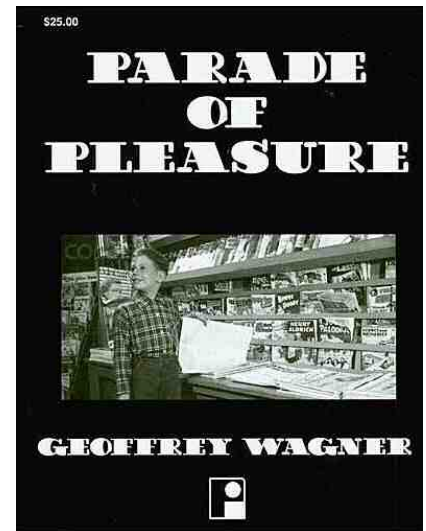


What We Collect, Art vs. Nostalgia

By Jeff Singh monkey0y@rogers.com

This is a heavy topic for many of us as it requires some critical introspection and for many of us, we don't like to pull back the layers of our psyche too far...or maybe it is just me. The longer we are at this, the more and more we think about these things...well...at least I do. I think this also ties into the our topic for APA 125 about End Game and Grails so I might talk about that here and write off topic when that issue comes around as I am in the mood to talk about collecting philosophy.

I'd like to think I collect for "the art" ...I think we all do just some of us delude ourselves more than others. Originally when I began in this hobby about 25 years ago it was not about the art but all about the content. I came to the hobby as a Fiction House jungle girl fan and that is what drove my collecting. I don't think I'd been collecting and reading *Jumbo* and *Jungle Comics* long enough to call it nostalgia but what brought me to jungle girls in the first place probably does. I remember my first *Overstreet Price Guide* when I was about 13. It blew my mind. I thought I knew a bit about comics but going through that book where I might recognize a title every 5 to 10 pages was very humbling but also inspiring as I had a whole lifetime ahead of me to read every comic in there! One of the things I also noticed is the importance people put on things like first appearances, new costumes and other milestones. Among some of these coveted issues I noticed was something called *SOTI* and *POP* seemed to carry a premium. What was this? This is pre-internet days and so it took some work and reading to figure out these were *Seduction of the Innocent* by Dr. Fredric Wertham and *Parade of Pleasure* by Geoffrey Wagner, two works written in the 50's that were used as part of an effort to get comics banned all together by focusing on what they considered the worst of the material and its negative influence on youth and delinquency. For me, this was some pretty subversive stuff! I was always curious about things above my age of understanding and it became a quest to find a copy of the *SOTI* and see what all this fuss was about. I got a library copy and read it later in my teens. It was an interesting read and one the science/evidence minded me found it all very implausible but it was of a different era. That stuck with me so I do have nostalgia



the author of THE SHOW OF VIOLENCE and DARK LEGENDS!

SEDUCTION OF THE INNOCENT

Fredric Wertham, M. D.

the influence of
comic books on today's youth

for good girl art (GGA). So, I collected jungle girl art

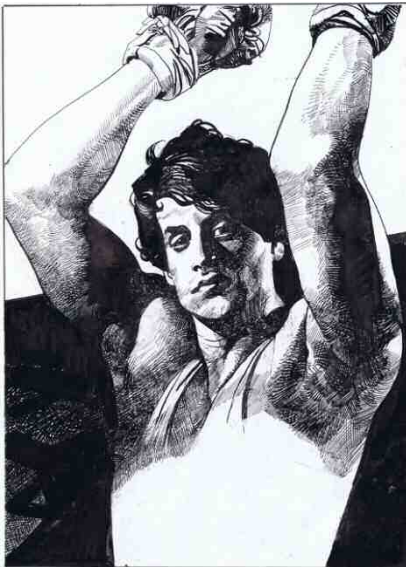
and my collection still has a lot of it but whittled down a lot from probably over 500 pages to less than three dozen or so plus still an embarrassing number of commissions. I also used to collect a lot of sketches. The first was really from Tom Yeates and it was fantastic, done at a Detroit con which wasn't very busy and I got to sit with him for about 3 hours talking. That might have been my introduction to the fandom aspect of the hobby and it was a great place to start. It is still among my favorite depictions of a jungle girl in my collection. I was a sketch hound after that for a few years going to conventions and getting as many sketches as I could from different artists. I liked the interaction and I liked to see how different artists approached the characters. It has been a long time since I got a quicker sketch from anyone as I have now met most of the artists I want to that are alive and go to conventions. I do still get the occasional studio commission or more involved con sketch but those I can count on the fingers of one hand



per year so not a big part of my journey anymore but at one time it is what I lived for. As I grew as a collector I got to know artist's work and some were better than others and some were doing thing in a unique style that others didn't have. I started gravitating towards a few of these artists when I was younger collecting comics and the two most prominent were Bill Sienkiewicz and Howard Chaykin. I loved Bill's runs on *New Mutants* and *Moon Knight* and then later on *Elektra Assassin* and *Stray Toasters*. For Chaykin it was his early issues of *American Flag* that moved me the most. So, even though early on in my collecting I guess when it came to Bill and Howard, I was collecting because of the art and artist but the nostalgia was there for me but more for the style than for the content. I didn't buy my first piece of art until about 1997. I recall in 1987 when I moved to Ontario, I was preceded by one of my friends from Calgary who had met a worldly and wise 18 year old collector/mentor (at 16, eighteen is way ahead of you) and I asked him about buying original art for comics on the way to a convention in Toronto. I was interested in art by Bill and Chaykin. He told me that Bill almost never sold his stuff and it was super

expensive and that Howard used photo copies to make his art so very little existed and was impossible to find. I gave up on original art and never thought about it again for over a decade. I do wonder how different my collection would have been if I had been given encouraging advice and had the opportunity to buy some original art back then. I didn't have a lot of money back then, \$50 would have broken the bank but I'd have made it happen for the right pieces. I did have part time work but that money mostly went to saving up for education with a little bit for comics on the side. If I could, I'd go back in time and I'd sock that know-it-all that turned me off art in kisser! Hah!

At one early point in my collecting I decided to get an example by every artist who ever worked in comics. I was new to this and really never paid that much attention to the artists in the comics I collected other than for a handful of names. For me the comics were all about the story and not the art. I figured, how many comic artists could there be...clearly I didn't know the landscape at the time and it proved to be a futile, expensive and unfulfilling way to pursue collecting although I did get to see a lot of art. I started buying art that appealed to me for various reasons like the way a panel was created or lit but also looked out for art from books I liked. My comic reading tastes were always eclectic to start with so I did not gravitate to main stream artists or comic pages. I discovered strip art and that became a major focus of my collecting. Reading *Heavy Metal* early in my teens changed my life too and I was a big fan of European artists and still am. Manga came later into my collecting although I was a fan in my youth of some anime and tv shows like *G-Force* and *Akira* so perhaps a bit of nostalgia for some of those. As I continued to collect, I would often go down deep rabbit holes and really get into an artist's career. In recent years these rabbit holes have included Alberto Breccia, Sergio Toppi, Guido Crepax and Dino Battaglia to name a few. I ended up searching out and collecting deeply and reading a lot of material. In the end I usually sell off part of that collection and keep my favorites as I move on to the next shiny object. As time progressed what I



