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Auction Previews
Hank Williams,
Walt Disney, Batman



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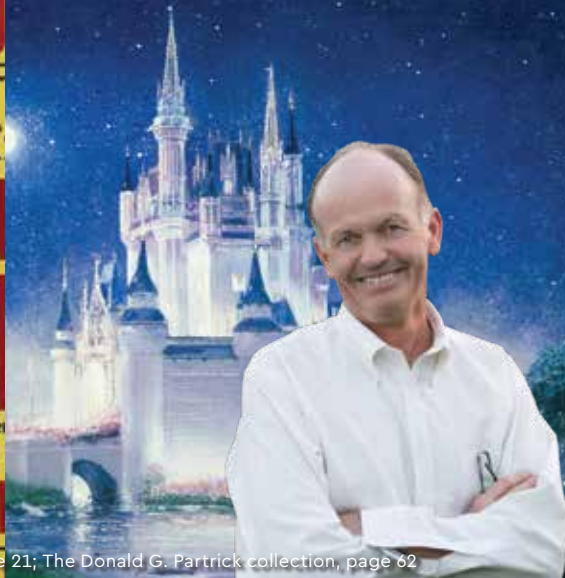
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Sweet, Sweet Nostalgia

Collectibles give us some degree of comfort in an otherwise topsy-turvy world

By Stacey Colino • Illustration by Andy Hirsch

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Bob Simpson from the Fort Worth Star-Telegram.
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EDITOR & PUBLISHER Hector Cantú

EDITORIAL

CONTRIBUTORS Debbie Carlson, Steffan Chirazi, Stacey Colino, Andy Hirsch, Pete Howard, Desiree Pakravan, Holly Sherratt, David Stone, Robert Wilonsky

ART & DESIGN

ART DIRECTOR Mark Masat

DESIGN Chris Britton, Wendie Goers, Lisa Jones, Jennifer Gregory

PHOTOGRAPHY

DIRECTOR OF PHOTOGRAPHY Brenna Wilson

PHOTOGRAPHY AND IMAGING Steve Ben-Shalom, Sam Bortnick, Laurisa Bouyer, Robby Brigham, Emily Clements, Keith Crowder, Alejandro De La Rosa, Brian Fewell, Sarah Fun, Kevin Gaddis Jr., Patric Glenn, Debra Gloria, Timothy Griffin, Haley Hagen, James Harris, Todd Hudgins, Randle Hudson, Michael Hughes, Brittany Kaluhikaua, Greg Kopriva, Chrissy Lanning, Darnell McCown, Christopher McElheney, Michael Napier, Jonas Ramos, Christina Revis, Matt Roppolo, Donna Rudy, Mayra Vazquez, Rob Villegas, Cheryl Vorhis, Brandon Wade, Faith Wenbourne, Nathan Whitney, Rebeka Williams, Jason Young

PRODUCTION

MANAGER Mary Hermann

COORDINATOR Jennifer Berumen

ADVERTISING

Diane Homer | 646.529.7254 | dhomer@saintsmarketing.co

CIRCULATION

Roger Kent, Matt Polakoff

CORPORATE & FINANCE

FOUNDERS Jim Halperin, Steve Ivy

PRESIDENT Greg Rohan

CHIEF OPERATING OFFICER Paul Minshull

EXECUTIVE VICE PRESIDENT Todd Imhof

EXECUTIVE VICE PRESIDENT Cristiano Bierrenbach

VICE PRESIDENT - MARKETING Jeff Greer

OFFICE

2801 W. Airport Freeway, Dallas, TX 75261-4127

214.409.1359 1.800.872.6467 Fax: 214.409.2359 Email: Info@IntelligentCollector.com

SUBSCRIPTIONS

For customer service in the U.S. call toll-free 800.872.6467.
IntelligentCollector.com

LETTERS

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FOREWORD BY JIM STERANKO

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Pulp Art

Todd Hignite
214-409-1790
ToddH@HA.com

Pulps

Rick Akers
214-409-1665
RickA@HA.com

[auction update](#)

[Exceeding Expectations](#)

SIMPSON COLLECTION PART 1 REALIZES MORE THAN \$14.6 MILLION

When the gavel fell on the last of the 349 coin lots offered in Part 1 of The Simpson Collection, the tally surpassed \$14.6 million at Heritage Auctions. “I’m happy to share the collection with so many enthusiasts,” Simpson said after the September auction. “Heritage did a wonderful job promoting the auction, and the results exceeded every expectation I had.”

The likes of Simpson’s collection have not been seen on the market in years (see “Bob Simpson’s Sweet Spot,” page 40). His 1894-S Barber dime, graded PR66 PCGS – one of only nine survivors – sold for \$1.5 million. Simpson’s 1796 JR-1 dime, SP67 PCGS, is the best-certified example of this variety. Angling for their chance at this lone specimen, collectors pushed the auction price to \$750,000. The highly anticipated 1795 Flowing Hair dollar, B-7, BB-18, MS65+, the finest with Silver Plug and considered the second-finest overall, ended at \$630,000.

Simpson, whose collection is ranked by Professional Coin Grading Service as one of the best ever amassed, is deaccessioning selections from that collection through Heritage continuing into August 2021.

“We are grateful to Mr. Simpson for selecting Heritage to conduct these auctions,” says Heritage Auctions President Greg Rohan. “Offering a collection such as this is a highlight of our work and relationships. We are simply thrilled for him.”



Bob Simpson's 1796 JR-1 dime, certified SP67 PCGS, is the sole finest certified of this variety.



December's auction will feature classic pulp titles such as *Spicy Adventure Stories* and *The Shadow*.

[Heritage Holds First Pulp Auction](#)

Heritage Auctions’ first dedicated pulp magazine and original art auction is scheduled for Dec. 2, 2020, featuring rarities from noted pulp collector Joe Rainone. “Following the incredible, record-setting results in our 2019 Glynn Crain Collection, auctions that completely reset the market, Heritage is ground zero for the explosion in collector interest for pulps and related art,” says Heritage Auctions pulp specialist Rick Akers. “This auction is sure to be the talk of the town with near complete runs of *The Shadow*, *Doc Savage*, *Astounding*, *Amazing Stories*, key *Weird Tales* issues and *Spicy pulps* galore.” Akers notes that Heritage holds numerous auction records for pulps and is now actively seeking consignments for future auctions. Visit HA.com/40155a for details.

[FUN Show Ready for Collectors](#)

The Florida United Numismatists Convention remains on the schedule, at press time, for Jan. 7-11, 2021, at the Orange County Convention Center in Orlando, Fla. The show, renowned as the bellwether event on the numismatic calendar, will feature more than 1,500 dealers, exhibitors and an expected 10,000 visitors.

Heritage Auctions is schedule to host auctions for U.S. Coins, Currency and World Paper Money. Among the featured lots is

Admission is free, however, attendees must first stop by the public registration booths to pick up their “HELLO” badge before entering the bourse floor. COVID-19 safety protocols, including masks and temperature checks, will be in effect. Visit FunTopics.com for details.



A Russian-American Company 25 Rubles note that circulated in the American West is part of Heritage's World Paper Money auction. It's expected to realize at least \$100,000.

[Official Heritage Auctions](#)

at the Florida United Numismatists Convention
Jan. 6-11, 2021

FUN U.S. Coins Signature® Auction 1326
HA.com/1326a

FUN Currency Signature® Auction 3581
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FUN World Paper Money Signature® Auction 4028
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looking back

1929

The year begins with the St. Valentine's Day Massacre. The Museum of Modern Art is established in New York City. Mother Teresa arrives in Calcutta to begin her work among India's poor. *Buck Rogers* and *Popeye* debut on newspaper comics pages. In sports, George Hainsworth becomes the first NHL goaltender to record 22 shutouts in one season, while Babe Ruth becomes the first professional baseball player to hit 500 home runs. At the first Academy Awards ceremony, Best Picture goes to the silent film *Wings*. And the Roaring Twenties end with a Wall Street crash in October.



Frank R. Paul's watercolor on board *The Ark of the Covenant*, for the August 1929 cover of *Air Wonder Stories* (inset), sold for \$53,750 at an October 2019 Heritage auction.



SCULPTURE

Harriet Whitney Frishmuth (1880-1980) studies with Auguste Rodin in Paris before returning to the United States to continue her work. A bronze piece titled *Scherzo*, circa 1929, portraying a young woman glancing at fish at her feet, from an edition of six, sold for \$95,600 at an October 2006 Heritage auction.

CRIME ARTIFACTS

On May 16, Al Capone (1899-1947) is arrested in Philadelphia for carrying a concealed weapon. A signed and fingerprinted police booking card from the arrest sold for \$71,700 at a May 2016 Heritage auction. Within a year, newspapers and law officials are calling the notorious gangster Public Enemy No. 1.



RARE BOOKS

Samuel Dashiell Hammett (1894-1961) was the dean of the hard-boiled school of detective fiction, with Sam Spade (*The Maltese Falcon*) among his legendary creations. Originally serialized in a pulp magazine, *The Dain Curse* tells the mysterious tale of a diamond theft from a wealthy San Francisco family. A first edition, with "dopped in" for "dropped in" on page 260, sold for \$27,500 at a March 2019 Heritage auction.

SPORTS

Eddie Shore (1902-1985) is considered among the NHL's greatest players, helping the Boston Bruins win their first Stanley Cup in 1929. Shore's Bruins jersey, worn between 1929 and 1931, sold for \$119,500 at a February 2015 Heritage auction.





auction previews

IMPORTANT LOTS IN UPCOMING AUCTIONS

28 THE RANDY LAWRENCE COLLECTION

Highly graded Batman
comics take curious
route to auction

- 12 Walt Disney
- 16 Hank Williams
- 21 Peter & Harrison Ellenshaw
- 25 Wilson Guards Flag
- 26 Texas Revolution
- 32 Gen. George Armstrong Custer
- 34 The Rolling Stones

Detective Comics #359 (DC, 1967, detail)
CGC NM/MT 9.8
Estimate: \$20,000-\$25,000
Comics & Comic Art Signature® Auction 7239
Jan. 14-15, 2021



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Phone bidding must be arranged 24 hours before your session begins. Call Client Services at 866.835.3243.



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*Patent No. 9,064,282

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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). Bid sheets are available on each auction home page; click on “Mail or Fax Your Bids.” Call Client Services at 866.835.3243 for bidding assistance.

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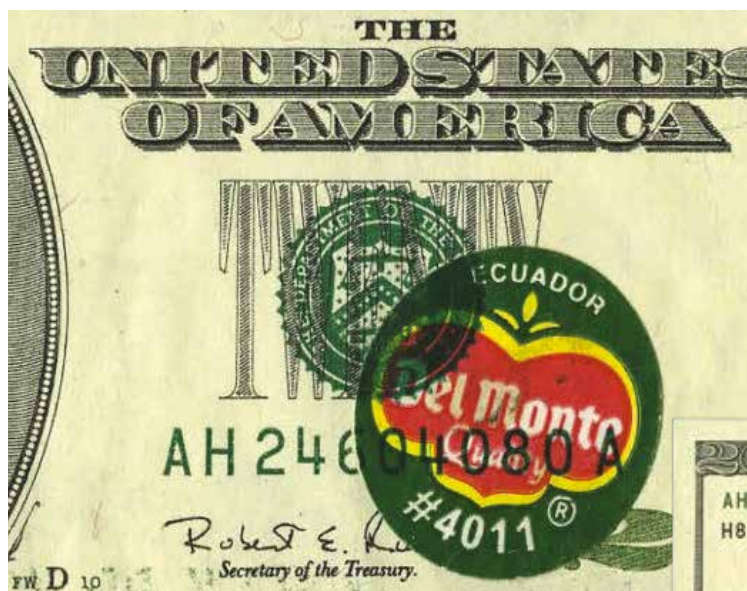
As the world’s largest collectibles auction house, Heritage Auctions provides superior collecting expertise, an unmatched client base, technical innovation and marketing prowess, ensuring you get the most for your treasures. Call the Consignor Hotline at 800.872.6467 or visit HA.com/Consign. See page 67 for consignment deadlines.

HERITAGE AUCTIONS CATALOGS

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The Del Monte Note

Banana sticker makes bill one of the most famous error notes in history



Fr. 2084-H \$20 1996 Federal Reserve Note
PMG Choice Uncirculated 64 EPQ
Estimate: \$25,000-\$35,000



Few pieces of paper money are as notorious as the Del Monte Note.

The misprinted \$20 bill has been featured on CNN, and Del Monte has used it in their advertisements. It even has its own Wikipedia entry, which dutifully notes the bill “was discovered by a college student in Ohio who received it from an ATM.” It was auctioned on eBay in 2004 for \$10,100. Two years later, it auctioned for \$25,300.

Both sales generated worldwide press. And why not? It’s one of the most peculiar collectibles on the market – a 1996 bill printed with a red, green and yellow Del Monte sticker next to Andrew Jackson’s portrait. It originated at a U.S. Treasury facility in Fort Worth, but how the fruit tag found its way onto the paper is unknown.

Paper Money Guarantee has authenticated the error as genuine

and not somehow faked outside the printing plant. Currency, the authentication service notes, goes through three printing stages: first, the back is printed, then the face, and then the bill receives serial number and Treasury seal stamps.

In the case of the Del Monte Note, the seal and serial number are printed on top of the sticker, meaning the fruit tag must have found its way onto the bill midway through the production process.

A Treasury employee losing track of his banana during a break? Who knows.

“This note has been central to nearly every conversation about the world’s greatest banknote errors since we last offered it in 2006,” says Dustin Johnston, vice president of currency auctions at Heritage Auctions. “It’s simply one of the most unusual and colorful error notes in the hobby.”

EVENT

CURRENCY SIGNATURE® AUCTION 3581

Florida United Numismatists Convention

Jan. 6–11, 2021 | Orlando, Fla.

Online: [HA.com/3581a](https://ha.com/3581a)

INQUIRIES

Dustin Johnston

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Dustin@HA.com

Walt's Backyard Train Plans

Precursor to beloved attraction among treasures offered at
The Art of the Disney Theme Park event



The Lilly Belle, a 7¼-inch gauge steam locomotive named after Walt Disney's wife was built in his backyard by his studio's machine shop.

Growing up in the Midwest at the turn of the 20th century, it's no wonder that a young Walt Disney was fascinated by the thundering steam trains that crossed the landscape – mechanical marvels that traveled iron roadways to great adventures just beyond the horizon. And as the story goes, it was on a train journey across the United States that Walt created Mickey Mouse.

A passion for steam trains permeated the Walt Disney Studios as well, with many of Walt's top animators – Ward Kimball and Ollie Johnston among them – devoting their time to restoring and operating full-sized antique locomotives. Even Disneyland and the Disney theme parks around the world that it inspired are surrounded by steam trains, setting the stage for each guest's adventures to come.

In 1949, Disneyland was not yet on the drawing board at the Disney Studios, much less part of the American cultural lexicon. That was the year Walt Disney purchased five acres of land in the Holmby Hills section of Los Angeles to build his family home.

Far from a typical home, Walt incorporated into the design of the grounds 2,615 feet of track for the Carolwood Pacific Railroad, a 7¼-inch gauge rideable miniature train. Taking its name from the property's Carolwood Drive address, the design and construction of the train layout and the train itself were Walt's passions – with even the engine bearing the name Lilly Belle in honor Walt's wife, Lillian.

As a busy studio head, it was Walt's escape to work with his team, among them Disney Studio Head Machinist Roger Broggie, to fabricate and build the train and to design and lay the track. The result was a backyard railroad as only Walt Disney could create, meandering around curves, over a trestle bridge and through an S-curve tunnel designed as much for fun as to spare Lillian's planned flower garden above it.

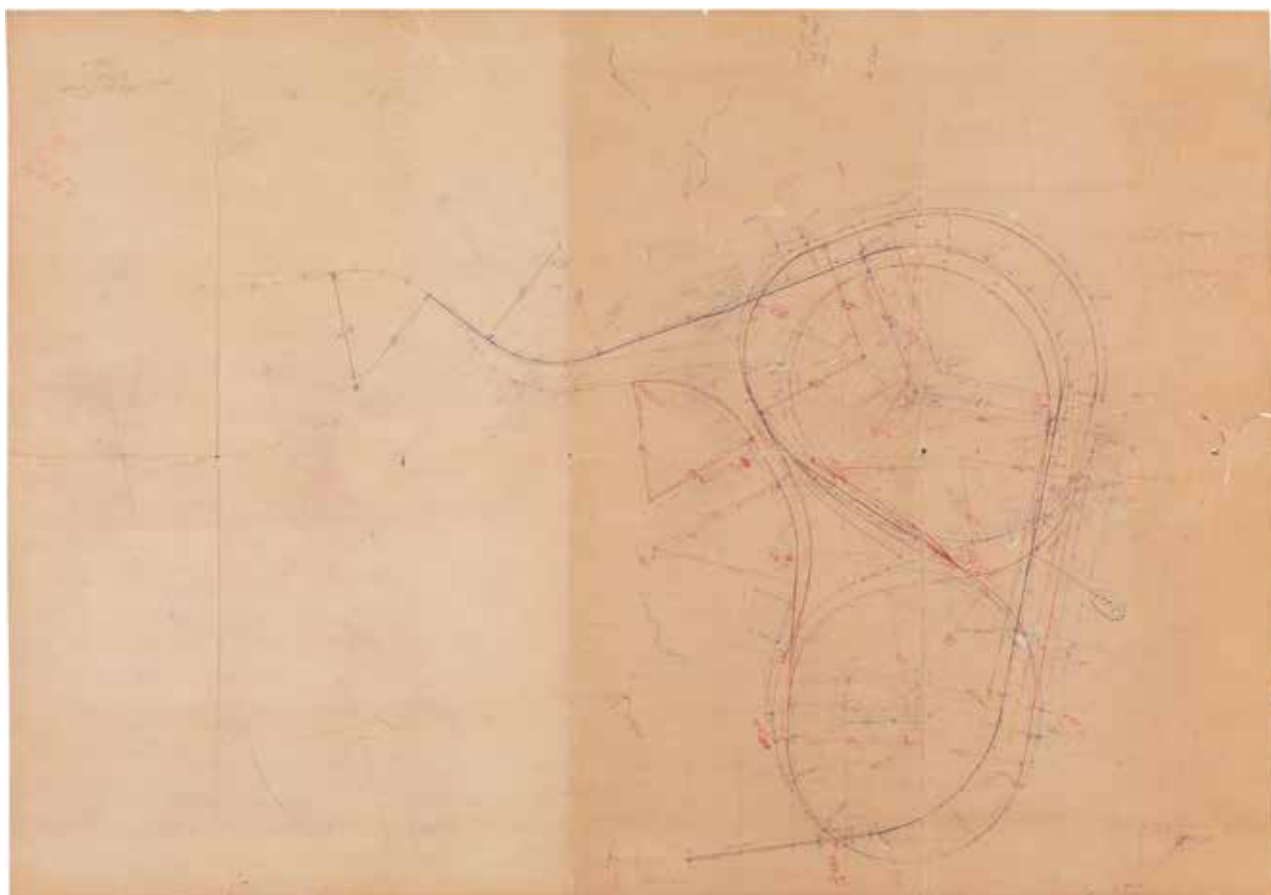
The Lilly Belle did its first test run on temporary track around the Disney Studio lot on Dec. 24, 1949, while track was still being laid at Walt's Holmby Hills residence, and the Carolwood Pacific

Railroad officially opened in 1950. From the moment of its first operation, it was a spectacle to behold, and Walt took personal pride in playing the proud host and engineer. When not at the studio, he could often be found tinkering in the train barn built on the property to house and service the Lilly Belle. Even though Walt discontinued operating his backyard railroad in 1953, it was not the end of Walt's railroad dreams – and they were about to get a whole lot bigger.

