GRANT DePORTER

The Man Who Paid $114,000 to Destroy the Infamous Cubs 2003 Game 6 Foul Ball

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“Worth Its Weight” captivates visitors with the many spectacular and unexpected ways gold has influenced our lives — from science and technology to entertainment and pop culture to finance and economics. The exhibit features hundreds of unique and rare objects from more than 40 public and private collections including the Smithsonian Institution, the Tiffany & Co. Archives and the Degussa Collection, as well as the work of jewelry designer Marla Aaron and world renowned jewelry artist Sidney Mobell, who transforms everyday items into dazzling gold and jeweled artworks.

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On view through December 30, 2016
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Chicago’s Collecting Ambassador

Chicago is a great collecting town, and few people reflect this more than cover subject Grant DePorter. As CEO of Harry Caray’s Restaurant Group and the Chicago Sports Museum, DePorter is a loyal curator of Windy City sports artifacts.

How loyal?

After his beloved Cubs’ heartbreaking loss in Game 6 of the 2003 National League Championship Series, the restaurant executive paid nearly $114,000 for the game’s infamous Foul Ball (he prefers not using the media’s “Bartman Ball” label) and promptly blew it up. “My intention,” he tells Intelligent Collector contributing editor Barbara Conn, “was to destroy the ball and provide a cathartic release for Cub fans.”

Mission accomplished. Read more about this remarkable collector – and where that foul ball is now on display – on page 38.

We are always trying to make The Intelligent Collector easier to access and more relevant to your collecting passions. That’s why we’ve revamped our website – IntelligentCollector.com – to include more stories. We’ve also made it easier to read on most media devices, including your computer, laptop, tablet and cellphone. Learning more about the world’s top collectors and their fascinating treasures has never been easier.

On top of that, we’ve expanded our daily offerings with a new blog by noted numismatist and history buff Jim O’Neal. Jim is the former president and CEO of Frito-Lay International, and earlier served as Chairman and CEO of PepsiCo Restaurants International (KFC Pizza Hut and Taco Bell). I’m confident collectors will find Jim’s posts informative, fun and thought-provoking. Visit IntelligentCollector.com/blog to subscribe to The IC Blog.

As always, drop me a line at HectorC@IntelligentCollector.com to share your stories. I remain interested in your discoveries.

Hector Cantú, Editor & Publisher
Determined collectors sometimes are ready to go to the ends of the earth to obtain a desired item. In this case, the route was from 1902 in Arkansas to 2016 in Antarctica.

In a first-of-its-kind bid, Heritage Auctions reports that National Bank Note collector and researcher Dr. Andrew Shiva of New York successfully obtained a scarce Gravette, Arkansas, First National Bank, Charter 8237, 1902 Red Seal $10 note (Fr. 613) while bidding online from near Antarctica.

“We developed the Heritage Live!® online bidding software so that anyone can participate in a live Heritage auction over the Internet from the comfort of their home or office,” says Heritage Auctions President Greg Rohan. “But this was the first time anyone has placed a bid from Antarctica. We’ve now officially had bidders from every continent on the globe.”

The winning bid of $9,400 was made by Shiva during a live session of Heritage’s $7.6 million January 2016 Florida United Numismatists Currency Signature® Auction in Tampa, Fla. He was on board a cruise ship at the time as it sailed in the southern Atlantic Ocean to the northern tip of Antarctica.

STALLONE — THE AUCTION TOPS $3 MILLION IN LOS ANGELES

Enthusiastic fans of international superstar Sylvester Stallone placed more than $3 million in winning bids at Heritage Auctions’ “Stallone – The Auction” in Los Angeles.

Stallone attended the opening hours of the first two sessions of the auction (see page 12), telling bidders the memorabilia has been a part of his life for well over 40 years. “It’s been in my possession and I’ve fond memories attached to just about every object,” he told the crowd. “There comes a point, though, when I think that I’ve used these objects enough and have created enough memories that I can let them go.”

The top lot in the auction was the black leather jacket Stallone wore as Rocky Balboa in the first Rocky movie. It realized $149,000. A pair of 1980 Muhammad Ali training-worn gloves inscribed to Stallone sold for $47,500.

A portion of the auction proceeds will be donated by Stallone to various charities that assist military veterans and wounded service men and service women as well as the Motion Picture and TV Country House and Hospital.

Lincoln Auction SCHEDULED FOR SUMMER

Heritage Auctions has announced a special “Lincoln and His Times” auction presented in partnership with The Railsplitter, the respected journal for Lincoln collectors that is celebrating its 20th anniversary.

“This will be one of our finest and most comprehensive offerings ever,” says Americana Auctions Director Tom Slater. “It will feature outstanding artifacts from our 16th president as well as the personalities and events which shaped that turbulent era in our history.”

Among the offerings will be perhaps the finest selection of Lincoln photographic images ever to appear in a single auction, as well as outstanding examples of political campaign memorabilia, manuscripts and relics.

The auction is scheduled for July 16 in Dallas and online at HA.com/6163, with a preview exhibition of highlights planned for the auction house’s New York showroom at 445 Park Avenue.

People

IAN DORIN has joined Heritage Auctions as Director of Fine Wine in New York. Dorin will assist clients in valuing and assembling world-class collections. Dorin previously worked in the retail segment of the wine industry. He is frequently interviewed by The Wall Street Journal as an expert, and recently was the subject of a feature on his career in the wine market.
As the Cold War deepens, the United States severs relations with Cuba. John F. Kennedy is inaugurated as the nation’s 35th president. He promptly appoints his brother Robert Kennedy U.S. Attorney General (below). Soviet cosmonaut Yuri Gagarin becomes the first human in space, followed by American Alan Shepard a few weeks later. The Beatles perform for the first time at the Cavern Club, while in America, fans make Patsy Cline’s I Fall To Pieces a top hit. Moviegoers flock to see West Side Story and The Guns of Navarone. Barbie gets a boyfriend when the Ken doll is introduced.

COMIC BOOKS
Looking to revive an under-performing comics company, Stan Lee launched the Fantastic Four, Marvel’s first superhero team, with cover and interior art by Jack Kirby. A copy of Fantastic Four #1, graded CGC NM- 9.2, realized $203,150 at a July 2012 Heritage auction. Just two decades earlier, this same copy was sold at auction for $27,600.

SPORTS
“Nodders” are common baseball-game giveaways these days, but they date back more than 50 years. While no more than five promotional nodders exist for NFL teams from the early 1960s, only a model from the New York Yankees is believed to have been produced to represent our national pastime. Today, only two are known to survive from the 1961-62 seasons. This 14-inch doll realized $59,750 at a May 2015 auction.

VINTAGE WINE
The prestigious Bordeaux, Chateau Lafie Rothschild, has commanded the attention of connoisseurs around the world since classified as a First Growth in 1855. One rare double-magnum of 1961 Chateau Lafite Rothschild, noted for its cedar and spice character, realized $4,636 at a March 2015 Heritage auction.

MOVIE POSTERS
In her role as Holly Golightly, Audrey Hepburn created one of American cinema’s most iconic characters. Based on Truman Capote’s 1958 novella, Breakfast at Tiffany’s was one of the year’s top-grossing movies. An original one sheet realized $13,145 at a November 2011 auction.

Alfred Eisenstaedt’s gelatin silver print Robert Kennedy, 1961, realized $625 at a November 2013 auction.
HERITAGE AUCTIONS, HYATT REGENCY CENTURY PLAZA, LOS ANGELES

Props and costumes from famous films such as Rocky, Rambo and The Expendables were sold to fans worldwide at three public auction sessions conducted by Heritage Auctions in Los Angeles. All told, fans of international superstar Sylvester Stallone placed more than $3 million in winning bids in person, by phone and online (see page 10).

A portion of the proceeds from the auction will be donated by Stallone to various charities that assist military veterans and wounded servicemen and servicewomen as well as the Motion Picture and TV Country House and Hospital.

The top lot was the iconic black leather jacket Stallone wore as Rocky Balboa in the award-winning first Rocky movie, which established Stallone as an international superstar. Spirited bidding pushed the final hammer to $149,000.

“The leather jacket Mr. Stallone personally owned and then wore as a costume in the first Rocky movie was expected to sell for $75,000,” says Heritage Auctions President Greg Rohan. “It’s a true piece of Hollywood history, so emblematic of the character and the times. It’s not surprising to see fans moved to bid like this for such an iconic costume.”
The Findlay Institute is a recognized authority on the works of Beltrán Bofill, André Hambourg, Constantin Kluge, Le Pho, Henri Maik, Gaston Sébire, Nicola Simbari, Vu Cao Dam, and many other admired artists. Its principal role is to provide certificates of authenticity to museums, auction houses, corporations and public and private collectors. As such, the Institute is currently preparing individual Critical Catalogues of Authenticity on the above artists’ bodies of work.
Treasures

By Eric Bradley

VINTAGE COMICS

A near-mint copy of Amazing Fantasy #15, purchased by a New York collector for about $1,200 in 1980, realized $454,100 at a February 2016 Heritage auction. It was a record price at public auction for the comic. The first appearance of Spider-Man is one of the most sought-after comic books in the world, says Lon Allen, managing director of Heritage’s comics department. “It’s worth well more than its weight in gold. There are very few like this one.”

By Eric Bradley
Entertainment
Heritage Auction’s presentation of Sylvester: The Auction shocked fans and made worldwide headlines — and some of the auction prices even surprised the superstar himself. **Sylvester Stallone’s Personal Black Leather Jacket from *Rocky*** sold in December 2015 to an avid fan for $149,000.

Rare Currency
This $10,000 1934 Federal Reserve Note (Fr. 2231-B) was once used to decorate the entrance of the Binion Horseshoe Casino. Named after the family that kept dozens of $10,000 notes in a horseshoe-shaped case in their Las Vegas resort, the famous display was removed in the 1990s. When this high-grade specimen from the collection went to auction, it set a record for the single most valuable bill from the display. It sold for $188,000 in January 2016.

Animation
By their very nature, every animation cel is unique, but few setups have secured a 50-year legacy in American culture as the poignant pageant scene from TV’s *Charlie Brown Christmas* special. This one-of-a-kind **Charlie Brown Christmas Production Cels and Key Master Pan Production Background Setup, 1965**, sold for $47,800 in December 2015.

Vintage Handbags
Hermès is considered the king of the luxury handbag collectors’ market, but this rare 25cm Shiny Vert Emerald Crocodile Sellier Kelly Bag with Gold Hardware has provenance to true royalty. It was gifted in the 1960s to a Swedish baroness from the Swedish ambassador to London, Vienna and Geneva. It sold for $60,000 in February 2016.
Treasures

World Coins
Numismatists were delighted to view an exceedingly rare 1852 South Australia British Colony Gold Adelaide Pound Type 1 when it appeared at Heritage Auctions’ world coin auction in January 2016. The coin was minted when the South Australian government attempted to turn quantities of gold into usable coin. But it was done before England had given approval. After a limited mintage, word came from England to stop production. Its rarity pushed the price realized of this piece to $99,875.

