

## An Interview with Scott Williams

*Scott Williams and I go back a long way - probably to somewhere in the early 90's when he starting inking Jim Lee on X-men. Jim's dynamic pencils, combined with Scott's slick inking style, would influence countless other artists, and start a revolution that would change the face of comics for over a decade. More recently, the duo combined to take Batman to a new level with their 12 issue "Hush" storyline, and featured their best collaborative artwork output to date.*

*Of course, Scott didn't know me.*

*Once I got into the comic art collecting hobby, and discovered the Bruce Lowry memorial gallery, I quickly figured out who to be jealous of. Scott Williams was at the top of the list. It seemed every piece in his collection was to die for. Luckily, we both live in San Diego, and Scott was generous enough to share his incredible collection with me, and others, at some of the local art collector gatherings. At one meeting, a fellow collector who was admiring Scott's Batman 243 cover and Green Lantern 87 cover remarked, "I never thought I'd be standing in the same room as these." Scott's reply - "Neither did I."*

*Scott agreed to let me interview him for this issue of the CFA-APA, which I'm very grateful for since I know he's slammed with deadlines on his latest collaboration with Jim for Superman. I met Scott in his La Jolla office at Wildstorm studios. Not only does he have a killer art collection, but also has a killer office with a view of the Pacific Ocean. (See why I'm Jealous?) We sat down to talk about comic books, comic art, and Neal Adams among other things.*

TM: That's some view man. Awesome.

SW: Yeah, I'm kind of jaded. In the summertime, it's a kick. The sightseeing is pretty nice.

TM: This is nice.

SW: Sit down, take a load off. Sit down on the couch there. Here's that page by the way (shows me Avengers 93, page 18 - Adams/Palmer).

TM: Yeah, let's see that.

SW: Good timing, it just came in today.

TM: So, who's inking this?

SW: This is Tom Palmer. The nice stuff about Palmer's stuff is on the big figures. A lot of the ink work is very ahead of its time. You look at it now, and it may look fairly standard, but at that time that was smooth and silky and slick and just had a real nice...



Avengers # 93, page 18 by Neal Adams and Tom Palmer.

TM: What year is this?

SW: This is '71, '72. Where Palmer falls down on inking Neal's stuff is on the smaller figures. He loses some of the integrity of the pencil but so did Giordano. Neal was the only guy who could ink his small figures, and really nail it. The funny thing is, some of the rendering on this is actually much more polished and much slicker than what Neal would do, but Neal would, with a much bolder and cruder line, would get the essence of Neal, whereas Palmer would sort of miss some of the structure. Some of the Neal-isms.

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TM: It's nice.

SW: It's a favorite comic of mine.

TM: This issue, or the series?

SW: That particular issue, and the series itself. It's probably some of the more mature Neal art. He considered 93, which is a double-sized issue, to be one of his masterpieces. You should get the CBA (Comic Book Artist). The second or third issue is Neal's Marvel years. There's a lot of really great photocopies from this issue, and if you look at it, it is Neal at his absolute best. Some of the opening sequence stuff... I've got one of those pages with Antman going inside the Vision, that's probably some of the best art Neal ever did.



*Avengers #92 by Neal Adams and Tom Palmer. Scott wants this badly!*

TM: And who's inking that?

SW: That was all Tom Palmer. And he's real happy with Tom Palmer's inks. The problem was he never got to finish the series. Neal fell farther and farther behind deadline-wise, and the last issue that was

supposed to wrap up this big Kree-Skrull war got yanked from him, and kind of soured him on Marvel in general. But he was going to make it his magnum opus. It was going to be his epic. Him and Roy Thomas.

TM: So what does he think, something that he's inked himself, is his favorite? Do you know?

SW: Well, he's definitely his own favorite inker.

TM: Do you know if he has a personal favorite? I just read an interview in CBA...

SW: Yeah, he's done a couple of interviews. I don't know - I can't recall him ever saying specifically that one job in particular was better than another, although I seem to recall, believe it or not, a story that he did, it was actually an album - was it Eric Burdon? - that he was illustrating, and it wasn't just liner notes, he was actually doing this whole comic inside, and he considered that to be one of his more sophisticated jobs. I think he was also a fan of that story that XXXXXX has, the Thrill Kill. He considered that to be...

TM: Oh yeah, the one with the guy shooting at people.

SW: Yeah the altar boy. One of the more photo-realistic jobs.

TM: So have you seen a lot of these floating around (Avengers pages)?

SW: No. Part of the reason I went as high on it as I did is because you just can't get them. Not the nice ones. Every once in a while, a crummy one pops up. In fact, XXXXXX, a week or two ago called and offered me a page. It was junk. I didn't even ask him how much it was. With the Avengers stuff, just like anything Neal does, there is a huge number of things that he did that I think are great and I'd love to have them, and there is a huge number that I could care less about from the exact same issue. This is a 32 or 39 page issue, and half of them I don't really care about, but the other half I'd kill for. This one is right in the middle. It's got a lot of the characters in it. I'm a big Vision fan.



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TM: Do you know where any of these pages are?

SW: No. I know where a few pages... XXXXXX has a couple of pages, they're pretty nice. One of the pages is really nice, but one of the panels is a stat. He's got at least a couple of the covers. But the covers are odd in that one of them, everybody who follows this stuff, everybody swears John Buscema did it, because it looks like John Buscema and the other one is heavily touched up...

TM: Did Palmer ink the covers also?

SW: Palmer inked all but the last one. And another one John Romita Sr. touched up. So you've got these Neal Adams poses and stuff and then you've got very clear John Romita faces, so they're sort of odd. But there's one cover that Neal ... Neal illustrated Avengers 93, 94, 95 and 96. 92 he didn't draw, but he did the cover, and that's like the best cover. That's actually like my Adams grail. That would be like the one piece that I would go after.

TM: Which one is it?

SW: It shows Captain America, Thor, and Iron Man banishing... in fact, it's actually this scene, (shows me a panel on his Avengers page) where basically they're banishing the newer Avengers from the team. It turned out it's not really them, it's Skrulls doing it, but it's just perfectly drawn, and it's classic.

TM: So this is a recap right here?

SW: Yeah, it's a little recap.

TM: Cool. So, when did you start collecting original art?

SW: 1980 or '81.

TM: Do you remember what your first piece was?

SW: Yeah, it was Strange Adventures Deadman cover # 213.

TM: That was the first thing you bought?

SW: Yeah.

TM: What did you pay for that?

SW: I think it was \$300.

TM: What's the 213? Which one was that?

SW: It's the "Don't Die Tiny". It's got...

TM: Oh yeah, off the Ferris wheel?