Drawing inspiration from his backward railway, Walt set about to inspire a team of designers and creators to bring to the amusement park what his animators had brought to animated

films. Just a few short months later, in 1954, Walt introduced the world to his latest dream, Disneyland. From its opening on July 17, 1955 until today, all who enter its gates are greeted by the site of Main Street Station, the glimmer of polished iron and brass in the Southern California sun, and the irresistible rumble of a live steam locomotive.

The design archive of Walt Disney's Carolwood Pacific Railroad, the backyard hobby that gave rise to Disneyland, is among the highlights of Heritage Auctions' February 2021 auction celebrating The Art of the Disney Theme Park. Offered is an array of art and memorabilia from Disney theme parks across



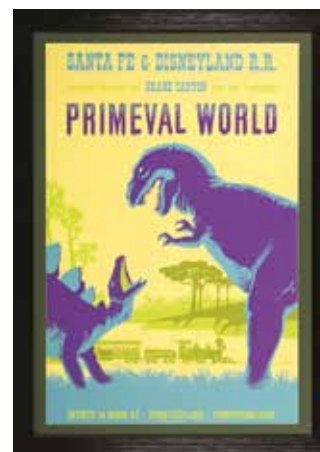
Important Archive of Walt Disney's Carolwood Pacific Railroad Layout and Plans
Estimate: \$200,000-\$300,000



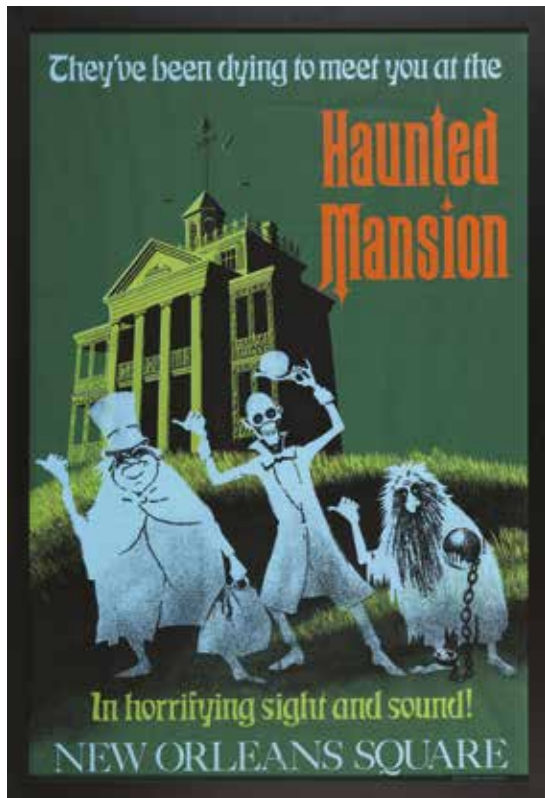
Disneyland Railroad Large Locomotive Wrench
Estimate: \$800-\$1,200



Disneyland Railroad Cast Iron Train Wheel
Estimate: \$2,000-\$3,000



Original Disneyland Primeval World Attraction Poster
Estimate: \$3,000-\$5,000



Original Disneyland Haunted Mansion
Attraction Poster
Estimate: \$8,000-\$10,000



Disney Cruise Line Promotional 40-inch
Ship Model "Fantasy"
Estimate: \$2,000-\$3,000



Original Haunted Mansion Quicksand Stretching
Portrait Painting
Estimate: \$40,000-\$60,000

the globe.

Comprised of dozens of pages of drawings and plans for the layout of Walt's backyard railway and a complete set of original cyanotype prints for the Lilly Belle locomotive, these are the plans that Walt relied on during the design and construction of the railway and include notes in Walt's own hand, as well as design work and renderings by other Disney Studios luminaries. Acquired by the consignor directly from the family of Roger Broggie more than 30 years ago, this archive has never before been offered to the public.

"This is truly the DNA of Disneyland, and it's simply unmatched," explains Jim Lentz, animation art specialist at Heritage Auctions. "There has never been something so personally connected to Walt Disney and so fundamental to the history of

Disneyland at its earliest stage. Without the backyard railroad, you don't have the dream of Disneyland. There's something magical and personal about these plans. It's a window into Walt's creative process and passion."

In addition to Disney's train archive, the auction includes more than 20 original screen-printed attraction posters, props from iconic Disneyland attractions including an original hand-painted stretching portrait from the Haunted Mansion, signs and displays from across Disneyland and Walt Disney World, original Disney theme park concept and development art, never-before-seen documents and ephemera, and a full array of vintage souvenirs and memorabilia from Disney parks around the world. "We've heard from so many Disney fans and collectors who want the Heritage Auctions touch on this category," Lentz says, "and we've

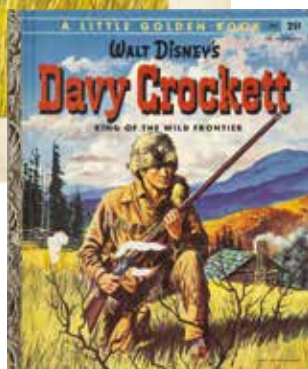
assembled quite the offering of memorabilia from more than six decades of Disney theme parks.”

If that’s not enough nostalgia for one auction, the event also features the largest collection of original Disney story book illustrations ever offered at auction. Offered lots include work by Disney Studios artists like John Hench, Bill Justice, Mel Shaw, Gustaf Tenggren, Al Dempster, Samuel Armstrong, Ted Parmelee, Campbell Grant, Dick Kelsey, Mel Crawford and Bill Justice.

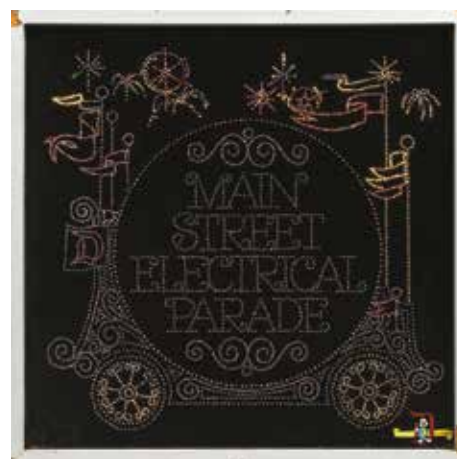
“The entire history of the Disney Studios will come to life in this offering, from animated classics like *Snow White*, *Cinderella*, *Peter Pan*, and *Pinocchio* to live-action projects like *20,000 Leagues Under the Sea*, *Davy Crockett* and *Zorro*,” Lentz says. “These pieces of pop-culture history span generations of childhood memories all inspired by the master storyteller, Walt Disney.”



Davy Crockett Little Golden Book
Storybook Cover Art, 1955
Estimate \$1,500-\$2,500



Bambi Storybook Cover Art
by Mel Shaw, 1941
Estimate: \$1,500-\$2,500



Disneyland Main Street Electrical
Parade Fiber Optic Display
Estimate: \$3,000-\$5,000

EVENT

**THE ART OF THE DISNEY THEME PARK
SIGNATURE® AUCTION 7252**
Feb. 27-28, 2021 | Dallas
Online: [HA.com/7252a](https://ha.com/7252a)

INQUIRIES

Jim Lentz
214.409.1991
JimL@HA.com

Bill King
214.409.1602
BKing@HA.com

Hank Williams Show Poster

Music legend died shortly after midnight on Jan. 1, 1953 ... never making two Ohio performances scheduled for that day

By Pete Howard

For the first time, the concert poster advertising the show that Hank Williams died en route to on Jan. 1, 1953, is heading to a public auction.

This New Year's Day concert in Canton, Ohio, is the stuff of legend, since it was the fateful show that Hank never arrived at. The original advertising poster shows it was going to be a blowout ... "The Biggest Jamboree of 1953."

This window card is a spectacular find from inside a barn in Canton, decades ago, and is one of only two examples known in collectors' circles worldwide. Thus, it's never been offered publicly before, and has changed hands just a time or two among the most elite of poster collectors.

But it doesn't take an expert to see that this poster has everything going for it. Most concert posters of the early 1950s were simple affairs; oftentimes plain, monochromatic, no picture of the artist, no song titles.

This poster exhibits more bells and whistles than Coney Island. It's large, at 22 by 28 inches, and was constructed on cardboard. It's highlighted by eye-catching red and yellow ink, with a great photo of Hank decked out in full stage garb, complete with guitar and radio-station microphone. It references Hank's legendary songs, "Jambalaya" and "Lovesick Blues," and uses a variety of fonts to grab your attention (just look at "In Person"). It lists a couple of legendary opening acts: Homer & Jethro are in the Country Music Hall of Fame, and Hawkshaw Hawkins was, sadly, killed in the same plane crash that took Patsy Cline's life a decade later. It has great ticket information, including the stunning general admission price of just 60 cents for children. And finally, it has the allure of a holiday, New Year's Day, and the sizzle of a double-header presenting both a matinee and evening show.

For decades, there have been commemorative posters produced for this show that state at the top, "If the Good Lord's Willing and the Creek Don't Rise." All of those are simple merchandising

posters, printed after Hank was deceased as items for gift shops. And in today's world of digital technology, cheap reproductions of this red and yellow poster proliferate for 10 or 20 bucks online. But this is the incredibly rare original advertising poster, designed and printed in the fall of 1952. How many could they have made for Canton, Ohio, a city of about 100,000 residents at the time? 100? Maybe 200? One thing's for sure... these were made to be torn down and thrown away right after the event. And history has shown that 99 percent, indeed, were.

The importance of Hank himself, of course, cannot be overstated. Some people just think "country music artist," but he was much more. He rose up through that genre, yes, but the classic songs Hank wrote have expanded outwards through the decades to encompass every musical genre. Naturally, Hank is in the Rock & Roll Hall of Fame, Country Music Hall of Fame and Songwriters Hall of Fame. How could he not be? "I'm So Lonesome I Could Cry," "Hey Good Lookin'," "Lovesick Blues," "Cold, Cold Heart," "Jambalaya (On the Bayou)," "Your Cheatin' Heart," "Honky Tonk Blues," "Move It On Over,"

"I Can't Help It (If I'm Still in Love with You)" ... the list of his classic songs is endless. In *Billboard*, Hank had 35 Top Ten's and 11 Number One's. And he only lived to age 29.

Hank's talent was so compelling and pervasive that he has a star on the Hollywood Walk of Fame. There have been a pair of biopics made about his life, *Your Cheatin' Heart* and *I Saw the Light*. And in 1980, a made-for-television movie was produced, about this very Canton concert, called *The Show He Never Gave*.

Hank, of course, had a son who is also in the Country Music Hall of Fame. But as far as we know, nobody in the Williams family has this poster.

And now maybe it can be yours.

PETE HOWARD is consignment director, entertainment and music, at *Heritage Auctions*.



Williams

EVENT

**ENTERTAINMENT & MUSIC MEMORABILIA
SIGNATURE® AUCTION 7238**
April 10-11, 2021 | Dallas
Online: [HA.com/7238a](https://ha.com/7238a)

INQUIRIES
Pete Howard
214.409.1756
PeteH@HA.com

The Ellenshaw Collection

Disney artist and son worked on some of Hollywood's greatest films

By Steffan Chirazi

Before CGI and technology became the standard in cinematic special effects, Peter Ellenshaw and Disney Studios were the brilliant visionary vanguards and purveyors of cinematic illusion. Ellenshaw is widely recognized as one of the greatest matte painters in Hollywood history, his natural artistic gifts manifesting themselves in son Harrison Ellenshaw and daughter Lynda Ellenshaw Thompson, who also became titans in the respective fields of matte painting and visual effects.

Inspired by the work of J.M.W. Turner, and Peter's step-father, the effects film legend Walter Percy Day, Peter created iconic, magical work with Disney, winning the Best Visual Effects Oscar in 1965 for *Mary Poppins*, and building a canon of spectacular credits in films such as *20,000 Leagues Under The Sea*, *Darby O'Gill and the Little People*, *Bedknobs and Broomsticks*, as well as Disney's first live-action film, 1950's *Treasure Island*. Peter was also a noted landscape and marine artist, as evidenced by pieces

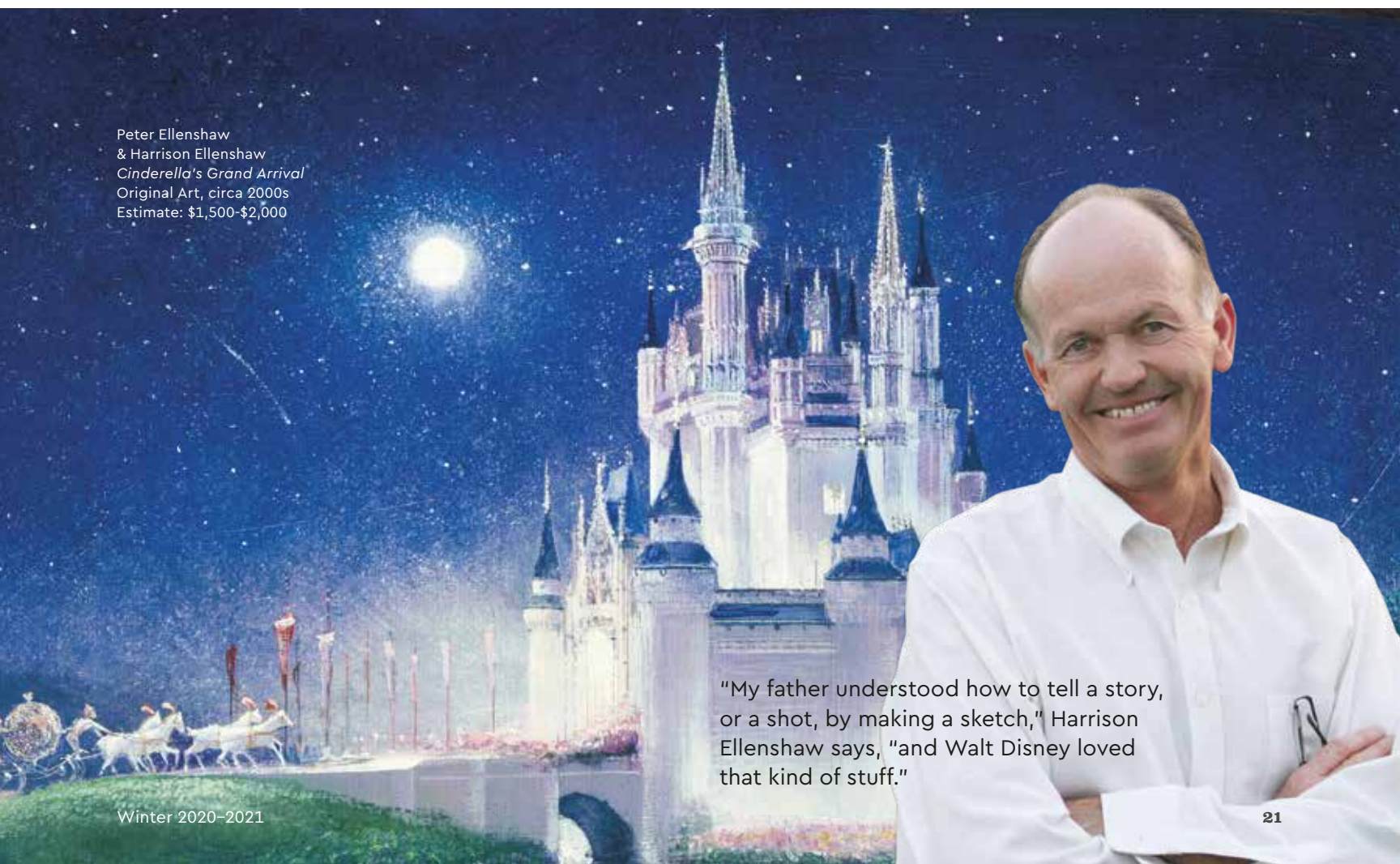
such as "Wood's Cove" and "Ships in Falmouth Harbor." He passed away in 2007.

Harrison achieved fame in his own right thanks to 1977's *Star Wars* and 1980's *The Empire Strikes Back*, as well as becoming the head of Disney's special effects department, Buena Vista Visual Effects (BVVE).

"I miss my father," Harrison says warmly one weekday afternoon from his Southern Californian home. "I look back at his art now and it's magnificent. We had a special relationship because we both ended up in the same business, and sometimes that made it a little competitive. I think for us, the turning point was probably *Star Wars* because before that, my father had *Mary Poppins*, *20,000 Leagues Under the Sea*, *Darby O'Gill and the Little People* and all those other movies, but with *Star Wars* I went into the same league."

Harrison is offering 100 pieces from The Ellenshaw Collection

Peter Ellenshaw
& Harrison Ellenshaw
Cinderella's Grand Arrival
Original Art, circa 2000s
Estimate: \$1,500-\$2,000



"My father understood how to tell a story, or a shot, by making a sketch," Harrison Ellenshaw says, "and Walt Disney loved that kind of stuff."

to fans worldwide at Heritage Auctions' animation art auction scheduled for Dec. 11-13. "This is the very first time the Ellenshaw Family Archives have ever been opened for sale to the public," says Stephen Wetzel from Heritage Auctions. "Some of the artwork from these films is coming to market for the first time, and there are pieces from the personal Ellenshaw art collection that are also new to market."

