Heritage Signature® Auction #7209

Comics & Comic Art - Platinum Session

Featuring: The Murphy Anderson Collection • The Robert Huber Collection • The Wartime Comic Find Collection

May 16-18, 2019 | Chicago

FLOOR Signature® Sessions 1-3
Floor, Telephone, HERITAGElive®, Internet, Fax, and Mail
Heritage Auctions, Chicago
215 W. Ohio • Chicago, IL 60654

Session 1 - PLATINUM SESSION
Thursday, May 16 • 12:00 PM CT • Lots 91001–91092

Session 2 - COMICS & MEMORABILIA (see separate catalog)
Thursday, May 16 • 2:30 PM CT • Lots 92001-92234
Golden Age Comics, Silver Age to Modern Age Comics, Magazines and Pulps, Magic the Gathering, Pokémon, and Video Games

Session 3 - COMIC ART (see separate catalog)
Friday, May 17 • 12:00 PM CT • Lots 93001-93246
The Murphy Anderson Collection, Original Art A-Z, Underground & Alternative Art

ONLINE ONLY Signature® Sessions 4-5
HERITAGElive®, Internet, Fax, & Mail only Session

Session 4 - COMIC ART (see separate catalog)
Saturday, May 18 • 1:00 PM CT • Lots 94001-94471
The Murphy Anderson Collection, Original Art A-Z, Underground and Alternative Art, and Prints, Color Guides, and Production Art

Session 5 - COMICS & MEMORABILIA (see separate catalog)
Saturday, May 18 • 5:30 PM CT • Lots 94472-94845
Golden Age Comics, Silver Age to Modern Age Comics, Magazines, Pulps and Memorabilia, Magic the Gathering, Pokémon, and Video Games

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Lots will be available for pick-up immediately following the Floor sessions Thursday, May 16 and Friday, May 17. After this time, all property will be transported to Dallas where it will be available for pick-up on or after Tuesday, May 21, weekdays 9:00 AM - 5:00 PM CT by appointment only.

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Dear Fellow Collector,

Let me quickly point out a couple of things even some veteran bidders might not know.

One is that we offer an extended payment plan, which you can find the details of at HA.com/EPP.

Another is that it’s possible to consign to a future auction and apply an advance against those proceeds to your invoice for this current auction – to discuss specifics you can contact me or any of my colleagues shown on the facing page.

Please enjoy our sixth Platinum Session, and perhaps you’ll agree that it’s our best one yet.

Best wishes,

Barry Sandoval
Vice President
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Session One – Platinum Session
Original Art .................. ?
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Part of DC's efforts to get "relevant" in the late-1960s to early-1970s was to connect with the hip youth movement of the day. Johnny Dune, seen here, was just a reflection of the then-current music scene with performers such as Stevie Wonder and Jimi Hendrix. In addition, Johnny Dune was a returning war veteran, and the Vietnam War was very much a hot-button topic of the time. Also of note... Johnny was a mutant. He is possibly only the second DC character to receive that designation, the first being Captain Comet. Featured heroes on the cover are Batman, Green Arrow, Superman, Green Lantern, Black Canary and the Atom. Created in ink over graphite on 9.75" x 11.75" Bristol board. This board was then affixed to an 11.75" x 17.25" sheet of thicker board for cover layout. The corner badge, logo, header info, and sidebar floating heads are all printed paste-up stats. The two lower text blurbs are hand-lettered paste-ups. The board is toned, some stats are very toned, and there is a bit of production tape and glue residue in places. In Very Good condition. From the Murphy Anderson Collection.
Larger even than “twice-up,” this measures a colossal 20” x 17.5”. DC’s best heroes and the best villains, by arguably their best-ever artist, how could you ever top that? This calendar was released in November of the Bicentennial year 1976, though that isn’t stopping the Joker and Sivana from trying to blow up the Statue of Liberty. Rounding out the villains’ roll call are Gorilla Grodd, the Cheetah, Solomon Grundy, and Lex Luthor, facing off with Superman, Batman, Wonder Woman, and Captain Marvel. The piece is beautifully framed with a copy of the published calendar to an awe-inspiring 43” x 26” for some serious “wall power.”

The Statue of Liberty is ink over graphite on Bristol board. The heroes group and villains group were each done on separate pieces of illustration paper that are attached to the main board. Faint traces of other art are visible underneath, so there might be more art on the main board that is covered up. The artists’ signatures are a stat. Some cuts are visible in the main board, as so often seen on 1970s covers. Good condition.
This was Murphy Anderson’s first Silver Age Hawkman cover, half a year before *Hawkman* #1. This issue included a letter from Hawkman artist Joe Kubert giving his blessing to Murphy Anderson as the new artist for the Winged Warrior. In spite of flocks of fans for Kubert’s Hawkman work, Anderson would become the Silver Age Hawkman artist in the eyes of many of those fans. This cover was crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. The logo, CCA stamp, and issue number are stat paste-ups. The DC bullet is printed on the DC cover stock board. Adam Strange’s floating head is original art paste-up that was trimmed out of the lower portion and moved up the page. All cover text is hand-lettered paste-up (the lower caption is held on with tape). There is some whiteout art correction on the cover. In Very Good condition. *From the Murphy Anderson Collection.*
The very first appearance of Zatanna Zatara, who has become a mainstay character in DC’s stable of heroes. This Gardner Fox story is remarkable in its own right, just as a Hawkman/Hawkgirl story. But it becomes even more important when you realize it was the first chapter of what would become DC Comics’ first cross-title “Event!” The character was on a hunt for her father, Zatara, and would turn up in six different books over the course of two and half years to complete this story.

Zatanna herself would keep popping up in the background of the DCU until she was finally admitted to the Justice League of America in issue #161 (in 1978). The character would factor into the stories of several of DC’s Vertigo imprint titles, and she would also turn up in the DC animated universe, first in Batman Adventures, and most recently in Young Justice.

This remarkable first appearance story starts with an impressive full-figure image of her, clad in her famous fishnets and Tux jacket costume. As mentioned earlier, this story is a fantastic Hawkman and Hawkgirl tale, with wonderful pages of the winged warriors in action, but it’s really Zatanna who steals the show.

The twice-up scale pages were rendered in ink over graphite on Bristol board with an image area of 13” x 18”. The logo on Page 1 is a stat paste-up, and there is some whiteout art correction on the credits. There is also a stripped-in text correction on Page 1. Each of the remaining pages has a stat paste-up banner on the top. The pages are lightly toned and in Very Good condition. Get a bid in on this one before it sraepasid, er, disappears! From the Murphy Anderson Collection.
FROM THE MUSEUM IN MIDWAY CITY THE TRAIL OF THE MYSTERY TREASURES LED TO THE LOST CITY OF YIN AND TO THE HILL OF TARA IN IRELAND!

CONFRONTING HAWKMAN WERE ORIENTAL BANDITS! FACING HAWKGIRL WERE CRIMINALS FROM LONDON! AND AT TRAIL'S END FOR BOTH WAS THE ADDED MYSTERY OF...

THE GIRL WHO SPLIT IN TWO!
One of his best artists draws the Winged Warrior battling one of his arch-nemesis... the Shadow Thief! A fantastic twice-up cover created in ink over graphite on Sparta cover stock Bristol board with an image area of 12.5” x 18.5”. The DC bullet, logo, CCA stamp, and issue/price are all stat paste-ups. Shadow Thief’s word balloon is a hand-lettered paste-up. The board is lightly toned and in Very Good condition. From the Murphy Anderson Collection.
91006  Murphy Anderson Strange Adventures #221 Cover
Adam Strange Original Art (DC, 1969).

A great cover that harkens back to the pulp sci-fi covers of yore, as a giant-size Adam Strange smashes an alien city. It was an all-new cover for the reprint of “The Duel of the Two Adam Stranges!” from Mystery In Space #59. This big-time Strange cover was created in ink over blue pencil on Sparta cover stock Bristol board with an image area of 10" x 15". The logo, header, and issue number/price are stat paste-ups. Signed by Anderson on the lower left of the image area. The lightly toned board is in Very Good condition. From the Murphy Anderson Collection.
The looming figure of the Green Goblin casts his shadow on this striking cover signed by Stan “The Man” Lee! This is the often-overlooked third Green Goblin, Dr. Barton Hamilton. Created in ink over graphite on Bristol board with an image area of 9.75” x 15”. The corner box, logo, and all header info are stat paste-ups. The lower caption box and the word balloon are both hand-lettered paste-ups. Signed by Stan Lee in the UPC box, and the piece is accompanied by photos of Stan with the piece. The lightly toned piece is in Very Good condition.
Barks covers for the 1950s are just about impossible to acquire — by one count, seven published originals from the 1950s are known to exist, plus a couple of alternative unpublished ones. Of course Barks was a prolific cover artist during that decade, but almost all of the original covers were destroyed by the publisher after the comics were printed.

This is certainly a fine example of the artist’s skill at characterization. Donald’s expression is simply priceless as he sees his nephews race off. So many of us were the nephews’ age when we first read this story, and now we sympathize more with Donald who just wants to read his paper in peace! And make no mistake: a lot of people bought this comic, as *Comics and Stories* was selling more than a million copies a month in those days.

Note that Western Publishing did make slight changes when they printed this — the bottom of Donald Duck’s chair was moved up, and the shadows under the feet of Huey, Dewey, and Louie were eliminated such that they appeared to be walking briskly on the printed cover as opposed to running. Also the shadow under Donald’s arm disappeared. Frankly we like the image better the way Barks drew it, but we also recall hearing that Western Publishing did not like shadows on their funny-animal covers in general.

Margin notes indicate issue #167, however, the cover was used for #165. Ink over graphite on Bristol board with an image area of 11.25” x 16”. Smudging outside the image area. Some pinholes just above Donald’s head. Very Good condition.
Also known as Barks Code #6-72, this piece features Uncle Scrooge and Gladstone Gander, along with Donald Duck and the Nephews Huey, Dewey, and Louie. Scrooge’s Money Vault is seen in the background as the pot of gold at the end of the rainbow. Of course, the title humorously alludes to Mario Puzo’s 1969 novel *The Godfather* (or the Francis Ford Coppola 1972 film of the same name). Created in oil on 20” x 16” masonite, and signed in the lower right. It is open front framed in a 27.5” x 23.5” wooden frame. In Excellent condition.
Also known as Barks Code #11-73, it was originally inspired by the Carl Barks's story “The Golden Fleecing” which appeared in *Walt Disney's Uncle Scrooge* #12 in 1955. The image has appeared in several Barks-related fanzines and professional reference guides, and it was used in 1994 for *Another Rainbow*’s eighth mini-litho print. In the image, Uncle Scrooge, Donald, and the Nephews are all menaced by a “Larkie”. A stunning piece with lovely colors rendered in oil on 24” x 18” masonite board. It is housed in an ornate open front 28.5” x 22.5” frame. Signed in the lower left corner. In Excellent condition.
Carl Barks *McDuck of Duckburg* Painting
CB-OIL 84 Original Art (1974).

Surprisingly large compared to other Scrooge portraits by Barks, this is an impressive 14" x 18"! Also known as Barks Code #15-74, this was the first of two similarly themed paintings produced by Barks (the other being *The Money Lender*). Full of wonderful bits, from the “richly” decorated wallpaper, to the pins in the globe marking places he’s been, to the glint of gold on the coins, you could stare at this mesmerizing piece for hours and still not drink in all the details. Finely crafted in oil on masonite board, signed in the lower right. It is open front framed in a 24" x 27.75". In Excellent condition.
Brian Bolland, the legendary British comic book artist, has created a stunning "Camelot 3000" double-page spread for "Who's Who: The Definitive Directory of the DC Universe" #4 (DC, 1985). This piece is a must-have for any DC Universe fan, featuring Arthur, the Once and Future King, along with other characters from the Round Table and the villains. The artwork is rendered in ink over graphite, showcasing Bolland's amazing clean line and keen design sense. The image area is 21" x 15.5" and is matted to 28.5" x 20.5". In excellent condition.
Odin's Hoary Beard! Verily this is a collection of Asgardians rarely seen by mortal eyes! From headliners such as Thor, Odin, Loki, The Warriors Three (Fandral the Fair, Hogun the Grim, Volstagg the Vast), to some of the second-tier characters such as Jane Foster, Lady Sif, Hela, Heimdahl, Balder, Karnilla, Valkyrie, and a host of Asgardian warriors... this is a regal two-page spread of a pin-up! Crafted in ink over graphite on two conjoined Bristol boards with a combined image area of 17.5" x 12.5". Matted to 23" x 18". In Excellent condition.
Conan defends Queen Tananda from an angry mob — or as he gamely puts it: “Don’t worry, woman! There’s only a few of them!” This swashbuckling cover captures the spirit of Robert E. Howard’s signature character, and is one of Buscema’s best for the series. Ink and Zipatone over graphite on Bristol board with an image area of 9.75” x 15”. The corner box, logo, and all header text are original stat paste-ups. In Excellent condition with mild toning and wear, and very light soiling.
Part 2 of the Kree-Skrull War was titled “Judgment Day!” Featured on this savage cover are The Vision, the Scarlet Witch, Quicksilver, the Wasp, Rick Jones... and Yellowjacket (...sort of). It’s the exciting reverse-angle image of the last panel of this story. Created in ink, with white paint highlights, over graphite, on Bristol board, with an image area of 10" x 15". The corner box and logo are stat paste-ups (with a bit of glue residue near them). The story title, Scarlet Witch's word balloon, and the caption box on the right side are hand-lettered paste-ups. The Vision and Quicksilver's word balloons are modern day replacement stat paste-ups. There is a very faint bit of glue residue on Quicksilver from a missing stat paste-up, as he was statted and enlarged to make him closer to the foreground. Signed by Sal Buscema in the image area. The lightly toned board is in Very Good condition.
The first cover appearance of the Man-Bull, whom Buscema imposingly portrays racing right at us, the readers, with only Daredevil standing in between! Signed and inscribed by Buscema at right. Ink over graphite on Bristol board with an image area of 10” x 15”. The board has yellowed slightly. Production staining. Handling wear. A small piece is cut out of the board at lower right, however it’s covered up by the taped-on (original) lettering blurb. Very Good condition.
91017  John Byrne - Kitty Pryde of the X-Men Concept Illustration Original Art
(Marvel, c. 1978).

A true bit of Marvel history! This page was John Byrne’s original concept design pitch piece for a new X-Men member. He has her in the old black and yellow battle togs that she would wear for many adventures. In the note below to scripter Chris Claremont, Byrne even outlines the idea of Professor X taking on new students for a second team, an idea that would bear fruit in 1982 with the creation of the New Mutants. Although designed in 1978, Kitty would not show up in the comics until X-Men #129 in 1980. Note the list of potential names next to her on the left... she eventually used both Sprite and Ariel.

The page was created with a central original art image in ink over graphite, then hand-colored with crayon and color marker. The page is signed and dated next to the figure, and then signed again under the note to Claremont. The 10.5” x 14” paper is toned, with a minor stain on the lower right side. In Very Good condition.
John Byrne and Terry Austin X-Men #137 Double Splash Pages 2-3 Original Art (Marvel, 1980).

This two page spread is one of the most memorable splash pages of all time. One of the greatest full-team images of the X-Men ever, by the gold standard team of Byrne/Austin - directly from the heart of one of the most acclaimed runs in comic book history! It features Cyclops, Jean Grey (aka Marvel Girl/Phoenix), the Beast, Angel, Nightcrawler, Wolverine, Storm, Colossus, Professor X, Lilandra, and Gladiator. Chris Claremont (writer), John Byrne (co-plotter/penciler), and Terry Austin (inker) turned in some career-altering signature work on this title, and much of it culminated in this story “The Fate of the Phoenix!” Elements of this story even made it into the movie X2: X-Men United. Worth noting is that this will be the first time many fans have seen this art in its entirety. Due to the process used to bind the square-bound issue #137, the center of the artwork was obscured. An uncanny double page spread that presents stunningly, it is produced in ink over graphite on two pieces of Bristol board with a combined image area of approximately 21” x 15”. A quarter-inch strip down the entire right side of the left page (where the images meet) had been trimmed off and taped back on at the time of production. This is evidenced by it being covered by the original paste-up title. The pages are toned with a small amount of frame burn around the outside edges. Outside top corners are trimmed, and the paste-up title is tanned. Signed by Claremont, Stan Lee, Jim Shooter, and Byrne near the credits on the lower left page. Overall, in Very Good condition.
Jean Grey explodes into her reborn Phoenix form on this pivotal page of the classic “Phoenix Must Die!” What started as a battle to save Jean Grey from execution has turned into an effort led by Storm and Cyclops to stop the Dark Phoenix from destroying the universe, and now Cyclops is faced with having to attack the love of his life. Ink over graphite on Bristol board with an image area of 10” x 15”. The page is lightly toned, and the top left corner is trimmed. White-out text corrections in Panels 2, 3, and 6. A great looking page from an essential issue. Overall, in Very Good condition.
The dramatic last page of the issue, both penciled and inked by Cockrum. In what appears to be Jean Grey's self-sacrifice to save the X-Men, it is instead the point of conception for Jean to become the Phoenix. This sets the stage for the forthcoming Dark Phoenix saga. This scene has been adapted for the upcoming X-Men: Dark Phoenix movie. Ink over graphite on Bristol board with an image area of 10" x 15". Production tape glue residue in the top and bottom margins, paste-up text in Panel 1, paste-up text from Panel 1 has drifted into the bottom splash panel and white-out art corrections. The art is in Excellent condition.
Four of Marvel’s mainstay characters on the same cover by fan-favorite artist Dave Cockrum! “Dynamic Dave” was at the top of his game in 1977, as he was penciling the “All-New/All-Different” X-Men (where he had just co-created the Phoenix the year before), and his covers were literally all over Marvel books of the time.

Over the years, some of Marvel’s villains proved to be as popular as some of their heroes. As a result, the company capitalized on that with this unusual title that featured Doctor Doom, or anti-hero Namor the Sub-Mariner. The Red Skull appeared occasionally, but on this particular cover you get all three of them...plus Captain America and The Shroud!

Rendered in ink over graphite on World Color cover stock Bristol board with an image area of 9.75” x 15”. Signed by Cockrum and Sinnott in the lower left of the image area, and signed again by Cockrum in the UPC box. The corner box, logo, and all header info are stat paste-ups. The word balloons and lower caption are hand-lettered paste-ups. The board is toned, with some minor glue residue near the paste-ups. There are production oil stains in the image area and lower left. In Very Good condition.
Crumb, an architect of the Underground Comix movement, has long dealt in painterly idioms in addition to his natural arena of pen-and-ink cartooning. This fiery burst of colors originated in 1966, a year before the breakthrough of *Zap Comix*, although Crumb “fiddled with it,” as he has said, at intervals over the long stretch — finally pronouncing the work finished in 2017. The command of an anomalous (for Crumb) medium is as striking as his varied experiments in large-scale sculpture and miniature woodcarving. Oils on hand-stretched canvas with handmade wooden framework, reinforced with carpentry staples. Image area, 21” square. Some light surface-scuffing; ragged outer edges on the folded (sides) unpainted canvas; edge-scuffing; outer-edge staining; and partial chipping in the framework. Very Good condition.
R. Crumb's most famous catch phrase, “Keep On Truckin’” is perfectly captured on this specialty illustration. It's a previously unpublished piece, and those are an absolute rarity among late 1960s-era Crumb art! It's also one of the last drawings Robert did in his more innocent early comix style (“the beginning of the end for me, of my unselfconscious youthful period,” Robert recently remarked to us about this drawing). By 1970, his work began to take a somewhat harder, more finished look. Created in ink on paper, and signed and dated in the lower right of the 13.25” x 10.5” image area. Plexiglas front framed to 17.25” x 16”. Lightly toned and in Excellent condition.
91024 Robert Crumb, Harvey Kurtzman, Gilbert Shelton, and Others East Village Other V6 #1 “Science Fiction Comics” Jam Page Original Art (EVO, 1970).

Here is the incredible all-star jam page entitled “Science Fiction Comics” that first ran in this issue of the famed New York underground newspaper. It was reprinted as a poster, and even later reprinted by Fantagraphics in The Complete Crumb Comics #7 “Hot ‘n’ Heavy” collection in 1991. The original art was created in ink over graphite on small sections of paper (most 4.25” x 3.25”) and affixed to a 20” x 27” illustration board. The 17” x 23.5” image area includes panels by R. Crumb, Robert Williams, Harvey Kurtzman, Victor Moscoso, Gilbert Shelton, Spain Rodriguez, and S. Clay Wilson. That’s the Zap collective plus the man who originally inspired most of the gang here, Harvey Kurtzman! It is signed by these artists at the bottom edge of the image area. There’s a famous video of all the guys hanging out, drinking beer, cavorting around -- and drawing this jam page; specifically, you see Victor Moscoso, Gilbert Shelton, and Robert Williams as they draw their individual panels (watch this on YouTube). The illustration board has been affixed to a same-size backing board. Of all the many Zap Comix jams, this page ranks alongside the very best of them, and is perhaps the most famous one of all. It’s been locked away in the private collection of one of the participants for a good many years; finally, it’s being offered for sale, nearly 50 years after its creation. An absolutely classic piece of Underground art history! In Very Good condition.

“*The Artist and his Muse*” are cleverly depicted in this self-referential self-portrait by the Godfather of Underground Comix, Mr. R. Crumb. The limber lassie is the epitome of the thick legged “Crumb Woman” physique. The cavorting and contorting cartoon was reprinted in the 1976 Kitchen Sink reprint, and then again in both the third and fourth printing of that comic, as well as appearing in the 1992 *The Complete Crumb Comics* #9 “R. Crumb Versus the Sisterhood”. The art was created in ink over graphite on top bound spiral art paper with an image area of 8” x 12”. Signed and dated in the lower right. There are some minor dots that seem to be coffee stains on the right side and right margin. The toned page is in Very Good condition.
Prince Namor, from the hand of his creator Bill Everett! The story "Somewhere Stands... Skull Island!" starts with throne room drama as the Lady Dorma pleads for leniency towards the surface dwellers. Namor's attitude harkens back to his Golden Age appearances. The splash was rendered twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 19" (including the stat paste-up header and indicia). Some of the stat credits are missing, leaving glue residue. The hand-lettered title is a stat paste-up. There is a bit of glue residue near some of the paste-ups, and some production tape also. Overall the toned page is in Very Good condition.
Frank Frazetta *Egyptian Queen* Painting

For a man known for his exquisite paintings, this is quite possibly his single most famous piece... the artist's “Mona Lisa”... the enigmatic, beloved, and often imitated "Egyptian Queen" herself, a haunting image that legions of admirers have returned to time and time again.

Having taken the comic book and newspaper strip worlds by storm in the 1950s and early 1960s, Frank Frazetta had already had a more successful career than most artists could even dream of before turning his otherworldly talents to book and comic cover fantasy artwork in the mid-1960s. In short order, he reinvented and massively expanded the entire field of fantasy illustration, single-handedly selling hundreds of thousands of books and scores of wildly popular posters along the way.

Frazetta would produce some of his most incredible work during this period with each piece helping to hone his craft, leading up to this spectacular painting in 1969, the peak of the artist’s creative powers. While Frazetta would continue to produce paintings for another 30 years, this unforgettable image captured the hearts of legions and remains burned into the minds of generations. The *Egyptian Queen* first appeared in print as the cover for *Eerie* magazine #23 in mid-1969, and as multiple prints and posters over subsequent decades.

The luster of the paint, especially on the marble column and the supple form of the Queen herself, created an amazingly realistic and almost hypnotizing effect... pulling the viewer into the world of Queen Nefera. Her lovely printed skirt, a veritable peacock’s plume, drapes seductively down the steps in this incredibly powerful and lushly painted composition. Frank Frazetta had the absolutely unique ability to paint what he envisioned in his mind (the main reason his preliminaries for works were so seemingly simple and tiny), going directly to the canvas with no tracing, no finished drawing, to paint what he saw in his mind’s eye. To say this is a rare gift is a huge understatement — no other artist has been able to convey this same immediacy. It is especially exemplified in the works where Frazetta was asked to paint whatever he pleased, with the publisher then commissioning a story written to reflect the painted image. The result was always a unique, dynamic image that above all else rivets attention and elicits a visceral reaction from the viewer.

Although Frazetta would revise many of his published works from this era even years after publication, in this instance he seemed to know that *The Egyptian Queen* was an unqualified masterpiece from the outset. Immediately upon receiving the piece back from publisher Warren in 1969, Frazetta made only very slight and subtle changes, softening the Queen’s eyes to make them even more resonant, thus creating this definitive, strikingly wistful visage that has become indelibly fixed in all fans’ minds from the scores of prints, posters, and publications of all sorts over many decades, including the painting’s iconic 1977 publication as the cover of *Creepy* #92. This masterpiece has resided with the Frazetta family since its creation, so this is the first time it has ever been offered on the market.

Although Frazetta typically worked on solid surfaces such as canvas wrapped board or pressboard, this piece was masterfully crafted in oil on a 20” x 26” stretched canvas. It has been open front framed to 24” x 30”, and it is signed and dated in the lower left of the 19.75” x 25.5” image area. There are some minor drips (it is unclear if they are stains or paint drips) that are all-but-invisible unless viewed with a UV light source, and there are a few tiny white specks in the image area, as well as minor surface wear commensurate with age. There exists minor inpainting, primarily near the margins, only visible under UV light and most likely by the artist’s hand. The painting presents beautifully with incredible eye appeal and is in Very Good to Excellent condition.
Frank Frazetta *Jaguar God #2 Cover* Painting

Original Art (Verotik, 1995).

All of the elements one looks for in a Frazetta painting come together here! One of two paintings of this character that Frazetta produced in 1995, and in many ways the superior one, as it tells a story in a single image. Beset by another human and his half-ape minions, the Jaguar God battles to protect the damsel in distress. Rich colors and a fantastic depth of field make this image really pop against the gorgeous blue sky background. We have seen an uptick in interest in this iconic and important artist’s work of late, and this is one of his finest paintings. Rendered in oil on 20" x 24" stretched canvas, it is signed and dated in the lower left. Housed in a lovely open front frame that measures 25" x 29". In Excellent condition.
A loving tribute to sci-fi in general by Frank Frazetta. Many of the tropes and sub-genres are touched upon, from otherworldly barbarians — to space travel — to alien creatures. The large frog at the top is an homage to the first science fiction story ever written... a story from the 2nd Century by Greek satirist Lucian of Samosata titled "A True Story". It contained a trip to the moon where giant frogs were discovered. This painting was created in oil on canvas wrapped board. There is a type set paste-up element in the middle with the advertising text on it. Signed by Frazetta in the lower right. Open front framed to 16" x 19.75". In Excellent condition.
Rorschach is in every panel on this page, a look at the seedy world he lives in. Alan Moore and Dave Gibbons' *Watchmen* is nothing short of a ground-breaking series. Sure the writing is amazing, and the characters are engaging with their all too real human flaws and foibles. But a major reason the series worked so well was Dave Gibbons' cinematic approach to the art. This is one of the very few pages where he broke the nine-panel grid to give us a large Panel 1 on the page. The effect is the same as a pan-shot in a movie. A gorgeous bit of work created in ink over graphite on Bristol board with an image area of 10" x 16". There are bits of whiteout art correction. The image area is toned from a previous framing. In Very Good condition.
Rogue of the *X-Men* makes her first ever appearance right here on this very page! She would start off as a villain, but quickly change sides to become a member of the *X-Men* beloved by both teammates and fans alike! Captain America may be getting the stuffing kicked out of him in that big bottom panel, but gorgeous Michael Golden art makes this page a real winner! Created in ink over graphite on Bristol board with an image area of 9.75" x 15". Signed by Golden and Gil in the lower margin. The board is toned, with minor top edge/corner trim. In Very Good condition.
91032  Don Heck and Dick Ayers *Avengers* #13 Splash Page 1 Original Art (Marvel, 1965).

Giant Man, Captain America, Thor, the Wasp, and Iron Man are about to be trapped in... “The Castle of Count Nefaria!” Don Heck pencils from this era were some of his best work, but couple that with Dick Ayers inks and you get a masterpiece like this! Check out Thor’s flowing hair, or just the overall composition. This issue was also the first appearance of Count Nefaria, who would go on to bedevil the Avengers for decades. Great stuff, created 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 some whiteout art corrections in places. In Very Good condition.
This page was the very first appearance of Hopey and Maggie! Sure, Maggie had blonde hair, and they both needed a bit of a haircut, but pretty much everyone fell in love with them instantly. They were bold and captivating characters, embodying a Punk ethic coupled with the insecurities of youth. In short, they were characters that were easy to empathize with and to root for. When Fantagraphics reprinted this story in the Volume 2 #1 release of the title, Maggie and Hopey became part of the driving force behind the popularity of this book (the other being Gilbert Hernandez’ Los Palomar stories). Characters from both of the brothers’ works would grow and evolve over the years, with measures of sad and wonderful results along the way. Hopey and Maggie would split up, gain weight, find love, get lost, and eventually find each other again. And it all began right here... on this very page. The story “Mechan-X” is credited on the page as written by Izzy Ruebens. Izzy was herself a character in the issue, as she was the star of the story “How To Kill A”, and would eventually turn up as a friend of Hopey and Maggie’s, who lived in Hoppers.

The historic page was created in ink over graphite on Bristol board with an image area of 10” x 15”. It is lightly toned, with a bit of hand-lettered paste-up text correction, and some whiteout art touch-up. The page has been in the hands of one owner since the mid-80s and has never been offered on the market before. In Very Good condition.
The first solo Red Sonja comic book cover! *Conan* was going strong for Marvel, so an attempt to spin-off Red Sonja into her own book is very understandable. The sword-swinging sister is wonderfully rendered by the Kane/Romita team here in ink over graphite on Bristol board with an image area of 9.75" x 15". The corner box, logo, and all header text are stat paste-ups. The word balloon and caption flash are hand-lettered logo paste-ups. Some of these various paste-ups are held on with discolored production tape. Overall in Very Good condition.
The greatest penciler of all time and the greatest inker of all time? You could surely make those cases for Kirby and Williamson respectively. Here’s a science fiction story that came out three years before *Fantastic Four* #1. The trip to Mars is harrowing enough for our heroes, but then we find out about the planet between Jupiter and Mars! Ink over graphite on board, with some minor smudging. Each brilliant page has an image area of 12” x 18”; and the art averages Very Good condition.

The first-ever battle between Iron Man and the Hulk! And Kirby makes you feel the power of every punch and Repulsor blast. In the wonderful closeup in Panel 3 you see Iron Man's peaked-mask look was still very new at this point — Shellhead had just ditched his old bulky armor a month earlier in the pages of *Tales of Suspense*. Signed by Kirby in the bottom margin. Ink over graphite on Bristol board with an image area of 12.75" x 18.5". Pinholes, minor corner creasing, and very minor production staining. In Very Good condition.
Prince Namor, the Sub-Mariner, kidnaps Sue Storm (the Invisible Girl) in an attempt to woo her. That results in this bombastic battle page pitting the Crown Prince of Atlantis against Mr. Fantastic and the Thing! It’s a battle Royal that makes us yell Imperious Rex! Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.75”. In Excellent condition.
Secrets revealed, as Triton of the Inhumans is seen for the first time in his true form on this very page! The Inhumans had appeared in issue #45, but this was the first full-issue appearance for the Royal Family. Produced twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18.75". There is production tape in the lower image area holding on the "continued..." strip. There is a stripped-in text correction in Panel 1. In Excellent condition.

91038  Jack Kirby and Joe Sinnott Fantastic Four #46 Story Page 4 Original Art (Marvel, 1966).
The entire Fantastic Four+1 are on this page, as we get Mr. Fantastic, the Invisible Girl, Human Torch, the Thing, and even Crystal of the Inhumans! Why does she count as “+1”, because very soon she would be a replacement member for the Invisible Girl when Sue is out on maternity leave. Also of interest is that closing caption... “The Power Of... HIM!” It’s a direct reference to “Him”, who would become Adam Warlock! Warlock was just seen in Guardians of the Galaxy 2, and will likely show up again in the Marvel Cinematic Universe. This page was created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.75”. There are two paste-up stats in Panel 5. The stat of Mr. Fantastic is loose, but included (to see an image of the art without this stat on top, please see our online listing). The stats were used to move the original image down about a quarter-inch to allow for more of that great Stan Lee verbiage! There are touches of whiteout art correction, and a bit of production tape holding on the “Note: Our letters section...” strip at the bottom. In Very Good condition.
A “twice-up” Fantastic Four cover would be near the top of most any collector’s want list, but of course not many are known to exist... and the ones that do seldom change hands. This one is another pulse-pounding picture of perilous portents as Reed, Johnny, and Ben have all three already been felled by the Mad Thinker’s android. Only the figure of Invisible Girl is left standing. And what a figure it is too... sporting her new mini-skirt costume (we told you it was “pulse-pounding”). Sue had just whipped up that little number back in issue #68. That issue she wore it bare-legged, but in issue #69 she added blue tights, as seen on the final printed version of this cover. And what a cover it is, with that colossal Kirby-rendered figure tower over the team! The black background focuses the viewer’s eye on the main image area, and the helplessness of the situation. Dynamic and powerful. The figure of Sue Storm is mostly an original art paste-up art correction. When held to a light, you can see the original form below. It seems someone wanted to make her a bit bigger, to pull her closer to the reader’s eye, making the scene feel that much larger. The cover was crafted twice-up scale in ink over graphite and blue pencil, with some whiteout art corrections, on paper with an image area of 13.25” x 20.25”. The corner box, logo, and CCA stamp are all stat paste-ups. The title “When Fall the Mighty!” is a hand-lettered paste-up. The issue/date numbers are held on with tape, and there is a bit of tape on the "TM" in the corner box. When the Sue Storm paste-up was applied, it was trimmed around the edges, and some of the scores on the artwork went through the paper. There are some creases, most notably on the lower right corner. There are also some minor discolorations on the cover. In Very Good condition.
In this spectacular Silver Age retelling of Captain America's origin, Steve Rogers is bombarded by vita-rays and transformed from scrawny weakling to the chiseled super soldier that we know today. This exact scene was brought to the big screen in Captain America: The First Avenger. Ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. Production tape in the bottom margin of Page 14. Production notes in the margins, soiling, and light toning; otherwise, in Excellent condition.
OBSERVE! I AM ABOUT TO BOMBARD HIS BODY WITH POTENT, INVISIBLE VITA-RAYS!

AND, ONCE THE PROCESS IS COMPLETED--

THE FRAIL YOUNG MAN WHO STOOD BEFORE YOU--

WILL BE FRAIL AND SICKLY NO LONGER!

INSTEAD, HIS EVERY BLOOD CELL WILL SURGE WITH NEW POWER, NEW VIGOR, NEW VITALITY.

--UNTIL, HE STANDS BEFORE YOU--THE FIRST OF AN ARMY TO COME--AN ARMY OF THE MOST PERFECT PHYSICAL SPECIMENS ON EARTH.

IT'S OVER! AND--I'M STILL ALIVE!

PROJECT SUPER-SOLDIER IS A SUCCESS! I KNOW IT! I CAN FEEL IT!

CONTINUED AFTER NEXT PAGE
Jack Kirby, Frank Giacoia, and John Romita Sr. *Invaders* #7 Cover Original Art (Marvel, 1976).

World War II era Captain America, the original Human Torch, and Prince Namor the Sub-Mariner take on the terrifying vampire Baron Blood on this striking cover! It is reported that John Romita Sr. did some alterations on this cover. If so, they were very minor as there is only a small bit of white out art correction in just a few places. This is 99% pure Kirby/Giacoia greatness! Created in ink over graphite on World Color cover stock Bristol board with an image area of 9.75” x 15”. The header/price are original stat paste-ups. The logo is a modern day recreation stat affixed directly to the artboard. There is glue residue in the top portion, and a touch of it on Cap’s ear. There is also a slit in the board across Cap and Blood’s legs (repaired with tape on the reverse), and another along the side border on the upper left. In Good condition.
Four powerhouse titans, masters of the craft, joined forces to produce this incredible and chaotic page. Three of these icons of the industry all worked at MAD magazine for EC, while at the same time Frank Frazetta honed his craft working with Al Capp on Li’l Abner. These guys are the Zen Masters of the Zany.

“Good Girl” specialist Frank Frazetta painted the smokin’ hot babes-in-bikinis, Jack Davis handled the zany beach “extras,” Bill Elder painted the Annie and Ralphie faces and added his hallmarked background gags, and Harvey Kurtzman wrote and laid out the whole fershlugginer yarn. And you don’t have to look far to see that Kurtzman was still ringing with that MAD vibe.

As was the style for this series, these pages are dripping with gorgeous colors created in a rich combination of oil, tempera, and watercolor paint. The image area measures 14.25” x 20.25” in the Plexiglas front 23.5” x 29.5” frame. In Excellent condition.
Mike Mignola *Hellboy: Oddest Jobs* Cover Painting Original Art (Dark Horse, 2008).

This batty cover was created for a collection of short story text pieces by some amazing authors, including Joe Lansdale, China Miéville, and Amber Benson. Even though superhero movies are numerous these days, only very few characters have had three solo motion pictures devoted to them, and Hellboy has now joined that illustrious group! The cover painting was produced in ink and watercolor on Bristol board with an image area of 10.5” x 14”. In Excellent condition.
A highly memorable fight page, as DD takes out a room full of men in just four elegant panels. The wordless fight was cinematically rendered in ink over graphite on Bristol board with an image area of 10" x 15". There are some corner trims in the margins on the toned page. In Very Good condition.
A tearful cover, as Starfire attempts to incinerate the H.I.V.E. agent who killed her boyfriend. Wonder Girl, Cyborg, and Robin have to stop her. As the sidebar says... “Amazing”. This debris-strewn scene was created in ink over graphite on DC Sparta cover stock Bristol board with an overall image area of 10” x 15”. The sidebar was to hype the Captain Carrot and his Amazing Zoo Crew prevue included in this issue. The logo is a stat paste-up. Signed by Pérez just above the stat UPC box, and signed by writer Marv Wolfman in the margin below. The board is lightly toned and in Excellent condition.
First appearance of Brother Blood! There were a lot of first appearances in this issue... The Monitor of Crisis on Infinite Earths (voice only); many of Brother Blood’s recurring cult members, and of course the free pull-out section featured Gene Colan’s Night Force. A striking cover featuring Robin, Wonder Girl, Kid Flash, and Raven, with the usual amount of heavy-detail you would expect from a George Pérez cover. Created in ink with red ink key lines over graphite on DC/Sparta cover stock Bristol board with an image area of 9.75” x 15”. The 8” x 11” art area is surrounded by various stat paste-ups. The word balloons are stat paste-ups as well. Signed by George Pérez in the lower left margin. There are some minor glue residue stains in the margins. In Excellent condition.
Beginning in 1999 with *Superman: Peace on Earth*, Ross has produced several tabloid-sized, fully painted works that are just staggeringly good. They centered on the main iconic characters from DC Comics, including the Justice League of America with 2003's *JLA: Liberty and Justice*. This page from the Wonder Woman book captures her in action, on a humanitarian rescue mission, and comforting a scared child. The story centered on her acting as the Ambassador from the Amazon island of Themyscira. This wondrous piece is produced in watercolor over graphite and matted to 25.5" x 17", and then ornately UV glass front framed to 32.5" x 25.5". In Excellent condition.
Snoopy gets the boot on this very funny Sunday that also features Charlie Brown and Lucy. Rendered in ink over graphite on Bristol board with an image area of 22.5" x 15". The logo is a printed paste-up. Scored and folded between the bottom two tiers to allow mailing to the syndicate. The board is toned, with corner wear, handling wear, and staining on the edges. The syndicate strip has ripped off. The board has been affixed to a same-sized illustration board. In Very Good condition.
The mighty Conan is warned to “Beware the Wrath of the Bull-God!” on this cataclysmic cover by Barry Windsor-Smith. The carnage and the gigantic Bull-God are so overwhelming that someone at Marvel was afraid the Cimmerian was getting lost in the chaos. As a result, they had him statted up by about 10%. That original stat is separate, but included in this lot. Don’t overlook the wonderful Kull the Conqueror in the lower banner, not drawn by Smith but by Marie Severin. The cover was created in ink over graphite on Bristol board, with an overall image area of 10” x 15”. Signed by Barry Smith in the lower left of his portion of the cover. The corner box, issue/price, and logo are all stat paste-up, as is the “Before there was Conan, there was — the Conqueror” blurb at the bottom. The other cover text elements (“All New Stories”, “Beware the Wrath of the Bull-God”, and “Bonus! Kull”) are all hand-lettered. The board is toned and in Very Good condition.

A truly mesmerizing piece with so much intricate detail you will get caught up in its skein. Windsor-Smith deftly renders the background to look so much like a tapestry that you can almost feel the weft and warp with your eyes. Originally crafted in 1980 in mixed media on Bristol board, it was not published until 1999. Signed “BWS” in the lower right of the 18” x 15” matted image area. It is matted to 24.5” x 22”. In Excellent condition.
The origin of the Vision is continued, co-starring the villainous Ultron! It is well-known that John Romita Sr. provided the floating heads of Thor, Mantis, and Iron Man on the published cover, but a side-by-side comparison will show some other changes from Starlin's finished cover art to the published piece. Most notable is the disappearance of the Golden Age Human Torch on the far left. Given that the cover blurb stated “How the Human Torch became... The Vision,” it shouldn’t have been a surprise to readers that he’s in the issue. This piece of original art by Starlin was rendered in ink over graphite on Bristol board with an image area of 9.75" x 15". Matted to 15" x 20.25". The board is toned, and there are whiteout art corrections in several places. In Very Good condition.
Thanos is the star villain of two movies these days, but all the proof you need of his fearsomeness is right here. Starlin manages to make the backgrounds in Panel One add considerable power to the scene rather than distract from it. Another memorable Starlin creation, Pip the Troll, co-stars here. Ink over graphite on Bristol board with an image area of 10" x 15". Two trimmed corners, and in Excellent condition.
Herb Trimpe and Jack Abel *Incredible Hulk* #180 Partial Story Original Art Group of 15 (Marvel, 1974).

Caught in the heart of a Nuclear Explosion, victim of Gamma-Radiation gone wild, Doctor Robert Bruce Banner now finds himself transformed in times of stress into seven feet, one thousand pounds of unfettered fury—the most powerful creature to ever walk the earth—The Incredible Hulk!

.imshow()

Lend Lee Presents: The Incredible Hulk!™

Len Wein & Herb Trimpe *Jack Abel* Artist

Artie Simek, Letterer

Glynis Wein, Colorist

Roy Thomas Editor

AND THE WIND HOWLS... WENDIGO!

Appalachia was a nice place to visit, but he wouldn't want to live there--or so thought the Hulk in those pretty mush to that effect--

APPALACHIA WAS A NICE PLACE TO VISIT, BUT HE WOULDN'T WANT TO LIVE THERE--OR SO THOUGHT THE HULK IN THOSE PRETTY MUSHS TO THAT EFFECT--

IVV... WHICH HELPS TO EXPLAIN, PERHAPS, WHY THE GREEN-SKINNED GIANT IS COMING TO A FAR-FROM-GRACEFUL LANDING AT THIS VERY MOMENT IN THE HILLS OF UPSTATE NEW YORK.

SO--HULK IS HERE! BUT WHERE HERE?

THOOM!

THE INCREAdBLE Hulk is published by MARVEL COMICS GROUP, OFFICE OF PUBLICATION 575 MADISON AVENUE, NEW YORK, N.Y. 10022

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Oh no! Brand new page.

Not a misprint — we are offering fifteen pages of original art from this issue as one lot, with an additional two stat production pages included in the bargain. Alas, the one page from the book that featured Wolverine is not included here, but you do get the memorable face-off of those behemoths Wendigo and the Hulk, as well as some dramatic subplots. The original pages are story pages #1-14 and 17, and the stat pages are #15 and 16. In other words, all but one page from the 18-page story are represented here, and we had no idea this group had been kept together until our consignor gave us a call! Ink over graphite on Bristol board. Each page has an image area of 10" x 15". On Page 3, three panels are original art on separate boards attached to the main board, and the final panel with the "Weapon X" reference is all stat. Pages 10 and 11 each have one panel of original art that is stripped in and sealed with tape on the back, and Pages 4, 9, and 12 have lettering corrections sealed with tape on the back. The two all-stat pages are discolored. Otherwise the only defects are the staining and tape typical for 1970s Marvel pages. We anticipate a lot of interest in this stack of art! In Very Good condition.
Thor, Iron Man, the Vision, Scarlet Witch, and the Black Panther are all featured on this cover, stuck in the death-trap of Taurus... leader of the Zodiac. An action-packed cover image, crafted in ink on 10” x 13.5” vellum. The vellum has been affixed to World Color Bristol board. All header and cover text are replacements. There are whiteout art corrections on the vellum, produced by John Romita Sr., who signed in the lower right. The vellum has discolored from the fixative glue, and the board has paste-up glue stains, and corner damage in the top right marginal corner. In Very Good condition.
Wood both penciled and inked the story “Trapped by the Fellowship of Fear.” On this page, Daredevil must battle Mister Fear’s henchmen the Eel and the Ox after dodging a toxic dose of fear toxin. Wally Wood left the Daredevil series after issue #11, making pages from these early issues a rare find. The twice-up scale page was created 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.
COMING JUNE 8!

AUCTION OF EUROPEAN COMIC ART, FEATURING THE VERY FIRST PUBLISHED TINTIN COVER

HERGÉ (1907-1983)
The Adventures of Tintin Vol. 1:
Tintin in the Land of the Soviets
Original Cover Art Ink on paper (With gouache corrections)
27 x 29,5 cm (paper) 21 x 26 cm (drawing)
Le Petit Vingtième (13-02-1930)
©Hergé-Moulinsart 2019

INQUIRIES: 877-HERITAGE (437-4824)
Joe Mannarino | Ext. 1921 | JoeM@HA.com
91057  Action Comics #252 (DC, 1959) CGC VF 8.0 Cream to off-white pages.

A high-grade copy of the origin and first appearance of Supergirl! An important issue, Metallo also makes his first appearance here. Curt Swan provided the Superman/Supergirl cover, and Al Plastino and Jim Mooney contributed interior art to the issue. Currently this issue sits at the #17 spot on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 VF 8.0 value = $7,500. CGC census 4/19: 14 in 8.0, 21 higher.
This issue contains the first Joe Simon and Jack Kirby artwork for DC, a combination that would thrill comic readers for decades to come! Jack Burnley did the Shining Knight cover, and Simon, Kirby, Burnley, and Bernard Baily handled the interior art for the book. It's one of the top five copies on CGC's census for the issue, and it's been almost a decade since we've seen a copy with a grade this high. Overstreet 2018 VF/NM 9.0 value = $13,050; NM- 9.2 value = $19,000. CGC census 4/19: 2 in 9.0, 3 higher. From the Wartime Comic Find, an Original-Owner Collection.
One of the most famous covers of the Golden Age. This issue features the origin and first appearance of the Justice Society of America, and it’s practically non-existent in high grade. The first Atom cover appearance is here too. The issue is currently ranked #26 on Overstreet’s list of Top 100 Golden Age Comics. E. E. Hibbard did the cover, and some interior art. Sheldon Moldoff, Bernard Baily, Martin Nodell, and Creig Flessel handled the rest of the interior art chores. Overstreet 2018 FN 6.0 value = $17,400. CGC census 4/19: 5 in 6.0, 11 higher. From the Robert Huber Collection.
Wonder Woman's first appearance! That alone makes this issue super special, and its rising popularity among collectors is reflected in its rising value. Among the Top 25 books on Overstreet's Top 100 Golden Age Comics list, only two books enjoyed a higher percentage increase in value: Action Comics #1 (19% to 15%) and Wonder Woman #1 (28%). Pretty select company! The issue's currently tied for 10th place on the list. Other features of the issue include Starman and Dr. Mid-Nite joining the Justice Society of America and an appearance by Shiera. CGC notes, "1 small piece of tape on interior cover." Overstreet 2018 VG 4.0 value = $34,600; FN 6.0 value = $51,900. CGC census 4/19: 12 in 5.0, 28 higher.
A true comic icon started here, true believers, with the origin and first appearance of Peter Parker, a.k.a. *your friendly neighborhood* Spider-Man, as well as the first appearances of his Uncle Ben and Aunt May. The cover and art are by the unbeatable duo of Jack Kirby and Steve Ditko. Currently, AF15 ranks #1 on Overstreet’s list of *Top 50 Silver Age Comics*, and it’s not going to be displaced any time soon! Overstreet 2018 FN 6.0 value = $32,000. CGC census 4/19 for Universal grades: 94 in 5.5, 275 higher. CGC census 4/19 for Signature Series: 16 in 5.0, 22 higher.
What could be more impressive than a copy of the origin and first appearance of Spider-Man, signed by the web-slinger’s creator, Stan Lee? Nothing currently comes to mind! The first appearances of Uncle Ben and Aunt May are also here. Jack Kirby and Steve Ditko cover and art. Currently Spidey’s first appearance ranks #1 on Overstreet’s list of Top 50 Silver Age Comics. CGC notes, “Signed by Stan Lee on 9/2/16.” Overstreet 2018 VG 4.0 value = $16,000; FN 6.0 value = $32,000. CGC census 4/19: 130 in 5.0, 369 higher.
91063  The Avengers #1 (Marvel, 1963)
CGC VF 8.0 Off-white pages.

The origin and first appearance of the Avengers (Thor, Iron Man, Hulk, Ant-Man, and Wasp). Loki, the Teen Brigade, and the Fantastic Four also make appearances in this issue. Jack Kirby and Dick Ayers are responsible for the cover and interior art for the issue that currently ranks #12 on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 VF 8.0 value = $9,400. CGC census 4/19: 42 in 8.0, 88 higher.
The issue is currently ranked #5 on Overstreet’s Top 100 Golden Age Comics list, and will likely move into at least a tie for the #4 spot in Overstreet's 2019 edition. Like Superman, Batman became too large for just one comic book, so his eponymous title launched shortly after the Caped Crusader's first appearance in Detective Comics #27 the previous year. The two titles ran concurrently for over 70 years! Bob Kane and Jerry Robinson collaborated on the art, including a back cover pin-up of Batman and Robin. The issue featured the first appearance of both the Joker and the Cat (later known as Catwoman). Overstreet 2018 FN 6.0 value = $150,000. CGC census 4/19: 4 in 5.5, 22 higher. From the Robert Huber Collection.
A superb showcase for a Jerry Robinson cover that's a collector's favorite in any condition. This is an ultra high-grade copy of a book featuring an early appearance of one of the true icons among superheroes, with historical significance, and an eye-catching cover by one of the premier Golden Age artists. A book not to be overlooked! Overstreet 2018 NM- 9.2 value = $12,000. CGC census 4/19: 3 in 9.4, 1 higher.
Captain America Comics #1 (Timely, 1941)
CGC FN/VF 7.0 Cream to off-white pages.

This issue kicks off the finest run of Captain America Comics that Heritage has ever had the opportunity to offer in a single auction!

Copies this nice, of the origin and first appearance of Captain America and Bucky, seldom appear on the market, and when they do, they garner substantial interest from the hobby. Also making his dastardly first appearance in this issue is the repugnant Red Skull, and Hitler gets a good ol’ American “welcome” from Cap, on the Jack Kirby and Joe Simon cover. Currently this issue is ranked #8 on Overstreet’s list of Top 100 Golden Age Comics. Simon and Kirby art. Included with this tight looking copy are copious bragging rights, so get ready to bid! Overstreet 2018 FN 6.0 value = $72,000; VF 8.0 value = $160,000. CGC census 4/19: 9 in 7.0, 14 higher.
Hitler returns for a second “smashing” cover appearance in the young title. The issue features the debut of Cap’s round shield (he hefted around a much bulkier model in the first issue). Joe Simon received a “classic cover” nod from Overstreet for this over-the-top scene, while on the interior Simon teamed up with Jack Kirby, who both share space with Al Avison, Al Gabriele, and Reed Crandall. The issue is currently ranked #49 on Overstreet’s list of Top 100 Golden Age Comics, and is one of CGC’s top five copies of the book. Overstreet 2018 VF/NM 9.0 value = $40,375; NM- 9.2 value = $62,000. CGC census 4/19: 1 in 9.0, 4 higher.
Captain America Comics #6 (Timely, 1941)
CGC VF+ 8.5 Off-white pages.

The smashing Nazi/skull/hanging cover, and the book’s interior art are by Jack Kirby. Al Gabriele, Joe Simon, and Al Avison added interior art. In addition to the cover image shadow, the book contains hanging panels. A truly impressive copy. Overstreet 2018 VF 8.0 value = $7,400; VF/NM 9.0 value = $13,200. CGC census 4/19: 5 in 8.5, 4 higher. From the Wartime Comic Find, an Original-Owner Collection.
Captain America Comics #7 (Timely, 1941)
CGC VF+ 8.5 Cream to off-white pages.

Cap and Bucky make a swashbuckling entrance on this classic Nazi/bondage cover by Jack Kirby and Syd Shores, and the Red Skull makes an early appearance. Kirby and Joe Simon provide the stories and art on the inside. This is a beautiful copy that presents well, with dust shadows along the edges preventing it from grading even higher. Overstreet 2018 VF 8.0 value = $8,000; VF/NM 9.0 value = $14,750. CGC census 4/19: 3 in 8.5, 4 higher. From the Wartime Comic Find, an Original-Owner Collection.
You are bidding on the single highest-graded CGC copy of *Captain America Comics* #10. Joe Simon and Jack Kirby are responsible for the hooded cultists “Hotel of Horror — Register of Death” cover and interior art. This would be the dynamic team's last art for this title. An added bonus is a text story by Stan “The Man” Lee. Overstreet 2018 NM- 9.2 value = $15,500. CGC census 4/19: 1 in 9.4, none higher. *From the Wartime Comic Find, an Original-Owner Collection.*
91071  Captain America Comics #12 (Timely, 1942)  
CGC NM 9.4 Cream to off-white pages.

Al Avison’s Dr. Crime “Pygmies of Terror” cover hints at the slam-bang action inside. This copy is tied with just one other for CGC’s top honor, and to see this book in person, it is quite a sight to behold. The black background behind the title is unblemished, and the colorful inks are as bright as the day they were printed. A scintillating copy! Overstreet 2018 NM- 9.2 value = $11,000. CGC census 4/19: 2 in 9.4, none higher. From the Wartime Comic Find, an Original-Owner Collection.
91072  Captain America Comics #13 (Timely, 1942)
CGC NM 9.4 Cream to off-white pages.

This stunning copy is not only the highest-graded copy certified by CGC to date, it’s the first copy with a grade higher than VF/NM 9.0 that we’ve seen in almost eight years (the previous one was an Apparent NM+ 9.6). This “Remember Pearl Harbor” issue has a classic cover by Al Avison, as well as the origin of the Secret Stamp. Don Rico provided the interior art. This copy has a yellow background that is free of discoloration and an unsmudged back cover. Overstreet 2018 NM- 9.2 value = $18,000. CGC census 4/19: 1 in 9.4, none higher. From the Wartime Comic Find, an Original-Owner Collection.
Included here are gorgeous copies of issues #33, 37, and 51 that have been trimmed and bound into a softcover volume. Of course, the main draw here is #33, an important issue featuring the first time Batman’s origin was told — as well as a classic cover featuring a rare instance of the Dark Knight sporting a firearm. Also of note: Issue #37 features Batman’s last solo adventure prior to the debut of Robin one month later in *Batman* #1. Additional stories feature Speed Saunders, the Crimson Avenger, and Slam Bradley. Bob Kane covers and art. The comics are in very nice condition with bright, glossy covers, supple pages, mild wear, and some tanning to the edges and cover interiors. Overstreet VG 4.0 value for group = $35,768.
Fantastic Four #1 (Marvel, 1961)
CGC FN/VF 7.0 Off-white to white pages.

The third-most valuable comic of the Silver Age, and the one that started the Marvel Era. It’s the origin and first appearance of the Fantastic Four, with a story by Stan Lee, and iconic cover and art by Jack Kirby. The book also has the first appearance and origin of the FF’s first opponent, the Mole Man. The earliest version of the characters has Reed Richards as a pipe-smoking scientist, the Thing had yet to taken on the Yancy Street patois that he was later known for, and the FF was strictly a plainclothes operation with no costumes. This is a solid copy of a major Marvel key that would be the centerpiece of almost any good Silver Age Marvel collection. Currently ranked #3 on Overstreet’s list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $12,000; VF 8.0 value = $30,000. CGC census 4/19: 47 in 7.0, 64 higher.
Fantastic Four #5 (Marvel, 1962)
CGC NM- 9.2 Off-white to white pages.

This is the second-most valuable issue in the entire Fantastic Four run after issue #1, due to the book containing the origin and first appearance of Doctor Doom, a major player of the Marvel Age. Jack Kirby did the now-famous cover and art for the book which currently sits at the #20 spot on Overstreet’s list of Top 50 Silver Age Comics. There is a full-page ad for Incredible Hulk #1, and a letter from writer Roy Thomas inside. Overstreet 2018 NM- 9.2 value = $20,000. CGC census 4/19: 15 in 9.2, 15 higher.
This issue contains the classic “Flash of Two Worlds” story, with the first appearance of the Golden Age Flash in the Silver Age. The book also contains the first mention of Earth-2, where the Golden Age DC heroes live. Currently the issue is ranked #49 on Overstreet’s *Top 50 Silver Age Comics* list. Carmine Infantino and Murphy Anderson cover and art. Just one NM+ 9.6 copy keeps this issue from being CGC’s highest-graded copy. Overstreet 2018 NM- 9.2 value = $7,000. CGC census 4/19: 7 in 9.4, 1 higher.
The Incredible Hulk #1 (Marvel, 1962)
CBCS VF+ 8.5 Exceptional White pages.

The pages aren’t just white but “Exceptional White” per the graders at CBCS, and of course the grade itself is remarkable for a book very difficult to find in high grade. The origin and first appearance of the Hulk is accompanied by the first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross. The #2 rated comic book issue on Overstreet’s most recent list of Top 50 Silver Age Comics. Jack Kirby cover and art. Overstreet 2018 VF 8.0 value = $49,800; VF/NM 9.0 value = $157,400.
Marvel Mystery Comics #16 San Francisco Pedigree (Timely, 1941)
CGC NM 9.4 Off-white pages.

This stunning pedigreed copy ties with one other as the highest-graded copy certified by CGC to date — the only copies with a grade above VF+ 8.5. Human Torch cover by Alex Schomburg. Sub-Mariner story by Bill Everett. Jack Kirby and Carl Burgos art. Overstreet 2018 NM- 9.2 value = $7,700. CGC census 4/19: 2 in 9.4, none higher.
Marvel Mystery Comics #19 San Francisco Pedigree (Timely, 1941)
CGC NM 9.4 Off-white to white pages.

The highest-graded copy of this issue certified by CGC to date. The science fiction-themed cover is by Alex Schomburg, and it features a plug for (then) new Sub-Mariner #1 in the bottom corner. The interior art is by Jack Kirby, Bill Everett, Carl Burgos, and Paul Gustavson. The origin of Toro is featured in a text story. Overstreet 2018 NM- 9.2 value = $7,200. CGC census 4/19: 1 in 9.4, none higher.
Marvel Mystery Comics #27 (Timely, 1942)
CGC NM+ 9.6 Off-white pages.

Marvel Mystery Comics #39 San Francisco Pedigree (Timely, 1943)
CGC NM 9.4 Off-white to white pages.

The Human Torch and Toro lead the invasion of a mountaintop Nazi stronghold on this cover by Alex Schomburg. The Sub-Mariner, Patriot, the Vision, and the Angel also appear in this issue, with art by Syd Shores and Bob Oksner. Overstreet 2018 NM- 9.2 value = $6,600. CGC census 4/19: 3 in 9.4, none higher.
Marvel Mystery Comics #48 San Francisco Pedigree (Timely, 1943)
CGC NM 9.4 Off-white to white pages.

This issue, tied with one other for CGC's highest grade, contains the last Vision feature, and sports an Alex Schomburg World War II flag cover, with the Human Torch and Toro, along with British and American troops, taking out Nazis, on what looks like a D-Day invasion. Harry Sahle, Frank Bolle, and Carl Pfeufer art. Overstreet 2018 NM- 9.2 value = $6,600. CGC census 4/19: 2 in 9.4, none higher.
Planet Comics #7 Mile High Pedigree (Fiction House, 1940)  
CGC NM+ 9.6 Off-white to white pages.

This is the highest-graded copy certified by CGC to date, and the first we've seen with a grade above VF/NM 9.0. Bob Powell's rocket ship cover is a beauty. Alex Blum, Henry Kiefer, Fletcher Hanks, Charles Quinlan, and Arthur Peddy all provide interior art. CGC notes, “Very minor amount of dried glue on cover.” Overstreet 2018 NM- 9.2 value = $4,500. CGC census 4/19: 1 in 9.6, none higher.
91084  Planet Comics #9 Mile High Pedigree (Fiction House, 1940)  
CGC NM+ 9.6 Off-white to white pages.

We’ve never seen a copy even close to this one. Nor has CGC, which has not certified any other copies higher than VF/NM 9.0. Flint Baker battles Martians and their giant drillships on this amazing Nick Cardy cover. Henry Kiefer, Arthur Peddy, Gene Fawcette, Charles Sultan, and George Tuska art. Overstreet 2018 NM- 9.2 value = $4,500. CGC census 4/19: 1 in 9.6, none higher.
A scorching hot book, this is the first appearances of the Master of the Mystic Arts — Doctor Strange. The Ancient One, Nightmare, and Wong also make their introductions. The was the first villainous team-up of Paste-Pot Pete and the Wizard as well. Currently the issue is ranked #21 on Overstreet’s Top 50 Silver Age Comics list. Jack Kirby provided the classic cover, and Dick Ayers and Steve Ditko did the interior art. Overstreet 2018 NM- 9.2 value = $19,000.
Strange Tales #115 Bethlehem Pedigree - Signature Series
(Marvel, 1963) CGC NM+ 9.6 Off-white pages.

A Stan Lee-signed, pedigree copy of the origin of Doctor Strange. It’s the Human Torch vs. the Sandman (his second appearance), and there’s an early Spider-Man crossover. Jack Kirby and Steve Ditko cover. Ditko art. CGC notes, “Signed by Stan Lee on 10/31/10.” Overstreet 2018 NM- 9.2 value = $2,400. CGC census for Universal grades 4/19: 6 in 9.6, 1 higher; for Signature Series 4/19: 1 in 9.6, none higher.
Superman #1 (DC, 1939) CGC VG/FN 5.0
Cream to off-white pages.

We’ve never offered a nicer unrestored copy of the issue that’s firmly entrenched at #3 on Overstreet’s Top 100 Golden Age Comics list. And while CGC has certified fewer of its older DC siblings, Action Comics #1 and Detective Comics #27, Superman #1 is actually more difficult to find in this grade and higher. Over the years we’ve seen far more restored copies of the iconic issue than unrestored. Superman co-creators Jerry Siegel and Joe Shuster provide the story and art for this premiere issue, which features the first pin-up of the Man of Steel on the back cover and retells the origin inside. Overstreet 2018 VG 4.0 value = $172,000; FN 6.0 value = $344,000. CGC census 4/19: 3 in 5.0, 7 higher. From the Robert Huber Collection.
Superman #2 (DC, 1939)  
CGC VF- 7.5 Cream to off-white pages.

This superb example rivals the finest we have ever offered. In fact, we’ve offered a certified copy in this grade a grand total of four times in 17+ years, including this one! The issue that gave us the origin and first appearance of Iron Man is currently ranked #8 on Overstreet’s Top 50 Silver Age Comics list. Jack Kirby collaborated with Don Heck on the multi-panel cover, and the interior has contributions from other Marvel mainstays Steve Ditko and Gene Colan. Overstreet 2018 NM- 9.2 value = $50,000.
This first issue of Wonder Woman’s own title came out just about six months after her debut in All Star Comics #8 (she had appeared in Sensation Comics in the meantime). An instant hit, she outgrew the confines of Sensation after just a few months. This issue started a four-decade run for the character, who is still considered one of DC’s “Big Three”, seven decades later, joining Superman and Batman as the only superheroes who were in continuous publication through the superhero recession of the early 1950s. The book is currently ranked #61 on Overstreet’s Top 100 Golden Age Comics list, and this much-in-demand premiere issue is seldom found in mid- or high-grade. The cover and interior art are by H. G. Peter. Overstreet 2018 FN 6.0 value = $27,000. CGC census 4/19: 8 in 5.5, 35 higher.
Donkey Kong 3 (NES, Nintendo, 1986) Wata 9.2 A (Seal Rating)
Variant: Sealed Hangtab, 4th Revision, 2 Codes.

The population of this title in a sealed condition can be counted on one hand — less than 5 have been confirmed to exist, and this one is in incredible condition. A true rarity on the Nintendo Entertainment System — collectors have expressed to us that they have sought after this revision of Donkey Kong 3 for years. For comparison’s sake, a sealed with hangtab revision of another game, Super Mario Bros., made the news in the summer of 2017 for selling at open auction for over $30,000 “raw” (uncertified). While any version of Donkey Kong 3 in factory sealed condition is noteworthy, like that Super Mario Bros., this variation is exceptionally rare as it was only printed for a scant amount of time in early 1987. Nintendo of America very shortly thereafter removed the hangtab from the box cutting die, and by the middle of 1987, the hangtab was no more.
Nintendo World Championships 1990 Gray (NES, Nintendo, 1990)
Wata 5.5 (Loose) Cartridge #260

This is considered to be, without a doubt, the rarest and most valuable Nintendo Entertainment System game ever released, regardless of condition. Many of these cartridges serve as the centerpiece in collections that have been meticulously curated over many years. It is estimated that less than 100 of these Gray competition cartridges that were used in the 1990 Powerfest US Tour still exist. Gray NWC cartridges, like this one, were given to the tournament finalists after the competitors, and in some cases their parents, made a stir about receiving one. These cartridges were never meant to be in the hands of the consumer, and were meant to be destroyed. Because of this, the quality of standards for the production of these cartridges does not match those of games released in stores. Though this particular cartridge shows signs that its label was re-adhered with super glue by either a Nintendo employee or previous collector, it does not detract from the beauty of this significant piece of video game history. It could even be considered part of the unique provenance of Cart #260. Needless to say, we anticipate that this famous cartridge will be a very popular item!

End Of Session One
UPCOMING COMIC BOOK MOVIES

Comic book-related movies are now a box office mainstay, with numerous studios large and small developing their own slate of films. Below is a comprehensive calendar to help you keep track of what’s heading for the megaplexes in the near future. It is current as of April 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.

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<th>Date</th>
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<tr>
<td>Feb. 7, 2020</td>
<td>Birds of Prey</td>
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<td>Feb. 21, 2020</td>
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<td>March 13, 2020</td>
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<td>Wonder Woman 1984</td>
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<td>Feb. 18, 2022</td>
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UP NEXT, The Flying V

Heard around the World! View and bid at HA.com/7213

This guitar is part of The George Borst Electric Guitar Collection, being offered in several events throughout 2019 at Heritage Auctions.

The auction will be held July 19 in Dallas. This guitar will be on display May 3-5 at the Dallas International Guitar Festival in Dallas Market Hall. Heritage Auctions is offering this 1958 Gibson Korina Flying V that was owned, and played on stage and in recording sessions by Dave Davies of The Kinks, considered by many to be among the most influential rock bands of the 1960s. The exceptional provenance includes a letter from Davies stating he purchased the guitar in June 1965 during The Kinks’ first American tour and owned it until 1992. Davies played the guitar multiple times on television, beginning with Shindig in June 1965, and in recording sessions, starting with one of the band’s biggest hits, *Till the End of the Day.*

Don’t miss your only chance to own this piece of musical history. View all auction lots and bid at HA.com/7213.
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FRANK FRAZETTA (American, 1928-2010)
Child of the Sun paperback cover, 1971
Oil on canvasboard
20 x 24 in.
Estimate: $200,000 - $400,000

Inquiries: 877-HERITAGE (437-4824)
Ed Jaster | ext. 1288 | EdJ@HA.com
Todd Hignite | ext. 1790 | ToddH@HA.com
Meagen McMillan | ext. 1546 | MeagenM@HA.com

54332
LAWRENCE STERNE STEVENS (AMERICAN, 1884-1960)
Hand from the Void, Super Science Stories magazine cover, January 1951
Oil on board, 19 x 14 in.
Estimate: $15,000 and up

Inquiries: 877-HERITAGE (437-4824)
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D.C. Comics, Summer 1939

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Comics & Memorabilia

Featuring: The Murphy Anderson Collection • The Robert Huber Collection • The Wartime Comic Find Collection

May 16-18, 2019 | Chicago

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(Floor, Telephone, HERITAGELive®, Internet, Fax, and Mail)
Heritage Auctions, Chicago
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Session 1 - PLATINUM SESSION (see separate catalog)
Thursday, May 16 • 12:00 PM CT • Lots 91001–91092

Session 2 - COMICS & MEMORABILIA
Thursday, May 16 • 2:30 PM CT • Lots 92001-92234
Golden Age Comics, Silver Age to Modern Age Comics, Magazines and Pulps, Magic the Gathering, Pokémon, and Video Games

Session 3 - COMIC ART (see separate catalog)
Friday, May 17 • 12:00 PM CT • Lots 93001-93246
The Murphy Anderson Collection, Original Art A-Z, Underground & Alternative Art.

ONLINE ONLY Signature® Sessions 4-5
(HERITAGELive®, Internet, Fax, & Mail only Session)

Session 4 - COMIC ART (see separate catalog)
Saturday, May 18 • 1:00 PM CT • Lots 94001-94471
The Murphy Anderson Collection, Original Art A-Z, Underground and Alternative Art, and Prints, Color Guides, and Production Art

Session 5 - COMICS & MEMORABILIA
Saturday, May 18 • 5:30 PM CT • Lots 94472-94844
Golden Age Comics, Silver Age to Modern Age Comics, Magazines, Pulps and Memorabilia, Magic the Gathering, Pokémon Cards, and Video Games

LOT VIEWING
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LOT SETTLEMENT AND PICK-UP
Lots will be available for pick-up immediately following the Floor sessions Thursday, May 16 and Friday, May 17. After this time, all property will be transported to Dallas where it will be available for pick-up on or after Tuesday, May 21, weekdays 9:00 AM - 5:00 PM CT by appointment only.

Extended Payment Terms available. Email: Credit@HA.com

Lots are sold at an approximate rate of 75 lots per hour, but it is not uncommon to sell 50 lots or 100 lots in any given hour.

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This auction is subject to a Buyer’s Premium of 20% (minimum $19) per lot.

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1Patent No. 9,064,282
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Cataloged by: Weldon Adams, Gary Dowell, Greg Holman, Mwanza Dover, Jesus Garcia, Matt Griffin, Valarie McLeckie, Michael Price, Barry Sandoval, Jim Steele, Jerry Stephan, David Tosh, Brian Wiedman, Brian Nocenti, and Joseph Veteri.
Dear Fellow Collector,

Welcome to our 74th Signature Comics and Comic Art auction, featuring more than 1,400 lots from the collections of 229 different consignors.

One question we’re sometimes asked is whether attending the auction session requires an invitation or an RSVP. The answer is: neither of those! Though you will need to register to bid at the auction location to be allowed to bid on any lots or inspect any lots, so please arrive at least a few minutes early to ensure these formalities can be finished in time.

By the way, not every auctioneer offers in-person viewing of the lots to any registered bidder, but we think it’s important, as it helps ensure that premium-quality comics (or cards or video games) don’t sell for generic prices.

In case you can’t make it to Chicago, we do offer plenty of other options. 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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Action Comics #19 (DC, 1939) CGC FN+ 6.5 Of-white pages. This issue is one of the first 20 Superman appearances, and consecutive Superman covers began with this issue. Tied for the #92 spot on Overstreet’s list of Top 100 Golden Age Comics. The Ultra-Humanite makes an appearance. Joe Shuster cover and art. CGC notes, “Very small amount of dried glue on spine of cover.” Overstreet 2018 FN 6.0 value = $4,860; VF 8.0 value = $12,150. CGC census 4/19: 4 in 6.5, 14 higher.

Action Comics #23 (DC, 1940) CGC Apparent FN/VF 7.0 Slight (A-1) Cream to off-white pages. This issue heralded the first appearance of super-villain Lex Luthor (who appears here with red hair!). It’s also the first mention of the Daily Planet. Currently the #46 book on Overstreet’s list of Top 100 Golden Age Comics. Joe Shuster provided the cover and interior art and Sheldon Moldoff, Bernard Baily, and Fred Guardineer added interior art. CGC notes, “Restoration includes: small amount of color touch on cover, pieces added to cover, tear seal to cover, cover reinforced.” Overstreet 2018 GD 2.0 value = $3,500; VG 4.0 value = $7,000; FN 6.0 value = $10,500.

Action Comics #96 (DC, 1946) CGC NM+ 9.6 Of-white to white pages. Wayne Boring’s deep-sea Superman cover is one of his most memorable for this series. Overstreet 2018 NM- 9.2 value = $1,600. CGC census 4/19: 4 in 9.6, 1 higher.

92005  Action Comics #113 Ohio Pedigree (DC, 1947) CGC NM 9.4 Off-white to white pages. Gorgeous pedigree copy that’s been barely edged out as the highest-graded copy on CGC’s census for the issue. We’ve seen the issue infrequently in any grade, just four times within the past six years and in no higher grade than 7.0! Wayne Boring cover. 2018 NM- 9.2 value = $1,450. CGC census 4/19: 1 in 9.4, 1 higher.

92006  Action Comics #142 (DC, 1950) CGC NM 9.4 White pages. Given this book’s white cover (and page quality to match), a 9.4 is a “super” grade indeed. Wayne Boring drew the cover as well as the Superman story, which has our hero tangling with a pickpocket who managed to get hold of some Kryptonite. There’s also a Tommy Tomorrow backup feature with Curt Swan art. One of CGC’s top two copies. Overstreet 2018 NM- 9.2 value = $1,375. CGC census 4/19: 1 in 9.4, 1 higher.

The Wartime Comic Find, an Original Owner Collection

Mere months before the dawn of World War II, December 7, 1941, and continuing until just a few months before the war ended, the owner of a small Mom and Pop grocery store started collecting comic books. He took the books straight to his home, where some were read, and others lay undisturbed for over 70 years. In all, the collection consisted of approximately 400 books and focused on Batman, Superman, and Wonder Woman, along with other Golden Age heroes. The books remained in the same home for the remainder of his life!

This rare original owner collection has yielded the finest known copies of many issues, including the issues that featured Wonder Woman’s first two appearances, All Star Comics #8 and Sensation Comics #1. Look for examples of this collection in Sessions 1, 2, and 4 bearing the notation From the Wartime Comic Find, an Original Owner Collection. The Wartime Comic Find.