SW: No, no, it's kind of an abstract.

TM: Oh, Tiny's laying there...

SW: Yeah, Tiny's laying there and there's like this big kind of a white shape Deadman in the background screaming, the full Neal Adams inks kind of thing.



*Scott's first art purchase, Strange Adventures 213, by Neal Adams.*

TM: \$200, you said?

SW: \$300 I think. I bought that and I bought 2 Neal Adams Weird Western pages inked by Berni Wrightson featuring El Diablo.

TM: Did XXXXXX have a couple of those?

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SW: Yeah, he has both of mine.

TM: Oh, he does?

SW: He's also got my Deadman cover.

TM: Oh, he has that cover?

SW: Yeah, I sold that to Richard (Martines) when I needed to move out to San Diego in order to start my career and he traded it for XXXXXX's 212 cover.

TM: Yeah, I love that cover. Oh man.

SW: They did the swap. I actually think Richard came out ahead on that deal.

TM: Yeah.

SW: The 212 is actually the first Deadman comic I ever bought and, I'm with you, it may be probably one of the best covers. The 207 cover is one of the best ones because it's a large art cover, it's got all those heads on it...

TM: Is that the one where he's just standing there surrounded...

SW: He's just standing there surrounded by all those heads and it's large art. I've seen the original of that.

TM: I just saw the one with the Ferris wheel, where he's falling off the Ferris wheel?

SW: Yeah. Either XXXXXX has that or...

TM: Yeah, he has that. He has another one though. He has a beautiful... it's supposed to be Curt Swan. Maybe I shouldn't be telling you this, I don't know if you know he has it. Curt Swan...

SW: It's a large art cover?

TM: No. Curt Swan, Neal Adams inks, it's like a boxing match, it's a Superman cover...(Action # 372)

SW: Yeah, I think I know which one that is.

TM: It's beautiful man. It looks like Neal drew the whole thing from start to finish.

SW: Well Neal was never shy about imposing his style on other artists. (laughter)

TM: So you don't have that any more, obviously. What's the first major piece you got after that?

SW: I think the next year I scratched my Frank Miller itch. I bought the DD 173 cover, which I do still have. It's amazing how much art I bought back in those days that I don't have any more.

TM: So you say you bought that back in the 80's?

SW: Yeah, like '81 or '82. And I also bought that Frank Miller Spiderman annual cover. I don't have that any more. I also bought a Neal Adams Batman page from Batman 244 and I don't have that any more either. I don't know where that is...actually I know where it is, XXXXXX has it. I saw it up on ebay a year or two ago and he was the high bidder on that.

TM: So he's got a lot of Adams?

SW: Yeah!

TM: Mmm hmmm... Do you have a grail still? That one piece?

SW: Ummm... No. Not a single piece. There's a couple of pieces that I would really like to have. Well, there's more than a couple of pieces. I know this was being discussed on the art list recently and I started thinking about it – it's too hard to nail stuff down to just one or two things. There's too much good artwork out there.

TM: It's true.

SW: There are pieces that I look for because I think there's a chance that it might come up and I might have a shot at it. I don't look at the Avengers # 4 cover as ever being a possibility or Amazing Fantasy 15 cover, or....

TM: Right, or Action 1...

SW: ...from price standpoint, you know like some of the Frazetta famous funnies covers,

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I mean I don't have 80 or 100 grand to pony up for that kind of stuff.

TM: The cover is awesome, the one that sold on Heritage. (Famous Funnies # 213)

SW: Yeah, they're all killer. So I don't look at those. But I told you, I'm a big fan of that Avengers 92 cover, I'd go pretty hard after that. The first GL/GA cover, 76, just because of the cover that it is, I'd go hard after that. There's some Kirby/Sinnott FF stuff...but again, even now, Kirby/Sinnott FF covers from the stuff I'm interested in, you're talking 60, 80k...you're talking big bucks.

TM: Go for a panel page and you're still talking a lot of money.

SW: I had a really nice FF 55 half splash page that I traded for the Batman 243 Neal Adams cover.

TM: I would have done the same.

SW: Yeah, I still don't regret that one.

TM: Have you seen the one that Ken has, the Kirby/Sinnott FF page he's got? Panel page...

SW: Ken...

TM: Danker.

SW: He's the guy that I got my other page from.

TM: He's got a nice one.

SW: Is it from 55?

TM: I don't know the number. It's a later one from around there. It's pretty nice (# 55, page 19).

SW: I'll look at it. Is it on his site?

TM: Yeah.

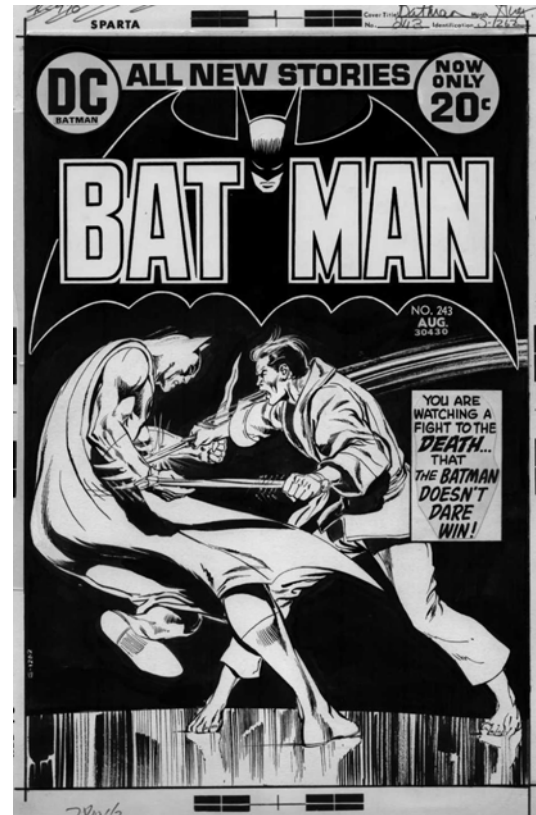
SW: Yeah, I'll look.

TM: You pick up anything else recently?

SW: Recently, what?

TM: In general?

SW: Stuff that's going on art-wise?



*Batman # 243 by Neal Adams.*

TM: Yeah. Is it secret stuff that you can't tell me?

SW: Secret stuff...anything secret going on... Well, there actually is... Some people who are interested in some of the Travis art that I have, some of the color pieces, they're trying to put together deals with other people... Most of the people who want my stuff the worst, they don't have anything that I want in trade. I don't want to sell it. Maybe for \$30,000, or something crazy like that. Most of the temptations I would get would be if somebody offered something in trade. But most of the people who are interested in Travis stuff, they generally tend to have newer art. I like newer art, too, but it's not the stuff that's going to really... If I'm going to have newer art, I'd like the best of the newer art and that's Travis. You can't get much better than his color stuff.