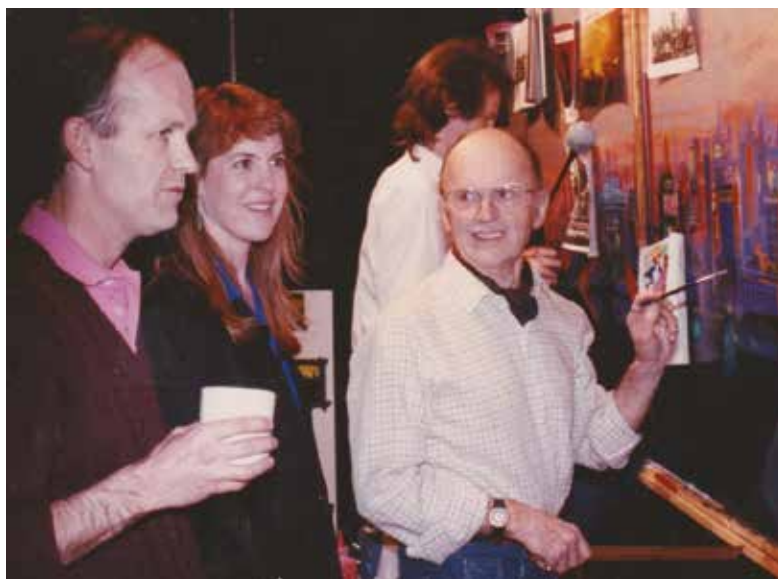
"Lynda and I," Harrison adds, "both came to the same conclusion, that we will never have a place big enough to exhibit everything and artwork like this needs to be out hanging somewhere for others to appreciate, to have an opinion about, and to enjoy."

When you see the concept piece *Treasure Island*, what thoughts do you have?

That my father understood how to tell a story, or a shot, by making a sketch, and Walt Disney loved that kind of stuff. Walt didn't want to go on location. *Treasure Island* was shooting in England, so OK, let's have Peter Ellenshaw make the English seaside look like the Caribbean.

How about something like [the painting titled] *3rd Hole at Mauna Kea, Hawaii*?

My father did not play golf, but there's a beauty to golf courses that my father enjoyed. He loved going to Hawaii because it was so beautiful, so he began to paint golf



Harrison and Lynda with their father Peter, who worked on the 1990 film *Dick Tracy*. "I look back at his art now and it's magnificent," Peter says of his dad's work.



Peter Ellenshaw (1913–2007)
20,000 Leagues Under the Sea Original Interpretive Art, circa 1990
 Estimate: \$10,000–\$20,000



Harrison Ellenshaw began his career at Disney Studios before joining George Lucas' Industrial Light and Magic, where he worked on the original *Star Wars* trilogy.



courses. I will reveal a story nobody's ever heard before. ... Somebody asked my father to do a commission for the owners of Loch Lomond [Golf Club in Scotland]. He did a piece for the clubhouse and the owner's wife said, "No, I don't like that." And so my father, who did not take kindly to people without artistic background criticizing a commission, said, "Too bad!" She came back and said they weren't going to pay because it needed to be the certain way she wanted it. He said he didn't care. So I painted it! We got the money, everybody was happy. And the good thing was that we got to keep the original painting that he had done."

Let's talk about one of your pieces now, Alice in Wonderland: Floating in Wonderland, an original interpretative art piece. What does it mean to you?

Alice in Wonderland was always one of my favorites. I love the concept of falling into the rabbit hole and chasing the White Rabbit. And so I tried to incorporate, as I do in a lot of pieces, that universal memory trigger which makes the relatability so strong. We all want to follow the White Rabbit, and then we get down in there, we have to deal with the craziness.

Peter Ellenshaw
3rd Hole at Mauna Kea, Hawaii, Original Painting, 1994
Estimate: \$5,000-\$7,500

Peter Ellenshaw
Ships in Falmouth Harbor, England, Original Painting, 1977
Estimate: \$5,000-\$7,500



When working on a matte painting, say for Star Wars, are you feeling the film or are you feeling the directive of the scene that you have to paint as a piece of standalone art?

You constantly have to step back, look at what you're doing, and remember the purpose of the shot. It may be as simple as getting from the previous shot to the next shot, and if it doesn't progress the story or give more information to the viewer, then drop it. Always keep in mind, 'Why am I painting this?' And George [Lucas] had an unfortunate habit of not telling you. On *Star Wars*, I was looking at the plate for the Millennium Falcon and it was called "The Pirate Ship." They built half the set in London, So I painted in the other side to make it look like a "dual cockpit" with a left side cockpit and a right side cockpit. Showed it in dailies and everybody laughed. George said, "Did you look at the model?" I said no, I work at night, things are locked up. So he said, "Go look at the model." He learned that you've got to tell the effects people what we're doing here. That's why *Empire Strikes Back* is so great, because we were all part of a dream team. Communication is key.

Finally, would you agree that matte art has analog warmth versus the cool clinical accuracy of digital art?

They [digital pieces] are sterile. They don't have the human touch. I had been around my father, seen him mix colors and it was still a magic trick. He could just go, "Here, here, here," and it matched perfectly, which of course became the real challenge with matte paintings. It took me four or five years to get to the point that I could just do that automatically.



STEFFAN CHIRAZI is a Bay Area author and freelance writer whose work has appeared in a variety of international publications, including the *Metallica Club's So What! magazine*, the *San Francisco Chronicle* and *Kerrang!*



Peter Ellenshaw
Wood's Cove, Original Painting, 1963
Estimate: \$2,500-\$5,000



Peter Ellenshaw
Treasure Island Concept Art, 1950
Estimate: \$2,500-\$5,000

EVENT

ANIMATION ART SIGNATURE® AUCTION 7235

Featuring The Ellenshaw Collection
Dec. 11-13, 2020 | Dallas
Online: [HA.com/7235a](https://www.ha.com/7235a)

INQUIRIES

Stephen Wetzel
214.409.1653
StephenW@HA.com

Jim Lentz
214.409.1991
JimL@HA.com

Wilson Guards 'Trophy' Flag

Union colonel acquired Texas company banner after Confederate loss at Arkansas Post



Confederate States of America
10th Texas Regiment "Wilson
Guards" Battle of Arkansas Post,
Jan. 9–11, 1863, First National
"Trophy" Flag
70 × 41½ in.
Estimate: \$25,000-\$35,000

By early 1863, the Confederate States Army had constructed a large, earthwork fortification near Arkansas Post on a bluff above the Arkansas River to prevent Union Army passage to Little Rock.

Among the troops stationed at the fort was the 10th Regiment Texas Infantry. One of its companies was given the designation "Wilson Guards." Initially manned by about 5,000 fighters, disease and a tenuous supply chain had left the garrison in a poor state.

On Jan. 4, an estimated 33,000 Union troops moved in on Arkansas Post. After three days of devastating attacks, Confederate troops began raising white flags. The defeat at Arkansas Post cost the Confederacy a quarter of its deployed forces in Arkansas.

It marked the largest surrender of rebel troops west of the Mississippi River before the Confederates' final surrender in 1865, according to the Encyclopedia of



Mungen

Arkansas History & Culture.

Among the war trophies of the battle was a 10th Texas Regiment's "Wilson Guards" flag, which fell into the hands of Colonel William Mungen of the 57th Ohio Volunteer Infantry.

After the war, Mungen was elected to the U.S. House of Representatives, representing Ohio's 5th congressional district. The flag has remained in the family since that time, at one point displayed in a family grocery store window. It's being offered by the Mungen family at Heritage's arms and armor, Civil War and militaria auction scheduled for Dec. 6.

"The flag was likely made by a group of Texas women and presented to the company at the time of their muster," says David Carde, militaria expert at Heritage Auctions. "It's not often that we see these kinds of historical artifacts at

an auction that can be traced to the beginning, so we expect interest to be strong."

EVENT

**ARMS & ARMOR, CIVIL WAR & MILITARIA
SIGNATURE® AUCTION 6229**
Dec. 6, 2020 | Dallas
Online: [HA.com/6229a](https://ha.com/6229a)

INQUIRIES
David Carde
214.409.1881
DavidC@HA.com

Texas Revolutionary Map

Lithograph showing layout of Goliad's 'Fort Defiance' drafted in days that proved vital to independence

In the weeks before Texas declared its independence from Mexico, Colonel James Fannin took his men to defend Presidio La Bahía at Goliad. After the overwhelming defeat of Texas rebels at the Alamo about 100 miles away, Fannin prepared for the advancing Mexican Army by fortifying the presidio and renaming it Fort Defiance.

Among Fannin's officers was Joseph M. Chadwick, 24, a military and topographical engineer from New Hampshire who had attended West Point and in 1835 volunteered to help Texas win its independence. Chadwick's duties included mapping the presidio. Among his apparent last acts was sending the drawing, dated March 2, to his family back on the East Coast.

On March 19, Mexican troops surrounded 300 men of the Texian Army on an open prairie near Goliad. After the Mexicans received overwhelming reinforcements and heavy artillery, Fannin – faced with annihilation – raised a white flag. The rebels were returned to the presidio, now their prison, and executed as “pirates” on March 27, 1836.

The brutality of the executions was among the factors that strengthened the resolve of the rebels. Within four weeks, Mexican



Before heading to Texas, Joseph M. Chadwick (above) sat for a portrait by noted Old West painter George Catlin (1796–1872). The men shared an interest in the Southwestern frontier.

General Antonio López de Santa Anna was defeated at the Battle of San Jacinto, opening the path for Texas' full independence.

Based on Chadwick's drawing, New York lithographer Alfred E. Baker in the weeks or months after the massacre produced a lithograph with a bird's-eye view of the fort, showing the church within its walls and the position of the various companies. Baker's modifications included what may be the first printed depiction of a Texas revolutionary flag. Both the original hand-drawn map and Baker's printed version descended through the Chadwick family and were published in a 1965 *American Heritage* article. Prior to that publication, the map's existence was apparently unknown to Texana scholars.

“This is one of the rarest of all Republic of Texas maps, quite likely a unique example,” says Curtis Lindner, director of Americana at Heritage Auctions. “It is quite possible that it was printed solely for the family and not for

public sale. As far we can tell, this is the only-known impression of this important historical document.”

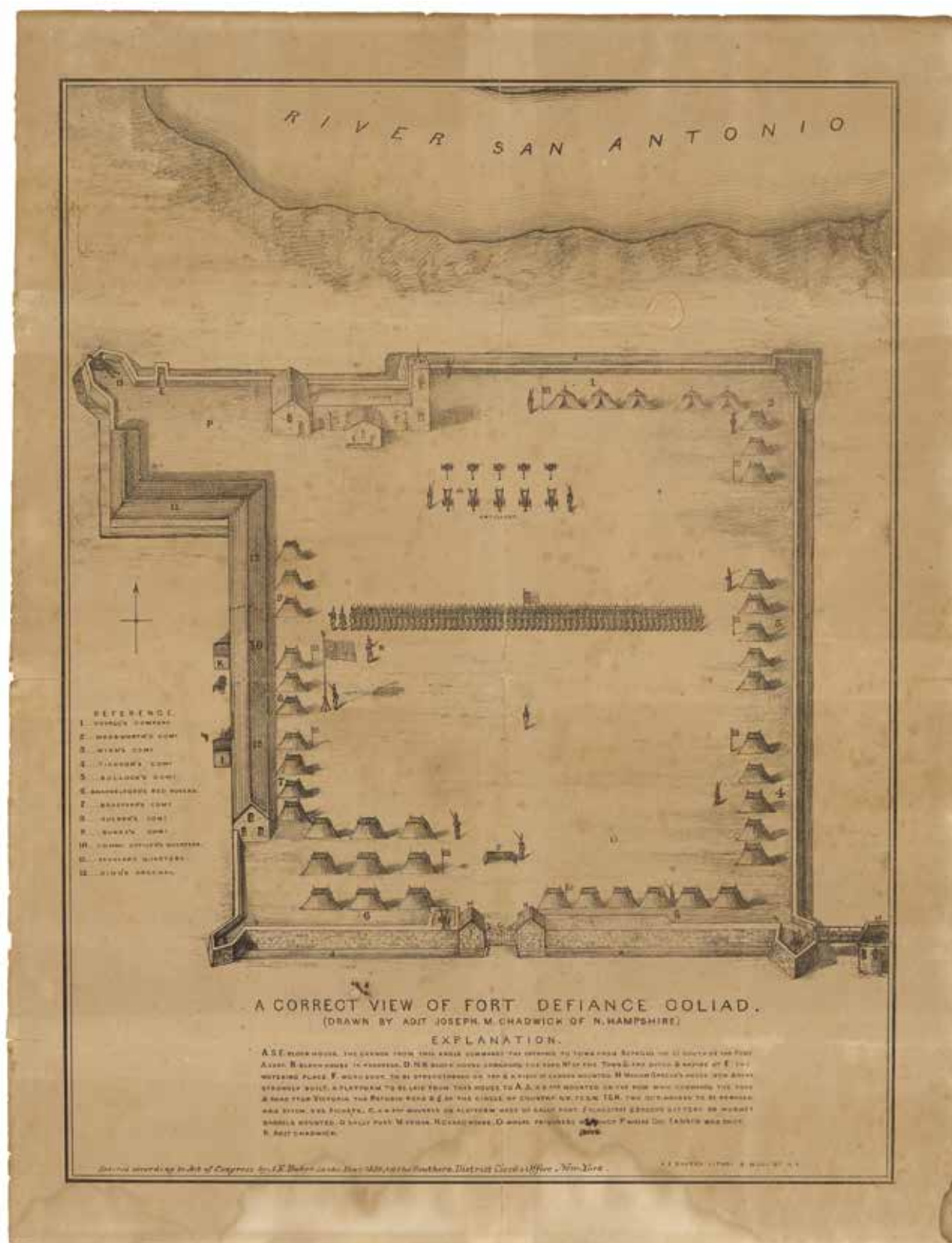
The lithograph shows what may be the first printed depiction of a Texas revolutionary flag.



EVENT

**AMERICANA & POLITICAL
SIGNATURE® AUCTION 6235**
Feb. 27–28, 2021 | Dallas
Online: [HA.com/6235a](https://ha.com/6235a)

INQUIRIES
Curtis Lindner
214.409.1352
CurtisL@HA.com



Joseph M. Chadwick (1812-1836)
Map Showing "A Correct View of Fort Defiance Goliad"
Printed and published by A. E. Baker, 8 Wall Street, NY
Image size: 16 x 12 1/8 in.
Opening bid: \$50,000

Batman's Finest

Collector Randy Lawrence parts with some of the highest-graded Dark Knight comics ever assembled

By Robert Wilonsky

Two years ago, one of the world's most prominent collections of Batman comic books was stolen from a Florida self-storage unit.

It was the CGC-certified, award-winning, headline-making Alfred Pennyworth Collection amassed by Randy Lawrence, who until recently thought he might never again see the comics he spent most of his 60 years collecting. The brazen theft around the beginning of 2019 made national headlines; the arrests did, too. For nearly two painful and terrifying years, Lawrence almost singlehandedly worked to secure the collection's return.

When he said farewell to the Batman books for a second time, at least it was on his terms: Lawrence helped load the comics into a van headed for Heritage Auctions' Dallas headquarters so part of the collection could be auctioned in November. Part II of the auction is scheduled for Jan. 14-15, 2021. "And when they went on the van and it drove away, it was like saying goodbye to your kid going off to college," Lawrence says, "except I am not going to see them again."

Lawrence's decision to part with his collection of more than 1,000 Dark Knight issues brings to market some of the finest-graded *Batman* and *Detective Comics* issues ever available in a single place. The Golden Age issues offered in November included *Batman* No. 2, graded CGC 9.0; *Batman* No. 6 at CGC 9.4; and *Detective* No. 140 at CGC 8.0.

The collection's Silver and Bronze age issues will be available in January's sale. And additional titles, most of which are more modern in vintage, will be available in weekly Sunday sales beginning in January. Many of the books in the collection – named for Bruce Wayne's loyal butler, Alfred Pennyworth – are among the highest-graded copies ever to hit the market.

"Randy was diligent in building his collection," says Aaron White, a consignment director in Heritage's Comics & Comic Art department. "He was devastated when the books were stolen, but earlier this year [2020], he called me and said, 'I got the books back and I would feel more comfortable selling them now so it doesn't happen again.'"

"I can totally understand. He went through a terrible ordeal and worked really, really hard to recover the books. He was thrilled to get them back, and I'm excited we're getting to sell them. It's a really special collection."



"When I went to bed surrounded by my comics, it was such an incredible feeling," says Randy Lawrence. "I could look at each book and remember where I bought it, what the deal was. Every book had a story."

It's one Lawrence began assembling in the spring of 1965, in Cedarhurst, N.Y., a village on Long Island's South Shore.

This is how Lawrence tells the story.

It's Sunday morning. A 6-year-old boy wakes up and climbs out of bed. He spies something unfamiliar lying on the bedroom floor: two comics books. On the cover of one, Batman and Robin punch away at the Riddler, who's spinning like a top and laughing manically. On the other, Spider-Man is snared in the steel tentacles of a robot powered by *Daily Bugle* editor J. Jonah Jamison.

Lawrence devoured his copies of *Batman* No. 171 and *The Amazing Spider-Man* No. 25. He read them over and over, at least until the next Sunday morning, when his father delivered more books. On and on this went. "For years," Lawrence recalls, his voice rising in delight at the distant memory. Every little boy should be so lucky.

In time, the young boy took to hiding his prized possessions. First, in a secret room in the family's finished-out basement. Then a safe-deposit box. Then, as the collection grew and grew, storage lockers and, eventually, self-storage units large enough to contain what became one of the world's finest Batman collections. A father's gift became a hobby that blossomed into a passion that morphed into a lifestyle.

Then came Jan. 8, 2019.

That afternoon, Lawrence drove to his self-storage unit in Boca Raton, Fla., to drop off some comic books in need of filing. For almost a year, Lawrence kept his cache of comics in this unit. Because the collection of more than 600 books was too large to keep at home. And because the unit was fire-proofed. And secured.

Or so he thought.

That morning, Lawrence opened the door to the unit and immediately noticed a cardboard box was out of place – “just a little,” he recalls, but enough to make him fear the worst. He yanked off the tarps covering the long white boxes that held his comics. All of them were empty. His worst fears had been realized.

“I just remember letting out a wounded-animal scream,” Lawrence says. “It was the most horrible feeling I’ve ever had. I ran downstairs to the manager. She came up to take pictures. The police came out. I was hysterical.”

Lawrence posted his inventory of graded titles to comics message boards, begging collectors and shop owners to keep a look-out for his pilfered nest egg. In short order, the theft made headlines. The *Sun Sentinel* in South Florida ran a story beneath this banner: “Holy heist, Batman! Thief drops through roof to nab \$1.4 million in comics.” (The real value of the pilfered assemblage of historic Batman titles was closer to \$2 million.) The Associated Press quickly followed; so, too, the local and national TV news.

On Jan. 21 came another wave of headlines, after a comic-store owner in Phoenix caught a man trying to sell a handful of the stolen books. As Fox News reported at the time: “Florida man arrested after he allegedly tried to sell Batman comics from \$1.4M collection.”

Lawrence and attorney Wayne Schwartz spent a long time trying to reclaim his comics – first, from the man who pleaded guilty to trafficking Lawrence’s stolen property; then, from the investigators and attorneys who had taken custody of his books. When he finally got them back in early 2020, “I felt like the luckiest, luckiest guy,” Lawrence says.

“The first night, when I went to bed surrounded by my comics, it was such an incredible feeling,” he says. “I could look at each book and remember where I bought it, what the deal was. Every book had a story.”

