

Enter Stan Lee

The comic racks and newsstands of the early 1950s were a wonderful place to linger. Colorful images of Superman, Batman, Wonder Woman, The Lone Ranger, The Two-Gun Kid, Kent Blake, screaming horrific covers from EC, tantalizing images of The Ghost Rider and Gene Autry, alongside romance comics, drew young eyes back and forth. Pulp novels, lurid paperback covers, *Amazing* and *Astounding*, and celebrity tell-all magazines pulled readers of all ages and demographics into a world of fantasy and make-believe.

But comic books were the king, and a young Stan Lee, working for his uncle Martin Goodman at Atlas Comics was at the top of his game. Writing piles of stories for artists like Jack Keller, John Severin, Al Williamson, and Paul Reinman, another freelancer was always welcome.

Enter Joe Sinnott. By 1950, Joe was working with Tom Gill producing filler stories for Stan and Atlas Comics. And with *Red Warrior* and *Kent Blake* under his belt, Joe was ready to join the ‘big boys’ at Atlas.

FOLLOWING BETTY’S ADVICE

Imagine this scene if you will: Stan at his desk. Piles of legal pads to his left. Cup of coffee steaming at one edge near a half-eaten sandwich, telephone at the other edge. Behind him, on a table, stacks of artwork ready to be proofed and lettered. A knock comes at the door.

“Come in,” Stan says.

A tall, well-dressed artist enters. He offers his hand. “Mr. Lee, my name is Joe Sinnott. I have been working with Tom Gill as his assistant over the last few months.”

Stan looks up and smiles.

“Pleased to meet you, Joe. So, you are the guy who helps Tom! You

guys are doing great work on those fillers for me.”

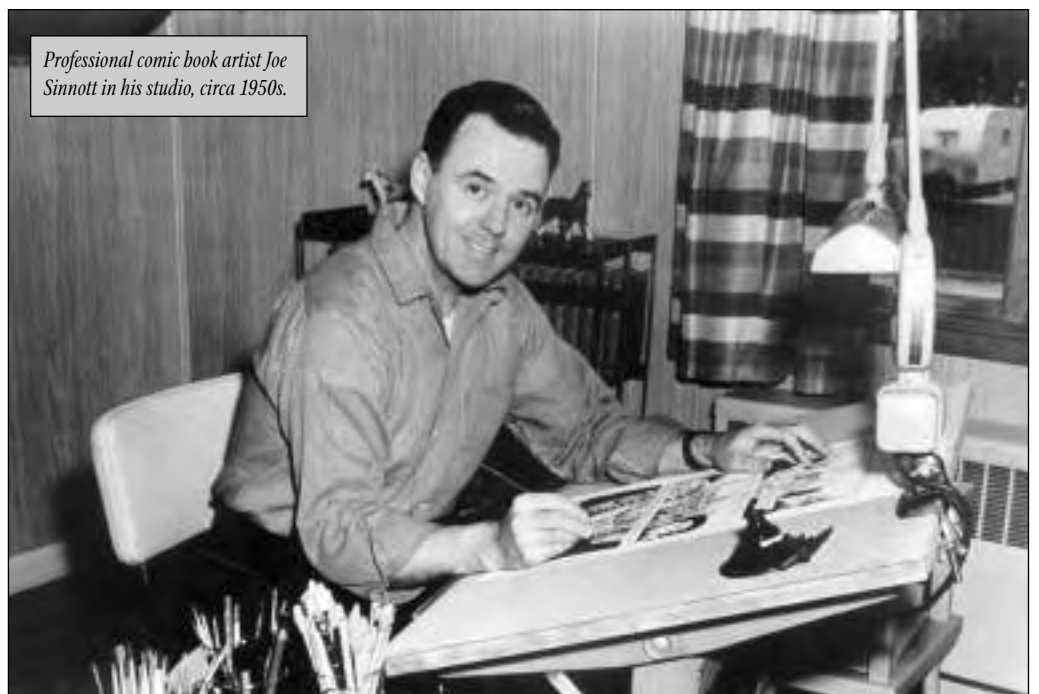
Joe just smiles. “I’d like to go freelance, on my own and work for Atlas/Timely, if you’ll have me. After all, I have done most of the *Red Warrior* book we just handed in. And *Kent Blake* is one of my jobs, too.”

Stan nods. “Well, in that case, I’ll give you a script... Here, a short western called ‘The Man Who Wouldn’t Die’ [published in *Apache Kid* #8]. Bring it in when you’re done.”

And that was it. “I’ve known Stan for 56 years now, and *still* work with him on the *Spider-Man* Sunday strips, inking Alex Saviuk. I worked very hard to impress Stan on my first story for him. Looking back on it now, I know I put a lot of time and



• **ABOVE:** Splash page of first Sinnott-published Atlas work, *Apache Kid* #8. © '07 Marvel Characters, Inc.



Professional comic book artist Joe Sinnott in his studio, circa 1950s.



ABOVE: *Atlas horror art by Joe Sinnott. ©2007 Marvel Characters, Inc.*

that job in, he gave the first of many more scripts,” Joe said.

Atlas/Timely comics were full of “filler” stories. The title characters had the main story, and the rest of the books were the short four-, five- or six-page tales Stan and his staff would punch out.

STAN LEE, SUPER-SCRIBE

“Stan is really an amazing writer. You should have seen him behind his desk. He’d take out yellow legal paper and he’d block it off, four or five or six panels, and he’d letter into the panels the balloon and the dialogue, and captions that he wanted. And, of course, then they typed it up into a script form. He did full scripts