Fine Art
Artist Jacopo Amigoni (1682–1752) majestically captures the female warrior at the heart of Italian poet Torquato Tasso’s epic poem in his masterpiece Clorinda Rescuing Olindo and Sophronia. The painting, which illustrates the dramatic rescue of the two lovers Sophronia and Olindo, was completed circa 1740. Kept in a private Dallas collection for more than 50 years, it realized $137,000 at a December 2015 auction.

Entertainment
The poncho Sylvester Stallone wore when he fled for his life in 1982’s First Blood sold for $60,000 at Stallone: The Auction in December 2015. John Rambo’s Poncho from First Blood is made of brown canvas, with roughly torn edges and purposely distressed with faux blood and bullet holes.

Fine Wine
A December 2015 auction in Beverly Hills set a world record price of $91,500 for a case of 1985 Ponsot Clos de la Roche. It came down to a bidding war between three persistent clients in different parts of the world, says Frank Martell, director of fine and rare wines at Heritage Auctions.
William Robinson Leigh (1866-1955)

*Indian Rider* (detail), 1918

Oil on canvas, 20 x 16 in.

Estimate: $400,000-$600,000
Heritage Auctions Offers Several Ways to Bid in Upcoming Auctions

INTERNET
You can bid online for all upcoming auctions at HA.com. For Signature® auctions, which have a live floor session component, Internet bids will be accepted until 10 p.m. CT the day before the live auction session takes place.

EMAIL
You can email your bids to Bid@HA.com 24 hours before the live auction. List lot numbers and bids in columns, and include your name, address, phone, customer number (if known), and dealer references, as well as a statement of your acceptance of the Terms and Conditions of Sale.

POSTAL MAIL
Simply complete the Bid Sheet with your bids on the lots you want, sign it and mail it in (it must be received 24 hours prior to the auction). Call 877-HERITAGE (437-4824) and ask for postal mail bidding assistance to receive a Bid Sheet.

FAX
Follow the instructions for completing your mail bid and fax it to 214-409-1425. Fax bids will be accepted until 3 p.m. CT the day before the auction date.

PHONE
Call 877-HERITAGE (437-4824), ext. 1150, and ask for phone bidding assistance at least 24 hours before the auction.

IN PERSON
Come to the auction and view the lots in person, register and bid live on the floor.

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Auctions designated as “Heritage Live Enabled” have continuous bidding from the time the auction is posted on our site through the live event. When standard Internet bidding ends, visit HA.com/Live and continue to place Live Proxy bids against the other live and internet bidders using Heritage’s patented software. For additional bidding tips, visit HA.com, click on the “FAQ” tab and see topics in the “Auctions and Bidding” box.

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As the world’s largest collectibles auction house, Heritage Auctions provides superior collecting expertise, an unmatched client base, technical innovation and marketing prowess, ensuring you get the most for your treasures. Call the Consignor Hotline at 877-HERITAGE (437-4824) or visit HA.com/Consign. See page 75 for consignment deadlines.

For an up-to-date Auction Calendar, visit HA.com/Auctions
In 1959, Hollywood legend Jerry Lewis was working behind the scenes to market his 1960 production *Cinderfella*. A main goal, the comedian and actor says, was hiring preeminent artist Norman Rockwell to illustrate his movie poster.

“My whole idea was to get an icon in the world of art and have that icon sell the movie for me,” Lewis (b.1926) tells Heritage Auctions. “And Rockwell brought that.”

The movie performed beyond expectations, and Lewis says Rockwell’s art was a key factor. “We figured the picture would gross about $7 million domestic,” Lewis says. “The minute we put Rockwell’s name to it, the figure became $16 million. When it went out, it did about $5.5 million more than that. … We really, really banged the ball out of the park.”

Rockwell’s original *Cinderfella* movie poster art, consigned directly by Lewis, is featured in Heritage’s American Art auction scheduled for May 7, 2016. It’s expected to realize at least $300,000.

“The present work embodies the artistic collaboration of two American legends, illustrator Norman Rockwell and comedian Jerry Lewis,” says Heritage Auctions’ Senior Vice President Ed Jaster. “It has remained in Mr. Lewis’ collection since Rockwell presented it to him in 1960.”

Rockwell’s art appeared on all promotional materials for the movie, including posters, magazine tearsheets, newspaper ads, lobby cards and the sheet music cover for “Let Me Be a People,” a song performed by Lewis in the film.

In his prolific career, Rockwell (1894-1978) executed only a handful of illustrations for films, including the poster art for *The Song of Bernadette* (1943), which Heritage sold for $605,000 in 2013.
Auction Preview

At the height of their success, Liz Claiborne and Art Ortenberg retired from the fashion business to focus on environmental and wildlife conservation issues. The couple’s journeys took them to Africa, inspiring their interest in collecting ethnographic art.

Heritage Auctions is offering more than 30 lots of Tribal and American Indian art from the Estate of Liz Claiborne and Arthur Ortenberg in its July sale of ethnographic art.

“It is clear that these art works were collected with a keen eye for art and design as well as a passion for the people and places from which they hail,” says Delia E. Sullivan, director of the Ethnographic Art Department at Heritage Auctions.

“The pieces being offered reflect their years of exploration and love of tribal art,” Sullivan says. “It was while traveling on safari in 1987 that Liz and Art learned of the plight of the African elephant, which literally redirected them from the fashion world to the fight to save wildlife.”

Their second career – the mission to save wildlife – was a cause they would remain dedicated to for the rest of their lives.

Claiborne passed away in 2007, Ortenberg in 2014. They started Liz Claiborne Inc. with a partner in 1976. The company grossed $2.6 million in its first year, and went public in 1981. Five years later, the business became the first company founded and headed by a woman to be ranked on the Fortune 500.

When they retired in 1990, Liz Claiborne Inc. was the largest women’s apparel maker in the country, with $1.4 billion in sales.
Auction Preview

Bamana Horse
Head Marionette
Estimate: $4,000-$6,000
From the Estate of Liz Claiborne and Arthur Ortenberg

EVENT
ETHNOGRAPHIC ART SIGNATURE® AUCTION 5254, featuring items from the Estate of Liz Claiborne and Arthur Ortenberg, is scheduled for July 8, 2016, in Dallas and online at HA.com/5254. For information, contact Delia E. Sullivan at 214-409-1343 or DeliaS@HA.com.

Waja Shoulder Mask
Estimate: $15,000-$20,000
From the Estate of Liz Claiborne and Arthur Ortenberg

Fine and Rare
Waja Shoulder Mask
Estimate: $30,000-$40,000
From the Estate of Liz Claiborne and Arthur Ortenberg
Joe Bowman was more than a legendary fast-draw, sharpshooter and Hollywood consultant.

“He was an extraordinary master craftsman,” says his son Mark. “He made boots and belts. He also went to the Ruger factory. He worked with them for decades to help them redesign their own guns. He was a master gunsmith who helped make changes in the industry itself.”

Most, though, remember Bowman as a gun-show and rodeo regular, a cowboy who dazzled audiences with fancy gunplay and sharpshooting with pistols and rifles. The Los Angeles Times reported he could blast an aspirin to powder at 30 paces and split a playing card edgewise at 20. “I’ve seen fast, I’ve seen faster, I’ve seen fastest, and then I’ve seen Joe Bowman,” actor James Drury told the newspaper. “He was incredible.”

Bowman passed away in 2009 at the age of 84. Almost 250 pistols, rifles, swords, performing costumes, Western paintings and Civil War items from the Joe Bowman Collection are featured in Heritage’s upcoming arms and armor, and entertainment memorabilia auctions.

Joe Bowman helped actor Robert Duvall research his role for the miniseries Lonesome Dove.

A pair of engraved and personalized Performance Ruger New Vaquero Single-Action Revolvers and a metal-lined holster rig are centerpieces of the Joe Bowman Collection.
“Joe Bowman was a guardian of Western frontier culture,” says Heritage Auctions consignment director Garry Shrum. “This auction gives collectors of Americana and Western heritage a unique opportunity to own items from the personal collection of a truly unique American hero.”

After serving in World War II, Bowman started the Bowman and DeGeorge Boot Shop in Houston. His finely detailed skills attracted the attention of stars such as Roy Rogers, who ordered a pair of boots with gold toes and heels, and red roses on the side. Sammy Davis Jr. purchased several of his custom fast-draw holsters.

With his gun-handling skills, Bowman was soon consulting on Hollywood film sets, working with actors such as James Arness, Patrick Swayze and Danny Glover. When actor Robert Duvall was working on the now-classic 1989 television miniseries *Lonesome Dove*, Duvall contacted the Texas Rangers for research on his role. “They sent him to Joe Bowman,” says his son.

“He taught movie stars,” Mark says, “but even more important was his level of patriotism and love for his country. I believe my dad was a true living embodiment of the character of John Wayne. He was almost a man born out of time. He wanted that to come through in everything he did.”

“Joe Bowman,” Shrum adds, “led an extraordinary life. He was a decorated war hero, a patriot, a historian, a celebrated marksman and Western artisan.”

EVENTS

**ARMS & ARMOR SIGNATURE® AUCTION**

6156, featuring the Joe Bowman Collection, is scheduled for June 11-12, 2016, in Dallas and online at HA.com/6156. For information, contact Garry Shrum at 214-409-1585 or GarryS@HA.com, or Jason Watson at 214-409-1630 or JasonW@HA.com.

**ENTERTAINMENT SIGNATURE® AUCTION**

7144, featuring the Joe Bowman Collection, is scheduled for June 25, 2016, in Dallas and online at HA.com/7144. For information, contact Garry Shrum at 214-409-1585 or GarryS@HA.com, or Jason Watson at 214-409-1630 or JasonW@HA.com.

Cased Ornately Engraved Colt Third-Generation Single-Action Army Revolver

Estimate: $7,000-$10,000

From the Joe Bowman Collection

Two Cased Consecutive-Numbered Texas Ranger Ruger New Vaquero Single-Action Revolvers, Personalized to Joe Bowman

Estimate: $2,500-$3,500

From the Joe Bowman Collection

Engraved Colt Army Single-Action Revolver

Estimate: $1,000-$1,500

From the Joe Bowman Collection

Joe Bowman visits with customer and friend Sammy Davis Jr. in 1969.
Hawaiian King David Kalākaua was often called “The Merrie Monarch” for his love of parties, royal balls and entertainment. But he also was a serious leader who went on tours to enhance relationships around the world.

By 1887, his cabinet was overthrown and a new constitution was developed, taking away most of his power. By then, the king had entertained diplomats from the United States, including Civil War hero Edward McCo...
William Robinson Leigh’s ‘Indian Rider’

1918 OIL ON CANVAS CONSIDERED ONE OF ARTIST’S SIGNATURE PAINTINGS

By Mary Adair Dockery

With its high-octane snapshot of an Indian on horseback racing through the light-suffused desert, Indian Rider epitomizes the work of Western genre painter William Robinson Leigh.