For a time, he started collecting again. But eventually, after the thrill and relief dissipated and worry again returned, Lawrence called Aaron White at Heritage and said: *Now’s the time. Come get them.* Lawrence is 60 years old, and ready to retire and cut loose his prized possessions. It’s a moment familiar to many collectors who believe themselves but temporary custodians of history.

So he summoned the van. And he said his farewells. And it was not easy, most of all because the man who made him fall in love with comic books isn’t around to see what those copies of *Batman* and *Spider-Man* wrought.

“I wish my father had been around,” Lawrence says. He snuffles a bit. “I get a little emotional. This whole thing was really because of him. I don’t know if I ever would have read a comic or bought a comic. It was all because of that Sunday morning, waking up with those comics on the floor. He would have kept me sane the whole time the comics were gone, and he would have relished their return.”

EVENT

COMICS & COMIC ART
SIGNATURE® AUCTION 7239
Jan. 14–15, 2021 | Dallas
Online: HA.com/7239a

INQUIRIES
Aaron White
214.409.1763
AaronW@HA.com



Detective Comics #359 (DC, 1967)
CGC NM/MT 9.8
Estimate: \$20,000–\$25,000



Batman #169 (DC, 1965)
CGC NM/MT 9.8
Estimate: \$8,000–\$9,000



Batman #171 (DC, 1965)
CGC NM 9.4
Estimate: \$8,000–\$10,000



Batman #100 (DC, 1956)
CGC VF/NM 9.0
Estimate: \$7,000–\$9,000



Batman #121 (DC, 1959)
CGC VF/NM 9.0
Estimate: \$18,000–\$20,000



Batman #115 (DC, 1958)
CGC NM 9.4
Estimate: \$5,000–\$7,000

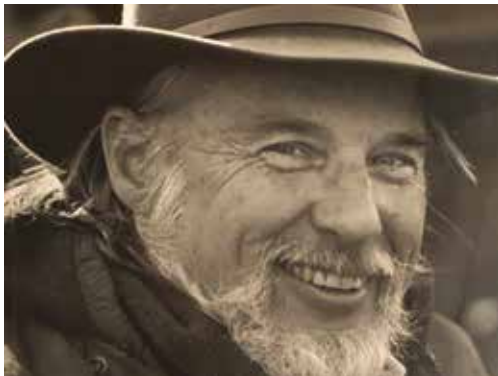
The Bill Bentham Collection

California veterinarian's Civil War artifacts include numerous 'fresh-to-market' treasures

As a veterinarian, Bill Bentham was an avid horseman. He became involved in endurance riding in the 1970s as president of the American Endurance Ride Conference, a national organization dedicated to the sport.

When not on a horse, the Oakland, Calif., native and longtime Bay Area resident enjoyed cavalry history – primarily that of the Civil War and Indian Wars, of which he amassed an extensive collection of memorabilia.

Notable pieces in his collection include Eagle Head Cavalry officer's spurs, a 4th U.S. Cavalry Kepi with insignia, a Union Cavalry shell jacket with yellow piping and fitted for shoulder scales, and a Cavalry saber with named battles engraved on the scabbard. Other treasures include martially marked Colt revolvers, a pre-Civil War Hardee hat, a California Militia "Eureka" belt buckle, a Civil War M1840 medical staff sword, complete with associated epaulettes, and extensive U.S. military mounted accessories, including a pair of Anson Mills Cavalry experimental spurs.



Bill Bentham is remembered as an animal rescue advocate, a dynamic storyteller and a generous friend.

Rarities from the Bentham collection – many never offered to the public before – are part of Heritage's Arms & Armor, Civil War & Militaria Signature® Auction set for Dec. 6, 2020. "There's no better time to enjoy 'fresh-to-market' collections, which can be said about the Bill Bentham collection," says David Carde, Heritage Auctions' arms and armor consignment director. "Including some rare U.S. Cavalry and militaria treasures, which are bound to impress, it's a great opportunity to own a piece of U.S. history, from the Civil War through World War II."

In addition to militaria, Bentham's interests included classic cars; radio-control aircraft; and outdoor activities such as fishing and hunting. "Bill was an animal rescue advocate, a dynamic storyteller and a generous and inclusive friend," Carde says. "He was the quintessential collector."

Bentham passed away unexpectedly in February 2020. He was 81.



U.S. M1840 Medical Staff Officer's Sword with Epauletttes
Estimate: \$4,000-\$6,000

EVENT

ARMS & ARMOR, CIVIL WAR & MILITARIA SIGNATURE® AUCTION 6229

Featuring the Bill Bentham Collection
Dec. 6, 2020 | Dallas
Online: HA.com/6229a

INQUIRIES

David Carde
214.409.1881
DavidC@HA.com

Martial Colt 1851 Navy U.S. Marked Revolver
Estimate: \$5,000-\$7,000



Ainsworth Inspected U.S. Cavalry Colt Single
Action Army Revolver, Mfg. 1874
Estimate: \$7,000-\$9,000



Colt Model 1860 Army Percussion Revolver,
2nd Year of Production
Estimate: \$4,000-\$5,000



Pre-Civil War M1858
Cavalryman's Hardee Hat
Estimate: \$5,000-\$7,000



The Michael Ward Collection of Western Americana

Air Force sergeant known for acquiring some of the finest material in the hobby

For nearly three decades, Michael Albert Ward pursued rare artifacts from George Armstrong Custer's lifetime and the American Indian Wars, Western and American Indian art, and firearms and militaria from these periods. The result is one of the finest collections of its kind.

Ward was born in Billings, Mont., a place that would come to have a lasting impression on his life. As a youngster, he frequented areas in Montana with historical significance to American Indian history, including the Little Bighorn Battlefield. Ward always had an admiration for the early American firearms, which was heightened when he enlisted in the U.S. Air Force in 1960.

He received numerous commendations, including the Air Force Commendation Medal for his meritorious service, before he was honorably discharged as a staff sergeant in 1966.

Following his return to the United States, his interest in real estate began. He met his future partners and together they formed Ramco-Gershenson, which became a publicly traded real estate investment trust in 1996. At his home in Oxford, Mich., Mike created museum-style displays of his Custer collection, firearms, American Indian artifacts and other collections. His hobbies also included horseback riding, hunting game birds with his son and grandson, painting, driving sports cars, researching his family tree and golfing.

Ward loved acquiring objects with historical importance. He traveled throughout the United States to different auctions,



Michael Ward loved acquiring objects with historical importance

displayed his collection and often won "best of show." He wrote articles and developed relationships with museums, galleries and other collectors that shared his interest and passion. "He was worldly, intelligent, smart and lived what he was passionate about," says daughter Jennifer.

As a respected firearms collector, his collection included special Henry rifles, Colt conversions, Custer battlefield guns and even modern guns. His favorite items included Brigadier General Edward Godfrey's 7th U.S. Cavalry "Tuebor" medals; a medal that was made especially for Custer's wife Libbie; a Civil War 1860 Henry Rifle; and several rare tomahawks marked by the maker Pierre Chouteau.

Exquisite items from Ward's collection are featured in Heritage's Americana auction scheduled for April 17, 2021.

"Michael sought out and acquired some of the finest Western material when it was offered to the market," says Curtis Lindner, director of Americana at Heritage Auctions. "He especially sought out rare and desirable George A. Custer material, as evidenced by the MOLLUS medal issued to General Custer. The collection has several rare and unique pieces. He sought out the best of the best."

In 2006, Ward was given the biggest battle of all when he was diagnosed with lung cancer. "With his courage, strength, competitiveness, stubbornness and love of the simple things in life, there was nothing he could not do, and he never gave up," says his daughter. "He had enough fight in him to turn a six-month diagnosis into 14 incredible years of memories with his family and friends."

U.S. 7th Cavalry "Custer" Colt Single Action Revolver



EVENT

AMERICANA & POLITICAL SIGNATURE® AUCTION 6233

Featuring the Michael Ward Collection of Western Americana
April 17, 2021 | Dallas
Online: [HA.com/6233a](https://ha.com/6233a)

INQUIRIES

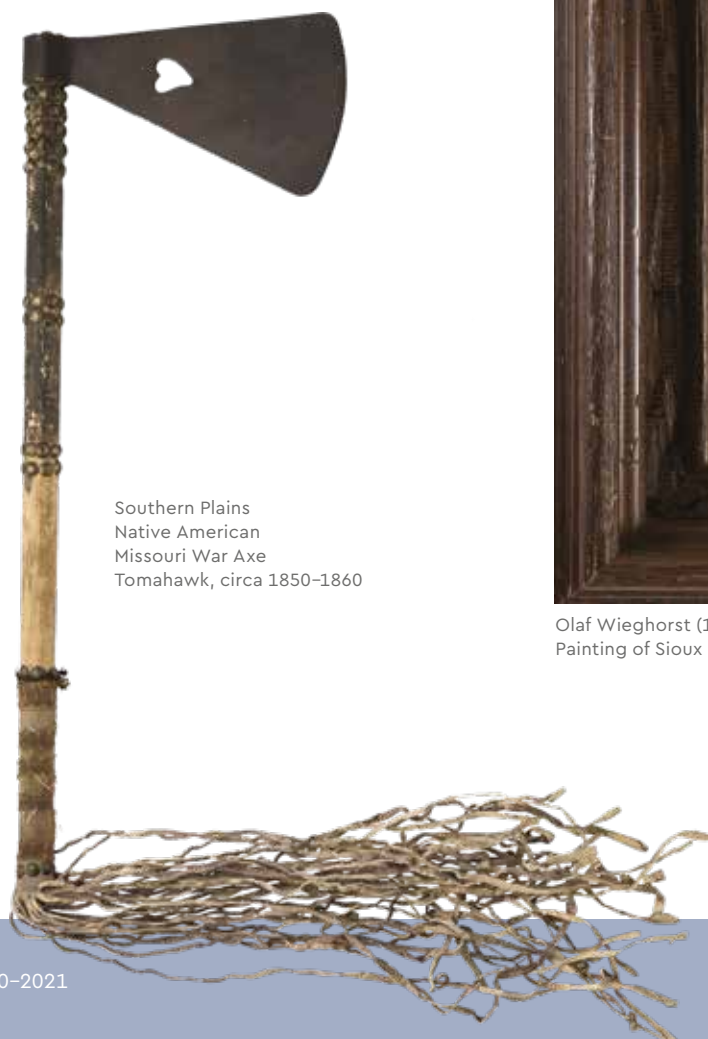
Curtis Lindner
214.409.1352
CurtisL@HA.com



Gen. George Armstrong
Custer (1839–1876)
Gold and Enamel MOLLUS
Medal Belonging and
Issued to Custer



Olaf Wieghorst (1899–1988)
Painting of Sioux Sentry



Southern Plains
Native American
Missouri War Axe
Tomahawk, circa 1850–1860

The David Swartz Vintage Vinyl Archive

Noted collector offering one of the finest, meticulously curated collections of its kind

The 1968 Rolling Stones' single *Street Fighting Man* has been called the band's most political song, reflecting the civil unrest seen in Europe and the United States during the Vietnam War.

When released, radio stations across the country refused to play the tune, fearing it would incite violence. In the United States, the picture sleeve for the record – with an image of police beating protestors in Los Angeles – was quickly pulled by the band's label.

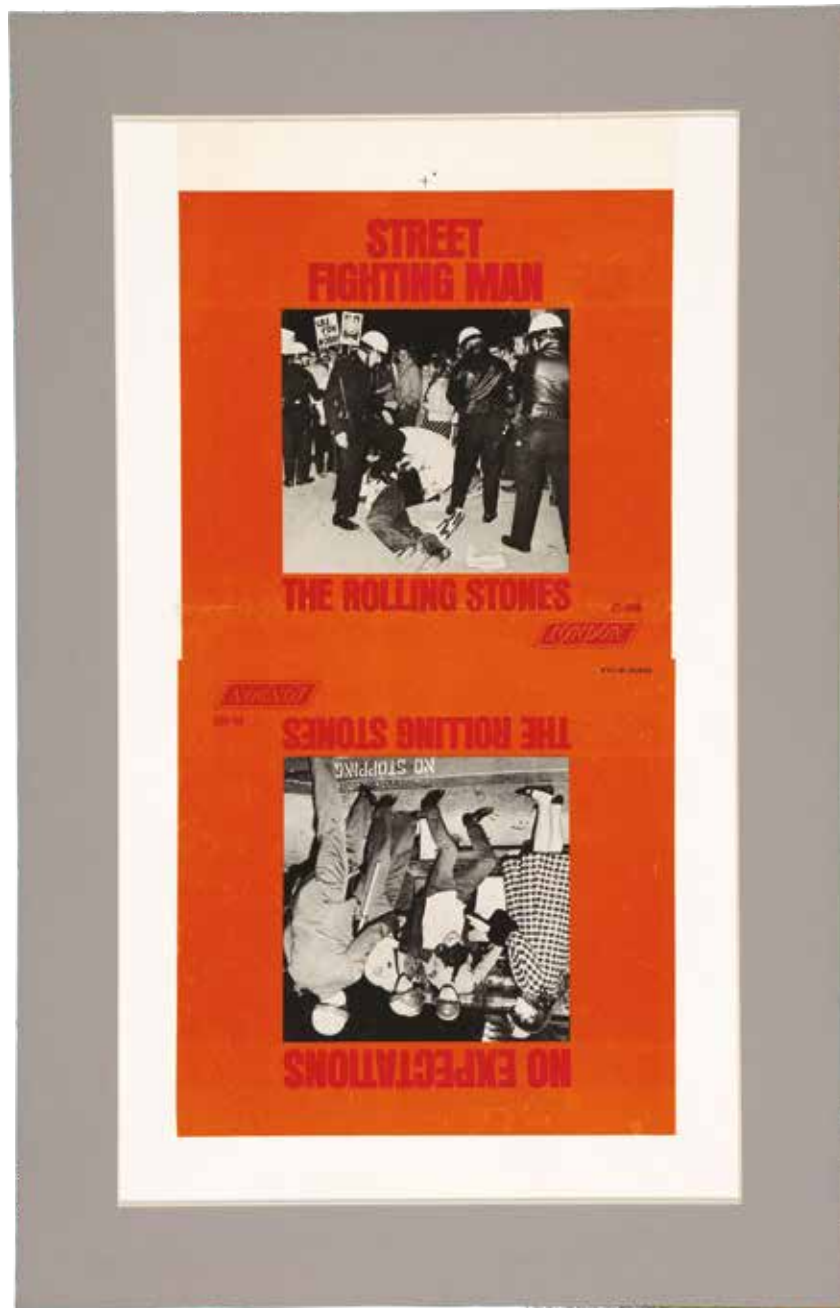
"These original sleeves were pulled from the production line and were taken to a landfill in Los Angeles," says Garry Shrum, director of the Entertainment & Music Memorabilia department at Heritage Auctions. "A few sleeves that went to reviewers, DJs and London record employees did make it out, and these advance records with the banned sleeve have made it to private sales and to auction, with prices ranging from \$15,000 to \$25,000 over the years."

A proof of the banned sleeve and photographic negatives used in the production process are featured in Heritage's entertainment and music memorabilia auction scheduled for March 20-21, 2021. The sleeve and scores of other rarities in the auction hail from the vintage vinyl collection of noted New York collector David Swartz.

"This is a terrific collection," Shrum says. "This *Street Fighting Man* sleeve alone is one of the most valuable American sleeves in the hobby. Fewer than 10 are known." It's expected to sell for at least \$25,000, with the collection overall expected to realize between \$600,000 and \$1 million.



Buddy Holly
The Chirping
Crickets EP, 1957



The Rolling Stones
Street Fighting Man, 1968
Uncut Sleeve and Artwork

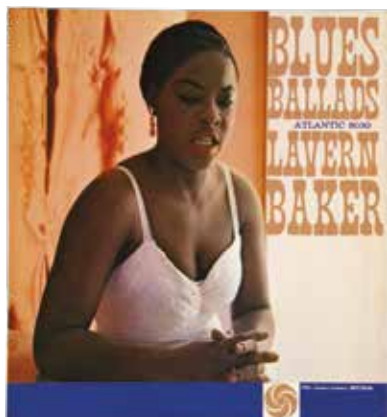
In a 2017 profile, *The New York Times* called Swartz an “intrepid collector” with more than 5,000 pieces of rock ‘n’ roll memorabilia in his collection. An heir to the Timberland outdoor clothing and footwear brand, Swartz has spent the past 30 years competitively searching for, and obtaining, musical treasures – mostly, he told *The Times*, via research, flea markets and auction houses. The result? One of the finest, meticulously curated collections of its kind. Pieces have been displayed at the Rock & Roll Hall of Fame.

As well they should be. The David Swartz Vintage Vinyl Archive includes more than 2,000 pieces from the 1950s to the early 1970s. “David collected the rarest of the rare,” Shrum says, “one-of-a-kind pieces or items that rarely show up in this condition.”

Included are records, test pressings, acetates and colored vinyl from some of music’s biggest and most influential acts. “We’re talking a wide range of artists,” Shrum says. “Whether it was Jimi Hendrix and James Brown or Cream and the Beatles or the Rolling Stones or the Who, Mr. Swartz picked up everything he could find that was rare or in excellent condition or original pressings.”



Elvis Presley Complete Sun Singles Set, 1954–55



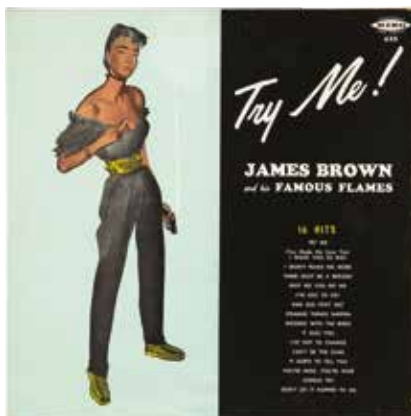
LaVern Baker
Blues Ballads Vinyl LP, 1959



The Ravens
Four Great Voices Vinyl EP, 1952



Billy Ward and His Dominoes
Vinyl LP, 1955



James Brown and His Famous Flames
Try Me Mono Vinyl LP, 1958



The Midnighters
Their Greatest Hits Vinyl LP, 1954



Pink Floyd *Dark Side of the Moon* Promo
Vinyl EP, 1973

Also represented are R&B and doo-wop pioneers like the Ravens, LaVern Baker, the Nutmegs and the Midnighters; the Beatles when they recorded with singer-songwriter Tony Sheridan as the Beat Brothers; and legends such as Buddy Holly, Howlin' Wolf, Muddy Waters, the Rock and Roll Trio, Chuck Berry, the Beach Boys, Bob Dylan, Led Zeppelin, David Bowie, Elvis Presley and Bruce Springsteen.

"The collection includes an early test pressing of Bruce Springsteen's *Born to Run*, a copy that went out to reviewers or people who worked at the record company," Shrum says. "At this point, in 1975, Bruce was just breaking big. This was going to be the cover and they decided they didn't like the script for the cover. They wanted a font change. So they changed it. This cover is a true rarity."