INSET RIGHT: *Ink study drawn by Joe Sinnott in the 1950s. ©2007 Joe Sinnott.*

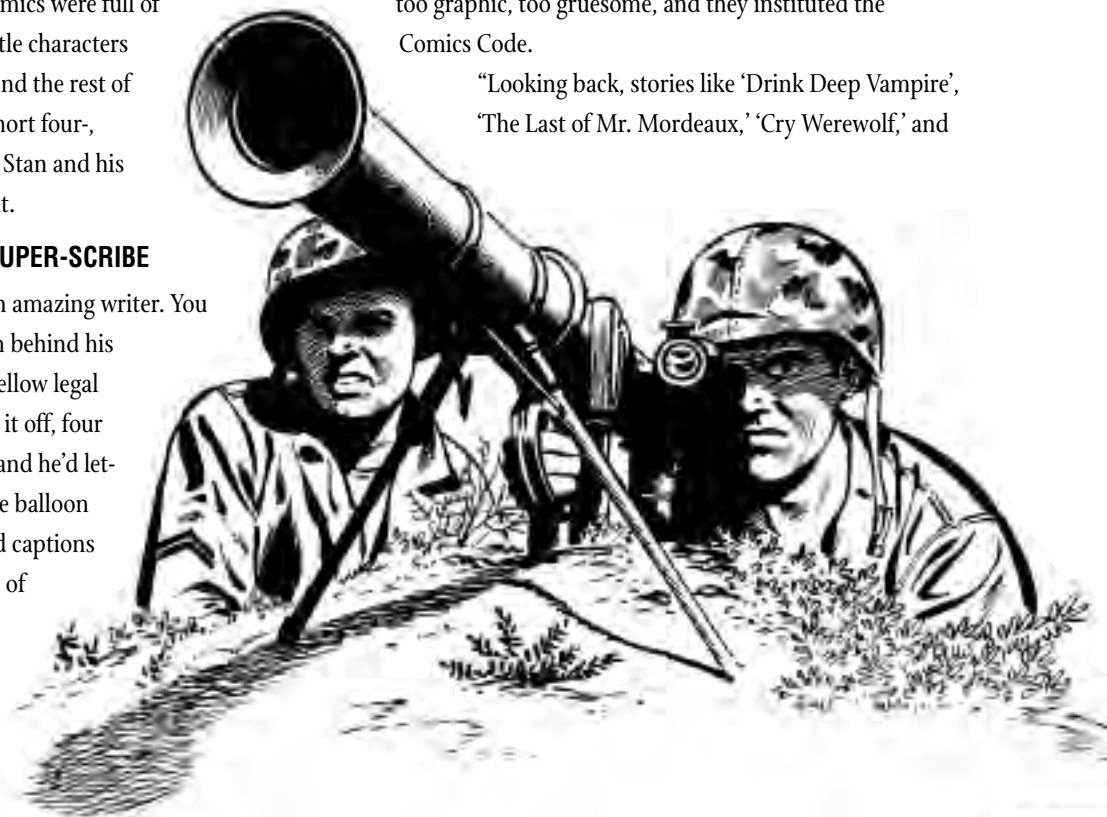
effort into it, but now I think, “That’s a little stiff here and there. I should have done this, should have done that.” But that’s the benefit of experience. For that time, I did my best and Stan took it and after I handed

for every story he wrote during the 1950s until the Comics Code Authority pushed the comic book industry into near bankruptcy and oblivion. He really is a prodigious, tireless worker,” Joe said.

The story of comic books is really the story of cultural change. Super-heroes ruled the comic racks as long as the reading public looked beyond themselves for inspiration during the war. When the soldiers came back from service, the allure of super-heroes faded, and Western comics surged as entertainers like Roy Rogers, Gene Autry, Hopalong Cassidy, and The Lone Ranger pushed the industry forward. Stan Lee, sensing the shift in popular trends, joined in with Western heroes with *Two-Gun Kid*, *Rawhide Kid* and *Kid Colt*, then later, with romance comics and the horror genre fueled by EC and Bill Gaines.

“Stan used to knock them out unbelievably—the Westerns, war stories, science-fiction and romance, just anything you could think of, trying to hit upon a trend that would sell. And, of course, we did have trends in the early ’50s, the Korean War being one. We drew an awful lot of war stories and of course, then the horror trend came on and EC really was responsible for the success of the horror books, and so Marvel tried to emulate them. Horror was a lot of fun, actually. It really was. I loved doing cemetery scenes at night and you could really do a lot of blacks and it was just a fun thing. But then, some of the smaller companies went a little bit too far. They got too graphic, too gruesome, and they instituted the Comics Code.

“Looking back, stories like ‘Drink Deep Vampire’, ‘The Last of Mr. Mordeaux,’ ‘Cry Werewolf,’ and





Ink studies by Joe Sinnott, circa 1950s. ©2007 Joe Sinnott.

IND.

ALL BRAND-NEW BATTLE ADVENTURES

BATTLE

BATTLE

62
FEB.

10¢

WELL, SARGE...
YA GOT ANY
MORE BRIGHT
IDEAS?!!

SURE! JUST
WATCH ME!

HA!
THERE IS NO
PLACE FOR THEM
TO RETREAT TO!
ATTACK!



Joe Sinnott cover art, Battle #62
[1959]. ©2007 Marvel Characters, Inc.

JOE SINNOTT



• **ABOVE:** Ink study by Joe Sinnott, circa 1950s. ©2007 Joe Sinnott.

• **BELOW:** Splash pages of science-fiction comic book stories drawn by Joe Sinnott for Atlas Comics in the 1950s. ©2007 Marvel Characters, Inc.

“Only 12 Of Us May Live!” stand out as really exceptional to me. Of course, there is always something that really sticks with you. It might be a hand [“The Clutching Hand,” *Journey Into Mystery* #78], or a story like ‘Only 12 Of Us May Live!’ or a great splash. The great thing about horror comics was that it allowed us to let loose as artists.”

ATLAS ARTIST

With steady assignments from Atlas/Timely Comics, Joe effectively ended his schooling at the Cartoonists and Illustrators School, and hung out his shingle as a freelance artist. For the next few years, Joe worked exclusively for Atlas.

“I worked into a routine: Go into town, get an assignment, go home, finish the assignment, go back into town, get

another assignment. When I look back on that time, I am amazed at how much work I did for Stan. My son, Mark, has compiled a full listing of all the work I did, and I think the total was something like 1,300 pages just for Atlas!”

Joe’s stories made it into titles such as *Adventures Into Terror*, *The Arizona Kid*, *Arrowhead*, *Astonishing Tales*, *Battle Front*, *Bible Tales For Young Folk*, *Gunsmoke Western*, *Journey Into Mystery*, *Men’s Adventures*, *Marvel Tales*, *Navy Action*, *Quick Trigger*





Western, Red Warrior, Spellbound, Spy Thrillers, Tales of Suspense, Two-Gun Kid, and World of Adventure. Within the vast output of his early career, several characters stand out as 'regular' assignments. Devil Dog Dugan, Arrowhead, Our Fighting Fleet, and Iron Mike McGraw saw action from Joe's brushes.

THE WRATH OF WERTHAM

The arrival of Frederic Wertham's damning report on comic books and their influence on teenage rebellion reached its zenith with the Comics Code Authority. Publishers disappeared overnight, leaving artists scrambling for work. The comic racks were as deserted as a ghost town. Meanwhile, back at Atlas, Stan followed suit. He cut rates, then he stopped buying stories—and bankruptcy was not out of the question. 1957-58 was a bad time for Atlas Comics, but, out of the ashes....

Joe Sinnott emerged, more professional, more talented, and more determined to earn a living at his craft. Right after Atlas stopped buying stories, the artists and writers flocked to the remaining companies like National Periodical Publications (DC Comics), Dell, *Treasure Chest*, Archie, and Charlton Comics. Many talented individuals like Johnny Craig left the business altogether. Jerry Robinson, one of Bob Kane's assistants, turned to the Cartoonists School

and taught evenings five days a week. The lucky artists latched onto 'respectable' jobs in advertising, design, and well-paying freelance art.

Joe was one of those. Living up in Saugerties, his ability to pound the pavement looking for art jobs was limited. "I remember going up to DC Comics and talking with some editor who was not very nice. 'You Marvel guys come over here and expect us to give you work, but when things are going good you act like we don't exist!' he told me. As I



was leaving, someone else grabbed me and took a proper look at my work. He said it was pretty nice and told me to ignore the other editor."

IN WITH VIN

"Classics Illustrated (Gilbertson) gave me work also, and Vince Colletta called me up and we started doing romance stories for Charlton Comics.

