD magazine, and also as the co-creator of Groo the Wanderer. This bit ran as pages 20-23 in the magazine and were produced in ink at two-pages-per board on 26” x 16.75” Bristol board. In Excellent condition. Comes with a copy of the magazine.

**93007  Mick Austin Warrior #16 Cover Painting Marvelman/Miracleman Original Art (Quality Communications, 1983).** Alan Moore's "Marvelman" tales were all-new stories inspired by the UK's answer to the original Captain Marvel (when the reprint options on the originals ceased). Mick Austin's cover painting captures the magic and sparkle of this man-with-God-like-powers. When the stories were eventually reprinted here in the US, conflicts with Marvel (not DC) forced the change in the character's name to "Miracleman." This issue mistakenly gave cover credit to Steve Parkhouse, but it is clearly signed by Mick Austin in the lower left of the 12.5” x 17.5” gouache image area. Originally created in illustration board, it has since been "skimmed" off of the board. A bit of production tape in the margins, and some minor foxing in the left marginal edge. In Excellent condition.
93008 Dick Ayers  *Sgt. Fury and His Howling Commandos* #84 Complete 20-Page Story “The Devil’s Disciples!” Original Art (Marvel, 1971). Dum-Dum Dugan and Man Mountain McCoy are kidnapped in an effort to trap the other Howlers, and the Agent with One Thousand Faces (and a swastika on his mask) is just one of the creeps responsible! Fury and the boys were always in good hands with Ayers. If you’re like us, you might be surprised to see “written by Al Kurzrok” in the credits box. Kurzrok was a letterer for Marvel but he did write five or so stories as well, all for this title. Please note two of the pages are half-pages with space for an ad on the bottom halves, per Marvel’s usual practice at the time. Ink over graphite on bristol. Each page has an image area of 10” x 15”. Typical production staining. Very Good condition.

93009 Dick Ayers and Tony DeZuniga  *Jonah Hex* #68 Complete 23-Page Story “Gunfight at Gravesboro!” Original Art (DC, 1983). Hex rides into a town that’s crawling with gunmen with bad intentions. Suffice it to say that plenty of bullets fly in this story! Ink over graphite on bristol. Each page has an image area of 10” x 15”. Clipped corners. Excellent condition.

93010 Mark Bagley and Larry Mahlstedt  *Amazing Spider-Man* #397 Splash Page 1 Original Art (Marvel, 1995). Doctor Octopus is looking dapper for the story “Web of Death Part One: Tentacles”. It was created in ink over graphite on Marvel Bristol board with an image area of 10” x 15.25”. All text is created in stat paste-up. Signed by Bagley in the lower margin. In Excellent condition.
93011  Carl Barks *Funnyworld* #16 “Student Witch” Cover Painting Original Art (Michael Barrier, 1974). Fans of the “censored” pages of Carl Barks’ great *Donald Duck* #26 Halloween story “Trick or Treat” will recognize the big derby-wearing ogre in this painting. The full title, as written on the back, is “Our Student Witch is a Funny Animals Freak,” along with the Barks code #3-74. The painting was done specially for Mike Barrier's *Funnyworld*, the first mainstream magazine devoted exclusively to the world of comics and animation. The painting is in oils on pressboard, measuring 20” x 16”; it’s elaborately open-front framed for an overall size of 27.5” x 23.5”. In addition to *Funnyworld*, this wild piece was also featured in the book of Barks non-Disney paintings, *Animal Quackers*. Painting condition is Excellent.

93012  Carl Barks “Santa’s Christmas Mail” Painting Original Art (1979). After retiring from full-time comics work in 1966, Carl Barks did a number of things to supplement his income, including writing the stories for *Junior Woodchucks* issues 6 through 25. He also took up painting portraits of old barns, horses, and still-life images, selling them at local art fairs in California. Next, he took to creating paintings of Uncle Scrooge and Donald Duck on commission, until Disney briefly withdrew their permission in 1976 when a fan created and sold some unauthorized prints. Barks then turned to non-Disney themes, painted in a similar style, like this Christmas-themed piece with a tired, overwhelmed Santa. Barks was quoted as saying, “I knew that people went nuts over the idea of Christmas and they loved it, so I catered to their whims” (Barks’ own personal favorite holiday was New Year’s Day, “because they’ve got a couple of good football games on”). This “Santa’s Workshop” painting is in oils on Masonite, noted with the Barks code 79-15. The painting measures 20” x 16”. It was featured in the book *Animal Quackers* in 1996. The painting is elaborately framed, without glass, for an overall size of 26.25” x 22.5”, and is in Excellent condition.
93013  Ed Beard Jr.  *Magic: The Gathering - Legends* Card #142 “Arcades Sabboth” Painting Original Art and Signed Card (Wizards of the Coast, 1994). The elder dragon has been summoned... and he must be fed every turn to keep him. A powerful image for a powerful card, painted by master painter Ed Beard Jr. The original art was created in ink, color marker, and color pencil on 7" x 5.5" paper. The paper has been mounted with a signed copy of the rare card itself and both are glass front framed to 17.5" x 21.5". The mat was signed just below the image area, and the painting itself was signed at the time of creation. In Excellent condition. Comes with a COA on the reverse of the frame.

93014  Brian Bolland  *Green Lantern* #131 Cover Original Art (DC, 1980). Brian Bolland produced some fantastic covers for DC in the 1980s, and this was just his third US cover ever! Evil Star blasts Hal Jordan on this cover crafted in ink over graphite on DC Sparta cover stock Bristol board with an image area of 9.75” x 15”. All of the paste-ups on the page are missing, leaving glue residue in many places. Lightly toned and in Very Good condition.
Brian Bolland Camelot 3000 #8 Cover Original Art (DC, 1983). Not only is this striking cover a wonderful group shot of the resurrected Knights of the Round Table, there is even a hidden little image of King Arthur himself reflected in the hilt of the sword. Attention such as that is a hallmark of Bolland artwork. Rendered in ink over graphite on Bristol board with an image area of 9.75" x 15". The DC bullet and the logo are stat paste-ups. In Excellent condition.
93016  Frank Brunner *Marvel Premiere* #12 Doctor Strange Story Page 18 Original Art (Marvel, 1973). Doctor Strange comforts Lilia, Queen of the Gypsies as she lies dying. This was the penultimate page for the story "Portal to the Past!" Crafted in ink over graphite on Bristol board with an image area of 10" x 15". All text is hand-lettered paste-up (with a whiteout text correction). There are several text pieces missing, and there is glue residue left behind and near existing ones on the toned page. There is a bit of production oil staining in places as well. In Good condition.

93017  Rich Buckler and Joe Sinnott *Fantastic Four* #159 Story Page 6 Medusa and Black Bolt Original Art (Marvel, 1975). Medusa of the Inhumans charges to the rescue of Black Bolt! A powerful page penned in ink over graphite on Bristol board with an image area of 10" x 15". There is a diagonal crease running down the larger panel. The lightly toned page is in Very Good condition.

93018  John Buscema and Tom Palmer *Avengers* #79 Story Page 19 Original Art (Marvel, 1970). The Swordsman battles the Vision, as Man-Ape takes on Captain America, while the Living Laser blasts Quicksilver! This page lives up to the Roy Thomas story title "Lo! The Lethal Legion!" Created in ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". Lightly toned and in Excellent condition.
93019 John Buscema Jungle Action #1 Cover Original Art (Marvel, 1972). Lorna, Tharn, and Jann (all of the Jungle), were the stars in this jungle anthology. A powerful cover set the tone, with a charging lion, rendered by Buscema in ink over graphite on 9.25" x 8" Bristol board. The board was then affixed to Marvel World Color cover stock Bristol board with an image area of 10" x 15" (including stat logo/header). There is glue residue where a stat of Tharn was used to bring his image up and twist it a bit to get his knee off Lorna's head. That stat is affixed to the reverse of the board. All lower cover text is stat as well, with some glue residue in several places (and one of the asterisks is missing). Signed by Buscema in the lower image area. In Good condition.

93020 John Buscema and Sal Buscema Thor #217 Splash Page Original Art (Marvel, 1973). John Buscema said in interviews that his brother was his favorite inker, and you can see why on this impressive shot of Asgard and our heroes. Odin, Sif, and two of the Warriors Three also appear. Signed by Sal Buscema in the bottom margin. Ink over graphite on Bristol board with an image area of 10" x 15". Typical production staining. The text preamble at upper left is a stripped-in correction sealed with tape on the back.
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93021  John Buscema and Ernie Chan  
Conan the Barbarian #97 Cover Original Art (Marvel, 1979). A reimagining of Frank Frazetta’s cover for the Conan the Avenger paperback, with one big difference: this time the woman is coming to the rescue and the barbarian is the one in chains! That woman is of course Bêlit, who only appeared on 15 covers, not nearly enough to satisfy all of the collectors who want one! A note in the bottom margin reads, “Lenny: J. B. misunderstood. Conan must be awake — straining at chains — snarling, etc.” Ink over graphite on Bristol board with an image area of 10.5” x 15.25”. Stapled, with a couple of small pieces of tape at the edges and some minor bends at upper left. Very Good condition.

93022  John Buscema and Joe Sinnott  
Marvel Treasury Edition #23 Conan the Barbarian Cover Original Art (Marvel, 1979). We believe this is the only Buscema Conan cover to be inked by Sinnott, and the two teamed on just one Conan interior story over the years. A portrait of the Cimmerian that’s very much in character! Ink over graphite on Bristol board with an image area of 10.25” x 13.75”. Pinholes and very minor handling wear. Excellent condition.

93023  John Buscema and Tom Palmer  
Mighty World of Marvel #222 Cover Daredevil Original Art (Marvel UK, 1979). Matt Murdock is a lawyer, but it’s Daredevil who is in court fighting for his life on this cover created for the UK weekly reprint format title. This issue reprinted pages 14-20 from Daredevil #71, and it was released on 12-29-76. Created in ink over graphite on Bristol board with an image area of 10.25” x 13.75”. In Excellent condition.
93024  Sal Buscema *Marvel Tales* #37 Cover Original Art (Marvel, 1972). This action-packed cover was for a reprint of *Amazing Spider-Man* #52. It features a water-logged J. Jonah Jameson and your friendly neighborhood Spider-Man! Rendered in ink over graphite on Bristol board with an image area of 10" x 15". The logo, corner box art, and header are all stat paste-up, as is the title below. The board is toned with production oil stains. In Very Good condition.

93025  John Byrne and Dave Hunt *Marvel Team-Up* #63 Story Page 10 Iron Fist and Davos Original Art (Marvel, 1977). A version of the conflict between Danny Rand and Davos played out in the Marvel Netflix series *Iron Fist*. This story was part of the source material for that story arc. John Byrne was the regular artist on Iron Fist's own short-lived series (before Byrne moved over to the *X-Men*) so he was a perfect choice for this issue. The page was created in ink over graphite on Bristol board with an image area of 10" x 15". There is a bit of production oil stain in Panel 3, and some production tape residue in the top and bottom margins. In Very Good condition.
**93026 John Byrne and Terry Austin X-Men #108 Story Page 13 Phoenix Original Art (Marvel, 1977).** From John Byrne’s historic first issue on this title. An important scene from the story, Jean Grey (Phoenix II) is examining the lattice of the universe... and finds that it is dying! Cameos in Panel 2 include Misty Knight, Professor Xavier, and Jean’s parents. Nice Phoenix Effect image in the last panel. Created in ink over graphite on Bristol board with an image area of 10” x 15”. The page is toned, with some minor stains in the first and last panel. There is some minor foxing in Panel 3. There is a bit of tape residue in the top and bottom margins. Signed by Byrne and Austin in the first panel. In Excellent condition.

**93027 John Byrne and Bob Layton Iron Man #118 Splash Page 1 Original Art (Marvel, 1978).** Scenes with Tony Stark’s “Wall of Iron” behind him are hugely popular with Iron Fans. This one is a double-treat, as John Byrne provided the layout and Bob Layton burned it up with his graphite and ink work! It’s a sterling page forged in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15” (including the paste-up header, credits, and indicia). The page is lightly toned (the indicia is slightly discolored) and in otherwise Excellent condition.

**93028 John Byrne and Joe Rubinstein Captain America #252 Story Page 7 Original Art (Marvel, 1980).** Mr. Hyde has a flashback on this page that also has cameos of Batroc the Leaper and Captain America himself! Crafted in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. Toned and in Very Good condition.
John Byrne Captain America #290 Cover Falcon and Nomad Original Art (Marvel, 1984). The sinister Mother Superior looms over Cap and his partners, the Falcon and Nomad. The none-too-good Nun is actually the daughter of the Red Skull! A stark and striking cover image by fan-favorite artist John Byrne, as created in ink and marker over graphite on Bristol board with an image area of 9.75” x 15”. Signed by Byrne in the UPC box. Light toning on the lower half of the cover, with a bit of stain in the top margin (and just into the image area), and on Cap’s star on his chest. In Very Good condition.
93030  Milton Caniff  *Terry and the Pirates* Daily Comic Strip Dragon Lady Original Art dated 10-3-36 (Chicago Tribune, 1936). From the second year of the feature, this daily stars the evil Dragon Lady, and she has the most horrible torture in mind for her captive... shaving off his mustache and washing out his hair product! This woman is pure evil. The strip is titled "The Lady Must Have Her Fun". It was created in ink and blue wash over graphite on Bristol board with an image area of 20" x 5.5". The board is toned, and has started to split down the deep crease fold in the center, between the panels. Personalized and signed by Caniff in the lower margin. In Good condition.

93031  Ernie Chan (as Ernie Chua)  *Batman Family* #7 Cover Batgirl and Robin Original Art (DC, 1976). The Boy Wonder and the Dominoed Dare-Doll team-up to take on the married miscreants known as The Huntress and Sportsmaster! In addition to the main cover image the smaller pictures in the lower banner are original art as well! Created in ink over blue pencil on Sparta cover stock Bristol board with an image area of 9.75" x 15". The header bar, logo, and sidebar images of Batgirl and Robin are all paste-up stats. The caption burst next to the logo is a hand-lettered paste-up. The bottom banner has what appears to be maroon gouache paint in the background. We suspect it was at one time black and has discolored in hue. The stats are toned, with a minor stain in the lower right, next to Chan's signature. In overall Excellent condition.
**93032**  Travis Charest - X-Men (including Wolverine and Phoenix) Pin-Up Commission Original Art (2013). A loving look at early 1980's versions of Cyclops, Colossus, Phoenix (Jean Grey), and Wolverine! This stunning Travis Charest piece was a private commission, and since Charest art is fairly rare in the first place, that makes this an even rarer treat for his fans. Crafted in ink over graphite on 15” x 16.5” illustration board. Signed and dated in the lower right. In Excellent condition.

**93033**  Frank Cho Harley Quinn #22 Cover Variant Original Art (DC, 2017). A cuddly critter almost meets his untimely demise from the haphazard Harley Quinn in this chaotically fun variant cover from Frank Cho, which also features the antihero’s dog, Nathan. Created in ink, ink wash, and red marker over graphite on Bristol board with an image area of 14” x 17”. The top left corner is bent, and there are light bends along the bottom and right edges. Signed by Cho, and in Excellent condition.
Dave Cockrum The X-Men #100 Story Page 15 Jean Grey Original Art (Marvel, 1976). Prelude to the Phoenix! A key page from a key Chris Claremont/Dave Cockrum issue of the “All-New, All-Different” X-Men! And it’s only the second page from this story that we have ever offered. This page lives up to the story title “Greater Love Hath No X-Man...” as Jean Grey boldly seizes control of the situation to save the team, by single-handedly piloting a space shuttle through a solar flare storm. It is easily one of her character’s finest hours, and a high-point in an already red-hot title. Jean nearly dies saving the team... but fret not as she is seemingly reborn in the next issue as The Phoenix! An act of self-sacrifice birthed the Phoenix, and an act of self-sacrifice would eventually end her as well.

A simply mind-stunning page rendered in ink over graphite on Bristol board with an image area of 10” x 15”.

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Jean Grey had only become the Phoenix just four issues previous to this, and already she was making enemies! This last page of the story features Jean, her mother and father, Professor X, the hotheaded Firelord, and even Misty Knight! Misty has been appearing on the various Marvel Netflix shows. This page is marked as issue page 31 at the top because of ads. Created in ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". There is production tape in the top and bottom margins, and some whiteout art corrections in all panels. The page is signed by writer Chris Claremont on the reverse, and initialed and dated "14-7-78" by him on the lower right front. In Very Good condition.
**93036  Gene Colan and John Tartaglione Daredevil #34 Splash Page 1 Original Art (Marvel, 1967).** The twice-up scale format of the splash just gives Colan more room to draw one dynamic looking Daredevil! In the background, you can see the Beetle, one of Marvel’s best recurring B-level villains. He had best be careful, as the story title is “To Squash A Beetle!” Rendered in ink over graphite. The big, bold 12” x 18” image area included the stat paste-up header, and the now-missing paste-up indicia (leaving glue residue behind). Signed by Colan in the indicia space. Lightly toned and in Excellent condition.
93037  Gene Colan and Paul Reinman Marvel Super-Heroes #13 Story Page 13 Original Art (Marvel, 1968). The future Ms. Marvel, Carol Danvers, is introduced to readers and to a disguised Captain Marvel here! While Carol was first seen one page earlier, she was called by name for the very first time here. When Marvel Studios announced that Ms. Marvel would be in a 2018 feature film (under the name “Captain Marvel”), this comic became a key overnight. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. Slightly toned with punch holes in the top and bottom and whiteout text correction in Panels 1, 2, and 4. Signed and in Very Good condition.

93038  Gene Day Master of Kung Fu #116 Cover Original Art (Marvel, 1982). Shang-Chi is about to be sacrificed in a very Frankensteinian looking laboratory on this stunning cover by the always impressive Gene Day! Crafted in ink over graphite on Marvel cover stock Bristol board with an image area of 9.75” x 15”. The character in the middle is an original art paste-up created on onionskin paper. It has discolored, and there is whiteout art correction around it. The logo/corner box/header are all stat paste-up. Signed by Gene Day in the image area, and signed by Marvel’s Editor-in-Chief Jim Shooter in the check-off box at the bottom. The lightly toned cover is in Very Good condition.

93039  Tony DeZuñiga X-Men #110 Story Page 10 Original Art (Marvel, 1978). Storm (and the reader) gets a reminder that she suffers from claustrophobia. From early in the days of the “All-New/All Different” X-Men, this Danger Room page also features Cyclops and Banshee. DeZuñiga was a guest artist on this issue with some art assist by Dave Cockrum, but it is unknown if Cockrum worked on this page. Created in ink over graphite on Bristol board with an image area of 10” x 15”. All text is paste-up and has discolored. There is a missing word balloon in Panel 2. In Very Good condition.
93040  Steve Dillon *Preacher* Poster Illustration Original Art (DC/Vertigo, c. 1996). As Steve Dillon handled the interior art for the Vertigo series *Preacher*, and not the covers, a nice quality image of the main characters, such as this one, it quite a treat! The series has been turned into a well-received AMC TV series, with a remarkable cast who really capture the characters shown here. This image was rendered in ink over graphite on the reverse of bright white DC Bristol board with an image area of 11" x 9.5". In Excellent condition.

93041  Steve Ditko *Tales of Suspense* #37 Story Page 11 Original Art (Marvel, 1963). A truly impressive example of why Steve Ditko was such a powerhouse sci-fi artist of his time! On a single page we have a tense meeting of minds, a fanciful-yet-threatening alien, a stunning alien spaceship design, and even some sci-fi ray-beam disintegration action! Brothers Stan Lee and Larry Lieber scribed the alliterative alien adventure titled "Haag! Hunter of Helpless Humans!" The twice-up scale wonder was crafted in ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.
Mort Drucker MAD Magazine #164 Complete 8-Page Story “Caper Goon” Original Art (EC Comics, 1974). “Paper Moon” is parodied as master caricaturist Drucker works satirical magic. The exaggerated cartoon versions of star players Ryan O’Neal, Tatum O’Neal, and Madeline Kahn are spot-on accurate. The large-scale art-stock shows deterioration and water damage, but the art remains intact. Also included is a blue-line paste-up reproduction of the splash page. Ink and ink wash over graphite on Bristol board, with Zipatone shading film. The image area is 16” x 21”. Pronounced staining and wrinkling, with sporadic fading and scuffing in the typeset lettering and notable adhesive staining. Good condition.

Will Eisner The Spirit Weekly Newspaper Section Story Page 3 Original Art dated 4-6-47 (Register and Tribune Syndicate, 1947). An astounding Eisner page from the Sunday section, this page features Denny Colt (the Spirit), as well as the titular “Pinhead” and a vampish Sylvie Vault (who has a Lauren Bacall look to her). Crafted twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18.5”. The date/page number/title at the page top are stats stapled in place (as was common practice for this series). Lightly toned, the page is in Excellent condition.

Lee Elias Chamber of Chills #18 Cover Original Art (Harvey, 1953). This shave and a haircut is going to cost him more than two-bits! A ghoulish grooming rendered in ink over graphite on approximately 11” x 10.5” Bristol board. The art section has been affixed to a larger illustration board, with an added reproduction header/logo. The cover caption box is original stat paste-up. In Very Good condition.
93045  **Enric (Enrique Torres-Prat) Vampirella Painting Original Art (undated).** Massive only begins to describe this fantastic painting by one of the key cover painters for *Vampirella*. Dark, seductive, and quite large... this oil on stretched canvas piece measures 60" x 40" and is open front framed to 66" x 46". A spectacular piece, easily the largest Vampirella painting we have ever seen! It is signed in the image area and is in Excellent condition. *From the IRI Collection.*

93046  **Enric (Enrique Torres-Prat) Vampirella Painting Original Art (undated).** Vampirella strikes yet another alluring pose in this large, sensuous masterpiece from Enric. It’s a fully rendered oil painting on stretched canvas, with an overall size of 27" x 44". The art is in Excellent condition. *From the IRI Collection.*
**93047** Enric (Enrique Torres-Prat) - *Tarzan, Lord of the Apes* Painting Original Art (undated). *Kreegah Bundalo!* This pulse-pounding battle scene is large and intense. One source indicates it was intended as the cover of a Tarzan calendar. Rendered edge-to-edge in oil on a 30” x 40” stretched canvas, it is signed in the lower right and in Excellent condition.

**93048** Enric (Enrique Torres-Prat) - *Tarzan, Lord of the Jungle* Painting Original Art (undated). The Lord of the Apes is charging into battle riding a Lion! If you think that’s impressive, wait till you find out this enormous piece measures 30” x 40”! Enric is one of the most well-known of the *Vampirella* cover artists, and this painting shows he’s no slouch with the sinewy Lord Greystoke as well. Possibly created for a calendar project, it is crafted edge-to-edge in oil on 30” x 40” stretched canvas and signed in the lower right. In Excellent condition.

**93049** Enric (Enrique Torres-Prat) - *Beasts of Tarzan* Painting Original Art (undated). A modern master of fantasy art captures a great scene from the Tarzan canon in this evocative painting by the great Enrich Torres. The piece measures 30” x 40” on stretched canvas and it’s in Excellent condition. Signed at the lower right.
93050  Bill Everett Strange Tales #149 Story Page 6 Doctor Strange Original Art (Marvel, 1966). Marvel’s Sorcerer Supreme must leave his master, the Ancient One, unattended to seek help in the story “If Kaluu Should Triumph...” The twice-up scale page was rendered by master-artist Bill Everett in ink over graphite on Bristol board with an image area of 12.75” x 18.5”. There are some whiteout text corrections. In overall Excellent condition.

93051  Hal Foster Prince Valiant #745 Partial Sunday Comic Strip Original Art dated 5-20-51 (King Features Syndicate, 1951). The opening two panels for the episode “Mission Accomplished” form a lovely stand-alone image in this top tier from the Sunday comic strip. Foster worked at such a large scale that even just two panels are an impressive piece of art. Crafted in ink over graphite on Bristol board with an image area of 23.75” x 11”. The logo is a printed paper paste-up that is discolored. The piece is matted to 29” x 16.25”. The text was produced in paste-up stats, which have a bit of glue residue near them. In Very Good condition.
**Hal Foster**

**Prince Valiant**

#846 Partial Sunday Comic Strip Original Art dated 4-26-53 (King Features Syndicate, 1953). Prince Valiant has sown the seeds of mistrust amongst the enemies of King Arthur. His work pleases the King, as seen in the last panel! Foster worked at such an immense scale that he could literally pack the panels with intricate detail when needed. Check out the backgrounds (and all that cross-hatching) in Panels 1, 2, and 4. Stunning work, and signed in Panel 5 of the lower section of the Sunday. Crafted in ink and red ink key lines over graphite on Bristol board with an image area of 22.75" x 22.5". Text was produced as stat paste-ups. Matted to 28" x 28". In Excellent condition.
Hal Foster Prince Valiant #1275 Sunday Comic Strip Original Art dated 7-16-61 (King Features Syndicate, 1961). Prince Val and his son, the young Arn, are on the road to Bagdad in this Sunday. Foster first introduces us to a Mongolian woman traveling the caravan circuit alone. His oversized scale allowed Foster to craft some fine images of the young warrior woman. Panels 2 and 5 are stand-outs! Crafted in ink and red ink key lines over graphite on two separate pieces of Bristol board with a combined image area of 23" x 33.5". Text is paste-up, with some beginning to come un-stuck. The logo is a printed paste-up that has discolored. The boards are lightly toned and in overall Excellent condition. From A Collection of Great Cartoonists and Illustrators.
93054  Hal Foster *Prince Valiant* #1702 Sunday Comic Strip Original Art dated 9-21-69 (King Features Syndicate, 1969). Prince Valiant turns a scouting expedition into a rout of enemy forces and capture of their leader! Every single one of these huge panels is an amazing work of art on its own. Crafted by Foster at an oversized scale, they were created in ink and red ink key lines over graphite on two sections of conjoined Bristol board with a combined image area of 22.75” x 33.75”. The logo is a discolored printed paste-up. The text on the boards was produced with stat paste-ups, some of which are missing. There is glue residue in places, especially with missing paste-ups, and some minor stains on the left of the middle tier. In overall Very Good condition.

93055  Hal Foster *Prince Valiant* #1751 Sunday Comic Strip Original Art dated 8-30-70 (King Features Syndicate, 1970). Hal Foster found many ways to include lovely landscapes and images in this Sunday. From the homey and warm table gathering, to the brisk and chilly hunt that followed, this is a wonderfully rendered piece by the master himself. Crafted in ink over graphite with red ink key lines on two separate sheets of Bristol board with a combined image area of 22.75” x 34”. The text is the original printed paste-up. The logo is a modern day printed replacement pasted to the board. The larger board has been scored and folded between the tiers. The boards have a light warping to them. In Very Good condition.
93056 Frank Frazetta A Princess of Mars Cover Preliminary Original Art (Doubleday, 1970). A fantastic piece of science fantasy history! Frank Frazetta’s covers for Edgar Rice Burroughs’ John Carter of Mars series are fan favorite pieces. Here we can see Frazetta working out a design for the dust jacket of A Princess of Mars. Four great images on one 9.25” x 14” sheet of paper. While Frazetta ended up using a different image for the cover, the pose seen at upper left here was developed into an interior illustration. The page was created in ink over graphite with some color pencil and a bit of watercolor marks on the wraparound flap of paper. Signed in the top right with Frazetta’s wonderful signature. The paper has been folded in a few places, with some edge and corner wear. In Very Good condition.

93057 Frank Frazetta - Barbarian Warrior Illustration Original Art (c. 1970s). A straightforward ink sketch by Frazetta can pack more punch than some artists can in an entire illustrated page! In a single image, we see that this noble barbarian is strong, defiant, and ready to rage at the moon to achieve his goals. Created in ink and ink wash with a matted image area of 6” x 5.5”. Signed in the image area. Glass front framed to 13” x 9.75”. In Excellent condition.
93058  Jose Luis Garcia-Lopez Secret Origins #10 Complete 10-Page Story "...And Men Shall Call Him Stranger" Original Art (DC Comics, 1987). If Cecil B. DeMille had done a comic book, it might have looked a whole lot like Garcia-Lopez's epic version of a biblical-type origin for the Phantom Stranger, DC's most enigmatic masked hero. A standout story from an all-Stranger issue of Secret Origins, this self-contained episode stands with the Phantom Stranger issues of the 1970s as a definitive look at the mystifying character. Ink over graphite on Bristol board. The image area is 10" x 15". Light toning and marginal editorial markings. Individual page conditions range from Very Good to Excellent.

93059  Dave Gibbons 2000 AD #267 Complete 2-Page Story "Skirmish!" Original Art (IPC, 1982). This episode of "Tharg's Future-Shocks" has a bit of a "Last Starfighter" feel to it. We think Tharg himself would be "Future-shocked" to find out the creative team of writer Alan Moore and artist Dave Gibbons would just a few years later turn out one of the most influential comic book series of all time with Watchmen in 1986. These pages were created in ink and Zipatone over graphite on Bristol board with an image area of 13.25" x 16". The logo is a printed paste-up. The pages have gotten wet at some point, with warping, stains, and discolorations. There is also sticky residue on the reverse of the pages from a previous frame job. In Good condition.
The romantic wedding kiss between Karate Kid and Queen Projectra! Interpersonal relationships were one of the many factors of Legion stories that kept fans coming back month after month, and in the early days even following the team from book to book before they got their own. Guests of Honor at this royal wedding include: Brainiac 5, Supergirl, Shrinking Violet, Colossal Boy, Wildfire, Lighting Lad, Saturn Girl, Superboy, Invisible Kid (Jacques Foccart), Shadow Lass, Mon-El, Timber Wolf, Blok, Dawnstar, Phantom Girl, Sun Boy, and (by Holo-Vision) Duo Damsel, Bouncing Boy, and Legion patron R. J. Brande. Rendered in ink over graphite on two sheets of Bristol board with a combined image area of 21.25" x 15". Each page has an acetate overlay with ink work used in a color hold process. In Excellent condition.

Doctor Manhattan has fled to Mars, I. Leaving a gaping hole in America’s strategic superiority... and also turning Laurie Juspeczyk’s life upside down. Although known as the crime fighter Silk Spectre II, Laurie had long ago given up that role and settled in as the girlfriend of Dr. Jon Osterman (aka Doctor Manhattan). This page was crafted in ink over graphite on Bristol board with an image area of 10" x 15.75". Lightly toned and in Excellent condition.
**93062** Michael Golden and Dave Hunt (attributed) *Super Spider-Man* #226 Avengers Splash Page Original Art (Marvel UK, 1977). As this British weekly reprinted Marvel books over several issues, when they split up a story, they needed an all new splash page. This splash was created for a reprint of Pages 11-19 of the story from *Avengers* #115. Michael Golden turned in a bang-up job rendering the Vision, Scarlet Witch, Iron Man, Thor, Swordsman, Mantis, and Captain America! As with all such Marvel UK intro pages, the credits shown refer to the remainder of the story rather than to the splash page itself. A gorgeous page crafted in landscape format in ink over graphite on Bristol board with an image area of 15” x 10”. The page was landscape format because this title reprinted the US stories two pages side-by-side on a single page, making a horizontal format book. All text on this page is stat paste-up, some coming loose. The toned page bears a secret as well... a wonderful inked image on the reverse with a joke referencing Frank Robbins. Signed by Michael Golden in the side margin, the page is in Very Good condition.

**93063** Jose “Pepe” Gonzalez *Vampirella* #19 Complete 10-Page Story “Shadow of Dracula” Original Art (Warren Publ., 1972). The definitive *Vampirella* artist stretches out for a good long story. The space-borne vampire beauty becomes a time-traveller, searching for a cure for her bloodthirsty condition in the 19th century. Mere words cannot capture the magnificence of Gonzalez’ art. Ink and ink wash over graphite on Bristol board. Image area, 12” x 16”. Page conditions range from Very Good to Excellent, with light to moderate toning and various marginal notations.
188  To view full descriptions, graded population data, auction comparable results, enlargeable images and bid online, visit HA.com/7204

93064  Harold Gray Little Orphan Annie Daily Comic Strip Original Art dated 8-26-24 (Chicago Tribune, 1924). The oldest known Little Orphan Annie strip ever to come to market!

From the first month of publication, this daily actually marked exactly three weeks of Annie's adventures and plights, making this the 19th daily in the series! And as an additional rare treat...it also features the seldom seen Mrs. Warbucks! (And ain't she just a peach!)

Original art for Annie strips from the first few years are so extremely rare because almost every existing original resides in the permanent collection of the Boston University. That makes this strip from the first month an extremely unique item and something to clamor over.

Little Orphan Annie has been a favorite newspaper comic strip for 79 years and is still running today. Annie has been wildly popular in radio, as a Broadway musical, in feature films, and more. Licensed Little Orphan Annie products were prolific. This early example by Harold Gray, who wrote and drew the strip until 1967, has wonderful large drawings of Annie in all panels, ending with a heart-breaking, teary-eyed Annie. Titled “The Bubble-Buster”, it was created in ink over graphite on Bristol board with an image area of 20” x 5.75”. Signed by Gray in the last panel. The lightly toned board has pinholes in the corners. Unlike many of the other first year strips, this one has not been trimmed to the boards, thus having much of the surrounding margins still intact. In Very Good condition, and a prime example of this important piece of American pop culture.

93065  Harold Gray Little Orphan Annie Daily Comic Strip Original Art dated 10-6-25 (Chicago Tribune, 1925). Annie’s strip was just over a year old when this was published (the strip started on 8-5-24). However, by this point Harold Gray had already developed Annie into the form we most know...the curly hair, circles for eyes, and the dress with a white collar. Sandy the dog is in prime form on this strip also. Created in ink over graphite on Bristol board with an image area of 20” x 5.75”. Signed by Gray in the last panel, and also personalized and signed at the bottom of the last panel. The board is toned, with minor staining in the lower margin and lower right corner, and a pinhole in the top center margin. In Very Good condition.
93066 Mike Grell *Warlord* #31 Cover Original Art (DC, 1980). Travis Morgan is flying the “Demon Wings” airline on this high-flying cover by fan-favorite artist Mike Grell. Crafted in ink over graphite on DC/Sparta cover stock Bristol board with an image area of 9.75” x 15”. The logo, DC bullet, and price/issue info are all stat paste-ups, as is the lower caption box. Signed by Grell in the art image area, and signed again in the UPC box. There is whiteout art correction on the toned page in several places. There is a crease in the left side. In Very Good condition.

93067 Craig Hamilton *Sea Woman* Portfolio “Conan the Barbarian” Illustrations Original Art Group of 6 and Signed Limited Edition Portfolio #1318/2000 (SQ Productions, 1992). Six simply stunning plates that illustrate the Robert E. Howard poem “Sea Woman” with fantastic large images bracketed by panel breakdowns of the poem itself. An incredible combination of powerful words and imagery. Included are six illustrations in ink over graphite on bright white Bristol board with an image area of approximately 11” x 14”. One of these was not used in the color portfolio and may have been intended as envelope art but unused. The art and the five plate portfolio are all in Excellent condition.
When the Haunted Tank is disabled, it’s up to the crew to defend the position! An early appearance for Jeb Stuart and his crew, who first appeared in #87 of this title. A stunning splash page produced twice-up scale by the ever-talented Russ Heath in ink over graphite on Bristol board with an image area of 13” x 18”. Lightly toned, with handling wear in the margins. In Very Good condition.

Marvel’s first character known as “Power Man” made his debut in this very issue. Erik Josten (seen on the top half of the page) was granted powers the same way Wonder Man was in issue #9. Also on the page are a speeding Quicksilver, the evil Enchantress, and a simply lovely last panel of the Scarlet Witch! Rendered twice-up scale in ink over graphite and blue pencil on Bristol board with an image area of 12.5” x 18.5”. Lightly toned with a minor discoloration in Panel 4. In overall Excellent condition.
93070  Don Heck and Don Perlin *Sub-Mariner* #66 Splash Page 1 Original Art (Marvel, 1973). Prince Namor is attempting to stop Virago from destroying Atlantis on this splash page for the story “Rise, Thou Killer Whale!” Created in ink over blue pencil on Bristol board with an image area of 10” x 15” (including the stat paste-up and indicia). In Excellent condition.

93071  George Herriman *archy & mehitabel* Dust Jacket Book Cover Illustration Original Art (Doubleday, 1930). Archy the cockroach and Mehitabel the cat were spiritual relatives to Herriman’s own *Krazy Kat* and Ignatz the Mouse. Herriman’s art was perfect to bring Don Marquis’ characters to life. Herriman only produced a total of 93 images and 3 dust jackets for the series, making any of those a rare and “prized item” for a true *Krazy Kat* fan.

This image was first used on the 1930 re-issue of the original 1927 collection. It was used on reprints of this book until 1943, but has continued to be used, re-used, re-drawn and re-re-used many many times on other books in the series up through at least 1990!

Signed by Herriman in the lower right of the approximately 9” x 11” image area, the piece was created in ink over graphite on 10” x 12.25” Bristol board. The toned board has some editorial markings on it, with slight handling wear. In Very Good condition.
93072  George Herriman *Krazy Kat* Daily Comic Strip Original Art dated 6-22-32 (King Features Syndicate, 1932). Ignatz is about to put his two cents in (in the form of a brick) since Krazy Kat can’t make sense of things. Typical zany word-play as you would expect from Herriman’s beloved strip. It was titled “Speaking of Coppers”, presumably because of the “pennies” punchline and the fact that Offisa Pupp is hiding in the last panel. Created in ink over graphite on Bristol board with an image area of 20.25” x 4.5”. There is a minor stain in Panel 1, and some tape residue in the top margin. In Very Good condition.

93073  George Herriman *archy’s life of mehitabel* Dust Jacket Hardback Cover Illustration Original Art (Doubleday Doran, 1933). If this reminds you of *Krazy Kat*, there is good reason. The creator of Coconino County’s surreal inhabitants was also the artist for Don Marquis’ *archy & mehitabel* series. This is actually a rarely-seen cover for most fans of the series. Although the book stayed in print for many decades, this 1933 dust jacket cover was only used until 1938. The lack of capitalization in the title is due to the fact that Archy is a cockroach who types on a typewriter by jumping on the keys. Hence, he cannot use the shift key! A cute touch that is just one of the many charming things about his beloved and well-remembered series. This wonderful dust jacket art was created in ink and watercolor over graphite on Bristol board with an image area of 9” x 10.25”. The 10” x 13.25” board is toned, with pinholes in the corners. There is a red ink typed banner on the top stating that “George Harriman’s (sic) Original Illustrations” were for sale at this location for only $2.00 each. Such a deal! The tall skinny dog on the left side banner is an original art paste-up that has discolored. The same dog appears re-drawn in the image area. Overall this cover is in Very Good condition.

93074  Jamie Hewlett *Deadline* Magazine #3 “Tank Girl” Story Page 11 Original Art (Deadline Publications, 1988/89). This audacious Ozzie, scourge of the Outback and all-around Riot Girl, first appeared in the UK *Deadline* magazine #1, making this only her third appearance. This tale (and many of her others) were reprinted in the US by Dark Horse Comics just a few years later. Fans that still didn’t know of Jamie Hewlett were finally introduced when he worked with musician Damon Albarn to create the British “virtual” band The Gorillaz, in 1998. This page was crafted in ink and Zipatone over graphite on Bristol board with an image area of 11” x 16”. All text on the page is hand-lettered paste-up. In Excellent condition.
93075 Stephen Hickman Savage Sword of Conan #111 Cover Painting Original Art (Marvel, 1985). Conan is having a bit of a cat-problem on this cover as he is being carved up by no less than 10 female weretigers! This vibrant and hyper-detailed piece is captivating in both its beauty and its violence. Wonderfully rendered in oil on 17" x 23" pressboard. Signed in the lower left of the image area. It is open front framed to 19.25" x 25.25". In Excellent condition. Comes with a copy of the magazine. From the IRI Collection.

93076 Greg Hildebrandt - Spider-Man Poster Illustration Painting Original Art (1990s). What's left to say about the amazing Spider-Man other than he's one of the greatest comic book characters ever created? The scourge of J. Jonah Jameson guards the night skies over New York City in this titanic painting by Greg Hildebrandt. This stellar image was produced as a poster by Marvel in the mid '90s, and every kid worth his webs bought one. Impress your friends by owning the actual original art used to produce it! The painting measures 23.5" x 38" and has been professionally framed. In Excellent condition.
93077 Greg and Tim Hildebrandt - Spider-Man Window Poster Painting Original Art (1994). A spectacular image of the amazing Spider-Man clinging to a window as buildings explode behind him. The Brother's Hildebrandt, who rose to fame in the 1970s through their work with Tolkien's characters and their classic Star Wars movie poster, have become world-famous for their paintings of classic Marvel characters. Created for use as a poster image, this large, dramatic piece was painted in acrylics on a 22” x 33” sheet of masonite board. It is UV glass front framed to 28.75” x 40”. In Excellent condition. From the IRI Collection.