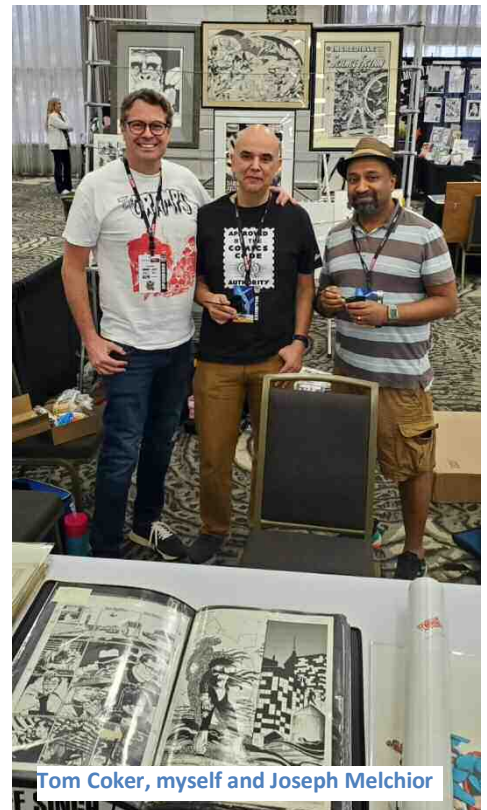
found was having a want list was a good way to collect as it kept me more focused and at the end of a year I'd look back on that years collecting as more satisfying and this has led me to the point in my collecting that I could be done. There are a number of things I'd like to have but the perceived must haves have for the most part been taken care of. The last 2 big things for me were the *Corto Maltese* page by Pratt and the *Little Nemo in Slumberland* Sunday by McCay. Here is what is currently on the want list but most things are either priced to a point where they are unobtainable or they are things that can wait and there is no "need" to own them, just would be nice in rounding off part of my collection. These include Miller *Daredevil* page, *Watchmen* page, Byrne *X-men* page, Charles Burns panel page, *Valerian* page with certain content by Mezieres, *Lucky Luke* panel/tier by Morris, Yellow Kid by Outcault, *Gasoline Alley* Sunday from the 1920's, *Calvin and Hobbes*, *Flash Gordon* Sunday with topper by Raymond 1936-1937, *New Mutants* painted cover by Bill Sienkiewicz, Dungeons and Dragons art from things like original Monster's Manual or Players Handbook, Guy Peelleart art, Maurice Sendak, Dr. Seuss illustration, Moebius erotic piece and *more Polly and Her Pals* dailies from the 1920's. There are probably a few more but nothing here is essential and the collection feels complete. So, not done collecting but on to a stage of more curation, refining, upgrading and pruning. It is perfect timing as

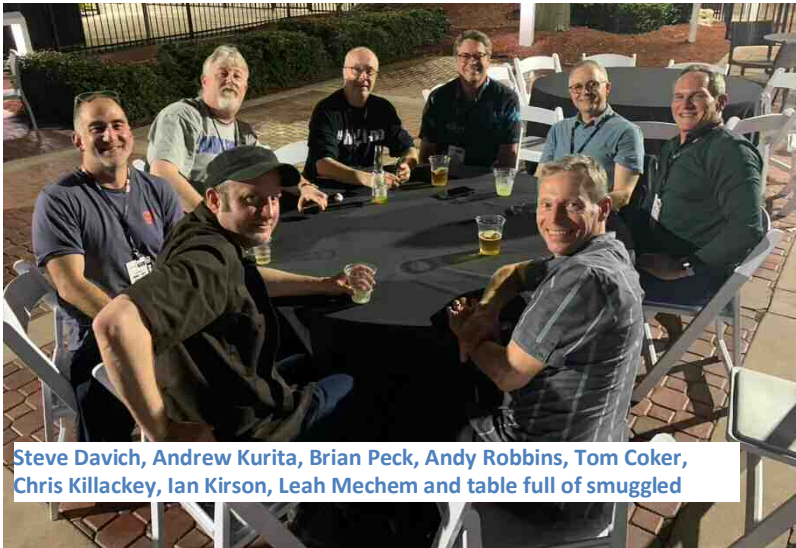
we downsized our house and will consider another downsize in 3 years time which hopefully gives me time to figure out what to do with some of the stuff I own including books.

I've spoken about my end game before and nothing has really changed. I want to leave a legacy so I plan on donating some art to a few places like the Billy Ireland Museum in Ohio and to the B-D Museum in Angouleme, France. The kids will keep a few things and the rest will sell at auction and go on to other collectors and collections.

Orlando and OAX

It was an early 3:20 am wake up to get to the airport on time for the 6:00 am flight. Having gone to bed just after midnight meant I was tired enough to sleep for the short 3 hour hop to Orlando. My friend and roommate, Tom Coker, was there to pick me up with his sister Danna for a planned day at Disney Hollywood Studios. The Star Wars part of the park was something that wasn't there the last time I visited and so I wanted to see that part. With Danna being a local and having a season pass she navigated for us making sure we got to do everything several times as well as getting us in to the cantina. Although we saw some pretty fun things that are pop culture related but not comic art related so i won't get in to those things. We arrived at the convention hotel





Steve Davich, Andrew Kurita, Brian Peck, Andy Robbins, Tom Coker, Chris Killackey, Ian Kirson, Leah Mechem and table full of smuggled

which was at the gates of Universal studios at about 9pm. After we got checked in and changed and went down to the lobby bar to hang out with other people who were there on the Thursday night. It was a lot of fun meeting up with some new people but lots of old friends. Lots of drinking and the night ended at about 2 am but Tom and I were up until about 4 talking. Thankfully nothing going on Friday except for the gala dinner much later, this meant a bit of sleep. We had no plans for the day other than registering and getting our badge so we made our way to the lobby in the late morning to think about plans. We met a number of collectors in the courtyard for a hang out and a morning beverage/breakfast. Having come from winter in Toronto it was nice to be out in the sun and even if Toronto had been unseasonably warm, it certainly wasn't t-shirt weather there. We spent the rest of the day getting ready for the conventions, organizing our things as we signed up for one of the collector booths. The rest of

the day was spent poolside and getting some provisions for the night including a stop at the alcohol shop. As an aside, I like to have fun with friends and I drink more on vacation and can hold my own but at home I might have one glass of wine every 2-3 weeks unless we have company. I don't want to give you guys the wrong idea out me! I really don't drink often.

After the pool it was time for a quick shower and shave and then getting dressed for the dinner. The hotel is composed of a large lobby and 2 towers with two large interior courtyards plus a separate outdoor pool area. The dinner was held in both courtyards. The first one was more for mingling and drinks and the second one had tables that could only accommodate about 2/3 of the guests plus later the buffet tables. We met so many collectors that night, many I have forgotten already but it was fun. Since the bar was open and included with the VIP pass the opening was a strict 6pm start. After drinks there were some hot snacks available but I didn't have any and by the time I decided to try some they had taken the snacks away and had set up the desserts on it. The buffet had a few options and since we were not really there for the food it certainly was acceptable but not great. Not finding a table we sat on the periphery on some loungers and sofas. We met a few new people and sat next to Sean so we had a chance to talk a bit. After



Myself, Sean, Timothy, Gary and Benno



food was done Tom and I went around meeting a number of other collectors before congregating with some of our regular cohorts. The night ended with us sitting at a table drinking the Japanese whiskey that we bought with a group of friends until we were the last table and were asked to move on to the other courtyard. We took our party down the parking lot to the local bar which became a regular hangout at the show. Later in the wee hours, we came back to the hotel lobby bar and it was another late night



around 2:40 am when we called it a night.



