



THE ART OF DC COMICS

Bombshells







**KEEP
'EM
Flying!**

A statue of Wonder Woman stands on a beach, holding a large trident. She is wearing her iconic costume, including a large, light-colored, circular headdress. The background shows a vast ocean under a hazy, golden sky. The statue is the central focus of the image.

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A graphic element for the 'Bombshells' title, featuring a stylized bomb with a lit fuse. The bomb is positioned horizontally, with the fuse extending to the right. The bomb's body is dark, and the fuse is light-colored with a flame at the tip. The entire graphic is set against a red circular background.

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By special arrangement with the **Jerry Siegel** family

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THE STATUES

THE ART OF DC COMICS BOMBSHELLS



SECRET ORIGINS

by Jim Fletcher

DC Collectibles has a lot of good ideas...

But it takes more than just a good idea to get a project approved, produced and into stores. It takes persistence, skills, money, timing and a few other things to present a complete vision of what is now one of our best-selling statue lines... the DC Bombshells!

Not many people know that the DC Bombshells project actually started as a concept around 2009 (without a working name) in the New York City offices of the former DC Direct design group (now DC Collectibles), before we moved out to Los Angeles. It was never fully realized outside a few presentation boards, and shelved due to other priorities. It was also around this time I was first wowed by illustrator Ant Lucia and his great pinup art style at Artist Alley at C2E2 in Chicago.

Fast-forward to spring of 2011 as the DC Collectibles team was bidding farewell to our former offices in NYC, and the time was quickly approaching to present our new concepts for the upcoming slate of yearly projects.

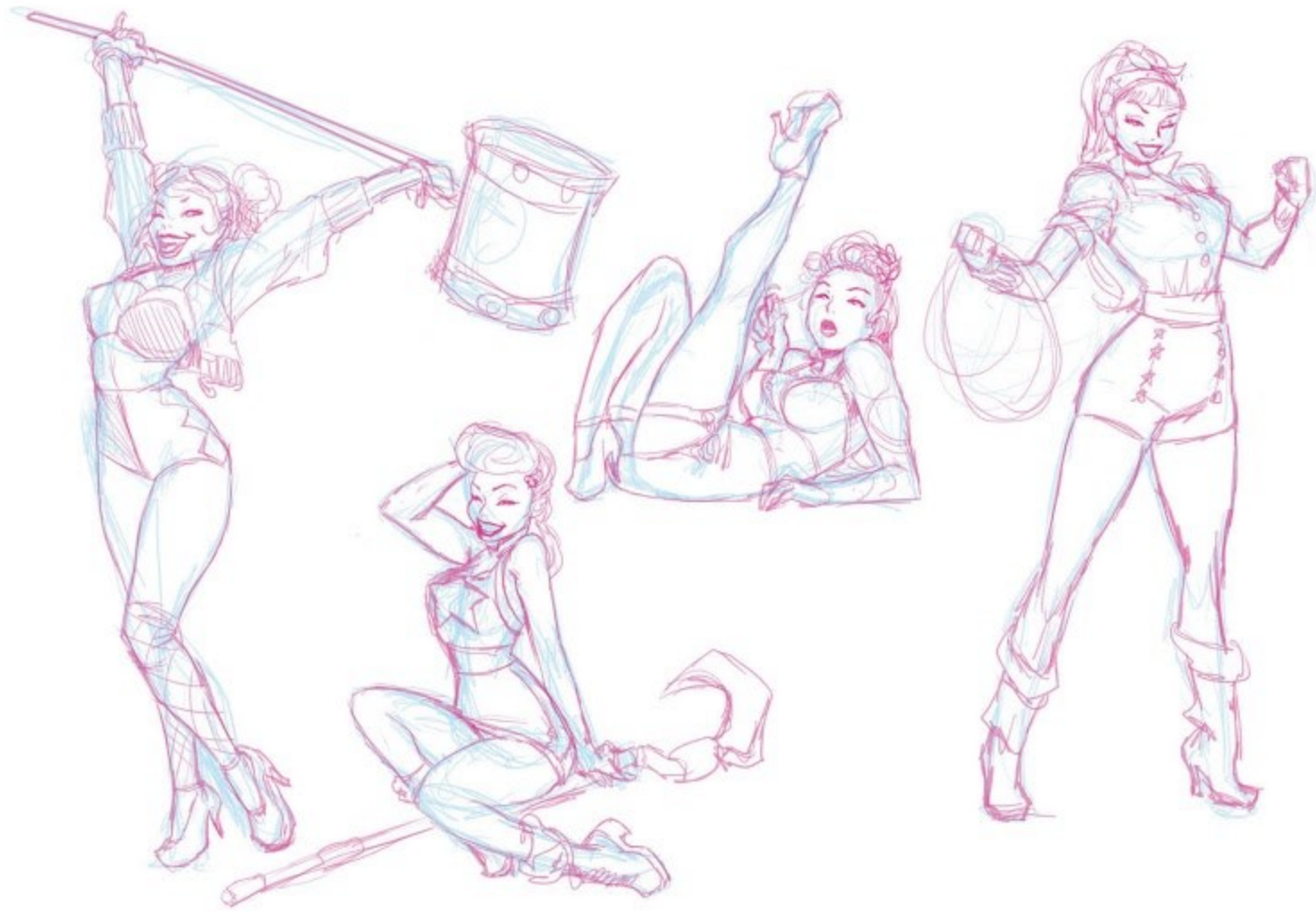
One of the ideas the team agreed should be fleshed out was redesigning our iconic superheroines in a 1940s-era pinup art style. Art Director Brian Walters started developing some new rough concepts to bring the idea into sharper focus, and then changed it up by adding modern elements heavily influenced by a rockabilly style that we felt was trending. This gave us some creative leeway that we hoped would resonate with a new audience. Brian and I continued to research and study fashion, artwork and history from the 1940s as well as the airplanes used in World War II. The nose art from those WWII-era bombers served as a huge inspiration for the line.

Early concepts by Brian Walters



Wonder Woman

Poison Ivy



For those interested in how the work gets done, read on!

It was now fall of 2011, and our presentation deadline was looming. To go from the concept in our minds to a product in the stores, there were several key steps that needed to happen.

1. Kevin Kiniry (VP, DC Collectibles) agreed with the general vibe we were going for and cemented the plan to start with four 9-inch statues.
2. Udon Studios was called in. They delivered four fun character designs, and we knew we had something exciting...



Early concepts by Udon Studios



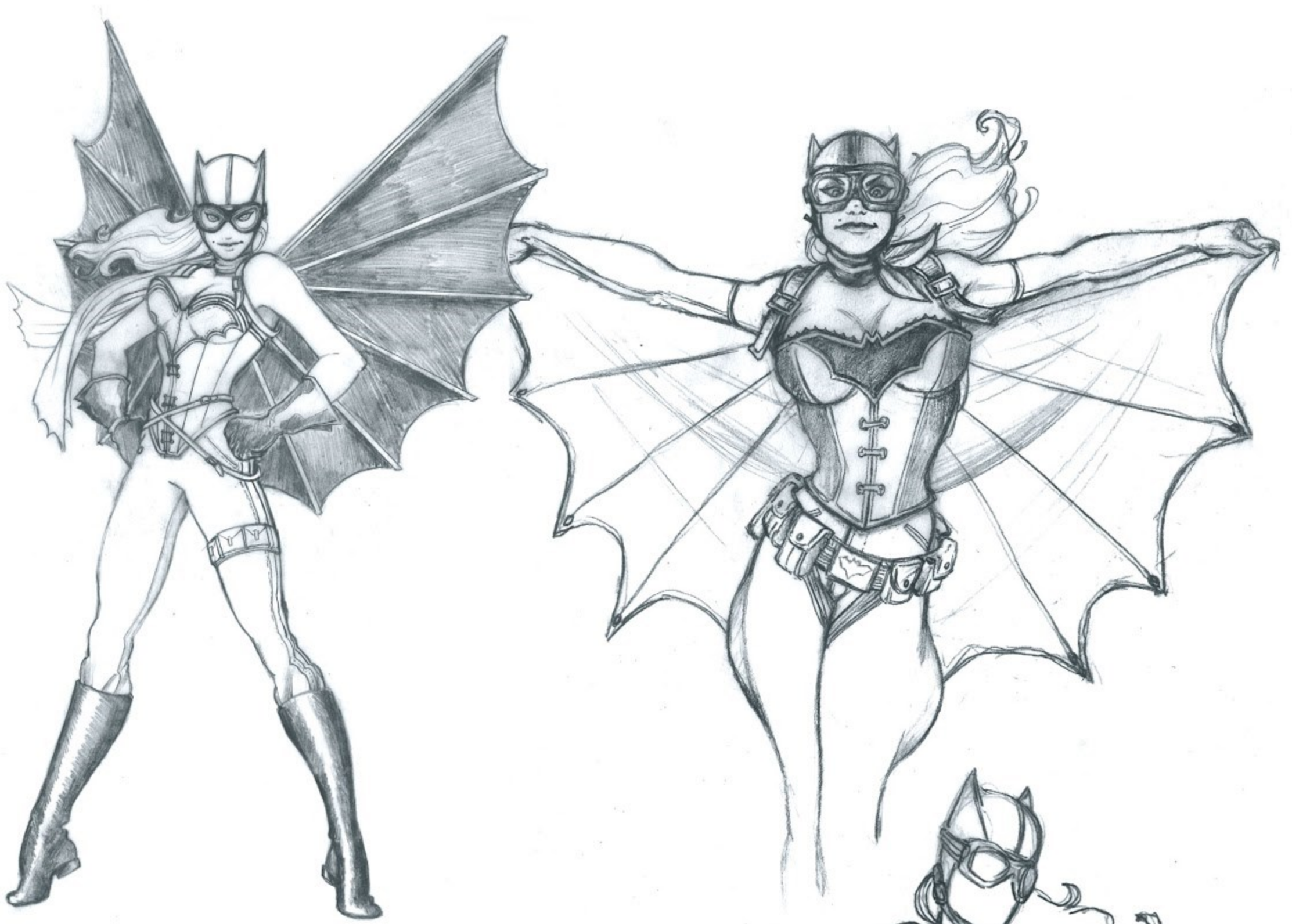
Illustrates pose interpretation with a few outfit modifications:

- "W" on shirt
- Option for "neckerchief"
- Hairstyle option



Illustrates different options for her expression, hairstyle and bandana position/design





Initial sketches by Ant Lucia

3. Success! The new line of Bombshells statues was approved by Geoff Johns! It was quickly agreed that Wonder Woman would lead the way as the first DC Bombshells statue.

4. We wanted to refine and flesh out the designs a bit further before the sculpting began. After looking through a number of portfolios, we quickly chose the illustrator we had met years before—the awesome Ant Lucia!

While Ant continued to work on the finished designs, the hunt for the perfect sculptor began. DC Collectibles has always worked with some of the best names in the business, and this time was no exception. We needed someone who could capture the powerful attitudes we wanted to convey while maintaining a stylized look, and who, of course, knew how to sculpt women!



5. Tim Miller quickly became our go-to talent, as he had just finished working on our Before Watchmen: Silk Spectre statue, which showcased his skills perfectly for this project! Once Art was finished with the incredible illustration, Tim deftly defined the beautiful and powerful look of all the early DC Bombshells statues and laid the groundwork for the future of the line.



Early sculptures by Tim Miller

6. Tim's sculptures were then sent to Jason Wires Productions to be molded, cast and painted. Jason's fantastic hand-painted artistry can be seen on hundreds of DC Collectibles items.

7. Finally, by fall 2013, the DC Comics Bombshells Wonder Woman statue arrived in stores, with Supergirl, Poison Ivy and Harley Quinn quickly following.

The line was an instant success!

Word of it soon reached Warner Bros. Consumer Products, who licensed out Bombshells pint glasses, clothing, calendars, and other items too numerous to list here. DC Comics publishing celebrated the line with multiple variant cover months, and in addition launched the Digital First DC COMICS: BOMBSHELLS comic book, written by Marguerite Bennett. The cosplay community has also supported our heroic DC Bombshells women, as we see them represented at various conventions across the country.

As of this printing, there are over 25 amazing and highly sought after DC Bombshells statues, and a line of action figures to start in spring of 2017 from DC Collectibles. We couldn't be more proud to contribute to the history of DC's iconic characters!

Special thanks to our collector community for continuing to support the DC Bombshells statue series.

Jim Fletcher
Executive Director, DC Collectibles



HotComic.net

Art and commentary by Ant Lucia

Wonder Woman



Sculpted by Tim Miller



Wonder Woman

She can do it! Yes, she can, and yes, she did.

It all started with Wonder Woman, who to me represents what the whole line is about: strength, power, beauty.

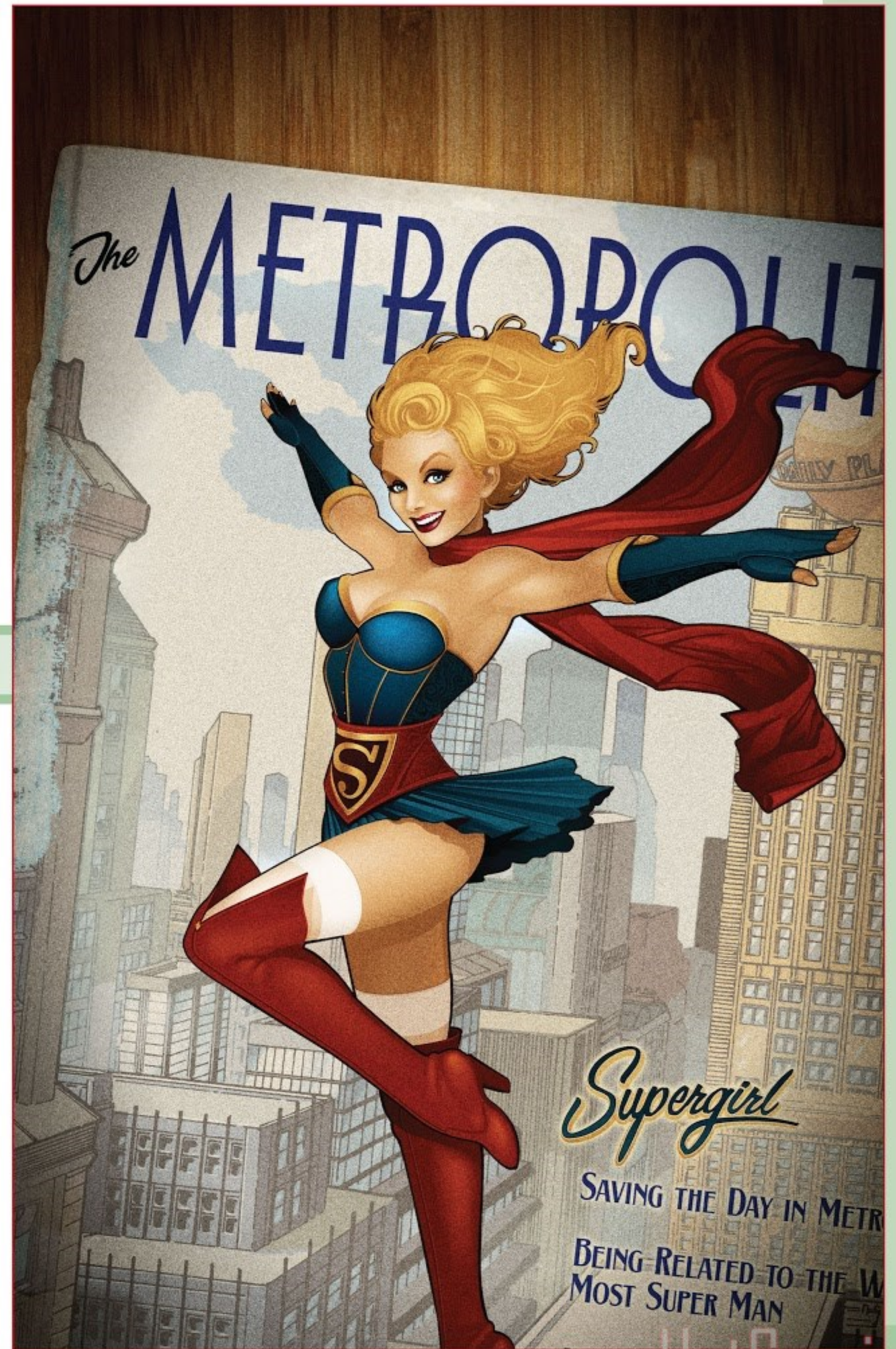
This was one of the most nerve-racking illustrations that I've ever done. It was really my first project for DC. That was a big deal to me, since it had been a lifelong dream of mine to work on some of DC's iconic characters! The Collectibles team had developed an initial pose for her reminiscent of one of her first covers—*SENSATION COMICS* #4, to be exact. It was my job to take that and push the design/attitude/costume details further. For me, part of the fun in doing these designs is creating elements for the outfits, like her belt icon and bracelets.