"By the time the ink was dry in 1963, Vinnie and I had done over 600 romance stories for Charlton. It's hard to believe that, really. Mark counted one day and he came up with over 2,700 pages of kissin' and cuddlin'. It really was a tough art form, but having said that, the variety was good and I emerged a better artist from that time."



Atlas war comics drawn by Joe Sinnott in the 1950s. ©2007 Marvel Characters, Inc.

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=JOE SINNOTT=BOX 13 WEST CAMP NY==

=MULE SKINNER. ONE OF YOUR BEST JOBS. KEEP UP THE GOOD
WORK. REGARDS=STAN LEE=====

Pages from an Atlas war comics drawn by Joe Sinnott in 1955, and laudatory telegram regarding same from editor/writer Stan Lee.
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Sargent

| | |
|----------------|-------------------|
| No. 797 m 2 | To Joe |
| By [signature] | At [signature] |
| | To Be [signature] |







Splash pages from Atlas Western
title Arrowhead drawn by Joe
Sinnott in the 1950s, including
unfinished page above. ©2007
Marvel Characters, Inc.

Examples of Joe Sinnott's Western comics work for Atlas in the 1950s.
©2007 Marvel Characters, Inc.



THE SAGA OF THE FARGO KID!



FREEZE, KID! DON'T MOVE YOUR HANDS... I KNOW HOW FAST YOU ARE WITH THAT FANCY CROSS-DRAW! I'VE WAITED, KID, FOUR LONG YEARS TO GET YOU UNDER MY GUN!

THE FARGO KID KNEW THE VOICE! IT BROUGHT MEMORIES OF FLAMING GUNS AND HAMMERING HOOPS, OF BLAZING ACTION IN A SUN-DRENCHED STREET! AND HE KNEW THEN THAT THE VOICE HAD CALLED OVER TIME AND DISTANCE AND BROUGHT HIM BACK... TO... **SHOWDOWN!**

Joe Sinnott K-656



VOICE! IT'S LONG TIME!

FOUR LONG YEARS! A LOT CAN HAPPEN IN FOUR YEARS, KID! I'VE BECOME A BIG MAN IN THE WEST!



SO I READ IN THE PAPERS! BIG POLITICIAN! GOING TO SWASH "POP" MASON RUNNING FOR OFFICE AGAINST YOUR POLITICAL MACHINE! GOT HIS BACK AGAINST THE WALL!

KNEW YOU'D SEE THAT HEADLINE! KNEW WHEN YOU READ IT, YOU'D COME BACK TO HELP MASON, AND WHEN YOU DID... I'D GET YUM!

THE KID FROM TEXAS



THREE BEFORE, THE SMALL FRONTIER TOWN HAD BEEN SUBJECT TO AN INDIAN RAID! THIS WAS THE THIRD! ONLY NOW BEHIND THE HASTILY THROWN UP BARRICADE, WERE THE DAUNTLESS FIGHTERS KNOWN TO ALL AS THE KID FROM TEXAS! AGAIN AND AGAIN HIS GREAT COLTS ROARED, BUT WOULD HIS PRESENCE BE SUFFICIENT TO TURN THE TIDE?

IT'S NO USE, KID! WE CAN'T STOP 'EM!

TALKING NEVER KILLS! KEEP SHOOTING!





ABOVE: Two splash pages penciled by Joe Sinnott and inked by Vince Colletta published by Charlton Comics in the late 1950s/early '60s. ©2007 the respective copyright holder.



INSET RIGHT: Cover detail of *Tales To Astonish* #10 (July 1960), which contained "I Was Trapped By Titano, The Monster That Time Forgot," the first story penciled by Jack Kirby that was inked by Joe Sinnott. ©2007 Marvel Characters, Inc.

"Vinnie Colletta was certainly one-of-a-kind. If you needed a story done, you could count on him to meet the deadline. I penciled over 2,500 pages of romance stories and *Gorgo* comics that Vince inked during the comic book lull in the late '50s. Even though he worked for Marvel and DC throughout his career, he wasn't the favorite inker of many pencilers because he often didn't ink the story the way that the penciler had intended. Like Kirby, I worked with him for many years without actually meeting him in person. At the same 1975 Marvel convention where I met Jack for the second time, I met Vince for the first. He was like a caricature! In a crowded ballroom, I picked him out of the crowd. He wore a white suit with a black shirt unbuttoned to the navel. To top it off, he wore this huge gold medallion!"

THE DAWN OF MARVEL

Timely/Atlas Comics was reborn as Marvel Comics in 1959. Joe Sinnott, by this time, was working with Vince Colletta at Charlton Comics full-time but, "Stan called up

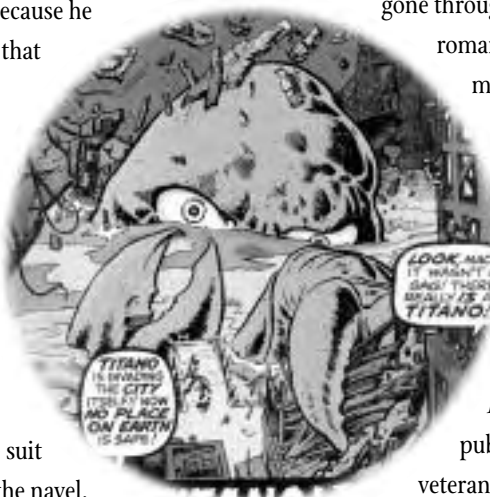
and said he was back in business. I told him I'd come back. But now, comics had changed. The Comics Code had told us we couldn't do certain things. We could not show 'horror' like we used to. One of my stories, 'Sarah,' was even used by Wertham as an example of why those books had to be banned! Westerns could no longer show direct violence like a soldier and Indian/outlaw shooting at each other. One panel was the shot (without the target) and the second was now the dying. Speed lines could no longer imply force. Somehow we managed to keep going. We had to be more creative than the censors."

MONSTERS ON THE PROWL

Monster books were now the rage. The industry had gone through the super-hero, Western, romance and horror movements; now monsters were the main product at Marvel. Throughout the late 1950s, Atlas/Timely had disappeared, but titles edited by Stan Lee still appeared on the newsstands. *Tales to Astonish*, *Kid Colt*, *Two-Gun Kid*, *Journey Into Mystery*, *Worlds of Fantasy*, *Battle* and *Strange Worlds* (with no publisher logo) featured work by veterans Jack Keller, Jack Kirby, Steve

Ditko, Don Heck, and Joe Sinnott. Reprints from the earlier Atlas titles, as well as some new stories, kept the company afloat.

The team of Kirby/Sinnott had not yet gelled, and actually, Joe had been doing most of his own penciling and inking for Stan. That was about to change.



Found Treasure



“One of my best accounts (other than Marvel of course) was with *Treasure Chest*. Their real name was *Treasure Chest of Fun and Fact*, and my kids brought a copy home one day from school. I liked what I saw, and I was looking for work, so I shot off an art sample and they responded back very quickly.”

Treasure Chest of Fun and Fact was published from 1946 to 1972 by publisher George A. Pflaum and later TS Dennison. Distributed in Catholic schools across North America, they contained inspirational stories of all types, from Saints, sports stars, and Catholic living to science and even modern history. Reed Crandall, Graham Ingels, James Christiansen, Joe Orlando, Murphy Anderson, Bernard Baily, Jim Mooney, Bob Powell, and Joe Sinnott contributed art to a veritable ‘Treasure Chest’ of lost classics.