The next morning was the first of the two CFA breakfasts. These suffered in organization from me taking the lead on these. There was a breakfast place in the hotel courtyard which those of us who were there went to. It was all you could eat but I had a very expensive piece of bacon and omelette as I don't usually eat much in the mornings. We met around 8 so that there would be time for me and others that were exhibiting to get in at 9 for a 10:00 am opening. It was a good thing too. Although I had only one portfolio of art and a small stack of strip art, Tom brought a display rack to set up which proved to be a bit more challenging to assemble and provided our neighbor, Joseph Melchior, with

endless amounts of amusement watching us. The area we set up in was collector's corner. A total for 6 booths in a square with three 6 foot tables and space on each side. The booths were quite deep, maybe 15 feet or more and about 2 feet between booths so it seemed very spacious. On our side of the pocket was Tom and I sharing a booth, Joseph sharing a booth with James and next him was Team Oreo consisting of Eranga, Jason D'Ambrosio and Mikhail. Behind us was Zaddick L set up and Kavi was supposed to be there but unfortunately couldn't attend due to an injury just before the show. Last but not least (we were the least) was Wolviefan who also was the largest contributor to the Adam Kubert exhibition. The convention was organized in a large square room with the dealers on the sides and artists in the center tables. Bill Cox told me that attendance was about 500 plus another 150 between artists and exhibitors. The hall never felt crowded so accommodated the attendees well. Behind the conventions room a few others rooms were set up. There was a gallery for great Korsak collection which included some incredible pulp and other science fiction illustrations and paintings. The Adam Kubert exhibit was there too as well as one of the original paintings for Marvel trading cards. Saturday was to have a charity auction and pieces done for that were already available for viewing.



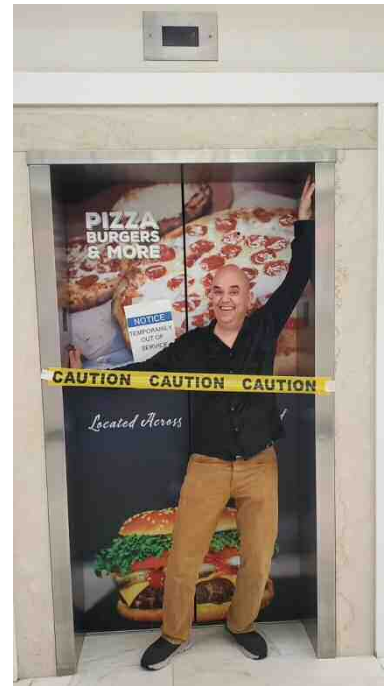
After the convention ended on Saturday there was a Pizza party with a cash bar and an auction.



This took place in a big ballroom just behind the main convention room. I had predetermined there was nothing I'd have too much interest in at the auction. After a bit of pizza we lasted about 5 minutes at the auction and decided that sipping aged rum and the hot tub sounded better. We got there to find Mike Burkey and John Money had already done the same and we had a great few hours wrinkling in the tub with Mike and John and we finished that bottle of rum. It was me, Tom, Joseph, Mike and John. The stories told and heard about some past deals and gossip from the older days in the hobby was priceless. Afterwards I told Tom that if that hot tub encounter had been an auction item, I'd have gladly paid \$1000 or more to do what we had just done. The auction ended after about 3 hours so we went back and got showered and headed out to the bar with others for another fun night. We later came back for the CEO's penthouse party and we finally called it a night at about 2:30 am again.

Sunday had another early morning breakfast just this time it was to be the Waffle House about a half mile down the road. It was my first time in a Waffle House and I was educated about the establishment's reputation, influence and place in the hierarchy of

breakfast restaurants. I suppose the fact that it was sandwiched between a Hooters and a McDonald's speaks volumes. We had a quick meal but not quick enough as it started raining pretty heavy as we left. We ran back but we all got soaked. Sean had been kind enough to bring some art to show and thankfully his set up was waterproof. I will never forget running across 10 lanes of traffic in the rain hoping not to become roadkill. After a quick change it was back to the hall for the day. It was a bit less busy that day and we packed up a little early so that we could make it to a special invite I had scored earlier. There was a special time slot at the end of the day for people to get sketches but that is no longer something I do so we used the time to clear out early. That was when I got stuck in the elevator on the way down. My elevator mate was Jay Panda Redd who was a media guest at the show and has a social media presence. We were only stuck there for about 15 minutes. Lights stayed on. Interesting that the call button didn't work and so I had to phone Tom who went to the front desk to alert them that they had people stuck in the elevator. The fire department was called and we eventually got out of the elevator. <https://www.tiktok.com/@thepandaredd/video/7333004060687306030> you can see it at the 1:12 mark if interested.



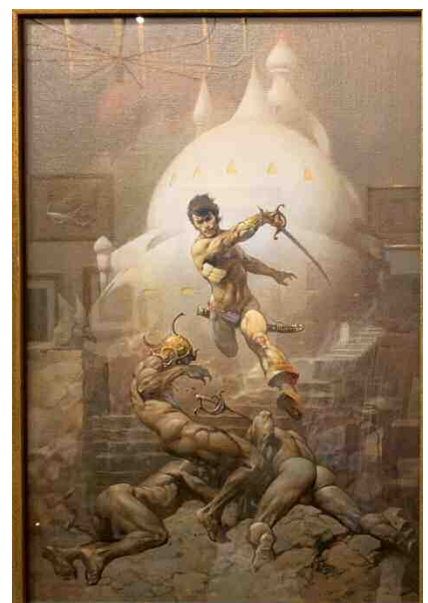
I'd met Stephen Korshak at his booth Shasta Phoenix. He is a big illustration art collector and had set up a gallery room at the convention showcasing a small part of his collection. I got to talking with him and his assistant a fair bit and later received a private invitation to a get together at his house later to see the rest of his collection. One of the discussion points was that they had a really nice St. John for sale and it reminded me of a Krekel piece I own. When I showed them the images it was fun for all of us to see what Roy had done as the painting likely predated the ink sketch. For the invite, I brought Tom with me and we took a 20 minute Uber over. It was an incredible experience with art by Frazetta, Dulac, Dore, Bok, Brundage, Booth, Finlay, Allen St. John, Krenkel and everyone else you can imagine. Not only examples but often "THE" example or close to it. Stephen's father had been a publisher with his publishing house Shasta Press in the 30's to 60's and so had commissioned many artists to illustrate their books and this was the foundation for the collection. Stephen added Phoenix to the title as it was a sort rebirth when he decided to get into it more and build the collection to new heights. <https://www.korshakcollection.com/the-collection> is the website but some of the most important pieces are not included on that website. With permission I took pictures of everything but unfortunately those didn't survive a downloading/deleting mishap. Stephen, and Alma, his wife, put on a great spread too so we ate there before heading back to the hotel. After we got back from the museum we decided we had time for a few drinks in the hot tub so we



headed down with our Japanese Whiskey for about an hour before heading back to the bar to hangout with a few friends we promised to meet up with. That turned into another pretty late night yet again.



The next day we slept in a bit and then had to pack up. Tom, Joseph, Simon Miller and I planned on going to Gatorland for the day. I had a 9pm flight so it was a good way to spend the day. I fondly remember the park as my favorite Florida thing some 15 years earlier. Despite a bit of a late start it was a perfect and really fun day. We went back to the hotel and I picked up my bags to bring to the airport. I said goodbye to Tom and Joseph as they got a car for another day of Florida adventures and I headed for my flight. It was a great weekend but I was looking forward to going home. My flight was delayed. Then again and again. After the fourth delay which had us leaving at 2:30 am the flight got cancelled and I now



has to navigate the hotel, transportation and meal voucher process. I ended up at a Hilton some 20 minutes from the airport. I checked in. Cattlecon was just starting. It is a convention for ranchers, butchers, processors, FDA, auctioneers and retailers. Lots of real cowboys! I got ready to go down to the bar in my western ware and mingle the cowboys. At the last minute I decided I should take it easy. Averaging 3 hours of a sleep a night with 3 am bedtimes and early mornings hadn't hit me yet but it would. I called it an early night at midnight and got up at 7:30 to get back to airport for my late morning flight. I wrote the OAX portion of the article on that flight.



