

November 2023

Comic Art Trends Price Guide

Featuring

Jesse Marsh

and

Tarzan Art by

Harold Foster

Burne Hogarth

Russ Manning

Rex Maxon

Patrick Bain, PhD

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Tarzan Art That Shaped Me

Enter Tarzan of the Apes

If we played a game where people guessed a name using the fewest number of words possible, how many words would it take you to describe Tarzan? Wouldn't TWO words—Ape Man--be enough for most people to correctly guess? So, I'm guessing that everyone reading this article already knows and loves the Lord of the Jungle. Besides that, you, like me, have fond memories of the character, his stories, and his art, from your childhood.

My Tarzan genealogy traces back through my dad who collected Edgar Rice Burroughs hardbacks for as long as I can remember. I have read many of those hardbacks. And, as he distributes his collection, that was the first place I put in a claim. Those old hardbacks featured art by the likes of James Allen St. John as pictured.

Reading the adventures would come later, but most of us probably got our first taste of Tarzan from the dozens of movies dating back to the early years of motion pictures. We thrilled to Johnny Weismuller and other athlete-actors wrestling crocodiles and swinging from vines. Some of those movies did better than others at capturing the essence of the Burroughs character. Just like we have preferences for favorite Hollywood Tarzans, we each have a favorite artist that rendered the character according to their own style.

When I was old enough to truly enjoy the character, particularly from the print adventures, the black cover Ballantine editions captivated me. As a seventies DC comic fan, Neal Adams was already my favorite artist based on his DC covers and Batman interior art. Naturally, I treasured the Adams paintings on the Ballantine book covers. Framed within the black background, Adams' illustrations really popped off the cover for me. That series also featured another renowned cover artist. Boris created many of the covers in his own inimitable, barbarian style.

Various paperback editions featured other Tarzan artists. For many fans, including the auction houses, Frank Frazetta garnered mass appeal. Mindnumbing sales figures are typical for Frazetta works, including his ERB related subjects. As a young person, his art didn't stand out for me, but probably fans a decade before me consider Frazetta the ultimate renderer of Tarzan. Whether his subjects were ERB related or various barbarians and maidens, his works demand top dollar.

The focus of the CAT Price Guide has always been comic book art. I grew up with Joe Kubert as my primary Tarzan comic book artist. Had I been reading Marvel, perhaps John Buscema would have been my favorite. We had a few Gold Key comics back in the day featuring Tarzan stories, but at the time I didn't know any of the artists for those publications.

Ironically, neither Kubert nor Buscema nor Adams nor Boris nor Frazetta are the attention of this article! My interest developed after buying several early Dell Tarzan comics. I became aware of Jesse Marsh and his significant role as a long time artist of ERB's character. Marsh has the honor of first comic book artist to do new stories for the comic book medium—in Four Color 134. But before Marsh illustrated new stories, the comic strip carried the banner for Tarzan's legacy. Therefore, I wanted to bring attention to Hal Foster, Burne Hogarth, Rex Maxon, Russ Manning and others that contributed to that medium.

So, I hope you see one of your favorites. Enjoy the art, the data, and the analysis for works by these legends of Tarzan.



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Tarzan 13 Page 33 by Jesse Marsh

© Dell 1950 [R4] sold for \$3,346 in 2013 through Heritage Auctions.

With artists like Jesse Marsh who toiled in the 40s, 50s, and sixties, art connoisseurs wonder how many of their works still exist.

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Jesse Marsh (1907 - 1966) Though Tarzan art fans may not rank Jesse Marsh as one of the Ape Man's most notable illustrators, the Jesse Marsh body of work on the character speaks for itself. Beginning in 1947 with Tarzan's first new comic book stories, Marsh proved to be a mainstay for Dell and Gold Key. He was the primary story artist for Tarzan from issue #1 through issue #153 in 1965—and he illustrated many covers as well.

Marsh's legacy is similar to Baseball Hall of Famer Cal Ripken—whose greatest accomplishment was being dependable every day. Artists like Marsh, Curt Swan, and Dick Dillin who faithfully shape a character or series for over a decade deserve their own hall of fame.

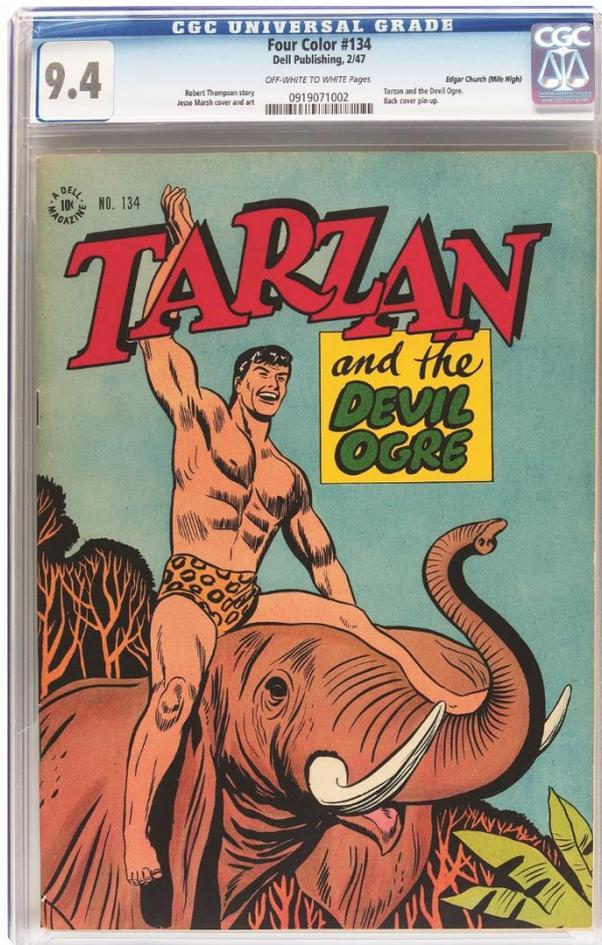
Besides Tarzan, Marsh illustrated Gene Autry's self-titled series beginning with issue 1. Other western heroes like Johnny Mack Brown and Rex Allen came to life under Marsh's pencil and pen, also.

Few Marsh original works found themselves at Heritage Auctions in recent years. Two sales from 2023 stood out compared to past sales. A page from Tarzan 13 (1950) sold for \$2,640. It scored R5 on the CAT scale indicative of the percentage of the page featuring Tarzan. Another sale, graded CAT R1, sold this year for much less, \$1,140. With no Tarzan on the page, bids came in lower. Further, the page hailed from Tarzan 136 (1963), making it 13 years younger.. Greater antiquity often influences price.

Interestingly, five groups of Gene Autry original pages came to auction in 2019 within a six week period. These pages came from the likely-unpublished tale "Riddle of Emigrant Ridge". The first lot of two pages include the title page and sold for \$780. The other four lots sold for an average price of \$137, that's less than \$70 per page including the buyer's premium.

See the graphical summary information for more market information related to Jesse Marsh sales.

Marsh art does not represent a terrific speculative play, but he was truly a major contributor to one of the great literary characters in Americana.



Imaged by Heritage Auctions, HA.com



Imaged by Heritage Auctions, HA.com
 Four Color 161 Page 7 by Jesse Marsh
 © Dell 1947 [R4]. Sold for \$3,360 (2020,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan 13 Page 5 by Jesse Marsh
 © Dell 1950 [R5]. Sold for \$2,640 (2023,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan 136 Page 19 by Jesse Marsh
 © Gold Key 1963 [R1]. Sold for \$1,140 (2023,HA)



Imaged by Heritage Auctions, HA.com
 Four Color 134 Page 47 by Jesse Marsh
 © Dell 1947 [R3]. Sold for \$863 (2004,HA)

The incredible Marsh Tarzan run began in Four Color 134 (1947) and continued in Tarzan published by Dell and Gold Key. Even beyond his passing in 1966, Marsh's art endured in reprints such as his Ape-English dictionary.

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Marsh, Jesse**Edgar Rice Burroughs' Tarzan (Dell/Gold Key)**

Issue	Page	Pub Date	Key	Sold Date	Price	CGR	Comment	Src
136	19	1963	R1	Jun-23	1,140			HA
13	5	1950	R5	Apr-23	2,640			HA
152	26	1965	R5	Dec-21	504			HA
152	5	1965	R5	Jul-19	1,080	-1.1		HA
151	14	1965	R5	Jul-18	660			HA
77	BC	1956	S2	Jan-18	335		Full page Hornbill	HA
71	1	1955	S4	Feb-17	550		Tarzan and the Plague of Lions	HA
151	5	1965	R5	May-16	837			HA
152	5	1965	R5	Nov-14	1,135	%		HA
136	18	1963	R1	Jun-14	908			HA
13	33	1950	R4	Feb-13	3,346			HA
136	5	1963	R4	Jan-05	150			HA
152	CS15	1965	CS15	Jun-04	1,323		The Stone-Headed Arrow	HA
151	CS15	1965	CS15	Jun-04	1,035		Tree of Death	HA
151	CS9	1965	CS9	Jun-04	891		They Attack by Night	HA
152	CS9	1965	CS9	Jun-04	750		Haunted Canyon	HA
135	2	1963	R4	Jun-04	322			HA
135	3	1963	R2	Jun-04	161			HA

Four Color (Dell)

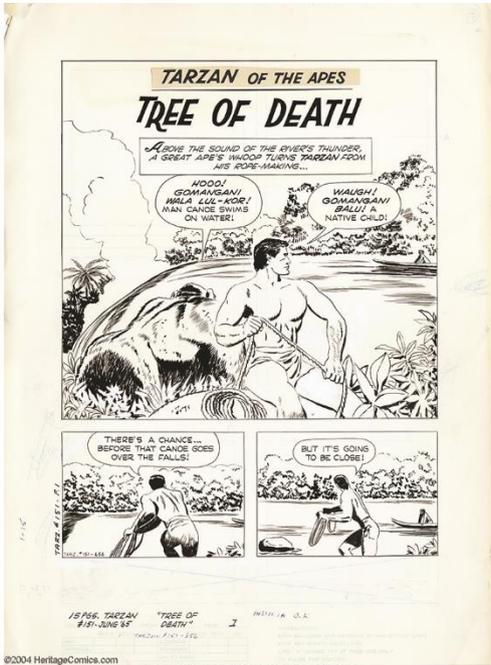
Issue	Page	Pub Date	Key	Sold Date	Price	CGR	Comment	Src
161	9	1947	R4	Jan-22	1,320			HA
134	27	1947	R2	Aug-20	1,680			HA
161	7	1947	R4	Jul-20	3,360			HA
161	22	1947	R3	Jan-20	2,400			HA
161	18	1947	R2	Jul-07	143			HA
134	34	1947	R4	Jun-07	262			HA
134	47	1947	R3	Aug-06	262	-44.8		HA
134	25	1947	R1	Aug-06	191	-39.9		HA
134	47	1947	R3	Aug-04	862	%		HA
161	4	1947	R4	Aug-04	603			HA
134	25	1947	R1	Aug-04	529	%		HA
161	32	1947	R4	Aug-04	471			HA
161	26	1947	R2	Aug-04	253			HA
134	21	1947	R4	Jun-04	276			HA