Here, a Plains Indian – identified by his beaded moccasins and feather hair decoration – clutches his rifle and leans into his pinto, urging him onward as they flee from a posse on the horizon. Leigh utilizes his famous pastel palette to render the sagebrush, rocks and background mesa of the arid landscape, and he further underscores the “heat” of the action through elements in motion – dust swirling, horse legs pounding, and hair, mane and leather pants streaming.

Indian Rider, painted in 1918, is featured in Heritage’s American Art auction scheduled for May 7, 2016, in Dallas. Heritage Auctions set a world auction record for the artist in November 2011 when Leigh’s 1932 oil on canvas Home, Sweet Home realized $1.19 million.

Indian Rider is one of Leigh’s earliest paintings to feature what would become his most commercial compositional formula: an up-close image of a single cowboy or Indian on a leaping horse in the middle of a sun-drenched canyon or desert.

In the book W.R. Leigh: The Definitive Illustrated Biography, author June DuBois describes the immediacy of these paintings: “So vivid and realistic is Leigh’s rendering of flashing hooves and flying and distorted bodies, both equine and human, that the viewer feels his own perch on the top rail should be abandoned for a view through the knothole.”
Frank Sinatra Artifacts

PERSONAL ITEMS COLLECTED
BY GOLF INSTRUCTOR FRIEND

In 1960, Frank Sinatra joined other partners, including buddy Dean Martin, to purchase the Cal-Neva resort and casino on the shores of Lake Tahoe.

Like any good businessman, Sinatra (1915-1998) worked to promote his resort. Part of this effort included handing out Cal-Neva lighters to friends. “Frank never turned down a chance to promote his business,” says Heritage Auctions consignment director and entertainment specialist Garry Shrum. “If you were lucky, he personally handed you a Cal-Neva lighter.”

A set of Cal-Neva lighters, given by Sinatra to his California golf instructor, are featured in Heritage’s entertainment auction scheduled for June in Dallas.

The golf pro who worked with Sinatra was a friend who attended Sinatra’s 1966 wedding to actress Mia Farrow, Shrum says. “He became friends with Sinatra and met several people on his staff, including his head of security and executive assistant Dorothy Uhlemann.”

Other Sinatra items from the collection include a pair of custom-made boots and a record-company jacket.

“These are personal pieces from an icon of American culture,” Shrum says. “These aren’t records or store-bought items. These are pieces that came from close to his soul, things he owned or handed out to friends. These items are still popular with fans everywhere.”

Frank Sinatra Set of Sterling Silver Jewelry, 1940s-1970s
Estimate: $1,000-$2,000

Frank Sinatra Pair of Custom-Made Boots, 1980s
Estimate: $1,000-$1,500

Frank Sinatra-Related “Duets” Jacket, 1990s
Estimate: $800-$1,200

Frank Sinatra-Related Set of Cigarette Lighters from the Cal-Neva Lodge, early 1960s
Estimate: $800-$1,200

Frank Sinatra-Related Set of Custom-Made Boots, 1980s
Estimate: $1,000-$1,500

Frank Sinatra-Related Set of Cigarette Lighters from the Cal-Neva Lodge, early 1960s
Estimate: $800-$1,200
Howard Vander Beek was often asked about the 19 waves of troops and equipment he led to shore on June 6, 1944. Over the decades, details had faded. What always remained clear was the scope of the largest invasion fleet in human history. “The immensity of it,” he told the Waterloo (Iowa) Courier in 2009. “The unreality of the reality. I couldn’t believe I was really there.”

After the war, Vander Beek kept the U.S. flag that flew on the Landing Control Craft (LCC) he commanded as a U.S. Navy lieutenant the day Allied forces invaded France on D-Day. Look closely and you’ll see one symmetrical hole on the blue field of the 48-star flag. “That’s a hole where a bullet went through,” Vander Beek said.

Vander Beek, who lived in Cedar Falls, Iowa, passed away in 2014. He was 97. His U.S. flag is featured in Heritage’s arms, Militaria and Civil War auction scheduled for June 12, 2016, in Dallas. It’s expected to realize at least $100,000.


“Three boats were supposed to lead the first wave of the amphibious assault on Utah Beach, which was the first landing of D-Day,” says Heritage Auctions historical specialist Marsha Dixey. “Two others were disabled so Howard’s boat, the LCC 60, took the mission solo. In short, there was nothing but water, beach and the German army ahead of this flag, and the entire Allied armada behind it.”

While in secret briefings and studying the shoreline at his planned landing, Vander Beek met and befriended Gen. Teddy Roosevelt Jr., the son of President Theodore Roosevelt who led the first wave of troops at Utah Beach.

Vander Beek’s boat famously led the assault to the wrong landing point due to heavy smoke, but this ended up being an incredible bit of luck, as German entrenchments at the planned landing spot were not disabled by the bombing prior to the amphibious assault. Thus Roosevelt was inspired to deliver the most famous quotation of the D-Day invasion as he landed and realized the error: “We’ll start the war from right here!”

Despite his leadership on D-Day, Vander Beek always maintained he was not a war hero. “I was just such a small part of it,” he told the Waterloo Courier. “There were so many giving up their lives. Those are the true heroes.”
When manufactured in the early 20th century, showman James A. Bailey's circus parade wagon cost $4,400 – the greatest amount ever paid for a single circus wagon up until that time.

“In 1903, travel for most of the world was limited to the ground and sea, but that didn’t stop Barnum & Bailey from touring the nation with their famous traveling circus,” says Tom Slater, director of Americana auctions at Heritage. “Everyone eagerly awaited the grandiose spectacle of the circus parade because it meant the circus was in town.”

Bailey’s wagon nicknamed “Two Hemispheres” is featured in Heritage’s Americana and political auction schedule for May 14 in Dallas. It’s expected to realize at least $200,000.

The big bandwagon was conceived as the lead feature of the 1903 procession that heralded the return to America of Barnum & Bailey’s “Greatest Show on Earth.”

Show-figure carver Samuel Robb (1851–1928) led a team of artisans that created the elaborate bas-relief carvings that embody this wagon’s theme, Slater says. “Robb carved a great variety of works, from traditional cigar-store Indians to ventriloquist dummies to circus wagons. His carvings for the Two Hemispheres bandwagon represent the union of the Eastern and Western hemispheres as a celebration of James Bailey’s travels around the world.”

The Two Hemispheres wagon led Barnum & Bailey’s daily street parades through 1918, and those staged in 1919-1920 by the Ringling Bros. and Barnum & Bailey combined shows. The last circus use of the wagon occurred in the early 1930s on Fred Buchanan’s Robbins Bros. Circus.

Beginning in the 1950s, the Two Hemispheres bandwagon traveled to museums throughout the country, including the Ringling Brothers Museum of the Circus, the Circus Hall of Fame, and the Circus World Museum.

“It is believed to be the largest circus bandwagon ever built, requiring a team of 40 horses to pull it,” Slater says. “Its stunning condition makes it all the more impressive.”
Wood-carver Samuel Robb ran the largest workshop in 19th-century New York City.

Barnum & Bailey's "Two Hemispheres" Circus Bandwagon, 1903
Estimate: $200,000+
### Upcoming Auctions

Visit [HA.com/Auctions](http://HA.com/Auctions) for details on all Heritage Auctions

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I absolutely love what I do. I meet wonderful people from all walks of life. I’m fortunate to travel to places I never dreamed I’d see. And I’m always fascinated by the jewels presented, whether they have monetary or sentimental value. On top of that, no two days are alike. Sometimes, I’m a detective, a teacher, a problem-solver or a researcher trying to track down hallmarks or designer names – and I thoroughly enjoy it. Another challenge: selecting a mere five favorites from the thousands of pieces I have handled over the years.

**Art Deco Fancy Blue Diamond, Diamond, Platinum Ring, J.E. Caldwell**

This piece hit the trifecta. A phenomenally rare blue diamond set in a ring made by a well-respected Philadelphia firm, J.E. Caldwell, during the Art Deco period. An accompanying original September 1927 advertisement showcasing the ring was icing on the cake. This ring realized $1,650,500 at an April 2013 Heritage auction.

**Diamond, Cultured Pearl, Enamel, Gold Pendant-Brooch, Masriera**

I love the fantasy element of this brooch. The metamorphosis of the beautiful winged woman with her elegantly draped gown is truly eye-catching. The designer’s use of plaque-à-jour enamel gives this theme a light airiness. It realized $7,500 at a December 2012 Heritage auction.

*Kevin Gaddis, Jr.*

**JILL BURGUM** is Heritage Auctions’ senior director of fine jewelry and a regular appraiser on PBS’ Antiques Roadshow. She can be reached at JillB@HA.com.
**Amethyst, Enamel, Gold Necklace, Louis Comfort Tiffany for Tiffany & Co.**

What a stunning pop of color. This elegant nature-themed necklace blends rich purple hued amethyst with lush green enamel against a gold backdrop. While the central component has a distinct weightiness to it, the composition is well balanced and light. It has an amazing sculptural quality. It sold for $245,000 at a December 2014 auction.

**Sapphire, Diamond, Enamel, Platinum, Gold Brooch, Oscar Heyman Bros.**

This piece is pure poetry for me. The delicate beauty of a butterfly is brought to life masterfully by Oscar Heyman Bros. The intricate craftsmanship, the balance between gemstones and metal, and the use of a soft color palette are all elevated by unusual gemstone shapes. The overall effect is absolutely lovely. It realized $8,750 at a December 2012 auction.

**Black Opal, Montana Sapphire, Gold Necklace, Tiffany & Co.**

This necklace was presented during an *Antiques Roadshow* event in Seattle. It was literally the first piece of the day and I couldn't believe my eyes. To say it was spectacular doesn't fully capture the impact it made. It realized $125,000 at a December 2013 Heritage auction.
Big League Players

MANTLE, CLEMENTE, RUTH CONTINUE BREAKING RECORDS IN THE VINTAGE BASEBALL CARD MARKET

By Hector Cantú

I t seems each new auction of vintage baseball cards brings with it record-setting prices.

In some cases, classic cards are realizing higher prices than higher-graded versions that have gone to market before them.

A 1955 Topps Roberto Clemente #164 graded PSA Mint 9, for instance, sold in February for $478,000. It outperformed a PSA 10 that sold for $432,000 four years ago. “The February sale was an auction record for this card at any grade,” says Rob Rosen, vice president of sports at Heritage Auctions.

What’s going on? There are several factors at play, Rosen says.

“Pre-War and early post-War cards are getting their due as a real alternative investment class,” Rosen says. “It’s been happening in antiques and with art and it’s finally happening with these cards.”

In response, it appears the hobby’s traditional base is expanding, Rosen says.

“Some of these cards, like the 1952 Topps Mantle, have surpassed sports collecting and card collecting and have crossed over to Americana,” Rosen says. “You don’t have to be a card collector to want that card in PSA 8 grade, just like you don’t need to be an art collector to want an Andy Warhol Monroe or a comic collector to want Superman No. 1.”

On top of that, the population of pre-War and early post-War cards has most likely reached a peak, tightening the supply and increasing the demand.