Supergirl

Sculpted by Tim Miller



Supergirl



For Supergirl, we started with multiple pose ideas and expressions, along with multiple costume ideas. It took a few attempts to really accomplish everything we wanted to see with her. One of my favorite things about her is her pose—she looks so dynamic and powerful and carries that whole classic feel in her own unique way. The DC Collectibles team really gave some good feedback on each character, and on this one their direction really helped make her great. Their ideas on where to go with some of the costume elements made her one of my favorites in the line.



Poison Ivy



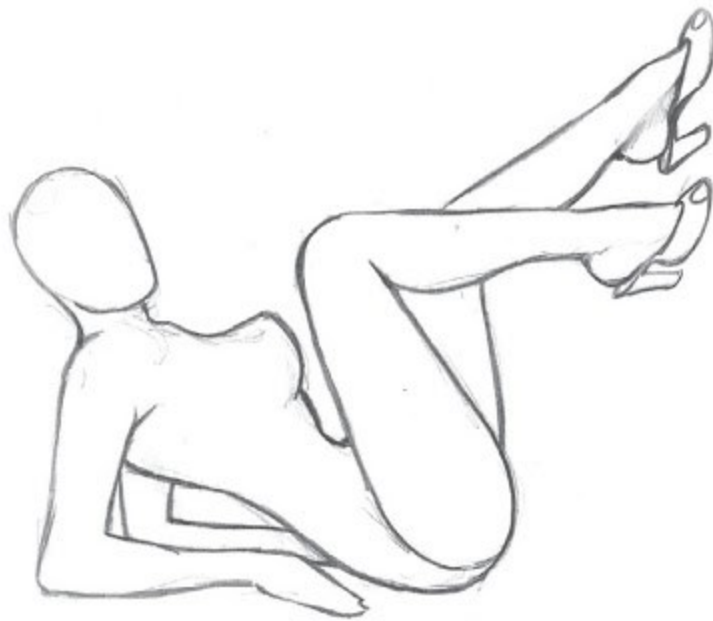
Sculpted by Tim Miller



Poison Ivy



Poison Ivy has that whole vintage pinup model persona, with a very classic pose. But in true Ivy fashion, the vines surrounding her give her a beautiful but deadly vibe. I went a little crazy with the details, from the pattern on her lingerie to the vine work in her tattoos. But for all of these designs, there was a conscious goal to push detail further than usual to make them special.





Harley Quinn



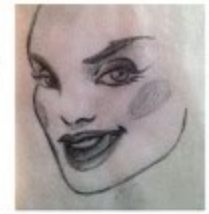
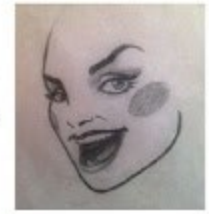
Sculpted by Tim Miller



Harley Quinn

What's crazier than riding a bomb?!

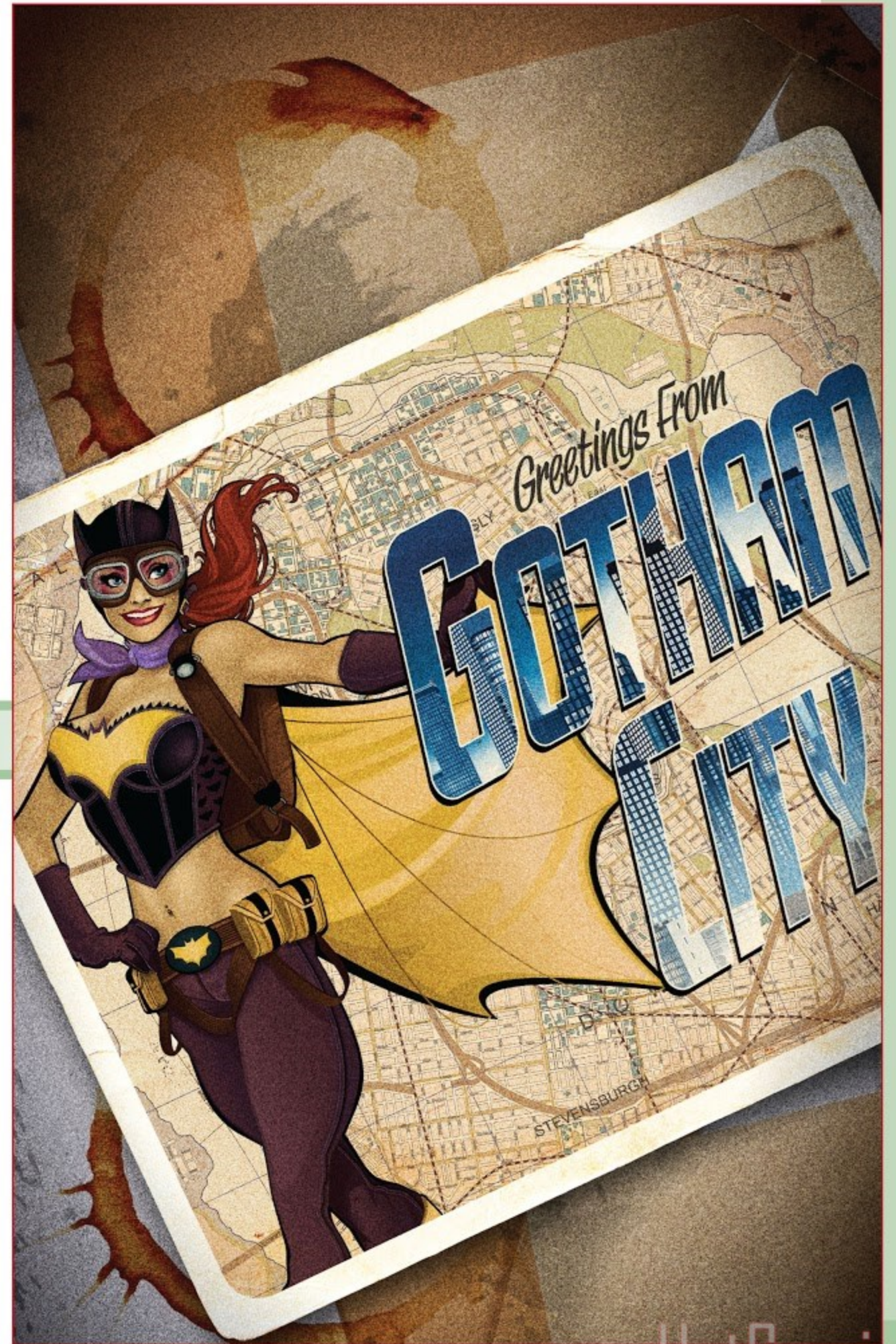
What I loved about Harley Quinn was developing a version of her that hadn't been done before. Being a fan of these characters myself and knowing their history, I had a lot of fun playing with all the elements that harken back to who each character is. From the Joker playing card to the stuffed Batman keychain trinket on her gun to the little hammer and Joker-face pins on her lapel and the Joker graphic for the back of her bomber jacket, even down to the decals on her bomb and her lipstick signature—it's all classic Harley!



Batgirl



Sculpted by Tim Miller



Batgirl

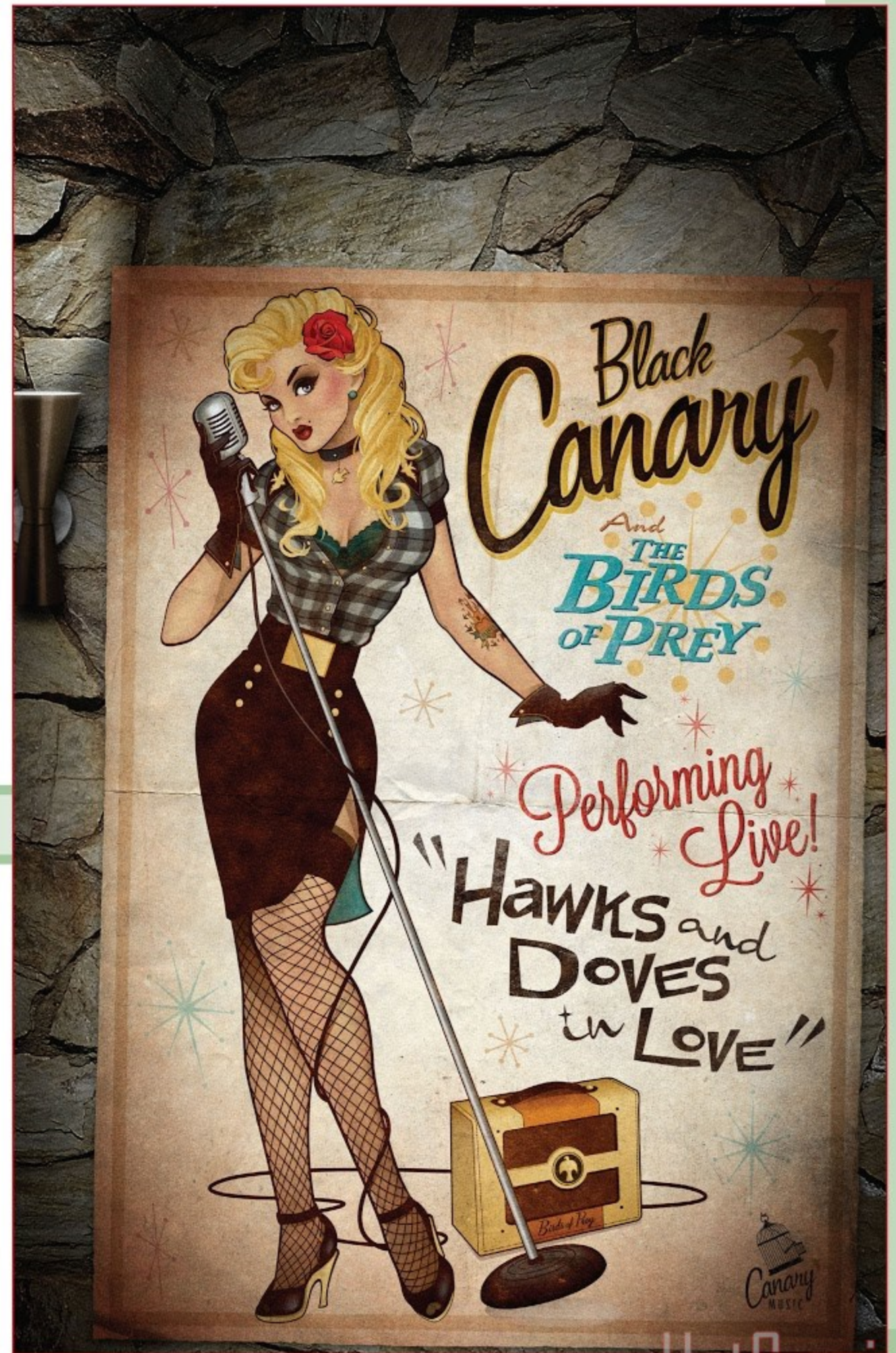
We've seen her on a motorcycle, but how about Batgirl as an aviator? Left to her own devices, what would she actually use to create this kind of costume in that period? What would her persona be? Maybe she's this pilot's superhero alter ego? Details like the patterns inside of her corset and the medallions on her parachute all have the elements of the Bat-symbol, even down to the shape of the corset and the embellishments on her boots.



Black Canary



Sculpted by Sam Greenwell



Black Canary

Who can hit a note like Black Canary? No one!

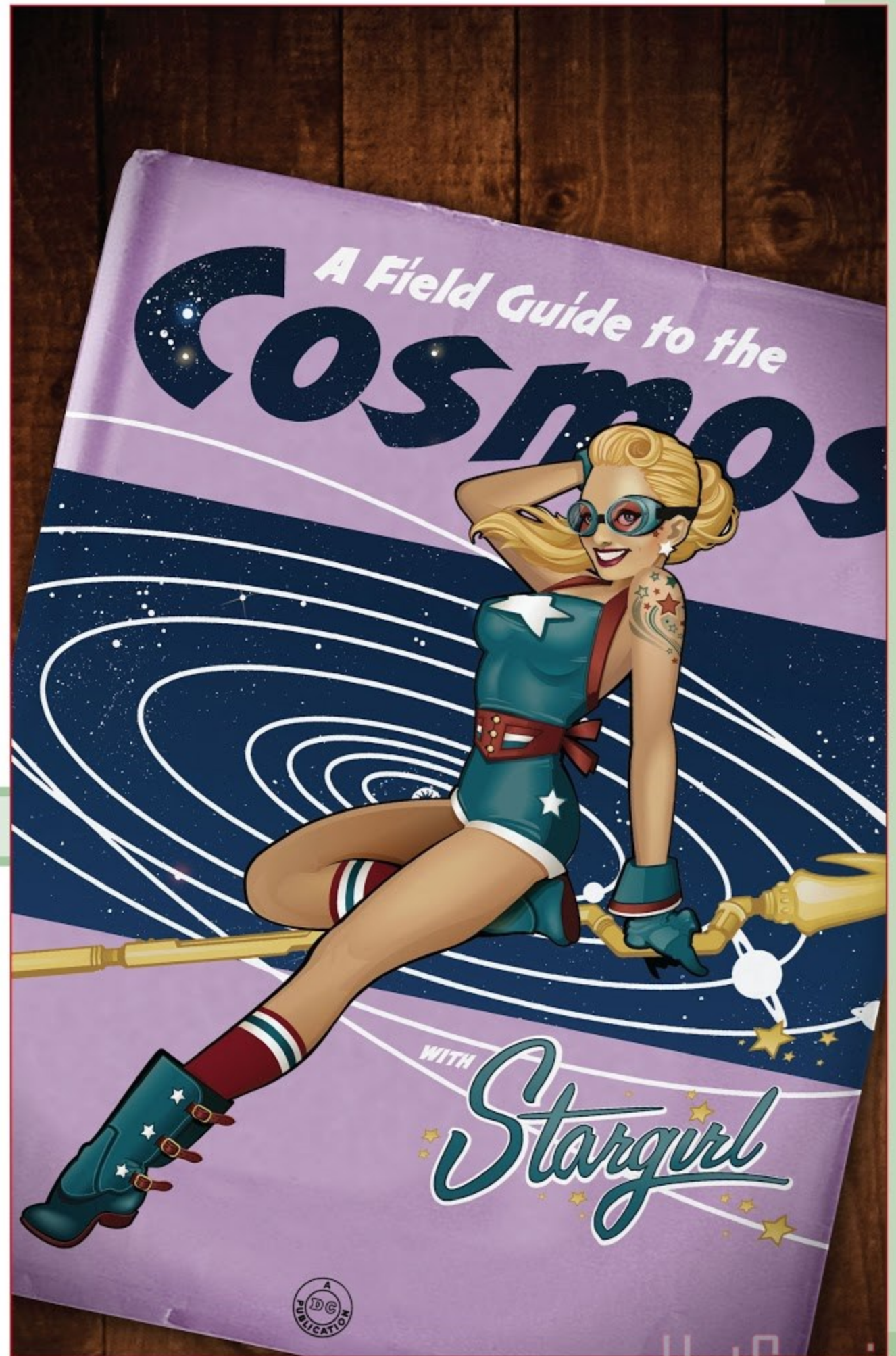
I tried a few concepts for her, but a singer just seemed like a natural fit. I tried to incorporate little elements of the character, like her tattoo that hints at her relationship with Oliver—the Green Arrow—and her speaker box that points to her time as a member of the Birds of Prey. She also sports her famous choker, which we thought might be fun to include as it's based on the character's original costume design.





