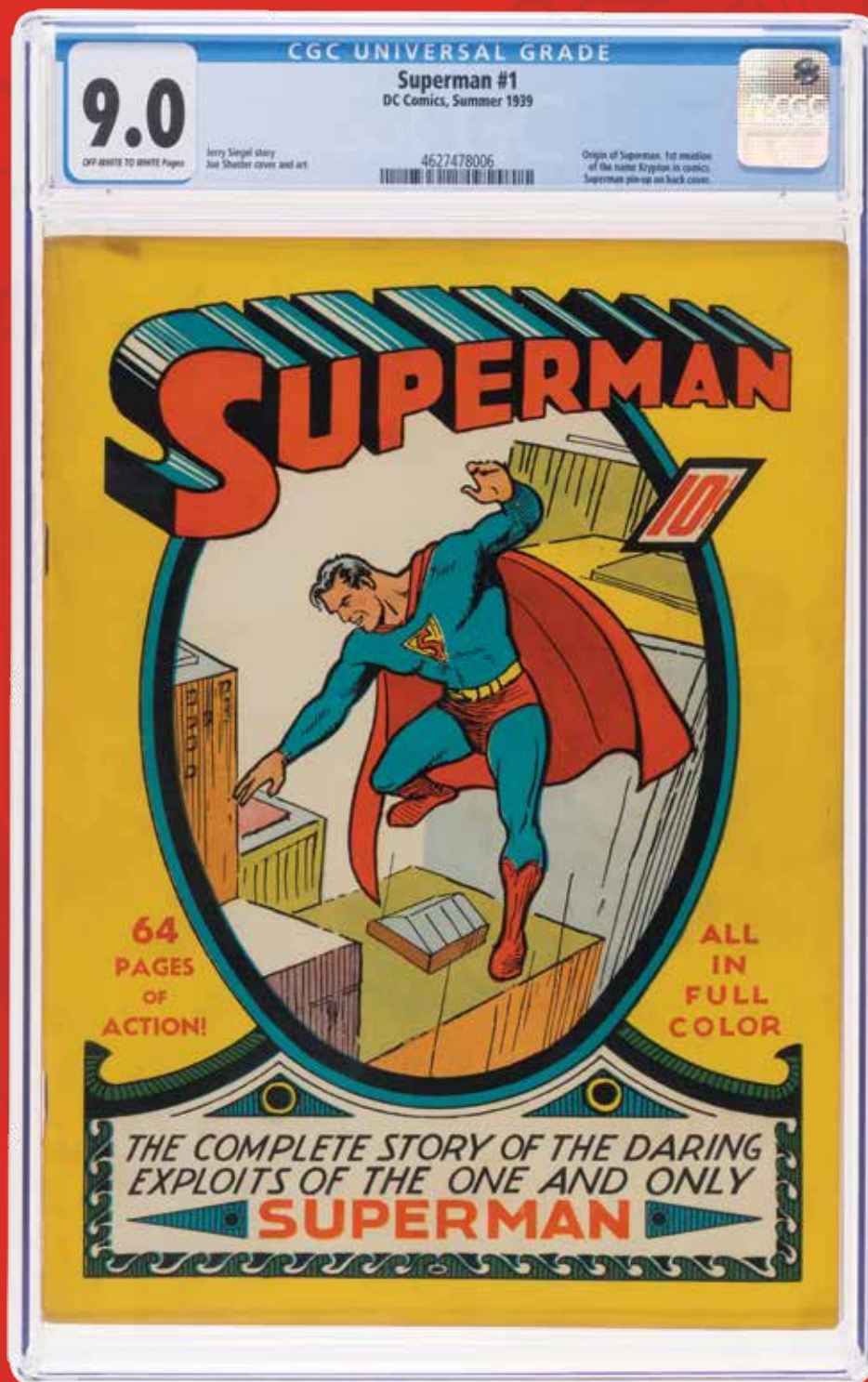


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NOVEMBER 20, 2025 | DALLAS



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The *Superman* #1 is the fifteenth lot in Session 1 and will most likely come up between approximately 12:15-12:30 p.m. Central time.

FLOOR Session 1

(Floor, Telephone, HERITAGELive!®, Internet, Fax, and Mail)

Thursday, November 20 • 12:00 PM CT • Lots 93001–93175

Platinum Comics, Platinum Magazines, Golden Age Comics, Silver Age to Modern Age Comics, Magazines, The Dr. Richard Meli Pulps Collection Preview, Pulps

Session 2 - Comics & Memorabilia

(HERITAGELive!®, Internet, Fax, and Mail only Session)

Saturday, November 22 • 11:00 AM CT • Lots 95001–95234

Golden Age Comics, Silver Age to Modern Age Comics, Magazines, Pulps, Memorabilia

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SUPERMAN



Lot 93015

(in Floor Session One)

Superman #1 (DC, 1939) CGC VF/NM 9.0 Off-white to white pages.



This copy represents the pinnacle of comic collecting. Not only is this the highest-graded unrestored copy Heritage has ever offered, but it also holds the top position on the CGC census, outranking the likes of several esteemed pedigree copies including the Mile High and Davis Crippen copies. Heritage has offered fewer than 100 copies of this momentous issue in any grade, including restored examples — which far outnumber those that remain unrestored. Notably, we have encountered even fewer copies of this issue than of *Action Comics* #1. At a CGC VF 8.0, the Mile High copy sold in 2022 for \$5,300,000, according to GPAnalysis, while most recently, Heritage sold a CGC FN/VF 7.0 copy on January 11, 2024 for \$2,340,000.

We are pleased to be able to state that this copy is a first printing, i.e. the house ad for *Action Comics* #14 lists that comic as “On sale June 2nd” where other copies have the text “Now on sale.” We cannot compare and contrast this with other top copies that have been on the market since many of those are sealed in CGC holders with the interiors not available for ready inspection, but since we understand that only about 60% of the existing copies are first printings we are glad to say this is one of them.

Following the release of *Action Comics* #1, Superman's immense popularity pushed DC to give the Man of Steel his own title. This marked the first time a character that debuted in a comic book would receive their own title entirely devoted to them. While that became common practice for years to come, the Last Son of Krypton deserves recognition as a pioneer for many of the staples we comic collectors are familiar with to this day. Masterfully illustrated, Joe Shuster provided the cover, interior, and back cover pin-up art, while the interior stories were by Jerry Siegel, including the origin of Superman. Unsurprisingly, this issue is currently #3 on Overstreet's list of *Top 100 Golden Age Comics*, right behind *Detective Comics* #27 and *Action Comics* #1. What is undoubtedly one of the rarest comics in the hobby makes for a can't-miss opportunity for serious collectors. Overstreet 2024 VF/NM 9.0 value = \$2,250,000; NM- 9.2 value = \$3,000,000. CGC census 10/25: 1 in 9.0, none higher. *From the Lee Family Collection.*

CGC UNIVERSAL GRADE

9.0

OFF-WHITE TO WHITE PAGES

Jerry Siegel story
Joe Shuster cover and art

Superman #1
DC Comics, Summer 1939

4627478006



Origin of Superman. 1st mention
of the name Krypton in comics.
Superman pin-up on back cover.



SUPERMAN



64
PAGES
OF
ACTION!

ALL
IN
FULL
COLOR

THE COMPLETE STORY OF THE DARING
EXPLOITS OF THE ONE AND ONLY
SUPERMAN

SUPERMAN #1: THE HARDEST OF THE “BIG THREE” KEY COMICS TO FIND IN HIGH GRADE!

Only two comic books currently rank higher than *Superman #1* on Overstreet’s *Top 100 Golden Age Comics* list – *Action Comics #1* (DC, 1938) which featured the very first appearance of Superman, and *Detective Comics #27* (DC, 1939), which had the first appearance of Batman.

TOP 100 GOLDEN AGE COMICS

TITLE/ISSUE#	2024 RANK	2024 NM- PRICE	2023 RANK	2023 NM- PRICE	\$ INCR.	% INCR.
Action Comics #1	1	\$7,000,000	1	\$6,600,000	\$400,000	6%
Detective Comics #27	2	\$4,800,000	2	\$4,500,000	\$300,000	7%
Superman #1	3	\$3,000,000	3	\$2,700,000	\$300,000	11%
Marvel Comics #1	4	\$1,400,000	4	\$1,200,000	\$200,000	17%
Batman #1	5	\$1,300,000	5	\$1,100,000	\$200,000	18%

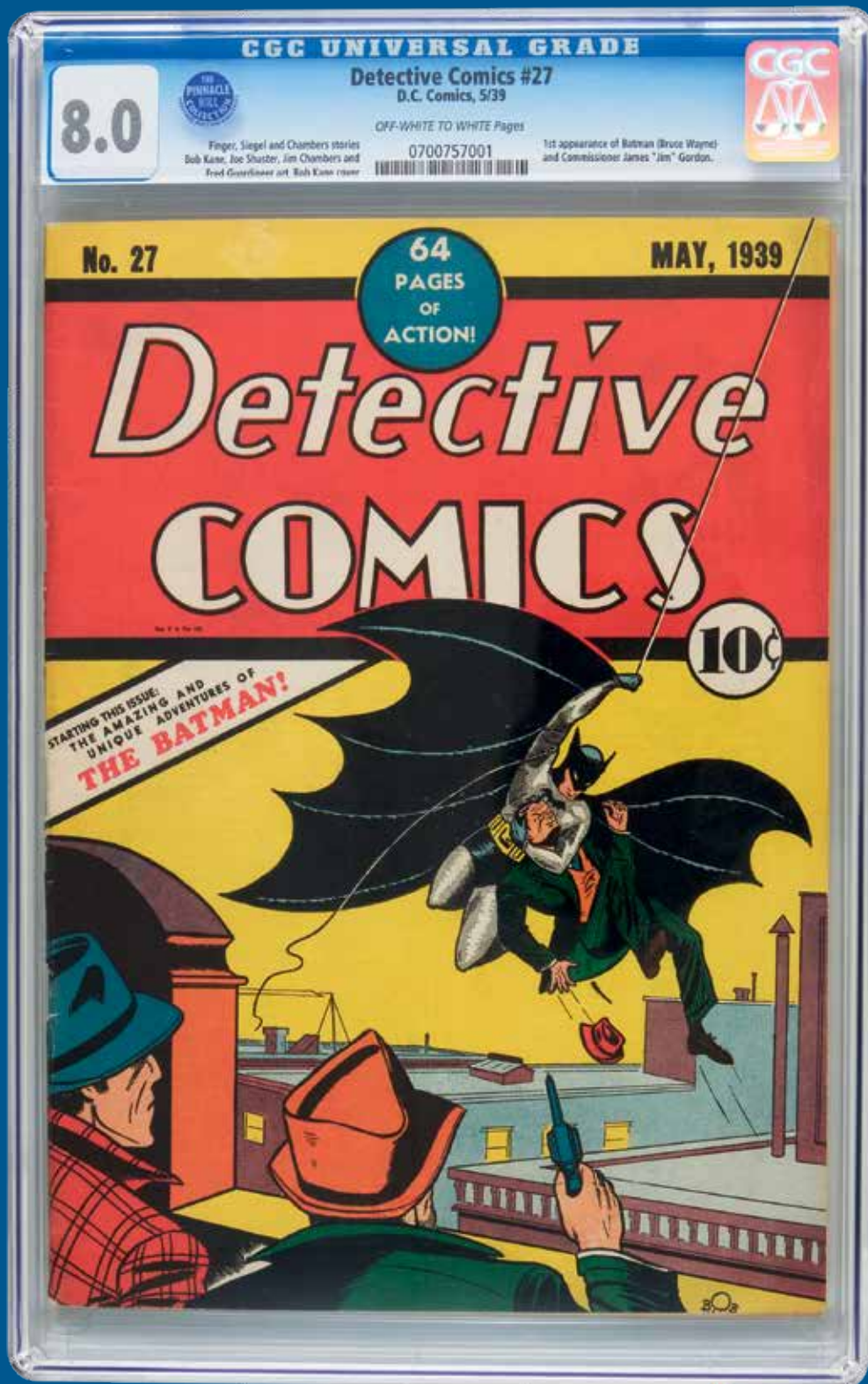
And while those venerable issues were published *earlier* than *Superman #1*, the latter is much rarer in unrestored grades of FN 6.0 and higher on CGC’s census, an abbreviated grid of which follows for each issue.

CGC’s population report for unrestored copies as of October 2025

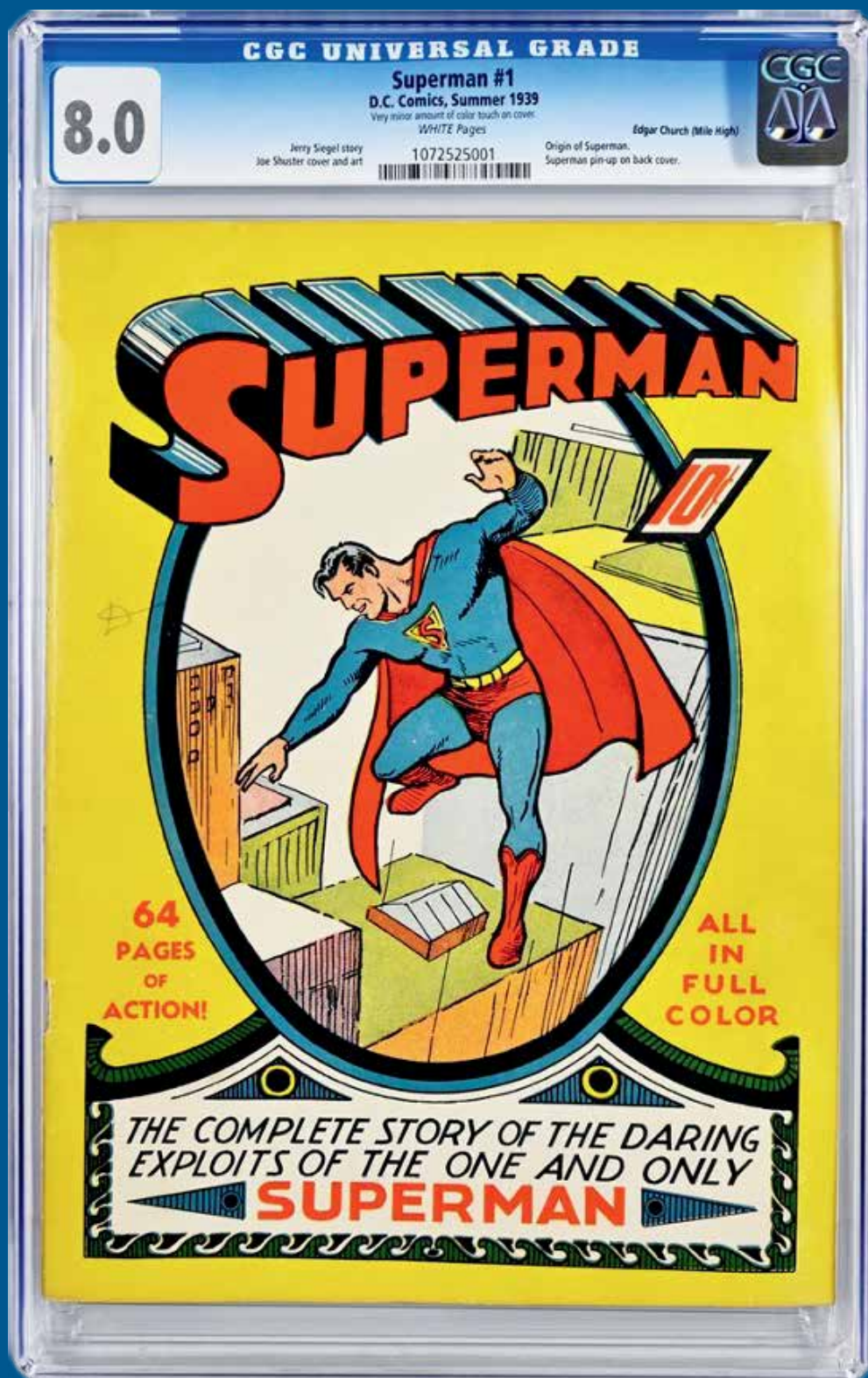
	10	9.9	9.8	9.6	9.4	9.2	9.0	8.5	8.0	7.5	7.0	6.5	6.0
Action Comics #1: 10 copies 6.0 or better							2	2	1	1	0	2	2
Detective Comics #27: 15 copies 6.0 or better						1	0	1	2	2	2	6	1
Superman #1: 7 copies 6.0 or better							1	1	1	0	2	0	2