“There are no boxes left to open,” Rosen points out. “High-grade vintage cards are like beach-front property and no more are being created. So just try prying these from the kung fu-grip of their current owners.”

We looked at prices realized for cards offered by Heritage Auctions for the 12-month period ending February 2016 and found these record-setting treasures.
1952 TOPPS MICKEY MANTLE #311
Grade: PSA NM-MT 8
Sold for: $525,800 | December 2015
The most important, valuable and recognizable card of the post-war era; only 11 examples validated by PSA grade higher. Record price for card in this grade.

1951 BOWMAN MICKEY MANTLE #253
Grade: PSA NM-MT 8
Sold for: $137,425 | February 2016
Only 10 examples graded higher. Record price for this card in this grade.

1951 MICKEY MANTLE ORIGINAL NEWS PHOTOGRAPH USED FOR 1951 BOWMAN ROOKIE CARD
Grade: PSA/DNA Type 1
Sold for: $71,700
Collectors increasingly are interested in vintage baseball photographs.
1955 TOPPS ROBERTO CLEMENTE #164
Grade: PSA Mint 9
Sold for: $478,000 | February 2016
One of 11 Clemente rookies assessed this grade level. Record price for card in this grade.

1915 M101-5 BLANK BACK BABE RUTH #151
Grade: PSA EX 5
Sold for: $191,200 | February 2016
Perfect specimen of a middle-grade example. Record price for card in this grade.

1934 GOUDY LOU GEHRIG #37
Grade: SGC 98 Gem 10.
Sold for: $167,300 | February 2016
Finest known, population one.

1961 TOPPS ROBERTO CLEMENTE #388
Grade: PSA Gem Mint 10
Sold for: $131,450 | February 2016
One of only two in Gem Mint. Record price for this card in this grade.

1909-11 E90-1 AMERICAN CARAMEL TY COBB (GREEN PORTRAIT)
Grade: PSA NM-MT 8
Sold for: $155,350 | February 2016
One of the most popular from the opening salvo of the "bubble gum era" of trading cards. Record price for card in this grade and first at this grade to break the six-figure barrier.

1933 GOUDY LOU GEHRIG #37
Grade: SGC 98 Gem 10.
Sold for: $119,500 | February 2016
One of the most popular from the opening salvo of the "bubble gum era" of trading cards. Record price for card in this grade and first at this grade to break the six-figure barrier.

1915 CRACKER JACK WALTER JOHNSON #57
Grade: PSA Mint 9
Sold for: $101,575 | February 2016
One of five at this grade with none higher. Record price for this card in this grade.
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GRANT DePORTER
IS A LOYAL WINDY CITY FAN, EVEN SPENDING $114,000 ON THE CURSED 2003 GAME 6 FOUL BALL AND BLOWING IT UP
LIVING IN A HOTEL SOUNDS A BIT LIKE AN EPISODE OF THE 1970s TELEVISION CLASSIC THE LOVE BOAT – EACH DAY, EXCITING AND NEW.

On occasion, real life intersects with fiction, as is the story of business leader Grant DePorter. Growing up in a hotel, where simply riding the elevator was an adventure and bumping into a World Series champion or an NBA athlete was a daily occurrence, a lifelong passion for sports was ignited.

Today, DePorter is no ordinary collector. He is CEO of Harry Caray’s Restaurant Group, named for legendary Hall-of-Fame broadcaster Harry Caray (1914-1998). Harry Caray’s Restaurant Group operates seven restaurants and the Chicago Sports Museum. "Grant’s dedication to keeping Harry’s legacy alive is appreciated by the entire family," says Caray’s widow Dutchie. “He’s done an outstanding job capturing Harry’s love of the game and the fans throughout all of our restaurant locations.”

DePorter also is a formidable civic leader, sports historian, curator of the Chicago Sports Museum and an innate showman, all while enthusiastically sharing his collection with the public. “Grant has a way of creating an enjoyment of the history of the game,” says Gold Glove winner, Hall of Famer and friend Ryne Sandberg.

Sports fans around the world became acquainted with DePorter in 2004 when he paid $113,824.16 for the infamous Foul Ball (aka the “Bartman” ball) from the Cubs’ heartbreaking loss in Game 6 of the 2003 National League Championship Series. He then proceeded to blow up the cursed ball with the assistance of an Oscar-winning special effects expert.

The Chicago Sports Museum features a replica of the device that allows fans to simulate blowing the ball into fiery chunks. The replica and tarnished remains of the actual ball are located in the museum’s “Curses and Superstitions” area.

So, how does one transition from being a kid living it up in a hotel to possessing one of the most extensive and important collections of Chicago sports memorabilia? We sat down with DePorter, in what had been Harry Caray’s personal office, to find out.

When did you discover your interest in collecting?

My father, Don DePorter, was in the hotel business my entire childhood. I remember as early as 1973, when he was running the Hyatt Embarcadero in San Francisco, encountering Hank Aaron right before he broke the all-time home run record. He signed a baseball to me, and I was hooked. Later in the ‘70s, my dad became a partner in the Oakland Stompers soccer team, along with Ben Davidson of the Oakland Raiders and John Brody from the San Francisco 49ers. I’d attend games as a kid, wearing a uniform, and be seated with the families who always made sure I went home with a distinctive souvenir.

Later, when he went on to run the Hyatt Regency Chicago, it felt like all of the visiting sports teams were constantly staying there. I’d ride with them in the elevators, see them in the lobby, and quickly came to realize it was an opportunity to add to my collection. And it wasn’t just players. It was umpires and coaches, too. Umpire Ken Kaiser used to take me to White Sox games and into the locker rooms, where I once unexpectedly encountered outfielder Chet Lemon as I was helping myself to one of his bats.

The NBA annually held their awards dinners at the hotel, too. My dad was quite charitable, and would often be thanked after the event with a basketball signed by all of the winners. That certainly was a highlight in my early collecting years.

What was the first piece you remember buying?

What got me aggressive was the infamous Foul Ball. Being five outs away from the Cubs going to their first World Series since 1945, and have it not happen, was traumatic for Cub fans. [The ball was] auctioned off two months after the game. I thought I would be bidding against Florida Marlins fans, since they won the World Series that year, and that foul ball incident played a part. I didn’t know whom I was up against. It turned out I beat [comic book artist and publisher] Todd McFarlane, who, at the time, owned six of the 10 most expensive baseballs in history.

My intention was to destroy the ball and provide a cathartic release for Cub fans. I received 20,000 letters in one week thanking me and offering suggestions of how to accomplish this. The Today Show’s Katie Couric was the first to call, followed by media outlets from around the world. Not wanting to travel with my newly acquired and expensive piece of history, [NBC newsman] Lester Holt interviewed me via satellite about my purchase and unique plans.

One of the letters I received came from Michael Lanteri, who won the Special Effects Academy Award for Jurassic Park. He said he would explore the techniques they employed in Hollywood to destroy the ball. Ultimately, he used a heat-pressured explosive to blow it up, while retaining some remains, so there was a bit left over.

In February 2004, we publicly staged this moment in front of Harry Caray’s Italian Steak House on Kinzie Street here in Chicago. Mayor Daley closed the street, saying it was for the greater good of Chicago, and we enlisted Harold Ramis, the famous Ghostbuster as our master of ceremonies, along with performances from Smashing Pumpkins’ Billy Corgan and Cheap Trick’s Rick Nielsen, all culminating when Michael Lanteri pushed the button and blew up the ball. The following year, we took some of those remains and after much preparation, turned it into spaghetti sauce [and] 700 fans ate it.

Michael Lanteri also worked on Back to the Future 2, where the Cubs win the World Series in 2015, and loaned me the movie’s hover boards and sports almanac to display. I ended up buying the ball from Heritage Auctions that made the final out in the 1945 World Series, the last time the Cubs were in the Series. I thought by acquiring that ball, it should be treated differently.
“My intention was to destroy the ball and provide a cathartic release for Cub fans. I received 20,000 letters in one week thanking me.”
his brother Lou, another special effects artist, lent us a steel container to house and suspend the ball until the Cubs actually win the series. The ball remains on display in that canister today.

**What is the most unique item you’ve ever purchased?**

The oldest item I’ve ever purchased came from Andrew Shaw of the Chicago Blackhawks. It’s his stitches from the Stanley Cup Finals Game 6 in 2013 [in which Shaw took a puck to the face]. At that point, local media were projecting that I would be the buyer. I never want people to know what I’m going for, so I said I wasn’t interested. Ultimately, I did buy them, and paid $6,500. Fans thought I was being thematic, as Shaw’s number is 65. The money went to charity, which was meaningful.

I also bought Sammy Sosa’s infamous corked bat. One of the partners here at Harry Caray’s is a radiologist, and performed a CAT scan on the bat that showed the cork going all the way through. It’s on display at Harry Caray’s Tavern on Navy Pier, and always a conversation piece.

**Did you ever drift away from collecting?**

I never lost my passion for collecting, but when I went off to college and later was getting my MBA, it took a backseat. Upon returning to Chicago, I got involved with the newly opened Harry Caray’s Restaurant, and instinctively began to archive Harry’s memorabilia.

**Do you have any stories about the one that got away?**

In 2015, at the National Sports Collectors Convention, Heritage offered William “The Refrigerator” Perry’s Super Bowl Ring. I really wanted it for our Sports Museum at Water Tower, as we already have a replica on display. I was the second-highest bidder at $191,000 and it felt a bit like crazy money. It ultimately sold for $203,150.

**What is still out there that you’d love to get your hands on?**

The things I go for the most are Chicago specific, and if I’m close to someone, it has special meaning for me. Walter Payton was a friend of my dad’s, and the week before the Bears’ Super Bowl appearance he was hanging out with us in my dad’s office, wanting to talk about the restaurant business, trying to get his mind off football. So I recently acquired Walter’s final touchdown football. When I care about someone and there is more of a personal connection, I am going to go after it.

Ernie Banks’ 1969 glove I acquired, too. I felt like I saw Ernie almost every day in recent years, until his passing in early 2015. Ernie had lost most of his possessions from his sports life, so whenever I could get them back, I knew that he loved it. I also went after his 1976 coach’s jersey. Not a lot of people know that in 1973, Ernie was the first African-American to manage a baseball game. Fans think it was Frank Robinson, but Ernie was about a year ahead. It’s currently on display at Harry Caray’s on Kinzie Street. The players I know love to see their memorabilia on display. They like sharing their awards and historic moments with their fans.

**Do you collect anything else?**

Absolutely! I was entrusted with a large private newspaper collection by a long-time customer. He knew I would respect and take care of it. Many of the papers are framed on walls at various Harry Caray’s restaurants. I recall after that gift, I fed him lunch for the rest of his life.
CHICAGO: COLLECTOR

The 1998 NBA Finals basket and backboard from Michael Jordan’s championship-winning shot realized $41,825.

Ernie Banks is among the most beloved figures ever to call Wrigley Field home. His 1969 game-worn fielder’s glove realized $31,070.