Also offered is a complete set of Elvis' first five singles on Sun Records, from 1954 and 1955, in near mint condition.

For fans of R&B, blues, rock 'n' roll and pop music, few auctions this coming year will be as important as the David Swartz vinyl and acetate auction, Shrum says. "A collection of rarities in this nice a condition just doesn't happen these days."



Bruce Springsteen
Born to Run Script Cover, 1975



The Beatles/Tony Sheridan
& the Beat Brothers
My Bonnie Vinyl 45, 1962

OVERSEAS RELEASES



The Who
My Generation
Japanese Vinyl LP



Elvis Presley
Hound Dog
Japanese Vinyl 45



Led Zeppelin
Whole Lotta Love
Japanese Vinyl 45



David Bowie
The Man Who Sold the World Rare
Round Cover German Vinyl LP

EVENT

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION 7233

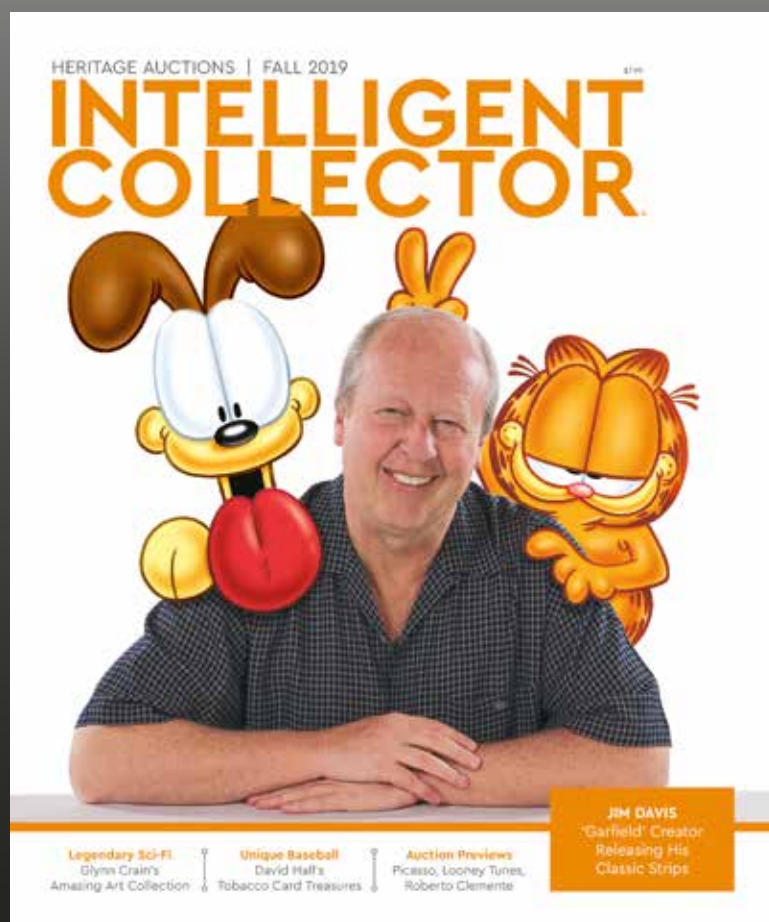
The David Swartz Vintage Vinyl Archive
March 20–21, 2021 | Dallas
Online: HA.com/7233a

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CIVIL WAR & MILITARIA
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SPECIAL COLLECTION OF
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U.S. COINS
Special Monthly Auction 63161
*The Donald G. Partrick
Collection of Hard Times and
Merchant Tokens*
HA.com/63161a

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TIMEPIECES
Signature® Auction 5515
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THE TMNT AUCTION:
HEROES IN A HALF-SHELL
Monthlong Auction 40162
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ASIAN ART
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*Hong Kong International
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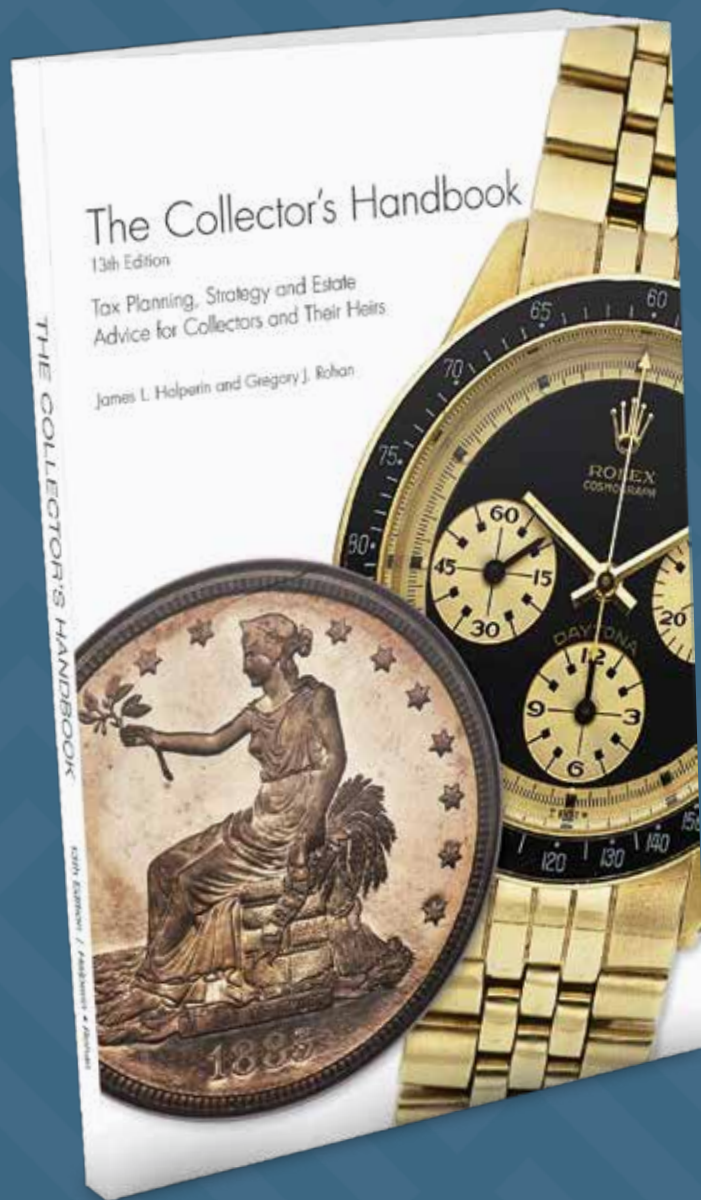
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Bob Simpson's Sweet Spot

**CO-OWNER OF THE TEXAS RANGERS
FINDS NOW IS THE TIME TO RELEASE
ONE OF THE WORLD'S GREATEST
COIN COLLECTIONS**

By Robert Wilonsky



"I think that your heart speaks to you," Bob Simpson says when asked why he is parting with his collection. And, your tastes change.

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Bob Simpson is not a flashy or unnerving man. On the day of this sit-down at his Fort Worth, Texas, offices, which once served as home to that city's daily newspaper, the bearded oil-and-gas executive arrives for a photoshoot and interview clad in casual attire – short sleeves and short pants. He drinks Dr Pepper from the can.

After the interview, the 72-year-old Simpson offered to lead a guided tour of the four-story MorningStar Partners building that once belonged to Amon Carter Jr., founder of the *Fort Worth Star-Telegram* and the man who introduced this city to the rest of the country. But, the co-owner of the Texas Rangers warned: "It'll take two, three hours."

It was either the whole tour or no tour at all. Simpson does nothing halfway.

This goes, too, for his coin collecting: His renowned assemblage, born six decades ago in a backseat as he killed time during family trips across Texas, ranks as one of the best ever amassed, according to Professional Coin Grading Service. It is loaded with patterns, heavy with history. And it began with a search for a single penny in a roll full of them.

Since September 2020, Simpson has been deaccessioning his world's-finest collection through Heritage Auctions. Those auctions will continue into August 2021. For Simpson, who has constantly fine-tuned his collection over the years with big purchases and major sales, the decision has provided both discomfort and relief. "I think that your heart speaks to you," Simpson says when asked why he would part with that which he holds so dear. "And, your tastes change."

What follows is an edited and condensed version of a conversation that lasted more than an hour. It has been said Simpson is a reserved man who says more when he speaks less. But on this afternoon, he had much to say about the childhood passion he turned into a lifelong pursuit.

What drew you to collecting?

I was probably drawn through the eyes of the child. When we went on a trip, I'd get Daddy to stop in as many towns as he would for me, and I'd get rolls of coins to look at until I could get him to stop again. And so, to that little kid – I was probably 12 – that created value. A lot of values that you pursue as an adult were

from your youth. A lot of them. People ask me why I was drawn to oil and gas, because there's no history in my family of it. But when I was little, we were on the plains around Lubbock. Daddy was a cotton farmer. We'd drive by a farm and see a lot of pump jacks, and he said, "Well, you know, I almost bought that farm." And so he created a value in me that pump jacks meant wealth, oil meant wealth. Maybe the reason we moved to it. I don't know.

Or is it possible that a reason you followed your passions and pursuits is because you didn't want to be one of those guys who said, Almost. I almost bought that land. I almost bought that well. I almost bought that coin. You wanted to be the guy who did, in fact, buy those things.

Yeah. In a lot of areas, yeah. I know how to squeeze the trigger while others watch, because that's my nature. I'm a decision-maker, acquirer, captain of the ship. And so, to me, that's fine. The one thing I did learn from Daddy is not to worry about risk, because he was a dryland farmer. That's about the riskiest occupation in the world.

Did you view coin collecting as risky?

I viewed it as the opposite, as a haven more than a risk asset.

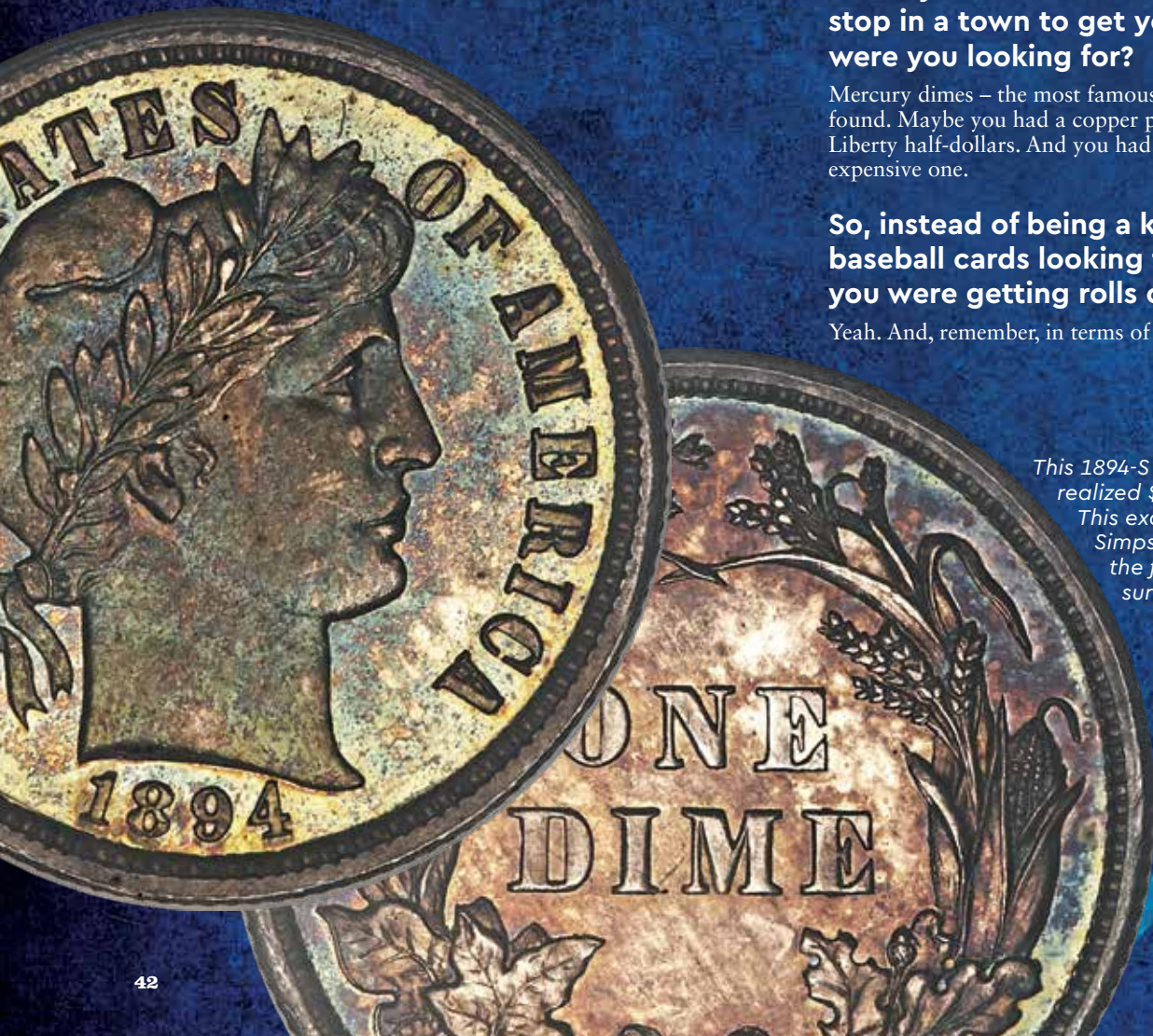
When you were 12 and asking your father stop in a town to get you a roll of coin, what were you looking for?

Mercury dimes – the most famous, the 1916-Ds, were being found. Maybe you had a copper penny. You could still get Walking Liberty half-dollars. And you had a chance there to get a fairly expensive one.

So, instead of being a kid buying packs of baseball cards looking for a Mickey Mantle, you were getting rolls of coins.

Yeah. And, remember, in terms of risk, there wasn't any.

This 1894-S Barber Dime, PR66 PCGS, realized \$1.5 million in September. This example, from the Bob R. Simpson collection, is tied for the finest-graded of nine known survivors.



“This is a passion. It’s a good thing to do. I hope it continues, and I hope the youngsters pick up the value.”

The 1804 Plain 4 proof eagle is one of the rarest issues in the history of American coinage. Four examples were struck; only three can be traced today. The finest-known specimen, graded PR65+ Deep Cameo by PCGS, from the Bob Simpson collection, is being offered at Heritage's January 2021 FUN sale.



Right. You're just swapping out a dollar bill or a \$10 bill for a roll of coins.

And you could've made a few hundred bucks. And you're 12.

But how did you know about that at the age of 12?

One of my brothers was a collector. I was the youngest. I used to take some of his coins. But it helped my collection. Actually, though, I paid him back. One thing I learned as a youngster is I tended to always have money one way or another. I had my own chickens or cattle or hogs. My brothers, particularly the oldest one, were always broke.

I'm curious how your perception of collecting has changed from that 12-year-old boy in the backseat thumbing through rolls just trying to find that thing that may or may not be, you know, magical, like the bronze 1943-D Lincoln penny which I know you thought you'd found when you were a boy.

I thought, "I'm 16, I think I've got a \$40,000 coin, and I'm rich." But it was valueless. I still have it, though. Because I just held the *dream*. There are some qualities that develop. Try to be the best at what you're doing. And try to acquire the best assets that you can. And I would caution anybody to stay away from the apparent bargains. If you'd like to have a lake lot, it doesn't do you any good to buy a lot a block from the lake just because it's cheap. Whether it's oil and gas or land, I learned over the years to buy the best. And the best is the most expensive. It'll also do the best in the future in terms of its financial performance. It goes hand-in-hand. You're doing yourselves no favor to buy the "bargain."

I assume this applies to coins as well ...

One of my favorite coins is the 1920-S \$10 gold piece, probably

the finest \$10 Indian piece in the world. It's in the set I'm going to keep. But, again, the price was painful. I learned a long time ago that the best usually comes at a price that hurts. And so, I would tell anybody bidding here, if you see the opportunity that's unique to you, it's probably going to hurt to buy it, but you'll never regret it.

The only thing that hurts more is not buying that thing you desperately want.

You'll never regret it. You can always get more money, but some of these opportunities, you can't produce another one. That's what I would share, that wisdom with potential buyers. Here's a guy that's been doing it a long time in a lot of arenas, including the Rangers. We bought that at auction. Usually, the good stuff hurts.

How has your philosophy behind your collecting changed since you were a little boy?

I'm more interested in just outright art – the beauty of the collection, of the coin. And what I would hope somebody would say about my collection is that, first, he had a great eye for beauty as well as history. I think it speaks for itself.

Do you find that you are more unorthodox than most when it comes to collecting?

I was ahead of my time, so to speak. I have my own ability to see beauty. I think it's just the same as artwork. I have artwork. It's just a natural thing. You either kind of got it or you don't.

Did you find that your ability to recognize the beauty of a coin was there from the beginning, or was that a thing you also had to develop?

No, it was natural. You could throw some coins out right here, and you could tell to some degree, just for starters. I just have a good eye for it. I didn't think of charging money, like Certified Acceptance Corporation is doing now. But that's really what they're doing, is to give people assurance.



Let's say you've got a coin graded 66 and a 67 comes along. I can't tell you how many times I've kept my 66 over the 67 or the 67 over the 68. Is the 68 worth more? That big a gap, it probably is. But the 66 to the 67, when the 66 has more eye appeal, you probably can't sell the 67 for more money than the 66.

It's often said that collectors are just temporary custodians of history. Is that how you think of coin collecting?

Yeah. It's true not only with collections but possessions in general. There's a cycle you go through in life, which is: When you're younger, your perspective is infinity and you're immortal, and so you're an accumulator. At some point, it goes the other way, where you think of yourself more as a steward, and then what's the ultimate resolution of this asset. Should I share with other collectors? Leave it to my kids? What am I going to do?

We tend to over-clutter our lives and get beyond our capacity to appreciate what we have. I'm 72, so you reach the age where you're thinking about it differently. You're more aware that you were the custodian. I've kept a lot of my coins that I would encourage my children to never sell. But most we're going to share with the community, that thrill of owning that coin they get they take home and would like to hold, like to own and then spread the joy. And that's sincere.

I keep going back to that 12-year-old in the back seat of the car on the family trips going through coins. I wonder what he would say to the man 60 years later who has acquired such an extraordinary collection and has decided now to part with some of those coins. I wonder if that kid could've believed that he could amass such a remarkable collection.

No, he couldn't have seen that coming. But the concept of giving them back to the community, fellow collectors, is a maturity thing. It would never have crossed his mind. He wouldn't have worried about it. But I think it's the right thing to do. I've been wanting to do this for years, to some extent, but I haven't had time. It is a painful process. I spent days doing it. I am selling some that, on a different day, I might have kept. But there are people that would appreciate some of these coins.

Well, absolutely.

And cherish them where I don't. It's almost just wrong to be that gluttonous.