Korak, Son of Tarzan (Gold Key)

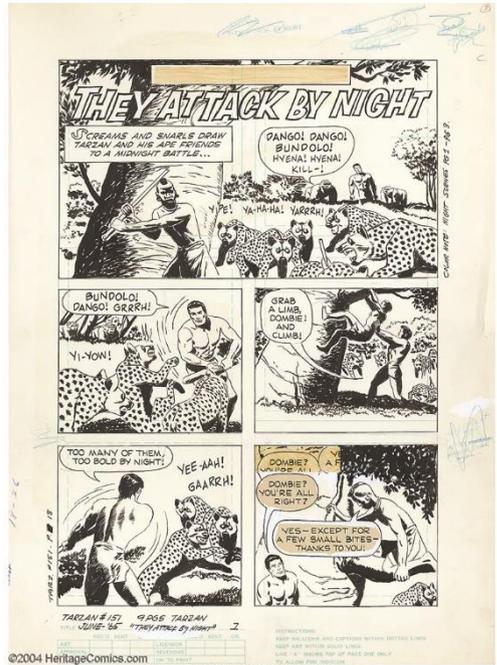
Issue	Page	Pub Date	Key	Sold Date	Price	CGR	Comment	Src
10	CS4	1965	CS4	Jun-04	546		Hunter's Risk	HA
11	CS4	1965	CS4	Jun-04	391		Medicine Man	HA

Tarzan's Jungle Tales (Dell)

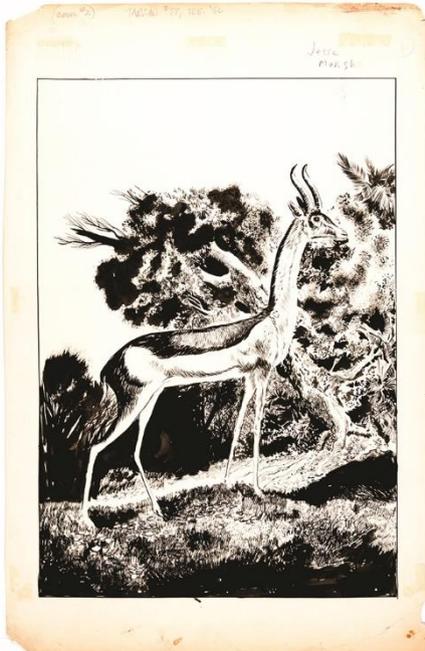
Issue	Page	Pub Date	Key	Sold Date	Price	CGR	Comment	Src
4	1	1955	S2	Jun-07	227			HA



Imaged by Heritage Auctions, HA.com
 Tarzan 151 Tree of Death by Jesse Marsh
 © Gold Key 1965 [CS15]. Sold for \$1,035 (2004,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan 151 They Attack by Night by Jesse Marsh
 © Gold Key 1965 [CS9]. Sold for \$891 (2004,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan 77 unused pinup by Jesse Marsh
 © Dell 1956. Sold for \$900 (2020,HA)

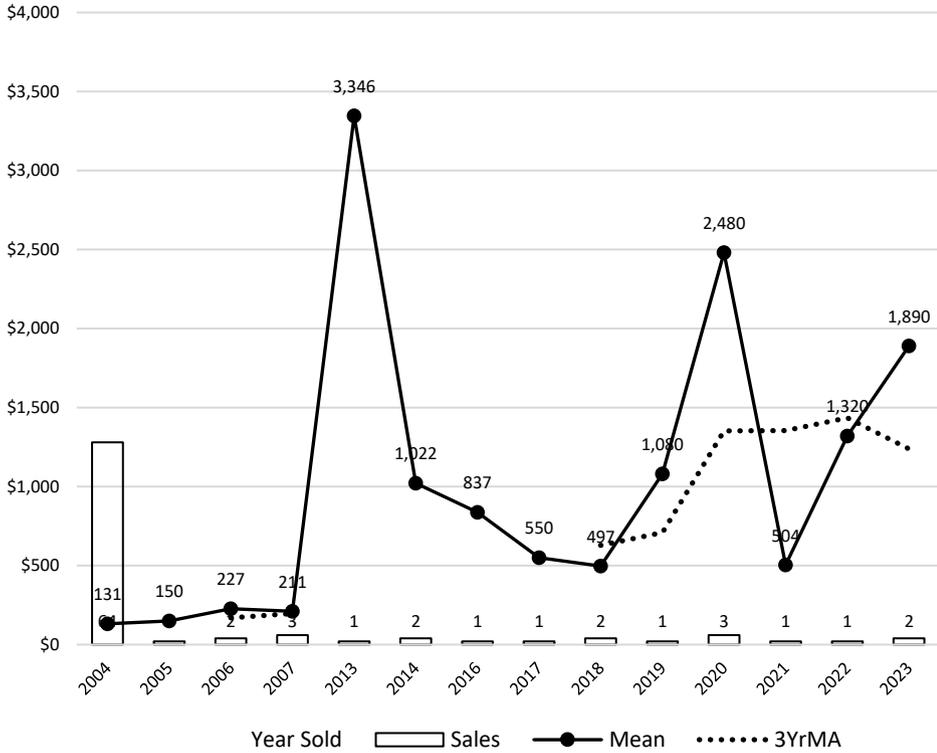


Imaged by Heritage Auctions, HA.com
 Gene Autry Comics unused group of 2 by Jesse Marsh
 © Dell 1946. Sold for \$780 (2019,HA)

In 2004, collectors paid per page prices of under \$100 for complete Tarzan stories by Marsh. For Golden Age art by less familiar artists, complete stories may prove more desirable over time. Future sales will tell.

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Jesse Marsh - Summary by Year Sold
 Mean of Sales Plotted with 3 year Moving Average
 Includes Splashes and Interior Pages



Summary Statistics by Year - Jesse Marsh

Year	Sales	Min	Max	Median	Mean	3YrMA
2023	2	1,140	2,640	1,890	1,890	1,238
2022	1	1,320	1,320	1,320	1,320	1,435
2021	1	504	504	504	504	1,355
2020	3	1,680	3,360	2,400	2,480	1,352
2019	1	1,080	1,080	1,080	1,080	709
2018	2	335	660	497	497	628
2017	1	550	550	550	550	
2016	1	837	837	837	837	
2014	2	908	1,135	1,022	1,022	
2013	1	3,346	3,346	3,346	3,346	
2007	3	143	263	227	211	196
2006	2	191	263	227	227	170
2005	1	150	150	150	150	
2004	64	69	863	88	131	

Graph Talk

The Comic Art Trends Price Guide is unique among guides to original comic art. Prior books focused on current market values based on recent sales and expert opinion of art value. The CAT Price Guide concentrates less on expert pricing and more on data analysis and observations about past sales.

While historical prices can quickly become meaningless during inflationary periods, the past is still the best indicator of the future. Further, objective review of past sales helps both the buyers and sellers to set reasonable expectations on art prices.

The graphs in the CAT Price Guide support observations intuitively understood by people in the comic art market. For example, the trend of sales from past to present generally goes up with inflation. The Summary by Year Sold graph is intended to help validate that belief. When that trend fails, readers can ask if some large past sales have impacted the trend, or perhaps there is declining interest in the artist's works. Also, not all uptrends are the same. Rapid increases in the average sales price may reflect new demand or a single outstanding sale.

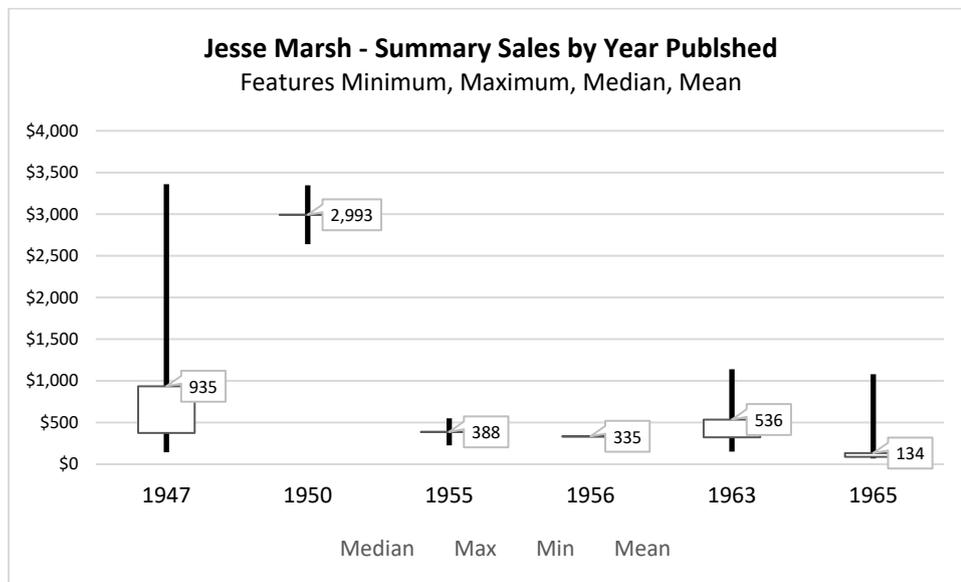
Another graph provided in the CAT Price Guide illustrates sales price versus year published. As a general rule, much older art enjoys greater demand than recent art for an artists. However, factors such as the series an artist is working on often exert greater influence on demand than age alone. The Summary Sales by Year Published graph and table help to identify periods of greatest interest. Note that artists like Jesse Marsh whose body of work focuses so much on a single character and series tends to lack interesting groupings based on special periods of work.

The Summary Data by CAT Score graph is unique to this guide. The goal of the Comic Art Taxonomy (CAT) score is to objectively rank what art enthusiasts readily understand. The CAT scores break down each page of art based on criteria such as featured characters and aesthetic appeal. The CAT scoring scale is discussed later in this article along with illustrations of various grades. As mentioned, the CAT grading scale seeks to align with what collectors naturally desire and understand to be differentiators when purchasing or selling art.

Summary Statistics by Year Sold: The fourteen Jesse Marsh auction lots sold in a single year 2004 stand out in contrast to only 21 lots sold at Heritage Auctions from 2005 to present. The 14 lots represent 64 pages of art since there are 6 complete story sales within the group. At less than \$100 per page for Complete Story sales, that dropped the overall average price per page in 2004 to only \$131. Single page lots sold for an average price of \$435 in 2004.

The small number of sales overall makes any trend inferences questionable. However, the few sales from 2019 to present certainly fetched much higher prices than the majority of older sales. The exceptions came in 2013 and 2014 when three sales averaged almost \$1,800.