Joe’s first assignment was the story of Catholic poet Joyce Kilmer. He quickly followed it up with a variety of biographical books. “I drew Babe Ruth, Ty Cobb, the

Popes, Eisenhower, Kennedy, MacArthur, and over 100 stories in total from 1961 to 1970.”

Not only did Joe illustrate biographies of historical figures, but he also drew stories like “Pettigrew For President” (Volume 19), “Archaeology, the Greatest Detective Story” (Volume 21), “Glen Canyon Dam” (Volume 22, #13), “Birth of the Telephone” (Volume 22, #10), the story of kites, fish, birds and animal tales, and even Houdini. “The work was satisfying, and having to draw such a variety of books helped me develop as an artist and storyteller. One week I’d be doing a *Fantastic Four*, and the next, an astronaut for *TC!* Those were good days; my Marvel work may have made newsstands around the country, but my *Treasure Chest* art was in classrooms from Alaska to Mexico.”



• **ABOVE:** Cover for *Treasure Chest* Vol. 18, #11 (Jan. 31, 1963) featuring contributors to the Catholic bi-weekly comic book. *TC* regular Joe Sinnott is the fellow under trombone attack. ©2007 the respective copyright holders.

The Story of Pope John XXIII. WHO WON OUR HEARTS

ONLY A FEW SHORT YEARS AGO, THE WORLD WAS GIVEN A NEW POPE. HE WAS TO TAKE THE PLACE OF ONE OF THE MOST NOBLY BEHEMISHED PONTIFFS OF ALL TIME, POPE PIUS XII. FEW KNEW JOHN KNEW THEM. BUT THE WORLD KNOWS HIM NOW, FOR HE HAS WON OUR HEARTS.

HE HAS BECOME KNOWN AS A PEACE AND LOVE CLERIC TO THE PEOPLE AND HAS ALL PEOPLE AND AGES FOR HIM TO BE AWARE OF THE ONE, PREGNANT



IT WAS HIS OWN AMBITION AND WISDOM TO CALL FOR CHANGE OF THE WORLD IN HIS HANDS AT FIRST THE MOUNTAIN DAI. THE TWO MEN (PIUS XII) WOULD WILL BE TO BE CALLED BY THE NAME OF THE GREAT JUDGMENT DAY. THE FIRST OF THE GREAT

The Story of Pope John XXIII. WHO WON OUR HEARTS



A MAJOR POINT (FROM THE LIFE) NOW JOHN XXIII HAS BEHIVED THE SAME DAY HE WAS BORN. HOWEVER, IN 1963 THE CEREMONY WAS PERFORMED IN A SMALL CHURCH IN VICTORIA, BRITAIN.

DO YOU REMEMBER BATH AND ALL MY MOTHER?

DO YOU REMEMBER THIS?



SURELY YOU WILL THEN BE WITH ME, BECAUSE OF THE PROTECTION OF THE BLESSED MOTHER.

ALL THINGS ARE IN HIS HANDS. ONE DAY HE WILL BE WITH US. HE WILL BE WITH US.



Examples of Joe Sinnott's work for Treasure Chest in the 1960s. ©2007 the respective copyright holder.



CANYONLANDS WONDERLAND of NATURAL BEAUTY!!



DOUGLAS MACARTHUR

BATTLEFIELD GENERAL

PART 3 BY ED BRADSHAW

KING MENDELL, 244, A NON-VAN BAND OF BROTHERS & BROTHERS ATLETA, PORT SALUDON, CELEBRATED BY CAPTAIN AIRMAIL MACARTHUR, PLANNING ABOVESHOWN FUTURE HAS FOUR-YEAR OLD SON, DOUGLAS.



THESE TAILS HAVE WORK TO DO -

THE STORY OF FISH, BIRD AND ANIMAL TAILS.

BY HELEN L. GILMAN ART BY LEO GARDY



EISENHOWER

THE MAN FOR THE MOMENT

PART 3 BY ED BRADSHAW

AN AMERICAN UNABLE TO FIND A SPITE OF HIS BROTHERHOOD PROBABLY WILL BE IN BROTHERHOOD WITH THE OTHERS. ALL THE OTHERS TOGETHER AND UNABLE TO FIND A SPITE OF HIS BROTHERHOOD.



"LITTLE PHIL" SHERIDAN

HERO OF THE CIVIL WAR*

BY JOHN R. BROWN

"LITTLE PHIL" SHERIDAN WENT INTO A WAR, BUT DID NOT GET INTO A WAR. HE WAS A HERO OF THE CIVIL WAR. HE WAS A HERO OF THE CIVIL WAR. HE WAS A HERO OF THE CIVIL WAR.



4 MONTHS IN A BRITISH ARMY ABOUT AMERICAN GENERAL



IND.

JOURNEY INTO
MYSTERY

JOURNEY INTO

MYSTERY

50
JAN.

10c

HERE THEY ARE! FROM
THEIR WORLD TO OURS!
AND HERE THEY'LL STAY!



Joe Sinnott' penciled and inked this cover for Journey Into Mystery #50 [Nov. 1957]. ©2007 Marvel Characters, Inc.

LET THE INKING COMMENCE

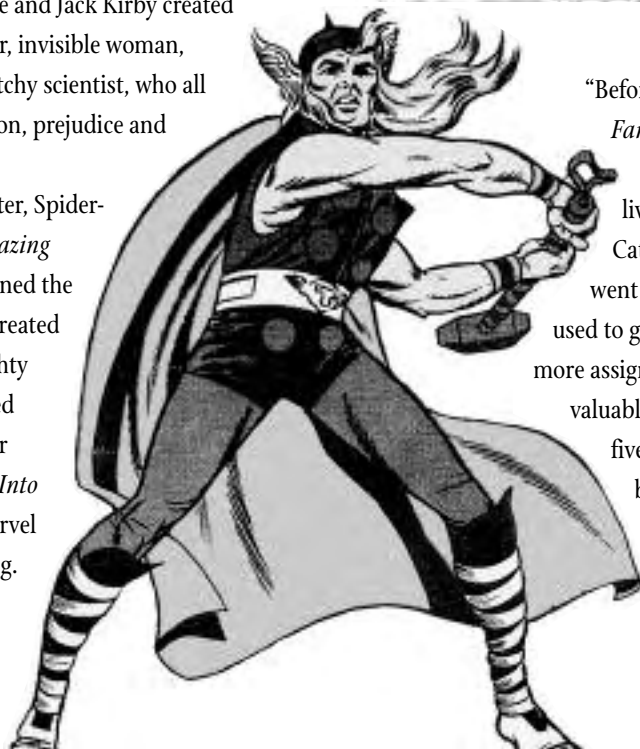
“Stan called me up and this was, I think, ’61, and we were doing monster books in that period. Here again, we were looking for a trend, something that would sell, and Jack was great at doing the monster books. Jack always had to have an inker, and so Stan called me up. I had never inked anyone else at the time and he said, ‘Joe, I have a story that Jack penciled, but I can’t get anybody to ink it. Could you ink it for me?’ So I said, ‘Sure, Stan. Send it up.’ It was called ‘I Was Trapped By Titano, The Monster That Time Forgot’ [*Tales To Astonish* #10]. Later on, we did a story with a character called Pildorr. The stranger the name, the better the monster, I guess!