The 1866 "No Motto" Seated Dollar is the rarest coin of its kind. Bob Simpson's example, offered in Heritage's April 2021 Central States auction, is the only example available to collectors. The coin grades PR63+ PCGS, CAC.

The concept of giving them back to the community, fellow collectors, is a maturity thing.



1885 Trade Dollars were most likely struck in the first half of 1885, but only began appearing publicly 25 years later. Only five examples are known, with this PR63+ Cameo PCGS example from the Bob Simpson collection going to auction in January.

Well, it is. But that's part of the joy of collecting, right? I mean, as a collector myself, when someone says, "I want to sell you this thing you didn't think you'd ever be able to acquire," it's thrilling. And that's because you will cherish it, and you know that one day you might hand it down or one day you might sell it to somebody else who loves it for the same reasons you do.

There are some coins on down the scale, where you think, maybe, "Is there anybody that loves those?" And there are. It's just a different guy, a different collection, a different viewpoint. There's

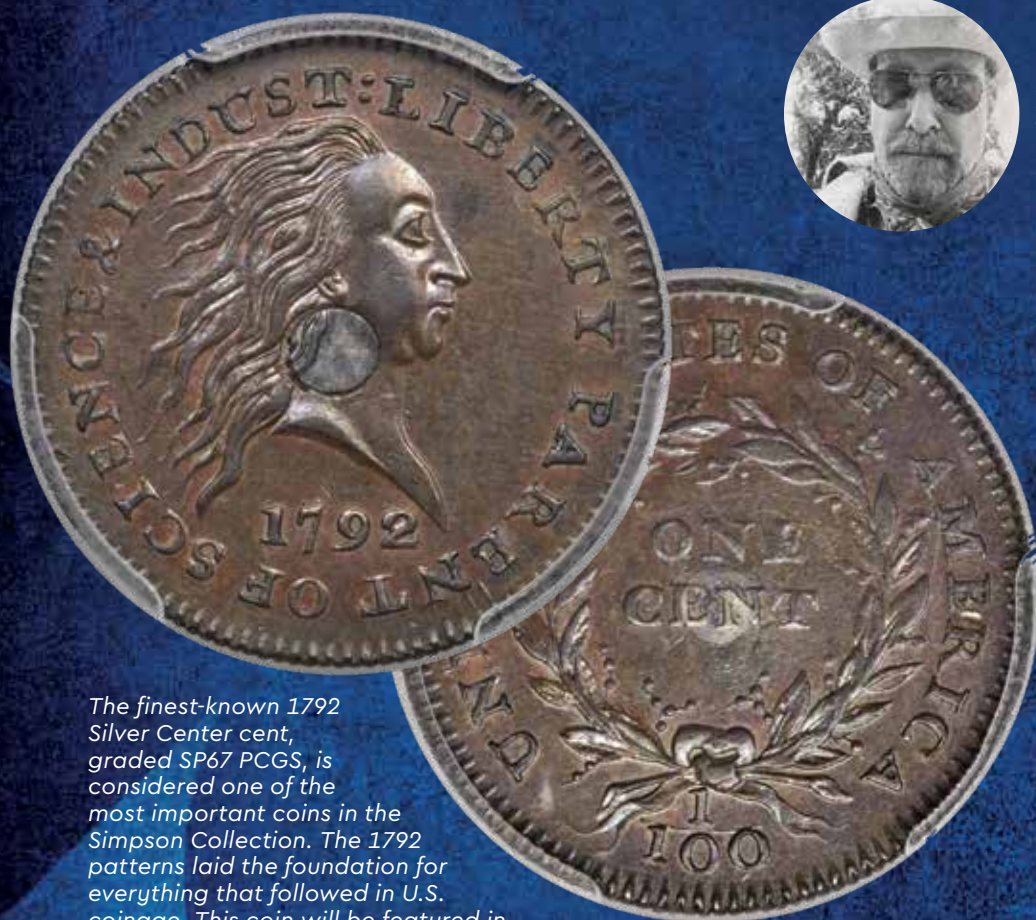
no chance I could appreciate that many coins. Some of them, I would have three or four of the same coin – a coin that I loved every time I saw it, so I bought it.

The collector's curse. The fear of never seeing something again.

Let somebody else have a go at it. I wasn't buying them because I thought they were going to make me a fortune. I was buying them for their beauty. This is a passion. It's a good thing to do. I hope it continues, and I hope the youngsters pick up the value. Theirs will be a little different because they didn't sit in the back of the car looking through rolls of coins, probably. But theirs will be more of a history, beauty, investment. I'm hoping there are other people out there that have shared this passion as a youngster and would like to fulfill their dreams.



ROBERT WILONSKY is a staff writer at The Intelligent Collector.



The finest-known 1792 Silver Center cent, graded SP67 PCGS, is considered one of the most important coins in the Simpson Collection. The 1792 patterns laid the foundation for everything that followed in U.S. coinage. This coin will be featured in Heritage's January 2021 FUN auction.

“We tend to over-clutter our lives and get beyond our capacity to appreciate what we have.”

EVENTS

Featuring Important Selections from the Bob R. Simpson Collection

U.S. COINS SIGNATURE® AUCTION 1326

Florida United Numismatists Convention
Jan. 6–10, 2021
Orlando, Fla.
Online: HA.com/1326a

U.S. COINS SIGNATURE® AUCTION 1327

Long Beach Expo
Feb. 3–8, 2021
Long Beach, Calif.
Online: HA.com/1327a

U.S. COINS SIGNATURE® AUCTION 1329

April 21–26, 2021
Dallas
Online: HA.com/1329a

U.S. COINS SIGNATURE® AUCTION 1333

American Numismatic Association's World's Fair of Money
Aug. 10–16, 2021
Chicago
Online: HA.com/1333a

Enduring Charm

Over the past 12 months, collectors have been eager to acquire bright, bold, playful accessories



Rolex
Ref. 6542 NCG GMT-Master,
18k Gold, Circa 1959
Sold for: \$45,000
JUNE 2020

Hermès

30cm Blue Sapphire
Niloticus Crocodile Birkin
Bag with Gold Hardware
Sold for: \$75,000
DECEMBER 2019





Lalaounis
Gold Necklace
Sold for: \$11,562
MAY 2020

Yellow Sapphire
Diamond, Platinum Ring
Sold for: \$20,000
AUGUST 2020



Patek Philippe
Nautilus Ref. 5711/1A, Stainless
Steel, Circa 2016
Sold for: \$55,000
JUNE 2020

Chanel
Limited Edition Black Lucite
& Crystal Rocket Ship Evening Bag
Sold for: \$15,000
DECEMBER 2019



EVENTS

LUXURY ACCESSORIES

SIGNATURE® AUCTION 5512

Dec. 6, 2020 | Dallas | HA.com/5512a

JEWELRY SIGNATURE® AUCTION 5504

Dec. 7, 2020 | Dallas | HA.com/5504a

TIMEPIECES SIGNATURE® AUCTION 5515

Dec. 8, 2020 | Dallas | HA.com/5515a

FRIDAY NIGHT JEWELS

ONLINE AUCTION 23159

Dec. 11, 2020 | HA.com/23159a

FRIDAY NIGHT JEWELS

ONLINE AUCTION 23161

Jan. 8, 2021 | HA.com/23161a

JEWELRY ONLINE AUCTION 23158

Jan. 29, 2021 | HA.com/23158a

FRIDAY NIGHT JEWELS

ONLINE AUCTION 23162

Feb. 5, 2021 | HA.com/23162a

LUXURY ACCESSORIES WINTER

MONTH-LONG ONLINE AUCTION 22157

Feb. 7, 2021 | HA.com/22157a

FRIDAY NIGHT JEWELS

ONLINE AUCTION 23163

March 5, 2021 | HA.com/23163a

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Patek Philippe
5168G-00, 20th Anniversary
Aquanaut "Jumbo," 18k White
Gold, Ref. 5168G-001, Circa 2017
Sold for: \$55,000
JUNE 2020



Boucheron
Aquamarine, Diamond, Platinum Ring
Sold for: \$12,187
JULY 2020



Rubellite Tourmaline
Diamond, Platinum Ring
Sold for: \$5,750
AUGUST 2020



Hermès
Special Order Horseshoe 35cm
Matte Craie, Rouge Tomate &
Gris Paris Alligator Birkin Bag with
Brushed Palladium Hardware
Sold for: \$57,500
DECEMBER 2019



Hermès
18cm Matte Cactus Alligator
Constance Bag with Gold Hardware
Sold for: \$22,500
FEBRUARY, 2020



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Tending Your Delicates

Their fragile nature means collectible rugs, clothing, scarfs need dedicated care

By Debbie Carlson



An Hermès silk and cashmere scarf "Grand Fonds" by Annie Faivre sold for \$2,500 at a May 2015 auction.

For years, textiles were overlooked by the art and auction worlds, except for certain types of pieces or those with historical significance.

"It used to be that auctioneers would go through a house, and they'd look for the jewelry, they'd look for the silver, they'd look at the paintings. They would open up closets, and they would close it and say 'Nothing else in here.' They don't do that anymore. It's an asset and everybody is realizing that," says Deborah Miller, a textile and clothing appraiser who's appeared on PBS's *Antiques Roadshow*.

Textile collections are growing in importance, whether it's ethnographic art, fine rugs, fashion, sports or other objects. Growing interest means growing value, and the sometimes-fragile nature of textiles means care and protection take extra work.

MIND THE MOTHS

Several types of insects can damage clothing and textiles, says Doug Greenberg, vice president of sales and marketing at Garde Robe, a luxury and museum-quality clothing storage firm. Moths, carpet beetles, silverfish and bedbugs are often found among pieces stored in home attics and basements, or in other standard-storage environments.

Insects, especially moths, Miller adds, feed exclusively on animal fiber, attacking fabrics like wool, fur, silk, felt and leather. "They're attracted to food, perspiration, urine and even moisture," she says.

Damage also occurs from improper storage. Common culprits include using the wrong hanger or hanging something that should be stored flat. "Get rid of wire hangers," Miller says.

Jessica Pushor, collections manager at the Chicago History Museum, says knowing the material can dictate how to store it. Military uniforms are often made of strong wool, as are many men's suits from the turn of the last century. For those, she uses padded hangers built to take the form of the item to prevent bumps in arms where the hanger may exceed the length of the shoulders.

Delicate textiles or textiles with many embellishments, such as 1920s silk dresses with sequins, should lay flat. To avoid creases when storing flat-laying items, Pushor recommends stuffing garments with uncolored, acid-free tissue paper. "You don't want it to look like a hot dog in a microwave, but something to fill out the shoulder line and the arms," she says, noting that collectors can buy archival boxing systems for storage, which should be kept off the floor, especially in basements.

Temperature fluctuations, Greenberg says, can lead to textiles expanding and contracting, stressing seams, while changes in humidity may cause problems with mold and mildew. Bathrooms with steam showers can cause these types of environmental fluctuations if they are located near closets.

Pushor keeps items that are susceptible to environmental fluctuations in cold storage with humidity control. That includes furs, but also many types of synthetic materials and sports equipment. While nylon and polyester are durable, plastic can become brittle. Early plastics such as bathing caps from the 1920s and '30s can easily fall apart, as can a raincoat from the 1960s. Those types of textiles are less durable since they weren't designed to be kept. Pushor notes the museum has a pair of shoes Michael Jordan wore in his 1989-90 seasons stored under a dust cover in a fur vault.

"Nike wasn't making their shoes to last forever," she says. "It's the nature of the material."

CLEANING AND DISPLAYING

Because natural textiles can fall victim to insects, it's important to clean them before storing, even if it doesn't appear dirty. For collectors who buy at resale shops and estate sales, Miller recommends cleaning textiles after purchase, as larvae can be in the fibers.

Don't take these items to the corner dry cleaner. To care for high-end textiles such as silk and cashmere Hermès scarves, Diane D'Amato, director of luxury accessories at Heritage Auctions, recommends speaking with someone at the boutique who can suggest cleaners specializing in luxury fabrics.



A classic Navajo Moki-style man's serape, circa 1870, from the Fred Harvey Collection, sold for \$131,450 at a September 2006 Heritage auction.



Sylvester Stallone's personal black leather jacket from *Rocky* realized \$149,000 at a December 2015 Heritage auction.

WHEN TO REPAIR – OR NOT

The delicate nature of textiles can leave them susceptible to unrepairable damage.

Diane D'Amato, director of luxury accessories at Heritage Auctions, says silk scarves are particularly prone as tears often cannot be sewn, ink cannot be removed and discoloration from perfume can be permanent.

Sturdier textiles such as rugs and weavings can be repaired and restored professionally, says Delia E. Sullivan, senior specialist and consignment director at Heritage's Ethnographic Art department. Doing so may increase value. When shopping for textiles, hold pieces up to the light to look for moth damage, tears and stains, says *Antiques Roadshow* appraiser Deborah Miller.

Whether or not an item can be, or should be, restored, depends on the collector, the price of the object and how much the person is willing to pay for restoration, the experts say.

Ronald Fiamma, global head of private collections at AIG Private Client Group, says for any type of collectible, if damages are 40 percent to 50 percent of the item, many times it can be considered a total loss for insurance purposes. But textiles are often close to people's hearts, and sometimes sentimental value may dictate a collector's decision, as he or she may want it restored to retain the object, he says.

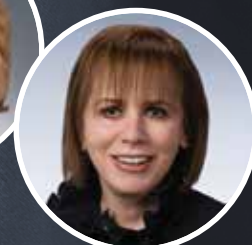
Unlike other collectibles, textiles can be repurposed or displayed creatively, depending on the condition. For example, there's a big difference in value and utility between a quilt with a stain in the corner versus in the middle.

Miller says collectors need to ask themselves a question before buying a piece: "Does it impede my ability to enjoy it? If not, it may still be valuable."

Debbie Carlson



Sullivan



D'Amato

Fine Art & Collectibles



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“If you take it to an inexpensive dry cleaner, it never feels the same,” D’Amato says. “Some people hand-wash them, but I do not recommend that. It’s best to leave it to the professionals,” she says.

Unless an object is extremely fragile or one-of-a-kind, wearing or displaying the textile is part of the joy of ownership. Ofer Ben-Aharon, owner of NYC Rugs and a third-generation rug merchant, says oriental rugs are made to be used. “They need fresh air, to lie on the floor. They need to be walked on. They need to be exposed to a little sunlight,” he says. “That’s what makes good oriental rugs age nicely.”

Delia E. Sullivan, senior specialist and consignment director at Heritage’s Ethnographic Art department, says when displaying items such as Navajo and Northwest coast weavings, avoid direct sunlight, and hand-stitch a piece of Velcro along the top edge of the weaving so the weight is evenly distributed along that length to avoid sagging.

Sports collectors who want to show off jerseys, Pushor adds, can create a padded board covered with archival material or a clean, unbleached piece of cotton in the shape of the garment before putting in archival display cases.

PROTECTING YOUR INVESTMENT

Textiles can be covered under most fine arts and collectibles policies. The policies usually have blanket coverage and generally don’t have the deductibles, limitations and caps common in homeowner’s insurance.

Ronald Fiamma, global head of private collections at AIG Private Client Group, says the firm has dedicated coverage for fine clothing and a fine-arts policy to cover other textile collectibles. AIG’s couture insurance coverage includes couture, ready-to-wear, shoes and handbags, plus vintage clothing, costumes and historic and celebrity clothing collections. Some coverage includes harm caused by moths, floods and mold, plus dry-cleaning damage and coverage for work-in-progress couture and shoes.

Other textiles fall under AIG’s fine-arts policies. He recommends scheduling highly valuable textiles. That way, collectors can insure items for specific values and the insurance company will compensate them for losses in value or work with experts to get items restored if that’s an option.



Elton John's Versace silk blazer, worn at a 1991 Planet Hollywood launch party in New York, realized \$27,500 at a November 2018 Heritage auction.



A Persian Qum silk rug, 20th century, from the Weider Health and Fitness Collection, sold for \$28,750 at a September 2014 auction.

“Many of them are very delicate, they’re rare, they’re expensive,” Fiamma says.

Textile coverage is often available on a case-by-case basis and generally falls under the “other collectibles” category, says James Appleton, director of sales, special risk, at MiniCo Insurance Agency.

Items that are rare or classified as “limited edition” or one-of-a-kind can usually be insured, he says, while items that are used often generally are not. A Louis Vuitton handbag that is used every day, for instance, would not be covered, but a collection of couture handbags that are on display could be considered.

When it comes to textiles such as props or costumes from a movie, Appleton says these can fall under their movie-memorabilia category.

Rugs and tapestries can be covered, as well. But Appleton says for fine rugs to be covered, they must be at least 40 years old. Rugs can be on the floor and used, but Appleton recommends placement in low-traffic areas to avoid potential hazards.

General boilerplate fine-arts and collectibles-insurance policies won’t cover damage stemming from wear and tear, gradual deterioration and inherent vice. Beyond that, anything that’s considered accidental damage or loss may be covered.

When it comes to rugs specifically, Fiamma says, the most common homeowner’s claim is water damage from bursting pipes, especially in older cities like New York. “It happens all the time. And what’s the first thing that gets damaged when there’s water? Rugs. And clients, for whatever reason, unless they’re being told to do so, fail to insure their rugs,” he says.

Risk-management agents will look where items are stored and make recommendations such as improving closet space and locating pipes to prevent water damage, he says. Agents also work with clients to get items appraised to set appropriate values. One of the advantages of working with an insurer, Fiamma says, is creating an inventory so collectors know exactly what they have.

“Without an inventory list, it becomes very difficult to settle a claim because the client will say, ‘I don’t know exactly what I had,’” he says.



DEBBIE CARLSON is a Chicago freelancer whose work has appeared in Barron’s, U.S. News & World Report and The Wall Street Journal.



Sweet, Sweet Nostalgia

**COLLECTIBLES GIVE US SOME DEGREE OF COMFORT IN
AN OTHERWISE TOPSY-TURVY WORLD**

By Stacey Colino • Illustration by Andy Hirsch

In difficult times, it's natural for people to gravitate toward sources of comfort and reminders of happier days.

That's why people have been hunkered down, watching classic movies while sheltering in place during the coronavirus pandemic. It's why we've been adopting puppies at record rates, getting in touch with old friends, or digging out favorite photo albums or record collections from the past.





“Nostalgic activities remind us that we have some degree of control in a world that feels topsy-turvy or mired with unpredictability.”

There’s no mystery about the appeal of these activities: They provide a sense of comfort and security, a break from the current stress and uncertainty, and a way to mentally travel back to a more pleasant time.

“From a psychological perspective, when we look to the past, we connect not just to the period of time but to our former self and how we felt emotionally during that time,” explains clinical psychologist Valentina Stoycheva, co-founder and director of STEPS (Stress & Trauma Evaluation and Psychological Services) in New York. In other words, our desire to engage in nostalgic activities — whether it’s re-reading favorite books or spending time with a cherished collection of coins, sports cards or first-edition books — creates a bridge from our present to our past. The collectibles themselves serve as transitional objects: “They’re the vehicle that takes us to a more comfortable affective state,” says Stoycheva, author of *The Unconscious: Theory, Research and Clinical Implications*.