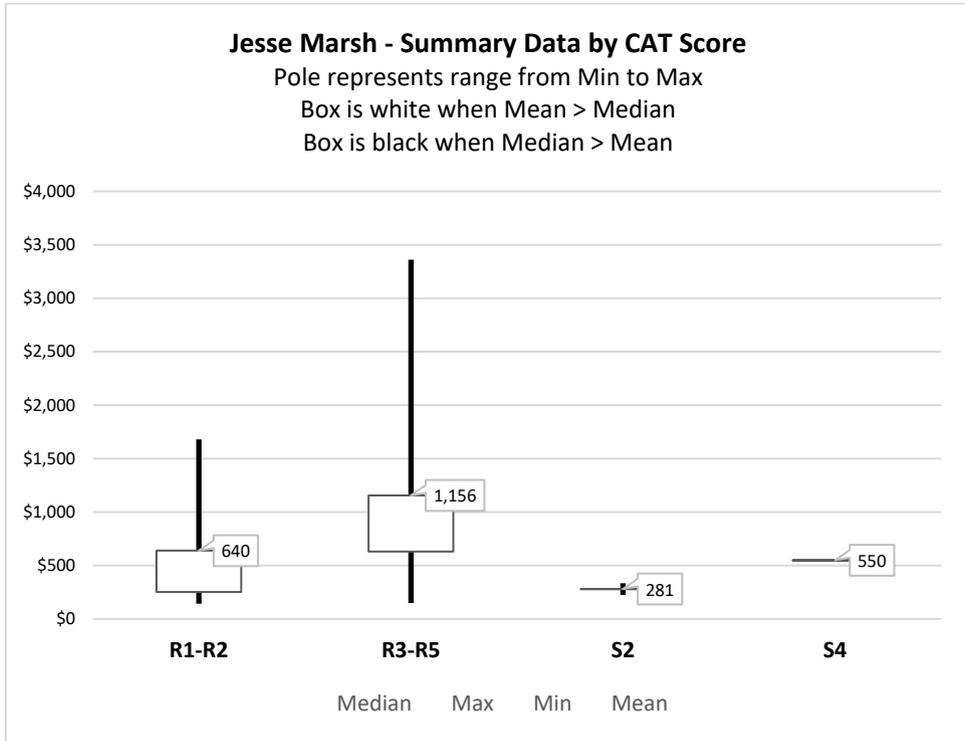
In conclusion, for the Summary by Year Sold chart: focus on the few interesting sales, the apparent inflation for recent sales, and the fact that very few Jesse Marsh published original art pages made it to the three big market places: Heritage Auctions, ComicConnect.com, and ComicLink.com.



Year	# Sales	Min	Max	Median	Mean
1947	12	143	3,360	374	935
1950	2	2,640	3,346	2993	2,993
1955-1956	3	227	550	335	370
1963	5	150	1,140	322	536
1965	60	69	1,080	88	134

Summary Sales by Year Published: With so few sales, the typical graph showing sales price by year published seemed less useful. Another peculiarity of the Jesse Marsh sales data relates to the few years worth of art represented by the sales. Marsh worked on Tarzan and other features for at least 18 years; yet, sales clustered around 1947, 1963, and 1965. Perhaps, only a few holders of art have sold what pieces they have. Is more art reserved in a few collectors' vaults, or has it been lost to time?

The art published in 1947 presents the greatest range, from \$143 to \$3,360. However, that difference can largely be attributed to sales occurring in 2007 and 2020 for min and max, respectively. As mentioned before regarding the complete stories, the mean and median price per page are low. These sales affect the graph for the 1965 entry since all the complete stories came from that period. The two pages published in 1950 sold well, perhaps owing to being early Tarzan pieces. Both hailed from Tarzan #13. Note that these two sales occurred in 2013 and 2023.



CAT	# Sales	Min	Max	Median	Mean
R1-R2	7	253	143	1,680	640
R3-R5	16	632	150	3,360	1,156
S2	2	281	227	335	281
S4	1	550	550	550	550

Summary Sales by CAT Grade: Tarzan is a grade A character. However, I did not score any of these Jesse Marsh individual pages as R6-R7 or S6-S7. I felt few demonstrated significant action or above average appeal for their depiction of Tarzan. That does not take away from the skill of the artist, only the content of these particular pages. The splash pages included an exceptional illustration of an odd-looking bird called a hornbill. However, with no dramatic Tarzan figure on any of them, they also did not rate the higher grades. No covers made it into the recorded sales. Fans will recall that Dell’s Tarzan comics featured many photo covers during Marsh’s tenure.

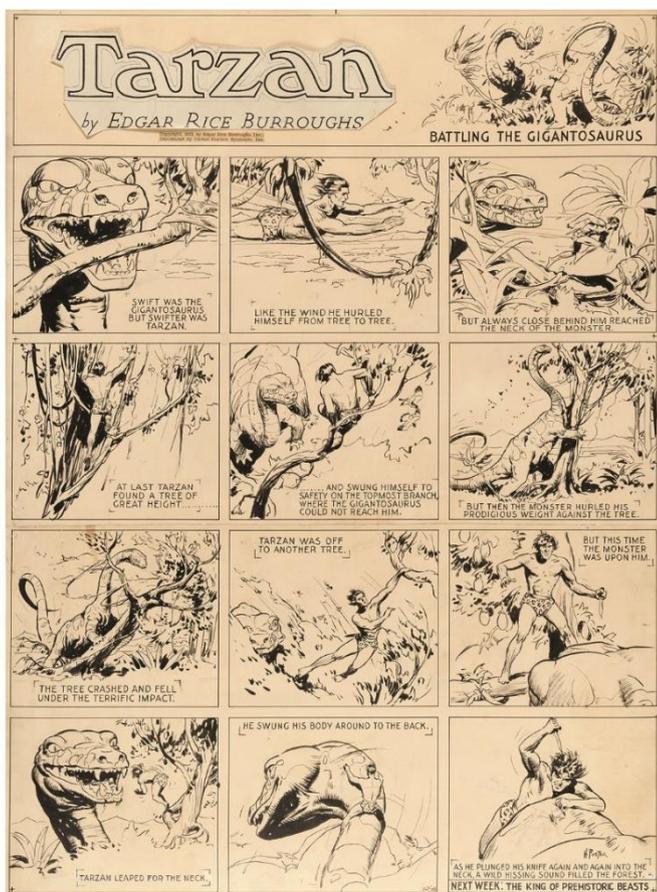
Harold ‘Hal’ Foster (1892 - 1982) Foster began one of the earliest adventure comic strips in 1928. His artistic adaptation of Edgar Rice Burroughs’ Tarzan cements Foster in Tarzan lore. Though several creators contributed greater quantities of pages for the Jungle Lord, few have influenced so many. Comics.org lists 76 people who identified Foster as an artistic influence. As suggested, Foster’s reign on the artistic helm of Tarzan only lasted until 1937. Of course, his own creation, Prince Valiant continues as a noteworthy character even into the present.

Going back to 1929, Grosset and Dunlap published a hardcover book with dust jacket that I believe could and should be considered the first Tarzan graphic novel, i.e. comic book. The book was named *The Illustrated Tarzan Book No. 1*. It featured 300 pictures of art from Hal Foster’s comic strip adaptation of Tarzan of the Apes. Hal Foster created a new image to serve as cover art. Last year’s Overstreet Price Guide listed the book with dustjacket in the price range of \$100 to \$650 for the first edition.

The Foster Sunday strip below sold for \$19,800 in November 2023. It was published in 1932.

Graph Talk

Summary Statistics by Year Sold: With just under 40 Foster Sunday Tarzan comic strips to review, I grouped the sales in roughly five-year blocks until the current time period. This graph does not consider the date of publication, but it trends as one would expect given

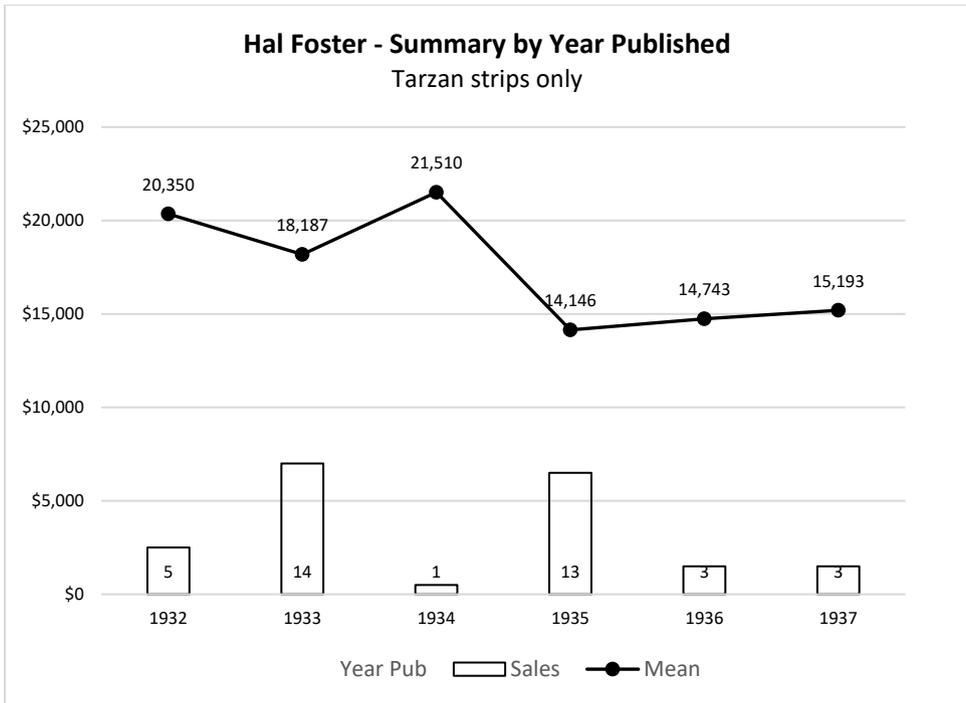
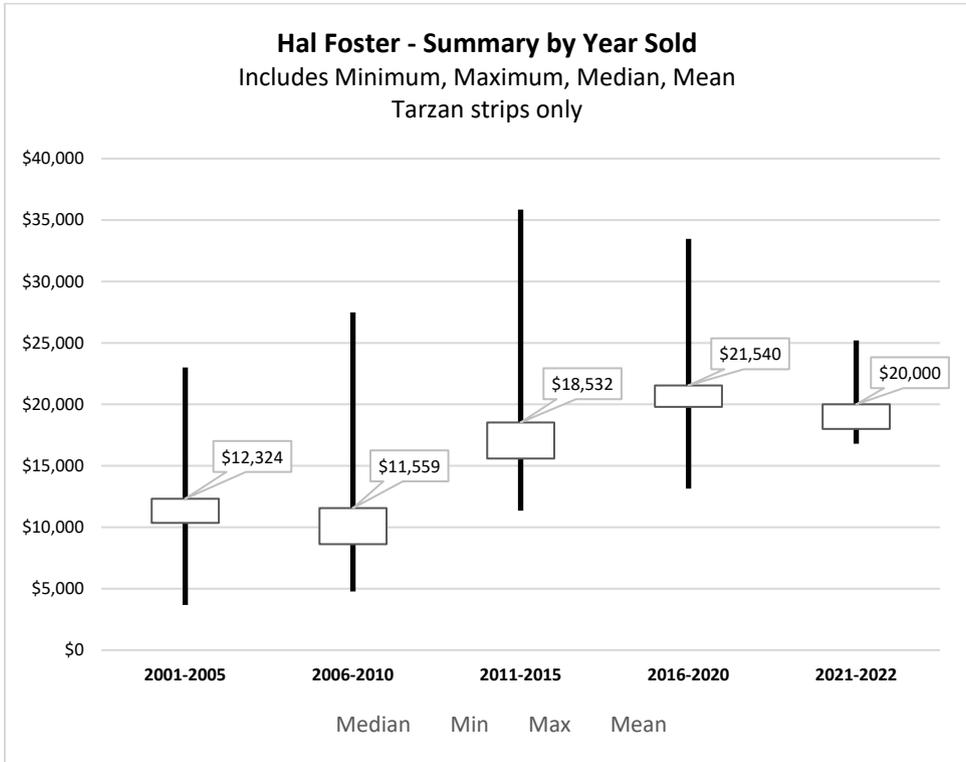