93078 Greg Hildebrandt Conan the Barbarian #1 Retailer Variant Cover Painting Original Art (Marvel, 2019). A smirking Conan revels in the thrill of the hunt in this violent cover painting by Greg Hildebrandt. The striking piece was published as a variant cover which was only allocated to 1 per 500 retailers. Produced in oil on stretched canvas with an image area of 24.5” x 35.5” and framed to 28” x 39.25”. Signed in the lower right and 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.
93079  Adam Hughes S2 #12 Complete 2-Page Story “The Origin of Wonder Woman” Original Art (DC, 2006). One of the masters of “Good Girl” comic art turns his significant talents to the “goodest” of Good Girls... Wonder Woman! In just two pages Mark Waid and Adam Hughes recap the origin of the amazing Amazon from Queen Hippolyta forming her out of clay, and getting the blessings of the Greek Gods, to an adult Diana defending the weak as Wonder Woman (with a cameo of a very ticked off and tied-up Cheetah). The whole thing is, well... wonderful, but the opening and closing panels are both just breath-taking! Rendered twice-up scale in ink over graphite on bright white Bristol board stock with an image area of 12.5” x 17.5”. Rendered on large size 13” x 20” board, which is rare. Hughes draws on thin tracing paper these days, not art board such as this. Also rare is sequential Adam Hughes Wonder Woman art. Each page is signed with an “AH!” in the lower left margin. In Excellent condition.

93080  Carmine Infantino and Murphy Anderson Mystery in Space #81 Splash Page 1 Adam Strange Original Art (DC, 1963). A picture-perfect image of Earthman Adam Strange doing his bit as the protector of the Planet Rann on this splash page for the story “The Cloud-Creature That Menaced Two Worlds!” A stunning twice-up scale wonder rendered in ink over graphite on Bristol board with an image area of 13” x 18”. The logo is a modern day replacement stat covering where there are slits in the board where the original logo was slotted into position. Part of the title is a hand-lettered paste-up correction. The toned page is in Very Good condition.
93081  Graham Ingels *Gunfighter* #12 Splash Page 1 Original Art (EC, 1949). Gunfighter faces “The Bandits of Eagle Rock” in this story. Big and bold, this wonderful image was created twice-up scale in ink over blue pencil on Bristol board with an image area of 13” x 18”. The logo is a stat paste-up. In Excellent condition.

93082  Geof Isherwood *Doctor Strange, Sorcerer Supreme* #37 Cover Silver Surfer Original Art (Marvel, 1992). Behold... Frankensurfer! It’s as trippy as it sounds. A crazy mash-up as only the Frankenstein clan can. Crafted in ink over graphite on Marvel cover stock Bristol board with an image area of 9.75” x 15”. Signed by Isherwood in the image area and again in the lower margin. The corner box, logo, and all cover text are recreation stats on an acetate overlay. In Excellent condition.

93083  James Jean *DC Universe Book 1: Last Sons* Paperback Novel Cover Superman and Lobo Original Art (Warner Books, 2006). Best known for his stunning work on the covers of *Fables*, James Jean shows here that he is equally adept at superheroes! Amazingly detailed pencils crafted in graphite with blue pencil shading and some white paint highlights. The piece is signed just below the 9.75” x 10” image area on the grey art paper. In Excellent condition.

93084  Joe Jusko *Prince Namor - the Sub-Mariner* Painting Original Art (2017). Looking regal and fierce, the ruler of Atlantis stands in the corner box pose made popular by John Buscema, but wearing the black costume with the underarm wings designed by John Romita Sr. Combine that with master painter Joe Jusko’s amazing work and you have one stunning piece of art. Crafted edge-to-edge in oil on 10” x 20” illustration board. Signed and dated in the lower left. In Excellent condition.
93085  Michael Kaluta Secrets of Sinister House #7 Cover Original Art (DC, 1972). Dragons do not make good indoor pets. But they sure do look fun. A wonderful cover. Just look at that happy child. *What could go wrong?* Created in ink over graphite on Bristol board with an image area of 10" x 15". Everything above the 10" x 10" art area is stat paste-up. There is production tape, masking off some of the margins. Along the right side of the art area, there is masking tape with some original art drawn over the top of it. Signed by Kaluta in the lower left and middle right. There is some whiteout art correction along the lower left side of the image area. In Very Good condition.

93086  Gil Kane and Frank Giacoia Creatures on the Loose #31 Cover Man-Wolf Original Art (Marvel, 1974). J. Jonah Jameson's son, Astronaut John Jameson, is cursed with a "Beast Within" as he is the Man-Wolf. This cover was only Man-Wolf's fifth appearance (John Jameson was introduced in *Amazing Spider-Man* #1, but didn't become Man-Wolf until issue #124). The art was created in ink over graphite on Bristol board with an image area of 10" x 15". The logo, and cover banner are all stat paste-up. The word balloons and the lower caption box are all hand-lettered paste-ups. There is glue residue near the paste-ups. The page is in Very Good condition.
Gil Kane Western Gunfighters #22 Cover Original Art (Marvel, 1974). Kid Colt faces “The Man Who Outdrew Kid Colt!” on the cover of this issue. You would think with a nickname like that, the Kid would have re-thought that match up. A great Kane cover crafted in ink over graphite on World Color cover stock Bristol board with an image area of 10” x 15”. Signed with Kane’s “GK” on the middle left. The header, corner box images, and logo are all stat paste-up. There is a bit of whiteout art correction. The toned board has a small circular glue residue stain above the gunman’s head, and some residue near the paste-up word balloons. In Very Good condition.

Ken Kelly “The Mighty King” King Kong Painting Original Art (1991). Fan-favorite painter Ken Kelly turns out a masterful and awe-inspiring Kong, complete with giant snake and Ann Darrow! You can feel the energy and the fury as Kong pounds his chest. This is a painting that is truly worthy of the stature of King Kong! The giant-among-paintings piece towers in at 41” wide and 53.5” tall! Rendered in oil on stretched canvas, it is open front framed to 46.5” x 58.5”. Signed in the lower right. In Excellent condition. From the IRI Collection.

Ken Kelly Conan vs. Cyclops Painting Original Art (1990). A large-scale masterpiece by acclaimed fantasy painter Ken Kelly, this painting showcases his talent for creating magical sword and sorcery scenes, filled with murderous mythological mayhem. Measuring an impressive 30” x 40”, and in Excellent condition, this dynamic oil on board masterwork is ready to be the centerpiece of any original art collection. From the IRI Collection.
93090  Jack Kirby and D. Bruce Berry 1st Issue Special #5 Manhunter Story Page 12 Original Art (DC, 1975). Jack Kirby re-imagined his Golden Age character Paul Kirk for a new age! 1st Issue Special was a try-out book allowing DC to float ideas by fans and see which ones caught on and could be given their own series. Although Manhunter did not get his own series, the character kept turning up in the background of the DC Universe for decades to follow. This stunning page features some Kirby work as bold and strong as almost any of his mid-1960s Marvel work. That last panel could have come straight out of Thor! Rendered in ink over graphite on Bristol board with an image area of 10” x 15”. The page has some tape and paste-up residue in the margins and the bottom edge. The flip-side of this board shows some “Kirby seasoning” (i.e. graphite rubbed from Jack’s well-used drawing board). Toned and in Very Good condition.

93091  Jack Kirby and Mike Royer Sandman #3 Cover Original Art (DC, 1975). DC’s second character to go by the name Sandman, as created by one of the Golden Age Sandman’s artists, Mr. Jack Kirby! This character would eventually be tied into the Neil Gaiman version of the character that followed. A powerful cover, it was created in ink over graphite on Bristol board with an image area of 10” x 15”. The replacement header and logo are pasted onto a flip-up acetate overlay. The lightly toned board has a couple of rips in the right margin, one of them is three-quarters of an inch long and goes into the image area. Signed by Kirby in the lower left of the image, and by Mike Royer in the lower margin. In Very Good condition.
Jack Kirby, Frank Giacoia, and John Verpoorten *Captain America* #208 Splash Page 17 Original Art (Marvel, 1977). Arnim Zola makes his first appearance on this very page! The obviously Kirby-created character has even appeared in some Marvel movies and the Agent Carter TV series. This incredible page was rendered in ink over graphite on Bristol board with an image area of 10” x 15”. Part of the hand-lettered lower caption is a paste-up, with some whiteout text correction as well. The top and bottom margin have production tape residue. Signed by Kirby in the image area. In Very Good condition.
93093  Bob Layton *Iron Man* #240 Cover Original Art (Marvel, 1989). Tony Stark and James Rhodes team up with a "B-Team" of Marvel villains... Blizzard, Blacklash, and Boomerang, to take on the Ghost. A solid *Iron Man* cover by his most well-known artist, Mr. Bob Layton! Crafted in ink and red ink key lines over graphite on Marvel cover stock Bristol board with an image area of 9.75" x 15". There is an inked vellum overlay used for a color hold process that features the Ghost's hand and gun. In Excellent condition.

93094  Jim Lee and Joe Rubinstein *Uncanny X-Men* #257 Story Page 8 Wolverine Original Art (Marvel, 1990). Jim Lee's art revitalized Marvel's mutant money-maker in the 1990s. This page features a very confused Jubilee, as Wolverine keeps talking to hallucinations of Carol Danvers (aka Ms. Marvel and Captain Marvel), and Nick Fury. This was during the period that Wolverine's healing factor had shut down, and he was disguised as "Patch." The page was created in ink and Zipatone over graphite on Bristol board with an image area of 10" x 15.25".
93095  Jim Lee, J. Scott Campbell, Travis Charest and Others - Zealot, Voodoo, and Caitlin Fairchild Limited Edition Pin-Up Illustration Original Art (Image Comics/Wildstorm, c. 1994). This original art was first used to produce a limited color print for a European tour. With only 500 units created, the print itself is rare; however, there is only one of this original art! In 1998, it was used as the cover for an art book titled Wildstorm Fine Arts: The Gallery Collection. Each artist penciled one character, and inks were supplied by Alex Garner and Troy Hubbs. Crafted in ink over blue pencil on Image Bristol board with an image area of 10.5" x 15.75". In Excellent condition.

93096  Steve Lightle Venom: The Hunger #1 Cover (Marvel, 1996). The nightmarish cover for “City of Dreams” features some hidden pop culture references... We spotted a many-mustached Paul McCartney, Mr. Spock, and even Popeye! Created in ink over graphite on Bristol board with an image area of 9.75" x 15". The corner box, logo, and story title are all low-res reproductions created after the fact and affixed directly to the art work. There is some slight sticky glue residue near these paste-ups. In Very Good condition.
93097  Ron Lim and Joe Rubinstein *Infinity Gauntlet* #6 Story Page
8 Thanos, Adams Warlock, and Doctor Strange Original Art (Marvel, 1991). With the second half of Marvel’s cinematic adaptation of the *Infinity Gauntlet* saga being released in April of 2019, characters like Nebula (featured on this page) are getting more attention. But don’t fret, this page is festooned with some of Marvel’s big guns... Thanos, Adam Warlock, Doctor Strange, Silver Surfer, and Uatu the Watcher! A key page where Thanos *almost* wins for just a split second. High drama created twice-up scale in ink and Zipatone over graphite and blue pencil on Bristol board with an image area of 11.75” x 17.75”. Some slight handling wear in the side margins. Signed by Ron Lim in the lower margin. In Excellent condition.

93098  Russ Manning *Tarzan* and the *Beast Master* Splash Page 1 Original Art (c. 1972). A stunning title page for this story, it was also used as the cover for the 1976 Brazilian edition by Lirio Comics. Russ Manning’s Tarzan is one of the best, and that’s saying a lot when compared to the Lord of the Apes’ many other fantastic artists. Great design, figure work, and clean crisp line art make for some compelling reasons to bid on this beauty! Crafted in ink over graphite on Bristol board with an image area of 11.25” x 16”. Lightly toned and in Excellent condition.

93099  Don Martin *MAD* #227 Double-Page Spread 1-2 Original Art (EC, 1981). One of the MADdest of the MAD-men, Mr. Don Martin, turns his fractured looking glass on the movie *Excalibur* in this parody titled “Don Martin’s Version of a Movie of Ecchcaliber”. This two-page spread will have you saying “Oh, Grail no!” when you realize that King Phewter wedges his sword not into a stone, but into the butt of fat Sir Albert! (“Plortch!”) You could pore over this spread for hours and still not see all the hidden detail and hyper-violent cartoon humor! Crafted in ink, on two oversized sheets of Bristol board, with a combined image area of 33.5” x 22”. All text is paste-up, with some coming loose. In Ecch-cellent... uh, we mean Excellent condition.
93100  Marvel Artist Western Gunfighters #13 Cover Original Art (Marvel, 1973). This Black Rider cover has been difficult to properly attribute. Some sources credit Herb Trimpe, while others suggest Dick Ayers. Most agree that John Romita Sr. provided the inks. Created in ink over graphite (with some whiteout art corrections) on 9.5” x 10.25” Bristol board. This section was affixed with glue and production tape to a World Color cover stock Bristol board with an image area of 10” x 15”. The original art was continued on the cover stock board to fill out the space. The upper banner, corner box images, and logo are all stat paste-up, as is the lower story title caption box. The boards are toned, and there is production tape running across the top of the image holding on the hand-lettered balloons. In Good condition.

93101  Val Mayerik Savage Sword of Conan #22 Cover Painting Original Art (Marvel, 1977). Menaced by a giant from the black pool, Conan, of course, defends the damsel in distress. A picture-perfect oil painting crafted edge-to-edge on 19” x 24” canvas wrapped board. Signed and dated 1976 in the lower right. Some slight edge wear from handling and from a previous frame job. In overall Excellent condition.

All original artwork in this catalog is shown tightly cropped to the published image area. You can see the complete art, including extra border areas, by viewing the lots online at HA.com
Winsor McCay (as Silas) Dream of the Rarebit Fiend Daily Comic Strip Original Art dated 4-8-09 (New York Herald, 1909). In the early days of this series, the dailies were oversized, the same size as a Sunday comic strip. McCay’s other, better-known strip, Little Nemo in Dreamland, revolved around a set formula... Nemo would have a fanciful dream and awake in the last panel (often by falling out of bed). With this strip, McCay took the formula to a whole new level. By eliminating any recurring characters, and just having a recurring setup, he opened the door to be as surreal and outlandish as he wanted. Each strip starts with a seemingly normal situation that progressively gets stranger, ending with this random person awakening from a dream caused by eating Welsh Rarebit beforehand. This prime example was created in ink over graphite on Bristol board with an image area of 13.5” x 16.5”. The board is toned, with some corner creases and wear. The logo is a printed paste-up. The bottom right corner has broken off and been reattached with tape on the reverse. In Very Good condition.
93103 Winsor McCay “America First” Editorial Cartoon Illustration Original Art (c. 1910s). Most-known for his famous comic strips Little Nemo in Slumberland and Dream of the Rarebit Fiend, and also for his ground-breaking first-ever animated cartoon Gertie the Dinosaur, Winsor McCay was also a prolific newspaper artist. He produced many political cartoons throughout the 1910s and 1920s. This great piece was created in ink over graphite with blue pencil shading on Bristol board with an image area of 16.25” x 11”. Signed in the lower right of the image area. The toned piece is in Very Good condition. There is also a rough graphite prelim on the reverse side for an editorial cartoon titled “The Foreclosures Avalanche”.

93104 Winsor McCay - Editorial Cartoon Illustration Original Art (c. 1920-30s). An American Family just trying to keep afloat in the turbulent times of the Great Depression. This deft and biting political cartoon clearly shows why McCay had such a long and prosperous career in the field. And that’s not counting his long list of newspaper cartoons (including Little Nemo in Slumberland, and Dream of the Rarebit Fiend) or that fact that he is the father of modern animation with his cartoon Gertie the Dinosaur. This intricate piece was rendered in ink over graphite on Bristol board. Signed in the lower right of the 18” x 9” matted image area. It is glass front framed to 26” x 17.25”. In Excellent condition.

93105 Winsor McCay - Global Trade Related Editorial Cartoon Illustration Original Art (c. 1920-30s). An Uncle Sam political cartoon by famed comic strip artist Winsor McCay. Crafted in ink with blue pencil shading over graphite on Bristol board. Signed in the lower right of the 16” x 11” matted image area. Glass front framed to 24” x 19.5”. Lightly toned and in Very Good condition.
93106  Winsor McCay
“McLeod Bill” Editorial Cartoon Illustration Original Art (c. 1934). Well-known newspaper cartoonist and father of modern animation, Winsor McCay, was also a prolific political cartoonist of his day. Here, the McLeod Bill (which allowed for paying off depositors in closed banks) is the subject for this highly detailed piece crafted in ink over graphite on Bristol board. It is signed in the lower right of the matted 16” x 11” image area. Glass front framed to 24” x 19.5”. In Excellent condition.

93107  Todd McFarlane Spider-Man #2 Story Page 7 Original Art (Marvel, 1990). This page features the behind-the-scenes villain of the issue, Calypso, and a nice shot of Spidey swinging over the city skyline, as well as McFarlane's revolutionary panel design. Crafted in ink over blue pencil on oversized Marvel Bristol board with an image area of 11.75” x 17.5”. Signed by McFarlane in the image area. In Excellent condition.
93108 George McManus Bringing Up Father and Rosie's Beau Companion Sunday Comic Strips dated 7-31-38 (King Features Syndicate, 1938). The syndicates encouraged their bestselling cartoonists to develop “toppers,” or companion strips, as sidebars to the main attractions — thus doubling the number of comic strips, for bragging rights. McManus matched his famous Bringing Up Father with Rosie's Beau — a classic pairing of satires on marriage and courtship. The Father episode finds Jiggs and Maggie ditching a ritzy dinner-party in search of a plain old lunch-wagon. Ink over graphite on Bristol board. The image area is 17” x 23”, matted to 20.75” x 28”. In Excellent condition.

93109 George McManus Bringing Up Father and Rosie's Beau Sunday Comic Strip Original Art dated 11-12-39 (King Features Syndicate, 1939). Poor Jiggs... he just wants some peace and quiet (and maybe some Corned Beef and Cabbage), but Maggie has turned their “getaway” bungalow into a place he wants to get away from. Includes the topper companion strip Rosie's Beau. Created on two sheets of Bristol board in ink over graphite, with a combined image area of 16.5” x 21.5”, matted to 21.5” x 26.5”. Signed in the last panel. The lightly toned boards have some very minor soiling in some panels, and handling wear around the edges. In Very Good condition.

93110 Otto Messmer Felix the Cat Sunday Comic Strip Original Art dated 4-14-35 (King Features Syndicate, 1935). Felix has a bit of a nightmare in Dreamland in this wacky strip that really captures the feel and tone of the old animated cartoons. Crafted in ink over graphite on Bristol board with an image area of 17.25” x 16.5”. Lightly toned and in otherwise Excellent condition.
Mike Mignola *The Shadow Strikes! #31 Cover Original Art (DC, 1992).* A stunning cover for the conclusion to the two-issue story “Disillusions — and Illusions”. Sadly, it was also the end of the line for *The Shadow Strikes!* Crafted by the creator of *Hellboy* in ink over graphite on bright white DC Bristol board with an image area of 9.75” x 15”. The DC corner box is a stat paste-up. Signed in the image area. There are staple holes in the top margins. In Excellent condition.
Mike Mignola  *Hellboy: The Fury* #2 Cover Original Art (Dark Horse, 2011). Hellboy and his red right hand are about to lay the smackdown on a demonic wyvern on this great looking Mignola cover, crafted in ink over graphite on bright white Dark Horse Bristol board, with an image area of 10.75” x 13”. Signed under the image area. In Excellent condition.
Mike Mignola *Hellboy in Hell* #1 Splash Page 6 Original Art (Dark Horse, 2012). This splash page harkens back to the cover image for this issue. Mignola had returned to the inside art for *Hellboy* with this issue, the first he had illustrated since *Hellboy: Conqueror Worm* #4 in 2001! A stunning page chock-full of crustacean dangers, as depicted in ink over graphite on bright white Dark Horse Bristol board with an image area of 9” x 13”. Signed by Mignola just under the image area. In Excellent condition.

Mike Mignola *Hellboy in Hell* #9 Unused Cover Original Art (Dark Horse, 2016). Hellboy is having a family dispute with some other demons on this amazing (but unused) cover design for the story “The Spanish Bride”. Mignola did publish this image in the *Hellboy in Hell* Library Edition, where he noted: “My first attempt at the issue #9 cover. I liked it. I liked all the shades going on, but, in the end, couldn’t overlook the fact that one of the demons (Wonky) had no legs.” The published cover featured Hellboy and the snake, but no demons. Crafted in ink over graphite on bright white Dark Horse Bristol board with an image area of 10” x 13”. Signed and dated in the image area, and signed again underneath. In Excellent condition.
Most anyone seeking a Wolverine page wants one with a ninja fight scene, check! But that lady whirlwind Yukio is kicking more than just the bad guys — when her crush Wolverine mumbles a name in his sleep, he doesn’t say “Yukio,” he says Mariko! Signed by Miller at the lower right (there is no missing art or text element here, this area was left blank in the comic for effect). Ink over graphite on Bristol board with an image area of 10” x 15”. Margins have been trimmed. Typical handling wear. Very Good condition.

The Man of Steel is flying with the eagles on this bold and inspirational cover by Frank Miller. The original drawing was created in ink on 13.75” x 17” paper with an image area of 10” x 15”. The main image has a small rip in the top margin. It has been cleaned and affixed to a same-sized illustration board. A new original art Superman figure was then completely redrawn by hand by Frank Miller, trimmed, and affixed to an acetate overlay on the board. After the fact, someone has added the lowres logo and header to the acetate. The overlay art has slightly discolored from the glue used. In restored Very Good condition. Comes with a copy of the book.
**93117** Jim Mooney and Joe Sinnott *Ms. Marvel* #4 Splash Page 1 Original Art (Marvel, 1977). Earth-born, but Kree-enhanced, the power of Ms. Marvel may not be enough when “Death is the Doomsday Man!” Expect interest to rise when Carol Danvers (seen here as Ms. Marvel) explodes on the silver screen as the star of the March 2019 Marvel movie *Captain Marvel*. The page was crafted in ink over blue pencil on Bristol board with an image area of 10” x 15” (including the paste-up header/banner, and indicia). Light toning, with a bit of discoloration in the paste-ups. In Excellent condition.

**93118** Jim Mooney and Frank Springer *Ms. Marvel* #16 Splash Page 1 Beast Original Art (Marvel, 1978). Hank McCoy, previously a member of the X-Men, now a card-carrying Avenger, puts his best foot forward when meeting Ms. Marvel! The bombastic page was created in ink over blue pencil on Bristol board with an image area of 10” x 15.25” (including the paste-up header and paste-up indicia). Signed by Jim Mooney in the lower image area. Light toning, with top corners trimmed. In Excellent condition.

**93119** Mike Nasser and Joe Rubinstein *Amazing Spider-Man* #228 Cover Original Art (Marvel, 1982). Someone has committed Spider-cide and the blame points towards your friendly neighborhood Spider-Man! A memorable cover rendered 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. Signed just above the UPC box. As a bonus, the board is also signed by Marvel’s Editor-in-Chief Jim Shooter in the lower margin “signature” box. The lightly toned cover has some whiteout art correction near the paste-ups. In Very Good condition.
93120  Earl Norem  *Savage Sword of Conan* #171 Cover Original Art (Marvel, 1990). The savage Cimmerian battles by the light of the “Hunter's Moon” in this painted Marvel masterpiece. The gouache on board piece has an image area of 21” x 27”, and it has been matted and framed to an overall size of 30.5” x 40”. In Excellent condition. *From the IRI Collection.*

93121  Jerry Ordway  *Superman* V2#52 Cover Original Art (DC, 1991). A post-Crisis version of Terra-Man makes an appearance on this cover. The new version of the character has discarded his cowboy trappings for a more sci-fi costume. The cover was created in ink over graphite on Bristol board with an image area of 9.75” x 15”. The DC bullet, corner box art, logo, cover credits, word balloon, and UPC box text are all stat paste-ups. Part of the word balloon paste-up is missing. In overall Excellent condition.

93122  Richard F. Outcault  *Buster Brown* Sunday Comic Strip Original Art dated 8-15-09 (American-Journal Examiner, 1909). “At the Seashore with” *Buster Brown!* The King of Scamps steals an aeroplane and bombs a man with produce. That boy is trouble! Created in ink over graphite on Bristol board with an image area of 18.75” x 22.75”. As was the process at the time, this is partially watercolored. Each character, scene, and item was colored the first time it turns up in the Sunday, and the printer is supposed to use that as a guide for any further appearances. The board is toned, with pinholes in the margins, and some corner damage. In Very Good condition. Comes with a tear sheet of the published comic strip, which on the reverse side has a Jimmy Swinnerton strip and *Howson Lott! He Lives Out Of Town* by Frederick Opper. *From the Outcault Family Collection.*
Richard F. Outcault *Buster Brown* Sunday Comic Strip Original Art (American-Journal Examiner, 1909-1915). Buster starts a babysitting business, but discovers sitting is something he can’t stand. Dated only as January 17, this would have to be from either 1909 or 1915. Signed in the last panel. Created in ink over graphite on Bristol board with an image area of 18.75” x 20”. As was the process at the time, this is partially watercolored. Each character, scene, and item was colored the first time it turns up in the Sunday, and the printer is supposed to use that as a guide for any further appearances. The board is toned, with rips in the side margins and corner damage. In Very Good condition. From the Outcault Family Collection.

Richard F. Outcault *Buster Brown* Sunday Comic Strip Original Art dated 3-28-15 (American-Journal Examiner, 1915). Buster has a plan. Tige sums it up best, “Whatever you are going to do - it is wrong, mind that.” The strips where Buster pranks the housemaids are some of our favorites. The Sunday ends with a somber and touching anti-war sentiment. Included is a wonderful header with a good gag in it as well! Crafted in ink over graphite on Bristol board with an image area of 18.75” x 20”, and the header is on a 19.75” x 8” section of Bristol board with a paste-up section of hand-typed paper. As was the process at the time, this is partially watercolored. Each character, scene, and item was colored the first time it turns up in the Sunday, and the printer is supposed to use that as a guide for any further appearances. The board is toned, with corner damage and a couple of minor stains. In Very Good condition. From the Outcault Family Collection.
93125  Richard F. Outcault *Buster Brown* Sunday Comic Strip Original Art dated 9-9-16 (Newspaper Feature Service, 1916). It is no “Secret of Goodness” that Smitty has the measles. Sadly, its the only thing he's good at sharing! Created in ink with some watercolor over graphite on Bristol board with an image area of 18.75” x 20”. As was common at the time, the strip is watercolored as a reference to the printer, but only for the first appearance of a character or scene. That’s why it is only partially colored. There is a date of September 3 in the bottom margin, but we have verified that it appeared in papers on September 9. Signed by Outcault in the last panel. There are pinholes in the margins, a repaired 2.5” rip in the bottom, and a few other small marginal rips and nicks. Matted to 24” x 25.25”. Overall, in Very Good condition.

93126  Al Plastino *Action Comics* #146 Cover Recreation Painting Superman Original Art (undated). Al Plastino re-creates is own cover from a 1950 issue of *Action* starring the Man of Steel! A gorgeous piece in bright, vibrant acrylic with a matte overcoat. Signed in the lower right of the 12.75” x 14.25” image area. The piece is glass front framed in a super Dan Makara frame adorned with decoupage images of Superman in action (including a partial of this very cover). This is an eye-catching show piece and it is in Excellent condition.

93127  Bob Powell and Wally Wood *Strange Tales* #134 Story Page 9 Human Torch and the Thing Original Art (Marvel, 1965). We get a classic “Flame On!” from Johnny Storm on this page that also features the Fantastic Four's Thing battling against the forces of Kang the Conqueror. Kang’s appearance here happens between his appearances in *Avengers* #11 and #23. The twice-up wonder of a page was crafted in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.
93128 Howard Purcell Black Knight Marvelmania Poster Original Art (Marvel, 1969). When the Marvelmania poster project was started, Jack Kirby was asked to design them. It is reported that he did an initial drawing from which Howard Purcell drew inspiration to create this piece of art. The London cityscape in the background is different on the printed poster, possibly due to the limitations of the print quality of the time (and the wyvern is missing his left leg on the poster). Crafted edge-to-edge in ink over graphite on 14" x 20.25" Bristol board. There are some X-Acto knife marks along the background, possibly where a stat overlay was once positioned and cut. There is a minor abrasion on the left side, and whiteout art correction across much of the image area. It has likely been cleaned and conserved. Overall, in Very Good condition.

93129 Humberto Ramos and Salvador Regla DV8 Trading Cards #28-36 Pin-Up Illustration Original Art (Wildstorm, 1996). Nine characters by the beloved artist Humberto Ramos all arranged on this double-sized pin-up so it could be used for nine different collectible trading cards. Crafted in ink over graphite on two pieces of conjoined Image Comics Bristol board with an image area of 15" x 21". Joined with production tape on the reverse. In Excellent condition.

93130 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 7-11-49 (King Features Syndicate, 1949). Wonderful close-up portraits make this one of the very best Rip Kirby examples that Heritage has offered to date. This daily is from the “Second Chances” storyline that ran from 5-23 to 9-3-1949. No serious comic strip original art collection is complete without a superb example of Alex Raymond art, and this piece fits the bill nicely. Ink over graphite on Bristol board, with an image area of 18.5" x 5.5". Minor handling wear in the outer borders, and residue from a missing syndicate stat. In Very Good condition.
93131 Nestor Redondo Swamp Thing #19 Story Page 1 Original Art (DC, 1975). The muck-monster, seen on this page, is not actually Swamp Thing... well, part of him is... sort of. In issue #5, Swampy had his arm cut off. He regenerated his missing arm, but as this story explains... the arm regenerated an entirely new Swamp Thing! The brainless being stars in this story titled “A Second Time To Die”. The word “Time” in the title is a stripped-in text correction that is taped-in from the reverse side. The page was rendered in ink over graphite on Bristol board with an image area of 10” x 15” (including the stat paste-up indicia). The toned page is in Very Good condition.

93132 John Romita Jr. and Bob Layton Dazzler #13 Cover Original Art (Marvel, 1982). The brightest new star in Marvel’s array of mutants finds herself in prison... and at the mercy of the Grapplers! They were a super-powered female wrestling team. Sort of an evil G.L.O.W., and the cover features Poundcakes, Letha, Titania, and Screaming Mimi. The latter would go on to become Songbird of the Thunderbolts. The cover was crafted in ink and Zipatone over graphite on Bristol board with an image area of 9.75” x 15”. There is a modern day acetate overlay with photocopy reproductions of the corner box, logo, header, and the UPC Box Spideyhead. The Zipatone has discolored to an eye-grabbing golden hue. The toned board is in Very Good condition.

YOU’LL FIND ORIGINAL COMIC ART IN EVERY SUNDAY INTERNET COMICS AUCTION AT HERITAGE!
93133  Alex Ross Justice League of America Limited Edition Collector's Plate Original Art (Warner Brothers, 1997). Created for an original release through the Warner Brothers Stores, this limited edition collectible plate featured the main Silver Age JLA members of Batman, Superman, Wonder Woman, the Flash, Green Lantern, J'onn J'onzz the Martian Manhunter, and Aquaman! The rich and lustrous colors were rendered in gouache over graphite with a diameter of 22" on the round matted image. It is glass front framed to 28.5" x 28.5". In Excellent condition.
93134  Alex Ross JSA Kingdom Come Special: Superman #1 Unused Panel Page Original Art (DC, 2009). Alex Ross’ stunning portrayals of DC’s characters have captivated fans for well over a decade now. These three panels match up almost exactly (but not sequentially) to a couple of pages from this Kingdom Come spin-off title. Not only have the Daily Planet staff been Joker Gassed to death, that woman on the table is none other than Lois Lane! Grim stuff to be sure. There may have been several reasons the page was reworked, but we notice that Superman is sporting a ponytail as seen from his appearance in the opening of Kingdom Come #1. A fantastic page crafted in gouache over graphite with a matted image area of 7.25" x 7.5". Glass front framed to 14" x 14". In Excellent condition.

93135  Jerome Rozen (after George Rozen) - The Shadow Pulp Cover Recreation Painting Original Art (undated). George Jerome Rozen (1895-1974) and Jerome George Rozen (1895-1987) were twins. After World War I, Jerome enrolled in the Art Institute of Chicago. He soon became an instructor there, and George followed Jerome into a career in art, a year later, and actually studied under Jerome's tutelage. Jerome's first sale was to the Fawcett magazine Excitement. With that success, he moved to the Bronx, opened a studio at 163 West 23rd Street, and began painting covers for many of the pulps. George followed Jerome to New York, and both brothers’ work was in high demand. Street and Smith's The Shadow was a sensation, thanks in part to Jerome's early covers. George Rozen also painted The Shadow covers, from 1932-39, and again, in 1941-42, and 1949. Just as his pulp career was winding down, Jerome was severely injured in an automobile accident. George continued working in the pulp field after World War II, and later, after the pulps' day had waned, he tried, in vain, to convince Street and Smith to revive the Shadow and Doc Savage franchises. In 1964, Jerome closed his studio, just as photography began to usurp painted illustration in magazines and advertising. The Rozen brothers produced hundreds of unforgettable pulp cover images. For this sensational recreation, Jerome paid tribute to George's cover for The Shadow, September 1, 1932 issue, which featured the story, “Hidden Death.” This large and impressive painting is oil on stretched canvas with an image area measuring approximately 21" x 30", and is open front framed to an overall size of 26" x 36". The piece is in Excellent condition. From the IRI Collection.
93136  Paul Ryan and Tom Palmer *Avengers* #312 Cover Falcon, Wasp, and Vision Original Art (Marvel, 1989). Five of the Avengers—Hank Pym (ex-Ant-Man/Goliath), the Wasp, Scarlet Witch, the Vision, and the Falcon, face off against some of the semi-legit Government-sponsored Freedom Force—the Blob, Pyro, and Avalanche. Part of the cross-company story arc “Acts of Vengeance,” the cover was created in ink over graphite on Marvel cover stock Bristol board with an image area of 9.75” x 15”. The corner box, logo, and header banner are all the original stat paste-up. In Excellent condition.

93137  Tim Sale *Detective Comics* #794 Cover Original Art (DC, 2004). The new Tarantula (Catalina Flores) gets the cover this time, in front of Batman’s shadow. A stark and striking cover rendered in ink over graphite on bright white DC Bristol board with an image area of 10” x 15.5”. Marked as for issue #795, but used on issue #794 instead. Signed “TS” and dated 2004 in the image area. In Excellent condition.

93138  Tony Salmons *Marvel Fanfare* #27 Daredevil Unpublished Cover and Published Complete 20-Page Story “Cars” Original Art (Marvel, 1986). Daredevil is having car-trouble in this 20-page feature, as his business partner Foggy Nelson wants to purchase a company vehicle for their law firm. The cover is very similar to the published piece (in fact we think the background was used), but the DD figure was replaced with a different pose. The story pages were published, and they were crafted in ink over graphite on Bristol board with an image area of 10” x 15”. There is a double-page spread produced on a single oversized sheet of Bristol board with an image area of 20” x 25”. In Excellent condition.

93139  Sanjulian (Manuel Pérez Clemente) *Vampirella* #38 Cover Recreation Painting Original Art (undated). Sanjulian re-creates one of his gorgeous painted covers for comics’ most famous female vampire! It’s a mesmerizing piece in oil on illustration board with a matted image area of 17” x 25”. Matted to 24” x 32”. Signed in the lower right. In Excellent condition.
To view full descriptions, graded population data, auction comparable results, enlargeable images and bid online, visit HA.com/7204

93140 Charles Schulz Peanuts Daily Comic Strip Charlie Brown and Lucy Original Art dated 4-17-53 (United Feature Syndicate, 1953). An early strip from the period where the characters were transitioning into the "look" they would settle into. Look how young they look here... especially Charlie Brown and Schroeder! And it is a rare appearance of Schroeder without his piano. The daily was created in ink over graphite on Bristol board with an image area of 27.25" x 5". Signed in the last panel. The board is toned with some handling stains, and a crease between panels to allow mailing to the syndicate. The syndicate strip has been covered with whiteout. In Very Good condition.

93141 Charles Schulz Peanuts Daily Comic Strip Original Art Charlie Brown and Lucy dated 2-2-62 (United Feature Syndicate, 1962). The familiar old wall of contemplation is the setting, but instead of Charlie Brown and Linus, it's his sister Lucy who banters with the ol' blockhead. A charming daily crafted in ink over graphite on Bristol board with an image area of 27" x 5.5". Signed in the last panel. The strip has been folded between the center panels to allow mailing to the syndicate. Matted to 32" x 10.5". In Excellent condition.

93142 Charles Schulz Peanuts Daily Comic Strip Charlie Brown Original Art dated 11-11-63 (United Feature Syndicate, 1963). Charlie Brown contemplates loneliness, consoled only by his peanut butter sandwich. A wonderful glimpse into his life, rendered in ink over graphite on Bristol board with an image area of 27" x 5.5". Personalized and signed in the top margin. The piece has been folded between the center panels to allow mailing to the syndicate. Matted to 36" x 12". In Excellent condition.

93143 Charles Schulz Peanuts Daily Comic Strip Lucy Van Pelt Original Art dated 7-1-64 (United Feature Syndicate, 1964). Lucy gets the strip all to herself this day, and we get some surprisingly personal insight on what makes Lucy so... "Lucy". It's the Circle of Life, baby... the Circle of Life. Crafted in ink over graphite on Bristol board with an image area of 27.25" x 5.5". Signed by Schulz in the last panel. The toned strip has been folded between the center panels to allow mailing to and from the syndicate. In Very Good condition.
93144  E. C. Segar *Thimble Theatre Starring Popeye* Daily Comic Strip Original Art dated 4-22-36 (King Features Syndicate, 1936). Most of the reg’lars is prez-skint in this episode. Eugene the Jeep, Olive Oyl, Popeye the Sailor, and Wimpy (with a hot tip on the race from the magical Jeep). Produced in ink with blue pencil shading over graphite on Bristol board with an image area of 20.5” x 4.5”. Signed in the last panel. There is a bit of discoloration on Wimpy in all of his panels, and the board is lightly toned. Matted and glass front framed out to 27.25” x 11.5”. Overall, in Very Good condition.

93145  Mike Sekowsky and Bernard Sachs *Brave and the Bold* #30 Justice League of America Story Page 6 Original Art (DC, 1960). It was only the third appearance for the JLA, but it was the first appearance for Amazo! That fist panel is a classic, with the JLA all sitting around the table together. Flash, Wonder Woman, Green Lantern, Jonn Jonzz the Martian Manhunter, Aquaman, Batman, Superman, and even team mascot Snapper Carr are all in attendance as the Flash explains the mystery of the “Case of the Stolen Super-Powers!” A version of Amazo recently appeared in the DC CW network crossover “Elseworlds” tying in episodes of *Supergirl*, *Flash*, and *Arrow*. This twice-up scale toned page has an image area of 13” x 19” (including the paste-up header). The reverse of the board has a handwritten note that indicates this page once belonged to famed comic historian Jerry Bails, who gave it to another famed historian and fanzine legend Howard Keltner on 8-7-63. The board has a crease in the lower margin, not into the image area. In Excellent condition.

93146  Mike Sekowsky and Bernard Sachs *Justice League of America* #3 Story Page 15 Aquaman and Wonder Woman Original Art (DC, 1961). The first page from this classic story that we have ever offered! The stars of two of DC’s best solo movies to date are featured on this page... Aquaman and Wonder Woman! They battle the alien Hyathis in her first appearance. Created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including the paste-up header). In Excellent condition.
93147  Shuster Studio - Unpublished Superman Story “Riddle of the Iron Zoo” Page 7 Lois Lane Original Art (DC, c. 1940s). What a find! This is a rare unpublished page from a vintage Superman story, produced by the Joe Shuster Studio. It features girl reporter Lois Lane being saved by the Man of Steel. We only know of three other pages from this story to have ever surfaced... the splash page for this story was auctioned by Christie's in 1995, Heritage auctioned page 2 in 2015, and page 3 was printed in Alter Ego #37 (TwoMorrows, 2004). That only accounts for four pages, so the “Riddle of the Iron Zoo” is still unsolved, but we think it was the Lawyer that did it! Produced in ink over graphite on Bristol board with an image area of 13” x 18”. The toned page has a chipped section out of the top right margin (and a smaller chip in lower right margin), a missing paste-up art correction in Panel 6, and discoloration on the left margin. There is also a very faint crease in the upper right of Panel 2. Overall, in Very Good condition.