And it’s not just sports. It’s Chicago history, too. I converted the basement of Harry Caray’s on Kinzie Street into a Frank Niti museum, which features his vault, after I purchased a Niti subpoena from a Cook County court auction. Niti was the infamous enforcer for Al Capone. His in-laws purchased the building that we now own, and he kept an apartment on the fourth floor, which served as a hideout and conveniently allowed him to keep an eye on the courthouse across the street. About 150 people come through each day.

Do you ever come across fakes or forgeries?

In 2010, the Blackhawks won their first Stanley Cup in 49 years. I wanted something from that game, and found out that the winning puck was missing. No one knew where it was. I was participating in the FBI Civilian Academy at the time, and put out a $50,000 reward for the puck. A Philadelphia Flyers fan came forward, so I sent the puck to the FBI for authentication. Volunteering their own time, they blew up the image of the final goal being scored, and with NBC providing an unedited reel, it was determined the puck was not a match. Eventually, it was established that the linesman, Steve Miller, picked up the puck. I continue to search for it, and people continue to submit. The reward is still out there, if anyone has it.

What advice do you have for collectors?

Always do your research and look at the back story to understand if something is authentic. How did it get from point A to point B is extremely important. History and provenance and, of course, buy from reputable places. I frequently get calls from people offering to sell me their items, but if it has no historical significance, I’m generally not interested. I also have the privilege of displaying important pieces on loan. For years, I’ve been trying to get outfielder Moisés Alou to sell me the mitt he wore in that fateful 2003 NLCS game. He finally acquiesced and loaned it indefinitely. It’s now displayed next to the remains of that infamous 2003 foul ball.

RECENT ACQUISITIONS

DePorter and Harry Caray’s Restaurant Group walked away with several treasures offered at Heritage’s Sports Collectibles Platinum Night Auction last summer. They are now among the many items displayed at the Chicago Sports Museum.

Mike Ditka’s 1964 game-worn Chicago Bears jersey with an armband memorial for running back Willie Galimore and tight end Bo Farrington, killed that year in an automobile accident. It sold for $33,460.

Barbara Conn is consignment director for Heritage Auctions in Chicago.
WINDY CITY WONDERs

SCORES OF CHICAGO-RELATED ARTIFACTS HAVE GONE TO AUCTION OVER THE YEARS. HERE ARE 10 COLLECTOR FAVORITES
WORLD’S FAIR JAPANESE COIN

The World’s Columbian Exposition (also known as the Chicago World’s Fair) was held in 1893 to celebrate the 400th anniversary of Christopher Columbus’ arrival in the New World. An Empire of Japan (Meiji) silver 5 Sen Year 25 coin was struck for exhibit at the fair – long after the last date of this type was produced (1880). This coin, offered by Heritage Auctions in September 2011, remains extremely rare.

Price Realized: $276,000
PERRY’S SUPER BOWL XX RING
William “Refrigerator” Perry (b.1962) remains one of the most popular players of the 1980s-era Chicago Bears. The team won Super Bowl XX, thanks in part to the defensive lineman actually switching to fullback and scoring a touchdown. Thirty years later, in July 2015, Perry’s 1985 Chicago Bears Super Bowl XX Championship Ring – called the largest NFL championship ring ever produced, at an estimated size 25 – appeared at auction.
Price Realized: $203,150

UNION NATIONAL BANK $100 BROWN BACK
The Union National Bank of Chicago merged with First National Bank of Chicago in 1900 – making notes issued with the Union Bank title very rare. National Bank Notes were issued by banks throughout the country and in U.S. territories from 1863 to 1935. Among these, collectors value Brown Back notes for their beauty. This Union National Bank of Chicago Fr. 520, auctioned in August 2014, is among the highest-graded 1882 $100 Brown Back examples from any bank in the country.
Price Realized: $99,875
FABER’S WHITE SOX UNIFORM

Pitcher Urban “Red” Faber (1888-1976) played his entire career for the Chicago White Sox. Though an illness kept him from playing in the notorious 1919 World Series, he was on the roster and suited up for games. This Faber game-worn Chicago White Sox uniform – auctioned in August 2011 – is the only-known uniform dating to that historic Fall Classic.

Price Realized: $68,712.50

NEIMAN’S RIVerview PARK ‘CAROUSEL’

Although born in St. Paul, Minn., and primarily working from his studio in New York City, LeRoy Neiman (1927-2012) studied at the School of the Art Institute of Chicago and the University of Chicago. His vibrant paintings made him one of the most recognizable contemporary artists in the world. His oil on board Carousel (From Riverview Park, Chicago, III.), 1958, went to auction in December 2008.

Price Realized: $65,725
JORDAN'S ROOKIE TRADING CARD

After arriving in Chicago, Michael Jordan led the Bulls to six World Championships in eight seasons. His spectacular play took the sport to heights of popularity not seen in the game’s 100-year history. Today, Jordan’s 1986 Fleer rookie card is one of the most sought-after modern cards of any type. An example graded PSA Gem Mint 10 went to auction in May 2015.

Price Realized: **$15,535**

‘TARZAN OF THE APES’ FIRST EDITION


Price Realized: **$20,912.50**
**IN OLD CHICAGO’ ACADEMY AWARD**
20th Century Fox’s 1938 film In Old Chicago is a fictionalized retelling of the Great Chicago Fire of 1871, starring Tyrone Power and Don Ameche. It was Alice Brady (1892-1939), however, who received recognition from the Academy Awards for her performance as the owner of the cow that started the blaze. Her 1937 Best Supporting Actress Academy Award went to auction in October 2008.

Price Realized: **$59,750**

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** PICCOLO’S CHICAGO BEARS JERSEY **
Brian Piccolo’s career as a running back for the Bears was cut short when he died of cancer at age 26. The Massachusetts native (1943-1970) was a fan favorite, passed over in the 1965 NFL draft but making the team as a free-agent running back. After his death, the 1971 television movie Brian’s Song, starring James Caan, famously recounted the details of Piccolo’s life. His 1966-68 game-worn Chicago Bears jersey went to auction in August 2013.

Price Realized: **$40,331.25**

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**CHICAGO: TREASURES**

**1908 World Series Program**
The year 1908 marks the last time the city’s beloved Cubs appeared in the World Series. Game 2, played at West Side Grounds, was a pitcher’s duel until the bottom of the eighth, when Joe Tinker’s home run blast opened the floodgates and propelled Chicago to a 6-0 lead. The Cubs would go on to take the Series 4-1. This rare 16-page 1908 World Series Program from Game 2 went to auction in April 2009.

Price Realized: **$41,825**
The illustration shows the Lucas Museum of Narrative Art not far from downtown Chicago.
FILMMAKER’S STRIKING LANDMARK TO SHOW HOW STORYTELLING HAS DRIVEN ART FOR ALL OF HUMAN HISTORY

By Andrew Farago
George Lucas is known throughout the world – if not the galaxy – as the creator of *Star Wars*, one of the most influential film franchises of both the 20th and 21st centuries. The pioneering work of his visual effects division, Industrial Light & Magic, and audio artistry of Skywalker Sound has transformed the film industry.

Now, Lucas hopes to bring that same level of artistry and innovation to his latest endeavor, the Lucas Museum of Narrative Art.

The museum and its archives will be housed in Chicago, already home to world-class museums and a thriving art scene. Through educational programming and public outreach, the museum plans to become an essential part of the city and its cultural, civic and community groups even before its scheduled public opening in 2018.

The Lucas Museum of Narrative Art is touted as the first of its kind, designed to challenge the way people think about museums. Visitors to the lakeshore facility will be welcomed by public green spaces designed by Chicago-based Jeanne Gang of Studio Gang Architects and Kate Orff of SCAPE. A massive park landscape will pay tribute to the area's historic topography and native vegetation.
“Fans of Star Wars, like fans of any compelling narrative, will want to visit to ‘peek behind the curtain …’”
Celebrated architect Ma Yansong designed the facility as a sculptural element that both complements and contrasts with the lake, the cityscape and the sky itself. Yansong intends for the building to be a fundamental part of the museum experience as patrons explore its galleries.

George Lucas’ private art collection, numbering tens of thousands of pieces, will serve as a seed collection for the museum. “At present, the core of the collection is strongest in 19th, 20th and 21st century works,” says museum president Don Bacigalupi, “but we will be reaching back and adding selectively to the historical collection to illustrate the continuity of narrative art forms in previous historical moments.

“The galleries of the museum will present both collection works in great depth and temporary exhibitions. Those exhibitions will bring material from other colleague museums and collections around the world.

At any given time, there may be several thousand works on view at the museum,” says museum President Don Bacigalupi.

As a collector, Lucas is drawn to works with an emphasis on visual storytelling. This forms the common thread throughout his collection, from Pierre-Auguste Renoir’s domestic scenes to Norman Rockwell’s beloved Saturday Evening Post cover paintings to the surreal comic-book worlds of Jean “Moebius” Giraud.

The broad term “narrative art” encompasses a wide range of popular art forms. The museum’s collection includes comic strips, children’s books, pulp illustrations, paintings from the likes of Edgar Degas and Winslow Homer, the art nouveau designs of Alphonse Mucha, and the Depression-era photography of Dorothea Lange. The scope of the museum’s collection is truly remarkable.

Not surprisingly, the LMNA has an extensive cinematic archive as well. In addition to Lucas’ own films, the museum’s collection spans the history of cinema, with an
Maxfield Parrish (1870-1966)
Waterfall, circa 1930
Oil on panel, 32 x 22 in.
“The biggest surprise might be the revelation that storytelling has been one of the principle drivers of art-making for all of human history …”

emphasis on visual innovation. Film lovers will delight in the groundbreaking visual effects of Georges Méliès and the dramatic innovations of Sergei Eisenstein, while younger audiences can learn how these classic films inspired modern filmmakers like Ridley Scott and Peter Jackson.

This spirit of innovation carries over into the LMNA’s expanding Digital Art archives, encompassing computer advances in cinema, illustration, fine art, sculpture and architecture.

Bacigalupi welcomes the opportunity to present all these forms of narrative art under a single roof. “Visitors who are interested primarily in painting will enjoy a vast array of painted works, and will encounter unexpected relationships between painting and more non-traditional art media,” he says. “Similarly, visitors who come seeking insights into the narrative art of filmmaking will discover the connections between those forms and others that inspired and related to them. “The biggest surprise might be the revelation that storytelling has been one of the principle drivers of art-making for all of human history, and continues to be manifest in our many forms of visual communication today.”

And for those seeking an inside look at one of the world’s most beloved film franchises, Bacigalupi promises the Lucas Museum of Narrative Art has that covered, too.

“Fans of Star Wars, like fans of any compelling narrative, will want to visit to ‘peek behind the curtain’ and see the works of many artists that gave rise to their favorite works,” he says. “The illustrators, storyboard artists, costume designers, prop masters, matte painters, and many more contribute to a comprehensive narrative art that is one of the dominant forms of narrative art of our time.”

For art fans and collectors, the grand opening can’t come soon enough.