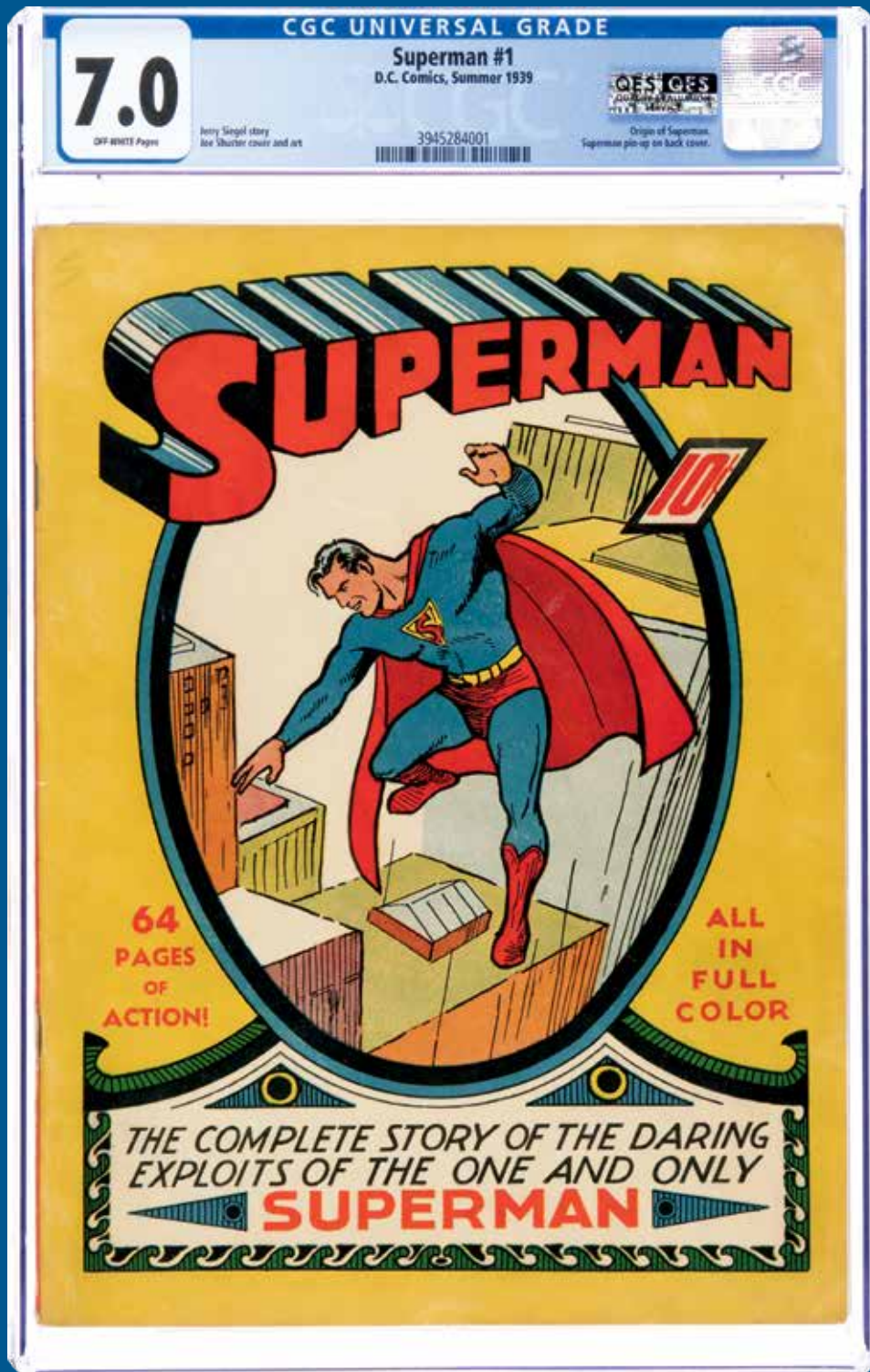
The only high grade copy of Action Comics #1 to come to market in the last decade sold at Heritage for \$6 million in April 2024.



When Heritage auctioned this copy in 2010 it tripled the highest price ever paid for a comic at auction at \$1.075 million . No high grade copy has been publicly auctioned since.



The second-highest-graded copy behind the one offered in this catalog was the Mile High pedigree copy. It was sold privately in January 2022 for \$5.3 million, graded 8.0 at the time, and has since been upgraded to 8.5. CGC notes a very minor amount of color touch on the cover.

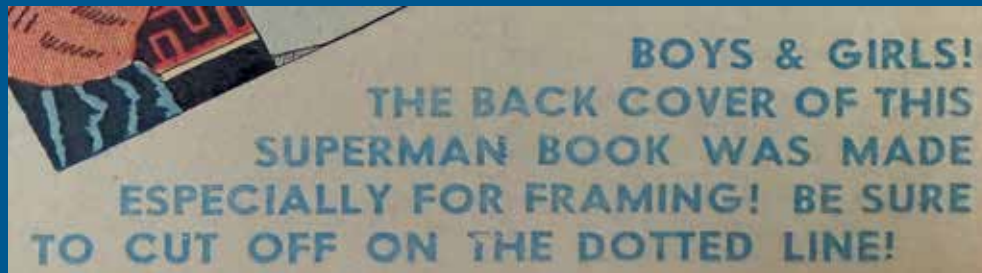


The next-highest grade for a Superman #1 to sell publicly in the last 20 years is this copy which changed hands twice in the past five years. The most recent sale was at Heritage in January 2024 for \$2.34 million.

Why is Superman #1 so hard to find in general, and so scarce in high grade?

It's certainly not because of the original print run -- the first printing of the issue (which the present copy is from) was half a million, and after those sold out, the company made subsequent runs of 250,000 and then 150,000.

The most likely answer can be found in the ad at the end of the book, shown on the inside front cover of this catalog:



We presume that most every kid wanted to have a Superman pinup, and cut up the back cover along the dotted line as they were encouraged to, resulting in a lot of copies that are low-grade today if they survived at all.



CGC Senior Vintage Finalizer Mark Haspel,
Heritage Auctions Vice President Lon Allen, and
CGC President Matt Nelson.



A Whole Comic Book Devoted to *One* Superhero? A Look at the Comic Book Racks of Mid-1939.

When the comic book medium began, it was as a vehicle for reprints of newspaper comic strips, period.

That beginning was in 1934 with **Famous Funnies** #1, as far as comic books sold to the general public through newsstand distribution were concerned. By Summer 1939, there were quite a few comic books, but the content of them that had not changed very much.

Let me illustrate it by looking at the 25 comic series that would have been on newsstands at the same time as Superman #1.

Almost half of them (11) were primarily comic strip reprint showcases: Ace Comics, Comics on Parade, Crackajack Funnies, Famous Funnies, The Funnies, King Comics, Large Feature Comic, Popular Comics, Single Series, Super Comics, and Tip Top Comics.

Most of the others (9), while printing some or even mostly original material, had covers or titles that *implied* they were comic strip reprint showcases, many of which had “Funnies” in the title. They were: All-American Comics, Amazing Mystery Funnies, Feature Comics, Funny Pages, Jumbo Comics, Keen Detective Funnies, More Fun Comics, Star Comics, and Star Ranger Funnies.

Two comics took their own direction, the self-explanatory Movie Comics and the (at *that time*) self-explanatory Adventure Comics.

And then there were three superhero-starring comics: Action Comics, Detective Comics, and Wonder Comics, though only Wonder Comics

had featured a superhero cover every month.

Does this sound like the ideal time to put out an all-superhero title?

Or really: does this sound like a great time to devote an entire comic to anything? The only series named after a character at that point were *Mickey Mouse Magazine*, whose star had been a pop culture fixture for a decade, and *Mutt and Jeff*, characters who had been regulars in the newspaper for more than *three* decades by 1939!

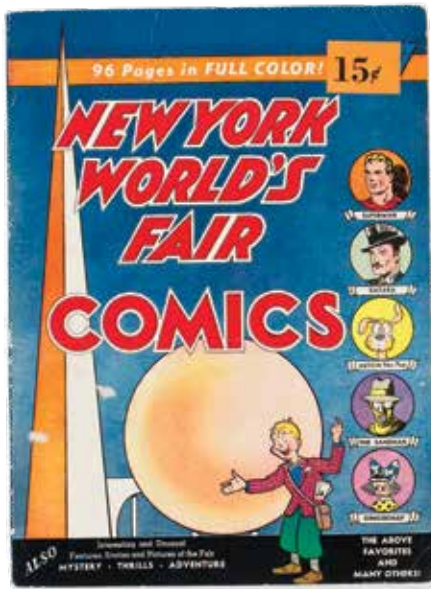
And by the way: even the superhero comics mentioned above were not all-hero affairs, or even *half*-filled with superheroes. For example, *Action Comics* had 13 pages of Superman each issue, out of 64 total, the other 51 pages being filled by Zatara the Magician, cowboy Chuck Dawson, cowboy adventurer Tex Thomson, boxer Pep Morgan, reporter Scoop Scanlon, the Adventures of Marco Polo, humor vignettes, text features, and ads. No second costumed superhero joined the Man of Tomorrow until Mr. America in 1941.

Detective Comics had just introduced Batman, but he was only in 6-10 pages per issue. *Wonder Comics* had 7-14 pages of superheroes per issue. The 1939 *New York World's Fair* comic was about 1/3 superhero content, that appears to be the record up to that time.

All of this set the stage for the star of this catalog, *Superman* #1, to appear in Summer 1939. No backup features, only Superman throughout – a character that one had to have



This is what most of the comic books on the stands looked like at the time Superman #1 came out.



Until Superman #1 came out, this was Superman's only appearance outside of Action Comics, and the cover gave him the wrong hair color.



Blue Beetle #1 was the first comic to follow Superman #1's hero-in-the-title formula.

picked up *Action Comics* #1-13 or the 1939 *New York World's Fair* comic to have any familiarity with. A character who debuted in the comic books now had his own comic book for the first time.

We now know that this experiment worked, in fact it worked so well DC had to go back to press to print more copies.

Presumably other publishers noticed this success, and decided solo books starring superheroes would be a good idea, but as noted above, hardly anyone *had* any superheroes to do this with at the time.

Fox moved the quickest – the Blue Beetle only had to appear in five or so issues of *Mystery Men Comics* before breaking out to his own title in early 1940. The new series was not all Blue Beetle, cover to cover, but it was *mostly* Blue Beetle, at least at the start. It had a healthy 57-issue run, lasting until 1948.

DC launched *Batman* #1 in Spring 1940 – pretty safe to say that worked out.

There were nine other hero-starring books that came out cover-dated 1940:

Fox's *Green Mask* lasted 17 issues.

MLJ's *Shield-Wizard Comics* lasted 13 issues.

Centaur's *Fantoman* went 3 issues.

Centaur's *The Masked Marvel* lasted 3 issues.

Centaur's *The Arrow* lasted 3 issues.

Timely, who wasn't even publishing comics yet when *Superman* #1 came out, had its first solo title in *Human Torch*, whose initial run went 35 issues and lasted until 1949.

Fox's *Rex Dexter of Mars* had just a single issue.

Fox's *Samson* lasted six issues.

That was it for 1940, but 1941 saw the debut of long-running *Captain Marvel Adventures*, *Sub-Mariner Comics*, *Green Lantern*, and others.

Bottom line: the solo series was a great idea, but only if you had a strong enough character to make it work.

Barry Sandoval
Vice President, Heritage Auctions

SUPERMAN



64
PAGES
OF
ACTION!

**ALL
IN
FULL
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THE COMPLETE STORY OF THE DARING
EXPLOITS OF THE ONE AND ONLY

SUPERMAN

Super Creators

Joe Shuster & Jerry Siegel



The Year the Modern World Took Flight

In 1914, the world was standing on a precipice. The assassination of Archduke Franz Ferdinand of Austria ignited the fire that became the First World War. In the skies over Florida, the St. Petersburg–Tampa Airboat Line made history with the first scheduled commercial airline service, while a young pitcher named George Herman “Babe” Ruth stepped onto a baseball diamond and began reshaping American sport. It was a year of upheaval and possibility. And in that same year, two Jewish boys were born who would give the modern world something just as transformative as flight or the home run, an enduring symbol of hope and heroism known as Superman.



Origins of Two Dreamers

Jerome “Jerry” Siegel came into the world in Cleveland, Ohio, the son of Lithuanian Jewish immigrants who had fled the violence and antisemitism of Eastern Europe at the turn of the century. Joseph “Joe” Shuster was born a few months later in Toronto, Canada, to Jewish parents of Dutch and Ukrainian descent. His family, too, sought better opportunities in North America, eventually settling in Cleveland when Joe was ten. By sheer coincidence, or perhaps fate, their paths were set to cross in a city that would become the cradle of modern mythology.

Jerry Siegel was the archetype of the awkward dreamer. Nearsighted, soft-spoken, and endlessly imaginative, he was often the target of schoolyard taunts at Glenville High. “Siegel, Seagull -- fly, Seagull, fly!” the bullies chanted, and Jerry once tried, leaping from his garage roof with an umbrella. The attempt failed, but the desire to defy gravity never left him. Instead of retreating from ridicule, he found solace in the fantastic. When *Amazing Stories* appeared on newsstands in 1926, introducing the new genre of science fiction, Siegel was captivated. Those pulp magazines promised escape to worlds filled with rocket ships, time machines, and fearless adventurers. He devoured every issue he could find and began writing his own stories in imitation of his heroes.

Books like Philip Wylie’s *Gladiator*, about a man granted superhuman strength, and the pulp exploits of Doc Savage, the “Man of Bronze,” whose first name, Clark, would not be forgotten and shaped his imagination. Siegel’s mind raced with images of powerful men who fought for justice, of scientific miracles that could elevate the downtrodden. At Glenville High, he wrote comic strips like *Goobar the Mighty* and launched one of the first amateur science-fiction fanzines, *Cosmic Stories*, printing his rejected tales on a borrowed mimeograph machine. The seeds of Superman were already taking root.

Across the border, Joe Shuster’s youth was marked by similar struggle. Working as a newspaper boy for the *Toronto Daily Star*, he spent much of his earnings on pencils and paper, though often there wasn’t enough of either. He scoured alleys and storefronts for discarded wrapping paper and wallpaper scraps to draw on, anything that would hold a line of graphite. His quiet determination mirrored Siegel’s own. When his family moved to Cleveland, Joe enrolled at Alexander Hamilton Junior High and drew for the school paper, *The Federalist*. One of his earliest strips, *Jerry the Journalist*, was a whimsical foreshadowing of a partnership that destiny was already scripting.

The Meeting That Changed Comics Forever

In 1930, a teenage Siegel mentioned to his cousin, editor of the high school paper, that he was looking for an artist. His cousin told him about another young man who lived only a few blocks away: Joe Shuster. When the two finally met, Siegel later said, “it was like the right chemicals coming together.” They bonded instantly over a shared love of science fiction, Sunday adventure strips, and the new wave of Hollywood spectacle. They spent long hours watching Douglas Fairbanks swashbuckling across silver screens and studying how movies framed motion and drama. Siegel began to write stories as if they were film scripts, visualizing every cut and camera move. Shuster, meanwhile, absorbed the dynamic composition of pulp illustrators like Frank R. Paul. Together they formed a creative chemistry that would soon ignite.

Through their high school years, they worked side by side at Joe's kitchen table. Siegel wrote feverishly; Shuster brought those ideas to life in pencil and ink. They submitted countless strips to newspaper syndicates: caveman comedies, space operas, detective thrillers. Each rejection was a lesson. They dreamed up *Interplanetary Police*, *The Radio Squad*, and a dozen others that never sold. But in failure, they refined their craft.

The Birth of a Super Idea

In 1932, determined to publish their own work, Siegel and Shuster launched *Science Fiction: The Advance Guard of Future Civilization*, one of the first true sci-fi fanzines. Within its third issue, Siegel published a story called "The Reign of the Superman," illustrated by Shuster. This first Superman was a villain, a bald telepath who used his powers for conquest, not compassion. It was an early experiment, a darker reflection of the hero who would come later.

Siegel soon realized that the world didn't need another tyrant; it needed a champion. He reimagined Superman not as a monster but as a protector, drawing inspiration from Tarzan, Samson, and the pulp adventurers who risked everything for good. The earliest sketches showed a muscular man in ordinary clothes, no costume yet, just raw strength and purpose. One night in 1934, unable to sleep, Siegel sat at his typewriter and poured out a new vision: a hero from another world hiding in plain sight, a mild-mannered reporter by day, a crusader by night. He wrote through the night, page after page, until dawn. The next morning he raced to Shuster's house, breathless with excitement. They spent the entire day turning those words into images. Sandwiches grew stale on the table as the two teenagers built a mythology from scratch. The storyboards they produced that day became the foundation for *Action Comics* #1.



The Long Road to Print

For years, every newspaper syndicate in the country turned them down. Editors couldn't see the appeal of a man who could leap tall buildings. But Siegel and Shuster refused to abandon their dream. Their other assignments kept them afloat, work like *Slam Bradley*, an adventure strip for Detective Comics that let them experiment with pacing and action, and served as a prototype for Superman. It taught them how to grab a reader's attention from the first panel. They learned to open with impact, to fill pages with motion and emotion, and to end on a cliffhanger. All the while, they refined Superman, shaping him into a symbol of courage and decency in a world that sorely needed both.