“Later, Stan asked me if I would ink a couple of Westerns for Jack Keller, which I did, too. We did ‘The Man From Fargo’ and ‘Beware the Gun Wizard’ in *Kid Colt* #90 together. He was such a terrific artist to work with. He had done Westerns for Stan from the early ’50s, too, on his flagship titles, and was so prolific.”

ENTER THE FF

The introduction of the Fantastic Four in 1961 changed comic books forever. Prior to their appearance in November 1961, team books had been limited primarily to DC Comics. *Challengers of the Unknown*, the Justice Society of America in *All-Star Comics*, and *Justice League of America* featured teams, but not like this one. The Justice League had debuted one year earlier in November 1960, and was changing the way fans looked at comics, but they were still the same super-heroes. Stan Lee and Jack Kirby created a team with a monster, invisible woman, flaming boy, and stretchy scientist, who all struggled with rejection, prejudice and personal issues.

A few months later, Spider-Man appeared in *Amazing Fantasy* #15, and opened the floodgate of Marvel-created heroes. Then the mighty hammer Mjolnir jolted the heavens with Thor appearing in *Journey Into Mystery* #83. The Marvel revolution was coming.



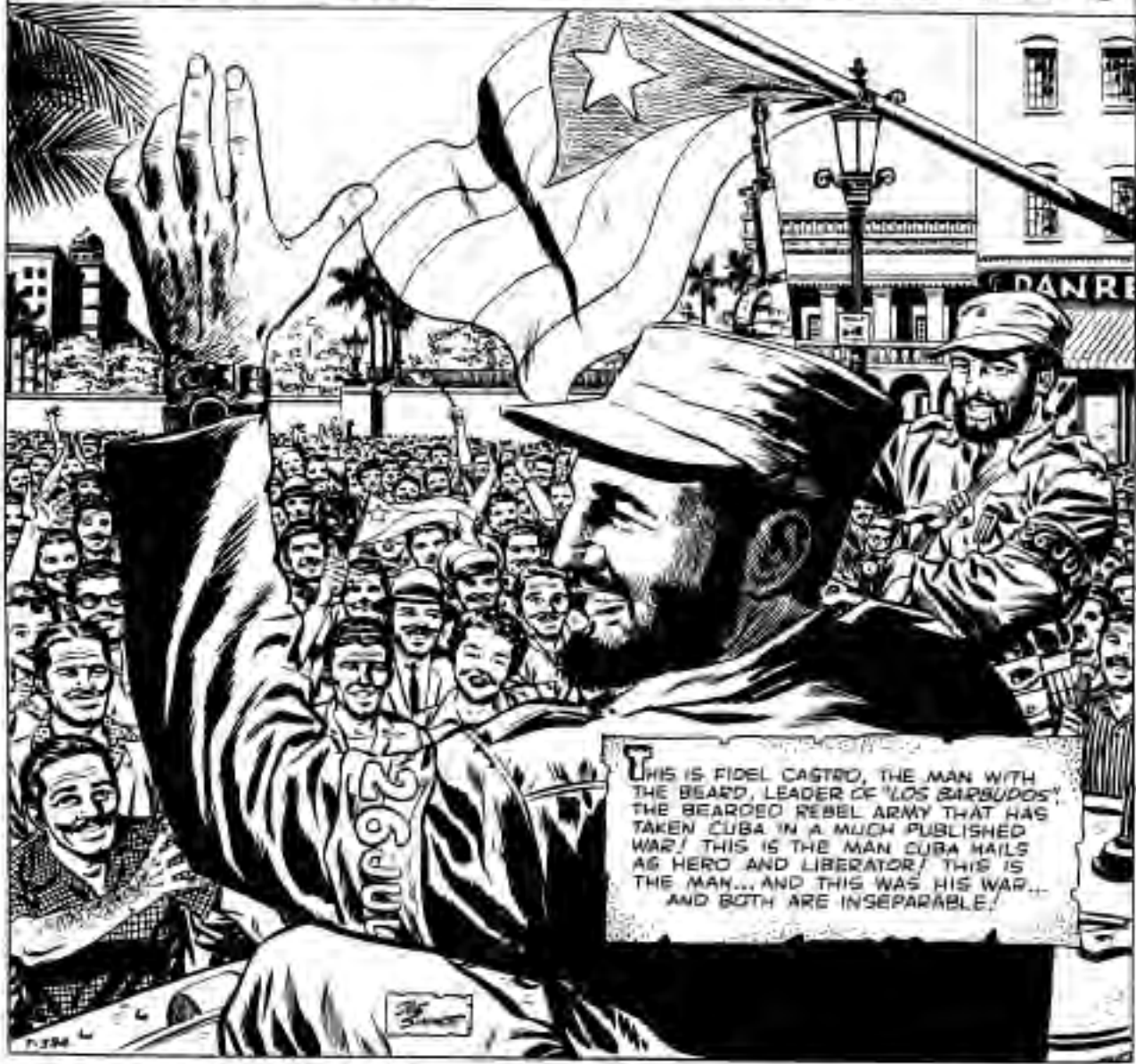
FANTASTIC #5

“Before Stan called me to ink Jack on *Fantastic Four* #5, I never knew The Fantastic Four existed. I lived up here in New York, in the Catskill Mountains, and I never went down to the city at that time. I used to go down in the Fifties, but with more assignments, my time became very valuable. Every Friday, I’d bring my five- or six-page story down, because I penciled and inked everything in those days, and Stan would give me a new

• **ABOVE:** *Fantastic Four* #1 [Nov. 1961] cover recreation by Joe Sinnott, based on art by Jack Kirby (pencils) and Sol Brodsky (inks). ©2007 Marvel Characters, Inc.

• **INSET LEFT:** Cover detail of *Journey Into Mystery* #83 [Aug. 1962], featuring the debut of *The Mighty Thor*. Pencils by Jack Kirby, inks by Joe Sinnott. ©2007 Marvel Characters, Inc.

THE MAN WITH THE BEARD!



WHAT MANNER OF MAN IS THIS BEARDED ONE WHO NOW CONTROLS CUBA? WHAT WAS HE FIGHTING FOR WHEN HE LED HIS REBELS AGAINST A TRAINED AND WELL EQUIPPED ARMY?



Joe Sinnott' pencils and inks grace this Battle story about Cuban leader Fidel Castro, who had just taken power in January, 1959. ©2007 Marvel Characters, Inc.

THE MIGHTY THOR!

WITHOUT HIS MAGIC HAMMER, MIGHTY THOR IS AS BEREFT OF POWER AS MIGHTY SAMSON WITHOUT HIS HAIR! AND YET...WELL, BRACE YOURSELF FOR A HAMMER-BLOW OF SURPRISE WHEN YOU LEARN WHAT HAPPENS ON...
THE DAY LOKI STOLE THOR'S MAGIC HAMMER

BY THE GODS! THOSE MOVING TREES ARE ACTUALLY ATTACKING ME! AND I HAVE NO MAGIC HAMMER WITH WHICH TO REPEL THEM!!