ANDREW FARAGO is curator of the Cartoon Art Museum in San Francisco, and author of the Harvey Award-winning Teenage Mutant Ninja Turtles: The Ultimate Visual History.
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Dr. Steven L. Duckor says collecting offers a fun break from his medical practice. "I owe a lot to coins, no question about it."

What is the secret to becoming a successful and savvy collector?

Dr. Steven L. Duckor, legendary in coin collecting circles, doesn’t think of his personal mantra – *buy the very best, stretch to buy it and hold on to it* – as a secret. That’s because he willingly shares it. But he does credit his guiding philosophy as having been the key to his becoming an accomplished and highly successful coin collector.

In the past four decades, Duckor has formed finest-known collections in at least half a dozen series. His Barber half dollar collection – selected to Professional Coin Grading Service’s Hall of Fame in 2003 and sold in 2010 – is widely acclaimed as the all-time finest collection of circulation strike Barber halves ever assembled. And his collections of Saint-Gaudens double eagles and $1 gold coins have equally dazzled the collecting world.

“Collect rare and the best quality,” he advises. “If it doesn’t come gem, other than the few $1 gold coins that are the finest known, I won’t buy it. I’m looking for the very best. Remember my mantra: Buy the very best, stretch to buy it. It means if you can’t afford to buy it, buy it anyway.”

 Legendary collector John Pittman, Duckor points out, took a second mortgage out on his home to acquire coins at the 1954 sale of the King Farouk collection. “I’ve done that actually. I’ve taken a second out on my house, borrowed money from my brother 20 years ago to buy coins. It’s worth it,” Duckor says, “if you know what you are doing.”
Starting With Silver Dollars

A native of Indiana, Duckor began collecting coins shortly after his family moved to Miami Beach, Fla., when he was 10 years old. The young Steven collected by series and obtained most of his coins by sorting through change from his father’s business. He was 11 when he bought for $8 his first coin – a 1914-D Lincoln cent in “very good” condition. His father thought it was a lot of money for a penny.

“You’ve got to be kidding!” Duckor recalls his dad saying.

Nevertheless, his father (who was not a collector) trusted his son’s knowledge, was supportive and encouraged his pursuits. “In 1960,” Duckor says, “my father took me to the local bank in Florida. They let me go through all their rolls of silver dollars. My dad said, ‘You can have only one of each date.’ So that’s how I started in silver dollars.”

In his early collecting years, Duckor followed the more traditional path of collecting coins by date and mint mark, filling in albums. But his approach to collecting changed dramatically in the early 1970s. “Really, I didn’t seriously start collecting until I graduated from medical school in 1971 and came to California,” Duckor says.

Shortly after beginning his internship at the University of Southern California Medical Center in Los Angeles, he met a coin dealer who was collecting gem coins. “Gem” is not a grade or description of a coin’s state of preservation. Rather, it is a term that refers to the top tier of grades, generally Mint State or Proof 67 to 70. In some early series, gem also encompasses the 65 and 66 numeric levels because so few are known to have survived at those grades or beyond.

Greatly influenced by the coin dealer, Duckor began collecting circulation-strike gem Buffalo nickels, Standing Liberty quarters, Walking Liberty half dollars and Morgan dollars. By 1976, he turned his attention to gem 20th century gold coins, primarily quarter eagles, half eagles and double eagles. “That was when gold was about $105 an ounce,” he notes.

“You have to find somebody you can trust that is knowledgeable. Make sure you feel comfortable, that it’s a comfortable fit.”

Lincoln cent in “very good” condition. His father thought it was a lot of money for a penny.

Notable Sale

1926-D Saint-Gaudens Double Eagle
MS66+ PCGS Secure. CAC.
The finest-known example of this issue, part of the Dr. and Mrs. Steven L. Duckor Collection of Saint-Gaudens double eagles sold at Heritage’s January 2012 FUN Auction. Price realized: $402,500
It was also a time when coins were bought and sold in small, brown envelopes—before independent third-party grading and encapsulation. He made it a priority to become knowledgeable by reading reference books about the series he was collecting, viewing coin lots in order to understand grading, studying auction catalogs and reading stories in Coin World about collections coming to market.

The top coin he purchased between 1976 and 1981 was a 1920-S Indian Head $10 eagle at a Stack’s sale in June 1979. “It was in gem condition, the finest known, and I paid $80,000 for the coin. I can tell you that in 2007, I sold it at Central States in a Heritage auction for $1.725 million. Unbelievable!” he admits.

Duckor cites the gem 1920-S $10 gold coin as confirmation of his decision to concentrate on gem coins.

A Pivotal Partnership

When he learned the Louis E. Eliasberg Sr. Collection of U.S. Gold Coins was to be auctioned in October 1982, Duckor sought out gold specialist David Akers. They first met over breakfast at New York’s Hyatt Hotel on Oct. 27, the morning of the first day of the sale. During the conversation, Akers revealed he had been the under-bidder at the June 1979 sale at which Duckor had purchased the gem Brilliant Uncirculated 1920-S eagle (later graded by PCGS MS-67+). “So we immediately had camaraderie.” Duckor asked Akers if he would represent him at the Eliasberg sale and together they set up basic criteria.

At the time, Duckor was focused on Saint-Gaudens $20 double eagles. “That night, we bought several key coins from the Eliasberg sale: a superb gem 1908 With Motto that later graded PCGS MS-67, a superb gem 1909-D that later graded PCGS MS-67, a 1920-S graded as choice BU that later became PCGS MS-66, a 1921 graded About Uncirculated 53 that

“Don’t buy with the thought ‘I’ll upgrade.’ Wait until the right coin comes along.”
later became PCGS MS-65, and a 1931 graded choice BU that became a PCGS MS-66. So you can tell we bought some great coins.”

Meeting Akers was pivotal. “He became my mentor for 30 years, until his death [in 2012]. He was a great friend, somebody I talked to all the time about politics, the world, the economy, as well as coins. Through David, I redid my whole gold collection over a 25-year period.”

Duckor believes Akers was one of the top numismatists of the 20th century. He credits Akers with teaching him how to discern the difference in quality among coins – an ability many observers say distinguishes Duckor from most other advanced collectors living today.

“I learned that ability from David,” Duckor says. “… He taught me to pick out the gems, the superb coins.” Duckor adds that later the opportunity to compare third-party graded coins also helped because he could see the difference between, for example, a MS-64 versus a MS-66, bolstering his confidence in his ability to delineate quality.

“David had an incredible memory,” Duckor says. “He remembered every coin he had ever seen. He could tell you details or he could go to the auction catalog that he kept details on about the coins and what he thought of them.”

In 1992, when Duckor told Akers of his desire to collect gem Barber halves, Akers responded, “Well, I have 10 of them. Why don’t we start you with them?”

Akers sent him the 10 Barber halves. Duckor had reservations about the price of one, a 1904-S graded MS-67, so he mailed it back to Akers.

“Are you sure?” Akers said in a follow-up call.

“No,” Duckor responded. “Send it back.”

The doctor purchased the coin for $8,500. In 2010, when his collection of Barber halves was sold at auction, the coin realized $125,000 and was declared the finest known.

An ability to spot winners ranks Duckor among the greatest living collectors, says Todd Imhof, executive vice president at Heritage Auctions. “In numismatics, only a small percentage of pedigrees continue to deliver a premium price years after a collector sells his coins and the Duckor name is one of those,” Imhof says. “His approach to collecting reflects that of a true connoisseur, and his personality and integrity make him one of my very favorite people to work with.”
Duckor has equal praise for his auction partners. All the coins he has sent to auction in the past two decades have gone to Heritage Auctions. Results, he says, have been “tremendous” and catalog descriptions “detailed and wonderful.” Imhof, he says, has been his exclusive “go-to guy.”

“Todd,” Duckor says, “is one of those guys who is totally on top of his game. I don’t think there is anyone in numismatics today that has a greater understanding of the overall marketplace and of the dynamics that cause a certain area to appreciate or decline. His ability to get deals done that are fair and effective for both sides, no matter how complicated, has been a huge asset for me over the years.”

Duckor believes trustworthy partners, dealers and mentors are important to becoming a successful collector. “You have to find somebody you can trust that is knowledgeable,” he says. “Make sure you feel comfortable, that it’s a comfortable fit.”

He is critical of what he calls “newer dealers” who are not as educated or knowledgeable as Akers or gold coinage expert Doug Winters, with whom he began working after Akers’ death. Some of the newer dealers, he says, rely too much on third-party grading (what’s on the slab) rather than the coin itself. “That’s why I think it’s helpful to have CAC stickers,” Duckor says. “It’s another layer of confirmation of the grades.”

When it’s Time to Move On

Unlike many collectors, Duckor does not feel compelled to amass complete collections nor does he think in terms of keeping his collections for a lifetime. “To me there’s as big a pleasure in selling as there is in buying,” he says. “It reconfirms your thoughts on what you bought. It validates what you have done.

“I know when it’s time to move on. There’s always a time,” he says. “My Saint-Gaudens $20 gold collection that I sold in January 2012 I had for over 30 years. … On the other hand, my $1 gold collection that I started six years ago was sold in August [2015].”

“Remember my mantra: Buy the very best, stretch to buy it.”

NOTABLE SALE

1920-S Indian Eagle, MS67 PCGS. An astonishingly beautiful Superb Gem from the Dr. Steven L. Duckor Collection, this 1920-S Indian Eagle is the finest certified example, and was offered by Heritage Auctions in March 2007. Price realized: $1,725,000
He says his goal when starting his $1 gold collection was to buy only coins grading MS-65 or better, which eliminated a third of the coins in the set because they do not exist in those grades. His collection consisted of 54 coins.

Mark Borckardt, senior cataloger and numismatist at Heritage Auctions, describes Duckor’s $1 gold collection as “far finer than any other gold dollar collection ever offered for public sale.” It included four graded MS-64, six MS-65, three MS-65+, eight MS-66, one MS-66+, eight MS-67, six MS-67+, 13 MS-68, and five MS-68+. (All coins were PCGS graded and CAC approved.)

Duckor points out that his collection did have a few coins below the MS-65 threshold. “For instance, Dahlonega. I only collected the 1855-D in MS-64 because it is the finest known. The only Charlotte coin I collected was the 1849-C in MS-64, the finest known.”

His secondary goal when he began his $1 gold collection was to sell it by the time he was 70. “I just turned 70!” Duckor said shortly after the auction.

He says he has always collected coins for fun and pleasure. “It’s a break from medicine for me. It’s actually fun as a diversion from my gastroenterology practice. I have a very busy practice, even at this age. … It gave me a focus, a hobby. I owe a lot to coins, no question about it.”

Duckor’s current collecting focus is Walking Liberty half dollars, a series he describes as “familiar territory” because he collected it 40 years ago. However, he is not collecting the entire series this time. He is collecting the years 1916 to 1933. “That’s because those are the toughest dates. Those are the hardest to find in gem.”

He points out, “The only difference is 40 years ago, the 1919-S was rarer than the 1919-D. Now the D and 21-S are the two rarest dates in the Walker series.”

