

ARTIST'S PROOF

A FANCOMIC

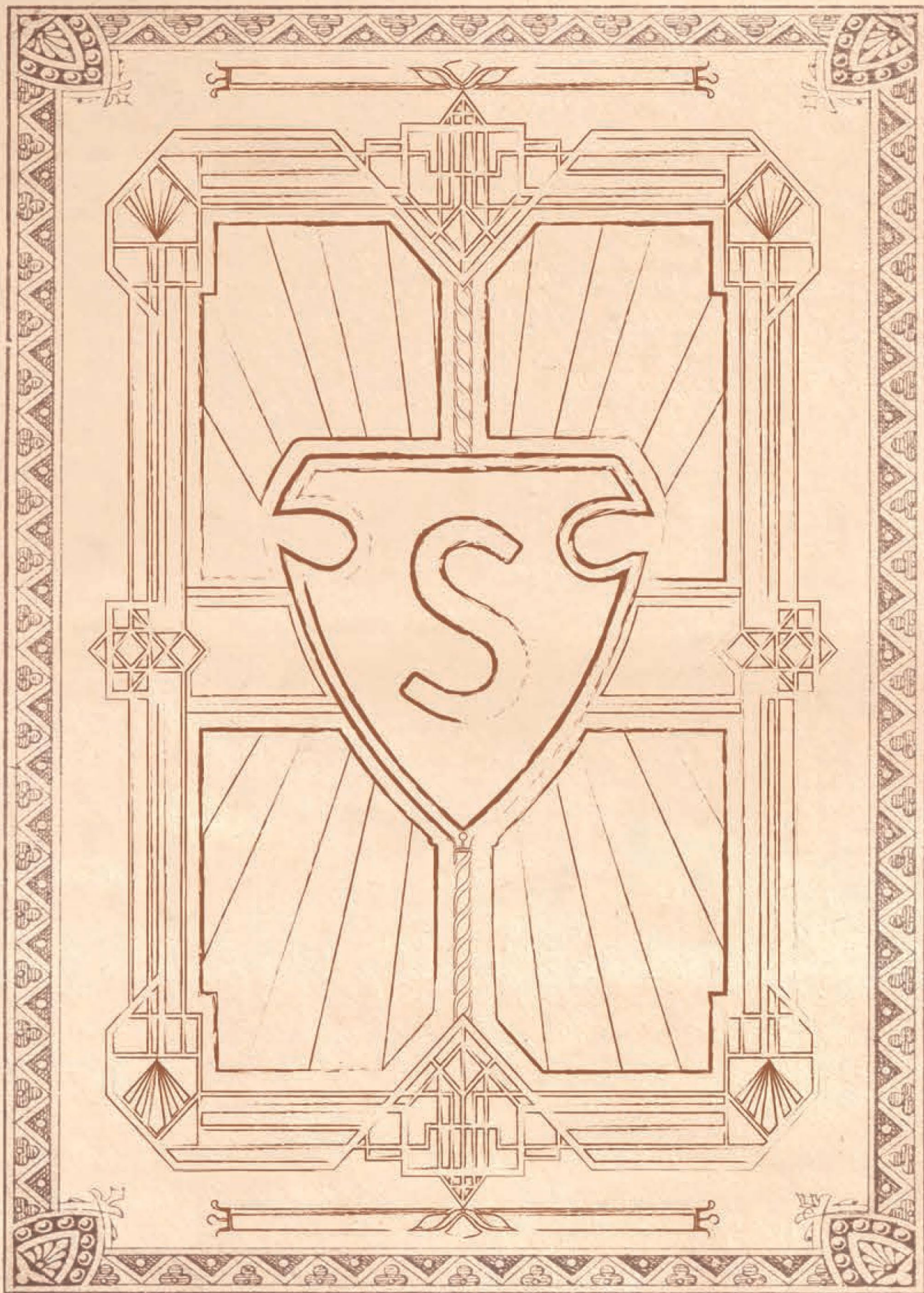
NOT FOR SALE

SUPERMAN

THE GOLDEN AGE



ADRIEN
VAN
VIER
SEN



PREFACE

I first read Superman #1 in 1978 in the oversized Famous First Edition. That book changed my life. Shuster's Superman is my Superman. This is the Superman I learned how to draw from when the Curt Swan Superman of the 70's was too complicated for me.