Stargirl

Sculpted by Tim Miller



Stargirl

Geoff Johns had a hand in the look of Stargirl, since she's a character that is near and dear to him. So to hear that he was pleased with the outcome is rewarding. This was an example of sculptor Tim Miller taking something and making it fantastic! The costume details were more simplistic, but to me the beauty was in the posturing and the way the balance of this piece turned out for this statue.





Sculpted by Tim Miller



Zatanna



The Mistress of Magic and the infamous Constantine bunny! The guys over at DC Collectibles came up with the brilliant idea of including Constantine, which totally made that piece. The exciting thing about this line was that we were creating an alternate universe that harkened back to the W'Will era, but still incorporated some modern touches, like the piercing and tattoo treatments—almost as if these characters had an influence on fashion trends.





Hawkgirl

Sculpted by Tim Miller



Hawkgirl

Swapping her traditional wings and mace for a jetpack called "The Hammer" is one of the reasons Hawkgirl is among my favorites! Incorporating the Thanagarian reference with her trademark logo and Hawk-style helmet and pairing it with winged stitched boots and her classic color scheme really fused her persona into this design. You can find my daughter's birth date and initials in the serial number of the jetpack, as well.



Mera



Sculpted by Tim Miller



Mera



I spent some time getting familiar with the character, looking through old comic book references for some specific details, like the Atlantis sandcastle, the trident, etc. We researched vintage swimwear to find inspiration. The team at DC Collectibles usually gives me a reference sheet to start the process and offers some ideas as a springboard, so we knew we wanted the trident to be a part of Mera's pose, but we always go through multiple pose options. The fun thing we did with Mera was let the fans have a say in the final costume details. No one could decide which version we liked the best, so DC Collectibles thought it would be cool to include the fans in a contest to choose between three options!



Lois Lane



Sculpted by Adam Ross



Lois Lane



Leave it to Lois to give you all the coverage on Metropolis' Bombshell sightings! It's more of a newsie approach to her, which seemed appropriate.

When I work on a piece like this, I'm always looking for ways to push the pose to give a more dynamic feel that has a lot of energy and movement to it. Even when the design is just someone holding a newspaper, you want to give it that feeling like you can almost hear her shouting! I also have a habit of giving the hair a wind-blown look to add more energy.



Batwoman



Where to go with Batwoman...

The answer was staring us in the face all along—she's in a league of her own!





Batwoman

Sculpted by Tim Miller





Catwoman

Sculpted by James Marsano



Catwoman

We had a few alternate versions of Catwoman, trying out the design with a cigarette, a gun, a diamond, a whip and a necklace. We wanted more of a film noir interpretation for her as an interesting twist. I looked at a lot of classic actresses for reference to get it right. I felt she almost needed the shadow cast through a set of blinds across her face to make her complete...which is an idea we snuck in later in the comic!



Harley and the Joker



Sculpted by Tim Miller



Harley and the Joker

The Kiss! The Collectibles team came up with the concept to do a twist off the famous "Kiss" photograph, but instead have Harley dipping the Joker. I love the way this turned out, plus it was my first time illustrating the Joker for DC...I crossed off a huge bucket list item there!



Cheetah

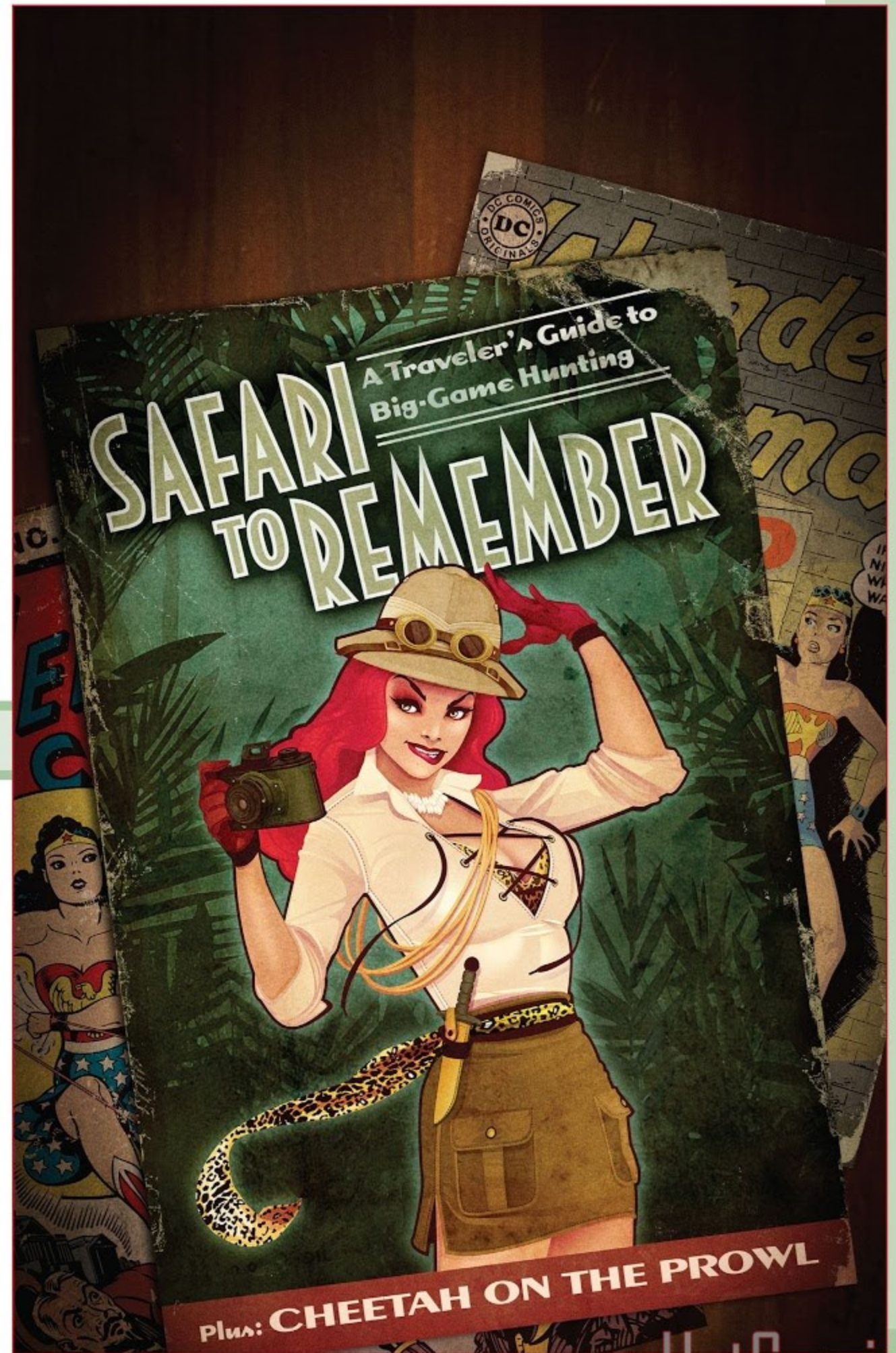
Cheetah had one of the more challenging facial expressions. Biting on her lip is hard to illustrate without making it look creepy. But I love how she incorporates subtle hints at her Cheetah persona, including her eyes, her love of animal patterns and the belt scarf that's hinting at what's to come!



Cheetah



Sculpted by Sam Greenwell



Killer Frost



Sculpted by Tim Miller



Killer Frost



Killer Frost is another one of my favorites, and the statue that Tim sculpted was phenomenal! I had never really developed icy details before, so this was a bit of a challenge for me, but I loved the end result. As Arnold Schwarzenegger would say, "DIS STATUE IS COOULI!" (insert Arnold's accent).

Power Girl and Superman

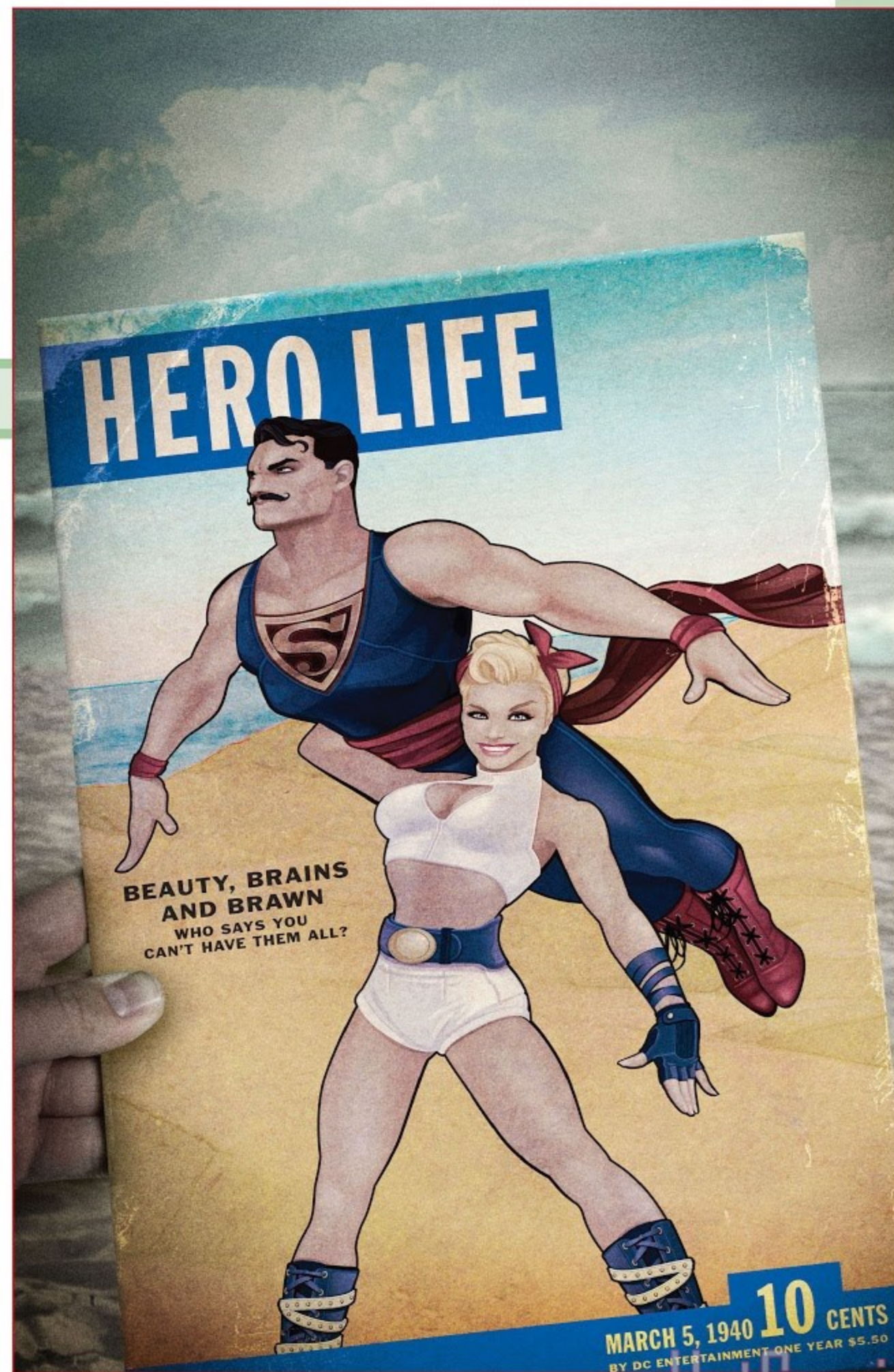


This was another very challenging one. The direction was to balance Superman on Power Girl's shoulder, so it took me a few tries to get the placement of this one right.



*Power Girl
and Superman*

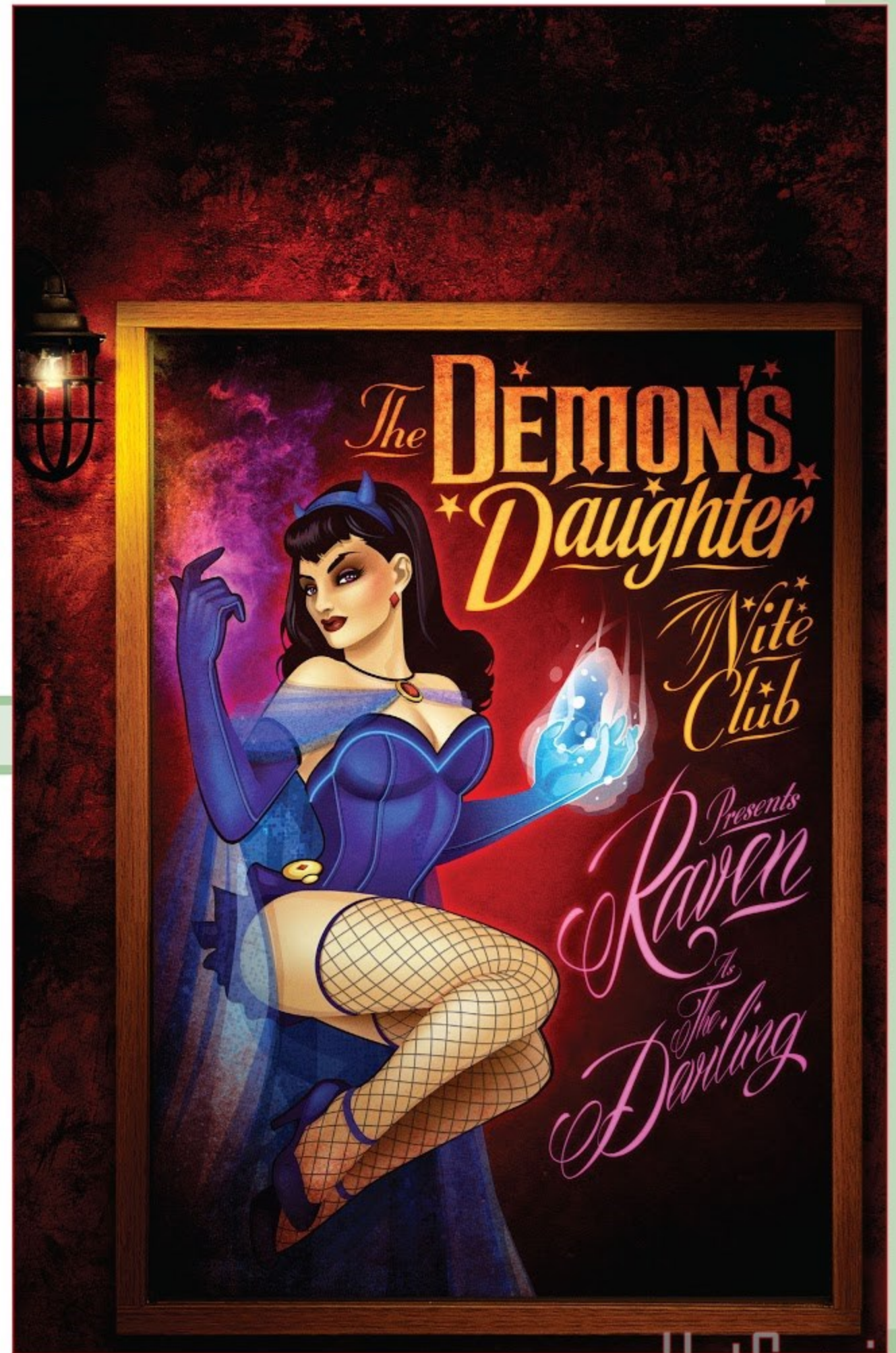
Sculpted by Jack Mathews



Raven



Sculpted by Tim Miller



Raven

I spent some time looking through images of Rita Hayworth for Raven to give her that sly, seductive appeal. I wanted to portray her almost luring you in before you realize what she's summoning in her other hand!