What happens at Gatorland stays at Gatorland!

OAX is modeled after the Lake Como Comic Festival in Italy which I attended for the first time last year. Bill was at Lake Como too. The format of a gala and only artists was borrowed but brought to a venue that was more accessible and affordable than it's European inspiration. Like Como, artists were doing pre-commissions and on site commissions. That seemed to be a very busy part of the convention but not a part of the hobby I partake in anymore although I get it as I was once a sketch hound and have acquired many, many, many commissions in my early collecting days. It is fun and a great way to make the acquaintance of creators you admire. There was certainly a lot of art to look at. The dealers that set up included Anthony Snyder, Coollines, Mike Burkey/Romitaman, Scott Eder, Jade Giant, Michael Lovitz, Becchara, Will Gabriel, Comicconnect, Comiclink, Illustration House/Zaddick. A lunch was delivered daily to the exhibitors and those of us with collector tables. The overall experience was great and I am very glad we got a table. My initial plan was to get the table and just use it as a place to leave stuff, sit down and meet people but it turned out to be a lot busier and we spent most of the first day there. On the second day I tried to walk around a bit more. I sold a few pieces and ended up working out a deal with my table mate for a vintage Corben on the Monday after the convention. So, I didn't come home emptyhanded which was actually my goal. Continuing the Lake Como similarities was the easy access to artists. The ratio of fans to artists was better for everyone here as at Como too many artists for the number of attendees and so many artists at Como were very unoccupied for much of the show enjoying the scenery from their booths than any transactions or commissions. This was not the case at OAX, the artists all seemed very busy and I think many probably had the best show of their careers. Maybe Lake Como needs to take some lessons from OAX!

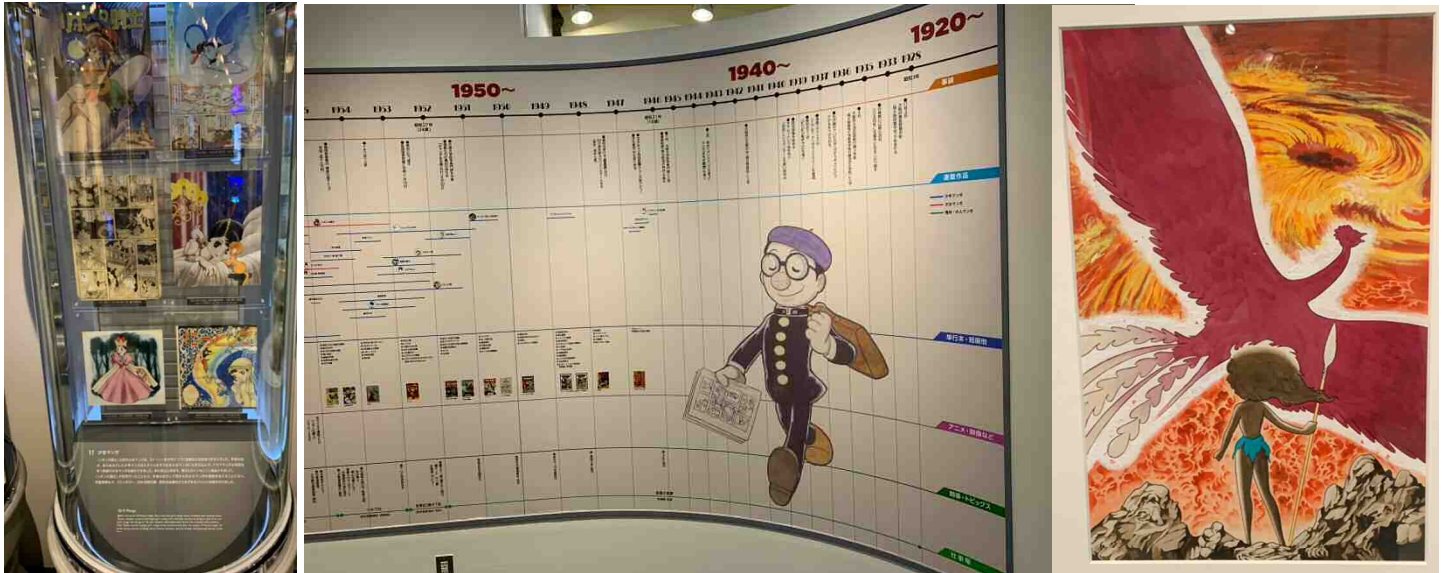
More Travels

I write my article in parts as I go and so transitions might not be that slick. We just returned from a 6 week tour of South East Asia which ended in Italy as our last stop before coming home. The trip began in Japan and then on to Malaysia, Vietnam, Cambodia, Thailand, Istanbul and finally ended at the Lake Como comic festival in Italy before heading home. It was an incredible trip and I have lots of stories to tell and lots of cool things I brought back with me including some rice wine with a cobra and a scorpion in it. I will talk a bit about the comic related portions of this trip.



In Japan we started in Tokyo. We were traveling with my brother-in-law and his wife so I had less time for comics but we certainly did many of my regular Tokyo things including visits to Studio Ghibli, Nakano Broadway, Akihabara and my regular comic shop. All of these I have written about a few times in the past so I won't repeat this. I did pick up a few cool pieces there including a nice, ink and water color illustration from Kojima of Lone Wolf and Cub fame as well as a number of manga pages from some sports manga including baseball, soccer and wrestling themes. We made a trip to Osaka and Kyoto which was new for me and while in Osaka I made a pilgrimage to the holy shrine, the Tezuka Museum. I went solo for this and it was a bit tricky getting to but was brilliant. I got there just in time for it to open and was the second person in that

day. It is in a Tekarazuka which is a northern suburb of Osaka which was quite pleasant with flower and banner lined streets. The banners featured anime characters and on the path from the train station to the museum there were embedded Tezuka characters in the ground welcoming you. The museum stands alone at a corner and is quite distinct. You enter through the main doors on street level and after getting tickets either from the electronic kiosk or the ticket booth (I pre-bought mine unsure of how busy and how much demand there was) you are directed up the first floor where there are capsules set up and you see the history of Tezuka. Upstairs is the special exhibitions and I was fortunate to be there for the Phoenix one which is considered by many to be Tezuka's opus. There were many pieces of impressive original art on the walls. The gift shop was on the top floor too and I ended up with a cool hologram t-shirt of Astroboy...of course I did. The basement level was featuring some animation and had a little workshop/studio I suspect meant for visiting school kids. I was there alone so I drew two frames of animation and they animated it for me which was fun. In total it was about an hour taking my time and I took pictures of every single thing there!



The next comic related thing that happened on the trip was in Vietnam I picked up a Vietnamese translated Tintin. Only two issues seemed to be available and with the French colonial history still being somewhat raw there, I suspect Tintin might be a polarizing icon there. We also saw some fun wood artwork with alternative Tintin covers. In Thailand we passed a number of large transformer figures in various areas in the city and on the road to Hua Hin. I know the one in Bangkok was in the electronics district but the road side ones I have no context for. I don't think I really saw anything else comic art related until Lake Como.