TM: So aside from Neal Adams, what would tempt you?

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SW: Stuff that's just not available. The best John Buscema, the best Kirby, the best Barry Windsor-Smith, the best Wrightson.

TM: What's the best Kirby to you?

SW: The same stuff that everybody wants.

TM: Twice-up Sinnott FF...

SW: The twice-up Sinnott FF stuff, and it's not because that's sort of the flavor of the day stuff - which it is. Everybody, if they're going to have their one Kirby piece, it's either going to be a classic Captain America shot, or it's going to be Kirby/Sinnott twice-up FF art. It just so happened that the Kirby/Sinnott FF stuff was stuff that I collected hardcore as a kid. As a comic book collector, that was like my main collection. From the Kirby stuff right up to the Buscema run, and then after that I pretty much kind of died off.

TM: What stuff in the Kirby run do you think is the peak...

SW: The late 50's and 60's. Starting pretty much from the Doctor Doom/Silver Surfer...

TM: The Galactus stuff?

SW: No. Well, the Galactus stuff is nice, the Galactus stuff with Silver Surfer when he was first introduced, that's a cool story, but the art is... they're on a learning curve. That started with issue 48, and then some storylines evolved, and then starting with Issue 57, there's a great story line, a classic story line, where doctor Doom, Silver Surfer and the FF...that was sort of like the beginning of Kirby/Sinnott and it runs right on through the 60's and the early 70's when it goes to the small art.

TM: Do you see the page that's on ebay right now? (FF 51, page 8)

SW: Yeah, there's one nice page from 51, which is a great issue.

TM: It's a nice page.

SW: It is a nice page. There's a collector in France, XXXXXX, who's got like the best Kirby. Probably the best Kirby collection.

TM: He's a big Byrne nut and he had a lot of the...

SW: He does?

TM: He had.

SW: I didn't know that.

TM: He had all the good... I'm always looking for Byrne FF, that was like my number one draw, and you can't find the stuff anywhere. The stuff that he inked himself, you can't find. People sit on them. I don't even know where they are. I know some people that have some...

SW: I would think XXXXXX would be probably be your best source...

TM: I've gotten stuff from him. I've gotten good stuff from him, but that guy XXXXXX (from France), apparently at one time, had like tons of it and he just got so many offers over the years...

SW: He blew it out.

TM: Yeah, he blew it out.

SW: A lot of the best Kirby art is in Europe. A lot of really good art is in Europe. Adams, Kirby, Wrightson, a lot of that stuff's in Europe. A lot of it's in France, England... There's a couple of collectors in France that are sitting on stuff - covers, splashes. Philippe Queveau probably has some of the best stuff. He's got some of it on his Lowry gallery, you can see it.

TM: Yeah, I've seen some of it.

SW: He's a big Surfer nut. He's the guy who's got the Silver Surfer 3, the Buscema Silver Surfer 3 cover. Good cover.

TM: Yeah, I've seen it. So no one's offered you that stuff?

SW: I've been too busy to make a lot of noise about it. I'm not actively working the phones. Most of the time, the stuff that I'm interested in, I have to dig deep, I have to work hard. All my best stuff, with very few exceptions, very little of it has fallen into my lap, I had to dig and work.

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TM: It's work.

SW: It's work. It's fun. If you've got the time to do it, if you've got the resources and you've got the time to do it, and you're not taking away from other things, it can be kind of like a detective thing. It can be frustrating because 9 times out of 10, leads dry up, and you think you're getting somewhere... Somebody's got something in Europe that I would kill for, and he won't sell it to me at a reasonable price. He would only do trade. But the type of trade he wants is the stuff I don't have, I can't even get, it's all way high-end stuff, it's just killer, you know... So it's like one of those things where I thought I was making progress, because just to find it - like, "oh you've got that?" And the funny thing is, I just missed out on being able to get it cheap. I missed out on it and then I find out that it's there, and the guy is tough to correspond with, doesn't return emails... I'm kind of getting teased. It's like, I can't deal with this guy. He's a way high-end guy. It's also a really hard time to try and buy stuff from Europe because of the value of the dollar.

TM: Yeah, I know.

SW: You can't tempt them with big numbers, because it's not as big a number to them. If you're going to sell stuff to them, then it's great, because they've got more buying power and you can kind of jack up your prices. They don't mind paying it because of the value of the Euro. But as far as trying to buy stuff... I know where there's a couple of things in Europe, but I can't tempt the guy; I don't have the right stuff to make trades with.

TM: Are you content with your collection now?

SW: I could very easily stop. The reason it's probably going to end up almost being that way is because for all the good stuff, people are going to want a premium. They're going to want top dollar plus. Or I'm going to have to work really hard to get it. I'm going to have to like dig stuff up. With the size of my collection now, I don't know if I really want to pay top dollar for all this type of stuff when it does become available, and second, I don't know if I have the time or the

inclination right now to dig, to work hard at it. For a while I thought I was going to be sort of a hoarder, just hoard all this stuff.

I think after you get to a point, where you get a fair amount of nice stuff...the chase is kind of fun, but I'm not sure if you get the reward. In other words, when my collection was still pretty small, every really good piece was like a major addition to the collection. Once the collection gets to a certain size, and you've got really nice representative pieces from the people you really like, then you just kind of pile it on. It's nice, but you don't get quite that same buzz. In other words, when I was really into this stuff and going after everything, it'd be like the last thing I'd be thinking about going to bed at night, and it would be the first thing I would be thinking about waking up in the morning, which is probably a little sick. I'm not there anymore. I've sort of scratched the itch. It doesn't mean...I'm telling you, if little jewels pop up on ebay, or somebody heads me in the right direction that's truly one of those ones where it's "oooh, I always wanted...", you know I get excited and I try and work something out.

TM: Is there anything not so spectacular that you want?

SW: That's the other thing. I could rethink what I want to do. I could start thinking more modestly. I could think in terms of cheaper stuff, just to kind of be in the art collecting biz, but I'd sort of have to recalibrate. I haven't done that yet. I've thought about like what would it take to recalibrate, but I don't know if that's something that you can just do because you say you want to do it, or it's like a natural inclination. I'm not sure what it would take. But like I said, just more or less over the last year or two, I've just been so busy with work that it's taken me away from the art collecting thing. I've only got so much mental energy to give. The art stuff is just kind of a fun thing on the side. I'm actually surprised I managed to acquire as many things as I have without having to go jump through all the hoops to find stuff. I've had some luck with ebay, and people now know...