PLOT: STAN LEE
SCRIPT: R. BERNIS
ART: JOE SINNOTT
LETTERING: M. EPP

THOR DOESN'T SUSPECT THAT I, LOKI, HAVE STOLEN HIS ENCHANTED HAMMER! NOW HE'S HELPLESS TO BATTLE ANY MENACE I CHOOSE TO SEND AGAINST HIM!

A rare instance of Joe Sinnott both penciling and inking a Marvel super-hero tale: Journey Into Mystery #92 [May 1963]. ©2007 Marvel Characters, Inc.

INSET RIGHT: *Fantastic Four #5 [July 1962] cover (pencils by Jack Kirby, inks by Joe Sinnott). This issue features the first teaming of Kirby and Sinnott on their most fondly-remembered collaboration, the FF. ©2007 Marvel Characters, Inc.*

script. I'd go home and start it on Monday and I'd finish it on Thursday and I'd bring it in Friday, and they'd repeat the cycle. So then it got to the point where I stopped going down to the city. Everything was done by mail and I didn't know what books were coming out, even. I didn't know who or what the characters were when Stan called me up one day and said, 'Joe, I've got a book here by Jack Kirby. I'd like you to ink it, if you could. I can't find anybody to ink it.' So I said, 'Send it up.' I didn't even ask him what it was, so when it came in the mail, it was *The Fantastic Four #5* and I was dumbfounded by the great art and the characters. The Thing, Reed Richards, Sue Storm, and Johnny were great.

"The issue [contains] Doctor Doom's first appearance, and the Fantastic Four and Doom go back in history to become pirates. As a young *Terry and the Pirates* fan, Stan's story was right up my alley. So I had a ball inking it. I remember when I mailed it back, Stan called me. He said, 'Joe, we liked it so much, I'm going to send you #6.'

"So he sent me #6, but I had committed myself — at that time, I had picked up another account at *Treasure Chest* magazine and this was a 65-page [serialized] story I was going to have to do on one of the Popes ["The Story of Pope XXIII"].



I had committed myself to it, so when I had started #6, I think I just did a panel or two. I had to send it back to Stan. I said, 'Stan, I committed myself for this big story, and I have to do it.' So that's the reason I got off of *The Fantastic Four* right away."

LO, THERE SHALL BE A RE-TEAMING

Joe picked up where he left off in *Fantastic Four #44* (November 1965), with "The Gentleman's Name is Gorgon," and it was the first of 48 consecutive issues inking Jack Kirby on the title. "I stayed on it right up to #92 (November 1969) and then I was really burned-out, and I called Stan. I said, 'Stan, I've got to take a vacation.' So I did, and Frank Giacoia did the next couple of issues. I came back with #95 and stayed until #102, which was Jack's last issue for quite some time."

The Fantastic Four run from #44 to #92 is one of the most fondly-remembered in comic book history, encompassing the introduction of some of Jack and Stan's greatest creations. The Silver Surfer, Galactus, Gorgon, Black Bolt,

BELOW: *Panel detail from Fantastic Four #5. Pencils by Jack Kirby, inks by Joe Sinnott. ©2007 Marvel Characters, Inc.*



Crystal, Karnak, Triton, and the Black Panther all arrived in a nine-issue span (#44-52) and set the tone for the Lee/Kirby/Sinnott run.

MARVELING AT KIRBY

“I remember getting Kirby pages in the mail during that time and marveling at them—not for too long, of course, because I did have to get to work and ink them. But, as nice as they were to look at, some pages would take more time. Jack did excellent work, all the time. Near the end of his life, when I got something of his to ink, it slipped a little, but I always managed to tweak it so no one saw the difference.

“Comic fans always remember Jack for his amazing machines, and larger-than-life panels and splash pages, and surprisingly, that made his art easier and faster to ink. As great as Galactus was, the sheer amount of detail Jack put into his armor made those stories more work, but definitely satisfying. Judging from the stories that have used Galactus since then, fans and writers must have liked what we did back then! Of course, that’s not the only highlight of that run either. The Silver Surfer went on to his own series, and the Inhumans have made their own mark on Marvel history.”



ABOVE: Splash panel from *Fantastic Four* #44. Pencils by Jack Kirby, inks by Joe Sinnott. ©2007 Marvel Characters, Inc.