This was my second time at the Lake Como Comic Festival and also the second time in 2 years. The weather was much better this year with only a bit of rain. It felt much smaller this year but I am told attendance was up. I think the fact that they cut down the number of artists (and hence family/friends) made a big difference on the gala night as it felt much less busy. We arrived from

Istanbul only a few short hours before the gala night started. Our Airbnb was strategically located 2 minutes from Villa Erba, the site of the festival. While waiting on our host for the apartment I went over and cashed in my QR code for the passes and the portfolio packages that are included with the VIP tickets which also include the gala night events. Being at the end of the 6 week trip I was there for friends and hanging out and

not really for comic art. I hadn't even looked at the guest list until the night before in Turkiye.

The gala night was very nice again. Jane has never been to a comic convention before nor has she ever read a comic



Arnaud, Miguel, Jordi, myself and Jane



Olivier and Stuart with me at the con



despite years of encouragement. She has come with me to conventions like Lucca and Thought Bubble but entertained herself during the hours I was in the mosh pit. The gala at the Como con is so nice I wanted her to go with me. To go there you had to buy the VIP ticket which included the 2 day pass and also the dinner and so that is what I did. As mentioned earlier, the dinner felt like only about 60% of the size of the previous year and even then I didn't have a chance to talk to a few friends I saw in the distance. Jane and I had visited with Jordi Bernet about a dozen years ago but we were already friends at the time and it just cemented our relationship. My friend and interpreter Miguel had asked me about Lake Como as Jordi was interested and I put him in touch with the organizers which seemed to have worked as they attended. We spent a good part of the night with them at the gala. My friend Arnaud from Paris was another unexpected encounter and we talked quite a bit. The dealers at the show included the CART gallery from Rome, Francesco Bazanna (Travole Originale), Krazy Kat Gallery from Milan, Verene art from Naples, Gallerie Laqua, from Berlin, Galerie 9eme art from Paris and Sal Abbinanti was setup with Bill Sienkiewicz was at his table and had a long line most of the show. Mark Moken was there and had a couple really big sales including a strong Miller Wolverine page and Dave Mckean painting. Albert Moy and Bechara were also there while Scott Eder took a pass this year to attend a milestone family event back home. The American dealers were busy, so much so that I didn't get much of a chance to talk to Albert but Bechara told me it was a very high sales convention for him. The artist list was pretty impressive, especially from a Franco-Belgian point of view with Frank Pe, Regis Loisel and Mathieu Laffray and some returning artists like Liberatore. Jordi Bernet and Luis Royo were the bigger names in the Spanish entries. Frank Quitely, Bill Sienkiewicz and John Romita jr. were the big North American names but lots of other great artists from all over. The only piece of art I came away with was a Groo page I bought from Carsten at Galerie Laqua. The CFA-APA contingent included myself, Stuart Sayger and Olivier from Heritage auctions.



The pass also comes with a hard cover portfolio with prints inside for artists attending. This year there were 26 exclusive prints and 22 of the artists were in attendance. Since I was not looking for artwork and was only going to spend 2 hours each day at the con I got the prints signed as I did last year. I was able to put Jane to work and we did a divide and conquer approach to it. All but 3 were done on the first day. I did also have enough time to talk to everyone I wanted too and peruse some of the art that was for sale. I didn't have time to go through artist's portfolios. After mornings at the con we took the ferry to visit a few nearby locations on the lake. The first one was Moltrasio which took us the whole day to climb the mountain side hamlet and we had a great lunch by the waterfall running through the town. On the Sunday we went to Como proper and took the funicular up the mountain and hiked up to the lighthouse for beautiful views of the lake. It was a good trek.

In addition to the convention, the social aspect is a big part of the reason I travel for these. The gala was night on to its own and although last year we went out after, the appetite with the smaller crowd for this was limited so we called it an earlier night at midnight on the Friday. Saturday Jane and I went out for dinner with Carsten, Micha and Vincent from Comicconnect. We hiked up the hill to the Micheline restaurant we went with them too last year only this year it wasn't raining so we hiked instead of the taking a taxi. Despite no rain in the forecast, after our lovely dinner, it was pouring. Cernobbio has only one or two cabs and none available so we made our winding way back down the mountains dark alleys and stairs in the rain and headed over to the bar at the Sheraton where the after party always seems to congregate. There was a good turnout with a few artists but I spent most of my time with

Eranga and Joseph Melchior catching up. The night ended around 2:30 am and we had a similar late night on the Sunday. Monday Jane went to Milan to meet up with some friends who could not make the convention and had a great day in the city. My friend Gio now has a consulting business for curation of art shows and other press and media things related to this. He has curated many comic art gallery shows for museums as well as having written books and articles on comics and comic art. It was great to visit his new office space. After adding a few new pairs of Italian leather shoes to her collection, Jane and I spent the night at a hotel near the airport to catch a ride at 4 am to start the long day home. We have been home for a week and catching up on mail and things that needed to be done has taken up our spare time and I am back to work with a large cluster of shifts to make up for my absence. In addition to the art I mentioned above we came home with a number of articles of clothing and souvenirs. Two worth mentioning are the bottle of rice wine from Hanoi with the cobra and scorpion in the bottle and the antique opium pipe that is still somewhere between Vietnam and Vancouver. I lost a lot of sleep over the pipe after buying it trying to figure out what to do with it. Long conversation best had over drinks but I have my fingers crossed it will work out.



Our own George Hagenauer came up for a short visit to Toronto in late winter and we went downtown to a few comic shops including the Beguiling. George

had bought a few pieces that he might share with us from a charity auction with the art donated by John Biernat's family from some of the art that I didn't end up with. I had introduced Peter from the Beguiling to John's family and he ended up buying a large number of the strip art and reference books John had at his house but it barely touched the number of books that were there. Peter came with me with his van on the trip I brought most of the art home with me on. We loaded up the art and boxes of tear sheets plus the first dozen or two boxes Peter pulled out of the house. He went back for another 5 or 6 trips without me. Anyway, I had forgotten some tear sheets in the van and so when I went down with George, I brought that home with me too. George brought up his *Buster Brown* Sunday done by McCay to compare to the Little Nemo I had just gotten. It was a fun process and I have no doubt that George's Sunday is by the same hand.



Since I brought up the tear sheets, I inherited a literal ton of them. They are in boxes and stacked 6 feet high and there are probably 5-6 piles that high. It will be an incredible amount of work going through them all but I will enjoy the work and hopefully will be able to get these into the hands of collectors who appreciate the sheets rather than it finding its way to the recycling depot. In the end, that might happen to some of the material but what I can repurpose and pass on, I will do so gladly. I suspect my estimate of 4-6 months of work is probably a gross underestimate. I do have aspirations of taking a digital copy of everything but that will be very time consuming and will require a huge amount of computer storage space. I am actually looking at getting an 18 x 24 scanner to make this easier but not sure if I want to spend over \$15,000 on a scanner for this purpose. I think I might or see if I can rent it for a year. We will see but that reminds me to ask members to send me a list of tear sheets they might be interested in. At this point it is just sorting them and that is going to take many more months at this rate. I don't want to move or store them in the future so I have given myself a shorter timeline to do something with all of these.

You will find 2 giveaways included with this issue from John's collection. The first is copy of a Dragon Lady Press book of which there were enough copies to get one for everyone. The second is a Sunday section from which the titles were clipped. There were multiple copies so everyone gets a copy of the Sundays but these are spread out over a few weeks. Some seem a page lighter than the others. Luck of the draw.