Bumblebee





Bumblebee

Sculpted by Tim Miller



Katana

Sculpted by Jack Mathews

Katana

Some of my favorite elements of Katana include the Creeper-inspired samurai helmet and the Creeper plushie on her sword. I'm proud of her dragon tattoo as well, which is actually an older illustration I had developed a while back.



The Flash

Central City Diner, where we have ridiculously fast food!
 What can I say about the Flash, besides that she was just fun? A roller-diner girl, I mean, come on! She has her roller skates over her shoulder as if to say, "Who needs these?"
 If you look closely you can see my daughter's name, Mia, in the ice cream at the top of the shake!



The Flash



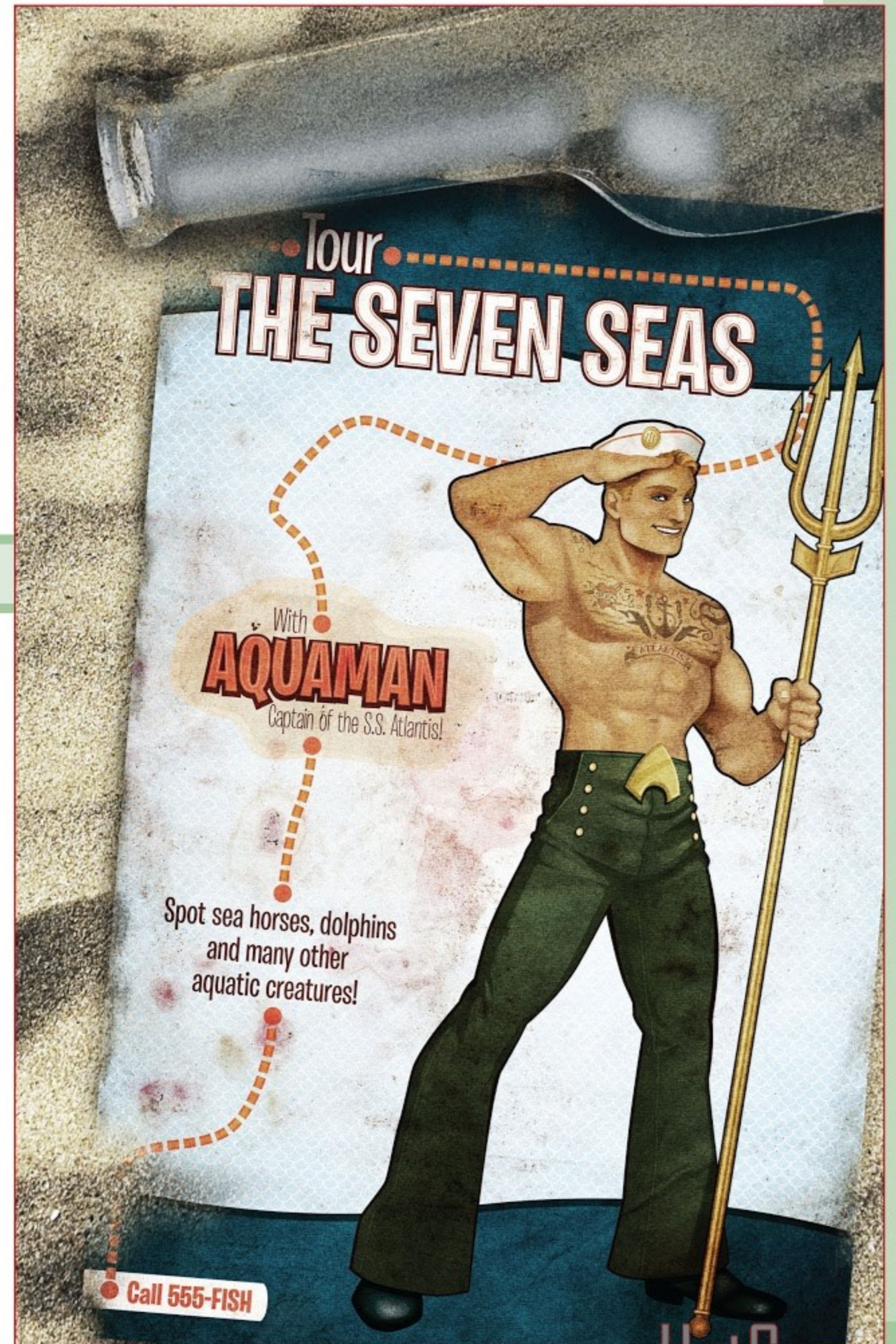
Sculpted by Tim Miller and Karen Palinko





Aquaman

Sculpted by Jack Mathews



Aquaman



Harley Quinn
Special Holiday Edition



Sculpted by Tim Miller

Wonder Woman
Special Holiday Edition



Sculpted by Tim Miller

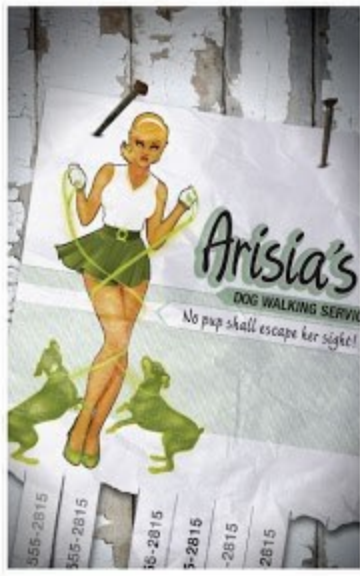


Batgirl
Special Holiday Edition



Sculpted by Tim Miller
and Karen Palinko

THE COVERS



THE ART OF DC COMICS BOMBSHELLS

Designing a Bombshell



by Ant Lucia

Where to begin...

WOW, what a ride! The Bombshells project has been an amazing journey with a lot of highs and lows. I guess we can start at the beginning. I've been drawing DC characters since I could hold a pencil. Growing up, I painted my favorite heroes life-size across my bedroom walls. My early drawing education was filled with Tex Avery drawing books and Batman and Superman comics. For my college art school portfolio review, I unhinged my bedroom closet door, stuck it in my backseat and presented the life-size Batman mural I had painted on it (I received a scholarship from it, by the way). My first art show was a collection of Batman artwork, and I have a comic and toy collection (Batman is a major portion) that takes up a room in my house. To say that I'm a fan is an understatement.

I always wanted to be a comic book artist but never knew how to get there. After high school, I knew I wanted to do something with art, so I visited a local college art show and thought it would be a great start. I enrolled in Grand View University and received my bachelor's degree in fine arts and graphic design.

Okay! So where do I sign up to be a professional comic book artist now?!

No one could tell me, so it was time to get a job in the real world. I started my career as a graphic designer, all the while finding odds-and-ends freelance illustration work. I developed my own comic book called *Unibred*: a half-man, half-unicorn hero out to avenge the slaughter of his family.

Yeah, I know.

My uncle Tony got me my first job for DC Comics illustrating a copy toner superhero for one of their affiliates called Toner-man. My friends and I developed our own comic label, "Antidote Comics," where we successfully produced two titles: *Blood's Own* and *Black Jack*. By the way, *Blood's Own* was about a half-man, half-dragon. I had a thing for cross-breeding, what can I say?!

We started exhibiting at comic conventions and selling our books. We were barely breaking even, but the experience and knowledge I was gaining was priceless. Walking through Artist Alley, chatting with other artists, I started to see ways to set myself apart from the crowd. Most of the artists were artists! Although their work was

incredible, and trust me, there is a lot of incredible talent in an Artist Alley, a lot of what I was seeing were artists with portfolios of black and white (inked or pencilled) art with black-and-white banners behind them. I wanted to create some new pieces that would have a very polished, digital, colorful approach and come up with something I hadn't seen done a million times.

Being a fan of vintage pinup and classic movie monsters, I decided to reinvent some monster movie posters as romantic comedy spoofs. In all the old monster posters there was a damsel in distress, so I thought, what if the "damsel" had more of a pinup feel, to add more of a cheeky premise to it? I also wanted to use my design skills to my advantage, so I built all 12 illustrations with unique color schemes and typography. I developed a logo, "Spookshow Pinups," a website, calendars, canvases, cards, stickers, posters, t-shirts, etc. It really caught traction and I was gaining a lot of regular fans. My mind was moving on to new possibilities!

Enter Jim Fletcher, Design Director of Creative Services at DC Entertainment.

The first time I chatted with Jim Fletcher was at a convention in Chicago. I already knew who Jim was since I had been lurking around the DC Collectibles booth every chance I had. Plus, if you know Jim, he's hard to miss with his funky shirts and cool style! When I saw him combing Artist Alley I was crossing my fingers he'd stop at my table. He spent a few minutes talking to an artist close by me, so I kept watching him out of the corner of my eye. "C'mon Jim, just get over here already!" I was saying to myself. Sure enough, he shuffled his way over and started looking at some of the prints I had out. Having no idea what a major moment that was for me, he said something like, "Cool stuff. We've been developing a project I think your style would be a good fit for." Playing it cool, I gave him some samples to take with him.

We chatted a few times at different conventions, and finally on March 13, 2012, I got the call! "We're calling these the DC Comics Bombshells and we think you'd be perfect for the job." This was literally one of my main dreams coming true, and one of the biggest highs in my life. A lot of major life events happened that year: My wife and I had our first child, Mia, born on July 30, another major high. A major low point was my dad being diagnosed with stage 4 cancer.

He passed away on December 4. As I said, there were a lot of highs and lows that year. The Bombshells came at a very momentous time in my life, and when I can I try to incorporate personal Easter eggs into them as dedications to that time.

THE PROCESS:

Being a 2D artist, I'm definitely not an expert on posing characters for statues, and that was a concern going into this project. I asked Jim, "Am I going to have to do illustrations of every side of this thing? Because I will *not* be able to do that." I don't know if the poses I create would particularly work in a three-dimensional world. The members of the DC Collectibles team are really the authorities on that. While I would start with ideas that seemed cool, I didn't know how that would work with weight and balance, and they've coached me through all that. There have been some adjustments, from some of the initial concept artwork to the final statue. You'll see that, for example, with the Power Girl/Superman piece.

Typically, Brian Walters and Jim Fletcher art-direct and give me a reference sheet with pose ideas, clothing styles from the time period and a brief idea of what they'd like to see. In our initial conversations, we brainstorm about who this character is and what elements would make up their costume if they were set in this era. We take a little time in thinking about who these characters are and who they might be in this alternate reality.

I spend some time researching more pose ideas, period clothing and character examples and then I develop a few rough sketch ideas. My wife, Heidi, is gracious enough to strike a pose every once in a while when I can't quite visualize how something should look. I should mention that most people who know Heidi think that a lot of the Bombshells resemble her. We've been together for over 22 years, so I think that, subconsciously, I have her face memorized and that is reflected in the Bombshells. As I mentioned before, these are built in a digital format, so once the team approves the preliminary sketch I start building out my shapes in Adobe Illustrator. The nice thing about this process is that we're making tweaks throughout, so instead of redrawing every time I can just move or rescale a few shapes and voila. It's a process that lends itself well

to different applications. And as for different applications, the Bombshells have seen a few...

It is truly inspiring to see the huge success that the Bombshells have enjoyed. It's definitely been a huge surprise. The Bombshells seemed to hit a chord at just the right time, which is awesome to see. Regardless of their success, I love working on them and enjoy the process. To see others really appreciating the work we've put into the statues is truly gratifying. I'll go to cons and talk to fans and get their reactions. Some fans are drawn to that touch of nostalgia. Some are into the pinup appeal. It's been really neat to see. I get to hear why people love it for their own personal reasons. Mostly it's a take they feel is creative and something they haven't seen before with these characters. They also appreciate the details—as fans of a certain character, they appreciate the symbolism on each of them. These details are like little Easter eggs, so a fan can look at a character and find things that are surprising or make them chuckle a bit.

In a nutshell, that's all folks. I would like to give a few thanks to all the wonderful team at DC Comics and Collectibles for such an amazing opportunity: Jim Fletcher and Brian Walters, the unsung heroes of the Bombshells for being brilliant enough to have this vision and really pushing me in the right directions. Tim Miller, Jason Wires, Sam Greenwell, Adam Ross, Jack Mathews, James Marsano, and the rest of the creative team for bringing my designs to life! Marguerite Bennett for having such a passion for these characters and creating such a fantastic world around them. Jim Chadwick and Jessica Chen for being the coolest editors and making my job so enjoyable! Marguerite Sauvage and the rest of the talented artists who have lent their hand in making the BOMBHELLS title great! My parents for nurturing and encouraging my talent and providing me with the tools to make my dreams come true. My big brother for always being my biggest fan and having my back whenever I need it. My wife for being such an amazing mom, partner, and truly my best friend. Oh, and thanks for putting up with my workaholic tendencies! My daughter for showing me true love. And God for blessing me with all of that!

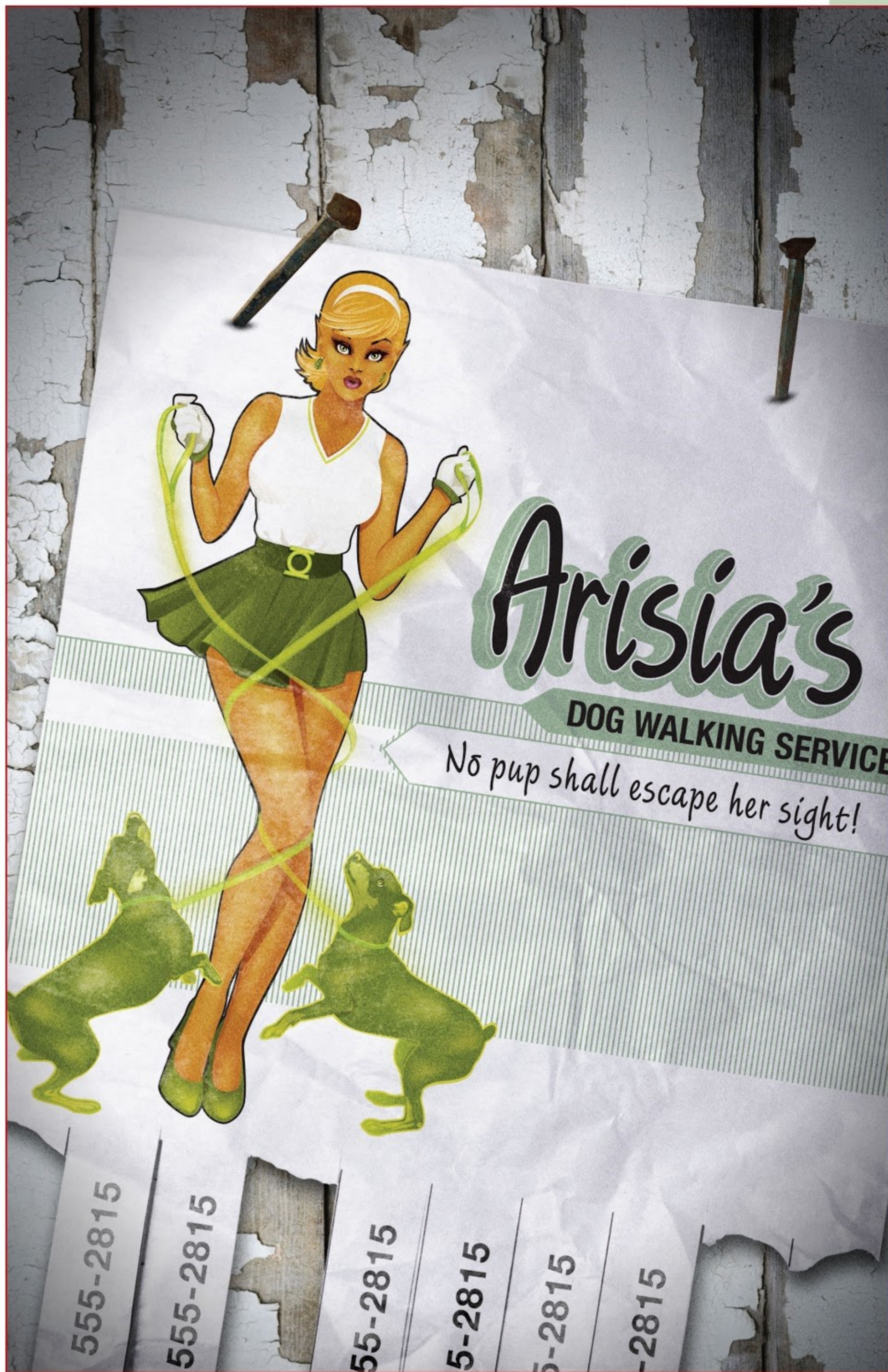
Ant Lucia

Designer and Cover Artist
of the DC Comics Bombshells

We went a bit more playful with this version of Arisia. After all, if you've got an all-powerful ring at your disposal, why not use it for your dog walking service?