Junior Effort

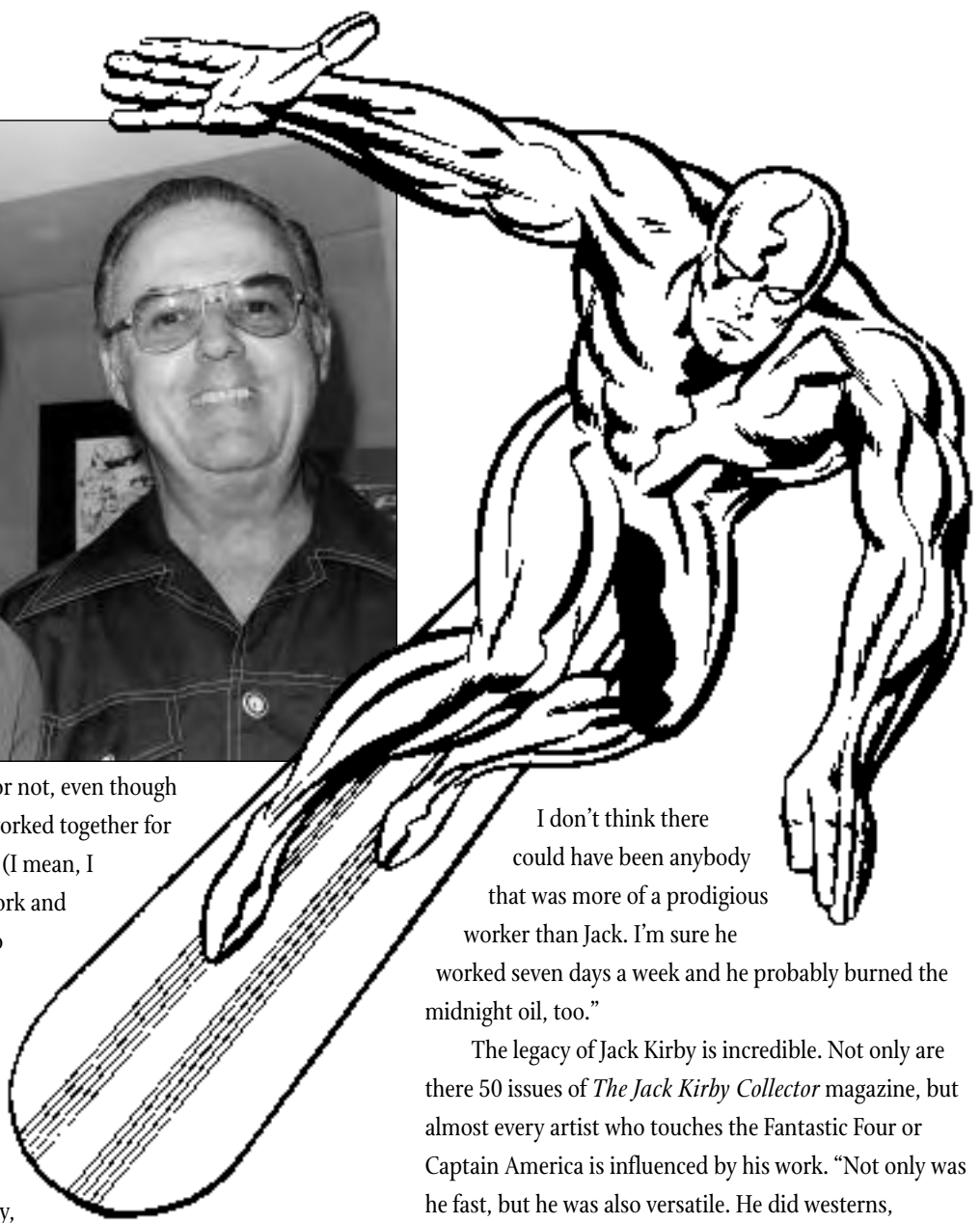
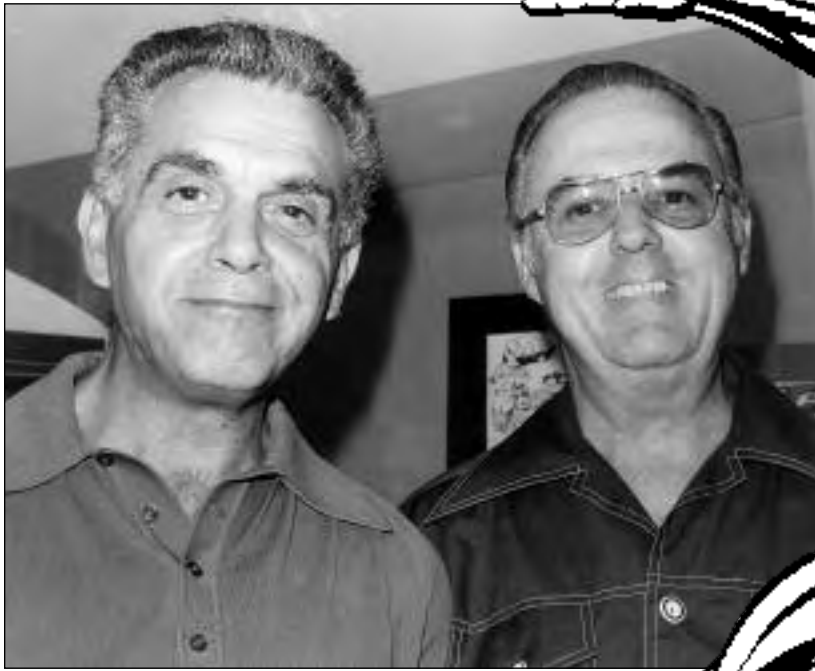


Joe Sinnott penciled and inked one story for Gilberton: *Classics Illustrated Junior* #554, “The Enchanted Deer” [Sept. 1958]. ©2007 the respective copyright holder.

Classics Illustrated is probably the least understood and most underestimated comic book series in the history of illustrated storytelling. The Gilberton Company produced original adaptations of classic novels and plays from 1941-62. A secondary Gilbertson line, *Classics Illustrated Junior*, adapted fairy tales and children’s stories. Teachers scorned them, students loved them, but love them or not, they sold up to four million copies a month around the world!

Artists contributing to the series included Alex Blum, Jack Kirby, George Evans, L.B. Cole, Norman Nodel, Dik Browne, Rudy Palais, Pete Costanza, Kurt Schaffenberger, Sal Trapani, Joe Orlando, Graham Ingels, Al Williamson, Angelo Torres, Roy Krenkel, John Severin, Reed Crandall, Norman Saunders, Don Perlin, and Joe Sinnott.

“I only had time to do one *Classics Illustrated*. ‘The Enchanted Deer’ appeared in issue #554 (Sept. 1958). Based on a Brothers Grimm fairy tale, it was a delightful story similar to *Hansel and Gretel*. I even did most of the fillers for that issue, too,” Joe recalled.



ABOVE/INSET BELOW: Though they collaborated for years prior, Jack Kirby and Joe Sinnott didn't meet in person until 1972! The photographs of the pair on this page are from 1975.

INSET RIGHT: Cover detail from *Fantastic Four* #50 [May 1966], with pencils by Jack Kirby and inks by Joe Sinnott. ©2007 Marvel Characters, Inc.

“Believe it or not, even though Jack and I had worked together for quite some time (I mean, I had inked his work and mailed it back to Marvel), we had never met until 1972 at a convention in New York, and then again later in '75. By the way, that convention re-united me with Stan, whom I hadn't seen for almost 17 years, too! But, you know, I probably had worked with Jack for at least ten years, on and off, on different things before I met him. And I never talked to him, not once, on the phone, even though we did so many *Fantastic Four* issues as a team. He never called to say, 'Joe, I'd like you to do this with this character or this panel,' or, 'Don't do this,' or, 'I like what you're doing.' I never talked to him on the phone, never ever, all the time that we worked together all those years, and he never put a note on the borders for me — nothing.

I don't think there could have been anybody that was more of a prodigious worker than Jack. I'm sure he worked seven days a week and he probably burned the midnight oil, too.”

The legacy of Jack Kirby is incredible. Not only are there 50 issues of *The Jack Kirby Collector* magazine, but almost every artist who touches the *Fantastic Four* or *Captain America* is influenced by his work. “Not only was he fast, but he was also versatile. He did westerns, romances, science fiction, war, newspaper comic strips, and even worked as an animator during the 1930s, too,” Joe commented. “Even at DC Comics, he stood out as one of their most creative artists.”



THE MISSING FANTASTIC FOUR PAGES

The departure of Jack Kirby from Marvel Comics in 1970 shocked comic fans. How could Jack leave Marvel? And then go over to DC Comics—the ‘enemy’? Whatever caused the rift between Stan and Jack sent waves through Marveldom. *Fantastic Four* #102 marked the end of the Kirby era on the *FF*. Waiting in the wings were talented men like John



Examples of the Jack Kirby/Joe Sinnott art team on the Fantastic Four. ©2007 Marvel Characters, Inc.





Joe Sinnott inks over Ron Frenz pencils on this Kirbyesque pin-up depicting The Fantastic Four. ©2007 Marvel Characters, Inc.

Buscema, Rich Buckler, Keith Pollard, John Byrne, and later, Ron Frenz.

“One day this year (2006), I received a package from Marvel that included the equivalent of ten Jack Kirby *Fantastic Four* pencil pages in the mail. Some of the pages don’t have any panels on them, so I asked Marvel what they intended to do with the blank panels, and they said that they were going to have Ron Frenz fill them in, to complete the story. It was really a mixed bag of artwork, and they are calling it ‘the Lost *Fantastic Four* pages.’ It should see print in 2007 sometime if all goes well. I got them on Blue Line paper and, of course, it was supposed to have been around *Fantastic Four* #102 that Kirby had penciled it. Actually, I had inked quite a few of the panels back in those days, but I think that was the time when Kirby and Stan had a disagreement and Jack left Marvel to go to DC, and the pages went unfinished. Over the next few issues, they borrowed panels from #102 that Jack and I had done and put them in different books; when I say different books, they had one or two people working on them like John Buscema and people like that. Now, they want them finished the way it was intended.