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TM: It doesn't hurt that you're Scott Williams either, right?

SW: It's not so much that, what doesn't hurt is that I've finally put the message out that this is the stuff I'm interested in, if you get something nice, give me a shout. And that helps a lot. Even people who don't have it, they say "I heard somebody's got this," and so sometimes that'll work. I luck out with that.



*Green Lantern #87 by Neal Adams.*

TM: Those Ronin pages that you picked up?

SW: Yeah?

TM: You sold off some of them?

SW: I sold three of them. I wouldn't have done it...I had no interest in selling them, I was quite happy to keep all six, but...

TM: He made you an offer you couldn't refuse?

SW: No, not really. He made me a good offer, but it was really more of... I sort of almost kinda' got quilted into it.

TM: Really?

SW: Yeah, a little bit.

TM: Was it a trade or just cash?

SW: Just cash. I tried to do a trade...

TM: He was mad that you had first dibs and got all the good stuff? (when the pages originally sold)

SW: No, no. Only because I know he's a big Miller fan, and he's always said that if he runs across any killer Adams - he knows that's my thing, he'll hook me up. It's that. I'm still waiting for him to hook me up. I have no doubt that if it runs past him, something like that, that he'll hook me up.

TM: He turns up some good stuff.

SW: He can turn up some good stuff. I helped him out one other time. He was after a key crucial sequence from the Miller Wolverine miniseries. I had two pages from that that I bought way back in like 1980 or 81, right when that stuff was coming out. It was a couple of big battle scenes from the last issue, and he was completing this whole sequence, and I had two pages, and I hooked him up with that. I said "Don't forget now, I don't really want to sell these, but it's something you obviously want so..."

TM: You should have waited until he finished on that deal before you moved the Ronin pages.

SW: Oh, the wolverine thing. That was like years ago.

TM: I know. Did he ever reciprocate?

SW: Well... He might say he did (laughter). The one thing he reciprocated, he contacted me first about a Neal Adams X-men page, offering it to me, but it's one that I had sold like eight months earlier, the one that XXXXXX has.

TM: Oh that one, the Angel?



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SW: Yeah, the Angel page.

TM: Did you see the one he had that XXXXXX ended up with?

SW: Oh, the Batman page? Yeah, he offered me that...

TM: I love that page.

SW: It is a very nice page. It's a very nice page.

TM: You have no interest in it?

SW: I had an interest in it, but at the time he offered it to me, I was really interested in big stuff. I'd had some panel pages, I wanted like... I was looking for covers.

TM: Had you had your covers? Your Batman and Green Lantern covers?

SW: I was getting them, I was in the process of acquiring that type of stuff, and the other thing too is that happened right at a time when I had a Frank Miller cover that I was looking to move, and I really needed...oh, that's what it was - I needed the cash from that in order to get the Green Lantern 87 cover.

TM: That wasn't too long ago.

SW: That was like two or three years ago.

TM: What was the Miller cover you sold?

SW: It was a Spiderman annual cover, Klaus Janson inks. It's a Doc-Ock cover with kind of like a close-up, it's a graphic cover, it's like Doc-Ock reading the newspaper with his tentacles in the picture, caught in the newspaper, like a photograph on the newspaper. It's Spiderman battling the Punisher.

TM: Oh yeah.

SW: Are you... Does Jim's (Lee) stuff do anything for you?

TM: I do, I love the stuff. I haven't bought it yet though. The prices...you know...kinda'.. (laughs).

SW: You wait for the collected editions?

TM: No. I buy your books.

SW: Oh, the comics.

TM: I thought you were talking about the original art.

SW: Oh, no no. Well, there's a lot of artists whose work I like, but I don't want to necessarily want to collect their art. I have to be selective.

TM: Yeah, I mean, the prices for your stuff is getting up there. You guys are...

SW: Well, that's helped fuel some of my art purchases. So I can't complain.

TM: What I paid for a Neal Adams page is like what it would cost me to buy one of your pages. So it's like, well...

SW: It would cause me to pause.

TM: Yeah. I would like to get something eventually, but we'll see. Someday.

SW: Are you more of a Batman or a Superman guy, or does it matter?

TM: Umm...

SW: Depends on the image?

TM: Yeah. Do you have any interest in getting some Miller Dark Knight stuff?

SW: I've tried a few times, came close on a couple things, and it's kind of like you with Jim's stuff, it's really pricey, especially the stuff I would want.

TM: You think, "What else could I get with that money"?

SW: Yeah, kind of. And I've got some Frank Miller anyway. I've got that Daredevil cover, some interiors, some splashes and stuff, so it's like, you know, I mean I scratched the Daredevil Frank Miller itch but I still would like... The problem is, the better pages are all with the heavy hitters, like XXXXXX's got like a killer collection, and

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XXXXXX. Those are like the two guys that have like...

TM: Your buddy Richard's (Martines) got a really cool page.

SW: He's got a really nice page. I've talked to him about that a few times.

TM: So he has no interest in parting with that, huh?

SW: Don't even bother going there. (laughter) Don't go there.

TM: That's a nice page. When I first started collecting, I saw a couple on ebay for like four grand, and I thought that was a lot. Now it's like...

SW: I was collecting art when the stuff was out there becoming available. It was pretty pricey at the time, but it was like nice pages would be like a thousand bucks.

TM: Really?

SW: Really nice page. Yeah, that's a lot. That was a lot.

TM: Like '85, '86, '87?

SW: Yeah, it was within a year or two after the book came out, which was '86 I think, '85 or '86. I saw a table at the San Diego Con, it was covered with originals, all Dark Knight originals. He had splashes, killer shots and stuff, but they were anywhere from four or five hundred to a grand or more. And it just so happened to be at a time where I was buying no original art. I was a starving artist. I was working regularly, but I was making \$20,000 a year at the time. I passed all kinds of great art back in those days. I missed a very key seven or eight years of when I could have been getting really fat and sassy on good art. I didn't have the resources, it wasn't a priority for me, it was all about doing the art, it wasn't about collecting art.

I was lucky to have gotten some pieces before that, and I've been lucky to have gotten a lot of pieces after that. But that whole mid 80s to early 90s I missed out on. Some of the best years for getting art for fairly, by today's standards, reasonable

prices. At the time, it still seemed damned expensive. There was no illusion that you were getting this stuff thinking it was going to turn into like five figure type pieces of art; it was just, the thought of it was cool.

The difference was, back in those days, if you were really interested in it, you'd overpay for the good stuff, but it'd be like a \$400 piece, and paying like \$700 for it. That's really different than like a \$10,000 piece, and paying \$15,000 for it, and up. I see things all the time now where there's like, in today's market, a legitimate \$30k piece, but because it's really nice, people want \$50k for it. When you start getting into that kind of difference... I think that's part of the reason people are wondering where this could go.