That first issue of Superman moves at a breakneck speed and is, in my opinion, the most sophisticated Superman story. Granted, the very mature subject matter of the story is filtered through the minds of teenagers (most of Superman #1 was hobbled together from the original daily strip shopped around years earlier and printed previously in Action Comics), but the ideas are solid.

The first issue is basically comprised of a lynching, an execution (of a female!), a wife beating, Lois meets Superman, and lastly the munitions plot with the crooked Senator. It's got everything an action story needs: sex, violence, mystery political corruption, and a femme fatale, all led by a larger than life hero. BUT....what if all of these fragmented moments were all related and intertwined? What if Lois was on the crooked Senator story and Clark was on the lynching story...a story that led him to the execution plot, and in turn, led to the crooked Senator plot...AND Lois?

I loved figuring out how all of this could be woven into one coherent plot. While I was doing this, I was inspired to create a couple of prologue chapters that would (for modern audiences) flesh out the origin. Where did the suit come from? How did Clark come up with the secret identity? How did he find out he was bullet proof? From a modern point of view, this has all been answered; however, NONE of these questions were ever answered in the Golden Age version of Superman. I didn't get to embark on the massive retelling of Superman #1, but I did finish my prologue. This is my best endeavor at giving an answer to those questions, all based on the idea that Joe Shuster designed the suit after the circus Strongman. This is my 'Love Letter' to the Greatest Fictional Character of all Time. I hope you enjoy it.

Adrien van Viersen 11/16

SUPERMAN

THE GOLDEN AGE

Written and Illustrated by Adrien van Viersen

"Shuster Studio" lettering created by Daren R. Dochterman.

Design by Sally Hudson.



With so much appreciation,
this book is for Ken Davis, Ken Steacy,
Kate Sheehan Spezowka,
and Brent Boates.

Thank you for the support, the mentor-ship,
and the opportunities.



Artist's Proof.
NOT FOR SALE.

DISCLAIMER:

The images depicted herein are a tribute to the iconic character, SUPERMAN, and is a respectful 'tip-of-the-hat' to the creators, Jerry Siegel and Joe Shuster.

The non-profit comic represents an 'artist's proof of concept' and is in no way connected to DC Comics,

Warner Brothers or their subsidiaries, nor is it intended to undermine or compete with any existing or forthcoming material.

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Superman created by Jerry Siegel and Joe Shuster by
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CHAPTER ONE