Now back to documenting the art that came from John Biernat. I think it is important to have this as a document so please bare with me as I go through all of these pieces over the next 3 or 4 APAs filling up my pages with images. You saw the Terry and the Pirates stuff last time, well, at least the Caniff Terrys. Now I'll show you the handful of Steve Canyon Pieces, the George Wunder Terrys and

the Alex Toth art that came with this collection. I suspect that will be all I have room for this time. I have a lot of interesting Caniff related material like newspaper articles and such plus more fanzines than I can read. Thank you to Benno, I will also be receiving Bob Murphy's collection of **Caniffite** magazine. Circumstances and fate have put me into a role where I need to become the Milton Caniff expert that I am not...at least not yet. I really need to finish reading *Meanwhile* and then dive into the interviews and create my own understanding of the life and times of uncle Milt.

Up first are 4 pretty neat items. When Caniff decided to jump ship and leave the Chicago Tribune for Steve Canyon and King Features, an immediate void was created. Who would fill in for him on Terry and the Pirates, one of the most successful strips of all time. Milt had been at it from 1934 until the end of the 1946. There were a number of contenders for this coveted position and George Wunder got chosen based on his try out submissions. Here are 3 of them including #1, 4 and 17.



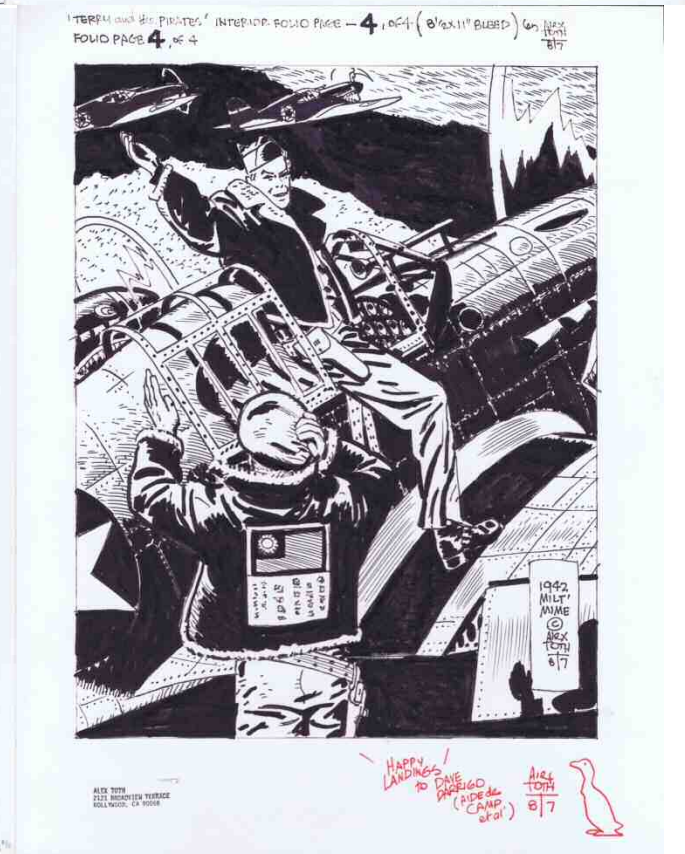
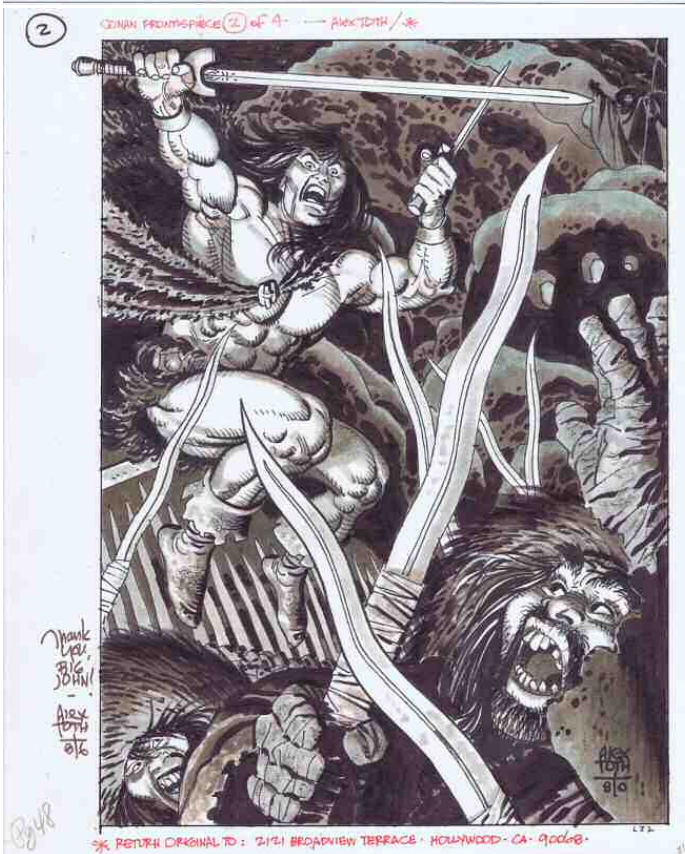
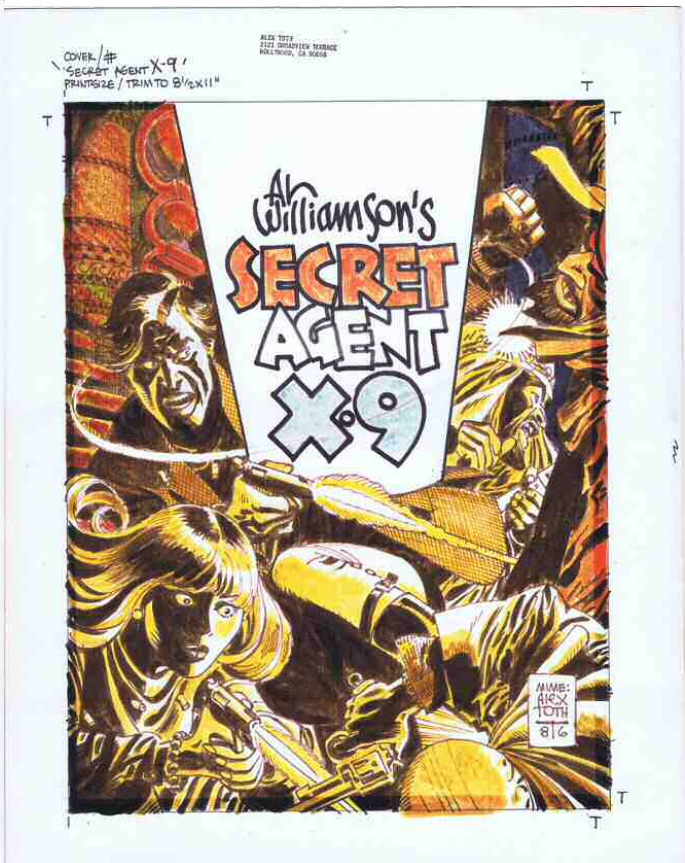
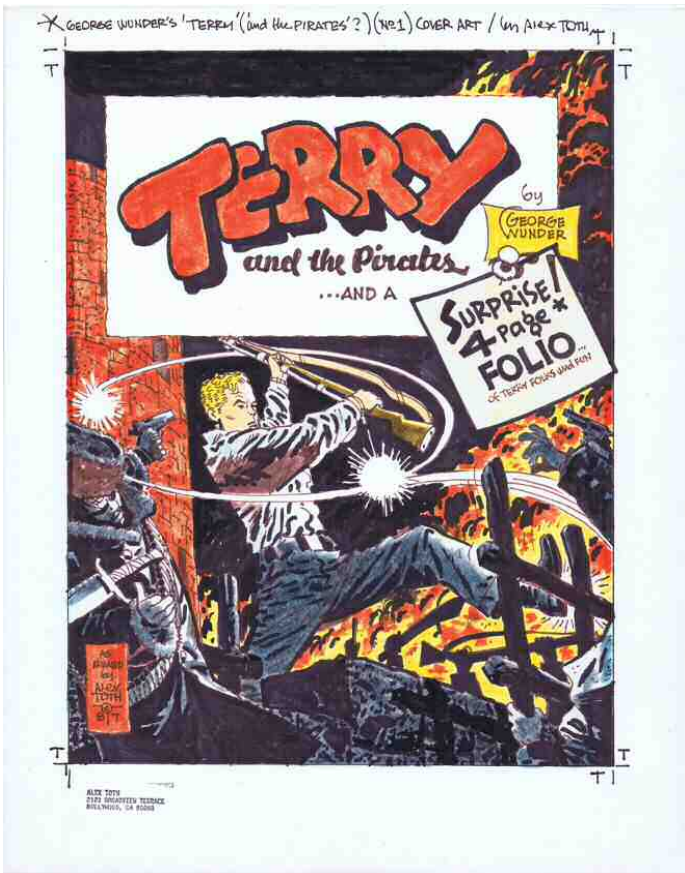