TM: Where do you think it will go?

SW: I don't know. I didn't think it would go where it has, so I've given up on trying to figure it out. I don't know. By mere mortal standards it seems like it's already priced itself above the average Joe. That may be true, but that doesn't necessarily mean the prices won't keep going up, because all you need is a significant segment of a very affluent subsection of the culture to get interested in it. You've got a lot of people, especially in Hollywood, who grew up on comics, and they're all starting to get into this stuff, and there's a lot of Hollywood dollars coming in there. And it's still a small hobby. All you need is like two or three guys throwing out big bucks, and it affects the entire market. So, I don't know where it's heading.

TM: I think up.

SW: I don't think it's going to be going down any time soon. I don't think the best of the best stuff will ever go down.

TM: Do you think there's anybody recent whose stuff... To me, a lot of the really primo stuff is in the past, like you're not going to see... Are there really going to be people who are going to say, "The stuff in the 90's just ruled!" and be going after it?

SW: No disrespect to the XXXXXX's (big 70's collector) of the world, but the fact that

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you've got guys like paying big bucks for Rich Buckler and Ernie Chan covers; that stuff was absolutely the dregs when I was collecting back in my day.

TM: I got together with some collectors recently, and they had just like stacks of garbage... Stuff I wouldn't want for five dollars a page, and they were just all over it, stacks of it.

SW: Yeah, so much of it's nostalgia. So as long as I keep my focus on that... You could have art that is objectively superior to other pieces of art, that's fine, that's not what a lot of this is about. This is about nostalgia. More than objective, artistic qualities, it's about nostalgia.

TM: Don't you think the really primo stuff is a combination? Good art combined with nostalgia.

SW: Yeah, of course. And that's why I landed on Neal to such a large degree. He meant so much to me from an artistic standpoint, and an influential standpoint that he was an easy guy for me to think in terms of, if I was going to buy original art, it would be Neal Adams. But objectively, he was ahead of his time, he was a giant in his field in his day. There's also lots of sort of subcategories, "was he a good guy?" or "is he a good guy?" versus like Mike Burkey is a big John Romita fan. He loves his art from an art standpoint but he loves John Romita. He's like his second dad type of thing. (laughter) So you have like that kind of a connection. And if somebody's kind of a punk, the person, does it affect your interest in the art? I suppose if you had bad experiences with that guy personally, it probably would. If Neal spat on me and told me what a punk I was and bitch-slapped me or something, I'd probably feel a little different about his art. But even when I was a kid, I knew about his reputation for missing deadlines, and disappointing his fans, and being kind of harsh on the ...

TM: You know what? I wouldn't care.

SW: At one point, for like a very short period of time, when I was very immature, I said, Neal Adams is a dick, I don't like him anymore and I'm not going to collect his

artwork. But the artwork kept speaking to me.



*Weird Western # 13, page 3 by Neal Adams.*

TM: So, you got to the "I hate Neal Adams" phase.

SW: Yeah, and that lasted for six months, and then I realized I could separate the man from the work. And then the other thing too is that I've now been a pro long enough and been at conventions and I've had good days and bad days, and I'm not going to take as gospel the fact that somebody didn't like the way he approached a critique, and then it becomes myth that Neal's a dick, whereas maybe he was just being brutally honest with the guy.

And I know that's part of his style. It's like, "Look, I'm here to make you a better artist, and you have to listen to the truth, and the truth is, this is the way things are, this is where you're at, this is going to hurt, and learn from what I am about to tell you." As opposed to people who I've seen give critiques to artists who are nowhere near ready, but they didn't want to break their hearts. I personally very much prefer finding something to say that's positive about

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people's work. I want to find something positive. I can usually find something positive, but then at some point you've got to get down to brass tacks and let them know where their weaknesses are.

TM: I just remember that one story where he apparently told some guy to quit altogether which... (laughter)

SW: I wouldn't tell somebody that, but there are people who are like in their mid-30s, early 40s, and the stuff looks like... (laughter)

TM: Hey man, you never know! (laughter)

SW: I don't think so. If someone in their mid 30's or early 40's, if the stuff looked truly awful, if it was in no way, shape or form professional in nature, they would then be the first guy to take their work from that level at that age and become a professional. No one's done it. Virtually everyone who's made it as a career, they've usually hit it by the time they're maybe in their early 30's, but usually they're in their 20's. As many people as I know in the business, nobody got in, in their mid 30s. They were all well entrenched, at the very latest, in their late 20's, and most of them in their early 20's, and some of them in their teens. That's just the way it is.

TM: So, Neal was important to you?

SW: Yeah, Neal became important to me because I discovered his stuff at a time when I started thinking about drawing myself. Just appreciating art and admiring the work that was...

TM: But what made him so great? What did you see that...

SW: Um... Partly, it just had aesthetic appeal. You can talk about some of the innovative stores that he was doing with some of the writers and his kind of newer approach on characters like Batman and Green Lantern and Deadman and those types of things. They were sort of off the beaten path, but I didn't know what the beaten path was at that point everything was new to me. So the freshness of it didn't hit me. What hit me was the fact, like we

mentioned before, that his characters looked great.

I think if you're interested in art, most people tend to come in with an artistic interest in stuff that approaches a naturalistic bent. In other words I think if you're a fan of fine art, painters, fine artists, you're going to tend to go in and be interested in stuff that looks representational. You look at Michelangelo and Rembrandt and John Singer Sargent and stuff where it's recognizable. And then as you start to learn and appreciate some more then you can start getting into nuances and abstractions and have it still resonate and make sense.

Neal was the most naturalistic artist of his time. He brought illustrational techniques that a lot of other artists weren't using, or at least other mainstream comic book artists that I had ever seen weren't using that style. So it was a very easily accessible art to get into. His stuff looked great. His women looked hot, his men looked great. There was a flow to the pages because of the way he would structure the storytelling...

TM: Do you think he was the best?

SW: Of all time? I don't know...

TM: I mean it's very subjective...

SW: Yeah, it's really subjective.

TM: To me, he had the whole package every which way you sliced it.

SW: He did have the whole package...

TM: He had great layouts, his inking was phenomenal, he could draw...

SW: I hate to sound like an inker but his inking was phenomenal. And I don't discount that as being another reason why he was so important to me. You know, you and I have talked about...I like Tom Palmer on Neal, and certain jobs that Dick Giordano did were fine, but the whole package, Neal inking Neal - man you got it all. So yeah, I don't know if he was the best of all time but he was certainly one of the more influential artists of his era.