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92008  Adventure Comics #69 (DC, 1941) CGC VF/NM 9.0 Off-white pages. Stunningly rich cover inks on this copy of the issue that contains the first appearance of Sandy, the Golden Boy. Sandman gets a new costume, courtesy of art by Paul Norris. Jack Burnley did the Shining Knight cover and interior art. Creig Flessel and Bernard Baily art. One of CGC’s top copies. Overstreet 2018 VF/NM 9.0 value = $3,279; NM- 9.2 value = $4,650. CGC census 4/19: 1 in 9.0, 2 higher. From the Wartime Comic Find, an Original-Owner Collection.

92009  Adventure Comics #73 (DC, 1942) CGC VG/FN 5.0 Off-white to white pages. Rated a Gerber “7” or “scarce”, this is the origin of the Manhunter, who makes an appearance on the classic cover by Joe Simon and Jack Kirby. Simon and Kirby also drew the Manhunter inside. Jack Burnley and Bernard Baily art. Overstreet 2018 VG 4.0 value = $2,550; FN 6.0 value = $3,825. CGC census 4/19: 2 in 5.0, 13 higher.
Adventure Comics #95 (DC, 1944) CGC NM 9.4 Off-white to white pages. Intense and amazing cover inks on this cover by Joe Simon and Jack Kirby, who render another stunning Sandman and Sandy cover, as the duo drop in on a pair of ancillary Axis commanders. Gil Kane art. Near the top of CGC's census for the issue. Overstreet 2018 NM- 9.2 value = $1,500. CGC census 4/19: 1 in 9.4, 3 higher. From the Wartime Comic Find, an Original-Owner Collection.

All-American Comics #18 (DC, 1940) CGC VF- 7.5 Off-white to white pages. This issue has a New York World's Fair cover and story, and is currently tied for the #92 spot on Overstreet's list of Top 100 Golden Age Comics. Sheldon Mayer story, cover, and art. Martin Nodell art. One of CGC's top copies of the issue. Overstreet 2018 VF 8.0 value = $9,400. CGC census 4/19: 2 in 7.5, 2 higher.
The Robert Huber Collection

The copies of Batman #1 and Superman #1 you’ll find in our Platinum Session, along with 27 other prime Golden Age issues in Sessions 2 and 4 of our auction, were originally owned by Robert William Huber. A lifelong Chicago resident, Robert started with Big Little Books, then graduated to comic books at just the right time – the dawn of the Golden Age. Robert had many interests besides comics: stamp collecting, books, records, and model trains, for which he created massive and elaborate displays. His interest in electronics kept him tinkering with and repairing tube radios and televisions until his death in 1993. Look for the notation From the Robert Huber Collection throughout this catalog and in our Platinum Session catalog.

92012  All-Flash #1 (DC, 1941) CGC FN 6.0 Cream to off-white pages. This was the very first solo Flash title, as the speedster had been sharing the billing with Hawkman, in Flash Comics, where he first appeared the previous year. His origin is retold in this premiere issue, which has an E. E. Hibbard cover, and interior art. Overstreet 2018 FN 6.0 value = $3,750. CGC census 4/19: 6 in 6.0, 28 higher. From the Robert Huber Collection.
92013  All Star Comics #8 (DC, 1942) CGC Apparent FN+ 6.5 Extensive (A-S) Off-white to white pages. It’s one of the hottest Golden Age books, primarily because it has the first appearance of Wonder Woman. Already tied for 10th place on Overstreet’s Top 100 Golden Age Comics, it figures to continue to grow in popularity. Also in this issue: Starman and Dr. Mid-Nite join the JSA. E. E. Hibbard cover. Hibbard, Jack Burnley, Sheldon Moldoff, and H. G. Peter art. CGC notes, “Restoration includes: color touch, pieces, added, tear seals, cleaned, interior lightened, reinforced” and also notes “Top & bottom edge trimmed.” Overstreet 2018 GD 2.0 value = $17,300; VG 4.0 value = $34,600; FN 6.0 value = $51,900.

92014  All Star Comics #20 Rockford Pedigree (DC, 1944) CGC NM 9.4 Cream to off-white pages. “The Movie That Changed a Man’s Life” is this issue's multi-part Justice Society epic, with chapters starring Hawkman, the Spectre, the Atom, Dr. Mid-Nite, Starman, and Johnny Thunder, and cameos by Dr. Fate and Sandman. With Hop Harrigan and Fat and Slat fillers, this All Star issue is shock full of fun. Just a NM+ 9.6 copy of this Golden Age classic prevents this copy from being at the top of CGC’s census for the issue. Overstreet 2018 NM- 9.2 value = $3,700. CGC census 4/19: 1 in 9.4, 1 higher.

92015  All Winners Comics #12 (Timely, 1944) CGC VF 8.0 White pages. The Red Skull and Hitler make appearances in this World War II issue, and the Destroyer makes his last appearance in the title. The Japanese war/prison camp cover, starring the Human Torch, Toro, Captain America, Bucky, and the Sub-Mariner, is by Alex Schomburg, who also contributed interior art, along with Al Fagaly and Don Rico. A lovely, high grade copy. Overstreet 2018 VF 8.0 value = $2,240. CGC census 4/19: 2 in 8.0, 5 higher.

92017 Archie Comics #2 (Archie, 1943) CGC GD/VG 3.0 Slightly brittle pages. The second issue of Archie’s first solo title is listed as “scarce” by Overstreet, and we have seen relatively few copies of #2 in all of our years of comic auctions. Bob Montana did the jalopy cover and interior art for the book that is currently listed in Overstreet’s Top 100 Golden Age Comics. CGC notes, “Extra staple added after manufacturing.” Overstreet 2018 GD 2.0 value = $1,750; VG 4.0 value = $3,500. CGC census 4/19: 9 in 3.0, 10 higher.

92018 Batman #9 (DC, 1942) CGC FN/VF 7.0 Off-white to white pages. A lovely copy of this early black-covered bat-issue. The Joker makes an appearance in the first Batman Christmas story, and the classic Dynamic Duo cover pose was swiped repeatedly during the Golden Age. Bob Kane, Jerry Robinson, and George Roussos art. Overstreet 2018 FN 6.0 value = $1,542; VF 8.0 value = $3,750. CGC census 4/19: 12 in 7.0, 14 higher. From the Robert Huber Collection.

92019 Batman #31 (DC, 1945) CGC NM- 9.2 White pages. A near perfect grade, with page quality to match! This was the first appearance of Punch and Judy, with an infinity logo cover by Dick Sprang. Contains an Alfred backup story and Jerry Robinson and George Roussos art. Overstreet 2018 NM- 9.2 value = $2,300. CGC census 4/19: 3 in 9.2, 2 higher.
92020  **Batman #41 (DC, 1947) CGC NM 9.4 Off-white to white pages.**

The Penguin makes an early appearance in this issue that has the first science fiction cover in the series. Jim Mooney did the spacey cover and interior art for the book. One of CGC's highest-graded copies. Overstreet 2018 NM- 9.2 value = $2,100. CGC census 4/19: 10 in 9.4, 2 higher.

92021  **Batman #52 (DC, 1949) CBCS VF 8.0 White pages.**

Perfect page quality inside this bright and colorful Joker (and his Jokermobile) cover by Win Mortimer. Extremely tough to find in VF — we’ve only ever offered one copy graded higher by any service. Overstreet 2018 VF 8.0 value = $1,651.

92022  **Batman #53 (DC, 1949) CGC VF/NM 9.0 Off-white to white pages.**

A book that has certainly seen an increase in value over the past several years for high grade copies. A Joker story is wrapped by a Jim Mooney cover. Mooney and Bob Kane interior art. Brilliant cover inks. Overstreet 2018 VF/NM 9.0 value = $1,413; NM- 9.2 value = $2,000. CGC census 4/19: 4 in 9.0, 1 higher.

92023  **The Brave and the Bold #1 (DC, 1955) CGC FN/VF 7.0 Off-white pages.**

We’ve never offered this in a higher grade in all our years of selling comics. Currently ranked #42 on Overstreet’s list of Top 50 Silver Age Comics. Featuring the Viking Prince, Silent Knight, and Golden Gladiator. Joe Kubert and Russ Heath art. Overstreet 2018 FN 6.0 value = $981; VF 8.0 value = $2,747. CGC census 4/19: 7 in 7.0, 2 higher.

92024  **Captain America Comics #7 (Timely, 1941) CGC VG/FN 5.0 Light tan to off-white pages.**

The Red Skull makes an appearance in this early issue with a classic Jack Kirby and Syd Shores Nazi bondage cover. Kirby and Joe Simon stories and art. CGC notes, “Very small amount of dried glue on spine of cover.” Overstreet 2018 VG 4.0 value = $2,150; FN 6.0 value = $3,225. CGC census 4/19: 5 in 5.0, 29 higher.
92025 Captain America Comics #7 (Timely, 1941) CGC Apparent FN+ 6.5 Slight (C-1) Cream to off-white pages. The Red Skull makes an appearance in this early Cap issue which has a classic Jack Kirby and Syd Shores Nazi bondage cover. Kirby and Joe Simon provided stories and art for the issue. Joe Sinnott art. Hurricane and Father Time backup stories. CGC notes, “Restoration includes: tear seals to cover, spine split sealed to cover.” Overstreet 2018 GD 2.0 value = $1,075; VG 4.0 value = $2,150; FN 6.0 value = $3,225.

92026 Captain America Comics #11 (Timely, 1942) CGC VF+ 8.5 Cream to off-white pages. The bright red masthead is one of the highlights of this high-grade copy. Cap and Bucky go Hatfield & McCoy on a trio of mountain men on this kooky cover by Al Avison and Syd Shores — the only one of the first 40 not to feature either a war or horror theme. Avison, Shores, and Mike Sekowsky provided the interior art. Overstreet 2018 VF 8.0 value = $4,350; VF/NM 9.0 value = $7,675. CGC census 4/19: 5 in 8.5, 10 higher. From the Wartime Comic Find, an Original-Owner Collection.

92027 Captain America Comics #14 (Timely, 1942) CGC VF- 7.5 Cream to off-white pages. The famous “Remember Pearl Harbor” issue, with a Japanese war/Rising Sun/torture/hooded cultists cover by Al Avison. The interior art is by Avison, Syd Shores, and Don Rico. This copy presents far better than its grade would suggest, and we haven’t seen one with a higher grade since 2010. Overstreet 2018 VF 8.0 value = $4,350. CGC census 4/19: 3 in 8.5, 2 higher. From the Wartime Comic Find, an Original-Owner Collection.

92028 Captain America Comics #15 (Timely, 1942) CGC VF 8.0 Off-white pages. The Nazi/bondage/Swastika branding iron torture/robot cover on this issue, by Al Avison, is simply over-the-top! Avison, Syd Shores, and Don Rico art. A wonderful, high-grade copy. Overstreet 2018 VF 8.0 value = $4,350. CGC census 4/19: 4 in 8.0, 7 higher. From the Wartime Comic Find, an Original-Owner Collection.
92029 Captain America Comics #18 (Timely, 1942) CGC VF/NM 9.0
Off-white to white pages. The highest-graded copy of issue #18 that we have ever seen! Overstreet lists this Japanese war/Rising Sun cover, by Al Avison, as a “classic”, and if you peruse the many other Captain America Comics in this auction, you’ll see that their covers are all on par with the cover image displayed here. Avison, Syd Shores, Al Gabriele, and Don Rico art. Overstreet 2018 VF/NM 9.0 value = $6,695; NM- 9.2 value = $9,600. CGC census 4/19: 2 in 9.0, 2 higher. From the Wartime Comic Find, an Original-Owner Collection.

92030 Captain America Comics #19 (Timely, 1942) CGC VF/NM 9.0
Cream to off-white pages. This is the highest-graded copy of this cool issue that we’ve encountered to date, and only one other is certified higher. Note the unusual Human Torch banner heralding his first backup story appearance for this title. Hitler and Tojo also make appearances. The hooded cultists cover is by Al Avison and Syd Shores, the art for the Captain America story is by Don Rico, and the Human Torch story was drawn by Al Bellman and George Klein. Overstreet 2018 VF/NM 9.0 value = $5,998; NM- 9.2 value = $8,600. CGC census 4/19: 1 in 9.0, 1 higher. From the Wartime Comic Find, an Original-Owner Collection.

92031 Captain America Comics #21 (Timely, 1942) CGC VF 8.0
Off-white pages. Captain America battles Satan in a devil of a story, and the Human Torch and Dippy Diplomat get backup stories in the issue. The Creeper even makes appearance (not Ditko’s character). The dynamic cover (by Syd Shores), has Bucky in trouble... again, but it’s Cap to the rescue! Interior art by Shores, Vince Alascia, and Don Rico. Overstreet 2018 VF 8.0 value = $3,314. CGC census 4/19: 1 in 8.0, 4 higher. From the Wartime Comic Find, an Original-Owner Collection.

92032 Captain America Comics #22 (Timely, 1943) CGC VF+ 8.5
Cream to off-white pages. It’s been 17 years since we’ve been able to offer a copy with a higher grade than this one! Syd Shores crafted another memorable war-themed cover for this issue, which also features a Human Torch backup story and Hitler appearance. Overstreet 2018 VF 8.0 value = $3,314; VF/NM 9.0 value = $5,857. CGC census 4/19: 4 in 8.5, 3 higher. From the Wartime Comic Find, an Original-Owner Collection.
92033 Captain America Comics #23 (Timely, 1943) CGC FN/VF 7.0 Off-white pages. The Human Torch story inside is covered by a Nazi/bondage/swastika branding iron torture cover by Syd Shores. Interior art by Al Avison. CGC notes, “Centerfold detached.” Overstreet 2018 FN 6.0 value = $1,362; VF 8.0 value = $3,314. CGC census 4/19: 6 in 7.0, 9 higher. From the Wartime Comic Find, an Original-Owner Collection.

92034 Captain America Comics #24 (Timely, 1943) CGC VF+ 8.5 Off-white to white pages. Syd Shores torture cover is one of his more sadistic, with Cap arriving just in time to save Bucky from fingernail removal and boiling tar. The Human Torch appears in a backup story. The interior art is by Bob Oksner. Overstreet 2018 VF 8.0 value = $3,314; VF/NM 9.0 value = $5,857. CGC census 4/19: 5 in 8.5, 1 higher. From the Wartime Comic Find, an Original-Owner Collection.

92035 Captain America Comics #25 (Timely, 1943) CGC VF- 7.5 Off-white pages. Captain America actually drinks liquid opium in this issue, and then apparently goes skiing! Go Cap! The Human Torch stars in a backup story, and it’s all wrapped up in a “chilling” Syd Shores Japanese war cover. Near the top of CGC’s census for the issue. Overstreet 2018 VF 8.0 value = $3,314; VF/NM 9.0 value = $5,857. CGC census 4/19: 5 in 7.5, 3 higher. From the Wartime Comic Find, an Original-Owner Collection.

92036 Captain America Comics #27 (Timely, 1943) CGC VF- 7.5 Off-white to white pages. Classic Nazi cover by Alex Schomburg. Contents include Syd Shores art, a Human Torch story, and the Secret Stamp’s final appearance. Overstreet 2018 VF 8.0 value = $3,278. CGC census 4/19: 3 in 7.5, 6 higher.

92037 Captain America Comics #30 (Timely, 1943) CGC FN+ 6.5 Cream to off-white pages. Syd Shores cover and art. Human Torch story. Overstreet 2018 FN 6.0 value = $1,347; VF 8.0 value = $3,278. CGC census 4/19: 10 in 6.5, 21 higher. From the Wartime Comic Find, an Original-Owner Collection.
92038 Captain America Comics #33 (Timely, 1943) CGC FN- 5.5 Off-white to white pages. Features a World War II/Nazi cover by Alex Schomburg, plus art by Al Avison and Syd Shores as well as a Human Torch backup story. Overstreet 2018 FN 6.0 value = $1,263. CGC census 4/19: 3 in 5.5, 17 higher. From the Wartime Comic Find, an Original-Owner Collection.

92039 Captain America Comics #35 (Timely, 1944) CGC VF- 7.5 Off-white to white pages. A Japanese war/Rising Sun/torture cover by Syd Shores hints at the injustice that Cap and Bucky must eradicate in the feature story, and it wraps a Human Torch story. Shores and Vince Alascia art. Overstreet 2018 VF 8.0 value = $2,947. CGC census 4/19: 3 in 7.5, 10 higher. From the Wartime Comic Find, an Original-Owner Collection.

92040 Captain America Comics #38 (Timely, 1944) CGC VF+ 8.5 Off-white to white pages. This issue features a Human Torch story and an unbelievably wild bondage cover by Alex Schomburg. The interior art is by Syd Shores, Al Bellman, Vince Alascia, Al Gabriele, and Don Rico. Overstreet 2018 VF 8.0 value = $2,947; VF/NM 9.0 value = $5,174. CGC census 4/19: 4 in 8.5, 1 higher. From the Wartime Comic Find, an Original-Owner Collection.

92041 Captain America Comics #40 (Timely, 1944) CGC VF/NM 9.0 Off-white to white pages. If you're looking for the single highest-graded copy of issue #40 in existence, you've just found it! The Japanese war cover was done by Syd Shores, who also contributed interior art for the book, which includes a Human Torch backup story. Overstreet 2018 VF/NM 9.0 value = $5,174; NM- 9.2 value = $7,400. CGC census 4/19: 1 in 9.0, none higher.

92042 Captain America Comics #41 (Timely, 1944) CGC VF 8.0 Off-white pages. The last Japanese War cover of the title, by Alex Schomburg. Inside is a Human Torch story and art by Al Bellman and Al Gabriele. Overstreet 2018 VF 8.0 value = $2,478. CGC census 4/19: 4 in 8.0, 5 higher. From the Wartime Comic Find, an Original-Owner Collection.

92043 Captain America Comics #42 (Timely, 1944) CGC VF+ 8.5 White pages. Brilliant page quality on this high-grade copy. The book contains a Human Torch story, and art by Syd Shores and Vince Alascia. Overstreet 2018 VF 8.0 value = $1,900; VF/NM 9.0 value = $3,250. CGC census 4/19: 4 in 8.5, 5 higher. From the Wartime Comic Find, an Original-Owner Collection.
92044 Captain America Comics #43 (Timely, 1944) CGC NM 9.4 Off-white to white pages. This is the highest-graded copy certified by CGC to date. This cover, by Syd Shores, was one of the series' last to feature a Nazi-punching war theme. Overstreet 2018 NM- 9.2 value = $4,600. CGC census 4/19: 1 in 9.4, none higher. From the Wartime Comic Find, an Original-Owner Collection.

92045 Captain Marvel Adventures #nn (#1) (Fawcett Publications, 1941) CGC GD- 1.8 Cream to off-white pages. With the new Shazam! feature film, the first Captain Marvel issue is incredibly sought-after, and this book is seldom found in better condition, due to the poor cover stock used in production. This was the first issue of what would become one of the bestselling series of the entire Golden Age. The first issue has Jack Kirby's only contribution to the series. C. C. Beck did the cover. Currently the book ranks #34 on Overstreet's Top 100 Golden Age Comics list. CGC notes, “Spine of cover completely split & cover re-attached with tape. Tape on cover” Overstreet 2018 GD 2.0 value = $5,000. CGC census 3/19: 4 in 1.8, 12 higher.

92046 Crack Comics #2 Mile High Pedigree (Quality, 1940) CGC NM+ 9.6 White pages. The single highest-graded copy, that! A Gill Fox story is wrapped by a Fox Black Condor cover. Fox, Lou Fine, Bob Powell, and Paul Gustavson were the artistic team for the interior of the issue. Overstreet 2018 NM- 9.2 value = $3,400. CGC census 4/19: 1 in 9.6, none higher.

92047 Crime SuspenStories #17 Gaines File Pedigree 2/12 (EC, 1953) CGC NM+ 9.6 Off-white pages. From the private collection of William Gaines come this startling copy, one of the two best of the 12 copies that were held in Mr. Gaines' personal files. The mind-blowing classic cover is by Johnny Craig, with interior art by Craig, Frank Frazetta, Al Williamson, Jack Kamen, and Bill Elder. Adapts Ray Bradbury's "The Fruit at the Bottom of the Bowl" (as "Touch and Go"). Overstreet 2018 NM- 9.2 value = $1,350. CGC census 4/19: 2 in 9.6, 3 higher.
92049 Detective Comics #26 (DC, 1939) CBCS VG/FN 5.0 Off-white to white pages. The book features a “text only” banner for “The Batman”, who would be making his first, earth-shattering appearance in the next issue. Filled with crime-related stories for the first 26 issues, this title was due for a big change with issue #27. Fred Guardineer cover and art. Joe Shuster art. Jerry Siegel story. Overstreet 2018 VG 4.0 value = $2,300; FN 6.0 value = $3,450.

92050 Detective Comics #28 (DC, 1939) CGC GD/VG 3.0 Off-white to white pages. The second appearance of Batman is an incredibly tough book to find in unrestored condition. While Batman obviously didn't make the cover, except for a blurb, he was the lead feature in the book, indicating that DC knew they had a winner on their hands. The story of the “Bat-Man” (written thus inside, although not on the cover) was the second and last story to be signed “Rob't Kane.”

Fred Guardineer is the cover artist of this early issue, which Overstreet lists as the #31 book on their list of Top 100 Golden Age Comics. Joe Shuster art. Overstreet 2018 GD 2.0 value = $8,400; VG 4.0 value = $16,800. CGC census 4/19: 1 in 3.0, 10 higher.
92051  **Detective Comics #109** (DC, 1946) CGC VF+ 8.5 Off-white to white pages. Featuring Batman and Robin inside, and on the Joker cover by Jack Burnley. Win Mortimer and George Roussos art. Overstreet 2018 VF 8.0 value = $1,759; VF/NM 9.0 value = $3,030. CGC census 4/19: 10 in 8.5, 10 higher.

92052  **Detective Comics #117 Double Cover** (DC, 1946) CGC NM 9.4 Off-white to white pages. Double your Bat-fun with this double Batman & Robin cover (by Bob Kane and Ray Burnley) copy. Kane, Burnley, Curt Swan, and John Daly art. CGC notes, "Double Cover: 1st cover 8.0; interior cover 9.4." Overstreet 2018 NM- 9.2 value = $1,600. CGC census 4/19: 4 in 9.4, 2 higher.

92053  **Detective Comics #122** (DC, 1947) CGC VG+ 4.5 Slightly brittle pages. This is the very first comic book cover appearance of Catwoman, who takes a vicious swipe at Robin, with Batman close behind. Bob Kane did the cover art and some interior art for the book, with Charles Paris, Curt Swan, and Howard Sherman rounding out the art stable. Overstreet 2018 VG 4.0 value = $864. CGC census 4/19: 4 in 4.5, 43 higher.

92054  **Detective Comics #200** (DC, 1953) CBCS VF- 7.5 White pages. If the grade of 7.5 doesn't grab you, it should, as this is the nicest copy we've ever seen! A fan favorite, the Batplane makes a cover appearance on this issue that features Batman and Robin, of course. For comparison's sake, the highest-graded CGC copy is currently an 8.0. Overstreet 2018 VF 8.0 value = $659.

92055  **The Eagle #4 Mile High Pedigree** (Fox, 1942) CGC NM- 9.2 White pages. The Eagle and sidekick Buddy star on the Nazi war cover for this final issue of the title. Overstreet 2018 NM- 9.2 value = $2,100. CGC census 4/19: 1 in 9.2, none higher.
92056  Exciting Comics #13 (Nedor/Better/Standard, 1941) CGC

92057  Fight Comics #42 Ohio Pedigree (Fiction House, 1946) CGC

92058  Flash Comics #49 Mile High Pedigree (DC, 1944) CBCS NM
9.4 Exceptional White. The single highest-graded copy, CBCS or CGC! And with Exceptionally White pages as noted on the holder. Sheldon Moldoff Hawkman cover and art. Martin Naydel art. Overstreet 2018 NM-9.2 value = $2,600.

92059  Four Color #9 Donald Duck - File Copy (Dell, 1942) CGC VF-
7.5 Off-white to white pages. An historic issue, featuring “Donald Duck Finds Pirate Gold”; this was Carl Barks’ first art ever on Donald, or any of the Disney ducks, for that matter! Jack Hannah art. Huey, Dewey, and Louie appearances. Overstreet 2018 VF 8.0 value = $7,600. CGC census 4/19: 8 in 7.5, 17 higher.

92060  Four Color #74 Little Lulu (Dell, 1945) CGC VF/NM 9.0 Cream to off-white pages. Lulu, Marge Henderson Buell's wonderful moppet creation, has been entertaining comic fans since 1935. Here's one of the finest examples of the very first Little Lulu comic book (featuring story and art by John Stanley). Lulu and her pals, including Tubby and Alvin, are introduced in this wonderful book. Overstreet 2018 VF/NM 9.0 value = $3,339; NM- 9.2 value = $5,200. CGC census 4/19: 6 in 9.0, 1 higher.
92061 Four Color #108 Donald Duck (Dell, 1946) CGC NM- 9.2 Off-white to white pages. This classic issue contains “The Terror of the River”, a fan-favorite story by Carl Barks. Also included are “The Firebug” — a story so severe, Disney censored the ending and had another artist redraw the last two panels — and “Seals Are So Smart.” Huey, Dewey, and Louie are featured in each. The cover is by Carl Buettner. Overstreet 2018 NM- 9.2 value = $4,300. CGC census 4/19: 7 in 9.2, 4 higher.

92062 Four Color #147 Donald Duck (Dell, 1947) CGC NM 9.4 Off-white pages. Donald Duck stars in “Volcano Valley”, with nephews Huey, Dewey, and Louie tagging along. Carl Buettner provided the explosive cover, and Carl Barks was responsible for the story and art. Jack Hannah also contributed art. Tied for CGC’s highest grade for the issue. Overstreet 2018 NM- 9.2 value = $2,900. CGC census 4/19: 8 in 9.4, none higher.

92063 Four Color #199 Donald Duck (Dell, 1948) CGC NM 9.4 Off-white pages. We have never seen a nicer copy of issue #199! Donald Duck in “Sheriff of Bullet Valley”. Carl Barks story, cover, and art (he drew himself on a wanted poster on the last page). Huey, Dewey, and Louie appearances. Overstreet 2018 NM- 9.2 value = $2,400. CGC census 4/19: 3 in 9.4, 1 higher.

92064 Four Color #199 Donald Duck (Dell, 1948) CGC NM- 9.2 White pages. Donald Duck is featured in “Sheriff of Bullet Valley” drawn by Carl Barks (who drew himself on a wanted poster on the last page). Barks was a triple threat on this issue, also writing the story, and doing the cover art. Bright cover inks on this copy. Overstreet 2018 NM- 9.2 value = $2,400. CGC census 4/19: 1 in 9.2, 4 higher.
**92065** Four Color #203 Donald Duck (Dell, 1948) CGC NM 9.4 Off-white pages. Donald Duck in “The Golden Christmas Tree”. Carl Barks story, cover, and art. Overstreet 2018 NM- 9.2 value = $1,700. CGC census 4/19: 3 in 9.4, 1 higher.

**92066** Four Color #223 Donald Duck (Dell, 1949) CGC VF/NM 9.0 Cream to off-white pages. Donald Duck stars, with Huey, Dewey, and Louie, in “Lost in the Andes”. Carl Barks did the cover, interior art, and wrote the famous story. Overstreet 2018 VF/NM 9.0 value = $1,416; NM- 9.2 value = $2,200. CGC census 4/19: 4 in 9.0, 4 higher.


**92068** Four Color #291 Donald Duck (Dell, 1950) CGC NM- 9.2 Off-white pages. Donald Duck in “The Magic Hourglass”. Uncle Scrooge appearance. Carl Barks story and art. Currently the second highest-graded copy on CGC’s census for the issue, and it’s been 13 years since we’ve seen the lone 9.4 copy. Overstreet 2018 NM- 9.2 value = $1,250. CGC census 4/19: 1 in 9.2, 1 higher.

**92069** Four Color #318 Donald Duck (Dell, 1951) CGC NM 9.4 White pages. This gorgeous copy is tied for CGC’s highest grade for the issue. Donald Duck stars with his nephews in “No Such Varmint” by Carl Barks. Carl Buettner did the sea-faring cover. Overstreet 2018 NM- 9.2 value = $1,175. CGC census 4/19: 5 in 9.4, none higher.
92070 Four Color #328 Donald Duck (Dell, 1951) CGC NM+ 9.6 Off-white to white pages. “Donald Duck in Old California”, with co-stars Huey, Dewey, and Louie. Carl Barks wrote the story and drew the interior art. Overstreet 2018 NM- 9.2 value = $1,150. CGC census 4/19: 3 in 9.6, none higher.


92072 Four Color #422 Donald Duck (Dell, 1952) CGC NM+ 9.6 Off-white to white pages. Bidding should be competitive for this, the first 9.6 that has been certified. Issue 422 is hard to find in any sort of high grade, with its solid-colored areas exposing any flaw. This memorable Carl Barks issue, “The Gilded Man,” had Donald and his nephews meeting El Dorado in an adventure that begins as the quest for a rare stamp. Carl Barks story, cover, and art. Overstreet 2018 NM- 9.2 value = $875. CGC census 4/19: 1 in 9.6, none higher.

To view full descriptions, enlargeable images and bid online, visit HA.com/7209

92074 Haunt of Fear #17 (#3) Gaines File Pedigree (EC, 1950) CGC NM 9.4 White pages. The third issue of the title was significant, with the origin stories of the Crypt of Terror, Vault of Horror, and Haunt of Fear, one of which was “good” enough to get cited in Seduction Of The Innocent. Johnny Craig’s cover and interior art are complemented by art from Al Feldstein, Harvey Kurtzman, and Graham Ingels. Note that while CGC has certified this comic as a Gaines File Copy, no certificate accompanies this lot. Overstreet 2018 NM- 9.2 value = $2,350. CGC census 4/19: 1 in 9.4, 7 higher.


92077 Haunt of Fear #10 (EC, 1951) CGC NM/MT 9.8 Off-white to white pages. This issue contains a Graham Ingels photo and biography. The creepy zombie bullfighting Al Feldstein cover surrounds Graham Ingels, Johnny Craig, Jack Kamen, and Jack Davis art. A bullish copy! Overstreet 2018 NM- 9.2 value = $1,000. CGC census 4/19: 8 in 9.8, 1 higher.
Haunt of Fear #13 Gaines File Pedigree (EC, 1952) CGC NM/MT 9.8 White pages. Graham Ingels did the dark (in more ways than one) cover and contributed interior art. Jack Kamen, Johnny Craig, and Jack Davis 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 = $850. CGC census 4/19: 2 in 9.8, none higher.

MAD #1 (EC, 1952) CBCS FN+ 6.5 Cream to off-white pages. The historic first issue of the first satire comic. Harvey Kurtzman story and cover. Kurtzman, Wally Wood, Jack Davis, John Severin, and Bill Elder art. Overstreet 2018 FN 6.0 value = $1,320; VF 8.0 value = $3,520.

Marvel Mystery Comics #11 Billy Wright Pedigree (Timely, 1940) CGC FN+ 6.5 Off-white pages. Nazi war cover by Alex Schomburg, his third to feature the Human Torch. Carl Burgos, Bill Everett, Bob Oksner, and Paul Gustavson stories and art. Overstreet 2018 FN 6.0 value = $1,509; VF 8.0 value = $3,672. CGC census 4/19: 2 in 6.5, 13 higher.

Marvel Mystery Comics #52 San Francisco Pedigree (Timely, 1944) CGC NM- 9.2 Off-white to white pages. The Alex Schomburg Nazi, hooded cultist, bondage cover is an absolute classic, and it's never looked better than on this tied-for-CGC's-highest-grade copy! The Human Torch stars. Bob Oksner art. Overstreet 2018 NM- 9.2 value = $4,800. CGC census 4/19: 3 in 9.2, none higher.
**92082** Master Comics #22 (Fawcett Publications, 1942) CGC VF 8.0
Off-white pages. With the rising multi-media popularity of “Shazam,” aka the original Captain Marvel, this high-grade copy of part three of the trilogy origin of Captain Marvel Jr., and also his very first cover appearance, should garner some serious attention. Bulletman, Bulletgirl, Captain Nazi, and Dr. Eternity also show up. A great Mac Raboy cover, and Raboy interior art. Overstreet 2018 VF 8.0 value = $4,614. CGC census 4/19: 1 in 8.0, 7 higher.

**92083** More Fun Comics #73 (DC, 1941) CBCS Restored NM+ 9.6
Extensive (P) White pages. The origin and first appearance of Aquaman, new star of the DC feature film franchise. It's also the first appearances of the Green Arrow (Oliver Queen) and Speedy (Roy Harper). Currently this issue is ranked #28 on Overstreet’s list of Top 100 Golden Age Comics. Howard Sherman, Bernard Baily, and George Papp art. Rated a Gerber “7” or “scarce.” This artistically accomplished, professionally restored comic book appears to be the product of many hours of intricate artisanship once unseen on the vintage comic book market. As recently as 2015, extensively restored comic books seldom received grades above 9.0. Higher grades are now being seen on the market. CBCS notes, “Professional Restoration Includes: Extensive amount of color touch & pieces added, cover & interior reinforced, spine split sealed, tear seals, cover & staples cleaned.” Overstreet 2018 GD 2.0 value = $10,500; VG 4.0 value = $21,000; FN 6.0 value = $31,500; VF 8.0 value = $68,250; VF/NM 9.0 value = $94,125; NM- 9.2 value = $120,000.
92084  More Fun Comics #101 (DC, 1945) CBCS FN+ 6.5 Off-white to white pages. The origin and first appearance of Superboy (Clark Kent) was in this unassuming yellow package, and his introduction forced the Spectre right out of More Fun (this would actually be his last appearance in the title), and out of comics entirely until 1966. Bernard Baily, Mort Meskin, and Joe Shuster art. Overstreet 2018 FN 6.0 value = $2,595; VF 8.0 value = $6,315.

92085  Mystic Comics #7 (Timely, 1941) CGC FN- 5.5 Off-white to white pages. This Overstreet “classic” cover, by Joe Simon and Jack Kirby features Hitler, opening a trunk of terrors on a helpless old man. The issue also contains the origin and first appearance of The Witness. Al Avison and Al Gabriele art. Overstreet 2018 FN 6.0 value = $2,271. CGC census 4/19: 4 in 5.5, 10 higher.
Newly Discovered Lamont Larson Pedigree Books

When Gordon Carlson consigned his comic collection to Heritage some years ago, he mentioned in passing that he was from the same town as a man whose name is known to any serious Golden Age collector, Lamont Larson. Little did we know that there would be more to this, as Mr. Carlson details below:

Lamont Larson, Dwaine Nelson and myself were all born in the small town of Wausa, Nebraska (current population 600), and we all graduated from Wausa High School. For kids who wanted to buy comic books, there was only one outlet in Wausa: the Creutz Drug Store. I became a regular visitor there purchasing the few books I could when Dad would give me a dime or two.

During these visits to the drug store, I got to know Lamont Larson who, a few years my senior, was also a regular buyer of the Creutz comics that would come in from time to time. My interest was centered on the cowboy/western themes: Gene Autry, Lone Ranger, Red Ryder and Roy Rogers. Lamont’s interest was about everything other than Westerns, as those books from his magnificent collection show. Occasionally I would go to Lamont’s home and look at his comics, and we would exchange a few books to read. No doubt I read and had in my possession some of the early, rare books belonging to Lamont.

The aforementioned Dwaine Nelson is the guy who obtained all of the Larson books from Lamont’s mother, Olga, and took them to the open-air flea market in Fremont, Nebraska where he sold them. Over the years, I became close friends with Dwaine, who had become an antique “picker.”

On June 30, 2018, the town of Wausa conducted an estate auction at the community auditorium. Anyone wishing to contribute items was welcomed to do so. As luck would have it, Phyllis Nelson, wife of Dwaine Nelson who had passed away a few years earlier, was selling their home and provided some items for the sale prior to her move to the Senior Center in Wausa. As continuing good luck would have it, my uncle attended the sale and purchased a big cardboard box of hardcover books. Arriving home after the sale, he removed the books and discovered a big paper bag in the bottom. Opening the paper bag, he found seven early comic books. Knowing of my interest in comic books that had remained with me over the years, my uncle emailed me about the books inquiring if I had any interest in them.

The day before Labor Day, 2018, I arrived at my uncle’s home to have a look. Imagine my utter excitement when I noticed the penciled in name of “Lamont” or “Larson” on three of the books.

My uncle still retained the original cardboard box with Phyllis Nelson’s name on it confirming who had provided them to the auction. Needless to say, I purchased them!

Arriving in Wausa, I spent time with many friends and relatives. I questioned all concerning the auction and whether or not anyone could recall if any other comic books had been offered in the sale, hoping perhaps some other Larson books may have appeared. All who attended said there were no comic books sold in the auction and there were none listed in the sale advertisement. I made no effort to contact Phyllis Nelson while in Wausa as I was told she was unavailable. Prior to leaving Wausa, I drove by Lamont’s home that is still standing and in use. The small wooden barn out behind the home where his comic books were stored for many years is no longer there. What a wonderful trip back to Nebraska it turned out to be for me, reviving many, many great memories of those early comic book years of my life in the 1940s.

Having enjoyed these Lamont Larson comic books for the past months, I now want to pass them along to some lucky collectors for future enjoyment. Remembering the great service I received in selling my personal comic book collection a few years ago convinced me these books should be put in the hands of and sold by the leader in the comic book industry, Heritage Auctions.

Looking back on this wonderful experience, I offer a “Big Thanks” to the comic book Gods for choosing me to be the one to recognize and make available these marvelous Lamont Larson comic books for all to see and enjoy!
New Adventure Comics #16 and More — Lamont Larson Pedigree CGC-Graded Group of 7 (1937-40). This group was discovered in 2018 in Wausua, Nebraska, and you'll definitely want to read the whole story on the preceding page. The most notable book is the New Adventure Comics #16, a Gerber "8" (CGC 7.0 off-white to white pages, CGC census 3/19: 2 in 7.0, 2 higher) with a Guide value of $1,293 in FN and $2,371 in VF. Also included are Mickey Mouse Magazine V5#6 (CGC FN- 5.5 off-white pages), Crackajack Funnies #16 (CGC FN+ 6.5 off-white pages), King Comics #34 (CGC 4.0 off-white to white pages), Super Comics #22 (CGC 5.0 off-white pages), Ace Comics #32 (CGC VG+ 4.5 off-white to white pages), and Tip-Top Comics #21 (CGC FR 1.0 off-white to white pages). Approximate Overstreet value for group = $2,300.

Nickel Comics #8 Mile High Pedigree (Fawcett Publications, 1940) CGC NM+ 9.6 White pages. Both Overstreet and Gerber list this book as "scarce," and this copy ties with one other as the highest-graded copy certified by CGC to date. This was the last issue of the title, and its World's Fair cover is by C. C. Beck. Overstreet 2018 NM- 9.2 value = $1,400. CGC census 4/19: 2 in 9.6, none higher.
Our Flag Comics #1 (Ace, 1941) CGC VF+ 8.5 Off-white to white pages. An impressive copy in which Captain Victory and the Unknown Soldier both begin runs. Jim Mooney art. One of CGC’s nicest copies. Overstreet 2018 VF 8.0 value = $1,759; VF/NM 9.0 value = $3,030. CGC census 4/19: 1 in 8.5, 2 higher.

Pep Comics #31 (MLJ, 1942) CGC FN/VF 7.0 White pages. An issue we rarely see, it contains an Archie story that features the first appearance of Mr. Lodge, Veronica’s father. The bold bondage cover is courtesy of Irv Novick, and features the Shield and the Hangman. There is also a decapitation panel inside. Overstreet 2018 FN 6.0 value = $927; VF 8.0 value = $2,163. CGC census 4/19: 2 in 7.0, 3 higher.

Pep Comics #41 (MLJ, 1943) CGC FN/VF 7.0 Off-white to white pages. Consecutive Archie covers begin with this issue, and this one by Harry Sahle guest-stars the Shield (this was Archie’s sixth cover appearance overall). This copy ties for the top spot in CGC’s census for the issue, and outscores even the Rockford copy. Overstreet 2018 FN 6.0 value = $942; VF 8.0 value = $2,198. CGC census 4/19: 2 in 7.0, none higher.

**92092 Planet Comics #1 Billy Wright Pedigree (Fiction House, 1940)** CGC FN/VF 7.0 Off-white pages. The first issue of Fiction House’s very popular sci-fi series. This key issue is notable for its fantastic Will Eisner and Lou Fine cover. The Origin of Auro, Lord of Jupiter, is included, as well as other tales featuring Flint Baker, Spurt Hammond, Buzz Cran dall, and the Red Comet. Dick Briefer and Alex Blum art. Planet Comics is, perhaps, Fiction House’s most sought-after title, featuring a plethora of exciting covers, and it was the longest running Golden Age title of its genre. A very nice pedigree example of the first issue. Overstreet 2018 FN 6.0 value = $3,825; VF 8.0 value = $9,500. CGC census 4/19: 4 in 7.0, 13 higher.

**92093 Rangers Comics #21 (Fiction House, 1945)** CGC NM- 9.2 Off-white to white pages. Both key content (first appearance of Firehair, who later had her own series) and a memorable cover! The bondage and beheading cover is by Joe Doolin. Overstreet 2018 NM- 9.2 value = $1,300. CGC census 4/19: 1 in 9.2, none higher.

**92094 Sensation Comics #6 (DC, 1942)** CBCS Conserved VG 4.0 White pages. An early Wonder Woman book, it contains the origin and first appearance of Wonder Woman’s magic lasso. H. G. Peter cover and art. Sheldon Moldoff art. CBCS notes, “Professional Conservation Includes: Bottom staple cleaned. 1 small piece tape on interior cover.” Overstreet 2018 VG 4.0 value = $800.
92095 **Shadow Comics #1 (Street & Smith, 1940) CGC VF 8.0 Off-white to white pages.** The first comic book appearance of both the Shadow and Doc Savage is almost impossible to find in high grade — the green spine always seems to pick up color breaks if you so much as breathe on it, and for some reason this book always turns up with a stained or smudged back cover. Not so with this copy, which is not only the second highest graded, but one of just two graded above 7.5 (the other is the Mile High copy). By the way, if you’re not familiar with this issue’s very cool back cover, be sure to check it out in our online listing. And of course the front cover is striking as well. This is also the very first comic book produced by publisher Street and Smith. Overstreet 2018 VF 8.0 value = $4,350. CGC census 4/19: 1 in 8.0, 1 higher.

92096 **Startling Comics #10 (Better Publications, 1941) CGC FN- 5.5 Off-white to white pages.** The origin and first appearance of Fighting Yank, who gets the cover nod on Elmer Wexler’s Nazi war cover. Jon Blummer, August Froehlich, and John Daly art. Overstreet 2018 FN 6.0 value = $2,352. CGC census 4/19: 2 in 5.5, 3 higher.

92097 **Startling Comics #12 (Better Publications, 1942) CGC VF/NM 9.0 Off-white to white pages.** Adolf Hitler, Benito Mussolini, and Hideki Tojo appear on the Ed Wenzel cover and in the early Fighting Yank story (just his third appearance) inside. August Froehlich art. Only one copy has received a higher grade from CGC to date. Overstreet 2018 VF/NM 9.0 value = $5,310; NM- 9.2 value = $4,700. CGC census 4/19: 1 in 9.0, 1 higher.

92098 **Sub-Mariner Comics #26 (Timely, 1948) CGC VF/NM 9.0 White pages.** One of CGC’s nicest copies of the issue. Syd Shores drew the Namora cover, and the Blonde Phantom stars in a backup story. Bill Everett, Mike Sekowsky, Bob Powell, and Ken Bald art. Overstreet 2018 VF/NM 9.0 value = $1,838; NM- 9.2 value = $2,600. CGC census 4/19: 3 in 9.0, 1 higher.
92099 Superman #2 (DC, 1939) CGC GD/VG 3.0 Off-white to white pages. The second issue of Superman’s first solo title. 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. Currently ranked at #42 on Overstreet’s Top 100 Golden Age Comics list. Overstreet 2018 GD 2.0 value = $2,900; VG 4.0 value = $5,800. CGC census 4/19: 9 in 3.0, 75 higher.

92100 Superman #3 (DC, 1940) CGC VG+ 4.5 Off-white to white pages. The Joe Shuster cover has the Man of Steel flying “faster than a locomotive!” Shuster and Paul Cassidy art. Currently issue #3 is tied for the #74 spot on Overstreet’s list of Top 100 Golden Age Comics. Overstreet 2018 VG 4.0 value = $3,200. CGC census 4/19: 11 in 4.5, 49 higher. From the Robert Huber Collection.

92101 Superman #14 (DC, 1942) CGC VF- 7.5 Off-white to white pages. Overstreet notes the “classic patriotic shield cover” by Fred Ray, and we note the great condition and page quality of this stunning black-covered copy. A Heritage/CGC poll put this book’s cover as one of the top ten of the entire Golden Age. Jerry Siegel story. Contains an ad for Sensation Comics #1. Expect to see five-figure bids for this looker. Includes an Atlantic City Collection COA, and it has a pedigree sticker over the CGC hologram on the front of the holder. Overstreet 2018 VF 8.0 value = $7,400. CGC census 4/19: 5 in 7.5, 22 higher.

92102 Superman #25 (DC, 1943) CGC NM- 9.2 Off-white to white pages. Clark Kent joins the Army in Fred Ray’s only superhero story. Jack Burnley artfully did the art-full cover. Joe Shuster art. We have never seen a higher-graded copy. Overstreet 2018 NM- 9.2 value = $3,300. CGC census 4/19: 2 in 9.2, 2 higher.
92103 **Superman #26 (DC, 1944) CGC VF+ 8.5 White pages.** The classic Joseph Goebbels/Radio Berlin/World War II cover, by Jack Burnley, wraps a Mercury appearance and Joe Shuster art. A lovely high-grade copy. Overstreet 2018 VF 8.0 value = $2,359; VF/NM 9.0 value = $4,130. CGC census 4/19: 3 in 8.5, 9 higher.

92104 **Superman #26 Double Cover (DC, 1944) CGC VF 8.0 Off-white to white pages.** This high-grade double cover specimen of the classic Joseph Goebbels/Radio Berlin/World War II cover, by Jack Burnley, holds a Mercury appearance, and Joe Shuster art. CGC notes, "Double Cover: 1st cover 5.5, interior cover 8.0." Overstreet 2018 VF 8.0 value = $2,359. CGC census 4/19: 6 in 8.0, 12 higher.

92105 **Superman #28 (DC, 1944) CGC NM- 9.2 Off-white to white pages.** A “super” clean copy of the issue in which Lois Lane, Girl Reporter solo stories begin. Wayne Boring cover. Ira Yarbrough and George Roussos art. Overstreet 2018 NM- 9.2 value = $2,800. CGC census 4/19: 3 in 9.2, 4 higher.

92106 **Superman #40 (DC, 1946) CGC NM+ 9.6 Off-white to white pages.** Tied for CGC’s highest grade for the issue. Mr. Mxyztplk and Susie put in appearances both on the Wayne Boring cover, and inside. Overstreet 2018 NM- 9.2 value = $2,200. CGC census 4/19: 5 in 9.6, none higher.

92107 **Superman #42 (DC, 1946) CGC NM 9.4 Off-white to white pages.** Superman does it all, for Lois Lane, on this one-man-band cover by Wayne Boring. One of CGC’s nicest copies. Overstreet 2018 NM- 9.2 value = $1,850. CGC census 4/19: 2 in 9.4, 1 higher.

92108 **Superman #52 (DC, 1948) CGC NM- 9.2 Off-white to white pages.** One of CGC’s top two copies of the issue, and the highest-graded copy that we have ever seen. The Prankster appears. Wayne Boring did the cover, and Win Mortimer handled interior art. Overstreet 2018 NM- 9.2 value = $1,750. CGC census 4/19: 1 in 9.2, 1 higher.
92109  Terrors of the Jungle #20 (Star Publications, 1952) CGC VF/NM 9.0 Cream to off-white pages. A fantastic underwater octopus attack on this L. B. Cole cover. Jay Disbrow interior art. It's been seven years since we've seen a copy of #20 with a grade this high. Overstreet 2018 VF/NM 9.0 value = $480; NM- 9.2 value = $675. CGC census 4/19: 2 in 9.0, 4 higher.

92110  Thrilling Comics #63 (Better Publications, 1947) CGC NM+ 9.6 Off-white to white pages. The airbrushed jungle cover, by Alex Schomburg, has never looked better than on this lone highest-graded CGC copy! Overstreet 2018 NM- 9.2 value = $800. CGC census 4/19: 1 in 9.6, none higher.

92111  Thrilling Crime Cases #49 (Star Publications, 1952) CGC VF+ 8.5 Off-white to white pages. The colorful and intense Overstreet "classic" cover is by the inimitable L. B. Cole. A lovely, high-grade copy of a very cool book. This was the last issue of the title. Overstreet 2018 VF 8.0 value = $826; VF/NM 9.0 value = $1,413. CGC census 4/19: 1 in 8.5, 5 higher.

92112  Tip Topper Comics #16 (United Feature Syndicate, 1952) CGC NM 9.4 White pages. This unassuming, mild-mannered appearing issue is a big deal! It has the second ever appearance of Charlie Brown and the other Peanuts characters! Enough collectors are in the know to have pushed a CGC 7.5 copy in a 2018 auction to nearly 8x Guide! At the time it was the highest-graded CGC copy, but no longer! This copy blows that one (still the next-highest copy) and every other copy away — Near Mint and white pages! Overstreet 2018 NM- 9.2 value = $700. CGC census 4/19: 1 in 9.4, none higher.

92113  Tip Topper Comics #17 (United Feature Syndicate, 1952) CGC NM+ 9.6 Off-white to white pages. The fourth-ever comic book appearance of Charlie Brown and his Peanuts compadres! Many of these early appearances of Charles Schulz's famous creation have been flying under the radar for years, but the word's gotten out! Expect Overstreet values to catch up at some point, but with only four copies certified by CGC to date, nice copies appear very hard to find. Until this one came along, the highest grade CGC had awarded to date for the issue was 5.5! Here's the new leader, and by a wider than wide margin. Don't hesitate — there may not be a nicer copy in existence! Overstreet 2018 NM- 9.2 value = $400. CGC census 4/19: 1 in 9.6, none higher.
92114  Top-Notch Comics #6 San Francisco Pedigree (MLJ, 1940) CGC VF+ 8.5 Off-white to white pages. An early issue of one of MLJ’s first titles, and one of CGC's nicer copies of the issue. The Wizard and Galahad cover is by Edd Ashe who also contributed interior art with Irv Novick and Mort Meskin. Overstreet 2018 VF 8.0 value = $826; VF/NM 9.0 value = $1,413. CGC census 4/19: 2 in 8.5, 2 higher.

92115  Two-Fisted Annual #1 Davis Crippen (“D” Copy) Pedigree (EC, 1952) CGC VF/NM 9.0 Off-white pages. This book, in high grade? Are you kidding? No, we’re not! This issue’s square bound spine frayed easily, and we had never seen one that didn’t have a little chip or chunk missing along the spine... until the Crippen copy. This one was obviously never read, and remember, there are no Gaines File copies of this issue! The contents are 132 pages of re-bound EC war comics from the previous year (1951). Harvey Kurtzman cover. This copy has been in a private collection for the past 13 years, so here's your chance to snap it up. Overstreet 2018 NM- 9.2 value = $2,000. CGC census 4/19: 4 in 9.8, none higher.

92116  Two-Fisted Tales #18 Gaines File Pedigree 3/7 (EC, 1950) CGC NM/MT 9.8 Off-white to white pages. Tied for CGC's highest grade, this was the first issue of the title, with numbering continued from Haunt of Fear. Harvey Kurtzman did the cover and some interior art for the issue, with Al Feldstein, Wally Wood, and Johnny Craig also adding art. Overstreet 2018 NM- 9.2 value = $2,000. CGC census 4/19: 4 in 9.8, none higher.


92119 Walt Disney's Comics and Stories #140 (Dell, 1952) CGC NM+ 9.6 Off-white to white pages. First appearance of Gyro Gearloose. Carl Barks' second Uncle Scrooge cover. Story and art by Barks. One of CGC's nicest copies. Overstreet 2018 NM- 9.2 value = $475. CGC census 4/19: 3 in 9.6, 1 higher.

92120 War Against Crime #10 Gaines File Pedigree (EC, 1949) CGC NM/MT 9.8 Off-white to white pages. If you're an EC horror fanatic, here's a book you can't pass up. It's the first appearance of the Vault Keeper, and the first appearance of the Vault of Horror. Best of all, it's from the William Gaines' personal files! 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 = $3,300. CGC census 4/19: 6 in 9.8, 1 higher.
92121  No lot.


92124  Weird Fantasy #11 Gaines File Pedigree 2/12 (EC, 1952) CGC NM/MT 9.8 Off-white to white pages. A copy that William Gaines considered to be one of the best from his personal files, tied for CGC's highest grade. The apocalyptic Manhattan cover by Al Feldstein hints at the atomic explosion panels inside, and if that weren't enough Wertham-worthy content, there's also a hypodermic needle panel. Wally Wood (two stories), Jack Kamen, and Joe Orlando art. Overstreet 2018 NM- 9.2 value = $800. CGC census 4/19: 8 in 9.8, none higher.
92125  **Weird Science #15 (#4) Gaines File Pedigree 8/9 (EC, 1950) CGC NM/MT 9.8 Off-white pages.** The first NM/MT 9.8 copy we have ever offered, and we have seen a majority of the Gaines File copies! The Al Feldstein cover looks like it just came off the printing press! Atomic explosion panel. Feldstein, Harvey Kurtzman, Jack Kamen, and Graham Ingels art. Overstreet 2018 NM- 9.2 value = $1,600. CGC census 4/19: 3 in 9.8, none higher.


92127  **Wilbur Comics #5 (Archie, 1945) CGC VF+ 8.5 Off-white to white pages.** The first appearance of Katy Keene! Also featured is a Wilbur story that has an identical plot to a story in *Archie* #1, substituting Wilbur for Archie. Bill Woggon and Al Fagaly art. Overstreet 2018 VF 8.0 value = $1,030; VF/NM 9.0 value = $1,765. CGC census 4/19: 2 in 8.5, 2 higher.

92129 Wonder Woman #45 (DC, 1951) CGC NM 9.4 Off-white to white pages. The origin of Wonder Woman is retold, and this is by far the top copy on CGC's census (as of this writing there is no 9.2, there are three 9.0 copies, and the next highest is an 8.0). The cover is by Irv Novick and Bernard Sachs, with interior art by WW mainstay H. G. Peter. Overstreet 2018 NM- 9.2 value = $3,200. CGC census 4/19: 1 in 9.4, none higher.

92130 World's Finest Comics #3 (DC, 1941) CBCS FN- 5.5 White pages. This early issue features the origin and first appearance of the sardonic Scarecrow, so expect to bid multiples of Guide value to get your hands on this fine (minus) specimen of issue #3, which is actually the second issue of the title, with #1 being titled World's BEST Comics. Superman, Batman, and Robin star on the Jack Burnley baseball cover and inside, and the Sandman begins a run. Johnny Thunder makes his last appearance in the title. Creig Flessel, Bob Kane, and Jerry Robinson art. Note that this copy originally hailed from the collection of Eldon Hamann, as evidenced by the "Eldon" written on the front cover. Many lovely copies have come from this collection, which began appearing in the hobby during the mid-1970s. Overstreet 2018 FN 6.0 value = $1,200.


92133  Action Comics #309 (DC, 1964) CGC NM/MT 9.8 Of-white to white pages. Tied with one other book for CGC's highest grade. The Legion of Super-Heroes makes a cover appearance, there's a JFK appearance (four weeks after his assassination), a Lex Luthor appearance, and a Batman and Robin cameo. Curt Swan cover and art. Overstreet 2018 NM- 9.2 value = $185. CGC census 4/19: 2 in 9.8, none higher.

92134  The Amazing Spider-Man #1 (Marvel, 1963) CGC FN 6.0 Off-white to white pages. Jack Kirby and Steve Ditko followed up their milestone cover collaboration on Amazing Fantasy #15 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. Currently the issue ranks #7 on Overstreet's Top 50 Silver Age Comics list. Overstreet 2018 FN 6.0 value = $7,200. CGC census 4/19: 117 in 6.0, 368 higher.
92135  The Amazing Spider-Man #9 (Marvel, 1964) CGC VF/NM 9.0
Off-white to white pages. The origin and first appearance of Electro, an
enduring spider-foe. Steve Ditko cover and art. Overstreet 2018 VF/NM
9.0 value = $2,378; NM- 9.2 value = $3,700. CGC census 4/19: 50 in 9.0, 67
higher.

92136  The Amazing Spider-Man #10 Rocky Mountain Pedigree
(Marvel, 1964) CGC NM 9.4 Off-white to white pages. The Big Man
and the Enforcers (Montana, Ox, and Fancy Dan) make their first appear-
ances in this early Spidey issue. Steve Ditko and Jack Kirby did the cover,
with Ditko supplying the interior art for the book. A stupendous copy.
Overstreet 2018 NM- 9.2 value = $2,750. CGC census 4/19: 37 in 9.4, 28
higher.

92137  The Amazing Spider-Man #276
The Mint 9.9 certification remains a dif-
fiicult one to obtain, and many a collector
doesn’t have a single 9.9 in their collection.
This would be a fine one to acquire given
the Hobgoblin appearance. Overstreet 2018
NM- 9.2 value = $12. CGC census 4/19: 2 in
9.9, none higher.

92138  The Avengers #1 (Marvel, 1963) CGC VF- 7.5 Off-white to
white pages. The origin and first appearance of multi-media stars, the
Avengers (Thor, Iron Man, Hulk, Ant-Man, and Wasp), as well as appear-
ances by Loki, the Teen Brigade, and the Fantastic Four. The dynamic
team of Jack Kirby and Dick Ayers provided the cover and interior art for
the issue that is currently the #12 book on Overstreet’s Top 50 Silver Age
Comics list. Overstreet 2018 VF 8.0 value = $9,400. CGC census 4/19: 75 in
7.5, 130 higher.

92139  Batman #100 (DC, 1956) CGC VF+ 8.5 Off-white pages. A
high-graded copy of the milestone issue that features all-new stories,
and a collage of covers from Batman #1, 23, 25, 47, 48, and 61. Sheldon
Moldoff and Charles Paris are responsible for the interior art. Overstreet
2018 VF 8.0 value = $2,163; VF/NM 9.0 value = $3,782. CGC census 4/19: 3
in 8.5, 6 higher.

**92142** Batman #332 (DC, 1971) CGC NM/MT 9.8 Off-white to white pages. A super-high-grade copy of an important Batman key! This is the first appearance of Bruce Wayne's teacher/nemesis, Ra's al Ghul. The origins of Batman and Robin are also retold, and if that weren't enough, this is the second appearance of Bruce Wayne's love interest, Talia al Ghul, in a cameo. The book is currently tied for the #19 position on Overstreet's list of Top 25 Bronze Age Comics. Neal Adams cover and art. Overstreet 2018 NM- 9.2 value = $850. CGC census 4/19: 54 in 9.8, none higher.

**92143** Blackhawk #133 (DC, 1959) CGC VF/NM 9.0 Cream to off-white pages. The first appearance of Lady Blackhawk. We had never seen a high-grade copy before, and given the Blackhawk movie announcement this book has never been hotter! Chuck Cuidera cover. Overstreet 2018 VF/NM 9.0 value = $708; NM- 9.2 value = $1,000. CGC census 4/19: 2 in 9.0, none higher.

**92144** Daredevil #1 (Marvel, 1964) CGC VF/NM 9.0 Off-white to white pages. The first appearance and origin of Marvel's "Man Without Fear", Daredevil (aka mild-mannered and visually challenged attorney for the underprivileged, Matt Murdock) was in this key issue that also introduced love interest, Karen Page, and sidekick, Foggy Nelson. Currently tied at the #33 spot on Overstreet's list of Top 50 Silver Age Comics. A sterling Silver Age copy! Jack Kirby and Bill Everett cover. Everett art. Overstreet 2018 VF/NM 9.0 value = $7,475; NM- 9.2 value = $11,000. CGC census 4/19: 85 in 9.0, 109 higher. From the Black Mask Collection.
Marvel, as we know it today, started right here, with the origin and first appearance of Marvel's first superhero team, the Fantastic Four. This issue also marks the origin and first appearance of the villainous (though misunderstood) Mole Man. Writer Stan Lee and artist Jack Kirby were the creative force behind this one. The issue currently ranks #3 on Overstreet's list of Top 50 Silver Age Comic Books, and this is certainly an attractive mid-grade copy. Overstreet 2018 VG 4.0 value = $6,000; FN 6.0 value = $12,000. CGC census 4/19: 86 in 5.0, 258 higher.
92146  Fantastic Four #7 (Marvel, 1962) CGC NM 9.4 White pages. A tough book in high grade due to the dark blue cover, much like Incredible Hulk #1. Tied for the highest grade that we have ever seen. It's the first appearance of Kurrgo, with a Jack Kirby flying saucer cover and interior art. This is one of the nicest CGC copies to have ever been graded. Overstreet 2018 NM- 9.2 value = $4,300. CGC census 4/19: 7 in 9.4, 1 higher.
The Flash #105 (DC, 1959) CGC VF 8.0 Of-white to white pages. The first issue to feature the adventures of the Silver Age Flash, after a tryout run in Showcase (the numbering continues from the last issue of Flash Comics). The origin of the Flash is retold, and the origin and first appearance of the sinister Mirror Master is also featured. The cover and art are by Carmine Infantino. Currently, this is the #13 book on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 VF 8.0 value = $8,000. CGC census 4/19: 11 in 8.0, 17 higher.

The Flash #105 (DC, 1959) CGC FN/VF 7.0 Off-white to white pages. With this issue the Silver Age Flash got his own title, the numbering continued from Flash Comics. The issue contains the origin and first appearance of the Mirror Master, a villain that would continue to plague Flash for years. The issue also sports a Carmine Infantino cover and interior art. Currently this is the #13 book on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $2,250; VF 8.0 value = $8,000. CGC census 4/19: 20 in 7.0, 48 higher.

The Flash #117 (DC, 1960) CGC NM+ 9.6 Off-white to white pages. The origin and first appearance of Captain Boomerang, who had an appearance in the 2016 smash hit film Suicide Squad. This was the only Silver Age appearance of Winky, Blinky, and Noddy. Carmine Infantino did the cover and interior art, with Murphy Anderson also contributing interior art. Overstreet 2018 NM+ 9.2 value = $1,300. CGC census 4/19: 2 in 9.6, none higher.
92150  **G.I. Combat #91 (DC, 1961)** CGC VF/NM 9.0 Off-white to white pages. One of the best war covers of all time, with the Haunted Tank making its first cover appearance. The grey tone cover is by Russ Heath. Heath, Irv Novick, and Jerry Grandenetti art. Overstreet 2018 VF/NM 9.0 value = $1,156; NM- 9.2 value = $1,800. CGC census 4/19: 2 in 9.0, none higher.

92151  **Green Lantern #3 (DC, 1960)** CGC NM- 9.2 Cream to off-white pages. Exceptional copy of the early issue of the Silver Age series. In fact, CGC hasn't certified a higher grade for #3 to date. Gil Kane cover and art. Contains a readers' poll and a full-page ad for Justice League of America #1. Overstreet 2018 NM- 9.2 value = $1,350. CGC census 4/19: 5 in 9.2, none higher.

92152  **Green Lantern #4 (DC, 1961)** CGC NM 9.4 Off-white pages. The secret of Green Lantern's mask is revealed in this Gil Kane art-heavy issue. This copy is tied for CGC's highest grade. Murphy Anderson, Ross Andru, Carmine Infantino, and Mike Sekowsky also contributed art. Overstreet 2018 NM- 9.2 value = $1,100. CGC census 4/19: 5 in 9.4, none higher.

92153  **Green Lantern #6 Don/Maggie Thompson Collection Pedigree (DC, 1961)** CGC NM 9.4 Cream to off-white pages. Tied with one other book for CGC's highest grade. First appearance of Tomar-Re. Gil Kane cover and art. Overstreet 2018 NM- 9.2 value = $1,075. CGC census 4/19: 2 in 9.4, none higher.

92154  **Green Lantern #59 (DC, 1968)** CGC NM/MT 9.8 Off-white to white pages. Tied for CGC's highest grade, this is the first appearance of Guy Gardner, and Green Lantern's origin is retold. Abin Sur, Hal Jordan's predecessor, also makes an appearance. Gil Kane cover and art. Murphy Anderson and Sid Greene art. Overstreet 2018 NM- 9.2 value = $700. CGC census 4/19: 6 in 9.8, none higher.

92155  **House of Secrets #92 Signature Series (DC, 1971)** CGC VF+ 8.5 Off-white pages. An autographed copy of the origin and first appearance of the Swamp Thing. Bernie Wrightson provided the moody grey tone cover and interior art. Currently the book resides at the #7 spot on Overstreet's list of Top 25 Bronze Age Comics. CGC notes, "Signed by Len Wein and Bernie Wrightson on 7/22/16." Overstreet 2018 VF 8.0 value = $1,064; VF/NM 9.0 value = $1,732. CGC census for Universal grades 4/19: 114 in 8.5, 230 higher; for Signature Series 4/19: 10 in 8.5, 5 higher.
92156  The Incredible Hulk #1 (Marvel, 1962) CGC FN/VF 7.0 Off-white to white pages. Currently ranked #2 on Overstreet's list of *Top 50 Silver Age Comics*, this memorable issue launched the Marvel Age's boldest hero. It's one of the more difficult key Marvels to find in higher grades due to its delicate dark blue cover background, as evidenced by the relatively low number of copies that have received a higher grade from CGC. The contents feature the origin and first appearance of the Hulk, as well as the first appearances of Rick Jones, Betty Ross, and Thunderbolt Ross. Jack Kirby provided the cover and art, with assists from George Roussos on the cover and from Paul Reinman inside. Overstreet 2018 FN 6.0 value = $16,700; VF 8.0 value = $49,800. CGC census 4/19: 38 in 7.0, 73 higher.
The Incredible Hulk #1 (Marvel, 1962) CGC VG+ 4.5 Cream to off-white pages. This Jack Kirby monster-piece has one of the most memorable covers of the early '60s. Besides the origin and first appearance of the grey-skinned Hulk, highlights include the first appearances of Rick Jones, Betty Ross, and General Ross. Values for this book just continue to increase faster than many of the other major Silver Age keys. That dark blue cover makes it all but impossible to find truly high-grade unrestored copies. Currently this book is ranked #2 on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 VG 4.0 value = $9,400. CGC census 4/19: 84 in 4.5, 337 higher.

Our Army at War #81 (DC, 1959) CGC VF+ 8.5 Off-white to white pages. Sgt. Rocky of Easy Co. appears in this issue, and was the last Sgt. Rock prototype. Currently issue #81 is tied for the #4 spot on Overstreet's 2018 War Report Top 50 War Comics list, and is ranked #36 on their Top 50 Silver Age Comics list. Jerry Grandenetti provided the World War II cover, and Ross Andru, Russ Heath, and Joe Kubert rounded out the art stable for the issue. Overstreet 2018 VF 8.0 value = $2,975; VF/NM 9.0 value = $6,738. CGC census 4/19: 3 in 8.5, 1 higher.

Sgt. Fury and His Howling Commandos #1 (Marvel, 1963) CGC VF/NM 9.0 Off-white to white pages. A spectacular copy of the first appearances of Sgt. Nick Fury and his Howling Commandos (“Dum Dum” Dugan, Gabriel Jones, “Rebel” Ralston, Izzy Cohen, Dino Minelli, “Happy Sam” Sawyer, and Junior Juniper). Currently the #2 issue on Overstreet’s War Report Top 50 War Comics list, and is tied for the #28 spot on Overstreet’s Top 50 Silver Age Comics list. Jack Kirby and Dick Ayers are responsible for the cover and interior art. One of the nicest copies that Heritage has ever offered. Overstreet 2018 VF/NM 9.0 value = $8,340; NM- 9.2 value = $13,000. CGC census 4/19: 7 in 9.0, 10 higher.

92162  Superboy #68 (DC, 1958) CGC VF 8.0 Off-white to white pages. The first appearance of Bizarro is a hot book, and this is the best copy we've seen in a decade. Curt Swan cover. Overstreet 2018 VF 8.0 value = $1,856. CGC census 4/19: 5 in 8.0, 4 higher.

92163  Tales of Suspense #39 (Marvel, 1963) CBCS VF- 7.5 Off-white to white pages. The origin and first appearance of Iron Man is currently tied for the #9 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 issue! Overstreet 2018 VF 8.0 value = $12,200.
92164 Tales of Suspense #58 (Marvel, 1964) CGC NM 9.4 Off-white to white pages. This book has a lot going on — Captain America battles Iron Man, and this is the second appearance of Kraven the Hunter, the now-classic cover is by Jack Kirby, and the last "Tales of the Watcher" backup feature in this title (with art by George Tuska) is also inside. Whew! A magnificent, high-grade copy! Overstreet 2018 NM- 9.2 value = $1,500. CGC census 4/19: 24 in 9.4, 4 higher.

92165 Tales of Suspense #59 (Marvel, 1964) CGC NM/MT 9.8 Off-white to white pages. Tied for CGC's highest grade for the issue. Iron Man/Captain America double features begin here, and the book contains the first solo Captain America story since the 1950s. Jarvis, the Avengers' butler, makes his first appearance as well. Oh, and there's a Black Knight appearance to boot. The classic cover is by Jack Kirby, with interior art by Kirby, Dick Ayers, and Don Heck. Overstreet 2018 NM- 9.2 value = $1,100. CGC census 4/19: 15 in 9.8, none higher.


92167 Tales to Astonish #39 (Marvel, 1963) CGC NM 9.4 Off-white to white pages. First appearance of the Scarlet Beetle, in the Ant-Man story depicted on the Jack Kirby and Dick Ayers cover. Kirby, Don Heck, and Steve Ditko art. One of the nicer copies that we have ever seen of the issue. Overstreet 2018 NM- 9.2 value = $1,400. CGC census 4/19: 9 in 9.4, 6 higher.

92168 Tales to Astonish #41 (Marvel, 1963) CGC NM+ 9.6 Off-white to white pages. Tied for CGC's highest grade for the issue. The early Ant-Man cover is by Jack Kirby, with interior art by Don Heck, Dick Ayers, Joe Sinnott, and Steve Ditko. Overstreet 2018 NM- 9.2 value = $1,180. CGC census 4/19: 4 in 9.6, none higher.
92169 Tales to Astonish #44 (Marvel, 1963) CGC VF+ 8.5 White pages. Origin and first appearance of the winsome Wasp (Janet Van Dyne). Jack Kirby cover and art. A back-up story has Steve Ditko art. The last CGC VF+ 8.5 copy to be auctioned (in July of 2018) sold for $8,000! Overstreet 2018 VF 8.0 value = $1,651; VF/NM 9.0 value = $2,826. CGC census 4/19: 25 in 8.5, 29 higher.

92170 Teenage Mutant Ninja Turtles #1 (Mirage Studios, 1984) CGC NM 9.4 Off-white to white pages. A beautiful first printing copy of the book that kick-started the independent movement in comics. It features the origins and first appearances of the Teenage Mutant Ninja Turtles, Splinter, and Shredder, and had an initial print run of just 3,000 copies. The wraparound cover is by Kevin Eastman, and the story and interior art are by Eastman and Peter Laird. Currently the #2 book on Overstreet's Top 25 Copper Age Comics list. Overstreet 2018 NM- 9.2 value = $5,200. CGC census 4/19: 65 in 9.4, 68 higher.

92171 Wonder Woman #105 (DC, 1959) CGC VF- 7.5 Off-white to white pages. This issue features the origin of Wonder Woman. Ross Andru and Mike Esposito cover and art. Overstreet lists as 'scarce'. This is one of the three highest-graded copies that we have ever offered of the book. Overstreet 2018 VF 8.0 value = $1,651. CGC census 4/19: 7 in 7.5, 4 higher.

92172 X-Men #1 (Marvel, 1963) CGC FN 6.0 Off-white pages. Touted as "The Strangest Super-Heroes Of All," the group indeed distinguished itself from Marvel's other superheroes, already quite a departure from DC's characters that had ruled comics for the previous decade. Here was origin and first appearances of the Angel, the Beast, Cyclops, Iceman, Marvel Girl, Professor X, and Magneto. Jack Kirby provided the cover and story art. Currently tied at the #8 position on Overstreet's list of Top 50 Silver Age Comics. Overstreet 2018 FN 6.0 value = $5,200. CGC census 4/19: 127 in 6.0, 513 higher.
92173 Comrades CGC-Graded Box Lot (Street & Smith, 1900-01). Included are CGC-graded copies of issues #1-30 and 34-43 — more than half of the estimated 72 issues of the dime novel series. Grades vary widely, from GD+ 2.5 to VF/NM 9.0, with most ranging from FN+ 6.5 to VF+ 8.5. Most have cream to off-white pages. Not listed in the Vintage Magazines Price Guide.

92174 Playboy #1 (HMH Publishing, 1953) CGC VF 8.0 White pages. A high-grade copy of the premiere issue. Despite the growing collector interest in this book in recent years, only a relative handful of copies have earned a higher grade from CGC to date. Gorgeous white cover on the outside, pristine white pages on the inside. Marilyn Monroe unquestionably helped get Hugh Hefner's fledgling magazine off to a good start with her cover and center poster appearances. Other features portending the wide range of offerings the reader would see over the next several decades were a Jimmy and Tommy Dorsey Big Band article, “VIP On Sex” by Virgil Partch, and Sir Arthur Conan Doyle fiction (Sherlock Holmes). Not listed in Overstreet. CGC census 4/19: 4 in 8.0, 10 higher.
92175  Playboy #1 (HMH Publishing, 1953) CGC VF- 7.5 White pages. This copy's got great eye appeal with a hard-to-find snow-white cover graced by Marilyn Monroe. MM also contributed the iconic nude center poster, essentially becoming the first Playmate of the Month, although here she was referred to as the "Sweetheart of the Month." A Big Band Jimmy and Tommy Dorsey article, "VIP On Sex" by Virgil Partch, and Sir Arthur Conan Doyle fiction (Sherlock Holmes) were highlights as well. Not listed in Overstreet. CGC census 4/19: 10 in 7.5, 14 higher.

92176  Playboy #1 (HMH Publishing, 1953) CGC FN- 5.5 White pages. Solid copy with white pages. "Sweetheart of the Month" Marilyn Monroe graces the cover and the famous two-page nude poster on the inside. The Dorsey Brothers — Jimmy and Tommy — are featured in an article, "VIP On Sex" spotlights the work of '50s cartoonist extraordinaire Virgil Partch, Sir Arthur Conan Doyle fiction (Sherlock Holmes) rounds out a scintillating premiere issue of the magazine that's still going strong 68 years later. Not listed in Overstreet. CGC census 4/19: 17 in 5.5, 74 higher.