“Because the items we save serve as parts of our past that we choose to take with us as we move forward, they help us reflect on the extent to which we have changed or remained the same over time,” adds Krystine Batcho, a professor of psychology at Le Moyne College at Syracuse who has been studying nostalgia for 25 years. “And they give us an opportunity to explore our priorities and examine whether our current priorities still represent how we want to live.” In fact, research in the June 2020 issue of *Frontiers in Psychology* suggests that by involving reflection on past

experiences, nostalgia can motivate attitudes, behavior and goals that improve people’s lives in the future.

Moreover, nostalgic activities remind us that we have some degree of control in a world that feels topsy-turvy or mired with unpredictability. Because “the future is uncertain, but the past is known, engaging in nostalgic activities can help ease stress, anxiety and sadness by restoring the comfort of the familiar,” Batcho explains. “Enjoying [these nostalgic activities] reconnects a person to their authentic, core self during stressful times.”

While negative emotional states — such as sadness, loneliness or a sense of meaninglessness — may trigger a desire for a trip down memory lane, nostalgia in turn can enhance feelings of well-being, social connectedness, and a greater sense of meaning in life. Research also has found that nostalgia can relieve boredom and loneliness, bolster motivation and self-esteem, and even help people overcome relationship challenges.

What’s more, spending time with a collection and reminiscing, either aloud or in your head, about the experiences that allowed you to amass those treasured items, can provide a sense of order and stability in difficult times. This sense of anchoring can in turn bolster your outlook for the future. A study in a 2019 issue of the journal *Cognition & Emotion* found that savoring a previous experience in your mind creates nostalgic memories that foster optimism for the future.

APPRECIATING THE PAST

Granted, engaging in nostalgic activities won't repair what's missing or wrong in your life — but it can inspire you to make changes that will improve your life. The key is engaging in nostalgia in healthy ways that allow you to appreciate the past while staying involved in the present. To strike that balance, when the desire to engage in nostalgic activities kicks in, ask yourself: *What feeling am I craving? What state of mind am I trying to reach? How is this helping me cope with what's happening now?* If you handle it this way, waxing nostalgic can lead to greater self-understanding. "Nostalgic activities are useful," Stoycheva says, "as long as you're not in denial and not using them as a means of avoiding reality."

Strike the right balance between focusing on the past, the present and the future, as well as getting nostalgic on your own and with others, and you'll be putting nostalgia to good use in your life. Hopefully, "nostalgic reverie leads us to rediscover the best parts of our present and view them in a more positive light," Batcho says, so we can "combine the best of the past with the best of the present to fashion an even better future."

When it comes to nostalgia, that's the sweet spot.



STACEY COLINO is an award-winning writer based in Maryland whose work has appeared in *Parade*, *Newsweek*, *Good Housekeeping* and *Prevention*.



"The key is engaging in nostalgia in healthy ways that allow you to appreciate the past while staying involved in the present."

coins

Rare Offering

The Partrick 1787 New York-style Brasher doubloon is one of only seven-known examples

By David Stone

The 1787 Brasher doubloon is without a doubt one of the most exciting, valuable, and historically important coins ever produced in the United States.

Numismatists have recognized the issue as something special since the coins were first discovered in the 1830s. Featured in Hollywood movies and popular detective novels, they have assumed a position in popular culture beyond that of any other coin. Of the seven examples known, two are unavailable to collectors: One is held by the Smithsonian Institution and the other by the American Numismatic Society. This coin's only auction appearances, in 1907 and 1979, set world-record prices. We are confident that numismatic history will be made for a third time, when the finest example of this iconic issue is offered in Heritage Auctions' January 2021 "Partrick Platinum! The Donald G. Partrick Sale of Colonial Rarities."

BRASHER DOUBLOON'S ORIGIN

New York City silversmith Ephraim Brasher produced his Brasher doubloons, and other private coinage, at his shop at 79 Queen Street. Brasher was a prominent man in his time. Like his more famous silversmith contemporary, Paul Revere, he was a patriot of the American Revolution, and he lived next door to President George Washington when New York City served as the nation's capital, from April 1789 to July 1790. Washington's residence was at number 3 Cherry Street, in a fashionable Manhattan neighborhood, near the present-day Brooklyn Bridge.

Brasher was a successful silversmith, assayer and private coiner who served in several important municipal positions over the years. After producing his closely related Lima doubloons in 1786 and the popular Nova Eborac coppers in early 1787, Brasher struck his numismatic masterpiece, the New York-style Brasher doubloon, in 1787. The coins featured an adaptation of the New York coat of arms on the obverse and a heraldic eagle, with the legend UNUM E PLURIBUS on the reverse. Brasher



1787 Brasher doubloons, first discovered in the 1830s, have assumed a special place in pop culture. Of the seven-known examples, two are held in institutional collections.

punched the reverse with his well-known EB counterstamp, to guarantee the coins were of full weight and value. Although the mintage of the New York-style Brasher doubloon was undoubtedly small, we believe the coins were intended to serve in commerce, possibly to settle large accounts in foreign trade.

NUMISMATIC DISCOVERY

Chief Coiner of the Mint Adam Eckfeldt culled an example of the New York-style Brasher doubloon from a group of gold coins turned in for recoinage at the Philadelphia Mint and placed it in the newly established Mint Cabinet in 1838. It is possible that Baltimore collector Robert Gilmore Jr. discovered an example even earlier, as a March 18, 1840-dated letter from Cambridge, Mass., collector William G. Stearns, to a Dr. Bowditch in England, describes a coin in Gilmore's collection that can only be a Brasher doubloon:

"There is also a gold coin of New York, of the value of about ten dollars, but I know nothing of its place of coinage or its history. Obverse, the arms of New York. Reverse, the arms of the United States. The only specimen within my knowledge, is in the possession of Mr. Gilmore, of Baltimore. I have not seen the coin, and do not know even its date."

The letter was reprinted in the July 1840-January 1841 edition of the *Numismatic Chronicle* and the October 1872 edition of the *American Journal of Numismatics*. It may be that Gilmore had owned the coin for some time before Stearns mentioned it in print, but where and when he acquired it remains a mystery.

THE STICKNEY-GARRETT-PARTRICK BRASHER DOUBLOON

Although the Smithsonian and Gilmore examples were discovered earlier, the finest-known Partrick Brasher doubloon captured the attention of pioneer coin collector Matthew Stickney shortly

afterward. Stickney, a resident of Salem, Mass., started collecting coins sometime around 1820. He was a successful merchant, with a thriving grocery business, and good connections with the Mint and New York bullion and exchange brokers, like Beebee, Ludlow & Co. He had an arrangement with the latter firm to purchase interesting coins that turned up in their coffers, sending money to cover prospective purchases on a regular basis. A careful reading of a previously unpublished letter from this firm (in Stickney's papers at the Peabody Essex Museum) reveals the source of the Partrick Brasher doubloon:

New York March 16th 1848

M.A. Stickney

Sir,

We received your letter enclosing \$25 two weeks since but delayed answering until we would have some coins to send for your selection. We now send a bag contg. [containing] fourteen gold coins with prices marked. You can select what will please you and send the remainder back. We have not at present any silver coins.

Yours Respectfully,

Beebee, Ludlow & Co.

John [Gelston]

Below the text was a scattering of calculations for prices of different groups of coins (probably written by Stickney himself) and a list of 14 mostly foreign gold coins, with prices. However, the first item on the list was an American gold coin with NOVA EBORACA in the legend, priced at \$16.

This piece could only be the Brasher doubloon, the sole American colonial gold coin with the words NOVA EBORACA in the legend. Further confirmation comes from the \$16 price, which closely matches the intrinsic value of a Brasher doubloon in 1848. Seldom in numismatic history has such an important issue been so inconspicuously introduced.

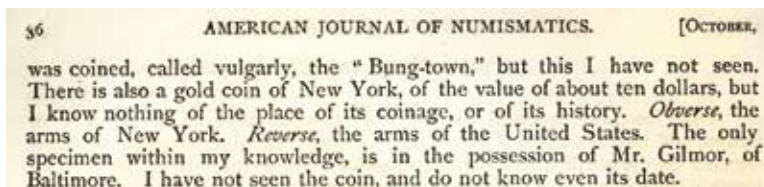
Stickney formed one of the most important coin collections of the 19th century, acquiring his coins in transactions like this, long before an organized numismatic community of collectors, dealers and numismatic organizations was established in this country. He retained his coins until his death in 1894 and his daughters finally consigned the collection to prominent Philadelphia coin dealer Henry Chapman in 1907. Chapman described the Brasher doubloon in lot 236 of his June 1907 catalog.

The coin realized a staggering \$6,200, more than doubling the previous world record for any coin sold at auction. That record would stand for more than two decades.

Ohio industrialist and coin collector James Ellsworth was the buyer of the Brasher doubloon at the Stickney sale. He kept the coin until he sold his entire collection to a partnership of Baltimore collector John Work Garrett and New York coin dealer

Wayte Raymond in 1923. Garrett kept the colonial and territorial issues, including the Brasher doubloon, for his collection, and Raymond acquired the U.S. federal issues for stock.

The fabulous Garrett Collection was begun by T. Harrison Garrett in the 1860s. The Garretts were prominent businessmen and chief stockholders in the B. & O. Railroad, of Monopoly board game fame. The elder Garrett formed one of the premier coin collections in the country before his untimely death in a boating accident in 1888. The collection passed to his sons, Robert and John Work Garrett. John Work Garrett eventually bought



A March 18, 1840, letter written by collector William G. Stearns describes a coin in Gilmor's collection that can only be a Brasher doubloon. The letter was reprinted in the October 1872 edition of the *American Journal of Numismatics*.

out his brother's share of the collection and retained that superb numismatic gathering until his passing in 1942. The collection was donated to Johns Hopkins University after his death.

Several high-profile robberies involving Brasher doubloons took place in the 1960s, and security concerns convinced the university to sell the Garrett Collection in a series of blockbuster auctions through Stack's and Bowers and Ruddy, beginning in 1976. The Stickney-Garrett specimen of the Brasher doubloon crossed the auction block in lot 607 of the Garrett Collection, Part I (Bowers and Ruddy, 11/1979). Martin Monas, acting as agent for Donald Groves Partrick, purchased the lot for another world record price of \$725,000. That record stood for more than 10 years.

New York real estate developer Donald Groves Partrick (1926-2020) spent five decades building the finest collection of U.S. colonial coins ever assembled. The finest-known 1787 Brasher doubloon has been a part of that famous collection for more than 40 years. To underline the importance of this coin's upcoming appearance in the Heritage FUN auction, it should be noted that no example of the 1787 Brasher doubloon was publicly offered for a period of 57 years, from 1922 through 1979. All the available examples are currently held in strong hands, making the Heritage offering of this finest-known specimen a truly once-in-a-lifetime opportunity.



DAVID STONE is a numismatic cataloger at Heritage Auctions who has written for *The Numismatist* and *Coin World*.

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Collecting

Prints & Multiples

Here's how to make sure you invest wisely when seeking out pieces in this growing category

By Desiree Pakravan and Holly Sherratt

Collecting art can be a daunting task, even for the most avid art enthusiast.

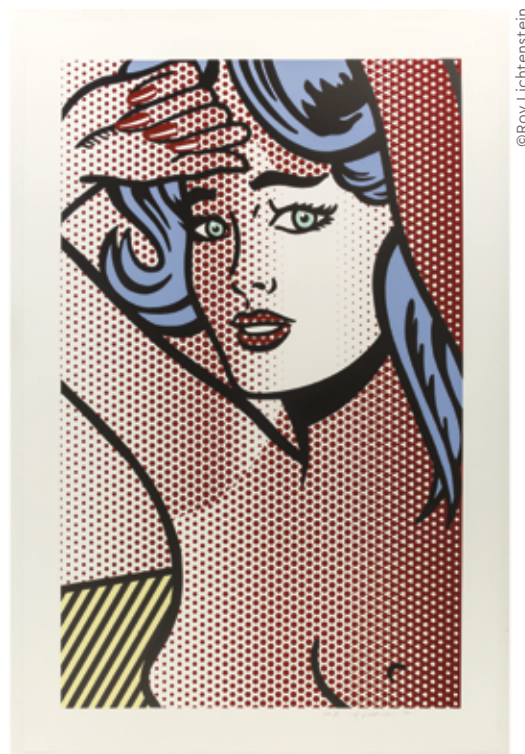
In this esoteric world of collecting, prints are the gateway to beginning and developing an art collection. They offer an affordable entry point into the market and are especially appealing to novice collectors who are looking to own works by established artists. Because prints are not always unique, but made in multiple editions, collectors can own a recognizable work by a famous artist for the fraction of the cost of an original painting or drawing. For a small investment, the reward can be large: An art admirer can spend between \$1,000 and \$10,000 while owning an extraordinary work by Damien Hirst, Murakami, Banksy or even Picasso. Prints have become widely available and accessible at all price points.

Prints are especially appealing to online bidders, both to new and informed art collectors. While the internet has played an important role in the advancement of online auctions and bidding, it has also allowed Heritage Auctions to develop monthly online Prints & Multiples auctions to reach a larger and more global audience. Due to the success of these auctions, Heritage has quickly become the destination to buy and sell prints. In a few short years, Heritage has been able to offer the most highly sought after works on the market, including numerous prints estimated in the six-figure range. In addition to its monthly sales and the demand for more prints, Heritage has two Signature® sales in the spring and fall to feature the most valuable works by Warhol, Lichtenstein, Chagall and Miro, among other blue-chip artists.

REACHING EVERY POSSIBLE BUYER

In the past five years, the specialists at Heritage have noticed a surge in online bidding during the auction house's biannual live and online Modern and Contemporary art auctions. Through high-resolution images, Heritage's "view at scale" feature, and detailed condition reports on the Heritage website, clients are comfortable bidding on the auction house's platform without viewing the works in person. With over 1 million online registered bidders, Heritage collaborates with third-party sites such as Artsy, Invaluable, Live Auctioneers and eBay to extend Heritage's reach and touch every possible international buyer. Now collectors can bid through any of these platforms or use Heritage's proprietary online bidding technology to compete for exceptional prints in its monthly sales.

The results have been phenomenal: Heritage auctions have consistently achieved sell-through rates higher than 90 percent by value and lot. Heritage has even beat its competitors' prices for



Roy Lichtenstein's *Nude with Blue Hair, State I*, from *Nudes*, 1994, from the Collection of John Hutcheson, sold for \$540,500 at an April 2018 Heritage auction.

high-priced editions. For instance, in 2015, Heritage sold Andy Warhol's *Endangered Species* portfolio for \$725,000, setting a world-record price for the numbered edition.

In October 2017, Heritage offered works from the estate of John Hutcheson, a master printer with a long industrious career. He worked at the world's leading print ateliers, including Tyler Graphics, Tamarind Institute of Lithography, Petersburg Press. During the 1980s, Hutcheson ran his own workshop in the New York City area and developed personal relationships with hundreds of artists, including Frank Stella, David Hockney, Roy Lichtenstein and Joan Mitchell. The two-part Hutcheson sale sold well above Heritage's presale estimate. The highlight of the collection was a monumental work by Roy Lichtenstein, *Nude with Blue Hair*, which sold for \$540,000 against a \$300,000 low estimate. Sales like these position Heritage as a formidable force in the print market.

HELPFUL POINTERS

Noting Heritage's success, buyers often ask what to look for when collecting prints. We always tell our clients to collect what they love, spend what they can afford and appreciate art for art's sake. A great collector is a risk-taker, one who develops a collection of both established and emerging artists. There will always be success stories like the Lichtenstein and Warhol auction records, but the auction market fluctuates so any investment in art will be speculative. We advise clients to buy what they enjoy first and consider the investment potential second. While it is important as a collector to understand the monetary investment in a work, it is equally important to recognize that it is much more than that; buying art is a reflection of one's personality and is an investment that enhances one's vision and aesthetic. That said, there are a few helpful pointers to make sure you are investing wisely when seeking out the works that appeal to you most.

First, know the difference between a print and a poster. A poster is a photomechanical reproduction created on an offset or inkjet printer in a large edition made for high-volume commercial printing production. An original print is made directly on a copper plate, lithographic stone, woodblock or silkscreen. The resulting prints are not unique because there are several in the edition, but they are all original. They are not copies of other paintings or drawings. Artists create the works directly on the printing matrix. There are also many types of prints. It is important for a collector to know the difference between a lithograph, screen print, etching, woodcut and monotype.

Second, pay attention to the edition number. The edition is the total number of prints for a given image. There might be one print in the edition or several hundred. The printer generally numbers the work as a fraction in the lower margin. Some people like to collect the first print of a run. In other words, they want to buy number 1 from the edition of 50, or 1/50. However, in terms of price, the sequence number has no meaning; print 1 of 50 does not imply that it was the first one made and would be estimated the same as other numbers in the edition. But, the number of prints in the overall edition could make a big difference in terms of value. A Picasso print from an edition of 40 will almost certainly be more valuable than a Picasso print from an edition of 500.

Clients often ask us about the prints that are not numbered, but are labeled A.P. or T.P. These prints are either artist or trial proofs that have been set aside for the printer or artist. In general, these prints are identical in execution to the numbered copies and will have the exact same value at auction, but a few artists, like Warhol, made unique proofs in unique color combinations that are highly collectible and worth much more.

Third, be sure to protect your print by having it properly framed and displayed. Specialists usually unframe every print to inspect the condition, knowing that poor framing causes extensive damage. Find a reputable framer and invest in acid-free mattes and backboards. It is worth the small investment to buy archival materials. Stay away from cardboard, which causes paper to



A complete set of Andy Warhol's *Endangered Species*, 1983 (10 screenprints in colors on Lenox Museum Board, including *Bald Eagle*, above) realized \$725,000 at an October 2015 Heritage auction.

turn yellow and become brittle. Also, use archival hinges such as linen tape to secure your print to the backing. Do not let your framer spray mount your print. It is always dismaying to unframe a print and discover the framer used glue. Be sure to hang your prints away from the windows and rotate them often. Too much exposure to light can fade the colors and stain the paper. Sun and moisture are the enemies of any work on paper.

Finally, and perhaps most importantly, consult with an expert you trust. We and our colleagues are passionate about prints and are always happy to discuss recent trends in the circuit. Heritage holds public viewings of its print sales in Dallas, but Heritage specialists also invite visitors to offices in New York, Chicago, Beverly Hills and San Francisco.

The best way to collect art is to establish a relationship with an art specialist. Most of us love sharing our knowledge and would be pleased to help navigate you along your print-collecting journey.