JOHNNY HAZARD / 1 COVER ART FOR DRAGON LADY PRESS / JOHN BIERNAT * JOHN: SEND ME 2 COPIES AND I'LL COLOR THE COVER FOR YOU! * PG 1 PAINT-UP YOUR TWO BULL'EYES, & REPLY! - AWAY, BEFORE RETURNING IT!

'HAZARD' 4 COVER (w/ ALEX TOTM, #4 B 1/2)





Above are four covers of the many that John had commissioned for his Dragon Lady Press reprintings he produced. There is also a SSOC pin-up and lastly on this page an unused Terry image for a set of 4 special portfolio pieces promised on the Terry and Pirates cover above. Since this one was not used, I received it from the Dave Darigo collection before he passed away. I am assuming it was John's and he either gave or sold it to Dave who was a long time employee of his. The four used portfolio plates grace the next page.

'TERRY and the PIRATES' INTERIOR FOLIO PAGE / 1, of 4. — © by Alex Toth
FOLIO / 1 (8 1/2 x 11" BLEED PAGE)



ALEX TOTH
2322 BROADVIEW TERRACE
HOLLYWOOD, CA 90028

'TERRY and the PIRATES' INTERIOR FOLIO PAGE / 2, of 4. — © by Alex Toth
FOLIO / 2 (8 1/2 x 11" BLEED PAGE)



ALEX TOTH
2322 BROADVIEW TERRACE
HOLLYWOOD, CA 90028

'TERRY and the PIRATES' INTERIOR FOLIO PAGE / 3, of 4. — © by Alex Toth
FOLIO / 3 (8 1/2 x 11" BLEED PAGE)



ALEX TOTH
2322 BROADVIEW TERRACE
HOLLYWOOD, CA 90028

'TERRY and the PIRATES' INTERIOR FOLIO (NEW, FEPO) PAGE 4, of 4. (8 1/2 x 11" BLEED) by Alex Toth
NEW FOLIO P. 4, of 4.



ALEX TOTH
2322 BROADVIEW TERRACE
HOLLYWOOD, CA 90028

Up next are the Carol Day Strip I got from John. He bought these quite early on when they first became available.



79

WELL, CAN'T STAY ALL PACKED THAT I LEAVE WITH JOE IN THESE DAYS' TIME. I'LL UNPACK. I SAY, I WONDER WHY MAX HAIN SHOWN UP?

LATER... MARCEL'S TOO BUSY OVER THE NEXT FEW DAYS TO BOTHER ABOUT MAX AND AS HE WON'T DARE SET IN TOUCH WITH MARK, THANK TO YOU CHARLES.

BOPPING MAX HAVE A DUESHIRE DURING WITH ALL THIS FLAP OVER MARK TODAY. I HAVEN'T TOLD YOU MY SE?

CHARLES - ?

YES MY APPOINTMENT TO THE TRANSGRAPHIC COME THROUGH. SHE BROKE AT SOUTHAMPTON IN A COUPLE OF DAYS. WHEN SHE CALLS I SHALL BE ON HER.

4995

x 4 cols D.M.

80

GENE, FOR HEAVEN'S SAKE, THIS IS A FINE WAY TO MEET! WHAT'S GOING ON?

GENE...

THAT GUY WAS GETTING FRESH WITH...

GOOD LORD, HERE'S THE MANAGER!

4996

x 4 cols D.M.

81

CHARLES SOUNDED A BIT ODD ON THE PHONE. MAYBE HE SAW THAT NORTON'S IN THE PAPER ABOUT RUBE AND ME - OR IS IT BECAUSE HE DON'T HEAR FROM ME WHILE I WAS IN PARIS. ANYWAY, IT'S TIME TO GO AND MEET HIM.

FUNNY NOW THAT I HAVE LIVED MARCUS'S BLESSING AND YOUR MARRIAGE. A LITTLE OF A WIFE I WANT TO GO THROUGH WITH.

THERE SHE IS. OH LORD, THIS IS...

4997

x 4 cols D.M.

82

CAROL, MURDER? NO MR TRACY, YOU ENGAGED EITHER AS FAR AS I KNOW.

ANY? ANY AT THE CLUBS. ALAN'S GONE SHOPPING. HANE GOT NO NOSE IN HIS SOCKS AND YOUR BUSY WITH LETTERS.

ALL RIGHT, BUT YOUR BETTER NOT BE LONG. I MEAN, IF THAT OLD MAN TRACY'S ON THE BEACH, HE'LL BE PERFID OF THERE.

CALLING YOU AN ANGEL, MR HAIN. SUCH AN AH- AH- ECTHICAL CREATURE. WELL, WELL, LET'S RESUME WORK.

WELL, YOU CAN BLUSH. I'LL LOOK AT YOU. WELL, WELL, LET'S RESUME WORK.

4998

x 4 cols D.M.

83

YOU DON'T LIKE MY LITTLE MENAGERIE, JENNIFER? COME, SURELY THEY ARE A HANDSOME COLLECTION? DO YOU KNOW THEY ARE SO QUIET AND DON'T LOSE ME ANYTHING TO FRET HER?

I DON'T THINK IT'S A BIT FUNNY. I WAS EXPECTING TO SEE SOME BACK TO THE BEACH.

SWAN!

LET HER GO, MY DEAR. IT'S ONLY A RACKET. I AM SORRY SHE TOOK MY LITTLE JOKE AWAY, BUT NOW THAT I HAVE GOT YOU HERE, YOU REALLY MUST ACCEPT SOME TEA.

4999

x 4 cols D.M.

84

SO YOU SEE, I HAD TO HAVE THE MONEY TO SQUARE THINGS UP OVER RUCO. CAROL, OLD TRACY LENT ME THE MONEY. YOUR MOTHER SAID I HAD TO ASK HER ABOUT THE CHASTITY BELT. WELL, WELL, LET'S RESUME WORK.

GENE THINKS THE WORLD OF ME. I'M HER BLUE. I'VE GOT NO NOSE IN HIS SOCKS AND YOUR BUSY WITH LETTERS.

NO, MAYBE IT DOESN'T SEEM SO TERRIBLE TO YOU - BUT IT WOULD BE MY DOTTING HAND. I SHOULD BE SHATTERED TO KNOW, TO DO ANYTHING TO KEEP FROM HER - ANYTHING.

4999

x 4 cols D.M.

85

IAN, WERE YOU ABLE TO REPLY MR TRACY THE 200?