92177  Playboy #1 With Certified Hugh Hefner Autograph (HMH Publishing, 1953) CGC VG 4.0 White pages. This copy presents higher than CGC's assigned grade of 4.0; in fact, it appears to be about FN+ 6.5 and white pages, but the grade is affected by a cut autograph by Mr. Playboy himself, Hugh Hefner, that has been glued onto the cover near the bottom. The book comes with a Letter of Authenticity by noted autograph authenticator JSA Authentication. The familiar cover has Marilyn Monroe waving to the limited number who would purchase the premiere issue, then waiving her clothes entirely for the equally famous two-page poster inside, the forerunner of the Playmate of the Month gatefold. Timely articles on Jimmy and Tommy Dorsey, "VIP On Sex" by Virgil Partch, and fiction by Sir Arthur Conan Doyle (Sherlock Holmes) are other highlights. CGC notes, "Name on separate piece of paper glued to cover." Not listed in Overstreet. CGC census 4/19: 14 in 4.0, 130 higher. From the Nevada Collection.
92178  Doc Savage V1#1 Canadian Edition (Street & Smith, 1933) Condition: FN-. Canadian edition of the debut issue, published in August 1933 (the U.S. version was cover-dated March 1933). Reprints the first appearance of Doc Savage and his Fabulous Five. Cover by Walter M. Baumhofer. Complete cover. Mild chipping to spine. Supple cream to light tan pages. We've only ever offered low-grade copies of either the US or the Canadian #1 before, so this is a welcome sight and should be a hot item. Not listed in Bookery's Guide to Pulps. Bookery's FN value for US edition = $7,500.
Magic: The Gathering Unlimited Edition Mox Sapphire BGS 10 (Wizards of the Coast, 1993). Unlimited 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 Pristine on their grading scale. A total of five Unlimited Mox Sapphires are graded BGS 10, and none are quad BGS 10. This is as good as it gets on this specimen. The last recorded sale of a BGS 10 Unlimited Sapphire was earlier this year with a sale price of $19,100. An absolutely stunning and flawless card from the Unlimited edition. Graded 10 PRISTINE by BGS, with centering, edges, and surface pulling a full 10.
Magic: The Gathering Unlimited Edition Time Walk BGS 10 (Wizards of the Coast, 1993) One of the “Power Nine” cards (the most powerful cards in the entire series) and in virtually flawless shape. Unlimited was the third iteration of Magic the Gathering's base set with a print run of only 18,500 rares. This particular piece is rated Pristine on the BGS grading scale. A total of six Unlimited Time Walk cards have been graded in BGS 10, and no quad BGS 10 cards. This is as good as it gets on this specimen. The last recorded sale of a BGS 10 Unlimited Time Walk was in 2015, with a sale price of $5,400. We expect such a demand for this card that it will go many multiples of guide before selling.
92181  Magic: The Gathering Beta Edition Bayou BGS 9.5 (Wizards of the Coast, 1993). Beta was the second set for Magic the Gathering with a print run of only 3,200 rares. The set corrected some of the errors in Alpha and added new cards. This is the first Bayou dual land card we’ve offered. These cards were so important to certain decks because you could use one card for two different colors in the game, meaning fewer land cards in your deck and thus room for more important cards. This card is graded by BGS and is considered GEM MINT on their grading scale. A total of 29 Beta Bayou cards are graded BGS 9.5, with only three graded higher.

92182  Magic: The Gathering Beta Edition Mox Pearl BGS 9 (Wizards of the Coast, 1993). This is the second Beta edition Mox Pearl that we’ve encountered, and is the higher graded of the two. Beta was the second set for MTG, with a print run of only 3,200 rares, and the set corrected some of the errors in Alpha series, and added some new cards. To date, a total of 44 Beta Mox Pearl cards are graded BGS 9, and only 35 are graded higher. A BGS 8.5 sold for a whopping $5,400 in our February 2019 auction.

92183  Magic: The Gathering Beta Edition Mox Pearl BGS 9 (Wizards of the Coast, 1993). This is the second Beta edition Mox Pearl that we’ve encountered, and is the higher graded of the two. Beta was the second set for MTG, with a print run of only 3,200 rares, and the set corrected some of the errors in Alpha series, and added some new cards. To date, a total of 44 Beta Mox Pearl cards are graded BGS 9, and only 35 are graded higher. A BGS 8.5 sold for a whopping $5,400 in our February 2019 auction.
To view full descriptions, enlargeable images and bid online, visit HA.com/7209

92183  Magic: The Gathering Beta Edition Taiga BGS 9.5 (Wizards of the Coast, 1993). This is the first Taiga dual land card we’ve had the chance to offer. Beta was the second set for Magic the Gathering with a print run of only 3,200 rares. It corrected some of the errors in Alpha and added new cards. There were only 10 different original dual land cards in the set, which made them much sought after in order to make versatile decks with more than one color. That, and the fact that most dual lands were used in decks, makes GEM MINT cards worthy of notice. This piece is graded GEM MINT by BGS; to date, a total of 39 Beta Taiga cards are graded BGS 9.5 with only one graded higher.

92184  Magic: The Gathering Beta Edition Time Walk BGS 9.5 (Wizards of the Coast 1993). An almost pristine copy of Magic the Gathering Beta edition Time Walk. Beta was the second set for Magic the Gathering, with a print run of only 3200 rares. The set corrected some of the errors in Alpha and added a few new cards. This particular card is just one subgrade short of Pristine. It is graded by BGS and is considered GEM MINT on their grading scale, with the centering and surface pulling a full 10 and the edges and corners receiving a 9.5. A total of five Beta Time Walk cards have similar subgrades, and only five are graded higher. Part of the “Power 9”, this card is phenomenal, and is a full half grade higher than our last offering in February.
92185 Magic: The Gathering Beta Edition Volcanic Island BGS 9.5 (Wizards of the Coast, 1993). This is the second Volcanic Island card we've had the opportunity to offer, and it is the highest graded of the two (the other was a BGS 8 that sold for $5,500 in February). Beta was the second set for Magic the Gathering, with a print run of only 3,200 rares. The set corrected some of the errors in Alpha and added new cards. This one is graded GEM MINT by BGS. To date, a total of 10 Beta Volcanic Island cards are graded BGS 9.5, with only one graded higher.

92186 Magic: The Gathering Beta Edition Savannah BGS 9 (Wizards of the Coast, 1993). This is the second Savannah dual land card we've offered to date, and a highly prized one for creating dual color decks. The second Magic the Gathering set, with a print run of only 3,200 rares, Beta corrected some of the errors in Alpha and added new cards. This card is graded BGS MINT with centering and surface at a 9 and the corners and edges at 9.5, making it a very attractive card. A total of 49 Beta Savannah cards are graded BGS 9, with 30 graded higher.
**Magic the Gathering Power Nine Cards**

In the original release of Magic the Gathering (Alpha, Beta and Unlimited editions), the strongest cards were also the most sought-after because of their high power and extremely low cost to play (or in the case of the Black Lotus or Moxen - no cost). These were later deemed the Power Nine cards. They are: Black Lotus, Mox Jet, Mox Ruby, Mox Sapphire, Mox Pearl, Mox Emerald, Timetwister, Time Walk and Ancestral Recall. These cards were so powerful that soon, Wizards of the Coast limited their use in tournament play by either outright banning them or limiting the amount a player could have in his or her deck to a single card each. Most tournaments allow a player to have up to four of the same cards in his or her deck. The Power Nine cards are:

Black Lotus, Mox Jet, Mox Pearl, Mox Sapphire, Mox Emerald, Mox Ruby, Time Walk, Timetwister, and Ancestral Recall.

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**92187 Magic: The Gathering Beta Edition Timetwister BGS 9.5 (Wizards of the Coast, 1993).**

This is the first Timetwister card we’ve had the opportunity to offer. This is the earliest edition of this card, one of the 3,200 rares in the Beta set. Timetwister is part of the “Power 9” set, one of the most powerful cards the game has ever offered. While the debate continues over which card is the most powerful, the beauty of this card is undeniable. It is graded by BGS GEM MINT; a total of 10 Beta Timetwister cards have subgrades of 9.5 or higher and an overall BGS 9.5 grade, with only two graded higher. The last recorded sale of a BGS 9.5 Beta Timetwister with the same subgrades was in 2013, for $1,841. A BGS 9 sold for $9,900 in late 2018.

**92188 Magic: The Gathering Unlimited Edition Timetwister BGS 9 (Wizards of the Coast, 1993).**

One of the valued “Power 9” cards from the third iteration of Magic: The Gathering’s base set (which had a print run of only 18,500 rares). A total of 64 Unlimited Timetwister cards are graded BGS 9, with only 29 graded higher. An ungraded card in Near Mint condition sells for more than $2,700, and a 9.5 version recently sold for almost $8,000.
Magic: The Gathering Beta Edition Tropical Island BGS 9 (Wizards of the Coast 1993). This is the first time we have been able to offer this dual land card at auction. MTG players were always looking for ways to allow them to play cards faster for little cost, and the easiest way was through dual land cards such as this one, making them highly sought after. This is from the game's second edition, which had a print run of only 3,200 rare cards. This card is graded BGS MINT; a total of 58 Beta Tropical Island cards are graded BGS 9, with only 39 graded higher.

Magic: The Gathering Collectors' Edition Unopened Box (Wizards of the Coast 1993). This is the first pristine, unopened box from the Collectors' Edition we've had the opportunity to offer. The shrink wrap is solid with no fraying, and the box shows virtually no wear. Contains all 302 original Deckmaster series cards as well as duplicate land cards, for a total of 363 cards. Approximately 9,000 of these sets were made in December 1993. These particular cards have square corners, as well as a gold border and “Collector's Edition” in gold lettering on the backs of each. The last recorded sale of such a box was in March of 2019, for $10,500.
92191  Magic: The Gathering: “The Dark” Expansion Unopened Booster Box (Wizards of the Coast, 1994). “The Dark” was the fourth expansion set for Magic: The Gathering, and featured 119 unique cards. This unopened box is almost flawless, with very mild scuffing to the corners. The pop tab on the top has been pushed in slightly, but is intact at the lower half. One such box sold earlier this year for $3,450.

92192  Magic: The Gathering Revised Edition Sealed Booster Box (Wizards of the Coast, 1994). An unopened booster box from the Revised Edition containing all 36 packs. The box looks to have been dropped on a corner, as it is lightly indented. Unopened packs are difficult enough to come by, and an unopened box doesn’t come around every day. Estimate $5,000-$6,000.

92193  John Avon Magic: The Gathering: Portal “Forest” Card Painting Original Art (Wizards of the Coast, 1997). One of many forest cards painted by Avon, this was for the new “starter level” set for MtG. It’s a gorgeous painting that even at just a short distance takes on a near photo-realism effect in the tree tops. Crafted in oil and signed in the lower right of the 6.5” x 5.5” matted image area. Glass front framed to 13.5” x 12.5”. In Excellent condition.

92194  Daren Bader Magic: The Gathering: Dissension “Condemn” Card Painting Original Art (Wizards of the Coast, 2006). This card from the Dissension expansion set allowed the player to put the targeted attacking creature on the bottom of its controller’s draw deck, effectively removing it from play for many rounds. The evocative painting by Daren Bader was created in oil on illustration board with an image area of 11.75” x 8.5”. Signed and dated 2005 in the lower right. In Excellent condition.

92195  Volkan Baga Magic: The Gathering: Avacyn Restored “Gloom Surgeon” Card Painting Original Art (Wizards of the Coast, 2012). A wonderfully creepy and suitably moody piece, the Gloom Surgeon can deflect damage to your draw deck. The art for this rare card was created edge-to-edge in oil with a gloss overcoat on 17.75” x 13”. Signed and dated 2011 in the lower left. In Excellent condition.
92196  Ed Beard Jr. *Magic: the Gathering - Elder Dragons* #1 and 2 Cover Painting Original Art (Acclaim/Armada, 1996). Acclaim Comics were most known for re-vamping the Valiant Heroes line; however, they also had the Armada imprint to do completely unrelated titles. This allowed them to license Wizards of the Coast’s hot-as-lava *Magic: The Gathering* world as comic book titles. Included here are both of the painted covers for this two-issue series. They join together to form one larger image. Crafted in oil on two sections of illustration board. They are matted together with a common image area of 16” x 11”. Each cover is signed in the lower right. They are glass front framed to 22.25” x 17.75”. The cover for issue #1 (on the left) has a 3” crease a quarter way down the right side (i.e. in the center of the two-cover spread). Cover #1 is in Very Good condition, Cover #2 is in Excellent condition. As a bonus, the back of the frame contains a signed mat with a remarqued image by Ed Beard Jr.

92197  Geo Darrow *Magic: The Gathering: Mirage “Ashen Powder” Card Color Production Art (Wizards of the Coast, 1996).* The intricate and hyper-detailed art of Geo Darrow is unmistakable. Whether you know him from *Hard Boiled, The Big Guy and Rusty the Boy Robot,* or *Shaolin Cowboy,* you know he loves to pack his images with minute and interesting tidbits. This image for the M:tG expansion Mirage, sports enough little features to keep you staring at this piece for hours. Created by printing Darrow’s line art in blue on 10.5”x8.5” Bristol board, he then hand-colored the image with watercolors. It is topped with an acetate overlay of the printed black line art to create a sharp and vibrant image. The color board is signed by Darrow in the lower right. In Excellent condition.

92198  Randy Gallegos *Magic: The Gathering: Tempest “Island” Card Painting Original Art (Wizards of the Coast, 1997).* One of several Islands painted by Gallegos for this expansion set for M:tG. It was the 12th expansion for the first collectible card game, and was released as a stand-alone set that could be played by itself or combined with the original game. Crafted in acrylic and signed/dated in the lower left of the 7.75” x 5.75” matted image area. Glass front framed to 14.25” x 12.25”. In Excellent condition.

92199  Mike Ploog *Magic: The Gathering: Nemesis “Flowstone Strike” Card Painting Original Art (Wizards of the Coast, 2000).* Long-time horror comic book artist Mike Ploog turns his considerable talents to the collectible card game industry with this painting for the nineteenth expansion set for M:tG. This expansion was part of the Masques block. The arcane flowstone was expertly rendered edge-to-edge in oil on 10” x 8” canvas wrapped board. Signed by Ploog on the reverse side. Also included is a red foil version of “Flowstone Strike” signed by Ploog. Both art and card are in Excellent condition.
92200 Mike Raabe *Magic: The Gathering: Ice Age* “Glacial Crevasses” Card Painting Original Art and Signed Cards Group of 4 (Wizards of the Coast, 1995). The peering eyes on this card give an idea of its use in game-play. You can sacrifice a snow mountain card to protect yourself from incoming damage. The cold and creepy painting was rendered in oil and signed with an “R” in the upper portion of the 7” x 5.75” image area. Glass front framed to 12.5” x 11.5”. Comes with three signed foreign edition copies of the card (Italian, Spanish, and French) each dated 2016. Also comes with a COA signed by Raabe. All are in Excellent condition.

92201 Mike Raabe *Magic: The Gathering: Ice Age* “Wrath of Marit Lage” Card Painting and Preliminary Original Art (Wizards of the Coast, 1995). *Ice Age* was the sixth expansion set released by the MTG collectible card game, and it chronicled a world set in perpetual winter due to events from the *Antiquities* expansion. This piece, with its surprisingly warm yellow tones, was created in ink and acrylic over graphite on Bristol board with an image area of 7.25” x 6”. Signed in the upper right. The piece comes with its prelim graphite work on an 8” x 5” piece of paper, and a signed copy of the printed card itself. All are in Excellent condition. Comes with a signed COA from the artist.

92202 Ruth Thompson *Magic: The Gathering: Alliances* “Surge of Strength” Card Painting Original Art (Wizards of the Coast, 1996). From the eighth expansion for the MTG collectible card game, it was part of the *Ice Age* block of expansions. The card allowed a player to add the “Trample” ability to an existing in-play creature of their choice. Thompson’s paintings of a powered-up Elven warrior was created in watercolor (with some acrylic for the power effect) over graphite on 7.75” x 6” Bristol board. There is a bit of sticky tape residue on the reverse of the board. Signed in the upper right. In Excellent condition.

92203 Matthew Wilson *Magic: The Gathering: Mercadian Masques* “Coastal Piracy” Card Painting Original Art (Wizards of the Coast, 1999). A lovely painting, albeit with a dark edge, created for the 18th expansion to the MTG franchise. This expansion was the first of the “Masques” block releases. The card allowed the player to draw a card whenever a controlled creature dealt damage to the opponent. The painting was created in oil, and is signed in the lower left of the 9.75” x 7.25” image area. UV glass front framed to 17.75” x 15”. In Excellent condition.
92204 Pokémon Charizard #4 First Edition Base Set Thick Stamp Rare Hologram Trading Card (1999) BGS NM-MT+ 8.5. Here’s a great example of one of the most popular cards in the entire hobby, a first edition holographic base set Charizard. In the Indigo series, Ash and friends travel to Cinnabar Island where Blaine, the Cinnabar Gym Leader, actually has his gym inside a volcano! During this 3-on-3 Pokémon battle, Charizard comes in at the last moment to face off against Blaine’s final Pokémon, Magmar. After a hard-fought battle, Charizard is victorious and Ash wins the Volcano Badge. This is actually one of the only times, if not the only time, that Charizard listens to Ash. The artwork is by Mitsuhiro Arita. BGS has certified 232 copies of this card to date, with 41 earning NM-MT+ 8.5 grade and 117 graded higher.

92205 Super Mario Bros. 3 (NES, Nintendo, 1990) Wata 9.6 A (Seal Rating)Variant: Right Bros. We’ve been anxiously anticipating the day that we get to see a sealed copy of this game in person — and it’s finally here! You’ll notice “Bros.” appears above Mario’s head rather than overlapping his hand — this is indicative of a later print. Heritage recently auctioned a complete (not sealed) “Left Bros” copy for $5,040, so a sealed 9.6 “Right Bros” should be a hot ticket item indeed. Third bestselling NES game of all time, with over 17 million copies sold worldwide. First Mario game to feature an over world map and inventory system for power ups.
Super Mario Bros. 3 (NES, Nintendo, 1990) Wata 9.0 A (Seal Rating) Variant: Right Bros. This is the third-highest selling Nintendo Entertainment System game, so many nostalgic gamers would love to secure a high-grade copy, and this one’s not just high-grade, but even still sealed. You’ll notice “Bros.” appears above Mario’s head rather than overlapping his hand — this is indicative of a later print. First Mario game to feature an over world map and inventory system for power ups.

King Neptune’s Adventure (NES, Color Dreams, 1990) Wata 9.4 A++ (Seal Rating). Less than 20 examples have been confirmed to exist factory sealed, and it is virtually impossible to find any box from Color Dreams with a grade this high. Color Dreams used a much thinner coated 1-sided paper board than licensed Nintendo Entertainment System titles, so their boxes would often buckle from pressure during the sealing process. Approximately 10 NTSC US prints of this title were found at a distributor in Europe in 2005, hence the French language stickers under the shrink wrap - front and back.

Mega Man X2 (SNES, Capcom, 1995) Wata 7.5 B+ (Seal Rating). A true Super Nintendo rarity, less than 15 sealed copies have been confirmed to exist for this game. This highly sought after, direct sequel to Mega Man X is the first of only two games to use Capcom’s proprietary math coprocessor, the Cx4 chip. This chip, unique to the Mega Man X series, allowed for trigonometric calculations for 3D wireframe effects, sprite positioning, and rotation on the Super Nintendo. Directed by Keiji Inafune and produced by Tokuro Fujiwara with box illustrations by Greg Winters.

No lot.
92210  **Mighty Final Fight (NES, Capcom, 1993) Wata 8.5 A+ (Seal Rating).** Capcom's hidden gem of a beat 'em up for the Nintendo Entertainment System is hard enough to come by complete in box, and sealed copies are rarely ever seen. This game, with its gorgeous cover art, attributes its rarity to the timing of its port to the NES, coupled with its simultaneous release on the Super Nintendo. This chibi-style spinoff of Capcom's immensely popular 1989 arcade game *Final Fight* is sure to be a hot ticket item indeed!


92212  **Teenage Mutant Ninja Turtles II: The Arcade Game (NES, Ultra, 1990) Wata 9.2 A+ (Seal Rating).** This second installment in the Turtles' first home console video game series is reportedly harder to find in any state than its predecessor. Heritage sold a copy of the first game in the series in its February Signature Auction for $3,600, so we expect that this game will cause quite a stir! Features box illustrations by Steve Lavigne.

92213  **Teenage Mutant Ninja Turtles IV: Turtles in Time (SNES, Konami, 1992) Wata 9.2 A+ (Seal Rating).** We can't contain our excitement over this game! Calling this a rare title would be a bit of an understatement. Even complete-in-box copies are elusive, so we foresee this gorgeous factory sealed copy to be a very hot item. Features a beautifully rendered box illustration by the illustrious Tom Dubois in exquisite detail.
92214  **Adventure Island Prototype (NES, Hudson Soft, 1988)** Wata Certified. This internal test cartridge for the Nintendo Entertainment System adaptation of the 1986 Sega arcade game *Monster Boy* was handmade by the game's original developers. Labeled in sharpie directly on the front of the cartridge casing, now illegible, likely read “Sample.” Handmade sticker label on the back. It has been tested and found to be working at the time it was certified. Prototypes are essentially the original art of the video game world, and as such, do not receive a grade, but are certified as genuine.

92215  **Ninja Gaiden II: The Dark Sword of Chaos Prototype (NES, Tecmo, 1990)** Wata Certified. This internal test cartridge of the second game in the *Ninja Gaiden* series was handmade by the developers. Features a printed, handmade label with “Level 5 Sample” written by hand. It has been tested and found to be working at the time of certification. Prototypes are essentially the original art of the video game world, and do not receive a grade, but are certified as genuine.

92216  **Castlevania (NES, Konami, 1987)** Wata 8.5 A+ (Seal Rating) Variant: Rev-A. Though we have auctioned other titles in the beloved *Castlevania* series, this is the first example of the first installment in the series that we’ve seen. The Revision-A code signifies that this is a later print of this game.

92217  **Chrono Trigger (SNES, SquareSoft, 1995)** Wata 7.0 CIB (Complete in Box) Box 6.5, Manual 7.0, Cartridge 8.0. A sealed-in-box copy of this game caused a big stir in our last Signature Auction, so we expect this complete in box copy to be a hot item! All copies were made in Mexico with lower quality packaging, leaving them easily susceptible to damage, so finding a complete in box copy is a notable feat. *Chrono Trigger* was a critical and commercial success upon its release, and considered to be one of the greatest roleplaying games of all time. 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.

92218  **Donkey Kong (NES, Nintendo, 1986)** Wata 7.0 CIB (Complete in Box) Box 6.5, Cartridge, Manual 6.0; Variant: Gloss Sticker. Like the Mario game whose sale recently took the news by storm, this complete-in-box copy of Donkey Kong was at one time sealed with a gloss sticker — still present on the box. This indicates this example was part of an incredibly brief print run in early 1986. Port of the 1981 Nintendo arcade game. First appearance of Mario and Donkey Kong.

92219  **Duck Tales (NES, Capcom, 1989)** Wata 9.4 A+ (Seal Rating). Sealed copies of this game are extremely difficult to come by — and this is one gorgeous example! Known as Capcom's best selling title for the Nintendo Entertainment System. Many people consider it to be one of their favorite games on the system, and it's known for having some of the best music on the NES. Based on the Disney animated TV series with Scrooge McDuck and his nephews Huey, Dewey, and Louie that was originally based on Carl Barks' beloved *Uncle Scrooge* comic series.

92220  **Donkey Kong Jr. Math (NES, Nintendo, 1985)** Wata 7.5 CIB (Complete in Box) Variant: Hangtab, NES-GP. Excellent eye appeal. This game sold poorly upon its release, making it one of the hardest black box games to find in any condition. In fact, it was received so poorly by the US market that Nintendo ceased developing any other educational games for the system making it the only one in the series.
92221 Final Fantasy (NES, Nintendo, 1990) Wata 9.6 A+ (Seal Rating). Copies of this highly influential role-playing game are incredibly difficult to come by in a sealed state, especially with a grade of this caliber. This is arguably one of the most influential role-playing games of all time right up there with Chrono Trigger and Dragon Warrior. The first of many in this critically acclaimed series.

92222 Final Fantasy (NES, Nintendo, 1990) Wata 9.0 B+ (Seal Rating). It wasn't really the "final" fantasy as many sequels followed in this incredible franchise! And that means intense interest in a high-grade sealed copy of the original for the Nintendo Entertainment System. The first of many in this critically acclaimed series, this title's success convinced its lead developer, Hironobu Sakaguchi, to stay in the gaming industry and saved the game development company Square from the brink of bankruptcy.

92223 Halo: Combat Evolved (Xbox, Microsoft, 2001) Wata 8.5 A (Seal Rating) Variant: Black Label. It isn't every day one has a chance of obtaining the black label, the earliest version, edition of the first game in the immensely popular Halo series factory sealed. In fact, saying this is a significant rarity is a bit of an understatement. This Xbox launch title is also the third best selling title for the system at over 6 million copies sold worldwide.

92224 The Jetsons: Cogswell's Caper! (NES, Taito, 1992) Wata 7.0 A (Seal Rating). This game is so rare loose that it's almost impossible to find a sealed copy — not to mention one that has such excellent eye appeal. Based on the Hanna-Barbera TV-series and developed by Natsume. Box illustrations by Greg Martin.

92225 The Legend of Zelda: Ocarina of Time (N64, Nintendo, 1998) Wata 7.5 A+ (Seal Rating). A beautiful copy with notably excellent eye appeal. This iconic classic was the fourth best-selling game for the Nintendo 64 at 7.6 million copies. Beloved by many, it has the highest average score of all professional video game reviewers to date.

92226 Mega Man (NES, Capcom, 1987) Wata 6.5 A (Seal Rating). It's extremely rare to see this first game in the Mega Man series sealed in any grade, and we aren't sure when we will see another. Now's your chance to own this iconic piece of Mega Man history! Strikingly excellent eye appeal.

92227 Super Mario 64 (N64, Nintendo, 1996) Wata 8.5 A+ (Seal Rating). The first of now many 3D games in the Super Mario series — and the highest selling N64 game. Produced and directed by Shigeru Miyamoto, it also features Charles Martinet as the instantly recognizable voice of Mario.

92228 Mario Party 3 (N64, Nintendo, 2000) Wata 9.2 A (Seal Rating). Just looking at this game brings back fond memories of infuriating our friends by stealing their precious stars! It was the last first-party game that was released for the Nintendo 64, and is difficult to find in a condition as gorgeous as this. This is the first installment in the series to feature a story campaign for solo play — for when friends got fed up with star-stealing behavior.
92239  **Metroid** (NES, Nintendo, 1987) Wata 8.5 A (Seal Rating). With games as iconic as this, it tends to be rare to come across one that is still sealed. Not to mention, boxes as beautiful as this only come around once in a blue moon. How could one possibly resist? First in series and first appearance of Samus Aran, considered the first female Nintendo protagonist.

92230  **Super Mario Bros.** (NES, Nintendo, 1985) Wata 7.0 CIB (Complete in Box) Box 5.5, Cartridge 8.0, Manual 9.4; Variant: Gloss Sticker. Complete-in-box copy of the same **Super Mario Bros.** variant that went for $100,000 in a private sale. Gloss sticker is still on this unsealed copy, and it indicates this was part of a very brief print run in early 1986. NES Launch title and first game in the Super Mario Bros. series. Highest selling NES game of all time.

92231  **Teenage Mutant Ninja Turtles** (NES, Ultra, 1989) Wata 8.5 A+ (Seal Rating). Despite some very minimal box crush on the back, bottom right side, this game has excellent eye appeal with an immaculate front box face. Heritage recently auctioned a Wata 9.6 A+ for $3,600, so watch out for the competition on this beautiful example! This game marked the first appearance of the beloved Teenage Mutant Ninja Turtles in a home console video game. Iconic box illustration created by Michael Dooney of Mirage studios which was also featured on the second printing of *Teenage Mutant Ninja Turtles #4* (Spring 1987). Produced by Konami shell corporation, Ultra.

92232  **Teenage Mutant Ninja Turtles: The Hyperstone Heist** (Genesis, Konami, 1992) Wata 9.4 B (Seal Rating). All right, Turtles and Sega fans, this one is for you! Finding a copy of this game marks a special moment - especially a sealed copy. The Turtles band together in the iconic illustration on the front, created by one of the most renowned video game illustrators, Tom Dubois. This title for the Sega Genesis shares almost the exact same soundtrack and sound effects as *TMNT IV: Turtles in Time* for the Super Nintendo and the levels were fewer but longer.

92233  **Tennis** (NES, Nintendo, 1985) Wata 8.0 B+ (Seal Rating). Variant: Rev-A Round SQ. This is likely the last revision that was printed of this game for the Nintendo Entertainment System, and it is difficult to find any revision still sealed. Condition is strikingly beautiful! A rumored revision that includes the oval seal of quality has not been confirmed to exist. This version of the NES launch title was printed sometime between March ’89 and April ‘90.

92234  **Zelda II: The Adventure of Link** (NES, Nintendo, 1988) Wata 9.2 A (Seal Rating) Variant: Oval SQ. Gorgeous copy of an incredible game. Produced by Shigeru Miyamoto, the man behind the creation of this iconic series. Music composed by Akito Nakatsuka. Notable firsts in this game include the introduction of the Dark Link character and Link’s “Magic Meter.”
# UPCOMING COMIC BOOK MOVIES

Comic book-related movies are now a box office mainstay, with numerous studios large and small developing their own slate of films. Below is a comprehensive calendar to help you keep track of what’s heading for the megaplexes in the near future. It is current as of April 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>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>
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<td>July 2, 2019</td>
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<td>Oct. 4, 2019</td>
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<td>Feb. 7, 2020</td>
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<td>untitled Fox movie</td>
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<td>March 5, 2021</td>
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<td>June 25, 2021</td>
<td>The Batman</td>
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<td>July 30, 2021</td>
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<tr>
<td>Dec. 16, 2022</td>
<td>Aquaman 2</td>
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**COMING JUNE 8!**

**AUCTION OF EUROPEAN COMIC ART, FEATURING THE VERY FIRST PUBLISHED TINTIN COVER**

**HERGÉ (1907-1983)**

The Adventures of Tintin Vol. 1: Tintin in the Land of the Soviets

Original Cover Art Ink on paper (With gouache corrections)

27 x 29.5 cm (paper) 21 x 26 cm (drawing)

Le Petit Vingtième (13-02-1930)

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INQUIRIES: 877-HERITAGE (437-4824)

Joe Mannarino | Ext. 1921 | JoeM@HA.com
94472 Action Comics #36 (DC, 1941) CGC VF- 7.5 White pages. This issue features a classic Superman/robot cover by Fred Ray and art by Bernard Baily, Wayne Boring, and George Papp. It's been seven years since we've seen a copy of issue #36 with a grade this high, so don't hesitate to bid on this looker! Overstreet 2018 VF 8.0 value = $2,478; CGC census 4/19: 2 in 7.5, 9 higher.

94473 Action Comics #43 (DC, 1941) CGC FN 6.0 Cream to off-white pages. Superman/Nazi war cover and art by Fred Ray. Contains ads for Green Lantern #1 and All Star Comics #8. Bernard Baily and Mort Meskin art. Overstreet 2018 FN 6.0 value = $891; CGC census 4/19: 4 in 6.0, 19 higher.

94474 Action Comics #44 (DC, 1942) CGC FN/VF 7.0 Off-white pages. Superman/Nazi war cover by Fred Ray. Contains ads for All-Star Comics #8, Sensation Comics #1, and Green Lantern #1. Ray, Mort Meskin, and Bernard Baily art. Overstreet 2018 FN 6.0 value = $891; VF 8.0 value = $1,900. CGC census 4/19: 6 in 7.0, 12 higher.


94476 Action Comics #93 (DC, 1946) CBCS VF/NM 9.0 Off-white to white pages. Superman “Christmastime in World” cover and story. Mort Meskin art. Note that the CBCS label for this copy includes a check mark indicating eye appeal superior to the grade. Overstreet 2018 VF/NM 9.0 value = $1,130; NM- 9.2 value = $1,600. CGC census 4/19: 3 in 9.0, 4 higher.

94477 Action Comics #99 (DC, 1946) CGC NM 9.4 White pages. A magnificent example of the first small logo issue of the title. The Superman golf cover is by Wayne Boring. Overstreet 2018 NM- 9.2 value = $1,600. CGC census 4/19: 3 in 9.4, 3 higher.

94478 Action Comics #102 Ohio Pedigree (DC, 1946) CGC VF/NM 9.0 White pages. Mr. Mxyztplk and Superman cover by Wayne Boring. Overstreet 2018 VF/NM 9.0 value = $1,130; NM- 9.2 value = $1,600. CGC census 4/19: 3 in 9.0, 4 higher.

94479 Action Comics #151 Palo Alto Collection Pedigree (DC, 1950) CGC NM- 9.2 White pages. Tied for CGC’s highest grade. Superman magically tackles three villains (Lex Luthor, the Prankster, and Mr. Mxyztplk) on this grand cover by Wayne Boring. Interior artists include Boring and Curt Swan (on the Tommy Tomorrow story). Overstreet 2018 NM- 9.2 value = $2,000. CGC census 4/19: 2 in 9.0, 2 higher.

94480 Adventure Comics #64 (DC, 1941) CGC VF 8.0 Off-white to white pages. Starman stars on Jack Burnley’s cover. The “Big Three” — Starman, Hourman, and Sandman all appear in this issue, with art by Burnley, Bernard Baily, and Creig Flessel, respectively. Overstreet 2018 VF 8.0 value = $1,651; VF/NM 9.0 value = $369; VF/8.0 value = $787. CGC census 4/19: 1 in 6.5, 6 higher.

94481 Adventure Comics #74 (DC, 1942) CGC VF/NM 9.0 Off-white pages. Joe Simon and Jack Kirby Sandman cover and art. Bernard Baily and Jack Burnley art. This copy is tied with the Rockford Pedigree copy for CGC’s second highest grade for the issue. Overstreet 2018 VF/NM 9.0 value = $2,121; NM- 9.2 value = $3,000. CGC census 4/19: 3 in 9.0, 2 higher.
94484 Adventure Comics #82 (DC, 1943) CGC FN/VF 7.0 Off-white pages. Jack Kirby story, Sandman cover, and art. Mort Meskin and Bernard Baily art. Overstreet 2018 FN 6.0 value = $369; VF 8.0 value = $787. CGC census 4/19: 1 in 7.0, 6 higher.

94485 Adventure Comics #83 (DC, 1943) CGC VF- 7.5 Off-white to white pages. Hourman stories conclude. Joe Simon and Jack Kirby cover and art. Bernard Baily art. Overstreet 2018 VF 8.0 value = $787. CGC census 4/19: 3 in 7.5, 5 higher.

94486 Adventure Comics #85 (DC, 1943) CGC VF+ 8.5 Off-white pages. Joe Simon and Jack Kirby cover. Features a Sandman story with art by Simon and Kirby, and a Manhunter back-up story with art by Pierce Rice. Overstreet 2018 VF 8.0 value = $787; VF/NM 9.0 value = $1,344. CGC census 4/19: 2 in 8.5, 1 higher.

94487 Adventure Comics #86 (DC, 1943) CGC VF- 7.5 Off-white to white pages. Jack Kirby war cover, story, and art. Overstreet 2018 VF 8.0 value = $787. CGC census 4/19: 2 in 7.5, 8 higher.

94488 Adventure Comics #94 (DC, 1944) CGC VF/NM 9.0 Off-white to white pages. Gerber rates this issue as a “7”, or “scarce,” on its scarcity index. The Sandman cover is by Joe Simon and Jack Kirby. Overstreet 2018 VF/NM 9.0 value = $1,051; NM- 9.2 value = $1,500. CGC census 4/19: 2 in 9.0, 4 higher.

94489 Adventure Comics #100 (DC, 1945) CGC NM+ 9.6 Off-white to white pages. The Sandman cover is credited to Joe Simon and Jack Kirby. Starman and Shining Knight star in backup stories. Overstreet 2018 NM- 9.2 value = $2,100. CGC census 4/19: 2 in 9.6, none higher.


94491 Adventures of Rex the Wonder Dog #13 (DC, 1952) CGC VF 8.0 Off-white to white pages. The first high-grade copy of #13 that we have ever offered. Detective Chimp backup story. Gil Kane cover and art. Carmine Infantino art. Overstreet 2018 VF 8.0 value = $177. CGC census 4/19: 1 in 8.0, none higher.

94492 Air Fighters Comics V2#4 (Hillman Fall, 1944) CBCS NM+ 9.6 White pages. Overstreet 2018 NM- 9.2 value = $950.


94494 All-American Comics #7 (DC, 1939) CGC FN+ 6.5 Cream to off-white pages. The highest-graded copy of the three that we have ever offered, by a wide margin! Last Bobby Thatcher. Listed as an 8 or “rare” on the Gerber Scarcity Index. Overstreet 2018 FN 6.0 value = $405; VF 8.0 value = $864. CGC census 4/19: 1 in 6.5, none higher. From the Robert Huber Collection.

94495 All-American Comics #14 (DC, 1940) CGC VF 8.0 White pages. Hop Harrigan cover by Jon L. Blummer. Sheldon Mayer story and art. Overstreet 2018 VF 8.0 value = $826. CGC census 4/19: 2 in 8.0, 1 higher.

94497 All-Flash #3 (DC, 1941) CGC FN 6.0 Off-white pages. E. E. Hibbard cover and art. Overstreet 2018 FN 6.0 value = $483. CGC census 4/19: 3 in 6.0, 13 higher. From the Robert Huber Collection.

94498 All Star Comics #1 (DC, 1940) CGC VG/FN 5.0 Cream to off-white pages. Flash, Hawkman, Spectre, Sandman, Hourman, and Ultra-Man all have stories in this inaugural issue. Cover by Creig Flessel (The Sandman). Harry Lampert (The Flash), Jon L. Blummer (Ultra-Man), and Bernard Baily (The Spectre). Additional interior art by Sheldon Moldof, E. E. Hibbard, and Flessel. Overstreet 2018 VG 4.0 value = $2,400; FN 6.0 value = $3,600. CGC census 4/19: 3 in 5.0, 19 higher. From the Robert Huber Collection.


94500 All Star Comics #2 (DC, 1940) CGC GD/VG 3.0 Off-white to white pages. The spectacular second issue, featuring Green Lantern, the Flash, and the Spectre on the Howard Purcell cover, and inside. Creig Flessel, Bernard Baily, Sheldon Moldof, E. E. Hibbard, and Martin Nodell comprise the art stable for the issue. Overstreet 2018 GD 2.0 value = $530; VG 4.0 value = $1,060. CGC census 4/19: 4 in 3.0, 19 higher.

94501 All Star Comics #6 (DC, 1941) CGC VF 8.0 Off-white to white pages. A key issue for the JSA, as Johnny Thunder joins the Society, and the Flash becomes an honorary member. A Dr. Mid-Nite text story is an added bonus. E. E. Hibbard did the hero-laden cover, and added interior art. Bernard Baily and Sheldon Moldof art. The cover displays quite well, and the black area, behind the logo, is very clean. Overstreet 2018 VF 8.0 value = $1,980. CGC census 4/19: 4 in 8.0, 11 higher.

94502 All Star Comics #7 (DC, 1941) CGC FN 6.0 Off-white pages. This issue would be the first time that Batman and Superman would appear in a story together. The Flash makes a cameo appearance. The last Hour Man appearance in the title. Doiby Dickles appearance. E. E. Hibbard cover and art. Martin Nodell, Bernard Baily, Sheldon Moldof, and Cliff Young art. Overstreet 2018 FN 6.0 value = $1,269. CGC census 4/19: 3 in 6.0, 29 higher. From the Robert Huber Collection.

94503 All Star Comics #7 (DC, 1941) CGC FN- 5.5 Off-white to white pages. This issue was the first time that Batman and Superman appeared in a story together. The Flash makes a cameo appearance, Doiby Dickles appears, and Hour Man makes his last appearance in the title. E. E. Hibbard cover and art. Martin Nodell, Bernard Baily, Sheldon Moldof, and Cliff Young art. Overstreet 2018 FN 6.0 value = $1,269. CGC census 4/19: 3 in 5.5, 32 higher.


94505 All Star Comics #17 (DC, 1943) CGC VF+ 8.5 Off-white to white pages. It's the second appearance of Brain Wave, featuring a great Joe Gallagher cover, which has a giant menace trying to let the air out of the Justice Society! Joe Simon, Jack Kirby, Sheldon Moldof, Bernard Baily, and Paul Reinman art. We haven't seen a copy this nice in 12 years! Overstreet 2018 VF 8.0 value = $1,530; VF/NM 9.0 value = $2,615. CGC census 4/19: 3 in 8.5, 3 higher.

94506 Archie Comics #1 Coverless - Incomplete (Archie, 1942) CGC NG (No Grade) Cream to off-white pages. Currently tied for the #18 spot on Overstreet's Top 100 Golden Age Comics list, and Gerber rates the book a "7" or "scarce." This was the first Archie solo book, and it contains the first appearance of Mrs. Andrews, Archie's mother. Bob Montana did the art, along with Joe Edwards. CGC notes, "Coverless. 1st, 2nd, 15th, and 16th wrap missing, affects story. Incomplete." Overstreet 2018 GD 2.0 value = $12,000. CGC census 3/19: 1 in NG, 45 higher.
<table>
<thead>
<tr>
<th>Comic Book ID</th>
<th>Title</th>
<th>Date</th>
<th>Grade</th>
<th>Condition</th>
<th>Price</th>
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<tbody>
<tr>
<td>94507</td>
<td>Archie Comics #3 (Archie, 1943)</td>
<td>CBCS GD/VG 3.0</td>
<td>Off-white to white pages.</td>
<td>Overstreet has deemed this book as “scarce” and Gerber rates it a “7” (“scarce”) as well. Harry Sahle cover and art. Bob Montana art. CBCS notes, “Small sticker attached to interior cover and centerfold”.</td>
<td>$1,730.</td>
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<tr>
<td>94508</td>
<td>Archie Comics #4 (Archie, 1943)</td>
<td>CGC GD- 1.8</td>
<td>Off-white to white pages.</td>
<td>Gerber “7” or “scarce”. The cover notes the Archie radio series that ran on the “Blue Network”, which would eventually become ABC, in 1945. Harry Sahle cover and art. Bob Montana art.</td>
<td>$519.</td>
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<tr>
<td>94509</td>
<td>Archie Comics #5 (Archie, 1943)</td>
<td>CGC Apparent FN 6.0</td>
<td>Slight (P) Off-white to white pages.</td>
<td>First appearances of Mr. Smudge and Jasper Puncticket. Bill Vigoda art.</td>
<td>$1,395.</td>
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<tr>
<td>94510</td>
<td>Archie Comics #6 (Archie, 1944)</td>
<td>CBCS GD/VG 3.0</td>
<td>Off-white to white pages.</td>
<td>The first appearance of Jughead’s little cousin Souphead makes a rare appearance on this Christmas cover by Harry Sahle. CBCS notes, “10 small pieces of tape on interior cover &amp; 1 small piece on centerfold”.</td>
<td>$600.</td>
</tr>
<tr>
<td>94512</td>
<td>Archie Comics #8 (Archie, 1944)</td>
<td>CGC GD/VG 3.0</td>
<td>Off-white pages.</td>
<td>We count nine Archie appearances on this Harry Sahle cover. Bill Vigoda art.</td>
<td>$930.</td>
</tr>
<tr>
<td>94514</td>
<td>Archie Comics #10 (Archie, 1944)</td>
<td>CGC VG 4.0</td>
<td>Off-white to white pages.</td>
<td>Harry Sahle cover and art. Bill Vigoda art. Early Archie issues have been in increasing demand for the past few years, and this one is likely to sell for well-above its price guide value.</td>
<td>$600.</td>
</tr>
<tr>
<td>94515</td>
<td>Archie Comics #13 (Archie, 1945)</td>
<td>CGC FN+ 6.5</td>
<td>Off-white pages.</td>
<td>The Veronica and Betty swimsuit beauty contest cover and interior art are by Bill Vigoda. Early Archie issues have been in increasing demand for the past few years, and this one is likely to sell for well-above its price guide value.</td>
<td>$1,030.</td>
</tr>
<tr>
<td>94516</td>
<td>Archie Comics #22 (Archie, 1946)</td>
<td>CGC VF 8.0</td>
<td>Off-white to white pages.</td>
<td>We're not surprised to see this is the highest-graded copy, as it's certainly the freshest-looking copy of the book we've ever seen.</td>
<td>$553.</td>
</tr>
<tr>
<td>94518</td>
<td>Batman #6 (DC, 1941)</td>
<td>CGC VG 4.0</td>
<td>Off-white pages.</td>
<td>The first appearance and “death” of the Clock Maker. Bob Kane and Jerry Robinson cover and art. Contains a text story by Gardner Fox.</td>
<td>$1,298.</td>
</tr>
</tbody>
</table>
94519 Batman #8 (DC, 1942) CGC FN 6.0 Cream to off-white pages. A Joker appearance is wrapped by a Fred Ray and Jerry Robinson infinity cover. This is also the first appearance of Professor Radium. Robinson and George Roussos art. Overstreet 2018 FN 6.0 value = $1,590. CGC census 4/19: 7 in 6.0, 34 higher. From the Robert Huber Collection.


94522 Batman #13 (DC, 1942) CGC VG 4.0 Off-white pages. Joker appearance. Superman co-creator Jerry Siegel and Joe DiMaggio make cameo appearances in one of the Batman stories. Jerry Robinson cover and art. Bob Kane and Jack Burnley art. CGC notes, "Cover detached." Overstreet 2018 VG 4.0 value = $972; FN 6.0 value = $1,458. CGC census 4/19: 19 in 5.0, 77 higher. From the Robert Huber Collection.

94523 Batman #14 (DC, 1943) CGC FN- 5.5 Off-white to white pages. The Penguin's second cover appearance (the first in this title). Jerry Robinson cover and art. Bob Kane art. Overstreet 2018 FN 6.0 value = $1,182. CGC census 4/19: 10 in 5.5, 72 higher. From the Robert Huber Collection.

94524 Batman #18 (DC, 1943) CGC VG/FN 5.0 Off-white to white pages. Hitler, Hirohito, and Mussolini cover by Stan Kaye. Tweedledee and Tweedledum appearances. Bob Kane, Jerry Robinson, and Jack Burnley art. Overstreet 2018 VG 4.0 value = $972; FN 6.0 value = $1,458. CGC census 4/19: 19 in 5.0, 77 higher.


94526 The Black Terror #1 (Nedor Publications, 1942) CGC FN- 5.5 Off-white pages. The Black Terror, star of Exciting Comics, gets his own title here. This is also the first appearance of the Crime Crushers. Al Camy art. Overstreet 2018 FN 6.0 value = $1,200. CGC census 4/19: 2 in 5.5, 12 higher.


94528 Captain Marvel Adventures #18 (Fawcett Publications, 1942) Condition: VG. The origin and first appearances of Mary Marvel and the Marvel Family! With the Shazam! movie garnering rave reviews and strong box office, the first appearances of the key Fawcett characters are a hot commodity indeed. Classic painted cover by C. C. Beck. Fawcett Comix Cards on the back cover. There are faint pencil markings on the faces of all three cover characters. There is a name written in pencil at the top of the first and last pages, and there are also small, faint pencil markings under Captain Marvel Jr. on the back cover. Overstreet 2018 VG 4.0 value = $1,028.

94529 Chamber of Chills #23 (3) File Copy (Harvey, 1951) CBCS VF/NM 9.0 Cream to off-white pages. Pre-Code horror comic, noted by Overstreet for content featuring "excessive violence, eyes torn out". Skull cover. Bob Powell art. Overstreet 2018 VF/NM 9.0 value = $445; NM- 9.2 value = $625.

94531 Champ Comics #16 (Harvey, 1941) CGC GD/VG 3.0 Light tan to off-white pages. Ray Isip cover featuring the Human Meteor. Overstreet 2018 GD 2.0 value = $116; VG 4.0 value = $232. CGC census 4/19: 1 in 3.0, 11 higher.

94532 Champ Comics #17 (Harvey, 1942) CGC VF 8.0 White pages. This made our ranking of the ten rarest Harvey comics! The Human Meteor is the cover feature. Overstreet 2018 VF 8.0 value = $742. CGC census 4/19: 1 in 8.0, 1 higher.

94533 Champ Comics #19 (Harvey, 1942) CBCS VG+ 4.5 Off-white to white pages. The Gerber “7” scarcity rating tells you this is a tough book, and our experience bears that out as we’ve never seen it in a better grade than this copy’s VG+. Joe Simon cover and art. CBCS notes, “1 piece of tape on interior cover.” Overstreet 2018 VG 4.0 value = $284.

94534 Champ Comics #20 (Harvey, 1942) CGC VG+ 4.5 White pages. Jack Kirby cover and art. This might be one of the toughest Kirby covers to find. We have only seen two copies prior to this one in the past 16 years! Gerber gave the issue a scarcity rating of 7. Overstreet 2018 VG 4.0 value = $232. CGC census 4/19: 1 in 4.5, 2 higher.

94535 Champ Comics #23 (Harvey, 1942) CGC GD/VG 3.0 Off-white to white pages. A book that we very seldom see. Jack Kirby and Joe Simon flag cover in a Japanese war setting. A Gerber “7.” Overstreet 2018 GD 2.0 value = $90; VG 4.0 value = $180. CGC census 4/19: 1 in 3.0, 3 higher.

94536 Ciclon, El Superhombre #1 (Las Grandes Obras Modernas, 1939) CGC VG/FN 5.0 Off-white to white pages. The first copy that Heritage has ever offered. This is the first appearance of Superman in Spain. It reprints the first 30 Superman daily newspaper strips from January-February, 1939. CGC notes, “Tape on cover.” Not listed in Overstreet. CGC census 4/19: 1 in 5.0, none higher.

94537 Colossus Comics #1 (Sun Publications, 1940) CGC FN- 5.5 Cream to off-white pages. This was the only issue of the title, and it’s rated a Gerber “7” or “scarce” on their scarcity index. The Bernie Weist cover is memorable. Weist art. CGC notes, “Tape on cover.” Overstreet 2018 FN 6.0 value = $3,000.

94538 Crackajack Funnies #33 (Dell, 1941) CGC VF+ 8.5 Cream to off-white pages. The highest-graded of two copies certified by CGC to date, the other is a FN 6.0. Owl cover and art by Frank Thomas. Overstreet 2018 VF 8.0 value = $352; VF/NM 9.0 value = $601. CGC census 4/19: 1 in 8.5, none higher.

94539 Crackajack Funnies #38 (Dell, 1941) CGC NM+ 9.6 Off-white pages. The highest-graded of five copies certified by CGC to date, with the runner-up a FN/VF 7.0. Owl cover by Frank Thomas. Overstreet 2018 NM- 9.2 value = $1,250. CGC census 4/19: 1 in 9.6, none higher.

94540 Crack Comics #62 Mile High Pedigree (Quality, 1949) CGC NM+ 9.6 White pages. The single highest-graded copy, and just the second copy that we have ever seen of issue #62, the last issue of the title. Last Captain Triumph. Overstreet 2018 NM- 9.2 value = $175. CGC census 4/19: 1 in 9.6, none higher.


94544 Daredevil Comics #8 File Copy (Lev Gleason, 1942) CBCS VF+ 8.5 Cream to off-white pages. World War II cover by Charles Biro. Sniffer and Daredevil fight Nazi insurgents. Overstreet 2018 VF 8.0 value = $864; VF/NM 9.0 value = $1,482.

94545 Detective Comics #34 (DC, 1939) CGC GD 2.0 Cream to off-white pages. Last non-Batman cover of the series. Steve Malone stories begin. Contains a classic Batman splash page and a full-page ad for Flash Comics #1. Crimson Avenger cover by Creig Flessel. Bob Kane and Fred Guardineer art. Overstreet 2018 GD 2.0 value = $1,400. CGC census 4/19: 3 in 2.0, 30 higher.

94546 Detective Comics #35 Pages 1-6 Only (DC, 1940) CGC PG Off-white to white pages. Here are pages #1-6 of Batman’s ninth appearance. Classic Batman splash page. Kane and Fred Guardineer art. Bill Finger and Jerry Siegel stories.

94547 Detective Comics #42 (DC, 1940) CGC FN 6.0 Cream to off-white pages. Batman and Robin star. The interior cover has an ad for All-Star Comics #1. Bob Kane and Jerry Robinson cover and art. Fred Guardineer and Howard Sherman art. Overstreet 2018 FN 6.0 value = $1,167. CGC census 4/19: 4 in 6.0, 10 higher. From the Robert Huber Collection.

94548 Detective Comics #43 (DC, 1940) CGC VG/FN 5.0 Cream to off-white pages. Features Batman and Robin. Bob Kane and Jerry Robinson cover, Fred Guardineer art. Slam Bradley and the Crimson Avenger backup stories. Overstreet 2018 VG 4.0 value = $778; FN 6.0 value = $1,167. CGC census 4/19: 6 in 5.0, 26 higher. From the Robert Huber Collection.


94551 Detective Comics #96 (DC, 1945) CGC VF+ 8.5 White pages. Features Batman and Robin. Alfred’s last name (Beagle) is revealed. The 6th War Loan cover is Jack Burnley. Dick Sprang and George Roussos art. Overstreet 2018 VF 8.0 value = $1,003; VF/NM 9.0 value = $1,727. CGC census 4/19: 2 in 8.5, 2 higher.


94553 Detective Comics #112 (DC, 1946) CGC VF 8.0 Off-white to white pages. Featuring Batman and Robin. Win Mortimer cover and art. Curt Swan and George Roussos art. Overstreet 2018 VF 8.0 value = $659. CGC census 4/19: 5 in 8.0, 9 higher.

94554 Detective Comics #125 (DC, 1947) CGC VF+ 8.5 Off-white to white pages. Featuring Batman and Robin. Hitler and Thinker appearances. Contains an electrocution panel. Jack Burnley cover and art. Curt Swan art. Overstreet 2018 VF 8.0 value = $1,003; VF/NM 9.0 value = $1,727. CGC census 4/19: 2 in 8.5, 2 higher.

94556 Detective Picture Stories #2 (Comics Magazine, 1937) CGC VG+ 4.5 Cream to off-white pages. Early appearance of the Clock. This issue rates a “7” on the Gerber Scarcity Index, and Overstreet notes, “all issues are very scarce”. Also of note: Comics Magazine was the precursor to Centaur Publications. Overstreet 2018 VG 4.0 value = $590. CGC census 4/19: 2 in 4.5, 2 higher.

94557 Exciting Comics #6 (Nedor/Better/Standard, 1940) CGC FN+ 6.5 Off-white to white pages. Space Rovers cover and art by Max Plaisted. Overstreet 2018 FN 6.0 value = $543; VF 8.0 value = $1,158. CGC census 4/19: 2 in 6.5, 3 higher.


94559 Famous Funnies: A Carnival of Comics #nn (Eastern Color, 1933) CGC FN- 5.5 Off-white to white pages. These early Famous Funnies were not only in-store giveaways, but were also used as mail-away premiums. And of course, this comic is nothing less than the second comic book ever published. M. C. Gaines, the “father of the comic book,” marketed it to various retailers to use as a promotional giveaway for their customers. The content consists of reprints of popular strips of the day — Mutt and Jeff, Reg’lar Fellers, Joe Palooka, and others. Overstreet 2018 FN 6.0 value = $1,623. CGC census 4/19: 8 in 5.5, 18 higher.

94560 Feature Comics #50 Mile High Pedigree (Quality, 1941) CGC NM+ 9.6 White pages. Doll Man cover. One of only two copies that we have ever offered. Overstreet 2018 NM- 9.2 value = $290. CGC census 4/19: 1 in 9.6, none higher.


94566 Feature Comics #82 Mile High Pedigree (Quality, 1944) CGC NM+ 9.6 Off-white to white pages. Al Bryant cover. Gill Fox story and art. The highest-graded of the only two copies that we have ever seen. Overstreet 2018 NM- 9.2 value = $240. CGC census 4/19: 1 in 9.6, none higher.
**Feature Comics #84 Mile High Pedigree (Quality, 1945)**

**Four Color #23 Raggedy Ann and Andy - File Copy (Dell, 1943)**
CBCS NM 9.4 Cream to off-white pages. Is there any character that epitomizes good, clean fun more than Raggedy Ann, the sweet-natured rag doll with the candy heart? A pristine specimen of the issue is offered here. Overstreet 2018 NM- 9.2 value = $800.

**Flash Comics #4 (DC, 1940)**
CGC FN/VF 7.0 Cream to off-white pages. Hawkman and Johnny Thunder make backup appearances, and The Whip gets the George Storm cover nod. E. E. Hibbard, Stan Aschmeier, and Sheldon Moldoff art. Overstreet 2018 FN 6.0 value = $993; VF 8.0 value = $2,317. CGC census 4/19: 3 in 7.0, 4 higher.

**Four Color #56 Dick Tracy - Mile High Pedigree (Dell, 1944)**

**Four Color #94 Winnie Winkle - Mile High Pedigree (Dell, 1946)**

**Four Color #204 Flash Gordon (Dell, 1948)**

**Four Color #204 Flash Gordon**

**Four Color #275 Donald Duck (Dell, 1950)**

**Four Color #211 Little Beaver - Mile High Pedigree (Dell, 1949)**
CGC NM+ 9.6 White pages. The highest-graded copy of the issue, and the second copy that we have offered. Features Little Beaver, Red Ryder’s sidekick. Fred Harman art. Overstreet 2018 NM- 9.2 value = $185. CGC census 4/19: 1 in 9.6, none higher.

**Four Color #226 Porky Pig - Mile High Pedigree (Dell, 1949)**

**Four Color #328 Donald Duck (Dell, 1951)**
CGC NM- 9.2 Off-white to white pages. This high-grade copy features the story “Donald Duck in Old California,” co-starring Huey, Dewey, and Louie. Carl Barks wrote the story and contributed the cover and interior art. Overstreet 2018 NM- 9.2 value = $1,150. CGC census 4/19: 8 in 9.2, 8 higher.

94580 Green Lantern #2 (DC, 1941) CGC FN- 5.5 Cream to off-white pages. Contains a half-page ad for Leading Comics #1. Martin Nodell cover and art. Overstreet 2018 FN 6.0 value = $2,058. CGC census 4/19: 3 in 5.5, 12 higher. From the Robert Huber Collection.

94581 Green Lantern #31 (DC, 1948) CGC FN/VF 7.0 Off-white to white pages. Harlequin cover and story. Irwin Hasen cover and art. Alex Toth art. Near the top of CGC's census for the issue, with only one copy graded higher. Overstreet 2018 FN 6.0 value = $426; VF 8.0 value = $838.

94582 Green Lantern #32 (DC, 1948) CGC VF+ 8.5 Off-white to white pages. One of the highest graded copies of the few copies of #32 that we have ever offered. Harlequin appearance. Irwin Hasen and Bob Oksner bondage cover. Hasen art. Overstreet 2018 VF 8.0 value = $1,378. CGC census 4/19: 1 in 8.5, 2 higher.

94583 Green Lantern #38 (DC, 1949) CGC Apparent VF+ 8.5 Slight (C-1) Off-white pages. Final issue of the title. Streak the Wonder Dog cover and story. Cover by Alex Toth. Art by Irwin Hasen and Bob Oksner. CGC notes, “Restoration includes: small amount of color touch on cover, very small pieces re-attached with glue.” Overstreet 2018 GD 2.0 value = $132; VG 4.0 value = $264; FN 6.0 value = $396; VF 8.0 value = $838.

94584 Haunted Thrills #6 (Farrell, 1953) CGC FN+ 6.5 Off-white pages. Carl Burgos devil and skull cover. A book of which we have seen very few copies. Don’t roll the dice on this one... get your bid in early! Overstreet 2018 FN 6.0 value = $135; VF 8.0 value = $284. CGC census 4/19: 2 in 6.5, 7 higher.


94590 Hit Comics #6 (Quality, 1940) CGC FN+ 6.5 Off-white to white pages. Lou Fine cover. George Tuska, John Celardo, Klaus Nordling, and Dan Zolnerowich art. Overstreet 2018 FN 6.0 value = $795; VF 8.0 value = $1,694. CGC census 4/19: 2 in 6.5, 5 higher.

94591 House of Mystery #1 (DC, 1952) CGC VF 8.0 Off-white to white pages. The first DC horror comic. Win Mortimer cover. Curt Swan and Bob Brown art. Currently #10 on Overstreet's Top Ten Horror Comics list. Overstreet 2018 VF 8.0 value = $1,856. CGC census 4/19: 4 in 8.0, 7 higher.


94597 Jackpot Comics #8 (MLJ, 1942) CGC FN- 5.5 Off-white to white pages. Harry Sahle did the Steel Sterling and Black Hood, Japanese war cover. This book also contains an early Archie appearance. CGC notes, "tape on interior." Overstreet 2018 FN 6.0 value = $696. CGC census 4/19: 1 in 5.5, 5 higher.


94592 The Human Torch #13 (Timely, 1943) CGC FN+ 6.5 Off-white to white pages. A solid copy. Bright cover inks on the classic Alex Schomburg Japanese war/Rising Sun/bondage cover, featuring the Human Torch. The Sub-Mariner also appears in a backup story. Overstreet 2018 FN 6.0 value = $1,062; VF 8.0 value = $2,478. CGC census 4/19: 7 in 6.5, 7 higher.


March of Comics #41


Marvel Mystery Comics #2 (Fawcett Publications, 1946) CGC VF/NM 9.0 Off-white to white pages. Jack Binder cover and art. Overstreet 2018 VF/NM 9.0 value = $777; NM- 9.2 value = $1,100. CGC census 4/19: 2 in 9.0, 3 higher.


Mary Marvel Comics #2 (Fawcett Publications, 1946) CGC VF/NM 9.0 Off-white to white pages. Jack Binder cover and art. Overstreet 2018 VF/NM 9.0 value = $777; NM- 9.2 value = $1,100. CGC census 4/19: 2 in 9.0, 3 higher.


Mickey Mouse Magazine V3#5 (Walt Disney Productions, 1938) CGC VF- 7.5 Cream to off-white pages. First Snow White and the Seven Dwarfs cover, third appearance anywhere. Valentine’s Day cover. CGC notes, “Puzzle filled out on 7th page in pencil.” Overstreet 2018 VF 8.0 value = $718. CGC census 4/19: 5 in 7.5, 5 higher.

94615 More Fun Comics #32 (DC, 1938) CGC VF- 7.5 Cream to off-white pages. Notoriously tough in high grades, this second highest-graded CGC copy is just shy of CGC’s top honor for the issue. The book contains a full-page ad for Action Comics #1, and is rated a Gerber “7” or “scarce;” Doctor Occult makes his last appearance in the title. Sven Elven, Bob Kane, and Bernard Baily stories and art. Vin Sullivan cover and story. Joe Shuster art. Overstreet 2018 VF 8.0 value = $1,363. CGC census 4/19: 1 in 7.5, 1 higher.

94616 Mystery Men Comics #19 (Fox, 1941) CGC VG/FN 5.0 Off-white pages. Tied for CGC’s highest grade with just one other copy, Blue Beetle cover and story. Dick Briefer, George Tuska, Klaus Nordling, Charles Nicholas, and Bob Powell art. Has a “Kooba Cola” ad (which was never actually produced) on the back cover. CGC notes, “Small amount of dried glue on spine of cover” Overstreet 2018 VG 4.0 value = $310; FN 6.0 value = $465. CGC census 4/19: 3 in 5.0, 1 higher.


94618 National Comics #7 (Quality, 1941) CGC VG 4.0 Cream to off-white pages. A Gerber “7” or “scarce;” with an Overstreet “classic” cover by Lou Fine. Klaus Nordling story and art. Nick Cardy and George Tuska art. Overstreet 2018 VG 4.0 value = $686. CGC census 4/19: 1 in 4.0, 10 higher.


94620 New York World’s Fair Comics 1939 (DC, 1939) CGC VG 4.0 Off-white to white pages. The first published appearance of the Sandman. A blonde-haired Superman graces the cover masthead. Vincent Sullivan provided the cover art, with interior art being supplied by Creig Flessel, Fred Guardineer, and Bob Kane. Currently tied for #90 on Overstreet’s list of Top 100 Golden Age Comics. Overstreet 2018 VG 4.0 value = $3,600. CGC census 4/19: 11 in 4.0, 23 higher.


94622 Penny #1 (Avon, 1947) CGC VF+ 8.5 Off-white to white pages. Just the third copy we have ever seen. Reprints of the newspaper strip created by Henry Haenigsen. Overstreet 2018 VF 8.0 value = $188; VF/NM 9.0 value = $307. CGC census 4/19: 1 in 8.5, 2 higher.


94628 Power Comics #1 (Holyoke Publications, 1944) CGC VF 8.0 White pages. L. B. Cole cover. Overstreet 2018 VF 8.0 value = $1,280. CGC census 4/19: 2 in 8.0, 3 higher.

94629 The Pride of the Yankees #nn (Magazine Enterprises, 1949) CGC VF- 7.5 Off-white to white pages. We have never seen a higher-graded copy of this baseball one-shot. Lou Gehrig photo cover. Ogden Whitney art. Overstreet 2018 VF 8.0 value = $538. CGC census 4/19: 1 in 7.5, none higher.

94630 Prison Break #4 (Avon, 1952) CGC VF 8.0 Off-white to white pages. Everett Raymond Kinstler cover. Mort Lawrence art. One of CGC's top two copies. Overstreet 2018 VF 8.0 value = $188. CGC census 4/19: 1 in 8.0, 1 higher.

94631 Prize Comics #39 Cosmic Aeroplane Pedigree (Prize, 1944) CGC FN/VF 7.0 Off-white to white pages. The Black Owl, and Yank and Doodle get the cover, and there's a Dick Briefer Frankenstein story and art. Hanging panels. Fred Morgan story and art. Also known as V4#3. One of CGC's higher-graded copies. Overstreet 2018 FN 6.0 value = $165; VF 8.0 value = $352. CGC census 4/19: 3 in 7.0, 2 higher.

94632 Roy Rogers Comics #1 (Dell, 1948) CGC VF+ 8.5 Off-white to white pages. Photo front and back covers, and frontispiece. Overstreet 2018 VF 8.0 value = $488; VF/NM 9.0 value = $1,094. CGC census 4/19: 4 in 8.5, 4 higher.


94636 Single Series #20 Tarzan (United Feature Syndicate, 1940) CGC VF+ 8.5 Off-white pages. Tarzan by Hal Foster. CGC notes, “To Rich Hauser From Hal Foster” written on 1st page in marker.” Rich Hauser was the publisher of the well-known EC fanzine Spa Fon during the late 1960s. Overstreet 2018 VF 8.0 value = $1,158; VF/NM 9.0 value = $1,979. CGC census 4/19: 4 in 8.5, 3 higher.

94637 Smash Comics #37 Mile High Pedigree (Quality, 1942) CGC VF 8.0 Off-white to white pages. Midnight gets the cover nod and stars in a story with Jack Cole art. Gill Fox cover. The last Purple Trio and Wildfire stories of the title are in this issue. Paul Gustavson, Alex Katzky, and Reed Crandall art. Overstreet 2018 NM- 9.2 value = $750. CGC census 4/19: 1 in 9.6, none higher.

94638 Space Western #44 (Charlton, 1953) CGC VF 8.0 Off-white pages. A great Stan Campbell cover featuring cowboys and Nazis! Campbell and John Belfi art. Contains a two-page Spurs Jackson text story by Walter Gibson, creator of The Shadow. Overstreet 2018 VF 8.0 value = $576. CGC census 4/19: 2 in 8.0, 1 higher.
94639  Speed Comics #29 (Harvey, 1943) CGC VG- 3.5 Off-white pages. Just the third copy that we have ever offered of this issue with a tense Nazi bondage cover by Alex Schomburg. Black Cat, Shock Gibson, and Captain Freedom cover appearances. Al Gabriele art. CGC notes, “Cover detached.” Overstreet 2018 VG 4.0 value = $348. CGC census 4/19: 1 in 3.5, 5 higher.

94640  Speed Comics #33 (Harvey, 1944) CGC GD+ 2.5 White pages. Alex Schomburg Japanese war cover starring Captain Freedom, Shock Gibson, and the Black Cat. Art Helfant art. CGC notes, “Cover detached.” Overstreet 2018 GD 2.0 value = $174. CGC census 4/19: 1 in 2.5, 3 higher.

94641  Spy Smasher #4 (Fawcett Publications, 1942) CGC NM- 9.2 Off-white pages. When ranking the great patriotic covers of the Golden Age, don’t overlook this one! The Spy Smasher (alias wealthy playboy Alan Armstrong) is the scourg of Fifth Columnists everywhere. Irvin Steinberg cover featuring the U.S. Capitol. Overstreet 2018 NM- 9.2 value = $1,600. CGC census 4/19: 1 in 9.2, none higher.


94647  Superman #4 (DC, 1940) CGC VG 4.0 Cream to off-white pages. The second Lex Luthor appearance (and no, that bald guy on the cover is not Luthor, who still had hair at this point). Joe Shuster cover and art. Sheldon Moldoff art. Overstreet 2018 VG 4.0 value = $1,838; VG/NM 4.5 value = $2,312; NM- 9.2 value = $1,675. Overstreet 2018 VG 4.0 value = $984. CGC census 4/19: 10 in 4.0, 68 higher.


94649  Superman #17 (DC, 1942) CGC VG+ 4.5 Off-white to white pages. Hitler and Hirohito cover by Fred Ray. First appearance of the Fortress of Solitude, referred to as a “secret citadel and mountain retreat”. Lex Luthor appearance. Joe Shuster art. Overstreet 2018 VG 4.0 value = $1,950. CGC census 4/19: 10 in 4.5, 68 higher.

94650  Superman #18 (DC, 1942) CGC FN- 5.5 White pages. Lex Luthor appearance. Contains a half-page ad for Wonder Woman #1. Fred Ray World War II cover. John Sikela art. Overstreet 2018 FN 6.0 value = $960. CGC census 4/19: 12 in 5.5, 42 higher.
94651 Superman #34 (DC, 1945) CGC VF+ 8.5 White pages. Lex Luthor appearance. Red Cross cover by Jack Burnley. Overstreet 2018 VF 8.0 value = $909; VF/NM 9.0 value = $1,555. CGC census 4/19: 5 in 8.5, 9 higher.

94652 Superman #36 (DC, 1945) CGC NM- 9.2 Off-white to white pages. One of the nicest copies that CGC has certified to date. The impish Mr. Mxyztplk makes an appearance, inside, and the “cool” Lois Lane cover by Wayne Boring is anything but boring! Overstreet 2018 NM- 9.2 value = $2,200. CGC census 4/19: 6 in 9.2, 2 higher.


94655 Superman #45 (DC, 1947) CGC VF/NM 9.0 Off-white to white pages. Lois Lane appears as “Superwoman.” Jack Burnley cover. John Sikela art. Overstreet 2018 VF/NM 9.0 value = $1,306; NM- 9.2 value = $1,850. CGC census 4/19: 5 in 9.0, 8 higher.


94657 Superman #48 Davis Crippen “D” Copy Pedigree (DC, 1947) CBCS VF 8.0 Cream to off-white pages. Second time travel story in a comic book — despite what Overstreet, CGC, and CBCS say (the first was #44). Lex Luthor story. Wayne Boring and George Roussos cover. Overstreet 2018 VF 8.0 value = $762.

94658 Superman’s Pal Jimmy Olsen #1 (DC, 1954) CGC VG/FN 5.0 Off-white to white pages. Curt Swan and Ray Burnley cover and art. Overstreet 2018 VG 4.0 value = $1,000; FN 6.0 value = $1,750. CGC census 4/19: 12 in 5.0, 14 higher.

94659 Supersnipe Comics #9 (Street & Smith, 1943) CGC FN/VF 7.0 Off-white to white pages. Hitler cover appearance. Rated a Gerber “7” or “scarce.” Doc Savage cross-over. George Marcoux story, cover, and art. Overstreet 2018 FN 6.0 value = $678; VF 8.0 value = $1,446. CGC census 4/19: 1 in 7.0, 3 higher.


94664 Tales From the Crypt #34 Gaines File Pedigree (EC, 1953) CGC NM+ 9.6 Cream pages. Adapts “There Was an Old Woman” by Ray Bradbury. Jack Davis cover. Davis, George Evans, Jack Kamen, and Graham Ingels art. Used in Parade of Pleasure. CGC notes, “Tiny pieces off some page corners.” Please note that while CGC designates this copy as having come from the Gaines File copies, no certificate is included. Also note that the top CGC label is missing. Overstreet 2018 NM- 9.2 value = $975. CGC census 4/19: 5 in 9.6, none higher.

94665 Tales of Terror Annual #3 (EC, 1953) CGC VF 8.0 Cream to off-white pages. A massive 128-page tome! The Vault Keeper, the Crypt Keeper, and the Old Witch appear on the bondage/torture cover by Al Feldstein. Overstreet 2018 VF 8.0 value = $1,613. CGC census 4/19: 2 in 8.0, 17 higher.


94668 Terrific Comics #4 (Continental Magazines, 1944) CGC FN- 5.5 Off-white pages. Overstreet lists this issue as “scarce”, and Gerber rates it a “7” or “scarce.” Classic Japanese war cover by Rudy Palais. L. B. Cole art. Overstreet 2018 FN 6.0 value = $1,428. CGC census 4/19: 2 in 5.5, 6 higher.

94669 Tessie the Typist #1 (Timely/Marvel, 1944) CGC FN 6.0 Off-white to white pages. Good girl books are all the rage, and this is the first issue of a currently smoking hot title. Basil Wolverton art. CGC notes, “Centerfold detached.” Overstreet 2018 FN 6.0 value = $543. CGC census 4/19: 1 in 6.0, 7 higher.


94671 Thrilling Comics #64 (Better Publications, 1948) CGC VF/NM 9.0 Off-white pages. Princess Pantha airbrushed cover by Alex Schomburg, signed as “Xela.” Art Saaf art. Overstreet 2018 VF/ NM 9.0 value = $567; NM- 9.2 value = $800. CGC census 4/19: 2 in 9.0, 6 higher.

94672 Tip Top Comics #9 (United Feature Syndicate, 1937) CGC VF 8.0 Off-white to white pages. Tied for CGC's highest grade for the issue. Tarzan cover feature. Overstreet 2018 VF 8.0 value = $597. CGC census 4/19: 2 in 8.0, none higher.