93148  Bill Sienkiewicz A Conan Event Conan the Barbarian 1984 Calendar Painting Original Art (1983). Released as a tie-in to the Arnold Schwarzenegger blockbuster motion picture, a Conan calendar was produced that featured artwork by some of comics' greatest talents. Offered here is a breathtaking portrait, fairly bristling with power, painted by veteran illustrator Bill Sienkiewicz. Crafted in oil, it is signed and dated on the left side of the 10.75” x 15” matted image area. UV glass front framed to 20.5” x 24.5”. In Excellent condition. From the IRI Collection.
93149  Bill Sienkiewicz New Mutants #21 Story Page 20 Original Art (Marvel, 1984). From the issue where Warlock finally joined the team, this page shows a confrontation with Kitty Pryde's dragon Lockheed. With the New Mutants movie due to be released in mid-2019, we expect to see more interest in Warlock, Cannonball, Sunspot, Magik, and the rest of the gang. Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. All text is paste-up that has discolored. The toned page is in Very Good condition.

93150  Bill Sienkiewicz Comet Man #5 Cover Thing and Mr. Fantastic Original Art (Marvel, 1987). Half of the Fantastic Four are on hand to give Comet Man a good working over! A fantastic, and often “hidden gem”, of a Marvel series, this six-part mini-series was written by Bill Mumy (Lost in Space, Babylon 5) and Miguel Ferrer (TV actor with too many credits to even list). This gut-punching cover by fan-favorite artist Sienkiewicz was rendered in ink over graphite on Marvel cover stock Bristol board with an image area of 9.75” x 15”. The logo and corner box are stat paste-ups. There is a bit of abrasion on the cover above the Thing; however, that was created by Sienkiewicz using a scratch technique. Signed and dated in the image area. In Excellent condition.

93151  Bill Sienkiewicz JLA #59 Cover Original Art (DC, 2001). The cover for the story “Bipolar Disorder”, that was part of the “Joker: The Last Laugh” event. Featured on the cover are Superman, Batman, Flash, and Wonder Woman. Created on oversized Bristol board in ink and white paint over graphite with an image area of 14.5” x 22”. Reproductions of the header, logo, and cover text were created and affixed to an acetate overlay that is lightly hinged to the top edge. The artwork is signed by Bill Sienkiewicz in the lower left. In Excellent condition.
93152 Joe Sinnott Adventures Into Weird Worlds #5 Story Page 1 Original Art (Atlas, 1952). Very early Joe Sinnott work! He started in the comic industry in 1950. This seems to be the earliest piece of Joe Sinnott original art we have ever offered... pre-dating the next by a good ten years! In this story, Hoodlum Harry finds a great way to make incriminating evidence disappear. But what happens when Harry falls victim of "The Terrible Trunk"? Pre-Code Marvel/Atlas horror, crafted twice-up scale, in ink over graphite on Bristol board with an image area of 12.5" x 18.5". There is white paint highlight (some smudged) on the title. Sinnott used a scratch technique to create the driving rain over the black inks. The toned board has been folded between top and bottom tiers, and the "The" paste-up in the title is missing. In Very Good condition.

93153 Barry Smith and Frank Giacoia Conan the Barbarian #5 Splash Page 1 Original Art (Marvel, 1971). Conan in his iconic horned helmet! Artist Barry Smith (now known as Barry Windsor-Smith) would help push Conan into the spotlight of pop-culture and help develop an entirely new generation of fans for Robert E. Howard's signature character. This story was adapted by Roy Thomas from the REH poem "Zukala's Hour". The page was crafted in ink over graphite on Bristol board with an image area of 10" x 15" (including the stat paste-up header and indicia). Part of the story title "Zukala's Daughter" is an original hand-lettered taped-on correction. There is whiteout art correction on Conan's chest. The lightly toned page is in Very Good condition.
93154  Dick Sprang  *Detective Comics* #153 Cover Recreation Painting Original Art (1985). A Bat-tastic cover re-creation by the original artist for this cover from 1949... Mr. Dick Sprang! Using special “batwings”, the Dark Knight is about to buzz the bad guys on this vividly colored piece, crafted in ink and gouache on illustration board, with an image area of 13” x 18”. Signed and dated in the lower right. In Excellent condition.

93155  Jim Starlin and Joe Sinnott  *Mighty World of Marvel* #5 Cover Hulk Original Art (Marvel UK, 1972). Early Jim Starlin work on a very early issue for this beloved British weekly that reprinted US stories for a UK audience. The issue was originally released on 11-4-72. The Hulk is “Banished to Outer Space” on this cover for the reprint of *Incredible Hulk* #3. Also on the cover are Spider-Man and the Fantastic Four for reprints of *Amazing Spider-Man* #2 and *Fantastic Four* #3. The cover was created in ink over graphite on Bristol board with an image area of 10” x 15”. Signed by Starlin in the image area (in the Fantastic Four inset box). There is an acetate overlay with low-res reproduction paste-ups of the cover text and logo. There is a minor horizontal crease running through the image area, more visible on the reverse side. In Very Good condition.
93156  Jim Starlin and Joe Sinnott *Mighty World of Marvel* #19 Cover Fantastic Four Original Art (Marvel UK, 1973). Early Jim Starlin work featuring a slew of Marvel's most iconic characters... The Fantastic Four (Human Torch, the Thing, Mr. Fantastic, and Invisible Woman), Namor the Sub-Mariner, Spider-Man, and the Hulk! Released on 2-10-73, this British weekly included reprints from *Fantastic Four* #9, *Amazing Spider-Man Annual* #1, and *Tales to Astonish* #66. The cover art was created in ink over blue pencil and graphite on Bristol board. The three main art elements are on separate sections of Bristol board, all affixed to a larger 14" x 11" piece. The combined image area measures 10.25" x 10.5". Namor's word balloon, and the rest of the text in this image area are all hand-lettered paste-up. The main image is signed "JS + JS" with blue pencil in the lower right. After the fact, a section of board was added to the top with a reproduction of the logo/header for this issue. Also added is an acetate overlay with a reproduction of the "End of the Fantastic Four" text. There is glue residue near some of the paste-ups. Signed by Starlin in the Spider-Man inset. In Very Good condition.

93157  Jim Starlin and Al Milgrom (as Gemini) *Charlton Bullseye* #2 Captain Atom Center Spread Pin-Up Original Art (CPL Gang, 1975). The art team from Marvel's *Captain Marvel* turn their attention to Charlton's atomic-powered Captain. The pull-out poster is an homage to their own cover for *Captain Marvel* #29. This piece was lovingly created in ink over graphite on Bristol board with an image area of 10" x 15". The logo is a printed paste-up. Signed as "Gemini" in the lower image area. There is a crease in the lower left corner. In Very Good condition.
93158  Dave Stevens *Rocketeer Adventure Magazine* #1 Story Page 10

Original Art (Comico, 1988). Dave Stevens didn't produce all that many Rocketeer pages to begin with, and fewer still depict Betty. In fact, this seems to be the first time we have offered a Betty page from a published story! Betty watches Cliff Secord (the Rocketeer) lay into Marco in this nightclub brawl scene. That hand in the last panel belongs to Jonas (a stand-in for Lamont Cranston... The Shadow). The page was crafted in ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

93159  Curt Swan and John Forte *Superman* #137 Story Page 26

Original Art (DC, 1960). Heritage has only ever offered about five pages by Curt Swan that were older than this one. The last page of “Chapter III: Superman vs. Super-Menace” features the end of the Super-Outlaw. The page was created twice-up scale in ink over graphite on Bristol board with an image area of 12.75” x 19” (including the stat header paste-up). The header has a small rip and wrinkle; otherwise, the page is in Excellent condition.

But wait... there's more! Let’s talk about that custom wood frame by Dan Makara. It houses the UV glass front mat and page in a stylish array of decoupage images of Superman and related characters. They are parts and pieces from actual comic book pages and covers, including a portion from the cover of this very issue dead center in the top and bottom edge. Also of note is the Curt Swan signature that is imbedded in the lower edge of the frame as well. Other characters surrounding this stunning page are Beppo the Super-Monkey, Supergirl, Saturn Girl and Cosmic Boy, Krypto, Comet the Super-Horse, Lois Lane, Jimmy Olsen, Batman, Aquaman, and Green Lantern. Even Bob Hope and Jerry Lewis make the scene! The bottom portion of the frame also sports the DC/National Comics bullet taken from a comic book spin rack of the 1960s. This is one classy presentation for a fantastic Curt Swan page. The detailed Dan Makara frame can be seen online at HA.com. The frame has a crack in the decoupage in the top right and bottom left corners. The frame is in Very Good condition, the page is in Excellent condition.
93160 Curt Swan and Al Williamson DC Comics Presents #87 Complete 24-Page Story “Year of the Comet” Superboy-Prime First Appearance Original Art (DC, 1985). The origin and first appearance of Superboy-Prime! In this Crisis on Infinite Earths tie-in tale, Superman is still grieving the loss of Supergirl when he gets transported to Earth-Prime and we meet... Superboy? Superboy-Prime would later go on to play a much larger role in DC’s 2006 event series Infinite Crisis. These pages were created in ink over graphite on Bristol board with an image area of 10” x 15”. Pages 2 and 3 are a double-page spread created on two conjoined pieces of Bristol with a combined image area of 21.25” x 15”. The logo on that spread is a stat paste-up. Overall, the pages are in Excellent condition.

93161 Alex Toth The Classic Alex Toth Zorro Volume 1 Cover Original Art (Image, 1998). A stunning work with Toth’s dramatic use of chiaroscuro making the image pop off the page, proving that Toth is clever like the fox! Crafted edge-to-edge in ink over graphite on 8.75” x 12” paper affixed to a 9.5” x 12.75” section of Bristol board. The board is toned. In Very Good condition.
93162  Whitman Artist The Jetsons Coloring Book #1135 Cover Painting Original Art (Whitman, 1962). The Jetsons had just blasted onto television on September 23 of 1962, and this piece is dated 9-20 below the artwork. It was the very first licensed merchandise produced for the space-age family! A stunner of a cover, it has never been offered on the market before. Created in gouache on illustration board with a hand-painted acetate overlay for the logo and text block. The image area measures 12.25” x 16.25”, matted to 19.25” x 24.25”. In Excellent condition. Includes a copy of the coloring book.

93163  Al Williamson and George Evans (attributed) Jet Powers #3 [A-1 #35] Story Page 6 Original Art (Magazine Enterprises, 1951). Jet has discovered the most powerful source of energy in the entire universe... “The Nothing Weapon”, but he may die on that asteroid if he can’t find a way to blast-off with it! Outer Space action as only Al Williamson can render it! Check out that great space suit pose in Panel 2. Crafted twice-up scale in ink with white paint highlights over graphite on Bristol board with an image area of 12.5” x 18”. There are stains in the lower panels, and Panel 4 is a stripped-in original art panel taped-in from the reverse side. The toned board has edge and corner wear. There are bits of tape residue in the margins, and there are two minor creases in the art board (the one in Panel 5 is barely visible). Signed by George Evans in the lower margin. In Good condition. Comes with a copy of a 2018 reprint magazine by Classic Comics Library.

93164  Al Williamson Flash Gordon #5 Story Page 6 Original Art (King Features, 1967). Our space-faring hero is about to become a human sacrifice in the Archie Goodwin story “Flash Gordon and the God of the Beastmen”. That Al Williamson art is just something to behold! Get your bids in and you could “be holding” this in your own home! Crafted in ink over graphite on Bristol board with an image area of 11” x 15.75”. In Excellent condition.
93165  Al Williamson, Dave Stevens, and Carlos Garzon *Star Wars: Return of the Jedi* #3 Story Page 15 Original Art (Marvel, 1983). C3PO, R2D2, Han Solo, Luke Skywalker, and Princess Leia all appear on this fantastic page from the Ewok treehouse village scene. Dave Stevens worked on this page in some capacity, as he signed in the lower margin. A stunning piece crafted twice-up scale in ink and Zipatone over graphite on Bristol board with an image area of 12" x 18". The lightly toned page is in Very Good condition.

93166  Basil Wolverton “TV Calamity” Illustration Original Art Group of 9 (c. 1960s). The many faces of Boxing, as illustrated by the great Basil Wolverton! Each of these images has a quote on the reverse side indicating this man is watching a boxing match (most likely on TV). “See? There’s the old KO punch!” and “Watch, now! He’ll nail him in this round!” are examples. Wolverton’s wonderfully peculiar caricatures are created in ink with meticulous hatching on sections of Bristol board measuring approximately 6” x 7” each. They were created on a single sheet of Bristol and then cut out by the artist. As such, they hide a great tenth face! On the reverse side he had drawn and partially inked a larger face that was cut into quarters. This happenstance reminds us of the old trading cards from the 1960s that Wolverton worked on, as they often formed larger images on the backs. One of the images is signed in the lower left. Wonderful, wacky Wolverton art in Excellent condition.
93167  Basil Wolverton - Backwards Man Illustration Original Art (c. 1970s). “I was boiled when I had my car smashup, but so was the doc who sewed me back together.” Tom Turnaround here just can’t seem to put his best foot forward. More Wolverton wackiness, crafted in ink over graphite on 11.5” x 14.5” white Bristol board. Signed in the image area. In Excellent condition.

93168  Wally Wood (as Woody) Two-Fisted Tales #18 Story Page 1 Original Art (EC, 1950). From the first issue of this series, as it took over the numbering from Haunt of Fear. The page was created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”. The toned board has handling wear in the margins, and some minor rips and a crease in the top most top margin. There is also a small stain in the center right panel. In Very Good condition.

93169  Wally Wood Weird Science #12 Story Page 3 Original Art (EC, 1952). Wally Wood shows that “A Gobl is a Knog’s Best Friend” in this story. And although there is neither Gobl nor Knog on this page, there sure are a lot of wonderful Wood sci-fi backgrounds and characters! There’s even a lovely Cocker-Spaniel in a couple of panels (you know that’s going to be important eventually). Crafted twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”. The lightly toned page has pinholes in the margins. In Excellent condition.
Wally Wood's Daredevil #5 Story Page 18 Original Art (Marvel, 1964). Daredevil is not taking any of the Matador's bull on this dynamic battle-page from the masterful hand of legendary comic creator Wally Wood! Powerful figure art, with great perspectives and backgrounds, as created twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". Lightly toned and in Excellent condition.
Wally Wood and Bob Powell Daredevil #9 Story Page 17 Original Art (Marvel, 1965). Wally Wood provided the layouts for Bob Powell to finish, and then Wood inked the page himself. His feel for a good battle-page is evident as the action flows smoothly and believably from panel to panel, and the page even ends with a funny quip from Daredevil. DD was really only topped by Spider-Man for his clever battle-banter. This page was rendered twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Lightly toned and in Excellent condition.
93172  Wally Wood *Dynamo* #3 Splash Page 1 Original Art (Tower, 1967). Len Brown (aka Dynamo of the T.H.U.N.D.E.R. Agents) faces a giant alien on this splash page for the story “The Unseen Enemy”? A stupendous splash page by Wally Wood that is simply rich with his deep inks. Rendered twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. The text box in the upper right is a reversed stat paste-up. The toned board is in Excellent condition.

93173  Wally Wood *Creepy* #38 Story Page 3 Original Art (Warren, 1971). Stunning sci-fi work by a master, Mr. Wally Wood. A veteran of the EC sci-fi days, Wood knows how to craft a page with drama, excitement, and cool spaceships. His women are amazing also... check out that pose in Panel 2. Rendered in ink and Zipatone over graphite on Bristol board with an image area of 12” x 20”. Lightly toned and in Excellent condition. Comes with a copy of the magazine.

93174  Bernie Wrightson *Swamp Thing* #5 Story Page 21 Original Art (DC, 1973). A bewitching page that certainly has cast a spell on us! From the end of the Len Wein story “The Last of the Ravenwind Witches!”, the page features that amazing last panel with intense cross-hatching in the background. Rendered in ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.
Robert Crumb “What is the Meaning of Life?” 1-Page Story Original Art Intended for Help! Magazine (1965). Young Robert Crumb’s dream was to be a professional cartoonist, but his casual, “off the cuff” style was in sharp contrast to the slick look of most published comic art. It would prove to be part of his artwork’s appeal, and this fact didn’t escape Harvey Kurtzman. Harvey’s original MAD comic book and early magazine made a huge impact on Robert, who sent in samples of his art to Harvey’s Help! It garnered him an invitation to submit more, and led to an offer to work for Help! in Harvey’s New York offices. Unfortunately, the day Robert arrived, the magazine was canceled. Here is one of Robert’s first submissions, featuring an extension of his “Silly Pigeons” sketchbook stories. This existential one-pager remained unpublished until 1969, when Jim Vadeboncoeur interviewed Robert for his and Bud Plant’s great “prozine,” Promethean Enterprises. Those early Silly Pigeons strips were first published there, along with this page, the best of them all. Look closely and you’ll see a number of characters later to appear in Crumb’s Fritz the Cat stories! The art is in ink on sketchbook paper, with an image area of approximately 8.5” x 11.25”. The page had been matted and framed, and it hung in Harvey and Adele Kurtzman’s home for many years. The mat was not acid free, resulting in toning on all four borders, but fortunately this did not affect the image area, which only has a few small spots of discoloration. Robert personally selected this page for his definitive R. Crumb Coffee Table Book (Little, Brown/Kitchen Sink, 1997). Overall condition is Good. From the Estate of Harvey Kurtzman.
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 January 2019, but keep in mind that titles and release dates are subject to change, with more likely to be announced, and not every project makes it to the screen.

<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>March 8, 2019</td>
<td>Captain Marvel</td>
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<td>April 5, 2019</td>
<td>Shazam!</td>
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<td>April 12, 2019</td>
<td>Hellboy</td>
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<td>April 26, 2019</td>
<td>Avengers: Endgame</td>
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<td>June 7, 2019</td>
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<td>Men in Black International</td>
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<td>July 5, 2019</td>
<td>Spider-Man: Far From Home</td>
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<td>Aug. 2, 2019</td>
<td>The New Mutants</td>
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<td>Oct. 4, 2019</td>
<td>The Joker</td>
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<td>Feb. 7, 2020</td>
<td>Birds of Prey</td>
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<td>Bloodshot</td>
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<td>June 5, 2020</td>
<td>Wonder Woman 1984</td>
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<td>July 24, 2020</td>
<td>Green Lantern Corps</td>
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<td>May 7, 2021</td>
<td>Doctor Strange 2 (tentative)</td>
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94470 Arthur Adams and Walden Wong Hulk #8 Story Page 4 Original Art (Marvel, 2009). Sentry pursues Moon Knight in this dynamic high chiaroscuro page produced in ink over graphite on Bristol board with an image area of 10.25” x 15.5”. There are pinholes in the corners. Signed and in Excellent condition.

94471 Ajax Artist Bride’s Secrets #17 Story Page 4 Original Art (Ajax/Farrell, 1957). Penny is returning to her office late at night, but she is about to discover that “Someone Else Loved Him Too!” It’s a classic styled 1950s romance comic page with some lovely art (we like Emmy’s hair). Rendered twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”. Lightly toned and in Very Good condition.

94472 Brent Anderson Marvel Graphic Novel #5 X-Men in “God Loves, Man Kills” Story Page 46 Original Art (Marvel, 1982). Anne escapes a runaway elevator as Magneto takes it to meet with uncanny X-Men Wolverine, Nightcrawler, Colossus, and Kitty Pryde on a nearby rooftop. Produced in ink over graphite on Bristol board with an image area of 10.5” x 15.5”. The page is toned with production tape in the top and bottom margins, staining in Panels 6 and 7, a whiteout art correction in Panel 5, a stripped-in text correction in Panel 3, and overall wear. Signed and in Very Good condition.

94473 Murphy Anderson Planet Comics #37 Splash Page “Star Pirate” Original Art (Fiction House, 1945). Anderson (at age 19) was just beginning a brilliant career when he tackled this innovative page design. The heroic Star Pirate investigates a slave-trade auction and finds a room full of space criminals. The page is rich with expressive faces, including a goofy-looking comical badman modeled after the legendary Blackbeard the Pirate. Anderson had already begun developing a distinctive style at such an early stage. Ink over graphite on Bristol board. The image area measures 12.25” x 18.5”. The logo is a paste-up, with some white-paint retouching. Moderate age-toning. Very Good condition. Accompanied by a reprint of Planet Comics #37.

94474 Murphy Anderson Master Comics #21 Cover Recreation Captain Marvel Original Art (c. 1990). Captain Marvel, Captain Nazi, and Bulletman, by legendary Jack Kirby Hall of Fame artist Murphy Anderson, who has worked on Superman, Wonder Woman, Hawkman, and Strange Adventures. He even designed the costume for Adam Strange! Produced in ink and marker over graphite on Bristol board with an image area of 15” x 20.75”, matted and framed to an overall size of 23” x 28.5”. In Excellent condition.

94475 Murphy Anderson National Comics #7 Uncle Sam Cover Recreation Original Art (1996). As a tribute to his artistic idol, Lou Fine, Murphy Anderson recreated several of Fine’s best Golden Age covers in full color. The piece offered here is a recreation of National Comics #7, where Anderson has masterfully drawn the scene in Fine’s fluid style, and topped off his re-creation with vivid coloring. This classic underwater cover scene features Uncle Sam and Buddy with an amazingly cool battleship/tank hybrid looming in the background, and the mastery of perspective is on display in clear detail. This painting has an image area of 15” x 21”, and the art is in Excellent condition. Also included with this lot is a certificate of authenticity signed by Anderson.
94476 Ross Andru and Romeo Tanghal
Weird War Tales #113 “G.I. Robot” Cover
Original Art (DC Comics, 1982). Andru, co-creator of Metal Men and key war-comics artist at DC, is perfectly in his element with this “G.I. Robot” scene — keyed to a story by Metal Men author Robert Kanigher. Even with its understated Comics Code restrictions, Andru’s over-the-top cover for this sci-fi head-butting scene is a real spine-tingler. The ink-on-Bristol piece has an image area of 9.75” x 15”. Aside from some overall light paper aging, adhesive spot-staining, and blue penciling, the art is in Excellent condition. Signed at lower left as “Andru & Tanghal”.

94477 Jim Aparo
Aquaman #43 Story Page 2 Original Art (DC, 1969). Tula shows up to visit an injured Aquaman, only to find that he has split! Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. The top and bottom margins are production hole-punched. The top margin has a slight crimp to it. Overall in Excellent condition.

94478 Al Avison (attributed)
True Love Problems and Advice Illustrated #21 Cover
Original Art (Harvey, 1953). It’s a tug-boat romance that tugs at your heart strings for this cover crafted at twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. The logo is a vintage stat from this title; however, it is from issue #23, not originally from this one. There is a paste-up paper mask framing the image area on the board, and that is starting to come loose in places. A slit was made in the board around the tug-boat pilot’s cap to allow the original logo to slip behind it. That top of his cap has since been trimmed off completely. The lower caption box is a stat paste-up. In Very Good condition.

94479 Dick Ayers
Wyatt Earp #21 Complete 7-page Wyatt Earp Story “The Last Gunfight” Original Art (Marvel Comics, 1959). Wyatt Earp was Marvel’s answer to the like-titled TV series, though related by name only. Big-time craze, there, for Westerns in television and funny-books, alike. Ayers (when he could find a break from inking Jack Kirby’s pencils) proved to be a dependable and versatile all-round artist in his own right. Ayers populates this story with enough hard faces to populate a Rogues’ Gallery. Any fan of Ayers’ solo Human Torch stories will dig this one, as well. The splash bears a co-byline with writer Stan Lee. Ink over graphite on Bristol board, with an image area of 9” x 13”. Excellent condition.

94480 Dick Ayers
Gunsmoke Western #60 Complete 5-Page Story “They Called Him the Judge!” Original Art (Marvel Comics, 1960). Marvel gathered momentum toward its superhero breakthroughs of 1961-62 with a run of high-adventure books ranging from giant monsters to Westerns. Ayers, a pivotal artist in this surge, often inked Jack Kirby’s pencils but also delivered such fine solo-art efforts as this backup story. The splash page features a dual byline for Ayers and author-editor Stan Lee. Ayers’ after-the-fact autograph appears at lower right. Ink over graphite on Bristol board. The image area is 12.5” x 18.5”. Moderate toning. Excellent condition.
94482  Dick Ayers  *Wyatt Earp* #28 Complete 7-Page Story “Trapped in Trigger Valley” Original Art (Marvel, 1960). Crusher Cragg’s devious plan to take over Trigger Valley is met with resistance from the quick drawin’ hands of Marshal Wyatt Earp in this wild west story by Stan Lee. Created in ink over graphite on Bristol board with an image area of 8.75” x 12.25”. The pages are toned with production tape and glue residue in the margins and image area, light edge and corner wear, and the logo is a stat paste-up. In Good condition.

94484  Dick Ayers  *Rawhide Kid* #37 Splash Page 1 Original Art (Marvel, 1963). The Rawhide Kid swings into action and right out of the panel in this classic Western barroom tussle from the Stan Lee story, “The Rattler Strikes!” Masterfully inked by Dick Ayers who was wonderfully suited for the Western genre. Rendered in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Moderate toning and a light crease in the upper left. In Very Good condition.

94483  Dick Ayers  *Kid Colt Outlaw* #106 Complete 5-Page Story “The Black Mask” Original Art (Marvel 1962). A sheriff becomes the target of derision by the town’s newspaper editor after a brazen bank robbery in this short backup story written by the late Stan Lee. Rendered twice-up scale in ink over graphite with an image area of 12.5” x 18.5”. Overall condition is Excellent with mild handling wear. Each page is signed by Ayers in the bottom right.

94485  Dick Ayers and John Severin  *Sgt. Fury and His Howling Commandos* #53 Partial Story Original Art Group of 13 (Marvel, 1968). Thirteen pages from a 20-page story are offered here, including some of the best action scenes we’ve ever seen in this title! The Howlers have to escape from a castle atop some high cliffs, and there’s an awesome half-splash with Fury driving his motorcycle off the edge of a cliff. Ink over graphite on Bristol. Each page has an image area of 10” x 15”. All pages are hole-punched in the margins. Typical production staining. Very Good condition.

94486  Dick Ayers and Vince Colletta  *Western Gunfighters* #3 Splash Page 1 Original Art (Marvel, 1970). The Hurricane’s wicked trigger finger is back in action and ready to cause some damage in this splash which was initially produced for *Ghost Rider* #8 before the issue was canceled. Produced in ink over graphite on Bristol board with an image area of 10” x 15.75”. The splash page is toned with a half-inch piece missing from the right edge, along with production oil stains in the margins, production punch holes, blunted corners, and whiteout text corrections. In Good condition.

94487  Dick Ayers  *Western Gunfighters* #4 Splash Page 1 Ghost Rider Original Art (Marvel, 1971). The original Ghost Rider rides again! This story featured a cross-over with another regular from the anthology, *Gunhawk*. This page, featuring Ghost Rider on his horse Banshee, was rendered in ink over graphite on Bristol board with an image area of 10” x 15”. It was hand-colored by Dick Ayers after the fact, and has been signed by Ayers in the lower right. Toned, with minor foxing in the top image area and a stain in the top margin. In Very Good condition.
94488  Dick Ayers and Vince Colletta *The Gunhawks* #6 Partial Story “Death of a Gunhawk!” Original Art Group of 9 (Marvel Comics, 1973). A pivotal story in the saga of Marvel frontier hero Kid Cassidy, this group includes Pages 1-9 of the 14 page story. A feud between Gunhawks partners Cassidy and Reno Jones culminates in tragedy and a poignant near-denouement. Marvel billed this one as “the most shocking six-gun saga of all time” — and doggoned if it doesn’t live up to the hype. Ink over graphite on Bristol board, the image area is 10” x 15”. Moderate age-toning, handling wear, and marginal scuffing/marking. Individual pages range in condition from Very Good to Excellent.

94489  Dick Ayers and Romeo Tanghal *Men of War* #20 Complete 11-Page Story “Cry of Jericho” Original Art (DC Comics, 1979). Sicily, 1942: Ayers and Tanghal, an ideal pencils-and-inks team for DC’s signature line of combat comics, launch this powerhouse story with an evacuation scene in the midst of a crisis. The hard-charging soldier known as Gravedigger is the star player. This one served as the lead feature. Ink over graphite on Bristol board, with an image area of 10” x 15”. Light toning and marginal adhesive staining. Very Good to Excellent condition.

94490  Dick Ayers and Romeo Tanghal *Men of War* #23 Complete 11-Page Story “Mission: Six Feet Under” Original Art (DC Comics, 1979). The mighty team of Ayers and Tanghal charges into this powerhouse story with an emphatic establishing shot of a war-zone massacre. The hard-charging soldier known as Gravedigger dominates the page from a close-up profile position — and carries the story to a momentous conclusion. This one served as the lead feature. Ink over graphite on Bristol board, with an image area of 10” x 15”. Light toning and marginal adhesive staining. Very Good to Excellent condition.

94491  Dick Ayers and Tony DeZuniga *Jonah Hex* #51 Complete 17-Page Story “The Comforter” Original Art (DC Comics, 1981). The birth of Jonah Hex’s son, plus some rarely seen glimpses of Hex’s own childhood as he flashes back to his own father! But lest you think the issue is all touchy-feely: there’s also a mean outlaw who has ridden into town intending to gun Hex down. Ink over graphite on bristol. Each page has an image area of 10” x 15”. A few pages have stat art corrections on the face of Jonah’s father, but the original art is underneath. Excellent condition.

94492  Dick Ayers and Rich Ayers *Fantastic Four* #30 Cover Recreation Original Art (c. 1990s). The father and son team of Dick Ayers (pencils/inks) and Rich Ayers (colors) does a fantastic job on this re-creation of the original Jack Kirby and Chic Stone cover! The FF first encountered the scientific magic of Diablo in this issue. This cover was rendered in ink with watercolor over graphite on bright white Bristol board. Signed by both Ayers in the margin below the 14.25” x 21.5”. In Excellent condition.

94493  Mark Bagley and Larry Mahlstedt *New Warriors* #11 Cover Original Art (Marvel, 1991). The “Forever Yesterday” story arc is kicked off with this first issue cover featuring Wolverine, Nova, Horus, Iron Man, and Captain Assyria. Rendered in ink over graphite on Bristol board with an image area of 9.75” x 15”. The cover is slightly toned with pinholes in the margins, two creases in the right of the image area, and blunted corners. The text is also all stat paste-up. Signed by Bagley and in Very Good condition.
94494 James Bama Stag Magazine V3#5 Illustration Original Art (Official Magazine Corp, 1952). James Bama is best remembered by pulp fans for his incredible covers for Doc Savage novels. This ink and grey tone wash piece was created as a spot illustration for a “Bonus Book” story in this issue. Created on illustration board with an image area of 7” x 10.5”. The board is toned, with minor water stains on the right edge (not in the image area). In Very Good condition.

94495 Carl Barks A Quack Quack Here, a Quack Quack There Original Painting (1970). Known as Disney’s “Good Duck Artist” on account of his Donald Duck funnybook stories, Barks had formally retired around 1966 but remained a freelance Disney-comics writer at the time of this lively real-ducks painting. The pastoral farm scene is typical of Barks’ early-1970s paintings, which led in turn to his well-received painterly re-creations of famous Donald Duck tableaux. This oil-on-canvas gem has been framed to an approximate overall size of 24” x 20.5”, and is in Excellent condition. Signed at lower right. From the IRI Collection.

94496 Ken Barr Eerie #27 “Journey into Wonder” Story Page 1 Original Art (Warren, 1970). The Knights of Haidom travel from afar to swear their allegiance to the King in this enchanting introduction to the fantastical realm. Crafted in ink and Zipatone over graphite on Bristol board with an image area of 10” x 14.25”. Slightly toned, the Zipatone is discolored, and there are punch holes in the bottom margin. In Very Good condition.

94497 Walter Martin Baumhofer Doc Savage vs. the Wolf Pack Original Painting (1977). Pulp-master Baumhofer revisits his signature character of the 1930s in this stirring large-scale scene of desperate struggle. W.C. Fields, the great comedian, once boasted of membership in “The Bare-Hand Wolf-Chokers Association — you have to choke a wolf to death with your bare hands before they’ll let you in.” Looks as though Doc Savage must belong to that same elite society. Oils on canvas, with an image area of 20” x 29”, burlwood-framed to 26” x 35”. Excellent condition.

94498 John Beatty Detective Comics #598 Pin-Up Page Original Art (DC, 1989). A stunning image of the Dark Knight, one of nine such pin-up pages from the 80-page 50th Anniversary issue (this particular pin-up ran opposite a one-page tribute essay by late sci-fi author Harlan Ellison). Ink and Zipatone over graphite on DC Bristol board, with an image area of 10” x 15”. In Excellent condition, accompanied by a copy of the issue.

94499 C. C. Beck Four Color Comics #253 “Christmas With Mother Goose” Cover Recreation Original Art (1977). A charming and loving re-creation of the original cover. C. C. Beck was the artist of the Golden Age Captain Marvel. The original Four Color #253 cover was by Walt Kelly, creator and artist of the comic strip Pogo. This wonderful piece was created in gouache and ink with a matted image area of 10.75” x 15.5” in the UV glass front 18” x 22.5” frame. In Excellent condition.
94500 C. C. Beck - Captain Marvel, Captain Marvel Jr., and Shazam Painting Original Art (1980). Three of the major male players from the Marvel Family... Old Shazam, Captain Marvel, and Captain Marvel Jr., all painted by one of their co-creators, C. C. Beck (O.K., yes, Marvel Jr. was created by Ed Herron and Mac Raboy, so don’t send us letters on that). It’s a great looking piece that will make you say “Holy Moley!” Rendered in ink and gouache, and signed in the lower right of the 10.75” x 15.25” matted image area. Glass front framed to 16” x 20.5”. In Excellent condition. From the IRI Collection.

94501 C. C. Beck and Jerry DeFuccio Overstreet Comic Book Price Guide 10th Edition Captain Marvel Painting Original Art (1980). Holy Moley! Check out all of the Fawcett characters on this marvelous piece... Billy Batson; The Marvel Family of Captain Marvel, Captain Marvel Jr., and Mary Marvel; Tawky Tawny, Bullet Man, Old Shazam, Ibis the Invincible and Taia; Dr. Sivana, Mr. Mind, Beautia Sivana, Spy Smasher, and more! Signed and dated 1980 in the 15.25” x 12.5” image area. The piece was published in this book as an ad to congratulate Bob Overstreet on his 10th edition. Plexiglas front framed to 23” x 20”. Comes with a personal letter from C.C. Beck on the reverse as provenance. In Excellent condition. From the IRI Collection.

94502 C. C. Beck and Jerry DeFuccio Overstreet Comic Book Price Guide 12th Edition Captain Marvel Painting Original Art (1982). You will Marvel at all of the details in this one great image: The Big Red Cheese races past the statues of the Seven Deadly Sins in their famous hall on the Rock of Eternity! Old Shazam is even seen in the background as a magic lightning bolt is crashing through the roof. Signed and dated 1981 in the lower right of this 17.5” x 14.5” image area. The piece was published in this book as an ad to congratulate Bob Overstreet on his 12th edition. Plexiglas front framed to 26” x 23”. In Excellent condition. From the IRI Collection.

94503 Dave Berg MAD #38 “Baby-Sitting” Illustrations Group of 4 Original Art (EC Comics, 1958). From the Patter of Big Feet Dept.: The article is called “Baby Sitting May Ruin Our Nation!” — a fantasy about what might happen if the Mafia should horn in on the profession. Stunning in its satirical intensity, crammed with near-infinite detail. Berg had recently started working with the Usual Gang of Idiots at MAD. He would never escape, although his style would become mellower over the long stretch. This page was created in ink with beautiful Duotone board work. Image areas range from 11” x 5” to 17” x 10”. (see all of them in our online listing) Excellent condition.

94504 Dave Berg - Television Related Painting Original Art (1974). A surreal vision of an avid CBS watcher, as rendered by a well-known MADman, Dave Berg. Crafted in mixed media (including some glitter!) with an unusually large 15” x 32” image area. UV glass front framed to 22” x 39.5”. Signed and dated in the image area. In Excellent condition. From the IRI Collection.

94505 Jerry Bingham and Gene Day Marvel Premiere #52 Splash Page 1 Black Panther Original Art (Marvel, 1980). The Black Panther’s would-be assassin is dead, and T’Challa must now take a “Journey Through the Past”. A marvelously detailed splash page rendered in ink over graphite on Bristol board with an image area of 10” x 14.5”. The header and indicia are both stat paste-ups. The toned page is in Very Good condition.
94506 Jerry Bingham Suicide Squad #10 Cover Batman and Amanda Waller Original Art (DC, 1988). One of the only people in the DC Universe who can make the Batman back up, Amanda Waller (aka “the Wall”) is a force to be reckoned with! Waller has turned up in DC movies and TV shows, but her appearances in this title, written by her creator John Ostrander define her. A powerful cover (that makes us scared for Batman) crafted in ink over graphite on DC Sparta cover stock Bristol board with an image area of 9.75” x 15”. The logo, DC bullet, and cover text are all stat paste-up (some held on with tape). Signed by Bingham in the lower image area. In Excellent condition.

94507 Simon Bisley Death Dealer #1 Story Page 31 Original Art (Verotik, 1995). The Death Dealer lives up to his name in this blood drenched action sequence as he savagely chops down his foes with his iconic ax. Rendered in ink over graphite on Bristol board with an image area of 10” x 15.75”. There is a light bend that runs through Panel 1. Signed in the lower right and in Excellent condition.

94508 Simon Bisley (as Biz) Groo Trading Card #1G-6 Chase Card Illustration Original Art (Wildstorm, 1995) The actual card from the “Images of Groo” sub-set is hard enough to find, but the original art for the card by the Biz is a one-of-a-kind thing! Here, prolific comic illustrator Simon Bisley confronts the viewer with a rough-and-tumble defiant image of Sergio Aragones’ Groo the Wanderer. Ink over graphite on Mirage-brand Bristol board. The image area is 5” x 8”. Excellent condition.

94509 Simon Bisley Fear Itself: Fearsome Four #2 Story Page 4 Original Art (Marvel, 2011). Howard the Duck, Frankenstein’s Monster, She-Hulk, and Nighthawk transform into snarling beasts as they are pulled into the Nexus of all Realities by Man-Thing in a psychotic sequence of violence and mayhem. Produced in ink over graphite on Bristol board with an image area of 8.75” x 13.75”. In Excellent condition.

94510 Patrick Block Snow White Commission Painting Original Art (c. 1997). According to the artist himself, this was a specialty commission piece created sometime in the late 1990s for a private collector. Captivating and cheerful, you can’t help but smile when you see this large piece. It was created with Yarka St. Petersburg watercolors over graphite. It is signed in the lower right of the 22.25” x 14.5” matted image area. Glass front framed in an ornate (and heavy) wooden frame measuring 32” x 24”. In Excellent condition. From the IRI Collection.

94511 John Bolton Classic X-Men #4 Story Page 12 Original Art (Marvel, 1986). Wolverine extends a helping fist of blades in defense of his good pal Nightcrawler, who makes a quick getaway in Panel 4! Created in ink over graphite on Bristol board with an image area of 10” x 15”. The page is slightly toned with several missing word balloons in Panels 1, 3, 5, and 6, as well as some coming loose from the page. There’s also production tape in the top left, and light wear along the edges and corners. In Good condition.
94512 Martin Branner Winnie Winkle Spinoff “Denny Dimwit” Lamp Design Original Art Group of 2. (1953). A fascinating back-story accompanies these large-scale front-and-back prototype views of a table-lamp, featuring Branner’s endearing cartoon character, Denny Dimwit (comparatively few of the actual lamps were manufactured). Jack Stein, a pioneer in the field of specialty advertising, had appealed to Branner’s interest in merchandising his Winnie Winkle trademarks. Branner responded with this detailed ink-and-watercolor pairing. Accompanied by a reminiscent letter from Stein’s son. The moderately age-toned Bristol sheets measure 13” x 18”. From the IRI Collection.

94514 Dan Brereton Dark Horse Presents #126 “Nocturnals” Cover Original Art (Dark Horse, 1997). Starfish and the Raccoon (aka Procyon Cleanhands) may be on one of their rare Halloween Night dates (the only night of the year they can mix with normals and not look out of place). This wonderful Halloween cover was one of the two covers for this flip-book. It was (witch) crafted in gouache on Bristol board with an image area of 13” x 19.5”. Signed and dated in the image area. In Excellent condition.

94515 Dan Brereton Nocturnals Painting Original Art (2006). Doc Horror and his collection of ghoulish gunslingers by their creator Dan Brereton! Left to right, they are Halloween Girl (Doc’s daughter), Polychrome, Starfish, Dock Horror, Firelion, The Raccoon, Komodo, and Gunwitch. Off-beat horror/adventure characters rendered in Brereton’s “colorful noir” style. Produced in gouache on Bristol board with an image area of 18.5” x 14”. Signed and dated in the lower right. In Excellent condition.