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I think if you were going to talk about purely mainstream comic book artists, I don't know of too many lists where he wouldn't be listed in the top 2 or 3. I mean you've got the Jack Kirby's of the world and the Neal Adams'. I don't know...who's the third? Top two really. I mean there are probably guys that would argue this guy or that guy would be ahead of them but in my sphere I would put Jack and Neal as the top 2 comic book artists ever. There are other guys who's work...I mean I'm a big Frank Frazetta fan...there's lots of different artists...

TM: Wally Wood. You like Wally Wood?

SW: Yeah, all these guys. Huge influences on those who came later, but Neal and Jack, those are the 2 Godfathers as far as I'm concerned.

TM: Obviously you and I both like Neal's work when he's inking himself, but how does Giordano differ from Palmer? What do they bring...

SW: Palmer was more fluid. Palmer was slicker. There was a controlled beauty of his line. You start getting into abstract inker terms... I consider Giordano to be a more brittle line. It's a more graphic line. The strokes he would put down were a little more visceral. Much the same way as Klaus. He wasn't that interested, I don't think, in making the stuff pretty, which is probably why I don't think he was the best artist for Neal. I think Neal's stuff was...I keep using the word pretty. It sounds like I'm almost dissing it but I'm not.

TM: No no no.

SW: I just think there's a beauty and an aesthetic appeal that Neal's stuff had that Dick wasn't always able to catch up to. I say always, but there are some jobs that Dick did that are really nice and...

TM: Have you got any of that?

SW: No, I wish I did! Our buddy Richard (Martinez) has a few pages that Dick inked over Neal on the final Batman/Ra's Al Gul story. It's as good as Neal and Dick get.

TM: He's making me copies of them. I can get you extras! (laughter)

SW: They're great! I also see them through the prism of my fanboy days. I've looked at that stuff so much that I can't imagine it looking any better. I've seen it so many times it's like every line is etched in my head. Even if Neal inked it at his best, I don't know if I'd be that much more thrilled by it. They were a good team. Dick evolved too. I mean he started off being a pretty mediocre inker over Neal and figured some stuff out pretty fast.

TM: I think I read somewhere that Neal kinda' gave him a hard time at some point.

SW: Yeah. You look at some of the very first jobs that Dick inked over Neal, and it's not great. Neal was bringing in a very different mindset than what Dick was used to, and I have no doubt that Dick, after he kinda' realized what he had gotten himself into, he must of looked at what Neal was doing because Neal was inking a lot of his own stuff at the same time...

TM: All the Ben Casey stuff...

SW: All the Ben Casey stuff. Well even later...

TM: ...Deadman...

SW: ...there was a time when he was doing Deadman that Dick wasn't involved with...

TM: ...Spectre, didn't he do Spectre?

SW: Yeah, uh huh. I mean if I was inking Neal or anybody and they were...

**Scott Dunbier (Wildstorm Executive Editor) walks in.**

TM: Hey, how are you?

SD: How's it going?

TM: Good. Nice to see you. How've you been?

SD: Not too bad.

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SW: We were just going over the merits of Dicks inks over Neal vs. Neal over Neal.

SD: What's the difference? (laughter)

SW: Or Tom Palmer.

SD: There's only one inker for Neal - Jack Abel. (laughter)

SW: No, Joe Sinnott man, what are you talking about!?

TM: I was going to ask you that next. What do you think of Sinnott on Neal. I saw a page on ebay - it was beautiful.

SD: It sucks

TM: Really?

SW: It doesn't suck, it looks...

TM: It was a little scan, I really couldn't see but it looked nice.

SD: Neal liked it.

SW: Neal liked it, but only because Neal says, at least now he says, he wanted to do the quintessential Marvel comic and in his mind Jack and Joe were the quintessential Marvel artists. He says he penciled it with Joe Sinnott in mind and Joe Sinnott gave him exactly what he was thinking. What he wanted to do, they pulled off. He wanted it to look unlike the Deadman stuff and Spectre and all, he wanted it to look like a Marvel comic...

SD: Well it certainly didn't look anything like the Deadman stuff. (laughs)

SW: No it looks like a very heavy-handed inker who wasn't properly suited...

SD: It looked like John Buscema.

SW: No it didn't. It looked like Neal but it looked like Joe Sinnott over Neal and it was a wrong pairing. I like it better than...you know, it was less true to Neal than Giacoia and Verpooten but I like it better because...

SD: Because he's a better inker.

SW: Because he's a better inker and it achieved what it set out to do.

SD: Yeah I guess. (aside) He's full of shit but that's o.k. (laughter)

SW: Neal is like the only guy, truly, that I've ever heard speak very highly of those particular 2 issues...

TM: Oh yeah?

SW: Because he says he got what he wanted.

TM: It looked nice on ebay.

SW: Nobody that I know of says, "remember when Joe Sinnott inked Neal, remember how great that was?" It was like totally wrong.

TM: I didn't even know that he'd done that.

SD: 180 and 181



*1960's Frazetta Illustration.*

SW: There's also always going to be few freaks. Remember when we were talking about Byrne before, there was a couple of

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issues were Klaus Janson inked Byrne on some issues of Avengers.

SD: On Wolverine

SW: No that was later stuff. Back on some Avengers stuff. Ink-wise it was great Klaus, and pencil-wise it was Byrne at his prime, but it wasn't a good match though. It was interesting, and I kinda' liked it for a funky weird reason but it was wrong, it was totally wrong. So it's kind of the same thing with the Adams/Sinnott stuff.

### Scott Dunbier Leaves

TM: So, who are some of your favorite pencilers now?

SW: Now?

TM: Yeah.

SW: My problem is that I don't get out and see enough stuff. If I don't get comp copies, I generally don't tend to see a lot of the artwork. Having said that, I mean the stuff that I do see...I'm a big Eduardo Risso fan on 100 Bullets. I like his stuff a lot. I wasn't quite as big a fan of his Batman run and not because there was anything wrong with it. I just think he's just got sort of the ghetto urban character ethnic types absolutely down to a science. I don't know if his superhero stuff... his Batman looked awkward to me, a little posed and just not as free flowing as a lot of his secondary characters that he throws out in the 100 Bullets stuff.

I'm amazed by 100 Bullets because it comes out monthly, and he's penciling and inking it, and I've never seen a bad job. Every single issue is really good. There's some issues I like better than others but every single issue is just rock solid. So, of the guys who are doing lots of work, he might be my favorite. I told you earlier that I was pretty impressed by what Mark Silvestri did on his X-men run. I still think he's got incredible game. Really, as far as mainstream artists, he does great work...obviously Jim (Lee)...