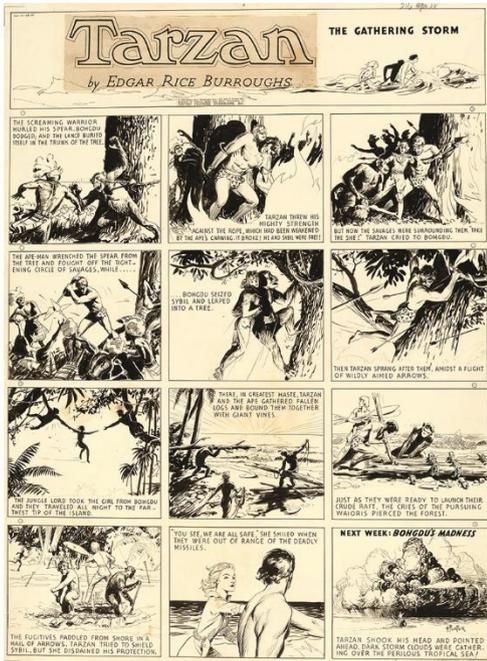
Imaged by Heritage Auctions, HA.com

inflation, at least for the average sales prices. The highest sales price occurred between 2011 and 2015. However, the minimum price is true to form gradually increasing from past to present. The graph suggests price growth may be slowing, but the floor on sales prices (minimum) may block bargain hunting.

Summary by Year

Published: In this graph, it’s interesting to note that roughly half of the sold art was published from 1932 to 1934 and the other half from 1935 to 1937. Divided that way, there’s definitely a price drop off from 1935 on. That is, Sunday strips published from 1935 on averaged a little less than \$15,000 but those before averaged about \$20K. This graph does NOT consider date sold.





Imaged by Heritage Auctions, HA.com
 Tarzan Sunday 4-28-35 by Hal Foster
 © United Feature 1935. Sold for \$24,000 (2020,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan Sunday 7-10-32 by Hal Foster
 © United Feature 1932. Sold for \$27,485 (2007,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan Sunday 7-28-35 by Hal Foster
 © United Feature 1935. Sold for \$25,200 (2022,HA)

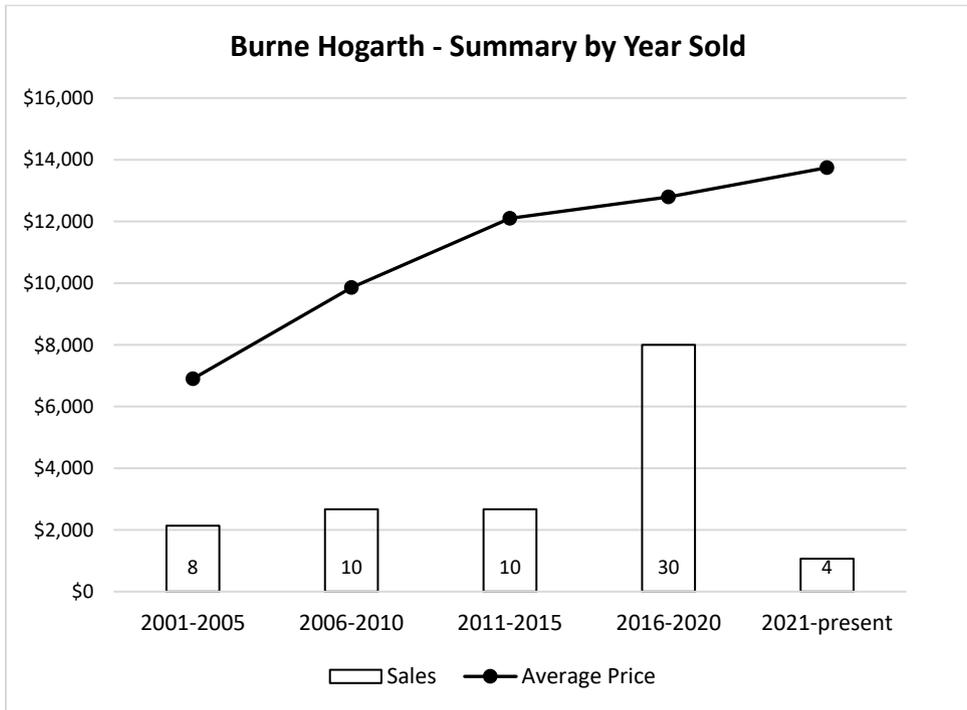


Imaged by Heritage Auctions, HA.com
 Tarzan Sunday 8-11-35 by Hal Foster
 © United Feature 1935. Sold for \$18,000 (2022,HA)

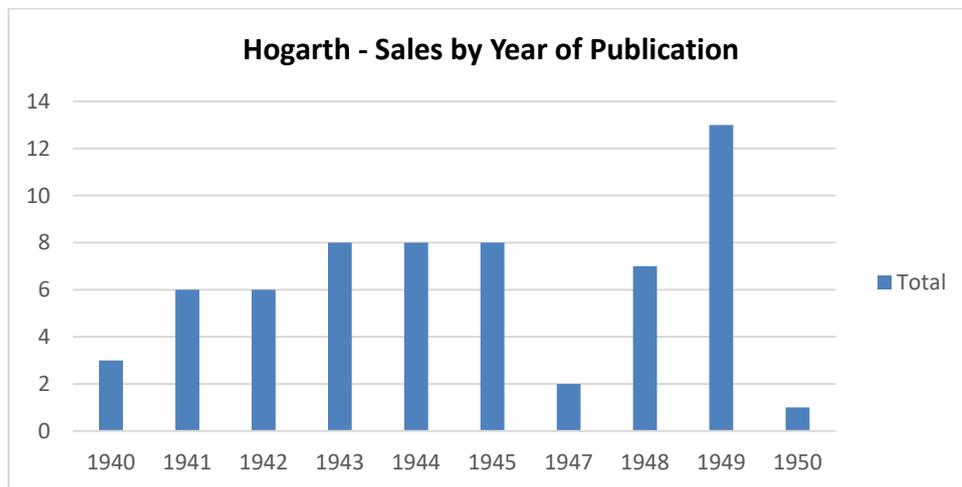
Big prices for Foster Tarzan art are eclipsed by huge prices for Prince Valiant art.
 So far at HA, Tarzan sales topped at \$36K with 8 Prince Valiant sales ranking higher from \$36K to \$66K.
 All images used by permission of Heritage Auctions, HA.com

Burne Hogarth (1911 - 1996) With Christmas around the corner, it’s appropriate to consider one of Tarzan’s most influential artists, who happened to arrive as a gift to his parents on December 25, 1911. Hogarth spent 12 years illustrating Tarzan Sunday strips from 1937 to 1945 and from 1947 to 1950. His years as the primary Tarzan artist gained notoriety for him, but his ‘dynamic’ style and skills set him apart. He authored six books from 1958 to 1995 with titles such as *Dynamic Anatomy*, *Dynamic Figure Drawing*, and *Dynamic Wrinkles and Drapery*. Clearly, his ability to convey to others the nuances of drawing dovetailed with the talents that have attracted collectors to his art.

Summary by Year Sold: I reviewed 62 sales of Burne Hogarth Tarzan Sunday pages, the majority sold through HA with one more from ComicConnect. Unlike some of the other Tarzan artists, there has been a fairly steady stream of sales. Unfortunately, none of the sales are from pre-1940 art. However, the strips that have gone through auction present a good representation of his work from 1940 to 1950. I broke the sales into five-year blocks from 2001 to 2020, and a final block leading up to present. The graph below shows the number of sales and the average sales price during each five-year period. Hogarth art is showing a steady uptrend in the first twenty years, and is on the right track since then. Thirty sales from 2016 to 2020 stands out—triple the other periods. It’s possible a large art-holder began liquidating five or six a year during that period, but sales were strong so demand was unchanged even with good supply.



Sales by Year of Publication: As I indicated earlier, sales were distributed nicely among Hogarth art from the decade of the 1940s. Of course, no sales for Tarzan art published in 1946 by Hogarth show up on the graph. Some commentators speak of Hogarth's early style reminiscent of Foster and his later style that was his own. I would ask Hogarth connoisseurs if they feel a certain period of his work was more desirable than others? While not universally true, the sales data supports the idea that Hogarth's 1947 to 1949 work may have significant appeal. Some of the higher sales prices corresponded to those publication dates, with lower prices for some earlier works that sold in the same year. As I have heard some one say, that's a novel concept! I have stated before, *typically*, early works enjoy greater demand than later works for many artists.



THOUGH THE ELECTRONIC VERSION OF THE CAT PRICE
GUIDE 2023 FEATURING JESSE MARSH AND OTHER TARZAN
ARTISTS IS FREE FOR PERSONAL DOWNLOAD, IF YOU WOULD
LIKE TO SUPPORT THIS WORK, THE SUGGESTED PRICE IS \$0.99.

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Even better, for those who buy or sell original art, consider advertising.
Half page advertisements are \$40 or purchase full page ads for \$75
Reach out to me at pbain@catpriceguide.com
<http://www.catpriceguide.com>

Rex Maxon (1892 - 1973) Maxon followed Harold Foster on Tarzan dailies in 1929. His tenure on the strip lasted eighteen years until 1947. He's credited with 5200 strips, a testament to his reliability. Besides Tarzan, Maxon contributed to Dell's Lone Ranger comics in a feature called Young Hawk. That was about a ten year run itself. While not comparable to Foster or Hogarth, like Marsh, Rex Maxon created a huge body of work to Tarzan's legacy.

Almost 80% of the 57 Maxon Tarzan dailies sold through HA from 2005-2012. Only five lots have sold since 2020. Few recent sales may indicate low prices for Maxon dailies make sales through auction sources with higher commissions or premiums difficult. I also couldn't find listed sales through ComicConnect or ComicLink for Rex Maxon dailies.