94675 Tip Top Comics #17 (United Feature Syndicate, 1937) CGC VF+ 8.5 Off-white pages. The single highest-graded copy. Li’l Abner cover. Tarzan appearance. Overstreet 2018 VF 8.0 value = $328; VF/NM 9.0 value = $552; CGC census 4/19: 1 in 8.5, none higher.

94676 Tip Top Comics #18 (United Feature Syndicate, 1937) CGC VF+ 8.5 White pages. Tied for CGC’s highest grade for the issue. Tarzan cover feature. Overstreet 2018 VF 8.0 value = $454; VF/NM 9.0 value = $777; CGC census 4/19: 2 in 8.5, none higher.


94678 Tip Top Comics #21 (United Feature Syndicate, 1938) CGC VF+ 8.5 White pages. Tied with one other issue for CGC’s highest grade. Tarzan cover feature. Overstreet 2018 VF 8.0 value = $362; VF/NM 9.0 value = $619. CGC census 4/19: 2 in 8.5, none higher.


94681 Tough Kid Squad Comics #1 (Timely, 1942) CBCS VG 4.0 Cream to off-white pages. This issue is “scarce” according to Overstreet, and it contains the origin and first appearance of the Tough Kid Squad, with a skull and bondage cover by Syd Shores, who also contributed interior art for the book. Hypodermic needle panel. Human Top and Flying Flame appearances. Al Avison art. CBCS notes, “Small piece missing spine margin of most pages.” Overstreet 2018 VG 4.0 value = $1,840.


94686 Vault of Horror #21 (EC, 1951) CGC NM- 9.2 Off-white pages. The zoo keeper on this creepy Johnny Craig cover sure is shedding a crocodile tear for the dearly departed, but we expect that tears of fear will be next! Craig, H. L. Larsen, Jack Kamen, and Jack Davis art. Overstreet 2018 NM- 9.2 value = $925. CGC census 4/19: 5 in 9.2, 10 higher.

94687 Vault of Horror #21 (EC, 1951) CGC NM- 9.2 Off-white pages. The zoo keeper on this creepy Johnny Craig cover sure is shedding a crocodile tear for the dearly departed, but we expect that tears of fear will be next! Craig, H. L. Larsen, Jack Kamen, and Jack Davis art. Overstreet 2018 NM- 9.2 value = $925. CGC census 4/19: 5 in 9.2, 10 higher.

94688 Vault of Horror #21 (EC, 1951) CGC NM- 9.2 Off-white pages. The zoo keeper on this creepy Johnny Craig cover sure is shedding a crocodile tear for the dearly departed, but we expect that tears of fear will be next! Craig, H. L. Larsen, Jack Kamen, and Jack Davis art. Overstreet 2018 NM- 9.2 value = $925. CGC census 4/19: 5 in 9.2, 10 higher.
94687 Vault of Horror #22
Gaines File Pedigree 2/12 (EC, 1951) CGC NM+ 9.6 White pages.

94688 Vault of Horror #27
Gaines File Pedigree (EC, 1952) CGC NM+ 9.6 Off-white to white pages. Uncle Scrooge makes an early appearance (just half a year after Four Color #386) in this issue that has a Carl Barks cover and art. Overstreet 2018 NM- 9.2 value = $850. CGC census 4/19: 3 in 9.6, 6 higher.

94689 Vault of Horror #31


94691 Walt Disney’s Comics and Stories #144 (Dell, 1952) CGC NM 9.4 Off-white to white pages. Uncle Scrooge makes an early appearance (just half a year after Four Color #386) in this issue that has a Carl Barks cover and art. Overstreet 2018 NM- 9.2 value = $170. CGC census 4/19: 2 in 9.4, none higher.

94692 War Against Crime #1

94693 War Fury #1 (Comic Media, 1952) CGC VF- 7.5 Cream to off-white pages. Don Heck cover, in which a soldier uses a flamethrower on the enemy, and a bullet hole in the head is shown in the foreground. Part of this cover art was swiped for use on Horrific #3’s cover. Heck and Rudy Palais art. The highest-graded copy that we have ever offered. Overstreet 2018 VF 8.0 value = $864. CGC census 4/19: 2 in 7.5, none higher.

94694 Weird Fantasy #15 (#3)

94695 Weird Fantasy #16 (#4)

94696 Weird Fantasy #13


94698 Weird Fantasy #18
94699  **Weird Science** #10  

94700  **Weird Science** #12  


94703  **Wings Comics** #9 Larson Pedigree (Fiction House, 1941) CGC VF- 7.5 Off-white to white pages. Airbrushed bondage cover by Alex Schomburg. Tara features begin in this issue, and her origin is told. Al Camy, Gene Fawcette, and Bob Oksner art. Overstreet 2018 VF 8.0 value = $4,786; VF/NM 9.0 value = $6,980. CGC census 4/19: 1 in 7.5, 4 higher.


94705  **Wings Comics** #91 (Better Publications, 1944) CGC VF- 7.5 Off-white to white pages. The Alex Schomburg World War II cover features a bound Hitler and Hirohito, with Rising Sun and Swastika flags that have been torn off. Cover runs in the title. Bob Oksner and Al Camy art. CGC notes, “Small amount of dried glue on spine of cover.” Overstreet 2018 VF 8.0 value = $2,478. CGC census 4/19: 1 in 7.5, 3 higher.

94706  **Wonder Comics** #1 (Better Publications, 1944) CGC VF- 7.5 Off-white to white pages. The Alex Schomburg World War II cover features a bound Hitler and Hirohito, with Rising Sun and Swastika flags that have been torn off. Bob Oksner and Al Camy art. CGC notes, “Small amount of dried glue on spine of cover.” Overstreet 2018 VF 8.0 value = $2,478. CGC census 4/19: 1 in 7.5, 3 higher.

94707  **Wonder Comics** #15 (Better Publications, 1947) CGC FN/VF 7.0 Off-white to white pages. Airbrushed bondage cover by Alex Schomburg. Tara features begin in this issue, and her origin is told. Al Camy, Gene Fawcette, and Bob Oksner art. Overstreet 2018 FN 6.0 value = $696; VF 8.0 value = $1,485. CGC census 4/19: 5 in 7.0, 31 higher.

94708  **Wonder Woman** #22 (DC, 1947) CGC VF 8.0 Cream to off-white pages. H. G. Peter cover and art. Overstreet 2018 VF 8.0 value = $718. CGC census 4/19: 3 in 8.0, 6 higher.

94709  **Wonder Woman** #24 (DC, 1947) CGC VF- 7.5 Cream to off-white pages. H. G. Peter cover and art. Overstreet 2018 VF 8.0 value = $718. CGC census 4/19: 3 in 7.5, 6 higher.

94710  **Wonder Woman** #28 (DC, 1948) CBCS VF/NM 9.0 White pages. First appearance of Villainy Incorporated (Eviless, Giganta, Clea, Dr. Poison, Hypnota, Mara, Cheetah, and Blue Snow Man). H. G. Peter cover and art. Overstreet 2018 VF/NM 9.0 value = $1,234; NM- 9.2 value = $1,750.
94711 Wonder Woman #38 (DC, 1949) CGC VF+ 8.5 Off-white to white pages. Here's one you never seem to see in high grade. Well now you have, so don't let it go! H. G. Peter art. Overstreet 2018 VF 8.0 value = $659; VF/NM 9.0 value = $1,130. CGC census 4/19: 1 in 8.5, none higher.

94714 World's Best Comics #1 (DC, 1941) CGC VG+ 4.5 Cream to off-white pages. The only issue of the title, the name changes to World's Finest Comics with issue #2. Superman, Batman, and Robin covers begin and this one is by Fred Ray. Creig Flessel, Howard Purcell, Harry Lampert, Bob Kane, and Paul Gustavson art. Currently tied for #100 on Overstreet's list of Top 100 Golden Age Comics. Overstreet 2018 VG 4.0 value = $3,100. CGC census 4/19: 1 in 4.5, 35 higher.


94712 Wonder Woman #41 (DC, 1950) CGC FN+ 6.5 Off-white pages. One of CGC’s top copies of the issue. H. G. Peter art. Irwin Hasen and Bernard Sachs cover. Overstreet 2018 FN 6.0 value = $300; VF 8.0 value = $635. CGC census 4/19: 1 in 6.5, 2 higher.


94713 Wonder Woman #48 (DC, 1951) CGC VF 8.0 Off-white to white pages. H. G. Peter art. Irwin Hasen and Bernard Sachs cover. Overstreet 2018 VF 8.0 value = $563.5. CGC census 4/19: 4 in 8.0, 3 higher.

94716 World's Finest Comics #13 (DC, 1944) CGC VF/NM 9.0 Cream to off-white pages. Superman, Batman, and Robin push a war-time paper drive on this cover by Jerry Robinson — one of the reasons why books such as this one are so rare! Inside is a Boy Commandos story by Joe Simon & Jack Kirby. Overstreet 2018 VF/NM 9.0 value = $1,765; NM- 9.2 value = $2,500. CGC census 4/19: 3 in 9.0, 2 higher.


94724 World’s Finest Comics #31 (DC, 1947) CGC VF+ 8.5 Off-white to white pages. Features Superman, Batman, and Robin. Jack Burnley cover. Curt Swan and Bob Kane art. Overstreet 2018 VF 8.0 value = $659; VF/NM 9.0 value = $1,130. CGC census 4/19: 3 in 8.5, 7 higher.


94726 Young Allies Comics #8 (Timely, 1943) CGC VG 4.0 Light tan to off-white pages. Classic Japanese war cover by Alex Schomburg. Mike Sekowsky and Dan Barry art. Overstreet 2018 VG 4.0 value = $426. CGC census 4/19: 1 in 4.0, 15 higher.


94732 The Amazing Spider-Man #700 Ditko Variant Cover Edition - Signature Series (Marvel, 2013) CGC NM/MT 9.8 White pages. CGC notes, “Signed by Stan Lee on 12/28/12 on Stan Lee’s 90th birthday.” Even copies without a signature have been fetching $1,000 in CGC 9.8, so this signed one should be a hot item indeed. The Steve Ditko cover was the artist’s original unused cover design for Amazing Fantasy #15. This variant is not listed in Overstreet. CGC census 4/19 for Signature Series: 336 in 9.8, none higher.

94733 Silver Age to Modern Age Comics

96 To view full descriptions, enlargeable images and bid online, visit HA.com/7209
First Silver Age appearance of the Riddler, his first appearance since 1948. The 1966 Batman TV pilot was based on this story. CGC notes, “Double Cover: 1st cover 7.5, interior cover 9.0.” Overstreet 2018 VF/NM 9.0 value = $1,188; NM- 9.2 value = $1,850. CGC census 4/19: 24 in 9.0, 22 higher.

Death’s Head, and Stunt-Master; the intro of DD’s classic red costume; and Captain America, Black Widow, Black Panther, Doctor Doom, and Spider-Man appearances (featuring John Romita Sr.’s first Spidey art). Artists include Jack Kirby, Wally Wood, Bob Powell, Barry Smith, and Gene Colan. The comics are in overall very nice condition with glossy covers and supple pages, and some instances of tanning (mostly to the cover interiors), wear, and light creasing. Overstreet VG 4.0 value for group = $2,754.

$3,929. Overstreet VG 4.0 value for group = $2,900.

Two decades’ worth of Spidey adventures. Includes copies of #32-283 and Annuals: #3-20, trimmed and bound into a set of 21 hardcover volumes. Highlights include the origin and identity reveal of the Green Goblin; the “deaths” of Gwen Stacy and the Green Goblin; the intro of Spidey’s black costume; the first appearances of the Kingpin, the Punisher, Hobgoblin, Rhino, the Shocker, Morbius, Jigsaw, Black Cat, Silver Sable, and others; and the classic Spider-Clone Saga. Artists include Steve Ditko, John Romita Sr., Gil Kane, and John Byrne. The comics are in overall very nice condition with glossy covers and supple pages, and some instances of tanning (mostly to the cover interiors), wear, and light creasing. Overstreet VG 4.0 value for group = $3,929.

The comics are in overall very nice condition with glossy covers and supple pages, and some instances of tanning (mostly to the cover interiors), wear, and light creasing. Overstreet VG 4.0 value for group = $3,929.


94751 The Flash #109 (DC, 1959) CGC VF+ 8.5 White pages. Origin and first appearance of the Mirror Master. Carmine Infantino cover and art. Currently #7 on Overstreet’s list of Top 25 Bronze Age Comics. Overstreet 2018 VF 8.0 value = $1,064; VF/NM 9.0 value = $1,732. CGC census 4/19: 114 in 8.5, 230 higher.


94754 House of Secrets #92 (DC, 1971) CGC VF+ 8.5 White pages. Origin and first appearance of the Swamp Thing. Bernie Wrightson grey tone cover and art. Currently #7 on Overstreet’s list of Top 25 Bronze Age Comics. Overstreet 2018 VF 8.0 value = $1,064; VF/NM 9.0 value = $1,732. CGC census 4/19: 114 in 8.5, 230 higher.

94755 House of Secrets #92 Signature Series (DC, 1971) CGC VG/FN 5.0 Off-white to white pages. Origin and first appearance of the Swamp Thing. Bernie Wrightson grey tone cover and art. Currently #7 on Overstreet’s list of Top 25 Bronze Age Comics. CGC notes, “Signed by Len Wein and Bernie Wrightson on 7/2/16 on page 1.” Overstreet 2018 VG 4.0 value = $266; FN 6.0 value = $532. CGC census for Universal grades 4/19: 12 in 5.0, 81 higher; for Signature Series 4/19: 117 in 5.0, 1282 higher.


94762  Justice League of America #20 (DC, 1965) CGC NM+ 9.6 Off-white to white pages. Also known as 80 Page Giant G-16. Also known as #5 of this series as well as The Brave and the Bold #28 and 30. Origin and first appearance of the second copy that Heritage has ever offered. The Matt Baker cover tells us “Your mother’s trying to wreck our marriage with these Greenwich Village parties,” and alas the daughter seems to endorse the plan. CBCS notes, “3 pieces of tape on cover.” Overstreet 2018 VG 4.0 value = $108; FN 6.0 value = $162.


94764  Morse’s Funnies #nn (Albert Morse, 1974) CGC FN- 5.5 White pages. This is the super-rare edition of fifteen pages, each printed on one side only. Cover by Robert Crumb; other artists include Art Spiegelman and Trina Robbins. One of only 50 copies printed. Adult themes. Fogel’s Underground Comics Price Guide Supplement FN 6.0 value = $200. CGC census 4/19: 1 in 5.5, none higher.


94766  Pictorial Romances #23 (St. John, 1954) CBCS VG/FN 5.0 Off-white to white pages. Only the second copy that Heritage has ever offered. The Matt Baker cover tells us “Your mother’s trying to wreck our marriage with these Greenwich Village parties,” and alas the daughter seems to endorse the plan. CBCS notes, “3 pieces of tape on cover.” Overstreet 2018 VG 4.0 value = $108; FN 6.0 value = $162.

94767  Richie Rich #1 (Harvey, 1960) CGC FN/VF 7.0 Off-white to white pages. Currently ranked #41 on Overstreet’s Top 50 Silver Age Comics list. Warren Kremer cover and art. Overstreet 2018 FN 6.0 value = $951; VF 8.0 value = $2,695. CGC census 4/19: 2 in 7.0, 21 higher.


94771 *Superman #232* (DC, 1971) CGC FN/MT 9.8 White pages. This copy of the "All-Krypton" issue is tied for CGC's highest grade for the issue. The book is also known as Giant Size G-78. The cover is by the dynamic team of Curt Swan and Murphy Anderson. Overstreet 2018 GM- 9.2 value = $100. CGC census 4/19: 3 in 9.8, none higher.

94772 *Superman's Girlfriend Lois Lane #1* (DC, 1958) CGC FN- 5.5 White pages. Lovely page quality on this mid-grade copy. Currently this first issue is tied for the #28 spot on Overstreet's list of Top 50 Silver Age Comics. Curt Swan cover. Kurt Schaffenberger art. Overstreet 2018 FN 6.0 value = $1,300. CGC census 4/19: 11 in 5.5, 29 higher.


94775 *Tales of Suspense #41* (Marvel, 1963) CGC VF+ 8.5 Of-white to white pages. Third appearance of Iron Man, who battles Dr. Strange (not the superhero). Jack Kirby cover and art. "Mystery" backup features with Steve Ditko art. Overstreet 2018 VF 8.0 value = $1,032; VF/NM 9.0 value = $2,316. CGC census 4/19: 20 in 8.5, 29 higher.


94781 Tales to Astonish #44 (Marvel, 1963) CGC NM- 9.2 Off-white to white pages. This issue contains the origin and first appearance of the Wasp (Janet Van Dyne), versions of whom will appear in Avengers: Endgame. Ant-Man starrs. Jack Kirby did cover and interior art for the issue, and a back-up story has Steve Ditko art. Overstreet 2018 NM- 9.2 value = $4,000. CGC census 4/19: 8 in 9.2, 10 higher.


94784 Teenage Mutant Ninja Turtles #1 (Mirage Studios, 1984) CGC VF+ 8.5 Cream to off-white pages. The origin and first appearances of the Teenage Mutant Ninja Turtles, Splinter, and Shredder. Wraparound cover by Kevin Eastman. Eastman and Peter Laird story and art. One of only 3,000 copies printed. Currently #2 on Overstreet’s Top 25 Copper Age Comics list. Overstreet 2018 VF 8.0 value = $2,875; VF/NM 9.0 value = $4,038. CGC census 4/19: 91 in 8.5, 297 higher.

94785 Wham-O Giant Comics #1 Group of 7 with Promotional Materials (Wham-O, 1967). A group of seven of “The World’s Largest Comic Book?” A colossal 14” x 21” book, artists included are Wally Wood, Lou Fine, Warren Tufts, John Stanley, and Ward Kimball. The wrap-around cover is by W. T. Vinson. The large size makes it very difficult to find copies in high grade. Also included are the countertop cardboard display back card, and a promotional poster with the full wraparound cover (28.25” x 21.25”), both of which are in Excellent condition. One copy of the comic is VG/FN, due to the top right corner of the cover being chipped off, and the bottom right corner being dog-eared and barely attached. The other six copies average NM-. Approximate Overstreet value for books = $1,150.

94786 Wonder Woman #85 (DC, 1956) CGC VF 8.0 Off-white to white pages. 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. CGC census 4/19: 2 in 8.0, 1 higher.


**MAGAZINES**

94789  MAD #26 (EC, 1955) CGC NM/MT 9.8 Off-white to white pages. This third magazine-sized issue is tied for CGC’s highest grade with two other copies. It contains a parody of The Seven Year Itch, and an Ernie Kovacs text story. Wally Wood cover. Wood, Jack Davis, Al Jaffee, and Bill Elder art. Overstreet 2018 NM- 9.2 value = $685. CGC census 4/19: 3 in 9.8, none higher.


94799  Ghost Stories V3#3 (Macfadden, 1928) CGC VF 8.0 Cream to off-white pages. Bookery’s Guide to Pulps FN value = $125. CGC census 4/19: 1 in 8.0, none higher.
94800 Carl Barks Gifts For Shacktown: A Set of Progressive Proofs Signed Limited Edition Lithograph Print Boxed Set #1/5 (Another Rainbow, 1991). Created as only the third in the mini-litho series, it features Donald Duck and his nephews as they deliver presents to the residents of Shacktown. The image was a recreation of the cover for Four Color #367 (January, 1952) which first featured the story "A Christmas for Shacktown". It is represented here in this set of progressive proofs. Only five such sets were ever produced! The clamshell boxed set is comprised of 23 progressive color proofs that have been numbered sequentially as to their on-press "progression". Each of the prints is enclosed in a Mylar sleeve, and all are housed in a hand-crafted, foil-stamped, customized clamshell box. Each printed plate measures 11" x 13.5", and the final finished Gold Plate print is signed by Carl Barks. Includes a Certificate of Authenticity inside the box lid. A hidden bonus is the compartment in the bottom of the clamshell that contains the numbered edition of the reprint book of the Four Color story. All are in Excellent condition.

94801 Carl Barks Lavender and Old Lace: A Set of Progressive Proofs Signed Limited Edition Lithograph Print Boxed Set #1/5 (Another Rainbow, 1996). This lovely portrait of the Duck Family by Carl Barks was inspired by the cover of Four Color #450, published in 1953. This was the 11th mini-litho in the series. This progressive proof set includes the 23 layers of color used to create this amazing image of the Duck family. The final print has a gold foil edging and "Gold Plate Edition" embossed seal. It is signed by Carl Barks in the lower right. The 11" x 13.5" prints are each in their own mylar sleeve, and then housed in a blue clamshell box. The inside lid of the box has the COA.


94804 Robin and The Joker Poster (G. & F. Posters/DC, 1966). Robin is bursting out of this poster with "Blam" and a "Crash" sound effects on this 1966 promo poster, accompanied by the Joker, laughing in the lower right corner. Measures 27" x 40". The poster is toned, worn edges, minor staining, and tears at the top. Rolled. In Very Good condition.

94805 Robin, the Boy Wonder (G. & F. Posters/DC, 1966). Holy Bat-Poster! This vintage poster from the 1966 Batman merchandise boom features the caped crusader's trusty sidekick removing his mask to reveal his secret identity. Measures 27" x 40". The poster has light toning, a tear in the bottom center, tape residue in the corners, tape in the bottom left corner and worn edges. Rolled. In Good condition.

94806 Harry Potter Trading Card Game Wizard/Witch Cards Uncut Sheet ( Wizards of the Coast, 2001). An uncut sheet of the rare Hologram Portrait Premium cards from this well-received game. It features many of the major characters such as Harry Potter, Hermione Granger, Rubeus Hagrid, Professor Severus Snape, Ron Weasley, and Draco Malfoy. The uncut holographic foiled sheet measures 24" x 25.5". There is a minor crease running from bottom right up to the top center, and there are a couple of scuffs/scratches in other places. In Very Good condition. Note: The sheet has an overall silver appearance due to the characteristics of the holographic foils. The images really pop off the sheet, but only when lit correctly.

94807 Superman Poster (G. & F. Posters/DC, 1966). This rare promo poster features the Man of Steel showing his might as he proclaims "Ha! I told you chains of Kryptonite could not hold me!". Measures 27" x 40". The poster is toned with tattered edges on the left and right side, edges, a piece missing from the bottom right corner, and a 6" split going down the center, from the top. Rolled. In Good condition.
94808 Magic the Gathering: MOL Invasion Edition Premium Full Set (Wizards of the Coast 2002). A factory sealed MOL Invasion Premium set. The premium sets consists of all foil cards. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94809 Magic the Gathering: MOL Lorwyn Edition Full Premium Set (Wizards of the Coast 2009). A factory sealed MOL Lorwyn full premium set. The premium sets consists of all foil cards. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94810 Magic the Gathering: MOL Magic Zendikar Edition Full Regular Set (Wizards of the Coast 2009). A factory sealed MOL Magic Zendikar full regular set. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94812 Magic the Gathering: MOL Odyssey Edition Premium Set (Wizards of the Coast 2002). A complete, factory sealed Magic the Gathering MOL Odyssey edition premium set. The premium sets consists of all foil cards. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94813 Magic the Gathering: MOL Onslaught Edition Premium Set (Wizards of the Coast 2002). A factory sealed MOL Onslaught premium set. The premium sets consists of all foil cards. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94814 Magic the Gathering: MOL Planar Chaos Edition Full Premium Set (Wizards of the Coast 2007). A complete factory sealed MOL Planar Chaos set. The premium sets consists of all foil cards. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94815 Magic the Gathering: MOL Ravnica Edition Full Set Premium Card Set (Wizards of the Coast 2005). A complete factory sealed MOL (Magic Online) Ravnica premium card set. The premium sets consists of all foil cards. All MOL sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94816 Magic the Gathering: MOL Scars of Mirrodin Edition Full Set (Wizards of the Coast 2010). A factory sealed MOL Scars of Mirrodin regular edition set. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94817 Magic the Gathering: MOL 7th Edition Premium Card Set (Wizards of the Coast 2002). A complete factory sealed premium set. The premium sets consists of all foil cards. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94818 Magic the Gathering: MOL Shadowmoor Edition Full Regular Set (Wizards of the Coast 2008). A factory sealed MOL Shadowmoor regular set. All MOL (Magic Online) sets contain one of every card in the set. Box and shrinkwrap are pristine with no fraying to the shrinkwrap or damage to the box.

94819 Pokémon Alakazam #33 For Position Only Expedition Set Trading Card (2002) BGS GM 9.5. The Expedition Set is the first set of the e-Card series. These cards were compatible with Nintendo’s e-Reader, which attached to the Game Boy Advance. If you swiped the card through the e-Reader it would unlock Pokedex data and mini-games. The Psychic Pokémon Alakazam is featured on this test print card, also known as a “For Position Only” card, from this revolutionery set. For Position Only cards were never meant for distribution, as they were for internal use, only by the design team. The artwork is by Hajime Kusajima. BGS has certified 5 copies of this card to date, with 2 earning GM 9.5, none higher. Not listed in the SMR Price Guide.

94820 Pokémon Base Set Holographic Unlimited Proof Sheets (2000). When it comes to rare Pokémon items this has to be right at the top! Here’s a partially cut proof sheet that includes holographic base set cards. The cards included are Clefairy, Raichu, Hitmonchan, Ninetales, Gyarados, and Mewtwo. You’ll be the envy of all your Pokémon pal, with a winning bid on this winning lot!
Sheets Group of 2 (2000). This lot does sure pack a punch! It’s an uncut proof sheet of a base set Machamp, the fighting-type Pokemon. Base set holographic cards are highly sought after, and here is a full sheet of them! An awesome lot that should not be overlooked.


Holographic Base Set Uncut Proof Machamp First Edition

Machamp First Edition

Pikachu, and many others. Don’t let these rare, uncut sheets get away from you!

An awesome lot that should not be missed.

What makes this even rarer is the fact that both sheets have approval notes written on them by Maddox, the Production Director at Wizards of the Coast at the time. The approval note is by Maddox who was the Production Director at Wizards of the Coast at the time. The sheets include Bulbasaur, Ivysaur, Charmander, Charmeleon, Squirtle, and Wartortle, just to name a few. Grab your Poke Balls and get ready to catch this incredible lot!

This Super Nintendo launch title is the first game in the F-Zero racing series and features the first appearance of the unofficial main character, Captain Falcon. If you missed your chance to grab this title when it took one of our recent auctions by storm, now's your chance!

It is notably rare to see this early Nintendo Entertainment System game that has still retained its factory seal in any possible grade. This port of the classic 1985 Taito arcade hit features beautiful cover art by Ron Villani. Definitely one to watch out for!

It’s highly unusual to see this variant of the first game in the Halo series unopened because it came as a pack-in title with the Xbox console. This Xbox launch title is also the third best selling title for the system at over 6 million copies sold worldwide.

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94834 Mega Man 5 (NES, Capcom, 1992) Wata 9.2 A (Seal Rating). Crisp corners on this one! Mega Man’s robotic bird Beat made his first appearance in this game. Uncommon game due to its late release, even harder to find sealed.

94835 Metal Gear (NES, Ultra, 1988) Wata 8.5 A (Seal Rating). Marks the first appearance of everyone’s favorite sneaky hero, Solid Snake. Port of the 1987 MSX2 computer game, the first game in the Metal Gear series.

94836 Ninja Gaiden II: The Dark Sword of Chaos (NES, Tecmo, 1990) Wata 8.0 B (Seal Rating). Directed by Masato Kato. In-game events take place one year after the events in the first game in the Ninja Gaiden series.

94837 Rampage (NES, Data East, 1988) Wata 9.2 A (Seal Rating). This Nintendo Entertainment System version was based on the 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!

94838 Sonic the Hedgehog (Genesis, Sega, 1991) Wata 9.4 B+ (Seal Rating) Variant: Black Label. Original print version of Sonic the Hedgehog, the first game in the series and the highest selling Genesis game at over 15 million copies. The black label Sonic is extremely hard to come by, so don’t miss your chance to own this beautiful example!


94841 Street Fighter II: The World Warrior (SNES, Capcom, 1992) Wata 8.5 A (Seal Rating). This port of Capcom’s 1991 arcade game is the sixth best-selling Super Nintendo game at 6.3 million units sold. Not to mention Capcom’s best-selling game of the last 20 years. Produced by Yoshiki Okamoto with box illustrations by Mick McGinty.

94842 Super Metroid (SNES, Nintendo, 1994) Wata 8.5 A+ (Seal Rating) Variant: Player’s Choice (1997). Princess Peach — eat your heart out! Stars Samus Aran, arguably the first female Nintendo protagonist, in the third game in the Metroid series. Gorgeous example. Cited in numerous publications as being one of the best video games of all time. It is co-credited for establishing the Metroidvania subgenre.

94843 Tecmo Super Bowl (NES, Tecmo, 1991) Wata 9.2 A (Seal Rating). First sports game licensed by the NFL and the NFLPA, which allowed the game to use the attributes of real NFL teams and players simultaneously. Uses the 1991 NFL schedule including Bo Jackson and Lawrence Taylor.

94844 Zombies Ate My Neighbors (SNES, Konami, 1993) Wata 8.0 B+ (Seal Rating) Variant: Original Artwork. If rare games with a sprinkle of controversy are your thing then this is definitely for you! Parents had big problems with the title of the game itself — yes, just the title. It was censored for the European release of the game to simply “Zombies.” Because, even though zombies are going to eat who they’re going to eat, having them eat the neighbors was just too much for concerned parents.

END OF AUCTION
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loss or damage during transit, you must report any such loss or damage to Auctioneer within seventy-two
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of actual cash value of the property or the Insured Value. Under no circumstances is Auctioneer liable
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plus $10 daily storage for larger items and $5 daily for smaller items (storage fee per item) after 35 days. In the
event the Lot is not removed within ninety days, the Lot may be offered for sale to recover any past due storage
or moving fees, including a 20% Seller’s Commission.
36. A. NOTICE OF CITES COMPLIANCE: The purchase of items made from protected species: Any property
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restrictions established by the Convention of International Trade in Endangered Species of Wild Fauna and
Flora (CITES) in various countries and domestically. Plant and animal properties include (but are not limited
to) items made of (or including) Brazilian rosewood, ivory, whalebone, turtle shell, coral, crocodile, alligator,
lizard, or other wildlife. These items may not be available to ship internationally or, in some cases,
domestically. Domestic bans and restrictions exist in these states: 1) California state law prohibits the
importation of any product containing Python skin into the State of California, thus no lot containing Python
skin will be shipped to or invoiced to a person or company in California. 2) Fossil Ivory is currently banned
or restricted in 5 U.S. states: New York, New Jersey, California, Hawaii, and New Mexico. By placing a bid, the
bidder acknowledges that he or she is aware of any restriction in their country or place of residence and takes
responsibility for: 1) obtaining all information on such restricted items for both export and import; 2)
obtaining all such licenses and/or permits. Delay, failure, or incapacity to obtain any such license or permit
does not relieve the buyer of timely payment or afford them the capacity to void their purchase or payment.
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event, shall not be a basis for any claim for return or reduction in purchase price.
Release:
43. In consideration of participation in the Auction and the placing of a bid, Bidder expressly releases Auctioneer,
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derivative theory, breach of warranty express or implied, representation or other matter set forth within these
Terms and Conditions of Auction or otherwise. In the event of a claim, Bidder agrees that such rights and
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typographical error, etc. and are the exclusive remedy. Bidder, by non-compliance to these express terms of a
granted remedy, shall waive any claim against Auctioneer.
44. Notice: Some Property sold by Auctioneer are inherently dangerous e.g. firearms, cannons, and small items
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Purchaser accepts all risk of loss or damage from its purchase of these items and Auctioneer disclaims any
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Dispute Resolution and Arbitration Provision:
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 through court litigation which has an exclusive Dallas, Texas venue clause and jury waiver. Nonconsumer dispute shall be determined in binding arbitration which arbitration replaces the right to go to
court, including the right to a jury trial.
46. Auctioneer in no event shall be responsible for consequential damages, incidental damages, compensatory
damages, or any other damages arising or claimed to be arising from the auction of any lot. In the event that
Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, or other transfer or
condition issue is claimed, in such cases the sole remedy shall be limited to rescission of sale and refund of the
amount paid by Bidder; in no case shall Auctioneer’s maximum liability exceed the high bid on that lot, which
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47. In the event of an attribution error, Auctioneer may at its sole discretion, correct the error on the Internet, or,
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48. Exclusive Dispute Resolution Process: All claims, disputes, or controversies in connection with, relating to
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purported settlement whether asserted in contract, tort, under Federal or State statute or regulation or any
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a warranty or representation of a consignor or 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
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subject matter and in personam jurisdiction; further CONSUMER EXPRESSLY WAIVES ANY RIGHT TO
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Exemplary or punitive damages are not permitted and are waived. A Claim is not subject to class certification.
Nothing herein shall be construed to extend the time of return or conditions and restrictions for return. This
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49. No claims of any kind can be considered after the settlements have been made with the consignors. Any
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50. In consideration of their participation in or application for the Auction, a person or entity (whether the
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51. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process.
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53. Acceptance of these Terms and Conditions qualifies Bidder as a client who has consented to be contacted by
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Sir Thomas Malory’s History of King Arthur and His Knights of the Round Table interior book illustration, 1917 (Detail)
Oil on canvas | 30-1/4 x 31-1/4 inches
Estimate: $800,000 - $1,200,000
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Hand from the Void, Super Science Stories magazine cover, January 1951
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War Against

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Captain America

Wonder Woman

All Star

Action

HERITAGE AUCTIONS

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Heritage Signature® Auction #7209

Comics & Comic Art

Featuring: The Murphy Anderson Collection • The Robert Huber Collection • The Wartime Comic Find Collection

May 16-18, 2019 | Chicago

FLOOR Signature® Sessions 1-3
(Floor, Telephone, HERITAGELive®, Internet, Fax, and Mail)
Heritage Auctions, Chicago
215 W. Ohio • Chicago, IL 60654
Session 1 - PLATINUM SESSION (see separate catalog)
Thursday, May 16 • 12:00 PM CT • Lots 91001–91092
Session 2 - COMICS & MEMORABILIA (see separate catalog)
Thursday, May 16 • 2:30 PM CT • Lots 92001-92234
Golden Age Comics, Silver Age to Modern Age Comics, Magazines and Pulps, Magic the Gathering, Pokémon, and Video Games
Session 3 - COMIC ART
Friday, May 17 • 12:00 PM CT • Lots 93001-93246
The Murphy Anderson Collection, Original Art A-Z, Underground & Alternative Art

ONLINE ONLY Signature® Sessions 4-5
(HERITAGELive®, Internet, Fax, & Mail only Session)
Session 4 - COMIC ART
Saturday, May 18 • 1:00 PM CT • Lots 94001-94471
The Murphy Anderson Collection, Original Art A-Z, Underground and Alternative Art, and Prints, Color Guides, and Production Art
Session 5 - COMICS & MEMORABILIA (see separate catalog)
Saturday, May 18 • 5:30 PM CT • Lots 94472-94845
Golden Age Comics, Silver Age to Modern Age Comics, Magazines, Pulps and Memorabilia, Magic the Gathering, Pokémon, and Video Games

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

Do we ever have a lot of comic art for you!

A quick note for Magic: The Gathering collectors before we go any further: you will not find Magic art in this book, but rather in the catalog for Session One (Thursday’s session). We thought Magic collectors would appreciate having the cards and the art in the same section, and we hope you agree.

And one more bit of housekeeping: please note that Saturday’s session will begin with comic art this time rather than with comic books, so please make your weekend plans accordingly!

This is our 74th Signature Comics and Comic Art auction, featuring more than 1,400 lots from the collections of 229 different consignors.

One question we’re sometimes asked is whether attending the auction session requires an invitation or an RSVP. The answer is: neither of those! Though you will need to register to bid at the auction location to be allowed to bid on any lots or inspect any lots, so please arrive at least a few minutes early to ensure these formalities can be finished in time.

In case you can’t make it to Chicago, we do offer plenty of other options. 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
NOT REALIZING THE EXTENT OF THANOS’S NEW MIGHT, A BEING CALLED THE DESTROYER AND I FOOLISHLY CONFRONTED THE TITAN.

IT ALMOST PROVED TO BE A FATAL MISTAKE ON OUR PART.

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93001  Murphy Anderson Strange Adventures #161 Cover Original Art (DC, 1964). The cover image for “Earth’s Frozen Heat Wave” is a well-designed Murphy Anderson piece, from the great layout, to the wonderful amount of details he added. Although the guy on the frozen lake with the ax doesn’t seem like he has thought this through very well. This twice-up gem was crafted in ink over graphite on Sparta cover stock Bristol board with an image area of 12.5” x 18.5”. The logo, CCA stamp, and price are paste-up stats. All other text are hand-lettered paste-ups. There are glue residue stains on the figures in the lower portion. Toned, with some handling wear in the margins. In Very Good condition. From the Murphy Anderson Collection.
Murphy Anderson (1926-2013) — A Comic Book Legend

Born and raised in North Carolina, Murphy Anderson after graduating high school enrolled in the University of North Carolina to study in its esteemed art department. He was a great admirer of several illustrators, including William Meade Prince, a lecturer at UNC, and other well-known illustrators of the day. He was also a great fan of science fiction, which he read in the popular pulp magazines and comic books of the era exposing the budding artist to masters such as Lou Fine, Jack Cole, Will Eisner, Virgil Finlay, Norman Saunders, and Frank R. Paul, to mention a few. Anderson enjoyed the Buck Rogers newspaper feature and was later fortunate enough to work on the strip.

After dropping out of UNC, Anderson departed for New York and found work with Fiction House Publications. His early assignments were for Planet Comics. In 1944 Anderson was drafted into the service, but was fortunate enough to be stationed in Chicago where he visited the offices of Ziff-Davis, publishers of Amazing Stories and other pulp magazines. Amazing Stories published the first Buck Rogers story in 1928. He secured several illustration assignments for that very same publication, then after the war, stayed in Chicago and landed the prestigious opportunity to work on the Buck Rogers feature he so admired. Unfortunately, readership and subscribing papers were dwindling, and the compensation was actually less than he had been earning in the other fields.

By the 1950s Anderson moved back to New York. He continued working for Ziff-Davis at their NY office and eventually approached DC Comics. Anderson found a kindred spirit in Julius Schwartz, a pioneer in science fiction fandom who had transitioned into a professional in the field. Together they were formidable team. Once Anderson began at DC, there was no looking back. He began working with other top artists, writers, and editors at the company. His work was on display in Strange Adventures and Mystery In Space on features that included Captain Comet. In the early 1950s, with the exception of a handful of characters such as Supeman, Batman, and Wonder Woman, superheroes had fallen out of vogue. The Golden Age of comics was drawing to an end.

Comic books turned toward other genres including; crime, suspense, horror, westerns, war, and science fiction. But a new day was coming – 1956 saw the reintroduction of The Flash, quickly followed by other superheroes based on Golden Age characters. The Silver Age was born! Anderson was there from the beginning along with his DC associates; Editor Julius Schwartz and fellow artists Carmine Infantino, Gil Kane, Joe Kubert, and a host of others. Anderson’s work on Atomic Knights, Justice League of America, and Hawkman beginning in the early 1960s further solidified his stature among the greatest of the Silver Age comic artists.

Anderson had become very proficient with India ink, a virtuoso with the brush. He had the ability to make a simple line lush and vibrant. Comic artists were limited primarily to penciling and inking, as color was added in the production process by the printer after a page was penciled and inked. This meant that a strong black ink outline was necessary to demarcate the color. Just as well-known for his inking proficiency, Anderson could elevate the work of other highly accomplished artists. He was also fast and dependable.

Later, Anderson launched his own pre-press production company where he began work in visual arts, doing color separations and prep for comic companies and other printers. In addition, he was contracted to produce The United States Army publication, PS Magazine from 1973-1978 and 1979-1983, and could be seen at comic fan gatherings will into his 80s. One of comics’ most respected artists, from his Golden Age beginnings until his passing nearly 70 years later, Murphy Anderson’s legacy looms large for every comic artist that followed.
93002  Murphy Anderson Hawkman #4 Complete 11-Page Story “The Machine That Magnetized Men!” Original Art (DC, 1964). A complete Murphy Anderson story from this era is a rare find... and we have two in this sale! The Silver Age version of Hawkman was already steeped in science fiction conventions with him being a lawman from another planet (in the vein of Lensman), but this Gardner Fox story added time travelers from the year 11964 as well! Doesn’t matter, because Murphy Anderson can draw anything and make it look great. From that full wingspan spread splash page (replicated on Page 5), to a scene of Carter and Shayera in their civilian clothes (on Pages 2 and 3), to some lovely shots of Hawkgirl (notably on Pages 8 and 9), this story is just stuffed full of wonderful art. It was created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including paste-up stat header). The logo is a stat paste-up, and there are a couple of stripped-in text corrections taped in from the reverse side. The pages are only very slightly toned and in otherwise Excellent condition. From the Murphy Anderson Collection.
93003  Murphy Anderson Brave and the Bold #62 Wildcat Part 1 “The Big Super-Hero Hunt” Original Art Group of 10 Consecutive Pages (DC, 1965). The first Silver Age appearance of Wildcat! These are also early Silver Age sightings for Starman and Black Canary, who had only had four and six appearances each. Also of note, Sportsmaster, the Huntress, and Black Canary have all been making modern-day appearances in the animated cartoon Young Justice. Ten amazing pages with five great characters created twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. Page 1 features a stat logo paste-up, with slits around the Huntress to allow it to slide behind. These are held in place with production tape. The Page 1 image area is only 16” tall to accommodate the indicia. The pages range from lightly toned to white and are in Excellent condition. From the Murphy Anderson Collection.
93004  Murphy Anderson Brave and the Bold #62 Black Canary Part 2 “The Big Super-Hero Hunt” Original Art Group of 8 Consecutive Pages (DC, 1965). A huge reveal on the first page... The Huntress and the Sportsmaster are married! This is the first time that we know of where established villains have gotten hitched (who were not married to begin with). An unlikely pairing on the surface, they made their rather unorthodox partnership work, as it lasted well into the Bronze Age and beyond. In fact, the pair have been appearing recently on the animated Young Justice cartoon (although they appear to be separated). Included are pages 11-18. These pages were created twice-up in scale in ink over graphite on Bristol board with an image area of 12” x 18”. There is a stripped-in text correction on Page 11 that is taped in from the reverse side. This seems to have gotten some tape residue on the front of Page 12. With just some very light toning, the pages are in overall Excellent condition. From the Murphy Anderson Collection.
To view full descriptions, graded population data, auction comparable results, enlargeable images and bid online, visit HA.com/7209

93005  Murphy Anderson Brave and the Bold #62 Starman Part 2 “The Big Super-Hero Hunt” Original Art Group of 6 Consecutive Pages (DC, 1965).  Starman and Black Canary get to strut their stuff on these battle-centric pages that pit them against the husband and wife team of Sportsmaster and Huntress! It’s not hard to see the obvious chemistry between Starman and Black Canary either, something that a future writer, James Robinson, would touch on in his Starman series. These fantastic pages were created twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. The last page has an image area of 12” x 11.5” to accommodate a house ad below. The pages are in Excellent condition. From the Murphy Anderson Collection.
Murphy Anderson Showcase #60 The Spectre Part 1 “War That Shook the Universe!” Original Art Group of 8 Consecutive Pages (DC, 1966). The first Silver Age appearance of the Spectre... and what a way to make a come-back! He comes out swinging as he and Azmodus trade blows swinging comets like baseball bats. The Spectre was last seen 21 years previously in *More Fun Comics* #101. He would continue turning up in the DCU into the present day. From the space-scape splash page of the unearthly titans, to the gigantic images of the Spectre later in the story, to the eerie smoke from his hands on Page 8, writer Gardner Fox wasted no time establishing that this was the same powerful spirit of the Golden Age back for justice! In fact, Page 3 has two great references to the covers of *More Fun Comics* #54 and #60. The pages were created in ink over graphite on Bristol board with an image area of 10” x 15”. The splash page is 10” x 13.25”, which allowed room for the indicia below; and Page 8 is 10” x 9.75, to allow for a house ad. The logo is a stat paste-up, held on with a bit of tape. Some pages have stripped-in text corrections taped in from the reverse side. In Excellent condition. From the Murphy Anderson Collection.
Chapter Two of the Spectre's first Silver Age appearance starts with a bang! ...or is that a “Blam! Ratatatat! Bam?” Ten titanic pages of action as the Spectre confronts Azmodus. The pages were created in ink over graphite on Bristol board with an image area of 10" x 15". Some pages have stripped-in text corrections taped in from the reverse side. In Excellent condition. From the Murphy Anderson Collection.
93008  Murphy Anderson Showcase #60 The Spectre Part 3 “War That Shook the Universe!” Original Art Group of 6 Consecutive Pages (DC, 1966). These pages are stuffed with an epic-scale battle between the Spectre and Azmodus on the astral plane. The wrap-up to his first Silver Age appearance is really the set-up for the story “Beyond the Sinister Barrier” in the next issue. The pages were created in ink over graphite on Bristol board with an image area of 10” x 15”. Some pages have stripped-in text corrections taped in from the reverse side. In Excellent condition. From the Murphy Anderson Collection.
93009  Murphy Anderson Strange Adventures #28 Splash Page 1 Captain Comet Original Art (DC, 1953). DC's first mutant character was the man born thousands of years early... Captain Comet! The splash page for the story "Devil's Island in Space!" finds him facing not just aliens, and not just criminal aliens... but invisible criminal aliens! The page was rendered twice-up scale in ink over graphite on Bristol board with an image area of 13" x 18". In Very Good condition. From the Murphy Anderson Collection.

93010  Murphy Anderson Flash #210 Cover Original Art (DC, 1971). President Abraham Lincoln makes a shocking cover appearance on this issue of Flash! But he's not the only surprising guest on the cover... Check out Adam Strange just above the Flash's head. The cover was created in ink over graphite on Bristol board with an image area of 10" x 15". The corner box, logo, and all header info are stat paste-ups. The cover word balloons are hand-lettered paste-ups. The page is toned, and there are a couple of spine paste-ups missing (leaving glue residue behind). In Very Good condition. From the Murphy Anderson Collection.
93011  Murphy Anderson From Beyond The Unknown #16 Cover Original Art (DC, 1972). Incredible detail on this scene of a robot wrecking New York. This same scene was depicted from a different angle on the cover of Strange Adventures #50 (1954) by... Murphy Anderson! Note that unlike many 1970s anthology covers, this one is not a bunch of pasted-together pieces — the art is drawn directly on the main board, and the story titles are lettered on the board. The logo and type above the art and the elements that were to be printed on the spine are the only things that are pasted on. Ink over graphite on Bristol board with an image area of 10" x 15". Staples, pinholes, and tape in the margin. Excellent condition. From the Murphy Anderson Collection.

93012  Milton Caniff Terry and the Pirates Sunday Comic Strip Original Art dated 5-4-41 (News Syndicate Co., 1941). Burma is undercover and up to her neck in intrigue. It’s up to Terry to come to her rescue. A very large Sunday, created on two separate sheets of Bristol board, it features some lovely images of Burma. Crafted in ink over graphite with a combined image area of 19” x 26”. The logo is a printed paste-up that has discolored some. There is a rip in the top margin that just reaches into the image area, and there are several places where Caniff scratched ink off the page for an art correction. In Very Good condition. From the Murphy Anderson Collection.

93013  Lou Fine (as Jack Cortez) Jumbo Comics #15 “Count of Monte Cristo” Page 47 Original Art (Fiction House, 1940). This serialized story was wonderfully illustrated by Lou Fine (under a pseudonym) and published in one-page installments. Fine’s fluid line work made the characters dance across the page. He was one of Murphy Anderson’s artistic heroes, and you can see why. Rendered twice-up scale in ink over graphite on Bristol board with an image area of 15.5” x 22.5”. The header is a modern recreation paste-up. The board is very toned, with whiteout art corrections visible. In Good condition. From the Murphy Anderson Collection.
Hal Foster Tarzan #307 Sunday Comic Strip Original Art dated 1-24-37 (United Feature Syndicate, 1937). From the story arc titled “Tarzan’s Quest,” this Sunday was titled “Death’s Skyway” and featured Tarzan parachuting into a heavily guarded airfield. A wonderful combination of Hal Foster’s figure work and his silhouette work to create a setting. Created in ink over graphite on Bristol board with an image area of 19.5" x 26.25". The board is toned, with edge/corner wear and damage. There are some minor creases that have created rips in the margins at those points. The stat logo paste-up is missing, leaving glue residue. Some of that has dripped down into the image area of Panel 2. Overall in Very Good condition. From the Murphy Anderson Collection.
93015 Carmine Infantino and Murphy Anderson *Action Comics* #397 Superman Cover Original Art (DC, 1971). Superman is old, disabled, and out of commission on this sad, sad cover. Fans of the Superman Robots should check the closet. The “Secret of the Wheel-Chair Superman” was a Leo Dorfman story. This cover was created in ink over graphite on Bristol board with an image area of 10” x 15”. The logo, corner box, and issue number/price info are all stat paste-ups. The word balloons and cover caption box are hand-lettered paste-ups held on with tape. The cover is signed by the Infantino/Anderson team next to Superman’s feet. The lightly toned board is in Very Good condition. From the Murphy Anderson Collection.

93016 Carmine Infantino and Murphy Anderson *Superman* #238 Cover Original Art (DC, 1971). The “Sand Superman” in a classic cover appearance! In the early days of the Bronze Age, it was decided by the “DC powers-that-be” that Superman was too powerful, and therefore Kryptonite was an over-used plot device. In a multi-issue story arc, much of Superman’s power was leached away into a sand creature. Also, all Kryptonite on Earth was turned to iron. The saga of the Sand Superman would run from issue #233 until #242. This powerful cover was created in ink over graphite on Sparta cover stock Bristol board with an image area of 10” x 15”. The corner box, logo, and header info are all stat paste-ups. The lower caption box and word balloons are hand-lettered paste-ups (some are missing). There is glue residue on and near Superman’s chest insignia, and on the Quarmer (Sand Superman). Overall, in Very Good condition. From the Murphy Anderson Collection.
93017  Curt Swan and Murphy Anderson World's Finest #207 Cover Batman and Superman Original Art (DC, 1971). The Swanderson team turns in as good of a Batman as the Superman they are known for! This team-up book had been around since 1941, and paired DC's two most popular heroes. Covers such as this one show what a great draw the pairing was. Created in ink over graphite on Bristol board with an image area of 10" x 15". The corner box, logos, issue info, and word balloon are all stat paste-ups. The lower caption is hand-lettered paste-up. There is a missing spine stat, and a minor stain in the image area. In Very Good condition. From the Murphy Anderson Collection.

93018  Curt Swan and Murphy Anderson (as Swanderson) Superman #423 Cover Original Art (DC, 1986). The very last Pre-Crisis Superman story was “Whatever Happened to the Man of Tomorrow?” and this was the final issue of the original Superman title. In tribute to Superman covers of the Silver Age, the main cover image is bracketed by smaller images showing different elements of this story... Bizarro, the Prankster, Toyman, Clark Kent, Lex Luthor, Brainiac, an army of Metallos, and the Legion of Super-Heroes (in a Time Sphere). A lovely way to say goodbye to an era. This image has been reprinted many times in collections of Alan Moore's stories. Crafted in ink over graphite on Sparta cover stock Bristol board with an image area of 9.75" x 15". In Excellent condition. From the Murphy Anderson Collection.
93019  Arthur Adams *Dark Horse Classics: Terror of Godzilla* #5 Cover Original Art (Dark Horse Comics, 1998). The published version is a dazzling, fully painted gem of radial composition. Adams’ pen-and-ink original image is at least its equal or better — a job of crosshatching so detailed as to suggest a woodcut engraving. The original Japanese film of 1954 had presented Godzilla (alias *Gojira*) as the embodiment of the Atomic Bomb. Adams recaptures that myth-caliber intensity in deft strokes that coalesces to create an illusion of deadly radiation. Many another artist has found it impossible to do straight-line crosshatching so intensely without having the art “tighten up” to a state of rigidity. No so in Adams’ case: This masterful depiction has fluidity to spare, and a horrific essence to compare with the better *Godzilla* movies. Ink over graphite on Bristol board. It has a matted image area of 10.25” x 15.75”. Signed and dated at lower right. The lightly toned stock also contains two blue-pencil sketches in the right-hand margin. Excellent condition.

Neal Adams Dracula Lives! #2 Page 11 Original Art (Marvel, 1973). The origin of Dracula is an unforgettable story! We can’t think of another Marvel story that Adams both penciled and inked. As Adams once explained to Comic Book Artist, “For me to sit down, lay it out, pencil it, have it lettered and brought back to me, ink it, and then to lay washes on it, is an awful lot of work... I really did it for Marv [Wolfman] and to do a Marvel Dracula story.” Ink and ink washes over graphite on Bristol board with an image area of 10.5” x 15.5”. Highlight elements, notably the backgrounds in the middle tier, were drawn on an overlay. Typical paper aging and handling wear. A few pieces of tape outside the image area. Very Good condition.

Neal Adams Deadman #6 Cover Original Art (DC, 1985). Adams essentially recreated the cover of Strange Adventures #215 for this deluxe reprint of classic Deadman stories. To enable the characteristic “ghost” effect for Deadman, the hero’s head was drawn on a separate piece of paper, which is included in this lot. In fact, both pieces of art are framed with a copy of the comic — the result is a 26.5” x 41.5” display piece that practically gives you a wall of Neal Adams! And there’s another bonus: the rough prelim version of Deadman’s head is attached to the back of the art. The main art, and the Deadman head, and the rough, each have an image area of 10.25” x 15.5”. The main art is marker over graphite on Bristol board (and is signed by Adams), while Deadman is ink over graphite on vellum, and the rough is marker on vellum. Some slight smudging on the main art. Very Good condition.
93023  Neal Adams  *Ultimate Hawkeye* #1 Variant Cover Original Art (Marvel, 2011). Clint Barton/Hawkeye takes aim while precariously perched on a back alley fire escape. Adams makes beautiful use of perspective and complex line work. Ink and marker over graphite on Joe Kubert custom Strathmore Bristol board with an image area of 11” x 16”. In Excellent condition, signed by Adams at the lower left.

93024  Ross Andru and Mike Esposito  *Marvel Team-Up* #1 Page 18 Original Art (Marvel, 1972). The Sandman has Spidey and the Human Torch in a bind! Befitting the series’ title, Spider-Man shows us he’s a “team” player with his solution to the problem. Ink over graphite on Bristol board with an image area of 10” x 15”. Some production staining. Tape at the bottom goes into the image area. A lettering correction is stripped into Panel 8, and is sealed with tape on the back. Very Good condition.

93025  Ross Andru, Frank Giacoia, and Dave Hunt  *Amazing Spider-Man* #136 Story Page 15 Original Art (Marvel, 1974). Spider-Man’s worst fears come to fruition as the “The Green Goblin Lives Again!” This time Harry Osborn has taken over the “family business” from his deceased father, to battle Spider-Man over the streets of New York once again. Ink over graphite on Bristol board with an image area of 10” x 15”. Glue residue in the top and bottom margins. Lightly toned page, white-out art corrections in Panels 3 and 6, blue pencil editorial markings, and scattered soiling. In Very Good condition.

93026  Ross Andru, Frank Giacoia, and Dave Hunt  *Amazing Spider-Man* #136 Page 22 Original Art (Marvel, 1974). Spider-Man is forced to fight his best friend, Harry Osborn, who’s gone mad and assumed his late father’s mantle as the Green Goblin. This was Harry’s first appearance as the second Goblin, published roughly a year after his father killed Gwen Stacy and subsequently died in battle with Spidey. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with some wear, discolored tape at the bottom, and areas of staining.
93027  Ross Andru and Dick Giordano *Action Comics* #524 Cover Original Art (DC, 1981). Clark Kent finally gets to beat up Superman? Who wouldn’t have paid 60¢ to find out how that’s possible! Ink over graphite on Bristol board with an image area of 10" x 15". Pinholes, some slight paper loss outside the image area, and very minor edge creasing. Very Good condition.

93028  Jim Aparo *Adventure Comics* #450 Aquaman Cover Original Art (DC, 1977). Mera is bound and powerless, at the hands of the Weather Wizard! Aquaman’s self-titled series was on a six-year hiatus but he spent part of that time as the lead feature in *Adventure Comics*. Inscribed twice in the bottom margin by Aparo to two different previous owners. Ink over graphite on Bristol board with an image area of 9.75" x 15". Pinholes. Excellent condition.

93029  Jim Aparo *Batman* #340 Cover Original Art (DC, 1981). If you are looking for a fantastic Aparo Batman piece, then look no further! As the cover states... “Batman Battles the Mole!” The Mole was last seen in 1956 in *World’s Finest Comics* #80. Rendered in ink over graphite on very white DC Sparta cover stock Bristol board with an image area of 9.75" x 15". The corner box, logo, CCA stamp, and price/issue info, all cover text, and the UPC box are all stat paste-ups. Signed by Aparo just above the UPC box. There is some glue residue in the upper portion by the logo. In Excellent condition otherwise.
**93030** Jim Aparo *Wrath of the Spectre #4 Wraparound Cover Original Art (DC, 1988).* Aparo’s revival of *The Spectre* during the 1970s (with writer Michael Fleisher) tested the limits of Comics Code censorship with some of the grisliest horrific images this side of *Tales from the Crypt*. Remaining unproduced scripts from that period formed the basis of the *Wrath of the Spectre* miniseries, a belated continuation of similarly jolting effect. Aparo’s entirely new cover art consists of ink over graphite on conjoined sheets of bright white Bristol board. The image area is 19.5” x 15”. Signed at lower right. Excellent condition.

**93032** Dick Ayers and John Tartaglione *Sgt. Fury and His Howling Commandos #27 Partial Story Pages 2-13 Original Art (Marvel, 1965).* The origin of Nick Fury’s eyepatch is seen beginning on Page 7! With Fury appearing in the movies as a recurring character, that alone should make this a very sought-after lot. But you also get a confrontation between Fury and Hermann Goering. Lot includes twelve consecutive pages of what was a 20-page story. Ayers signed each page in the margins. Each page has an image area of 12.75” x 18.75”. Excellent condition.

**93031** Dick Ayers and John Tartaglione *Sgt. Fury and His Howling Commandos #25 Partial Story Pages 1-13 Original Art (Marvel, 1965).* The Red Skull is disguised as Nick Fury and impersonating him! And that’s not the only thing happening in these 13 consecutive pages of what was a 20-page story. Ayers has signed each page in the margins. Each page has an image area of 12.75” x 18.75”. Page 1 has the same image area as the others, but a larger top margin. Two pages have lettering corrections sealed with tape on the backs. Some edge creasing. Very Good condition.

**93033** Ken Barr - Captain Marvel Jr. Specialty Illustration Original Art (c. 1970s). *Well Shazam! This is an electrifying aerial battle scene with the World’s Mightiest Boy taking out some German aircraft. As great looking as Barr’s figure work is, you might not notice just how fantastic his fighter planes look, but do check them out. It should come as no surprise really, as he was working on many war titles for DC Comics in the early 1970s. Rendered in ink over graphite on Bristol board with an image area of 10” x 13”. Personalized and signed below the image area, and also signed in the upper left of the image area. The toned board is in Very Good condition.*
93034  Ken Barr Questar #1 Star Wars Cover Painting, Study, and Design Sketches Original Art and Magazine Group of 6 (William G. Wilson Jr., 1978). Star Wars: Chapter 4 ("A New Hope") was only two years old at this point, and it would be another two years before Star Wars: The Empire Strikes Back. William Wilson kicked off his new sci-fi themed magazine with a huge coup... a Ken Barr painted cover offering many of the main characters from the beloved movie franchise... Luke Skywalker, Princess Leia, R2D2, C3PO, Obi-Wan, and Darth Vader are all present... even Luke’s landspeeder is featured. A stunning piece to be sure, and this group lot is even more stunning in that it includes three of the preliminary ink sketches Barr created and then melded together into the first painted study. These all measure 8.5” x 11”, with the sketches on paper, and the acrylic painted study on Bristol board (and signed in the lower left). The three sketches are all featured inside the magazine and there is even a copy of the magazine included in this lot. The final painting was created in oil and has a matted image area of 19” x 27”. It is UV glass front framed to 25.5” x 33.25”. All are in Excellent condition.

93035  C. C. Beck Shazam #2 Complete 11-Page Story “The Astonishing Arch Enemy” Captain Marvel Original Art (DC, 1973). The first DC appearance of Mr. Mind, co-starring Mr. Tawky Tawny, and of course our hero Captain Marvel. The city of St. Louis figures heavily in this story, written by Missourian Denny O’Neil. Ink over graphite on Bristol. Each page has an image area of 10” x 15”. The “Shazam!” stat has discolored over the years. Note that the origin recap panel on Page 1 is original art, not a stat. Very Good condition.

93036  C. C. Beck Shazam #3 Lot of 2 Complete Stories Captain Marvel Original Art (DC, 1973). Two eight-page stories, “A Switch in Time,” and “The Wizard of Phonograph Hill,” both featuring Captain Marvel. Each page has an image area of 10” x 15”. The origin recap panel on the first overall page is a stat. Pages 2 and 6 of the second story each have a replacement original art panel that was stripped in; the latter has come loose but is included with the lot. The last panel of the last story is an original art replacement that is pasted on top of the prior panel. Very Good condition.
93037  Howard Bender and Paul Ryan The Official Index to Marvel Team-Up #2 Wraparound Cover Original Art (Marvel, 1986). This character-laden piece has been locked away in a collection for 30 years. In addition to the star of Team-Up, namely Spider-Man, you also get (at least) twelve characters who have appeared in movies to date: the Scarlet Witch, the Vision, Daredevil, Doctor Doom, the Human Torch, the Falcon, Iron Man, Thor, Doctor Strange, the Thing, and the Beast. You're not going to make us list all the rest, are you? Okay, if you promise to bid: Son of Satan, the Valkyrie, Nightwing (not to be confused with Nighthawk, who's also here), Moondragon, Deathlok, Frankenstein, and finally Spidey's costar in the cult classic Team-Up #45, Killraven. Signed by Bender in the margin. Ink over graphite on Bristol board with an image area of 19.5" x 15". The pages have toned slightly. Very Good condition.

93038  Simon Bisley Deathstroke #5 Cover Painted Original Art (DC, 2012). Deathstroke the Terminator faces off against Legacy on this cover for the story "Blowback." Crafted edge-to-edge in oil on 11.75" x 16.5" illustration board. Signed "Biz" in the lower right. In Excellent condition.
93039  Brian Bolland Wonder Woman #86 Cover Original Art (DC, 1994). You simply cannot mistake a Bolland cover for anyone else! This cover has anything the comic fan could ask for... Wonder Woman using her lasso, a mythic creature, and danger! It will likely take a very aggressive bid to leave the auction with this one in hand. Ink over graphite on Bristol board with an image area of 9.75” x 15”. Excellent condition.

93040  Berke Breathed Bloom County #126A Sunday “Bill the Cat” First Appearance Comic Strip Original Art dated 6-13-82 (Washington Post Writers Group, 1982). Bill the Cat’s first appearance! It’s hard to believe that mangy walking hairball would eventually run for President. But he did. Created as the “anti-Garfield”, he was conceived by Breathed to be a character so repulsive that he would have absolutely no merchandising potential. So of course he ends up on T-shirts, glasses, keychains, limited prints, and posters! This historic first appearance of the beloved (and slightly brain-damaged) feline was created so that some papers could publish the entire strip, and others could cut the top tier and run just the bottom two. Rendered in ink over blue pencil on Bristol board with an image area of 19.5” x 13.5”. Signed in the image area. The “S.M. + Breathed” indicates that someone else lettered the strip. Their signature ink matches the lettering ink. Sadly, this ink has faded some over time. There is one paste-up text correction in the last panel. Some papers published the strip with that word changed to “Flammable”. In overall Excellent condition.
93041  Frank Brunner *Marvel Premiere* #12 Page 1 Doctor Strange Original Art (Marvel, 1973). Doctor Strange’s meditation in the Mexican desert is interrupted on this semi-splash page, featuring the Sorcerer Supreme in a classic pose. Ink over graphite on Bristol board with an image area of 10.25” x 13.5”. In Very Good condition with areas of soiling and adhesive residue.

93042  Rich Buckler and John Calnan *World’s Finest* #243 Cover Original Art (DC, 1977). Superman, Batman, and Robin have to deal with Cyclops of both the stone and living variety! Signed by Buckler in the bottom margin. Ink over graphite on Bristol board with an image area of 9.75” x 15”. The logo is a recent replacement. Excellent condition.

93043  Rich Buckler and Al Milgrom *Defenders* #76 Cover Original Art (Marvel, 1979). The large Omega symbol ties in with the fact that Omega the Unknown, not seen since his series ended in 1977, had his plotlines wrapped up in the pages of *The Defenders*. Here, you also get Hellcat and Valkyrie dodging lasers from flying saucers and the Hulk punching an alien Protar. Produced in ink over graphite on DC Bristol board with an image area of 10” x 15”. Signed by Buckler in the lower left of the page. The page is slightly toned. Overall, in Excellent condition.
93044 John Buscema and George Roussos (as George Bell) *Avengers* #41 Page 17 Original Art (Marvel, 1967). A Buscema slug-fest was always high-impact, as you see here when the Dragon Man gets unloaded on by Goliath (Hank Pym) only to return the favor. And now Diablo, who has never looked more fearsome than in Panel 5, has the two of them and the Wasp in his power. Ink over graphite on Bristol board with an image area of 12.5" x 18.5". Very slight corner creasing. Excellent condition.

93045 John Buscema and Tom Palmer *Avengers* #79 Page 10 Original Art (Marvel, 1970). Lethal Legion members the Swordsman and the original Power Man have set a trap for the Scarlet Witch and Goliath. Ink over graphite on Bristol board with an image area of 10" x 15". Typical production staining. Excellent condition.

93046 John Buscema *Thor* #370 Cover Original Art (Marvel, 1986). A majestic image of the Thunder God! Buscema is well-known for his work on *Conan the Barbarian*, as well as at least some work on virtually every other long-running Marvel book. His obvious love for the sword and sorcery genre makes him a fantastic choice for Thor and the denizens of Asgard. This image was crafted in ink over graphite on Bristol board with an image area of 9.75" x 15". The corner box (which still shows Thor with a beard), and the logo are stat paste-ups. All cover text are stat paste-ups as well. The board is signed by Marvel's Editor-in-Chief Jim Shooter in the lower right margin. In Excellent condition.

93047 Sal Buscema and Sam Grainger *Avengers* #89 Page 5 Original Art (Marvel, 1971). From Part 1 of the famed "Kree-Skrull War" epic! Captain Marvel appears in this scene that inspired the issue's memorable cover. The Vision, the Scarlet Witch, and Rick Jones are also featured. Ink over graphite on Bristol board with an image area of 10" x 15". Production staining. A lettering correction is sealed with tape on the back. Very Good condition.
Sal Buscema Marvel Tales #38 Cover Original Art (Marvel, 1972). An all-new cover for this issue that reprinted the story from Amazing Spider-Man #53. Doctor Octopus is back, and he's ready to put the squeeze on Spider-Man! This battle of the eight-legged titans was created in ink over graphite on Bristol board with an image area of 10" x 15". The logo, header banner, and corner box are all stat paste-up (with black touch-ups done at production). The rest of the cover text is hand-lettered paste-up. The logo stat is held on with production tape. In the lower image area, Spidey's foot was trimmed and lifted to allow the title banner to slide behind it. This was taped down with production tape. There are some minor production oil stains in the lower image area also. In Very Good condition.
Carol Danvers, known as Captain Marvel in the movie theaters, could not be hotter! Our heroine takes on the Elementals here. Ink over graphite on Bristol board with an image area of 9.75” x 15”. Handling wear that’s only really noticeable from the back. Very Good condition.
John Byrne and Dan Adkins Iron Fist #13 Splash Page 3 Misty Knight and Boomerang Original Art (Marvel, 1977). One of Marvel's great B-tier bad guys... the Boomerang! It was still a fairly early appearance for the mercenary villain. Misty Knight also appears along with the titular hero. John Byrne was just a couple of months away from making a career-changing move by switching from this title over to the X-Men. The page was created in ink over graphite on Bristol board with an image area of 10" x 15". Boomer's word balloon (and Misty Knight's) are paste-up, as is the caption box in the lower left. The board is toned, with some places more toned than others. Signed by Byrne in the lower right. In Very Good condition.
93051  John Byrne and Terry Austin X-Men #108 Story Page 2 Original Art (Marvel, 1977). On this page from John Byrne's historic first issue on the X-Men title, The X-Men and Starjammers are assessing the impossible odds they face in stopping Emperor D'Ken from employing the power of the M'Kraan crystal to destroy the universe. The four year Byrne run on X-Men that follows this issue is widely considered the most essential of all X-Men runs. Created in ink over graphite on Bristol board with an image area of 10” x 15”. Panels 4 and 7 are original art paste-up panels. Production tape glue residue in the margins, the top corners are trimmed, and it's signed by John Byrne in the bottom margin. The lightly toned page is in Very Good condition.
NO GOOD, MY FRIEND, YOU DIDN'T STOP THE SPANNER, YOU ONLY BROKE OFF ONE OF ITS ARMS!

THAT WAS MY INTENTION, TOWERSCH-WATCH!

ALL NIGHT, WE THREE HAVE BEEN FORCED TO WAIT WHILE CYCLOPS, STORM AND THE BEAST WORKED IN THE LABORATORY.

IN MY MIND, I UNDERSTAND THAT WE ARE NOT THE "BRAINS" OF THE X-MEN, THAT THERE IS NOTHING WE CAN DO TO HELP RIGHT NOW.

BUT IN MY HEART, I AM BLOODY! MY PATIENCE ISA ALMOST GONE. THIS WAITING IS DRIVING ME MAD!

THAT'S WOLVERINE! I HAVE SMASHED THE SPANNER'S MOTOR!

BEAUTIFUL, PETER! ALL I HAVE TO DO IS EXTEND MY RETRACTABLE, UNBREAKABLE ADAMANTIUM CLAWS...

...BINGO! ANOTHER BIG, BAD DANGER ROOM CONTRAPTION BITES THE DUST.

I AM THE BERSERK AN...

I THOUGHT A WORK-OUT WOULD MAKE ME FEEL BETTER. IT HAS NOT.

I KNOW WHAT YA MEAN, PAL. JEANNIE WAS--IS--SPECIAL TO ME, TOO. I'M WORRIED ABOUT HER, ABOUT WHAT MIGHT HAPPEN IN THE NEXT FEW HOURS.

SHE TRASHED US ONCE, & SHE'LL PROBABLY DO IT AGAIN. BUT THAT DON'T MEAN WE GIVE UP.

SHE IS OUR FRIEND, PETER. MORE THAN OUR FRIEND. COME WHAT MAY...

...WE MUST FIND A WAY TO SAVE HER.

*LAST ISN'T*
**93053**  John Byrne and Dan Adkins  *Iron Fist* #12  Page 17  Original Art (Marvel, 1977). Captain America is dead at the hands of the Fist ... or so our hero would have the Wrecking Crew believe. Misty Knight and Jarvis the butler also appear. Ink over graphite on Bristol board with an image area of 10” x 15”. Panel 2, while all original art, was done on a separate board, stripped in, and sealed with tape on the back. One clipped corner. Very Good condition.

**93054**  John Byrne and Dan Green  *Avengers* #189  Pages 6-7  Original Art (Marvel, 1979). So many characters are in this scene that even the characters comment on it! One big reason Byrne was so great at drawing team books is that he could convincingly give each member his own distinctive expression and pose and have them interact in a visually interesting way even while delivering exposition. Here, the Falcon is joining the team as Hawkeye is let go, and we also hear from Iron Man, the Falcon, Wonder Man, Yellowjacket, the Scarlet Witch, the Vision, and Captain America. Each page is signed by Byrne in one of the panels. Ink over graphite on Bristol board. Each page has an image area of 10” x 15”. One clipped corner on each page. Panel 2 of the second page is a stripped-in replacement sealed with tape on the back (though all original art). Very Good condition.

**93055**  John Byrne and Dan Green  *Avengers* #191  Story Page 2  Scarlet Witch  Original Art (Marvel, 1980). The Grey Gargoyle attacks! There is a near-full complement of Avengers on this page... including: the Scarlet Witch, Captain America, the Vision, Falcon, Iron Man, and the Beast. Just for good measure, Daredevil is in there also if you look for him. Created in ink over graphite on Bristol board with an image area of 10” x 15”. The page is lightly toned, with a bit of production oil stain on the sides of the middle tier of panels, and some soiling in the lower right. Signed by John Byrne in the last panel. Signed by regular Iron Man artist Mr. Bob Layton below that panel. In Very Good condition.
93056  John Byrne and Joe Rubinstein Captain America #247 Page 19 Original Art (Marvel, 1980). In a scene similar to the issue's cover, Cap has to use his original shield from way back in Captain America Comics #1 to defend himself and Dum-Dum Dugan against Baron Strucker! Byrne's art is stunning, especially on the S.H.I.E.L.D. flying cart, and reminds us that his tenure on this title was all too brief. This was Byrne's first issue of the book. Ink over graphite on Bristol board with an image area of 10" x 15". One clipped corner. In 2019 the original inker on the page, Joe Rubinstein, reinforced and restored some of the faded marker inks on Cap's shield and on some of the detailing of the car, using india ink. Excellent condition.

93057  John Byrne and Joe Sinnott Fantastic Four #214 Page 11 Original Art (Marvel, 1980). Skrull X, the sentient Skrull robot, is giving the Human Torch all he can handle. Three all-time greats in Byrne, Sinnott, and writer Marv Wolfman teamed up here! Ink over graphite on Bristol board with an image area of 10" x 15". All of the word balloons have browned. There's quite a bit of foxing in the bottom panel. Panel 3, while all original art, was done on a separate piece of board, stripped in, and sealed with tape on the back. Good condition.

93058  John Byrne and Terry Austin The Art of John Byrne Superman Illustration Original Art (S. Q. Productions, 1980). A bold and iconic image that predates Byrne work on DC's Man of Steel mini-series by six years (and predated the Byrne/Austin team work on the rebooted Post-Crisis Superman series by seven years). This piece was created during the era that the Byrne/Austin team was a household name at Marvel. The combination of their styles is as powerful and easily recognizable as Neal Adams/Tom Palmer back in their heydays, nearly a decade before. Created in ink and Zipatone over graphite on toned 11" x 17" Bristol board. Signed in the 10" x 14" image area. Overall, in Excellent condition. Be sure to bid on this one before it is up, up... and away!
93059  John Byrne and Bob Wiacek Alpha Flight #26 Splash Page 1 Original Art (Marvel, 1985). Alpha Flight is a sometimes over-looked gem of a title, and it certainly was a labor of love for creator John Byrne. This splash page spotlights Guardian, a character he created in his youth, and later brought into the Marvel Universe in X-Men #109. But wait, we thought Guardian was dead! Hmmm... Created in ink over graphite on Bristol board with an image area of 10” x 15” (including the stat paste-up indicia). The top margin is irregularly trimmed, and the bottom corners are trimmed. In Excellent condition.