DESIREE PAKRAVAN is a *consignment director in the Fine & Decorative Arts department at Heritage Auctions in Beverly Hills, Calif.*



HOLLY SHERRATT is *director of Modern & Contemporary Art at Heritage Auctions in San Francisco.*

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Dallas

Frank Hettig

214.409.1157

FrankH@HA.com

San Francisco

Holly Sherratt

415.548.5921

HollyS@HA.com

Beverly Hills

Desirée Pakravan

310.492.8621

DesireeP@HA.com

Heritage Departments & Category Specialists

For all inquiries, call 800.872.6467

COMICS & COMIC ART

HA.com/Comics

Ed Jaster, Ext. 1288
EdJ@HA.com

Lon Allen, Ext. 1261
LonA@HA.com

Barry Sandoval, Ext. 1377
BarryS@HA.com

Joe Mannarino, Ext. 1921
JoeM@HA.com

Todd Hignite, Ext. 1790
ToddH@HA.com

EUROPEAN COMICS & COMIC ART

Olivier Delflas
OlivierD@HA.com

ANIMATION ART

HA.com/Animation

Jim Lentz, Ext. 1991
JimL@HA.com

Bill King, Ext. 1602
Bking@HA.com

VIDEO GAMES

Valarie McLeckie, Ext. 2994
ValarieM@HA.com

ENTERTAINMENT & MUSIC MEMORABILIA

HA.com/Entertainment
Garry Shrum, Ext. 1585
GarryS@HA.com

Pete Howard, Ext. 1756
PeteH@HA.com

VINTAGE GUITARS & MUSICAL INSTRUMENTS

HA.com/Guitar
Aaron Piscopo, Ext. 1273
AaronP@HA.com

FINE & DECORATIVE ARTS

ETHNOGRAPHIC ART

HA.com/EthnographicArt
Delia E. Sullivan, Ext. 1343
DeliaS@HA.com

AMERICAN & EUROPEAN ART

HA.com/FineArt
Ed Jaster, Ext. 1288
EdJ@HA.com

Aviva Lehmann, Ext. 1519
AvivaL@HA.com

Ariana Hartsock, Ext. 1283
ArianaH@HA.com

Alissa Ford, Ext. 1926
AlissaF@HA.com

Marianne Berardi, Ph.D.,
Ext. 1506
MarianneB@HA.com

Janell Snape, Ext. 1245
JanellS@HA.com

Tess Hall, Ext. 3403
TessH@HA.com

ASIAN ART

HA.com/AsianArt

Clementine Chen 陳之立,
Ext. 1256
ClementineC@HA.com

Moyun Niu 陳之立, Ext. 1864
MoyunN@HA.com

DECORATIVE ARTS

HA.com/Decorative
Karen Rigdon, Ext. 1723
KarenR@HA.com

Carolyn Mani, Ext. 1677
CarolynM@HA.com

DESIGN

HA.com/Design
Brent Lewis, Ext. 1577
BrentL@HA.com

ILLUSTRATION ART

HA.com/Illustration
Ed Jaster, Ext. 1288
EdJ@HA.com

Todd Hignite, Ext. 1790
ToddH@HA.com

Meagen McMillan, Ext. 1546
MeagenM@HA.com

TIFFANY, LALIQUE

& ART GLASS
HA.com/ArtGlass
Nicholas Dawes, Ext. 1605
NickD@HA.com

Samantha Robinson, Ext. 1784
SamanthaR@HA.com

MODERN & CONTEMPORARY ART

(INCLUDING PRINTS &
MULTIPLES AND URBAN ART)
HA.com/Modern
Frank Hettig, Ext. 1157
FrankH@HA.com

Holly Sherratt, Ext. 1505
HollyS@HA.com

Leon Benrimon, Ext. 1799
LeonB@HA.com

Taylor Curry, Ext. 1304
TaylorC@HA.com

Desiree Pakravan, Ext. 1666
DesireeP@HA.com

PHOTOGRAPHS

HA.com/Photographs
Nigel Russell, Ext. 1231
NigelR@HA.com

Ed Jaster, Ext. 1288
EdJ@HA.com

FINE SILVER & OBJECTS OF VERTU

HA.com/Silver
Karen Rigdon, Ext. 1723
KarenR@HA.com

TEXAS ART

HA.com/TexasArt
Atlee Phillips, Ext. 1786
AtleeP@HA.com

HANDBAGS & LUXURY ACCESSORIES

HA.com/Luxury
Diane D'Amato, Ext. 1901
DianeD@HA.com

HISTORICAL

AMERICANA & POLITICAL

HA.com/Historical
Tom Slater, Ext. 1441
TomS@HA.com

Don Ackerman, Ext. 1736
DonA@HA.com

Curtis Lindner, Ext. 1352
CurtisL@HA.com

ARMS & ARMOR, CIVIL WAR & MILITARIA

HA.com/Arms
HA.com/CivilWar

David Carde, Ext. 1881
DavidC@HA.com

Jason Watson, Ext. 1630
JasonW@HA.com

HISTORICAL MANUSCRIPTS

HA.com/Manuscripts
Sandra Palomino, Ext. 1107
SandraP@HA.com

RARE BOOKS

HA.com/Books
James Gannon, Ext. 1609
JamesG@HA.com

SPACE EXPLORATION

HA.com/Space
Michael Riley, Ext. 1467
MichaelR@HA.com

TEXANA

HA.com/Texana
Sandra Palomino, Ext. 1107
SandraP@HA.com

JEWELRY

HA.com/Jewelry
Jill Burgum, Ext. 1697
JillB@HA.com

Sabrina Klugesherz, Ext. 1781
SabrinaK@HA.com

Jessica DuBroc, Ext. 1978
JessicaD@HA.com

Gina D'Onofrio, Ext. 1153
GinaD@HA.com

Ana Wroblaski, Ext. 1154
AnaW@HA.com

Tracy Sherman, Ext. 1146
TracyS@HA.com

LUXURY REAL ESTATE

HA.com/LuxuryRealEstate
Nate Schar, Ext. 1457
NateS@HA.com

Thania Kanewske, Ext. 1320
ThaniaK@HA.com

Rochelle Mortenson, Ext. 1384
RochelleM@HA.com

VINTAGE POSTERS

HA.com/MoviePosters
Grey Smith, Ext. 1367
GreySm@HA.com

Bruce Carteron, Ext. 1551
BruceC@HA.com

NATURE & SCIENCE

HA.com/NatureAndScience
Craig Kissick, Ext. 1995
CraigK@HA.com

NUMISMATICS

U.S. COINS

HA.com/Coins
David Mayfield, Ext. 1277
David@HA.com

Win Callender, Ext. 1415
WinC@HA.com

Mark Feld, Ext. 1321
MFeld@HA.com

Jason Friedman, Ext. 1582
JasonF@HA.com

Sam Foose, Ext. 1227
Sam@HA.com

Bob Marino, Ext. 1374
BobMarino@HA.com

Sarah Miller, Ext. 1597
SarahM@HA.com

Al Pinkall, Ext. 1835
ALP@HA.com

Cass Christenson, Ext. 1316
CassC@HA.com

Mark Borckardt, Ext. 1345
MarkB@HA.com

U.S. CURRENCY & WORLD PAPER MONEY

HA.com/Currency
Allen Mincho, Ext. 1327
AllenM@HA.com

Len Glazer, Ext. 1390
Len@HA.com

Dustin Johnston, Ext. 1302
Dustin@HA.com

Michael Moczalla, Ext. 1481
MichaelM@HA.com

Keith Esskuchen, Ext. 1633
KeithE@HA.com

Craig Eustace, Ext. 1924
CraigE@HA.com

Marcel Frissen
MarcelF@HA.com

Kenneth Yung
KennethY@HA.com

WORLD & ANCIENT COINS

HA.com/WorldCoins
Cristiano Bierrenbach,
Ext. 1661
CrisB@HA.com

Warren Tucker, Ext. 1287
WTucker@HA.com

Sam Spiegel, Ext. 1524
SamS@HA.com

Zach Beasley, Ext. 1741
ZachB@HA.com

Roxana Uskali, Ext. 1282
RoxanaU@HA.com

Cale Meier, Ext. 1761
CaleM@HA.com

Christian Winge, Ext. 1734
ChristianW@HA.com

Kenneth Yung
KennethY@HA.com

Jacco Scheper
JaccoS@HA.com

Huib Pelzer
HuibP@HA.com

Jan Schoten
JanS@HA.com

Idsard Septer
IdsardS@HA.com

SPORTS COLLECTIBLES

HA.com/Sports
Chris Ivy, Ext. 1319
Clvy@HA.com

Peter Calderon, Ext. 1789
PeterC@HA.com

Tony Giese, Ext. 1997
TonyG@HA.com

Derek Grady, Ext. 1975
DerekG@HA.com

Dan Imler, Ext. 1787
DanI@HA.com

Lee Iskowitz, Ext. 1601
Leel@HA.com

Mark Jordan, Ext. 1187
MarkJ@HA.com

Chris Nerat, Ext. 1615
ChrisN@HA.com

Rob Rosen, Ext. 1767
RRosen@HA.com

Jonathan Scheier, Ext. 1314
JonathanS@HA.com

Jason Simmons, Ext. 1652
JasonS@HA.com

STAMPS

HA.com/Stamps
Jacco Scheper
JaccoS@HA.com

Erin Patzewitsch, Ext. 1575
ErinE@HA.com

TIMEPIECES

HA.com/Timepieces
Jim Wolf, Ext. 1659
JWolf@HA.com

Keith Davis, Ext. 1971
KeithD@HA.com

WINE

HA.com/Wine
Frank Martell, Ext. 1753
FrankM@HA.com

Michael Madrigale, Ext. 1678
MMadrigale@HA.com

Ty Methfessel, Ext. 3201
TyM@HA.com

APPRAISAL SERVICES

HA.com/Appraisals
Meredith Meuwly, Ext. 1631
MeredithM@HA.com

SPECIAL COLLECTIONS

Nicholas Dawes, Ext. 1605
NickD@HA.com

TRUSTS & ESTATES

HA.com/Estates
Michelle Castro, Ext. 1824
MichelleC@HA.com

Consignment Deadlines

To consign and sell fine art and vintage collectibles, visit HA.com/Consign.
For inquiries and updated auction deadlines, call 800.872.6467.

DECEMBER

Sports Collectibles

Auction date: Jan. 28, 2021
Consignment deadline:
Dec. 7, 2020
Contact: Chris Ivy, Ext. 1319
Clvy@HA.com

U.S. Coins

Auction date: Jan. 21, 2021
Consignment deadline:
Dec. 8, 2020
Contact: David Mayfield, Ext. 1277
David@HA.com

Prints & Multiples Auction

Auction date: Jan. 20, 2021
Consignment deadline:
Dec. 9, 2020
Contact: Holly Sherratt, Ext. 1505
HollyS@HA.com

U.S. Coins

Auction dates: Feb. 3–8, 2021
Consignment deadline:
Dec. 21, 2020
Contact: David Mayfield, Ext. 1277
David@HA.com

Urban Art

Auction date: Feb. 3, 2021
Consignment deadline:
Dec. 23, 2020
Contact: Leon Benrimon, Ext. 1799
LeonB@HA.com

In Focus: Arsham

Auction date: Feb. 10, 2021
Consignment deadline:
Dec. 30, 2020
Contact: Leon Benrimon, Ext. 1799
LeonB@HA.com

Sports Collectibles

Auction dates: Feb. 20–21, 2021
Consignment deadline:
Dec. 30, 2020
Contact: Chris Ivy, Ext. 1319
Clvy@HA.com

Fine & Decorative Arts

Auction date: Feb. 11, 2021
Consignment deadline:
Dec. 31, 2020
Contacts: Meagen McMillan, Ext. 1546
MeagenM@HA.com
Samantha Robinson, Ext. 1784
SamanthaR@HA.com

JANUARY

U.S. Coins

Auction date: Feb. 15, 2021
Consignment deadline:
Jan. 1, 2021
Contact: David Mayfield, Ext. 1277
David@HA.com

Friday Night Jewels

Auction date: March 5, 2021
Consignment deadline:
Jan. 1, 2021
Contact: Jill Burgum, Ext. 1697
JillB@HA.com

U.S. Coins

Auction date: March 8, 2021
Consignment deadline: Jan. 1, 2021
Contact: David Mayfield, Ext. 1277
David@HA.com

Asian Art

Auction date: March 16, 2021
Consignment deadline: Jan. 4, 2021
Contact: Richard Cervantes, Ext. 1927
RichardC@HA.com

Prints & Multiples Auction

Auction date: Feb. 17, 2021
Consignment deadline: Jan. 6, 2021
Contact: Holly Sherratt, Ext. 1505
HollyS@HA.com

Americana & Political

Auction dates: Feb. 27–28, 2021
Consignment deadline: Jan. 6, 2021
Contact: Curtis Lindner, Ext. 1352
CurtisL@HA.com

The Art of the Disney Theme Park

Auction dates: Feb. 27–28, 2021
Consignment deadline: Jan. 7, 2021
Contact: Jim Lentz, Ext. 1991
JimL@HA.com

Rare Books

Auction date: March 3, 2021
Consignment deadline:
Jan. 11, 2021
Contact: James Gannon, Ext. 1609
JamesG@HA.com

Photographs

Auction date: Feb. 24, 2021
Consignment deadline:
Jan. 13, 2021
Contact: Nigel Russell, Ext. 1231
NigelR@HA.com

Erté Art & Design

Auction date: Feb. 25, 2021
Consignment deadline:
Jan. 14, 2021
Contact: Nicholas Dawes, Ext. 1605
NickD@HA.com

New Jersey Coppers and Colonial Coins

Auction dates: March 3–6, 2021
Consignment deadline:
Jan. 18, 2021
Contact: David Mayfield, Ext. 1277
David@HA.com

Wine

Auction date: March 12, 2021
Consignment deadline:
Jan. 19, 2021
Contact: Frank Martell, Ext. 1753
FrankM@HA.com

Urban Art

Auction date: March 3, 2021
Consignment deadline:
Jan. 20, 2021
Contact: Leon Benrimon, Ext. 1799
LeonB@HA.com

Entertainment & Music Memorabilia

Auction dates: March 20–21, 2021
Consignment deadline:
Jan. 20, 2021
Contact: Garry Shrum, Ext. 1585
GarryS@HA.com

Timepieces

Auction date: March 25, 2021
Consignment deadline:
Jan. 21, 2021
Contact: Jim Wolf, Ext. 1659
JWolf@HA.com

DKE Toy Archive 11159

Auction date: March 4, 2021
Consignment deadline:
Jan. 21, 2021
Contact: Leon Benrimon, Ext. 1799
LeonB@HA.com

European Comic Art, Comics & Animation

Auction date: March 13, 2021
Consignment deadline:
Jan. 21, 2021
Contact: Lon Allen, Ext. 1261
LonA@HA.com

In Focus: Invader

Auction date: March 10, 2021
Consignment deadline:
Jan. 27, 2021
Contact: Leon Benrimon, Ext. 1799
LeonB@HA.com

Fine & Decorative Arts

Auction date: March 11, 2021
Consignment deadline:
Jan. 28, 2021
Contacts: Meagen McMillan, Ext. 1546
MeagenM@HA.com
Samantha Robinson, Ext. 1784
SamanthaR@HA.com

U.S. Coins

Auction date: March 15, 2021
Consignment deadline:
Jan. 29, 2021
Contact: David Mayfield, Ext. 1277
David@HA.com

FEBRUARY

Movie Posters

Auction dates: March 27–28, 2021
Consignment deadline:
Feb. 2, 2021
Contact: Grey Smith, Ext. 1367
GreyS@HA.com

Friday Night Jewels

Auction date: April 9, 2021
Consignment deadline:
Feb. 5, 2021
Contact: Jill Burgum, Ext. 1697
JillB@HA.com

Photographs

Auction date: April 10, 2021
Consignment deadline:
Feb. 5, 2021
Contact: Nigel Russell, Ext. 1231
NigelR@HA.com

Selection of Chinese Coins

Auction date: April 4, 2021
Consignment deadline:
Feb. 8, 2021
Contact: Cristiano Bierrenbach, Ext. 1661
CrisB@HA.com

Design

Auction date: April 19, 2021
Consignment deadline:
Feb. 8, 2021
Contact: Brent Lewis, Ext. 1577
BrentL@HA.com

Comics & Comic Art

Auction dates: April 1–2, 2021
Consignment deadline:
Feb. 9, 2021
Contact: Lon Allen, Ext. 1261
LonA@HA.com

Entertainment & Music Memorabilia

Auction dates: April 10–11, 2021
Consignment deadline:
Feb. 10, 2021
Contact: Garry Shrum, Ext. 1585
GarryS@HA.com

Photographs

Auction date: March 24, 2021
Consignment deadline:
Feb. 10, 2021
Contact: Nigel Russell, Ext. 1231
NigelR@HA.com

Guitars & Musical Instruments

Auction date: April 11, 2021
Consignment deadline:
Feb. 18, 2021
Contact: Aaron Piscopo, Ext. 1273
AaronP@HA.com

Urban Art

Auction date: April 7, 2021
Consignment deadline:
Feb. 24, 2021
Contact: Leon Benrimon, Ext. 1799
LeonB@HA.com

Americana & Political

Auction date: April 17, 2021
Consignment deadline:
Feb. 24, 2021
Contact: Curtis Lindner, Ext. 1352
CurtisL@HA.com

Auctions subject to conditions as printed in auction catalogs. Visit HA.com/Auctions for deadline updates and complete auction schedule.

by the numbers

Jim Morrison

Singer for the psychedelic rock band the Doors passed away 50 years ago. A look at related artifacts from the Heritage Auctions archives



8 INCHES width of photograph signed by Jim Morrison. It realized \$12,500 at a 2019 Heritage auction.

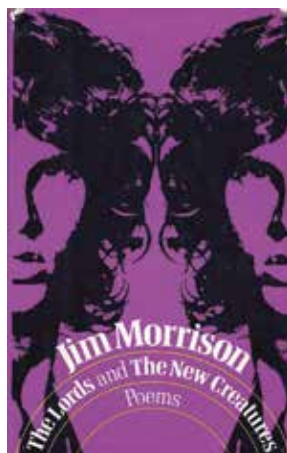


1968 YEAR the Doors' *Waiting for the Sun* album was released. A copy signed by all four band members sold for \$6,250 at a 2017 Heritage auction.

4 PLAYING CARDS
CARDS signed by band members Jim Morrison, Ray Manzarek, Robby Krieger and John Densmore. They sold for \$13,750 at a 2015 Heritage auction.



6 DEMO SONGS – including *Hello, I Love You* – on a 1965 acetate recorded more than a year before the release of the Doors' first LP. It sold for \$15,625 at a 2016 Heritage auction.



141 PAGES in Jim Morrison's 1970 poetry book *The Lords and the New Creatures*. A signed first hardcover edition sold for \$4,406 at a 2004 auction.



1,000,000 NUMBER OF COPIES sold of the 1967 Doors song *Light My Fire*. A gold record sales award presented to Jim Morrison realized \$11,875 at a 2019 auction.

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