He continues to collect series because he likes to study in-depth what he is collecting. “As I get older, I don’t need to complete a series. I don’t have a 1919-D Walker in MS-65. I only want it in MS-65.
CAC because there’s only one. ... I always advise collectors not to fill every hole. If you only get two coins out of 20 in gem, that’s fine. You don’t have to finish a set. That’s what I’ve learned over the years.”

He also advises collectors to be patient. “Don’t buy with the thought ‘I’ll upgrade.’ Wait until the right coin comes along. You can go crazy upgrading all the time. Great collections do come on the auction block every few years.”

He looks back at the advent of third-party grading as an important milestone and takes pride in the role his collection played.

“In 1985, I received a call from David Hall,” Duckor remembers. “He asked if he and Gordon Wrubel could look at my 20th century gold collection. He said they had a ‘new idea.’”

Hall and Wrubel met Duckor at his bank to examine the entire collection. “They each graded the coins separately,” Duckor explains. Later they provided him with copies of their grading sheets. He was amazed at how accurately and how close their grades were. He describes that exercise as a “founding experiment,” noting that Hall and Wrubel went on to launch Professional Coin Grading Service in February 1986.

Three years later, PCGS graded and encapsulated his entire 20th century gold collection. Since that time, experts agree that third-party grading has helped propel rare coins into a $5 billion market today.

“PCGS, and shortly thereafter Numismatic Guaranty Corporation, established a solid standard of independent grading that gave coin collectors and investors an unprecedented level of confidence in the numismatic marketplace,” Imhof says. “Endorsements of PCGS by prominent collectors like Dr. Duckor helped transform the rare coin marketplace into a far more vibrant, liquid and credible place to buy and sell.”

Collecting coins today, Duckor says, is much easier than in the past. He credits the vast amount of information available on the Internet – access to auction records, grading service population reports, blogs and the ability to communicate directly via email with other collectors – as bringing important changes to coin collecting.

But he also looks back to the standard references and researchers such as David Akers and David Hall writing in the 1970s and 1980s. He said he was reviewing some of their work recently on Walkers and 20th century gold and noted they were “90 percent accurate on what was rare and what wasn’t rare.” He observed that the old-time researchers were accurate without using pop reports, third-party grading, CAC or other tools readily available today.

“Amazing!” Duckor declares.

BETH DEISHER, retired editor of Coin World, is author of Cash In Your Coins: Selling the Rare Coins You’ve Inherited.
Drawn exclusively from the estate of the artist, a May auction brings to market for the first time a near-comprehensive cross-section of the artistic achievement of Viktor Schreckengost (1906-2008), one of the giants of 20th-century modern design and author of the Art Deco Jazz Bowl for Eleanor Roosevelt.

A contemporary of Raymond Loewy, Norman Bel Geddes and Walter Dorwin Teague, Schreckengost was the last major figure from the first age of industrial design in the United States. His revolutionary designs changed the face of products we use every day. But as this first public auction dedicated to Schreckengost’s wide-ranging career will bring to light, he was an equally accomplished fine artist who exhibited his sculptures and paintings internationally.

The auction includes examples of Viktor’s award-winning sculpture (glazed ceramic, plaster relief and bronze); hand-built and thrown pottery; watercolor paintings; drawings; children’s pedal cars which were the most successful ever marketed; remarkably beautiful bicycles as well as exquisitely finished renderings for them; his student work from both the Cleveland Institute of Art and the Kunstgewerbeschule in Vienna; the first commercial modern American dinnerware designs; theater designs; puppets; and furniture.

Based in Cleveland, Viktor worked with uncanny versatility. His conviction that something didn’t need to be expensive to be handsomely designed provided him with a sustaining passion and delight for almost three-quarters of a century as he set himself the task of improving everything from flashlights to bikes and baby strollers, to electric fans, safer printing presses and lawn chairs. He once quipped, “If they sold 600,000 of something, then I thought I was on the right track.”

Indeed, just one of these avenues of artistic pursuit would be more than enough for most artists, but Viktor — who lived to the ripe old age of 101 — often juggled many lines of work for several companies at once. In addition to his work as a designer, he was a teacher for most of his life. His tenure at his alma mater, the Cleveland Institute of Art, where he created what is considered by many to be the first American program in modern industrial design, is the longest in the school’s history.

From 1930 until just a few years before he died in 2008, Viktor molded the thinking and careers of countless major figures in the world of industrial design. Well into his mid-90s, and dressed impeccably in a suit and tie that looked as though he had walked straight out of the set of Mad Men, Viktor would...
show up at the department to give thoughtful critiques to appreciative students. Generations of Viktor’s students have gone on to play major roles in reshaping our products, particularly in the fields of toy and automotive design.

Born in the pottery town of Sebring, Ohio, he, his father and his siblings all worked in the commercial potteries there. Growing up working with clay and the various technologies behind its mass-produced wares gave Viktor an intrinsic understanding of the medium and most everything it could and couldn’t do. Clay really was his first and enduring love, and it was working with this medium that Viktor first distinguished himself. In fact, a great many of his industrial designs — notably his pedal cars — were initially sculpted in clay.

As his career evolved, Viktor also took up watercolor painting with great intensity of focus, and became a regularly exhibiting member of the American Watercolor Society. The May auction contains an outstanding selection of Viktor’s work in watercolor in a range of styles from early works of Regionalist scene painting to his own brand of grid-based abstraction.

Highlights of Heritage Auctions’ Viktor Schreckengost Auction include Viktor’s four monumental glazed ceramic heads of The Seasons (1938), which illustrate his strong artistic debt to his Viennese training at the Kunstgewerbeschule under Michael Powolny. The mask-like columnar heads were made by taking a vessel form, and modifying it without compromising the intrinsic integrity of the vase shape. Viktor pushed out the wall to create a nose, poked through the wall twice to make eyes, and then applied the decorative elements to identify each season, such as star-shaped crystals for winter or floral clusters for spring.

Also featured in the auction are four original plaster relief sculptures illustrating the history of birds from their first appearance 140 million years ago up to the present day. They were the presentation models Viktor created in 1950 for a major architectural sculpture commission: his massive brightly colored ceramic reliefs which faced the birdhouse tower at the Cleveland Metroparks Zoo. The complexity, success and beauty of the designs for this commission resulted in national attention, with an article in Newsweek and a medal for the artist. The plasters were shown in the Schreckengost retrospective exhibition at the Cleveland Museum of Art in 2000.

The auction includes two original concept drawings for perhaps Viktor’s greatest single innovation in truck design — the first cab-over-engine truck in 1933 for White Motor Company (which is now the industry standard for trucks as well as busses). A selection of Viktor’s own examples of the steelcraft toys (with original related drawings), 1941 Pedal Pursuit Plane, and Police Radar Car designed for Murray Ohio Manufacturing Company will be included. A virtually unknown face of Victor Schreckengost is his work as a bold, direct draftsman. Included in this auction is a fine selection of never-before-exhibited drawings Victor produced in chalk and pastel from life, as well as concept and working drawings for his ceramic sculptures.

In addition to work by Viktor, the auction will include notable examples of work by the artist’s brothers, Paul and Don, who were distinguished dinnerware designers in their own right. Paul Schreckengost’s extremely rare Tom and Jerry Punch Bowl Set, which he designed in 1938 for the Gem Clay Forming Company, Sebring, Ohio, will be a coveted prize for dinnerware collectors.

EVENTS

SECOND TUESDAYS AT SLOCUM LECTURE SERIES

featuring fine art expert Marianne Berardi discussing Viktor Schreckengost’s influence on American ceramic sculpture and industrial design is scheduled for 6 p.m., May 10, 2016, at the Heritage Design District Annex, 1518 Slocum St., Dallas. RSVP at 214-409-1050

THE VIKTOR SCHRECKENGOST AUCTION OF 20TH CENTURY ART & DESIGN is scheduled for May 13, 2016, in Dallas and online at HA.com/5265.
Pamela Weir-Quiton is among a handful of important wood-workers to emerge from the West Coast art scene of the post-World War II period.

As a female artist operating in a largely male-dominated art form, her early success and long career has been hard-won through persistence and the sheer force of creative imagination. Her acquired skills with power tools didn't hurt. Pamela's finely crafted sculptural works from exotic woods have been seducing collectors and curators since the mid-1960s.

Known for her whimsical life-size rocking animal forms and stylized “Georgie Girl” functional dolls, her vision is a fresh take on the artist’s desire to maintain a childlike sense of wide-eyed freedom and self-expression. Her work resides in the space between sculpture, woodworking and toys crafted for grown-ups. Her chunky, geometric dolls and animal forms measure from 24 inches all the way up to 8 feet tall.

First discovered when she was in her early 20s, Weir-Quiton was celebrated widely in the press as a Southern California “fashionista with a band saw.” A striking and fashionable young woman in the swinging early 1960s, the contrast was a powerful combination. Soon the artist was being featured in magazines across the country. She was billed as the vibrant and hip young L.A. wood-worker who could emerge from the studio covered in saw-dust in the morning – and don a fabulous frock for a photo shoot at the beach later that afternoon.

Pamela’s first dream was to become a fashion designer and as a young college student she won a spot as guest-editor for Mademoiselle magazine in New York City. She approaches her work from a fashion angle and she even likens her skills with woodworking tools to that of ‘operating a sewing machine.’ Always aware from a young age that she was an artist and meant for a creative life, it was after “a very cute male advisor” in college suggested she try a woodworking course that Pamela was hooked. She never looked back.

Early in her career, her large-scale work was sought out by architects and many public and private commissions were realized including retail spaces, shopping malls and playgrounds. In the 1970s, she was the subject of the documentary People who Make Things and has recently been featured in a number of new short films and fresh magazine articles about her work. Always willing to share her space and her work, her studio is now open regularly for tours, classes and by appointment.

Weir-Quiton is celebrating her 50th studio year and her work is included in important collections and institutions across the country. With her stunning green eyes and her easy laugh, Pamela has spent her long and legendary career inviting the world to “come play with her” in her spacious Venice Beach, Calif., studio.
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Once upon a time, a little girl fell in love with books and inspired her parents to start a collection. While certainly no fairy tale, in a number of ways this story is a dream come true for husband and wife Noah Fleisher and Lauren Zittle, and their 10-year-old daughter Fiona.

Fleisher and Zittle authored Collecting Children's Books: Art, Memories, Values (Krause, 2015) to share their passion with others. While Fleisher has daily exposure to some of the finest collectibles in the world as public relations director at Heritage Auctions, Zittle wasn’t really much of a collector until Fiona came along. Then mom dove head first into the swimming pool of colorful characters from children’s literature.

“I was a bookworm, and I really looked forward to sharing all those books I had loved with my daughter,” Zittle says. As a mom, she knows the benefits from reading at an early age include exercising the brain, doing better in school and improving concentration. As time passed, she noticed even broader benefits, such as empathy and a connection with the human experience.

“Our scoldings usually consist of telling her to stop reading so she can set the table,” Zittle happily shares. Fiona is a great kid and remarkable student, but she also shows an interest in the world around her – gleaned through reading about fascinating themes and interesting places she wouldn’t know otherwise.