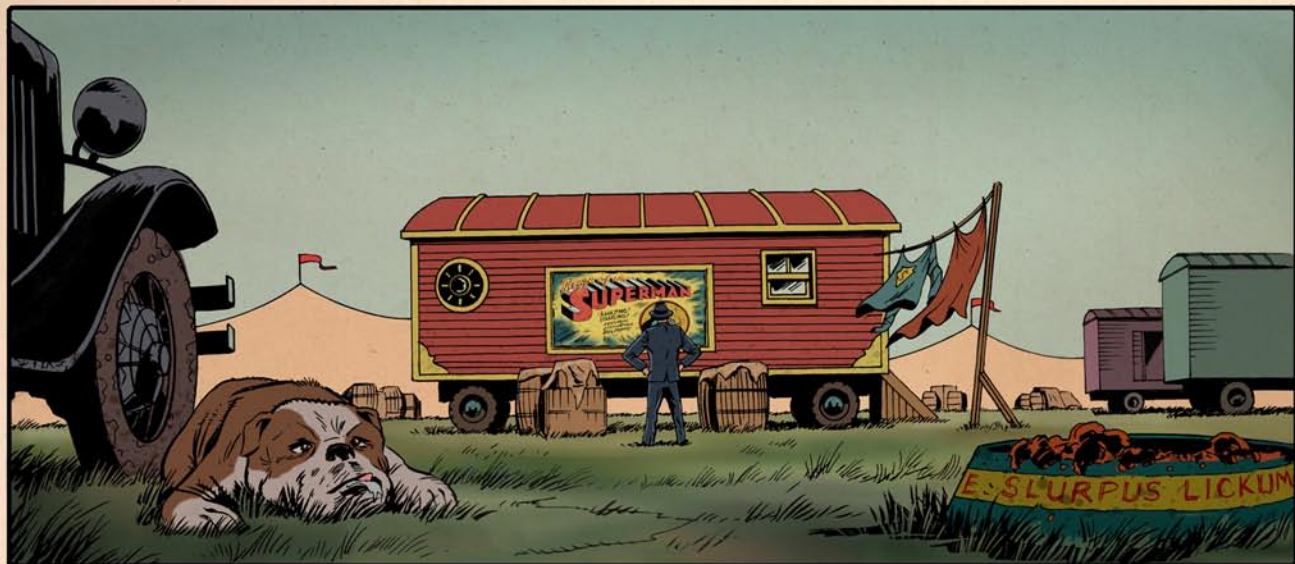
THE INSIDE MAN AND THE MAN INSIDE





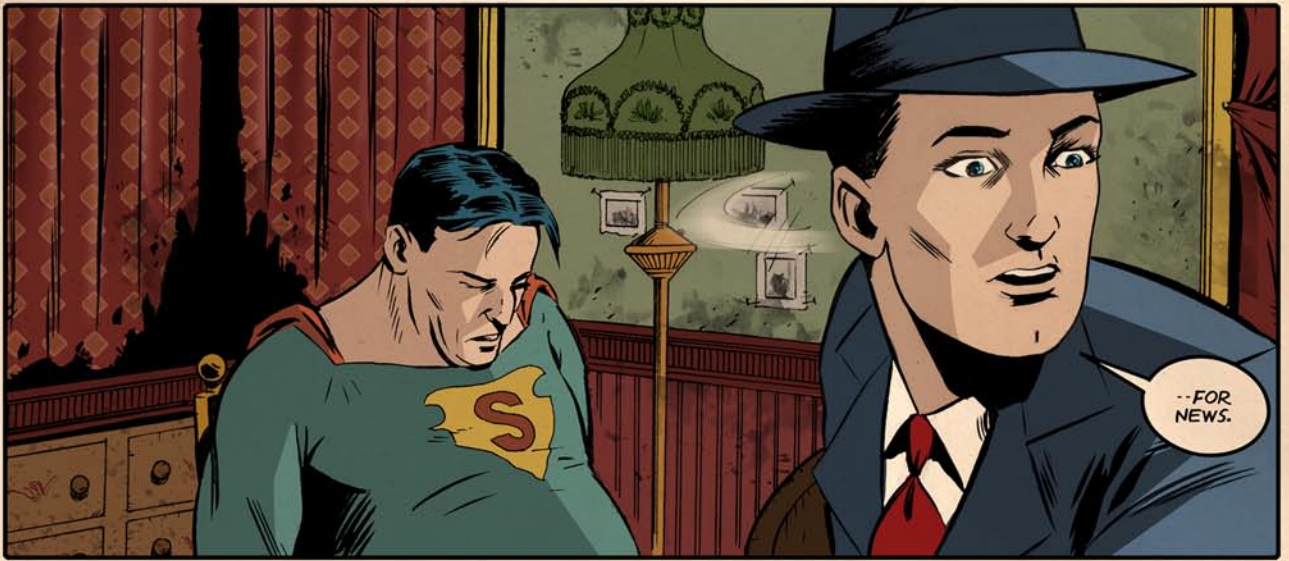












--FOR NEWS.



TROUBLE
AT THE
BIG ELI!!

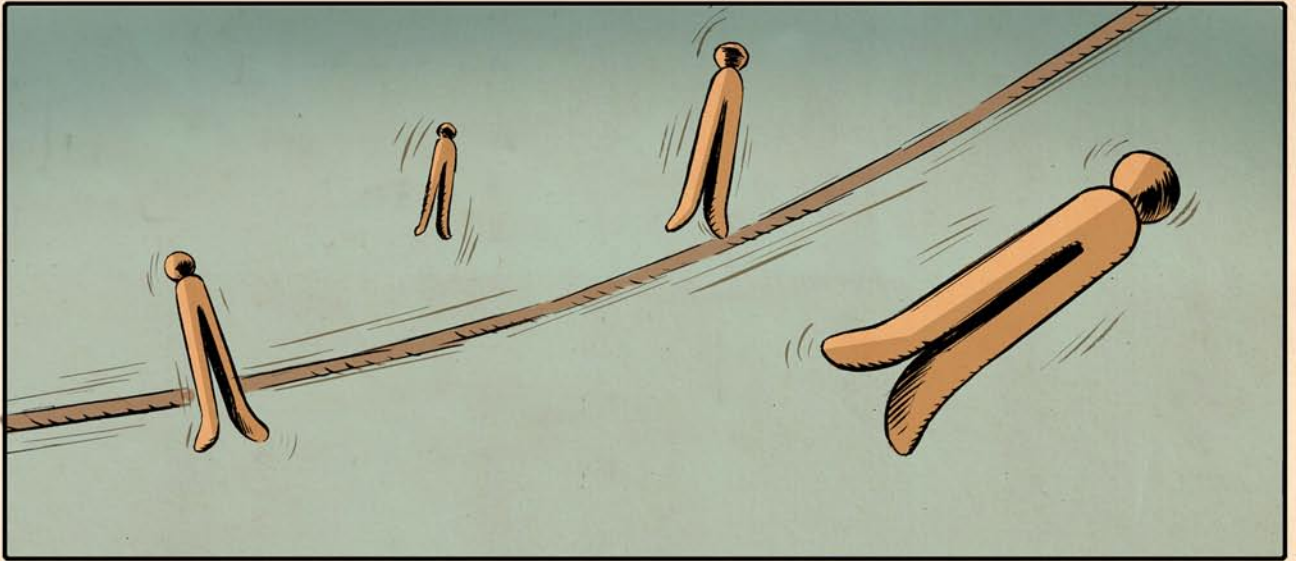
GET 'IM THE
HELL OUT THERE
OR HE'S FIRED!