93060  John Byrne and Al Gordon Fantastic Four #284 Splash Pages 2-3 She-Hulk Original Art (Marvel, 1985). She-Hulk is on this massive Kirby-inspired splash page... you just have to look for her! While you are looking, check out all of that amazing John Byrne detail. It is obvious that his run on this title was both a personal joy, and a tribute to the Lee-Kirby era of FF from Byrne. As this double-page splash shows, Byrne's tenure on the title was epic in scale and scope. Rendered in ink over graphite on two sheets of conjoined Bristol board with a combined image area of 21” x 15”. Signed by Byrne in the bottom margin. The boards are joined with tape on the reverse side. Lightly toned, the top and bottom margins are irregularly trimmed. There is also some production tape in the image area from the page number in the lower margin. In Very Good condition.

93061  John Byrne and Dick Giordano Man of Steel #5 Splash Page 1 Original Art (DC, 1986). A great splash page featuring Superman and Lex Luthor's pre-Crisis power armor. The gag here, is that this is from the rebooted post-Crisis DC Universe. Lex is a business man, and that is not him in the power armor... it's a LexCorp security guard. The splash was created in ink over graphite on Bristol board with an image area of 10” x 15”. Some of the credits are stat paste-ups. The board is lightly toned around the edges. In Excellent condition.
93063  John Byrne Wonder Woman #110 Cover Original Art (DC, 1996). Sinestro attacks! A well-executed cover by Byrne, and on the back of the art are numerous pencil roughs of Wonder Woman’s pose as the artist worked it out. Byrne signed the piece by putting his name in the storefront at lower left. Ink on Bristol board with an image area of 10.5" x 15.25". Two overlays have all of the lettering elements. Excellent condition.

93064  John Byrne Wonder Woman #135 Cover Original Art (DC, 1998). Donna Troy (as Wonder Woman) is surrounded by versions of herself (Wonder Girl, Troia, groovy Wonder Girl, Darkstar, and many civilian Donna Troys). So you can get a whole bunch of Wonder Women and Wonder Girls for just one bid! Signed. Ink on Bristol board with an image area of 10.25” x 13.5”. Excellent condition.

93062  John Byrne Marvel Fanfare #29 Splash Page 7 Hulk Original Art (Marvel, 1986). The story “A Terrible Thing To Waste” was told entirely in splash pages. This one features Hulk deciding whether to smash or not to smash. For that is the question. The page was created in ink over graphite on Bristol board with an image area of 10” x 15”. Signed in the left edge of the image area. There is a stain on the Hulk’s trunks. In Excellent condition.
**93065**  Dick Calkins *Buck Rogers* #103 Daily Comic Strip Original Art dated 5-6-29 (John F. Dille Co, 1929). One of the earliest *Buck Rogers* dailies that Heritage has ever offered, the strip was only five months old at this point. This beloved and ahead-of-its-time strip is episode #103. Of note, the strip features Buck using his Jumping Belt, a device that captured the imagination of children and adults the world over. By the mid-1930s, it would transform into his Rocket Belt, which would become synonymous with the character ever after. This very early piece is signed by artist Dick Calkins in the last panel. Produced in ink, white paint, and blue wash over graphite on Bristol board with an image area of 24” x 6.25”. It is toned, with pinholes, and edge wear. In Very Good condition.

**93066**  Milton Caniff *Terry and the Pirates* Daily Comic Strip Original Art dated 3-5-38 (The Chicago Tribune, 1938). The Dragon Lady stars in all four panels of this daily and boy, can that broad “Prod with a Rod” as the title of this strip suggests. Caniff’s influence by Noel Sickles is certainly apparent here. The ink on Strathmore Bristol board daily has an image size of 20” x 5.5”. There are glue stains in the bottom and side borders, mostly outside of the art area; otherwise, the art is in Very Good condition.

**93067**  Milton Caniff *Terry and the Pirates* Consecutive Daily Comic Strip Original Art Group of 6 (Chicago Tribune, 1945-46). Milton Caniff’s staging, characterizations, and cartooning techniques inspired legions of cartoonists and illustrators, and his storytelling shines in this sensational group lot. The consecutive ink over graphite on Bristol board strips are dated 12-31-45 through 1-5-46. Each daily’s image area is approximately 19.5” x 5.5”. They average Very Good condition, with edge toning, slight moisture rippling, and handling wear.
93068  Ernie Chan All-Star Comics #60 Cover Original Art (DC, 1976). The Super Squad, aka the Justice Society of America, took on Vulcan. It’s one of the earliest appearances of Power Girl, and she’s joined by the Star-Spangled Kid, Wildcat, and the Flash. Please note that Power Girl was repositioned in the printed cover — her figure was tilted upward. Ink over graphite on Bristol board with an image area of 9.75” x 15”. The artist scored the surface of the board with an Xacto-knife to help create the “speed” effect. There are some minor glue stains, and there’s a one-inch cut in the board above the Star-Spangled Kid’s head. Very Good condition.

93069  Ernie Chan Werewolf By Night #43 Cover Original Art (Marvel, 1977). Iron Man joins the fight against the Tri-Animan in this scene both penciled and inked by Chan. This was the last issue of the series’ five-year run. Ink over graphite on Bristol board with an image area of 9.75” x 14.5”. As so often with 1970s Marvel covers, some cuts were made in the board so the logo could be tucked behind art elements. Some restoration was done here to seal those cuts. Very Good condition.

93070  Howard Chaykin and Neal Adams Studio Sword of Sorcery #1 Page 14 Original Art (DC, 1973). Fafhrd and the Grey Mouser, Fritz Leiber’s classic duo, made their DC Comics debut in this issue. The inks were credited to the “Crusty Bunkers,” which meant some combination of Neal Adams and various colleagues and employees of his. Ink over graphite on Bristol board with an image area of 10” x 15”. There’s a 2” tear in Panel 5, sealed with tape on the back. One clipped corner. Smudging and staining. Good condition.
Howard Chaykin *American Flagg!* #1 Cover Original Art (First, 1983). One of the most impactful comic book covers of the 1980s! The series was unlike anything seen in comics before, and even those who thought they knew Chaykin's art saw it go in an incredible new direction. And surely this cover is one of the most desirable pieces of art from the 1980s independents that exists. Our online listing includes an additional image of the art without its overlay, showing that the original art elements are the Reuben Flagg figure, the parts of the two circles at bottom, and the two horizontal lines; the logo and decorative elements are on printed acetate overlay. The art is signed. Marker over graphite on Duotone board with an image area of 10.5" x 14.75". In some areas the marker has begun to fade, though very slightly. Very Good condition.
93072  Dave Cockrum X-Men #100 Story Page 16 Original Art (Marvel, 1976). Jean Grey makes the drastic decision to martyr herself to save the lives of her fellow X-Men from the radiation of a solar storm in a scene that sets the stage for Grey to re-emerge as the Phoenix in the following issue and later to become Dark Phoenix. This scene is getting the big screen treatment in the upcoming X-Men: Dark Phoenix movie. Ink over graphite on Bristol board with an image area of 10” x 15”. Production tape in the top and bottom margin, white-out art corrections, and blue pencil editorial marks. In Excellent condition.
93073  Gene Colan and Tom Palmer Tomb of Dracula #37 Complete 18-Page Story Original Art (Marvel, 1975). The team of writer Marv Wolfman and artist Gene Colan (and later inker Tom Palmer) helped to stake out Dracula’s claim as Marvel’s preeminent Monster title. This story, “The Vampire is Coming! The Vampire is Coming!”, is a perfect example of why. The story also features a few pages of Brother Voodoo at the end. Created in ink over graphite on Bristol board with image areas of 10” x 15”. There is production tape in the margins, and some taped-on “continued...” strips at the bottom of some pages. The very nice splash page that opens the story was reproduced as a stat to shrink the image slightly, to make room for the paste-up header. Everything on that page is a stat or paste-up; however, the original art page 1 is also included in this group for a total of 19 pages for an 18-page story. In Very Good condition.

93074  Gene Colan and Tom Palmer Tomb of Dracula #50 Page 1 Original Art (Marvel, 1976). The Lord of the Vampires swoops out of the night sky as hunger drives his actions. A wonderfully moody splash page for the story “Where Soars the Silver Surfer!” Yep, Dracula is gonna meet the Silver Sentinel of the Spaceways. It’s a mighty Marvel mash-up like no other! Created in ink over graphite on Bristol board with an image area of 10” x 15.75” (including stat paste-up header and indicia). The Surfer logo is a stat paste-up. There are discolorations near the logo paste-up, and a stripped-in text correction just above it. A missing text correction paste-up in Panel 3 has left glue residue. The header portion of the page is a Bristol board extension affixed with tape on the reverse side. The page is in Very Good condition.
93075 Reed Crandall and Wally Wood Dynamo #1 Splash Story Page 1 Original Art (Tower, 1966). Dynamo is cornered by a caveman on a T-Rex on this fittingly dynamic page. According to The T.H.U.N.D.E.R. Agents Companion book, Dan Adkins assisted Wood in inking Crandall’s pencils, but the end result pretty much screams “Wally Wood” all the way. The page is in ink over graphite on Bristol board, with a large image area of 12” x 18”. Overall condition is Very Good, with some toning and a bit of discoloration around the logo and display type at the top of the page. It’s in a simple wooden frame with glass, for an overall size of 15.25” x 19.75”.

93076 Geof Darrow Conan the Cimmerian #25/75 Wraparound Variant Cover Original Art (Dark Horse, 2010). Geof Darrow is well-known for his hyper-detailed work, and what better place to show it off than a full-on battle scene with a rampaging Conan in the center of it! Wow! You could pore over this for hours and still not see all the hidden details. Skillfully crafted in ink on oversized vellum with an image area of 19.5” x 14.5”. Signed in the image area. In Excellent condition.

93077 Will Eisner The Spirit Weekly Newspaper Section Story Page 4 Original Art dated 3-7-48 (Register and Tribune Syndicate, 1948). When Jim Steranko needed a classic Spirit story to reprint in his History of Comics, this is the one he chose! Dynamic points of view, shadowy film noir lighting, inventive montages to create a “voiceover narration”...just another day at the office for Will Eisner. Our consignor acquired this from the artist back in the early 80s and has held onto it until today. Signed at lower right. Ink over graphite on Bristol board with an image area of 15” x 21”. Glue staining and pinholes. Very Good condition.
93078  Will Eisner The Spirit #28 Cover Original Art (Kitchen Sink, 1987). With an image area of 9” x 14”, this is larger than some of the other covers we’ve seen from this series. The sewer image tied in with a reprint of the subterranean tale “Life Below,” which Michael Uslan called “One of the truly great Spirit tales ever.” Signed. Ink over graphite on Bristol board. Excellent condition.

93079  Bill Elder The Humbug Digest Advertisement Original Art (Humbug Publ. & Ballantine Books, 1957). Humbug, Harvey Kurtzman’s brilliant follow-through to MAD was a self-publishing venture involving a communal lineup of artists who had defined the original MAD comic book and its magazine-sized offshoot. Elder, Kurtzman’s pal since their schoolboy days, delivered this perfect-pitch advert to promote a paperback anthology of the Humbug comic-book stories. The small reproduction of Davis’ paperback cover (lower right) is a Velox, pasted in place, with slight peeling. The white-on-black slogan is imprinted upon the framing-glass for a shadowbox effect. Graphite, ink, Chinese white watercolor, and wet-brush shading/blending effects on textured illustration board, with collage elements. The image area measures 11” x 19”, framed to 19” x 25.5”. Very Good condition.
93080  Lou Fine *The Spirit* Weekly Newspaper Section Story Page 4
Original Art dated 8-23-42 (Register and Tribune Syndicate, 1942). A bit of cheeky banter with the Spirit starts this page of stunning Lou Fine art, but it's that lovely panel of Sylvia “Silk” Satin at the end that is the real pay-off! A recurring character, she was a spy. Fitting, as this war-time story was set in the African desert, during World War II. Rendered in ink over graphite on Bristol board with an image area of 9.75” x 13.5”. The board is toned, with some minor whiteout art corrections. In Very Good condition.

93081  Hal Foster *Prince Valiant* #31 Sunday Comic Strip Single Panel Original Art dated 12-12-54 (King Features Syndicate, 1954). Hal Foster worked at such a large scale that even a single panel from his highly respected *Prince Valiant* is still an impressive stand-alone piece of art. In fact, a single panel is sometimes larger than other cartoonist’s entire strip! This panel, for instance, has a 15” x 11” image area. It features Val, Queen Aleta, their son Prince Arn, Sir Gawain and his squire, young Diane, and other characters from the series. This was the second panel in the Sunday. It was created in ink with red ink key lines over graphite on Bristol board. The toned board has pinholes in the margins, and the paste-up text is missing (leaving glue residue). There is a bit of foxing and handling wear. In Very Good condition.

93082  Hal Foster *Prince Valiant* #1596 Sunday Comic Strip Original Art dated 9-10-67 (King Features Syndicate, 1967). Prince Valiant is away on a secret mission, and things at the castle immediately get out of hand! A wonderfully exciting Sunday strip made all the better by the incredible detail that Hal Foster would put into his work. Crafting at such a huge scale (much larger than any of his peers) allowed Foster to fill every panel as if it were a stand-alone piece of art. This Sunday was rendered in ink and red ink key lines over graphite on three separate strips of Bristol board. The have a combined image area of 22.75” x 34”. Each board has been scored and folded between the panels to allow mailing to the syndicate. The logo is a discolored printed paste-up. All text is hand-lettered paste-up. Signed in the last panel. In Very Good condition.
The story of Zirara continues as Prince Valiant and Arn travel the Middle East. At this point, Hal Foster had just moved to Florida, and John Cullen Murphy was helping him with some background pencil and inking. Created in ink and red ink key lines over graphite on three sections of conjoined Bristol board with a combined image area of 16.5" x 24.75". The sections are joined by tape on the reverse side. The text is hand-lettered paste-up. The boards are lightly toned, with some tape and glue residue in places. In Very Good condition.

Prince Valiant, young Prince Arn, and Zirara are traveling through the Middle East on this lovely Sunday that also gives us a gorgeous image of Queen Aleta in the last panel. At this point in his life, Hal Foster had just moved to Florida, and John Cullen Murphy was assisting him with background pencils and then inking the strip. Created in ink and red ink key lines over graphite on three sections of Bristol board with a combined image area of 16.5" x 24.5". Two sections are joined by tape on the reverse side. Text is hand-lettered paste-up, some of which is coming loose. One of them is missing completely, leaving glue residue. The logo is a modern day print affixed to the lightly toned boards. In Very Good condition.
93085  Hal Foster and John Cullen Murphy *Prince Valiant* #1834
Sunday Comic Strip Original Art dated 4-2-72 (King Features Syndicate, 1972). The fate of Dondaris is told in this story that ends the conflict between neighboring lands. Skillfully crafted from Foster’s breakdowns and main-figure pencils, the page was created in ink with red ink key lines over graphite on three sections of conjoined Bristol board with a combined image area of 16.5” x 24.5”. The sections are joined with tape on the reverse side. Text is hand-lettered paste-up, some of which are coming loose, and the “Next” caption is missing completely. In Very Good condition.

93086  Hal Foster and John Cullen Murphy *Prince Valiant* #1837
Sunday Comic Strip Original Art dated 4-23-72 (King Features Syndicate, 1972). Klept, the master jewel thief seeks to steal “The Singing Sword” of Prince Valiant. We suspect there is a beating to come. Hal Foster penciled the main figures and the overall breakdown, and Murphy finished pencils in the backgrounds and inked the rest. Ink over graphite with red ink key lines on three sections of conjoined Bristol board with a combined image area of 16.5” x 24.75”. The sections are joined with tape on the reverse side. Text is hand-lettered paste-up, one of which is missing. In Very Good condition.
93087  Hal Foster and John Cullen Murphy *Prince Valiant* #1844
Sunday Comic Strip Original Art dated 6-11-72 (King Features Syndicate, 1972). The tale of the man who owned Vernon Castle... for just one hour. Hal Foster provided the breakdowns and main-figure pencils, then Murphy finished the pencils and inks. The page was created in ink with red ink key lines over graphite on three sections of Bristol board with a combined image area of 16.5” x 24.5”. Text is hand-lettered paste-ups; one word is missing and there is glue residue near some of the paste-ups. Two of the board sections are joined on the reverse side with tape. The lightly toned boards are in Very Good condition.

93088  Ramona Fradon and Bob Smith *Plastic Man* #16 Cover Original Art (DC, 1977). After creator Jack Cole, the perfect Plastic Man artist was Fradon, who had defined the similarly weird aspects of Metamorpho during the 1960s. Retired to family-raising life by the early 1970s, Fradon returned with a vengeance on the Plastic Man revival and delivered some of her finest work. This showcase composition is a gem — featuring not only the rubberoid superhero and rampaging villain Kolonel Kool, but also a hoodlum (lower left) who sports a pair of Fradon’s signature fish-eyes. (She did draw Aquaman during the 1950s, remember?) Ink over graphite on paper. The image area measures 10” x 15”. The logo and all header text (including word balloons) are sta[t paste-ups. The signatures are paste-up as well. In Very Good condition.

93089  Ramona Fradon and Bob Smith *Super Friends* #5 Cover Original Art (DC, 1977). Greenback blasts Batman, Aquaman, Wendy, and Wonder Marv, as Wonder Dog watches. With Superman and Wonder Woman seen on the TV, this gives us almost the entire team on one cover! Only Robin the Boy Wonder is missing. Rendered in ink over graphite on Bristol board with an image area of 9.75” x 15”. The board is toned, and the logo and all header text (including word balloons) are sta[t paste-ups. The signatures are paste-up as well. In Very Good condition.

93090  Ramona Fradon and Bob Smith *Super Friends* #11 Cover Original Art (DC, 1978). The United Nations are under siege! Thank goodness the Wonder Twins are on hand. And they are backed up by Superman, Batman, Wonder Woman, Aquaman, and Robin. Ink over graphite on Bristol board with an image area of 9.75” x 15”. A couple of letters are missing from the bottom text element. Very Good condition.
**93091** Frank Frazetta - Marie Windsor and Film Noir Montage Original Art (c. 1950s).
Frazetta had absorbed considerable influence from Old Hollywood's *film noir* tradition. He demonstrates that quality here with a smoldering portrait of Marie Windsor, one of the cinema's great Fatal Lady presences. The figure at upper right, moreover, is a ringer for Roy Roberts, who had appeared in 1948 with Windsor in the *noir* classic *Force of Evil*. Signed at lower right. Ink (wet-brush and dry-brush) over graphite on Bristol board. Image area, 12.5" x 20". Excellent condition.

**93092** Frank Frazetta Charles Starrett as the Durango Kid #13 Story Page 1 White Indian Original Art (Magazine Enterprises, 1951).
Frank Frazetta's comic book art is highly-sought by his fans. And George Washington himself guest-stars on this fantastic page by the legendary artist. The *White Indian* series featured some of Frazetta's finest work. Turns out, he can render the male figure just as well as he can draw gorgeous women. How 'bout that! "Dan Brand and Tipi" was the original name of this series, which was changed to "White Indian" when it was reprinted in its own title just three years later. Created twice-up scale in ink over graphite on Bristol board with an image area of 12.5" x 18". This is all Frazetta from the pencils through the inks, and he signed it in the lower left of Panel 1. There is whiteout in the upper left of Panel 1 where the original "Dan Brand and Tipi" logo was covered up when it was reprinted. A "White Indian" stat was affixed on top of that (the word balloon in that panel is a stat as well). The title "The Trail of the Traitor!" is the original title stat. The page is lightly toned and in Excellent condition.

**93093** Frank Frazetta Tarzan and Slain Panther Original Art (c. 1970s).
From the period when former comic-book artist Frazetta joined the elite ranks of J. Allen St. John and Roy G. Krenkel as a definitive illustrator of the tales of *Tarzan* creator Edgar Rice Burroughs. This spontaneous composition demonstrates powerfully the influence upon Frazetta of the great caricaturist and portraitist Boris Artzybasheff — especially so, in the ability to delineate a full artistic scenario in a single, unbroken line. Signed at mid-left. The ink art has an approximate image area of 8.5" square, with a matte extending to 16" square. One light spot-stain at the left knee. Excellent condition.
Frank Frazetta “Jade Green and Soft Ivory” Painting Original Art (c. 1964). A soft and sensuous piece depicting a nude Geisha in a garden pond. The work is light and delicate, but no less powerful in its sexuality. Rendered in mixed media on 6.75” x 10.5” Bristol board. The board is toned, with some minor stains and foxing. Signed in the lower right. In Very Good condition.

Frank Frazetta Downward to the Earth “Nildorer” Frontispiece Illustration Original Art (Doubleday, 1970). Robert Silverberg’s novel Downward to the Earth concerns an Earthman on an alien world. At first unsympathetic to the sentient Nildorer race (who look somewhat like Elephants), he later comes to understand and respect them. The Nildorer on this Frazetta piece seems a bit... frenzied. It’s a great looking ink drawing, signed with his “FF” squiggle on the lower right of the 6” x 6.5” matted image area. The paper has been folded before and bears two creases into the image area. Glass front framed to 11” x 11.5”. In Very Good condition.
Frank Frazetta - Sabretooth Tiger Illustration (undated). Even Frazetta's sketches have more power and detail than many artist can manage in a fully finished piece. This loosely sketched cat looks like it could leap off the page. Rendered in ink and signed in the lower right of the 6.5" x 5.25" matted image area. Plexiglas front framed to 14" x 13.25". In Excellent condition.

Frank Frazetta - Topless Blonde in Hose Painting and Photo (c. 1970s). A Frazetta piece to make you say "Hubba-Hubba!" Long known for his talents at illustrating the female form, here Frazetta turns up the heat and shows that even a small, simple piece can be eye-catching and stunning. Crafted edge-to-edge in oil on 6" x 8" canvas wrapped board, and signed in the lower left. The edges and corners are worn and frayed. Comes with a 6" x 4" color photo of the master artist signing the piece at the time our present consignor bought it, circa late 80s/early 90s. The photo is in Excellent condition, the painting is in Very Good condition.
93098  Bob Fujitani Speed Comics #38 Complete 8-Page “Shock Gibson” Story Original Art (Harvey Comics, 1945). The title, “The Quisling Queen of Tambu,” refers to a vamp who proposes to our hero that he marry her to rule as her king — under the Japanese flag, that is (a quisling is a traitor who collaborates with occupying forces). Of course, Shock Gibson, the “Master of Electronics,” must save the day before he can revert to his civilian alter-ego as Bob Gibson. Each page has an image area of 12.5” x 18”. Characteristic smudging and handling wear for a story of this vintage. Very Good condition.

93099  Dave Gibbons Watchmen #7 Story Page 6 Nite Owl and Silk Spectre Original Art (DC, 1987). Dave Gibbons’ use of the standard nine-panel grid for this series gives the book the feel of being shot from a stationary camera. It also serves to further the plot by allowing repeating backgrounds to “move” the characters through the story. In the case of this page, a bit of levity in the last panel, as Laurie realizes that she could have accidentally fired off air-to-air missiles on a previous page. Created in ink over graphite on Bristol board with an image area of 10” x 16”. There are text correction paste-ups, and Panel 1 is mostly a stat of Panel 2. The page is very lightly toned and in Very Good condition.
93100  Dave Gibbons *Watchmen* #8 Story Page 18 Rorschach and Nite Owl Original Art (DC, 1987). Silk Spectre and Nite Owl head to the prison to liberate Rorschach, but Rorschach has a score to settle first. Another stunning page created as if it were a movie storyboard, in ink over graphite on Bristol board with an image area of 10" x 16". The board has toned, with frame burn around the edges. The very last panel is a stripped-in original art correction taped in from the reverse side. In Very Good condition.

93101  Dave Gibbons *Watchmen* Movie “Tales of the Black Freighter” Prop Comic Cover Original Art (DC/Warner Brothers, 2009). Created to produce a screen-used prop comic and posters for the movie *Watchmen*. *Tales of the Black Freighter* is an imaginary comic book, woven into the narrative of Gibbons and Alan Moore’s allegorical superhero novel, *Watchmen*. This cover design piece depicts the story, “Marooned,” which is presented as a sub-plot in the fifth issue of *Watchmen*. The objective was to create a facsimile of what an EC Comics title of this nature might have resembled. Mission accomplished! In the movie, the final printed version was seen in the hands of the boy at the newsstand, and also this cover was used to produce a large “New Issue” poster on the side of the street corner newsstand. The pseudonymous signature at lower left suggests Al Feldstein, an EC mainstay. Signed by Gibbons at lower right. Ink and felt marker over blue pencil on Bristol board. The image area is 10.5" x 15.75". Excellent condition.
93102  Dick Giordano Limited Collectors' Edition #C-39 “Secret Origins Super-Villains” Centerspread 2-Page Pin-Up Original Art (DC, 1975). Titled “Rogue's Gallery of Super-Villains,” this two-page center spread pull-out poster features 32 of DC's most dastardly bad guys (O.K., granted, Terra-Man and Aunt Minerva are in there, but the rest of them are really bad). This is a classic image in many ways. One of the most interesting is that master-artist Dick Giordano mimicked the styles of several artists on specific characters. You can see the Carmine Infantino influence easily on Captain Boomerang and Gorilla Grodd. The Joker's image is a loving tribute to the Carmine Infantino and Murphy Anderson poster from 1966. Poison Ivy is a tribute to her first appearance on the *cover of Batman* #181. How many tributes can you find in this image? Crafted in ink over graphite on 23” x 16” Bristol board. The board is toned, with a small stain by Catwoman's cat o’ nine tails. Dr. Sivana is an original art paste-up. The piece has some minor creases on the corners. In Very Good condition.

93103  Billy Graham and Frank McLaughlin *Hero for Hire* #16 Splash Page 15 (Marvel, 1973). A building is brought down upon Luke Cage, Claire Temple, Billy Bob Rackham, Shades, Comanche, and Flea (most of whom were featured in the *Luke Cage* TV series). From “Shake Hands With Stiletto”, penciled by Graham, the first African-American artist to draw the character. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with tape residue and mild toning/soiling at the edges.

93104  V. T. Hamlin *Alley Oop* Daily Comic Strip Original Art dated 8-12-33 (NEA Service, 1933). Talk about a special Stone Age treat! This is the earliest *Alley Oop* daily that we have ever offered by more than a year! It is just the sixth outing ever for the Caveman, and his fan-favorite dinosaur Dinny, who makes his very first appearance right here! Alley Oop goes from the frying pan, into the fire in this wordless, ink over graphite on Bristol board, four panel daily, from 1933. Not many artists could match Hamlin's peerless penwork, or the seemingly 3-D depth that he achieved in his panels. The image area measures 24.5” x 5.5” and is in Very Good condition. There are some pencil notations along the edges, outside of the image area, pinholes in the corners, and moderate overall toning. We expect some serious interest in this historically important piece. “Look at that caveman go!”
93105 Don Heck and Wally Wood *Avengers* #20 Story Page 11
Original Art (Marvel, 1965). All of the founding Avengers had quit the team, and left Captain America in charge of three reformed criminals. The entire team of “Cap’s Kooky Quartet” appear on this page: Captain America, Hawkeye, Quicksilver, and the Scarlet Witch! The rest of the page features the villains Swordsman and the Mandarin. The twice-up scale page was created 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.

93106 Don Heck (attributed) *Captain Marvel* #6 Cover Original Art (Marvel, 1968). Solam is the name of the monster who's getting the better of our favorite Kree warrior! Ink over graphite on Bristol board with an image area of 10” x 15.25”. The board is production hole-punched, with corner creasing, and glue stains. There's a 5.5” slit in the art where the original logo was tucked behind the figure (a common practice for Marvel covers of the era). The logo elements are recent replacements. In Good condition.

93107 Don Heck *Captain America* Jigsaw Puzzle Box Cover Illustration Original Art (Whitman/Marvel, 1976). Whitman product #4675 features Captain America facing off against a bunch of zombies, with only his trusty shield! There's even a big snake tossed in for extra danger. Created for a 200-piece boxed puzzle, it's one great looking image of the Sentinel of Liberty in action. Rendered in ink over graphite on oversized Bristol board with an image area of 15” x 19”. The board is lightly toned, with some minor production tape residue stains. In Very Good condition.
George Herriman *Krazy Kat* Sunday Comic Strip Original Art dated 3-3-18 (King Features Syndicate, 1918). A rare appearance of Koln Kelly (who makes the bricks that Ignatz uses to bean Krazy Kat on the head), and his even more rarely-seen assistant Mr. Sancho Pansy. Created in ink over graphite on Bristol board with an image area of 17” x 20”. Signed in the lower area. Light toning, and a crease in the left side. In Very Good condition.
93109 George Herriman Krazy Kat Sunday Comic Strip Original Art dated 8-17-19 (King Features Syndicate, 1919). Herriman’s surreal comic strip starts with a “Vestal Virgin Job” and ends with a bang! But when you get Krazy Kat, Ignatz the Mouse, and Offisa Pupp all on the same Sunday, you know there will be a commotion of some sort! Rendered in ink over graphite on Bristol board with an image area of 17” x 19”. Signed in the lower center edge. Matted and glass front framed to 21.5” x 24”. The toned board has a couple of minor stains on it (the largest in the last panel). In Very Good condition.
Herriman fans, take note — here is one of the earliest Krazy Kat strips we’ve ever seen. And it even features Ignatz throwing a brick! Herriman slowly introduced his classic cat and mouse characters in this earlier strip, first as tiny drawings near the bottom edge of each panel, and eventually as a separate companion strip that ran underneath. This outstanding ink on Bristol board piece has an approximate image size of 27” x 9.5”. The art is in Fair condition, with extensive toning, extensively repaired tears, creasing, pinholes, and chipping at the edges. The strip is slightly brittle at the edges.

All of the “masters” are plying their craft in this funny daily, co-starring Offissa Pupp. It’s in ink over graphite on Bristol board, with an approximate image area of 20” x 4.5”, framed with glass for an overall size of 24.25” x 8.25”. In Excellent condition, with toning to the board.

This quizzical episode, featuring Ignatz and Mrs. Kwakk Wakk, with mentions of Krazy Kat and Officer Pupp, is detailed with the hallmark Herriman pen strokes of genius, and abstract backgrounds. The episode has an ink on Bristol board image area of 20” x 4.5”, matted and framed to an overall 24.25” x 8.25”, and the art is in Excellent condition, with light toning and a discolored syndicate stat.
93113  Tim and Greg Hildebrandt - R2D2 and C3PO from Star Wars Painting Original Art (undated). A stellar image of the most famous Droids in the Galaxy. Another famous duo, the Brothers Hildebrandt, are well-remembered for producing the poster art for the first Star Wars movie. Rendered in oil on board, and signed in the lower right of the matted 14” x 18” image area. Open front framed to 19.25” x 23”, and signed by Greg Hildebrandt on the reverse side of the frame. In Excellent condition.

93114  Burne Hogarth Tarzan #749 Sunday Comic Strip Original Art dated 7-15-45 (United Feature Syndicate, 1945). The very first episode of the story arc “Tarzan and the Tartars” was titled “Kurdus Tale”. A powerful tale of woe, as Kurdus relates the sad twists that have caused him, a prince of the realm, to flee his homelands. Wonderful Hogarth images cover the page, but we are drawn to that first panel, and that powerful Panel 10. The Sunday was created in ink with red ink key lines over graphite on two pieces of conjoined Bristol board, with a combined image area of 19.5” x 26.5”. The toned boards are joined on the reverse with tape, and the logo is a paste-up stat. The red ink has bled/smeared in some places, and the board has minor soiling. In Very Good condition.
Burne Hogarth's mastery of shadow and detail serve him well here, and there are two large and impressive panels. Created in ink and red ink key lines over graphite on Bristol board with an image area of 27.5" x 18.5". Signed by Hogarth in the last panel. The logo is a stat paste-up. The toned board sections are joined by tape on the reverse side. There are some minor stains and soiling, with handling wear. In Very Good condition.
93117  Adam Hughes *Betty & Veronica* #1 Cover Original Art and Preliminary Art Group of 3 (Archie Comics, 2016). When it comes to drawing beautiful women in comics, Hughes ranks near the top, perhaps even at the top. His composition here stands out in terms of lifelike aggression — as if the underlying antagonisms had been there all along, but it took Hughes to bring them to the surface. This cover was the “main” edition of the issue and was also used for the Free Comic Book day edition. Ink and earth-tone watercolors over graphite on watercolor stock, with a shimmering white-watercolor background. Also included are two prelim pieces, one featuring the flaming background, and another of Betty’s T-shirt. Accompanied by a fully colored print, near actual size. The image area is 15” x 18”. Excellent condition.

93118  Jeff Jones *Kothar: Barbarian Swordsman* Paperback Novel Cover Painting Original Art (Belmont Books, 1969). This atmospheric portrait of a caped warrior, armed with dagger and crossbow, captures all the romance, magic, and excitement of the sword and sorcery genre. Jeffrey Jones’ art brought a striking visual elan to the fantasy field. Such masterpieces as this clearly show why Jeffrey Jones numbers among the most influential fantasy artists of our time. The author of the novel, Gardner Fox, is noted for his long career writing for DC Comics, and especially his contributions in creating and defining DC’s Silver Age explosion by re-inventing many of DC’s Golden Age characters with a science fiction twist. During much of that time, Fox had a successful career in fiction (fantasy and sci-fi). Fox describes Kothar thusly: “From out of the deepest, most violent recesses of mankind’s collective memory emerges Kothar, the gigantic barbarian, and his enchanted sword, Frostfire. Kothar dominates the misty, bloody world before recorded time.” Jones’ perfectly captured the power and majesty of the barbarian warrior. Rendered edge-to-edge in oil on 22” x 36” thick pressboard. There is some minor wear on the top and bottom edges and the corners. Signed “JJ” in the image area. In overall Excellent condition.
Legendary comic painter Joe Jusko has paid homage here to the classic Marvel Comics “corner boxes,” which were an integral and fondly remembered part of the company’s overall cover design for several decades. After Mr. Jusko did a few such recreations as commissions, Marvel eventually commissioned an entire series of them for an alternate cover project. Now, as a tribute to the worldwide success of the “Captain Marvel” movie, Jusko has created a remarkable interpretation of the very first Captain Marvel corner box that fully captures the essence of the character’s original artist, the legendary Gene Colan. The Colan version debuted at the same time as the character, Marvel Super-Heroes #12 (1967), and continued through issue #12 of the regular Captain Marvel series (1969).

Marvel’s corner boxes were originally conceived by Steve Ditko. The images in the upper left corner were often the first thing a reader saw as the covers of the comics were frequently overlapped or obscured by the newsstand racks. As such, these art vignettes became ingrained in the minds of several generations of fandom. Jusko first did these as commissions, then did more for Marvel at their request. He notes, “I think fans appreciated the fact that I respected the original artists and did my best not to deviate from or alter their work any more than necessary to make them paintable for me.” Here, Jusko has created a new interpretation of Gil Kane’s iconic and arguably most popular incarnation of the Kree warrior’s costume design from the corner box of Captain Marvel #17 (1969). Kane’s version continued through #21, though a near-identical pose was used all the way through the series’ end in 1979.

Fresh off the easel and created especially for Heritage Auctions, this is available here for the very first time. Painted in acrylics on heavyweight illustration board and varnished for protection. This piece has an image area of 10” x 20”, and the art is in Excellent condition.
Michael Kaluta *House of Mystery* #265 Cover Original Art (DC Comics, 1978). Kaluta, a pivotal artist in DC’s mystery-and-horror revival, fit right in with editor Joe Orlando’s determination to challenge the repressive Comics Code and its generation-long ban on horror. Orlando (a veteran of EC Comics’ horror line) had assigned this crepuscular piece for an issue of *Weird Mystery Tales*, but the cancellation of that title left Kaluta’s gigantic spider nearly orphaned — *House of Mystery* to the rescue. Kaluta’s infallible sense of crushing terror is in top form, here. Ink over graphite on Bristol board, with an image area of 10” x 15”. Excellent condition.

Jack Kamen *Weird Science* #12 Page 1 Original Art (EC, 1951). The first page of the Bill Gaines and Al Feldstein co-plotted story “The Last Man” features some great Jack Kamen art as it sets the tone for this post-apocalypse tale. Artfully signed in the lower left corner of that first large panel, this page was created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”, matted to 18” x 24.5”, and in Excellent condition.
93123  Bob Kane, Lew Schwartz, and Charles Paris Batman #52 Story Page 12 Original Art (DC, 1949). There is a lot to love about this page! Bob Kane drew the Batman and Robin figures in this Bill Finger story, the page features a giant typewriter, Alfred makes an appearance, and there is a fantastic shot of the Batplane flying through nighttime Gotham skies. As mentioned, Bob Kane is reported to have handled the Batman and Robin figure work, while Lew Schwartz penciled the rest of page, with Charles Paris inks. Rendered twice-up scale on Bristol board with an image area of 13" x 19" (including the paste-up header). Toned and in Very Good condition.

93124  Gil Kane and Murphy Anderson Atom #6 Story Page 3 Original Art (DC, 1963). Silver Age art teams don’t get much better than Gil Kane backed by Murphy Anderson! Solid anatomy, great action, and dynamic layouts. This is only the second appearance of the Time Pool...a plot device used many times to send the Atom to different time periods. Currently, there is a time traveling version of Ray Palmer/The Atom on TV as part of DC’s Legends of Tomorrow. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (counting stat paste-up header). An interesting note, there is a stamp on the back that indicates that this once belonged to famed comic book historian Jerry Bails. In Excellent condition.
93125  Gil Kane and Joe Giella Green Lantern #26 Story Page 4 Star Sapphire Original Art (DC, 1964). Hal Jordan's girlfriend, Carol Ferris, makes an appearance as the villainess Star Sapphire. The title of the Gardner Fox story "Star Sapphire Unmasks Green Lantern!" kind of gives away the ending, but this is a great twice-up scale page rendered in ink over graphite on Bristol board with an image area of 13" x 19" (including the stat paste-up header). Lightly toned and in Excellent condition.

93126  Gil Kane and Dan Adkins Tomb of Dracula #15 Cover Original Art (Marvel, 1973). Innovative cover concepts were nothing new for Mr. Kane! As to whether Dracula was really dead, there were 55 more issues of this title, nuf said? The inset bat images are all original art, drawn directly on the same board as the main image. The word balloons, while original, are all pasted on. Signed in the top margin. Ink over graphite on Bristol board with an image area of 10" x 15". Typical production staining, pinholes, handling wear, and a staple pull in the logo area. The board has been scored with a knife under the logo but the cut does not go all the way through the board. Very Good condition.

93127  Gil Kane and Tom Sutton Warlock #4 Story Page 16 Original Art (Marvel, 1973). This page is from Gil Kane's brief run as the series' first artist. Warlock fails to save a falling Eddie Roberts who has been tossed from a bridge by Triax, one of the High Evolutionary's New Men. Ink over graphite on Bristol board with an image area of 10" x 15". The art has some blue pencil editorial notations. Production tape glue residue in the margins and overlapping Panels 2 and 3, but otherwise, in Excellent condition.
Gil Kane and Mike Esposito Master of Kung Fu #36 Cover Shang-Chi Original Art (Marvel, 1976). It’s martial arts magic to assault your senses as the hands (and feet) of Shang-Chi battle against the Night of the Ninjas! High-tension high-wire action produced in ink over graphite on World Color cover stock Bristol board with an image area of 9.75” x 15”. The header, issue/price info, corner box, logo, and all cover text are stat paste-ups. Some of them are coming loose. There is a bit of production tape on the issue number and up to the margin. The stats have discolored some. Overall in Very Good condition.

Gil Kane Wonder Woman #314 Cover Original Art (DC, 1984). Circe, who debuted in the Silver Age, was a recurring antagonist throughout the 1980s (and even into the 2000s) to menace Wonder Woman. Marker over graphite on Bristol board with an image area of 9.75” x 15”. The marker is beginning to fade. Very Good condition.
93130  Dale Keown *Incredible Hulk* #385 Cover Original Art and No-Prize (Marvel, 1991). Gestalt *Smash*! The Hulk gets a taste of what it’s like on the receiving end of things on this brutal cover featuring Gestalt’s first appearance. The cover for the Peter David story “Dark Dominion” was created by Dale Keown in ink and Zipatone over graphite on Bristol board with an image area of 9.75” x 15”. Signed in the lower right corner, then signed in the lower margin by both Keown and Peter David. The corner box, logo, and all cover text are stat paste-ups on an acetate overlay. As a bonus, also included in this lot is an actual “Marvel No-Prize” and an unused Marvel address label. All are in Excellent condition.

93131  Sam Kieth *Marvel Comics Presents* #94 Ghost Rider Cover Original Art (Marvel, 1991). In this issue, Ghost Rider and Cable star in “Servants of the Dead Part 5 — Pursuit”. The celebrated artist of *Sandman* and *The Maxx* renders this “flip cover” with his usual fetishistic attention to detail — it has to be seen in person to be fully appreciated. A truly spectacular Sam Kieth cover. The spine-chilling image was created in ink over blue pencil on Bristol board with an image area of 9.5” x 10”. Light toning and scattered glue staining. All corner box art, logo, and header info is paste-up. In Very Good condition.
Thor and Heimdall are having a throwdown! We are treated to two unusual attacks... “The Blue Flame from Countless Cosmic Suns”, and the apparently more powerful “Winds of a Thousand Worlds”. Thor used this attack many times over the years, but rarely ever called it this again. The page was created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.75”. The lower right of the image area has some production tape on it holding on the “continued...” strip. In Excellent condition.
93133  Jack Kirby and Dick Ayers Avengers #8 Story Page 13 Original Art (Marvel, 1964). From the Stan Lee/Jack Kirby story that introduced the titular “Kang, The Conqueror,” this page features the time lord in the last panel. The first panel gives us a nice tight shot of the winsome Wasp and young Rick Jones. Jones gets his Teen Brigade involved by Panel 5. Rendered twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. There is whiteout art correction on the Wasp’s hair in Panel 1, some graphite marks in Panel 3, and a bit of production tape holding on the “Continued...” strip below Panel 6. The toned page is in Very Good condition.

93134  Jack Kirby and Chic Stone Journey into Mystery #106 Page 10 Original Art (Marvel, 1964). A battle rages through every panel as Thor has to deal with both the Cobra and Mister Hyde! We’ve seen the latter character pop up in the Marvel’s Agents of S.H.I.E.L.D. TV show. Ink over graphite on Bristol board with an image area of 12.5” x 18.75”. Some production staining. Very Good condition.
The new Avengers lineup was announced on this very page! Group shakeups were just about unheard-of back then, so this was a significant moment in comics history. Iron Man does the announcing, Captain America and Rick Jones are outraged, and we even get to hear the thoughts of villains the Enchantress, the Executioner, the Mole Man, Immortus, and Kang (hey, aren’t Kang and Immortus the same guy? But we digress). Kirby did the breakdowns, and Ayers did the finished art and inks. Luckily the top margin was not trimmed closely so we get to see Kirby’s extensive penciled notes to Stan Lee (see the uncropped image in our online listing). Ink over graphite on Bristol board with an image area of 12.5” x 18.75”. Slight corner creases. Excellent condition.
93136 Jack Kirby and George Tuska Tales of Suspense #74 Captain America Original Art (Marvel, 1966). Cap prepares to battle the last of the three Sleeper robots in the story “The Final Sleep”. But will it be his final sleep? He is about to bail out of an airplane armed only with a flame thrower and his shield. With four giant panels dominating this page, it's no surprise that Jack Kirby provided the breakdown for Tuska to handle the finished pencils and inks. Crafted twice-up scale on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.

93137 Jack Kirby and Frank Giacoia Tales of Suspense #78 Story Page 9 Original Art (Marvel, 1966). Captain America and Nick Fury! Together again for the first time! They had previously met in a World War II-era Sgt. Fury and his Howling Commandos story (Issue #13, 1964), but this was the first time Cap met Nick Fury, Agent of S.H.I.E.L.D. The Stan Lee/Jack Kirby co-plotted story “Them!” allowed Fury to give Cap a S.H.I.E.L.D. “Priority A-1” badge to keep in contact, and it started Cap's long association with the spy organization. This powerhouse page of petrifying Kirby pencils was inked by Giacoia on twice-up scale Bristol board with an image area of 12.5” x 18.75”. In Excellent condition.
93138  Jack Kirby and Bill Everett Tales to Astonish #79 “Hulk” Story Page 3 Original Art (Marvel, 1966).  A perfect match of pioneering talents: “King” Kirby would defer to Everett in terms of mastery; “They ought to call Bill Everett the King of Comics,” Kirby would say. No finer combination exists than their teaming, here — Kirby’s dramatically exaggerated foreshortening technique, enhanced by Everett’s fluid, kinetic inking. Kirby had originated the Hulk as a cross between Jekyll & Hyde and the Frankenstein Monster, but here the character evolves into more of a King Kong-like presence, with simian browline and a lithe, tightly wound agility. A seminal episode in the Hulk mythology, and a monumental collaboration between two inventors of comic-book storytelling. Ink over graphite and blue pencil on Bristol board. The image area is 12.5” x 18.5”, matted to 18” x 24”. Panel 5 is a pasted-on art correction, slightly loosened. Otherwise, the art is in Excellent condition.

93139  Jack Kirby and Vince Colletta Thor #154 Story Page 12 Original Art (Marvel, 1968).  Loki returns to Asgard to find the city under threat. A great page from near the end of Marvel’s Silver Age. Produced in ink over graphite on Bristol board with an image area of 10” x 15”, and open front framed for a total size of 16.25” x 21.25”. A slightly toned page, with graphite smudging, whiteout text corrections in Panels 1, 3 and 5, a stripped-in text correction in Panel 4, and two small stains in the right of Panel 1. In Very Good condition.
93140 Jack Kirby and George Klein Thor #169 Story Page 17 Original Art (Marvel, 1969). From the Galactus origin story, "The Awesome Answer." Galactus recounts to Thor the finer details of how his unique wardrobe and ship came to be, during his countless centuries, before he was ready to re-emerge to face the world as Galactus. Ink over graphite and blue pencil on Bristol board with an image area of 10" x 15". Production notes in the margins and light toning; otherwise, In Excellent Condition.

93141 Jack Kirby and Joe Sinnott Fantastic Four #94 Story Page 7 Original Art (Marvel, 1970). The Thing falls through a secret wall as an anti-gravity disc from the Wizard quickly approaches for a surprise attack. Ink over graphite on Bristol board with an image area of 10" x 15". Signed by Stan Lee at the bottom of the page, and by Joe Sinnott in the top margin. Whiteout lettering corrections in Panel 1, and minor production staining in Panel 3. The page is lightly toned and in otherwise Excellent condition.
93142  Jack Kirby and D. Bruce Berry Kamandi, The Last Boy on Earth #19 Cover Original Art (DC, 1974). Kamandi discovers the secret of the Humans of Chicago! A sad and mournful cover tells the tale of "The Electric Chair!" Kirby's Kamandi was a fun-injected adventure series set in a post-apocalyptic dystopian future, which has made it a fan-favorite series for decades since then. We love all that Kirby-clutter in the background. It's just wreckage, but it is unmistakably Kirby's wreckage! Rendered in ink over graphite on Bristol board with an image area of 10" x 15". The artwork was trimmed to the image area and affixed to a sheet of Sparta cover stock Bristol board. There are three minor creases running horizontally across this original artwork sheet. The logo and all cover text are stat paste-ups. Some of the paste-ups are starting to come loose. In Very Good condition.

93143  Jack Kirby and Frank Giacoia (attributed) Skull the Slayer #8 Cover Original Art (Marvel, 1976). The only Kirby cover of the series was this one, done for the last issue of the title. Signed in the UPC box by Kirby, and Stan Lee signed it at the far right of the image area. Ink over graphite on Bristol board with an image area of 9.75" x 14.5". Paper loss outside of the image area. Typical production staining. Very Good condition.
93144 Jack Kirby and Bob Layton *Machine Man* #9 Cover Original Art (Marvel, 1978). Everyone’s out to get Machine Man, what else is new? This was Kirby’s final issue of the series. An intriguing art team here — we can’t think of another time that Layton ever inked Jack Kirby. Ink over graphite on Bristol board with an image area of 10" x 15". Corner creases. Smudging. Staple holes and pinholes. Very Good condition.

93145 Jack Kirby and Mike Thibodeaux *Captain Victory and the Galactic Rangers* #13 Page 15 Original Art (Pacific, 1983). A full-page battle splash by “The King” is on most everyone’s want list! Not that we think this will be cheap by any means, but with Marvel splashes by Kirby commanding luxury-car prices (and up), this presents a more affordable yet equally action-packed alternative. Signed by Kirby in the bottom margin. Ink over graphite on Bristol board with an image area of 10" x 15".
93146  Jack Kirby and Mike Thibodeaux Captain Victory and the Galactic Rangers #13 Cover Original Art (Pacific, 1984). One of the finest Captain Victory covers of the entire run! Sadly, it was also the last issue of this 1980's Kirby coolness. Created in ink over graphite on Bristol board with an image area of 9.75" x 15". Signed by Kirby in the lower margin. Much of the header and corner box are stat paste-ups (some discolored). In Excellent condition overall.

93147  Warren Kremer Black Cat Mystery #36 Cover Original Art (Harvey, 1952). It’s a Frankenstein for the modern age pre-Code horror tale as “the Battle of the Monsters!” gets the cover spot for this issue. Warren Kremer is best-known for developing the Harvey Comics house style for their young readers’ books (i.e. Richie Rich, Hot Stuff, Casper, etc…), but he can do a pretty mean looking reanimated corpse as well! Rendered twice-up scale in ink over graphite on Bristol board with an image area of 11.5” x 16.75”. The header and logo are the original stats on a separate bristol board that was attached with production tape. The side bar stat paste-up is missing, leaving a bit of glue residue. The toned board has been affixed to a slightly larger thicker board for support. In Very Good condition.
93148  Roy G. Krenkel Creepy’s "Creepy’s Loathsome Lore" Complete 1-Page Story Original Art (Warren, 1965). Well-regarded for his work in sci-fi and fantasy pulps, it is very rare to find Roy Krenkel penciled comic book art. In fact, we only know of about 20 stories he penciled before this one, and that includes everything he did back to the early 1950s! It is even rarer that he handle the comic art alone and not in collaboration with another artist. In this one-page feature, the “Curse of King Tut” is examined. Supposedly the curse struck down the archaeologists who opened King Tut’s tomb in 1922. The page is rendered in a eerie-yet-beautiful, faux-woodcut style. Ink over graphite on Bristol board with an image area of 13” x 19.5”. In Excellent condition, inscribed and signed by Krenkel in the lower left. Matted and framed to an overall size of 18” x 24”.

93149  Joe Kubert Star Spangled War Stories #58 Splash Page 1 Original Art (DC, 1957). A reverse angle image of the cover makes for one stunning Joe Kubert splash page. Long touted as the greatest war comic artist ever, this early-Silver Age splash page certainly shows why. Kubert effortlessly combines great looking military hardware (from the planes to the .50-cal machine gun) with a totally believable human element. Kubert’s use of black ink areas focus the eye on the subject matter and the frenzy of battle. Created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”. There are two places in the image area where production tape was used to block out some line art (one has a bit of residue near the tape). Kubert signed twice in the lower edge (one was covered by a paste-up that is now missing, leaving glue residue behind). Matted to 18” x 23” In Very Good condition.

93150  Joe Kubert Brave and the Bold #42 Story Page 16 Hawkman and Hawkgirl Original Art (DC, 1962). One of the finest artists on Hawkman and Hawkgirl, from the Golden Age through the Bronze Age, was Joe Kubert! In fact, the first appearance of the Silver Age revival of these characters was just over a year prior, in this very title. This exciting page is from the early period of this title when it was still a “try-out” book for DC. The Hawks would get their own title in 1964. This twice-up scale masterpiece was crafted in ink over graphite on Bristol board with an image area of 13” x 19” (including the stat paste-up header). There are red ink color notations in the margins. In Excellent condition.
93151  Erik Larsen and Mike Machlan *Amazing Spider-Man* #338 Splash Story Page 18 Original Art (Marvel, 1990). Spidey is confronted by Mysterio during a battle with the Sinister Six. The Master of Illusion will appear in the upcoming *Spider-Man: Far From Home* movie, so make a play for this great page while you can. Ink over graphite on Marvel Bristol board with an image area of 10" x 15". In Excellent condition.

93152  Jim Lee *Overstreet’s Price Update* #7 Cover Wolverine and Punisher Original Art (Gemstone Publishing, 1988). Logan and Frank Castle are both the best at what they do, and what they do isn’t very nice. But it sure does sell books! Created as a stunning cover for an update to the most respected comic book price guide in our market, this piece was rendered in ink and Zipatone over graphite on Bristol board with an image area of 9.75" x 14.25". Signed by Jim Lee in the image area, and personalized and signed by him in the lower right margin. The board is toned, more so in the top margin. In Very Good condition.
Jim Lee and Scott Williams *Justice League* V2#6 Double Splash Page 12-13 Superman/Darkseid Original Art (DC, 2012). Superman versus Darkseid! Two of the biggest powerhouse characters in the entire DC Universe clash as only they can. Masterfully created in ink and white paint on two sheets of conjoined bright white DC Bristol board with a combined image area of 20.25” x 15.5”. Joined with tape on the backside (and a small bit on the bottom margin). It is signed by both artists in the lower margin and is in Excellent condition.
93154  Steve Lightle *Venom: The Hunger* #1 Cover Original Art (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.

93155  Régis Loisel *Mickey Mouse: Café Zombo* Comic Strip Original Art (Glénat, 2016). Loisel’s glorious throwback to the early heyday of Mickey Mouse recaptures the adventurous desperation with which Floyd Gottfredson had defined the strip during the Great Depression. And just how desperate? Well, this episode finds Mickey rescuing Pluto the Pup from a drowning, complete with artificial respiration. The perfect-pitch likenesses of Mickey and Minnie Mouse, Donald Duck, Horace Horsecollar, Pluto, and Clarabelle Cow are couched in a panoramic, radial composition that juxtaposes close-ups, and medium and long establishing shots, in a cinematic manner. The dialogue is in French. India ink over blue pencil on Bristol board. The image area is 23.5” x 6.75”, and is signed at the lower right. Vertical fold at midpoint. Excellent condition.
93156 Régis Loisel - Mickey Mouse Painting Original Art (2018). Régis Loisel is a well-known and highly-respected French cartoonist. He is most associated with *La Quête de l’oiseau du temps* (*The Quest for the Time-Bird*) published in 1983; however, he also worked with Disney Studios on both *Atlantis* and *Mulan*. This piece is a tribute to Mickey Mouse, created in pastel and signed in the lower right of the 23" x 23" image area. It is glass front framed to 24.5" x 24.5". In Excellent condition.

93157 Régis Loisel - Tintin Painting Original Art (2018). One European comic artist turns his talents to the character of another, as Régis Loisel renders a tribute to Hergé's *Tintin*. Produced in lovely pastel on board, the 23" x 23" is glass front framed to 24.5" x 24.5". In Excellent condition.
The comic-strip fabulist and animated-cartoon inventor McCay also was one of the most biting editorialists of his day — handily in a class with the great Thomas Nast. Like Nast, McCay articulated the class-war struggle with savage precision. This fine example contrasts the American ruling class (labeled “Politics”) against a backdrop of poverty and a flabbergasted middle class of taxpayers. A striking difference, here, from McCay’s dreamlike Little Nemo comics and his animated Gertie the Dinosaur. Ink over graphite on Bristol board, with an image area of 16” x 11”. Signed at lower right. Lightly toned and in Excellent condition. Framed to 24” x 19”, with minor nicking in the frame.

Primarily remembered for the groundbreaking comics Little Nemo in Slumberland and Dreams of a Rarebit Fiend — not to mention being the father of animated cartoons with Gertie the Dinosaur — McCay also was a savage and prolific editorialist. This indignant gem finds the working class riding to City Hall on a trolley while a ruling-class City Official takes a chauffeured City Car to the racetrack. Ink over graphite with blue pencil shading on Bristol board with an image area of 16” x 11”, framed to 24” x 19.5. Signed at lower right. The lightly toned piece is in Excellent condition, with minor edge wear in the frame.
93160  Mike Mignola and John Nyberg *Bram Stoker's Dracula* #1 Story Page 3 Original Art (Topps, 1992). Based on the film released in 1992, this movie adaptation was made all the cooler by the art of famed *Hellboy* creator/artist, Mike Mignola. This page is the exact moment Vlad Dracula renounces God over the suicide of his beloved and her soul that is now doomed to hell. Ink over graphite on DC Bristol board with an image area of 10.25" x 15.75". In Excellent condition.

93161  Mike Mignola *Hellboy: Talking Board* Box Cover Original Art and Complete Boxed Product (Dark Horse Deluxe, 2004). A wonderfully creepy image perfectly suited for the box cover, and it also adorns the board itself. Based on the well-known and popular "talking board" with the trademarked name, this one is all-Hellboy in design! The image of his red right hand in center of the original art is also repeated on the planchette (pointer) included with the boxed edition board. A great way to keep in touch with those friends and family who have long since left us. The original art was created in ink over graphite and blue pencil on bright white Dark Horse Bristol board with an image area of 8.75" x 15.25. Signed just below the image area. The 12" x 18" boxed set comes with the board, planchette, instructions, and a nice little print promoting the *Hellboy* website. The box itself has abrasions, corner/edge wear, and corner splits. It is in Very Good condition. The box contents are in Excellent condition, and the original artwork is in Excellent condition also.
93162  Mike Mignola “Hellboy” Movie Promotional Illustration Original Art (Dark Horse, 2017). This is the original art used for a Comic-Con International 2017 exclusive promo poster for the Hellboy movie. The Blood Queen, the featured villain of the film, is featured prominently alongside Hellboy. The artwork was also used as the frontispiece for the recently published Hellboy: The Art of the Motion Picture. This piece was rendered in ink over blue pencil on bright white Dark Horse Bristol board with an image area of 8.75” x 11”. Signed by Mignola in the bottom right. In Excellent condition.

93163  Frank Miller Marvel Treasury Edition #28 “Superman and Spider-Man” Inside Front Cover Illustration Original Art (Marvel/DC, 1981). A brief recap of the origins and powers of Spider-Man and Superman (just in case you have never heard of these characters before). Wonderfully crafted by Frank Miller. Possible inkers on this work are Joe Rubinstein or Bob Wiacek. Rendered in ink and Zipatone over graphite on Bristol board with an image area of 12” x 16”. Signed by Frank Miller in the lower margin. The toned board is missing a paste-up near the Superman logo, which leaves glue residue behind. The logos and credits on the page are stat paste-ups. In Very Good condition.
93164  Frank Miller - Batman *The Dark Knight Returns* Inspired Unpublished Illustration Original Art (c. 2000s). A powerful piece featuring Batman and Robin (Carrie Kelley) from the famed *Batman: The Dark Knight Returns* series, as rendered by the creator of that title, Mr. Frank Miller. An impressive oversized piece, it was crafted in ink and marker over graphite on 29.5” x 20” Bristol board, with an image area of 25” x 19”. In Excellent condition.

93165  Moebius (Jean Giraud) *Le monde d’Edena, Tome 3: La Déesse* Page 5 Original Art (Casterman, 1993). Part of the Edena story cycle, this page features Atana in a dream state as her former male body searching for Stel. The story was reprinted the 1987 Marvel Comics *Moebius* #5 graphic novel format book, and more recently in the 2016 Dark Horse Comics *Moebius Library: The World of Adena*. This page showcases Moebius’ mastery of the ultra-detailed, in the art style favored by many European artists. Ink over graphite on Bristol board with an image area of 12” x 16.5”. In Excellent condition.

93167  Rudy Nebres *Deadly Hands of Kung Fu* #16 Splash Page 7 Original Art (Marvel, 1975). The Master of Kung Fu plus the story’s whole supporting cast make for perhaps the most desirable Shang-Chi splash we’ve ever offered. Signed at the bottom, and signed and inscribed on the back of the art. Ink and ink washes over graphite on paper with an image area of 11.25” x 16.25”. The story title at lower left is on a piece of Bristol, and another piece of Bristol was attached to the back, in production, to reinforce the piece and bridge a small gap. A lettering correction is missing from the “Shadow Thief” caption. Smudging and production staining. Good condition.

93168  Kevin Nowlan *The Defenders* #137 Cover Original Art (Marvel, 1984). Marvel’s “non-team”, The Defenders, had a rotating line-up for a long time, with only a few regular members. By this point they were being billed as the “New Defenders” and had settled into a fairly core membership, some of which are featured here... Gargoyle, Valkyrie, Angel, and the Beast. A striking cover design, the looming figure of the Gargoyle in the background was in an almost pop-art style of yellow/orange solid color fields that make the figures in the foreground really pop off the page. Rendered in ink over graphite on Bristol board with an image area of 9.75” x 15”. Nowlan signed in the lower right of the image area, and as a bonus, Marvel’s Editor-in-Chief Jim Shooter signed in the lower margin. There are glue residue stains from the missing stat paste-ups from the original cover layout (logo, corner box, UPC box, etc.). The board is lightly toned and in Very Good condition.
93169  Bob Oksner  *Superman’s Girl Friend Lois Lane* #124 Cover Original Art (DC, 1972). Only the second time we’ve ever sold an Oksner original from this series. Bondage covers are a comic standby, but this is one of the few to show the man as the one who needs saving! Ink over graphite on Bristol board with an image area of 10” x 15”. The art is on its own piece of board, and both it and the lettering elements are attached to a larger board. Very Good condition.

93170  Olivia (Olivia De Berardinis) - Jason Momoa as *Aquaman* Painting Original Art (2018). Jason Momoa’s *Aquaman* was a critical and popular smash-hit in the theatres in 2018. Olivia skillfully rendered this piece in metallic oil to fully capture the feel of the character. The edge-to-edge piece was created on an 11” x 14” block of wood set inside an open-front 15” x 18” wooden frame. Signed in the lower left and again on the reverse side. In Excellent condition.

93171  Olivia (Olivia De Berardinis) - Rachael from *Blade Runner* Painting Original Art (2018). Was she a Nexus-6 or not? One thing that was clear is that Sean Young was an incredibly lovely woman in the role! The retro-style of the character was sharp and striking. Olivia has replicated the softness of her expression and the strength of her character, while using the smoke as a metaphor of the mystery swirling around the character. A fantastic piece rendered edge-to-edge in metallic oil paint on a 9” x 12” block of wood, with a gloss overcoat. Signed in the lower edge and again on the reverse side. Set open-front in a 13” x 16” wood frame. In Excellent condition.

93172  Olivia (Olivia De Berardinis) - Heath Ledger as the Joker Painting Original Art (2018). Heath Ledger’s chilling portrayal of the Joker in the 2008 *The Dark Knight* movie made the Clown Prince of Crime more dangerous and edgy than he had ever been in a movie before. With art by Olivia, The Queen of the Pin-Up Art, this incredible painting is stuffed with royalty! Created edge-to-edge in oil with a gloss overcoat on a 9” x 12” block of wood. Signed in the lower left corner. In Excellent condition.
93173  Olivia (Olivia De Berardinis) - Carrie Fisher as Princess Leia Painting Original Art (2018). A woman’s place is in the Resistance. Carrie Fisher endeared herself to generations of Star Wars fans with her portrayal of the strong and dependable Princess who becomes a Senator and a General. Olivia has captured that lovely-but-defiant look of hers. An amazing oil painting created on a 9" x 12" block of wood, set open-front into a 13" x 16" wood frame. Signed in the lower left, and again on the reverse side. In Excellent condition.

93174  Richard F. Outcault Buster Brown Sunday Comic Strip Original Art (American-Journal Examiner, 1903-14). Buster is in rare form, as he buys a burro and takes him home for tricks and japes. A great example of the series, it is dated only as April 12. Given the years this series was in print, that could only from either 1903, 1908, or 1914. Created in ink over graphite on Bristol board with an image area of 18.75" x 20". The strip was hand-colored with watercolors, presumably by Outcault himself. Signed in the lower right. The board has been folded horizontally three times. Matted to 24" x 24". In Very Good condition.
93175  Richard F. Outcault  *Buster Brown* Illustration Original Art (Buster Brown Co., 1906). A lovely piece of *Buster Brown* art that was used on postcards, calendars, and advertisements for decades thereafter. We have only had a few pieces of *Buster Brown* original art this old before, making this quite rare indeed. Crafted in ink and watercolor on 15" x 10" Bristol board. The upper right corner has a 6" x 5.5" original art paste-up covering up some previous original art and/or lettering. Signed by Outcault in the image area. The toned board has pinholes in the corners. In Very Good condition.

93176  Richard F. Outcault  *Buster Brown* Sunday Comic Strip Original Art (American-Journal Examiner, c. 1907-18). Titled "This is What Matches Do", this Sunday is dated only as "May 5". That could be from either 1907, 1912, or 1918. Whatever the date, this is one of the funniest *Buster Brown* strips we have seen to date! Little boys with matches is a bad idea, but *Buster Brown with matches* is a phenomenally bad idea! Crafted in ink over graphite on Bristol board with an image area of 18.75" x 25.25". It has been partially watercolored for the printer's reference. The board is toned, with broken off corners, a rip in the bottom edge, and some stains. In Good condition.
93177 Richard F. Outcault **Buster Brown** Sunday Comic Strip
*Original Art dated 5-10-08 (American-Journal Examiner, 1908).* Buster Brown introduces his new friend Plantagenet Montgomery Jones to his own style of hi-jinx and pranks. It does not go well for Buster. There is a lovely shot of Mary Jane (and Tige) in the opening panel, and the image of Buster in the last panel is a riot! Rendered in ink over graphite on Bristol board with an image area of 18.75" x 24.5". Dated only as “May 10”, this is most likely from 1908, as the only other viable year would be 1914. The piece is partially watercolored for the printer’s reference. The toned board has some corner damage, pinholes in the margins, and a crack rip in the left side. There are also spot stains in the lower left corner, and a small piece missing from the top edge. In Good condition.

93178 George Pérez and Terry Austin **X-Men Annual #3** Page 43
*Original Art (Marvel, 1979).* If you want a Pérez X-Men original, your one and only shot is to secure a page from this annual. No shortage of cosmic action here, as our heroes’ only shot to turn on an outer-space device is to load Cyclops up with power that he funnels through his optic blasts. Wolverine, Nightcrawler, Storm, and Colossus also appear. Signed and inscribed by both artists on the back of the art. Ink over graphite on Bristol board with an image area of 10" x 15". One clipped corner. Excellent condition.

93179 George Pérez and Dan Green **Avengers #200** Story Page 23
*Original Art (Marvel, 1980).* Although Iron Man cameos in the first panel, Wonder Man and the Vision get the rest of the page in this issue that celebrates 200 issues of the Avengers. This is a feat this title has never repeated due to reboots and restarts. Ink over graphite on Bristol board with an image area of 10" x 15". One clipped corner. Excellent condition.
93180 George Pérez and Romeo Tanghal *New Teen Titans* #10 Double-Page Spread 23-24 Original Art (DC, 1981). Just the third appearance of Deathstroke the Terminator, whom Changeling has to chase down, while the rest of the Titans are in an all-out battle. Pérez never skimped on detail — no less than fifty figures appear on these two pages! Ink over graphite on Bristol board with a combined image area of 21" x 15". Pages have yellowed slightly. Very Good condition.

93181 George Pérez and Jerry Ordway *Crisis On Infinite Earths* #11 page 7 Original Art (DC, 1986). The key moment when it's revealed that Earth-2 has ceased to exist! And this marked the end of a standby of 25 years of DC stories, dating all the way back to *Flash* #123. Earth-2 had been where the Golden Age heroes resided, but henceforth all of the superheroes were on one Earth. Finding this out are Kid Flash, the Golden Age Flash, and Superman of Earth-2, using Barry Allen's cosmic treadmill, which used to be the way to go from one Earth to the other. Ink over graphite on Bristol board with an image area of 10" x 15". Clipped corners. Trimmed irregularly at the top. Excellent condition.

93182 George Pérez and Jerry Ordway *Crisis On Infinite Earths* #11 Page 8 Original Art (DC, 1986). Only an artist as skilled as Pérez could take two sets of near-identical characters and make them easy to tell apart while telling a compelling story. The heroes have just realized that Earth-2 no longer exists. Kid Flash, the Golden Age Flash, and Superman realize it's time to go home, but the Golden Age Superman wonders if there's any point in doing so. Ink over graphite on Bristol board with an image area of 10" x 15". Clipped corners. Trimmed irregularly at the top. Excellent condition.

93183 George Pérez *Tales of the Teen Titans* #67 Cover Original Art (DC, 1986). “This One Has Everything” is both our description of the art and the tagline that ran at the bottom of the cover when printed. There are some echoes of Pérez’ cover for *Crisis on Infinite Earths* #12, released just a few months earlier. Signed at lower left and also in the bottom margin. Ink over graphite on Bristol board with an image area of 9.75" x 15". Lots of tape and pinholes outside the image area. Very Good condition.
93184  **George Pérez and Joe Rubenstein** *Infinity Gauntlet* #1 Story Page 14 Original Art (Marvel, 1991). Silver Surfer confesses his terror at the power of an Infinity Gauntlet wielding Thanos to Doctor Strange and Wong. This scene was lifted straight off the page and used in *Avengers: Infinity War* movie with Silver Surfer switched out for Bruce Banner. Ink over graphite on Bristol board with an image area of 10" x 15". The lightly toned board has production tape in the bottom margin, blue pencil editorial markings, and some white-out corrections in Panels 3 and 4. In Excellent condition.

93185  **George Pérez and Joe Rubinstein** *Infinity Gauntlet* #4 Page 4 Original Art (Marvel, 1991). A character-filled page with Cloak, the Scarlet Witch, Mephisto, Starfox, Death, Cyclops, Dr. Doom, Nova, Nebula, Terraxia, Wolverine, Captain America, She-Hulk, Spider-Man, and the Watcher! Ink over graphite on Bristol board with an image area of 11" x 16.5". Smudging, though most of it is outside the image area. In Very Good condition.

93186  **George Pérez and Joe Rubinstein** *Infinity Gauntlet* #4 Page 5 Original Art (Marvel, 1991). Thanos and his godlike powers had no problem freezing all the heroes who tried to attack him. But now Mephisto has a crafty suggestion. Warlock, the Silver Surfer, Iron Man, and the Scarlet Witch appear, among many others! Ink over graphite on Bristol board with an image area of 11" x 15.75". The stars are all on an overlay. Smudging and handling wear. Glue stains in Panels 3 and 4. In Good condition.
93187  George Pérez and Joe Rubinstein *Infinity Gauntlet* #4 Page 7 Original Art (Marvel, 1991). The “Snap” heard round the Universe! Given events in the Marvel movie *Avengers: Infinity War*, that last panel is rather chilling! But the effect in this story is altogether different. In an effort to impress Death, Thanos has decided he'll reduce his godlike powers ever-so slightly to give the superheroes the tiniest chance to win a battle against him. Here’s where that battle begins! Also seen on this page are Starfox, Mephisto, and too many heroes to list. Ink over graphite on Bristol board with an image area of 10” x 16.5”. Smudging and staining outside the image area. In Very Good condition.

93188  George Pérez and Joe Rubinstein *Infinity Gauntlet* #4 Page 8 Original Art (Marvel, 1991). A devastating sequence as Thanos, the cosmic dictator, causes the collapse of all creation. But the Incredible Hulk is closing in (Panel 6). This page was created in ink over graphite on Bristol board, with an image area of 11.75” x 17.75”. Moderate scuffing and handling wear. In Very Good condition.
Original Art (Marvel, 1965). An outstanding page full of great Wally Wood Daredevil images (over layouts by Powell) while on patrol searching for the Ani-Men, Daredevil makes short work of a gang of goons. Produced in twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Some white-out text corrections; otherwise, in Excellent condition.

Original Art (Marvel, 1965). This fantastic page of Wally Wood Daredevil images (over layouts by Powell) finds Marvel’s “Man Without Fear” tricking the Gorilla-Man into leading him to his hideout, unaware that he has been spotted by Bird-Man, who is plunging in for the surprise attack. Produced in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. The twice-up scale page has some white-out text corrections, and the “Note: Our Letters section...” text in bottom margin is stat paste-up; otherwise, in Excellent condition.
93191  Antonio Prohias The Third MAD Dossier of Spy vs. Spy Complete 14-Page Story “Operation: Portal to Portal Play” Original Art (Warner Books, 1972). MAD magazine provided Prohias with a haven from the dictatorship in his native Cuba. Prohias, in turn, provided MAD with the smash-hit Spy vs. Spy series, a Cold War satire that lasted 30 years under his authorship. The paperback originals were just as successful — requiring numerous reprintings. This story finds the rival spies caught up in a perpetual wild-goose chase, complicated by an arsenal of high-tech equipment. Ink over graphite and blue pencil, with shading film, on bond stock. The image area measures 6.5” x 11.5”. Excellent condition.

93192  Fred Ray Action Comics #48 Splash Page “Congo Bill” Original Art (DC Comics, 1942). One of the earliest pieces of Action Comics original art known to exist. Congo Bill, one of DC’s earlier heroes, was 17 years away from his transformation into the super-ape Congorilla when he starred in this stirring page from DC mainstay Fred Ray. Here, Bill is his original jungle-explorer self, confronting the perils of World War II. Ray is best known for his great Superman covers — one of the comics’ finer pioneering artists, inspiring tremendous passion among collectors. Ink over graphite on illustration board, with an image area of 13” x 18”. Overall toning, edge wear, some painted white retouching, and corner wear. In Very Good condition.
93193  Nestor Redondo Swamp Thing #13 Page 2 Original Art (DC, 1974). A striking splash page! Even the most dyed-in-the-wool Bernie Wrightson diehard would admit Redondo was a worthy successor on this title, and this might be the best piece by the Filipino ace that we’ve offered to date. Ink over graphite on Bristol board with an image area of 10” x 15”. The page is toned. Two lettering corrections are sealed with tape on the back of the art. Very Good condition.