My 15-year-old miniature pinscher, Chewie, passed away at about the same time that we were working on this design, so he's the model for the dogs in this piece as my dedication to him.







Carol Ferris - Star Sapphire
sitting on tail of P-51 Mustang
fighter plane (WWII), wearing
A.F. uniform w/ purple scarf
and boots











Join the Fight!
WOMEN UNITE
for
FREEDOM

★ ★ ★
America's Heroes







PENCILLER
TITLE

W. PACCINO

RED HOOD & THE OUTLAWS

INKER

ISSUE # 32

PAGE

V. COOPER

MONTH

INTERIORS



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TALIA
"THE DEVIL'S
DAUGHTER"
IN DISGUISE
SMOKING HOT
IN THE LAZARUS
PIT



PEEK-A-BOO WITH MASK
DEVIL HORNS HEADBAND
BANGS
CHINESE DRESS
FOIL SWORD
SMOKE & FLAMES OF
LAZARUS PIT

TALIA

VEIL PULLED
ACROSS FACE



SWORD

Harem
Pants

Suitcase has travel
stickers from various
locations of Lazarus
Pits



REJUVENATING CREAM

YOU'LL FEEL REBORN!

A Lazarus Product

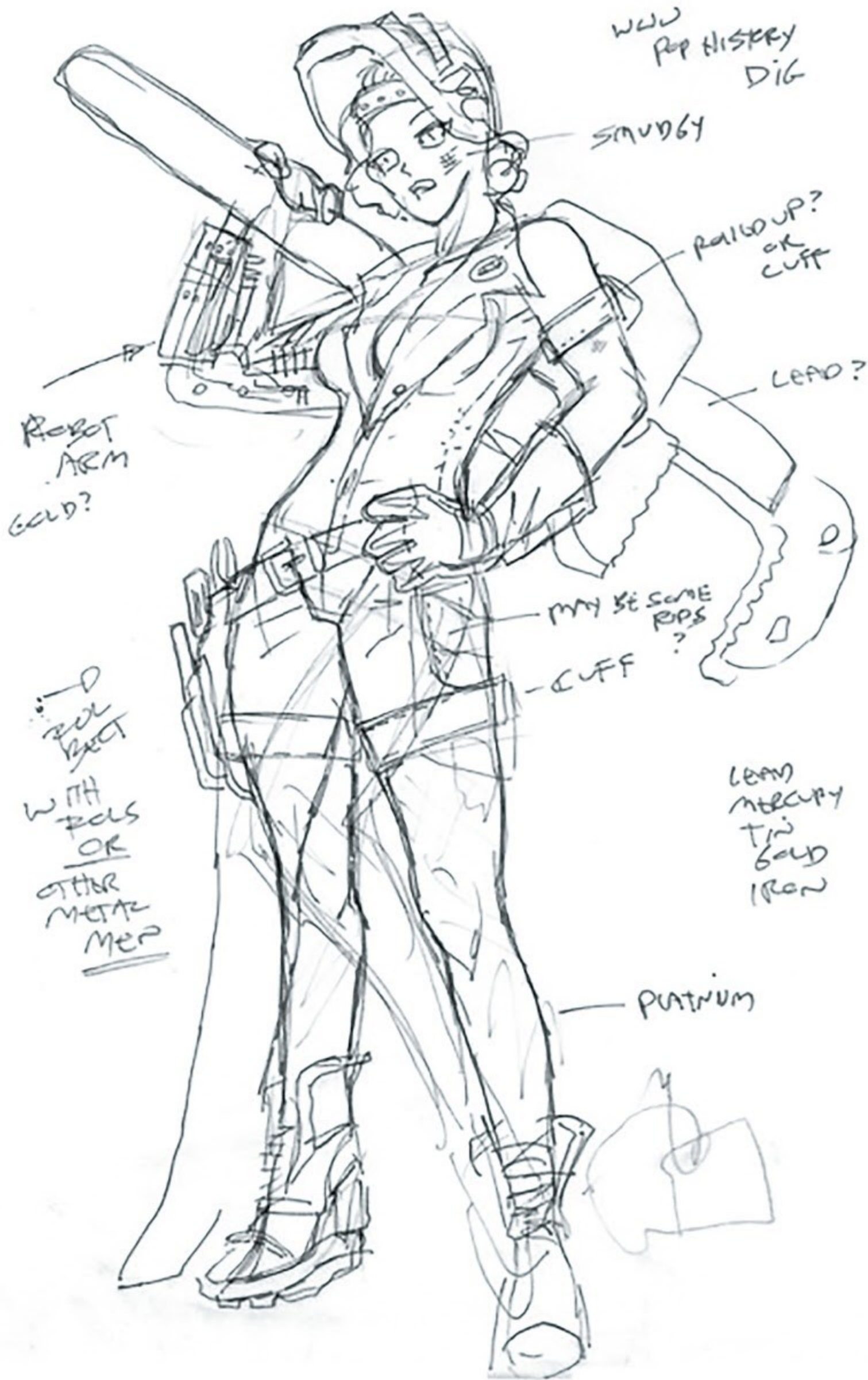


Composed of a unique chemical blend, this rejuvenating formula brings out a youthful glow in every user.







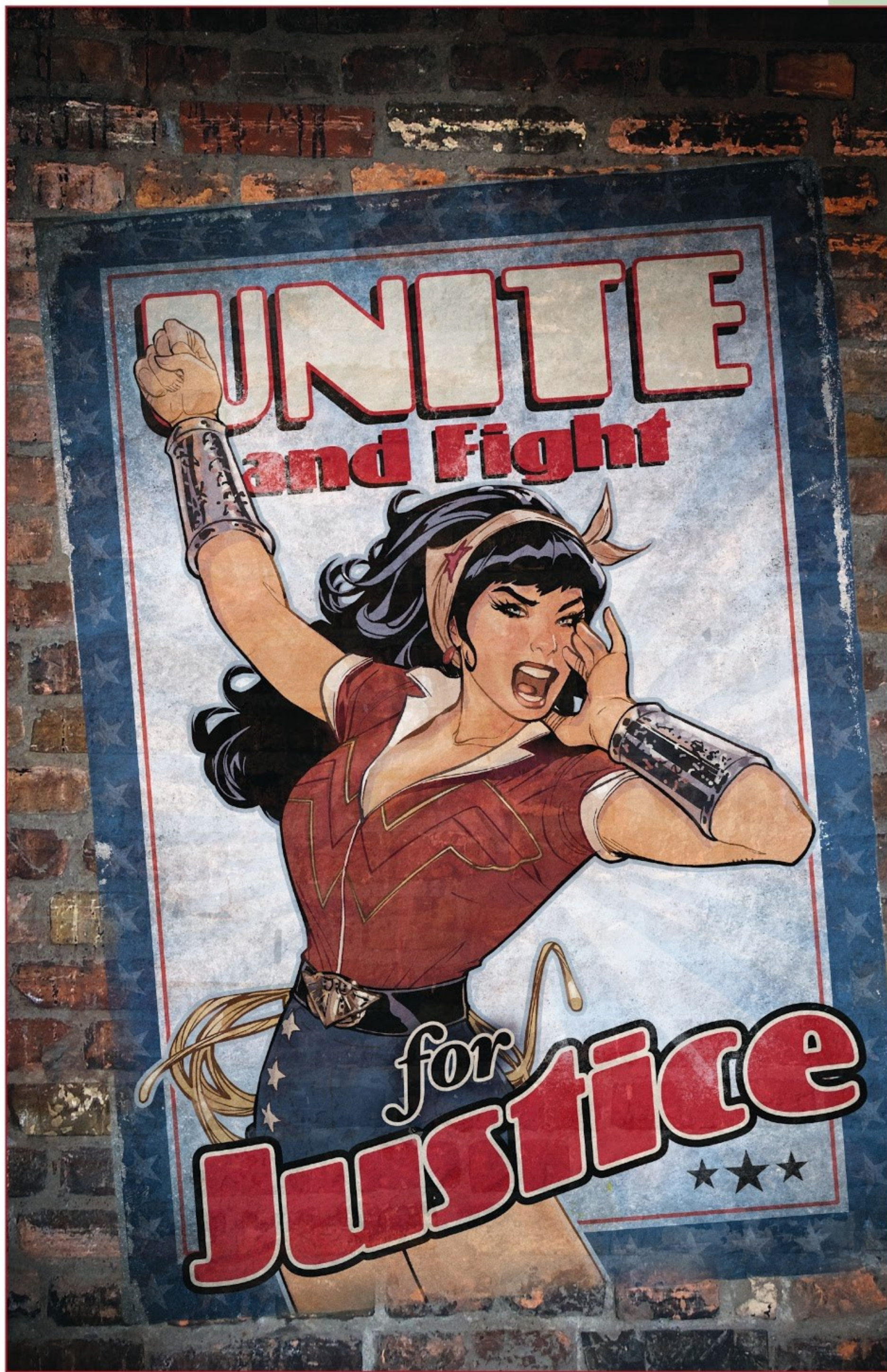


























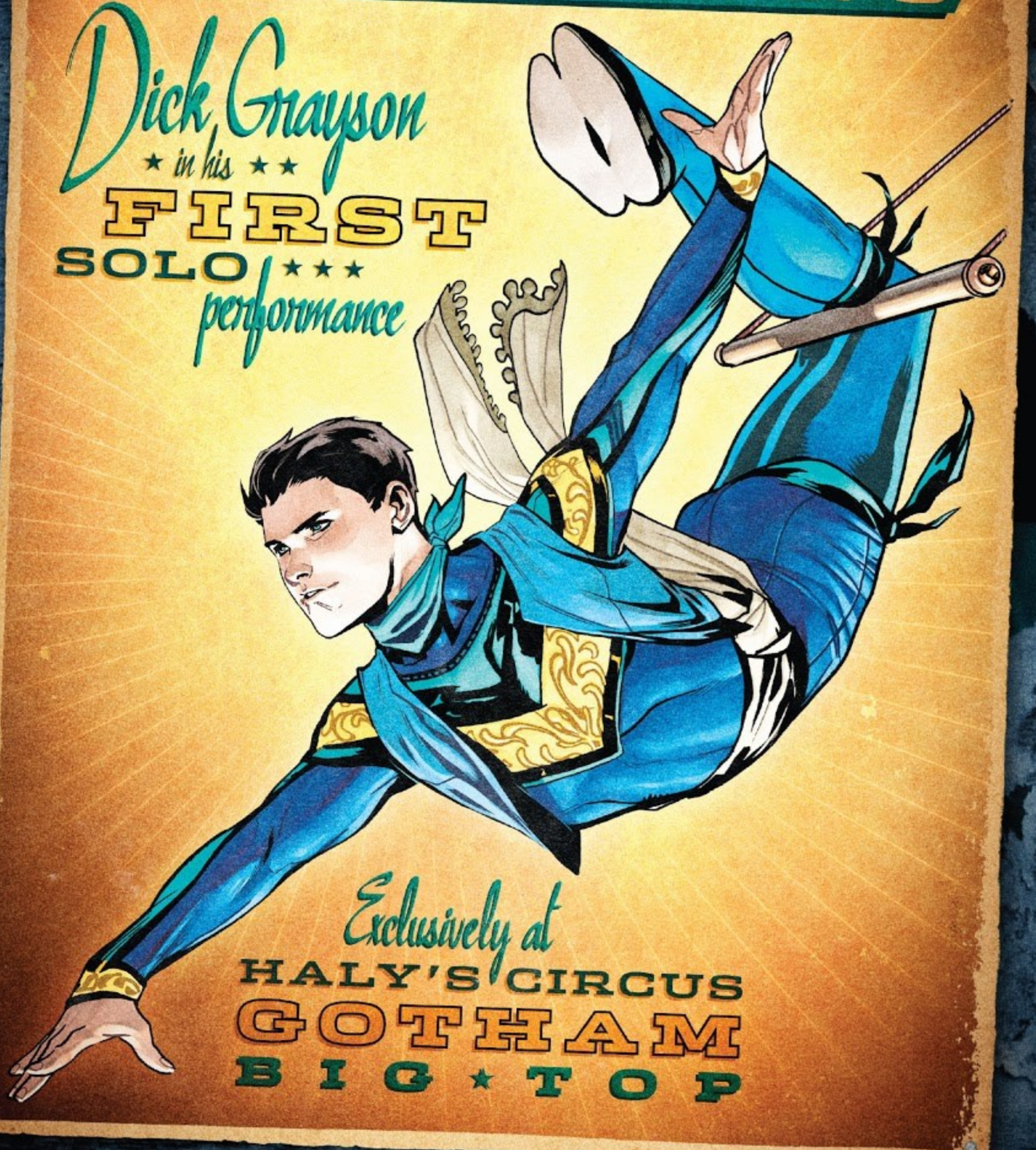






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GRAYSONS

Dick Grayson
★ in his ★★
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SOLO ★★★
performance



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HALY'S CIRCUS
GOTHAM
BIG ★ TOP