By 1938, America was emerging from the Great Depression. The shadows of another war loomed overseas. People longed for hope, for a savior who could rise above corruption and cruelty. When Siegel and Shuster sold their Superman concept to Detective Comics, Inc. for \$130, they had no idea what was about to happen. *Action Comics* #1 hit the stands that June. Within months, Superman was a sensation. He leapt from the pulps to radio, animation, and newspaper strips, his "S" emblem recognized around the world. Siegel and Shuster had created the first comic book superhero.

The Legacy of Two Outsiders Who Dreamed in Color

Their partnership was more than professional; it was rooted in friendship and shared longing. Both sons of immigrants, both dreamers in a skeptical world, they gave their creation the traits they wished they possessed: strength, confidence, purpose. In Clark Kent's shy demeanor, they mirrored their own social awkwardness. In Superman's moral clarity, they offered the noblest version of humanity they could imagine. Their hero fought for "truth and justice" at a time when those ideals seemed fragile. He embodied the immigrant's hope that one could belong in a new world and still remain extraordinary.

The story of Siegel and Shuster is as remarkable as the hero they created. From scavenged wallpaper to the bright pages of *Action Comics*, from the loneliness of outsiders to the creation of an icon, they forged something greater than either could have imagined. And more than a century after their births, the Man of Steel still soars, a lasting testament to the friendship and vision that changed the world of comics forever.

Alex Reyna
Cataloger, Heritage Auctions

Superman: The Comic Strips

Superman is known as the most recognized character in fiction, but were you aware that the first published Superman story from *Action Comics* #1 was initially intended to be a *comic strip*?

In the late 1930s comic books were a very new medium, and sales were virtually untested, so the aim of Joe Siegel and Jerry Shuster was to land a syndicated comic strip with their new Superman character. The first newspaper strip was published on January 16, 1939, by the McClure Syndicate and the series ran until 1966. A separate Sunday strip was even added on November 5, 1939, with both running concurrently until 1966, a 27-year run! At its peak the strip was published in more than 300 daily newspapers, and 90 Sunday papers, with a readership of over 20 million!

Before National Periodical purchased the rights to the character, the McClure Syndicate had tried shopping the character around to newspapers, but editors weren't biting on the totally new and untested character idea sight-unseen, so McClure printed up small booklets for their salesmen to carry consisting of the first 30 individual *Superman* strips. These booklets were not widely distributed, and only a few examples still exist or turn up for auction.

When Superman was eventually sold to National, Siegel and Shuster were told to rework their comic strip concept into a 13-page comic book story, but due to a short deadline, the boys simply used the existing artwork, rearranging panels into a more comic book-friendly layout.

The strip storylines were unique from the comic stories, and the entire 25-year run is one continuity (*albeit very loose*) and is not split into different Earths. Some of Superman's most significant "firsts" actually appeared in the strips rather than the comics, including the first appearance of the *follically challenged* Lex Luthor (he had made earlier appearances, but with a healthy full head of red hair), the first appearance of that irritating imp, Mr. Mxyzptlk (later to be known as Mr. *Mxyzptlk*, transposing the "t" and "p"), and the first telephone booth costume change in *printed* comics (Clark Kent had once previously changed costumes in a phone booth in a 1939 cartoon). Metallo and Sergeant Casey both originated in the comic strip and migrated to the comic books, and some characters and concepts were first named or mentioned in the comic strip including Metropolis, Krypton, Jor-L, Lora, George Taylor, and Superman's Kryptonian name, Kal-L. The strip is also where the *Daily Star* changed names to the *Daily Planet*.

Over the strip's run, several different writers and artists were tasked with putting the Man of Steel's adventures down onto Bristol board. Originally all strips were drawn by Joe Shuster, but as the workload increased, a string of ghost artists were brought in starting with Paul Cassidy (1939), then Leo Nowak, Dennis Neville, John Sikela (all 1940), Ed Dobrotka (1941), and Paul J. Laurretta and Jack Burnley (in 1941). In 1943 Wayne Boring took the art reins, with Stan Kaye inking, and in 1949 Win Mortimer began handling the art chores. Curt Swan was handed the strip in 1956 and would continue until November of 1960, at which point Boring and Kaye would return and dominate the production of story art until 1966.

As for the script writing, Jerry Siegel was the main man until 1943, with assistance from Whitney Elsworth who wrote the strip from 1943-45. Jack Schiff, who had been assisting Elsworth adopted the scriptwriting and worked on it on and off until 1962. Between 1947 and 1951 Alvin Schwartz was the only writer and continued part time until the end of 1958. In 1959 Bill Finger started scripting the stories and worked straight through until the end of the strip in 1966, with help from original writer Jerry Siegel.

Superman also appeared in the strip *Lois Lane, Girl Reporter*, which ran for a short period between October 1943 and February of 1944. In 1978 Superman co-starred in newspaper strip *The World's Greatest Superheroes*, which eventually changed titles to *The World's Greatest Superheroes Presents Superman*, and ultimately *The Superman Sunday Special*, which ended in 1985.

Greg Holman
Cataloger, Heritage Auctions





Memorabilia of the Superman

For several decades, superheroes popularity has allowed them to transcend the pages of comic books, becoming cultural icons in their own right. However, few have the instant recognizability of the Man of Steel. Even today, it is difficult to find a place untouched by Superman or the countless products inspired by him. In the early years, DC sought to expand the range of Superman collectibles available to children and emerging collectors alike. That tradition continues today with an abundance of Superman collectibles available. From figurines to posters, trading cards to rings, and statues to fanzines, fans of the Last Son of Krypton had no shortage of memorabilia.

Perhaps the pinnacle of early fan collectibles was an independently published magazine. Released five years before Action Comics #1, Science Fiction Fanzine Volume 1 #3 featured a story titled “Reign of the Superman,” written by Jerry Siegel and featuring an illustration by Joe Shuster. This marked the earliest collaboration between the duo who would later redefine the superhero genre. However, this original “Superman” bore little resemblance to the hero we would soon get to know. He was villainous with plans for world domination —and notably, completely bald. It is speculated that no more than 50 copies of this rare fanzine were printed.

With his debut in Action Comics #1, Superman soared into the public imagination, and fans demanded more than just comic books. Among the earliest and most iconic collectibles were rings. The “Supermen of America Member Contest” ring was promoted through an advertisement inviting children to submit a 100-word essay with the prompt, “What I would do if I had the powers of Superman.” Even rarer, however, is the “Supermen of America Action Comics” ring. While they may look very similar, collectors can identify three subtle differences: a tiny peak of hair extending to the right of Superman’s head, slightly longer and higher-curving broken chains, and the absence of the lightning bolt and planet symbols found on the other version. Currently, there are only nine known examples of this ring—a rare piece of Superman history that cannot be overlooked.

As Superman’s popularity grew, the variety of related merchandise expanded dramatically. Notably, there were Superman Cut-Outs, giving readers the opportunity to own paper figurines of characters such as Lois Lane, Lex Luthor, and the Ultra-Humanite. These cut-outs are especially interesting because they depict Ultra-Humanite in his human form, Lois Lane with brown hair, and Lex Luthor—surprisingly—with a full head of hair. Fans could also display their devotion through collectible “Supermen of America” and “Superman Muscle Building Club” badges. The 1950s television series starring George Reeves only intensified Superman’s appeal, fueling a new wave of merchandise, chief among them were colorful metal lunchboxes—now highly sought-after relics that pioneered the era of character-branded lunchboxes.

Superman’s reputation as a beacon of hope grew and made him a true cultural icon. Naturally, this led to a surge of promotional posters and public campaigns. With the release of Superman and the Mole Men as a full-length feature film, George Reeves once again donned the cape in a striking movie poster that is highly collectible. Equally significant were Superman’s appearances in educational materials. Distributed by the Institute for American Democracy, a thin book cover —and later a full-color poster—depicted Superman addressing children about the importance of inclusion and diversity, reminding them to keep their schools and communities welcoming and “All-American”.

These examples illustrate the far-reaching influence Superman has beyond comic books. When someone wears a shirt with an “S” on the chest, there is no doubt about what it represents. When a child carries a Superman lunchbox or backpack, everyone knows who their favorite hero is. Superman’s influence on memorabilia has truly stood the test of time —and will continue to do so for generations to come. After all, he is the Man of Tomorrow.

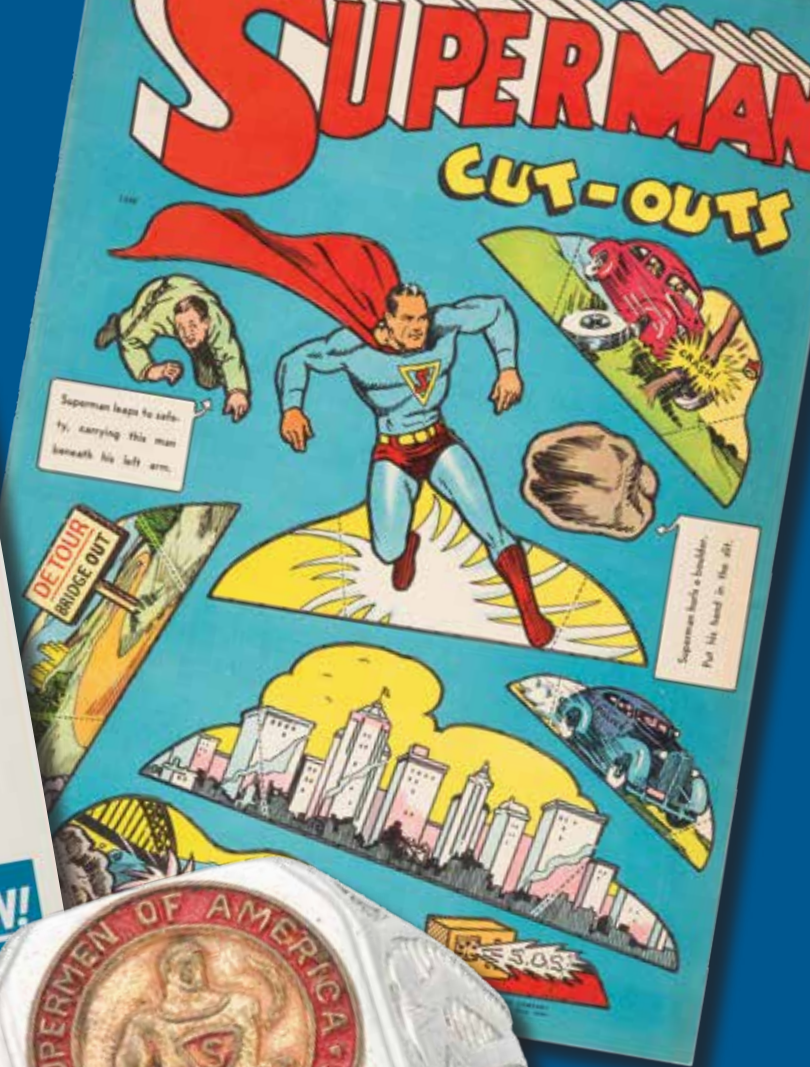




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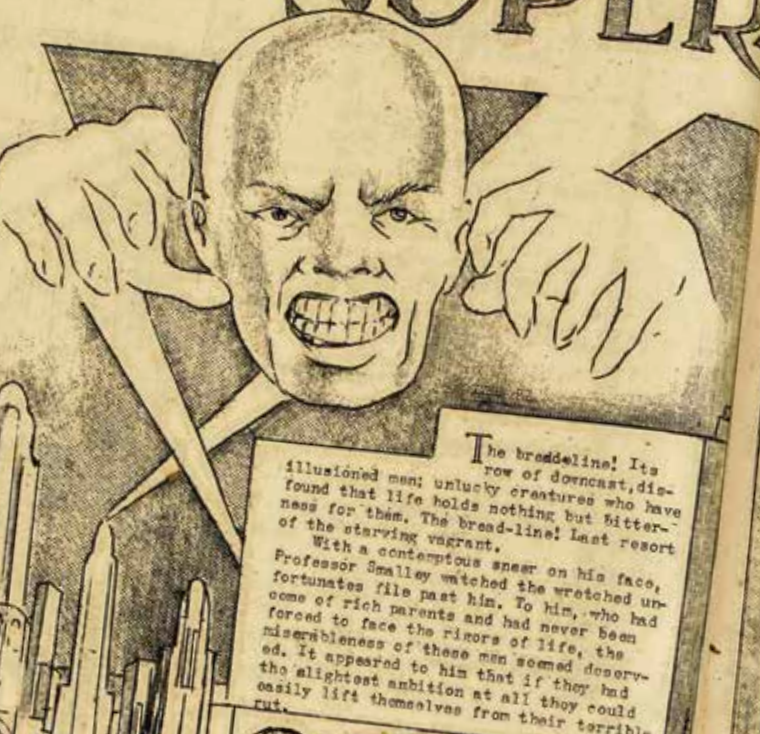
...if YOU hear anybody talk against a schoolmate or anyone else because of his religion, race or national origin—don't wait: tell him THAT KIND OF TALK IS UN-AMERICAN.

HELP KEEP YOUR SCHOOL ALL AMERICAN!



The REIGN OF SUPER

By Herbert S. Fine



The breadline! Its row of downcast, dis-fortunate men; unlucky creatures who have need for them. The bread-line! Last resort of the starving vagrant.

With a contemptuous sneer on his face, Professor Smalley watched the wretched un-lucky of rich parents and had never been forced to face the rigors of life, the miserableness of these men seemed deserv-ing the slightest ambition at all they could easily lift themselves from their terrible rut.

THE MAN

Another Thrilling Story By The Writer of "Smirking The Master"

But while he eyed them with a world of condescension, he was busy scanning their faces, searching for the man he sought. Time and time again he scanned on the point of turning out and muttering a restraining arm on the arm of one of the men. But ever he hesitated at the last moment and allowed the fellow to file past.

At last, however, he gave up his search in despair and real-ly claim-ed the attention of the recently-arrived person who happened to be before him at that moment. "How would you like to have a real meal and a new suit?" he inquired.

The reaction in the vagrant's face died as he saw that Smalley wore costly apparel. "I'd like nothing better, mister." Then, suddenly, an-swering -- "What do you want me to do I don't!"

Professor Smalley laugh-ed. "I assume you my in-tentions are purely human-itarian. But if you don't

Superman on the Silver Screen



Superman's cinematic journey spans most of the entire history of modern film, beginning just three years after his debut in Action Comics and continuing through pauses, reinventions, and bold reboots, to the present day. Each era's interpretation of the Last Son of Krypton has reflected its moment in time: from postwar optimism to Cold War tension, from post-millennium doubt to today's search for identity in a fractured world. Through shifting tones and interpretations, the Superman has remained a vessel for our collective hopes and our unease; an alien hero who reveals just how human our stories about him truly are.

The 1940 and '50s:

The Man of Tomorrow Arrives on the Big Screen: the animated short film *Superman* (1941).

Superman leapt from the comics into other media swiftly after his debut in *Action Comics* #1, first with the radio show *The Adventures of Superman* (1940-1951) and then on the big screen in the first of 17 animated shorts that spanned 1941-1943, voiced in both projects by Bud Collyer. Produced by Paramount Pictures and Fleischer / Famous Studios and "filmed" in vibrant Technicolor, they rank among the finest works produced during the Golden Age of Animation, and their Art Deco style later influenced *Superman: The Animated Series* (1996-2000).

...and Makes His Live-Action Debut: the theatrical serials *Superman* (1948) and *Atom Man vs. Superman* (1950).

Ten years after his debut in comic books, Superman made his first live-action forays on the silver screen via these 15-part serials starring Kirk Alyn. Both series are considered classics and have retained their popularity. The crew overcame budget limitations by using (and re-using) animated figures of Superman flying over live footage. These serials heavily influenced the first feature film and the *Adventures of Superman* TV series that followed soon after; ironically, Alyn was offered the lead role in the that series in 1951 but turned it down.

George Reeves Makes His Caped Debut: *Superman and the Mole Men* (1951).

Mole Men was the first feature-length Superman motion picture (though, at 58 minutes, just barely) and served as a back-door pilot for the Man of Steel's first television series, *Adventures of Superman* (1952-1958). Both were runaway successes, and the series enjoyed a healthy 104-episode run, becoming one of the first TV series filmed in color and a syndication mainstay for decades. Still, it would be a total of 27 years before Superman would fly across the silver screen once more, although...

The 1960s:

Superman Unofficially Returns in: *Return of Mr. Superman* (1960).

Superman's backstory and mythos were greatly expanded upon during the Silver Age of comics, but he struggled to gain traction on both the big and small screens. Other than a spate of animated TV series, his non-comics appearances were limited—unless you count an obscure, unauthorized Hindi-language adaptation produced in India. While it followed the broad strokes of Superman's origin, the film suffered from poor production values and a confusing plot.