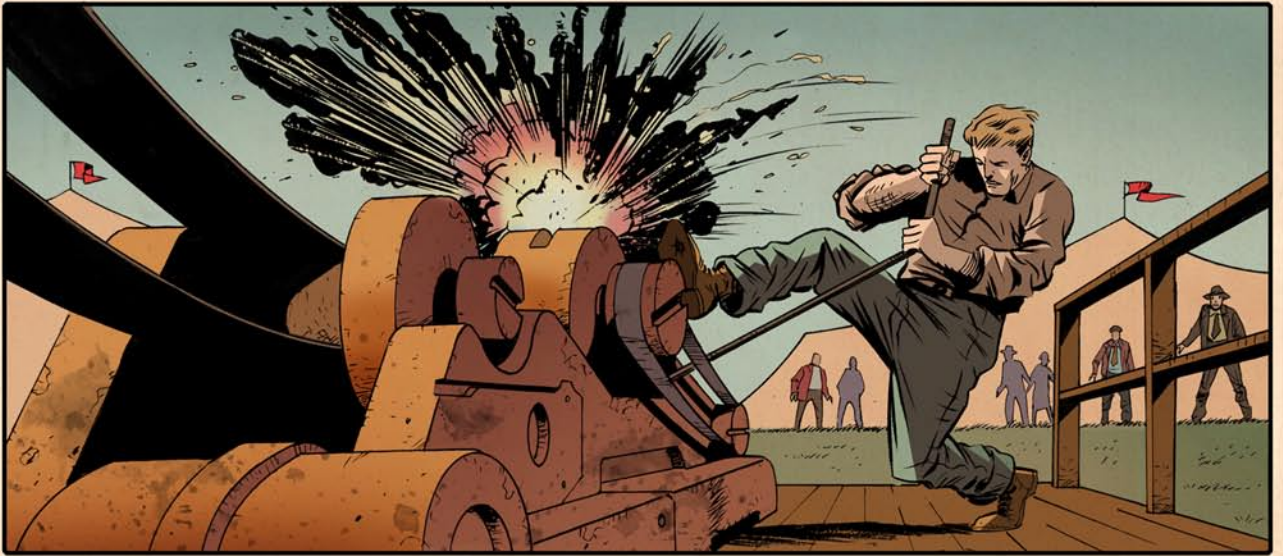


WHATEVER A
BIG ELI IS...

...THE CARNIES
WILL NEVER LET
ME GET CLOSE
TO THIS STORY.

UNLESS...





