QUIMZEL CARNIVALS

PRESENTS
Harley Quinn's

Hellacious
**HIGH
STRIKER!**



**ATTEMPT TO
OUT-SMASH
THE QUINTESSENTIAL QUIRKY QUEEN OF
QUIXOTIC QUIDDITY!**

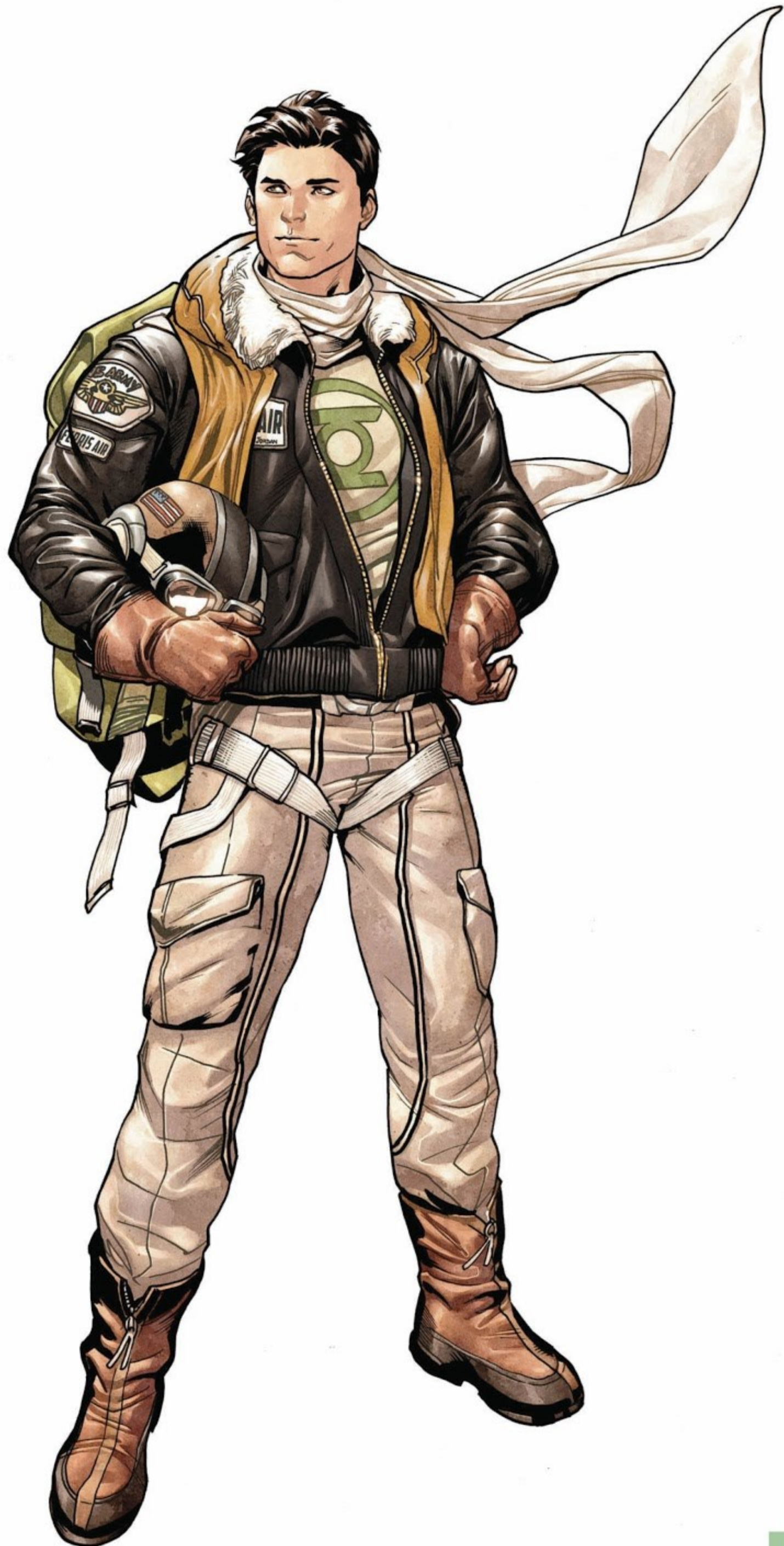


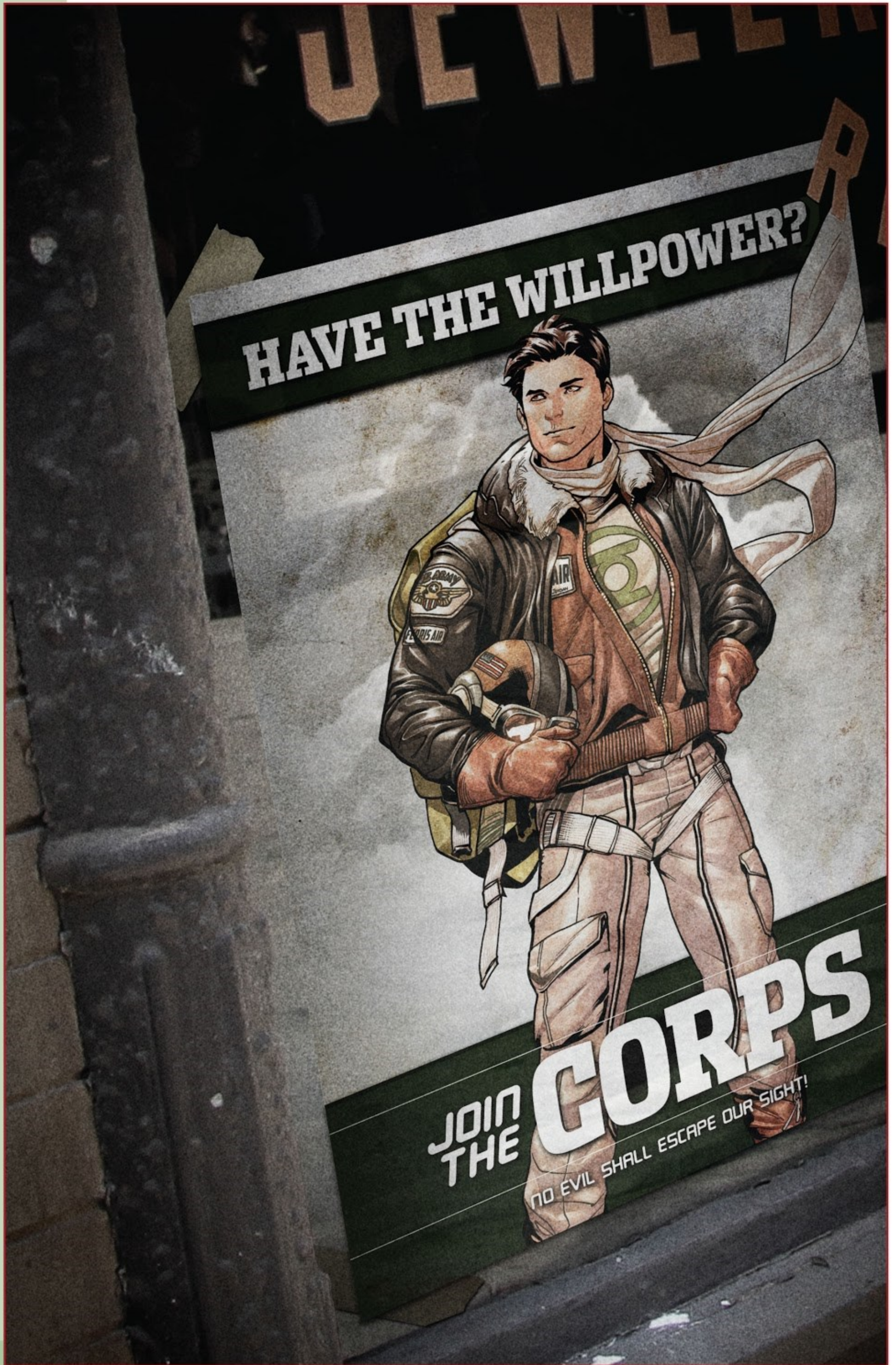












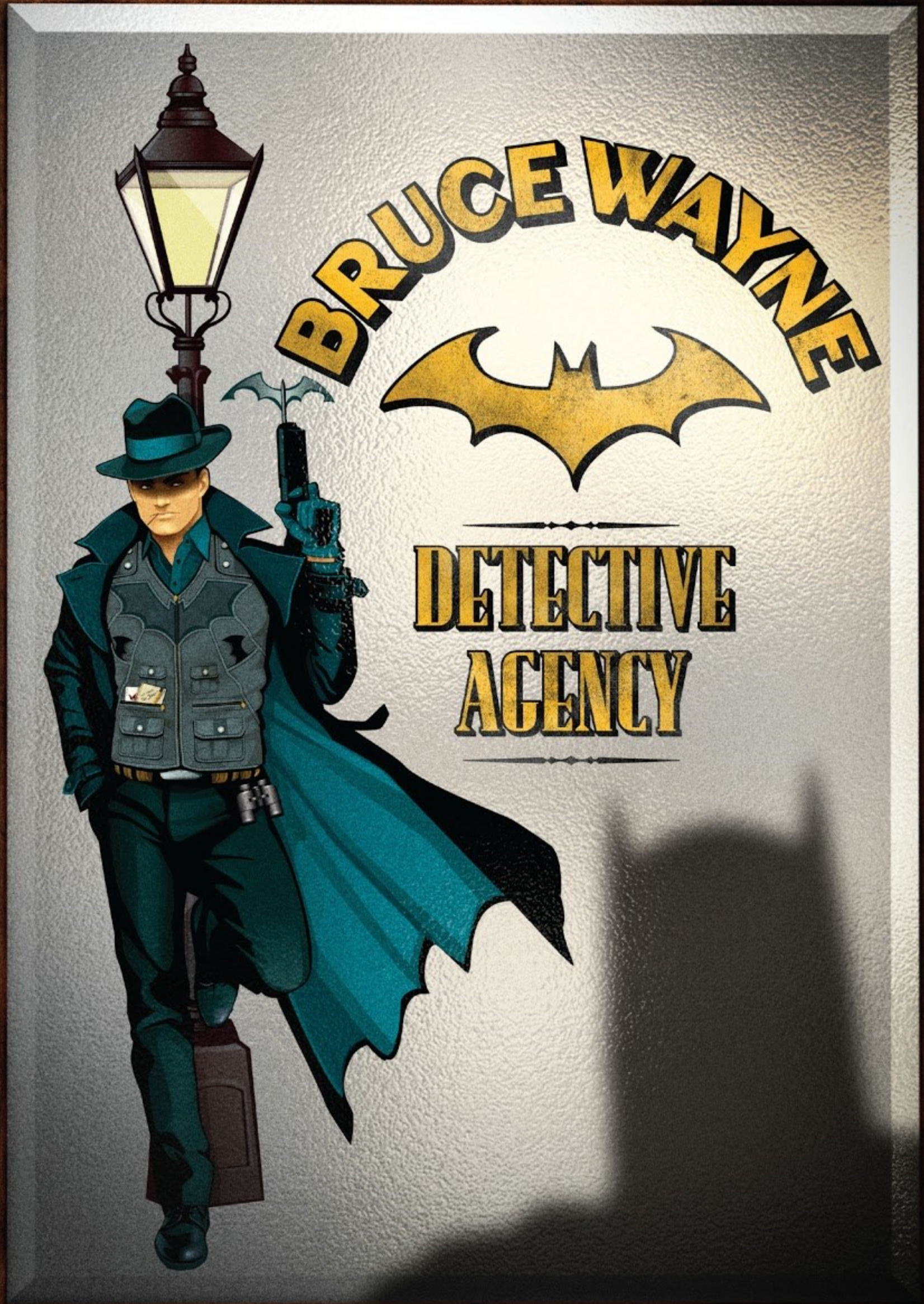






















FEAR THE DANCE FLOOR?



SEE THE FRIGHTENINGLY FIERCE

SINESTRO 

PERFORM HIS JUMPIN' JIVES!

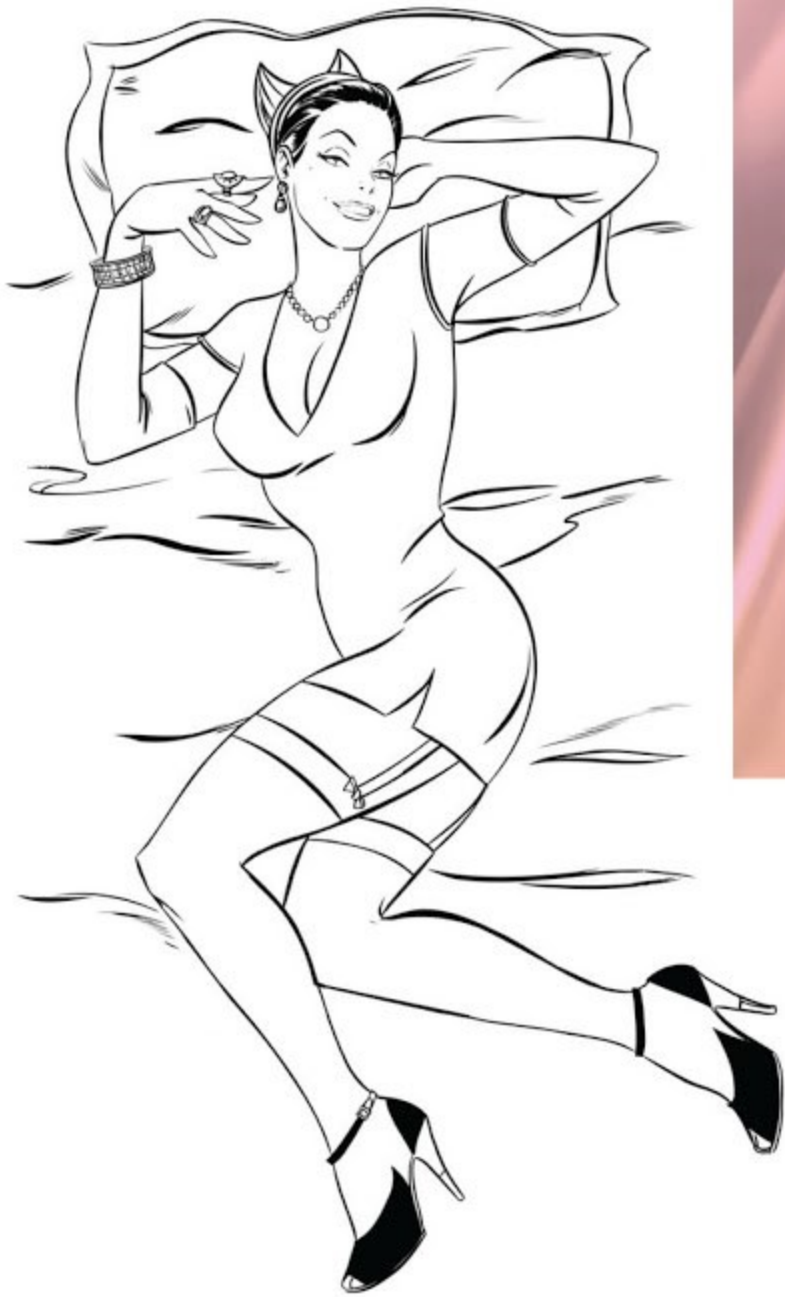
WARM-UP ACTS
INCLUDE:
THE WHITE LANTERN CORPS
ATROCITUS
AND
MONGUL!

THE PARALLAX BALLROOM • THE PLANET QWARD
THIS SATURDAY AT 8 PM • DON'T BE LATE!

















THE SERIES





The World of DC COMICS Bombshells

by Marguerite Bennett

DC COMICS: BOMBSHELLS exists because of you.

Yes, you. You, specifically, holding this book, having occasionally felt bereft because no one has ever dedicated a book to you. You who sought this out, you who waited months, and you whose eye this cover caught while you were browsing, while you were bored. You who loved Ant Lucia's designs, you who picked up the DC Collectibles statues, you who snagged the variant covers, you who turned up at conventions in bombastic cosplay, you who read the comic book or trade, you who sported pins and caps and dresses, you who sang out the message that this was an adventure and an aesthetic and a world to be explored...

This is yours.

Thank you.

You told DC this was something you loved. DC heard you.

And I am forever grateful.

I am a fan and fangirl first—when Ant Lucia's first Bombshells designs appeared, I cooed over them for months. Pinup art from the era arose as a counteraction to the horror of war, an escape, an ideal—the image of power and victory, love and beauty and the delight of return, tied up with a teasing red bow of lipstick sensuality. Ant's designs somehow folded all those charms into something magnificent and powerful—made queens instead of kittens, made soldiers as well as seductresses, made forces of nature before femme fatales.