94516 Dan Brereton Immortal Iron Fist Annual #1 Cover Painting Original Art (Marvel, 2007). Orson Randall (the “Golden Age” Iron Fist) and Bride of Nine Spiders are both cover featured on this amazing pulp noir style image by the awesomely talented Dan Brereton. Fans of the Netflix Iron Fist series should pay particular notice to this fantastic cover image. Crafted in gouache over graphite on bright white Bristol board with an image area of 12.25” x 19”. Signed in the lower left. In Excellent condition.

94517 Bob Brown and Vince Colletta Daredevil #117 Story Page 31 Black Widow Original Art (Marvel, 1975). Daredevil and Black Widow break up! For a while, the Black Widow shared her name in the logo for this title, after that she was still featured in the logo art but not cover billed. And as of the last page for this issue, they seemingly break up, as Matt travels back to NYC and Tasha stays in San Fran. What better place to end a relationship than the top of the Golden Gate Bridge? But don’t jump, fans... it was only temporary and she was back in the book by issue #120. This wonderful and touching page was rendered in ink over graphite on Bristol board with an image area of 10” x 15”. There is a stripped-in text correction in Panel 3. Lightly toned and in Excellent condition.
94518 Frank Brunner *Marvel Premiere* #14 Preliminary Splash Page Original Art (Marvel Comics, 1974). Doctor Strange unleashes a cosmic barrage in this stunning conceptual piece — consistent with the published art. Frenzied and intricately detailed, and graced with a large signature (bottom, center) in the space where a subtitle would appear in the final-cut version. Graphite on vellum measuring 10" x 13.75". A 1" tear appears at the lower-right edge, and there are moderate creasing and nicking along the margins, with light wrinkling in the upper section. Good condition.

94519 Frank Brunner *Doctor Strange* #4 Cover Recreation Original Art (2010). Brunner vividly re-creates his original cover work from over 35 years previous to this work! A striking piece crafted in ink and watercolor over graphite. Signed and dated in the lower right of the 11" x 17" image area. The Marvel banner, corner box art, and the text on the lower left are all hand-colored printed paste-up. The cover logo is hand-drawn and colored directly on the board. Matted to 17" x 23". In Excellent condition.

94520 Rich Buckler and Dick Giordano *World's Finest* #267 Story Page 9 Original Art (DC, 1981). Superman is seized inside a powerful magnetic field that has enough force to rip apart any mere mortal down to their basic molecular composition. Done in ink over graphite on Bristol board with an image area of 10" x 15". Moderate toning, ink discoloration, production tape residue in the top margins, and glue residue behind the signature. Signed by artist Dick Giordano and in Very Good condition.

94521 Rich Buckler *Fantastic Four* #147 Cover Recreation Original Art (Marvel, c. 1980-90s). A great action cover that features Prince Namor the Sub-Mariner in his short-lived, but oh-so-spliffy new costume! The costume was given to him by Reed Richards of the FF in *Sub-Mariner* #67, and was designed by John Romita Sr. Rich Buckler reproduces the original FF cover here in ink and watercolor over graphite on Bristol board with an image area of 13.25" x 20.5". Signed in the image area and in Excellent condition.

94522 Rich Buckler *Fantastic Four* #159 Cover Recreation Original Art (Marvel, c. 1980-90s). Marvel main-stay artist Rich Buckler re-creates a cover he penciled in 1975 (originally with Joe Sinnott inks). The FF are joined by the Inhumans' Royal Family of Black Bolt, Medusa, Gorgo, Triton, and Karnak. A well-remembered cover, wonderfully reproduced in ink and watercolor over graphite on Bristol board with an image area of 13.25" x 20.5". Signed in the image area and in Excellent condition.

94523 Rich Buckler *Fantastic Four* #330 Cover Recreation Original Art (2003). Rich Buckler meticulously recreates his 1989 cover featuring the Fantastic Four nemesis, Dr. Doom, with striking detail, even inking in the box art in the top left corner. Produced in ink over graphite on Bristol board with an image area of 10.5" x 16". The ink has discolored, and there are light bends and creases in the margins. Signed in the bottom left and in Very Good condition.
94524 Rich Buckler Astonishing Tales #25
Deathlok Cover Recreation Original Art (2010). The penciler for the original version of this cover, Rich Buckler, re-creates his own work, and then inks and colors it. Signed and dated in the lower right of the 13.75" x 20.25" image area on the Bristol board. Matted to 20" x 26.25". In Excellent condition.

94526 John Buscema Avengers #79 Page 18
Original Art (Marvel, 1970). The Grim Reaper uncovers the shocking secret behind the Vision’s origin on this page from “Lo! The Lethal Legion!” Lethal legionnaires Swordsman, Power Man, and Man-Ape are also featured. Ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94528 John Buscema and Joe Sinnott
Fantastic Four #135 Story Page 16 Original Art (Marvel, 1973). The Thing comes to blows with super-powered businessman Gregory Gideon on this page from “The Eternity Machine”. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Sinnott in the top margin.

94525 John Buscema and Sal Buscema
Silver Surfer #7 Page 15 Original Art (Marvel, 1969). The descendants of Victor Frankenstein and Igor prove every bit as sinister on this page from “The Heir of Frankenstein”. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with the lower left corner missing, only slightly affecting the art.

94527 John Buscema and Joe Sinnott
Thor #182 Page 6 Original Art (Marvel, 1970). Doctor Doom shakes down a French scientist on this page from the unsubtly titled “The Prisoner — the Power — and — Dr. Doom!” Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with several small areas of soiling. Signed by Sinnott in the top margin.

94529 John Buscema and Vince Colletta
Thor #209 Story Page 13 Original Art (Marvel, 1973). Thor calls out the Demon Druid (in his very first appearance!) on this well-crafted page rendered in ink over graphite on Bristol board with an image area of 10” x 15”. There is tape residue in places, and some production tape over a stripped-in text correction. In Very Good condition.
94530  John Buscema and Frank Giacoia *Our Love Story* #35 Cover Original Art (Marvel, 1975). A rock n' roll heartthrob steals David's girl in this 1970s downtown scene where the kids are wild and carefree, not an ideal recipe for marriage. Produced in ink over graphite on Bristol board with an image area of 9.75" x 15". The cover is toned with glue residue and production oil staining in the margins and image area, and staple holes in the top corners. The logo, header dressing, and word balloons are all stat paste-ups. In Good condition.

94531  John Buscema and Alfredo Alcala *Savage Sword of Conan* #24 Page 21 Original Art (Marvel, 1977). Conan narrowly defeats a giant spider on this memorable page from an adaptation of Robert E. Howard's "The Tower of the Elephant". Ink over graphite on Bristol board with an image area of 10.5" x 15". In Excellent condition with mild toning and discolored word balloons.

94532  John Buscema and Bob Wiacek *Mephisto vs. ...* #4 The Avengers Story Page 14 Original Art (Marvel, 1987). The Avengers, She-Hulk, Iron Man, and Captain Marvel don't even scratch Mephisto, as he swats away their attacks without even breaking a sweat. The page also features Tigra and Black Knight in the first panel. Done in ink over graphite on Bristol board with an image area of 10" x 14.75". Light toning, production tape in the top and bottom, and pinholes in the corners. In Very Good condition.

94533  John Buscema and Tom Palmer *Avengers* #300 Page 35 Original Art (Marvel, 1989). Reed Richards battles a rampaging, "demonized" Growing Man on this page from the milestone issue "Inferno Squared". Palmer finishes over Buscema layouts, in ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition.

94534  Sal Buscema *The Avengers* #91 Story Page 7 Original Art (Marvel, 1971). It's a robot showdown in a fight to the death between Vision and Sentry #459! The page also features the brother and sister duo Quicksilver and Scarlet Witch. Created in ink over graphite on Bristol board with an image area of 10" x 15". Faint toning, production oil stains in the last panel, production tape residue in the top and bottom margins, and a paper abrasion in the top left corner. In Very Good condition.

94535  Sal Buscema and Joe Staton *The Incredible Hulk* #196 Story Page 10 Original Art (Marvel, 1976). Complex emotions rule the page as the Abomination and Hulk are working together on this page created in ink over graphite on Bristol board with an image area of 10" x 15". Slightly toned with production tape in the top and bottom, a stripped-in text correction in Panel 4, and minor production oil stains in the bottom right. In Excellent condition.
94536 Sal Buscema and Mike Esposito
*The Amazing Spider-Man* #181 Story Page 2 Original Art (Marvel, 1978). Peter visits the grave of Uncle Ben and ruminates on the past and his relationship with the two people that were the closest things he had to parents. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. Toned, production tape in the top and bottom, production oil stains in Panels 1 and 3-7, whiteout art corrections, and trimmed top corners. In Good condition.

94537 John Byrne and Dan Green
*Avengers* #189 Story Page 10 Original Art (Marvel, 1979). John Byrne’s artwork was a great match-up for the triumvirate of writers (Mark Gruenwald, Steven Grant, and David Michelinie) who contributed to this tale “Nights of Wundagore!” The story delved into the murky history of the mutant Avengers known as Quicksilver and the Scarlet Witch. Bova, their first nanny, is seen on the page. Rendered in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. The lightly toned page has a bit of production tape residue in the margins and some corner trimming. In Very Good condition.

94538 John Byrne
*Namor, the Sub-Mariner* #14 Story Page 19 Original Art (Marvel, 1991). Namor is thrown from the back of the Griffin and plummets towards the Earth in his failed attempt to wrangle the beast. Created in ink over graphite on Duotone board with an image area of 10” x 15.25”. The board is toned with a small spot of glue residue in the top margin. In Very Good condition.

94539 Lew B.
*Wonder Woman* Making a Splash
*Sensation Comics* #12 Recreation Cover Painting Original Art (undated). An unusual and striking cover re-creation produced in a unique method of sculpted acrylic paint on a monotype print. The reverse side seems to indicate that this is from a limited edition run and would be #190/195. The 13” x 18” stretched canvas is open-front mounted inside a 20.25” x 25” wooden frame. Signed in the lower left edge of the image, and again on the reverse of the canvas itself. In Excellent condition. From the IRI Collection.

94540 Clyde Caldwell
*Savage Sword of Conan* #59 Cover Painting Original Art (Marvel, 1980). Conan, defending a helpless female from either a demon or a giant snake, is a familiar image to his fans. Clyde Caldwell combined the two into a giant snake-demon on this gorgeous cover painting for the story “The City of Skulls.” Oil on illustration board with a matted image area of 13” x 17”. The handsome mat job measures 20” x 24”. In Excellent condition.

94541 Dick Calkins
*Buck Rogers and Wilma Deering* Specialty Drawing Original Art (1957). This ink, graphite, and watercolor beauty has an image area of 10.5” x 13.5”, and it has been matted and framed to an overall size of 18.5” x 15.5”. There are some small stains just to the right of center, and it has been creased horizontally through the middle. In Very Good condition. From the IRI Collection.

94542 Milton Caniff
*Terry and the Pirates* Daily Comic Strip Original Art dated 4-13-35 (Chicago Tribune, 1935). Even before Milton Caniff incorporated Noel Sickles’ cartooning innovations, Caniff proved himself a master draftsman, as this daily titled, “When Thieves Fall Out”, shows. Weazel and his crew of kidnappers star. The ink and blue pencil over graphite on Bristol board art has an image area that measures 20” x 5.5”, and is in Very Good condition, with edge toning and wear.
94543 Milton Caniff *Terry and the Pirates* Daily Comic Strip Original Art dated 4-24-36 (Chicago Tribune, 1936). Terry Burma, Pat, and Connie make it to an inlet just in time in this *denouement* episode, titled “Lady’s Lost Without Her Luggage”. It was done in ink and blue wash over graphite on Bristol board with an image area of 20” x 5.5”. In Very Good condition, with edge toning and wear, and pinholes.

94544 Milton Caniff *Terry and the Pirates* Daily Comic Strip Original Art dated 3-20-40 (News Syndicate, 1940). Mamma Yokum make it to an inlet just in time in this *denouement* episode, titled “Lady’s Lost Without Her Luggage”. It was done in ink and blue wash over graphite on Strathmore Bristol board with an image area of 20” x 5.5”. In Very Good condition, with edge toning and wear, and pinholes.

94545 Milton Caniff *Terry and the Pirates* Daily Comic Strip Original Art dated 10-27-44 Original Art (News Syndicate, 1944). Four panels of lovely Milton Caniff gals are the highlights of this World War II-era Terry. This daily features masterful inking, by one of the pillars of action-adventure cartooning. The ink over graphite on Bristol board image area of this strip, titled “Two-Way Stretch,” is 21.5” x 6.5”, and is in Excellent condition.

94546 Milton Caniff *Steve Canyon* Ink and Preliminary Pencil Composition Original Art Group of 2 (c. 1970s). Part of a “How To Draw” lesson from one of the masters... Mr. Milton Caniff! Two of the three drawings from the group are included here. The rough gestural layout panel is the only one missing. Included are the loose graphite pencils and the final inked form. The artist’s trademark signature-box (lower left) is partially filled in with one pencilled upper-case M. Accompanied by a preliminary pencil drawing. Ink and graphite on varied page-stock (Bristol for the inked piece, Coquille for the pencilled piece). Image area, 8” square. In Excellent condition.

94547 Al Capp *Li’l Abner* Daily Comic Strip Original Art dated 5-18-39 (United Feature Syndicate, 1939). One of the most beloved and influential comic strips of the Twentieth Century; *Li’l Abner* will always be a “classic” in every sense of the word. First brought to life in 1934, as a jab to former employer Ham Fisher, *Abner* quickly caught the fancy of the nation and enjoyed success on the comics page, the movie screen, and even the Broadway stage. The strip offered here is done in ink over graphite on Bristol board with an image area of 22.25” x 5.75”. The piece has overall toning, particularly at the edges, and a discolored syndicate stat. In Excellent condition. Signed by Capp in the last panel.

94548 Al Capp *Li’l Abner* Daily Comic Strip Original Art dated 6-27-40 (United Feature Syndicate, 1940). Mamma Yokum sent a letter to the President of the United States. Granted, Li’l Abner had to do the actual writin’, but they is Pansy’s words nonetheless. Titled “Correspondence from Despondents!”, it is an off-beat daily from a series that made the “off-beat” person. Crafted in hand-lettered ink on Bristol board with an image area of 22.25” x 5.75”. Light toning, and is in Excellent condition.

94549 Al Capp *Li’l Abner* Daily Comic Strip Original Art dated 7-21-69 (News Syndicate Co, 1969). This strip has two purposes... to introduce the M-1A... and to give Al Capp an excuse to draw that jaw-dropping middle panel! Wowza. Crafted in ink and Zipatone over graphite on Bristol board with an image area of 19” x 5.5”. Signed in the last panel. In Excellent condition. From the Estate of Bob Lubbers.

94550 Al Capp *Li’l Abner* Daily Comic Strip Unfinished Preliminary Artwork Original Art (c. 1970s). Suitcase in hand, this worried vixen runs to “Johnny” for protection. An unfinished/unpublished strip rendered in loose graphite and basic inks. The image area on the Bristol board measures 18.75” x 5.5”. Some graphite smudging; otherwise, in Excellent condition.

94551 Al Capp - Mamma Yokum from *Li’l Abner* Illustration Original Art (Capp Enterprises, 1984). Pansy Yokum, Li’l Abner’s own Mammy, is well featured on this great ink piece created on 11.5” x 14.5” Bristol board. The reverse of the board has the original loose graphite rendering that was light boxed through, and inked on the front. In Excellent condition.

94552 Anthony Cataldo *Whiz Comics* #130 Complete 8-page Story “Golden Arrow and the Race Against Death” Original Art (Fawcett Publ., 1951). DC Comics has *Green Arrow*, Fawcett’s equivalent bowman, *Golden Arrow*, is a Robin Hood of the Old West. In this suspenseful story — a backup piece for *Whiz Comics* star player, Captain Marvel — Golden Arrow risks his life against grim odds to save a friend. Dark, moody artwork from reliable rock-solid illustrator Cataldo. The ink-on-Bristol pages have an image area of 12” x 18”. The last page has a large tear in the seventh panel, putting it in Very Good condition. The rest of the pages are in Excellent condition.
94553  Louis Cazeneuve Pocket Comics #3 Complete 10-Page “Phantom Sphinx” Story Original Art (Harvey Comics, 1941). One of the weirdest of superheroes came from the emerging Harvey line, in the early years of comic-book experimentation. Pocket was a digest-format title, showcasing a variety of, humor, horror, and high adventure. The Phantom Sphinx is a reincarnated ancient Egyptian who must fight a demon. The artwork is quite detailed, with imaginative scenes of an underground nightmare-world. Ink over graphite on Bristol board, with an average image area of 8” x 12.5” (smaller than most such early-day comics art, but right for the miniature published size). Minor soiling along borders, but otherwise in Very Good condition.

94554 Howard Chaykin and Bernie Wrightson Eerie #72 Story Page 10 Original Art (Warren, 1976). A well-placed flare by detective Reuben Youngblood lights up the night sky taking with it a mysterious vampire criminal organization in this climactic grand finale from the Budd Lewis story, “Beware the Scarlett Combine.” Rendered in ink over graphite on Bristol board with an image area of 10.5” x 14.5”. The page is toned with production tape residue, paper abrasions, and staining in the margins. The text in Panels 2, 3, and 5 are stat paste-ups, with hand-lettered text paste-ups in Panel 6. In Good condition.

94555 Howard Chaykin Big Black Kiss #2 Cover Painting Original Art (Vortex, 1999). Everyone loves a masquerade! A fantastic cover for this collection of the first four issues of Chaykin’s adult cult-classic Black Kiss comic book. Rendered edge-to-edge in gouache over graphite and signed in the lower left of the 15” x 22” Bristol board. In Excellent condition.

94556 Howard Chaykin Invaders Now #4 Cover Variant Original Art (Marvel, 2011). Bucky Barnes takes up the mantle of Captain America in this variant cover from the 2010 mini-series that reunited the original Invaders to face a remerged threat from World War II. Created in ink and Conté crayon over blue pencil on Bristol board with an image area of 10.5” x 13.25”. There are several art corrections on top of production tape. Signed and in Excellent condition.

94557 Joe Chiodo The Peacemaker Paperback Novel Cover Original Art (Leisure Books, 1980). Chiodo pulls out all the realistic-art stops for this gateway piece to Richard Harper’s tale of the Revolutionary War. Richly detailed, with a dizzying perspective. Oil on 25.5” x 32” illustration board. Signed at lower right corner. Edges and corners show handling wear; overall, in Excellent condition.

94558 Joe Chiodo X-Men: Prisoner X Cover Original Art (Berkeley Books, 1998). Wolverine leads the charge in a campaign to free a former teammate, Longshot, from an outer-space prison. The jailer is an insane fiend from some other dimension. Concise narrative imagery, and an ideal visual introduction to Ann Nocenti’s novelistic presentation. Acrylics on fibreboard, with an image area of 16.5” x 26”. A few light barks at edges and corners. Excellent condition.
94559 Dorian Cleavenger The Women of Star Trek Original Painting (2004). The fabulous female principals of the Star Trek franchises: Deanna Troi, Lieutenant Nyota Uhura, Captain Kathryn Janeway, Seven of Nine, and Leeta, make a radiant circle in this 20” x 20” acrylics-on-board composition board, by fan favorite Cleavenger. The art is in Excellent condition. From the IRI Collection.

94560 Dave Cockrum and Al Milgrom Ms. Marvel #21 Story Page 3 Original Art (Marvel, 1978). It's going to take more than a cheap sneak attack from behind to take down Ms. Marvel. Carol Danvers would later be known as Captain Marvel. She will be the star of the March 2019 Captain Marvel feature film. This page was produced in ink over graphite on Bristol board with an image area of 10” x 15”. Slightly toned, the top right corner is trimmed, and Panel 4 is a stripped-in panel correction which is affixed from the back with tape. In Very Good condition.

94561 Gene Colan Marines in Battle #21 Story Page 4 Original Art (Marvel, 1958). Originally intended for Marines At War #8, the series was canceled before that issue was published. So instead, the story made its way into this title. Ink over graphite on Bristol board with an image area of 8.25” x 12.5” (we have offered other Colan art from this era that's a similarly small size). Toning, whiteout text corrections, and a 2” tear at the bottom which is sealed with tape from the back. In Very Good condition.

94562 Gene Colan and Paul Reinman Marvel Super-Heroes #13 Story Pages 10-11 Captain Marvel Original Art (Marvel, 1968). Mar-Vell (aka Captain Marvel) appears in the last panel of Page 10, and every panel of Page 11, in his second appearance in the comics. The two pages were created in ink over graphite on Bristol board with an image area of 10” x 15” each. Both are signed by artist Gene Colan in the lower margin and are in Excellent condition. Note: Page 13 from this story which introduces Carol Danvers to the Marvel Universe is also being offered in this auction.

94563 Gene Colan Daredevil #67 Unpublished Cover Original Art (Marvel, 1970). The Stiltman's Back! It's unclear why this highly-detailed and tightly rendered cover design was not used on the published issue, as this one features many of the same elements, just from a different perspective. But we sure like it! Pure graphite on World Color cover stock Bristol board with an image area of 10” x 15”. There is glue residue from the missing corner box/logo stat. The graphite is uninked, and the board is lightly toned. In Very Good condition.

94564 Gene Colan and Bob Smith World's Finest Comics #297 Story Page 9 Superman Original Art (DC, 1983). A Superman page by Gene Colan is a rare treat indeed! And the master artist shows that his moody art and innovative page layout skills are equally adept at working with Men of Steel as they are Dark Night Detectives. The page was created in ink over graphite on Bristol board with an image area of 10” x 15”. All text is printed paste-up and there is glue residue over the top portion of the page. In Very Good condition.
94565 Gene Colan and Al Williamson
Tomb of Dracula #3 Story Page 28 Original Art (Marvel, 1991). A dramatic page from the '90s revival of Tomb of Dracula superbly rendered by the all-time greats, Gene Colan and Al Williamson, executed in ink over graphite on Bristol board with an image area of 11.5" x 16.75". The page is toned with a horizontal crease in the middle of the page and at the bottom of the last panels. In Very Good condition.

94566 Gene Colan Daredevil #37 Cover Re-Creation Original Art (2001). Celebrated as one of the best Daredevil artists, Colan reconstructs one of his most dynamic covers (the publication dates from 1968). Colan's enhancements include an intensified expression of malicious glee on the steel face of Dr. Doom. The artist has lightened his line-weight somewhat from the 1968 version, lending a greater sense of open-spaciousness. This large-scale mixed-media gem has an image area of 22" x 28" on heavy-duty illustration board. The art is in Very Good condition, with some edge-barking.

94567 L. B. Cole, Norman Nodel, and Others
The World around Us #4 "The Illustrated Story of Railroads" 80-Page Original Art Group (Gilberton Publ., 1958). Gilberton, famed for the Classics Illustrated line, took an encyclopedia-like tack with its World around Us series — combining educational materials of history and folklore with dynamic comic-book storytelling techniques. Comics legend L. B. Cole provided five pages of this generous batch. Nodel offers the legend of "John Henry, a Steel Drivin' Man." Other contributing artists include Jack Kirby (partial page layouts), Sam Glanzman, and John Tartaglione. A generous variety of full-page and partial-page splash images. Ink over graphite on Bristol board, The image area measures 10.5" x 18". Aside from a few missing or loose pasted-on lettering captions, and some aged pasted-on stats/art corrections, the art averages out at Very Good condition.

94568 Ernie Colon and Joe Giella
Hot Stuff, the Little Devil #59 Cover Recreation Original Art (c. 1990s). A note-for-note replay of one of the weirder Harvey kid-comics covers (1963) — and that's saying a lot. The notion of a diapered infant as a demon from hell made Harvey's ghost-child Casper and witch-child Wendy look almost tame by comparison. Anyhow, not only does Hot Stuff smoke — he also inhales. Playful reconstruction of the original Hellboy from Colon (himself a latter-day Harvey contributor), using watercolors and ink on illustration board, with collage elements (logotype and boilerplate). The image area measures 14" x 18", matted to 20" x 23.25". Excellent condition.

94569 Tim Conrad
Epic Illustrated #8 Story Page 5 Original Art (Marvel, 1981). An unusual anomaly catches the eye of the Commodore, who pulls up an elaborate hologram, in this vibrant sci-fi scene from the story "Contact," created in mixed media on thick illustration board with an image area of 14" x 17.75". In Excellent condition.

94570 Darwyn Cooke
Wonder Woman Illustration Original Art (2009). A stunning two-tone image of that amazing Amazon! It was created by the creator and artist of the hit title DC: The New Frontier. Rendered in ink and orange marker over graphite on bright white board. Personalized, signed, and dated in the 10.75" x 13.5" image area. Glass front framed to 15.5" x 18.25". In Excellent condition.

94571 Darwyn Cooke
Richard Stark's Parker #3 "The Score" Pages 62-63 Original Art (IDW, 2012). When you take an incredible crime noir story, such as Richard Stark's Parker series, and you have someone as talented as Darwyn Cooke do the art, you get possibly the best version imaginable! Striking work in ink and blue wash shading on bright white Bristol board. Produced at a 2-up format with two pages on a single sheet of Bristol. Each page measures 7" x 10.5". Signed by Cooke in the lower right. In Excellent condition.
Sid Couchey and Joe Giella *Little Dot* #6 Cover Recreation Original Art (undated). Couchey’s emphatic reconstruction memorializes his mentor Warren Kremer, a pivotal artist with Harvey Comics’ kid-stuff books. Couchey, too, is known for his affiliations with *Richie Rich*, *Little Lotta*, and *Little Dot* — all pictured here. It was this particular issue, in fact, that first presented Richie Rich. This is only the second such commissioned re-creation from Couchey. The colorist, Joe Giella, is better known as a superhero inker with DC Comics. Mixed media over graphite on illustration paper. The image area is 14.75” x 19.75”, matted to 21” x 25”. Excellent condition.

*Blazing Combat* #1 “Cantigny!” Splash Page Original Art (Warren Publ., 1965). American troops brace themselves for an entry into World War I, in this intense title page. Editor-writer Archie Goodwin modeled *Blazing Combat* as a companion to *Creepy*, and both titles reflect the influence of EC Comics’ 1950s horror and warfare titles. Crandall’s matchless Bristol board art, inked in a woodcut-like manner, has an image area of 13” x 18.5”. There is light soiling about the edges; otherwise, the art is in Very Good condition. Signed in the lower portion of the establishing scene.

*Flash Gordon* #8 Story Page 9 Original Art (King Features, 1967). Flash Gordon and Dr. Zarkov enter an ominous cavern, littered with bones — on a mission to track down a legendary monster. A fine example of Crandall’s mastery of suspenseful visual storytelling and radial composition. Detailed inks over graphite on bright white Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.

*Excalibur* Special Edition #nn “The Sword Is Drawn” Story Page 26 Original Art (Marvel, 1988). Rachel Summers (Phoenix III) is being attacked by Warwolves sent by Mojo... so can Technet be far behind? This special issue saw the formation of this off-shoot of the X-Men franchise that also married in many of the characters and plots from the Marvel UK *Captain Britain* series. Crafted twice-up scale in ink over graphite and blue pencil on Bristol board with an image area of 10” x 15.25”. The piece is slightly toned with production tape in the top and bottom margin. In Excellent condition.

*Excalibur* #4 Story Page 20 Original Art (Marvel, 1989). Excalibur and the Crazy gang are getting their minds switched on this kooky page featuring Captain Britain, Nightcrawler, Meggan, and Phoenix. Created in inks over graphite and blue pencil on Bristol board with an image area of 10” x 15.25”. The piece is slightly toned with production tape in the top and bottom margin. In Excellent condition.

*Excalibur* #6 Double-Page Spread 2 and 3 Original Art (Marvel, 1989). Phoenix streaks through the night sky with power and fury in this explosive nearly double-page splash featuring Shadowcat, Captain Britain, Meggan, and Nightcrawler. Crafted in ink over graphite on two sheets of Bristol board, affixed from the back with tape, with an image area of 21” x 15”. The pages are toned with production tape in the margins, graphite smudging, an irregularly trimmed top margin, and the story title and text are all hand-lettered text paste-ups. In Very Good condition.
94578 Alan Davis and Mark Farmer Excalibur #65 Cover Original Art (Marvel, 1993). Micromax, Cerise, Nightcrawler, Kylun, and Kitty Pryde kick butt against a horde of shapeshifting Warpies in this dynamic cover rendered in ink over blue pencil on Bristol board with an image area of 9.75” x 15”. The logo and box art are stat paste-ups, and the story title is a hand-lettered text paste-up. The cover is slightly toned with staple holes in the top margin, a slight crease in the top left corner, and a few small spots of glue residue in the bottom left. Overall, in Very Good condition.

94579 Alan Davis and Mark Farmer Fantastic Four: The End #6 Cover Original Art (Marvel, 2007). Marvel’s First Family... The Fantastic Four... Mr. Fantastic, Invisible Woman, Human Torch, and the Thing! A wonderful image (even if Reed could use a shave). Rendered in ink with white paint highlights over graphite on bright white Marvel cover stock Bristol board with an image area of 10” x 15”. In Excellent condition.

94580 Jack Davis Playboy Cartoon Original Art (Playboy Enterprises, 1957). Caption: “And here’s one to wear in the morning, on arising,” says the toupee salesman to the cueball customer. Davis was a natural to stretch from MAD to Playboy, what with his increasingly sophisticated grasp of absurdist humor and his mounting confidence with painterly technique. This early application of fine-art sensibilities to a slapstick context also primed Davis for a further expansion, into comedy-recording sleeve designs for such humorous musicians as Spike Jones and Homer Haynes & Jethro Burns. Of course, Davis would remain with Playboy for the long term, as well, including an affiliation with Harvey Kurtzman and Bill Elder on the Little Annie Fanny comics feature.Opaque watercolors (mixed wet-brush and dry-brush) on textured fibreboard. The image area measures 8.25” x 11”. Moderate toning and adhesive staining. Very Good condition. From the IRI Collection.

94582 Jim Davis Garfield Sunday Comic Strip Original Art dated 6-12-83 (United Feature Syndicate, 1983). Garfield has a sixth sense... when it comes to veterinary visits! This adorable Sunday was done in ink over blue pencil on Bristol board, with an image area measuring approximately 18.75” x 12.5”. Includes a Jim Davis-signed PAWS Inc. COA. The paste-up title stat has begun to discolor; otherwise, in Excellent condition.

94583 Jim Davis Garfield Sunday Comic Strip Original Art dated 5-13-84 (United Feature Syndicate, 1984). When playing fetch with Odie, you always have to work twice as hard! Ink over blue pencil on Bristol board, with an image area of 18.75” x 12.5”. In Excellent condition, with some discoloration to the pasted-on title stat. Includes a Jim Davis-signed COA from Paws Inc.

94584 Jim Davis Garfield Sunday Comic Strip Original Art dated 10-16-88 (United Feature Syndicate, 1988). Mutual of Omaha’s Wild Kingdom presents a Garfield Sunday strip! It’s another knee-slapping episode from Jim Davis. The art is in ink over blue pencil on Bristol board, with an approximate image area of 18.5” x 12.5”. This laugh-riot is in Excellent condition, with discoloration to the title stat. Includes a Paws Inc. Certificate of Authenticity, signed by Jim Davis.
94585 Jim Davis Garfield Sunday Comic Strip Original Art dated 7-23-95 (Universal Press Syndicate, 1995). Garfield may not be William Tell, but he’s a pretty good shot with toast... Dilly Dilly! This great Sunday strip features that lazy lasagna-loving cat and his dopey pal Odie. Produced in ink over blue pencil on bright white Bristol board with an image area of 19" x 12.5". It comes with a COA signed by Jim Davis. The title panel is all original art. Signed by Davis in the second tier. In Excellent condition.

94586 Jim Davis Garfield Sunday Comic Strip Original Art dated 10-22-95 (PAWS/Universal Feature Syndicate, 1995). Date night for Garfield and Arlene is somewhat lack-luster in this funny Sunday strip. Ink over blue pencil on Bristol board, with an image area of 18.75" x 12.5". Excellent condition. The title panel is all original art. Includes a Jim Davis-signed COA from Paws Inc.

94587 Jim Davis Garfield Daily Comic Strip Original Art dated 2-25-99 (United Press Syndicate, 1999). There’s a reason Jon had to get another goldfish! Done in ink over blue pencil on Bristol board, the image area measures 14" x 4", and the strip is in Excellent condition. Includes a Paws Inc. Certificate of Authenticity signed by Jim Davis.

94588 Jim Davis Garfield Daily Comic Strip Original Art dated 3-16-99 (United Press Syndicate, 1999). Looks like The Amazing Odie... isn’t! This episode has an ink over blue pencil on Bristol board image size of 14" x 4", and it is in Excellent condition. This lot includes a Jim Davis-signed Paws Inc. Certificate of Authenticity.

94589 Jim Davis Garfield Daily Comic Strip Original Art dated 4-7-99 (United Press Syndicate, 1999). Jon gets no respect I tell ya! This wry ink over blue pencil on Bristol board episode has an image size of 14" x 4", and is in Excellent condition. This lot includes a Jim Davis-signed PAWS, Inc. Certificate of Authenticity.

94590 Jim Davis Garfield Daily Comic Strip Original Art dated 4-26-99 (United Press Syndicate, 1999). Dogs... You Gotta Love ‘Em! This episode has an ink over blue pencil on Bristol board image size of 14" x 4", and is in Excellent condition. This lot includes a Jim Davis-signed PAWS, Inc. COA.

94591 Jim Davis Garfield Daily Comic Strip Original Art dated 11-15-2005 (Paws/United Feature Syndicate, 2005). Odie is faster at fetching sticks than Garfield had imagined! Ink over blue pencil on Bristol board, with an image area of 14" x 4". In Excellent condition. Includes a Jim Davis-signed Paws Inc. Certificate of Authenticity.

94592 Jim Davis Garfield Daily Comic Strip Original Art dated 11-14-2006 (Paws/Universal Press Syndicate, 2006). No, Odie and Garfield are not excited about being left alone for the evening. This ink over blue pencil on Bristol board daily has an image area of 14" x 4" and is in Excellent condition. Includes a Jim Davis-signed Paws Inc. Certificate of Authenticity.

94593 Jim Davis Garfield Daily Comic Strip Original Art dated 9-14-2006 (Paws/Universal Feature Syndicate, 2006). Cats are not mean, and if you disagree, Garfield will beat you up! Ink over blue pencil on Bristol board, with an image area of 14" x 4". In Excellent condition. Includes a Jim Davis-signed COA from Paws Inc.

94594 Jim Davis Garfield Daily Comic Strip Original Art dated 2-7-2008 (Universal Feature Syndicate, 2008). A long-running gag pits Garfield against a spider, and this time, the spider wins! This daily was rendered in ink and Zipatone over blue pencil on Bristol board, with an image area of 14" x 4". It includes a Paws Inc. Certificate of Authenticity, signed by Jim Davis. In Excellent condition.

94595 Jim Davis Garfield Daily Comic Strip Original Art dated 3-10-2008 (Paws/Universal Press Syndicate, 2008). We all knew that Garfield liked food, but we didn’t know how much he loved raspberries! This piece, drawn in ink over blue pencil on Bristol, has an image size of 14" x 4", and is in Excellent condition. Includes a Paws Inc. Certificate of Authenticity signed by Jim Davis. In Excellent condition.

94596 Jim Davis Garfield Daily Comic Strip Original Art dated 3-20-2008 (Paws/Universal Feature Syndicate, 2008). Most cats enjoy playing with paper bags... This cute strip, done in ink over blue pencil on Bristol board has an image area of 14" x 4" and is in Excellent condition. Includes a Paws Inc. Certificate of Authenticity, signed by Jim Davis.

94597 Gene Day Master of Kung Fu #102 Cover Original Art (Marvel, 1981). Shang-Chi delivers a gang of ninja thugs to the Earth below in a flashy graveyard brawl under a classic full moon night. Rendered in ink over graphite on Bristol board with an image area of 9.75" x 15". The cover is toned, the logo and box art is a single stat paste-up which has a 1" tear at the bottom, along with glue residue. There are also several pinholes in the top margin, and creasing in the corners. Signed at the bottom left of the image area, and Good condition.
94598 Gene Day Master of Kung Fu #116 Story Page 1 Original Art (Marvel, 1982). A clever puzzle reveals the secret location of Fu Manchu’s fortress in this dramatic scene. Created in ink over graphite on Bristol board with an image area of 10” x 13”. The artwork is toned with trimmed corners, whiteout text corrections, staining in Panel 3 and 4, and a hand-lettered text paste-up in Panel 2. The indicia at the bottom of the page is starting to come loose. In Very Good condition.

94599 Billy DeBeck - Snuffy Smith of Barney Google Specialty Illustration Original Art (1937). A charming image of the mountain man himself, created by DeBeck for a personal friend. Rendered in ink and color pencil. Signed and dated in the lower right of the matted 11” x 14” image area. UV glass front framed to 18.75” x 22”. In Excellent condition. From the IRI Collection.

94600 Dan DeCarlo Jest V6#24 January 1957 Illustration Original Art (Timely Features/Humoroma, 1957). “Just tattoo the word Mink — He’ll get the hint.” Humorama was an adult gag cartoon books imprint of the Atlas/Marvel line. DeCarlo provided many fine cartoons to the line, including this inked-up baby. It was reprinted (with a slightly altered punch-line) in the August 1965 issue of Gaze, and then again in the November 1970 issue of Fun House Comedy. Created in ink and ink wash over graphite on 10” x 15” Bristol board. Signed “DSD” in the image area. Toned and in Very Good condition.

94601 Dan DeCarlo Gee-Whiz! #9 March 1957 Illustration Original Art (Timely Features/Humoroma, 1957). “I can’t help you dear — I’ve got my hands full too!” Dan DeCarlo was working for both Archie and for Atlas Comics (Marvel’s 1950s publishing name) at the same time this cartoon was published. His Archie’s work was iconic and easily recognizable, but it’s not hard to see him here as well! A lovely gag, it was reprinted (albeit with a slightly altered punch-line) in both the September 1965 issue of Joker, and the September 1970 issue of Zip. Created in ink and ink wash over graphite on 10” x 15” Bristol board. Signed “DSD” in the image area. Toned and in Very Good condition.

94602 Dan DeCarlo Joker April-1957 Illustration Original Art (Timely Features/Humoroma, 1957). “She buys all her dresses Half-Off!” A racy little piece by Dan DeCarlo, whose art style would redefine the Archie house style and look for decades. We think his Humorama art stacks up nicely against any of his Archie work. This piece was certainly put together well-enough to reprint twice more... in Laugh Digest (October 1965) and Fun House Comedy (September 1970). Created in ink and ink wash over graphite on 11” x 15” Bristol board. Signed “DSD” in the image area. Toned and in Very Good condition.

94603 Dan DeCarlo Everything’s Archie #110 Cover Original Art (Archie, 1984). Archie, Jughead, Veronica, Betty, and Reggie are rising in the world, spreading their groovy rhythm to the people below in this optimistic cover featuring the Riverdale gang. Crafted in ink over graphite on a separate sheet of Bristol board, affixed to illustration board, with an image area of 13.25” x 20”. The cover is toned with glue residue in the bottom right and the margins, the logo and header dressing are stat paste-ups, and there’s wear along the edges and corners. In Good condition.
94604 Gabriele Dell’Otto Red Sonja vs. Thulsa Doom #1 Cover Variant Original Art (Dynamite Entertainment, 2006). Tentacle bound, Red Sonja bares down on the demonic necromancer, Thulsa Doom, in this powerful piece. Illustrator Gabriele Dell’Otto, who has worked on the Secret War mini-series, produced the cover and promotional designs for the Italian version of the Marvel: Ultimate Alliance video game, and later crafted the spine images for The Official Marvel Graphic Novel Collection. The jack of all trades rendered this piece in oils on art board with an image area of 8.25" x 12.5". Signed and in Excellent condition.

94605 Joe DeVito Doc Savage: Phantom Lagoon Paperback Cover Original Art (Atlus Press, 2013). The Man of Bronze faces off against a sea creature from the Bronze Age in this daring underwater skirmish also featuring the brazen adventuress, Hornetta Horn. Rendered in oil on illustration board with an image area of 18.5" x 28.5", and handsomely framed to an overall size of 26.5" x 36.75". Signed in the lower right and in Excellent condition.

94606 Tony DeZuniga - Red Sonja Pin-Up Original Art (2005). A seductively divine illustration of the fantasy heroine, Red Sonja, designed by co-creator of Jonah Hex, Tony DeZuniga, crafted in vivid pastels and marker on toned art paper with an image area of 12" x 15.75". Signed by DeZuniga along the left edge and in Excellent condition.