“But it’s fairly interesting, the story that I’m working on. I’m certainly enjoying it because Jack penciled it in May of 1970. Can you imagine? Thirty-six years ago. And here I am, doing *Fantastic Four* again on unpublished art. I am rediscovering idiosyncrasies, like him not putting two eyes on the same plane, so I have to correct things like that



again. It really is fun. Inking Kirby really was a joy. His work was always so imaginative, and my job as an inker was to bring the best out. With Jack, that wasn’t too difficult.”

- **ABOVE:** Doctor Doom pin-up by Joe Sinnott.
- **BELOW:** Marvel super-hero licensing art by Joe Sinnott. ©2007 Marvel Characters, Inc.





SUPPLYING BEHIND THE STARTLED EYES OF CAPTAIN AMERICA AND THE YOUTHFUL RICK ROWEN, A STRONG AND GRACEFUL SOLDIER, COSTUMED AND TRAINED TO SPRING TO LIFE FROM THE MURKY SHADOWS AND HIDDEN CORNERS... IN A DEADLY, MORTALITY ATTACK... AS ONLY THE HEROES OF HYDRA CAN MUSTER...!

Captain America #110 [Feb. 1969] spread penciled by Jim Steranko and inked by Joe Sinnott. ©2007 Marvel Characters, Inc.



Pin-ups by Joe Sinnott. Thing, Nick Fury ©2007 Marvel Characters, Inc. Art ©2007 Joe Sinnott.

THE MIGHTY THOR "The RETURN OF ZARRKO, The TOMORROW MAN!"

STAND BACK, FOLKS! WE DON'T KNOW WHAT IT'S ALL ABOUT, BUT THOR'S ON A RAMPAGE AND IT ISN'T SAFE TO GET NEAR HIM!

ODIN! I'VE GOT TO SEE ODIN!

DID YOU SEE THAT? HIS FOOT CHIPPED A PIECE OUT OF THAT LAMPPOST AS HE PASSED BY!

AND LOOK, HOW HE SCRUNCLED THE STEEL LITTER BASKET THAT WAS IN HIS WAY!! WOW!



WRITTEN BY: STAN LEE
DRAWN BY: JACK KIRBY
INKED BY: J. SINNOTT
LETTERED BY: M. ROYER



Doctor Doom triumphs over Galactus(!) in this Joe Sinnott pin-up. ©2007 Marvel Characters, Inc.

Sinnott Spotlight by Terry Austin

The Lost Superman-Spider-Man Pages

Okay, we all know that my friend, “Gentleman” Joe Sinnott, is a penciler without peer, an inker of legend, and one of the nicest guys currently residing in the Milky Way Galaxy, but did you know that good ol’ Joe is also a magician? No foolin’! I didn’t either, until a recent lunch we shared, when Joe made an unpublished page from one of the greatest comic book sagas ever produced appear before my very eyes!

The story begins a full 30 years before that noontime repast (no wonder I was so hungry!) when, for three years,

I served as assistant and background inker for another terrific inker and all-around nice guy, Dick Giordano. During that period, as part of my duties, I was pleased and extremely proud to ink the backgrounds on the historic first-time-ever crossover project between DC and Marvel Comics, rightly billed as “The Battle of the Century,” *Superman Vs. The Amazing Spider-Man*. Produced by DC Comics, the story was skillfully written by Gerry Conway and excitingly penciled by Ross Andru, and was one of the most talked about comic books of 1976, being well received by fans and pros alike.

Flash forward five years to 1981, when it was decided that the time had come for Marvel Comics to have their turn at producing the second Superman and Spider-Man epic. Marvel head honcho Jim Shooter selected their premier penciler and inker for the task of bringing his script to life: John Buscema and Joe Sinnott. A collective cheer was heard throughout the land, and the work was begun in earnest.

One day in Marvel’s bullpen area, Jim approached me with an idea. Knowing that I had inked the backgrounds on the first *Superman/Spider-Man* book (even though my name didn’t appear in the credits, it was the most widely known “secret” in the industry at the time), Jim decided that he would outdo DC and have the backgrounds on Marvel’s production inked by a whole squad of “superstar inkers” (his words, not mine). I had been an inker in my own right for a few years by this time and Jim felt that if I acquiesced, he would then be able to talk other well-respected inkers into signing on. Little did he suspect that most of us would have done so, and even gone without pay if necessary, for the opportunity to work with one of our idols, Joltin’ Joe Sinnott!

Now, flash forward to 2006, to that miraculous day that I met up with Joe, his wife Betty and son Mark, for one of our periodic lunches. I had decided to take advantage of the situation to ask Joe to autograph the small stack of original comic art pages that I own from jobs that he had inked, including our one “collaboration” referenced

BELOW : *Splash page from Marvel Treasury Edition #28 [July 1981] featuring John Buscema pencils and inks by Joe Sinnott (as well as a zillion others; take a look at the credits!). Spider-Man ©2007 Marvel Characters, Inc. Superman ©2007 DC Comics.*



above. Unbeknownst to me, Mark had decided to bring along a pile of comics for me and/or Joe to sign, including Marvel's *Superman and Spider-Man*. After Joe had kindly signed my pages, deftly keeping them out of the ketchup while doing so, and we had all gazed in astonishment at the evidence of Joe's deft brush work from years past, that's when the magic happened!

Mark decided to look up the Buscema/Sinnott/Austin pages for comparison sake, since he coincidentally had the published book right there. "I can't find this one," he announced, holding aloft a page where Spider-Man uses his well-nigh indestructible webbing to confine Wonder Woman, who astonishingly breaks free and then hurls an impossibly large machine at poor Spidey. "Give it to me; I'll find it," Betty confidently proclaimed. Soon admitting defeat as well, she passed the book and art over to Joe, who calmly turned the page over to reveal a scribbled pencil notation from some twenty-five years earlier: "THIS PAGE NOT USED."



Now, I had always wondered why that page lacked the pasted on word balloons of the other two that I had received, but never did I suspect that it was because it had never been printed! Quickly looking through Mark's book, I discovered that there were two pages of advertisements in the back, one for DC and one for Marvel. "Holy cow, they must have knocked two pages out of the story to make room for these house ads," I reasoned aloud, "and that means that there's another unpublished page out there somewhere!"

Needless to say, Joe, old pal, the next time we meet for lunch, I'll be expecting you to gesture mystically and conjure up that page from the cream pitcher or some such. Or, failing that, feel free to saw our lovely waitress in half... hopefully before the check arrives!

Terry Austin

THIS PAGE: A visit to the Sinnott personal art archives uncovers an amazing find: hitherto unknown (and unused) pages intended for the Spider-Man and Superman team-up in Marvel Treasury Edition #28 [July 1981]. John Buscema provides pencils, with inks by Joe Sinnott (and maybe others) for this encounter between an arachnid and an Amazon. Spider-Man ©2007 Marvel Characters, Inc. Wonder Woman ©2007 DC Comics.