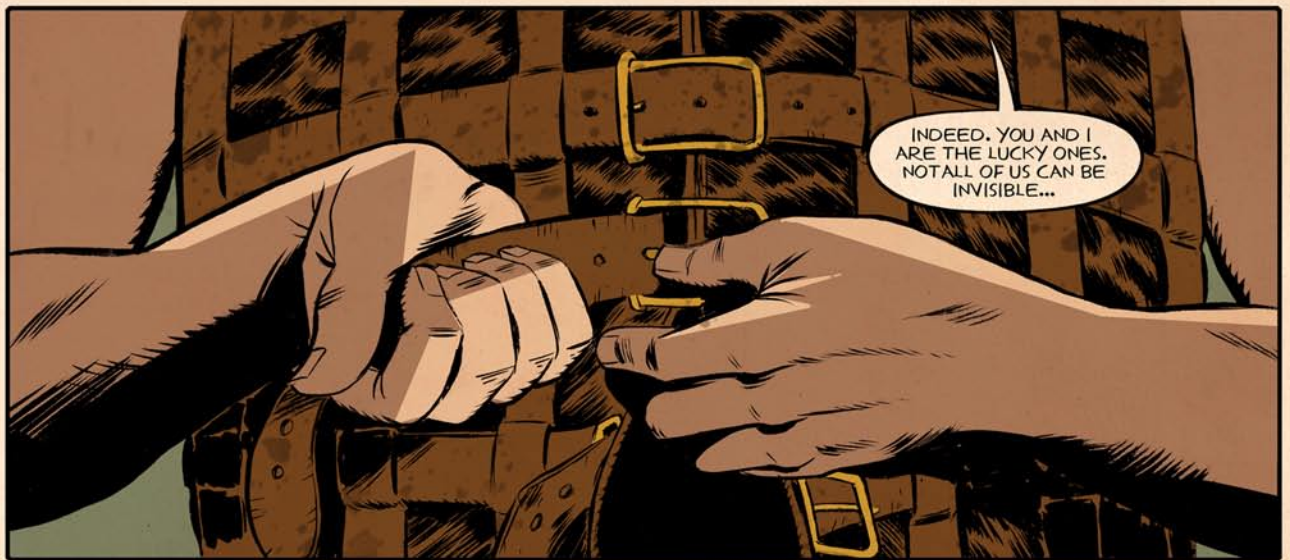




...THE
INSIDE
MAN!

ACTUALLY, NO. JONAH,
HERE, IS THE INSIDE MAN.







YOU MIGHT THINK THAT'S A BAD THING, BUT IT'S NOT. IT'S HUMAN NATURE TO WANT TO BELONG.

WE CAN HAVE A SECRET SELF--A SECRET IDENTITY, IF YOU WILL.

IT WORKS VERY WELL FOR YOU. I NEVER WOULD HAVE GUESSED.

YOU GET TO LEAD A NORMAL LIFE.

PFEH. DON'T BE NAIVE.



MY 'NORMAL' LIFE REVOLVES AROUND GINNY.

FORBIDDEN LOVE IN THE TRUEST SENSE, HER BEING A 'TOWNIE' AND ALL.

ONE DAY, GIN SAW ME WORKING. SHE BOUGHT A TICKET JUST LIKE ANYONE ELSE...



"...SAW ME AS I REALLY AM WITHOUT ACTUALLY SEEING ME."

"AND I WILL NEVER FORGET THE LOOK OF HORROR ON HER FACE."









AFTERWORD

"Have you shown this work to DC Comics?" is the question I get asked the most when I show this work to people. The short answer is, "yes".

I had the very rare opportunity to show this work, unfinished, to DC Comics. When I say 'rare', I mean that DC Comics does not accept unsolicited pitches for any of their properties. If you want to pitch a Superman story, you need to be invited to do so. If you are a successful comics writer/artist, then it's only a matter of saying that you have an idea for Superman. Whether or not DC is in a position to hear the idea is up to the individual editors, or the creative director.

I was in the right place at the right time, as the saying goes. Blessed circumstances presented me with the opportunity to show 10 pages of finished tight pencils and 17 pages of tight layouts with temp lettering in place. One could read the book from start to finish. Although the book was very well received, it was decided by DC Comics that they did not "have an outlet to publish this book".

Though I was disappointed with their final answer, I can honestly say that I feel so much gratitude for the chance to show it. For some, that would be it; shelve the story and try to recycle it on another project. I couldn't do it. I had to finish it, if only to see how well I could do it. So I share with you, my best work.

In gratitude,

Adrien van Viersen

ACKNOWLEDGEMENTS

A lot of people helped out 'behind the scenes' on this project and I couldn't have done it without them:

My 'sounding boards', Warren Flanagan, Ken Steacy, Ken Davis and Curtis Woloschuk; my models, Virginia Newton-Moss, Jessica Sheck and Marc D'Astoli; Camera work (for the artwork and the trailer) by Wendy D; my actress for the trailer, Kaia Long; editorial and music for my trailer by Doug Paterson at Big World Sound; and David Nutter for the support and the opportunities.