93194  Marshall Rogers Batman Daily Comic Strip Original Art dated 12-13-89 (Creators Syndicate, 1989). Batman and Catwoman are featured in this cool two panel strip (Catwoman even has a cat-o’nine-tails in hand, in Panel 2). Marshall Rogers returns to Gotham’s guardian in this Batman daily. The ink and whiteout on Bristol board image area measures 12” x 3.5”, and the art is in Excellent condition, with edge toning.
John Romita Sr. Amazing Spider-Man #43 Page 4 Original Art (Marvel, 1966). Literally one of the first times Mary Jane was fully shown in a comic. Her face was not seen until the last page of #42, and this is the fourth page of the very next issue! MJ’s first “date” with Peter is a trip to see the Rhino in action. Matt Murdock and Foggy Nelson also appear, as does Aunt May. Everyone seems to be looking for a good Mary Jane page and no one seems to be selling them, so don’t miss your chance at this one! Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Excellent condition.
John Romita Sr., Don Heck, and Mike Esposito (as Mickey Demeo) Amazing Spider-Man #63 Page 19 Original Art (Marvel, 1968). Romita is credited with breakdowns, and Heck with finished pencils, but much of this, the Spider-Man figure and cityscape at bottom in particular, looks more like Romita's style than Heck's. And you get two Vultures for the price of one: Adrian Toomes (the original, and the one portrayed by Michael Keaton on movie screens) and scavenger-come-lately Blackie Drago. Signed by Romita in the bottom panel. Ink over graphite on Bristol board with an image area of 10” x 15”. Hole-punched. Excellent condition.

John Romita Sr., Paul Reinman, and Tony Mortellaro Amazing Spider-Man #132 Page 16 Original Art (Marvel, 1974). The Molten Man pops Spidey a good one in that nice large last panel! Spidey's in all four panels on this page. Romita provided blue pencils for Reinman to ink, and Mortellaro handled background inks. It was created in ink over blue pencil on Bristol board with an image area of 10” x 15”. There are some whiteout art corrections which may have been from the hand of Romita. It is glass front framed to 11” x 16”. The toned page is in Very Good condition.
93198  John Romita Jr. and Klaus Janson Amazing Spider-Man #569 Complete 22-Page Story “New Ways to Die Part Two: Osborn Supremacy” Original Art (Marvel, 2008). Norman Osborn’s New World Order is full in effect as he and his hand-picked Thunderbolts (Songbird, Venom, and Radioactive Man) search Peter Parker’s apartment, destroying much of his property in the process. Bullseye appears in this issue as well. Of note, Venom is actually the Mac Gargan version. Gargan used to be the Scorpion, so he is not fond of Spider-Man either. Eddie Brock (the previous Venom host) appears at the end of the story and the last page splash page of him as Anti-Venom was also used as a the “2nd Printing Variant Cover”. The pages were created in ink over graphite on bright white Marvel Bristol board with an image area of 10” x 15”. In Excellent condition.
93199  Alex Ross *Kingdom Come* #2 Page 3 Original Art (DC, 1996). A sadly all-too timely page from one of the most influential comic books of the 1990s. Alex Ross’ photo-realistic artwork is, as always, breathtaking. This page is painted in gouache on heavyweight Bristol board. The image area measures 12.25” x 18.5” and the art is in Excellent condition. Also included is an acetate overlay with the hand-lettered word balloons.

93200  Alex Ross *Kingdom Come* #3 Double Page Spread Pages 4-5 Original Art (DC, 1996). A two-page spread showing a scene from inside the Super-Human “Gulag”, and its warden, Scott Free (aka Mr. Miracle). Alex Ross was still riding high from his previous success *Marvels* for Marvel Comics in 1994, which teamed him with writer Kurt Busiek for a look backwards into the Marvel Universe. This DC series teamed Ross with writer Mark Waid for a look forward into the DC Universe. A dark and dystopian future, in need of the Heroes of old. A complex painting with incredible detail, you could look at it for hours and not identify all the characters. It was created in opaque watercolor, and is signed in the lower left of the 24” x 18.25” matted image area. Plexiglas framed to 33.25” x 27.75”. In Excellent condition.
93201  Alex Ross Wonder Woman: Spirit of Truth Double-Pages Spread 8-9 Original Art (DC, 2001). A day in the life of Wonder Woman as she stops a car full of bad guys, saves a classroom full of women from a fire, and rescues an Orangutan family from poachers. Her power, majesty, and beauty shine through the lens of Alex Ross’ art. Crafted in opaque watercolor over graphite on oversized bright white Bristol board with an image area of 25.5” x 17.5”. Gorgeous colors and in Excellent condition.
Charles Schulz Peanuts Daily Comic Strip Charlie Brown and Linus Original Art dated 2-8-55 (United Feature Syndicate, 1955). One of Linus' often overlooked skills is the center of attention on this strip featuring Charlie Brown and Violet. A great looking strip from the early point of Schulz's heyday with this long-running series. Linus is still a bit young looking, but Charlie Brown and Violet are the fully finished figures we most associate with them. Created in ink over graphite on Bristol board with an image area of 27.25" x 5". Personalized and signed in the image area. There are ink dots on the strip as a result of it having been folded between panels to allow mailing to the syndicate and also to the person it was gifted to. Matted and glass front framed to 33" x 11". In Very Good condition. As a bonus, included in a pocket on the back of the frame is the original mailing envelope Schulz used to send this to the lucky fan.

Charles Schulz Peanuts Daily Comic Strip Charlie Brown and Lucy Original Art dated 8-6-55 (United Feature Syndicate, 1955). Lucy shows why Charlie Brown's favorite expression is "Good Grief!" But her smile in Panel 3 makes this strip all the more special. An early strip from the series, which started in 1950, you can see that the characters were still slightly developing from the look that would have for decades to come. Crafted 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 stains and soiling. It has been folded between the middle panels to allow mailing to the syndicate. In Very Good condition.

Charles Schulz Peanuts Daily Comic Strip Charlie Brown and Snoopy Original Art dated 11-3-55 (United Feature Syndicate, 1955). From early in the strip's 50-year run. Violet co-stars. Interesting provenance as the piece was owned by Barry Hansen (aka Doctor Demento, host of the longtime radio show) since his childhood. Comes with a letter of provenance signed by Hansen. It is consigned by its second owner, Robert Haimer, who is better known as a member of the singing duo Barnes & Barnes. That duo (which included actor and noted comic fan Bill Mumy) is famous for recording the most requested song on the Dr. Demento Show... "Fish Heads". Created in ink over graphite on Bristol board with an image area of 27.25" x 5". The board is toned, and there are some marginal water stains into the image area. It has been folded between panels in the middle to allow mailing to the Syndicate. Signed and personalized in the image area (slightly blurry from a water stain). In Good condition.

Charles Schulz Peanuts Daily Comic Strip Lucy's Booth Original Art dated 10-20-70 (United Feature Syndicate, 1970). One of the top Peanuts themes on many fans' list would be Lucy's Psychiatric booth. And this is a fantastic example of the trope! A great set-up, and it ends with Charlie Brown feeling all... well, "Charlie Brown"-ish. This strip was presented as a gift to a graphic design artist to thank him for a "job well-done" on a project. The original artwork is accompanied by the letter from United Feature Syndicate (signed by Bill Ravenscroft) and the original envelope. The artwork was created in ink over graphite on Bristol board with an image area of 27" x 5.5". The board is toned, with some minor foxing, and has been creased between the center panels to allow mailing to the syndicate (and to Mr. Ricketts). In Very Good condition.

Strips featuring Lucy in her Psychiatric booth are always coveted by fans. This one has the added bonus of both Charlie Brown and Snoopy in every panel. In addition to that, it's just a great strip that many can identify with. Created in ink over graphite on Bristol board with an image area of 19" x 5.5". Personalized and signed by Schulz in the top margin. In Excellent condition.

**93207**  Charles Schulz *Peanuts* Daily Comic Strip Snoopy and Linus Original Art dated 9-16-96 (United Feature Syndicate, 1996).

Linus grapples with the unfairness of life on this daily, as Snoopy gives it some perspective. Crafted in ink over graphite on Bristol board with an image area of 19" x 5.5". Personalized and signed in the top margin. Matted to 25" x 11.25". In Excellent condition.


Bluto and Popeye go at each other in this daily, featuring a memorable piece of comic strip history. This fist-fight started on 9-19-32 and ran for two weeks straight (not counting Sundays) until 9-30-32! It’s the longest single fight in comic strip history (that we know of), and it was a real slobberknocker too! This episode is created in ink over graphite on Bristol board with an image area of 20.5" x 4.5", framed and matted to an overall 24.25" x 8.25". The daily is toned, and the syndicate stat is discolored. In Very Good condition.
93209  Mike Sekowsky and Bernard Sachs Justice League of America #5 Story Page 12 Original Art (DC, 1961). A page from very early in the history of the JLA! When confronted with a raging maelstrom of crashing aquatic fury, it’s nothing short of good luck to have Aquaman nearby. Superman, Batman, Green Arrow, Martian Manhunter, Green Lantern, and Snapper Carr all make an appearance in this panel page from the story “When Gravity Went Wild.” Produced in twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”. In Excellent condition.

93210  Marie Severin and Herb Trimpe Strange Tales #160 Story Page 6 Doctor Strange Original Art (Marvel, 1967). Marie Severin not only penciled this story, “In This Planet You Would Save”, she also co-plotted the tale with writer Raymond Marais. Some great looking magical effects dominate this page crafted 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.
93211  Marie Severin and Bill Everett Tower of Shadows #5 Cover Original Art (Marvel, 1970). Having worked for EC Comics for a long period, Marie Severin could render a wonderfully creepy scene! This cover tied in with a yarn about a makeup man in Satan's service who makes actors monster-movie stars... for a price. Ink over graphite on Bristol board with an image area of 10" x 15". The only elements drawn on the main board are the leftmost half-inch, the bottom inch, and the elements to the left and right of the characters' heads. The rest of the main image, including the figures, is drawn on a separate piece of board attached to a larger board, and the demon's head (a stat with ink and white-out added) is a separate piece attached to that. The title logo and the art above it are also on a separate piece of board. While all of the above is apparent on close inspection, the art presents nicely as one unified image! One lettering blurb is missing at lower left. Production staining. Very Good condition.

93212  Yuko Shimizu Detective Comics #39 Variant B Cover Original Art (DC, 2015). A striking cover that's unlike anything else in our auction! Ink and Conte crayon on textured illustration paper. A scuffing technique was used by the artist to bring out texture on the cape. The image takes up the entire board which measures 12.5" x 19". Slight smudging. Very Good condition.

93213  Bill Sienkiewicz Moon Knight #23 Story Page 12 Original Art (Marvel, 1982). Fantastic art in Sienkiewicz's moody style, this was from a high-point for the fledgling Moon Knight title! This page, from the story "Perchance to Scream," was crafted in ink over graphite on Bristol board with an image area of 10" x 15". Text is all stat paste-up, and several corners are trimmed. There is glue residue and light discoloration in some places (such as Panel 2). Overall, in Very Good condition.
93214  Bill Sienkiewicz New Mutants #18 Story Page 14 Demon Bear Original Art (Marvel, 1984). The first issue for both Bill Sienkiewicz and the Demon Bear! Or at least the first “real” appearance of the latter, dream sequences notwithstanding. This issue absolutely rocked people’s worlds when it came out! Dani Moonstar and young Illyana Rasputin appear as well. This was the start of the Chris Claremont/Bill Sienkiewicz “Demon Bear” story arc, which is to be the basis for the 2019 New Mutants movie. Rendered in ink over graphite on Bristol board with an image area of 10" x 15". Text is discolored hand-lettered paste-up. The corners are trimmed on the lightly toned board, and there is some staining in the lower margin. Signed by Sienkiewicz in the lower margin. In Very Good condition.

93215  Barry Smith, P. Craig Russell, and Dan Adkins Conan the Barbarian #21 Story Page 21 Original Art (Marvel, 1972). This page from the adaptation of Robert E. Howard’s “The Black Stone” finds Conan narrowly escaping a ritual sacrifice, as a giant frog demon is hot on his heels. Ink over graphite on Bristol board with an image area of 10" x 15". The corrections on some of the faces were done directly on the board. The first two panels were done on a separate board, stripped in, and sealed with tape on the back. Production staining. Minor creases, including one at lower left that slightly affects the art. Very Good condition.

93216  Dick Sprang Batman #76 Cover Re-Creation Original Art (1984). Sprang’s lithe and kinetic art was crucial to the look and attitude of the Batman series during the 1940s and ’50s, but his comic-book work carried the contractual byline of Bob Kane, a co-creator and stakeholder in the trademark. Sprang comes belatedly into his own with this fine example of a series of reconstructions of defining Batman-and-Robin scenarios. The story represented is “The Danger Club!” — an acknowledged classic from 1953. Produced in inks and layered wax-pencil colors on illustration board. The image area is 13” x 18”, framed to 19" x 24”. Signed at lower right. Excellent condition.
93217  Jim Starlin Marvel Graphic Novel #1 “The Death of Captain Marvel” Story Page 47 Original Art (Marvel, 1982). A bold and impactful story from Marvel's early 1980s... It featured one of the true “deaths” in comics. Captain Marvel (aka Mar-Vell of the Kree) was dying of cancer and there just wasn’t anything that anyone in the Marvel U could do to stop it. A sad and sobering story that reminds us all of our mortality. This page features a bedside visitation from Rick Jones, Elysium, Moondragon, the Thing, Drax the Destroyer, and cameo appearances by the Beast, Mentor, Mr. Fantastic, and Starfox. The loss of Captain Marvel was felt for years, with several attempting to be his successor. Currently Carol Danvers is going a great job filling that role. She even got her own Marvel movie this year. This page was created in ink over graphite on bright white illustration board with an image area of 11.75" x 17.5". The ink has slightly discolored. Very Good condition.

93218  Jim Starlin and Al Milgrom Infinity Abyss #6 Complete 38-Page Story “Rewards & Punishment” Original Art (Marvel, 2002). Two double-page spreads, two splash pages, several near-splash pages, and just about every major Marvel character! And Thanos is at the center of it all. Note that these 38 pages are the complete story — some sources call this a 39-page story because they count the text recap that was printed at the front of the comic. Each page has an image area of 10.5" x 15.5". Excellent condition. A copy of the comic is included with the lot. All 38 pages can be seen in our online listing.
Jim Starlin and Al Milgrom Marvel Universe: The End #1 Page 2 Original Art (Marvel, 2003). Thanos began this miniseries by introducing his relationship with Death, and we see multiple views of both characters on this striking page. We also see Thanos as a child at the top, as well as the Cosmic Cube. Ink over graphite on Bristol board with an image area of 10.5" x 15.5". The word balloons are missing, but the art is in Excellent condition.

Jim Starlin and Al Milgrom Thanos #1 Cover Original Art (Marvel, 2003). Behold the power of Thanos! With his fist raised high, for the story “Epiphany!”, wherein the infamous villain from Avengers: Infinity War movie seeks redemption. Ink over graphite on Bristol board with an image area of 10” x 15”. Signed (as Gemini, or Jim and I) and dated on the left side in the image area. Signed by Starlin in the lower margin. In Excellent condition.
**93221** Jim Starlin and Robert Hunter *Superman Unchained* #3 Variant Cover E Original Art (DC, 2013). Mongul is one of the few villains who can take on Superman in a fist fight! Signed by Hunter in the bottom margin. Ink over graphite on Bristol board with an image area of 10.25” x 15.5”. Excellent condition.

**93222** Curt Swan and Murphy Anderson *Adventure Comics* #384 Supergirl and Superman Cover Original Art (DC, 1969). Electronic Dating hits the Super set, as Supergirl swipes right on Volar from Torma! A classic image from the “Swanderson” team rendered in ink over graphite and blue pencil on Sparta cover stock Bristol board with an image area of 10" x 15". The logo and header info are a very nice and clean replacement stat. The word balloons are hand-lettered paste-ups. Lightly toned and in Very Good condition.
93223  **Alex Toth “Nightmare” Unfinished/Unpublished Complete 8-Page Story Original Art (DC, 1970).** How and why this story went unfinished and unpublished on DC's inventory shelf for so many years is incomprehensible to us! This story is stuffed-full of amazing Alex Toth art (and he was clearly inspired by the great work of Steve Ditko in places). The pages were rendered in graphite and partially inked. They are on DC Bristol board with an image area of 10” x 15”. There are stamps along the top margin of the title/splash page indicating this story originally went into DC's inventory in 1970, and was rolled over every year until 1976. Another note in the top margin indicates that Gerry Conway may have been the writer for the tale. The boards are lightly toned and in Very Good condition.

93224  **Alex Toth and Terry Austin Superman Annual #9 Pages 3-4 Original Art (DC, 1983).** A double-page spread by Toth is not something we recall ever seeing before, nor can we think of another time Toth and Austin ever teamed up. This one is really striking when seen in person. Signed and inscribed by Austin at lower left. Ink over graphite on Bristol board with a combined image area of 21.5” x 15”.

93225  **Herb Trimpe Kid Colt Outlaw #154 Cover Original Art (Marvel Comics, 1971).** Trimpe remains best known for his virile, muscular work on *The Incredible Hulk*, but the artist pulled out all the experimental stops on such assignments as this *Kid Colt* showcase. The gunslinger feature had been a staple at Marvel/Timely/Atlas Comics since 1949, and it evolved in parallel with the maturation of the 1960s-’70s age of superhero comics. Here, Trimpe applies his customary kinetic solidity — embellished with a sophisticated inking style evocative of the Philippines artists who had begun invigorating American comics during the 1970s. The triple-gun imagery (center) seems almost animated. Ink over graphite on Bristol board. Note especially the inside-joke signage in the background: Trimpe’s nod to the Fantastic Four’s Baxter Building headquarters. The image area measures 10.25” x 15”. The page is faintly toned, with minimal adhesive staining/retouching on the paste-up logotype boilerplate. Excellent condition.
93226  Herb Trimpe, Bob Layton, and Steve Oliff  
Defenders #69  
Hand-Colored Cover Original Art (Marvel, 1978). Hand-colored by comics pro Steve Oliff, this cover features the Hulk, Nighthawk, Hellcat, and the Valkyrie, as well as The Anything Man. Signed by Stan Lee in the image and by Oliff in the UPC box. Ink over graphite (with added water-colors) on Bristol board with an image area of 9.75” x 14.75”. There’s a hard crease running across the whole page above Nighthawk’s head. Production staining. Pinholes and handling wear. Good condition.

93227  Herb Trimpe  
Incredible Hulk #181 Story Page 2 Recreation Original Art (undated). A stunning and faithful re-creation! The original page would command a six-figure sum if ever auctioned, so don’t miss this opportunity to grab a recreation of one of the best pages of the first Wolverine story, rendered by the same artist who drew the original! Our consignor tells us he acquired this one directly from Mr. Trimpe. When you hold this one up to the original page (a reprint of which is included with the lot) you see it’s a very faithful recreation indeed. Signed at bottom. Ink over graphite on Bristol board with an image area of 10” x 14.75”. Excellent condition.

93228  George Tuska and Billy Graham  
Hero for Hire #5 Splash Page 1  
Luke Cage/Power Man Original Art (Marvel, 1973). In this opening splash page of the story “Don’t mess with Black Mariah”, Luke Cage enters the theater to meet up with Frank Jenkins as he is murdered. Ink over graphite on Bristol board with an image area of 10” x 15.5”. Light toning, soiling, white-out in the margins, whiten-out text corrections, and production tape in the margins and running across the top of the image. In Very Good condition.
**93229** Bill Watterson *The Calvin and Hobbes Tenth Anniversary Book* Signed and Original Art Remarqued Hardcover First Edition (Andrews and McMeel, 1990). An original Watterson sketch graces the title page of this collected volume. This particular copy was originally given as a gift to Bill Watterson’s dental hygienist, and was personalized, signed, and remarqued, in black marker, with a cool 3” image of a leaping Hobbes, on the first page. Both dust jacket and book are in Excellent condition. Includes a PSA/DNA letter of authenticity.

**93230** Bob Wiacek *Amazing Spider-Man* #221 Unpublished Cover Original Art (Marvel, 1981). Spider-Man sidesteps Ramrod on this unused cover (Wiacek’s final version opted for the same concept from a different angle). Ink over graphite on Marvel Bristol board with an image area of 9.75” x 15”. In Very Good condition with toning, wear, soiling, and staining.
93231  Al Williamson and Frank Frazetta Weird Science #22 Story Page 4 Original Art (EC, 1953). This is Page 4 from the story “A New Beginning”, which features a young couple who goes back in time to repopulate Earth. Of course, they are named Adam and Eve, right? This very well-known story has many very talented people credited with inks, including both Al Williamson and Frank Frazetta, who we feel most likely worked on this page; but also Bernie Krigstein and Roy Krenkel. That’s a powerhouse talent-pool! The professor’s face in every panel, it appears, is an original art paste-up, and may have been produced by one or both of these other men. Ink and Zipatone over graphite on Bristol board with an image area of 13.5” x 18”. The page is lightly tanned. In Excellent condition.

93232  Ron Wilson and Al Milgrom Marvel Two-In-One #15 Cover Original Art (Marvel, 1976). The Thing goes head to head with Morbius the Living Vampire, as the Living Eraser attempts to rub them both out of existence! Ink over graphite on Bristol board with an image area of 10” x 15”. Header, logos, and all cover text are all stat paste-ups, with some glue residue near several of them. More glue residue in the lower left of the page and the top right margin. The page is lightly toned with white-out art corrections. Overall in Very Good condition.
93233 Wally Wood *Shock SuspenStories* #2 Story Page 7 Original Art (EC, 1952). The very last page of this pre-Code EC sci-fi horror masterpiece shows that space travel can cost an arm and a leg! The Bill Gaines-Al Feldstein co-plotted story “Gee, Dad... It’s a Daisy!” will make you think twice next time you are in the garden. Fittingly illustrated by Wally Wood, the forest setting on this page is chock-full of the highly-detailed and rich inks Wood is known for. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”, matted to 19.5” x 25”. In Very Good condition.

93235 Wally Wood *Astonishing Tales* #2 Story Page 10 Doctor Doom Original Art (Marvel, 1970). Doctor Doom faces off against The Faceless One and the Doomsman android! An exciting page made all the more so by the amazing art of Wally Wood. Gorgeous pencil work topped with lush inks on Bristol board with an image area of 10” x 15”. Lightly toned, with some whiteout text corrections. In Very Good condition.

93234 Wally Wood *Daredevil* #6 Story Page 6 Original Art (Marvel, 1965). An unusual origin story for the villain Zoltan Drago, wanna-be “Puppet Master”, accidentally creates a “Fear Gas” and decides to become Mr. Fear. A nice capsulated one-page origin, as rendered by the awesome talents of Mr. Wally Wood! Crafted 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.

93236 Wally Wood *Creepy* #41 Story Page 4 Original Art (Warren, 1971). Lovely (and sexy) fantasy art by the great Wally Wood. On this page, the centaur Sentor Equinus has just petitioned his satyr-like deity Satoris to save the life of the nubile Dragon Rider he names Melody. The page is chock-full of that fantastic detail work that Wood is well-known for. From delicate, soft backgrounds, to lith and limber forms, to the grotesque villains Blud, Karion, and Minos Taurus, this page is a real treat. Crafted twice-up scale in ink over graphite on Bristol board with an image area of 12.25” x 19”. In Excellent condition.
93237  Wally Wood Sally Forth Comic Strip #5 12 Original Art (Wood and Richter, 1972).
The adventures of Sally Forth and her friends take a decidedly spacey turn. But check out all
that fantastic prime-era Wood artwork! From Sally's lithe body, to the Omnivor, to all that great
spaceship art, this strip was one of Wood's best ever. Rendered in ink and Zipatone over graph-
ite on two separate sheets of Bristol board with a combined image area of 17” x 23.5”. The logo
is a printed paste-up. In Excellent condition.

93238  Bernie Wrightson Badtime Stories (nn) Splash Page 1 Original
Art (Graphic Masters, 1971). A large original, with an image area of 12” x
18”. Wrightson characterized this story, “King of the Mountain, Man”, as pure
slapstick, but as you can see this comedy pulls no punches. Signed at lower
right. Ink and Zipatone over graphite on board. Smudging outside the main
image and minor corner creases. In Very Good condition.

93239  Mike Zeck and Gene Day Master of Kung Fu #95 Cover Original Art (Marvel, 1980).
Both of these very talented artists made their initial marks at Marvel with Shang-Chi! Ink over
graphite on Bristol board with an image area of 9.75” x 14.75”. There’s a horizontal crease through
the middle of the art, though only really noticeable from the back, one corner is creased and
there are multiple pinholes in the top margin. Very Good condition.
116  To view full descriptions, graded population data, auction comparable results, enlargeable images and bid online, visit HA.com/7209

93240  Mike Zeck and John Beatty Captain America #275 Complete 22-Page Story "Yesterday's Shadows!" Original Art (Marvel, 1982). The key moment when Bernie Rosenthal realizes Steve Rogers is Captain America comes at the very end of this story, but there's also a compelling tale of some neo-Nazis, as well as an appearance by not-so-neo Nazis Baron Zemo and Arnim Zola. Also appearing: Vermin, Sam Wilson aka the Falcon, and even Peter Parker! Zeck handles all-out action and character bits equally well, as is amply demonstrated here. Ink over graphite on Bristol. Each page has an image area of 10" x 15". Many corners are clipped and some margins have been trimmed irregularly. Very Good condition.

93241  Mike Zeck and Bob McLeod Amazing Spider-Man #293 Splash Page 1 Original Art (Marvel, 1987). The splash page for Part 2 of "Kraven's Last Hunt" was titled "Crawling." Featured on this page is Spider-Man. You just can't see him because Kraven buried him alive! It was one of the most brutal Spidey stories of the decade, and it is well-remembered by fans. The page was created in ink over graphite on Bristol board with an image area of 10" x 15" (including the stat paste-up header and indicia). The story title is a paste-up stat as well. Signed by inker Bob McLeod in the lower margin with a silver paint pen. In Excellent condition.
93242 Charles Burns *Hard-Boiled Defective Stories* Splash Page 1 Original Art (RAW Books & Pantheon Press, 1988). Nobody rocks the holy stew out of the Pop Art/Punk Art movements more emphatically than Burns, a discovery of *RAW* magazine editor Art Spiegelman. Burns’ B-movie bearings combine horror and humor to jarring effect. “Love in Vein,” about a master-race conspiracy disguised as a fertility clinic, is a showcase story for El Borbah, Burns’ combination of masked wrestler and private eye in one dangerous character. This pristine image consists of ink over graphite on Bristol board, measuring a whopping 12” x 16.5” and framed out to 18.25” x 22”. Excellent condition.

93243 Jaime Hernandez *Penny Century* #7 Hopey and Maggie Cover Original Art (Fantagraphics, 1999). Hopey is not amused with her friend Penny Century, but Hopey thinks she’s a Riot, Grrl! Even Negra (in the upper left inset circle) looks pretty peeved. The story “Everybody Loves Me, Baby” turns out to be more about Maggie than Penny, so maybe that will make her happy. A fantastic cover by Xaime, signed and dated in the 8” x 13” image area. Created in ink over graphite on Bristol board. The inset of Negra is an original art paste-up. In Excellent condition.
Jamie Hewlett Deadline Magazine #25 and Tank Girl 2 Remastered Original Art Group of 7 (Deadline Publications, 1990). Oil/Writer Alan Martin and artist Jamie Hewlett guest-star on three pages from Deadline #25 from an untitled Tank Girl story wherein she had her arm cut off! Yikes! (It gets fixed, don't sweat it.) Also included are four pages from the story "Booga's Christmas Carol" from an unknown issue. Both stories were re-published in the 2009 Titan collection Tank Girl 2: Remastered. All of these pages were created in ink and Zipatone over graphite. Some pages in the Booga story have multiple statted panels with art alterations. The first three are in Bristol board, and the Booga story is on white paper taped to larger sheets of paper. Image areas measure 8.25" x 10.75" and 8" x 11.5". In Excellent condition.

Chris Ware - Lambiek Galerie Exhibition Invitation Illustration Original Art (Lambiek Bookshop, 1996). The Lambiek Galerie in Amsterdam kicked off 1996 with an exhibition of Chris Ware's original art. Ware himself provided the art for the invitations. This piece was created to be folded into a presentable invitation of 9" x 9". The original art was created in ink over blue pencil on bright white Bristol board with an image area of 18" x 18". There is a touch of whiteout art correction in some places, and the the vine sidebars on the right side pieces are reversed stats. Also the rocketship in the upper right piece is a stat paste-up. Signed and personalized in 1999 on the lower right side margin. In Excellent condition.
Chris Ware Building Stories “Oak Park Newspaper” Page 18 Original Art (Pantheon, 2011). Chris Ware's *Building Stories* is unlike any comic book or graphic novel ever published. This box set is composed of fourteen different books, booklets, newspapers, comic strips, magazines, a “Golden Little Book” even a board game. This oversized “newspaper” page is from the “Veterinarian” section of the “Oak Park” paper, drawn in ink and blue pencil on Bristol board, with an approximate image area of 18” x 25”. One panel is an original art paste-up. A detailed and graphically stunning page from one of Ware's most important books (if one can truly call it a “book,” as it's definitely much more than that). Signed by Ware in the lower right. In Excellent condition.

*End of Session Three*
COMING JUNE 8!

AUCTION OF EUROPEAN COMIC ART,
FEATURING THE VERY FIRST PUBLISHED TINTIN COVER

HERGÉ (1907-1983)
The Adventures of Tintin Vol. 1: Tintin in the Land of the Soviets
Original Cover Art Ink on paper (With gouache corrections)
27 x 29.5 cm (paper) 21 x 26 cm (drawing)
Le Petit Vingtième (13-02-1930)
©Hergé-Moulinsart 2019

INQUIRIES: 877-HERITAGE (437-4824)
Joe Mannarino | Ext. 1921 | JoeM@HA.com
94001 Murphy Anderson Showcase #60 The Spectre Cover Preliminary Artwork Original Art (DC, 1966). This is actually the first Silver Age Spectre! This issue was his Silver Age revival, and the cover technically appears before the first page, and this prelim was created before the final cover! Richly rendered in graphite with lush shading, it’s almost incorrect to call it a “prelim”. Check out the line work on the Spectre’s leg... that’s almost fully finished. The graphite on paper piece measures 7” x 10.25”. There is a 2” rip in the upper right and some corner damage there. In Very Good condition. From the Murphy Anderson Collection.

94002 Murphy Anderson Justice League of America #76 “Seven Soldiers of Victory (Plus One)” Pin-Up Illustration Original Art (DC, 1969). Although he was not credited in this issue, the letter column in JLA #85 gave art credit to Murphy Anderson for this piece that features the Vigilante, Green Arrow and Speedy, the Star-Spangled Kid and Stripesy, the Shining Knight, and the Crimson Avenger and Wing. Crafted in ink over graphite and blue pencil on Bristol board with an image area of 15” x 10”. Lightly toned, with a couple of minor brown stains in the image area. In Very Good condition. From the Murphy Anderson Collection.

94003 Murphy Anderson Strange Adventures #226 Complete 8-Page Story “The Magic-Maker of Rann” Original Art (DC, 1970). Adam Strange must save the people of Rann from radiation that gives them magic powers at the cost of erratic behavior in this backup “picture-story” by the great Gardner Fox. Ink and Zipatone over blue pencil on heavy board with image areas of 10” x 15”. In Very Good condition with mild toning and soiling, and heavy discoloration to the paste-on text elements. From the Murphy Anderson Collection.

94004 Murphy Anderson - Connie Rodd from PS, The Preventive Maintenance Monthly Specialty Illustration Original Art (c. 1970s-80s). A specialty piece created and gifted to E Company, 10th Combat Engineer Battalion, 3rd Infantry Division! Connie Rodd was created by Will Eisner for the US Armed Forces preventative maintenance magazine titled PS, The Preventive Maintenance Monthly (and often referred to as “PS Magazine”). Her name was a pun on a “Con Rod” (i.e. a connecting rod). Created in ink and color marker on 10” x 15” illustration board. Signed and personalized on the left side. In Excellent condition. From the Murphy Anderson Collection.

94005 Murphy Anderson - Superman, Batman, Wonder Woman, and Lois Lane Illustration Original Art Group of 2 (DC, c. 1971). It is possible this was created for a magazine article. The image seems to be taking a poke at some then-current content in DC books. Efforts to be more relevant to modern day society saw storylines about pollution, and the Women’s Lib movement. The psychological motivations behind Batman’s war on crime were being touched on, and Wonder Woman was de-powered and out of costume. A faint note at the bottom of the ink piece gives a 1971 date. Also included is the original graphite preliminary rough. The image area on both measures 10” x 10”. The finished art is signed by Murphy Anderson in the lower right. From the Murphy Anderson Collection.

94006 Murphy Anderson Who’s Who: The Definitive Directory of the DC Universe #4 Captain Comet Original Art (DC, 1985). The first mutant in the DC Universe, Adam Blake is a man who was “born a hundred thousand years before his time”, which granted him with telepathic, telekinetic, and clairvoyant abilities (in addition to being able to fly). Created in 1951, he was styled very much in keeping with the Atomic Age that birthed him. This piece was designed in two layers. Both were created in ink over graphite and blue pencil on Vellum, with an image area of 10” x 10.75”. The top layer is a full figure of Captain Comet, which was published in full color. The bottom layer was used as a mono-tone background image. They pages are toned and in otherwise Excellent condition. From the Murphy Anderson Collection.
**194009 Murphy Anderson The Rocketeer Illustration Original Art (c. 1990s).** Anderson was among Dave Stevens’ primary influences — so it is altogether fitting that comics veteran Anderson should take a run at Stevens’ signature heroic protagonist, the Rocketeer. Ink over blue pencil on Bristol board, with an image area of 11” x 16”. Excellent condition. From the Murphy Anderson Collection.

**194010 Lou Fine Adam Ames Daily Comic Strip Original Art dated 7-21 (Hall Syndicate, c. late 1950s).** Lou Fine’s incredible draftsmanship allowed him to bring a new level of realism to the action-adventure newspaper strip. His portraits had a subtlety in their depiction of facial expressions that was first-rate. Don’t let this scarce example of a Lou Fine newspaper strip pass you by! The ink on Bristol board image area of this daily measures 13.25” x 3.5”, and the art is in Excellent condition, with slight overall toning. From the Murphy Anderson Collection.

**194011 Lou Fine as Al Stenzel Space Conquerors #2107 Comic Strip Original Art (c. 1966).** After his brilliant Golden Age comic art career, the supremely talented Lou Fine entered the lucrative advertising and comic strip markets. Clients soon took notice, as Fine established himself among the top artists in the field. Lou’s facility with a pen was showcased in this adventure strip, ghost drawn for an issue of the Boy Scouts of America’s magazine, Boys’ Life. The image area of the strip is 14” x 8.5”, and the art is in Excellent condition. From the Murphy Anderson Collection.

**194012 Carmine Infantino and Murphy Anderson Who’s Who: The Definitive Directory of the DC Universe #1 Adam Strange Illustration Original Art (DC, 1985).** Adam Strange, the man of two worlds... wonderfully depicted in a Zeta-Beam flash by the out-of-this-world art team of Infantino and Anderson. Rendered in ink over graphite and blue pencil on a 7” x 14” section of vellum. In the printed issue, Adam Strange appears in full color, and all of the background art was printed in blue ink. The vellum is lightly toned, with a minor rip in the top margin. In Very Good condition. From the Murphy Anderson Collection.

**194013 Carmine Infantino and Murphy Anderson Who’s Who: The Definitive Directory of the DC Universe #8 Barry Allen-Flash Illustration Original Art Group of 2 (DC, 1985).** Who better to illustrate the encyclopedic entry for the Silver Age Flash than Carmine Infantino? Infantino and writer Robert Kanigher created this new version of the original Flash in 1956. This image was created on two layers of 14” x 17” vellum (so the background could be rendered in a color hold effect), produced in ink over blue pencil. There are some minor creases in the lightly toned vellum. In Very Good condition. From the Murphy Anderson Collection.
94014 Carmine Infantino and Murphy Anderson Who's Who: The Definitive Directory of the DC Universe #4 Captain Boomerang Illustration Original Art Group of 2 (DC, 1985).
One of the Flash's original Rogue's Gallery bad guys! Created on two sheets of vellum, so the background could be used in a color hold effect. The ink over blue pencil artwork has an image area of 10" x 11.5". The sheets are lightly toned and in Excellent condition. From the Murphy Anderson Collection.

94015 Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 7-5-47 (King Features Syndicate, 1947).
This beautifully drawn strip was done in ink over graphite on Bristol board, with an image area of 18.5" x 5.5". Slight overall toning and edge/corner wear, and light soiling. Overall, in Very Good condition. From the Murphy Anderson Collection.

94016 Curt Swan and Murphy Anderson Action Comics #417 Story Pages 2 and 3 Original Art (DC, 1972). Brainiac, Lex Luthor, the Marauder, and Grax seem to get their wish: a chance to take down Superman! From the issue's cover story, "The Conspiracy of the Crime-Lords!". Ink and whiteout effects over graphite on two separate sheets of Bristol board with a combined image area of 20.75" x 15". In Excellent condition with mild toning and tape at the edges of each page. From the Murphy Anderson Collection.

94017 Curt Swan and Murphy Anderson Superman #255 Story Page 1 Original Art (DC, 1972). This dramatic opener for the issue's cover feature foreshadows a dire fate for the Man of Steel, ominously rendered in silhouette on this cool semi-splash page. Ink, Zipatone, and whiteout effects over graphite on Bristol board with an image area of 10" x 13". In Very Good Condition with heavy toning to the paste-on elements, tape at the edges, and some mild toning and wear. From the Murphy Anderson Collection.

94018 Curt Swan and Murphy Anderson Superman #261 Splash Page 1 Original Art (DC, 1973). Carol Ferris' dark alter ego, Star Sapphire, has the Man of Steel at her mercy on this teaser opening splash page by legendary Superman artists Swan and Anderson. Ink over graphite on Bristol board with an image area of 10" x 13". In Very Good condition with some discolored tape, a .5" tear to the right edge, some mild soiling, and a discolored paste-up element. From the Murphy Anderson Collection.

94019 Al Williamson Secret Agent Corrigan Daily Comic Strip Original Art dated 7-4-73 (King Features Syndicate, 1973). Corrigan awakens, after being drugged with tranquilizing gas, to find himself the reluctant guest of multi-millionaire Sebastian Quirt. Ink and blue pencil over graphite on Bristol board with an image area of 15" x 4.25". A few very minor stains and discoloring to the syndicate paste-up stat, otherwise, Excellent condition. Signed and inscribed in the bottom border. From the Murphy Anderson Collection.

94021 Arthur Adams, Gracine Tanaka, and Art Thibert Fantastic Four #348 Story Page 19 Original Art (Marvel, 1991). Ghost Rider, Spider-Man, Wolverine, and Hulk (as the "New Fantastic Four") are outnumbered by Mole Man and a seemingly endless army of Moloids. Spider-Man wisely opts for diplomacy. Ink over graphite on Marvel Bristol board with an image area of 10" x 15.25". Signed by Art Thibert in the bottom left. The text is all hand-lettered text paste-up which has toned, and there is production tape holding on the bottom page number (Marked as Page 25 counting ads); otherwise, in Excellent condition.

94022 Arthur Adams - Colossus Specialty Illustration Original Art (2003). An imposing image of Colossus that shines with Adams' attention to detail on the figure as well as his cross-hatching on the background. Ink over graphite and blue pencil on 11" x 14" Bristol board. Excellent condition.

94023 Arthur Adams Champions #3 Cover Original Art (Marvel, 2017). Spider-Man (Miles Morales), Amadeus Cho-Hulk, Ms. Marvel IV (Kamala Khan), Viv Vision (daughter of the android Vision), Cyclops, and Nova (Sam Alexander) explode off this variant cover from Art Adams. Ink over graphite and blue pencil on Bristol board with an image area of 13.5" x 19.5". Signed and dated by Art Adams in the bottom margin. In Excellent condition.


94025 Carl Anderson The Saturday Evening Post "Henry" Cartoon Original Art dated 3-25-33 (Curtis Publ., 1933). Anderson's laugh-making cueball character conquered the magazine-gag scene before he expanded into the realms of newspaper strips and comic books. This historic piece finds Henry delivering a literal belly-laugh. Rendered in ink, with a layered inkwash finish, on an 8.25" x 11" sheet of illustration board, matted to 11" x 14". Overall age-toning, with light soiling; otherwise, the condition is Very Good.

94026 Murphy Anderson Strange Adventures #135 Page 26 Original Art (DC, 1961). The Atomic Knights uncover a tyrant's plan to use a deadly super-weapon against a defenseless town. Ink over graphite on Bristol board with an image area of 13" x 18". In Excellent condition with mild overall toning and soiling to the edges.

94027 Murphy Anderson Strange Adventures #150 Story Page 6 Original Art (DC, 1963). The Atomic Knights are attacked by aggressive sentient plants on this semi-splash page from Chapter 2 of "The Plant That Hated Humans". Ink over graphite on Bristol board with an image area of 13" x 18". In Very Good condition with two areas of adhesive residue from missing paste-on elements.
**94028** Ross Andru and George Roussos *X-Men* #36 Story Page 15 Original Art (Marvel, 1967). Mekano proves to be a tough foe for Cyclops, Angel, and Beast on this page from the issue that marked his first appearance. Ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition with mild soil- ing to the edges.

**94029** Ross Andru and Mike Esposito *Flash* #175 Partial Page Superman Original Art (DC, 1967). From the famous Superman-Flash race! As was common in those days, an ad ran on the bottom half of the page. Ink over graphite on Bristol board with an image area of 10" x 7.25". Hole-punched. Very Good condition.

**94030** Ross Andru and Frank Giacoia, and Dave Hunt *Amazing Spider-Man* #131 Page 3 Original Art (Marvel, 1974). Super-gangster Hammerhead crashes Doctor Octopus and Aunt May’s wedding. Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with tape residue to the edges and some soiling.

**94031** Ross Andru and Dick Giordano *Superman vs. The Amazing Spider-Man* Double-Splash Pages 31 and 32 Original Art (DC/Marvel, 1976). Lex Luthor and Doctor Octopus are imprisoned together in a maximum-security penitentiary — what could possibly go wrong? This historic spread was the first time DC and Marvel characters ever met “in-story”. Ink and Zipatone over graphite on Bristol board with an image area of 19.5" x 12.25". In Very Good condition with tape residue, minor soiling, and mild wear at the edges.

**94032** Jim Aparo *Aquaman* #51 Page 12 Original Art (DC, 1970). Trapped in another ocean realm, Aquaman searches for a way to return to Earth. Ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". In overall Excellent condition.

**94033** Sergio Aragonés - Groo the Wanderer Specialty Illustration Original Art (1984). Groo takes care of some swordsmen (and the peasant’s ox-cart) on this fine specialty illustration produced in ink and blue pencil shading over graphite on paper. It is personalized, signed, and dated in the lower right of the 10.5" x 8.25" image area. Glass front framed to 13.25" x 11.25". There is some slight rippling in the frame. In Very Good condition.

**94034** Dick Ayers *Wyatt Earp* #14 Complete 5-Page Story “The Marshal is a Phony” Original Art (Atlas/Marvel, 1957). The town is left seeing double when a dead-ringer for Earp shows up in this cover feature. Ink over graphite on heavy board, with image areas measuring 9" x 13". In Excellent condition.

**94035** Dick Ayers *Wyatt Earp* #15 Complete 5-Page Story “Revenge Against a Town!” Original Art (Atlas/Marvel, 1958). A convicted felon vows to take vengeance upon Marshal Earp and the entire town of Canyon City in this short story written by Stan Lee and drawn by Ayers. Ink over graphite on heavy board, with image areas of 9" x 13”. In overall Excellent condition with some toning.
94036  Dick Ayers Wyatt Earp #16 Complete 5-Page Story “The Man Who Out-Drew Earp” Original Art (Atlas/Marvel, 1958). Earp may have met his match in a gunman with skills to rival his own in this cover story written by Stan Lee and drawn by Ayers. Ink over graphite on heavy board, with image areas of 9” x 13”. Some discoloration and adhesive residue to the first page; otherwise, in overall Excellent condition with some toning.

94037  Dick Ayers Kid Colt Outlaw #109 Complete 5-Page Story “Outlaw’s End” Original Art (Marvel, 1963). A series of unexpected events allows a farmer to capture the bandit who once robbed and nearly killed him. Written by Stan Lee. Ink over graphite on Bristol board with image areas of 12.5” x 18.5”. In overall Excellent condition with some instances of light soiling and wear to the edges. Signed by Ayers at the bottom of each page.

94038  Dick Ayers Ghost Rider #4 Story Page 9 Sting-Ray Original Art (Marvel, 1967). A great montage of the Sting-Ray’s recent activity. The mention of this being his new name is because he got his tail handed to him by the Rawhide Kid (in Rawhide Kid #57, 1960) when he was going by the name of The Scorpion. His costume stayed the same, however. The big, bold page was created twice-up scale in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. Signed by Ayers in the lower margin. The lightly toned page is in Very Good condition.

94039  Dick Ayers Outlaw Kid #12 Partial Story Original Art Group of 13 (Marvel, 1970). Pages 2, 3, 6, 7, 11, 12, 14, 15, 17, 19, 26, 27, and 30, from the story “In The Claws of Bounty-Hawk.” Each page has an image area of 10” x 15” and is in overall Very Good condition.

94040  Dick Ayers and Jim Mooney Combat Kelly #1 Partial Story Original Art Group of 13 (Marvel, 1972). Combat Kelly and his Deadly Dozen storm a Nazi airbase in order to capture an experimental jet plane. These are 13 of the 21-page story that introduced Kelly and his team. Includes pages 2-4, 6-9, 11, 13, 14, 16, 18, and 21. Also included is a three-page typed plot synopsis by Gary Friedrich. Ink over graphite on Bristol board with 10” x 15” image areas. In overall Excellent condition with some areas of soiling, wear, and tape residue.

94041  Dick Ayers and Paul Reinman Combat Kelly #6 Cover Original Art (Marvel, 1973). Kelly’s kooky commandos assault the Fortress of Doom with “A Wing... a Prayer... and Mad Dog Martin!” Gary Friedrich tells the tale of when Capt. Jack “Mad Dog” Martin joined the Deadly Dozen. The cover was created in ink over graphite on Bristol board with an image area of 10” x 15”. The logo, corner box, and all header info are stat paste-ups (some held on with production tape). The cover blurb and all cover text are hand-lettered text paste-ups (with glue residue and some production tape). Kelly in the lower right is a paste-up stat with some whiteout art correction around him. The right side of the stat is held on with tape and there is a slit in the board from where the stat was sized and positioned. There is also a small bit of glue residue above him as well. Overall in Very Good condition.
94042 Dick Ayers and Romeo Tanghal
*Jonah Hex* #25 Near-Complete 16-Page Story
Jonah’s efforts to protect a crusading newspaper
publisher/former friend from a gang of bandits
meets with tragedy in this cover story. All but the
final page are included, but given that page 16
involves a rope, a tree, and a little frontier justice,
you get the gist of the ending. Ink over graphite
on DC Bristol board with image areas of 10” x 15”.
In overall Excellent condition with discolored
tape at the top and bottom edges of each page,
plus some discoloration to the paste on elements
of page 1.

94043 Dick Ayers and Sam Glanzman
*G. I. Combat* #227 Complete 12-Page Story
“I, the Tank” Original Art (DC, 1981). A breathtaking
double-splash page is one of the highlights of
this tale in which the crew of the Haunted Tank
must improvise when their heavily damaged
tank is subjected to severe damage. Ink over graphite
on DC Bristol board, with image areas of 10” x 15”.
Glanzman finishes and inks over Ayers layouts. In overall Excellent condition with some overall toning.

94044 Chris Bachalo and Tim Townsend
*Uncanny X-Men* #22 Cover Original Art
(Marvel, 2014). Cyclops and his X-Men come
into conflict with S.H.I.E.L.D. symbolically repre-
sented on this cover by Chris Bachalo. Graphite
on Bristol board with an image area of 10.25”
x 15.5”. Signed by Stan Lee in the bottom left
and Tim Townsend in the bottom right, it is in
Excellent condition.

94045 Mark Bagley
*Overstreet Price Guide*
#22 Spider-Man Covers Preliminary Artwork
(Robert M. Overstreet, 1991). Included are
seven designs for the cover of the 22nd edition
of the *Overstreet Comic Book Price Guide*, each
featuring Spidey, and four featuring him and
such foes as the Green Goblin, Doctor Octopus,
Vulture, Rhino, and the Lizard. Three are in ink
over graphite on a single sheet of Marvel Bristol
board, with image areas of 5” x 4.25”; three are
in ink and ink wash on two separate sheets of
Bristol, with image areas of 5.25” x 8.25”; and one
is in ink and watercolor on paper, with an image
area of 8” x 12.5”. Accompanied by two handwrit-
ten letters from Bagley to Bob Overstreet, and a
COA from the Robert M. Overstreet Collection. In
overall Excellent condition.

94046 Mark Bagley and Larry Mahlstedt
*Amazing Spider-Man* #408 Splash Page 1
Original Art (Marvel, 1996). Gravity is in charge
of the situation, it’s snowing heavily, and Spidey
is on the verge of going splat. Ink over graphite
on Bristol board with an image area of 10.25”
x 15.5”. The story title and indicia elements are
affixed to two separate acetate overlays. In Very
Good condition with adhesive residue along
the top and bottom edges, and discoloration to
some of the paste-on elements.

94047 Mark Bagley
*Spider-Men* #1 Cover
Variant Original Art (Marvel, 2012). It’s Spidey
vs. Spidey on this variant cover featuring the original
Peter Parker and Miles Morales in a story that
finds them meeting for the first time. A meeting
that was adapted for the recent Oscar-winning
*Spider-Man: Into the Spider-Verse* movie. Graphite
over blue pencil on Marvel Bristol board with an
image area of 10” x 15.75”. Signed by Mark Bagley
in the lower left of the page and again in the
middle right of the image. In Excellent condition.
94048 John Beatty The 'Nam #15 Cover Original Art (Marvel, 1988). A powerful cover by Beatty for the issue "Notes from the World". Ink over graphite on Bristol board with an image area of 9.75" x 15". The board is affixed to a second sheet of board of the same size as the original. In Very Good condition with areas of toning and wear.

94049 C.C. Beck Daring Mystery Comics #3 Cover Recreation Original Art (1974). A recreation of Alex Schomburg's 1940 comic cover. Schomburg is regarded as a definitive cover artist of the comics' hero-laden first generation. Beck, a prominent contemporary, pays rambunctious tribute to Schomburg with this replica of a historic title from Timely (a.k.a. Marvel) Comics. The central figure is the Nazi-busting Purple Mask, formerly known as the Laughing Mask. The year (1974) is significant, closely following Beck's return to his signature character, Captain Marvel (Shazam), and an abrupt departure — stemming from his contempt for the narrative tone of the revival. Better to re-live the past, Beck would say, than to play along with unwanted new trends. Signed at lower right. Ink over graphite on Bristol board. Image area, 10" x 15". Excellent condition.

94050 C.C. Beck Master Comics #22 Cover Recreation featuring Captain Marvel Jr. Original Art (1975). A recreation of Mac Raboy's original 1942 cover. Raboy had defined Captain Marvel, Jr. shortly after Beck had established the original Captain Marvel (SHAZAM!) during the wartime 1940s. Beck returned during the 1970s to the long-lapsed Marvel Family, painting replicas of his (and Raboy's) original compositions. This reconstruction is astonishingly close to the Raboy style. The background combatants are the heroic Bulletman and the super-villain Captain Nazi. Marvel, Jr., wallops the evil Dr. Eternity before he can pull a House of Wax number on Susan Kent, alias Bulletgirl. Delicately layered watercolors over ink on illustration board. The image area is 11" x 15.5". Excellent condition.

94051 C.C. Beck Whiz Comics #52 Cover Recreation Captain Marvel Original Art with Signed Letter (1978). Beck reveals the story behind the art in an accompanying (original) typewritten letter. The artist had been responsible for some of the brightest and funniest superhero comics of the 1940s. He re-emerged during the 1970s, eager to reconnect with his signature character, Fawcett's authentic Captain Marvel, but soon grew hostile to the fatuous writing of the revived series. Still, Beck reserved the right to revisit his glory days via such paintings as this one: Taking liberties with his original 1944 cover, Beck substituted Captain Nazi and an accomplice (right) for the original's generic convicts. And, he explains in the typewritten piece, "The colors and values ... have been ... heightened." Ink and opaque watercolors over graphite on illustration board. Image area, 11" x 15.25". Excellent condition.

94052 C.C. Beck Whiz Comics #18 Recreation Cover Captain Marvel Original Art (1978). Beck established the tone and style of Fawcett's original Captain Marvel as early as 1939, and so he became a natural choice to illustrate the hero's 1970s revival. Though averse to the writing of the new version, Beck reserved the right to deploy the Captain in paintings where he could exercise a maverick artistic control. This gem of a revisionist composition is "almost an exact rendering" of the original cover, as Beck writes in an accompanying signed memorandum — barring the conceit of replacing a nameless German trooper with super-villain Captain Nazi and adding scenic details in the upper space where the Whiz Comics logotype would have appeared. Though regarded by history as a cartoonist to the exclusion of realism, Beck argued that his mannered restraint, with "[no] excessive action [or] impossible anatomy," had "contributed to the realism of Captain Marvel." Ink and opaque watercolors on illustration board. The image area is 11" x 15.5". Excellent condition.

94053 C. C. Beck Whiz Comics #25 Cover Recreation Captain Marvel Original Art (1980). The Big Red Cheese never looked better than on this superb recreation of one of his best-remembered cover appearances, from 1941's Whiz Comics #25. After spending years in relative obscurity, Captain Marvel's original artist C. C. Beck found his work in demand from grown fans who remembered the Fawcett characters, as well as new fans of DC's Shazam! series. And with the 2019 Shazam! movie, the World's Mightiest Mortal is reaching a whole new generation. This mixed media piece has an image area of approximately 11" x 15.5", matted to 16" x 20.5". It's in Excellent condition.
94054  C.C. Beck *Master Comics* #21 Cover Recreation Captain Marvel Original Art (1980). A re-creation of Mac Raboy’s original 1941 cover. Beck revisits his signature character in this gem of a composition stays true to Raboy’s original design, while heightening the column of smoke rising behind the primary figures. Beck’s elimination of the *Master Comics* logotype, of course, allows such liberties. The subject is a confrontation of Captain Nazi (center) by the 1940s Captain Marvel (left) and Bulletman (right). Ink and watercolors (both opaque and translucent) over graphite on illustration board. The image area measures 11” x 15.5”. Excellent condition.

94056  Ed Benes and Scott Williams *Blackest Night: Titans* #2 Page 3 Original Art (DC, 2009). Donna Troy encounters her late husband and child, resurrected by the Black Lantern, on this ghoulish page from the tie-in miniseries. Ink over graphite on Bristol board with an image area of 10.5” x 15.75”. In Excellent condition.

94055  Ed Benes and Scott Williams *Blackest Night: Titans* #2 Page 1 Original Art (DC, 2009). A spectral baby carriage and a Black Lantern ring foreshadow coming horrors on this page from the tie-in miniseries. Ink over graphite on Bristol board with an image area of 8.75 x 14”. In Excellent condition, signed by Williams at the bottom.

94057  Simone Bianchi *X-Men* #25 Page 14 Original Art (Marvel, 2008). Storm, Beast, and Wolverine arrive at the scene of a mysterious burning body. Ink and whiteout effects over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Bianchi at the bottom.

94058  Simone Bianchi *Astonishing X-Men* #30 Page 18 Original Art (Marvel, 2009). Featuring Beast, Wolverine, and Armor. Ink, ink wash, and whiteout effects over graphite on Bristol board with an image area of 10” x 15”. Note: The image of Beast in Panel 4 is a photostat of the image in Panel 2. In Excellent condition, signed by Bianchi at the bottom.

94059  Jack Binder Studio (attributed) *Master Comics* #118 Complete 13-Page Story “Mary Marvel and the Big Rock Candy Mountain” Original Art (Fawcett, 1950). The one and only Mary Marvel story of this long-running series! Each page has an image area of 13” x 18”. Ink over graphite on board. Heavy use of blue pencil. The miniature scene of Mary Marvel and the wizard Shazam on the first page is a stat, as well as the accompanying lettering. Glue staining. Some original art elements were done on separate boards and pasted on. Good condition.
94060  Steve Bissette - Swamp Thing and Abby Specialty Illustration Original Art (DC, 1984). Writer Alan Moore was crafting a tale in this series that was part horror and part romance, as the mismatched, star-crossed lovers of this piece would readily agree. Notations on this piece indicate that it may have been used for a DC in-house ad. This could have appeared in either DC Sampler #2, or as a pin-up in Swamp Thing #29. Rendered in ink with white paint highlights over graphite on 17” x 11” Bristol board. It is signed and dated “8-9/84” in the image area. The lightly toned board has a crease in the top left corner and some minor handling wear around the edges. In Very Good condition.

94061  Brett Booth and Tom McWeeney Fantastic Four #9 Double Splash Pages 7-8 Original Art (Marvel, 1997). Awesome two-page spread featuring Mr. Fantastic, Thing, and Invisible Woman, as well as Black Bolt, Medusa, Karnak, Gorgon, and Triton of the Inhumans, plus Galactus and his former heralds Silver Surfer, Terrax, and Firelord. Ink over graphite on two separate sheets of Image Comics Bristol board, with an overall image area of 19” x 14.25”. In Excellent condition.

94062  Wayne Boring and Stan Kaye Superman #94 Story Page 7 Original Art (DC, 1955). Superman is the action ace of the story, but it’s Clark Kent who solves the mystery of the “Three Dooms for Metropolis!” The twice-up page was produced in ink over graphite on Bristol board with an image area of 13” x 19.5” (including the stat paste-up header). Lightly toned, with some marginal corner damage, and in Very Good condition.

94063  Berke Breathed Bloom County Daily Comic Strip Original Art dated 2-17-88 (Washington Post Co., 1988). Opus and Milo discuss the ramifications of spy satellites, but Milo doesn’t seem to be taking the situation as seriously as Opus. The “knee-boggling” art is in ink over blue pencil on Bristol board, with an approximate image area of 16” x 5”, matted to 22” x 11.5”, and it is in Very Good condition, with toning and some fading to the text.

94064  Berke Breathed Bloom County Daily Comic Strip Original Art dated 1-10-89 (Washington Post Co., 1989). Opus and Milo reflect upon the past year and in hindsight, would do everything exactly the same… except for the nose liposuction… Opus would skip that. This uproarious episode was produced in ink over blue pencil on Bristol board, and it has an image area of 16” x 5”, matted to 22” x 11.25”, and the art is in Very Good condition, with toning, and a pasted-on text correction in Panel 3. The text is beginning to fade.

94065  Berke Breathed Bloom County Daily Comic Strip Original Art dated 5-6-89 (Washington Post, 1989). Opus is having a near death, out-of-body experience, and from way up there, his nose looks HUGE! This hilarious original daily was done in ink and marker over blue pencil on Bristol board, with an approximate image area of 16” x 5”, matted to 21.75” x 11.25”. Opus and Milo are pasted-on stats in Panels 3 and 4, that have begun to discolor. The marker text is beginning to fade. In Very Good condition.

94066  Austin Briggs Flash Gordon Daily Comic Strip Original Art dated 8-31-42 (King Features Syndicate, 1942). The Queen of Forestia has Flash Gordon fooled — or does she? This terrific ink over graphite on Bristol board daily has an image area of 17” x 4.75” and the art is in Very Good condition with discoloration from missing mechanical tones.

94067  Bob Brown and Frank Giacoia Super DC Giant S-23 Cover Original Art (DC, 1971). Fantastic horror-themed cover from the special Unexpected tie-in issue. Ink over graphite on Sparta board with an image area of 10” x 15”. In Very Good condition with discolored paste-on elements, plus an area of adhesive residue from a detached caption box (included).

94068  Bob Brown and Mike Esposito Avengers #114 Page 2 Original Art (Marvel, 1973). The Scarlet Witch reflects on her tumultuous romance with the Vision on this page from “Night of the Swordsman”. Also featured are Quicksilver, Crystal of the Inhumans, Captain America, and Iron Man. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with lightly discolored tape at the edges.

To view full descriptions, graded population data, auction comparable results, enlargeable images and bid online, visit HA.com/7209
94069  Bob Brown and Frank McLaughlin
*Avengers* #122 Story Page 17 Original Art (Marvel, 1973). The Avengers have the members of Zodiac seeing stars! Featured are Thor, Vision, Iron Man, Black Panther, and Scarlet Witch. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with tape residue and some soiling at the edges.

94070  Bob Brown and Don Heck
*Avengers* #123 Page 2 Original Art (Marvel, 1974). Mantis is upset to learn that Libra is her father. Features Iron Man, Vision, Black Panther, Scarlet Witch, Thor, and members of the Zodiac organization. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with tape residue along the edges and some small areas of staining.

94071  Bob Brown and Klaus Janson
*Daredevil* #132 Story Page 17 Original Art (Marvel, 1976). The pulse-pounding last page of the first Bullseye story that ran in #131-132. Ink over graphite on Bristol board with an image area of 10” x 15”. Light toning, white-out text correction in Panel 2, and production tape glue residue in the margins. In Very Good condition.

94072  Frank Brunner and Steve Leialoha
*Howard the Duck* #2 Page 27 Original Art (Marvel, 1976). Brunner’s powerful art graced cosmic sagas in the 1970s but was also just right for the more humorous tale of the Deadly Space Turnip! Beverly Switzler and our web-footed hero also appear. Signed by both artists in the bottom margin, and by writer Steve Gerber in the top margin. Ink over graphite on Bristol board with an image area of 10” x 14.75”. Typical production staining and some tiny corner creases. Excellent condition.

94073  Carl Burgos and Paul Reinman
*Tales to Astonish* #64 Story Page 4 Original Art (Marvel, 1965). Attuma enacts his plan for domination of the surface world on this semi-splash page from the Giant-Man and Wasp story, “When Attuma Strikes!”, a sequel to the villain’s debut appearance in *Fantastic Four* #33 two months earlier. Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition with mild toning, and edge wear/creasing to the top.

94074  John Buscema and Sal Buscema
*Silver Surfer* #7 Story Page 19 Original Art (Marvel, 1969). The Surfer steps into a trap set by the heir of none other than Victor Frankenstein on this page by the Buscema brothers. Ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. In Excellent condition.
94075  John Buscema and Tom Palmer
*Avengers* #79 Story Page 3 The Vision Original Art (Marvel, 1970). Captain America, the Scarlet Witch, Quicksilver, Thor, Iron Man, and Goliath (Clint Barton) all get a cameo panel on this page, but it’s the Vision who is the main focus. Created in ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. The lightly toned page has some production tape holding on the “continued” strip on the bottom margin. In Excellent condition.

94076  John Buscema and Joe Sinnott
*Thor* #191 Story Page 2 Original Art (Marvel, 1971). Loki sits on the Throne of Asgard... and Odin mutes Thor’s complaints in a horrific and startling way! Created in ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. There is production tape on a stripped-in text correction in most panels, in the margins, and on the page number at the bottom. Signed by Joe Sinnott on the reverse side. Overall, in Excellent condition.

94077  John Buscema and Jim Mooney
*Avengers* #105 Partial Page 21 Original Art (Marvel, 1972). Black Panther, Scarlet Witch, and Vision battle the Savage Land mutates Gaza and Amphibius. Ink over graphite on 10.25” x 10” Bristol board. The top tier (Panels 1 and 2) are modern day reproduction paste-ups with stat lettering affixed to the same backing board. There is production oil staining in some panels, with tape residue at the edges. In Very Good condition.

94078  John Buscema and Joe Sinnott
*Fantastic Four* #135 Page 9 Original Art (Marvel, 1973). Gregory Gideon aims for world domination, with Dragon Man as one of his pawns! Medusa and Reed Richards are very much a captive audience. Ink over graphite on Bristol board with an image area of 10” x 15”. There’s a stripped-in lettering correction in panel six, sealed with tape on the back. Other pieces of tape extend slightly into the image area. Very Good condition.

94079  John Buscema and Joe Sinnott
*Avengers* #153 Story Page 16 Original Art (Marvel, 1976). A great key-moment in the story of Wonder Man, where he is finally free of the zuvembie curse that was animating his seemingly dead body. But has he been reborn as an iron-power hero, or is he destined to become yet another victim of the Serpent Crown? Cameos by the Scarlet Witch and the Living Laser. High-drama and intrigue in the Mighty Marvel Manner! Buscema provided the breakdowns for Sinnott’s finished pencils and inks on Bristol board with an image area of 10” x 15”. There is production tape residue in the top and bottom margins, and a stripped-in text correction in the last panel. In Excellent condition.

94080  John Buscema and Rudy Nebres
94081 John Buscema and Tom Palmer
Avengers #269 Story Page 11 Original Art (Marvel, 1986). Kang and Ravonna reunite, in this cool futuristic page from “The Once and Future Kang.” Buscema provided the breakdowns for Palmer’s finishes. Ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. The page is toned with production tape holding on the bottom page number; otherwise, in Excellent condition.

94082 John Buscema and Ernie Chan
Conan the Barbarian #189 Double Splash Pages 2-3 Original Art (Marvel, 1986). A beautifully solemn combination of Buscema’s pencil composition with Chan’s finely textured inking as Conan observes a rainswept funeral rite from afar. Ink over graphite on two sheets of Bristol board joined with production tape on the reverse, with a combined image area of 21” x 15”. In Excellent condition.

94083 John Buscema and Al Williamson
Wolverine #1 Splash Page 1 Original Art (Marvel, 1988). A captured pilot makes a desperate stand against a band of pirates on this opening page from the debut issue of Wolverine’s first ongoing series. Ink over graphite on Bristol board with an image area of 10” x 14”. In Good condition with toning and rippling from apparent moisture damage.

94084 John Buscema
Wolverine #7 Splash Page 1 Original Art (Marvel, 1989). Meet Mr. Fixit (aka the Gray Hulk) in this splash page from the Chris Claremont story “Mr. Fixit Comes to Town.” Ink on Bristol board with an image area of 10” x 15”. In Excellent condition.

94085 Sal Buscema and Joe Staton
Avengers #128 Story Page 15 Original Art (Marvel, 1974). Mantis seeks solace with Vision over her self-doubt meanwhile Scarlet Witch suddenly awakens from an unconscious state as Necrodamus approaches, to steal her soul. Ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. The bottom right “continued...” strip is held on with production tape. There is production tape on the page number (Page 27 because of ads, but Story Page 15). This page is lightly toned, with production tape, and glue residue in the top and bottom margins. In Excellent condition.

94086 Sal Buscema and Joe Staton
Avengers #134 Story Page 17 Original Art (Marvel, 1979). Side-plot is heating up on this page featuring the Avengers’ butler Jarvis, Moondragon, Scarlet Witch, and the Witch’s mentor... the former Fantastic Four nanny Agatha Harkness. Ink over blue pencil on Bristol board with an image area of 10” x 15”. In Excellent condition with tape residue at the edges.

94087 Sal Buscema
Hulk #253 Splash Page 1 Original Art (Marvel, 1980). The Hulk stands tall surrounded by the support characters for the opening splash page to part two of “The Changelings.” Ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. The top, left and right edges are irregularly trimmed. The page is toned, a piece has been taped to the bottom of the page (for the indicia), production tape in the left and right margins, and tape residue in the top margin. A vellum overlay with some lettering is included with this lot. Signed by Sal Buscema in the lower right. In Very Good condition.
94088 Sal Buscema, Ian Akin, and Brian Garvey Rom #36 Page 4 Original Art (Marvel, 1982). A dramatic flashback to ROM's origin story. Ink and Zipatone over blue pencil on Bristol board with an image area of 10’’ x 15’. In Excellent condition with mild toning and irregularly trimmed top edge. Signed by Akin and Garvin along the bottom.

94089 John Byrne and Jim Mooney Daredevil #138 Story Page 7 Original Art (Marvel, 1976). The one and only Daredevil issue Byrne ever drew! Ghost Rider takes down a thug on this page from a three-issue crossover that included Ghost Rider #19 and 20. Ink over graphite on Bristol board with an image area of 10’’ x 15’. Numbered as Page 11 due to ads. In Excellent condition with tape residue and some soiling and wear to the edges.

94090 John Byrne and Terry Austin Marvel Preview #11 Story Page 38 Star-Lord Original Art (Marvel, 1977). From the chapter titled “Sparta”, this page shows Sandy and Kip about to be tortured at the hands of the alien Arion. Don't worry, that guy in the shadows of Panel 5 is actually Star-Lord himself. The Byrne-Austin team would be setting the comic world on fire very soon with their work on the X-Men. Created in ink and Zipatone over graphite on Bristol board with an image area of 10.5’’ x 15’. Signed by Byrne in the top margin. This page also bears a sexy secret... a graphite sketch of a nude Sandy on the reverse side of the board. The toned board has some production tape residue in the margins, and is in Very Good condition.

94091 John Byrne - Batman Illustration Original Art (1979). An illustration of the Dark Knight drawn only a year before Byrne would work on his first Batman series, The Untold Legend of the Batman mini-series. Crafted in ink over graphite on illustration paper with an image area of 10” x 11.5”, mounted to an illustration board for an overall size of 11” x 14.75”. Slightly toned paper, with water damage around Batman’s left leg, which has caused ink bleeding and paper ripples. Signed and in Very Good condition.

94092 John Byrne Fantastic Four #239 Story Page 2 Original Art (Marvel, 1982). Ben Grimm (aka The Thing) had been talking about his dear old Aunt Petunia for nearly two decades at this point. But this very page was the reader’s first look at her (although we didn’t know who she was yet)! The page was rendered in ink over graphite on Bristol board with an image area of 10” x 15”. Signed by John Byrne in the lower margin. There are corner trims, and light handling wear in the margins. In Excellent condition.

94093 John Byrne Fantastic Four #239 Story Page 5 Original Art (Marvel, 1982). First appearance of Ben Grimm’s “Aunt Petunia” as she meets the family! Bashful Benjy had used her name as a catch phrase for years. But John Byrne’s take on who she turns out to be had readers stunned! Frankie Raye (aka Nova) also appears on this page and is introduced as a “...Human Torch in her own right”. She had just gotten her powers the previous issue, and would one day become a herald of Galactus! Panel 4 is a lovely (and rare) shot of the family relaxing... Reed, Sue, Petunia Grimm, Ben, Alicia Masters, Johnny, and Frankie Raye. The page was rendered in ink over graphite on Bristol board with an image area of 10” x 15”. There are corner trims. In Excellent condition.
**94094** John Byrne and Keith Williams
*Incredible Hulk #315 Story Page 6 Original Art (Marvel, 1986).* The Hulk is chasing his demons in this dream sequence that finds him trying to stomp out his alter ego, Bruce Banner. In reality, Doc Samson is attempting to separate Hulk and Banner from each other for the aptly titled story “Freedom.” Ink over graphite on Bristol board with an image area of 10” x 15”. Signed by John Byrne in Panel 4. The top left and bottom corners are trimmed, and the top edge is irregularly trimmed. In Excellent condition.

**94095** John Byrne and Dick Giordano
*Action Comics #588 Page 1 Original Art (DC, 1987).* Superman arrives at the source of a mysterious signal, and finds a raging inferno. Ink over graphite on DC Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Giordano at the lower right.

**94096** John Byrne and Bob Wiacek
*Sensational She-Hulk #7 Story Page 11 Original Art (Marvel, 1989).* She-Hulk breaks Xemnu’s face — as well as the fourth wall! Ink over graphite on Bristol board with an image area of 10” x 15.75”. In Excellent condition.

**94097** John Byrne and Mike Machlan
*Avengers West Coast #52 Page 20 Original Art (Marvel, 1989).* Hank Pym and the original Human Torch take on Master Pandemonium in a bid to recover Vision and Scarlet Witch’s “children” — in reality constructs created from portions of Mephisto’s essence (it’s complicated). Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Byrne in the last panel.

**94098** John Byrne
*Wonder Woman #104 Page 16 Original Art (DC, 1995).* Hippolyte’s title as Queen of the Amazons is in jeopardy on this semi-splash page from early in Byrne’s lengthy run as series writer-artist. Ink over graphite on DC Bristol board with an image area of 10.5” x 15.25”. In Excellent condition.

**94099** John Byrne and Scott Hanna
*Amazing Spider-Man V2#3 Double Page Spread 2-3 Original Art (Marvel, 1999).* Spidey has a hard time getting back into the swing of things on this page from “Off to a Flying Start!” Ink over graphite on two sheets of Marvel Bristol board affixed with tape on the reverse, with an overall image area of 21” x 15.75”. In Excellent condition.
94101 Dick Calkins Buck Rogers #76 Daily Comic Strip Original Art (John F. Dille Co., 1943). Strip #76 from the 1943 story arc “Monkeymen of Planet X.” This day’s episode was titled “No Gloves!” and it has Buck chasing down a villainous scout, in the treetops, complete with ray gun! Created in ink on Bristol board with an image area of 20” x 5.5”. There is moderate toning, with a few light stains and pinholes. Personalized and signed in the last panel. In Very Good condition.

94102 Milton Caniff Dickie Dare Daily Comic Strip Original Art dated 2-14-34 (The Associated Press, 1934). Caniff was thinking BIG, even in his early days — before the epic-scale breakthroughs of Terry and the Pirates and Steve Canyon. Dickie Dare, an imaginative time-warping juvenile protagonist, joins a doomed Gen. George A. Custer in the Battle of Little Big Horn. Panoramic in construction and horrific in savage intensity, the episode may be Caniff’s finest single creation of his formative period. Signed at upper right. Ink over graphite on noticeably age-toned Bristol board. The image area is 24” x 5”. Vertical crease between panels. Very Good condition.

94103 Milton Caniff Terry and the Pirates Daily Comic Strip Original Art dated 5-5-37 (Chicago Tribune - N. Y. News Syndicate Inc., 1937). The artistic interplay between Milton Caniff and Noel Sickles is evident in this melodramatic episode starring Normandie. Sickles’ influence on Caniff was profound. The figures and backgrounds in Terry grew more realistic and heavily shadowed areas created a dramatic mood that quickly became a hallmark of action-adventure cartooning. The areas of blue ink wash were used to indicate to the engraver where to add a mechanical gray tone. The image area of the daily measures 20” x 5.5”. There is a glue residue due to the edges of the borders, mostly outside the art area; otherwise, the art is in Very Good condition, with glue staining in the borders and just into the right edge of Panel 4.

94104 Milton Caniff Terry and the Pirates Dragon Lady Daily Comic Strip Original Art dated 5-30-39 (Chicago Tribune - N. Y. News Syndicate Inc., 1939). In addition to snappy dialogue between the Dragon Lady and Terry Lee, dramatic staging, crisp shading, and bold inking mark this as an episode by one of the legends of adventure cartooning. The ink over graphite on Strathmore Bristol board image area is 20” x 6”, and the art is in Excellent condition, with edge toning.