When available, Tarzan dailies by Rex Maxon represent a relatively inexpensive way to obtain golden age and even platinum age artwork for one of America's premium characters. When compared to Sunday pages by lauded artists like Hal Foster, Burne Hogarth, and Russ Manning, Maxon dailies can be obtained for a fraction of the price. Daily panels sold since 2020 averaged just under \$700, ranging from \$159 to \$1,800. Notably, the pricey piece was a very early one, published in 1933, and described below. Six sales from 2015 to 2018 averaged about \$200, but most of the art appeared in 1947.

As mentioned earlier, the majority of sales represented art that Maxon illustrated in 1947. Though most sold fourteen years ago in 2009, even recent sales from these later periods came in at under \$200. One should be cautious about buying Maxon common dailies as an investment since more acclaimed or modern artists illustrating the Ape Man will likely garner greater interest from future collectors.

For the common dailies, seven sales of art published from 1933-1938 (Platinum age) sold for \$616 on average. Another seven pieces from 1940 to 1944 sold for an average price of \$518. The majority of art, 42 dailies published in 1947, sold for an average price of \$111, most sold back in 2009.

The most extraordinary sale occurred fourteen years ago for a daily from 1933. The art features an inscription to Edgar Rice Burroughs, suggesting Maxon presented the piece to ERB. Artistically, it is an interesting piece. Clearly, the thought that the art was part of ERB's personal collection must have greatly influenced the final sales price--\$2,868 back in 2009. The art sold again in 2021, for only \$1,800. The compounded growth rate is an appalling negative 3.6% over twelve years, or a net loss of 37%.



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Tarzan daily June 10, 1933 by Rex Maxon © United Feature Syndicate 1933

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Imaged by Heritage Auctions, HA.com
 Tarzan daily #2333 by Rex Maxon © United Feature Syndicate 1947 sold for \$131 (2009,HA).



Imaged by Heritage Auctions, HA.com
 Tarzan daily #2368 by Rex Maxon © United Feature Syndicate 1947 sold for \$131 (2009,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan daily #2369 by Rex Maxon © United Feature Syndicate 1947 sold for \$79 (2009,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan daily #2372 by Rex Maxon © United Feature Syndicate 1947 sold for \$131 (2009,HA)

Examples of relatively inexpensive Tarzan art dailies by Rex Maxon, one of the comic strips' longest running early artists. These sales are all from 2009. Sales from 2022 ranged from \$159 to \$780 per page.

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Russ Manning (1929 - 1981) Manning is often associated with Science Fiction/Fantasy like Magnus, Robot Fighter and Star Wars. But that does not diminish his contributions during his tenure as a Tarzan artist for comic books and newspapers. After spot contributions to the Tarzan comic series, Manning took the reign as the primary artist for the Gold Key series from 1965 to 1969. During that period he also took over as regular artist of the Tarzan daily strip from 1967 to 1972. His art graced the Sundays for another seven years until 1979.

Reprints of Manning Tarzan works by Dark Horse have made a lot of his early comics readily available. It wouldn't hurt to mention that many of the early works by Tarzan artists are available in hardback and other collected forms. One more thing to be thankful for this season since it's hard to find newspapers from the 30's and 40's to catch up on what we've missed.

Check out an extensive review of Manning art to illustrate the CAT grading scale later in this article.

Russ Manning Tarzan daily and Sunday pages infrequently show up at Heritage Auctions. I found a 1967 daily that sold in January 2020 for just under \$2,000. Three Sunday color guides showed up in 2019; they sold for under \$100 each. The daily strip from December 11, 1967 shown below sold for \$8,400 at HA in 2018. And that is all that I found for Tarzan strips by Manning. (His Star Wars works are much more abundant.) Manning connoisseur John Stuart pointed out that many of Manning's comic strip pages are preserved in the offices of ERB, inc. (as indicated in ERBzine Vol. 0830).



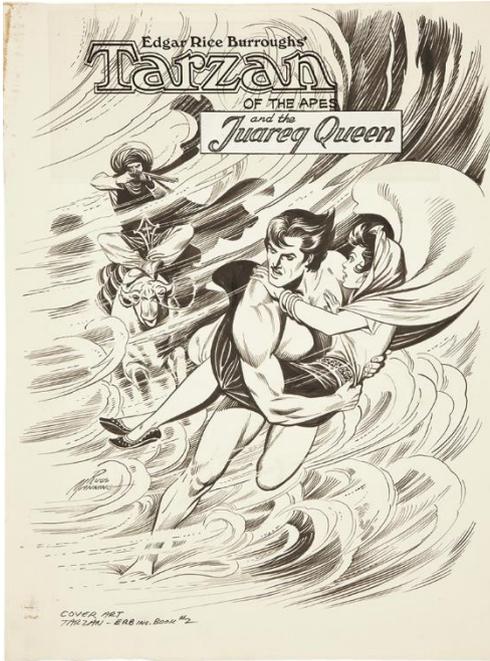
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Tarzan daily 12-11-67 by Russ Manning © United Feature 1967. Sold for \$8,400 (2018, HA).



Imaged by Heritage Auctions, HA.com

Tarzan daily 12-15-67 by Russ Manning © United Feature 1967. Sold for \$1,920 (2020, HA).



Imaged by Heritage Auctions, HA.com
 Tarzan and the Tuareg Queen by Russ Manning
 © ERB 1977 [C6]. Sold for \$4,780 (2011,HA)



Korak Son of Tarzan 3 Page 5 by Russ Manning
 © Gold Key 1964 [R4]. Sold for \$1,320 (2022,HA)



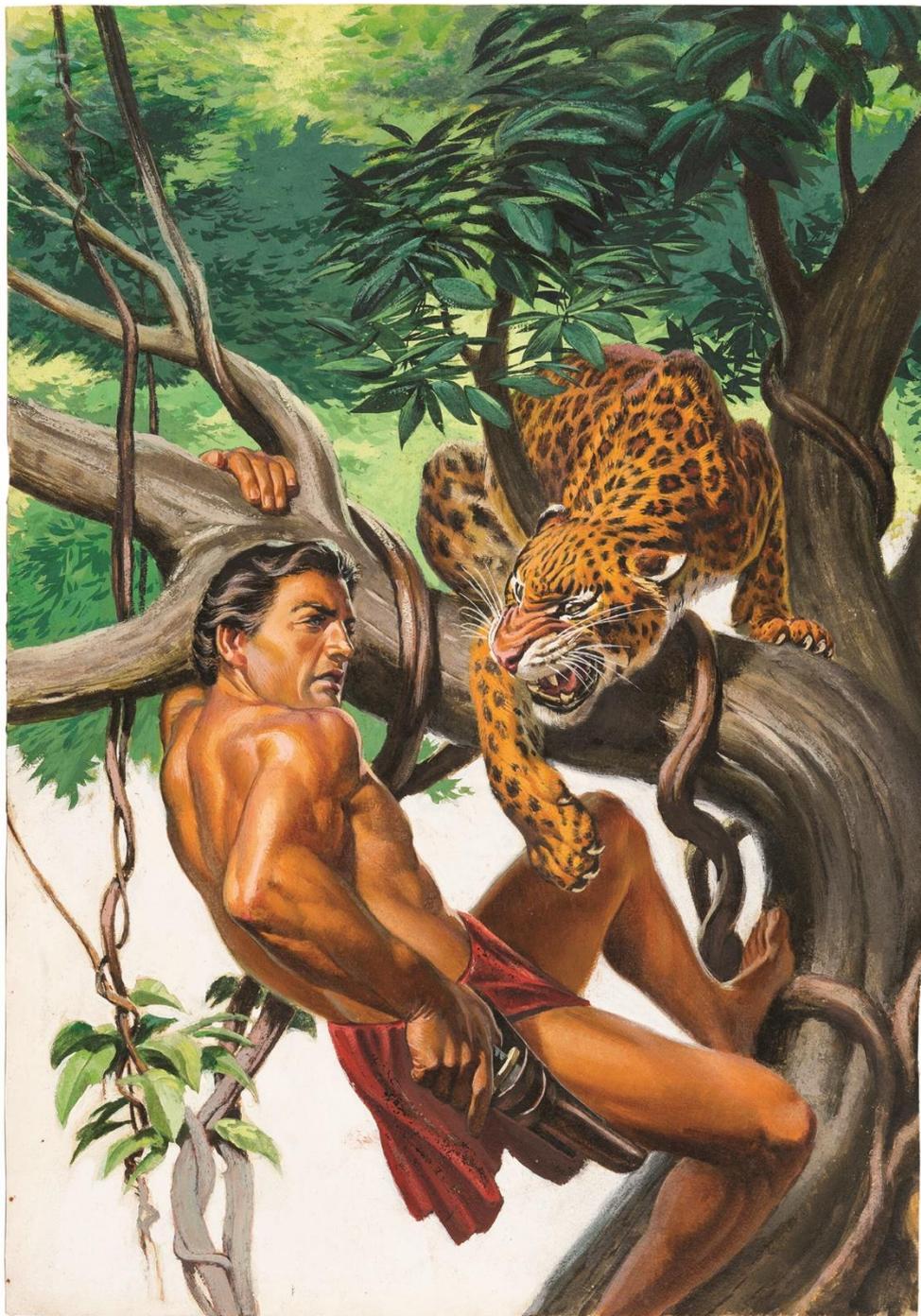
Imaged by Heritage Auctions, HA.com
 Tarzan of the Apes 151 by Russ Manning
 © Gold Key 1965 [CS4]. Sold for \$5,040 (2022,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan in Savage Pellucidar Page 24 by Russ Manning
 © ERB 1975 [R6]. Sold for \$1,620 (2023,HA)

ERB, Inc. published some inspired Russ Manning Tarzan works like Savage Pellucidar.

Images used by permission of Heritage Auctions, HA.com



Imaged by Heritage Auctions, HA.com

Edgar Rice Burroughs' Tarzan 57 by Mo Gollub

© Dell 1954 [C7] Sold for \$16,800 in 2021 through Heritage Auctions

Morris Gollub did extensive work for Dell including the Lone Ranger, Raggedy Ann, Lassie, and more.

His terrific paintings on Tarzan blended the realism of the photo cover with the excitement of comic adventure.

Image used by permission of Heritage Auctions, HA.com

Other Noteworthy Tarzan Artists

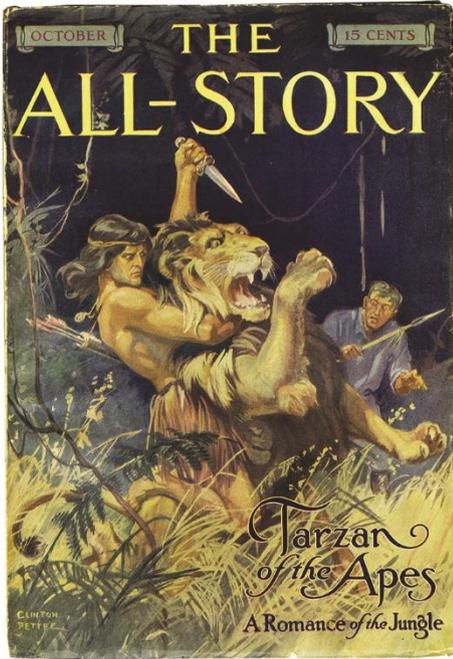
The first Tarzan tale began with mutiny in the October 1912 issue of THE ALL-STORY pulp magazine. Action and adventure has been non-stop for the Lord of the Jungle ever since. Cover artist Clinton Pettee holds the honor of illustrating Tarzan first for the public. However in over 110 years, some of the most famous book and comic illustrators have applied pencil, pen, and brush to the King of the Apes. The prior sections were devoted to artists that were daily, weekly, and monthly contributors in the early comic strips and comic magazines. In this section, I want to highlight some other famous artists who contributed with their vision of the character.