TM: Art Adams?

SW: Art Adams is doing probably the best work of his career, which is interesting because I was a huge art Adams fan. Partly because it was some of the first stuff I ever inked over, helping Whilce out on the Longshot stuff. I really liked a lot of his early Marvel stuff and then he kind of got into a period where I wasn't quite as enamored with his stuff...

TM: Yeah, me too...

SW: ...and then ever since he started doing the...probably from Jonni Future on up man, the stuff is just killer. He's found a different gear...it still looks like Art but he just found something that is just is top notch. I like his stuff a lot.

TM: I went through the same thing. I liked him early on and then somewhere in the middle I kinda' started going "eh"...and now it's just like blowing me away.

SW: In the middle he was just kind of going by the book and wasn't really trying anything. I just wasn't feeling it. Um...who else does good stuff?

TM: Do you know who...

SW: Name names, I'll probably tell you...

TM: There's this guy I kind of like... his name is Olivier...Olivier Coipel, he was just doing the Avengers for a little bit.

SW: Nope. I've never seen it. I don't get any Marvel comps any more. I never go to stores any more so I just don't see very much Marvel stuff.

TM: I'm trying to think what else I buy. I don't buy a lot of stuff. I buy maybe 5 different books. Oh, Chris Sprouse. Do you like him at all?

SW: Yeah, I like his stuff a lot...uh Chris Bachalo is real good.

TM: Oh, Carlos...that guy? Pacheco?

SW: Carlos Pacheco does some good stuff. Uh...Lee Bermejo does really good stuff.

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TM: Oh, uh, the guy who's doing Gotham Nights??? Gotham Central. Lark. Michael Lark. Ever see his stuff?

SW: I should probably know it...

TM: You can say you don't like it...

SW: I don't know it. I don't...you know...there's certain...

TM: Kinda' reminds me of Mazzuccelli's style.

SW: There's a lot of artists right now who I think are doing really good competent work but like everybody there are just...for some reason or another I may not want to necessarily figure out who they are and...

TM: He's good. I think he uses a lot of photo reference. I mean it's not very tight photo-wise but it's...

SW: It all looks stills?

TM: It's all photos but it's very loose.

SW: There's some artist that people really....guys who haven't done a lot of work but who always do great stuff....um....what's his name....Tommy Lee Edwards is one of them...who's the other guy I'm thinking of....Andrew Robinson...

TM: Oh yeah, I like him...

SW: Andrew Robinson. I've got that one original, that X-men/Wildcats original....

TM: He does painted stuff doesn't he?

SW: He does a lot of painted stuff mostly now but he's always been really good.

TM: You're not a big fan of Cho I think you said once.

SW: No, I mean I like his stuff a lot but I don't understand quite the big buzz for his stuff. I mean it's cheeskake, it's nice but I don't...

TM: You're not in love with it.

SW: No, no. I like Phil Noto's stuff but I'm not in love with it.

TM: Yeah, I'm not crazy about him either. I'm trying to think who I even buy. I buy your stuff...



*Strange Adventures # 208, page 2 showcasing both Neal's fantastic panel arrangements and inking abilities.*

SW: Adam Hughes is still just an absolute stud...

TM: Oh yeah!

SW: ...but I always forget to include him because he doesn't just do tons of volume, just covers and stuff.

TM: He doesn't do anything. What about the guy who did the League of Extraordinary Gentlemen. Did you follow any of that?

SW: Uh-huh, yeah. I mean there are guys who do art that I enjoy reading their comics and there are guys who do art and I think, I want some originals by these guys you know? Travis is a good example. I read his comics but because his stuff is so



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technically amazing I really want the originals.

TM: Do you have any of those X-men/Wildcats crossover pages?

SW: Uh-huh.

TM: You do? I'm trying to remember which ones you have.

SW: I had a number of them but I'm down to one now.

TM: I love that stuff.

SW: Yeah.

TM: You saw the last one that sold for like \$4k or something.

SW: Yeah, that was a nice page though.

TM: Beautiful.

SW: That was actually one of Scott Dunbier's pages.

TM: How about inkers? Are there any inkers out there that you kind of...

SW: Um....

TM: You know Scott...? I think his name's Scott Regla?

SW: Sal Regla. Yeah he's actually kind of a protégée. There was a time for a couple of years where Sal inked so much like me that I couldn't tell that I didn't do it.

TM: I have a piece, I should show it to you, I have a piece by him that's a really beautiful splash. Um...who's the penciler?

SW: Maybe Brett Booth or...Scott Clark.

TM: It is Brett Booth. No...I don't remember. Anyway it's a really nice splash and it looks like you inked it. I looked at it and I'm like "This is like Scott Williams"...

SW: And he more or less inks that way. He was inking Whilce Portacio recently on some stuff.

TM: He's doing the...the new...they just revamped...

SW: Wetworks?

TM: No. Uh...

SW: Authority?

TM: Authority. It's good, I kind of like it. It's starting to look not so much like you.



*X-Men # 140, page 6 by John Byrne and Terry Austin*

SW: No. It doesn't look quite as much like mine plus I've kind of gone off in a different direction that it looks very different to me now.

TM: Yeah yeah.

SW: But there was a period where I was going, "Wow, is this me?" (laughter)

TM: That's funny!

SW: I felt that way with...

TM: I've got to show you that piece. It's funny.

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SW: ...I felt that way with some Art Thibert stuff too. There was a period where he was inking Whilce and every once in a while I'd help out with a deadline and then we'd get pages back and I'd look at it like "Did I ink this"? (laughter) And I literally could not tell, it was really amazing. And some of that...it's not just because Art was so enamored with my style. I know that he had talked to Whilce and Whilce said "I really like how Scott inks me" and I think Art felt compelled to go into that direction. So I think there's a little bit of that. Those are like the two guys that got me down better than I do me.

TM: What about Garner?

SW: Garner is...he's the best tight inker ever.

TM: Really?

SW: Yeah, yeah. I told you before, I tend to gravitate toward the looser stuff, the Klaus's and the Sienkiewicz's and Jeff Jones is a great inker...love...you know, Frazetta's inks.

TM: Yeah, yeah.

SW: In some ways, I consider Neal to be a loose inker. He's got a lot of energy. I mean, he can rein it in, but his best stuff has got a real flow to it. Garner is like Terry Austin on steroids. It's like so perfect, but he's one of the few guys who pulls it off. Most of the guys that are inking really tight and precise, I just could care less for it. Garner is actually one of the few guys who gets it. He's a good artist in his own right so he's able to bring a lot of drawing chops to the table, so it's not just technique and flash for flash's sake. It's actually good drawing, so that helps a lot.