94607 Dick Dillin and Chuck Cuidera Hawkman #26 Splash Page 1 Original Art (DC, 1968). The dramatic opening page to “Last Stand on Thanagar”, a story that sees Hawkman framed as a traitor to his homeworld. Ink over graphite on Bristol board with an image area of 10" x 13.25". In Excellent condition.

94608 Dick Dillin and Joe Giella Detective Comics #428 Splash Page 1 Hawkman Original Art (DC, 1972). The first Hawkman solo story since The Atom and Hawkman title ended in 1969! Rendered in ink over graphite on Bristol board with an image area of 10" x 15". The toned page has production tape residue in the margins. In Very Good condition.

94609 Steve Dillon Punisher: War Zone #1 Cover Original Art (Marvel, 2009). Ma Gnucci looms in the background of this “stare down the barrel” image of Frank Castle as the Punisher. Crafted in ink and marker over graphite on bright white Marvel cover stock Bristol board with an image area of 10" x 15". It is personalized and signed by both Dillon and story writer Garth Ennis in the lower margin. In Excellent condition.
94610  Steve Ditko and Mike Royer House of Mystery #236 Story Page 6 Original Art (DC, 1975). A murder develops an unexpected twist on this page from "Death Played a Sideshow". Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with tape residue at the top and bottom edges.

94611  Ed Dodd Mark Trail Daily Comic Strip Original Art dated 8-15-64 (Hall Syndicate, 1964). Dodd was a brilliant naturalist/cartoonist, and this nautical daily was impeccably well drawn. Mark Trail himself even appears in the last panel. Ink over graphite on Bristol board with an image area of 22" x 6". Folded vertically through the center panel, for mailing purposes. Signed and inscribed in the top border. Light edge toning and handling wear. In Very Good condition.

94612  Luis Dominguez Tales of Ghost Castle #3 Cover Original Art (DC, 1975). One of DC's "best kept secrets" of their horror line, this three-issue title was hosted by Lucien the Librarian, who would be a recurring character in Neil Gaiman's Sandman series. Crafted in ink over graphite on Bristol board with an image area of 10" x 15". Signed with an "LD" in the lower image area. In Excellent condition.

94613  Luis Dominguez Weird Mystery Tales #16 Cover Original Art (DC, 1975). This scarecrow is just looking for a brain... yours! A wonderfully haunting cover crafted in ink over graphite on DC Sparta cover stock Bristol board with an image area of 10.5" x 15". The logo, DC bullet, and header text are all a very nice quality modern day replacement that is affixed as a flip-up flap. In Excellent condition.

94614  Luis Dominguez Weird War Tales #35 Cover Original Art (DC, 1975). It's Guerilla Warfare... using real Gorillas! Well, some kind of apish fighters at least. A wonderfully weird war cover rendered in ink over graphite on Sparta cover stock Bristol board with an image area of 10" x 15". The logo, DC bullet, and all header text are replacement prints affixed to the board. There is glue residue where the original header stats were pasted. There is also a small bit of paperclip rust in the upper left margin. Signed with an "LD" in the lower image area. In Very Good condition.

94615  Dave Dorman Alien Encounters #5 Cover Painting "The Zoot and Berlin" Original Art (Eclipse, 1986). A striking piece, and a fan-favorite piece of art by Dave Dorman. The cover feature was for the story "Casa Blanco" in this issue, and the cover art was even seen on Page 2 of the story in a picture frame. The image was later sold as a print as well. Crafted in gouache on illustration board, and signed in the lower left of the 9" x 14" image area. In Excellent condition.

94616  Dave Dorman Hawaiian UFO Aliens Cover Original Art (Roc, 1989). This sequel cover to "Surfing Samurai Robots," of the "Zoot" series, warningly embraces the over the top culture and fashion of the 1980s. Executed in gouache on illustration board with an image area of 14" x 20". Signed in the lower left of the image area and in Excellent condition.
94617  Dave Dorman  *Batman: To Stalk a Specter* Paperback Cover Original Art (DC, 1991). Fan favorite and artist extraordinaire, Dave Dorman, executed this painting for Simon Hawke's paperback novel featuring the Dark Knight. The art is rendered in deep, lush purples and vibrant blues that make the image really pop. Produced in oil on illustration board with an image area of 12.75” x 19”. Signed in the lower right and in Excellent condition.

94618  Dave Dorman  *Cheval Noir* #16 Wraparound Cover Original Art (Dark Horse, 1991). A smashing full-color wraparound cover that combines the horror and fantasy elements most recognized by Dorman, designed for the experimental title, *Cheval Noir*, that showcased international creators and introduced them to a US audience. Crafted in mixed media on Bristol board with an image area of 19” x 13”. Signed and in Excellent condition. Also includes the preliminary graphite sketch on vellum.

94619  Gus Edson  *The Gumps* Sunday Comic Strip Original Art dated 5-11-41 (Chicago Tribune Syndicate, 1941). Edson took charge of this pioneering soap-opera strip upon the death in 1935 of creator Sidney Smith — and intensified the emphasis on heartache and desperate suspense. This splendid example contains plenty of both qualities, what with a child's persistent illness; her father's awkward absence; and a criminal's flight from justice. Business as usual for the Gump family, with a starring performance from the chronically chinless Uncle Bim Gump. Ink over graphite on Bristol board. The image area is 19.5” x 26.25”, matted to 23.5” x 31”. Adhesive staining between tiers. Very Good condition.

94620  Lee Elias  *Black Cat* #12 Complete 2-Page Story “Black Cat Shows You How To Do Judo Tricks/ Lesson 11 and 12” Original Art (Harvey, 1948). Hollywood’s glamorous crime fighter is also the darling of comics... she’s the Black Cat! A running feature in this series was “Judo Tricks”, which were legitimate Judo moves (albeit greatly simplified). Wonderful Elias art made for some great images of Linda Turner in action! They ran as pages 20 and 21 in the issue. Crafted in ink over graphite on two sheets of conjoined Bristol board with a combined image area of 26” x 19.5”. Signed by Elias in the lower right of Page 21. They have a wonderful mat and frame created by Dan Makara. The mat has panel pages from an issue of *Black Cat*, and the surrounding wooden frame is topped with an actual metal black cat! The Plexiglas front frame measures 33.5” x 27” (31.5” with the cat). All text on the pages is stat paste-up, with some glue residue and whiteout near them. The art pages are in Excellent condition.

94621  Lee Elias  *Black Cat Western* #17 Story Page 1 Original Art (Harvey, 1949). Page 1 of the story “Linda Turner Rides Again” features some nice pin-up action poses of Black Cat, as the story sees Hollywood’s glamorous detective star head to the rodeo! It was the closing days of the 1940s, and superhero comics were falling out of fashion, so many titles were changing their focus to what “the kids seem to be into” at the time (i.e. Captain America’s change to *Captain America’s Weird Tales* with issue #74 in 1949). A rip-snorter of a page, rendered twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18”. Most of the paste-up text and logo on the page are missing, leaving glue residue behind. The overall toned page has handling wear in the margins. Signed by Lee Elias in the lower left of Panel 1. In Very Good condition.

94622  Larry Elmore  *The Wheel of Time* Premier Edition “Longbow” Collectible Game Trading Card Painting Original Art (Precedence, 1999). Based on Robert Jordan’s popular fantasy novel series, this rare card featured a great Larry Elmore painting of the deadly accurate Longbow. Created in oil on illustration board with an image area of 11” x 8.25”. Signed in the lower right and in Excellent condition.
94623 Enric (Enrique Torres-Prat) Espera [Hope] Original Painting (undated). Master illustrator Enric, the man responsible for so many memorable Vampirella covers, displays his mastery of figure painting with this magnificent oil-on-board composition. Great color and depth. The evocative dual-portrait has an overall size of 23.5” x 32” and is in Excellent condition. From the IRI Collection.

94624 Enric (Enric Torres-Prat) Ebony Masters: Bonds of Shame Romance Paperback Cover Illustration Original Art (Futura Publ., 1986). Torrid tropical romance is the focus of this Mandingo-styled dramatic scene, commissioned for one of Simon Lascaux’s popular bodice-ripper novels. Oil on coated and unstretched canvas, with an image area of 13” x 17”. In Excellent condition. Signed at lower right.

94625 Mike Esposito and Stan Goldberg Metal Men #1 Cover Re-Creation Original Art (undated). Esposito revisits an early triumph, approximating well the 1963 cover design which he had created with his longtime studio partner, the pencil artist Ross Andru. Metal Men is a high-water mark for the prolific team of Andru & Esposito, and this piece does full justice by the benchmark DC Comics title. Ink and watercolors over graphite on Bristol board. The image area is 14.75” x 22”, matted to 22.5” x 30.5”. Excellent condition.

94626 Bob Fingerman White Like She #2 Cover Painting Original Art (Dark Horse, 1994). A brain-blender of a limited series as a middle-aged black janitor named Luther finds he has had his brain transplanted into the body of 19 year old Jewish lesbian Louella Schwartz. The “brain soup” image for this issue helps set the off-center and surreal feel for this story from the creator of the Fantagraphics series Minimum Wage. The cover painting was created in gouache on Bristol board with an image area of 7” x 10.75”. Signed and dated in the image area. In Excellent condition.

94627 Dudley Fisher Right Around Home Sunday Comic Strip Original Art dated 9-18-38 (King Features Syndicate, 1938). Myrtle and her family survive “Our Family Reunion” on this Sunday. An ordeal we can all relate too. Crafted in ink over graphite on Bristol board with an image area of 18” x 26”. It has been hand-colored with watercolor, and personalized and signed in the lower right. Plexiglas front matted and framed to 27” x 35.5”. The art has slipped in the mat. In Very Good condition.

94628 Creig Flessel Adventure Comics #46 Sandman Painted Cover Re-Creation Original Art (1993). Flessel brings his monumental, history-making talent into a new stage of development with a semi-Impressionistic re-thinking of his classic 1940 cover. This colorful riff is a brighter and more visually lively variation, capturing the letter of the published version while infusing the image with a new spirit of playfulness. The color palette is dazzling. This splendid combination of brush-and-ink and watercolor (wet-brush) measures approximately 10.5” x 14.5” and is matted to 16.25” x 20.5”. In Excellent condition.
94629  Travel Foreman Civil War II: Amazing Spider-Man #2 Cover Original Art (Marvel, 2016). Everyone’s favorite web-head gets a close up in this cover from Travel Foreman whose work on the Supreme Power mini-series, Doctor Spectrum, and covers for Ms. Marvel catapulted his success. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. Signed at the top by Foreman who has provided a small graphite sketch. In Excellent condition.

94630  Hal Forrest Tailspin Tommy Daily Comic Strip #75 Original Art dated 10-4-39 (United Feature Syndicate, 1939). This gripping episode, from the popular aviation comic strip, is titled “Quentin’s Explanation Doesn’t Satisfy!” The ink over graphite on Bristol board art has an image area of 22” x 5.5”, and there is some paper toning, edge wear, and pinholes. In Very Good condition.

94631  Gill Fox and Frank McLaughlin Police Comics #22 Cover Re-Creation Original Art (c. 1990s). A collaborative replica of Jack Cole’s famous two-fisted curtain-raiser for a historic issue (Quality Comics, 1943). Fox (who had contributed art to that issue’s interiors) captures well the Cole style, with emphatic inking from McLaughlin and a nuanced job of color design by Joe Giella. (Autographed by all three artists.) Ink, watercolor, and crayon on Bristol board. Image area, 13.5” x 18”, matted to 18.5” x 23.75”. Excellent condition.

94632  Frank Frazetta Cat Girl Illustration Original Art Remarqued on Signed Limited Edition Lithograph Print #140/300 (Frazetta Art Museum, undated). Take a signed, numbered, limited-edition print of a favorite painting by a master, and then add a personalized signature and original sketch of the character — and the combination becomes a Frazetta classic. The remarqued feline female fantasy appears just under the image area of the print itself. The original drawing measures 7.5” in length. The print image area on the front measures 15” x 12”, and the print poster size is 18” x 24” overall, and you can see the print in its entirety at HA.com/7204. These remarqued prints seldom become available to collectors. Excellent condition.

94633  Kerry Gammill and Brett Breeding Action Comics #655 Cover Original Art (DC, 1990). Lois Lane gets a new scoop, but she’s also going to get herself killed. Luckily her personal bodyguard Superman is always nearby. Produced in ink over graphite on Bristol board with an image area of 9.75” x 15”. The cover is slightly toned with paper abrasions in the left margin and blunted corners. The logo and header dressing are on a separate acetate overlay. In Very Good condition.

94634  Dave Gibbons Legion of Super-Heroes Annual #2 Splash Page 1 Original Art (DC, 1983). Dream Girl, Ultra Boy, and Cosmic Boy have a wedding to prepare for! This special issue would see Karate Kid and Queen Proctica tie the royal knot. In just a couple of years, Dave Gibbons would illustrate the ground-breaking Watchmen series written by Alan Moore, but he already had quite a fan-following from his work on DC’s other properties and his UK work in 2000 AD and Warrior magazine. This splash page was created in ink over graphite on Bristol board with an image area of 10” x 15” (including the paste-up indicia). The LSH logo is a stat paste-up. There is an acetate overlay with inked “rings” for a color hold effect. In Excellent condition.

94635  Joe Giella Showcase #14 Flash Cover Re-Creation Original Art (c. 1990s). Giella is generally credited as the inker of this historic Showcase/Flash cover, although DC Comics’ editorial records vary as to the credential. In any event, Giella came through many years later with this fine reconstruction of penciller Carmine Infantino’s composition. The accuracy and vivid color placements are near-impeccable. Ink and watercolor on Bristol board, with collage elements. The image area is 13” x 19.5”, matted to 19” x 26”. Signed at lower right. Excellent condition.
94636 Dick Giordano, Neal Adams, and Joe Barney Wonder Woman #220 Story Page 5 Original Art (DC, 1975). We get a Wonder Woman costume change on this page from the "12 Labors of Wonder Woman" story arc, as JLA members secretly shadowed Wonder Woman to see if she was indeed ready to rejoin the Justice League. Look closely in Panel 4 and you will see the Atom. Adams and Terry Austin are reported to have assisted as uncredited pencil and inker on this issue, helping out their ol' pal Giordano. However, this page is signed by Adams and also Joe Barney! So it seems Barney did some ink work on this specific page at least. Created in ink over graphite on Bristol board with an image area of 10" x 15". There is tape residue in the margins of the toned page. In Very Good condition.

94638 Michael Golden Excalibur #70 Cover Original Art (Marvel, 1993). Nightcrawler and Cerise share one last kiss in this passionate cover by fan-favorite artist Michael Golden. Rendered in ink over graphite on Bristol board with an image area of 9.75" x 15". There are pinholes along the top edge, some glue residue in the margins, and the logo and box art are stat paste-ups. Signed and in Excellent condition.

94637 Patrick Gleason and Mick Gray Batman and Robin #37 Splash Page 8 Original Art Group of 2 (DC, 2015). Batman is pulverized under the foot of Darkseid who's come back for vengeance in this Earth-shattering beatdown rendered in ink over blue pencil on Bristol board with an image area of 10.5" x 15.75". Signed by artist Pat Gleason and in Excellent condition. Also included is a graphite preliminary of the splash page also signed.

94640 Jose Gonzalez Vampirella #103 Frontis Illustration Original Art (1982). The darling daughter of Drakulon is well rendered in pure graphite by one of her many great cover artists, Jose “Pepe” Gonzalez. The lovely pose was featured on the contents page for the issue. Signed and dated in the lower right of the 14" x 20" image area. UV Glass front framed to 22" x 27.75". In Excellent condition. From the IRI Collection.

94639 Jose Gonzalez Vampirella #102 Frontis Illustration Original Art (1982). An impressive full-figure image of the star of the magazine... Vampirella! It graced the contents page for the issue. Crafted in pure graphite. Signed and dated 1981 in the 14" x 20" image area. UV glass front framed to 22" x 27.75". In Excellent condition. From the IRI Collection.

94641 Jose Gonzales - Greta Garbo Illustration Original Art (1983). Lovely and striking, just as the star herself, this is a gorgeous work by an artist most closely associated with his work on Vampirella. Crafted in pure graphite with a matted image area of 14" x 19.5". Signed just under the image. Glass front framed to 23.75" x 29.5". In Excellent condition. From the IRI Collection.
94642 Jose Gonzalez - Audrey Hepburn Portrait and Montage Illustration Original Art (2005). Whether you know her from Breakfast at Tiffany's, My Fair Lady, Sabrina, Funny Face, or any of her other fantastic films, you know how instantly recognizable she is. This huge piece by Vampirella artist Jose “Pepe” Gonzalez features Audrey in several of her iconic roles in a total of seven different images. Crafted in pure graphite, the piece is signed and dated in the lower right of the 38.5" x 27" image area. This piece is so large that the portrait on the right is, like the star herself, larger-than-life. Glass front framed to 45.5" x 34". In Excellent condition. From the IRI Collection.

94643 Victor Gorelick - Archie Andrews Specialty Illustration Original Art (1981). Victor Gorelick is currently the Editor-in-Chief for Archie Comics. Not bad for the 16-year-old kid they hired in 1957! This piece was produced in 1981 for Richard and Wendy Pini, the creators of the long-running Elfquest comic book series. The work is crafted in ink and watercolor with a matted image area of 13.5" x 16.5". UV glass front framed to 22" x 25". Signed, dated, and personalized in the image area. In Excellent condition. From the IRI Collection.

94644 Chester Gould - Dick Tracy Illustration Original Art (c. 1940-50s). An impressive and oversized image of the most famous Law Man of the funny pages... Dick Tracy! Rendered in marker and watercolor on Bristol board, and signed in the lower right of the matted 22.5" x 27.5" image area. UV glass front framed to 31.25" x 36.75". This is one big Tracy! The colors have faded a bit over time. It has been folded horizontally across the middle, and there are a couple of other creases, and a minor paint-drip on his shoulder. In Very Good condition. From the IRI Collection.

94645 Billy Graham and Bob McLeod Jungle Action #17 Page 2 Original Art (Marvel, 1976). Black Panther fights Erik Killmonger at Warrior Falls in a battle reminiscent of the one in last year’s smash Black Panther movie. Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with some toning, soiling, and discolored tape.

94646 Mike Grell Green Arrow #73 Cover Original Art (DC, 1993). A silent Marianne admires a stained glass icon of the Green Arrow in this classically styled cover. Created in ink over graphite on Bristol board with an image area of 10" x 15". Signed and in Excellent condition.

94647 Tom Grindberg Punisher: The Ghost of Innocents #1 Complete 48-Page Story Original Art Group (Marvel, 1993). A drug bust gone bad leads a haunted Frank Castle on a warpath to enact justice in part one of the epic two-part series. The complete second issue and original cover by Tom Grindberg are also up for auction in the same sale! Produced in ink over graphite on Bristol board with an image area of 11.75" x 17.75". Page 1 is an art stat paste-up, the pages are lightly toned, with a few small areas of glue residue, and color-hold overlays on Pages 27, 33, 38, 39, 45, 46, and 48. Artist Tom Grindberg signed at the bottom left of pages 2-8. In Excellent condition.
Grindberg’s vivid painting heralds an epic tale of vengeance against the big-businessman villain known as the Kingpin. Accompanied by an autographed proof-sheet of the published wrap-around cover. Acrylics on illustration board. The image area measures 14.75” x 20”. Barring some nicking at the edges/corners, in Excellent condition.

Grindberg, haunted by the ghosts of the innocent, awakens to carry out unmerciful justice in this massive 48-page story of part two of the epic showdown between the Kingpin and Snake Lewis. Don’t miss your chance to complete the story with the original painted cover from Grindberg which is also up for auction in the same sale! Done in ink and Zipatone over graphite on Bristol board with image areas of 11.75” x 17.75”. Very slight toning with production tape on a few of the pages, along with art correction paste-ups, text corrections, and lightly discolored Zipatone. Overall, in Excellent condition and signed on every page by Tom Grindberg.

Mephisto duke it out over the city of New York, while Dr. Strange works his magic on a nearby rooftop in this cover, rendered in ink over graphite on Bristol board, with an image area of 9.75” x 15”. The cover is slightly toned, the logo and box art are stat paste-ups, and a paper mask has been taped around the image area. Overall, in Very Good condition. Signed in the image area.

London is on the brink of destruction and Shang-Chi is on the hunt for his father and Moving Shadow in this gripping story, produced in ink over graphite on Bristol board with an image area of 10.5” x 15.75. In Excellent condition.
94654  Paul Gulacy and Jimmy Palmiotti  
*Shang-Chi: Master of Kung Fu #6 Complete 23-Page Story “The Devil’s Son” Original Art Group of 23* (Marvel, 2003). Shang-Chi faces his brother, Moving Shadow, and father in the non-stop, fist flying, bone crushing, epic finale to the six part mini-series. Executed in ink over graphite on Bristol board with an image area of 10.5” x 15.5. In Excellent condition.

94655  Don Gunn  
*Pluto’s Picnic Puzzle Illustration Mickey Mouse and Family Original Art* (Great Lakes Press, c. 1960s). Mickey Mouse, Minnie, their nephews, and Pluto the Pup are all out for a day in the woods to celebrate Pluto’s birthday! It’s charming and colorful piece crafted by Don Gunn, who worked for Walt Disney Studios as an animator, and later for Western Publishing on many of the Disney-related comic book titles. This image was crafted in gouache with a matted image area of 18.25” x 14.25”. UV glass front framed to 25” x 29”. In Excellent condition. Comes with a letter of provenance on the reverse of the frame. *From the IRI Collection."

94656  Don Gunn - Mickey Mouse and Pluto  
Puzzle Illustration Original Art (Great Lakes Press, c. 1960s). Pluto is “Up, Up, and Away” with his beautiful balloons, courtesy of Donald Duck’s mischievous nephews Huey, Dewey, and Louie. A concerned Mickey Mouse watches from the background. Don Gunn was a Disney animator before working for Western Publishing on their Disney-related comic books, so he knows a thing or two about drawing these characters. Created in gouache with a matted image area of 14.25” x 18.25”. UV glass front framed to 25” x 29”. In Excellent condition. Comes with a letter of provenance on the reverse of the frame. *From the IRI Collection.*

94657  William Hamilton  
*Playboy Magazine Original Art* (Playboy Enterprises, 1971). Caption: “For God’s sake, Gilda, I’ve got a railroad to run.” Classic erotic wit from a master of the form. Ink over graphite on Bristol board, with an image area on 7” x 8”. Light toning. Excellent condition. *From the IRI Collection.*

94658  Vincent T. Hamlin  
*Alley Oop Daily Comic Strip Original Art dated 3-24-38* (NEA Service, 1938). That meanie, Eeny discovers that Alley and Foozy have been playing her for a sap! With the image area measuring approximately 20.5” x 4.5”, there is moderate overall toning, staining in the borders, and just into the image areas, and the strip has been folded between Panels 2 and 3 to facilitate shipping to the syndicate. In Good condition. Signed by the artist in the last panel.

94659  Harvey Artist - Black Cat Retail Newsstand Ad Illustration Original Art (Harvey, 1941). The original art for this ad placed the then up-coming *Pocket Comics #3* and *Speed Comics #15*. The gorgeous Black Cat figure is by an unidentified artist. It’s possible it was Al Gabriele, who drew the 11-page story in that issue (Joe Simon produced the Black Cat cover shown as a stat on this piece). The art and lettering are ink over graphite on 13” x 11” Bristol board. The comic covers are stat paste-ups. Toned and in Very Good condition.

94660  Irwin Hasen  
*Green Lantern #29 Cover Original Art* (c. 2000s). The Harlequin makes her 3rd appearance on the original version of this cover, which is re-created here by the original artist, Irwin Hasen! Acquired directly from the artist by the consignor. This version was produced in ink and watercolor, and signed along the left side of the 13.25” x 19” image area. Matted to 19.5” x 25.25. In Excellent condition.
94661 Haunted! Cover Original Art (c. 1950s). The cover asks “Do Ghosts Exist?” Our question is “Does this comic book exist?” The unidentified artist turned in a fantastic pre-Code cover. But with no defining publisher’s marks, and no record of a book by this name from this time, we are not quite sure if it was ever printed! A wonderfully spooky creation in ink over graphite on Bristol board with a twice-up image area of 12.75” x 18.75”. The hand-lettered logo and header info are all on a paste-up Bristol board section affixed to the top of the cover. Light toning and handling wear. In Very Good condition.

94662 Russ Heath Our Fighting Forces #28 Story Page 5 Original Art (DC, 1957). A lone paratrooper battles Nazi soldiers on this exciting page from “All Quiet at C.P.” Ink over graphite on Bristol board with an image area of 13” x 18”. In Very Good condition with some toning and large areas of whiteout. Signed by Heath in the lower right.

94663 Russ Heath Our Fighting Forces #28 Story Page 6 Original Art (DC, 1957). It’s hard to top the big, bold impact of “twice-up” art from the Golden and Silver Age DC war comics. The closing panels from “All Quiet at C.P.” were expertly rendered by one of DC’s top war artists, Russ Heath. This moody and dramatic four-panel page showcases his inking virtuosity at its finest. This superb piece has an image area of 13” x 18”. Moderate toning and a text correction in Panel 1. Overall, in Excellent.

94664 No Lot

94665 Russ Heath Men’s Adventures #20 Cover Re-Creation Original Art Cover (2007). Heath revisits one of his classic war-comics pieces, delivering a hand-painted elaboration upon Men’s Adventures #20 (Atlas/ Marvel, 1953). The intricately layered tints lend added dimension to the composition, which is essentially identical to the published version. Ink and watercolors (wet-brush) over graphite on Bristol board. The image area measures 11.5” x 17”. Excellent condition.

94666 Russ Heath War Comics #23 Cover Re-creation Original Art (2007). Heath excelled early on as a 1950s war-comics artist for Atlas/ Marvel, which propelled him into Westerns and science-fantasy and other challenging genres. This reconstruction of a 1954 image is a matter of Heath’s re-imagining the color scheme while recapturing all the anguish of the source-drawing. Having been ripped off repeatedly by the highfalutin’ Pop Art movement of the 1960s (which plagiarized his comic-art panels to create big-ticket gallery paintings), Heath grew to view himself as a fine artist in his own right — hence the painterly approach to his various comics-cover re-creations. Ink and watercolors on Bristol board. The image area measures 12” x 17”. Light wear along the edges; otherwise in Excellent condition.

94667 Russ Heath Showcase #27 “Sea Devils” Cover Re-Creation Original Art (2009). When it came to painterly covers, few artists could top Heath. The resemblance to fine-art gallery painting was an innovation of DC Comics (perfected by production chief Jack Adler), designed to give a greater illusion of depth to covers that sought a somewhat older, more discerning readership. This late-in-life reconstruction finds Heath in grand form, revisiting the debut of his famous Sea Devils team of scuba-diving heroes. The fidelity to the published version is unerring — enhanced by a more voluptuous depiction of team member Judy Walton. Watercolors (wet-brush technique) on textured stock. The image area is 12” x 17.25”; matted to 17” x 22”. Excellent condition. Signed at lower border.
**94668** Don Heck *Tales to Astonish* #12 Splash Page 1 Original Art (Marvel, 1960).

A classic Marvel sci-fi monster story from their pre-superhero days! This splash page introduces us to the beast-man of the tale. Turns out, he is from another world and wishes to trade places with an Earthman. Heck was really working the page! He turned in a very large and detailed splash page that is rich with swirling clouds and cross-hatched shadows. Rendered twice-up in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Lightly toned, with a very minor amount of light soiling in places. In Very Good condition.

**94669** Don Heck and Mike Esposito *Tales of Suspense* #67 Story Page 12 Original Art (Marvel Comics, 1965).

Iron Man defeats both the Crimson Dynamo and the Dream-Master in this closing sequence from “Where Walk the Villains!” Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.

**94670** Don Heck and George Tuska *X-Men* #40 Story Page 4 Original Art (Marvel, 1968).

It’s up to Cyclops, Marvel Girl, Angel, Iceman, and Beast to keep Frankenstein’s monster from thawing out. Created in ink over graphite on Bristol board with an image area of 12” x 18”. The page is toned with a stripped-in art correction in Panel 1 as well as a taped art correction of Marvel Girl. There are also whiteout text corrections, production tape in the bottom right, a crease running through Panel 6, and creasing in the corners. In Very Good condition.


Heck’s leap in 1970 from Marvel Comics to DC afforded him a return to the Gothic horror idiom in which he had started during the pre-Comics Code 1950s. Although he had found a greater prominence within the superhero genre (Iron Man, for example), Heck reserved a greater affinity for weird mystery: His devotion shows to good advantage in this brooding, Poe-like tale of a family curse and the courageous young woman who defies it. The tale is missing the 16th page. Ink over graphite on Bristol board. The image area measures 10” x 15”. Overall age-toning and adhesive staining, with scattered loosened panel areas. Very Good condition.

**94672** Ralph Heimdahl and Al Stoffel *Bugs Bunny* Daily Comic Strip Original Art dated 4-4-60 (Warner Bros Seven Arts, Inc., 1960).

Petunia Pig stars with Bugs, the Fuzzy Wuzzy Brush Salesman, who proves that where there’s a will, there’s a way! This episode was created in ink on duo-shade board, with an image area measuring approximately 20” x 5.75”. In Excellent condition, with edge toning.

**94673** George Herriman *Krazy Kat* and Friends Illustration Original Art (c. 1930-40s).

A charming specialty piece drawn for a fan in his ring-binder sketch book. The image features the main characters of Krazy Kat, Ignatz the Mouse, and Offissa Pupp. Rendered in ink and watercolor on 9.5” x 6” paper. Signed in the 8” x 4.25” image area. Lightly toned. In Excellent condition.

**94674** George Herriman *archy’s life of mehitabel* Page 3 Illustration Original Art (Doubleday Doran, 1933).

“If that’s not Ignatz from Herriman’s beloved *Krazy Kat* comic strip, we’ll eat a brick from Kolin Kelly’s brickworks! It looks as if Ignatz is getting the news that Herriman will be working on illustrations for Don Marquis’ archy & mehitabel series. A truly funny bit pairing Archy the cockroach with Ignatz the Mouse. Signed in the bottom edge of the 6.5” x 6” image area, this piece was created in ink over graphite on 9.5” x 12” Bristol board. There are creases in the margins above and below the image area. In Very Good condition.
George Herriman *archy’s life of mehitabel* Title Page Illustration Original Art (Doubleday Doran, 1933). Archy the Cockroach is hard at work, as Mehitabel the Cat watches on this wonderful title page illustration by the creator of *Krazy Kat*, Mr. George Herriman. Signed in the 8.5” x 7” image area, this piece was created in ink over graphite on 11.25” x 9.5” Bristol board. Light toning and handling wear. In Excellent condition.

George Herriman *archy’s life of mehitabel* Illustration Original Art (Doubleday Doran, 1933). “In New Mexico, where she is gadding about.” Mehitabel is getting the broom on this image. George Herriman only produced a total of 93 illustrations (and three dust jackets) for Don Marquis’ *archy & mehitabel* series of hardbacks. Signed in the bottom edge of the 6.75” x 10” image area, this piece was created in ink over graphite on 10.75” x 13.5” Bristol board. There is a discolored typed paste-up at the top of the lightly toned board. In Very Good condition.

George Herriman *archy’s life of mehitabel* Illustration Original Art (Doubleday Doran, 1933). “Trying to get milk.” A perplexed Mehitabel is on the scene for this surreal bit of humor. This gag could have replaced the characters with Krazy Kat and Ignatz the Mouse and been right at home in George Herriman’s newspaper strip *Krazy Kat*. Signed in the bottom edge of the 6.75” x 10” image area, this piece was created in ink over graphite on 10.75” x 13.5” Bristol board. There is a discolored typed paste-up at the top of the lightly toned board. In Very Good condition.

George Herriman *archy’s life of mehitabel* “The End” Illustration Original Art (Doubleday Doran, 1933). “Wutta y’mean pre-natal influence?” George Herriman’s art for Don Marquis’ *archy & mehitabel* series was every bit as surreal as Herriman’s own *Krazy Kat* work. That background looks like it could have easily been Coconino County. Great work in ink over graphite on Bristol board with an image area of 7” x 10”. Signed in the image area. There is a discolored typed paste-up at the top offering Herriman’s originals for only $2.00 each at the time. What a deal that would have been! This piece is in Very Good condition.

George Herriman *archy’s life of mehitabel* “The End” Illustration Original Art (Doubleday Doran, 1933). It’s the end of the book as Archy the Cockroach pilots a boat from France to New York City. But is that George Herriman’s *Krazy Kat* in the background? A wonderful way to end the book, this image was created in ink over graphite on 11” x 9.5” Bristol board, and signed in the 9.5” x 4” image area. In Excellent condition.
94681  George Herriman  *archy & mehitabel* Related Illustration Original Art (Doubleday Doran, c. 1930s). “He is not true to me. What shall I do?” A refined Mehitabel and a dapper Archy go for a stroll, but someone seems a bit jealous in this fantastic illustration by George Herriman. Included in one of the three collections of Don Marquis’ *archy & mehitabel* columns for which Herriman provided illustrations. Fans of Herriman’s *Krazy Kat* should take note, as this illustration has the same style and charm as Herriman’s Coconino County series. Created in ink over graphite on 6.25” x 9.25” Bristol board. Signed in the image area with an “H”. There are glue residue stains in the upper corners and in the bottom of the image area also. There are two lines in the image area that are abrasions, created by the artist, to erase ink lines, so that he could reposition them. In Very Good condition.

94682  Richard Hescox  *The Savage Sword of Conan* #13 Original Cover Painting (Marvel Comics, 1976). Robert E. Howard’s Conan the Cimmerian recoils in horror but still presses an attack against a Lovecraftian monstrosity. The creature motivates “The Thing in the Temple,” one of the issue’s centerpiece stories. Richly textured large-scale oil painting on heavy-duty fibreboard. The image area is 18” x 24”. The published cover had some editorial production changes made to the final image, but this is the un-altered original art. In Excellent condition.

94683  Richard Hescox  *The Demon Lord* Original Cover Art (DAW Books, 1986). A stunning large-scale attack scene, commissioned for Peter Morwood’s second novel of the hit trilogy, *The Alban Saga*. Accompanied by a cover tearsheet — the published version contains a flopped (mirror-image) reproduction, with noticeably different color-values (redder than Hescox’ blue-heavy palette). Acrylics on board, with an image area of 23.5” x 17.5”. Excellent condition.

94684  Greg and Tim Hildebrandt  1994 *Fleer Marvel Masterpieces* Holofoil Card #1 “Captain America” Painting Original Art (1994). America’s Sentinel of Liberty has likely never looked more patriotic than in this painting, created as a chase-card image by the famed Brothers Hildebrandt for the 1994 Marvel Masterpieces trading card set. Painted in acrylics on a sheet of 11” x 15” masonite, the art is signed in the lower right. It is UV glass front framed to 20.25” x 24”; and in Excellent condition. From the IRI Collection.

94685  Tim and Greg Hildebrandt  *Fly and Fly Girl vs. Cat Girl* Pre-Production Movie Concept Art Painting Original Art (1997). In 1997, the Jack Kirby and Joe Simon *Fly* property was being shopped around Hollywood as a movie project. It gave the Brothers Hildebrandt a great chance to strut their stuff with some fairly untapped superheroes! Crafted in acrylic on board. Signed in the lower right of the 23.5” x 16” open front framed image area. In Excellent condition.

94686  Greg Hildebrandt  *The Shadow* Original Art (c. 2000s). An enormous depiction of the pulp magazines’ pre-eminent scary hero, cutting loose with both barrels against a full moon. A magnificent accomplishment for master fantasist Greg Hildebrandt. Skillfully highlighted bright reds against the white-grey-black backdrop make the image pop, while keeping it anchored in the classic noir style. Pastels, chalk, and acrylics on black illustration board with an image area of 20” x 30”. Signed and in Excellent condition.

94687  Greg Hildebrandt - Darth Vader Illustration Original Art (2016). The dark side is calling you in this fantastic full figure illustration of Darth Vader, who finds your lack of faith in the force... disturbing! The Brothers Hildebrandt’s work on the original *Star Wars* movie poster cemented their place in hearts of many *Star Wars* fans. Created in mixed media with an image area of 19.5” x 29.75”; framed to 23.5” x 33.5”; Signed in the lower left. In Excellent condition.
94688  **Greg Hildebrandt - Bettie Page Cover Recreation Original Art (c. 2017).** A beautifully bodacious Bettie Page overhears the plans of occultist leaders in this fantastic recreation piece by Greg Hildebrandt, who did the original painting for the cover of Dynamite Entertainment’s first issue of *Bettie Page*, released in 2017. Produced in pastel on board with an image area of 20.25" x 30.5". Signed at the bottom. In Excellent condition.

94689  **Greg Hildebrandt - Kingpin Illustration Original Art (2018).** A powerful illustration of the subdued, yet dangerous, Kingpin, whose intimidating nature and controlled rage is perfectly captured by actor Vincent D’Onofrio on Marvel’s Netflix series, *Daredevil*. The piece is part of Greg Hildebrandt’s new process called “splat-ter boards” and is rendered in acrylic and white colored pencil on black illustration board with an image area of 26.5" x 19.5", handsomely framed to 31" x 24". Signed and in Excellent condition.

94690  **Greg Hildebrandt - Daredevil Illustration Original Art (2018).** Vigilante Matt Murdock gets ready to hit the streets of Hell’s Kitchen in this stunning illustration! A must-have for fans of Marvel’s Netflix series, *Daredevil*. Rendered in acrylic and white colored pencil on black illustration board, with an image area of 20" x 27”, framed to 24" x 31”. Signed and in Excellent condition.

94691  **Mike Hoffman - Barbarian and Black Panther Painting Original Art (1997).** Hoffman channels the feel and spirit of the master of fantasy, Frank Frazetta, in this well-composed jungle scene rendered in oil on canvas-wrapped board, with an image area of 13.7" x 17.75". Signed and dated in the lower left, and in Excellent condition.

94692  **Dave Hoover - Starman #26 Cover Original Art (DC Comics, 1990).** Hoover ideally captures the anger of Will “Starman” Payton as the costumed hero finds himself challenged by an upstart Starman — David Knight, son of the original 1940s-60s Starman. Payton brandishes Starman’s Cosmic Rod gizmo in a very threatening manner. Ink over graphite on Bristol board, with collage-elements (background images). The image area measures 10” x 15”. Moderate toning and adhesive staining. Accompanied by a loose additional stat depicting Knight in costume. Very Good condition.

94693  **Al Hubbard - Walt Disney’s Comics and Stories #235 “Scamp” Story Page 2 Original Art (Dell Comics, 1960).** One of the keener spin-offs from Disney’s 1955 movie hit, *Lady and the Tramp*, is the long-running series featuring their son, Scamp. In this large-scale sequence, Scamp attempts to rescue a bigger dog from a mob of bone-stealing mutts. Lively drawings in the classic mid-century Disney style. Ink and Zipatone shading over graphite on Bristol board. The image area is 16.25” x 23.25”. Light toning. Excellent condition.

94694  **Adam Hughes - Eagle: The Dark Matter Saga #3 Cover Original Art (Comic Zone Production, 1992).** Richard Eagle is outnumbered in this marvelously bloody cover from the supernatural samurai series, masterfully rendered in ink and Zipatone over graphite and blue pencil on Bristol board with an image area of 10” x 15”. Light toning and edge wear with production tape and pinholes in the top margin. There are also several graphite sketches on the reverse from small portraits to full action scenes. In Very Good condition.
94695 Steven Hughes *Lady Death #0 Double-Page Spread Original Art* (Chaos! Comics, 1997). Lady Death catches the eye of Death himself, who confronts the fair-skinned goddess during her journey to Hell in this splendid double page spread, with Page 2 being a full page splash. Produced in ink over graphite on two sheets of Bristol board with an image area of 20.5" x 15.5". Light toning with very minor edge wear. In Excellent condition.

94696 Dave Hunt and Mike Esposito (attributed) *Spider-Man Comics Weekly #133 Cover Original Art* (Marvel UK, 1975). This British weekly comic presented the classic anti-drug story from Amazing Spider-Man #97-98, featuring Harry Osborn and the Green Goblin. Crafted in ink over graphite on Bristol board with an image area of 10" x 13.75". The lightly toned page has some soiling at the bottom. There is a 1.75" rip on the right side (repaired with tape on the back). In Very Good condition.

94697 Carmine Infantino and Joe Giella *The Flash #132 Page 11 Original Art* (DC, 1962). Inter-dimensional reality TV show producer Dro Dorno decides to cancel the Flash on this page from “The Heaviest Man Alive”. Ink over graphite on Bristol board with an image area of 13" x 18". In Excellent condition with some soiling and toning to the edges.