There was power and ferocity and joy in Ant's vision. His art hit that beautiful nerve where all my passions overlapped—heroines, World War II, redesigns, historical fiction, fashion and the DC Universe. I made no secret of my enthusiasm, and maybe it was all my very public praise, or maybe it was my rising bibliography of complicated heroines, or maybe it was the right horrible pun at the right horrible time. But the fans and readers and collectors—you—who supported this art and the potential of this world got DC's attention. And DC got mine.

DC editor Jim Chadwick called me in September of 2014, and there had never been a more perfect proposal in my career. I've always had a fascination with World War II—I was raised by history professors, had grandfathers who had served in Europe and the Pacific, in the Air Force and the Navy, had grandmothers who had been nurses and beauty queens, had family trees that extended back into Germany and forward into Japan. I've studied German, Russian, French, Spanish and Japanese, traveled to 15 different countries from weeks to months at a time, spent accumulated years in museums.

I see parallels between our timelines, the then and the now.

I see chances to be better this time.

DC COMICS: BOMBSHELLS is an alternate history of World War II—a world where the heroines came first—where no woman was derivative of a male counterpart. The world is, in part, wish fulfillment in the face of horror—just like the art that inspired it, and just like the art that inspired me.



DC gave me an enormous dossier of all of Ant Lucia's designs, of every cover and every statue, released and unreleased, and let me loose. I splashed around in that embarrassment of riches for months, visiting museums, rereading my library of propaganda from various wars, brushing up on my rusty languages. I retro-engineered stories from design, sought out sympathetic vibrations between fiction and reality, sought to create a fantasia that walked the line between aesthetic and actuality. Details hidden within Ant's designs became dominant plots—John Constantine became a bunny because it was there in Ant's design, and it made me laugh.

So many things came together in this way—the work of Marguerite Sauvage, Mirka Andolfo, Laura Braga, Jim Chadwick, Jessica Chen, Wes Abbott, Sandy Jarrell, Wendy Broome, Nanjan Jamberi, Kelly Fitzpatrick, Garry Brown, Ted Naifeh, Stephen Mooney, Elsa Charretier and more. We influenced each other. Stories passed through lenses and became better for it.

In the end, every heroine embodies her own genre—Batwoman is a pulpy adventure radio serial, Wonder Woman is a war story, Supergirl is a propaganda film, Zatanna is a classic horror movie, Aquawoman is a grand romance, Harley Quinn is a Looney Tune, Huntress is a swing record, Catwoman is a spy noir, our Batgirls are a Sunday morning comic strip, and so on...

Our world is defined by the stories we tell.

There is a self-perpetuating failing in action stories or heroic teams in that there are a handful of men, and only one woman. This woman must be *everything*. She must be strong but beautiful but commanding but damaged. She must be independent enough to be pursued, but vulnerable enough to lose her heart to the hero. She must be maternal but childless. She must be sassy but have no true authority. She must excel at combat but find herself helpless enough to require rescue. This woman has to validate all female experiences, all female psychology, all female forms.

No one woman can do this.

So write more women.

Strong women, weak women, clever women, funny women, naïve women, romantic women, ambitious women, evil women, angry women, gentle women—more, more, more. When there are enough women—when each woman gets to define her own story, her own journey, her own needs and strengths and flaws and failings—the world is richer. The world feels *real*.

Ant's designs had such a sense of grandeur and personhood, of radiating strength. These women are not *empowered*—no one bestowed power on them like a gift, like a privilege, as if they could not possibly be people without the indulgence of someone stronger than they.

Ant Lucia designed *powerful women*. The Bombshells are women who are flawed, and funny, and complicated, women who make mistakes, who overachieve, who are selfless or selfish or something else entirely.

We let them define their world.

Years ago, on my twenty-sixth birthday, not long after having been offered the book, I stood in an unairconditioned lobby on a phone call with Scott Snyder and told him about a universe where Batman did not exist—where Martha and Thomas Wayne had never fallen prey to Joe Chill, where Bruce grew up happy and loved and Batman never came to be...because someone *else* was already prowling the streets of Gotham.

And with his blessing, Batwoman swung for the first time in 1940.

And because of you, she is swinging still—and all the Bombshells with her.