The tragic, untimely death of George Reeves shortly after the cancellation of *The Adventures of Superman* cast a shadow over the character's live-action projects. The Man of Steel remained active on television in cartoon form during the 1960s, but budget constraints and the limited special effects capabilities continued to make a proper Superman movie impractical at best. The popularity of the 1966-68 Batman television series didn't help either; it leaned heavily into camp, making serious superhero movie projects a difficult pitch for a studio.

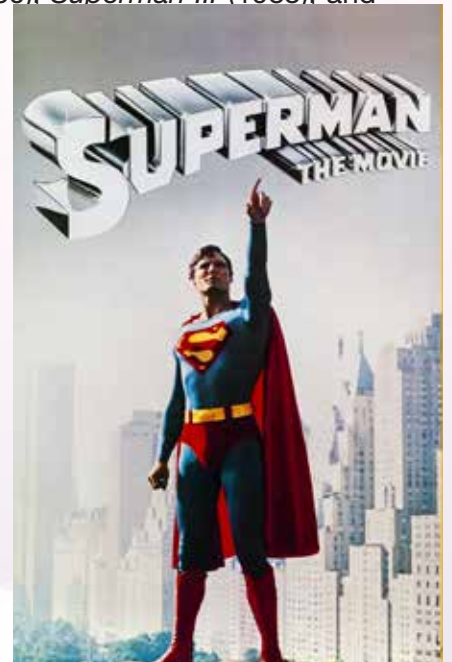
Fans had to wait a while longer for Superman to fully display his big-screen potential.

The 1970s and '80s:

Christopher Reeve Defines the Role: *Superman* (1978), *Superman II* (1980), *Superman III* (1983), and *Superman IV: The Quest for Peace* (1987).

Superman returned to the silver screen after a lengthy absence in a lavish big-budget feature film whose advertising promised us "You will believe a man can fly" – and indeed it did. Director Richard Donner's singular vision paid homage to the Silver Age while also modernizing the character; Reeve drew upon Cary Grant's good-natured charisma in *Bringing Up Baby* for his take on Clark Kent, bringing a more modern take on Superman's optimistic spirit and Clark Kent's mild-mannered sincerity. It generated three sequels, but the quality of the franchise plummeted quickly after the firing of Donner during production on *Superman II*. The highly anticipated *Superman III* was poorly received, and the box office failure of *Superman IV* and subsequent collapse of Cannon Films scuttled plans for a fifth installment.

Nevertheless, Reeve is still widely considered to be the definitive screen incarnation of the Man of Steel. Tragically, he was rendered quadriplegic in a horse-riding accident in 1995. Though he never achieved his vow to walk again, he proved to be a real-life hero by working as an activist on behalf of people with spinal-cord injuries and for human embryonic stem cell research before passing away in 2004.

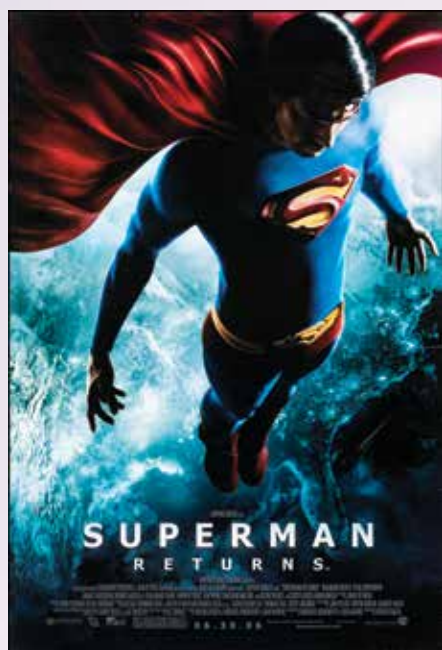


The 1990s and 2000s:

The Supermen That Could've Been: *Superman Reborn* / *Superman Lives* (1995 / 1998); *Batman vs. Superman: Apokolips* (2004), and *Superman: Man of Steel* aka *Superman: Flyby* (2004).

The '90s were a rough time for Superman, and not just because he died in the comic books and returned wearing a mullet. Although he was having a healthy amount of success on television attempts to restart his film career floundered repeatedly.

Inspired by the then-recent "Death of Superman" storyline in the comics, *Superman Reborn* went through a series of script rewrites before being handed off to indie filmmaker and comic book enthusiast Kevin Smith (*Clerks*), who rewrote it as *Superman Lives* under strict story requirements. It gained enough traction to land in front of *Batman* and *Batman Returns* director Tim Burton, who arranged for another rewrite and cast Nicolas Cage in the title role. It then collapsed during pre-production due to creative differences and budget concerns. The saga experienced an unexpected success in the form of a documentary, *The Death of "Superman Lives": What Happened?* (2015). Notably, Smith wanted Ben Affleck to play Superman, Kevin Spacey was approached to play Lex Luthor, and Michael Keaton was confirmed for a cameo as Batman, each of which would come to pass in subsequent DC movies.



Later, acclaimed screenwriter Andrew Kevin Walker (*Seven*) successfully pitched *Batman vs. Superman: Asylum*, but Warner Bros. ultimately shelved the idea in favor of individual projects for its two biggest characters and redirected its attention toward a script by J. J. Abrams titled *Superman: Man of Steel*. It, too, struggled to retain a director and successfully cast its lead role -- even though the likes of Jude Law, Brendan Fraser, Josh Hartnett, James Marsden, Matt Bomer, and Paul Walker were approached -- often to fears of typecasting and a possibly decade-long commitment.

Superman Finally Returns in: *Superman Returns* (2006), but not in *Justice League: Mortal* (2009).

Eventually, director Bryan Singer was persuaded to leave the *X-Men* film franchise and helm a soft reboot of the Superman franchise while functioning as a sequel to the Reeve films. In the tradition of the original, he cast a young, unknown actor, and in Brandon Routh found someone with the right blend of vulnerability and strength, as well as an uncanny resemblance to Christopher Reeve. Unfortunately, Singer's take was a bit too beholden to the previous films, and the plot failed to engage viewers. Routh was well-received as Superman and had been contracted to appear in at least two sequels; however, the film's disappointing performance at the box office resulted in the cancellation of those plans. The studio instead opted to make *Justice League: Mortal*, with George Miller (the *Mad Max* series) as director and D. J. Cotrona cast as Superman. However, a perfect storm of budget issues, production delays, and a Writers Guild of America strike shut it down.

...and Gets the Hollywood Biopic Treatment: *Hollywoodland* (also in 2006).

George Reeves had intermittent success as an actor before rocketing to national celebrity status as Superman during the 1950s. However, the shooting schedule was harsh, and the pay was shockingly low, and Reeves was never able to escape the role. Sadly, he took his own life in 1959. The details of the actor's rise and fall were the subject of this underseen and underrated indie film starring Ben Affleck, who, at the time, was struggling with his own career. Technically, this performance makes him the only actor to date to have played both Superman and Batman on the big screen. Ironically, the production was not allowed to use Superman's "S" logo in its promotional materials.

The 2010s

Into the Snyderverse: *The Man of Steel* (2013), *Batman v Superman: Dawn of Justice* (2016), and *Justice League* (2017).

After several more years in "development hell" (the Hollywood equivalent of the Phantom Zone), Superman's film franchise was rebooted once again with a dramatic, somber-yet-hopeful re-imagining by filmmaker Zack Snyder, who had caught the attention of studio executives with his adaptation of *Watchmen* in 2009. Henry Cavill, who had screen-tested for the role years earlier, was tapped to provide a nuanced, layered performance as Superman. Snyder shook up the mythology for his series by presenting Superman as a less established

and more controversial public figure struggling to find his place in the world and understand his origin. The movie paved the way for Warner Bros./DC's ambitious and long-overdue response to the Marvel Cinematic Universe. Cavill portrayed Superman in three movies whose stories became increasingly complex as both their scope and ensemble cast sizes expanded, resulting in diminishing screen time for the actor.

The 2020s

A New Superman for a New Universe: *Superman* (2025).

Snyder's sudden departure from *Justice League* and a subsequent corporate merger effectively ended the Snyderverse before its intended five-film arc was realized, paving the way for a new DC movie universe and another Superman reboot. This time, writer-director James Gunn (*Guardians of the Galaxy* and *The Suicide Squad*) was poached from the MCU and tasked with the relaunch. Gunn made *Superman* the first film of the endeavor, casting David Corenswet as the linchpin of the DCU. Like Snyder's films, it presents a slightly callow and somewhat divisive – even mistrusted – figure struggling to reconcile his alien origins with his life among humans and explores whether an old-fashioned hero can thrive in a cynical modern world. Gunn also leaned into the Silver Age, creating arguably the most comic book-like Superman movie to date, with a retro tone and a delicate balance of humor, action, and depth, and Corenswet embodying a more down-to-earth Superman reminiscent of Reeve. The movie struck a chord with audiences and critics, set several box office records, and quickly earned a sequel, ensuring that the Man of Tomorrow will continue to soar across the silver screen for years to come.

Gary Dowell
Lead Cataloger, Heritage Auctions



Superman on TV

Superman isn't just the most famous comic book character of all time; he's also a television mainstay in both live action and animation. The small screen has been graced by a Superman project in every single decade since the 1950s, an impressive 70-year streak that speaks to the character's enduring appeal and cultural significance. A multi-faceted character, Superman stories have been adapted for TV in a wide variety of genres, from straightforward super heroics to soap opera romance to teen drama, with success following the character throughout. Let's take a look at the timeline...

1952 *Adventures of Superman*

Spinning out of the successful feature-length film *Superman and the Mole Men* (1951), the first live-action Superman TV series, starring George Reeves, premiered in syndication and ran for six seasons and 104 episodes. The series helped establish the TV template for the Man of Steel and his supporting cast: Clark Kent wasn't just a secret identity; he drove investigations and storylines alongside Lois Lane (played by Phyllis Coates in season one, and Noel Neill thereafter), Jimmy Olsen (Jack Larson), and Perry White (John Hamilton). Notably, it was one of the earliest scripted TV shows to be filmed in color, although the first two seasons aired in black and white.

Tragically, while planning for a potential seventh season was underway, George Reeves died from a gunshot wound in June 1959 under controversial circumstances (officially ruled a suicide).



1966 *The New Adventures of Superman / The Adventures of Superboy*

Presented as six-minute animated segments, this series featured Superman and Superboy in separate serialized adventures. The segments marked Superman's animated TV debut and were produced by Filmation. Bud Collyer reprised his role as Superman/Clark Kent from both the 1940s radio serial and the Max Fleischer theatrical cartoons, while Bob Hastings voiced the younger Superboy/Clark Kent.

These episodes reused several elements from the earlier radio series, including stock music and classic voice inflections, and were re-packaged into *The Batman/Superman Hour* in 1968.

1973 *Super Friends*

Although not a solo Superman series, we'd be remiss not to include the longest-running program to feature him: *Super Friends*! This animated series from Hanna-Barbera debuted in 1973 and ran in various forms for a dozen years. Across all versions, from *Challenge of the Super Friends* to *The Super Powers Team: Galactic Guardians*, Superman remained a central member of the team alongside Batman, Wonder Woman, and Aquaman.

Over time, the series increasingly drew from Superman's comic mythology, introducing animated versions of major villains like Lex Luthor, Brainiac, and Darkseid.



1988 *Superman (Ruby-Spears Animation)* and *Superboy*

A busy year for Superman on television saw the debut of two very different series. First, the animated *Superman* series produced by Ruby-Spears premiered on CBS. With DC Comics writer Marv Wolfman serving as a consultant, the show brought a faithful and modern interpretation of the character. Despite its strong creative pedigree and solid animation for the era, the show ran for only 13 episodes, losing out to stiff competition in a crowded Saturday morning lineup, especially from breakout hits like *Teenage Mutant Ninja Turtles*.

Meanwhile, the live-action *Superboy* series found a stronger foothold. Airing in syndication, it ran for four seasons and 100 episodes, with the first two seasons titled *Superboy* and the last two rebranded as *The Adventures of Superboy*, before wrapping its run in 1992. It marked the first time a weekly live-action show focused on a young Clark Kent in costume, exploring his college years. Notably, the lead role of Superboy was recast after the first season, with Gerard Christopher taking over from John Haymes Newton and staying on through the end of the series. *Superboy* also brought several classic villains to live-action for the first time, including Bizarro, Metallo, and Mr. Mxyzptlk, giving the show a stronger connection to Superman's comic book roots than previous live-action attempts.



1993 *Lois & Clark: The New Adventures of Superman*

This fresh take on the Superman mythos brought the Man of Steel into the world of serialized drama, blending superhero storytelling with the tone of a romantic comedy and workplace soap opera. Starring Teri Hatcher as Lois Lane and Dean Cain as Clark Kent, the series focused less on supervillains and more on the evolving relationship between its two leads, especially their "will-they-won't-they" dynamic.

The show was an early ratings hit for ABC and helped renew mainstream interest in Superman in the '90s. While iconic villains like Lex Luthor (played by John Shea) and Intergang appeared, the series prioritized personal conflicts and character development over traditional superhero action. In a major milestone, Lois and Clark were married on-screen in Season 4, aligning with their comic book wedding in *Superman: The Wedding Album* (1996). The wedding in the comics was actually delayed to coincide with the show's timeline, a development that famously led to the creation of the "Death of Superman" arc as a rather dramatic way to stall the nuptials. A fifth season was planned but ultimately scrapped, likely influenced by declining ratings and network shakeups following Disney's acquisition of ABC in 1996.



1996 *Superman: The Animated Series*

After the success of *Batman: The Animated Series*, it was only a matter of time before DC's other icon got his own animated spotlight. Blending classic Superman mythos with a sleek visual style and more mature, character-driven storytelling, the series quickly became a fan favorite, and for many, the definitive on-screen version of the Man of Steel. With a standout voice cast led by Tim Daly (Superman), Dana Delany (Lois Lane), and Clancy Brown (Lex Luthor), the show helped lay the groundwork for the DC Animated Universe, leading directly into *Justice League* and *Justice League Unlimited*, a 10-year run of continuity featuring the same Superman across three series.



2001 *Smallville*

With its own TV network to fill with programming, The WB (later The CW) merged its successful teen drama formula from shows like *Dawson's Creek* with Superman lore to create *Smallville*, a Superman series that famously didn't feature Superman. Instead, the show began with Clark Kent (Tom Welling) as a high school student in Smallville, navigating teenage life, yearning for Lana Lang (Kristin Kreuk), and forming a complicated friendship with a young Lex Luthor (Michael Rosenbaum). Despite its early "no tights, no flights" rule, the series became a major hit. It began with Kryptonite-powered "freak of the week" episodes but gradually shifted into more serialized, comic-accurate territory. Over its 10-season run, *Smallville* introduced major DC characters like Lois Lane, Jimmy Olsen, and Supergirl, and even assembled a proto-Justice League featuring Green Arrow, Aquaman, Cyborg, Impulse, and Black Canary—setting the stage for the eventual "Arrowverse" slate of DC shows that came to dominate The CW in the 2010s.

Clark's journey to becoming Superman remained the show's core, and after a decade of buildup, fans finally saw him suit up and take flight in the series finale's final moments.

2016 *Supergirl*

With a growing universe of live-action DC shows like *Arrow*, *The Flash*, and *Legends of Tomorrow*, it was only a matter of time before something truly "super" returned to the screen. Originally airing on CBS before moving to The CW for five more seasons, *Supergirl* introduced Melissa Benoist as Kara Zor-El, Superman's cousin and fellow Kryptonian hero to the Arrowverse. While the show focused on Kara's journey, it also reintroduced Superman to live-action television, with Tyler Hoechlin debuting as the Man of Steel in Season 2. His appearance would later lead directly into a new series...



2021 *Superman & Lois*

Spinning out of *Supergirl*, *Superman & Lois* brought back Tyler Hoechlin as Superman and paired him with Elizabeth “Bitsie” Tulloch as Lois Lane. This grounded, cinematic series followed the couple as they raised two teenage sons in Smallville, blending superhero action with emotional, family-driven storytelling. Although it eventually established itself in an alternate universe, *Superman & Lois* remained rooted in the Arrowverse, and with its conclusion in 2024, it became the final Arrowverse-era series to end. A fitting close to a major chapter in DC television history, marked by the character who started it all in the comics.



2023 *My Adventures with Superman*

Offering a fresh, anime-inspired take on the Man of Steel, this series follows a young Clark Kent (voiced by Jack Quaid) as he begins his superhero journey in Metropolis alongside Lois Lane and Jimmy Olsen. Balancing action, humor, and heart, the show has earned praise for its character-driven storytelling and modern tone. After two seasons on Adult Swim and Max, the show has built a dedicated following, with a Season 2 finale that leaves the door open for more, though additional seasons have yet to be officially confirmed.

Whether in cape or in disguise, Superman's enduring appeal on TV has helped shape superhero storytelling across generations, and when it comes to the Man of Tomorrow on television, well... who knows what tomorrow will bring?

Michael Buehring
Deputy Chief Cataloger, Heritage Auctions

Why Do the Initials L.L. spell

DOOM

for the Man of Steel?