TM: What do you think of Brian Bolland?

SW: Really good. There was that Sgt. Fury original, that headshot on ebay a year or so ago, or however long ago it was. I thought I was going to go very aggressive on that and I wasn't even in the ballpark. I totally underestimated what that thing was going to go for.

TM: That went for a lot.

SW: That was just a mind blower. The first time I saw that...it's funny, that thing's been around for 10 years. The first time I saw that was like a year or two ago and it instantly became my favorite Brian Bolland piece ever. And then when it came up on ebay 6 months later I was like "Oh, I gotta' get this". I talked to a lot of people who know about art. They were all going "Oh yeah, that's going to go for a lot, that's going to be like 3,500 bucks" or something like that. O.K. man, I'm going to be aggressive and go for 4,000, 4,500. (laughter) And I got blown out of the water. I didn't even get to play. I don't even think I got a bid in. You know, I punched in a bid and it was already like...

TM: They just laughed at you.

SW: Yeah, they laughed at me as they blew by me.

TM: Had you liked his stuff before that?

SW: Yeah, yeah. I was a big fan. I mean you know...

TM: Killing Joke? You like that?

SW: Killing Joke, Camelot 3000, I mean I have all of that stuff, I'm a big fan of it.

TM: Animal Man covers.

SW: Yeah, all of the covers and stuff. I'm a big fan of that stuff. But he's another one of those great artists that I never collected. There's certain guys that, for whatever reason... Some of it is because I can't find it. Like I can't find that perfect Jack Kirby piece, I can't find that perfect John Buscema piece. Some of it...you know...

TM: What would be a Buscema? What would you want?

SW: An Avengers piece from his early run on Avengers.

TM: Who was inking that, Sinnott?

SW: No. Some of his more memorable stuff was actually inked by a guy named

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George Klein who's very Sinnott-ish and that stuff is very, very nice. And then a little later on, Tom Palmer inks his stuff and that was really good too.

TM: Did Palmer do him again later on Avengers?

SW: Yeah. Very different. It was a little bit soft. It's nice in its own way but I'm not interested in that stuff.

TM: I don't like that stuff either.

SW: But Buscema inked by Sinnott... There's some issues of FF that they did together that are real nice. But probably the ultimate is some of the early Silver Surfer stuff. That's just awesome. So you were asking me if I could get Buscema. I said Avengers. There would be certain issues of Avengers and certain issue of Surfer that would be like the things to get. And then Kirby; either a killer Captain America or the Kirby/Sinnott FF stuff.

TM: What about Byrne? Do you have any Byrne stuff at all?

SW: Just that one half splash from X-men 140 with Wendigo.

TM: Oh yeah. You have that?

SW: I have that.

TM: Where he's tearing through the trees.

SW: Yeah with Nightcrawler and stuff.

TM: I almost bought a page from that story or the next story.

SW: Oh, you did?

TM: I almost did. I didn't. I was looking at it.

SW: And then I've got one or two pages that I inked over Byrne on an issue of Xmen.

TM: Oh yeah, I saw that.

SW: That's another one where I'd like to have more or different pieces but just prices have gotten nuts on it and it's not high on

my priority. I keep talking to XXXXXX (first name) every once in a while.

TM: XXXXXX (last name)?

SW: Yeah, and he keeps trying to hook me up with something by Byrne. It's kinda' like well, I'm kind of a pain in the ass to deal with when it comes to artist that I don't have a lot of their stuff. I kind of want that one perfect piece, so I'm hard to please. I mean he's offered me some Superman covers and stuff and it's just like, not quite what I'm looking for.

TM: You said he's one of your favorites? Byrne?

SW: Yeah, I mean in a lot of ways but more from a comic fan standpoint. There were days when I was collecting art when there were lots of X-men and FF pages. I remember going and seeing stacks of FF pages at San Diego Comicon. I never jumped on any of that stuff you know? The stuff that really means the most to me from an art collecting standpoint are the illustrative artists from the period that I was the biggest fan in. That's Wrightson, Adams, Barry Smith. Those are like...

TM: What's your favorite Barry Smith stuff? I know a lot of people love the early Conan stuff but...

SW: Well, it would be something from Conan cause it hits all the buttons.

TM: Some of that really early Conan stuff I don't even like at all.

SW: It's the later Conan stuff, it's the red nails saga...

TM: Yeah, I don't know it enough...

SW: That stuff looks totally different than the early... I actually find the early Conan stuff charming and I like it but if you ask me what would I go after, it's all the stuff in one guys collection.

TM: Gary Land has some Barry Smith stuff from him doing the Fantastic Four. Have you seen that stuff?

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SW: Uh...Fantastic Four...

TM: It's beautiful stuff. That's the stuff I like. Or like that Wolverine...

SW: Yeah, he did a couple of Wolverine stories and X-men. I've seen that whole complete story. That's all in one place. That's real nice. You know who XXXXXX is right?

TM: Yeah.

SW: He's got THE Barry Smith collection. He's got all the great pieces.

TM: Do you have any interest in getting one of those Wrightson Frankenstein plates?

SW: I have one.

TM: Oh, you do?

SW: Yeah. I've got a nice one.

TM: You haven't shown it to me, have you?

SW: No, it's framed. The stuff you haven't seen is the stuff I've got framed.

TM: Which one is it?

SW: Uh...(looks around the room). I don't have "A Look Back" here. You know the "Look Back" book?

TM: I might know the piece if you...

SW: It's considered not one of the published... I had it up in my Lowry for a while.

TM: Tell me which one it is.

SW: It's a confrontation scene between the monster and the doctor...

TM: In the forest or something?

SW: No. It's the same scene, but this is an earlier version. I think it's the best one. I've mentioned it in my Lowry gallery that if you compare the one I've got with the one they finally used, I think mine's way better.

TM: Right.

SW: But Wrightson doesn't like it because the proportions on the monster he thinks are too out of scale...I think there's a lot of little technical things that Wrightson sees as a flaw, but I see it as an unbelievably dramatic shot, and it truly is. You see both the monster and the doctor square on. The monster is just intimidating and huge and imposing and the doctor is intense. If I could pick any Frankenstein plate of all the ones that were done, there may be one or two others that I would pick over mine, but even that would be just kinda' like apples and oranges.

TM: It's nice that you have one.

SW: Yeah. Everybody's got sorta' like cornerstone pieces in their collection. That's one of my cornerstone pieces.

TM: Well, I think that's it. I think we covered all the other questions earlier. Tips for new collectors?

SW: Buy what you like.

TM: (laughs) The old saying.

SW: Yeah.



*Alternate Frankenstein plate by Berni Wrightson.*