Roy G. Krenkel (1918 – 1983) contributed to numerous Burroughs paperback novels published by Ace including books in the Pellucidar and Moon series. His 1962 *At the Earth's Core* book cover painting sold for just under \$20 grand in 2009 through HA. Further, Krenkel contributed on EC and Warren comics in the fifties and sixties. A seven page story from *Weird Science* 19 sold for \$90,000 in 2019. It adapted a short story by Ray Bradbury, but buyers may have been drawn in by his collaborators, Al Williamson and Frank Frazetta.

Frank Frazetta (1928 – 2010) made a more extensive contribution to ERB's jungle lord. Frazetta contributed to Ace adventures such as *Tarzan the Invincible*, *The Son of Tarzan*, and *Tarzan and the Jewels of Opar*. The Frazetta cover painting of *Tarzan at the Earth's Core* (Ace 1962) sold in 2015 for \$66,000. The same year, HA sold an interior page with caption "The bear whirled about on the narrow ledge." for \$40,630. In mid-November, another interior piece from the same book is up for sale at HA. This piece is described by "I had my stone knife in my hand, and he had his." If it sells for \$60,000 that would equate to roughly a 5.0% compounded growth rate compared to the sale from 8 years ago. About a 10% CGR would equate to roughly an \$88,000 sales price including premium. Because of the larger figures, I could see this piece exceeding \$100K. As a side note, Frazetta did a cover for *At the Earth's Core* (not Tarzan) in 1974. It reflected Frazetta's popular style and sold for over \$1,000,000 in 2016. [Update: the aforementioned interior art sold for \$57,600 in November. That's a little less than 5% compounded growth rate. I'm surprised, maybe the market is softening.]

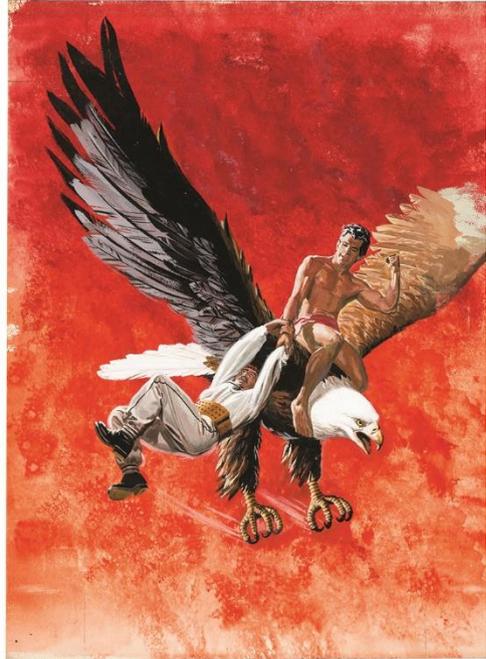
George Wilson (1921 – 1999) painted many comic covers for Western Publishing. These included science fiction adventures like *Lost in Space*, *Magnus Robot Fighter*, and *Star Trek!* Wilson also painted covers for horror classics such as *Dark Shadows*, *Boris Karloff*, and the *Twilight Zone*. In addition, Wilson worked on *Korak* and *Tarzan*. Wilson's classic works are much more affordable than anything by Frazetta. Recent Tarzan sales for Wilson covers run in the \$2,000 range. His television show related covers appear to sell a little higher. However, the cover for *Magnus Robot Fighter 1* garnered the most interest, selling for just under \$55K.

Joe Kubert (1926 – 2012) and **John Buscema (1927 – 2002)** were giants in the comic book industry. Kubert applied his unique style to war stories and *Hawkman* for DC. Buscema penciled a phenomenal number of *Conan* adventures as well as *Avengers* and *Fantastic Four* for Marvel. In addition, each rendered Tarzan for their respective long-time publishers. I created dedicated sections for Kubert and Buscema in the 2019 *Comic Art Trends Price Guide*. In the comics, Dell/Gold Key, DC, and Marvel have been well represented. Fans of new artists may consider Tarzan art appearing in *Malibu Comics*, *Dark Horse Comics*, or even works from ERB, Inc.



Imaged by Heritage Auctions, HA.com

All-Story October 1912 © Frank A Munsey Co. Copies of Tarzan's premiere in very good condition sell for over 60 grand.



Imaged by Heritage Auctions, HA.com

Tarzan of the Apes 132 by George Wilson © Western 1962 [C4]. Sold for \$2,280 (2020,HA)



Imaged by Heritage Auctions, HA.com

Tarzan and the Madman by Boris Vallejo © Ballantine 1977. Sold for \$11,950 (2008,HA)



©2002 HeritageComics.com

Imaged by Heritage Auctions, HA.com

Rough for Tarzan the Magnificent by Roy Krenkel © Ace 1962. Sold for \$2,990 (2002,HA)

Some of the best illustrators in the industry have painted Tarzan during the century+ since Edgar Rice Burroughs created him. Is there an artist you would like to see?

All images used by permission of Heritage Auctions, HA.com



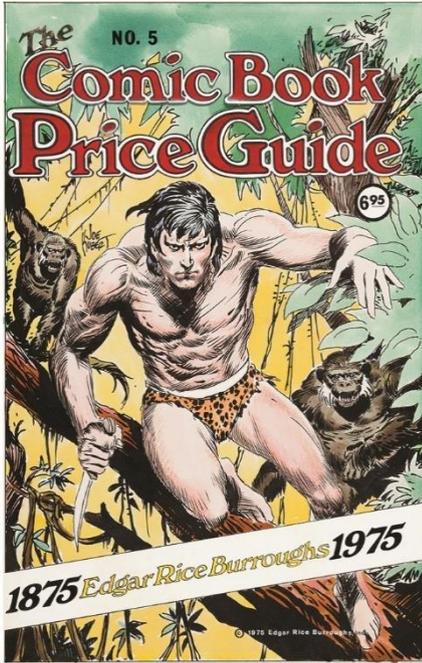
Imaged by Heritage Auctions, HA.com

Tarzan at the Earth's Core illustration by Frank Frazetta

© Canaveral Press 1962. Sold for \$40,630 in 2015 through Heritage Auctions

Frazetta's finely detailed bear attack interior illustration will be easily surpassed in price by another illustration from the same book auctioning in November 2023.

Image used by permission of Heritage Auctions, HA.com



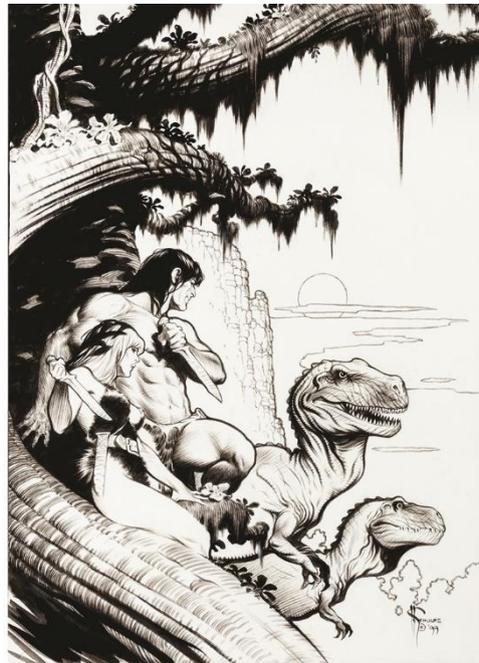
Imaged by Heritage Auctions, HA.com
 Overstreet Comic Book Price Guide #5 by Joe Kubert
 © Bob Overstreet 1975. Sold for \$13,145 (2016,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan 17 by John Buscema and Klaus Janson
 © Marvel 1978 [C6]. Sold for \$13,200 (2023,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan 240 by Joe Kubert © DC 1975 [C6].
 Sold for \$8,664 (2010,HA)



Imaged by Heritage Auctions, HA.com
 Tarzan the Untamed by Mark Schultz © Dark Horse 1999 [C5].
 Sold for \$7,170 (2015,HA)

Over the years, Tarzan comic book publishers include Dell, Gold Key, DC, Marvel, Malibu, Dark Horse, ERB, foreign publishers—and consider Grosset & Dunlap.

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Imaged by Heritage Auctions, HA.com

Neal Adams Portfolio Set A

© Sal Q. Productions 1979. Sold for \$15,600 in 2021 through Heritage Auctions

Neal Adams captured the essence of Tarzan in his portfolio sketches.

Image used by permission of Heritage Auctions, HA.com

CAT Grading Scale

I'm teaching a Business Statistics class this semester. Occasionally, I will explain something that seems intuitively obvious, ask a question, and receive a blank stare. Many times, the students are honest enough to say they "have no clue". Well, I'm disturbed to say the same thing has happened when I ask if people understand the CAT grading system—even among people who have supported my efforts!

So, I'm considering this a 'me' problem. One of the reasons I have not produced another edition (though I had collected a LOT of data and made good progress) boiled down to being uncomfortable with the grading scale. Good news—I have tried to simplify!

The old scale placed great importance on identifying Grade A, B, and C characters. I reasoned Superman was Grade A because of his long and continuous history, decades of media presence in radio, television, films, and commercial licensing. Iron Man, on the other hand, due to his relatively recent entry into the mainstream conscience, only received a Grade B designation.

Clearly, I was wrong! The proliferation of superhero films and television series, live action and animated, rendered my argument useless. Now it's rare to find a character that hasn't had its own streaming series or at least a prominent place in someone else's. So, basically, I have relented and started considering most mainstream characters as Grade A. Exceptions still include most independent publisher characters—until they get their own streaming series and films! Subordinate characters that support the main hero also typically grade lower in my scheme.

Of course, common sense and data still backs up the notion that not all characters are the same in the eyes of collectors and investors. It would be rare to find an artist whose Spider-Man pages would not find greater demand than pages featuring Brother Voodoo or Irving Forbush.

Grouping most well-known characters as Grade A is one simplification in the new Comic Art Trends guide. Another important change was placing greater emphasis on aesthetics. Don't just tell me how big the house is, what type of curb appeal does it have. Unfortunately, that integrates a greater potential for subjective grading. Nonetheless, generally fans can agree on what pops and what doesn't.

The change regarding eye appeal also helps in valuing non-superhero genres higher. This is especially necessary with artists like Bernie Wrightson and Wally Wood who are known for spectacular horror or sci-fi depictions. This same consideration can be given to art in genres such as Western, War, and Romance.