Marguerite Bennett

Author of DC COMICS: BOMBSHELLS













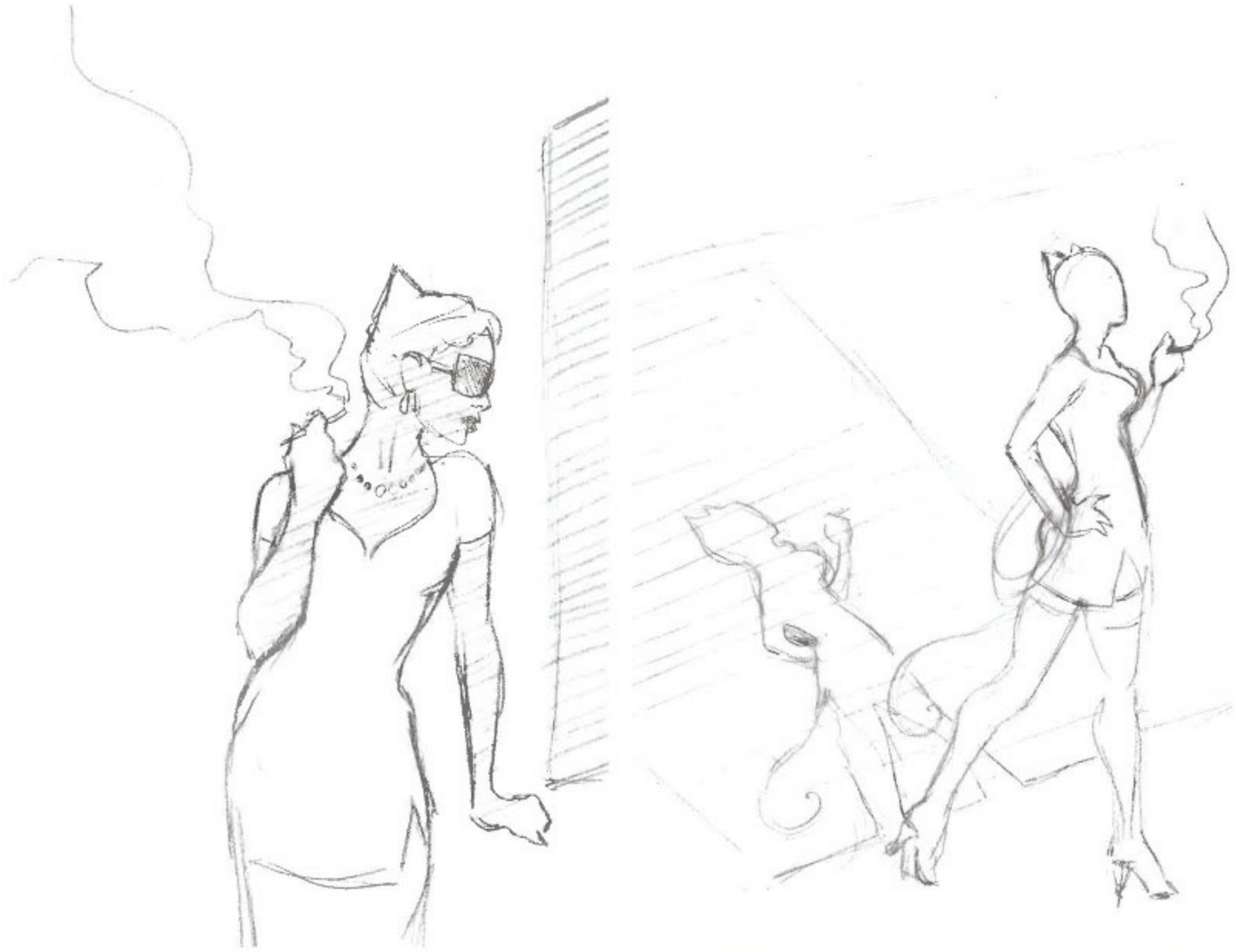




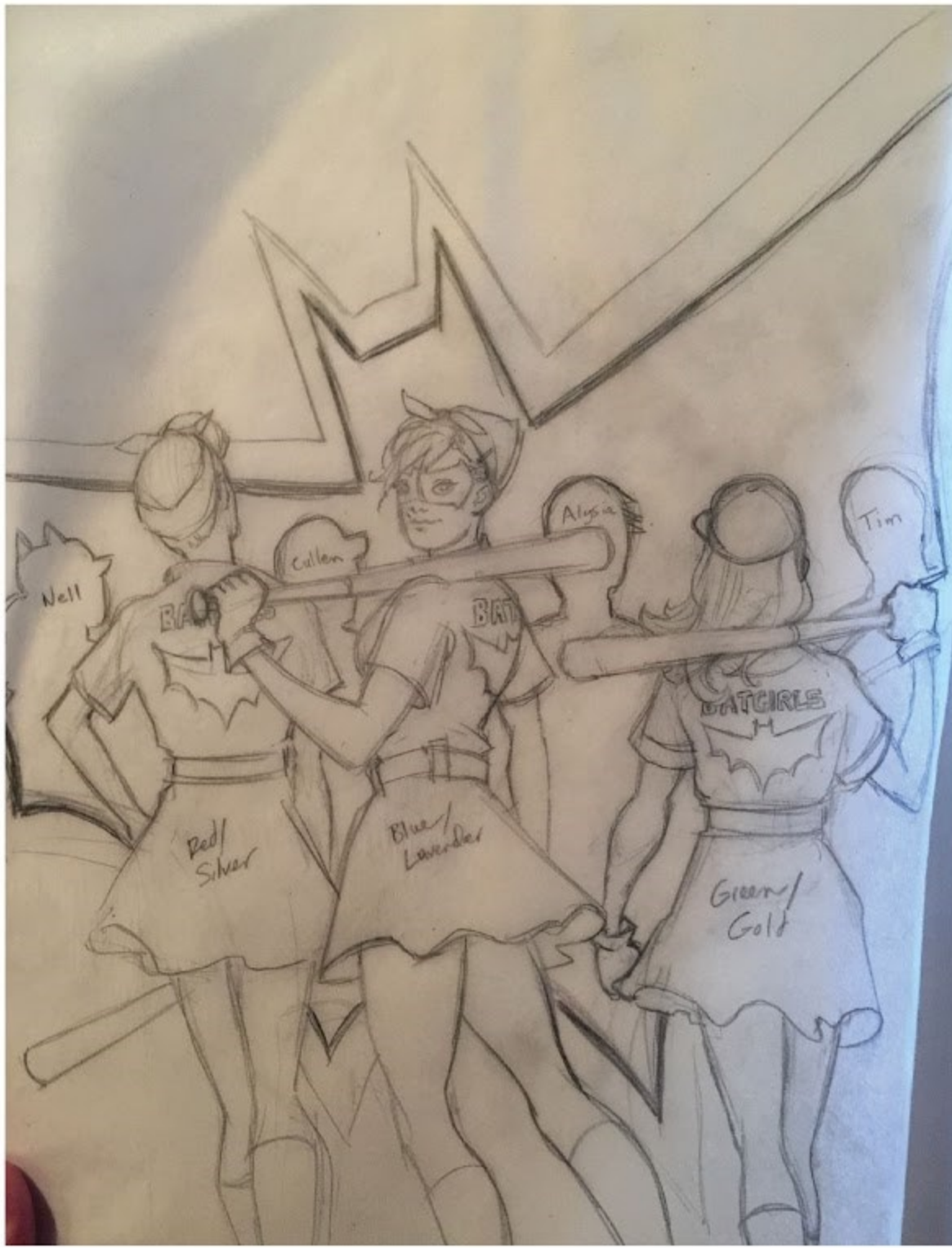












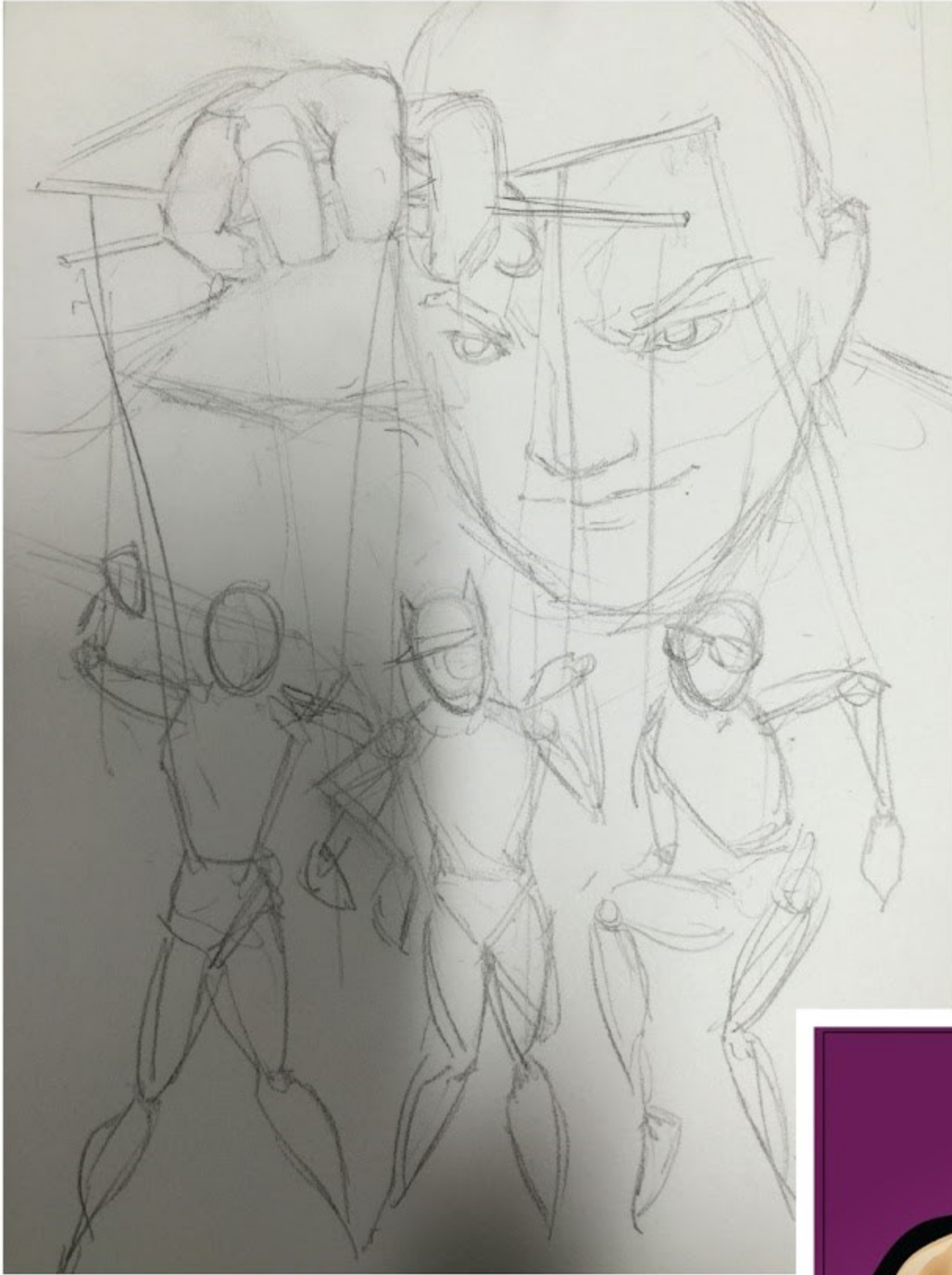






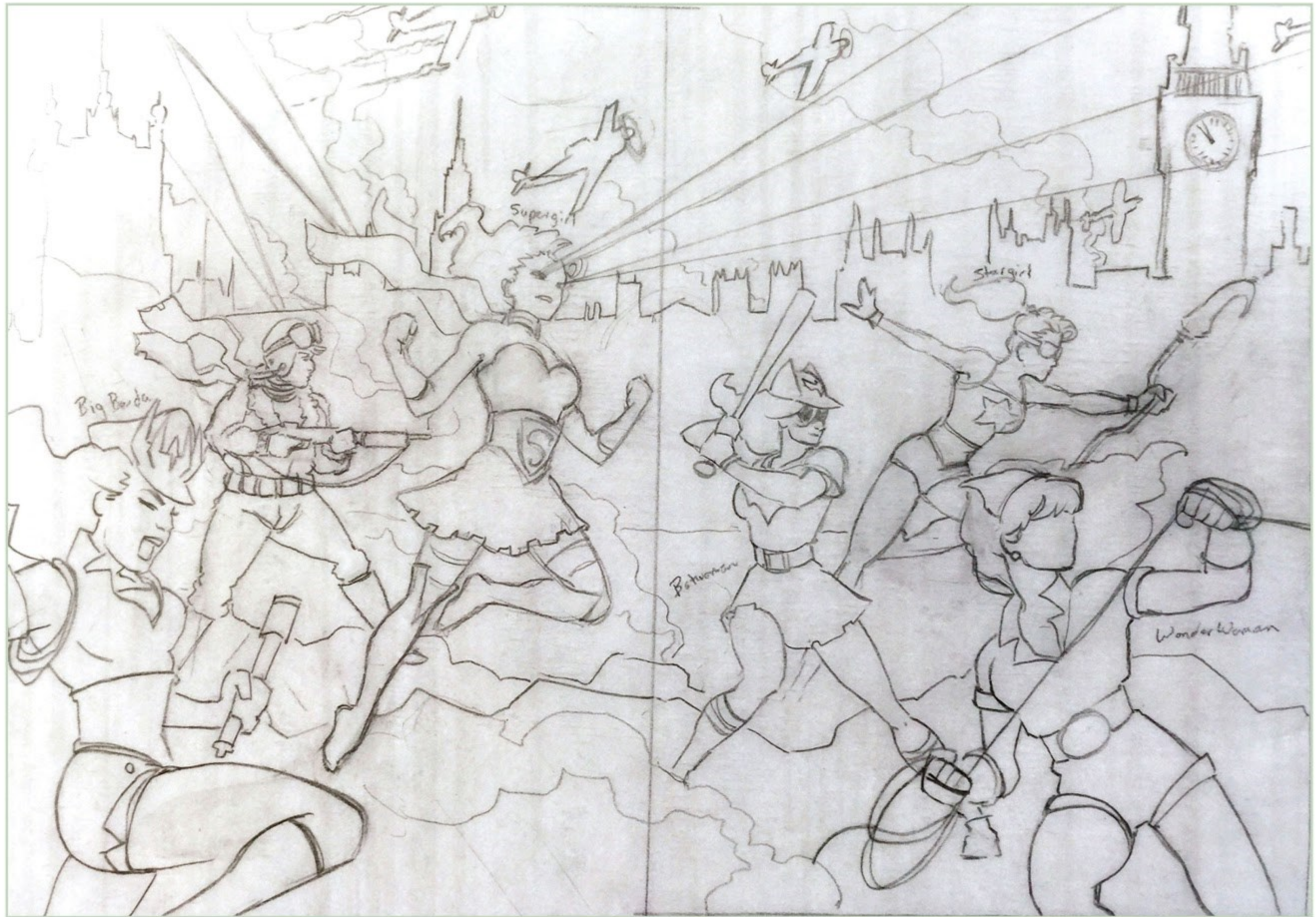
























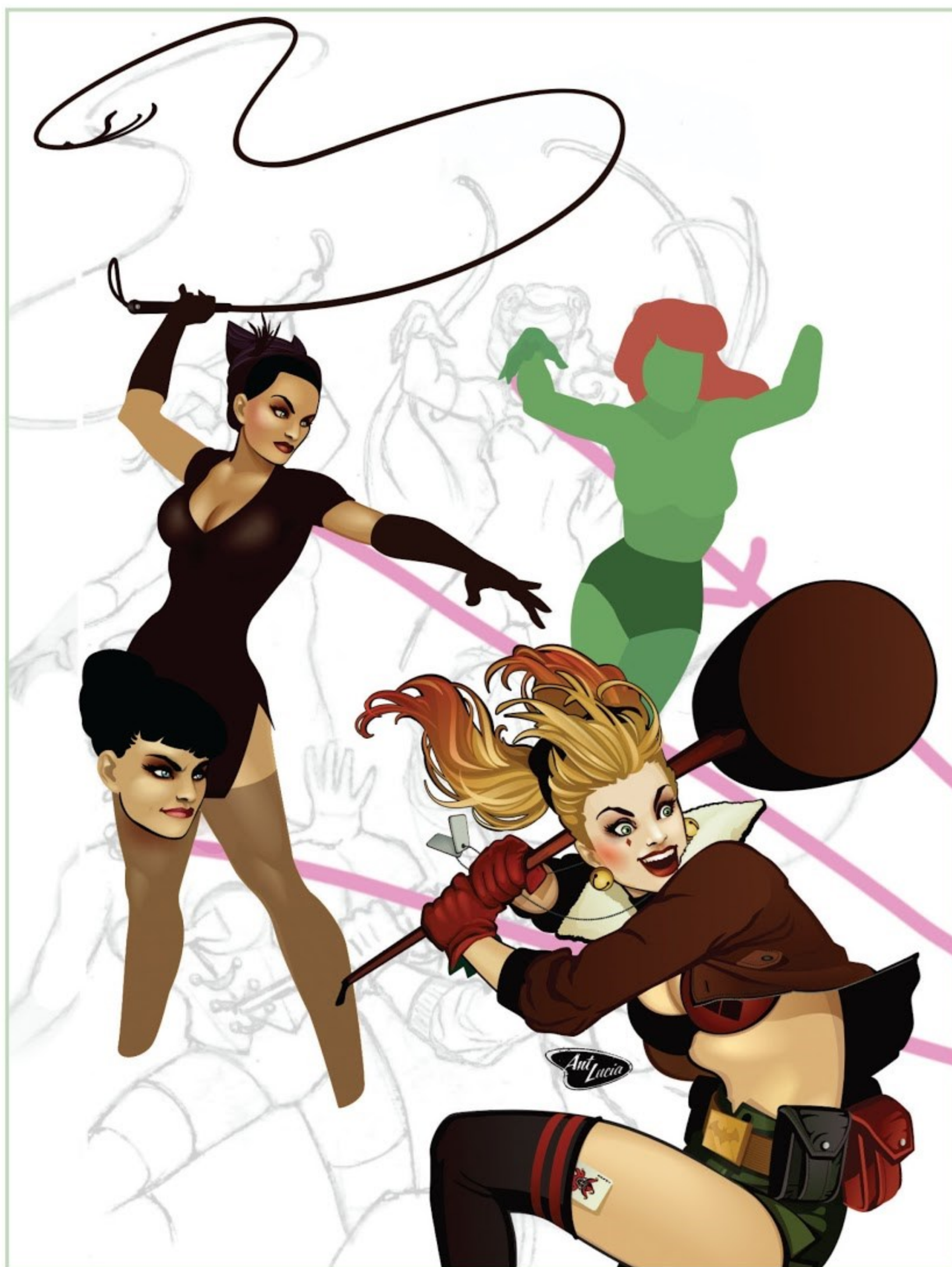
















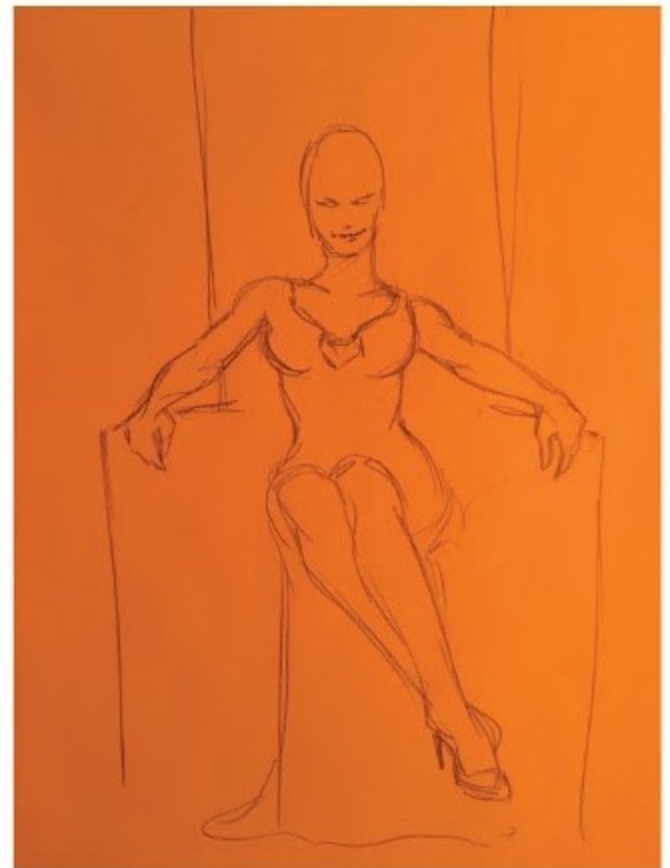
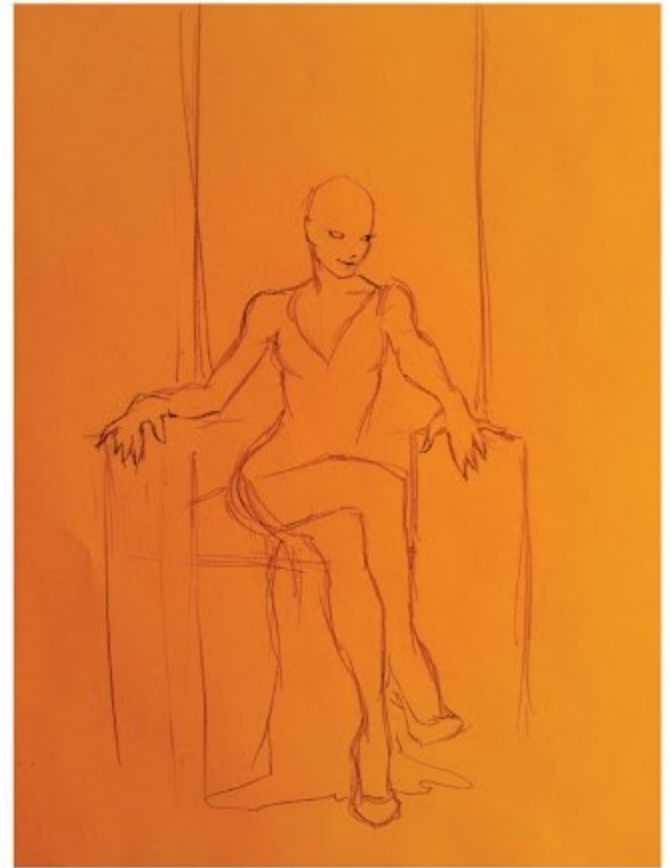
THE ART OF DC COMICS BOMBSHELLS

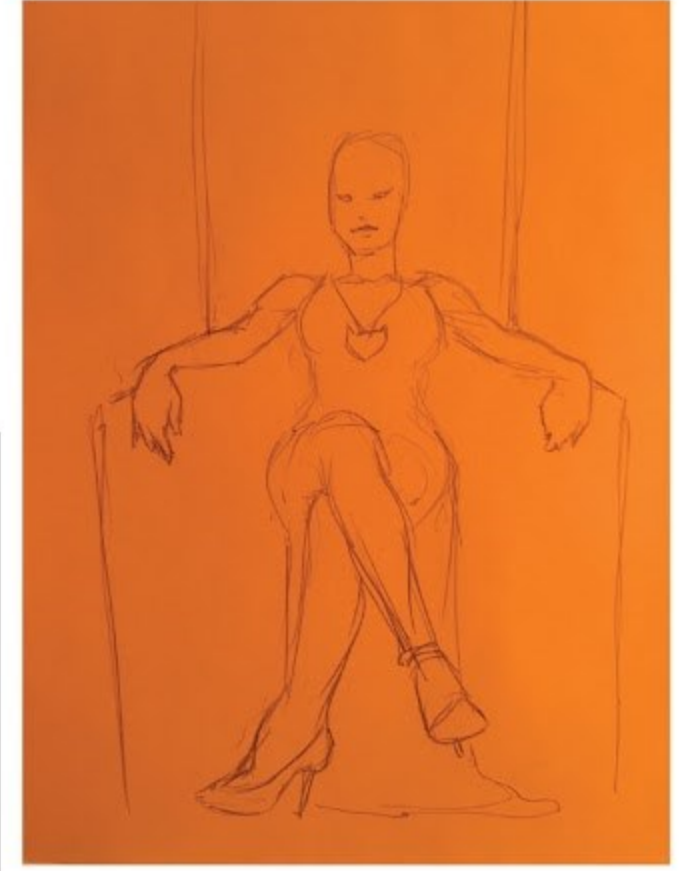
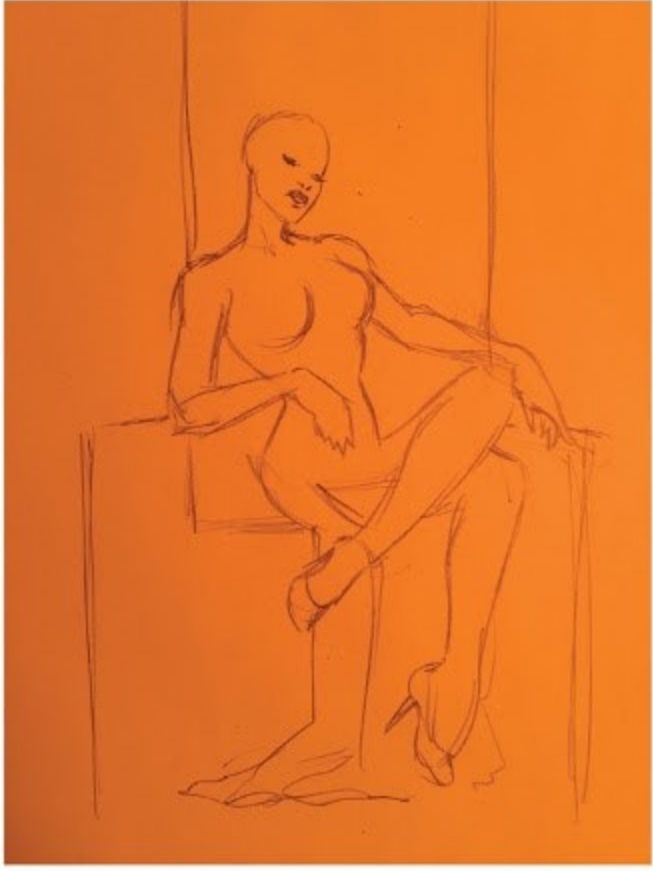


Vixen



For the cover of DC COMICS: BOMBSHELLS #20, Ant Lucia and the Collectibles team once again collaborated on a brand-new design for one of DC's heroines—Vixen! Reimagined by Marguerite Bennett as a warrior queen in the alternate reality of the comic series, Vixen will also be the next leading lady to join the Bombshells statue line!







Vixen







'Til
we meet
again...!





**BOLD,
BRIGHT,
BEAUTIFUL**

Bombshells!

The timeless beauty of the DC Universe's greatest heroines is on full display in **THE ART OF DC COMICS BOMBSHELLS!** Reimagined in the incredibly popular collectibles line as World War II-era pinups, Wonder Woman, Harley Quinn, Supergirl, Poison Ivy and so many more of the most extraordinary characters in comics are showcased as never before. These gorgeous statues have become modern-day classics, capturing imaginations and inspiring covers in their honor, a monthly comic book series and more.

The retro reinventions of these iconic heroes and villains are presented here along with never-before-seen artwork, preliminary designs and commentary from the creative forces behind the ever-expanding world of the Bombshells!

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