One of the longest-running tropes in the Superman mythos is the recurrence of characters with the initials “L.L.”. This author has a theory. But first, some history...



Lois Lane appeared in *Action Comics* #1 in 1938, so she is not only the *first* “L.L.”, but she was there from the beginning! And thereby, immediately wins the award for the *L*.ongest *L*.asting as well.

Lex Luthor first appeared in *Action Comics* #23 in April 1940 as just “Luthor” (surname only). He would have three appearances with a full head of *red hair* before he lost all his hair in a terrible accident. No, not in his home lab because Superboy blew out a fire... This happened because someone decided to include him in a *Superman* newspaper comic strip story. The legend goes that the artist needs a reference and was told that Luthor appeared on the cover of *Superman* #4 (Spring of 1940). And he did... in the background! The bald character in the foreground was his henchman.

So on 2-9-1941, a bald Luthor would appear as the villain in the Sunday comic strips. Luthor would turn up bald in the comic books for the first time in *Superman* #10 (May-1941). He was still just “Luthor” at that time, however.

Lana Lang was introduced in *Superboy* #10 in September of 1950 to fill the “Lois Lane” role while Clark Kent was just a boy in Smallville. Lana was always trying to figure out Superboy’s real identity, and she continually suspected derpy Clark Kent. Functionally in the stories, she was precisely the same kind of thorn in his side that Lois would be when Clark gets to Metropolis.

Lucy Lane was Lois Lane’s younger sister. She was introduced to be a foil for Jimmy Olsen and the two had an on/off relationship for years. Naturally she would need to be saved from danger by Superman periodically. Lucy first showed up in *Superman’s Pal, Jimmy Olsen* #36 in April of 1959.

Lori Lemaris was a mermaid from Tritonis. She attended the same college as Clark Kent and they met his Senior year, as related in the flashback story in *Superman* #129 in May of 1959. So now there are *two* “L.L.” romantic interests in Kal-El’s life that predate Lois Lane. Although he and Lori only had a brief romantic time together, she would return to his life as a friend of Superman’s.

Linda Lee was the Earth name adopted by Kara Zor-El (Supergirl) at the suggestion of Superman. Supergirl first appeared in *Action Comics* #252 in May of 1959. This is where the “L.L.” thing really took off. Lucy Lane, Linda Lee, and Lori Lemaris all appeared in a two-month window of 1959. Linda Lee would eventually be adopted by the Danvers family and she would become Linda Lee Danvers for many years.

Mr. Mxyzptlk was a magical imp from the “Fifth Dimension”. And he fixated on making Superman’s life difficult. He first appeared in *Superman* #131 in August of 1959. Although not an “L.L.”, this is important. In *Action Comics* #273 (February 1961), Superman visits Mxy’s on his own Fifth Dimensional planet, and proves that saying “Superman” backwards (Namrepus) will *not* send Superman back to Earth. Because unknown to Mxyzptlk, Superman’s real name is Kal-El.

Lex Luthor would finally be given the first name Lex in *Adventure Comics* #271 in April of 1960, thereby officially becoming an “L.L.” at last! This story about Superboy’s past also is the story where Luthor loses his hair and begins his crusade to “get Superboy/Superman”.

Lyla Lerrol was an actress on Krypton before it blew up. Superman made a trip through time and space to find himself on Krypton. He met Lyla Lerrol and she was a brief romantic interest for him. She first appeared in the *Superman* newspaper strip on 8-27-1960 as part of the “Superman’s Return To Krypton” story arc. Her first comic appearance was in *Superman* #141 (September-1960) when that story was adapted for the comic book.

Lena Luthor first appeared in *Superman’s Girlfriend, Lois Lane* #23 (February, 1961) as Lena Thorul. She is Lex Luthor’s younger sister but has had her identity changed to avoid connections with the wanted super-criminal. She would later turn up in *Supergirl* and become a trusted friend of the Maid of Might.

Luma Lynai is essentially a “Supergirl” from the planet Staryl who appeared in *Action Comics* #289 (June, 1962). She wore a white body suit with a circular “S” on the chest for Superwoman. Many years later, Power Girl’s costume would look very similar. Luma was a one-and-done romantic interest for Superman. The story did have some... ‘unsettling’ implications, so just as well.

Leslie Lowe appeared in *Superman’s Pal, Jimmy Olsen* #67 (March 1963). Jimmy Olsen had been fired by Perry White, and Olsen decided to “*Tootsie*” his job back. So he created the Drag personal of Leslie Lowe. Wacky hijinx ensue. Also, even Perry White comments on the “L.L.” coincidence.

Lupe Leocadio is the last on our list, just to show that the “L.L.” thing is still going on in the 21st Century! The Metropolis Police Lieutenant of the “Super Crimes Unit” first appeared in *Adventures of Superman* #627 in June 2004.



And there were many more!

This writer’s theory:

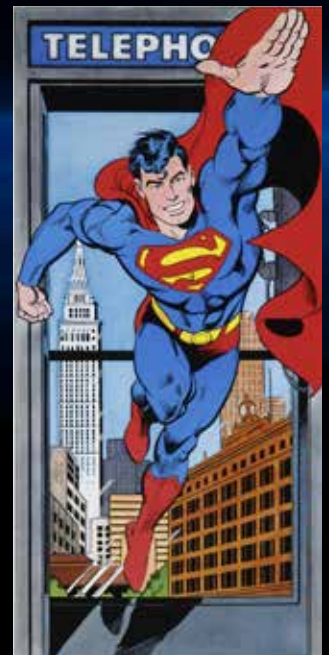
In *Adventures of Superman* #646 (January-2006), Mr. Mxyzptlk suggested that the initials have an important significance within the Kryptonian language. However, the Golden Age version of this character, Mr. Mxyzptlk, first appeared in *Superman* #30 in September of 1944. Which was when Lex Luthor was still just “Luthor”, and it predates Lana Lang. Making Lois Lane, Superman’s love interest, the *only* “L.L.” at that time.

Unless you spell the Golden Age Superman’s name backwards... Kal-L would be L-Lak.

This writer’s supposition is that the Golden Age Mxy played a very obscure and *long-lasting* prank on Superman, causing the initials “L.L.” to continually give him grief! And it continued into the present day.

Weldon Adams
Cataloger, Heritage Auctions

How Superman Turned the Phone Booth into an Icon



When most people picture Clark Kent transforming into Superman, one image instantly comes to mind: the phone booth. It's practically mythic at this point — that spinning blur of motion behind glass as mild-mannered Clark becomes the Man of Steel.

But the phone booth has never belonged to Superman alone. Over the decades, it's popped up all across pop culture: a time machine in *Bill and Ted's Excellent Adventure*, a secret entrance in *Get Smart*, even a gateway through space and time in *Doctor Who*. Still, the most iconic association remains with Supes.

So where did it all begin? When Superman first appeared in *Action Comics* #1, there was no mystery surrounding how he changed so quickly—because he didn't. In those early days, the transformation either occurred between panels or with Clark simply ducking into another room.

It wasn't until 1941's Fleischer animated short *The Mechanical Monsters* that we first saw Clark dash into a phone booth to suit up. The trick appeared just once more in 1942's *The Bulleteers*, but that was enough to cement the visual. Later that same year, the phone booth made its illustrated debut — not in a comic book, but in the *Superman* newspaper strip. Clark even comments, "This definitely isn't the most comfortable place in the world to switch garments, but I've got to change identities — and in a hurry!" Even Superman knew it wasn't exactly practical.

Throughout the 1940s, a few comics revisited the idea — *Action Comics* #99 and #119, *Superman*

#60 and #69 to name a few. But when Superman made the jump to live action with George Reeves in *The Adventures of Superman*, the phone booth was left behind. In one memorable scene, Clark actually takes a call inside a booth — then bolts into an alley to change.

It wasn't until 1966 that audiences saw a live actor make the transformation in a booth. On Broadway, during the opening number of *It's a Bird, It's a Plane, It's Superman*, the moment finally came to life — cape, phone booth, and all.

By the 1970s, phone booths were fading from city streets, and so was Superman's favorite quick-change spot. Christopher Reeve even gave reference to this in the 1978 film: Clark eyes a pay phone, realizes it has no door, and keeps moving. It was a perfect nod to a cultural relic already disappearing. He wouldn't actually use a booth until *Superman IV: The Quest for Peace* in 1987.

Since then, countless pieces of merchandise have immortalized the image of Superman and the phone booth. Yet, as the world moves faster than a speeding bullet, the booth itself has become a relic of a bygone era.

Perhaps someday we'll see Superman use one again—but until then, he'll have to settle for a revolving door, a nearby office, or any place with more than one exit.

After all, if you really think about it, how inconspicuous could changing in a glass box really be?

Caleb Sandberg
Cataloger, Heritage Auctions

TELEPHONE

SUPERMAN

The Legend Returns



Beyond Metropolis: The Fortress of Solitude

DC's most famous and effective heroes tend to possess a similar, integral part of their arsenals: their headquarters. The Teen Titans share Titans Tower, the Justice League has their Watchtower, and Batman has his Batcave. A superhero's HQ is their home turf, a sanctum, a safe place from which to plan how to uphold peace and hope in the face of never-ending danger, and yet only one of these sanctums is nigh unreachable, nigh impregnable, standing above the rest as a hidden beacon of tomorrow's promise: The Fortress of Solitude.

The name and concept of a "Fortress of Solitude" stretches back to 1933, appearing in the first Doc Savage story as an arctic refuge for the polymathic pulp hero. Superman's stronghold, on the other hand, would have several iterations before arriving at what we know it to be. Though *Superman* #17 showcased a "Secret Citadel" in the mountains just outside of Metropolis in 1942, the introduction of Superman using the familiar term for his sanctum came in 1948-- used to describe a mansion in the "polar wastes" (*Superman* #58)-- and the Fortress of Solitude we know and love got its real debut in June 1958 in *Action Comics* #241.

This Fortress was equal parts residence and mythical palace, a stronghold from which the defender of humanity could rest and store the spoils of his numerous victories. Piecing together both its debut and a tour from *DC Super Special* #26, its menagerie of oddities has included a room of super-weapons, a diary made of steel, the Phantom Zone projector, the bottle city of Kandor, an intergalactic zoo, busts of his parents Lara and Jor-El, living quarters for his dearest friends, and even a painting studio. The level of care given to this space, the ways that Superman has sequestered it far into uninhabitable lands only accessible by huge or unimaginably heavy keys, tells us how important this space is to him. Clark Kent's home may be an apartment in Metropolis,

but Superman's home is the Fortress of Solitude.

Superman, super as he is, needs not for the myriad gadgets of Batman, the gauntlets of Wonder Woman, or the bows of Green Arrow. He bests his foes with Kryptonian physiology alone and therefore has often gone without accoutrement. The Fortress of Solitude stands out because it is Superman's only lasting possession. Though he is technically an alien, Superman has routinely championed what it means to be human, and there are few things more human than carving out a place to rest, to think, and to dream.

Though the original fortress was retired with the advents of *Crisis on Infinite Earths*, its legacy has continued through various adaptations, most recently in the 2025 movie *Superman*, in which the fortress and its contents play a major part in the plot. Superman fans *care* about Superman's home, and it makes sense that they do. For a man who is nearly impervious to all forms of destruction and decay, the presentation of threats must menace what Superman holds most dear: his family, his friends, and his home. Though kryptonite may only weaken him for as long as it is near him, lasting impact can be created when the last son of Krypton, the orphan from another world, loses his home.

The Fortress of Solitude has been built, destroyed, and rebuilt various times throughout Superman's nearly eighty years of comic history, it has existed at the depths of the ocean and flung high out into space, but no matter the shape it takes it remains a lasting reminder of the places we make for ourselves and the opportunities we have to care for the places we call home.

Rj Singleton
Cataloger, Heritage Auctions



THE MAGAZINE THAT YOU DEMANDED!

LEARN ALL THE ASTONISHING SECRETS OF SUPERMAN'S SPECTACULAR SANCTUARY!

Superman's Five Greatest Golden Age Villains



For the first year of Action Comics, the Man of Tomorrow fought spouse abusers, corrupt officials, crooked capitalists, war profiteers, and even unscrupulous college football coaches and bad drivers! It wasn't until Action Comics #13 (June 1939), with the debut of the Ultra-Humanite, that Supes encountered his first nemesis that wasn't someone federal agents or the Metropolis police could handle just as easy. The Ultra-Humanite was a super-intelligent mad scientist and would-be world conqueror, created by Jerry Siegel and Joe Shuster, and he would not be the last super-foe of the era to keep Superman on his super-toes. Here's a chronological list of the first appearances of Superman's five greatest Golden Age villains, accompanied by the highest priced copies of those books Heritage has ever sold.

Action Comics #13 (DC, 1939) CGC VF/NM 9.0
Cream to off-white pages.
Sold For: \$156,000.00
November 17, 2018.

While the Ultra-Humanite was the first, he certainly got overshadowed by Superman's most well-known, and arguably greatest villain, Lex Luthor. Also created by Siegel and Shuster, Luthor's first appearance was Action Comics #23 (April 1940), and he's been menacing Superman and the world ever since in the comics, cartoons, TV and movies.

Action Comics #23 (DC, 1940) CGC VF 8.0
White pages.
Sold For: \$84,000.00 October 26, 2024





**Fred Ray - Action Comics #51
Cover Original Art (DC, 1942).
Sold For: \$51,750.00
August 13, 2005**

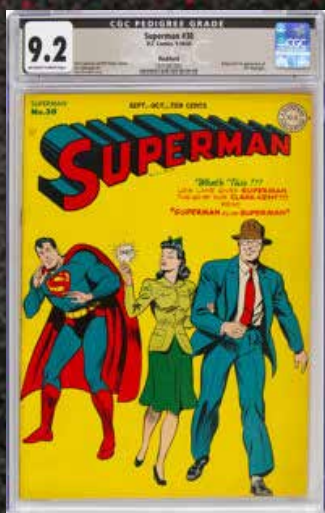


**Action Comics #51 (DC, 1942)
CGC NM- 9.2 Off-white pages.
Sold For: \$32,400
September 12, 2021**

Two years after the debut of Lex Luthor, the world was introduced to Oswald Hubert Loomis, AKA The Prankster, in Action Comics #51 (August, 1942). Created by Jerry Siegel and artist John Sikela, the Prankster's practical jokes and schemes were a criminal nuisance to the Man of Steel throughout the Golden Age. Way back in 2005, Heritage sold the original cover art for Action Comics #51, by Fred Ray.

Winslow Schott, AKA The Toyman, made his debut appearance in Action Comics #64 (September 1943). Created by Don Cameron and Ed Dobrotka, the Toyman used toys to commit crimes (what else?!).

**Action Comics #64 Mile High Pedigree (DC, 1943)
CGC NM 9.4 White pages.
Sold For: \$31,200.00 | September 12, 2021**

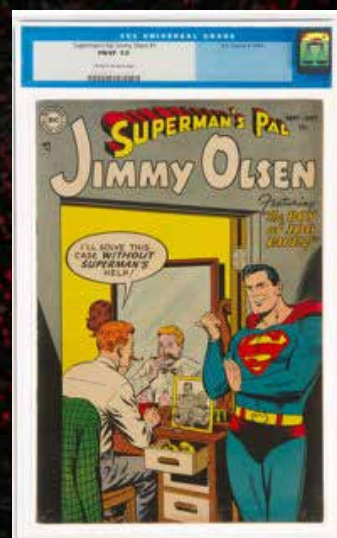


While the Prankster had his pranks, and the Toyman had his toys, no super-villain in Superman's rogues gallery embodied the concept of the trickster like Mister Mxyzptlk, the mysterious imp from the 5th Dimension. Created by Siegel and Shuster, the pan-dimensional menace first appeared in comics in Superman #30 (Sept/Oct. 1944) as "Mister Mxyzptlk."

**Superman #30 Rockford Pedigree (DC, 1944)
CGC NM- 9.2 Off-white to white pages.
Sold For: \$15,600.00 | July 12, 2020**

If this list has you itching to own copies of these Golden Age goodies for your collection, you can put these issues in your Heritage want list, and when copies become available in auction, you'll be notified via e-mail or text. It's sort of like Jimmy Olsen's signal watch, but for collectors! (Did you know the first appearance of Jimmy's signal watch, created by Otto Binder and Curt Swan, was Superman's Pal Jimmy Olsen #1 (October, 1954)?)

**Superman's Pal Jimmy Olsen #1 (DC, 1954) CGC FN/VF
7.0 Cream to off-white pages.
Sold For: \$6,600 | April 10, 2022**



The SUPERMAN Family: The House of El and the Heart That Never Breaks

When Jerry Siegel and Joe Shuster introduced Superman in Action Comics #1 (1938), they could not have foreseen that their lone survivor from a dying planet would one day have a sprawling family across worlds. The early Superman was a champion of the oppressed, the ultimate immigrant hero, and a figure of self-reliant virtue. Yet the character's true miracle came later, as his circle widened from isolation into connection. The man who once stood alone became the center of a living constellation, a family bound not by blood but by belief.