YES, IT TOOK MOST OF MY ALLOWANCE FOR MONTHS BUT AT LEAST THAT'S NOT HANGING OVER ME AS WELL AS THE MASH. I WASTE OF AN ANTI-SENTRY, BUT ENOUGH OF MY SENSORY FIRST, LET'S TALK OF SOMETHING ELSE.

TONIGHT'S BEEN FUN, CAROL. CITY WE CAN'T RESIST IT TOMORROW, BUT I'VE LOADS OF WORK ON RUCO. OLD TRACY.

AND I'M HAVING DINNER WITH HIM. I'VE GOT TO GO. I'VE GOT TO GO. I'VE GOT TO GO.

I SUPPOSE HE'S A RACKET AND COOPER TO GO TO THE BEACH. I'VE GOT TO GO. I'VE GOT TO GO. I'VE GOT TO GO.

4999

x 4 cols D.M.

86

DON'T WORRY MARK, I CAN HANDLE MURDER. I'VE BEEN DOING FRESH.

I CLEARLY FEEL A LOT HAPPIER IF RUCO HADN'T RIPPED OFF TO PARIS AND LEFT THAT SMOOTHIE WITH A FISH HANE AT THE CLUB. I'VE A HUNCH HE'LL CAUSE A HEAD OF TROUBLE, IN ONE WAY AND ANOTHER.

MEANWHILE, AT MARY KESSLE'S...

SO YOU'RE HOPING MURKILL MAKE A RUN FOR CAROL, AND YOU'LL CATCH EYE ON THE BEACH. BUT YOU'RE ON A BAD BET, LUSBY. IF I HADN'T CALLED, YOU WENT HAVE ANY TROUBLE WITH THAT LONG?

I'VE GOT TO GO. I'VE GOT TO GO. I'VE GOT TO GO.

LOOK IT GIVES ME THE WILLIES TO LISTEN TO YOU PRODIGING ABOUT HER. SO SHUT UP, ANYWAY. THE LITTLE PRODIGES SORT IT OUT FOR YOUR WITH YOU OR ANYONE. I'VE BEEN MURKON DROPS DEAD OR SOMETHING.

PITY HE SIT DOWN. IT'S SO BERT. I'VE BEEN MURKON DROPS DEAD OR SOMETHING.

4999

x 4 cols D.M.

87

YOU'RE VERY QUIET, MIKE. WAS MEETING UNCLE MARCUS SUCH AN ODDJOB.

WAS MEETING UNCLE MARCUS SUCH AN ODDJOB.

LATER... OH FOR HEAVEN'S SAKE MIKE THE OLD GIRL COULDN'T HAVE WARD AN ANY MAN, BEING WORRYING SO MUCH.

I CAN'T HELP FEELING WE'RE GOING TO COME LINTUCK SOMEHOW, BERNARD.

4999

x 4 cols D.M.

88

MIKE ABOUT THAT STUTZ. I DON'T WANT YOU GIVING UP THINGS FOR ME.

SO YOU WANT TO BUY THAT BOX OF CIGARETTES A 200 ON THE CAR? YOU WANT THE LONG LANE, I'VE GOT TO GO. I'VE GOT TO GO. I'VE GOT TO GO.

LATER... SO YOU WANT TO BUY THAT BOX OF CIGARETTES A 200 ON THE CAR? YOU WANT THE LONG LANE, I'VE GOT TO GO. I'VE GOT TO GO. I'VE GOT TO GO.

HE'D SET HIS HEART ON HAVING IT, BUT NOW HE FEELS HE MUST BE EXTREMELY... QUITE RIGHT. QUITE RIGHT. STILL, MY DEAR, NEVER CAN YOU GIVE ME MY CIGARETTES. NEVER CAN YOU GIVE ME MY CIGARETTES.

4999

x 4 cols D.M.

89

WE BURN FATHER'S WILL, BERNARD AND I, PLANNED TO SHAKE THE ESTATE... AND TO DO IT.

COULDN'T MARRY YOU OTHERWISE, CAROL. NO MONEY... BROKE.

LATER, AT THE FLETCHER HOUSE... HE DIDN'T SAY ANY MORE, BERNARD. HE'S SO ILL, HE WON'T LIVE.

YOU MUSTN'T THINK THAT. HE'S STRONG. HE'LL PULL THROUGH. NOW LISTEN, TELL YOU ABOUT THE WILL.

4999

x 4 cols D.M.

90

I APOLOGISE FOR SUE'S OUTBURST. THAT'S THE SORT OF ATROCIOUS BEHAVIOUR I HAVE TO PUT UP WITH.

HMM... I'M GOING TO HAVE A DEKVO AT YOUR GARDEN, ALAN.

I FANCY MICHAEL'S ON HER SIDE. OF COURSE HE'S NOT. SHE'S A BIT - MAYBE BECAUSE IT'S NOT SO LONG AGO THAT I WAS THAT AGE.

PERHAPS I AM TOO STRICT, BUT IT'S HARD FOR A MAN TO LOOK AFTER A YOUNG GIRL. CAROL, MY DEAR, THINGS MIGHT BE BETTER IF I WERE - ER - WELL - MARRIED.

4999

x 4 cols D.M.

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I am going to stop here. With the travels this quarter, I have not had much of a chance to write nor have I actually had a chance to read much of the APA. It is handsome looking tribute to Roger... The Archie theme will be a favorite of mine and might be the impetus for Bob and I to get cracking on our project. A big thank you to David for his excellent work in assembling the book and to everyone that contributed.

Limited mailing comments this time and in no particular order. Sorry if I missed you, I just ran out of time. Thank you to all that also shared their experience with Roger. I wish time and circumstance had given me a greater opportunity to get to know him.

David Applegate – first no Garfield and now almost no Archie...it is time to sell off some that Byrne art and see what you have been missing! What is next...no manga! I love what McDonnell has been doing with Mutts and his deep love and appreciation of the classics. It shows in everything he does. I appreciate your approach to memorializing Roger.

Michael O'Connell – I'd like to express my shock at the scandalous article ...now can I never look at my prints again in the same way! All kidding aside, it was a fun contribution. Thankfully there were no similar nuances with Betty and Veronica...or were there?

Satya Chetri – Fun read and damn...that is such a great DeCarlo story you picked up.

Weston Allen – very much enjoyed you matrix and how you use it. I am not sure I can be that methodical in my collecting but perhaps I do that subconsciously in an informal way. Thanks for the password tips.

Arnaud Brillois – Welcome to the APA. I hope you find a home here with us. Interesting you made the such a big jump from your roots with Herge to superheroes. I know you have curated a very nice collection and I look forward to you sharing more with us in the future.

Alan Dion – it was good to see you again at OAX. Nice interview with Finn. That guy gets around.

Michael Finn – it was great seeing the material you brought to OAX. You are doing important work.

George Hagenauer – good to see you in person. That Buster Brown is really a swell and unique item.

Bob Kopman – you were born to contribute to this issue and you did not disappoint!

Gary Land – nice overview of some of the bigger and better known artists on Archie. Bob and I hope to do something comprehensive along these lines.

Carlos Michelini – I appreciate you and Weston approaching the article with similar use of the matrix and how you apply it. I have been collecting the wrong way all these years!

Mark Nevins – nice review of Patrick's book. I read it a few months ago and it was quite endearing.



Here is a cover to one of 5 Terry Big Little books. The art is in incredible condition for the age and a piece from John's collection that was gifted to me by the family. Lastly, some fun Terry temporary tattoos from the 40's.



Still blank space to fill!! If only I had more time to write, there are a few thing I'd like to talk more about but will save them for next time including my Peellaert page and all the drama that happened around it. Until next time, here is a Chic Young Dumb Dora from 1928.