My wish: Readers review the scales and think about art they are interested in. How would you rank pages of art and by what criteria? Do not rank a page of art based on the artist, but rather on the content and the eye appeal. That is, when judging the art of one of the legends, his or her art should be internally compared rather than comparing it to a less acclaimed artist.

The suggested steps for grading a page of art are provided below. Following that, I provide the scale with descriptions of the categories.

Steps to grading a page of original comic art based on the CAT grading scale.

0. Do NOT consider the condition of the art paper, unless it is damaged to the point of ruining the actual artwork. Original art is one-of-a-kind so it makes no difference if it has yellowing, tape, frayed edges, water stains, etc. Is the art still there? Then, it's good. (You could probably find many pages of modern art with paper in immaculate condition but almost no value to collectors. I'll take some of that brown art from the Forties, Fifties, or Sixties.)
1. Is the page a cover, a splash page, or an interior panel page? Cover scores begin with a 'C'. Only the front cover is scored with a 'C'. For purposes of the CAT scale, a splash page is any interior page or back cover mostly devoted to a single panel or image. Double pages that are broken into separate panels but have a primary image will still be graded as Splashes. Splash scores begin with an 'S'. A title page made up of many panels will not be scored as a splash page, rather it will be treated as an interior panel page. Other pages featuring multiple panels will also receive the Interior score designated by 'R'.
2. Identify the main character on the page. Is the character Grade A, Grade B, a supporting character, or unidentified/minor character?
3. After identifying the main character(s), one can determine the portion of the page dedicated to the main character. The more of the page featuring the star, the more interesting the page and the higher the CAT score.
4. CAT scores can range from 1 to 7 for most art. Above average examples of Golden Age art score 8 due to rarity. Significant works like first appearances and iconic issues or stories grade out at 10. Examples of '10's include art from *Amazing Fantasy 15*, major first issues such as the cover art for *Silver Surfer 1*, and significant industry landmarks like the cover of *Green Lantern 76*.
5. Some art does not feature a well known character. Previously, I graded those pieces C1, S1, or R1 because there was no Superman, Spider-Man, etc. But understanding the significance of some artists in genres like horror or science fiction, spectacular works featuring no main character can still be graded higher based on aesthetics of the art. Pages in genres such as horror, science fiction, war that don't feature a known character can now receive grades from 1 to 4 based on the appeal of the page. Obviously, this introduces an element of subjectivity. I welcome your expert opinion on any art that I grade according to the CAT scale.
6. In the past, my scale may have been too objective by limiting high or low grades based strictly on the portion of the page dedicated to the main character. Based on additional observations, I think it is appropriate to assign an unspectacular page that features the star in every panel with a slightly lower score than some pages where the star may be missing from some panels but the overall page pops. Again, I am introducing slightly more subjectivity, but the goal is to allow flexibility that aligns with the simple eye test of the average collector or investor looking at a page.
7. With practice, these simple steps can quickly help you perform your own grading of art according to the Comic Art Taxonomy (CAT) scale.

Major changes to the CAT Scale:

1. *Expansion of Grade A Heroes to include most well-known, long running characters like Iron Man, Wolverine, Fantastic Four, Avengers characters, Justice League characters, Teen Titans, etc.*
2. *Celebrities, well known TV or Movie characters, prominent Disney and Looney Tune Characters may now be considered Grade A.*
3. *No longer any Plus Ones or Minus Ones. (Recall, Plus Ones could be assigned based on special artists or double pages. Minus Ones could be assigned for partial pages or damage to the art.)*

10 – **Industry Recognized Landmark** – Golden and Silver age #1s, 1st appearances of major characters, major transformation books

8 – **Classic** – Significant Covers and Pages from the Golden Age featuring the most popular heroes of today

7 – **Superior Grade A Hero** – Amazing pages that feature the legendary heroes of the comic book industry: Superman, Batman, Wonder Woman, most prominent JLA members, Spider-Man, Iron Man, Hulk, Thor, Wolverine, Fantastic Four, most prominent X-Men and Avengers. Includes superheroes with a long history and solo titles still active in the present. Long running characters like Tarzan, the Shadow, Sherlock Holmes, and Doc Savage also qualify. Grade A heroes typically are featured in media like film and television. Well known celebrities are grade A, unless treated as parodies. To grade 7, a page should pop!

6 – **Average Grade A Hero** – Pages prominently featuring Grade A heroes but not in a superior fashion. The page may not feature much action. It could be an action packed page but feature less of the main character.

5 – **Superior Grade B Hero** – action-packed pages featuring lesser heroes of the DC and Marvel Universes that are not Grade A. Lesser known independent characters are grade B, a very few better publicized independents like Spawn and WildC.A.T.S. are grade A. Assign a score of 5 when a Grade A character is prominently featured but in mundane style. Likewise, if a smaller portion of the page is devoted to a grade A character but in a spectacular way, a score of 5 is warranted. Grade A villains like the Joker and other easily recognizable villains can grade as high as a well known hero.

4 – **Grade B Villains** – superior pages prominently featuring the less recognizable villains (that is, NOT Joker, Green Goblin, Magneto, Doctor Doom, and Thanos). Well established comic book villains that are not widely know fit this category. Superior horror and science fiction pages also warrant a score of 4. Hero pages featuring less of the hero may grade a 4.

3 – **Superior Grade C Hero** – Independent publisher heroes and less significant DC and Marvel heroes. Newer and less significant teams are Grade C. A grade of 3 may be assigned when a top character only appears in one panel of a page.

2 – **Secret Identities and Supporting Characters** – major characters have a well-known cast of supporting characters that are also of interest to collectors. Heroes can't always be in costume.

1 – **Forgotten characters and uncredited extras** – pages that do not feature recognizable characters receive the lowest grade.

The Scale is affected by the percentage of the page devoted to the characters on the page. The amount of the page devoted to Batman affects the score according to the grades in the table. For example, a page featuring Batman on 2/3 of the panels may score CAT 5 and a cameo appearance only CAT 3. Lesser heroes and villains also impact the page's interest depending on how many panels feature those characters.

CAT Scale Index	
Iconic/Industry Landmark – Grades apply to any character (A, B, C, Hero, Villain)	
10	Iconic - Industry recognized landmarks, first issues, first appearance
8	Golden Classic (Golden Age artwork prominently featuring iconic characters)
Grade A Heroes	
7	Superior art prominently featuring “hero” in nearly every panel or most of page. “Hero” in quotes since modern art enthusiasts may want a picture of the Joker or Thanos as much as Batman or the Avengers
6	Average art where hero prominently featured throughout page
5	Superior art prominently featuring “hero” in 2/3 of panels or page, a mundane page prominently featuring a Grade A hero could score as low as 5, also.
4	Superior art featuring hero in 1/3 of panels or page, use for pages where hero is featured more but in a less remarkable way. If the “hero” is on 2/3 of the page but not in a remarkable way, the score could drop from 5 to 4.
3	Hero cameo (1 panel or less remarkable multiple panels). A page with one good panel featuring the hero may rate a 3, while a less interesting single panel could result in a 2.
2	Significant Support characters/Secret Identities, Support characters generally rate a 2 unless featured in a spectacular way when it could be graded a 3.
1	Unnamed Characters, Forgotten Characters
Grade B Heroes and Grade A Villains	
5	Superior art prominently featuring “hero” in nearly every panel or most of page
4	Average art where hero prominently featured or Superior 2/3 page feature of hero
3	Average art where hero featured in 2/3 of page or Superior 1/3 page feature of hero
2	Significant Support characters/Secret Identities, Grade B Hero (featured in 1/3 of page or less)
1	Unnamed Characters, Forgotten Characters
Grade C Heroes, Grade B Villains, Horror, Western, Humor, Romance	
4	Superior art regardless of subject characters
3	Good art regardless of characters
2	Average art regardless of characters
1	Unremarkable art featuring Unnamed or Forgotten Characters

Golden rules: Consider the main character, well-known or unfamiliar; consider how much of the page is devoted to the main character; does the page have eye-appeal?

The next four pages review sixteen examples of Russ Manning art from the foreign comic Tarzan and the Beast Master. Each page is scored on the CAT Scale without regard for when sold or the price of the sale. I intend to demonstrate through pictures the relative content that is associated with each of the CAT scores. For this example, I have shown pages scoring R1, R2, R3, R4, R5, R6, R7, S5, and S7. Note that some of the prices are OFFER prices rather than sales prices.



Tarzan and the Beast Master Page 3 [R1] by Russ Manning © (c. 1970s). Offered for \$1,100 at ComicConnect.com.



Tarzan and the Beast Master Page 37 [R1] by Russ Manning © (c. 1970s). Offered for \$850 at ComicConnect.com.



Tarzan and the Beast Master Page 24 [R2] by Russ Manning © (c. 1970s). Offered for \$800 at ComicConnect.com.



Tarzan and the Beast Master page 26 [R2] by Russ Manning © (c. 1970s). Sold for \$1,100 [2018, CC]

All pictures imaged by ComicConnect.com.

The R1 pages reflect (1) no Tarzan, (2) no well-known villain, (3) no well-known supporting characters. The R2 page 24 features supporting character Jane, which adds interest to the art. Likewise, page 26 is an action packed page with Jane well featured in one panel. A page with no featured character could grade higher than R1 bases on 'aesthetics', but that's more subjective.



Imaged by Heritage Auctions, HA.com
 Tarzan and the Beast Master page 8 [R3] by Russ Manning
 © (c. 1970s). Sold for \$720 [2019, HA]



Imaged by Heritage Auctions, HA.com
 Tarzan and the Beast Master page 19 [R3] by Russ Manning
 © (c. 1970s). Sold for \$1,320 [2020, HA]



Tarzan and the Beast Master Page 22 [R4] by Russ Manning
 © (c. 1970s). Offered for \$2,000 at ComicConnect.com.



Tarzan and the Beast Master Page 43 [R4] by Russ Manning
 © (c. 1970s). Sold for \$1,251 [2022, CC]

All pictures imaged by ComicConnect.com.

Page 8 features Korak and graded slightly lower for that reason. Page 19 sold higher considering the small portion of the page devoted to Tarzan. That page sold in 2019 for basically the same price as Page 8, but got a nice bounce when sold in 2020. Both of the CAT R4 pages feature Tarzan in about 1/3 to half the page. Page 43 is borderline CAT R5.



Tarzan and the Beast Master Page 33 [R5] by Russ Manning © (c. 1970s). Offered for \$1,600 at ComicConnect.com.



Tarzan and the Beast Master Page 27 [R5] by Russ Manning © (c. 1970s). Sold for \$1,100 [2022, CC]



Tarzan and the Beast Master Page 28 [R6] by Russ Manning © (c. 1970s). Offered for \$7,000 at ComicConnect.com.