Superman's earliest family was humble. Jonathan and Martha Kent, first depicted in Superman #1 (1939) by Bill Finger and Wayne Boring, gave the child they found in a rocket something Krypton never could...: humanity. From their small farm in Kansas came his code of conscience: that strength means nothing without mercy. Alongside them stood Lois Lane, also introduced in Action Comics #1. Lois embodied courage and intellect. Over the decades she evolved from rival reporter to partner, wife, and moral equal. And then came Jimmy Olsen, the everyman in Superman's orbit, first appearing in Superman #13 (1941). His mix of curiosity, loyalty, and reckless bravery made him the human heart of the Superman Family, forever proving that heroism does not always require powers.

The first great shift came in the 1950s, when editor Mort Weisinger opened the floodgates of imagination. In *Adventure Comics* #210 (1955), Otto Binder and Curt Swan introduced Krypto the Superdog, proving that even gods need companionship. Four years later, Binder and Al Plastino's *Action Comics* #252 (1959) gave Superman a cousin in Kara Zor-El, meaning he was no longer the last of Krypton. Soon came Beppo the Super-Monkey, whose antics added humor to Superboy's adventures; Streaky the Supercat, whose powers from "X-Kryptonite" made Supergirl more relatable; and Comet the Super-Horse, a mythic, telepathic companion linking heroism and romance. Together they transformed Superman's mythos from solitary survivor to the head of a cosmic family, blending whimsy, wonder, and

warmth, and redefining Krypton's legacy as a living lineage rather than a lost world.

In the Bronze Age, Superman's family evolved beyond Silver Age whimsy into more mature and complex relationships. Power Girl, Kara Zor-L of Earth-Two, appeared as a bold reinterpretation of Supergirl, confident, outspoken, and fiercely independent. Created by Gerry Conway and Ric Estrada in *All-Star Comics* #58 (1976), she reflected the spirit of second-wave feminism, often challenging Superman's authority while upholding his ideals. Her presence redefined the Super-family for a new era of self-assured heroes.

The Copper Age brought loss and reinvention. In *Crisis on Infinite Earths* (1985 to 1986) by Marv Wolfman and George Pérez, Supergirl sacrificed herself to save the multiverse, restoring Superman to the role of the Last Survivor of Krypton. John Byrne's *Man of Steel* redefined his myth with tighter realism and emotional restraint. Yet Supergirl's idea lived on through Matrix, a protoplasmic being created by a benevolent Lex Luthor in a pocket universe, introduced in *Superman* #16 (1988). Matrix mimicked Kryptonian powers, lived with the Kents, and struggled to find her place among humans. In Peter David's *Supergirl* (1996 to 2003), Matrix merged with Linda Danvers, creating a story of faith, redemption, and rebirth. Later, Cir-El, the so-called "Daughter of Superman," debuted in *Superman: The 10-Cent Adventure* (2003) by Steven T. Seagle and Scott McDaniel. A bio-engineered girl who believed herself to be Kal-El's child, Cir-El captured the longing for connection that has always defined the Superman myth. When Kara Zor-El finally returned in *Superman/Batman* #8 to 13 (2004), it felt less like a reboot than a resurrection of joy itself.

Superman's death arrived in 1992 with *The Death of Superman* by Dan Jurgens, Roger Stern, and Louise Simonson, reducing the legend to its emotional essence. The world grieved, and *Reign of the Supermen!* (1993) introduced four successors: Steel, Superboy, Cyborg Superman, and the Eradicator. Each embodied a fragment of Superman's spirit, reflecting innovation, youth, intellect, and determination, before the true Man

The Superman Family Tree

Krypton

- **Jor-El** married **Lara Lor-Van**
 - **Kal-El (Clark Kent / Superman)**
 - Married **Lois Lane**
 - **Jonathan Samuel Kent (Superman II)**
 - **Adopted Children:** Otho-Ra and Osul-Ra
 - **Foster Child:** Lor-Zod (Chris Kent / Nightwing)
 - **Erased Timeline Daughter:** Cir-El (Mia Kent)
 - **Household Companion:** Krypto the Superdog
 - **Cousin:** Kara Zor-El (Supergirl)
 - Pet: Streaky the Supercat
 - Companion: Comet the Super-Horse
 - Alternate-Earth Counterpart: Kara Zor-L (Power Girl)
 - **Clone / Adoptive Brother:** Conner Kent (Superboy)
 - Companion: Krypto (shared with Superman)
 - **Kryptonian Ally / Brother-in-Spirit:** Mon-El (Lar Gand of Daxam)
 - **AI Companion:** Kelex (Fortress of Solitude caretaker)
 - **Former Pet of the House of El:** Beppo the Super-Monkey
 - **Adoptive Earth Parents:**
 - Jonathan Kent (Pa Kent)
 - Martha Kent (Ma Kent)

Extended Family and Allies

- **John Henry Irons (Steel)**
 - Niece: Natasha Irons (Steel II)
- **Lana Lang** – Former Superwoman, lifelong friend of Clark Kent
- **Jimmy Olsen** – Photojournalist and close friend of Superman
- **Thara Ak-Var (Flamebird)** – Kryptonian ally and symbol of rebirth
- **Matrix** – Protoplasmic being merged with Linda Danvers (Supergirl legacy)
- **Kong Kenan (Super-Man of China)** – Protector of Shanghai, inspired by Superman

THE

SUPERMAN FAMILY

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★ LOIS LANE
★ SUPERGIRL
KRYPTO ★ SUPERBABY
Plus THE WONDERFUL
WORLD OF KRYPTON
and
SUPERMAN!



of Steel's triumphant return restored hope to a mourning world.

If the 1990s defined Superman's endurance, the 2010s defined his legacy as a father. *Convergence: Superman #2* (2015) by Dan Jurgens and Lee Weeks introduced Jonathan Samuel Kent, the son of Clark and Lois. From his earliest stories, Jon represented balance: the curiosity of humanity and the heritage of Krypton. In *Super Sons* (2017) by Peter J. Tomasi and Jorge Jimenez, Jon and Damian Wayne (Son of Bruce Wayne) clashed and bonded as next-generation heroes. Jon's life changed when his long-thought-dead grandfather Jor-El reappeared, taking him across the stars in *Superman* (vol. 5) #7–15 (2019) by Brian Michael Bendis. What was meant to be a brief journey became years in deep space. Jon aged into young adulthood, scarred but wiser, and eventually took up the mantle of Superman himself in *Superman: Son of Kal-El* (2021–2023) by Tom Taylor and John Timms.

If the 1990s proved Superman's endurance, the 2010s redefined his legacy through fatherhood. *Convergence: Superman #2* (2015) by Dan Jurgens and Lee Weeks introduced Jonathan Samuel Kent, the son of Clark and Lois. Jon embodied harmony between humanity and Krypton, combining moral warmth with boundless potential. In *Super Sons* (2017) by Peter J. Tomasi and Jorge Jimenez, his friendship with Damian Wayne showcased youthful idealism in contrast to inherited duty. His life changed when his long-thought-dead grandfather Jor-El reappeared in *Superman V5* #7–15 (2019) by Brian Michael Bendis, taking Jon on a cosmic voyage that aged him into adulthood. Scarred yet wiser, Jon returned to Earth to carry his father's ideals forward, ultimately embracing the mantle of Superman in *Superman: Son of Kal-El* (2021–2023) by Tom Taylor and John Timms, ensuring the House of El endured through compassion, courage, and hope.

For Superman and Lois, family extended beyond blood. Lor-Zod, or Chris Kent, introduced in *Action Comics* #844 (2006) by Geoff Johns, Richard Donner, and Adam Kubert, was the son of General Zod and Ursa, born in the Phantom Zone. When his capsule reached Earth, the Kents adopted him, teaching that destiny is shaped by love, not lineage. Though his unstable Kryptonian nature pulled him back to the Zone, Lor's time as Nightwing and as their son revealed the power of compassion. He became a lasting symbol of redemption, proving even Zod's child could choose hope.

The Superman family grew once more with the arrival of Otho-Ra and Osul-Ra, twin Kryptonian orphans rescued from Warworld. Hardened by conflict and captivity, they found compassion

and belonging when Clark and Lois took them in, offering a home instead of orders. Otho-Ra's fiery spirit and Osul-Ra's gentle heart reflected the renewal of Krypton's ideals through nurture rather than conquest. Their story, told across *Action Comics* #1030 to 1050 (2021 to 2023) by Phillip Kennedy Johnson, redefined Superman's legacy as one built on empathy and restoration, proving that the House of El now stands for healing as much as heroism.

Throughout it all, Lois Lane remains the heart of the House of El. Her courage as a reporter has never faltered, but her heroism has also taken super-powered form. In *Superwoman* (2016) by Phil Jimenez, Lois temporarily wielded solar-charged energy after the death of Lana Lang's powered counterpart. For a brief time, she carried the "S" herself, confronting not only villains but her own fear of inadequacy. Lana Lang, too, evolved from childhood confidante to a woman who forged her own heroic identity as Insect Queen and Superwoman. Their friendship and shared bravery anchor Superman's world as firmly as any fortress.

Beyond Earth, Superman's legacy continues to grow. Thara Ak-Var, introduced in *Action Comics Annual* #10 (2007) by Geoff Johns and Richard Donner, carried the Kryptonian Flamebird mantle as a symbol of rebirth. Natasha Irons, niece of John Henry Irons, rose as Steel II, forging her own path of courage and innovation. Kong Kenan, the Superman of China from *New Super-Man* #1 (2016) by Gene Luen Yang and Viktor Bogdanovic, expanded the "S" across cultures.

Within the Fortress of Solitude, once silent, there is now warmth and laughter. Lois writes, Jon trains, Otho and Osul study, and Krypto rests beneath the crystalline towers while Kelex, ever watchful, tends to the Fortress's needs. Since 1938, the S-shield has stood for strength, justice, and most of all, hope. Each member of the Superman Family carries that legacy forward. Once the last of his kind, Superman now stands surrounded by belonging. The House of El endures through love, and in that love, his heart continues to shine.

**Mwansa Dover,
Cataloger, Heritage Auctions**

Why We Need Superman

Superheroes today are faster, flashier, and more powerful than ever—breaking free from the cookie-cutter molds of their predecessors, wielding unimaginable powers, and reflecting a wider range of backgrounds, identities, and experiences. So how is it that, in a world flooded with vibrant, young, new heroes, a Golden Age giant like Superman still matters? Why do we continue to cling to Superman instead of letting him fade into obsolescence like so many former greats? What use does today's world have for a spandex-wearing, squirrel-saving, overgrown Boy Scout?

The shortest answer is also the most important: he gives us hope.

Superman embodies the hope that anyone, from anywhere, no matter their background or struggles, can choose to be good—and bring goodness into the world. Forcibly transplanted to a strange planet, Superman is an alien on Earth, and even though he is not human, he exudes the ideals of humanity. Superman is a beacon of hope, a promise of a brighter tomorrow. He is willing and eager to help anyone and everyone—from a cat stuck in a tree to even his own enemies, if needed. He sees all people as worthy of saving, and there are no conditions on his aid. Even with all his powers, Superman is not above us—he is the best of us.

One of the reasons Superman has withstood the test of time, and avoided becoming a relic, is that he evolves with the ages. His appearance, fashion, lingo, and even his powers have changed over the decades, allowing Clark Kent to remain relevant without ever losing his old-fashioned charm or signature characteristics. While his costume might change, his morality never does. His

ability to evolve while staying true to himself is exactly what keeps him from becoming outdated. Superman isn't a character frozen in time—he's a mirror we hold up to our ideals, decade after decade.

What Superman chooses to do with his power is also part of what makes him a timeless figure. Superman is nearly a god, and yet he cares deeply about right and wrong. He has unimaginable power that he could easily use to dominate the world or better his own life—but he doesn't. Instead, he channels all of that strength into altruism. Raised by hardworking Kansas farmers, Clark Kent learned to value truth, justice, and integrity. He internalized those values and chose to use his powers to do what was right, not what was most impressive or beneficial. His humanity shines through everything he does, leading him to choose good, again and again—even in the face of horror, loss, and overwhelming odds. Even in defeat, he never gives up.

And it's not just that he chooses good—it's that he chooses us. A literal alien on Earth, Superman could have easily grown to resent the world, seeing it as a constant reminder of all he had lost or viewing its people as beneath him. Instead, he chose to love it. He found beauty in its imperfections, hope in its people, and purpose in protecting it. He reveres the planet he's come to call home, and he cherishes every life on it, no matter how small.

Above all else, he's the ultimate role model. Superman respects his parents, would stop everything to help an elderly person cross the street, minds his manners, says please and thank you, and always tries to do what's right. In modern comics, Superman is also a husband and a father, showering his wife Lois Lane with attention, support, and love, and striving to meet the high standards set by his own father when parenting his son. He serves not only as an example to his son, Jon Kent, who follows





in his heroic footsteps, but also to the heroes around him. As the cornerstone of the Justice League, he's a leader among legends—a paragon that even the most powerful beings in the universe admire. Many would argue that he's even more human than most of his Earth-born teammates.

Of course, Superman's importance goes beyond character—he also shaped the very foundation of superhero comics as we know them. He helped codify the genre and solidify many of the tropes we now associate with superheroes. His storylines, motifs, and themes have echoed across decades of storytelling, inspiring countless creators and characters. He may not have been the first superhero, but he has demonstrated unmatched staying power. His popularity has never truly waned, even when pitted against the thousands of characters who've followed in his wake. His arrival sent shockwaves through pop culture—shockwaves we're still feeling today. And like a speeding bullet or a locomotive, Superman isn't slowing down any time soon.

All in all, we need Superman because he is the heart of comics. He proves that we can all be great, and that greatness doesn't come from power, but from compassion.

He is emblematic of what superhero comics are and can be: inspirational, aspirational, and deeply human at their core. Superman laid the groundwork for generations of superhero storytelling. He embodies their most iconic tropes, their most heartfelt moments, and their strongest ideals.

Superman doesn't have to be kind—he chooses to be, which is precisely what makes him great. He is the most powerful being on Earth, and yet he would hold the door for everyone behind him in line at the bank. He is a father, a husband, a friend. A shoulder to cry on. A role model. A symbol. A helping hand. A light in the dark. A streak of red and blue across the sky. A constant reminder that goodness still matters.

We need Superman because he reminds us that sometimes, when it feels like everything in the world is looking down—all we need to do is look up.

Haley Root
Cataloger, Heritage Auctions



Along with the *Superman* #1, five jaw-droppingly impressive copies of *Action Comics* from 1939 and 1940 were discovered in the same attic. You can find these impeccable books in our regular Comic Books catalog for our November 20-23 Signature Auction:



Action Comics #9 (DC, 1939) CGC FN+ 6.5 Off-white to white pages. The second highest unrestored CGC-certified copy of only 22 currently certified by CGC. The only higher-certified copy is a FN/VF 7.0.

Action Comics #12 (DC, 1939) CGC VF/NM 9.0 Off-white to white pages. The highest graded copy of this issue by a long shot. There are only 35 unrestored copies of this issue in the CGC census, and only six of those have a grade higher than FN 6.0. This is the first time we've sold a copy higher than that.





Action Comics #15 (DC, 1939) CGC NM 9.4 Off-white to white pages. Yet another CGC census topper. Of the nearly 70 unrestored copies CGC has certified, this is one of four with a grade of VF 8.0 or better. It is also the nicest copy we've had the opportunity to offer, beating out the FN/VF 7.0 Billy Wright pedigree copy.

Action Comics #18 (DC, 1939) CGC VF/NM 9.0 Off-white to white pages. This one is tied for the top spot on the CGC census. We offered a VF/NM 9.0 only once before, in 2002.



Action Comics #21 (DC, 1940) CGC VF 8.0 Off-white to white pages. This is one of two in VF 8.0 on the CGC census, and there are only two higher. We haven't seen another VF 8.0 in over 20 years, and have encountered only one copy with a higher grade to date (VF+ 8.5).

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2. All bids are subject to a Buyer’s Premium which is in addition to the placed successful bid. The Buyer’s Premium for each Auction is published by Auctioneer in the printed catalog and on the Internet. In addition to the Buyer’s Premium, all successful bids placed through third-party platforms including LiveAuctioneers.com, Invaluable.com, or similar third-party platforms shall be assessed a fee of five percent (5%) of the Hammer Price (“Third-Party Platform Fee”).

Bidders:

3. Any person participating or registering for the Auction agrees to be bound by and accepts these Terms and Conditions of Auction (“Bidder(s)”).
4. All Bidders must meet Auctioneer’s qualifications to bid. Any Bidder who is not a client in good standing of the Auctioneer may be disqualified at Auctioneer’s sole option and will not be awarded lots. Such determination may be made by Auctioneer in its sole and unlimited discretion, at any time prior to, during, or even after the close of the Auction. Auctioneer reserves the right to exclude any person from the auction.
5. If an entity places a bid, then the person executing the bid on behalf of the entity agrees to personally guarantee payment for any successful bid.