94698 Graham Ingels *Crime SuspenStories #3 Story Page 3 Original Art* (EC, 1951). The story “Blood Red Wine” was adapted and co-plotted by EC Comics masterminds Bill Gaines and Al Feldstein from the original story “The Cask of Amontillado” by Edgar Allan Poe. It doesn’t get much more “EC Horror” than that particular group of names all working on the same story! Add to the fact that this story was the inspiration for the cover image, and you have a lot of good reasons to bid. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 13" x 18". In Excellent condition.

94699 Phil Interlandi *Playboy Magazine Original Cartoon* (Playboy Enterprises, 1978). Caption: “Are you going to sit there, on that gorgeous little bottom, which we shall call Exhibit A, and tell the court that you didn’t encourage him?” Fully painted gag from Interlandi’s long heyday as an A-list talent at *Playboy*. Exquisite composition, with three priceless facial expressions in response to the situation. Opaque watercolors on heavy-textured watercolor stock. Image area of 9.5" x 13.25". In Excellent condition. *From the IRI Collection.*

94700 Jeff Jones - Barbarian Painting Original Art (undated). A gorgeous piece with warm hues, it was created in oil on a 14" x 18" stretched canvas and signed with Jones’ characteristic “J” in the lower left. Open front framed to 17.75" x 22". In Excellent condition.
94701  Jeff Jones Archeress Painting Original Art (undated). Jones' evocative brushwork and earthy palette are showcased in this figure painting of a powerful archeress setting her sights on her next kill. Rendered in oils on stretched canvas measuring 11.75" x 16". Signed in the lower left and in Excellent condition.

94702  Jeff Jones Portfolio One Monster and Girl Plate Illustration Original Art (Goblin Graphix, 1973). An attractive young lady relaxes at the edge of a tranquil pond unaware of the undead menace that lurks behind in this illustration published in the limited edition "Portfolio One," one of the first limited-edition fantasy art portfolios published; and with only 200 editions! Executed in brushed ink and graphite on heavy stock, with an image area of 9.25" x 11.5". Signed in the bottom left with Jones' famed monograph. Light crease in the bottom left corner; otherwise, in Excellent condition.

94703  J. G. Jones Fatale: Inherit the Earth Trade Paperback Cover Original Art (Broadway, 1996). An intensely chromatic cover for the trade paperback cover of Jim Shooter's short-lived espionage series starring Natalie "Fatale" crafted in oil on illustration board with an image area of 12" x 18.25". Creased corners and paint along the top and bottom edges; otherwise, in Excellent condition, and signed in the right of the image area.

94704  J. G. Jones and Jimmy Palmiotti Marvel Knights Wave 2 Promotional Pin-Up Illustration Black Panther, Daredevil, and Doctor Strange Original Art (Marvel/Marvel Knights/Wizard, 1999). All stars of Marvel movies and TV shows now, in 1999 these characters were the backbone of Marvel's more adult imprint "Marvel Knights". Included are Black Panther, Doctor Strange, Daredevil, the Punisher, and Black Bolt (of the Inhumans). A powerful pin-up that appeared in this supplement to Wizard: The Comic Magazine #90. Crafted in ink over graphite on Bristol board with an image area of 10" x 15". Signed by the artist in the lower right, and signed again by Jones in the lower margin. In Excellent condition.

94705  J. G. Jones Birds of Prey #31 Cover Black Canary Original Art (DC, 2001). This cover for "The Big Romance" features Dinah Lance (Black Canary) and Ra's al Ghul. It's a lovely piece crafted in ink over graphite with some very subtle and delicate ink wash shading on bright white DC Bristol board with an image area of 9.5" x 11.5". In Excellent condition.

94706  Michael Kaluta Books of Magic #28 Cover Painting Original Art (DC/Vertigo, 1996). Tim Hunter is looking a bit concerned about this road trip with Leah and Cupid. Crafted in ink, watercolor, and color markers over graphite on Bristol board with an image area of 14.25" x 22". Signed and dated in the lower image area. In Excellent condition.
94707  Mike Kaluta - Batman Illustration Original Art (2017). An incredible commission, featuring Batman and Batgirl coming to rescue Robin from a maniacal Joker. Set in the tight confines of a dramatically lit gothic cathedral, the piece was executed in ink over graphite on Bristol board with an image area of 11.75" x 17". Signed and dated by artist Mike Kaluta, and in Excellent condition.

94708  Gil Kane and Frank Giacoia Amazing Spider-Man #104 Page 14 Original Art (Marvel, 1972). A deadly battle rages between Ka-Zar and Kraven the Hunter in the jungles of the Savage Land. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with tape residue and light soiling to the edges.

94709  Gil Kane Atom #28 Cover Recreation Painting Original Art (1997). DC's smallest hero gets one huge re-creation of a classic cover! Something else that makes this a big deal is that Gil Kane did not produce many cover recreations and this is one of the few that have ever come to market! A real grabber of a Go-Go Check cover, this piece was recreated in ink and gouache over graphite on illustration board. Signed in the lower right of the matted 19" x 28.5" image area. It is matted to 25.75" x 35.25". Dated and signed again in the lower right margin, visible in the specially notched mat.

94710  Jack Katz The Unseen #6 Complete 7-Page Story Original Art (Standard, 1952). In the unsettling “Bayou Vengeance”, a handyman robs a dead spinster of her diamond ring so that he can give it to his sweetheart, Nanette. Naturally, Miss Caroline returns from the grave seeking justice via quicksand. Fantastic pre-Code horror by Katz in ink over graphite on large Bristol board, with image areas of 12" x 18". In Excellent condition with mild handling wear and soiling along the edges.

94711  Bil Keane Family Circus Art Show Original Illustration (c. 1980s). Caption: “Precious Original Art:” A classic period for Keane’s household strip, the 1980s also saw the artist branching out into free-standing expressions of sentimental philosophy. Keane’s panel-gag feature and its offshoots had less to do with comedy, after all, than with a child’s charming misperceptions of how the world works. Here, Keane’s self-referential father-figure treats the kids’ attempts at painting as though they deserve a gallery show. Maybe they do. Usage unknown, possibly for a paperback collection of strips. Ink and watercolors over graphite on Bristol board. Image area, 10" x 13". Excellent condition.

94712  Michael Kelleher and Stan Goldberg Not Brand Echh #12 Cover Recreation Original Art (undated). A larger-than-life replica of Marie Severin’s 1968 cover featuring parodies of many Marvel Comics superheroes — all cringing from the Frankenstein Monster. The re-creation was rendered in watercolors and ink on illustration stock with an image area of 14" x 21", matted to 20" x 27". Signed and in Excellent condition.
94713  Michael Kelleher and Stan Goldberg

Conan the Barbarian #1 Cover Recreation Original Art (undated). One of the most iconic Bronze Age Marvels ever, the original cover (by Barry Windsor-Smith and John Verpoorten) launched a franchise that is still going strong today (albeit for different publishers). The piece has been signed by Roy Thomas, the writer and man responsible for bringing Robert E. Howard's most famous character to Marvel Comics. This re-creation was created in ink and watercolor over graphite on Bristol board. It is signed by Kelleher and Goldberg in the lower right of the 14" x 21" image area. Matted to 20" x 27". In Excellent condition.

94715  Michael Kelleher and Stan Goldberg

Silver Surfer #4 Cover Recreation Original Art (2007). Kelleher and Goldberg re-create the stunning cover originally produced by the brothers John Buscema and Sal Buscema in 1969. This version was produced in ink and watercolor on Bristol board. Signed by Kelleher in the margin under the mat edge, and signed by Goldberg in the 15.5" x 21.5" image area. Matted to 20.75" x 27.75". In Excellent condition.

94716  Ken Kelly


94717  Walt Kelly

Pogo Sunday Comic Strip Original Art dated 3-13-66 (Hall Syndicate, 1966). Albert the Alligator has a weird dream, and Howland Owl and Churchy Turtle are viewing that dream as though it were a television show — pictured in Albert's thought-balloons. Classic slapstick tomfoolery as only Kelly could concoct. Ink over blue pencil on Bristol board, with an approximate image area of 23.25" x 16". There are numerous tack holes, mostly within the border and gutter areas, but these are scarcely noticeable. Overall condition is Very Good.

94718  Jack Kirby and Vince Colletta

Love Romances #96 Story Page 3 Original Art (Marvel, 1961). This oversized page must have been sitting on Kirby's drawing board around the time he was penciling Fantastic Four #1. The dominant figure, a lovesick office worker, seems a ringer for Susan "Invisible Girl" Storm. Not to mention that this issue of Love Romances hit the racks during the same month as the first Fantastic Four. The significance of the romance titles to the "Marvel Age" heroic comics cannot be overstated, and this page hammers home that point most emphatically. It also features some of Kirby's more inventive compositional tech-niques, including a panel border that morphs into the back of an easy chair (upper left) and a dramatic close-up of an ominous wedding ring (upper right). Ink over graphite on Bristol board with an image area of 12.5" x 18.75". Excellent condition.
94719 Jack Kirby and Vince Colletta Love Romances #101 Splash Page 1 Original Art (Marvel, 1962). A simply lovely full figure image by Jack “King” Kirby who helped create the romance comic genre in the first place! Solid inking by Vince “The Prince” Colletta makes with a royal treat crafted twice-up scale in ink over graphite on Bristol board, with an image area of 12.5” x 18.5”. Some text is a paste-up that has slipped some. The toned board has pinholes in the margins and some glue residue near the paste-up. In Very Good condition.

94720 Jack Kirby and Vince Colletta Love Romances #101 Story Page 5 Original Art (Marvel, 1962). A pinnacle moment in a young woman’s life is shattered when reality hits home. Done in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Fainting toning and glue residue in the bottom right that affects Panel 7. In Very Good condition.

94721 Jack Kirby and Vince Colletta Love Romances #101 Story Page 7 Original Art (Marvel, 1962). Beverly Carter says adieu to her true love as she fades into the horizon in the story “I Love You Too Much,” brought to you by that dream-team that really knows how women think — Stan Lee, Larry Lieber, Jack Kirby, Vince Colletta, Stan Goldberg, and Artie Simek! Faint toning with edge and corner wear. Overall, in Very Good condition.

94722 Jack Kirby and Vince Colletta Love Romances #104 Story Page 3 Original Art (Marvel, 1963). Glenn shares his love with Diane in this emotionally packed page from the story “To Me, He Was Like a God!” from Jack “King” Kirby. Done in ink over graphite on Bristol board with an image area of 12.5” x 18.25”. There’s a 2” x 3.75” hole in Panel 4 which has a stripped-in photocopy of the art taped-in from the reverse. A 1” cut, extending down from Panel 4, affects the top of Panel 6. The page is also toned with edge and corner wear. In Good condition.

94723 Jack Kirby The Demon Sketch Original Art (c. 1970s). Kirby preferred to let additional artists apply inks to his work, but his occasional finished ink originals show a unique mastery consistent with his finely detailed pencils-only art. This bold presentation of Etrigan, the Demon, features an unusual application of fine-point felt-tip marker: Even the more solidly blackened areas (densely crosshatched) contain the same small-nib inking that figures in the feather-stroke outlines. The architectural details (lower right) have been applied with straight-edge ruling. Signed and inscribed at right. Marker on sketch-pad stock. The image area is 8” x 11”. The page shows age-toning and sunlight-fading. Very Good condition.

94724 Jack Kirby and Bruce Berry Kamandi #28 Splash Page 1 Original Art (DC, 1975). Classic Kirby character composition — Kamandi, the trouble-prone “last boy on Earth” looks on from the near background as a humanoid bulldog guard reports for duty. Berry’s high-contrast inking is an ideal complement to Kirby’s emphatic composition. Ink over graphite on Bristol board, the image area measures 10” x 15”. Moderate toning and marginal adhesive staining. Very Good condition.
94725  Jack Kirby - Captain America Sketch
Original Art (1977). “The King” was writing and
drawing the Captain America title at the time
he did this drawing, signed and dated 1977. Mindful of history, a previous owner also asked
the character’s co-creator Joe Simon to sign the
piece, which he did in 1998. A stamp on the back
says “Publication prohibited without express
permission” and “of Jack Kirby” is written under-
neath. Graphite on 8.75” x 11.75” paper. Pinholes.
Excellent condition.

94726  Jack Kirby and Mike Thibodeaux
Captain Victory and the Galactic Rangers #8
Story Page 5 Original Art Panel Page (Pacific
Comics, 1982). Caesar points to the future, a
course shared with the “Super Scope” in this page
from the backup feature “The Roman Syndrome.”
Created in ink over graphite on Bristol board with
an image area of 10” x 15”. A slightly toned page
with a 2” piece cut from the top margin. Overall,
in Very Good condition.

94727  Jack Kirby and Mike Thibodeaux
Captain Victory and the Galactic Rangers #8
Story Page 15 Original Art (Pacific Comics,
1982). Marrien thrashes her opponents in a
fast-paced galactic rumble from Kirby’s sci-
ence-fiction series. Done in ink over graphite on
Bristol board with an image area of 10” x 15”.
The page is slightly toned with a whiteout text cor-
rection in Panel 2. In Excellent condition.

94728  Jack Kirby and Mike Thibodeaux
Captain Victory and the Galactic Rangers #8
Story Page 16 Original Art (Pacific Comics,
1982). An explosive action scene from the cos-
micly surreal and weird series by Jack Kirby,
produced in ink over graphite on Bristol board,
with an image area of 10” x 15”. Slight toning with
a whiteout text correction in Panel 1. In Excellent
condition.

94729  Larry Klein Playboy Magazine
Original Cartoon (Playboy Enterprises, 1956).
One of the historic first-generation Playboy gags
— from an early period when the magazine
was striving for a greater sophistication while
still indulging a type of humor more commonly
found in the black-and-white magazines for
men. Klein’s offering, here, is one of the most
often-reprinted pages from Playboy — best seen
in its richly textured, lavishly painted original-art
form. Gouache on extra-toothy illustration board.
The image area is 11” x 14.5”. Marginal produc-
tion-tape patches and handling wear. Very Good
condition. From the IRI Collection.
Session Three, Auction #7204  |  Friday, February 22, 2019  |  12:00 PM CT

94731 Harold Knerr *The Katzenjammer Kids* Sunday Comic Strip Original Art dated 1-21-34 (King Features Syndicate, 1934). A whale of an episode, it has Blewsoe and the Captain trying to play a peaceful game of cards... *on the bottom of the ocean!* Of course, the boys quickly put an end to that, with a slapstick prank. This outrageous thirties Sunday has an ink over graphite on Bristol board image area that measures 20.5” x 16.25”, and it has been matted to an overall size of 28.5” x 24”. The art is in Very Good condition, withy overall toning, edge and handling wear, and light soiling.

94732 Warren Kremer *Friendly Ghost, Cover #62* Cover Original Art (Harvey, 1957). A bit of musical mayhem, courtesy of Warren Kremer, crafted in ink over graphite on board with a matted image area 7.5” x 10.25”. It is matted with a color copy of the printed cover. Glass front framed to 18” x 14.5”. The board is lightly toned along the bottom portion. In Very Good condition.

94733 Warren Kremer (attributed) *Little Lotta #61 Cover Original Art* (Harvey, 1960). The most powerful girl in the Harvey Universe accidentally takes down a pachyderm on this cover produced in ink over graphite on Bristol board with an image area of 7” x 10”. The stat paste-up logo is missing, leaving glue residue in its wake. Matted with a color copy of the printed cover. Glass front framed to 20” x 15.75”. In Very Good condition.

94734 Warren Kremer (attributed) *Little Dot #102 Cover Original Art* (Harvey, 1965). Dot has eyes for a boy who just got his eyes dotted! A charming (if a little bit disturbing) image attributed to Harvey’s Art Director and chief cover artist, Warren Kremer. Rendered in ink over graphite on Bristol board with an image area of 7.5” x 15”. There is glue surrounding the image area from a missing paper mask used in the production process. Matted with a color copy of the printed cover, and glass front framed to 21” x 16.5”. In Very Good condition.

94735 Warren Kremer (attributed) *Richie Rich Dollars and Cents #15 Cover Original Art* (Harvey, 1966). The Rainbow ends at the Rainbow Mine on this cover attributed to Richie Rich main-stay artist Warren Kremer. Kremer produced the vast majority of covers for the Harvey kids’ comics. This image was created in ink with red ink key lines over graphite on Bristol board with an image area of 6.5” x 8.5”. There is glue residue around the image area from a paper mask used in the printed/layout process. The piece is matted with a color print of the published cover. Glass front framed to 17.75” x 14.75”. In Very Good condition.

94736 Warren Kremer (attributed) *Baby Huey, the Baby Giant #79 Cover Original Art* (Harvey, 1967). Baby Huey is enjoying some hotdogs... all of them, it seems! Crafted in ink over graphite on Bristol board with an image area of 6.75” x 7.75”. Just above the image area is some glue residue from a missing logo stat. The lightly toned board is matted with a color print of the published cover, and they are glass front framed to 21” x 16.5”. In Very Good condition.

94737 Teddy Kristiansen *Bacchus Color Special Story Page 12 Original Art* (Dark Horse, 1995). Eddie Campbell’s Bacchus started out known as *Deadface* in 1987. He was the Greek God of Wine (and partying) still trudging around the world in the current day. This story was about opening a bottle of wine created by Bacchus 400 years previously. The fully-painted page was created in gouache on Bristol board with an image area of 9.5” x 14”. In Excellent condition.
94738 Andy Kubert and Dan Green
Wolverine #51 Story Page 2 Original Art
(Marvel, 1992). Wolverine goes to town in the
Danger Room as Professor Xavier pushes the
Adamantium beast to his limit, with Jubilee,
Cyclops, Storm, and Forge watching from the
control room. Produced in ink over graphite on
Bristol board with an image area of 10" x 15.25".
The page is slightly toned with light edge wear
and production tape in the bottom margin. There
is also glue residue in Panels 1 and 2, and some
ink discoloration. In Very Good condition.

94739 Andy Kubert and Klaus Janson
Dark Knight III: Master Race #4 Story Page 6 Original
Art (DC, 2016). The world watches as the Man of
Steel is beaten to within an inch of his life by none
other than his daughter, Lara, in this grueling
page from Miller's Dark Knight saga. Produced in
ink over graphite on Bristol board with an image
area of 10.5" x 15". Signed by both Kubert and
Janson. In Excellent condition.

94740 Gary Kwapisz
The Punisher War Journal #52 Cover Original Art
(Marvel, 1993). Cold blooded killer Frank Castle is downright terrif-
ifying in this spine-chilling high contrast cover.
Rendered in ink over graphite on Bristol board
with an image area of 9.75" x 15". The logo, box
art, and story title are all stat paste-ups. There are
also a few spots of glue residue in the image area,
staple holes in the top margin, a crease in the top
right corner, and fainting toning. Overall, in Very
Good condition.

94741 Gary Kwapisz
Angela #3 Angela Pin-Up Original Art
(Image, 1995). One of the earliest pieces of Spawn artwork to come up for
sale — this stunning pin-up of beautiful, cocky,
yet skilled angel, Angela, was liked so much
by Todd McFarlane that he published it twice!
Obtained from the Collection of Gary Kwapisz,
this piece is fresh, fresh, fresh to the market!
Rendered in ink over graphite on Bristol board
with an image area of 10.25" x 15.75". Slightly
toned with a few small spots of staining. Signed
in the bottom left, and in Excellent condition.

94742 Bob Larkin
Doc Savage/The All-White Elf Paperback Novel Original Cover Painting
series deploys classic Doc Savage adventures,
two to a book. This half of one such cover design
pits the Man of Bronze against an albino creep.
Larkin is pre-eminent among Doc Savage
artists of the later 20th century. Oils on illustration
board with an image area of 7" x 15", framed to
18" x 25". Excellent condition.

94743 Bob Larkin
Doc Savage #124 “The Running Skeletons” Cover Painting Original
Art (1990). The Man of Bronze seems as con-
fused as we do as to why the animated skeletons
are ignoring him! You can almost hear Doc's
characteristic trill as his genius-level brain begins
to work out that little mystery! Cool blue hues
dominate this night-time wonder, produced in
gouache with a matted image area of 8" x 16.5".
Signed and dated in the lower left. Glass front
framed to 16" x 24.5". In Excellent condition.

94745  Erik Larsen  Marvel Universe Series 3 Trading Card #108 Venom Illustration Original Art (Marvel/Impel Marketing, 1992). Includes the front and back inked illustrations by Erik Larsen, and as a bonus, includes the matching hand-colored watercolor art painted by Paul Mounts (with a printed acetate overlay of the line art on these color pieces). Image areas measure 6” x 4” and 2” x 2.25”. Matted together with a copy of the printed card. Each artist signed the back of the pieces he produced, and both signed the front of the mat as well. In Excellent condition.

94746  Rich Larson  Zippy Couriers Cover Design Original Art (1992). Larson’s bright design was conceived for a project to be called Zippy Couriers. Astonishing detail and a wealth of back-story pictorial elements. Ink and mixed media over graphite on Bristol board. The image area measures 11” x 16”. Excellent condition.

94747  Jim Lee and Scott Williams  Batman: Hush #610 Story Page 8 Original Art (DC, 2009). Childhood friend Thomas Elliot pays a visit to Wayne Manor to check-in on Bruce’s life-threatening injury, but as usual, Bruce is out fighting it out on the streets of Gotham. Crafted in ink over graphite on Bristol board with an image area of 10.5” x 15.75”. A color-hold overlay for Panel 1 is attached to the reverse with tape. Signed and in Excellent condition.

94748  Rob Liefeld  Hawk and Dove #6 Story Page 19 Original Art (DC, 2012). Necromancer escapes through the thicket of smoke but the day is won for our heroes who now are in possession of amulet and totems. The page features Hawk, Dove, Batman, and Robin. Created in ink over blue pencil on Bristol board with an image area of 10” x 15.5”. Lightly blunted corners. In Excellent condition.

94749  Bob Lubbers  Tarzan Daily Comic Strip Original Art Group of 2 Consecutive (United Feature Syndicate, 1951). In strips #3601 and 3602, The Lord of the Apes has to find out if he is the Master of the Ring as well, as he faces off Matador-style against a rampaging bull! They are crafted in ink over graphite on Bristol board with an image area of 19” x 5”. There is some handling wear on the edges and margins, with a small amount of water stain on the lower margins. Text correction in Panel 2. In Very Good condition. From the Estate of Bob Lubbers.

94750  Bob Lubbers  Tarzan Daily Comic Strip #4367 Original Art dated 8-7-53 (United Feature Syndicate, 1953). This action-packed, ink over graphite on Bristol board daily, numbered #4367, has Tarzan monkeying around with Roy Brister, and that last panel is shocking! The image area measures 19” x 5”, and aside from some overall toning and whiteout corrections in the second panel, the art is in Very Good condition. From the Estate of Bob Lubbers.
Bob Lubbers Robin Malone Original Art dated 3-19-67 (NEA, 1967). The very first Robin Malone comic strip! Bob Lubbers had a long career in comic strips, working on other people's strips, such series as Tarzan, Heart of Juliet Jones, Long Sam, Secret Agent X-9, The Saint, and several others. This wealth of experience and skill allowed him to create a strip of his own, that was perfect for his art style... Robin Malone. The widowed Malone was a young and beautiful heiress to a multi-conglomerate business and financial fortune. The series was rich in excitement, intrigue, action, and of course lovely women! This historic first strip was created in ink over graphite on Bristol board with an image area of 24” x 16”. The logo is a hand-drawn paste-up. The board has been scored between tiers to allow mailing to the syndicate. It has also been folded down the center. A wonderful, hidden bonus would be the graphite roughs on the reverse that Lubbers used to lightbox through to the front side. The lightly toned board is in Very Good condition. From the Estate of Bob Lubbers.

Bob Lubbers and Bob McLeod The Human Fly #16 Cover Original Art (Marvel, 1978). The Human Fly redefines the term “Jet Ski” on this cover for the story “Niagara Nightmare!” Billed as “the wildest super-hero ever — because he’s real!”, this book was based on real-life daredevil Rick Rojatt. His comic book exploits were obviously highly fictionalized, although in 1977 he did use a hydrogen peroxide rocket powered motorcycle to jump 27 buses, thereby breaking an Evel Knievel record. Bob Lubbers had a long career in comic books and comic strips from the 1940s through the 1950s, and briefly returned to comics for a few issues of this book. The cover was rendered in ink over graphite on Bristol board with an image area of 9.75” x 15”. The corner box, logo, and header are all modern day recreations on an acetate overlay. The story title at the bottom of the page is the original stat paste-up. The board is signed by Marvel Editor-in-Chief Jim Shooter in the “sign of” box in the lower margin. There is glue residue on the top portion where the original logo paste-up would have been. In Very Good condition. From the Estate of Bob Lubbers.

Bob Lubbers and Ricardo Villamonte The Human Fly #16 Story Page 12 Original Art (Marvel, 1978). A large, stunning panel of The Human Fly (based on the real-life daredevil/entertainer Rick Rojatt) dominates this page as he prepares to jump over Niagara Falls using water skis and a jet-pack... but will he make it? Long-time comic strip artist Bob Lubbers returned to comic book art briefly in the 1970s. He is well-known for his Golden Age comic art, and the comic strips Long Sam and Robin Malone. Created in ink over graphite on Bristol board with an image area of 10” x 15”. From the Estate of Bob Lubbers.

Russ Manning Tarzan and the Beast Master Story Page 12 Original Art (c. 1972). Yut-Yat is defeated by Tarzan who holds on to his title of King of the Apes in a rare panel page from Russ Manning’s “Tarzan and the Beast Master,” published only for the European market. Crisp lines and polished figure work make this a must-have beauty. Ink over graphite on Bristol board with an image area of 11.25” x 16.25”. In Excellent condition.

Bob Lubbers and Ricardo Villamonte The Human Fly #16 Story Page 16 Original Art (Marvel, 1978). The Human Fly rescues a boy from going over the edge of Niagara Falls! Having started in comics in the Golden Age, Bob Lubbers had quite a successful career in comic strips from the 1950s through the 1970s. He returned to comics in the late 1970s for just a handful of issues. 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 very minor production oil stain on the upper right. In Very Good condition. From the Estate of Bob Lubbers.

Bob Lubbers and Ricardo Villamonte The Human Fly #16 Story Page 12 Original Art (Marvel, 1978). A large, stunning panel of The Human Fly (based on the real-life daredevil/entertainer Rick Rojatt) dominates this page as he prepares to jump over Niagara Falls using water skis and a jet-pack... but will he make it? Long-time comic strip artist Bob Lubbers returned to comic book art briefly in the 1970s. He is well-known for his Golden Age comic art, and the comic strips Long Sam and Robin Malone. Created in ink over graphite on Bristol board with an image area of 10” x 15”. From the Estate of Bob Lubbers.
94756 **Russ Manning** *Tarzan and the Beast Master Story Page 2 Original Art (c. 1975).* A swarm of leopards descends on the tribe's fearless leader in this striking, exquisitely rendered dramatic action sequence that showcases Manning at his best. Published only for European markets, and with only a handful of pages out in the wild, this makes it a rare beauty. Rendered in ink over graphite on Bristol board with an image area of 11.25" x 16.25". Faint toning with light edge wear along the top; otherwise, in Excellent condition.

94757 **Russ Manning** *Star Wars Sunday Comic Strip Title Block Illustration C3PO and R2D2 Original Art and Production Materials Group of 3 (Los Angeles Times Syndicate, 1979).* A host of wonderful artists worked on this series over the years, but it was comic art legend Russ Manning who kicked it off! A perfect image of the iconic Droids from George Lucas’ seminal classic movie, crafted in ink over graphite on white Bristol board with an image area of 5" x 9.5". Also included are two of the production stat title blocks that were actually created from this art. One is dated 3-18-79, and the other is dated 3-25-79, which makes these from just the second and third Sundays of the entire series. All are in Excellent condition.

94758 **David Mattingly** *The Law of the World Paperback Novel Cover Painting Original Art (1986).* Mattingly’s magnificent large-scale composition is a standout among the more than 1,000 science-fiction book covers he has produced for most of the major publishers of SF/Fantasy. The piece also shows echoes of Mattingly’s even broader career as a film/TV designer on such major-studio productions as *Tron* and *The Stand*. Acrylics on canvas-textured fibreboard. An image area of 14" x 11", matted to 19" x 27". Excellent condition.

94759 **Sheldon Mayer and Tenny Henson** - **Rudolph, the Red Nosed Reindeer Near Complete Unpublished Story “Christmas for a Cave-Man” Original Art Group of 15 (DC, c. 1979).** Christmas is ruined, no thanks to Grover the squirrel makes a trip back in time, accompanied by Rudolph of course, to set things right in this near complete story with only Page 3 missing. Crafted in graphite on Bristol board with an image area of 11.5" x 16". The pages are toning with foxing, glue residue, edge and corner wear, and staining. Panels 1-5 on Page 6 are on a separate sheet of Bristol board that has been affixed to the page. Overall, in Good condition.


94761 **David Mazzucchelli and Dennis Janke** *Daredevil #226 Story Page 23 Original Art (Marvel, 1986).* The Gladiator and Betsy Beatty appear on this page. Both characters were included in the Netflix *Daredevil* TV series. The page was crafted in ink over graphite on Bristol board with an image area of 10" x 15". The top margin is irregularly trimmed, and there are corner trims. In Excellent condition.
94762  Frank McSavage  *Pixie and Dixie* Coloring Book Cover Painting with Yogi Bear and Boo-Boo Original Art (Dell/Whitman Publishing, 1960). Mr. Jinks may “hate those meeces to pieces”, but we think Pixie and Dixie are charmin’ little mouses. Yogi Bear and Boo-Boo are on hand for this “painted” cover. Crafted in lovely, vivid gouache over graphite on illustration board with an image area of 9.75” x 16”. There is a hand-painted color overlay with the book title on it. The lightly toned board is in Very Good condition.

94763  Al McWilliams  *Twin Earths* Sunday Comic Strip Original Art dated 2-27-55 (United Feature Syndicate, 1955). We clearly understand why this story arc is titled “The Moon of Colossus”? Torro, Punch, Lahna, and their flying saucer are in the hands of some real big shots in this cool Sunday, produced in ink over graphite on Bristol board with an image area of 22.5” x 15.25”. The logo is a printed paste-up that has slightly discolored. The board has been scored and folded between tiers to allow mailing to and from the syndicate. Toning, much more pronounced on the borders, whiteout corrections, and handling wear. In Very Good condition.

94764  Al McWilliams  *Twin Earths* Sunday Comic Strip Original Art dated 7-24-55 (United Feature Syndicate, 1955). We clearly understand why this story arc is titled “The Moon of Colossus”? Torro, Punch, Lahna, and their flying saucer are in the hands of some real big shots in this cool Sunday, produced in ink over graphite on Bristol board with an image area of 22.5” x 15.25”. The logo is a printed paste-up that has slightly discolored. The board has been scored and folded between tiers to allow mailing to and from the syndicate. Toning, much more pronounced on the borders, whiteout corrections, and handling wear. In Very Good condition.

94765  Al McWilliams  *Twin Earths* Sunday Comic Strip Original Art dated 1-8-56 (United Feature Syndicate, 1956). Punch, Torro, and the ever-lovely Lahna set their plan in motion to leave the mega-planet Colossus in this tense and exceptional sci-fi Sunday. Ink over graphite on Bristol board with an image area of 22.5” x 15.25”. Some glue stains are bleeding though a pasted on art correction in Panel 6, and there is a pasted on text correction in Panel 2, and the right edge has heavy toning and wear; In Good condition.

94766  Al McWilliams  *Twin Earths* Sunday Comic Strip Original Art dated 8-26-56 (United Feature Syndicate, 1956). Our space-traveling trio of Punch, Torro, and Lahna seem to be lost somewhere in Texas. But are they lost somewhere in Time also? The Sunday was crafted in ink over graphite on Bristol board with an image area of 22” x 15.25”. The board has been scored and folded between the tiers to allow mailing to the syndicate. The logo is a lightly discolored printed paper paste-up. In Excellent condition.

94767  Angel Medina and Danny Miki  *Spawn* #125 Splash/Double Page Spread 14-15 Original Art (Image, 2003). Spawn is laying down his big foot on an impressive worms-eye-view splash page that is part of this two-page spread from the story “Wake Up Dreaming, Part 1.” Crafted in ink over graphite on two pieces of conjoined Image Comics Bristol board with a combined image area of 20.25” x 15.5”. Joined with tape on the back and front margins. In Excellent condition.

94768  Otto Messmer (signing as Pat Sullivan) - Felix the Cat Illustration Original Art (King Features Syndicate, c. late 1920s). The first animated superstar was not Mickey Mouse, but Felix the Cat, who ruled the silent-era cartoon world. The character originated as “Master Tom” in a 1919 cartoon, *Musical Mews*, which was produced for Paramount by Pat Sullivan’s New York animation studio. By the mid-twenties, he was known as Felix. Otto Messmer had been an employee of Sullivan’s, and claimed to have created Felix, although this claim has been disputed. Messmer did draw the *Felix the Cat* comic strip for many years, though, and regardless of who created him, Messmer’s version was the definitive one. This very early ink on paper drawing is definitely in Messmer’s unique style. The figure stands about 3” tall on paper measuring 9.5” x 6”, with three reinforced holes along the top edge. Other than paper toning, the art is in Excellent condition.
94769 Mike Mignola and Terry Austin
*Cloak and Dagger* #8 Story Page 16 Original Art (Marvel, 1986). A high chiaroscuro page abounding with supernatural horror, as Cloak makes his way towards a group of drug smugglers who will soon face retribution for their wickedness. Created in ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". The page is toned with irregularly trimmed edges, and light edge and corner wear. In Very Good condition.

94770 Mike Mignola and Kelley Jones
*The Chronicles of Corum* #3 Story Page 13 Original Art (First, 1987). Corum sails north toward the Thousand League Reef with only a lodestone to guide his way in this stylish page from the *Silver Hand Trilogy*, a follow-up to the *Swords Trilogy*, which heavily borrowed from Celtic mythology in its storytelling. Produced in ink over graphite on Bristol board with an image area of 10" x 15". There are two small pieces of production tape in the side margins; otherwise, in Excellent condition.

94771 Mike Mignola
*Hellboy Trade Paperback* #2 "Wake the Devil" Epilogue Page 1 Original Art (Dark Horse, 1997). In defeat, Grigori Rasputin appears at the world tree, Yggdrasil, soon to be accompanied by his grandmother, Baba Yaga. This was a new epilogue created for this collection of the previous 5-part story published originally in 1996. The page was created in ink over graphite and blue pencil on bright white Bristol board with an image area of 8.75" x 14". There’s a text correction in Panel 3 and a blunted bottom left corner; otherwise, in Excellent condition.

94772 Mike Mignola
*Hellboy: Box Full of Evil* Page 11 Original Art (Dark Horse, 1999). Abe breaks free from his imprisonment and isn’t in the mood for any monkey business in this stylish page from Mike Mignola, crafted in ink over graphite on Bristol board with an image area of 8.75" x 13.25". Signed and in Excellent condition.

94773 Al Milgrom
*The Mighty World of Marvel* #216 Cover Original Art (Marvel UK, 1976). Hulk is swarmed by an avalanche of Toad Men with the “Shaper of Dreams,” Glorian, coming to assist. Created in ink over graphite on Bristol board with an image area of 10.25" x 13.75". Slightly toned, the word balloons are hand-lettered text paste-ups, logo and box art are heavily stained, graphite smudging in the margins, light wear along the corner, the logo is starting to come loose, and there’s a stripped-in piece of Bristol board where a word balloon was re-positioned. Overall, in Good condition. There are also several loose graphite sketches on the reverse.

94774 Frank Miller
*Dark Phoenix* Commission Illustration Original Art (c. 1980s). A powerful and haunting image of Jean Grey as Dark Phoenix, rendered by fan-favorite artist Frank Miller. Created ink and color marker on 11" x 14" spiral top sketch pad paper. Signed and personalized in the image area. Lightly toned and in Very Good condition.
94775 Frank Miller and Joe Rubinstein
Marvel Fanfare #18 Page 11 Original Art
(Marvel, 1985). Nobody portrayed the darker
sides of human nature quite like Miller, as
demonstrated by this scene of an angry mob.
This issue of the title starred Captain America.
The art is signed by Miller in the bottom margin.
Ink over graphite on Bristol board with an image
area of 10" x 15". Typical production staining. The
whole piece is original art, though two large
portions (Panels 3-5 and 7-10) were done on a
separate board, inserted, and sealed with tape
on the back. Good condition.

94777 Sheldon Moldoff All-American
Comics #19 Cover Recreation Original Art
(1992). Shelly Moldoff reproduces his own cover
for a 1940 issue! This recreation was produced
in ink and watercolor on 15" x 20" Bristol board,
affixed to a same-sized illustration board. This
has been set in a 19" x 24" mat. Signed and dated
in the image area. In Excellent condition.

94776 Sheldon Moldoff - The Spectre
Painting Original Art (undated). A fantastic
image that sums up the Spectre very well. This
piece was once owned by Bob Overstreet of
the Overstreet Comic Book Price Guide. Crafted
in gouache with a matted image area of 16.5" x
13.5". Glass front framed to 23" x 21". Provenance
provided on the reverse side. Signed in the
image area. In Excellent condition. From the IRI
Collection.

94779 Sheldon Moldoff Exciting Comics #9
Cover Recreation Black Terror Original Art
(c. 2000s). The original cover art for the Black
Terror's first appearance was by Elmer Wexler.
This re-creation by "Shelly" Moldoff was pro-
duced in ink and color marker on Bristol board
with an image area of 15" x 21.5". It has been
affixed to a 16.25" x 23.75" illustration board.
Signed by Moldoff in the image area. In Excellent
condition.

94778 Sheldon Moldoff Batman, the
Beginning #9 Illustration Original Art (DC,
1997). This truly massive work is part of a
“Limited Art - Original Series” by DC Golden Age
artist Sheldon Moldoff. The image is a tribute to
many fantastic Detective Comics covers of the
past, including #31, 33, 36, and 42-45. Number
nine in the series, the piece was created edge-
to-edge on 30" x 22" rag-edged art paper with
ink and watercolor. It was then mounted on a
mat backing and glass front framed to 38" x 31".
Signed in the image area. In Excellent condition.
From the IRI Collection.

94780 Tom Morgan West Coast Avengers #41
Cover Original Art (Marvel, 1989). A bizarre
floating-heads cover for the issue “When Ghosts
Can Die, Even Gods Must Fear”, which explored
Mockingbird’s controversial connection to the
original Phantom Rider. Ink over graphite on
Marvel Bristol board with an image area of 9.5"
 x 15". In Excellent condition, signed by Morgan at
the bottom.
94781  Michael Avon Oeming  Powers #17  Cover Original Art (Image, 2002). A stark, high contrast cover featuring Christian Walker against a black backdrop, done in ink over graphite on Bristol board with an image area of 6.75" x 10.25". Signed and in Excellent condition.

94782  Michael Avon Oeming  Powers #17  Story Page 16 Original Art (Image, 2002). A key piece of evidence leads Christian and Deena straight back to a sleazy lawyer in this dramatic scene. Rendered in ink over graphite on Bristol board with an image area of 11" x 17". Signed in the image area in red marker and in Excellent condition.

94783  Michael Avon Oeming  Powers V2#11  Cover Deena Pilgrim Original Art (Marvel/Icon, 2005). Detective Deena Pilgrim is going through something on this cover. It seems she has caught a case of the Powers. The art was used in the first of three panels on the otherwise stark black cover (the other two panels were stat blow-ups of this panel).

The original art here was created in ink on bright white 11" x 17" Bristol board. The art image measures 3" x 5". It was signed and dated in 2006 by Oeming. In Excellent condition.

94784  Michael Avon Oeming  Herc #10 Cover Variant Original Art (Marvel, 2012). Hercules and Electra dish out that pain in this savage and gritty cover created in ink, Conté crayon, and dry brush technique over blue pencil on Bristol board. The cover measures 11" x 17" and is signed and dated in the lower right of the image area. In Excellent condition.

94785  Olivia (Olivia De Berardinis) “Bettie Page in Black” Painting Original Art Signed by Bettie Page (1999). A lovely work by famed pin-up artist Olivia of one of the most famous pin-up queens of all time, Miss Bettie Page, and it is signed by both women! Looking both seductive and innocent at the same time, this piece strikes the perfect balance between devil and angel. Crafted in watercolor and signed and dated in the lower right of the 17.5" x 23.5" matted image area. Glass front framed to 29.75" x 35.75". In Excellent condition. From the IRI Collection.