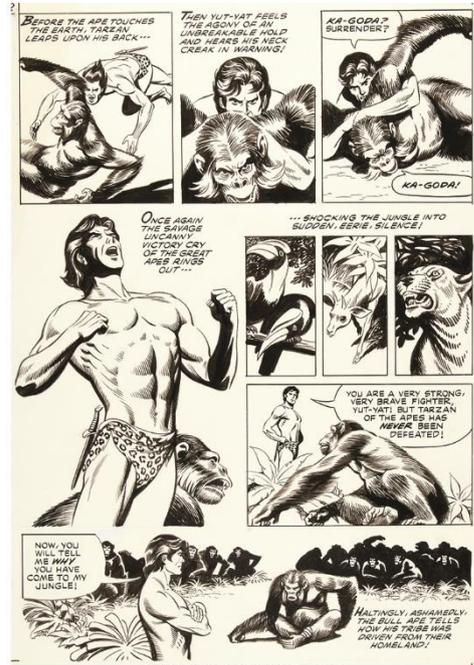
Tarzan and the Beast Master page 21 [R6] by Russ Manning © (c. 1970s). Sold for \$2,090 [2018, CC]

All pictures imaged by ComicConnect.com.

For page 33, I graded slightly lower since the subject is Korak rather than Tarzan. While, page 27 has good Tarzan action, he is featured in somewhat less than the whole page. Page 28 [R6] features a nice half page splash. The highest offer to date at this time is \$5,500 which aligns well with other pages in this grade range. Page 21 focuses on Tarzan, but not as dramatically. Therefore, I graded it R6 rather than R7.



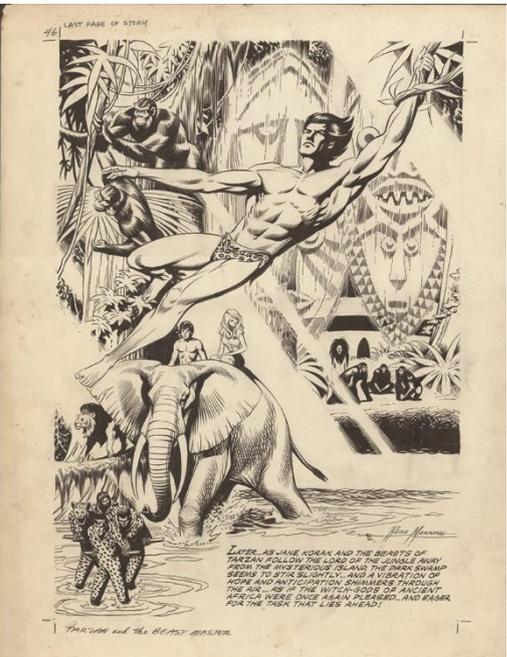
Imaged by Heritage Auctions, HA.com
 Tarzan and the Beast Master Page 11 [R7] by Russ Manning
 © (c. 1970s). Sold for \$4,320 [2019, HA]



Imaged by Heritage Auctions, HA.com
 Tarzan and the Beast Master Page 12 [R7] by Russ Manning
 © (c. 1970s). Sold for \$4,080 [2019, HA]



Imaged by Heritage Auctions, HA.com
 Tarzan and the Beast Master Title Page [S5] by Russ Manning
 © (c. 1970s). Sold for \$3,360 [2019, HA]



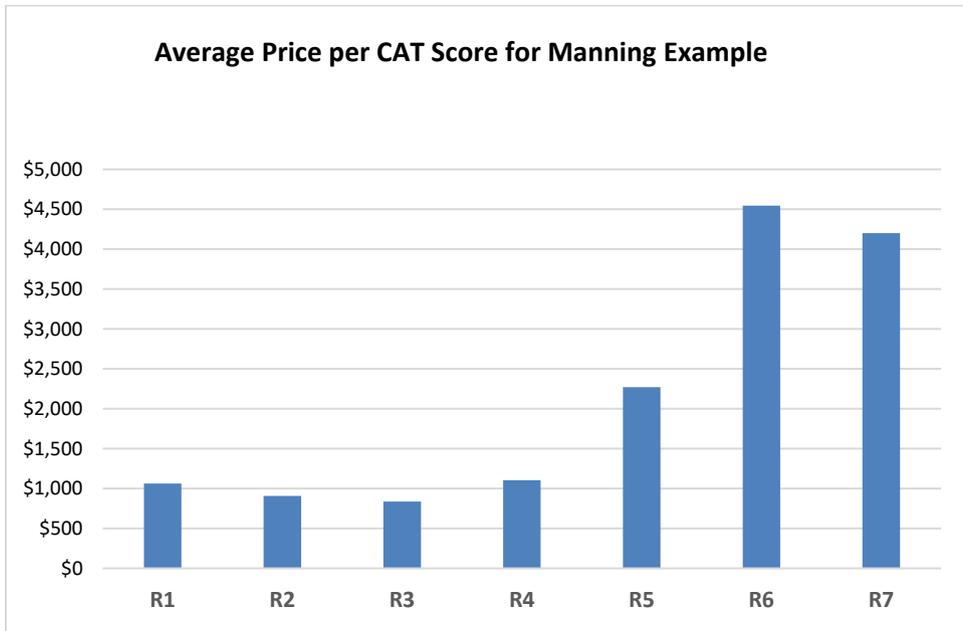
Imaged by Heritage Auctions, HA.com
 Tarzan and the Beast Master Page 46 [S7] by Russ Manning
 © (c. 1970s). Sold for \$6,207 [2019, CC]

All pictures imaged by ComicConnect.com.

Pages 11 and 12 both present eye-popping action and deserve the R7 grades. Page 12 is up for auction in 2024 and may provide a good sense of the market. The other two pages are both splashes. Page 46 is a stunning page prominently featuring Tarzan in iconic form with beautiful detail. I would say it presents even better than the cover art.

Illustration of the reasonableness of the CAT score as an indicator of relative price – this example uses art sales that are from the same comic, by the same artist, and sold within a relatively short time frame.

Tarzan and the Beast Master				
Page #	Src	Cat Score	Price	Sold Date
23	CC	R1	\$700	Offer
15	CC	R1	\$750	Offer
16	CC	R1	\$800	Feb-20
37	CC	R1	\$850	Offer
3	CC	R1	\$1,100	Offer
25	CC	R1	\$1,100	Offer
4	CC	R1	\$1,400	Jul-23
1	HA	R1	\$1,800	Nov-19
36	CC	R2	\$700	May-21
24	CC	R2	\$800	Offer
2	HA	R2	\$840	Feb-19
26	CC	R2	\$1,100	Sep-18
30	CC	R2	\$1,100	Aug-18
17	CC	R3	\$582	May-20
8	HA	R3	\$720	Aug-19
19	CC	R3	\$725	Jun-19
19	HA	R3	\$1,320	Mar-20
32	CC	R4	\$267	Aug-23
34	CC	R4	\$420	Dec-20
5	CC	R4	\$900	Sep-22
43	CC	R4	\$1,251	Mar-22
39	HA	R4	\$1,440	Nov-19
18	CC	R4	\$1,461	Jun-19
22	CC	R4	\$2,000	Offer
20	CC	R5	\$822	Jun-19
27	CC	R5	\$1,100	Jun-22
35	CC	R5	\$1,500	Jul-23
33	CC	R5	\$1,600	Offer
45	HA	R5	\$1,680	Apr-20
38	CC	R5	\$1,750	Mar-19
29	CC	R5	\$2,000	Mar-19
42	CC	R5	\$2,000	Mar-19
9	HA	R5	\$3,360	Nov-18
31	HA	R5	\$6,900	Nov-21
21	CC	R6	\$2,090	Sep-18
28	CC	R6	\$7,000	Offer
12	HA	R7	\$4,080	Feb-19
11	HA	R7	\$4,320	Aug-19
Title Splash	HA	S5	\$3,360	Feb-19
40,41	CC	S7	\$3,100	Sep-19
46	CC	S7	\$6,207	Mar-19
C	HA	C5	\$3,120	Nov-19



The prior table includes all of the recorded sales I found for Russ Manning pages for the foreign published comic Tarzan and the Beast Master. These sales are from ComicConnect.com and Heritage Auctions. ComicConnect currently has several pages of art from this particular comic available for purchase at an offer price listed in the table. Heritage Auctions also has one of these pages up for auction in 2024.

The table indicates a correlation between the CAT score and the sold price or offer price. Obviously, the price is affected somewhat by the date of sale. However, the date of sale is NOT considered when applying the CAT score. When scoring each page, I intentionally avoided knowing the actual sale price. As can be seen, there is a reasonably good trend towards higher prices as the CAT score increases. Interestingly, the offer prices are generally in line given the relative CAT score and other similar sales. This is another good validation for the scoring principles since I also did not consider the offer price when grading.

In the **Average Price per CAT Score for Manning Example** graph, I graphed the mean sales prices (including offer prices) for each individual CAT score. In a small sample, I wouldn't expect a purely ordered relationship between CAT score and price, but the example illustrates the general relationship with some minor deviations. Again, the CAT score does not attempt to take into account when a sale occurred which often affects price.

As mentioned earlier, I graded Page 43 as R4 but noted it was borderline R5. I recognized early on that there is enough subjectivity that it is helpful to group the CAT scores when graphing. The grouping I follow is [R1, R2], [R3, R4, R5], and [R6, R7]. The similar groupings apply to Splash pages [S] and Covers [C].

One observation about the SOURCE of a sale: *For in-demand items*, I have not seen any significant differences in final sales price among the more prestigious auction outlets.

Personal note from the author

There's beauty in a character like Tarzan that is over 100 years old. Did Edgar Rice Burroughs realize when he created Tarzan that his character would be passed down from generation to generation like a family heirloom? While some may prefer the character as written by ERB a century ago, some may enjoy the decades of films, and some may even prefer the graphic version of Tarzan seen in comic books and strips, we can all agree the character is enduring! Enduring in our generation, the previous, and the next.

These art price guides may appear analytical, business-like, and detached from the pure enjoyment of the characters and hobby. In reality, the CAT Price Guide is an expression of my love and passion for characters and artists that played such meaningful roles in my youth. What was passed to me by my dad and the previous generation, I document and analyze to encourage interest from this generation and the next.

In the same way—in a greater way—I also hope my readers who share a passion for these characters will find a similar passion for my Savior. As enduring as Tarzan is, it is said about God that He is faithful to keep His covenant with thousands of generations of those who love Him and keep His commandments. God's covenant is one of peace and reconciliation through His son, Jesus. While we wax and wane over the years in our passions, the passion of Jesus created an enduring relationship with our creator despite any of our own personal failures—for any who choose to believe.

As you enjoy the beautiful things of this world, including Tarzan of the Apes, I hope you also find peace with the one that endures throughout all generations.

Feel free to reach out to me about this topic or any other in the CAT Price Guide at pbain@catpriceguide.com. I welcome your inputs, especially pertaining to the CAT grading scale and adjustments I have made to improve it.

Patrick Bain - [Comic Art Price Guide – ComicArtTrends.com](https://ComicArtTrends.com) CATpriceguide.com

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X (aka Twitter): ComicArtTrends @TrendsComic

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