Credit:

6. In order to place bids, Bidders who have not established credit with the Auctioneer must either furnish satisfactory credit information (including two collectible-related business references) or supply valid payment card information along with a social security number, well in advance of the Auction. Internet bids will only be accepted from pre-registered Bidders. Bidders who are not members of HA.com or affiliates should preregister at least 48 hours before the start of the first session (exclusive of holidays or weekends) to allow adequate time to contact references. Credit will be granted at the discretion of Auctioneer. Auctioneer may, in its sole discretion, require a deposit in good funds of twenty-five percent (25%) of the amount of each bid prior to acceptance of the bid. Additionally Bidders who have not previously established credit or who wish to bid in excess of their established credit history may be required to provide their social security so a credit check may be performed prior to Auctioneer’s acceptance of a bid. Settlement via check and immediate delivery of merchandise may also be determined by pre-approval of credit based on a combination of: HA.com history, related industry references, bank verification, a credit bureau report and/or a personal guarantee for a corporate or partnership entity in advance of the auction.

Bidding Options:

7. Auctioneer accepts bids from the Internet, telephone, fax, mail, floor, and HeritageLive! from registered clients.
8. Bids in Signature* Auctions may be placed as set forth in the printed catalog section entitled “Choose your bidding method.” For auctions held solely on the Internet, see the alternatives on HA.com. Review at <http://www.ha.com/c/ref/web-tips.zx#biddingTutorial>.
9. Presentment of Bids: Non-Internet bids (including but not limited to podium, fax, phone and mail bids) and floor bids must be on-increment or at a half increment (“Cut Bid”). Any podium, fax, phone, or mail bids that do not conform to a full or half increment will be rounded up or down to the nearest full or half increment and this revised amount will be considered your high bid.
10. Auctioneer’s Execution of Certain Bids. Auctioneer cannot be responsible for your errors in bidding or entry of bids. When identical mail or fax bids are submitted, preference is given to the first received. To ensure the greatest accuracy, written bids should be entered on the standard printed bid sheet and received by Auctioneer at least two business days prior to Auction start. Auctioneer is not responsible for executing mail bids or fax bids received on or after the day the first lot is sold, nor Internet bids submitted after the published closing time; nor is Auctioneer responsible for proper execution of bids submitted by telephone, mail, fax, email, Internet, or in person once Auction begins. Bids placed electronically via the internet may not be withdrawn until your written request is received and acknowledged by Auctioneer (FAX: 214-409-1425); such requests must state the reason, and may constitute grounds for withdrawal of bidding privileges. Lots won by mail Bidders will not be delivered at the Auction unless prearranged.
11. Bid Increments. Bid increments (over the current bid level) determine the lowest amount you may bid on a particular lot. Bids greater than one increment over the current bid can be any whole dollar amount. It is possible under several circumstances for winning bids to be between increments, sometimes only \$1 above the previous increment. Please see: “How can I lose by less than an increment?” on our website. Bids will be accepted in whole dollar amounts only. No “buy” or “unlimited” bids will be accepted.

Current bidding increments (see [HA.com/c/ref/web-tips.zx#guidelines-increments](http://www.ha.com/c/ref/web-tips.zx#guidelines-increments)) are:

Current Bid	Bid Increment	Current Bid	Bid Increment
< \$100	\$20,000 - \$49,999	\$20,000 - \$49,999	\$2,000
\$100 - \$199	\$50,000 - \$99,999	\$50,000 - \$99,999	\$5,000
\$200 - \$499	\$100,000 - \$199,999	\$100,000 - \$199,999	\$10,000
\$500 - \$999	\$200,000 - \$499,999	\$200,000 - \$499,999	\$20,000
\$1,000 - \$1,999	\$500,000 - \$999,999	\$500,000 - \$999,999	\$25,000
\$2,000 - \$4,999	\$1,000,000 - \$1,999,999	\$1,000,000 - \$1,999,999	\$50,000
\$5,000 - \$9,999	\$2,000,000 - \$9,999,999	\$2,000,000 - \$9,999,999	\$100,000
\$10,000 - \$19,999	≥ \$10,000,000	≥ \$10,000,000	\$200,000

Note: Half-increment bidding is available prior to the live auction session.

12. If Auctioneer calls for a full increment, Bidder may request Auctioneer to accept a Cut Bid only once per lot. After offering a Cut Bid, Bidder may continue to bid on lot only at full increments. Off-increment bids may be accepted by the Auctioneer at Signature* Auctions. Bids solicited by Auctioneer at other than the expected increment will not be considered Cut Bids.

Conducting the Auction:

13. Notice of the consignor’s liberty to place bids on his lots in the Auction is hereby made in accordance with Article 2 of the Texas Business and Commercial Code. A “Minimum Bid” is an amount below which the lot will not sell. THE CONSIGNOR OF PROPERTY MAY PLACE WRITTEN “Minimum Bids” ON HIS LOTS IN ADVANCE OF THE AUCTION; ON SUCH LOTS, IF THE HAMMER PRICE DOES NOT MEET THE “Minimum Bid”, THE CONSIGNOR MAY PAY A REDUCED COMMISSION ON THOSE LOTS. “Minimum Bids” are generally posted online several days prior to the Auction closing. Any successful bid placed by a consignor on his property on the Auction floor, by any means during the live session, or after the “Minimum Bid” for an Auction have been posted, will require the consignor to pay full Buyer’s Premium and Seller’s Commissions on such lot. Auctioneer or its affiliates expressly reserve the right to modify any such bids at any time prior to the hammer based upon data made known to the Auctioneer or its affiliates.
14. The highest qualified Bidder recognized by the Auctioneer shall be the Buyer. In the event of a tie bid, the earliest bid received or recognized wins. In the event of any dispute between any Bidders at an Auction, Auctioneer may at his sole discretion reoffer the lot. Auctioneer’s decision and declaration of the winning Bidder shall be final and binding upon all Bidders. Bids properly offered, whether by floor Bidder or other means of bidding, may on occasion be missed or go unrecognized; in such cases, the Auctioneer may declare the recognized bid accepted as the winning bid, regardless of whether a competing bid may have been higher. Auctioneer reserves the right after the hammer fall to accept bids and reopen bidding for bids placed through the Internet or otherwise. Regardless of placed bids, Auctioneer reserves the right to withdraw any lot, or any part of a lot, from Auction at any time prior to the opening of any such lot by the auctioneer (crier), or in the

case of Internet-only auctions when the bid opens for either live Internet bidding or the beginning of any extended period.

15. Auctioneer reserves the right to refuse to honor any bid or to limit the amount of any bid, in its sole discretion. A bid is considered not made in “Good Faith” when made by an insolvent or irresponsible person, a person under the age of eighteen, or is not supported by satisfactory credit, references, or otherwise. Regardless of the disclosure of his identity, any bid by a consignor or his agent on a lot consigned by him is deemed to be made in “Good Faith.” Any person apparently appearing on the OFAC list is not eligible to bid.
16. Nominal Bids. The Auctioneer in its sole discretion may reject nominal bids, small opening bids, or very nominal advances.
17. Lots bearing bidding estimates shall open at Auctioneer’s discretion (generally 40%-60% of the low estimate). In the event that no bid meets or exceeds that opening amount, the lot shall pass as unsold or the Auctioneer may place a protective bid on behalf of the consignor.
18. All items are to be purchased per lot as numerically indicated and no lots will be broken.
19. Auctioneer reserves the right to rescind the sale in the event of nonpayment, breach of a warranty, disputed ownership, auctioneer’s clerical error or omission in exercising bids and reserves, or for any other reason and in Auctioneer’s sole discretion.
20. Auctioneer occasionally experiences Internet and/or Server service outages, and Auctioneer periodically schedules system downtime for maintenance and other purposes, during which Bidders cannot participate or place bids. If such outages occur, bidding may be extended at Auctioneer’s discretion. Bidders unable to place their bids through the Internet are directed to contact Client Services at 877-HERITAGE (437-4824).
21. From time to time, the Auctioneer, its affiliates, or their employees may assign items to be sold in the Auction.
22. From time to time, the Auctioneer, its affiliates, or their employees may place bids on lots in the Auction.
23. The Auctioneer may extend advances, guarantees, or loans to certain consignors.
24. The Auctioneer has the right to sell certain unsold items after the close of the Auction. Such lots shall be considered sold during the Auction and all these Terms and Conditions shall apply to such sales including but not limited to the Buyer’s Premium, return rights, and disclaimers.

Payment:

25. All sales are strictly for cash in United States dollars (including U.S. currency, bank wire, cashier checks, travelers checks, eChecks, and bank money orders, and are subject to all reporting requirements). All deliveries are subject to good funds; funds being received in Auctioneer’s account before delivery of the merchandise; and all payments are subject to a clearing period. Auctioneer reserves the right to determine if a check constitutes “good funds”; checks drawn on a U.S. bank are subject to a ten business day hold, thirty days when drawn on an international bank. Clients with pre-arranged credit may receive immediate credit for payments via eCheck, personal, or corporate checks. All others will be subject to a hold of 5 business days, or more, for the funds to clear prior to releasing merchandise. (Ref. T&C item 7 Credit for additional information.) Payments can be made 24-48 hours post auction from the My Orders page of the HA.com website. Payment via card (Visa, Mastercard, and Discover) will be accepted upon prior approval by Auctioneer. All payments by card will incur a surcharge of 2.9%. Payment by eCheck, wire transfer, or check will not incur a surcharge. This fee only applies to credit transactions, and does not exceed Auctioneer’s cost of processing.
26. Payment is due upon closing of the Auction session, or upon presentment of an invoice. Auctioneer reserves the right to void an invoice if payment in full is not received within 7 days after Auction close. In cases of nonpayment, Auctioneer’s election to void a sale does not relieve the Bidder from their obligation to pay Auctioneer its fees (seller’s and buyer’s premium) on the lot and any other damages pertaining to the lot or Auctioneer. Alternatively, Auctioneer at its sole option, may charge a twenty (20%) fee based on the amount of the purchase. In either case the Auctioneer may offset amount of its claim against any monies owing to the Bidder or secure its claim against any of the Bidder’s properties held by the Auctioneer.
27. Purchased lots may be subject to taxes or fees imposed by various U.S. or foreign taxing agencies. Buyer is responsible for paying all taxes and charges whether sales and use taxes, VAT, GST, tariffs, etc. prior to delivery unless other arrangements are made in writing. Lots delivered to Buyer, or Buyer’s representative are subject to all applicable state and local taxes, unless appropriate permits are on file with Auctioneer. Should state sales or use tax become applicable in the state for delivery prior to delivery of the property on the invoice, Buyer agrees to pay same as required by the delivery state as of the shipping date. Buyer agrees to pay Auctioneer the actual amount of tax due plus any interest or penalties required by the taxing authority in the event that sales or use tax is not properly collected due to: 1) an expired, inaccurate, or inappropriate tax certificate or declaration, 2) an incorrect interpretation of the applicable statute, 3) or any other reason. The appropriate form or certificate must be on file at and verified by Auctioneer five days prior to Auction, or tax must be paid; only if such form or certificate is received by Auctioneer within 4 days after Auction can a refund of tax paid be made. Lots from different Auctions may not be aggregated for sales tax purposes.
28. In the event that Buyer’s payment is dishonored upon presentment(s), Buyer shall pay the maximum statutory processing fee set by applicable state law. If Buyer attempts to pay via eCheck and Buyer’s financial institution denies this bank account, or the payment cannot be completed using the selected funding source, Buyer agrees to complete payment using your card on file (subject to the surcharge detailed in paragraph 25).
29. If any Auction invoice submitted by Auctioneer is not paid in full when due, the unpaid balance will bear interest at the highest rate permitted by law from the date of invoice until paid. Any invoice not paid when due will bear a three percent (3%) late fee on the invoice amount. If the Auctioneer refers any invoice to an attorney for collection, Buyer agrees to pay attorney’s fees, court costs, and other collection costs incurred by Auctioneer. If Auctioneer assigns collection to its in-house legal staff, such attorney’s time expended on the matter shall be compensated at a rate comparable to the hourly rate of independent attorneys.
30. In the event Buyer fails to pay any amounts due, Buyer authorizes Auctioneer to charge the Buyer’s card on file with Auctioneer in the amount required to pay the invoice in full or sell the lot(s) securing the invoice to any underbidders in the Auction that the lot(s) appeared, or at subsequent private or public sale, or relist the lot(s) in a future auction conducted by Auctioneer. A defaulting Buyer agrees to pay for the reasonable costs of resale (including a 15% seller’s commission, if consigned to an auction conducted by Auctioneer). The defaulting Buyer is liable to pay any difference between his total original invoice for the lot(s), plus any applicable interest, and the net proceeds for the lot(s) if sold at private sale or the subsequent hammer price of the lot(s) less the 15% seller’s commissions, if sold at an Auctioneer’s auction.
31. Title shall not pass to Buyer until all invoices are paid in full. Auctioneer shall have a lien against the merchandise purchased by Buyer to secure payment of any and all outstanding Auction invoices. Auctioneer is further granted a lien and the right to retain possession of any other property of Buyer then held by Auctioneer or its affiliates to secure payment of any Auction invoice or any other amounts due Auctioneer or affiliates from Buyer. With respect to these lien rights, Auctioneer shall have all the rights of a secured creditor under Article 9 of the Texas Uniform Commercial Code, including but not limited to the right of sale (including a 15% seller’s commission, if consigned to an auction conducted by Auctioneer). Any Heritage foreclosure auction invoice is deemed a reasonably commercial sale. In addition, with respect to payment of the Auction invoice(s), Buyer waives any and all rights of offset he might otherwise have against Auctioneer and the consignor of the merchandise included on the invoice. If Buyer owes Auctioneer or its affiliates on any account, Auctioneer and its affiliates shall have the right to offset such unpaid account by any credit balance due Buyer, and it may secure by possessory lien any unpaid amount by any of the Buyer’s property in their possession.

Delivery, Shipping, and Handling Charges:

32. Buyer is liable for all shipping, handling, registration, and renewal fees, if any. Auctioneer is unable to combine purchases from other auctions or affiliates into one package for shipping purposes. Merchandise will be shipped in a commercially reasonable time after payment in good funds for the merchandise and the shipping fees is received or credit extended, except when third-party shipment occurs. Buyer on lots designated for third-party shipment must designate the common carrier, accept risk of loss, and prepay shipping costs. Buyer

agrees that Service and Handling charges related to shipping items which are not pre-paid may be charged to the card on file with Auctioneer (subject to the surcharge detailed in paragraph 25).