94786  Frederick Opper  Happy Hooligan  Sunday Comic Strip Original Art dated 5-17-08 (American-Journal Examiner, 1908). The oldest Happy Hooligan we have ever offered! Happy, and the stars of two of Opper’s other strips And Her Name Was Maud, and Alphonse and Gaston all appear in this Sunday, where they are invited for dinner. It’s the menu that has them worried, however! A product of a different time, the humor plays on negative stereotypes prevalent at the time. The running plot had the cast held captive by King Ibby-Bib for several weeks. Created in ink over graphite on Bristol board with an image area of 20.3" x 25.75". The strip is partially watercolored as was the process at the time. Each time a character, setting, or object first appeared in the Sunday, it would be colored for the printer’s reference. It was expected to be colored that way throughout the printed comic strip. The board is toned, with pinholes in the margins. There is a small rip in the left side, and some minor stains in the last panel. In Very Good condition.
94787 Frederick Opper Happy Hooligan Sunday Comic Strip Original Art dated 6-7-08 (American-Journal Examiner, 1908). The second oldest Happy Hooligan we have ever offered! The oldest is just a few weeks older than this, and being offered in this same sale. Characters from some of Opper’s other comic strips appear on this Sunday, namely Alphonse and Gaston, and Maud the Mule. Titled “Happy Hooligan at the court of King Ibbity-Bib”, the running plot had the cast held captive for several weeks. Created in ink over graphite on Bristol board with an image area of 20.5” x 25.75”. The strip is partially water-colored as was the process at the time. Each time a character, setting, or object first appeared in the Sunday, it would be colored for the printer’s reference. It was expected to be colored that way throughout the printed comic strip. The board is toned, with pinholes in the margins. There is are stains in several panels. In Very Good condition.

94788 R.F. Outcault Portrait With Pencil Drawings of Buster Brown and Tige (1900s). Matted portrait of Outcault, signed by George Moffett, a notable photographer of the day whose studio was in Chicago. Bears pencil drawings of Buster and his dog, Tige, with a caption and a personalized inscription, “R.F. Outcault to my friend Walter Swanson,” with a large signature by the artist. The image area is 15.5” x 23.5”. Significant foxing. Good condition.

94789 Carlos Pacheco and Bob Wiacek Fantastic Four #415 Story Page 17 Original Art (Marvel, 1996). Bishop converts the force from the Invisible Woman into plasma energy and redirects it towards Onslaught in this stunning, high contrast page, which borders on being a full-page splash. Rendered in ink over graphite on Bristol board with an image area of 10.25” x 15.75”. In Excellent condition.

94790 Carlos Pacheco and Bob Wiacek Fantastic Four #415 Story Page 23 Original Art (Marvel, 1996). Invisible Woman, Thing, Mr. Fantastic, Hawkeye, Bishop, the Human Torch, and Crystal make one final stand against Onslaught in this incredible line-up. Crafted in ink over graphite on Bristol board with an image area of 9.25” x 14.25”. In Excellent condition.

94791 George Papp Adventure Comics #277 Story Page 7 Original Art (DC, 1960). Superboy gets the better of a trio of would-be alien invaders on this page from “The Duel for Earth”. Ink over graphite on Bristol board with an image area of 13” x 18”. In Excellent condition.

94792 Lucio Parrillo Warlord of Mars #4 Cover Original Art (Dynamite Entertainment, 2011). John Carter descends like a falcon as the quintessential damsel in distress, Dejah Thoris, watches her hero vanquish the looming monster. Painted in oil on illustration board with an image area of 12” x 18.25”. Signed in the bottom right and in Excellent condition.
94793 George Pérez and Joe Sinnott
Fantastic Four #167 Story Page 5 Original Art
(Marvel, 1976). The Hulk and Thing join forces in this smashing page featuring Mr. Fantastic and Johnny Storm. George Pérez provided all the breakdowns with Sinnott completing the pencil work and inking. Rendered in ink over graphite on Bristol board with an image area of 10” x 15”. There’s production tape residue in the top and bottom margins, a slight crease in the center of Panel 1, and creasing in the corners. Signed in the bottom left and in Very Good condition.

94794 George Pérez and Joe Sinnott
Fantastic Four #167 Story Page 7 Original Art
(Marvel, 1976). The Hulk and Thing have teamed-up and are heading to St. Louis, with the rest of the Fantastic Four in hot pursuit, on a mission to re-capture the green behemoth. Stunningly rendered artwork executed in ink over graphite on Bristol board with an image area of 10” x 15”. The piece is slightly toned with glue residue in Panels 1, 4, and 8, whiteout text corrections in Panels 4, 6, and 8, and production tape in the top and bottom margins. Overall, in Very Good condition, and signed in Panel 3.

94795 George Pérez and Pablo Marcos
The Avengers #160 Story Page Original Art
(Marvel, 1977). Vision is put on trial by the Grim Reaper, who intends to get to the truth of who the real Simon Williams is. The mock trial’s also attended by the Black Panther, Beast, and Scarlett Witch. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. Slightly toned with production tape residue in the margins, a stripped-in text box in Panel 2, stripped-in panel art in the last panel, trimmed corners, production oil stains, and whiteout text corrections. Signed and in Very Good condition.

94796 George Pérez and Joe Rubinstein
Avengers #194 Story Page 13 Wonder Man and the Beast Original Art
(Marvel, 1980). The Beast and Wonder Man shared one of the best and most-believable buddy-relationships in comics. This page shows the kind of embarrassment that only your best friend can be privy to. Captain America interrupts the high jinks in the last panel. The page was created in ink over graphite on Bristol board with an image area of 10” x 15”. There are whiteout text corrections, with a paste-up correction missing from Panel 5. The toned page is marked as “Page 22” due to ads, but it was only Page 13 of the story. In Very Good condition.

94797 George Pérez, Dick Giordano, and Mike DeCarlo
Tales of the Teen Titans #43 Story Page 10 Original Art
(DC, 1984). From the unforgettable “Judas Contract” storyline! A toxic mixture of chemicals renders Donna Troy unconscious in this vaporous flashback sequence with Dick Grayson trying to piece together how Deathstroke defeated all of the Titans so easily. Created in ink over graphite on Bristol board with an image area of 10” x 15”. Faint toning, trimmed corners, and graphite smudging along the edges. Signed and in Very Good condition.

94798 George Pérez
Crisis on Infinite Earths #3 Story Page 13 Blue Beetle Original Art
(DC, 1985). As with most pages from this powerhouse mash-up of all of DC’s titles, this page has many characters on it... including: Blue Beetle (in only his third DC appearance), Geo-Force, Polaris, Easy Company’s Farm Boy (aka Flower), and the villain Polaris. The page was rendered in ink over graphite on Bristol board with an image area of 10” x 15”. There are two pieces of discolored registration tape. Signed by Pérez in the lower margin. In Excellent condition.
94799  Mike Perkins  *House of M: Avengers #5* Cover Original Art (Marvel, 2008). An epic showdown between Luke Cage’s Avengers Team and the Brotherhood of Evil Mutants featuring Luke Cage, Iron Fist, Hawkeye, Moon Knight, Cloak, and Misty Knight, rendered in a top-down perspective, executed in ink over graphite on Bristol board, with an image area of 10.25” x 15.5”. Signed in the bottom right, and in Excellent condition.

94800  H.G. Peter  *Sensation Comics #77* Unpublished Wonder Woman Partial Panel Page Original Art (DC Comics, 1940s). Of Peter’s more than 4,000 pages of *Wonder Woman* art, comparatively few remain in circulation. The small selection would be even smaller, if not for partial pages such as this one. Many of the fragmentary strips are from unpublished inventory stories, and this one may be unpublished as well. A marginal note reads, “Sensation #77,” but this tier does not match with that issue. Nice content with Wonder Woman and Col. Steve Trevor. Ink over graphite on Bristol board with an image area of 13” x 6”. Pinholes. Top border of Panel 3 is cut off. Very Good condition.

94801  Al Plastino  *Action Comics #252* Cover Recreation Original Art (c. 1990s). This defining image of midcentury DC Comics has the distinction of having been crafted by the original inker of the 1959 published version — Plastino, one of the essential Superman artists (Curt Swan handled the pencils, the first time around). While preserving the essential elements in proportion (even the *Action Comics* logotype has that authentic slight tilt), Plastino also varies the formula to give Supergirl a more mischievous expression, and to make Superman look more flabbergasted. Ink and watercolors over graphite on illustration board, with collage elements (dialogue balloons and logotype/texts). The image area is 13” x 19”, matted to 19” x 24.75”. Excellent condition.

94802  Mike Ploog  *Trading Cards #40* “Scorpion” Painting Original Art (FPG, 1994). “The desert Amazons’ stronghold was fiercely guarded by a scorpion beast.” We are not sure if that is supposed to be Conan, but whoever he is, we hope he has some bug-spray! A nightmare-inducing image crafted in oil on 16” x 20” canvas wrapped board. Signed and dated 1993 in the lower right. In Excellent condition.

94803  Kilian Plunkett  *Planet of the Apes #2* Cover Original Art (Dark Horse, 2001). An infuriated General Kane shoots a piercing stare at, what can only be assumed to be, a filthy human in this cover from the comic book adaptation of Tim Burton’s 2001 *Planet of the Apes*. Done in ink over graphite on Bristol board with an image area of 10.5” x 13”. In Excellent condition.

94804  Keith Pollard and Duffy Vohland  *Master of Kung Fu Annual #1* Story Page 4 Original Art (Marvel, 1976). Shang-Chi and Iron Fist hit the streets and just in time, as it seems the very nature of reality is tearing at the seams. Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. The piece is toned with production tape residue in the top and bottom, pinholes in the top margin, moderate graphite smudging, a stripped-in text correction in Panel 1, and blunted corners. In Very Good condition.
94805 Bob Powell and Wally Wood Strange Tales #134 Story Page 3 Kang the Conqueror Original Art (Marvel, 1965). Kang the Conqueror takes on Merlin the Magician... and wins! It's a sad day for Camelot! This is from the last Human Torch/Thing story to run in this title, and this page even has a cameo floating head appearance of Uatu the Watcher in the last panel. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition.

94806 Mac Raboy Flash Gordon Sunday Comic Strip Original Art dated 2-24-57 (King Features Syndicate, 1957). Jungle adventure and dinosaurs in this extremely well-crafted daily by the impressive Mac Raboy. Created in ink over graphite on Bristol board, with an image area of 18.25" x 13"; there is a paste-up text correction missing from Panel 2, and the logo is a modern replacement stat. Overall, the toned board is in Very Good condition.

94807 Mac Raboy Flash Gordon Sunday Comic Strip Original Art dated 7-27-58 (King Features, 1958). Flash has discovered a new life form, and Zarkov wants to capture one, so it's off to the top of Mount Everest...! This piece has an impressive ink over graphite on Bristol board image size of 18" x 13" and is in Very Good condition, with minor toning and wear along the edges. There are a few small areas of whiteout. The title stat is a modern replacement.

94808 Mac Raboy Flash Gordon Sunday Comic Strip Original Art dated 2-7-60 (King Features Syndicate, 1960). The starship Columbus is showcased in its quest to the planet Karst in this phenomenal Sunday by the extraordinary Mac Raboy. This Sunday's ink over graphite on Bristol board image area is 19" x 13". Has a glue-stained title logo, overall paper toning, soiling, and handling wear. The condition is Very Good. Signed in pencil by Raboy in the last panel.

94809 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 4-14-47 (King Features Syndicate 1947). Rip meets an old Army buddy who is piloting a newfangled contraption... a car equipped with a radiophone! It's a high-tech wonder, created in ink over graphite on Bristol board with an image area of 18.5" x 5.5". The board is very toned, and the paste-up title is coming loose. Part of the paste-up art credit has chipped away (and has glue residue near it). Signed by Raymond in the last panel. Matted to 25" x 12". In Good condition.

94810 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 11-16-50 (King Features Syndicate, 1950). This daily is a study in character relationships and "body language." Alex Raymond's illustrations are so skillful, that the characters seem to actually come to life, and act as convincingly as any TV or film star could. Concern, confidence, deceit, and mockery — all these emotions and more are conveyed in this three panel sequence. The ink over graphite on Bristol board image area is 5.5" x 18.5", and the art is in Excellent condition, with edge toning.

94811 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 5-18-53 (King Features, 1953). Unrequited love comes to the fore in this great strip by the incomparable Alex Raymond. Done in Zipatone (that is discoloring) and ink over graphite on Bristol board, the image area measures 20" x 5.5" and it is in Very Good condition, with light toning and marginal notes. One piece of Zipatone is missing from Panel 1.

94812 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 6-9-53 (King Features Syndicate, 1953). Rip is on the case in this investigative daily, done with delicately applied pen-and-brush ink over graphite on Bristol board. The image area measures 20" x 5.25", with light edge toning. In otherwise Excellent condition.

94813 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 11-9-53 (King Features Syndicate, 1953). Rango the Monkey has Rip's gun, and he's making a rooftop getaway! But the Detective, Desmond, and Miss Denton are on his trail. Crafted with Raymond's stunningly deft line work, and some seriously eye-straining cross-hatching, this piece was rendered in ink over graphite on Bristol board with an image area of 20" x 5.25". Signed in the last panel. In Very Good condition.

94814 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 11-11-53 (King Features Syndicate, 1953). Comedy and Danger go hand-in-hand as Rango makes a monkey out of Desmond, while Rip and Miss Denton can only watch as events unfold. Rendered in Raymond's brilliantly crisp linework of ink over graphite on Bristol board. Check out the amount of hatching and cross-hatching on this 20" x 5.25" piece! Signed in the last panel. Light toning and in Very Good condition.

94815 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 11-12-53 (King Features Syndicate, 1953). Alex Raymond uses his spectacular skills with ink and brush on the backgrounds of this episode, to dizzying effect. Done in ink over graphite on Bristol board, the image area measures 19.75" x 5.25". The daily is in Excellent condition, with edge toning and light edge soiling.
94816 Nestor Redondo Hiwaga Komiks #41 Cover Recreation Original Art (c. 1970s).
A gorgeous and loving recreation of the April 1952 cover for this Filipino comic book. Nestor Redondo was the original artist for this cover, and this recreation is signed and dated as being from 1952, although it was created about two decades later. The piece was rendered in ink and ink wash on Bristol board that has toned considerably. That seems to be the only defect on the 12.5” x 16.25” board. In Very Good condition.

The Green “Lantrin” is helping his pal Doiby Dickles, but Doiby is helping one of the crooks! It’s highly likely that this was one of the many unpublished stories in DC’s vault when a group of interns were asked to clear the vault, cut up, and throw away stacks of unused stories. The interns (reportedly including Marv Wolfman) dutifully followed orders by carefully cutting between the tiers and then returning later to retrieve them from the trash! As a result, this page, created twice-up scale in ink over graphite on Bristol board, with an image area of 13” x 18”, is now in three strips. They have been matted together in a fantastic Dan Makara decoupage mat, adorned with panel pages from Golden Age Green Lantern stories, and even two original signatures! Marty Nodell (creator of the Green Lantern) and Irwin Hasen both signed the mat. It is housed in a 22” x 26” glass front wooden Frame. In Excellent condition.

The Mighty Crusaders (the Comet, the Shield, and Black Hood) arrive to defend Fly-Man from the Spider on this beautiful splash page (the same image was used for the issue’s cover, with minor changes). Ink over graphite on Bristol board with an image area of 12” x 17.5”. In Very Good condition with large areas of adhesive residue at the top.

This rooftop Batman pose shows the Dark Knight focused and ready for action. Bold and beautiful colors, crafted in oil with an image area of 23” x 37.5”. Signed in the lower left. Open front framed to 26” x 40”. In Excellent condition. From the IRI Collection.

Deadpool plays by his own rules as he breaks free from his pop art confines into the real world in this colorful painting that’s sure to bring a smile to fans of the sarcastically witty anti-hero. Painted in acrylic and gouache on illustration board with an image area of 13.5” x 21” and framed to an overall size of 18” x 25.5”. Signed in the lower left and in Excellent condition.

Attention Betty Cooper fans! This story features Betty trying out several different “looks” to get Archie’s attention. See: Hard-to-Get Betty; Helpless Betty; Coy Betty; Sweet Betty; Alluring Betty (our personal favorite); Mysterious Betty; Aggressive Betty”; and finally, Sophisticated Betty (complete with Russian Wolf Hound accessories). The pages were created twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. The logo and a couple of text corrections are paste-ups. In Excellent condition.
**94822 Alex Ross Uncle Sam #2 Story Page 14 Original Art (DC, 1997).** An amnesiac Uncle Sam wanders through a city and his own memories in this fully painted page from the two-issue series by Alex Ross. Done in watercolor over graphite on Bristol board with an image area of 12.25” x 18.5”. The text balloons are on a vellum overlay. Signed in the lower left, and in Excellent condition.

**94823 Alex Ross - Batman Headshot Illustration Original Art (c. 2000s).** The Dark Knight, looking all grim and gritty, as penciled by master-level artist Alex Ross on bright white paper. Signed below the image in the 9” x 7.5” image area. Glass front framed to 16” x 13”. In Excellent condition.

**94824 Alex Ross - Robin (Tim Drake) Redesign Hand-Colored Print Concept Artwork (c. 2000s).** At a point in the early 2000s, Alex Ross made a pitch for retooling several DC characters. One of them was the Tim Drake version of Robin. This redesign added green scaled armor, and a hooded cloak that would resemble the head of a bird when deployed. Sadly, this design never got off the drawing board. It was possibly published in the Alex Ross “Rough Justice” book. This hand-colored design was created from a photocopy of the original line work, then watercolored by Ross, with added hand-written pencil notations, and signed in the lower right. The image area is slightly larger than the matted 7.5” x 9.5” opening in the glass front 13” x 16” frame. In Excellent condition.

**94825 Alex Ross Voltron #1 Covers A and B Preliminary Designs Original Art (Dynamite Entertainment, 2011).** The initial pencil designs for both of the Alex Ross covers for this first issue were created on the same piece of paper. Tight graphite work at only 4” x 6” each, they are more expressed and finished that many artists’ final pencils! Signed in the lower margin, the piece is glass front framed to 16” x 13”. In Excellent condition.

**94826 Alex Ross Voltron #2 and #3 Cover Preliminary Designs Original Art (Dynamite Entertainment, 2011).** Team Voltron, with their mighty lions, are present on these two exciting cover designs. Each is a fully rendered and highly detailed graphite work from which Alex Ross would produce the final full-size paintings. Both of these are on a single sheet of white pager. They measure 4” x 6” each. Signed by Ross in the lower margin. Glass front framed to 16” x 13”. In Excellent condition. So it’s time for you to... Form Blazing Bid!

**94827 Werner Roth and Dick Ayers X-Men #24 Page 7 Original Art (Marvel, 1966).** Cyclops and Iceman battle gigantic locusts in this intense twice-up sequence from early in the original series. Angel and Beast appear in silhouette in the sixth panel. Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.
94828 Werner Roth and John Tartaglione
The X-Men appear out of uniform, alongside their girlfriends Zelda and Vera in the top panel. Professor X prepares to de-power his stepbrother, Juggernaut, on the rest of this semi-splash page from “Beware the Juggernaut, My Son!” Ink over blue pencil on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.

94829 George Roussos
* Crime Patrol #16 Complete 7-Page Story “Trapped in the Tomb” Original Art (EC Comics, 1950). Best known as one of Jack Kirby’s 1960s inkers, Roussos (alias George Bell) also soloed impressively at postwar, pre-Comics Code EC Comics. This bold example finds an archaeologist in mortal peril on an Egyptian expedition. Ink and blue watercolor over graphite on Bristol board. Image area, 13” x 18”. The pages are toned, with production tape residue and staining in the top margins, text corrections in Panels 6 on Pages 3 and 4, and Panel 5 on Page 5, as well as a stain spot in Panel 6 on Page 5. In Very Good condition.

94830 Steve Rude and John Nyberg
* Nexus #18 Splash Page 20 Sunda and the Merk Original Art (First Comics, 1986). In a huge climactic point in the saga, Sunda Peale’s exploration gives us our first view of the Merk. This large, inscrutable alien is the power source behind the great Nexus, and also the one who sends him his debilitating dreams of mass murders. A stunning and impressive page rendered edge-to-edge in ink over graphite on 12” x 17” Bristol board. The board is lightly toned and in Excellent condition.

94831 Steve Rude
* Nexus #45 Cover Painting The Badger and Judah Maccabee Original Art (First, 1988). “Yo, Larry!” The familiar catchphrase of the slightly-deranged hero The Badger. Yep, “He’s Baaack...!”, as the cover stated. This was not only another of the highly popular cross-over stories between Mike Baron’s two titles, but it was also part one of the story “Return to the Bowl-Shaped World”, which was a fan-favorite setting the first time around. The Badger first teamed up with Nexus in issues #6-8, and it became Nexus’ version of the JLA/JSA summer crossover events. A great “in-your-face” cover crafted in ink, marker, and gouache over graphite on illustration board with a matted image area of 11” x 17”. Signed and dated in the image area. Matt to 15” x 21”. In Excellent condition.

94832 Steve Rude
* - Pat Savage and Doc Savage Painting Original Art (2010). Patricia Savage (cousin to Doc Savage) is front and center on this amazing piece by Steve “The Dude” Rude titled “Ebony Intrusion”. It was created as a private commission, and later used as the cover for *The Bronze Gazette* #77 (Pulplications, 2016). The colors in the background and the funky sculpture piece in the lower right foreground harken back to Rude’s work on his co-created Nexus comic book series. If you look closely, you may even spot the Man of Bronze himself lurking in the background! Crafted in opaque watercolor on art paper with a matted image area of 14.75” x 21.5”. Signed and dated in the image area. Glass front framed to 24.75” x 32”. In Excellent condition.

94833 Tim Sale
* Batman: The Long Halloween #9 Story Page 14 Original Art (DC, 1997). James Gordon gets a charming gift from his son for Father’s Day, a welcome reminder that the world isn’t falling into madness. Produced in ink over graphite on Bristol board with an image area of 9” x 14”. Production tape in the side and bottom margins. In Excellent condition.
94834 Sanjulian (Manuel Pérez Clemente) - Sci-Fi Painting Original Art (undated). A master painter, most-known for his fantastic Vampirella covers, turns his sights to the stars... and beyond. A stunning work in oil on illustration board with a matted image area of 19.5" x 24.5". Signed in the image area. Matted to 31.5" x 26.5". In Excellent condition.

94835 Sanjulian (Manuel Pérez Clemente) The Phoenix on the Sword Conan Painting Original Art (undated). "There is a serpent in your house, oh King. I have called you to me, to give you a weapon against him and his hellhound pack." "The Phoenix on the Sword" was Robert E. Howard's first published Conan story. In tribute, Sanjulian conjures the mists of Conan's dark slumber, in swirling shades of deep crimson and billowing clouds of violet. What at first would seem to Conan a mere dream is at once revealed to be the mystical invocations of an ancient — the bestowal of symbol to broadsword. This unstretched oil on canvas painting measures approximately 36" x 48", and the art is in Excellent condition. From the IRI Collection.

94836 Sanjulian (Manuel Pérez Clemente) Mistworld Paperback Cover Original Art (Ace Books, 1992). Sanjulian's reputation as a Vampirella artist endures, but his comparable mastery of science-fantasy extends to such fine work as this emotive painting for a futuristic novel by Simon Green. The actual painting differs significantly from its published version, which came into print with a variety of editorial alterations. Opaque watercolors on textured illustration board. The mage area is 15" x 21", matted to 19.5" x 26". Excellent condition.

94837 Sanjulian Stony Man #37 “Triple Strike” Paperback Novel Cover Painting Original Art (Gold Eagle, 1998). Book 37 in this spin-off series from Don Pendleton’s Mack Bolan novels. The cover painting was rendered in oil on loose canvas with an image area of 10.75" x 18.25". Signed in the lower left. The canvas has been mounted on mat board, and then matted out to 16.5" x 24.25". In Excellent condition.

94838 Sanjulian (Manuel Pérez Clemente) - Standing Nude Woman Painting Original Art (1998). The colors are warm, lush, and lovely on this quietly sensual piece by long-time cover painter for Vampirella. Rich and inviting, the piece was rendered in oil on 20" x 30" stretched canvas. It is signed and dated in the lower left. In Excellent condition.

94839 Sanjulian (Manuel Pérez Clemente) - Nude Woman Painting Original Art (1998). Sanjulian's command of rendering the female form is on full display in this lovely backside view. It is no wonder he was such a huge fan-favorite artist on Vampirella covers. Crafted in oil on 23.75" x 19" stretched canvas. Signed and dated in the lower left. Excellent condition.
94840  Sanjulian (Manuel Pérez Clemente)  
“Tarzan at the Dum-Dum” Painting Original Art (1998). The feverish ecstasy of the “Dum-Dum” (or dance of the great apes) from the Tarzan novels is brought to life thanks to Manuel Sanjulian’s remarkable mastery of human and animal anatomy. As Edgar Rice Burroughs wrote in Tarzan of the Apes, the Dum-Dum “marked important events in the life of the tribe — a victory, the capture of a prisoner, the killing of some large fierce denizen of the jungle, the death or accession of a king, and were conducted with set ceremonialism.” Sanjulian is a modern master in the field of painted fantasy art and this version of the famous ape dance is sure to be a welcome addition to any Tarzan fan’s collection. The overall size of this rolled unstretched canvas measures approximately 53” x 41”, and the art is in Excellent condition. From the IRI Collection.

94841  Sanjulian (Manuel Pérez Clemente)  
Vampirella #15 Recreation Cover Painting Original Art (undated). Sanjulian bids you “Welcome to the Witches Coven” with this recreation of his amazing image of the evil queen from the cover of Vampirella #15. A truly mesmerizing piece crafted in oil on illustration board. Signed in the lower right of the 18” x 23.5” image area. Matted to 26” x 31.75”. In Excellent condition.

94842  Alex Saviuk and Joe Giella  
Action Comics #540 Splash Story Page 1 Original Art (DC, 1983). Aquaman and Mera may have met their match in V’Lana, would-be ruler of the underwater kingdom of Xebel, on this page from the backup story “Water-War One”. Ink and Graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94843  Kurt Schaffenberger and Bob Wiacek  
Shazam! #31 Story Page 14 Original Art (DC, 1977). The Rainbow Squad make their first appearance in this bone-shattering page featuring Captain Marvel. With the upcoming film Shazam!, starring Zachary Levi, releasing in April, this is sure to be on everyone’s radar! Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. Faint toning with production tape residue in the margins; otherwise, in Excellent condition.

94844  Alex Schomburg  
Downed Japanese Zero Original Watercolor Painting (c. 1980s). Whether the subject was realistic or fantastic, few artists could paint war machinery with the verve of Alex Schomburg. This terrific watercolor painting shows the aftermath of an aerial dogfight of World War II — a little-seen facet of the talent of a master of first-generation comic-book covers. The image area 19” x 14”, framed to 24” x 19” (without glass). Excellent condition. From the IRI Collection.

94845  Charles Schulz  
Snoopy Sketch Original Art (c. 1952-53). A personal specialty sketch by Mr. Schulz produced after a presentation about cartooning for a youth group at a Beth El Synagogue in approximately 1952. As the strip only started in 1950, that makes this a very early original sketch. A charming piece made all the more charming by the handwritten letter from the original owner on the reverse of the frame giving the piece’s pedigree and provenance. Created in black crayon on an oversized sheet of drawing paper. It is glass front framed to 19.5” x 25.5”, and the image area measures approximately 16” x 16” on the page. In Excellent condition.
94846  Charles Schulz - Snoopy from Peanuts Illustration Original Art (c. 1980s). Hockey and ice skating in general were important to Schulz, who also owned an ice rink in Santa Rosa, CA. This piece was rendered in ink and color marker over graphite on a section of Bristol board. The piece is personalized and signed in the 7.5” x 9.5” matted image area. It is matted to 11” x 14”. In Excellent condition.

94847  Daniele Serra - Clive Barker’s Hellraiser: Bestiary #4 Variant Cover Original Art (Boom! Studios, 2014). Daniele Serra beautifully captures the dark and haunting nature of the Cenobite leader, Pinhead, from the Hellraiser films, which have spawned numerous sequels and comic series. Created in mixed media on watercolor stock with an image area of 10.25” x 16” and framed to a total size of 13.75” x 19.5”. In Excellent condition.

94848  Arantza Sestayo - Night Song: Vampire Women of the Crimson Eternal Painting Original Art (SQP, 2009). A blood-sucking vixen of the night finishes her midnight snack, while in some lacy lingerie, in this bewitching illustration painted in oil on heavy illustration paper, with an image area of 11” x 16”. Signed and in Excellent condition.

94849  John Severin and Bill Elder - Weird Fantasy #20 Story Page 3 Original Art (EC, 1953). Time traveler, Dr. Cromwell, shares the story of his world while being held under investigation by the FBI. Crafted in ink over graphite on Bristol board with an image area of 13” x 18”. The page is toned with pinholes in the top corners, a tear in the top left, and light wear along the edges. In Very Good condition.

94850  Howard Shoemaker - Playboy Magazine Original Art (Playboy Enterprises, 1967). Caption: “Bad news, my king... The Parade of Virgins must be cancelled. One is ill, and the other refuses to march alone.” Shoemaker perfects this Ancient Mayan gag with a persuasive imitation of Meso-American tribal art. Opaque watercolors on illustration board. The image area measures 10” x 14”, matted to 14” x 19”. Excellent condition. From the IRI Collection.

94851  Syd Shores and Wally Wood - Marvel Spotlight #1 Story Page 3 Original Art (Marvel, 1971). Red Wolf pulls off some flashy combat skills as he fights to keep the plains tribes from going to war. Produced in ink over graphite on Bristol board with an image area of 10” x 15”. Slightly toned with text corrections in Panel 1 and whiteout text corrections in Panel 4. In Very Good condition. As a bonus, there are several loose sketches in graphite on the reverse.
94852  Bill Sienkiewicz and Bob McLeod Marvel Preview #18 Splash Page 1 Original Art (Marvel, 1979). This sensational hand-painted title page to the Star Lord story, “Less Than Human,” is rendered in ink wash and air-brush over graphite on Bristol board. The art has an image area of 10.5” x 15”. The paper is toned with significant graphite smudging in the margins and image area, creasing in the corners, staple holes in the top left, and the logo is a stat paste-up. There’s also a loose graphite sketch on the reverse which was lightboxed to the front. Overall, in Very Good condition.

94853  Bill Sienkiewicz  Moon Knight #9 Splash Page 1 Original Art (Marvel, 1981). Marvel’s own cowled crusader, the “moon light detective” himself, on a wonderful rooftop splash page for the story “Vengeance in Reprise” written by Doug Moench. Created in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15.5” (including the stat header, credits, and indicia). There is some discolored production tape on the upper right. In Very Good condition.

94854  Dom Sileo  Richie Rich #65 Cover Re-Creation Original Art (c. 1990s). The future’s so bright, that Richie Rich has gotta wear shades — and so does his dog. Actually, it’s all that excessive wealth that’s so bright. A vibrant re-creation of the 1968 cover finds long-time Harvey artist Sileo approximating the style of the original illustrator, Warren Kremer. Rendered in watercolors and inks on illustration paper, with an image area of 14.5” x 20.5”, matted to 19.5” x 26”. Signed at lower right. Excellent condition.

94855  Jim Silke  Bettie Page: Queen of the Nile #1 Story Page 3 (Dark Horse, 1999). Offered here is a mouth-watering page from the Bettie mini-series. This colorful delight, painted in ink and watercolor on paper, has an approximate image area of 9” x 14.25”. This piece is in Excellent condition, and Silke has signed and dated the art in the bottom right.


94857  Jim Silke - Red Sonja Painting Original Art (2007). A behind the scenes look at the sumptuous Red Sonja from pin-up master, Jim Silke. Rendered in gouache on toned art paper with an image area of 21” x 16”. Signed by Silke in the bottom right and in Excellent condition.
94858  Marc Silvestri and Dan Green
*Uncanny X-Men* #233 Story Page 6 Original Art (Marvel, 1988). A rampaging battle with the Brood and some Brood-controlled mutants features the X-Men's Longshot, Rogue, Wolverine, and Psylocke. The page was rendered in ink over graphite on Bristol board with an image area of 10" x 15". The top margin is irregularly trimmed. Lightly toned and in Excellent condition.

94859  Dave Sim  *Cerebus* #30 Page 12 Original Art (Aardvark-Vanaheim, 1981). From the “High Society” story arc, the Earth-Pig Born was living large at the Regency Hotel at this time. He was, however, having some trouble, hence the story title “Debts”. Rendered in ink and Zipatone over graphite on illustration board with an image area of 10" x 15". Personalized, signed, and dated in the lower margin. In Excellent condition.

94860  Dave Sim  *Cerebus* #69 Story Page 18 Original Art (Aardvark-Vanaheim, 1984). Most Holy (with a head cold) and Boobah attempt a sort of “Trick or Treat” surprise. But it doesn't go the way he expected. This page from the “Church & State Part 1” arc was created in ink and Zipatone over graphite on illustration board with an image area of 10" x 15". Boobah's body is original art in Panel 1 and a printed paste-up in all the rest. In Excellent condition.

94861  Walt Simonson and Jack Abel  *Superboy and the Legion of Super-Heroes* #237 Splash Page 1 Original Art (DC, 1978). Set just after the wedding of Saturn Girl and Lightning Lad, we get a virtual roll call page featuring: Superboy, Cosmic Boy, Phantom Girl, Colossal Boy, Dawnstar, Brainiac 5, Shrinking Violet, Ultra Boy, Mon-El, Dream Girl, Timber Wolf, Light Lass, and Sun Boy, all overseen by R. J. Brande (the Legion's patron). Several of these characters have turned up on TV's *Supergirl* series. This page was created in ink over graphite on Bristol board with an image area of 10" x 15" (including the paste-up indicia and logo). The lightly toned page has some slight handling wear in the margins, and is in Very Good condition.

94862  Walter Simonson and Bob Wiacek  *X-Factor* #10 Story Page 18 Original Art (Marvel, 1986). A single touch from Plague sends Sabretooth crashing to the ground and Harpoon gets a face full of dirt from Apocalypse, who recruits Plague as Pestilence, the first Horseman of the Apocalypse. Crafted in ink over graphite on Bristol board with an image area of 10" x 15". The page is toned with whiteout text corrections in Panels 1 and 7, an irregularly cut top edge, and a trimmed bottom right corner. Signed in the bottom left and in Very Good condition.

94863  Joe Simon  *Adventure Comics* #73 Sandman Cover Large-Scale Re-Creation Original Art (c. 1990s). Simon, who perfected the *Manhunter* stories in collaboration with Jack Kirby, takes a solo turn in reconstructing their 1942 collaboration — on a near-monumental scale. Rendered in ink and acrylic color-wash on heavy stock, this showpiece comes from the Joe Simon Estate, accompanied by a copy of a pertinent memo from the artist. The image area is 19" x 25", matted to 24" x 30". Excellent condition.
94864 Joe Simon *Science Comics* #4 Cover Re-Creation Original Art (c. 2000s). Re-creating his own cover from a 1940 issue of Fox Features' *Science Comics*, Simon renders this stunning, oversized piece, with vibrant colors. The published version was among the preludes to Simon's epic collaborations with Jack Kirby — their teaming helped to define the superhero boom of the period. Rendered in ink and watercolor over graphite on bright white Bristol board with an image area of 15.5" x 22.5". Signed in the lower margin. There are a few spatters of red paint on the bottom section. Overall, in Very Good condition.

94865 Barry Smith *Tower of Shadows* Unpublished Pencil Page with Self-Caricature and Portrait of the Vision Original Art (Marvel Comics, c. 1970). Barry Windsor-Smith (or just “Barry Smith”, as he was bylined in the early days) caricatures himself (foreground, lower left) alongside the horror-host character known as Digger. Note the “Make Mine Marvel” fan-club pin on the Smith character’s hat. The fairly detailed pencil-preliminary art was to have graced a story called “Old Enough To Know Better!" Valuable insights, here, into the artist’s early stylistic evolution. On the reverse are two sketch-profiles, including Marvel’s super-android the Vision. Graphite on heavy-textured Bristol board. The image area measures 10" x 15". Smudged and age-toned, but otherwise in Very Good condition.

94866 Barry Smith *Conan the Barbarian* #7 Story Page 12 Original Art (Marvel, 1971). Conan, Lady Aztrias, and the others investigate a ruined palace chamber as they try to piece together the events that led to such carnage. Created in ink over graphite on Bristol board with an image area of 10" x 7.25". The half-page story is on a separate sheet of Bristol board that has been affixed with tape from the front, allowing an ad to be published on the bottom half. There’s also an art correction in Panel 3, production oil stains in Panel 2, and a 1" tear on the left edge which doesn’t affect the image area. Overall, in Very Good condition.

94867 Paul Smith and Bob Wiacek *X-Men* #169 page 8 Original Art (Marvel, 1983). Sebastian Shaw, Tessa, and the interior of the Hellfire Club are featured on this page from “Catacombs”, the issue that introduced the Morlocks (who recently appeared in the TV series *The Gifted*). Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with discolored word balloons. Signed by Smith in the lower right.

94868 Doug Sneyd *Playboy Magazine* Original Cartoon (Playboy Enterprises, c. 1980s) Caption: “Care to access my V-chip?” Suggestive play-on-words (given the computer-company setting) from a master of erotic innuendo, and a priceless expression on the face of the fellow at left. Ink and wet-brush watercolors on heavy-textured watercolor stock. Dimensions, 13" x 18". Excellent condition.

94869 Doug Sneyd *Playboy Magazine* Original Cartoon (Playboy Enterprises, c. 1980s) Caption: “My husband said we should have sex more often... But he didn’t say who with.” Priceless expressions on the faces of the barman and the fellow at right. Ink and wet-brush watercolors on heavy-textured watercolor stock. Dimensions, 13" x 18". Excellent condition.
94870  Doug Sneyd  *Playboy Gag Cartoon*
Original Art (Playboy Enterprises, 1986)
Caption: “I violate local community standards, what do you do?” A fine large-scale painting from one of *Playboy’s* more sophisticated gagmen. Watercolors on heavyweight textured illustration board. The image area measures 14.5” x 19.5”. Accompanied by a letter to the artist (attached on reverse) from editor Michelle Urry. Adhesive staining on the pasted-in caption (marginal). Excellent condition.

94871  John K. Snyder III  *Official Overstreet Comic Book Price Guide* 31st Edition Cover Painting *Fantastic Four* Original Art (Gemstone Publishing, 2001). A wonderful interpretation of Jack Kirby's original cover for *Fantastic Four* #1 from 1961. This is the cover that started the “Marvel Age of Comics”. The watercolor over graphite work is signed in the lower left of the matted 11.5” x 17.5” image area. It is glass front framed and matted with a printed copy of the published cover. Frame measures 21” x 37”. In Excellent condition.

94872  John K. Snyder III  *Official Overstreet Comic Book Price Guide* 36th Edition Cover Painting *Thor* Original Art (Gemstone Publishing, 2006). J. K. Snyder’s loving tribute to Jack Kirby’s powerful cover for *Journey Into Mystery* #83 graced one of the covers for the 2006 *Overstreet*. The watercolor over graphite work is signed and dated 2005 in the lower left of the matted 13” x 19.5” image area. It is glass front framed and matted with a printed copy of the published cover. Frame measures 21” x 37”. In Excellent condition.

94873  Frank Springer  *Nick Fury, Agent of S.H.I.E.L.D.* #8 Cover Re-Creation Original Art (2009). Springer tackled *Nick Fury* in 1970 after an acclaimed, stylistically unique run by Jim Steranko — a tough act to follow. Springer rose to the challenge by applying his own virile and naturalistic style, reminiscent of comics master Milton Caniff, with avant-garde overtones (Springer had recently been associated with underground satirist Michael O’Donoghue on the outrageous *Phoebe Zeit-Geist* comics in *Evergreen Review* magazine). Then at the end of his life, Springer tackled this reconstruction of the *Fury* #8 cover — thoroughly in command, with as emphatic a brush-stroke as ever. Accompanying correspondence establishes this fine effort as Springer’s final work. Ink and watercolors over graphite on Bristol board. The image area is 13” x 21”, matted to 19” x 26”. Excellent condition.

94874  Chris Sprouse and Kevin Nowlan  *WildC.A.T.s/Aliens* #1 Page 21 Original Art (Wildstorm/Dark Horse, 1998). Grifter and Zealot battle Xenomorphs on this page from the crossover one-shot that drastically affected the *Stormwatch* series. It was written by Warren Ellis, and this issue was the catalyst for the series *The Authority*. Ink over graphite on Bristol board with an image area of 8.75” x 14.25”. In Excellent condition.