Beyond introducing her daughter to children’s books – with the help of Fleisher, of course – Zittle gets what it means to be a collector now. Through this journey, she learned about the labor of love found in compiling a collection, and how it offers a keen connection to the past. Sharing a decade-by-decade overview of favorites and authors who stand out as the best of the best in Collecting Children’s Books reflects this newfound appreciation.

As a collectibles enthusiast, Fleisher believes collecting children’s books should be about buying what you love. As a collection grows, he advises narrowing the focus by looking at certain authors, themes or time periods – and the captivating book he wrote with his wife helps collectors do just that. While the book is written for adults, this advice is true for collectors of all ages.

Fleisher suggests taking the entire family to book and paper shows or bookshops specializing in collectibles. “I tend to default to people in the business when it comes to learning and guidance so book dealers are a good resource,” Fleisher says. “Many auction houses have book specialists on staff as well. And the Heritage archives online are a great place for research and looking through high-quality photos.

Beyond all that Heritage offers at HA.com, Collecting Children’s Books recommends a number of resources found on the Web. Sites such as Abebooks.com and Alibris.com are recommended, along with other reputable book dealers and auctioneers who sell books. These can be tapped for research as well as shopping.

When buying children’s literature, whether guiding a young collector or for your own bookshelf, Fleisher and Zittle recommend paying close attention to the condition of covers. They should be clean and not faded. Spines should be in good shape, too, not broken or cracked. And if the book is supposed to have a dust jacket, make sure it is present, clean and original. Check pages for foxing (age-related
spots or browning) and water damage, along with any that are torn or missing. These factors greatly impact the value of books.

They also encourage buyers to do pricing research before shopping to know what similar copies have sold for. When considering a signed or inscribed edition, make every effort to ensure that the signature is authentic before paying a premium for that perk.

“If you are not buying it in person, then ask these questions in advance,” the authors share in their text. “It will show you know what you are doing and make sure you are getting the best book for your money.” Shop online together with the kids you’re mentoring so they can learn these valuable lessons while building a collection, too.

Whether buying online or in person, don’t forget to look for edition and printing information within the book as well. The first printing of a first edition can be far more valuable than other copies that might look the same at first glance. “The edition information is always on the copyright page, listed toward the bottom,” note Fleisher and Zittle. Ask online sellers to forward a photo of the page to you so you can help a youngster decipher the information if needed. This all goes back to knowing what you’re buying before pulling the trigger.

Of course, after amassing a true collection, one looming question remains: Should you actually sit down and read those books with a youngster? “It depends on the level of collecting and how much you spend on the books,” Fleisher adds. “The Oz books, for instance. There are lots of editions to choose from, and there are some good reading copies available out there.” If you spend thousands on a first edition, in other words, it would obviously be better left for occasional admiration rather than risk damaging it with repeated reading. There are, however, many books available in the $20 to $50 range that can serve both as collection books and readers.

Fiona has her own shelf of books that count as her collection, in fact, in addition to the ones Zittle has more purposely sought out as her collecting curiosity has been piqued. Other books the family owns have been read over and over again.

With some research, care and lots of shared fun discovering the wonder-filled world of children’s books, this family is truly living happily ever after. Through the magic of collecting, maybe yours can, too.

“I was a bookworm, and I really looked forward to sharing all those books I had loved with my daughter.”

Lauren Zittle
Co-author, Collecting Children’s Books: Art, Memories, Values


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Umlauf Sculpture at Bryan Museum

The Bryan Museum prides itself for housing the largest collection of its kind in the world. More than 70,000 items span 12,000 years, with an emphasis on historical artifacts, documents and art relating to the Southwestern United States.

So it’s no surprise that Charles Umlauf’s sculpture *Madonna and Child*, 1963, offered Heritage’s Texas art auction in May 2015, now sits in a prominent position at the Galveston museum.

The cast bronze with green patina sculpture, consigned from the Estate of Ruth Carter Stephenson to benefit the Amon Carter Museum, stands 88 inches high.

In addition to Texas art, the museum displays treasures ranging from ancient Native American cultural artifacts to 21st century pieces – rare German, French, Spanish and English documents, saddles, spurs, antique firearms, rare maps and books, religious and folk art, and portraits.

Umlauf (1911-1994), born in Michigan, taught at the University of Texas for 40 years.

LONGTIME FAN WINS ‘ROCKY’ COAT

The auction of Sylvester Stallone’s personal memorabilia at the end of last year was a once-in-a-lifetime event for film fans everywhere.

Among the happiest winning bidders was medical device company executive Atul Joshi, who paid $13,750 for a cashmere overcoat Stallone wore in *Rocky III*.

“I first saw Stallone in *Rocky III* in a 1985 re-release in Mumbai, India,” Joshi says. “I was then 16 years old – the proverbial 90-pound weakling, living in one of the poorer neighborhoods in Mumbai, and going through a rough patch. The movie quite literally changed my life.”

GIFT FOR HOUSTON NEIGHBORHOOD

After collector Charles Grichar purchased a 5-ton equine sculpture by Anna Hyatt Huntington, he put it on display in his Houston neighborhood. *The Torch Bearers*, which had stood watch over the Discovery Museum in Bridgeport, Conn., since 1963, was featured in a December 2013 Heritage auction. Today, the bronze sculpture sits on a lot Grichar owns in Lindale Park, a 1930s-era housing development near the city’s downtown.

“People in the neighborhood love it,” says Grichar, an engineer for National Oilwell Varco. “It’s become a neighborhood landmark.”

Huntington (1876-1973), a native of Massachusetts, was a prominent New York City sculptor. In 1915, she was the first woman to create a public monument in the city. Her pieces have been displayed at Columbia University, the Metropolitan Museum of Art, Central Park and the Bronx Zoo.

TELL US

We’re interested in where your auction treasures are now displayed. Email us at Info@IntelligentCollector.com.
A kid growing up on New York’s Long Island in the 1970s, Rob Rosen couldn’t wait to get home after school to check the mail. Who knew what surprises awaited in the mailbox?

“I used to send letters to the athletes I saw on television,” Rosen says. “I would send trading cards and they would sign them and send them back. Sometimes, they would include a signed photo. Roger Maris wrote back to me. So did Henry Aaron. I got responses from Gayle Sayers, Dick Butkus, Johnny Unitas. That’s when I first started getting really excited about collecting.”

After earning a degree from Brooklyn Law School, Rosen decided to work in the music business as regional director of promotion and marketing at Atlantic Records. “Our job was to break new artists and get their songs on the radio,” he says. But the calling of his childhood was too strong and in 2006, he launched his own sports collectibles business. “I had been a big collector for so long and had built relationships with all the serious players from the dealers to the auction houses. So, I turned my hobby into a career and opened BabeRuthAutographs.com.”

“Today, Rosen is a vice president of the sports collectibles category at Heritage Auctions, where he helps to manage a sports category that’s twice as large as its nearest competitor.

How did you transition from dealer to auction house?
As an adult, I first participated as a bidder with all the major auction houses, and as my collection got larger and I became a dealer, the relationships and dealings with the auction houses got stronger. One of those relationships was with [Heritage Director of Sports Auctions] Chris Ivy, who I did business with as a bidder, consignor and private treaty. As the Heritage sports department grew, Chris and I discussed the possibilities of a more formal business relationship. He may tell a different tale, but he drove pretty hard to the hoop.

As a young collector, you started with autographs. How did you move to general sports memorabilia?
My first non-autograph collectible was a Babe Ruth game-used bat. I bought it in auction. It was a 36-inch, 40-ounce beautiful piece of history that I enjoyed for many years. I no longer own it. I sold it for a nice profit, though.

So what gets you excited about sports memorabilia today?
Working with clients to build collections, whether it’s a game-used bat collection, autograph collection, vintage sports photography, whatever. Also, I still get juiced when a special piece comes in on consignment, one of those pieces either you can’t believe exists or can’t believe it’s in-house.

What’s a recent example of that?
A 1921 Babe Ruth game-used bat attributed to his then-record 59th home run of the season. It also happens to be the heaviest documented Babe Ruth bat, weighing in at 47 ounces. The ultimate Ruthian war club!

That realized $717,000 back in February 2015, right? Was that the top price realized for the year?
No, it came in second. Our highest price realized in the sports department in 2015 was the $956,000 we got for the 1965 Muhammad Ali and Sonny Liston fight-worn gloves.

Which lot over the past year was the most surprising as far as collector interest?
A Clemente rookie card graded PSA 9 stunned us and the entire hobby. Several of the vintage high-grade baseball cards from our July Platinum Night Auction did as well, but the Clemente rookie led the way. We were expecting about $150,000, but it realized $310,700.

What category of sports memorabilia collecting – excluding cards – saw the most growth in 2015?
Game used. Game-used bats, game-used jerseys from the iconic players … Ruth, Gehrig, Mantle, Cobb, Koufax, Clemente.

Is there a category you think is overlooked right now? Something you’d invest in?
Vintage sports photography, especially those by the big-name sports photographers. Charles Conlon, Paul Thompson, George Grantham Bain, George Burke and Louis Van Oeyen. It’s not in the basement anymore, but it is still far from the penthouse. Vintage photos in good condition with relevant subject matter are very rare, very desirable and have the ability to cross over that line to the art world.

What’s one thing you wish more collectors knew?
There are many reputable auction houses, authenticators and dealers in this hobby who handle themselves honorably and have a long-term perspective in dealing with clients. I wish more collectors, specifically the new collectors entering the hobby, knew how to distinguish them from the disreputable ones. I hate to think of how many collectors our hobby has lost because their first encounter was with the latter.

So what are the main things collectors should look for when dealing with an auction house, authenticator or dealer for the first time?
In short, do your due diligence and research on the auction house and the authenticator. If you have friends in the hobby, ask them. Call the auction house and develop a relationship. Reputable auction houses recognize the value of long-term customers and relationships.
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NUMBER OF KNOWN
examples of this ancient Roman gold coin of Emperor Gallienus featuring god of war Mars on its reverse (top). It sold for $20,700 at an April 2011 Heritage auction.

NUMBER OF MARTIAN spaceships visible in this half sheet poster for Paramount’s 1953 classic *The War of the Worlds*. It sold for $39,435 at a November 2006 auction.

NUMBER OF PAGES in this 1918 first edition of Edgar Rice Burroughs’ *The Gods of Mars*, with publisher’s red cloth and dust jacket. It realized $14,340 at a September 2011 auction.

YEAR THIS MARTIAN meteorite was found in Morocco. It realized $125,000 at a June 2013 Heritage auction.

APOLLO MISSION THAT used these two pages from the flight’s navigation dictionary – showing the “half-unit vectors” for Mars – referenced by Neil Armstrong and Buzz Aldrin while on the lunar surface. The lot realized $8,962.50 at an April 2013 auction.

TRADING CARD NUMBER of Topps’ 1962 “Mars Attacks!” series featuring this image. This original illustration by Norman Saunders, Wally Wood and Bob Powell realized $31,070 at a November 2012 auction.
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