33. Successful international Bidders shall provide written shipping instructions, including specified customs declarations, to Auctioneer for any lots to be delivered outside of the United States. NOTE: Declaration value shall be the item's hammer price together with its buyer's premium and Auctioneer shall use the correct World Customs Organization harmonized code for the lot.
 34. On all shipments in which Auctioneer charges the Delivery, Handling, and Transit Fee *infra*, any risk of loss during shipment will be borne by Auctioneer until the common carrier's confirmation of delivery to the address of record in Auctioneer's file, this is the "Secure Location". A common carrier's confirmation is conclusive to prove delivery to Buyer; if the client has a Signature release on file or redirects with the carrier, the package is considered delivered without Signature. Auctioneer shall arrange, select, and engage common carriers and other transportation vendors on your behalf. Transit services are subject to the following terms and conditions:
 - a. **Scope of Transit Services:** Merchandise for transit will be insured under one or more insurance policies issued by an authorized broker to Auctioneer. The merchandise will be insured for the invoice price of the properties (hammer price plus Buyer's Premium) ("Insured Value"). For each shipment, Buyer will provide a Secure Location to which the items will be delivered. NOTICE: **Auctioneer is neither an insurance company nor a common carrier of any type.**
 - b. **Auctioneer's Compensation for Transit Services:** Auctioneer will provide transit services to Buyer for ¼ of 1% of the Insured Value, plus packaging and handling fees and fees for the common carrier (collectively, "Delivery, Handling, and Transit Fee"). Buyer agrees to pay Delivery, Handling, and Transit Fee and comply with all terms of payment as set forth herein.
 - c. **Auctioneer's Limitation of Liability for Transit Services:** Buyer understands and agrees that Auctioneer's liability for loss of or damage to the items, if any, ends when the items have been delivered to the Secure Location, and Auctioneer has received evidence of delivery. Any claim that property has sustained loss or damage during transit must be reported to Auctioneer within seventy-two (72) hours of the delivery date. Any recovery for loss of or damage to any merchandise is limited to the lesser of actual cash value of the merchandise or the Insured Value. **Under no circumstances is Auctioneer liable for consequential or punitive damages.**
 35. It shall be the responsibility for Buyer to arrange pick-up or shipping in a timely manner (within 10 days). Merchandise will be subject to storage and moving charges, including a \$100 administration fee plus \$10 daily storage for larger items and \$5 daily for smaller items (storage fee per item) after 35 days. In the event the merchandise is not removed within ninety days, the merchandise may be offered for sale to recover any past due storage or moving fees, including a 25% Seller's Commission.
 36. A. **IMPORTATION RESTRICTIONS AND COMPLIANCE:** Please be aware that local laws as to ownership and/or import restrictions may apply on any item auctioned by Auctioneer. It is the Buyer's responsibility to ensure compliance with all applicable regulations and verify that the item may be legally imported and owned by Buyer. While Auctioneer makes a good faith attempt to include in its descriptions any specifications that may affect local laws on ownership and/or import restrictions, Auctioneer makes no representation as to the rights of anyone to own or import any item into any state or country and is not liable if any such restrictions apply to the Buyer. 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; and 3) providing Auctioneer with a shipping address at which it is legal for Auctioneer to deliver the item. The Buyer shall indemnify Auctioneer against any costs incurred, including but not limited to tariffs, penalties, monetary judgments and attorney's fees, should the shipping instructions provided to Auctioneer be contrary to local laws or import restrictions. Delay, failure, or incapacity to complete delivery due to local laws or import restrictions do not relieve the buyer of timely payment or afford them the capacity to void their purchase or payment.
 36. B. The purchase of items made from protected species: Any property made of or incorporating endangered or protected species or wildlife may have import and/or export restrictions, including but not limited to those 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, wild bird eggs, or other wildlife. These items may not be available to ship internationally or, in some cases, domestically. Auctioneer makes no representation as to the rights of anyone to import any item into any state or country that restricts the importation of items made from protected species. 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. Lots containing potentially regulated wildlife material are noted in the description as a convenience to our clients, to the extent of Heritage's knowledge. Heritage Auctions does not accept liability for errors or failure to mark lots containing protected or regulated species. 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. For further assistance, please contact client services at 1-800-872-6467.
 36. C. California State law prohibits the importation of any product containing Python skin into the State of California. No merchandise containing Python skin will be shipped to or invoiced to a person or company in California.
 36. D. Auctioneer shall not be liable for any loss caused by or resulting from:
 - a. Seizure or destruction under quarantine or Customs regulation, or confiscation by order of any Government or public authority, or risks of contraband or illegal transportation of trade, or
 - b. Breakage of statuary, marble, glassware, bric-a-brac, porcelains, jewelry, and similar fragile articles.
 37. Any request for shipping verification for undelivered packages must be made within 30 days of shipment by Auctioneer.
- Cataloging, Warranties, and Disclaimers:**
38. NO WARRANTY, WHETHER EXPRESSED OR IMPLIED, IS MADE WITH RESPECT TO ANY DESCRIPTION CONTAINED IN THIS AUCTION OR ANY SECOND OPINE. Any description of merchandise or second opine contained in this Auction is for the sole purpose of identifying merchandise for those Bidders who do not have the opportunity to view merchandise prior to bidding, and no description of merchandise has been made part of the basis of the bargain or has created any express warranty that merchandise would conform to any description made by Auctioneer. Color variations can be expected in any electronic or printed imaging, and are not grounds for the return of any lot. NOTE: Auctioneer, in specified auction venues, e.g. Fine Art, may have express written warranties and Bidder is referred to those specific terms and conditions.
 39. Auctioneer is selling only such right or title to merchandise being sold as Auctioneer may have by virtue of consignment agreements on the date of auction and disclaims any warranty of title to the merchandise. Auctioneer disclaims any warranty of merchantability or fitness for any particular purposes. All images, descriptions, sales data, and archival records are the exclusive property of Auctioneer, and may be used by Auctioneer for advertising, promotion, archival records, and any other uses deemed appropriate.
 40. Translations of foreign language documents may be provided as a convenience to interested parties. Auctioneer makes no representation as to the accuracy of those translations and will not be held responsible for errors in bidding arising from inaccuracies in translation.
 41. Auctioneer disclaims all liability for damages, consequential or otherwise, arising out of or in connection with the sale of any merchandise by Auctioneer to Bidder. No third party may rely on any benefit of these Terms and Conditions and any rights, if any, established hereunder are personal to Bidder and may not be assigned. Any statement made by the Auctioneer is an opinion and does not constitute a warranty or representation. No employee of Auctioneer may alter these Terms and Conditions, and, unless signed by a principal of Auctioneer, any such alteration is null and void.
 42. Auctioneer shall not be liable for damage to frames, frame glass, cases, holders, or third-party grading encapsulations that do not affect the condition of the merchandise presented for auction. Such defects shall not be a basis for return, repair, or reduction in purchase price.

Release:

43. In consideration of participation in Auction and the placing of a bid, Bidder expressly releases Auctioneer, its officers, directors and employees, its affiliates, and its outside experts that provide second opinions, from any and all claims, cause of action, chose of action, whether at law or equity or any arbitration or mediation rights existing under the rules of any professional society or affiliation based upon the assigned description, or a 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 privileges conferred therein are strictly construed as specifically declared herein, 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 merchandise sold by Auctioneer is inherently dangerous e.g. firearms, cannons, and small items that may be swallowed or ingested or may have latent defects all of which may cause harm to a person. Buyer accepts all risk of loss or damage from its purchase of these items and Auctioneer disclaims any liability whether under contract or tort for damages and losses, direct or consequential, and expressly disclaims any warranty as to safety or usage of any lot sold.

Dispute Resolution, Arbitration, and Remedies:

By placing a bid or otherwise participating in Auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the dispute resolution provided herein.

45. **Exclusive Dispute Resolution Process:** All claims, disputes, or controversies in connection with, relating to, and/or arising out of Bidder's participation in Auction or purchase of any lot, any interpretation of the Terms and Conditions of Sale or any amendments thereto, any description of any lot or condition report, any damage to any lot, any alleged verbal modification of any term of sale or condition report or description, and/or any purported settlement whether asserted in contract, tort, under Federal or State statute or regulation, or any claim made by Bidder of a lot or Bidder's participation in Auction involving the auction or a specific lot involving a warranty or representation of a consignor or other person or entity including Auctioneer (which claim Bidder consents to be made a party) (collectively, "Claim") shall be exclusively heard by, and the claimant (or respondent) and Auctioneer each consent to the Claim being presented in a confidential binding arbitration before a single arbitrator administrated by and conducted under the rules of, the American Arbitration Association. The locale for all such arbitrations shall be Dallas, Texas. The arbitrator's award may be enforced in any court of competent jurisdiction. In the event that any Claim needs to be litigated, including actions to compel arbitration, construe the agreement, actions in aid of arbitration, or otherwise, such litigation shall be exclusively in the Courts of the State of Texas, in Dallas County, Texas, and if necessary the corresponding appellate courts. If a Claim involves a consumer, exclusive subject matter jurisdiction for the Claim is in the State District Courts of Dallas County, Texas and the consumer consents to subject matter and in personam jurisdiction; further CONSUMER EXPRESSLY WAIVES ANY RIGHT TO TRIAL BY JURY. A consumer may elect arbitration as specified above. Any claim involving the purchase or sale of numismatic or related items may be submitted through binding PNG arbitration. A Claim is not subject to class certification.
46. **Choice of Law:** Agreement and any Claim shall be determined and construed under Texas law. For auctions conducted by Heritage Auctions (HK) Limited, any Agreement and any Claim shall be determined and construed under Hong Kong law.
47. **Fees and Costs:** The prevailing party (a party that is awarded substantial and material relief on its damage claim based on damages sought versus awarded or the successful defense of a Claim based on damages sought versus awarded) may be awarded reasonable attorneys' fees and costs.
48. **Remedies:** Any Claim must be brought within two (2) years of the alleged breach, default or misrepresentation or the Claim is waived. After one (1) year has elapsed, Auctioneer's maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot. 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. Exemplary or punitive damages are not permitted and are waived. 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 Buyer; in no case shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. In the event of an attribution error, Auctioneer may at its sole discretion, correct the error on the Internet, or, if discovered at a later date, refund Buyer's purchase price without further obligation. Nothing herein shall be construed to extend the time of return or conditions and restrictions for return.
49. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process. Where such remedies are afforded, they shall be interpreted strictly. Bidder agrees that any claim shall utilize such remedies; Bidder making a claim in excess of those remedies provided in these Terms and Conditions agrees that in no case whatsoever shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot.

Miscellaneous:

50. Agreements between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibit bidding on a consigned item to enter into a private sale agreement for said item, or to utilize Auctioneer's Auction to obtain sales for non-selling consigned items subsequent to Auction, are strictly prohibited. If a subsequent sale of a previously consigned item occurs in violation of this provision, Auctioneer reserves the right to charge Bidder the applicable Buyer's Premium and consignor a Seller's Commission as determined for each auction venue and by the terms of the seller's agreement.
51. Acceptance of these Terms and Conditions qualifies Bidder as a client who has consented to be contacted by Heritage in the future. In conformity with "do-not-call" regulations promulgated by the Federal or State regulatory agencies, participation by Bidder is affirmative consent to being contacted at the phone number shown in his application and this consent shall remain in effect until it is revoked in writing. Heritage may from time to time contact Bidder concerning sale, purchase, and auction opportunities available through Heritage and its affiliates and subsidiaries.
52. **Rules of Construction:** Auctioneer presents properties in a number of collectible fields, and as such, specific venues have promulgated supplemental Terms and Conditions. Nothing herein shall be construed to waive the general Terms and Conditions of Auction by these additional rules and shall be construed to give force and effect to the rules in their entirety.

State Notices:

Notice as to an Auction in California. Auctioneer has in compliance with Title 2.95 of the California Civil Code as amended October 11, 1993 Sec. 1812.600, posted with the California Secretary of State its bonds for it and its employees, and the auction is being conducted in compliance with Sec. 2338 of the Commercial Code and Sec. 535 of the Penal Code.

Notice as to an Auction in Texas. Notice is hereby given that the auctioneer is licensed by the Texas Department of Professional Licensing and Regulation, and any concerns may be addressed to Department at P. O. Box 12157, Austin, TX 78711, (512) 463-6599, or <https://www.tdlr.texas.gov/>.

Additional Terms & Conditions

COMICS, COMIC & ANIMATION ART, VIDEO GAMES, & TRADING CARD GAMES AUCTIONS

COMICS, COMIC & ANIMATION ART, VIDEO GAMES, & TRADING CARD GAMES TERM A: Auctions are not on approval. All material is guaranteed genuine, but are not guaranteed as to grade. No certified material may be returned because of possible differences of opinion with respect to the grade offered by any third-party organization, dealer, or service. No guarantee of grade is offered for uncertified Property sold and subsequently submitted to a third-party grading service. There are absolutely no exceptions to this policy. Under extremely limited circumstances, (e.g. gross cataloging error) a purchaser, who did not bid from the floor, may request Auctioneer to evaluate voiding a sale; such request must be made in writing detailing the alleged gross error, and submission of the lot to the Auctioneer must be pre-approved by the Auctioneer. A bidder must notify the appropriate department head (check the inside front cover of the catalog or our website for a listing of department heads) in writing of such request within three (3) days of the non-floor bidder's receipt of the lot. Any lot that is to be evaluated must be in our offices within 30 days after Auction. Grading does not qualify for this evaluation process nor do such complaints constitute a basis to challenge the authenticity of a lot. AFTER THAT 30-DAY PERIOD, NO LOTS MAY BE RETURNED FOR REASONS OTHER THAN AUTHENTICITY. ANY LOTS PRESENTED "Sold As Is, No Return Lot," MAY NOT BE RETURNED FOR ANY REASON, INCLUDING AUTHENTICITY. Lots returned must be housed intact in the original holder. No lots purchased by floor Bidders may be returned (including those Bidders acting as agents for others). Late remittance for purchases may be considered just cause to revoke all return privileges.

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

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

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² Primary office location: Beverly Hills

³ Primary office location: Hong Kong

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Upcoming Auctions

NUMISMATICS	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINES
World & Ancient Coins Platinum Session	Dallas	November 6-7, 2025	CLOSED
U.S. Coins	Dallas	November 13-16, 2025	CLOSED
HKINF World Paper Money	Kowloon	December 5, 2025	CLOSED
HKINF World & Ancient Coins Platinum Session	Hong Kong	December 6-8, 2025	CLOSED
U.S. Coins	Dallas	December 11-14, 2025	October 28, 2025
FINE & DECORATIVE ARTS	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINES
Ethnographic Art: New York Collection	Dallas	November 6, 2025	CLOSED
Ethnographic	Dallas	November 6, 2025	CLOSED
Texas Art	Dallas	November 7, 2025	CLOSED
Western Art: Visions of the American Frontier	Dallas	November 7, 2025	CLOSED
Fine Silver & Objects of Vertu	Dallas	November 12, 2025	CLOSED
American Art	Dallas	November 14, 2025	CLOSED
Fine European Art	Dallas	November 18, 2025	CLOSED
Modern & Contemporary Art	Dallas	November 19, 2025	CLOSED
Southern California Collector Nature & Science	Dallas	December 2, 2025	CLOSED
Decorative Art	Dallas	December 3, 2025	CLOSED
Imperial Fabergé & Russian Works of Art	Dallas	December 16-17, 2025	CLOSED
Imperial Porcelain & Russian Works of Art	Dallas	December 16, 2025	CLOSED
HISTORICAL COLLECTIBLES	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINES
Arms & Armor, Civil War & Militaria	Dallas	December 8, 2025	CLOSED
Space Exploration	Dallas	December 11-12, 2025	CLOSED
Rare Books	Dallas	December 15, 2025	CLOSED
LUXURY LIFESTYLE	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINES
Watches & Fine Timepieces	Dallas	November 20, 2025	CLOSED
Holiday Fine Jewelry	Dallas	December 3, 2025	CLOSED
Luxury Accessories	Dallas	December 4, 2025	CLOSED
Wine	Beverly Hills	December 12, 2025	November 3, 2025
POP CULTURE COLLECTIBLES	LOCATION	AUCTION DATES	CONSIGNMENT DEADLINES
Years of Disneyland	Dallas	November 7-10, 2025	CLOSED
Concert Posters	Dallas	November 7, 2025	CLOSED
Movie Posters	Dallas	November 20-21, 2025	CLOSED
Comic Books	Dallas	November 20-22, 2025	CLOSED
Video Games	Dallas	November 21-22, 2025	CLOSED
Comic Art	Dallas	November 21-23, 2025	CLOSED
SAG Hollywood/Entertainment	Dallas	December 1, 2025	CLOSED
Satisfaction: Rolling Stones Treasures	Dallas	December 4, 2025	CLOSED
The Dr. Richard Meli Collection Pulp	Dallas	December 4-6, 2025	CLOSED
Vintage Guitars and Musical Instruments	Dallas	December 5, 2025	CLOSED
Star Wars Memorabilia Feat Doug Hott Collection	Dallas	December 6-7, 2025	CLOSED
Doug Hott Star Wars Collection Action Figures & Toys	Dallas	December 7, 2025	CLOSED
Marilyn Monroe - Hollywood/Entertainment	Dallas	December 8, 2025	CLOSED
"BBC" Hollywood/Entertainment	Dallas	December 8, 2025	CLOSED

HA.com/Consign | 214-409-4824 | **Visit HA.com/auctions for the most current schedule. All dates are subject to change.**

SHOWCASE & SELECT AUCTIONS

Modern World Coins | 7 PM Last Sunday
 U.S. Currency & World Paper Money | 7 PM Tuesdays
 U.S. Coins | 7 PM Tuesdays & Wednesdays
 World & Ancient Coins | 7 PM Wednesdays & Thursdays
 Jewelry | 2 PM Tuesdays
 Wine | 6 PM Third Thursday
 Photographs | 1 PM Second Wednesday

Minerals | 6 PM Second Saturday
 Prints & Multiples | 1 PM Third Wednesday
 Nature & Science | 8 PM Thursdays
 Fine & Decorative Arts | 11 AM Second Thursday
 Vintage Posters | 7 PM Sundays
 Comics | 6 PM Sundays, Mondays & Tuesdays
 Sports | 10 PM Sundays

Video Games | 7 PM Tuesdays
 Comic Art & Illustration | 6 PM Wednesdays
 Trading Card Games | 8 PM Wednesdays
 Animation and Anime Art, Disneyana
 and Disneyland | 6 PM Tuesdays
 Pulp Magazines | 4 PM Sundays

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

10/20/2025

SUPERMAN

JEROME
SIEGEL
and JOE
SHUSTER

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

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

LOOK, MARY!
—IT'S A
CHILD!

THE POOR
THING! --
IT'S BEEN
ABANDONED!

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

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

WE'VE COME
TO ADOPT
HIM IF YOU'LL
PERMIT US.

I BELIEVE IT CAN
BE ARRANGED.
(--WHEW!
THANK GOODNESS
THEY'RE TAKING
HIM AWAY BEFORE
HE WRECKS
THE ASYLUM!--)

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

NOW LISTEN TO ME, CLARK!
THIS GREAT STRENGTH
OF YOURS -- YOU'VE
GOT TO HIDE IT FROM
PEOPLE OR THEY'LL
BE SCARED
OF YOU!

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

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