94105 Milton Caniff Illustration Original Art (1944). A couple of Seabees swoon over a Carmen Miranda-esque local on this drawing by the creator of Steve Canyon. It’s captioned “A bit of nostalgia on ‘how they began to look’ when the 30th Naval Construction Battalion was sweating it out on Trinidad, B.W.I.” and signed and dated by Caniff in the lower right. Ink on Bristol board with an image area of 12” x 15”. In Very Good condition with overall toning and soiling.

94106 Al Capp Li’l Abner Daily Comic Strip Original Art dated 8-31-34 (United Feature Syndicate, 1934), The earliest Li’l Abner strip Heritage has ever offered! Abner was less than a month old at this point, as this was only his 17th comic strip! The hi-arious hillbilly hi-jinks started on 8-13-34. Early in the story line, Abner was sent to visit his Aunt Bessie in New York City, which provided a perfect Hillbilly-in-the-Big-City platform for the strip. By January of 1935, however, Al Capp wisely decided that the real cornpone humor was back in Dogpatch, USA. So Li’l Abner then returned home and continued his run in the newspapers until 1977. This extremely early strip was created in ink over graphite on Bristol board with an image area of 22” x 5”. The board is toned, with some handling wear in the margins. The syndicate strip has been mostly peeled off. Signed by Capp in the last panel. In Very Good condition.

94107 Al Capp Li’l Abner Daily Comic Strip Original Art dated 11-23-40 (United Feature Syndicate, 1940). Here’s an uproarious example of a daily Li’l Abner strip, featuring Hairless Joe and Sadie Hawkins, from a prime period. At the time this daily appeared in 1940, Abner had over 20,000,000 avid readers following his adventures. This large daily, drawn in ink on Bristol, has an image area of 22.25” x 5.75”, and it’s in Very Good condition, with toning, and marginal smudging into the panels.

94108 Al Capp and Frank Frazetta (attributed) Li’l Abner Sunday Comic Strip Original Art dated 7-4-54 (United Feature Syndicate, 1954), This strip appears in Li’l Abner: The Frazetta Years Vol. 1 on Page 48. And you only have to take one look at Minnie Mustache to believe Frazetta had a hand in it. Lonesome Polecat lives up to his name in this strip as he plots the murder of his best friend Hairless Joe to get the money to marry Minnie. Created in ink over graphite on Bristol board. The boards have been cut between panels and rearranged to a tabloid format and re-joined with tape on the reverse side for an image area of 21” x 22”. Signed by Al Capp in the last panel. Most of Panel 1 is a stat. The boards are toned with stains and whiteout (to remove panel lines on the sides). Overall in Good condition.

94109 Al Capp Studio Li’l Abner Sunday Comic Strip Original Art dated 9-3-67 (Chicago Tribune, 1967). Daisy Mae has been captured by a blob from the Moon in this delightful Sunday from 1967. The art has been cut between the three tiers into three separate pieces, which have been folded for mailing purposes. They fit together to form an overall image size of 33.25” x 25.25”. There is some light toning to the ink over graphite on Bristol board Sunday; otherwise, the art is in Very Good condition.

94110 Sandy Carruthers The Men In Black #1 Page 25 Original Art (Aircel, 1990). From the first issue of the first MIB series. Features both Jay and Kay. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Carruthers at the bottom right.
94111 Richard Case Doom Patrol #23 Cover Original Art (DC, 1989). Red Jack was the creepy villain referred to here as “The Butterfly Collector.” Ink over graphite on Bristol board with an image area of 9.75” x 15”. Each “photo” or “playing card” is original art on its own piece of board attached to the main board. The background elements are on vellum which has discolored. The knife is all stat. Very Good condition.

94112 Travis Charest Star Trek: The Next Generation - Embrace the Wolf (nn) Cover Original Art (DC, 2000). This original story is a Next Generation sequel to the Original Series Star Trek episode “Wolf in the Fold” (Season Two, Episode 14, first aired 12-22-67). This cover shows Captain Picard, Lt. Data (as Sherlock Holmes), and the Starship Enterprise. A lovely piece of art rendered in ink, color pencil, and opaque watercolor on illustration board. Signed in the lower right of the 15” x 20” illustration board. In Excellent condition.

94113 Joe Chiodo Daredevil/Black Widow: Abattoir #1 Page 63 Original Art (Marvel, 1993). After a harrowing experience involving the death of a friend and the murders of people with psionic abilities, Natasha Romanoff breaks down on this closing page to the graphic novel. Gouache on heavy board with an image area of 10.5” x 15”. In Excellent condition.

94114 Dave Cockrum X-Men #118 Preliminary Cover Original Art (Marvel, 1979). In this fascinating first try, Cockrum managed to afford us a good look at both Sunfire and the Mandroid who is zapping him! The final cover showed only Mandroid’s hand in the foreground with a forward-facing Sunfire further back. Ink over blue pencil on paper with an image area of 6.75” x 10.25”. Creases and handling wear, and a small tear in the top margin. Very Good condition.

94115 Gene Colan and John Tartaglione Daredevil #34 Story Page 8 The Beetle Original Art (Marvel, 1967). The Beetle recounts his origin on this page that ends with a great shot of him flying. The Beetle would be a recurring B-level villain in the Marvel universe for decades, before becoming the Thunderbolts hero known as Mach-1. Created twice-up scale in ink over graphite on Bristol board with an image area of 12” x 18”. There are some whiteout art corrections in places. The toned page is in Very Good condition.

94116 Gene Colan and Joe Sinnott Captain America #124 Story Page 8 Original Art (Marvel, 1970). This S.H.I.E.L.D.-centric page features Cap, Nick Fury, Sharon Carter, and Dum Dum Dugan, as well as Jasper Sitwell in the background. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with areas of soiling.

94117 Gene Colan and Dick Ayers Captain America #132 Page 6 (Marvel, 1970). MÖDOK and his A.I.M. henchmen discover their fake “Bucky is alive” scheme has come to fruition. Ink over graphite on Bristol board with an image area of 10” x 15”. Typical production staining. The tape at bottom extends into the image area. Very Good condition.
Gene Colan and Dan Green

**Avengers #211 Story Page 15 Original Art (Marvel, 1981).** The Avengers are forced to reduce their roster to six members, and competition is fierce for those slots! Featured are Iceman, Moon Knight, Vision, Wasp, Yellowjacket, Scarlet Witch, Jocasta, Thor, Angel, Dazzler, Tigra, and Iron Man. Ink over graphite on Bristol board with an image area of 10" x 15". Panel 2 is on a separate piece of board affixed with tape on the reverse. In Excellent condition.

Gene Colan and Bob Smith

**DC Challenge #1 Story Page 4 Original Art (DC, 1985).** Superman fights a mighty monster and Jimmy Olsen meets the late Groucho Marx on this strange semi-splash page from the "round robin" limited series. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with discolored production tape at the edges.

Gene Colan and Frank McLaughlin

**Wonder Woman #293 Story Page 5 Original Art (DC, 1982).** Wonder Girl and Starfire journey into their Titans teammate Raven’s mind. Wonder Woman is visible in the bottom panel. Ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". In Excellent condition, signed by Colan at the bottom.

Sal Buscema and Vince Colletta

**Marvel Team-Up #35 Story Page 31 Original Art (Marvel, 1975).** After rescuing Valkyrie and Human Torch, Doctor Strange pontificates on the fate of the cult leader Jeremiah that he has banished. Executed in ink over graphite and blue pencil on Bristol board with an image area of 10" x 15". There is production tape in the top and bottom margins. In Excellent condition.

Tim Conrad

**Marvel Premiere Unpublished Cover Original Art (Marvel, c. 1976).** Stunning unused cover for the comic book adaptation of Conan creator Robert E. Howard’s science-fiction pulp novella *Almuric*, originally intended for *Marvel Premiere* as “Warrior of the Lost Planet” (it was instead serialized in *Epic Illustrated* #2-5). Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with moderate overall toning.

Darwyn Cooke

**Parker: The Score Story Pages 104-105 Original Art (IDW, 2009).** Richard Stark’s gritty crime fiction brought to life in a way only Darwyn Cooke could express. These remarkable pages of crime noir are created in ink and blue wash shading on bright white Bristol board. Produced at a twice-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.

Darwyn Cooke

**Parker: The Score Story Pages 134-135 Original Art (IDW, 2009).** With the body of Paulus buried, the money split, and evidence disposed of, it was time to high tail it out of town at the tail end of this gritty crime noir, realized by the deft hand of Darwyn Cooke. Striking work in ink and blue wash shading on bright white Bristol board. Produced on twice-up stock, with two pages on a single sheet of Bristol, so each page measures 7" x 10.5". Signed by Cooke in the lower right. In Excellent condition.
94125 Richard Corben Lone Wolf Series Paperback Novel Cover Painting Original Art (Berkley Books/Pacer, 1985). “You are Lone Wolf — determine your destiny.” Joe Dever and Gary Chalk’s cycle of narrative “choose-your-own-path” role-playing games is a milestone in the genre, linked to the influential Magnakai series. Corben, a modern master of fantasy art, proved an inspired choice to deliver the covers for the American editions. This oil-on-panel masterwork has an overall size of 17” x 28”, and the art is in Excellent condition.

94126 Johnny Craig Vault of Horror #37 Story Page 6 Original Art (EC, 1954). It’s starting to dawn on Jerry Adams that something isn’t quite right about the festivities he’s crashed on this eerie page from “Surprise Party”, written, penciled, and inked by Craig, an EC stalwart. Ink and Zipatone over graphite on EC Bristol board with an image area of 13” x 18”. In Excellent condition.

94127 Johnny Craig Iron Man #3 Story Page 14 Original Art (Marvel, 1968). Happy Hogan, mutated into the mindless brute known as the Freak, lays out Tony Stark and abducts Pepper Potts. This page is from the memorable “My Friend, My Foe... the Freak!” Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with tape residue to the top right corner. Signed and dated by Craig on the reverse.

94128 Glenn Cravath Terry and the Pirates Preliminary Art for Six-Sheet Theatrical Poster (Columbia Pictures, 1940). Nobody straddled the realms of comics and movies more gracefully than Cravath. The great illustrator captures here an essence of Milton Caniff’s famous comic strip, as adapted for a serialized motion picture, or chapter-a-week photoplay. Cravath’s various such comics/movies assignments also included posters for the early Batman serials, in addition to the official King Kong newspaper strip. Ink and watercolors over graphite on textured illustration board. The image area measures 12” square. Barked edges and overall age-toning. In Very Good condition.

94129 Pedro Cuevas Coven: A Gallery Girls Book Vol 3 Illustration Original Art (SQP, 2004). This tome of treasures contained a bevy of bewitching babes, as evidenced by this enchantingly curvy conjurer. Rendered edge-to-edge in oil on 11.5” x 14.75” Bristol board. Signed and dated in the image area. There are several creases in the board, one horizontal one results in wrinkles in the main figure. In Very Good condition.

94130 Alan Davis and Paul Neary Excalibur #1 Page 24 Original Art (Marvel, 1988). An oversized original measuring 11.75” x 17”, this page has Rachel Summers crashing a costume party. You’ll want to look closely at the assortment of characters in the first panel. Ink over graphite on Bristol board. Smudged margins not affecting the main image. Very Good condition.
94131 Alan Davis and Paul Neary Excalibur #3 Story Page 15 Original Art (Marvel, 1988).
Scenes from inside a Lighthouse. This page from the Chris Claremont story “Moving Day” features some of the Excalibur team (Nightcrawler, Kitty Pryde, and Captain Britain) adjusting to living together in a small Lighthouse. Rendered in ink over graphite on Bristol board with an image area of 10” x 15”. There are some paste-up text corrections. In Excellent condition.

94132 Alan Davis and Paul Neary Excalibur #4 Story Page 2 Original Art (Marvel, 1989).
Courtney Ross, who would factor heavily into future stories, is about to be kidnapped by the Crazy Gang! This was the first US appearance for the nutty nogoodniks who first appeared in Captain Britain’s Marvel UK adventures. The page was created in ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94133 Alan Davis and Paul Neary Excalibur #9 Story Page 22 Original Art (Marvel, 1989).
Captain Britain (in his original battle togs) faces off against... Hauptmann Englande and the Lightning Squad! It’s a cross-dimensional version of the Excalibur team from a world where the Nazis won World War II. Rendered in ink over graphite on Bristol board with an image area of 10” x 15”. The text are all paste-ups. In Excellent condition.

94134 Alan Davis and Mark Farmer Uncanny Avengers: Ultron Forever #1 Cover Original Art (Marvel, 2015). Marvel was in full Ultron mode in 2015 with the Avengers: Age of Ultron movie and it was no different in the comics. Turning to fan-favorite Alan Davis to kick off their Ultron Forever storyline with ink over blue pencil on Bristol board with an image area of 10.75” x 16”. Signed by Davis and Farmer at the bottom of the page. In Excellent condition.

94135 Jack Davis Shock SuspenStories #4 Story Page 5 Original Art (EC, 1952).
A boxer takes a savage beating on this brutal page from “Uppercut!”. This story’s notorious ending was cited in Frederic Wertham’s Seduction of the Innocent. Ink over graphite on EC Bristol board with an image area of 13” x 18”. In Excellent condition.

94136 Jack Davis Fidel Castro and Chickens Original Art (c. 1960).
The Cuban dictator was a natural subject for Davis’ mastery of lively caricature. Here, the artist razzes Castro’s 1960 visit to New York — marked by a confrontational appearance at the United Nations, an introduction to Soviet Russia’s Nikita Khrushchev, a threat to pitch camp in Central Park, and an eviction from the plush Shelburne Hotel over accusations that Castro was keeping (and slaughtering) chickens in his suite. Prime Davis, with the finishing touch of a beard garnished with feathers. Ink and grey-blue watercolor over graphite on textured watercolor stock. Image area, 8.25” x 9.5”. Light scuffing. Excellent condition.
94137 Jack Davis Rawhide Kid #35 Story Page 5 Original Art (Marvel, 1963). The Rawhide Kid strikes a deal with a sheriff: his freedom in exchange for capturing a dangerous bandit. Ink over graphite on Bristol board with an image area of 95" x 13.75". In Excellent condition.

94138 Jack Davis MAD #196 Complete 3-Page Story “A MAD Look at Modern High School” Original Art (EC, 1978). From the Class Struggle Dept.: Jack Davis and writer Lou Silverstone look at the real-life grind that is high school. It’s filled with pimple-faced morons who think they know everything... and that’s just the faculty! As you would expect from Jack Davis, the artwork is stuffed full of detail and gags (and as you would expect from MAD magazine, the jokes will make you want to gag). Crafted in ink and ink wash over graphite on 18” x 25” Bristol board (Page 1 is slightly smaller to allow room for a title). All text is stat paste-up, some are coming loose or missing. In Very Good condition.

94140 Jim Davis Garfield Daily Comic Strip Original Art dated 4-23-86 (United Feature Syndicate, 1986). Garfield’s idea of spicing things up is flip-flopping morning and noon nap times — that’s just anarchy! This daily has an ink and Zipatone over blue pencil on Bristol board image area of 14” x 4”, and aside from some discoloring to the Zipatone, it is in Excellent condition. From the Jim Davis Collection.

94141 Jim Davis Garfield Daily Comic Strip Original Art dated 1-18-86 (United Feature Syndicate, 1986). Garfield informs Jon that pancakes flip much better when heat has been applied to them. This short-order daily has an ink and Zipatone over blue pencil image area of 14” x 4”, and aside from some toning to the Zipatone, it is in Excellent condition. From the Jim Davis Collection.

94142 Jim Davis Garfield Daily Comic Strip Original Art dated 1-21-87 (United Feature Syndicate, 1987). Jon’s less-than-stellar mustache has Garfield and Odie beside themselves! Ink over blue pencil with Zipatone shading film on Bristol board, with an image area of 14” x 4”. In Excellent condition. From the Jim Davis Collection.

94143 Jim Davis Garfield Daily Comic Strip Original Art dated 1-31-87 (PAWS/Universal Feature Syndicate, 1987). Garfield is stopped in mid-leap by Jon’s extreme response! This daily has an ink and Zipatone over blue pencil on Bristol board. The Zipatone has discolored, and the image area measures 14” x 4”. In Excellent condition. From the Jim Davis Collection.

94144 Jim Davis Garfield Sunday Comic Strip Original Art dated 6-14-87 (United Feature Syndicate, 1987). That sleep-walking always ends up coming back to haunt you! This funny Sunday was done in ink over blue pencil on Bristol board, with an approximate image area of 18.75” x 12.5”. The title stat is discoloring, and the blue pencil has diffused up to the panel edges; otherwise, in Excellent condition. From the Jim Davis Collection.

94145 Jim Davis Garfield Sunday Comic Strip and Preliminary Original Art dated 6-28-87 (United Feature Syndicate, 1987). Garfield only wants one thing at 3:00 am — his teddy bear! Ink over blue pencil on Bristol board, with an image area of 18.75” x 12.5”. The title stat has discolored, and the blue pencil has diffused up to the panel edges; otherwise, in Excellent condition. From the Jim Davis Collection.

94146 Jim Davis Garfield Sunday Comic Strip Original Art dated 5-7-88 (United Feature Syndicate, 1988). The “shark” discovers a lone survivor... poor donut! Ink and Zipatone over blue pencil on Bristol board, the episode has an image size of 14” x 4”, and is in Excellent condition. From the Jim Davis Collection.

94147 Jim Davis Garfield Sunday Comic Strip Original Art dated 2-14-88 (United Feature Syndicate, 1988). What’s the secret to Garfield’s voluptuous figure? His stomach never sleeps! This Sunday strip was produced in ink over blue pencil on Bristol board with an image area of 19” x 12.5”. Davis signed in the middle panel of the bottom tier. The logo stat is discoloring and beginning to come loose, and there is a slight ding on the bottom right corner; otherwise, it is in Excellent condition. From the Jim Davis Collection.

94148 Jim Davis Garfield Sunday Comic Strip Original Art dated 1-10-90 (United Feature Syndicate, 1990). Looks like Garfield’s diet is absolutely crumby! Ink and Zipatone shading film, which has toned, over blue pencil on Bristol board, with an image area of 14” x 4”. In Excellent condition. From the Jim Davis Collection.
94149  Jim Davis  Garfield  Daily Comic Strip
Original Art dated 2-9-90 (United Feature Syndicate, 1990). What more could you want? A Garfield daily with a lasagna gag! The ultimate in Garfield strips! Ink over blue pencil with Zipatone shading on Bristol board, with an image area of 14” x 4”. In Excellent condition. From the Jim Davis Collection.

94150  Jim Davis  Garfield  Daily Comic Strip
Original Art dated 3-31-98 (United Feature Syndicate, 1998). Garfield owes Odie an apology... and now another one! This over-the-edge daily was done in ink over blue pencil on Bristol board, with an image area of 14” x 4”. In Excellent condition. From the Jim Davis Collection.

94154  Gene Day  Master of Kung Fu #113
Cover Original Art (Marvel, 1982). Shang-Chi, the Master of Kung-Fu, faces the wild beasts of Africa on this cover for the Doug Moench/Gene Day story “Learn and Burn”. Ink over graphite on Marvel Bristol board with an image area of 9.75” x 15”. The cover is slightly toned. The logo and box art is a single 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. In Excellent condition.

94155  Dan DeCarlo  Jest March 1958
Single Panel Gag Illustration Original Art (Humorama, 1958). “This is the last time I’ll ever borrow anything of yours — I never saw Fred so embarrassed!” (Hard to see on our catalog photo is that the brunette is wearing underwear monogrammed ‘Jim’.) Best-known for defining the Archie Comics house style in the early 1960s, Dan DeCarlo’s men’s magazine work is every bit as charming... just with a bit more curves and nudity! This gorgeous gag was so funny it was reprinted twice more in ‘Laugh Digest’ August, 1966, and in Breezy February, 1972. The gag was created in ink and ink wash over graphite on 10” x 13.75” illustration board. Signed in the lower right. There are some brown stains at the top and bottom center. The board is toned. In Very Good condition.

94156  Dan DeCarlo  Archie’s Pals ‘n’ Gals 
#38 Cover Original Art (Archie Comics, 1966). A rare Dan DeCarlo superhero cover for Archie Comics! By 1966, the super-hero craze was in full swing. Both Marvel and DC were covering the spin-racks with 4-color heroes, and Batman was on TV. Always one to stay in-step with America’s youth, Archie Comics was quick to board that bandwagon with both casual references to super-heroes such as this gag cover, but also by the eventual transformation of several of their characters into heroes of their own (Pureheart the Powerful, Captain Hero, Super-Teen, and even Evilheart). This great cover piece was created in ink over graphite on Bristol board with an image area of 14” x 13”. It has been mounted in a printed illustration board recreating the cover header info and logo. The art is toned and in Very Good condition.

94157  Dan DeCarlo and Rudy Lapick  Josie
94158  Dan DeCarlo  *Archie’s TV Laugh-Out* #7 Cover Original Art (Archie, 1971). The Archies bear witness to Sabrina giving Reggie a palm reading, resulting in Veronica making sure Reggie’s ridicule is in his future. Ink over graphite on Bristol board with an image area of 13.75” x 13”. Lightly toned with a few whiteout art corrections and minor staining; otherwise, in Very Good condition.

94159  Dan DeCarlo  *Archie’s Girls Betty and Veronica* #347 Cover Original Art (Archie, 1987). The cover for the series’ final issue of a 37-year run. Ink over graphite on Bristol board with an image area of 9.5” x 15”. Title elements are on an acetate overlay. In Very Good condition with some discoloration to the paste-on title elements. Signed by DeCarlo at the bottom right.

94160  Dan DeCarlo and Henry Scarpelli  *Betty and Veronica* #132 Original Art Complete 6-Page Story “Snow Flaky” (Archie Comics, 1999). Best of friends and ferocious rivals in romance, Betty Cooper and Veronica Lodge find themselves snowbound in Stately Lodge Manor. Narrated by the flat-out weirdest character in the history of the Archies... Flaky the Snow Flake (we kid you not!). Ink over graphite on Bristol board, with an image area of 10” x 15”. Excellent condition.

94161  Mike Deodato and Al Milgrom  *Spectacular Spider-Man* #252 Page 22 Original Art (Marvel, 1997). Spider-Man and Calypso are confronted by Alyosha Kravinoff, son of the original Kraven the Hunter. Ink and whiteout effects over graphite on Marvel Bristol board with an image area of 10” x 15”. In Excellent condition.

94162  Dick Dillin and Sheldon Moldoff  *Blackhawk* #173 Story Page 2 Original Art (DC, 1962). The Blackhawks perform a daring mid-air rescue. Thrilling twice-up page from “The Super Jungle Man”. Ink over graphite on Bristol board with an image area of 13” x 18”. In Excellent condition.

94163  Dick Dillin and Dick Giordano  *Justice League of America* #105 Story Page 15 Original Art (DC, 1973). Green Lantern and the Elongated Man take on some minions of T.O. Morrow known as the Putty Men. Ink over graphite on Bristol board with an image area of 10” x 15”. The bottom half of the tall first panel was done on a separate board, stripped in, and sealed with tape on the back. Very Good condition.
94164  Dick Dillin and Frank McLaughlin  
Justice League of America #118 Story Page 8  
Original Art (DC, 1975). Superman, Aquaman,  
and Red Tornado are incapacitated by mysteri-  
ous aliens. Ink over graphite on Bristol board with  
an image area of 10" x 15". In Excellent condition  
with tape residue to the top and bottom edges.

94165  Steve Dillon Preacher #19 Page 12  
Original Art (DC, 1996). The Saint of Killers, now  
a free agent of sorts, interrogates the angels Fiore  
and DeBlanc. Ink over graphite on DC Bristol  
board with an image area of 9" x 15". In Excellent  
condition.

94166  Steve Dillon Preacher #64 Page 22  
Original Art (DC/Vertigo, 2000). A page from  
near the series' end, featuring Jesse Custer and  
Cassidy the vampire. Ink over blue pencil on DC  
Bristol board with an image area of 9.5" x 15". In  
Excellent condition.

94167  Steve Ditko T.H.U.N.D.E.R. Agents #18  
Story Page 5 Original Art (Tower, 1968). The  
forces of S.P.I.D.E.R. lure a super-villain into their  
lair in order to recruit him on this page from the  
Dynamo story “The Amazing Mr. Mek!” Ink over  
graphite on Bristol board with an image area of  
12" x 18". In Excellent condition with some discol-  
oration to paste-up elements in Panels 1 and 3.

94168  Steve Ditko and John Byrne  
Charlton Bullseye #2 Captain Atom and Nightshade  
Veteran Ditko laid down the pencils for a young  
John Byrne, who produced the final inks on this  
twice-up scale Bristol board page. The image  
area measures 12" x 18". Lightly toned and in  
Excellent condition.

94169  Steve Ditko, Keith Wilson, and  
Marcus David  
Dark Dominion #0 Trading Cards #9-6, 9-7, and  
9-8 Illustrations and  
Color Production Art Original Ar  
t (Deiant, 1993). Hot on the heels of their Warrior  
of Plasm release, Jim Shooter’s Deiant Comics released  
another comic book in trading card format.  
This time assembling a full set of cards build  
Issue #0 of Dark Dominion. These three cards  
are all from Page 9, Panels 6-8. Included are the  
original ink and graphite line art by Steve Ditko  
and Keith Wilson. Also included is the original  
hand-painted color work by Marcus David. This  
was created over printed copies of the line art  
on Bristol board, and it is matted with a copy of  
each of the three printed cards. The original line  
art is on 17” x 11” specially created Deiant Bristol  
board, and the color work and cards are matted  
to 16” x 13”. All are in Excellent condition.

94170  Steve Ditko and Keith Wilson  
Dark Dominion #0 Trading Cards #15-2, 15-3, and  
15-4 Illustrations Original Art (Deiant, 1993).  
Panels 15-2, 15-3, and 15-4 from the #0 issue,  
which was released as a trading card set. Ink over  
graphite on specially created Dark Dominion  
Bristol board with an image area of 16.25” x 7.5".  
In Excellent condition.
94171 Andrea Di Vito Avengers: Season One Page 3 Original Art (Marvel, 2013). Key events from the Avengers’ earliest days are highlighted on this page, including their first team-up and the revival of Steve Rogers. Featured are Loki, Iron Man, Hulk, Thor, Ant-Man/Giant-Man, Wasp, and Captain America. Ink over graphite and blue pencil on the reverse of a sheet of CrossGen Bristol board with an image area of 10.25” x 15.5”. In Excellent condition.

94172 Kevin Eastman and Peter Laird Teenage Mutant Ninja Turtles #5 Story Page 12 Fugitoid Original Art (Mirage Studios, 1985). Fugitoid is relating his origin to the “Heroes in a Half-Shell” on this page from early in their run. Original art pages from TMNT from this early are as rare as turtle teeth! This issue’s story picks up from the Fugitoid one-shot co-starring the “Turtles. The page was rendered in ink over graphite on Duotone board with an image area of 8” x 12”. Signed by Eastman and Laird in the lower margin edge. Lightly toned and in Very Good condition.

94173 Bill Elder and Harvey Kurtzman Mad #269 Complete 5 Page Story “We’ll Make A Fortune” Original Art (EC, 1986). A “Wheel of Fortune” parody from two MAD masters (three if you count Dick De Bartolo, who wrote the script). Each ink, grey wash, and white paint highlights over graphite on Bristol board page has an image area of 11.5” x 15”, with a rice paper overlay. Overall, in Excellent condition.

94174 Ric Estrada Eerie #16 Complete 8-Page Story “Big-Time Operator!” Original Art (Warren, 1968). As the Warren horror titles shifted in editorial style (from publisher James Warren to newcomer Bill Parente), new art styles began to redefine the aspect and attitude of the books. Estrada brings an invigorating, near-cartoony approach to the overridingly grim tale of a mismatched group of survivors of a forced airplane landing. A fine blending of mad-doctor conventions and a “Most Dangerous Game” angle. Ink and watercolor/ink-wash layers over graphite on Bristol board. The image area is 12.5” x 18”. Light toning, with marginal staining and scattered stain-spotting. Excellent condition.

94175 Ric Estrada Richard Dragon, Kung Fu Fighter #9 Complete 17-Page Story “The Preying Mantis” Original Art (DC, 1976). Estrada signed each page within one of the panels. Each page has an image area of 10” x 15”. Edge creasing and typical production staining. On Page 6, a piece of the original middle tier was cut out in production and a completely re-drawn panel of original art was glued over it. Very Good condition.

94176 Ric Estrada Richard Dragon, Kung-Fu Fighter #14 Complete 17-Page Story “The Man Who Studied With Bruce Lee” Original Art (DC, 1977). A thinly veiled version of Bruce Lee (officially a student of the kung-fu star) is the villain whom Richard Dragon must face in combat! The artist signed each page in one of the panels. Ink over graphite on Bristol. Each page has an image area of 10” x 15”. A couple of pages have lettering corrections sealed with tape on the backs. Excellent condition.
94177  Ric Estrada  *Richard Dragon, Kung Fu Fighter* #16 Complete 17-Page Story “The Doom Seer” Original Art (DC, 1977). Dragon and Benjamin Turner (aka Bronze Tiger) encounter Lady Shiva and her Inuit henchmen during a trip to the Arctic. In overall Excellent condition with some instances of toning, soiling, and wear, primarily to the first page. Ink over graphite on Bristol. Each page has an image area of 10” x 15”. Signed by Estrada in one of the panels on each page.

94179  Richard Kane Ferguson  *Wolves of the Sea* Cover Painting Original Art (White Wolf Publishing, 1998). An impressive cover for this *Vampires: The Dark Ages* companion supplement. It was created in oil and signed/dated in the lower right of the 19.25” x 29.25” matted image area. UV Glass front framed to 24.25” x 34.5”. In Excellent condition.

94180  David Finch and Danny Miki  *New Avengers* #4 Cover Original Art (Marvel, 2005). Spider-Woman dives into action on the regular edition cover of issue #4. Ink over graphite on Marvel Bristol board with an image area of 10.25” x 16”. In Excellent condition, signed by Finch and writer Brian Michael Bendis at the lower right.

94181  David Finch and Scott Hanna  *Wonder Woman* #50 Cover Original Art (DC, 2016). Wonder Woman and Ares are featured. Ink over graphite on Bristol board with an image area of 10.5” x 16.25”. In Excellent condition.

94182  Hal Foster  *Prince Valiant* #510 Sunday Comic Strip Opening Panel Original Art dated 11-17-46 (King Features Syndicate, 1946). Foster drew BIG—so big, in fact, that a single panel came out almost as large as many another artist’s full-page composition. This immense opening image finds a vengeful Prince Valiant demanding the release of his kidnapped wife from a vicious monarch. Pictured at center is the king’s arrogant son, who would soon become Val’s bitterest enemy. And why the stand-alone panel? Well, Foster would deal with fan-correspondence by cutting a panel from a published strip and enclosing it with his reply. Ink over graphite on Bristol board. Image area, 8” x 11.5” attached to a file-folder backing sheet. Very Good condition, with age-toning overall and handling wear in the photostat logotype.

94183  Hal Foster  *Prince Valiant* #1082 Partial Sunday Comic Strip Original Art dated 11-3-57 (King Features Syndicate, 1957). Aleta is featured in this top tier of a Sunday strip, preparing for the return of her husband, Prince Valiant. Ink over graphite on Bristol board with an image area of 22.75” x 11”. Two hard creases run vertically through the center panel. Glue stains. Good condition.
94184 Ramona Fradon and Bob Smith
Plastic Man #17 Partial Story Pages 2-17
Original Art (DC, 1977). The origin of Plastic Man is recapped on the first two pages here, then our Golden Age friend goes on to face some very 1970s radicals. Fradon's art is delightful, and DC could not have made a better choice for this character. Only the splash page is missing from what was a 17-page story. Ink over graphite on Bristol. Each page has an image area of 10” x 15”. Page 6 has one replaced panel (all original art) that’s sealed with tape on the back. Very Good condition.

94185 Ramona Fradon and Bob Smith
Super Friends #12 Splash Page 1 Original Art
(DC, 1978). Wonder Woman, Batman, and Robin put the Wonder Twins through some physical training (note: the indicia incorrectly list the issue as #15). Ink over graphite on Bristol board with an image area of 10” x 13”. In Very Good condition.

94186 Frank Frazetta - Sketchbook
Illustration Original Art (c. 1950-60s). Some dynamic figure work and a couple of babes thrown in! This very loose sketch page represents Frazetta working out some poses and anatomy. Great stuff created in ink on paper. Signed with an “F” squiggle in the upper right of the 10.5” x 13.75” matted image area. It is UV glass front framed to 19.5” x 22.75”. Creases in the middle, and with two rips in the top margin, it seems to be affixed to a board inside the frame. In Very Good condition.

94187 Frank Frazetta - Sketchbook Page
Original Art (c. 1960-70s). A page full of Sabretooth cats, barbarians, and even a big busty babel! It’s all Frazetta, in a loose sketchy style, and noted in the lower right corner as “DB3 - 13”. Created in ink on 7.5” x 9.75” paper. Toned and in Very Good condition. Comes with a COA signed by Bill Frazetta.

94188 Frank Frazetta - Sketch Page Original
Art (c. 1960-70s). Two nice marker sketches on a single sheet of 11” x 8.5” paper. One features a cave man, and the other is a headshot of a rather more modern fellow. There is a crease in the lower right of the toned page, but not in the image area. In Very Good condition. Comes with a COA signed by William “Bill” Frazetta.

94189 Frank Frazetta - Carson of Venus
Novel Frontispiece Illustration Original Art
(Ace, 1963). The frontispiece for one of Edgar Rice Burroughs’ Carson of Venus novels. The work was created in ink on 4.25” x 7” paper. Signed as “FF” in the lower right of the 4” tall image. Created in ink and watercolor the piece measures 6.25” x 4”, and is matted and framed to 15.75” x 13.5”. Slightly toned and in otherwise Excellent condition. Signed by Frazetta in the bottom left. Also includes a copy of Frank Frazetta: Book Three.

94190 Frank Frazetta - Woman in Rickshaw
Illustration Original Art (Bantam Books, 1978). Frazetta is known for his ability to capture stunning women, with bountiful assets, in striking poses, but this amusing illustration cranks up the curves, portraying a plus-size woman being gamely transported by a diminutive rickshaw driver. The illustration is published on Betty Ballantine’s introductory page of Frank Frazetta: Book Three. Rendered in ink and watercolor the piece measures 6.25” x 4”, and is matted and framed to 15.75” x 13.5”. Slightly toned and in otherwise Excellent condition. Signed by Frazetta in the bottom left. Also includes a copy of Frank Frazetta: Book Three.
94191 Frank Frazetta - Abstract Illustration Original Art (c. 1980s). Frazetta is best-known for his drawings of lovely women, action, adventure, and rugged heroes... often all in the same scene. But here is a true rarity! The master illustrator turns his talents to abstract art with this piece that juxtaposes simple rigid geometry, light and shadows, and chaos all against each other. Signed prominently in the image area. Created edge-to-edge in ink and ink wash on 9" x 12" illustration board. In Excellent condition.

94192 Frank Frazetta's Fire and Ice Larn and Darkwolf Production Cels Group of 2 (Ralph Bakshi/20th Century Fox, 1983). Larn is the male lead, and Darkwolf is the loner-hero figure in this full-length animated feature based on the work of Frank Frazetta. Ralph Bakshi used his Rotoscope technique to give the figures amazingly life-like movements and poses. Stunning work, as evidenced by these two hand-painted 12 field 3-peghole production cels. In Fine condition.

94193 Frank Frazetta Fire and Ice Neanderthals Preliminary Sketch Page Original Art (c. 1983). Five pieces of great "caveman" art by renowned artist Frank Frazetta. These pieces are all pure graphite on a single sheet of 11" x 14" spiral-bound sketch pad paper. There is a stain in the upper right of the toned paper. In Very Good condition. Comes with a COA signed by William "Bill" Frazetta.

94194 Frank Frazetta Cat Girl Illustration Original Art Remarqued on Signed Limited Edition Lithograph Print #20/300 (Frazetta Art Museum, undated). A signed, numbered, limited-edition print of a favorite painting by a master, with a personalized signature and original sketch as an added bonus. The remarqued feline female appears just under the image area of the print itself. The original drawing measures 7.5" x 2", and the print image area measures 15" x 12". The print measures 18" x 24" overall. These remarqued prints seldom become available to collectors. Excellent condition.


94196 José Luis Garcia-Lopez and Dick Giordano Adventure Comics #465 Story Page 9 Original Art (DC, 1979). Deadman helps a young man crack a safe in order to bust an insurance scam on this page from "Brick Battleground!" Ink over graphite on DC Bristol board with an image area of 10" x 15". In Excellent condition with an irregularly trimmed top edge. Signed by Garcia-Lopez in the last panel.

94197 Frank Giacoia and Vince Colletta Marvel Super-Heroes #20 Story Page 17 Original Art (Marvel, 1969). Two of the Fantastic Four's greatest villains, Doctor Doom and Diablo, conspire to conquer via time travel (Giacoia stepped in to finish the story when Larry Lieber had to step away suddenly). Ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with soiling along the edges.

94198 Keith Giffen, Adam Hughes, and Art Nichols Justice League America #32 Page 3 Original Art (DC, 1989). A cool page from part 3 of the JLA/JLE crossover "The Teasdale Imperative". Featured are Martian Manhunter, Captain Atom, Elongated Man, and Power Girl. Hughes pencils and Nichols inks over layouts by Giffen. Ink over graphite on DC Bristol board with an image area of 10" x 15". In Excellent condition.
94199  Stan Goldberg and Rudy Lapick *Betty and Me* #192 Complete 6-Page Story “Reflect on This” Original Art (Archie Comics, 1991). An experimental phase in the Archie canon finds Betty Cooper pulling a Lewis Carroll and taking a flying leap through the looking-glass. “I wonder if everything is reversed in the crazy world in there...” she wonders, regarding her bedroom mirror. Turns out that everything is reversed. Reminiscent of the “Imaginary Stories” phase that DC Comics put Superman through during the 1960s. Ink over graphite on Bristol board. Image area, 10” x 15”. Light toning, handling wear, and sporadic spot-staining. Excellent condition.

94200  Stan Goldberg and Mike Esposito *Betty and Me* #65 Complete 5-Page Story “A Day To Remember” Original Art (Archie Comics, 1998). Archie veteran Goldberg develops a striking new look when inked by Esposito, who applies a style that is not evident in his innumerable superhero-war-dinosaur comics with Ross Andru. No, Esposito brings a new dimension of niceness to Goldberg’s vision of Archie Andrews and Betty Cooper. An amusing and pleasant story, enhanced by the special attention to the Archie books’ most endearing leading lady. Ink over graphite on Bristol board. Image area, 10” x 15”. Excellent condition.

94201  Stan Goldberg and Mike Esposito *Betty and Me* #192 Complete 6-Page Story “Relect on This” Original Art (Archie Comics, 1991). Betty Cooper pulling a Lewis Carroll and taking a lying leap through the looking-glass. “I wonder if everything is reversed in the crazy world in there...” she wonders, regarding her bedroom mirror. Turns out that everything is reversed. Reminiscent of the “Imaginary Stories” phase that DC Comics put Superman through during the 1960s. Ink over graphite on Bristol board. Image area, 10” x 15”. Light toning, handling wear, and sporadic spot-staining. Excellent condition.

94202  Stan Goldberg and Mike Esposito *Betty and Me* #66 Complete 5-Page Story Original Art (Archie Comics, 1998). An unusual job of artwork in the greater scheme of Archie Comics: Reggie Mantle, seen here in a supporting role, sheds his perpetual sneer and develops a wide grin and a friendly demeanor. The story is mostly about Betty Cooper and her dog-walking enterprise, but still — what’s up with the new, friendlier Reggie? Anyhow, it’s a corking good job of storytelling, with Goldberg’s compositions nicely embellished by Esposito, more commonly known as a superhero and war-comics artist. Ink over graphite on Bristol board. Image area, 10” x 15”. Excellent condition.

94203  Michael Golden and John Beatty *The ‘Nam* #6 Page 8 Original Art (Marvel, 1987). A dramatic page from “Monsoon”, in which PFC Marks and his squad are dropped into the jungles during heavy storms. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with adhesive residue from missing paste-on elements.

94204  Billy Graham and P. Craig Russell *Jungle Action* #13 Page 14 Original Art (Marvel, 1975). T’Challa crosses a surreal landscape in his quest to find a mythical white gorilla. Wonderful inking by Russell over pencils by Graham, the first African-American artist to draw Black Panther. Ink and whiteout affects over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with areas of soiling and adhesive residue.
exciting character high-point for Green Arrow. With the upcoming Season Seven finale of the CW Network’s Arrow TV wrapping up in May, love for Oliver Queen’s Robin Hood adventures is at an all-time high, and this was one of his finest. This was a private commission piece and not created for a publishing venture. Crafted in mixed media (graphite, ink, color pencils, and paint), the 17.25” x 19.5” image area is fitted into a lovely mat that measures 24” x 26”. Signed in the lower left of the image area and in Excellent condition.

94207 Mike Grell Green Arrow: The Longbow Hunters Commission Painting Original Art (c. 1987-90s). A simply breathtaking painting full of rich color, balanced expertly against the blackest black. The Longbow Hunters was a startling and

94206 Jerry Grandenetti and Murphy Anderson The Spectre #6 Story Page 22 Original Art (DC, 1968). The Spectre banishes a rampaging demon from our dimension on this surreal, mind-bending page from the character’s first solo series. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94211 Tony Harris “Slave Leia” from Star Wars: Return of the Jedi Painting Original Art (undated). The famous (and infamous) “metal bikini” is still a fan-favorite Star Wars costume. This gorgeous painting by the very talented Tony Harris depicts a strong and defiant Princess Leia, readying a knife for her captor. Rendered in lovely warm tones of red and yellow in watercolor on 30” x 20” illustration board. Signed in the image area and in Excellent condition.

94205 Jerry Grandenetti and Bill Everett Tales to Astonish #86 Story Page 10 Sub-Mariner Original Art (Marvel, 1966). We get not only a great lighting panel, but also an “Imperious Rex!” in Panel 2 on this page. This twice-up wonder was created in ink over graphite on Bristol board with an image area of 12.5” x 18.5”. The toned page has handling wear, and a crease in the last panel. In Very Good condition.

94208 Johnny Gruelle Outside the Wheeswiggle Grocery Illustration Original Art (c. early 20th century). From the creator of Raggedy Ann, this vibrant, surreal piece featuring some strange characters loitering outside the “Wheeswiggle Grocery” was done in watercolor over ink and graphite, on a piece of Bristol board that was then glued to another piece of Bristol board. Image area is 10” x 15”. Very Good condition.

94210 Paul Gulacy and Willie Blyberg Valkyrie! #2 Cover Original Art (Eclipse, 1987). Golden Age femme fatale — and occasional Airboy flame — Valkyrie took center stage in this pulpy, intrigue-fueled miniseries. Ink over graphite on Bristol board with an image area of 10” x 15”. The logo, header dressing, and artist credits are stat paste-ups. In Excellent condition, matted and framed to an overall size of 15.5” x 22”. Signed by artist Paul Gulacy in the lower right. A copy of the comic is included.

94209 Paul Gulacy and Jack Abel Master of Kung Fu #43 Page 26 Original Art (Marvel, 1976). Shang-Chi has his work cut out for him as he battles armored mercenary Shockwave. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with discolored tape at the bottom edge and paper loss to the top edge, none of which affects the art.
94213  Al Hartley Two-Gun Kid #62 Complete 5-Page Story “Johnny the Poet” Original Art (Marvel, 1963). The law catches up with a rhyming and stealing bandit in this backup short written by the late, great Stan Lee. Ink over graphite on Bristol board, with image areas of 12.5” x 18.5”. In overall Excellent condition.

94214  Hank Hartman The Lone Ranger #96 Cover Original Art (Dell, 1956). The Lone Ranger makes a dramatic entrance on this gorgeous cover painting, which was later reprinted for the cover of Lone Ranger #17 (Gold Key series, 1972). Acrylic on board with a huge 15” x 21.5” image area. In Excellent condition.

94215  Don Heck and Frank Giacoia Avengers #30 Page 3 Original Art (Marvel, 1966). Goliath is trapped in an oversized state, and it’s taking a toll on his relationship with Wasp. Captain America and Hawkeye also appear on this page from “Frenzy in a Far-Off Land”. Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.

94216  Don Heck and Vince Colletta Captain Marvel #9 Story Page 2 Original Art (Marvel, 1969). Mar-Vell of the Kree battles Aakon invaders on this page from an early issue of the series (he’s still wearing his original costume). Ink and Zipatone over blue pencil on Bristol board with an image area of 10” x 15”. In Excellent condition.

94217  Don Heck and Dick Giordano Wonder Woman #199 Splash Page 1 Original Art (DC, 1972). Diana Prince, even without her Wonder Woman abilities, is not the kind of woman you would want to try to mug. As this man is about to find out. But not all is what it seems, when that man is... Johnny Double, Private Detective! Crafted in ink over graphite on Bristol board with an image area of 10” x 15” (including the discolored paste-up stat indicia). Signed by Giordano in the top right margin. The toned page is in Very Good condition.

94218  Don Heck and Frank Chiaramonte Flash #282 Splash Page 1 Original Art (DC, 1980). Professor Zoom sends the Flash hurtling towards the Earth’s molten core via a pair of “heavy matter” boots. Ink over graphite on DC Bristol board with an image area of 10” x 13”. In Very Good condition with discoloration around the indicia.
94219 Don Heck Wonder Woman #329 Story Page 16 Original Art (DC, 1986). Wonder Woman, Steve Trevor, and bystanders survey a Washington, D.C., that has been ravaged by warring gods on this apocalyptic page from the Crisis on Infinite Earths cross-over story "Of Gods and Men." Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with discoloration along the edges.

94220 Don Heck Wonder Woman #329 Story Page 19 Original Art (DC, 1986). Diana and Steve Trevor arrive at Paradise Island in a bid to defeat Hades, who has allied with Ares and the Anti-Monitor, only to find that may be too late. Yep, it's a Crisis on Infinite Earths tie-in issue! Ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". In Excellent condition.


94222 Francisco Herrera and Fernanda Rizo Venom #151 Cover Original Art (Marvel, 2017). The recently reunited Venom and Eddie Brock stumble onto a plot, by Stegron, the Dinosaur Man, to turn all of New York into murderous dinosaurs in part one of "The Land Before Crime" story arc. Ink over graphite on Francisco Herrera's Bristol board with an image area of 10" x 15". Signed in the bottom left by Stan Lee. In Excellent condition.

94223 Francisco Herrera Venom #152 Cover Original Art (Marvel, 2017). Venom battles Stegron! A cool take on Spider-Man's best frenemy, rendered in Herrera's unique style. Ink over graphite on Francisco Herrera's Originals Bristol board with an image area of 10" x 15.5". In Excellent condition, signed by Herrera near Venom's leg, and by Stan Lee in the lower left.

94224 Francisco Herrera and Fernanda Rizo Venom #153 Cover Original Art (Marvel, 2017). In a somewhat unlikely pairing, Venom teams up with Moon Girl and Devil Dinosaur to stop Stegron from turning New York into a rampaging army of dinosaurs for the conclusion of the "Land Before Crime" story arc. Ink over graphite on Francisco Herrera's Bristol board with an image area of 10.25" x 15". Signed in the top left by Stan Lee. In Excellent condition.

94225 George Herriman Baron Bean Daily Comic Strip Original Art (International Feature Service, 1915). George Herriman pays tribute to Bud Fisher's enormously popular Mutt and Jeff with his own version of a short and tall 'odd couple.' This is the earliest Baron Bean daily that we have ever offered. The ink on Bristol board episode has an image area of 26.5" x 6.5", and the art is in Good condition, having been folded in the middle, with moderate overall toning, pinholes in the top corners, and edge staining and wear, including a fold in the bottom right corner, out of the image area.

94226 George Herriman Archy's Life of Mehitabel Interior Illustration Original Art (Doubleday, 1933). "the ants, the worms, the wasps, the bees, for a revolt against mankind." Sounds like things are about to get... uncomfortable... at the Nudist Farm. You have to understand that Archy is a cockroach who has taught himself to read by eating books. He types on a typewriter by hopping from key-to-key, hence he cannot use the Shift Key. This illustration for Archy's
poem “the return of archy” was rendered in ink over graphite on Bristol board with an image area of 7” x 10.5”. Signed in the lower left. The lightly toned board has minor foxing, and a paste-up printed paper label affixed to the top margin. In Very Good condition.

94227 George Herriman archy’s life of mehitabel Interior Illustration Original Art (Doubleday, 1933). “a mouse ran across the floor.” An expressive and lively cartoon illustration that accompanied Archy’s poem “the curse of drink”, it features a mouse that looks rather like Ignatz the Mouse from George Herriman’s comic strip Krazy Kat. The art was rendered in ink over graphite on Bristol board with an image area of 7” x 10.5”. Signed in the lower left. The lightly toned board has minor foxing, and a paste-up printed paper label affixed to the top margin. In Very Good condition.

94229 George Herriman archy’s life of mehitabel Interior Illustration Original Art (Doubleday, 1933). “…are you abducting me, percy?” The poem titled “mehitabel tries compassionate marriage”, related by Archy the Cockroach, gives the sad details on her most recent marriage. It’s all fun and games until somebody loses an eye. The art was rendered in ink over graphite on Bristol board with an image area of 7” x 10.5”. Signed with in the upper right. The lightly toned board has minor foxing, and a paste-up printed paper label affixed to the top margin. In Very Good condition.

94230 George Herriman archy’s life of mehitabel Interior Illustration Original Art (Doubleday, 1933). “men shrink back from me.” Mehitabel has hopped up on a bar and is getting hopped up on some beer in this funny illustration that accompanied Archy’s short story “the curse of drink”. The art was rendered in ink over graphite on Bristol board with an image area of 7” x 10.5”. Signed with in the lower left. The lightly toned board has minor foxing, and a paste-up printed paper label affixed to the top margin. In Very Good condition.

94231 George Herriman archy’s life of mehitabel Interior Illustration Original Art (Doubleday, 1933). “investigating her morals.” In his report titled “mehitabel’s morals”, Archy the Cockroach relates how Mehitabel had left the States for a trip abroad, and was being detained and investigated upon her return. The lightly toned board has a paste-up printed paper label affixed to the top margin. In Very Good condition.

94232 George Herriman archy’s life of mehitabel Interior Illustration Original Art (Doubleday, 1933). “a cow who had the gift of milking herself.” Archy chronicles Mehitabel’s recent trip into the countryside in the short piece titled “the open spaces are too open”. Mehitabel is a city cat, through and through. Rendered in ink over graphite on Bristol board with an image area of 7” x 10”. Signed in the lower right. The lightly toned board has minor foxing, and a paste-up printed paper label affixed to the top margin. In Very Good condition.
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94234  George Herriman archy does his part Interior Illustration Original Art (Doubleday, 1935). "...was not a ship at all — it was a dive in harlem." An illustration for the poem "mehitabel joins the navy". Archy's poems, and the book titles, have no capitalization at all as he is but a cockroach and has to hop from key-to-key to type. So he cannot use the Shift Key. Poor Archy. The art, by famed creator of Krazy Kat George Herriman, was rendered in ink over graphite on Bristol board with an image area of 5.75" x 8.25". Signed with an "H." in the lower right. The lightly toned board has foxing, some glue residue, and minor stains. In Good condition.

94236  Richard Hescox Savage Sword of Conan #13 Cover Original Art (Marvel, 1976). This original cover painting featuring "The Thing in the Temple" was used by Marvel and returned to artist Hescox, who then retouched the piece. Hence the several notable changes. As per Richard Hescox himself, "the painting you have is the original painting I created for the cover assignment from Marvel for "Savage Sword of Conan" #13. Marvel always would retouch (sometimes quite heavily) the artwork I sent them, as is the case with this one. I always removed their retouching afterwards and if any part of the painting was damaged, I would repaint those areas. That is why none of my originals, done for Marvel, ever look like what was printed on the published covers." Crafted edge-to-edge in oil on 18" x 24" pressboard. Signed on the left side. In Excellent condition.

94238  Carmine Infantino and Murphy Anderson Mystery In Space #77 Story Page 4 Adam Strange Original Art (DC, 1962). Adam and Alanna fly to confront... a giant flying ray gun? Rann is a weird place, but science fiction was in fine form in DC's early Silver Age. Especially when written by the great Gardner Fox! This was rendered twice-up scale in ink over graphite on Bristol board with an image area of 13.25" x 19" (including the stat paste-up header). The toned page is in Very Good condition.

94237  Stuart Immonen and Dan Panosian Spider-Man and Black Cat Poster Original Art (Marvel, 1990). Stuart Immonen and Dan Panosian turn in a beautiful illustration of Spider-Man and Black Cat perched on a rooftop, looking over the city. This exceptional promotional image is in ink on Marvel Bristol, the image area of 9.75" x 15". Signed by both artists on the lower left page. Comes with an 8.5" x 11" color print of the image. Both in Excellent condition.
94239  Graham Ingels  *Gunfighter* #14
Complete 7-page Story “The Secret Strangler”
*Original Art (EC Comics, 1950).* Before he developed his shadow-laden Gothic style for EC’s *Tales from the Crypt* line, Ingels dealt brilliantly in high adventure under sunny skies. This fine example of EC’s Western comics finds Ingels in fine rip-snorting style, with a bold command of drybrush inking on textured Bristol board. The image area of each page is 13” x 18”, and the art is in Excellent condition.

94240  Dan Jurgens and Dick Giordano
*Warlord* #73 Cover Original Art (DC, 1983).
Travis Morgan and his shapeshifter companion Shakira are featured on this dramatic cover. Ink over graphite on DC Sparta board with an image area of 9.75” x 15”, with the title and *Superman III* promo elements on an acetate overlay. In Very Good condition with mild soiling, toning, and wear, as well as discolored production tape. Signed by Jurgens and Giordano.

The bizarre side-effect of a mad scientist’s strength-boosting procedure on a boxer are evident on this page from “Born Losers.” Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94242  Jack Kamen  *Jumbo Comics* #161
Story Page 7 Original Art (Fiction House, 1952).
Weird horror-tinged page from “Pawns of the Pit.” Ink over graphite on Bristol board with an image area of 12.25” x 18”. There is a stripped-in correction to Panel 3, affixed with tape on the reverse. In Excellent condition with light soiling and wear to the edges.

94243  Gil Kane and Murphy Anderson
Ray Palmer proves why he is called “the Mighty Mite” on this page, by manipulating his weight controls to knockout one of the bad guys. A clever trick he would employ in many ways over the years. The page was rendered twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including the stat paste-up header). Signed by Gil Kane and Murphy Anderson in the lower margin. Slight foxing in the image area. Toned, and in Very Good condition.

94244  Gil Kane and Sid Greene
*The Atom* #10 Story Page 6 Original Art (DC, 1963-64).
Ray Palmer discovers the secret of “The Mysterious Swan-Maiden!” in this back-up story. This page shows him using some weight-changing tricks to outwit a hungry tabby cat. Drawn twice-up scale in ink over graphite on Bristol board with an image area of 13.25” x 19” (including the stat paste-up header). Lightly toned, with some whiteout art correction, and a striped-in text correction. In Very Good condition.

94245  Gil Kane and Sid Greene
The Atom befriends an alien mystic in a bid to help aid the sorceress Zatanna (this story was her second appearance). Ink over graphite on Bristol board with an image area of 13” x 18”. In Excellent condition.
Gil Kane and John Celardo Hawk and the Dove #6 Story Page 10 Original Art (DC, 1969). Gil Kane treats us to a Hawk transformation page as Hank Hall says his magic word to become the action ace half of this brother-act. Dove is seen in his secret identity as Don Hall. The page was rendered in graphite and then inked, on Bristol board, with an image area of 10” x 15”. It has been two-hole production punched in the margins. In Excellent condition.

94247 Gil Kane and Wally Wood Captain Action #5 Splash Story Page 20 Original Art (DC, 1969). The sight of his injured son causes Matthew Blackwell to switch to his alternate personality as Eugene Johnson. A surprisingly heartbreaking page. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with piece out of top right corner and tape residue to bottom right corner.

94248 Gil Kane and Tom Sutton Giant-Size Conan #1 Page 11 Original Art (Marvel, 1974). "The Hour of the Dragon," adapted here, was Robert E. Howard’s sole novel-length Conan story. The sorcerer Xaltotun is treated to a vision of the man destined to foil his dreams of conquest — Conan the Cimmerian. Ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. Conan’s head in the first panel is a paste-up. In Excellent condition, signed by Kane in the first panel.

94249 Gil Kane Marvel Team-Up #17 Page 11 Spider-Man and Mr. Fantastic Original Art (Marvel, 1974). Spider-Man and Reed Richards (aka Mr. Fantastic) battle the Mole Man’s Moloids. Pencils by Kane with inks credited to “Everybody” — reportedly Sal Trapani, Frank Giacoia, and Mike Esposito were all in the mix. Ink over graphite on Bristol board with an image area of 10” x 15”. The art is on two separate pieces of board both attached to a larger board. Typical production staining. The tape at the bottom extends into the image area. Very Good condition.

94250 Gil Kane and Danny Bulanadi Conan the Barbarian #132 Splash Page 1 Original Art (Marvel, 1982). Conan enjoys a night out; it’s a pity it won’t last. Bulanadi finishes and inks over Kane breakdowns. Ink over graphite on Bristol board with an image area of 10” x 13”. In Very Good condition with toning and areas of discoloration. Signed by Bulanadi at the bottom.

94251 Gil Kane Green Lantern #156 Original Art Splash Page 1 (DC, 1982). Hal Jordan heads toward a fateful encounter on the “Judas World!” in this great splash by the definitive Green Lantern artist. Ink on Bristol board with an image area of 10” x 13”. Signed by Gil Kane in the bottom right. The splash page is toned with just a few small areas of whiteout; otherwise, in Excellent condition.

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94252  Gil Kane  *The New Adventures of Superboy* #41 Cover Original Art (DC, 1983). Superboy has become a super-cyborg on this surreal cover by Kane. Ink over graphite on DC Sparta board with an image area of 9.75" x 15". Note: At some point parts of the cover were re-inked due to fading of the original inking. In Very Good condition with moderate overall toning.

94253  Russell Keaton  *Flyin’ Jenny* Daily Comic Strip Original Art #55 (Bell Syndicate, 1938). From the first year of the aviation-related title starring the Flying Legion. Ink over graphite on Duotone board with an image area of 20" x 4.75". There is moderate overall toning and handling wear. In Very Good condition.

94254  Walt Kelly  *Pogo* Sunday Comic Strip Art Original Art dated 11-17-57 (Hall Syndicate, 1957). The bug army is on the march, with Bold Weevil leading the charge, in this Sunday strip from one of the best cartoonists ever to dip his brush in ink, Walt Kelly. Funny, funny stuff! Pogo, Churchy, and Albert's appearances in the last panel make this a particularly pleasing example of Kelly's masterful cartooning. The ink over blue pencil on Bristol board strip has an approximate image area of 23.5" x 16", and is in Very Good condition, with overall toning, and pinholes in the top margin.

94255  Walt Kelly  *Pogo* Sunday Comic Strip Original Art dated 3-8-70 (Publishers-Hall Syndicate, 1970). Pogo's the name and baseball is the game! Pogo, Howland, Churchy, Barnstable, and Bold Weevil star. Produced in ink over blue pencil on Bristol board, with an image area of 23.25" x 16". In Excellent condition.

94256  Frank King  *Gasoline Alley* Daily Comic Strip Original Art dated 10-21-21 (Chicago Tribune, 1921). This episode, titled “Maybe She Wants a Raise,” features all the main characters: Avery and his wife, Doc and his wife, Bill and his wife, Walt, Skeezix, and the black nursemaid, Rachel. The art has an image area of 17.5" x 5.25", and aside from paper toning and soiling, pinholes, and marginal notes and markings, the art is in Good condition.

94257  Jack Kirby and Dick Ayers  *Tales of Suspense* #33 Page 2 Original Art (Marvel, 1962). A small-time, down-and-out actor vows to show his critics a thing or two in the future. The stage is thus set for a pre-hero Marvel monster morality play. We respectfully waited until after April 15th to auction this page from “The Mystery of the Tax Collector from Space.” Ink over graphite on Bristol board with an image area of 12.5" x 18.5". Excellent condition.

94258  Jack Kirby and Dick Ayers  *Rawhide Kid* #28 Story Page 4 Original Art (Marvel, 1962). A no-good rascal is foolish enough to rob the Kid and leave him for dead in the desert, forgetting that “some men don't die easy”, on this page from “Doom in the Desert”. Ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition, signed by Kirby at the bottom right.

94259  Jack Kirby and Dick Ayers  *Rawhide Kid* #28 Story Page 5 Original Art (Marvel, 1962). The Kid's plan for vengeance takes a couple of surprise twists in the span of this page from “Doom in the Desert”. Ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition with an area of tape residue at the bottom right. Signed by Kirby at the bottom right.
94260  Jack Kirby and Dick Ayers *Strange Tales* #108 Story Page 3 Original Art (Marvel, 1963). Johnny Storm (aka the Human Torch of the Fantastic Four) is at a costume party, so naturally it gets robbed. Early in his career, Johnny would do tricks with flame and control fire; on this page he creates "flaming scissors" and debilitating smoke rings. Ink over graphite on Bristol board, with an image area of 12.5" x 18.5". It has a lightly trimmed corner and is very slightly tanned; otherwise, it is in Excellent condition.

94261  Jack Kirby and Don Heck *Journey Into Mystery* #97 Story Page 6 Original Art (Marvel, 1963). Loki plots mischief while Dr. Donald Blake and Jane Foster's romance founders on this page from the early Thor story "The Lava Man!" Ink over graphite on Bristol board with an image area of 12.5" x 18.5". In Excellent condition with a small stain to Panel 6. Signed by Kirby at the bottom.

94262  Jack Kirby and Mike Esposito (as Mickey Demeo) *Tales To Astonish* #75 "Hulk" Story Page 5 Original Art (Marvel Comics, 1966). A turning-point sequence in the constant evolution of the Hulk: While tormented sidekick Rick Jones is held captive by the U.S. Army, the Hulk subjects himself to the rays of a mind-expanding device. Splendidly composed with a Kirby layout, and finished pencils and inks by Esposito. The "Demeo" moniker was a dodge to hide the artist's moonlighting while primarily associated with Ross Andru at rival DC Comics. Ink over graphite on Bristol board, with one paste-in photostat cameo of Rick Jones (Panel 6). The image area is 12.5" x 19". Marginal markings and light toning. Excellent condition.

94263  Jack Kirby and Frank Giacoia *Fantastic Four* #93 Story Page 7 Original Art (Marvel, 1969). Thing and Torgo are forced to fight by a gang of Skrulls disguised as gangsters! Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with some areas of staining and a piece missing from the lower left corner.

94264  Jack Kirby and Mike Royer *Forever People* #8 Story Page 19 Original Art (DC, 1972). Mark Moonrider, Big Bear, Beautiful Dreamer, Vykin the Black, and Serifan are captured by Billion-Dollar Bates, a dangerous man with a portion of the Anti-Life Equation lodged in his head. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with tape residue at the edges.

94265  Jack Kirby and Mike Royer *Kamandi* #4 Story Page 14 Original Art (DC, 1973). Kamandi leads a swarm of humans in a jailbreak from their gorilla captors. Rendered in ink over graphite on Bristol board with an image area of 10" x 15". Slightly toned page, with production tape residue in the margins, production tape over the bottom edge of Panel 3, and white-out text correction in Panel 3. In Very Good condition.
94266  Jack Kirby and Mike Royer  
**The Demon #5 Story Page 22 Original Art (DC, 1973).** A chilling, Lovecraftian page featuring Etrigan and Merlin. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition.

94267  Jack Kirby  
**Captain America Sketch Original Art (undated).** Signed in ink “Best Wishes Jack Kirby,” While undated by the artist, 1975 is written on the back. Graphite on a 9" x 12" sheet of paper. Image area 8" x 8.5". The paper has been restored, with tears sealed and pieces added, and the inscription “To Steve-“ removed. Apparent Very Good condition.

94268  Jack Kirby and John Verpoorten  
**Captain America Annual #4 Story Page 36 Original Art (Marvel, 1977).** The Brotherhood of Evil Mutants prepares for a rematch with Captain America and his companion. Ink over graphite on Bristol board with an image area of 10" x 15". Some blue pencil editorial markings and production tape residue in the margins. In Excellent condition.

94269  Jack Kirby and Alfredo Alcala  
**Destroyer Duck #3 Story Page 2 Original Art (Eclipse, 1983).** Destroyer Duck escapes one predicament to find himself in another on this page from Steve Gerber’s satire series, a riff on his past work on *Howard the Duck*. Ink over graphite on DC Bristol board with an image area of 10" x 15". In Excellent condition.

94270  Jack Kirby  
**Silver Star #4 Page 7 Original Art (Pacific Comics, 1983).** Super-powered mutant Norma Richmond is menaced by the deranged Darius Drumm on this page from Kirby’s short-lived title. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition.

94271  Jack Kirby and D. Bruce Berry  
**DC Graphic Novel #4 The Hunger Dogs Story Page 25 Original Art (DC, 1985).** Lightray is determined to penetrate Apokolips’ defenses on this page from the 62-page one-shot, originally envisioned as the last tale of the New Gods. The story was written to appear in *New Gods* V2#6 (1984), but another story was substituted. “Hunger Dogs” was then restructured into a graphic novel format, which required new pages be created. Ink over graphite on oversized DC Bristol board with a huge 14.25" x 18.25" image area. In Excellent condition with discolor production tape in the corners.

94272  Joe Kubert  
**GI Combat #52 Story Page 8 Original Art (DC, 1957).** An intrepid private takes out an enemy Panzer single-handedly on this closing age from the cover story “Call for a Tank!” Great work by war comics specialist Kubert, including a stunning middle panel. Ink over blue pencil on Bristol board with an image area of 13" x 18". In Excellent condition with mild toning, soiling, and wear to the edges.
94273 Joe Kubert The Brave and the Bold #17 Story Page 7 Original Art (DC, 1958). Jon Haraldson and Princess Merla are in danger of being buried alive in giant pearls on this page from “The Lady of the Lake”, a rare fantasy-themed Viking Prince story. The four large panels showcase Kubert’s visionary style, especially his choice to use a distorted reflection in panel four. Twice-up scale in ink over blue pencil on Bristol board with an image area of 13” x 18”. In Excellent condition.

94274 Alan Kupperberg and Frank Springer The Invaders #30 Page 13 Original Art (Marvel, 1978). The Teutonic Knight reveals to Captain America his plan to assassinate Winston Churchill and Field Marshal Montgomery. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with tape residue to the edges.

94275 Harvey Kurtzman The Jungle Book Page 44 “The Organization Man in the Grey Flannel Executive Suite” Original Art (Ballantine Books, 1959). The Jungle Book refers not to Rudyard Kipling’s 19th-century classic, but rather to one of Kurtzman’s most influential works as a successor to MAD. The satirical paperback also represented the graphic-novel phenomenon before there was a term for it. The central character is Goodman Beaver, a hapless innocent at large in a savage corporate environment, who eventually would evolve into Kurtzman’s signature Playboy magazine character, Little Annie Fanny. Pen-and-brush inking, ink-wash shading, and spontaneous hand-lettering on blue-lined layout paper. Image area, 5.5” x 9.25”. Pronounced age-toning and adhesive staining. Very Good condition. Includes translucent Rubylith overlay, an engraving guide.

94276 Harvey Kurtzman Playboy Magazine Complete 3-Page Story “Little Annie Fanny — Studio Fifty-Fourplay” Preliminary Original Art (Playboy Enterprises, 1980). Kurtzman’s satire of the hedonistic disco-mania scene saw print in a fully painted version by fellow artist Will Elder. These conceptual roughs are pure Kurtzman — his method of delivering an illustrated script for Elder to follow. The story-arc is substantially identical to the published version — an indictment of the erotic obsessions fundamental to the nightclubbing culture. Ink and graphite with painted white highlights on grid-rulled layout paper. The image area measures 7” x 19”. Conspicuous handling wear and adhesive staining. Very Good condition.

94277 Erik Larsen Spider-Man #19 Story Page 9 Original Art (Marvel, 1992). After quickly dispatching the rest of the Sinister Six, the Hulk and Spider-Man underestimate the strength of Doctor Octopus’s adamantium arms, as they are easily dismissed. Ink and Zipatone over graphite and Blue Pencil on Marvel Bristol board with an image area of 10.25” x 15.75”. Signed by Erik Larsen in the top margin. This page was story Page 9, but appeared as page 13 due to ads. The page is slightly toned, all hand-lettered text is paste-up, and there are a few spots of production staining in Panels 1 and 3. In Very Good condition.

94278 Dan Lawlis Marvel Age Annual #4 Cloak and Dagger Pin-Up Page Original Art (Marvel, 1988). This image comes from the issue’s preview of the Mutant Misadventures of Cloak and Dagger series, featuring members of X-factor (Beast, Iceman, and Jean Grey), Night, Mr. Jip, and Mayhem, whom all played significant roles in the Cloak and Dagger story arcs. Mayhem is the main villain of the second season of the Cloak and Dagger TV show. Ink over graphite on Marvel Bristol board, with an image area of 10” x 15”. In Excellent condition.
94279  Bob Layton  Marvel Team-Up #110 Unpublished Cover Spider-Man and Iron Man Original Art (Marvel, 1981). Featuring Iron Man, Spider-Man, and the villain Magma. Ink and Zipatone over graphite on Bristol board with an image area of 9.75” x 15”. As an added bonus, there is a 13.5” x 9.5” ink sketch of Iron Man and Spidey on the reverse, signed by Layton. In Excellent condition.

94280  Bob Layton  The Official Marvel Index To The Fantastic Four #5 Wraparound Cover Recreation Original Art (Marvel, 2016). Layton turned in a fantastic re-creation of Kerry Gammill’s original cover for the 1986 book published by Marvel. Layton’s clean-lined, sleek artwork not only fits well with interpreting the original Gammill design, but it also pays wonderful homage to the Jack Kirby roots of the piece. Rendered in ink on two conjoined sheets of bright white Bristol board with an image area of 20.75” x 15”. Signed and dated in the right side of the image area. There is an affixed low-res paste-up reproduction of the logo and header dressing. In Excellent condition.

94281  Jae Lee  Harley Quinn #1 Variant Cover Original Art (DC, 2016). From the Dynamic Forces black and white variant cover of the 2016 Harley Quinn solo series. Signed by the artist. Graphite on Bristol board with an image area of 13” x 10”. Excellent condition.

94282  Jim Lee and P. Craig Russell  X-Men Annual #1 Double Splash Pages 2-3 Original Art (Marvel, 1992). For this opening Splash page to the story “Slaves of Destiny,” a horde of Mojo’s armored soldiers occupy a battlefield of recently slaughtered human insurgents. Words from the journal of Arize, leader of the slave-uprising, narrate the bleak situation. This story is the beginning of the Shattershot crossover event amongst the X-book annuals. Ink and Zipatone over graphite on two sheets of Marvel Bristol board affixed with tape on the reverse with an image area of 21” x 15”. The text is all stat paste-up. Signed by P. Craig Russell in the bottom left corner. In Excellent condition.

94283  Larry Lieber and Al Hartley  Journey Into Mystery #104 Story Page 3 Original Art (Marvel, 1964). A love triangle between asteroid miners comes to blows on this page from the backup story “Revenge!” Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.

94284  Larry Lieber and Mike Esposito  Amazing Spider-Man Annual #5 Story Page 20 Original Art (Marvel, 1968). Spider-Man is shocked to discover his parents were spies working for the Red Skull. He is so shocked by the revelation that he does not notice the Red Skull standing behind him. The page is produced in ink Zipatone shading (minimal) over graphite and blue pencil on Bristol board with an image area of 12” x 18”. The page is lightly toned with editorial color notes in the margins and stains in the left and bottom margins that bleed into Panel 4. Signed by Stan Lee and Larry Lieber in the top margin. In Very Good condition.

94285  Rob Liefeld  X-Force: Shatterstar #2 Cover Original Art (Marvel, 2005). Trans-dimensional villainess Spiral looms large in the background of this cover from the miniseries. Graphite on Image Comics Bristol board with an image area of 10” x 15.25”. In Excellent condition, signed by Liefeld at the bottom.
94286 David Mack “Temple of Art” Self-Portrait Painting Original Art (undated). The painter paints himself. David Mack is well-known for his lovely series Kabuki. An insightful image with many interesting elements. Created in mixed media. The 18.25” x 19” image area is glass front framed to 27.75” x 28.5”. In Excellent condition.

94287 Bil Maher Judge Dredd Hardcase Papers #3 Cover Original Art (Fleetway, 1991). Judge Dredd is doing the work to make Mega-City One safe. This cover was created in ink over graphite on Bristol board with an image area of 10.25” x 15”. In Excellent condition.

94288 Russ Manning Star Wars Sunday Comic Strip #32 Original Art dated 10-14-79 (L.A. Times, 1979). Veteran Tarzan artist Russ Manning’s last major work was on the Star Wars strip, from 1979 to 1980. This oversized example is a stunningly composed Tatooine desert scene, with appearances of a Sandcrawler, Jawas, C-3PO, R2-D2, Imperial Storm Troopers, Luke Skywalker, Anduivil, Banthas, and a Squill! Ink over graphite on Bristol board, with an image area of 22.5” x 15”. Panels 3 and 4 have been stripped in. In Very Good condition.

94289 Esteban Maroto - Conan the Barbarian Painting Original Art (1977). Fan-favorite fantasy artist, Esteban Maroto, presents a stunning vision of Conan versus some predatory vampire demons, with the life of a lovely lady at stake. This scene was painted on canvas by Maroto in the midst of the artist’s “peak period,” during which he created a number of wonderful masterpieces for Warren Publications, and became highly esteemed for the uniqueness he brought to the genre. Originally published in 1977 as a poster, it later became the inside-front cover for Xotica, The Art of Esteban Maroto (SQP, 1995). Painted in rich hues of blue and green, in ravishing oil color, Maroto brings his unique sense of style to this 17.5” x 22.5” painting, which has been framed to an overall size of 26” x 31”. The art is in Excellent condition and it was signed by Esteban Maroto at the lower right.

94290 Chris Marrinan and Keith Williams Uncanny X-Men #1 Pro Action Magazine Give-Away Cover Original Art (Marvel/Pro Action, 1994). This one-shot comic came poly-bagged with an issue of Pro Action sports magazine. The cover features Wolverine, Cyclops, Phoenix, and some Morlock mutants. Produced in ink over graphite on Bristol board with an image area of 9.75” x 15”. Signed by Marrinan in gold paint pen in the lower margin. The corner box and logo are stat paste-ups. The “Uncanny” header is a stat paste-up on an acetate overlay to be reversed into a banner on the cover. In Excellent condition.