94875  Jim Starlin and Al Milgrom (as Gemini)  *Captain Marvel* Cover Thanos and Thor Original Art (Marvel, 2001). Starlin and Milgrom return to some familiar friends on this cover that features the Mad God of Titan... Thanos, versus the Asgardian God of Thunder... Thor, and the scion of Mar-Vell, “Captain Mar-Vell Jr.”... Genis-Vell. With Thanos playing the heavy in the current *Avengers* movie two-parter, and the Carol Danvers version of Captain Marvel getting her own movie, interest in these characters is at a peak. Crafted in ink over graphite on Bristol board with an image area of 10” x 15”. The logo is a low-res print lightly tacked to the top with glue. Signed by Starlin in the lower margin. In Excellent condition.
Thanos Original Art (Marvel, 2003).
Thanos has ultimate power right in his hands! But what will he do with it? If you have seen the movie Avengers: Infinity War, you know it's probably not anything good! A terrifying in-your-face image of the power-mad suitor of Death herself, as crafted by his creator Jim Starlin in graphite with inks by Al Milgrom on Bristol board with an image area of 10” x 15”. Signed by Starlin in the lower margin. In Excellent condition.

Jim Starlin and Art Thibert Death of the New Gods #8 Splash Page 5 Original Art (DC, 2008). The battle between Darkseid and the Source is ripping through the very fabric of reality in this cosmically surreal splash. The high-contrast original looks more vivid in stark black-and-white than in its published version, which bears elaborate layers of digital color. Inker Thibert’s studio stamp appears on the reverse. Ink over graphite on Bristol board with an image area of 10.5” x 15.75”. Signed by Starlin in the lower margin. In Excellent condition.

Huntress #1 Cover Original Art (DC, 1989). First appearance of the Post-Crisis Huntress, complete with her new name and origin. No longer the daughter of Batman, she was now the daughter of a crime boss! Crafted in ink on Duotone board. Signed by Staton and Patterson in the lower right of the matted 9.25” x 14.75” image area. UV glass front framed to 14.75” x 20.25”. In Excellent condition. Comes with a copy of the comic book on the reverse of the frame.

The Shadow and Batman Preliminary Original Art (c. 1970s). Steranko’s rehearsal art for a limited-run print features the Shadow (most famous hero in pulp fiction) invading a villain’s lair to rescue a captive Batman (pictured in silhouette). Graphite and felt marker on tracing paper, the image area is 9” x 12.5”. Signed at the lower right. In Excellent condition.

94882 Kirk Stiles *Humorama* Single Panel Gag Cartoon Illustration Original Art (Timely/ *Humorama*, c. 1957-63). Caption: "No, no, Miss Quakle! At midnight, we just remove our masks." Originally published in an undocumented issue of *Humorama*, the gag was next published in *Laugh Riot* (August 1963), and later re-used in *Laugh Digest* V1#23 (1970). Created in ink and ink wash on board with an image area of 9” x 12”. There is notable foxing on the sides and into the image area, with toning, putting the piece in Good condition.

94883 Arthur Suydam *Death Dealer* #4 Story Page 18 Original Art (Verotik, 1997). A near full-page splash, filled with blood, gore, and mayhem, as the Death Dealer goes to work with his iconic ax, in this page from the first *Death Dealer* comic series, based off the warrior of Frank Frazetta’s original *Death Dealer* paintings. Rendered in ink over graphite on Bristol board with an image area of 10” x 15”. Light toning and graphite smudging; otherwise, in Excellent condition.

94884 Curt Swan and Ray Burnley *Superman’s Pal, Jimmy Olsen* #5 Story Page 3 Original Art (DC, 1955). Otto Binder’s “The Story of Superman’s Souvenirs” gives Jimmy Olsen a chance to recount some of Superman’s previously-untold deeds. This twice-up scale page was created in ink over graphite on Bristol board with an image area of 13” x 19” (including the paste-up stat header). Lightly toned and in Excellent condition.

94885 Curt Swan and George Roussos *Superman* #220 Splash Page 1 Flash Original Art (DC, 1969). “The Conspiracy of the Crime-Lords” had Superman teaming up against some of his greatest foes... Lex Luthor, Brainiac, Grax, and the Marauder. The page was rendered in ink over graphite on Bristol board with an image area of 10” x 15”. There is production tape residue in the margins. Lightly toned and in Excellent condition.

94886 Curt Swan and Murphy Anderson *Action Comics* #417 Story Page 14 Original Art (DC, 1972). “The Conspiracy of the Crime-Lords” had Superman teaming up against some of his greatest foes... Lex Luthor, Brainiac, Grax, and the Marauder. The page was rendered in ink over graphite on Bristol board with an image area of 10” x 15”. There is production tape residue in the margins. Lightly toned and in Excellent condition.

94887 Curt Swan and Murphy Anderson *Superman* #270 Splash Page 1 Original Art (DC, 1973). The “Swanderson” art team of Curt Swan and Murphy Anderson is one of the top combinations of talent for Super-art in the eyes of many fans. This page is no exception. With “The Viking from Valhalla” riding on the back of a giant falcon, it simply has to be a story by Elliot S! Maggin. Created in ink over graphite on Bristol board with an image area of 10” x 15”. There is production tape residue in the margins. Lightly toned and in Excellent condition.
94888 Curt Swan and Bob Oksner Superman #296 Story Page 13 Original Art (DC, 1976). Thugs from the Inter-Gang organization terrorize the city on hovercrafts, unaware that Superman has regained his full strength, and is ready to wipe the floor with these hooligans. Produced in ink over graphite on Bristol board with an image area of 10” x 14.75”. The piece is slightly toned with production tape in the top and bottom, and a stripped-in text correction in Panels 4 and 6. In Excellent condition.

94889 Al Taliaferro Donald Duck Sunday Comic Strip Original Art dated 4-12-64 (King Features Syndicate, 1964). Uncle Scrooge makes an appearance in every panel of this mid-60s spectacular, and who better to show Donald how to keep thieves away from his money? This ink over graphite on Bristol board episode has an image area measuring approximately 21.5” x 14.5”, and the art is in Excellent condition, with light edge toning and wear.

94890 Terry and the Pirates “Hot-Shot Charlie” Mask Ad Prototype Original Art (1953). Prototype artwork for a Canada Dry giveaway, originally from the Gordon Gold advertising archives. Hand-cut and colored mask ad measures approximately 10.5” x 8”, matted and Plexiglas framed with a brass plaque, for an overall size of 19.5” x 17”. This piece is pictured in the Hake’s Pop Culture Memorabilia Price Guide, with a listed value of $800.

94891 Terrytoons Mighty Mouse Jigsaw Puzzle Box Cover Original Art (Whitman Publ., c. 1960s). Radiant with the “New Terrytoons” vibe of the 1950s-1960s, this splendidly heroic image served multiple duty on various occasions — containing one puzzle exactly like the cover, and then elsewhere covering a boxed set of eight jigsaw puzzles. Some of the lesser character designs reflect the influence of rival Hanna-Barbera Studios upon Terrytoons; after Paul Terry had sold the studio to CBS-TV. Ink and opaque watercolors on illustration board. The image area is 11.5” x 14.5”, matted to 19” x 24”. Excellent condition. The piece also includes the boxed puzzle.

94892 Frank Thorne Red Sonja #5 Story Page 4 Original Art (Marvel, 1977). When Red Sonja’s looks don’t work in her favor her fiercely sharp sword does, as the small Truand can attest. Created in ink over graphite on Bristol board with an image area of 10” x 15”. Slightly toned with a whiteout text correction in Panel 3; otherwise, in Excellent condition.

94893 Frank Thorne Red Sonja #5 Story Page 17 Original Art (Marvel, 1977). The sorcerer Orubu’s broken and maligned body hurtles from the temple, and Red Sonja flees toward the Singing Tower atop her stallion in this climatic ending. Created in ink over graphite on Bristol board with an image area of 10” x 15”. Slightly toned. In Excellent condition.

94894 Bruce Timm Kiss Kids #1 Gene Simmons Subscription Variant Cover Original Art (IDW, 2013). Gene Simmons’ “Demon” character gets re-imagined as a terrible teen! Offered as a variant issue for in-store subscribers, this piece was created by Bruce Timm, who is well-known for his power-house work designing DC Comics’ animated universe. Crafted in ink over blue pencil with a matted image area of 8.25” x 10.75”. Signed in the image area. The piece has been glass front framed with a copy of the published comic. The frame measures 22.75” x 17”. In Excellent condition.
94895  Alex Toth  The Unseen #6 Complete 1-Page Story “Peg Powler” Original Art (Pines, 1952). A pre-Code one-page horror tale by a master of noir style... Mr. Alex Toth! Some gorgeous work, in stark ink and red ink key lines, over graphite on twice-up scale Bristol board, with an image area of 12” x 18”. There are handwritten notes in the top and bottom margins from the hand of Mr. Toth himself. The lightly toned page is in Very Good condition.

94896  Alex Toth and Sy Barry  World's Finest Comics #66 Story Page 5 Original Art (DC, 1953). An espionage agent breaks a coded message and discovers he’s the target of an assassin on this page from “The Australian Code Mystery”. The story was originally intended for an issue of Danger Trail, but wound up in the back of World’s Finest after the former was cancelled with issue #5. Ink over graphite on Bristol board with an image area of 13” x 18”. In Very Good condition with moderate overall toning.

94897  Herb Trimpe and Sal Trapani  The Incredible Hulk #164 Story Page 9 Original Art (Marvel, 1973). The Hulk makes it clear he’s had enough in this bombastic scene. Rendered in ink over graphite on Bristol board with an image area of 10” x 15”. Slight toning, production tape residue in the margins, and production oil staining in Panel 5. In Very Good condition.

94898  Garry Trudeau  Doonesbury Sunday Comic Strip Original Art dated 1-8-78 (Universal Press Syndicate, 1978). They say “No news is good news” but it appears that “Good news is no news” as well. Crafted in ink over graphite on Bristol board with an image area of 21” x 14”. The logo is pre-printed on the Bristol board. There is a faded signature in the last panel. In Excellent condition.

94899  Garry Trudeau  Doonesbury B.D. Illustration Original Art (c. 1980s). B.D. (B. John Dowling) and Barbara Ann “Boopsie” Boopstein are seen on a jaunty walk down the pathways of academic life on this wonderful illustration, crafted in ink over graphite on Bristol board, with an image area of 4” x 5.5”. Marked as “#4” in the upper left, it also has the caption “Don’t Ever Change, Boopsie” penciled underneath. Comes with a color print of the finished image. In Excellent condition.

94900  Garry Trudeau  Doonesbury Daily Comic Strip Original Art dated 3-16-91 (Universal Press Syndicate, 1991). The Gulf War is the setting as journalist Roland Hedley stars in this ink and Zipatone over graphite on Bristol board daily by the Pulitzer Prize-winning cartoonist. The image area measures 14.75” x 4.5”, matted to 19.5” x 10”. In Excellent condition, with a slight bit of soiling.

94901  Garry Trudeau - Zonker Harris of Doonesbury PSA/DNA authenticated Signature Sketch Original Art (c. 1994). A nice profile shot of America’s favorite hippie, Zonker! It was created in black marker and signed by Trudeau, along with an official Zonker stamp and a black ink stamp. The page measures 5.75” x 7.75” in the PSA sealed holder. Lightly toned. In Excellent condition.
Airboy and Valkyrie are the central figures on this great, moody cover by “Tim & Tex”. Tim Truman’s art brought Airboy back from the Golden Age and introduced him to a whole new audience. The cover was crafted in ink over graphite on Bristol board with an image area of 9.75” x 15”. Signed and dated in the image area, and then signed again in the lower margin. The Eclipse logo, banner, and Airboy logo are a paper paste-up. The story title “Back in the U.S.A.” is a paper paste-up also. The lightly toned cover is in Excellent condition.

Scout is about to find out that “The Bigger They Come!!”, the harder they are to not get trampled by! A wonderfully detailed piece rendered by Tim Truman in ink over graphite on Eclipse Bristol board with an image area of 10.25” x 15.75”. Signed and re-signed by Truman on the left edge. There is a bit of whiteout art correction in the image area. Glass front framed to 30” x 36”. In Excellent condition.

Abbie an’ Slats is a pivotal year for the long-running strip: Co-creator Al Capp (also of Li’l Abner) turns the writing of Abbie an’ Slats over to his brother, Elliot Caplin, who rises to the responsibility with a comedy of romantic errors involving hapless Waldo Clinkle and rival sweethearts. Central character Bathless Groggins has a cameo. Signed and inscribed by Van Buren. Ink over graphite on Bristol board, tinted in watercolor by the artist. The image area measures 22.5” x 14.5”, with light toning. Excellent condition.

Here’s one calculated to drive you batty! A very sexy Vampirella, surrounded by some giant vampire bats... who are all wearing her same earrings for some reason. It’s an impressive piece crafted in acrylic with a mast varnish overcoat on board. Signed in the lower left of the 23.5” x 29.5” image area. Open front framed to 30” x 36”. In Excellent condition. From the IRI Collection.

One of the Nephews seems to have “helped” Unca Donald with a handy-dandy hat stretcher! A charming image of Donald in a tux rendered in ink and watercolor on Bristol board with a matted image area of 11.5” x 15.5”. Signed by Van Horn in the lower right. UV glass front framed to 19.75” x 23.75”. In Excellent condition. From the IRI Collection.
94908  William Van Horn - Donald Duck Illustration Original Art (c. 1990s). Officer Duck has a thorny problem, but the cactus appears to be giving up without a fight. Crafted in ink and watercolor on Bristol board with a matted image area of 11.5" x 14". UV glass front framed to 19" x 21". Signed in the image area. In Excellent condition.  From the IRI Collection.

94909  William Van Horn Anders And & Co. (Donald Duck & Co.) #2001-01 Complete 10-Page Story "Bumps" Original Art (Egmont, 2001). In "Bumps", Donald consults a phrenologist, who tells him he's supposed to be a great artist. So goes Donald, and his three nephews trailing after him, as he gets into one fix after another. First published in Denmark and then published in America several years later in Walt Disney's Comics and Stories #650. Produced in ink over graphite on two sheets of Bristol board with a combined image area of 10" x 15". A hidden secret on this page is the nice rough sketch of Captain Comet on the reverse of the board. It was created in pen by Vosburg. The lightly toned page has a bit of production tape residue on it. In Very Good condition.

94910  Mike Vosburg and Bob Smith Secret Society of Super-Villains #15 Splash Page 6 Original Art (DC, 1978). Al Pratt (the Golden Age Atom) faces DC's answer to the Hulk... in Blockbuster! It's a battle of titans both large and small on this powerful splash page that is more of a smash page! Crafted in ink over graphite on Bristol board with an image area of 10" x 15". A hidden secret on this page is the nice rough sketch of Captain Comet on the reverse of the board. It was created in pen by Vosburg. The lightly toned page has a bit of production tape residue on it. In Very Good condition.

94911  Lee Weeks and Al Williamson Daredevil #300 Story Page 25 Original Art (Marvel, 1992). Kingpin's empire is crumbling like a house of cards and a final blow by Daredevil, the man without fear, shatters it into a thousand pieces in this tense action sequence. Done in ink over graphite on Bristol board with an image area of 10" x 15.25". The piece is slightly toned with production punch holes in the side margins. The text is all hand-lettered text paste-up. In Very Good condition.

94912  Paul Wenzel Walt Disney and Friends Portrait Painting Original Art (1985). Walt Disney is joined by his famous characters, Mickey Mouse, Minnie Mouse, Donald Duck, and Goofy, for this glorious group portrait. This piece was created by Paul Wenzel whose illustrations have included poster artwork for the Academy Award winner Mary Poppins. He also painted the famous portrait of Walt Disney that appeared on a 1968 US stamp. This stretched canvas painting measures 20" x 26", and it has been framed to an overall size of 28" x 23". The art is in Excellent condition. Paul Wenzel signed the piece in the lower left.  From the IRI Collection.

94913  Bob White Archie’s Pals ‘n’ Gals #27 Complete 8-Page Story "Sing Along with Arch!" Original Art (Archie, 1963). Archie gets the gang together for some after school jamming in this musical story featuring Betty, Veronica, Jughead, Reggie, and Mr. Weatherbee. Produced in ink over graphite on Bristol board with an image area of 12" x 17.5". The “Archie” logo is missing, light wear along the corners and edges, and slight toning. In Very Good condition.
An unusual large-scale depiction of Jay Ward's famous animated characters, Rocket J. Squirrel and Bullwinkle J. Moose. Bullwinkle obviously has no business playing with a Pogo Stick, and Rocky hardly needs one — what with his being a flying squirrel, and all. Tempera paints on illustration board, with an image area of 15" x 18.5", matted to 21" x 27". Excellent condition. Also includes the boxed puzzle.

The original is rendered in chalky gouache on heavy-duty illustration board. Image area, 14" x 11", matted and color-compatibly framed 19.25" x 18". Excellent condition.

The cover was created in color pastel and acrylic paint on textured art board with an image area of 26" x 21.5". There is a hand-painted acetate overlay with the cover text on it. The board has been creased at the fold point in the horizontal middle. Matted and glass front framed to 28" x 32". Also included are four pages of original art for the dolls themselves, and all of their costumes and accessories for the book. Each of these pages were created in color pastel and acrylic paint on 10" x 13" textured art board, and comes with a vellum overlay for the text and "cut lines" for the figures. As a bonus, the group comes with a copy of the hard-to-find book itself, in an un-used condition. Includes the boxed puzzle.

A sensation on network TV (even crossing over to the Batman teleseries) and spawned such toy-store attractions as this unusual coloring-game set (the parti-colored prints could be wiped clean and then re-colored). The unbilled artist not only captures the mysterious nature of the Hornet — but also replicates the wax-crayon texture essential to the game. Additional original art includes the eight interior drawings, rendered in line-art colors, along with typeset production material, accompanied by the boxed set as published, intact with two torn corners. Acrylics and wax shading on illustration board. The image area is 18" x 16", framed to 25" x 23". The frame shows some edge-scuffing. The original artwork is in Excellent condition.
94920  **Whitman Artist Walt Disney’s Pluto Jigsaw Puzzle #4605-3 Box and Puzzle Original Art**  (Whitman Publishing, 1980). Pluto the Pup has a new bone-storage method, thanks to Mickey Mouse. Lively large-scale gouache/mixed-media painting also depicts Minnie Mouse (background). Accompanied by a factory-sealed puzzle box, slightly bent. Gouache/temperas/etc. on illustration board. Image area of 15” x 19”, matted to 20” x 25”. Excellent condition.

94921  **Doug Wildey Sgt. Rock #311 Story Page 1 Original Art**  (DC, 1977). German forces prepare themselves for the arrival of American infantry with the mother of all heavy artillery weapons, a reference to Krupp’s Gustav Gun built in 1937. Created in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15” (including indicia). There is very slight toning, and a hand-lettered text paste-up in Panel 2. In Very Good condition.

94922  **Doug Wildey Jonny Quest Classics Series Story Page 17 Original Art**  (Comico, c. 1980s). Comico reunited Wildey with his original Hanna-Barbera creation, Jonny Quest, for a lively series of funnybook adventures. The vividly re-imagined episodes reach an adventurous plateau in this fine sequence from an undocumented issue. Ink and Design Markers over graphite on Bristol board. Image area, 10” x 15”. Marginal handling wear. Excellent condition.


94924  **Al Williamson Tales from the Crypt #31 Story Page 5 Original Art**  (EC, 1952). A key page in the story “The Thing In the ‘Glades!” A swamp hermit defies an attempt to capture his monstrous son — only to fall prey to the creature. Something horrific bursts from the underbrush — leading to a hair-raising sixth panel. A fine example of the high-quality horror tales EC produced in their heyday. Ink over graphite, with blue-pencil shading, on EC-brand Bristol board, with an image area of 13” x 18”. Slight toning with some handling wear, and one of the figures in Panel 4 is on a separate piece, pasted onto the page; otherwise, in Excellent condition.

94925  **Al Williamson Secret Agent Corrigan Daily Comic Strip Original Art dated 4-22-68**  (King Features Syndicate, 1968). This superb three-panel Cold War daily displays Mr. Williamson’s incredible abilities with a pen and ink. It has an ink over graphite on Bristol board image area measuring 17.5” x 5”, and aside from some marginal notes and markings, and a small stain in the upper right corner of Panel 1, the art is in Excellent condition.

94926  **Gahan Wilson Playboy Magazine Original Art**  (Playboy Enterprises, 1962). “So where were you during the tourist season?” asks the indignant Scotsman of the Loch Ness Monster. Classic horror-humor from a master. Graphite, and Prismacolor hues on Bristol board. The image area measures 9” x 6.75”. Signed at lower left. Moderate toning and adhesive staining on the reverse. Excellent condition. *From the IRI Collection.*
94927  George Wilson Turok, Son of Stone #103 Cover Original Art (Western Publ., 1976). The published caption tells it all: “A blinding flash is their only weapon against honker teeth and claws!” The “honker,” in this case, would be a flesh-eating dinosaur. Turok, star of the funny-book, clearly does not intend to get devoured. Gouache on illustration board, the image area is 12” x 15”. The board is toned, with rippling near the right edge, and creased, moisture-stained corners. In Very Good condition.

94928  Ron Wilson and Mike Esposito Mighty World of Marvel #185 Cover Original Art (Marvel UK, 1976). Hulk battles Quicksilver and the Inhumans (specifically Triton, Gorgon, Crystal, and Karnak). Ink over graphite on Bristol board with an image area of 10” x 11.75”. In Excellent condition.

94929  Basil Wolverton Fashions in Love Decorative Movie Advertisement Original Art (Strand Theatre, 1929). Before his unique approach to comic-book art gained momentum during the 1940s, Wolverton designed some striking picture-show handbills and display adverts for theatres around his home territory in Washington State. This Deco-styled display depicts Adolphe Menjou in a popular romantic comedy, at the very beginning of the age of talking pictures. The lettering and composition are classic Wolverton — right down to the finer detail of Menjou’s haircut, a detailed job of cross-hatching that Wolverton would describe as his “spaghetti-and-meatballs style.” Ink over graphite on layered cardboard. The image area is 8” x 11.5”. A small portion of the lettering is pasted in place. Excellent condition.

94930  Basil Wolverton The Flying Fool Decorative Movie Advertisement Original Art (Rex Theatre, 1929). Before he became prominent in comics with Starhawk, Powerhouse Pepper, and Li’l Abner’s Lena the Hyena, Wolverton created some striking picture-show handbills and display advertisements for theatres around his home territory, in Washington State. This Deco-styled display depicts William Boyd (later famous as Hopalong Cassidy) in a popular aviation melodrama. Even Disney’s Mickey Mouse (an additional attraction) takes on a new depth of character when drawn by Wolverton. Ink over graphite on layered cardboard, with an image area of 8” x 11.5”. Excellent condition.

94931  Basil Wolverton Greta Garbo and H.B. Warner Movie Trivia Illustration Original Art (c. 1930s). The great caricaturist — better known for his grotesque comical faces of the 1950s — takes a photo-realistic approach to this fine montage of movie-star portraits. Who would have known that “Greta Garbo is extremely fond of corned beef and cabbage,” if Wolverton had not revealed that fact? Not to mention that H.B. Warner walked out on an assignment because the script called for him to slap leading lady Esther Ralston (the film cited, The Southerner, was released in 1931 as The Prodigal, with Lawrence Tibbett in the role that Warner had rejected). Ink over graphite on Bristol board, with an image area of 10” x 15”. Excellent condition.

94932  David Wright Carol Day #26 Daily Comic Strip Original Art (1956). This beautifully drawn British strip is the earliest Carol Day daily that we have ever offered! It rivals the work of the best American soap opera features. This ink on Bristol board episode has an image area of 17” x 5”. There is minor soiling, and whiteout was used for highlights, and to edit panel borders and dialog balloons. Pinholes in the bottom corners. In Very Good condition.
94933 Bernie Wrightson Chamber of Darkness #7 Story Page 6 Original Art (Marvel, 1970). The tale “Gargoyle Every Night” was Bernie Wrightson’s first work for Marvel Comics. It was co-plotted with Roy Thomas; however, Wrightson handled all of the pencils, inks, and even colors for this story. A great page and a nice bit of Marvel Comics history, it is produced in ink over graphite on Bristol board with an image area of 10” x 15”. Toned, with some edge wear and corner creases, and staining throughout; otherwise, in Very Good condition.

94934 Bernie Wrightson Creepy #77 “Clarice” Panel Original Art (Warren, 1976). Stricken by old age and nearing death a husband is visited by the ghostly specter of his long lost love in this spine-tingling panel, from Page 5 of the story “Clarice,” illustrated by the master of fright, Bernie Wrightson. Ink and ink wash over graphite on Bristol board with an image area of 5” x 7.25”. The panel is slightly toned, and the text is a hand-lettered paste-up which is trimmed in the top right corner. In Very Good condition.

94935 Chic Young Blondie Daily Comic Strip Original Art dated 12-28-32 (King Features Syndicate, 1932). Dagwood has been confined to his bedroom by his parents, and he is just a week away from starting his historic “Hunger Strike” story line that would force his parents to allow him to marry Blondie! They cut him off financially anyway, but at least the two lovebirds finally get together, creating one of the most beloved and long-running comic strip marriages in history. This strip, titled “A Girl In Love”, was created in ink with blue pencil shading over graphite on Bristol board with an image area of 19” x 4.25”. The board is lightly toned; otherwise, in Excellent condition.

94936 Christian Zanier and John Livesay Rising Stars #7 Cover and Complete Story Original Art Group of 23 (Image Comics, 2000). Brilliant shock-value cover and the complete interiors from a pivotal issue of the superhuman-adventure series. Additional artistic contributions are by Ken Lashley and Steve Nelson. Done in ink over graphite on Bristol board, with an image area of 10” x 15.5”. Uniformly Excellent condition.

94937 Christian Zanier and John Livesay Rising Stars #8 Complete 22-Page Story and Cover Original Art (Image, 2000). A government operation to wipe out the “Specials” backfires as the residual energy from each defeated superhuman is transferred to the group, creating an unstoppable legion of Specials who are now out for vengeance. Rendered in ink over graphite on Bristol board with an image area of 10.25” x 15.75”. In Excellent condition.

94938 Mike Zeck and John Beatty Captain America #287 Story Page 5 Original Art (Marvel, 1983). Captain America knocks around Deathlok, hoping to restore his memory, while the clone of Luther Manning appears in a flashback sequence in the panels on the left. Produced in ink and Zipatone over graphite on Bristol board with an image area of 10” x 14.75”. The page is slightly toned, the left corners are trimmed, and the text is all hand-lettered text paste-up. In Very Good condition.

94939 Mike Zeck and Keith Williams The Sensational She-Hulk #27 Cover Original Art (Marvel, 1991). A clever pun from the conceited Grey Gargoyle leaves She-Hulk stone cold speechless in this rock-solid cover. (The gag is easier to see in color.) Created in ink over graphite on Bristol board with an image area of 9.75” x 15”. The cover is slightly toned, the logo, box art, and word balloon are all stat paste-ups which are adhered to an acetate overlay that has started to yellow, and there are two staples in the lower right margin. In Very Good condition.
**UNDERGROUND AND ALTERNATIVE ART**


“Reid Fleming: World’s Toughest Milkman” was originally published in The Georgia Straight, a free Canadian weekly newspaper. This episode appeared in the issue dated 12-29-78/1-5-79. The bottom right margin (covered by a paper mask) notes this strip was created on 12-27-1978 (from Midnight to 7:57 AM to be exact). In 1980, Boswell collected and self-published many of the Georgia Straight strips in Reid Fleming, World’s Toughest Milkman. This strip was published again in 1986 and 1991 (by Eclipse), 1996 and 1998 (by Deep-Sea Comics), and in 2010 (by IDW). The logo panel is a printed paste-up. The paper mask on the bottom margin covers information indicating that this may have been the 16th Fleming strip ever. Created in ink over graphite on paper with an image area of 10” x 12”. The amount of hatching and cross-hatching in the ink work is staggering. In Excellent condition.

94941 Robert Crumb *Mr. Fine! and Other Characters Montage of Miniature Sketches* Original Art (c. 1960s).

Unusual to find Underground Comix pioneer Crumb working in Speedball mode. This unique random composition is executed entirely in the rounded Speedball pen-point, which produces a thick line of unvaried weight (Crumb prefers the crow-quill point, which offers a supplier ink-line). The miniature faces and figures here represent various personalities, from tough guys to clods and dandies, to the pimpy-looking gangster-types at lower right. Brilliant spontaneity, with no sign of under-pencil. Ink on watercolor stock. The dimensions are 8” x 10”. Excellent condition.

94942 Robert Crumb Fritz the Cat and Vampire and Other Characters Sketchbook Page Original Art (1960). Underground Comix pioneer Crumb figured out early on that “when I’m not drawing, I’m nothing,” as he has often said. So he drew, and drew, and drew some more, all the way through a 1960s breakthrough to present-day acclaim as one of the Great American Artists. This early-day page of school-workbook paper includes Crumb’s most famous early creation, Fritz the Cat, originally known as Fred the Cat. A scary-looking vampire is unusual, inasmuch as Crumb seldom draws horror-type characters. Signed at lower right. Additional sketches appear on reverse. This page measures approximately 7” x 8.5”. Moderate age-toning. Very Good condition.

94943 Robert Crumb Kafka For Beginners (R. Crumb’s Kafka) Page 157 Original Art (Totem Books, 1990). A group of “Kafkalogists” discuss Franz Kafka’s writings in this hand-assembled page from David Zane Mairowitz’s biography. The art is in ink and graphite on blue-lined Bristol, with an approximate image area (for Crumb’s artwork) of 6” x 3.5”. In Excellent condition. The page has been signed by Crumb in the lower right.

94944 Robert Crumb Kafka For Beginners (R. Crumb’s Kafka) Page 159 Original Art (Totem Books, 1990). Franz Kafka turns against himself in this pen and ink illustration by R. Crumb. The art is in ink and graphite on blue-lined Bristol, with an approximate image area (artwork only) measuring 6” x 2.75”. In Excellent condition. The page has been signed by Crumb in the lower right.

94945 Glenn Fabry *AT #3 Story Page 2 Bricktop* Original Art (Atomeka Press, 1990). Bricktop meets... The Walton Pig Girls! Oil It’s a scooter girl biker gang! Bricktop is not impressed. Fabry would go on to become as important an artist for DC’s Vertigo imprint line as he was for the 2000 AD line in the UK. This page was crafted in ink over graphite on illustration board with an image area of 10” x 15”. Lightly toned and in Excellent condition.


Grimshaw is best-known for his 1960s-70s rock-band posters for Detroit’s Grande Ballroom. He is widely regarded as the finest Underground-style psychedelic artist outside of San Francisco and Austin. Ink over graphite on layout paper, with a matted image area of 16.5” x 21.5”. Accompanied by the color-separation films used in the printing process. Light toning. Excellent condition.
94947 Jaime Hernandez *Penny Century #4* Cover Original Art (Fantagraphics, 1999). Norma Costigan and Negra were on the cover for this issue (even if Negra doesn't seem so excited about it). Created in crisp, clean ink over graphite on 9” x 14”. Signed and dated in the lower right. In Excellent condition.

94948 Bobby London *Dirty Duck Book #1* Complete 1-Page “Dirty Duck” Story Original Art (Coconut Comix/Company & Sons, 1971-72). This *Dirty Duck* episode features an even dirtier buzzard in an homage to George Herriman’s wonderful *Krazy Kat* Sunday comic strip of the early 20th century. London’s art was heavily influenced by Herriman, and by Popeye artist Elzie Segar. London would go on to draw the *Popeye* strip during 1986-92. This page is rendered in ink over blue pencil on Bristol board, with an image area measuring approximately 10” x 13.25”. Erratic trim at upper border. Excellent condition.

94949 Stanley Mouse *Big Stud* T-Shirt Illustration Original Art (Ed “Big Daddy” Roth, 1960s). Mouse, a defining artist of the hot-rod/biker/psychedelic scene, emerged from the studio of Ed “Big Daddy” Roth, creating large-scale fashion statements like this one. The art is in black/grayscale airbrush on a fibrous, cloth-like page-stock, with an image area of 18” x 19.75”. In Excellent condition.

94950 Gilbert Shelton with Tony Bell and Joe E. Brown Jr. *Wonder Wart-Hog #1* Story Page Original Art (Millar Publishing C., 1967). Wonder Wart-Hog tries to find the root cause of recent inner-city riots, only to find a drug pusher in page six from “Wonder Wart-Hog Visits the Ghetto.” The art by *Fabulous Furry Freak Brothers* artist Gilbert Shelton is in ink over blue pencil on illustration board, with an image area measuring approximately 10” x 13.25”. The page is hand-signed by Shelton in the lower border. Other than very minor handling/edge wear, the page is in Excellent condition.

94951 Larry Welz *Cherry #5* Partial Story Original Art Group of 4 (Last Gasp, 1987). The first four pages of the six-page story “One In Wins Choice.” It’s a tale of carnival love crafted in good clean-lined art, rendered in ink over graphite on Bristol board with an image area of 12” x 18”. The first panel on Page 1 is an original art paste-up. The pages are in Excellent condition.

END OF AUCTION
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Nick Cepero, Ext. 1878 • NickC@HA.com
Chris Cavalier, Ext. 1811 • ChrisC@HA.com
Jason Simmons, Ext. 1652 • JasonS@HA.com

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Jonathon Burford, Ext. 1132 • JonathonB@HA.com
Keith Davis, Ext. 1971 • KeithD@HA.com

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Corporate Officers
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James L. Halperin, Co-Chairman
Gregory J. Rohan, President
Paul Minshull, Chief Operating Officer
Todd Imhof, Executive Vice President
Kathleen Guzman, Managing Director, New York

* Primary office location: New York
** Primary office location: Beverly Hills
*** Primary office location: San Francisco
**** Primary office location: Hong Kong
***** Primary office location: Palm Beach
****** Primary office location: Chicago
******* Primary office location: London

11-29-2018
## Upcoming Auctions

### Numismatics

<table>
<thead>
<tr>
<th>Numismatics</th>
<th>Location</th>
<th>Auction Dates</th>
<th>Consignment Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S. Coins</td>
<td>Long Beach</td>
<td>January 30 - February 4, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>US Coins</td>
<td>Dallas</td>
<td>March 13-16, 2019</td>
<td>January 28, 2019</td>
</tr>
<tr>
<td>US &amp; World Coins and US &amp; World Currency (CSNS)</td>
<td>Chicago</td>
<td>April 24-30, 2019</td>
<td>March 4, 2019</td>
</tr>
</tbody>
</table>

### Fine & Decorative Arts

<table>
<thead>
<tr>
<th>Fine &amp; Decorative Arts including Estates</th>
<th>Location</th>
<th>Auction Dates</th>
<th>Consignment Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban Art</td>
<td>Dallas</td>
<td>March 18, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Asian Art</td>
<td>New York</td>
<td>March 19, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Photographs</td>
<td>New York</td>
<td>April 6, 2019</td>
<td>February 1, 2019</td>
</tr>
<tr>
<td>Design</td>
<td>Dallas</td>
<td>April 15, 2019</td>
<td>February 4, 2019</td>
</tr>
<tr>
<td>Modern &amp; Contemporary Art - Prints and Multiples</td>
<td>Dallas</td>
<td>April 16, 2019</td>
<td>February 11, 2019</td>
</tr>
<tr>
<td>Illustration Art</td>
<td>Dallas</td>
<td>April 23, 2019</td>
<td>February 18, 2019</td>
</tr>
<tr>
<td>Fine Silver and Objects of Vertu</td>
<td>Dallas</td>
<td>April 24, 2019</td>
<td>February 12, 2019</td>
</tr>
<tr>
<td>Nature and Science</td>
<td>Dallas</td>
<td>April 27, 2019</td>
<td>March 1, 2019</td>
</tr>
<tr>
<td>American Art</td>
<td>Dallas</td>
<td>May 3, 2019</td>
<td>February 28, 2019</td>
</tr>
<tr>
<td>Tiffany, Lalique &amp; Art Glass</td>
<td>Dallas</td>
<td>May 14, 2019</td>
<td>March 4, 2019</td>
</tr>
<tr>
<td>Texas Art</td>
<td>Dallas</td>
<td>May 18, 2019</td>
<td>March 15, 2019</td>
</tr>
<tr>
<td>Modern &amp; Contemporary Art</td>
<td>Dallas</td>
<td>May 23, 2019</td>
<td>March 20, 2019</td>
</tr>
<tr>
<td>European Art</td>
<td>Dallas</td>
<td>June 7, 2019</td>
<td>April 5, 2019</td>
</tr>
<tr>
<td>Fine &amp; Decorative Arts including Estates</td>
<td>Dallas</td>
<td>June 8-9, 2019</td>
<td>March 29, 2019</td>
</tr>
<tr>
<td>Ethnographic Art: American Indian, Pre-Columbian &amp; Tribal</td>
<td>Dallas</td>
<td>June 25, 2019</td>
<td>April 15, 2019</td>
</tr>
</tbody>
</table>

### Memorabilia & Collectibles

<table>
<thead>
<tr>
<th>Memorabilia &amp; Collectibles</th>
<th>Location</th>
<th>Auction Dates</th>
<th>Consignment Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comics &amp; Comic Art</td>
<td>Dallas</td>
<td>February 21-22, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Sports Collectibles - Platinum Night</td>
<td>Dallas</td>
<td>February 23-24, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Vintage Guitars &amp; Musical Instruments</td>
<td>Dallas</td>
<td>March 15, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Entertainment and Music</td>
<td>Dallas</td>
<td>March 16, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>European Comic and Comic Art</td>
<td>Dallas</td>
<td>April 13, 2019</td>
<td>February 28, 2019</td>
</tr>
<tr>
<td>Sports Cards</td>
<td>Dallas</td>
<td>April 18-19, 2019</td>
<td>February 25, 2019</td>
</tr>
<tr>
<td>Sports Collectibles</td>
<td>Dallas</td>
<td>May 16-17, 2018</td>
<td>March 25, 2019</td>
</tr>
<tr>
<td>Animation Art</td>
<td>Dallas</td>
<td>June 15, 2019</td>
<td>May 2, 2019</td>
</tr>
<tr>
<td>Musical Instruments</td>
<td>Dallas</td>
<td>July 19, 2019</td>
<td>May 28, 2019</td>
</tr>
<tr>
<td>Entertainment and Music</td>
<td>Dallas</td>
<td>July 20, 2019</td>
<td>May 29, 2019</td>
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</table>

### Historical Collectibles

<table>
<thead>
<tr>
<th>Historical Collectibles</th>
<th>Location</th>
<th>Auction Dates</th>
<th>Consignment Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rare Books</td>
<td>New York</td>
<td>March 5-6, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Texana</td>
<td>Dallas</td>
<td>March 16, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Americana &amp; Political</td>
<td>Dallas</td>
<td>March 30-31, 2019</td>
<td>January 30, 2019</td>
</tr>
<tr>
<td>Space Exploration Featuring The Armstrong Family Collection Part II</td>
<td>Dallas</td>
<td>May 9-10, 2019</td>
<td>March 4, 2019</td>
</tr>
<tr>
<td>Historical Manuscripts</td>
<td>Dallas</td>
<td>May 14, 2019</td>
<td>March 22, 2019</td>
</tr>
<tr>
<td>Americana &amp; Political - The David and Janice Frent Collection</td>
<td>Dallas</td>
<td>May 18-19, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Arms &amp; Armor and Civil War &amp; Militaria</td>
<td>Dallas</td>
<td>June 9, 2019</td>
<td>April 18, 2019</td>
</tr>
<tr>
<td>Rare Books</td>
<td>Dallas</td>
<td>Fall 2019</td>
<td>July 1, 2019</td>
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</tbody>
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### Luxury Lifestyle

<table>
<thead>
<tr>
<th>Luxury Lifestyle</th>
<th>Location</th>
<th>Auction Dates</th>
<th>Consignment Deadline</th>
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</thead>
<tbody>
<tr>
<td>Luxury Real Estate</td>
<td>TBD</td>
<td>Spring 2019</td>
<td>March 1, 2019</td>
</tr>
<tr>
<td>Fine &amp; Rare Wine</td>
<td>Beverly Hills</td>
<td>March 15, 2019</td>
<td>Closed</td>
</tr>
<tr>
<td>Fine Jewelry &amp; Luxury Accessories</td>
<td>Dallas</td>
<td>April 28 &amp; 29, 2019</td>
<td>February 12, 2019</td>
</tr>
<tr>
<td>Timepieces</td>
<td>New York</td>
<td>May 7, 2019</td>
<td>February 20, 2019</td>
</tr>
<tr>
<td>Fine &amp; Rare Wine</td>
<td>Beverly Hills</td>
<td>September 15, 2019</td>
<td>July 26, 2019</td>
</tr>
</tbody>
</table>

Visit HA.com/Auctions for the most current schedule. All dates are subject to change.
CAP AND THE GIRL TURN TO FACE THE WORST SIGHT YET SPAWNED BY THE JUNGLE...

WHO--OR WHAT--ARE YOU??

AS YOU TWO SO CLEVERLY SURMISED, I AM THE MASTER! THE MASTER OF ALL I CREATE!

WHEN I CALL, MY SUBJECTS MUST RESPOND!

Perhaps when we know each other better, you too shall answer--to this!