94291 Don Martin MAD #49 Complete 1-Page Story Sculptor Gag Original Art (EC Comics, 1959). MAD’s made plenty of hay with Martin’s eccentric brilliance, billing him as “MAD’s Maddest Artist” and promoting his hilarious style with constant appearances and paperback-book spinoffs. He was also one of the only MAD artists to get his own “Dept.” header for his pages. This gag, titled “The Sculptor in his Studio”, is a gem of slapstick misdirection, featuring recurring characters Fester Bestertester (the artist) and Carbuncle (the “statue”). Ink over graphite on Bristol board, with each panel trimmed and affixed on a larger backing board. Overall image area of 16” x 21”. The title panel (upper left) is missing, and there is moderate staining and handling wear. There is masking tape residue at the upper edge. In Very Good condition.

94292 Rocco Mastroserio Ghost Manor #2 Cover Original Art (Charlton, 1968). Surreal cover by Mastroserio, who died six months before the publication of this issue. Ink over graphite on Bristol board with an image area of 12.5” x 19”. In Very Good condition.
94293  David Mattingly *Angel’s Luck* Book 3 “The Essence of Evil” Paperback Novel Cover Painting Original Art (Del Rey Books, 1990). James May, pilot of *The Angel’s Luck*, is going to need some of that luck to save his co-pilot, and the alien known as Misterbob. The novel was actually dedicated to cover artist David B. Mattingly. Looking at the rich and vibrant layers of color on this painting, it’s easy to see why. It pops off the canvas-wrapped board and seems to come alive. Created in oil, and signed and dated 1989 in the lower right of the 14” x 22” image area. In Excellent condition. Comes with a copy of the novel as well!

94295  Ed McGuinness *Civil War: The Return* Variant Cover Captain Marvel Original Art (Marvel, 2007). This *marvelous* image of Captain Mar-Vell was a 1-in-10 retailer incentive variant cover. Marvel’s original Captain Marvel passed away in *Marvel Graphic Novel* #1 “The Death of Captain Marvel!" So... is this really him or not? You have to read the story to find out. Crafted in pure graphite on bright white Marvel Bristol board with an image area of 10” x 15”. Signed and dated in the lower right. In Excellent condition.

94296  Bob McLeod *Amazing Spider-Man* #220 Page 22 Moon Knight Original Art (Marvel, 1981). Moon Knight and Spider-Man’s ploy to defeat the Kingpin is poised to backfire on Spidey. Ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94297  George McManus *Bringing Up Father* and *Rosie’s Beau* Sunday Comic Strip Original Art dated 3-26-33 (King Features Syndicate, 1933). Heritage has only offered a few *Bringing Up Father* Sundays that were older than this one from 1933! It and the topper strip were created with McManus’ usual attention to fine-lined detail. From the delicate and lovely features of Rosie in the companion strip, to the background in the antique shop, to that fantastic outfit on Maggie in the bottom two tiers... McManus had an eye for style. Created in ink over graphite on two sheets of conjoined Bristol board with a total image area of 16.25” x 21.25”. The Rosie logo is a stat paste-up. The bottom right corner has broken off, and is re-attached with tape from the reverse side. Above that, there is also a rip on the edge that has been repaired as well. Overall toning, with a bit of edge/corner wear. In Very Good condition.
94299  Mike Mignola and Al Williamson  
Fafhrd and the Gray Mouser #1 Page 33  
Original Art (Marvel, 1990). Fafhrd and Mouser  
engage in tactical arson on this page from writer  
Howard Chaykin’s comic book adaptation of Fritz  
Leiber’s classic story “Ill Met in Lankhmar”. Ink  
over graphite on the reverse of a sheet Marvel  
Bristol board with an image area of 11.75” x  
17.75”. In Excellent condition with discolored  
production tape in the margins.

94300  Moebius (Jean Giraud) - Panel Page  
4 Preliminary Artwork Original Art (c. 1990s).  
A loose graphite layout, but clearly the work of  
Moebius. The piece is numbered as Page 4 in  
the lower right of the 8.5” x 11” white paper. In  
Excellent condition.

94301  Moebius (Jean Giraud) - Panel Page  
Preliminary Artwork Original Art (c. 1990s).  
From an unidentified work, this prelim page from  
the hand of Moebius was created in ink on 9.5” x  
12.5” spiral-bound white paper. In Excellent  
condition.

94302  Sheldon Moldoff Moon Girl #1 Splash  
Page 1 Original Art (EC, 1948). Moon Girl  
must stop the campaign to sow seeds of racial  
discord in the “Old Countries” neighborhood  
of Metropole City. Ink over graphite on Bristol  
board with an image area of 13” x 18”. In Excellent  
condition.

94303  Jon J. Muth M #3 Splash Page 39  
the 1931 movie directed by Fritz Lang was the  
first starring role for actor Peter Lorre. Lang had  
previously released “Metropolis” in 1927. “M”  
centered on a German serial killer of the time  
period who preyed upon children. Muth com-  
pletely captures the feel of this black and white  
movie with his muted colors and photo-realistic  
art style. This last page of the issue is acrylic on  
illustration paper with an image area of 13” x  
19”. There is a small rip in the far right margin,  
but nowhere near the image area. Otherwise in  
Excellent condition.

94304  Rudy Nebres Deadly Hands of Kung Fu  
#19 Splash Story Page 1 Original Art (Marvel,  
1975). Iron Fist defends Jade from Dhasha Khan  
in a hall of mirrors on this page from “Shall I Love  
the Bird of Fire?” (the story marked the debut  
of both characters). Ink over graphite on Bristol  
board with an image area of 11.25” x 16.75”. In  
Excellent condition with mild wear and soiling.

94305  Rudy Nebres Deadly Hands of Kung Fu  
#22 Page 20 Original Art (Marvel, 1976).  
Iron Fist lays out no less than four adversaries at  
once on this dynamic page. Ink and ink wash over  
graphite, with an image area covering the entire  
11.5” x 17.5” sheet of Bristol board. In Excellent  
condition Signed by Nebres in the lower left,  
and inscribed and signed by him again on the  
reverse.
94306  Rudy Nebres *Savage Sword of Conan* #19 Frontispiece Illustration Original Art (Marvel, 1977). Signed and inscribed on the back of the art. Ink over graphite on Bristol. This piece is 11.5" x 17.5", with the image filling the entire board. Very minor edge creasing. Very Good condition.

94307  Rudy Nebres *Doctor Strange* #22 Story Page 10 Original Art (Marvel, 1977). Stephen Strange finds himself at odds with his lover, Clea, and is forced to fight her otherworldly champion. Ink over graphite on Bristol board with an image area of 10" x 15". Inscribed and signed by Rudy Nebres on the reverse. The top margin is noted as for Issue #21; however, it was published in Issue #22 instead. The lower margin notes this as Page 16 because of the ads in the issue. It was Story Page 10. In Excellent condition with tape residue to the top and bottom edges.

94308  Mark Nelson *Aliens* Poster Illustration Original Art (Dark Horse, 1988). The artist for Dark Horse’s *Aliens* mini-series, which continued James Cameron’s second movie in the franchise, turned out this fantastic image of the Xenomorph. This image was inspired by a panel that appeared on Page 11 of issue #1 of the mini-series. Here, given more room, Mark A. Nelson has cut loose with an incredible amount of pen and ink detail atop a stunning deployment of Duotone work on an oversized board. Signed and dated in the lower middle of the 16" x 20" Image area. The impressive piece was also more recently used as the cover for the 2019 *Aliens* 30th Anniversary: The Original Comics Series collection from Dark Horse. In Excellent condition.

94309  Olivia de Berardinis *Veiled Nude* Original Art (1995). Olivia’s evocative composition centers upon a vaguely veiled full-frontal nude figure whose eyes seem to follow the viewer about the room, also known as “ubiquitous gaze”. Hauntingly redolent of an illusion of animation, caused by the deliberate application of wet-brush smudging in the background. Ink, ink-wash, and dry-brush/airbrush shading over graphite on vellum, attached to a backing sheet of illustration board. The image area is 9" x 11.5". Excellent condition.

94310  Olivia (Olivia De Berardinis) *Bettie and the Beast* Painting Original Art (2017). The Queen of the Pin-Ups, Bettie Page, is in the arms of a horned beast on this playful piece created by the Queen of Pin-Up Paintings, Olivia! Bettie Page is one of Olivia’s favorite subjects, and fans of both are quite fond of these pieces. This one was rendered edge-to-edge in bright and vibrant oils with a gloss overcoat. The 11" x 14" piece is set in an open-front 15" x 18" wooden frame.

94311  Patrick Olliffe and Keith Williams *Warlock and the Infinity Watch* #38 Cover Original Art (Marvel, 1995). Adam Warlock squares off against Zakaius, with Pip the Troll, Gamora, Moondragon, Drax, and Maxam visible in the background. Ink over blue pencil on Marvel Bristol board with an image area of 9.75" x 15" (the “In the Domain of Zakaius!” paste-up is affixed to an acetate overlay). In Excellent condition with discoloration to the paste-on elements.
“1001 Ways To Defeat Green Arrow!" The Emerald Archer is one of only a handful of DC’s Golden Age heroes to survive straight through to the Silver Age without their own book. This page was created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including the stat paste-up header). The toned page is in Very Good condition.

94315 George Papp World’s Finest Comics #74 Story Page 1 Green Arrow Original Art (DC, 1955). A very splashy title page for the story “Green Arrow’s Kid Brother!” Green Arrow did not have his own book in the Golden Age, but he managed to survive through to the Silver Age in the back pages this title and Adventure Comics. The first page of the story “Green Arrow’s Kid Brother!” was rendered twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including the stat paste-up logo and header banner). The page has a paste-up original art correction, and some glue residue on both sides of the large first panel. The logo is discolored, curling, and coming loose. In Very Good condition.

94316 George Papp Superboy #117 Story Page 6 Original Art (DC, 1964). From near the end of the 8-page story “Secret of Camp Storm King”, Superboy is figuring out what’s going on. Nice that he brought his parents, Ma and Pa Kent, along so they can watch! Rendered twice-up scale in ink over graphite on Bristol board with an image area of 13” x 19” (including the stat paste-up header). In Excellent condition.

94317 George Pérez and Vince Colletta Fantastic Four #166 Page 3 Original Art (Marvel, 1976). It didn’t take George Pérez long to establish himself as a top-flight artist, handling one of Marvel’s best selling books early in his career. This page was produce with ink over graphite on Bristol board with an image area of 10” x 15”, and is signed in the 5th panel. Light toning, and some handling wear in the lower margin. In Very Good condition.

94318 George Pérez and Karl Kesel History of the DC Universe #1 Page 48 Illustration Freedom Fighters Original Art (DC, 1987). After the game-changing Crisis on Infinite Earths maxi-series, DC needed to re-explain the history of their entire Universe. Who better to do that than Marv Wolfman and George Pérez, the writer and artist for Crisis? This image was published on the last page of issue #1, and features the Freedom Fighters. Originally, the characters were published by Quality Comics in the 1940s, and acquired by DC in 1956. Featured on this page are Uncle Sam, the Ray, Black Condor, Firebrand, the Human Bomb, Phantom Lady, and Doll Man. Ink over graphite on oversized 13” x 20” DC Bristol board. Signed by Pérez just below the 3.75” x 16” image area. The board is lightly toned with a touch of abrasion and glue residue along the top edge where an overlay was attached at one point. In Very Good condition.
94319 George Pérez and Joe Rubinstein *Infinity Gauntlet* #3 Story Page 15 Original Art (Marvel, 1991). Moon Knight stands on a rooftop awestruck as he witnesses New York burn after an earthquake caused by Thanos. Ink over graphite on Bristol board with an image area of 10.5” x 15.75”. Production tape in top and bottom margin, some paste-up text, color editorial notes in the margin, and art for Panel 5 on an onionskin overlay. In Excellent condition.

94320 George Pérez *City of Heroes* #1 Variant Cover Original Art (Image Comics, 2005). Artwork for the cover of the debut issue of the series based on the MMORPG. This was specifically used for Cover C, as well as the red foil variant version of that cover. Ink over graphite on Marvel Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Perez at the bottom.

94321 H. G. Peter *Sensation Comics* Partial Panel Page Wonder Woman Original Art (DC Comics, c. 1948). Peter cranked out more than 4,000 pages of Wonder Woman art, but few survive on the collector’s market. The selection would be smaller if not for such partial pages as this one. Many of the partial strips are from unused inventory stories, and this one may have gone unpublished, as well. Etta Candy and the Holiday Girls are seen bound (of course) on the right side of this bottom-tier panel. Created in ink over graphite on Bristol board with an image area of 13” x 6”. Both word balloons were paste-ups, and one is missing. The other has production tape on it. There is a character’s face almost completely removed from the background with whiteout. The lower margin and sides show handling wear and soiling. In Very Good condition.

94322 H. G. Peter *Wonder Woman* Unpublished Partial Page Original Art (DC, c. 1940-50s). The amazing Amazon has been captured and bound (as happened a lot) by a witch who intends to soak Wonder Woman and her friends in “superadrenal” solution. This unused partial page included the top tier of three panels created in ink over graphite on Bristol board with an image area of 13” x 6”. Toned, and in Excellent condition.

94323 Carl Pfeufer *Sub-Mariner Comics* #6 Page 1 Preliminary Sketch Original Art (Marvel, c. 1942). Rare preliminary of a Golden Age splash page featuring Sub-Mariner taking on some Ratzis. *Sock it to ‘em, Subbie!* Pencil on 8.5” x 11” paper, toned from aging. Crease in the upper left. Very Good condition.

94324 Al Plastino *Action Comics* #289 Story Page 2 Original Art (DC, 1962). Jimmy Olsen meets the new office practical joker, and the page ends with a bang for Perry White! The usual “Bob Kane” signature as well as Plastino’s own. Ink and Zipatone on Bristol, the image area measures 17” x 11”, and the art is in Very Good condition, with mild overall toning.

94325 Al Plastino *Action Comics* #289 Story Page 3 Original Art (DC, 1962). Clark Kent’s secret identity as Superman is put in jeopardy by a prankster on this page from “The Super-Practical Joke.” Also featured are Lois Lane, Perry White, and Jimmy Olsen. Ink over graphite on Bristol board with an image area of 13” x 18”. In Excellent condition.

94326 Al Plastino *Batman* Daily Comic Strip Original Art dated 11-13-68 (Ledger Syndicate/National Periodical, 1968). A female guest of Wayne Manor discovers the secret entrance to the Batcave, right in front of Dick Grayson! A cool strip by Al Plastino, bearing the usual “Bob Kane” signature as well as Plastino’s own. Ink and Zipatone on Bristol, the image area measures 17” x 5.5” and the art is in Very Good condition, with mild overall toning.

94327 Mike Ploog and Ernie Chan *Kull the Destroyer* #15 Story Page 12 Original Art (Marvel, 1974). Kull slays a winged monster on this closing page to “Wings of the Night-Beast,” no thanks to the spear men who were supposed to assist him. Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with discolored production tape at the edges and some areas of staining.
the bottom panel as well. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with discolored tape at the edges.

94328  Mike Ploog and Frank Chiaramonte
Man-Thing #6 Story Page 6 Original Art (Marvel, 1974). A family breakfast is about to go bad on this page from “And When I Died...” (story Page 6, Page 10 in the overall book). Ink over blue pencil on Bristol board with an image area of 10" x 15". In Excellent condition with tape residue to the left and right edges.

94329  Mike Ploog
Planet of the Apes #11 Story Page 25 Original Art (Marvel, 1974). Violence erupts on this semi-splash page from “When the Lawgiver Returns” from the magazine format version of this title. Ink and ink wash over graphite on Bristol board with an image area of 11.5" x 16.25". In Excellent condition.

94330  Keith Pollard
The Inhumans #10 Page 2 Original Art (Marvel, 1977). Black Bolt, Triton, and Karnak defeat the demon-rebels of Spider-City. Medusa and Gorgon are present in

94331  Keith Pollard and Dick Giordano
Vigilante #1 Pages 9 and 10 Original Art (DC, 1983). Adrian Chase, aka the Vigilante, flies into action in arguably the most ‘80s way possible — on a souped-up motorcycle deployed from the back of a tricked-out RV — and dodges the police while he’s at it. Ink over graphite on DC Comics Bristol board with image areas of 10.5" x 15.75". Both are in Excellent condition with soil- ing along the edges. Page 10 is signed by Pollard and writer Marv Wolfman. Please note, both pages are shown in our online listing.

94332  Keith Pollard and Vince Colletta

94333  Carl Potts
Punisher War Journal #3 Cover Recreation and Complete Issue Preliminary Layouts Original Art Group of 27 (2019). Carl Potts re-creates his and Jim Lee’s own original cover for this issue. The published cover was originally penciled by Jim Lee, with Potts supplying the layout and inks. This recreation was rendered in ink over printed line art of the original pencils. Signed and dated 2-13-19 by Potts just below the 9.75” x 15” image area on the bright white Bristol board. As a huge bonus, also included are 24 pages of Carl Potts layouts and prelims for the entire issue, as well as the cover and a page detailing the taser gun. These are loose graphite work on 8.5” x 11” paper. The prelims are in Very Good condition, and the cover recreation is in Excellent condition.

94334  George Pratt
Valentina Homage Painting Original Art (2016). A lovely, and quite sensual homage to Guido Crepax’ Valentina. It appeared in the 2016 “Tributes to Valentina” exhibition at the Helsinki Comic Book Festival. Created in oil on 25” x 19” green hued art paper. Signed with his mark in the lower right. There are some very slight edge wrinkles/creases. In Excellent condition.
94335  Antonio Prohias Mad #163 Complete 1-page Story "A Witch's Tale" Original Art (EC Comics, 1973). Prohias seldom veered from the “Spy vs. Spy” Cold War parodies during his long stretch as an essential contributor to MAD. This brilliant exception to the rule finds the master cartoonist from Cuba riffing on a witch's broom that finds itself whittled into toothpicks — with alarming results. Charlie Chaplin would have loved Prohias’ wordless eloquence and visual inventiveness. Ink over graphite on Bristol board. The image area measures 15” x 19”. Light scuffing. One horizontal seam between third and fourth tiers. Excellent condition.

94336  Joe Quesada and Bob Layton Solar, Man of the Atom #23 Cover Original Art (Valiant, 1993). Doctor Solar’s dark alter ego, the Destroyer, burst forth on this awesome cover for the issue that introduced him into the Valiantverse. Ink over graphite on Bristol board with an image area of 11” x 17”. In Excellent condition with some soiling at the edges. 

94337  Ron Randall Arak Son of Thunder #27 Cover Original Art (DC, 1983). Arak battles giant serpents on this fantastic cover for the historical fantasy title. Ink over graphite on DC Sparta board with an image area of 10” x 15”. In Very Good condition with discoloration and wear to the edges. Signed by Randall in the art and in the UPC box.

94338  Fred Ray Tomahawk #19 Story Page 5 Original Art (DC, 1953). Wind Dancer uses his skills to rid his tribe of a tormenting giant on this page from the backup story "The Legend of the Whirlwind". Ink over graphite on Bristol board with an image area of 13” x 18”. In Excellent condition with mild toning and soiling.

94339  Alex Raymond Secret Agent X-9 Daily Comic Strip Original Art dated 5-2-34 (King Features Syndicate, 1934). We have only sold a few X-9 dailies older than this one! This daily was from only the 15th week of this strip, created by writer Dashiell Hammett (author of The Maltese Falcon), and co-creator Alex Raymond (creator of Flash Gordon and Jungle Jim). The first story arc on this comic was titled “The Dominator” and ran until 9-10-34. Created in ink over graphite on Bristol board with an image area of 24.75” x 5.5”; there is light overall toning. In Excellent condition.

94340  Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 3-16-48 (King Features Syndicate, 1948). Rip is off to Europe, and has girls vying for his affection in this ink over graphite on Bristol board daily episode. The image area is 18.5” x 5.5”, with light toning and marginal smudging. A stripped in text correction has this in Very Good condition.

94341  Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 3-6-50 (King Features Syndicate, 1950). Alex Raymond could always be counted on to wield a pen and brush for maximum drama, as in this episode published in 1950. Great images of Rip and Honey. The image area of this ink on Bristol board daily measures 18.5” x 5.5”, and the art is in Excellent condition, with slight soiling in the margins, and a vertical crease between Panels 2 and 3, for mailing purposes.

94342  Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 8-21-53 (King Features Syndicate, 1953). One of the finest comic strip artists ever, Raymond was a master draftsman who was also a superb storyteller. We love the last panel! The image area of this ink on Bristol board strip measures approximately 20” x 5.25”, and the art is in Excellent condition, with mild edge toning.

94343  Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 9-17-53 (King Features Syndicate, 1953). Incredible use of fine line and shadows, by one of the best comic strip artists ever. Alex Raymond was a master draftsman who was also a superb storyteller. The image area of this ink and blue pencil on Bristol board strip measures approximately 20” x 5.25”, and the art is in Excellent condition, with mild edge toning.

94344  Alex Raymond Rip Kirby Daily Comic Strip Original Art dated 11-18-53 (King Features Syndicate, 1953). Rip successfully wraps another mystery and gets his just deserts in this finely crafted daily, done 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, and in Excellent condition, with light edge toning.
94345 Nestor Redondo House of Mystery #195 Complete 8-Page Story "Bat Out of Hell" Original Art (DC Comics, 1951). *House of Mystery* had originated as a pre-Comics Code horror title — mild by comparison with most other publishers’ shock-comics — but it conformed readily in 1954 to the repressive Code. By the early 1970s, editor Joe Orlando (an *alumnus* of the EC Comics horrors) was poised to challenge the Code, notably in a robust new approach to *House of Mystery*. This jarring homage states that case in no uncertain terms — a homage to Poe’s classic “The Black Cat,” with the substitution of a gigantic vampire bat. Redondo captures well the period-piece atmosphere. Ink over graphite on Bristol board. Image area, 10” x 15”. Excellent condition.

94346 Paul Reinman All-American Comics #88 Unpublished Page 7 Green Lantern Original Art (DC, 1949). The marginal notes tell the tale on this great unpublished gem! Notes in the top and bottom margin are addressed to “SM” (Editor Sheldon Mayer), and mention Paul Reinman by his last name. Also the lower margin has a “Written Off” stamp dated 9-30-49. On the page, we get a classic scene of the Golden Age Green Lantern getting clunked on the noggin by a piece of wood (his only weakness). As a bonus treat, the last two panels have Dolby Dickles and his cab Goitrude. Rendered twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18”. Lightly toned, with a minor stain in the top left corner margin, and some handling wear on the edges. In Excellent condition.

94347 John Romita Sr. Amazing Spider-Man Daily Comic Strip Original Art dated 12-20-79 (Register and Tribune Syndicate, 1979). Hobie Brown (aka The Prowler) is taken captive by that ol’ wallcrawler, Spider-Man, as illustrated by the first man to draw the Prowler, John Romita, Sr. This character first appeared in *Amazing Spider-Man* #78 and was created from a suggestion by Romita’s son, John Jr. (who would go one to become a major Marvel artist on his own talents). This daily, created in ink over graphite on Bristol board, has an image area of 14.25” x 4.25”. The board is lightly toned, otherwise, in Excellent condition.

94348 Alex Ross Prime Time: A Prime Collection Painted Cover Original Art (Malibu, 1994). Beautiful cover for the trade paperback collection, featuring Kevin Green and his superhero alter ego. Gouache on Bristol board with an image area of 14” x 22”. In Excellent condition, accompanied by a hardcover copy of the graphic novel.

94349 Werner Roth and Dick Ayers X-Men #21 Story Page 10 Original Art (Marvel, 1966). Iceman rescues Beast from the robot minions of Lucifer. Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition.

94350 Werner Roth and Dick Ayers X-Men #21 Story Page 13 Original Art (Marvel, 1966). The X-Men are held captive by the minions of the alien known as Lucifer. Each of the original team members — Cyclops, Marvel Girl, Iceman, Beast, and Angel — are featured. Ink over graphite on Bristol board with an image area of 12.5” x 18.5”. In Excellent condition with production tape extending into the last panel.

94351 George Roussos Haunt of Fear #8 Story Page 4 Original Art (EC, 1951). Archaeologists make a curious discovery on this page from “The Very Strange Mummy!” Ink and whiteout over graphite and blue pencil on Bristol board with an image area of 13” x 18”. In Excellent condition.
94352 Steve Rude and John Nyberg Nexus #19 Story Page 15 Original Art (First, 1986). The great Nexus faces down the source of his own power... and his dreams, the Merk. Sundra Peale, often the soul of this title, steps in with some words of wisdom. Rendered in ink over graphite on Bristol board with an image area of 10" x 15". The lightly toned page is in Excellent condition.

94353 P. Craig Russell and Jimmy Janes Marvel Feature #8 Splash Page 1 Original Art (Marvel, 1973). Hank Pym/Ant-Man is menaced by his wife Janet, who's been mutated into an actual humanoid Wasp. Opening page for "Prelude to Disaster". Ink over graphite on Bristol board with an image area of 10" x 12". In Good condition with toning, adhesive residue from missing paste-on elements, wear, and soiling.

94354 Tim Sale JSA #29 Cover Original Art (DC, 2001). Solomon Grundy looms forebodingly large over budding young heroes Star-Spangled Girl and Jakeem Thunder on this page from the "Joker: Last Laugh" tie-in issue. Ink on DC Bristol board with an image area of 10.75" x 16". In Excellent condition.

94355 Gerardo Sandoval Venomverse #3 Cover Variant Original Art (Marvel, 2017). Venom is looking extra wicked, perched at the center of scores of webs, with a sinister grin, looking like living nightmare personified, for this variant cover to Venomverse by Gerardo Sandoval. Ink over graphite on Marvel Bristol board with an image area of 10" x 15.75". In Excellent condition.

94356 Sanjulian (Manuel Perez Clemente) - Fairy and Golem Painting Original Art (undated). A lovely little sprite, with her bright green ring, poses in front of an impressive stone golem on this gorgeous fantasy piece by one of Vampirella's most famed cover painters. Created in oil on loose canvas. It is signed in the lower left of the 13" x 19.5" matted image area. The canvas is sandwiched between the mat frame and the backing foam core board. The mat has glue residue on it from a removed second layer of matting. The painting itself is in Excellent condition.

94357 Sanjulian (Manuel Perez Clemente) - Bela Lugosi as Dracula Painting Original Art (c. 1990s) Sanjulian captures Bela Lugosi and that menacing gaze from his career-defining role. Lavishly detailed composition recalls the aspect of the 1931 motion picture that launched Lugosi as a Hollywood bogeymen. The Spanish-born artist is best known for his contributions to the Vampirella series. Oil on loose canvas, with an image area of 11.5" x 14.5". In Excellent condition.
94358  Sanjulian (Manuel Pérez Clemente)  
Sanjulian Master Visionary Back Cover Painting Original Art (SQP, 2001). Perhaps best known in the US for his work on the Warren Publishing icon, *Vampirella*, Sanjulian has been rightly called “an artist’s artist” for his brilliant sense of composition and use of color. This painting depicts a band of warrior women and their bloody fight against some feral ape-men. Rendered in oil on unstretched loose canvas with an image area of 14” x 22.5” and signed in the lower right. It is in Excellent condition.

94359  Jesse Santos  
Dagar the Invincible #16 Cover Original Art (Gold Key, 1976). Dagar battles ghouls on this atypical horror-esque cover. Signed by the artist at lower left. Acrylic on board with an approximate image area of 11” x 15”. In Excellent condition.

94360  Jesse Santos  
Tragg and the Sky Gods #4 Painted Cover Original Art (Gold Key/Western, 1976). Santos channels the influence of the great Murphy Anderson in this powerhouse, large-scale, attack scene from the celebrated prehistory-SF-horror series. Dramatic tension courses throughout Santos’ composition, which garnishes the central conflict with hovering vultures, struggling dinosaurs, and a protruding object that might be a tentacle, or perhaps the tusk of a sunken mammoth. One of the most memorable of all Gold Key covers. Signed at lower right. Acrylics on illustration board with an image area of 16” x 23”. Excellent condition.

94361  Alex Saviuk and Frank McLaughlin  
The Flash #277 Splash Page 1 Original Art (DC, 1979). A distraught Flash finds himself at odds with Superman, Batman, and Wonder Woman. Ink and whiteout effects over graphite on DC Comics Bristol board with an image area of 10” x 13”. In Very Good condition with moderate overall toning.

94362  Kurt Schaffenberger  
Master Comics #111 Complete 10-Page Story “The Seeing Eye” Captain Marvel Jr. Original Art (Fawcett, 1950). Captain Marvel Jr. is featured in ink over graphite on board. Each twice-up page has an image area of 13” x 18”. There’s an empty square on the first page where presumably lettering was pasted on. Colors were indicated in production with a dark blue pencil that appears throughout the art. In Good condition.

94363  Kurt Schaffenberger (as Pete Costanza)  
Forbidden Worlds #126 Magicman Cover Original Art (ACG, 1965). While moon-lighting at ACG, Schaffenberger sometimes used ACG artist Pete Costanza’s name, as his boss at DC (Mort Weisinger) did not want him drawing superhero comics for any other publisher. This cover, with that unmistakable Schaffenberger face, was produced at twice-up scale in ink over graphite and blue pencil on Bristol board with an image area of 14.5” x 21”. The logo is a modern day replacement created from the header of issue #145 (hence the incorrect numbering). The board is toned, with additional handling wear on the left side. There is a mark through Magicman’s face. In Very Good condition. Comes with a copy of the printed comic.
**94364**  Mark Schultz *Cadillacs and Dinosaurs* Sketch Original Art (c. 1990s). A pulpy, detailed sketch featuring Hannah and Jack in their standard “Xenozoic Tales” setting. In graphite on drawing paper with a full-page image area of 9” x 11.5”. In Excellent condition, signed by Schultz in the lower right.

**94365**  Val Semeiks and Prentis Rollins  *JLA: Incarnations* #1 Cover Original Art (DC, 2001). Black Canary is featured in a Justice League versus Justice Society battle! It’s Flash vs. Flash, Green Lantern vs. Green Lantern, and so on! Framed with a copy of the printed comic. Ink over graphite on Bristol board with an image area of 10.5” x 15.5”. Excellent condition.

**94366**  John Severin - Western Comic Cover Original Art (circa 1950s). Severin was the go-to artist for Western covers, and he delivered a rip-roaring scene of a stagecoach robbery here. The publisher and publication history are unknown. Ink over graphite on board with an image area of 10.5” x 9.5”. The board has toned and is heavily creased. There’s a three-inch tear at right, sealed with tape on both front and back, and a half-inch tear at the bottom. The lower left corner is torn off. Fair condition.

**94367**  John Severin *Cracked* #228 Cover Original Art (Globe, 1987). John Severin draws Spock, Captain Kirk, and Doctor McCoy, including a nod to the Humpback Whale they rescued in *Star Trek IV: The Voyage Home* that came out that year. This Trekkie spoof cover is mixed media with an image area of 11.5” x 15”. In Excellent condition.

**94368**  Marie Severin and Dan Adkins *Tales to Astonish* #100 Story Page 19 Original Art (Marvel, 1968). Namor must rescue a helicopter pilot during one of the Hulk’s rampages. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.


**94370**  Marie Severin, Kerry Gammill, and Mike Esposito  *Spider-Man and the Dallas Cowboys* #nn Page 12 Original Art (DC, 1983). It’s chaos at Texas Stadium between Spidey, the Ringmaster’s henchman, confused members of the Dallas Cowboys, and J. Jonah Jameson — with an anti-gravity device at stake! A beloved free give-away comic originally included in the *Dallas Times Herald*, the book has become quite prized by comic and sports fans. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

**94371**  Marie Severin, Kerry Gammill, and Mike Esposito  *Spider-Man and the Dallas Cowboys* #nn Page 14 Original Art (DC, 1983). Spidey stages a mid-air rescue of J. Jonah Jameson with Dallas Cowboys Pat Donovan and Monty Hunter dangling from his legs. The Ringmaster and members of his Circus of Crime appear in the last panel. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.
94372  Jim Silke  Warrior Woman Original Art (2002). Jim Silke swept into the comic-book arena in 1993 with the Dark Horse release of Rascals in Paradise. Beyond that involvement, of course, Silke is a transmedia Renaissance Man — Grammy-winning art director for Capitol Records, publisher/editor of Cinema magazine, glamour photographer, and published-and-produced author. This ominous glamour image is a vivid example of his artistic identity, measuring out at a whopping 12” x 18” fantasia of watercolor excellence. The art is not only excellent, but also in Excellent condition.

94373  Jim Silke  Betty Page and Tarzan Original Art (2006). Erotic, near-nude dancing by a knife-wielding Betty Page is the main feature in Silke’s nod to Burne Hogarth. Hogarth was often considered the definitive Tarzan artist. Tarzan appears in this piece, but is upstaged throughout. The jungle lord seems to get in the last word in a decisive cameo. Gouache and ink over graphite on Bristol board. The image area measures 14” x 18”. Signed at mid-right, and in Excellent condition.

94374  Jim Silke  Betty Page as Dragon Lady from Terry and the Pirates Illustration Original Art (2006). As sensuous as she is dangerous, this image features Betty Page as the Dragon Lady (from Milton Caniff’s Terry and the Pirates newspaper comic strip) as she strikes an intimidating, alluring and racy pose in this vivid composition. A background montage recaptures the 1940s style associated with Caniff. Ink and gouache on Bristol board, with an image area of 13.25” x 18.5”. Signed and dated at lower right. In Excellent condition.

94375  Marc Silvestri and Dan Green  X-Men #226 Page 8 Original Art (Marvel, 1988). Rogue comes to the aid of Psylocke and trades blows with the insane Spiral. Ink over graphite on Marvel Bristol board with an image area of 10” x 15”. In Excellent condition with irregularly trimmed top edge and area of paper loss at the bottom (artwork not affected).

94376  Marc Silvestri and Dan Green  Wolverine #34 Page 24 Original Art (Marvel, 1990). From one of the most memorable stories of the Silvestri/Larry Hama run. A dying Mountie, whom Logan is helping to locate a missing girl, comes to a shocking realization on this page from “The Hunter in Darkness.” Ink over graphite on Marvel Bristol board with an image area of 10” x 16.25”. In Very Good condition with mild toning and wear at the edges, and discoloration to the word balloons (a portion of one in the top panel is missing).

94377  Marc Silvestri and Matt Banning  Cyberforce #18 Variant Cover Original Art (Image, 1996). The Kraken has escaped and she is out for revenge on this variant cover by Marc Silvestri for the villain’s first appearance in Cyberforce. Ink over graphite on Image Bristol board with an image area of 10.25” x 15.75”. Signed by Marc Silvestri and Matt Banning in the bottom right of the page. In Excellent condition.
**94378** Dave Sim *Cerebus* #17 Story Page 14 Original Art (Aardvark-Vanaheim, 1980).
A page from Dave Sim's 300-issue epic masterpiece! Cerebus is preparing to take Fluroc, which is left undefended as Commander Krull is walking in the rain as seen on this page. It's like *Game of Thrones*, but with an aardvark, more jokes, and no dragons. The page was created in ink over graphite on Bristol board with an image area of 10" x 15". Glass front framed to 15.5" x 21".

**94380** Joe Simon *Captain America* Comics #5 Cover Recreation Original Art (undated).
Cap and Bucky are about to bust up the Ringmaster's wheel of misfortune on this recreation by Captain America's co-creator Joe Simon. Rendered in ink over graphite on illustration board with an image area of 13" x 17.75". Signed below the image area. In Excellent condition.

**94381** Joe Simon *The Comic Book Makers* Book Cover Original Art (Vanguard Productions, 2007).
A key figure in comic book history drew the cover for a retrospective of his career. His creation Stuntman juggles Captain Marvel, Captain America, and Superman! Mixed media on 16" x 20" illustration board (image area 11" x 13"). Excellent condition.

Walter Simonson’s 1980s run on *Thor* remains fondly remembered over three decades later. In this lore-laden illustration, one-eyed Odin, the All-Father of Asgard, armed with the spear Gungnir, along with one of his ravens, is set to wander incognito amongst the people. Created in ink over graphite on Bristol board with an image area of 8" x 12". Signed and dated. In Excellent condition.

**94383** Walt Simonson and Bob Wiacek *X-Factor* #14 Page 17 Original Art (Marvel, 1987).
Cyclops and Dr. Johnson finish off a rampaging Master Mold Sentinel. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with irregular trimming to top edge. Signed by Wiacek in the lower left.
94384  Paul Smith and Terry Austin Doctor Strange #56 Page 21 Original Art (Marvel, 1982). Stephen Strange shares a frank moment with Morgana Blessings, with Wong and Sara Wolf present as well. Ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". In Excellent condition, signed by Smith along the bottom.

94386  Jim Starlin and Pablo Marcos Captain Marvel #27 Page 27 Original Art (Marvel, 1970). Mar-Vell, Eros, and Mentor are featured, and Thanos and the Cosmic Cube are name-checked, on this page from “Trapped on Titan!” Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with adhesive residue from detached word balloons (included) and some soiling.

94388  Jim Starlin and Joe Rubinstein Superboy and the Legion of Super-Heroes #239 Page 30 Original Art (DC, 1978). Wildfire is revealed to have been replaced by a treacherous double who’s framed Ultra Boy for murder. Also featured are Superboy, Chameleon Boy, Star Boy, and Timber Wolf. Rubinstein finishes over Starlin layouts. Ink and Zipatone over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with discolored tape at the edges.


94387  Jim Starlin and Joe Rubinstein Marvel Two-In-One Annual #2 Page 18 Original Art (Marvel, 1977). Thanos throws Spider-Man and the Thing a curveball by making them fight his minions in zero gravity. This issue saw the second “death” of the Mad Titan and the end of his first war with Adam Warlock, as well as pivotal appearance of the Soul Gem. Rubinstein inks on Starlin’s breakdowns. Ink and Zipatone over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition.

94389  Jim Starlin, Dick Giordano, and Frank McLaughlin DC Comics Presents #27 Story Page 8 Martian Manhunter Original Art (DC, 1980). A tense confrontation is brewing between Superman and the Martian Manhunter on this page from “The Key That Unlocked Chaos!” Ink, Zipatone, and whiteout effects over graphite on DC Bristol board with an image area of 10” x 15”. In Excellent condition, signed by Starlin in the margin between the second and third tiers.
94390  Jim Starlin and Terry Austin  Silver Surfer/Warlock: Resurrection #4 Original Art Group of 2 (Marvel, 1993). The Silver Surfer ponders the loss of his beloved and the debt he now owes Adam Warlock as he once again wanders the cosmos in this closing page to this limited series. Ink over graphite on Marvel Bristol board with an image area of 10" x 15". Signed by Terry Austin in the bottom left. Production tape in the margins. There is an additional page of inks used for a color-hold process. In Excellent condition.

94391  Jim Starlin and Al Milgrom  The Infinity Abyss #6 Cover Original Art (Marvel, 2002). Thanos, the Mad God of Titan, is paired up with a deformed Adam Warlock for the cover of the series finale story “Rewards and Punishment.” As the featured villain in the recent Marvel movies Infinity War and Endgame, Thanos is a character well-known to modern Marvel fans, and this is a dynamic image by his creator, Jim Starlin. Ink over graphite on Marvel Bristol board with an image area of 10" x 15". Signed by Jim Starlin in the bottom margin. The duo also signed and dated the piece as Gemini (i.e. “Jim and I”) on the left side of the page. The art team was credited in the field at the top of the page. In Excellent condition.

94392  Jim Starlin and Al Milgrom  Thanos #5 Cover Original Art (Marvel, 2004). Thanos is no match for Galactus, and this Jim Starlin cover drives that point home as Thanos lies ravaged in the palm of The World Eater. Ink over graphite on Marvel Bristol board with an image area of 10" x 15". Signed (as Gemini) and dated on the left side in the image area. Signed by Starlin in the lower margin. In Excellent condition.

94393  Leonard Starr  On Stage Comic-Strip Anthology Cover Original Art (Chicago Tribune-N.Y. News Syndicate, 1970s). On Stage is the consummate fusion of essential idioms — romance, crime melodrama, horror, and action-adventure. Starr brought a wealth of comic-book experience to the strip, having spent the 1940s and early-middle ‘50s on a range of superhero, Western, soap-opera, and crime-buster titles. His launch in 1957 of On Stage (a.k.a. Mary Perkins) combined that genre-bending experience into one masterful daily serial that would run into 1979. This character montage graced an early anthology. Starr began a new shelf of reprints in 2006, utilizing variations on this cover image; by 2016, the entirety of On Stage had been collected in 15 volumes. Ink and watercolors over graphite on heavyweight Bristol board. Signature at right. Image area, 9" x 12". Light to moderate toning, with faint marginal wrinkling. Very Good condition.

94394  Joe Staton and Dick Giordano  Showcase #99 Splash Page 14 Power Girl Original Art (DC, 1978). Power Girl delivers blows and one-liners as she battles a towering monster on this page from “The Crater That Was Keystone City” — one of her early appearances. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with tape residue at the edges and an area of light toning.

94395  Joe Staton  Showcase #100 Splash Page 1 Original Art (DC, 1978). The milestone 100th issue of Showcase boasted a cover and story that featured almost every character who had appeared in the title to date — and many of them appear on this page. Featured are Green Lantern, the Flash, Aquaman, the Atom, Adam Strange, Rip Hunter, and members of the Teen Titans and the Metal Men. Ink over graphite on Bristol board with an image area of 10" x 13". In Very Good condition with adhesive residue from missing indicia elements and a detached paste-up title (included). Signed by Staton in the lower right.
Joe Staton and Frank McLaughlin
*Green Lantern* #129 Splash Page 1 Original Art (DC, 1980). Hal Jordan makes a perilous flight through a raging storm, which — given that the title of the story is “The Attack of the Star Sapphire” — may prove to be the least of his problems. Ink over graphite on Bristol board with an image area of 10” x 13”. In Excellent condition with mild toning around the indicia. Signed by Staton near the left edge.

Joe Staton and Steve Mitchell
*Green Lantern* #140 Splash Page 1 Original Art (DC, 1981). Someone is fire bombing Ferris Aircraft locations. And since he’s dating the owner, Carol Ferris, you know that Hal Jordan is going to get to the bottom of things. The story “As Ye Sow...” was written by Marv Wolfman. This page was drawn in ink over graphite on Bristol board with an image area of 10” x 15” (including the paste-up stat indicia). Signed by Staton in the image area. In Excellent condition.

Ken Steacy
*Amazing Heroes* #153 Cover Painting Original Art (Fantagraphics, 1988). Now Comics gets the cover spotlight with this collection of a number of the characters they publish. Featured are the Terminator (prior to the Dark Horse license), Speed Racer and Racer X (who is secretly Speed’s older brother Rex Racer); Rust, Ray from Ghostbusters, Charlie Brewster from *Fright Night*, Astro Boy, and Ralph Snart. Created in opaque watercolor on Bristol board with an image area of 10” x 15.5”. Signed and dated in the lower right. The board is lightly toned and in Excellent condition.

Ken Steacy
*The Real Ghostbusters* #4 Cover Original Art (Now Comics, 1988-89). The Ghostbusters movie phenomenon of 1984 persisted in such comic-book ventures as *The Real Ghostbusters*. Steacy lent momentum with a cartoonish intensity that recaptured the scary-funny essence of the film. This powerhouse cover combines high-tech horrors with traditional haunted-house trappings to solid effect. Note that the “No Ghosts” arm-patch on the uniform was modeled after the ectoplasmic supporting characters in Paramount Pictures’ *Casper the Friendly Ghost* cartoons of the 1950s. Note also the wad of bubble-gum at lower left. Brilliant ink and opaque watercolors over graphite on Bristol board. The image area is 10” x 15”, matted to 13.5” x 19”. Excellent condition.

Dave Stevens
*Rocketeer Adventure Magazine* #1 Story Page 6 Original Art (Comico, 1988). Cliff Secord (The Rocketeer) lands in Long Island determined to find his girl Betty, when he comes across his old buddy, Goose. Dave Stevens brings his distinguished 1930s pulp style to this page for his best-known character. The page was crafted in ink over blue pencil on Bristol board with an image area of 10” x 15”. The text in Panels 2 and 4 are stat paste-up. The board is toned and in otherwise Excellent condition.
94402 Curt Swan and George Klein Action Comics #304 Page 4 Superman Original Art (DC, 1963). Superman (and by accident, Lana Lang) has been swept to another planet to compete in “The Interplanetary Olympics.” This is a Silver Age classic by the most beloved Superman artist of the time, Curt Swan! Ink over graphite on Bristol board with an image area of 13” x 19” (including the paste-up header). Slightly toned. In Excellent condition.

94403 Curt Swan and Murphy Anderson Action Comics #399 Page 1 Original Art (DC, 1971). The Man of Steel races to avert a catastrophe on the opening page to “Superman, You’re Dead... Dead!... Dead!” by the definitive team of Swan and Anderson. Ink over graphite on Bristol board with an image area of 10” x 13”. In Very Good condition.

94404 Curt Swan and Murphy Anderson Superman #237 Splash Page 1 Original Art (DC, 1971). Superman races to prevent the crash of an experimental rocket plane. Ink over graphite on Bristol board with an image area of 10” x 13.25”. In Good condition with moderate toning, adhesive residue, wear, and discoloration to the indicia elements.

94405 Curt Swan and Murphy Anderson Superman #250 Splash Page Original Art (DC, 1972). An all-new splash page for a reprint of a classic Superman story from a 1955 Kellogg giveaway! Ink over graphite on Bristol board with an image area of 10” x 15”. The logo and bottom left corner text is stat paste-up, production tape residue in the top and bottom margins, some blue pencil editorial markings, slightly toned, and whiteout lettering correction in the bottom left corner. In Very Good condition.

94406 Curt Swan and Dick Giordano Strange Sports Stories #1 Lot of 5 Pages Original Art (DC, 1973). A baseball team is headed for the World Series but first they have to play a game against the Devil! Each page has an image area of 10” x 15”. Tape extends slightly into the image area in spots. Very Good condition.

94407 Curt Swan and Frank Chiaramonte Action Comics #494 Story Page 11 Original Art (DC, 1979). Superman goes on a midnight patrol in Smallville, which is bad news for a local motorcycle gang. Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with discoloration to the top edge.
seems a bit unsettled by the dispatching of these two vampires. He will soon find himself in a hairy situation of his own! From the very first issue of Warren’s long-running horror anthology, this story was very much a modern-day continuation of the “horror-with-a-twist” style of the EC comics from a decade earlier by EC alumnus Angelo Torres. This great looking page was created twice-up scale in ink over graphite on Bristol board with an image area of 13” x 18.5”. Lightly toned and in Very Good condition.

94410  Angelo Torres Creepy #1 Story Page 5 Original Art (Warren, 1964). The Bürgermeister

94408  Curt Swan and Al Williamson Action Comics #568 Story Page 2 Original Art (DC, 1985). Superman puts that whole “stronger than a locomotive” thing to creative use on this opening semi-splash page from the issue’s lead story. Ink over graphite on Bristol board with an image area of 10” x 12.5”. In Excellent condition.

94411  Angelo Torres MAD #288 Complete 4-Page “Working Girl” Movie Parody Original Art (EC Comics, 1989). The lampoon starts with an altered title: “Lurking Girl.” Where the Melanie Griffith-Harrison Ford starrer (an attempted satire in itself) had razzed the treacheries of Wall Street, the MAD version devotes its greater reserves of ridicule to the stars, themselves — Griffith, Ford, and Sigourney Weaver (Weaver accounts for a rash of Alien and Gorillas in the Mist jokes). Torres’ caricatures are dead-on-the-money accurate, and pretty darned savage, too. Ink over graphite on Bristol board. The image area is approximately 16” x 20”. Excellent condition.

94409  Bruce Timm and Shane Glines Batman: Harley and Ivy #1 Story Page 16 and Preliminary Artwork Original Art Group of 2 (DC, 2004). Harley Quinn and Poison Ivy in a four panel jailbreak page. Includes the blue line preliminary page. Ink over graphite (with the prelim page in strictly blue pencil), both have an image area of 7.5” x 11”. Some white out touch-ups on the main page, both pages in overall Excellent condition.

94412  Alex Toth and Sy Barry Strange Adventures #12 Story Page 5 Original Art (DC, 1951). Captain Dane Reynolds confronts alien invaders on this page from “The Brain Masters of Polaris.” Ink over graphite on Bristol board with an image area of 13” x 18”. In Excellent condition with toning and wear along the edges.

94413  Alex Toth and Mike Peppe Intimate Love #21 Story Page 3 Original Art (Standard Comics, 1953). A small-town secretary’s trip to Puerto Rico is about to lead to a complex romance in “Undecided Heart.” Ink over graphite on Bristol board with an image area of 12” x 18”. In Very Good condition with soiling and toning, primarily to the margins.

94414  Alex Toth and John Celardo Thrilling Romances #23 Story Page 4 Original Art (Standard, 1953). A new bride frets over her father-in-law’s disapproval. A rather sultry page from “Chance For Happiness.” Note: While some sources cite Mike Peppe as the inker for this story, this page is signed by Celardo. Ink over graphite on Bristol board with an image area of 12” x 18”. In Very Good condition with mild toning, soiling, and moderate paper loss at the edges, none of which affects the art. Signed by Toth in Panel 6 and by Celardo at the bottom left.

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94415 Alex Toth and Mike Peppe New Romances #17 Story Page 5 Original Art (Standard Comics, 1953). Ginny pressures her husband into taking a job he doesn't want, in order to satisfy her desires for a flashy lifestyle, in "Stars In My Eyes". Ink over graphite on Bristol board with an image area of 12" x 18". In Very Good condition with soiling at the edges and areas of adhesive residue.

94416 Alex Toth and Mike Peppe New Romances #16 Story Page 6 Original Art (Standard Comics, 1953). A young woman is torn between an older man and a determined lad in "Man of My Heart". Ink over graphite on Bristol board with an image area of 12" x 18". In Very Good condition with soiling, primarily at the edges.

94417 Herb Trimpe and Sam Grainger Incredible Hulk #139 Story Page 20 Original Art (Marvel, 1971). Featuring the Hulk, his arch-enemies the Leader and the Abomination, as well as General "Thunderbolt" Ross and Major Glenn Talbot. Ink over graphite on Bristol board with an image area of 10" x 15". In Very Good condition with toning and some areas of soiling.

94418 Herb Trimpe and Joe Staton Incredible Hulk #191 Page 11 Original Art (Marvel, 1975). Jarella talks Hulk out of smashing puny Toad Men on this page by definitive Hulk artist Herb Trimpe. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition with discolored tape at the top and bottom edges.

94419 Garry Trudeau Doonesbury Daily Comic Strip Original Art dated 7-1-78 (Universal Press Syndicate, 1978). Zonker has a phone discussion with the California State Tanning Bureau in this summery daily. The ink and Zipatone on Bristol board strip has been sun-struck from a previous framing, and the Zipatone is slightly toned, but the piece is in otherwise Excellent condition. The image area measures 14.5" x 4.5".

94420 Garry Trudeau Doonesbury: The Wreck of the "Rusty Nail" Cover Original Art (Holt Rinehart Winston, 1981). Duke and Honey survive The Wreck of the "Rusty Nail" in style, on the cover of this Doonesbury softcover collection. Ink over graphite on Bristol board with an image area of 7.5" x 7.5". Some handling wear along the top and bottom edges of the page. Overall Excellent condition. Comes with a copy of the book.

94421 George Tuska and Johnny Craig Iron Man #18 Page 5 Original Art (Marvel, 1969). Tony Stark has a disturbing near-death experience. Ink over graphite on Bristol board with an image area of 10" x 15". In Excellent condition, signed by Tuska at the bottom.
94422  George Tuska and Billy Graham Hero for Hire #7 Page 24 Original Art (Marvel, 1973). Luke Cage is captured and bound by a deranged vigilante named Marley on this page from the off-beat Christmas story “Jingle Bombs!” Ink over graphite on Bristol board with an image area of 10” x 15”. In Very Good condition with tape residue at the edges, and pieces of tape that extend into the art.

94423  George Tuska and Billy Graham Hero For Hire #9 Page 12 Original Art (Marvel, 1973). Luke Cage plows through robots and henchmen on his way to settle a score with none other than Doctor Doom! Ink over graphite on Bristol board with an image area of 10” x 15”. In Excellent condition with adhesive residue at the edges, a small amount of which extends into three of the four panels.

94424  George Tuska and Vince Colletta Creatures on the Loose #30 Page 30 Original Art (Marvel, 1974). Man-Wolf in his first solo story, and just his fourth appearance overall. Signed and inscribed at the top by Doug Moench, who wrote the story. Ink over graphite on Bristol board with an image area of 10” x 15”. The board has yellowed. Pinholes and corner creasing. Good condition.

94425  George Tuska and Vince Colletta The Champions #7 Page 31 Original Art (Marvel, 1976). The Black Widow meets two fellow Russians: the man who created her and the Titanium Man. Ink over graphite and blue pencil on Bristol board with an image area of 10” x 15”. Excellent condition.

94426  Jim Valentino and Robert Campanella What If? #7 Page 27 Original Art (Marvel, 1989). From a Wolverine-themed issue... this is a single-page story that dares to ask — and definitely answers — the question “What If Aunt May Was a Mutant With Claws?” Ink over blue pencil on Marvel Bristol board with an image area of 10” x 14.25”. In Very Good condition with mild soiling and toning at the edges, and an area of adhesive residue from a missing pasted-on element. Signed by Valentino at the bottom right.

94427  Rick Veitch and Alfredo Alcala Swamp Thing #52 Splash Page 13 Original Art (DC, 1986). Swamp Thing bursts from the floor of the courthouse as a force of nature born from a rose. Ink over graphite on DC Bristol board with an image area of 10” x 15”. Signed and dated by Veitch in the lower margin. In Excellent condition.
94428  Bill Vigoda  Laugh Comics #150  Complete 5-Page Story “We Want a Re-Count”  Original Art (Archie, 1963). Archie and Reggie suspect shenanigans are involved when they both lose the title of “Most Handsome” in the school popularity contest. It’s a fair assessment, given that Jughead is the surprise winner. Ink over graphite on Bristol board, with image areas of 12” x 17.25”. In Excellent condition.

94429  Bill Vigoda  Archie’s Pals ‘n’ Gals #29  Complete 4-Page Story “Tie Score”  Original Art (Archie, 1964). Jughead and Veronica inadvertently spark a fashion trend over the course of this short feature. Ink over graphite on Bristol board, with image areas of 12” x 17.5”. In Excellent condition with very minor toning.

94430  Bill Vigoda  Laugh Comics #167  Complete 7-Page Story “Call It Competition!”  Original Art (Archie, 1965). Archie tries to top Reggie’s acrobatics in and out of the roller rink, with less than stellar results. Ink over graphite on Bristol board, with 12” x 17.5” image areas. There’s an area of adhesive residue on the first page due to a missing paste-on element; otherwise, in overall Excellent condition.

94431  Ricardo Villagran  Strange Tales #1  Page 57  Original Art (Marvel, 1994). When battling a dragon, it sure helps to have Dr. Strange on your team, as the Human Torch and the Thing find out here! Gouache over graphite on board. Image area measures 11.5” x 17”. The art is in Excellent condition.

94432  Mike Vosburg and Howard Chaykin  American Flagg V2#5  Cover Original Art and Production Cover Group of 2 (First, 1988). From the 1988 re-launch of the title, this cover for “Red Highlights and Permanent Waves” was produced in ink over graphite on Duotone board with an image area of 10” x 15”. Also includes a production stat of the finished cover (measures 9.75 x 15). In Excellent condition.

94433  Bill Ward  Men’s Magazine Single Panel Gag Illustration (ca. 1960s). Smoking doesn’t appear to have been bad for this Ward girl’s lungs on this single-panel gag page. Ink and white pencil over graphite on illustration paper with a full-page image area of 13.25” x 18”. In Very Good condition, signed by Ward at the lower right.
94434 Robert Webb and Iger Studio Bride's Secrets #6 Complete 7-Page Story “A Man Is like That...” Original Art (Ajax-Farrell Publ., 1955). Fans of Jerry Iger’s pre-Comics Code horrors are often surprised (and delighted) to see how the style carries over into the studio’s romance titles — even after 1954, when the censors had hogtied the industry with their repressive Code. That consistency has plenty to do with Webb, Iger’s supervising artist, whose technique and influence prevail in this collaborative story. Webb faces, Webb lettering, even that haunting Webb fatalism predominate in a tale of love and jealousy among atomic-energy scientists — with an element of Cold War espionage. Ink over graphite on Bristol board. Image area, 13” x 18”. Moderate toning, white-paint retouching, and handling wear. Very Good condition.

94436 Bill Wenzel Jest January-1964 Single Panel Gag Cartoon Illustration Original Art (Humorama, 1964). The original caption for this piece read: “Frasby’s perspective is excellent, but his outlook is discouraging!” This is a cartoon that has something to get off its chest. It’s clearly head-and-shoulders above the rest. Fine art with fluid, sweeping lines, and curves. Oh... those curves! A work this lovely is worth reprinting... so they did! It also appeared in Laugh Digest (February 1969), and Cartoon Fun and Comedy (July 1981). Crafted in ink and ink wash over graphite on illustration board. Signed in the upper left of the 9” x 12” toned image area. In Very Good condition.

94435 Robert Webb and Iger Studio Bride's Secrets #17 Complete 6-Page Story “Jealousy Knows No Reward...” Original Art (Ajax-Farrell Publ., 1957). Studio boss Jerry Iger had lost his lucrative horror franchise when the repressive Comics Code kicked in during 1954. The style and attitude, however, carried over into Iger’s Code-enforced romance titles. That consistency belongs to Webb, Iger’s supervising artist since the 1940s, whose technique and influence prevail in this collaborative story. A tale of home-wrecking jealousy, done in ink over graphite on Bristol board. The image area measures 13” x 18”. An extreme cropping job intrudes into some outer borders. Moderate toning, art repair (in the splash panel), white-paint retouching, and handling wear; otherwise, in Very Good condition.

94437 Dave Wenzel and Pablo Marcos Avengers #177 Page 2 Original Art (Marvel, 1978). The Avengers are confronted with the possible cosmic outcome of their effort to stop Michael Korvac. Featured are Korvac, Carina, Vision, Iron Man, Starhawk, Heimdall, the Watcher, Eternity, Odin, Zeus, and Mephisto. Ink over graphite on Bristol board with an image area of 10” x 15”. The second and third panels are on separate pieces of board affixed with tape on the reverse. In Good condition with heavily discolored word boxes, and an area of adhesive residue from a missing word box.

94438 David Williams Hulk and Power Pack #3 Cover Original Art and Preliminary Drawing Group of 2 (Marvel Comics, 2007). A soaring ensemble portrait of the series’ starring characters — the Hulk, his ownself, surrounded by juvenile sibling heroes Zero-G, Lightspeed, Mass Master, and Energizer. The dynamism of this primary-source painting (without black-ink foundation lines) is significantly greater than the published version, which substituted a generic blue-and-white graduated background for Williams’ heavily crosshatched white-on-blue brushwork — among other digital alterations. The painting is pure organic energy. Signed vertically at lower right. Principal art, watercolors on Bristol board. Accompanying conceptual piece, graphite. Image area, 10” x 15.75”. Excellent condition.

94440 Richard Williams MAD George W. Bush as Uncle Sam Painting Original Art (EC, c. 2008). Used for a pull-out poster, the text on the published piece read “I Hear YOU ... thanks to unwarranted wiretapping”. Created in watercolor over graphite on 12” x 18” bright white illustration board. In Excellent condition.

94441 Al Williamson Secret Agent Corrigan Daily Comic Strip Original Art dated 5-16-79 (King Features Syndicate, 1979). This chiaroscuro-style strip is set in the subterranean stronghold of the evil Doctor Seven. Luxurious Al Williamson line work and heavy shadows abound on this daily from 1979. The ink on Bristol board image area measures 18.5” x 5.5” and the art is in Excellent condition.

94442 Frank Frazetta and Al Williamson - Pellucidar Related Partial Page Original Art (c. 1950s). Dave Innes and Dian The Beautiful are main characters in Edgar Rice Burroughs' ‘At The Earth’s Core’ and follow-up novel ‘Pellucidar’. So this is undoubtedly from a project based on that. The presence of his laser blaster and rifle suggest the second novel over the first. If an adaptation instead of an original work. It was published in ‘Squa Tront’#4 in 1970. Wonderfully rendered in ink over graphite on a 12.25” x 8.75” section of Bristol board. There are some whiteout art corrections on the lightly toned piece. In Very Good condition.

94443 Gahan Wilson National Lampoon Complete 1-Page “Nuts” Comic Original Art (National Lampoon, 1970s). Wilson's mastery of grotesque playfulness, polished to near-perfection in his Playboy cartoons, found a new plateau in 1972 with “Nuts,” the artist’s autobiographical razz at Charles Schulz’s “Peanuts” and its sentimentalized attitude toward childhood (the term, “nuts,” also was a popular expression of defiance during Wilson's youth). National Lampoon showcased “Nuts” way into the 1980s. This grand installment recalls the horrors of the neighborhood barbershop. Ink over graphite on Bristol board. The mage area is 10” square. Moderate toning and marginal staining. Very Good condition.

94444 George Wilson (attributed) The Jungle Twins #15 Cover Original Art (Gold Key, 1975). Tono and Kono stage a daring rescue of an endangered child on this exciting dinosaur cover. Gouache on heavy board with an image area of 14” x 16.5”. In Excellent condition.

94445 Barry Windsor-Smith and Bob Layton Solar, Man of the Atom #6 Story Page 2 Original Art (Valiant, 1992). Phillip Seleski (Solar) runs into a burning building to save a mother and her child, testing out his new powers on this page from part six of his origin story “Alpha and Omega” that ran in issues #1-10 of the series. Produced in ink over graphite and blue pencil on Marvel Bristol board with an image area of 10” x 15.25”. Signed by Barry Windsor-Smith and Bob Layton in the bottom margin. The page is toned; otherwise, in Excellent condition.

94446 George Woodbridge MAD #98 Complete 3-Page Story “Fight Songs for the Common Man” Original Art (EC, 1965). The published presentation was laden with writer Frank Jacobs’ verses about the trials and tribulations of common folks — the working class, the drinking class, the tax-cheating class, and so forth. The words are gone from these primary-source pages, but Woodbridge’s art possesses a memorably wordless eloquence. Ink and ink wash over graphite on Bristol board, with an image area of 17” x 22.5”. Extensive spot-staining, but intact and in Very Good condition.

94447 Bernie Wrightson Showcase #83 Story Page 13 Nightmaster Original Art (DC, 1969). This sword-and-sorcery tale featuring Nightmaster was just the fifth story Wrightson produced for DC. Ink over graphite on Bristol board with an image area of 10” x 15”. Two corners are torn off. Production hole-punched in the margins, with minor smudging and production staining. In Good condition.
chise and established himself as a master of horrific art when he connected with Stephen King and Night of the Living Dead filmmaker George A. Romero on Creepshow. The portmanteau movie is distinguished by elements of comic-book visual grammar. The resulting adaptation inspired some of Wrightson’s finer work. This sequence from “The Crate” (about a ghastly creature lurking in an ancient baggage-trunk) depicts star players Hal Holbrook, Fritz Weaver, and Adrienne Barbeau. Wrightson throws in stylistic homages to the influence of Tales from the Crypt illustrator Graham Ingels. The dialogue balloons are blank — the text would have been added on an in-register Mylar sheet. Ink and watercolors over graphite on heavyweight illustration board. The image area is 13” x 16”. Excellent condition.

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dragon critter in this stunning masterpiece by the master of the macabre, Bernie Wrightson. This painted piece is without a doubt a prime page from this book. The art has an image area of 18” x 27.5”, and is signed by Bernie Wrightson at the lower left. Lettering is on a separate paper overlay and production tape in the margins. In Excellent condition.

94456 Chic Young Blondie Daily Comic Strip Original Art dated 7-31-34 (King Features Syndicate, 1934). Dagwood’s use of efficiency in the home isn’t very efficient! The two lovebirds had only been married a year and a half when this daily was printed. Maybe that’s why Blondie is wearing spike heels when she does her housework. The daily’s ink and blue pencil on Bristol board image area measures 19.5” x 4”, and the art is in Excellent condition, with edge toning.

94457 Leinil Francis Yu and Edgar Tadeo X-Men #113 Cover Original Art (Marvel, 2001). Magneto stands triumphant on this foreboding cover for the final installment of the “Eve of Destruction” storyline. Ink and whiteout effects over graphite on Marvel Bristol board with an image area of 10.5” x 15”. In Excellent condition with tape at the top edge.


94460 Rob Guillory Chew #15 Gatefold Wraparound Cover Original Art (Image, 2010). This gatefold cover is three times the size of a normal cover! A take on the “Last Supper,” the center portion was the front cover, with the left side as the back cover, and the right side as the fold-out gatefold. Crafted in ink over red pencil on three sections of bright white Bristol board with an overall size of 30” x 17”. The sections are joined with tape on the reverse side. Signed and dated 7-10 by the artist in the upper right of the far right section. In Excellent condition. (We would explain what the book is about, but really… you wouldn’t believe us.)

94461 Gilbert Hernandez Love and Rockets #18 Splash Page 1 Original Art (Fantagraphics, 1986). Tonantzín is the new Sheriff in town on this splash page opening for “Duck Feet” Part Two. This is part of Gilbeto’s “Heartbreak Soup” story arc (aka “Sopa de Gran Pena”) set in the not-so-sleepy little coastal city of Palomar. An image that would make Robert Crumb happy, this powerful piece was rendered in ink over graphite on Bristol board with an image area of 10” x 13.25”. Signed and dated in the upper right. In Excellent condition.

94462 Jaime Hernandez Love and Rockets #46 Story Page 3 Luba Original Art (Fantagraphics, c. 1987). A great page from ‘Beto’s Palomar series illustrated instead by Jaime Hernandez! A real rarity for one of the brothers to provide art for the other’s series, in this issue, the brothers each drew the other’s story. This page from “War Paint” features Sheriff Chelo, Ofelia, Luba, and Luba’s girls Riri and Maricela. Crafted in ink over graphite on Bristol board with an image area of 10” x 13”. The page is signed by both of Los Hernandez Bros… Jaime and Gilberto, in the lower margin. In Excellent condition.
94463  Jaime Hernandez *The Archies* “One Shot” Cover Original Art (Archie Comics, 2017). *Bang-Shang-a-Lang!* Famed co-creator of the alternative comics hit *Love and Rockets*, Jaime Hernandez, was a perfect choice for this alternative look at the Riverdale gang. Veronica looks more sultry and moody than her usual spoiled-brat image. Reggie looks like someone you might actually want to hang out with. Betty is still Betty. And Archie and Jughead manage to look like believable goofballs. A fantastic take on *The Archies*, rendered edge-to-edge in ink and marker over graphite on bright white 11” x 17” Bristol board. In Excellent condition.

94464  Terry Moore *Strangers in Paradise* #2 Story Page 5 Katchoo Original Art (Abstract Studio, 1994). Katchoo is not a morning person. A page many of us can identify with, from Terry Moore’s fantastic award-winning series, *Strangers in Paradise*. Created in ink over graphite on Bristol board with an image area of 10” x 15”. Signed by Moore in the top margin. In Excellent condition.

94465  Ted Richards - Dopin’ Dan and the Forty Year Old Hippie Specialty Illustration Original Art (1977). Two characters closely associated with Ted Richards meet over a bit of smoke. And only one of them walks away! Crafted with color markers, this piece is signed and personalized in the lower margin on the 14” x 11” Bristol board. The board is toned, with a water stain on the upper right, and some corner wear and damage. There is edge wear and handling. In Very Good condition.


94467  Richard Sala *Twist* #3 Story Page 1 Original Art (Kitchen Sink Press, 1988). The first page of “Birthday Party” is where things start to turn ugly. Sala’s wonderfully strange alternative comic art style is unmistakable. Rendered in ink over graphite on Bristol board with an image area of 6.75” x 10.25”. In Excellent condition.

94468  Richard Sala *Blab!* #4 Story Page 1 Original Art (Kitchen Sink Press, 1989). The first page of the story “Hypnorama” (or sometimes listed as “HypnoRama”), introduces us to a man on a quest to save us from subliminal advertising. The story was inspired by “Subliminal Seduction” by Wilson B. Key. The page was rendered in ink over graphite on Bristol board with an image area of 12” x 9”. In Excellent condition.
**PRINTS AND PRODUCTION ART**

**94469** Michael Kaluta - *New York Comic Arts Gallery* Signed Numbered Limited Edition Hand-Colored Poster #1/10 (1977). *The first of only 10 such hand-colored prints produced!* Promoting the March 1977 show of Kaluta's work at this long-gone gallery. Wouldn't you love to jump in a time machine and buy everything? Kaluta colored the poster in watercolor, added highlights with white-out, and signed at right in marker, noting that this is one of only ten. The poster measures 17.5” by 23”. Water stains at the C in March and the Y in Gallery. Three minor edge tears. The left side was trimmed irregularly (presumably in production). The signature/edition number is faded. Good condition.

**94470** Marie Severin *Haunt of Fear* #18 Cover Hand-Colored Lithograph Original Art (1971). This piece, numbered as #4 in the lower right where it is signed/dated, is a ghoulishly great re-coloring of “Ghastly” Graham Ingels printed line art by the amazingly talented Marie Severin. Severin was the go-to colorist for EC Comics in the 1950s, as well as being a member of the EC bullpen. This particular hand-colored piece was used in the 1995 Kitchen Sink Press publication *Collectibly MAD: The MAD and EC Collectibles Guide*. The image area measures 13.75” x 19.75”. It is matted and open front framed to 21.5” x 27.25”. The red in the top section seems to have faded a bit. In overall Excellent condition. NOTE: Only the color work is original art. The line art is printed.

**94471** Marie Severin B. Krigstein #1 Complete 8-Page Story “Master Race” Color Production Art (Fantagraphics, 2002). Marie Severin was a standard colorist and bullpen artist for EC Comics in the 1950s. She produced the color for this story in its original appearance in *Impact* #1 in 1955, so it’s no surprise she was tapped to produce the new color work for the high-quality reprint in the 2002 Fantagraphics collection. Heritage Auctions sold the original art for this story as a complete set in 2018 and the Bernard Krigstein art went for $600,000.00. This lovely hand-painted color work is a more affordable “second chance” for you to own a version of this important story. Lovely work crafted in gouache on printed black line art on textured 11” x 15” art paper. Signed by Severin in the lower margin of Page 1. In Excellent condition.

*End of Session Four*
### Upcoming Comic Book Movies

Comic book-related movies are now a box office mainstay, with numerous studios large and small developing their own slate of films. Below is a comprehensive calendar to help you keep track of what’s heading for the megaplexes in the near future. It is current as of April 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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<tbody>
<tr>
<td>April 12, 2019</td>
<td>Hellboy</td>
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<tr>
<td>April 26, 2019</td>
<td>Avengers: Endgame</td>
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<tr>
<td>June 7, 2019</td>
<td>X-Men: Dark Phoenix</td>
</tr>
<tr>
<td>June 14, 2019</td>
<td>Men in Black International</td>
</tr>
<tr>
<td>July 2, 2019</td>
<td>Spider-Man: Far From Home</td>
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<tr>
<td>Aug. 2, 2019</td>
<td>The New Mutants</td>
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<tr>
<td>Oct. 4, 2019</td>
<td>The Joker</td>
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<tr>
<td>Feb. 7, 2020</td>
<td>Birds of Prey</td>
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<tr>
<td>Feb. 21, 2020</td>
<td>Bloodshot</td>
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<tr>
<td>March 13, 2020</td>
<td>Gambit</td>
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<tr>
<td>April 3, 2020</td>
<td>Cyborg</td>
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<tr>
<td>May 1, 2020</td>
<td>untitled Marvel movie</td>
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<tr>
<td>June 5, 2020</td>
<td>Wonder Woman 1984</td>
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<tr>
<td>June 26, 2020</td>
<td>untitled Fox movie</td>
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<tr>
<td>July 24, 2020</td>
<td>Green Lantern Corps</td>
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<tr>
<td>July 31, 2020</td>
<td>Morbius</td>
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<tr>
<td>Oct. 2, 2020</td>
<td>untitled Fox movie</td>
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<tr>
<td>Nov. 6, 2020</td>
<td>untitled Marvel movie</td>
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<tr>
<td>March 5, 2021</td>
<td>untitled Fox movie</td>
</tr>
<tr>
<td>May 7, 2021</td>
<td>Doctor Strange 2 (tent.)</td>
</tr>
<tr>
<td>June 25, 2021</td>
<td>The Batman</td>
</tr>
<tr>
<td>July 30, 2021</td>
<td>untitled Marvel movie</td>
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<tr>
<td>August 6, 2021</td>
<td>The Suicide Squad</td>
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<tr>
<td>Nov. 5, 2021</td>
<td>untitled Marvel movie</td>
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<tr>
<td>Feb. 18, 2022</td>
<td>untitled Marvel movie</td>
</tr>
<tr>
<td>May 6, 2022</td>
<td>untitled Marvel movie</td>
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<tr>
<td>July 29, 2022</td>
<td>untitled Marvel movie</td>
</tr>
<tr>
<td>Dec. 16, 2022</td>
<td>Aquaman 2</td>
</tr>
</tbody>
</table>
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LAWRENCE STERNE STEVENS (AMERICAN, 1884-1960)
Hand from the Void, Super Science Stories magazine cover, January 1951
Oil on board, 19 x 14 in.
Estimate: $15,000 and up

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Child of the Sun paperback cover, 1971
Oil on canvasboard
20 x 24 in.
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UP NEXT, *The Flying V*

Heard around the World! View and bid at HA.com/7213

This guitar is part of The George Borst Electric Guitar Collection, being offered in several events throughout 2019 at Heritage Auctions.

The auction will be held July 19 in Dallas. This guitar will be on display May 3-5 at the Dallas International Guitar Festival in Dallas Market Hall. Heritage Auctions is offering this 1958 Gibson Korina Flying V that was owned, and played on stage and in recording sessions by Dave Davies of The Kinks, considered by many to be among the most influential rock bands of the 1960s. The exceptional provenance includes a letter from Davies stating he purchased the guitar in June 1965 during The Kinks’ first American tour and owned it until 1992. Davies played the guitar multiple times on television, beginning with *Shindig* in June 1965, and in recording sessions, starting with one of the band’s biggest hits, *Till the End of the Day*.

Don’t miss your only chance to own this piece of musical history. View all auction lots and bid at HA.com/7213.
NEWELL CONVERS WYETH (AMERICAN, 1882-1945)
Sir Thomas Malory’s History of King Arthur and His Knights of the Round Table interior book illustration, 1917 (Detail)
Oil on canvas | 39-1/4 x 31-1/4 inches
Estimate: $800,000 - $1,200,000
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*** Primary office location: San Francisco
**** Primary office location: Hong Kong
***** Primary office location: Palm Beach
****** Primary office location: Chicago
******* Primary office location: London

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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

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