Why Leonard Maltin can’t get enough of Buster Keaton, Gloria Swanson and Charlie Chaplin

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Political & General Americana Memorabilia Grand Format Auction #685 (page 19)

Confederate Enlisted Man’s Shell Jacket Captured at Cumberland Gap Estimate: $55,000-$65,000
Civil War Grand Format Auction #602 (page 32)

Nikolai Timkov
Rostov in Winter, 1970-74
Oil on canvas
56 x 56 in.
Estimate: $200,000 – $300,000
Russian Fine Art Signature Auction #5008 (page 38)

GRAY SMITH’s interest in classic movies led him to the University of Texas at Austin, where he studied film. He went on to work on more than 35 feature films with celebrated directors such as Oliver Stone, David Mamet and Norman Jewison. He currently is a director of vintage movie poster auctions at Heritage Auction Galleries and is co-author of Capes, Crooks, and Cliffhangers.

GLENN HANSON is an international-ly acclaimed designer and Illustrator who has done work for MTV’s Disney TV and a variety of publications, including Entertainment Weekly, Variety and The New York Times. He completed his art at Sunlight Shampoo, and did the poster for the off-Broadway hit Alar Boyz. His illustration of Carol Channing appears on page 76.

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**AUCTION CALENDAR**

**COINS**
- JUNE 25-28, 2008
  - U.S. Coins Signature Auction (Summer FUN) #1110
    - West Palm Beach, FL
    - Viewing dates: June 24-28, 2008
    - HA.com/Coins
  - JULY 30-AUG. 2, 2008
    - U.S. Coins Signature Auction (ANA) #1114
      - Baltimore, MD
      - HA.com/Coins
  - SEPT. 17-20, 2008
    - World Coins Signature Auction #3002
      - Long Beach, CA
      - Viewing dates: Sept. 16-20, 2008
      - HA.com/Coins

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**CYBER CATALOGS**

- For a free illustrated Heritage auction catalog, call 1-800-872-6467, ext. 150
- HA.com/Art

**CURRENCY**
- SEPT. 19-20, 2008
  - Currency Signature Auction #3502
    - Long Beach, CA
    - Viewing dates: Sept. 16-20, 2008
    - HA.com/Currency

**ENTERTAINMENT/MUSIC**
- OCT. 4-5, 2008
  - Entertainment & Music Memorabilia Signature Auction #696
    - Dallas, TX
    - Viewing dates: Oct. 2-5, 2008
    - HA.com/Entertainment

**HERITAGE INTERNET AUCTIONS**

- These auctions at HA.com:
  - SUNDAY INTERNET COMICS
    - Online only, no floor auction, lots close every Sunday evening.
  - SUNDAY INTERNET MOVIE POSTER
    - Online only, no floor auction, lots close every Sunday evening.
  - SUNDAY INTERNET SPORTS
    - Online only, no floor auction, lots close every Sunday evening.
  - TUESDAY INTERNET CURRENCY
    - Online only, no floor auction, lots close every Tuesday evening.

**FINE & DECORATIVE ARTS**
- JUNE 4, 2008
  - Russian Fine Art Signature Auction #5008
    - Dallas, TX
    - Viewing dates: May 30-June 4, 2008
    - HA.com/Art
  - OCT. 17, 2008
    - Fine Silver & Vertu Signature Auction #5012
      - Dallas, TX
      - Viewing dates: Oct. 10-17, 2008
      - HA.com/Art

**HISTORICAL**
- JUNE 3-4, 2008
  - Rare Books and Manuscripts Grand Format Auction #683
    - Dallas, TX
    - Viewing dates: June 2-4, 2008
    - HA.com/Historical
- JUNE 7, 2008
  - Franklin D. Roosevelt Museum Collection
    - Grand Format Auction, Part 1 #6501
      - Dallas, TX
      - Viewing dates: June 5-7, 2008
      - HA.com/Historical
- JUNE 13-14, 2008
  - Political & General American Memorabilia Grand Format Auction #685
    - Dallas, TX
    - Viewing dates: June 12-14, 2008
    - HA.com/Historical
- JUNE 13-14, 2008
  - Western Photography & Early Artifacts
    - Grand Format Auction #689
      - Dallas, TX
      - Viewing dates: June 11-14, 2008
      - HA.com/Historical
- JUNE 14, 2008
  - American Indian Art
    - Signature Auction #691
      - Dallas, TX
      - Viewing dates: June 11-14, 2008
      - HA.com/Historical

**SPORTS**
- OCT. 11, 2008
  - Sports Signature Auction #710
    - Dallas, TX
    - Viewing dates: Oct. 8-11, 2008
    - HA.com/Sports
- AUG. 5, 2008
  - Early Political Campaign Items
    - Grand Format Auction #6009
      - Dallas, TX
      - Viewing dates: Aug. 4-5, 2008
      - HA.com/Historical
- SEPT. 23, 2008
  - Air & Space Exploration Grand Format Auction #6007
    - Dallas, TX
    - Viewing dates: Sept. 22-23, 2008
    - HA.com/Historical

**COMICS & COMIC ART**
- AUG. 6-8, 2008
  - Vintage Comics & Comic Art Signature Auction #829
    - Dallas, TX
    - Viewing dates: Aug. 5-8, 2008
    - HA.com/Comics

**ILLUSTRATION ART**
- JUNE 5, 2008
  - Illustration Art Signature Auction #7000
    - Dallas, TX
    - Viewing dates: June 3-5, 2008
    - HA.com/Comics

**MOVIE POSTERS**
- JULY 11-12, 2008
  - Vintage Movie Posters
    - Signature Auction #694
      - Dallas, TX
      - Viewing dates: July 9-11, 2008
      - HA.com/MoviePosters

**NATURAL HISTORY**
- JUNE 8, 2008
  - Natural History Signature Auction #5009
    - Dallas, TX
    - Viewing dates: June 5-8, 2008
    - HA.com/Historical

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**INFORMATION**
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Come to Hollywood and explore the fascinating past, present and future of this international icon – a monument that sparks a thousand dazzling associations...

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ILLUSTRATIONS: 
FRAZETTA’S FANTASIES
After drawing comics in the 1950s, most notably helping Al Capp with the strip Li’l Abner, Frank Frazetta (b. 1928) entered his painting and illustration stage, working on various science-fiction and fantasy paperback covers. His interpretation of Robert E. Howard’s Conan in the mid-1960s would redefine the sword-and-sorcery genre and propel Frazetta to illustration stardom. A watercolor painting completed for the 1964 publication of The Secret People by John Wyndham (writing as John Beynon Harris) sold for $48,300 in October 2002.

TOYS:
JOE UNLEASHED
Following the success of Barbie at Mattel, executives at rival toy company Hasbro began working on a military-themed doll for boys. Hitting stores in early 1964, G.I. Joe is considered the first “action figure.” A handcrafted, 12-inch prototype created by Hasbro for internal visualization and presentations to potential buyers sold for $200,000 in July 2003.

COINS:
KENNEDY’S ‘ACCENTED HAIR’
Early issues of the first President Kennedy (1917-1963) half-dollar showed a tuft of wavy hair below Kennedy’s part. It was rumored that Jacqueline Kennedy (1929-1994) disliked the strong detail and subsequent strikes were altered. A 1964 50-cent Accent Hair graded PF68 Deep Cameo by PCGS sold for $12,668 in January 2008. The same coin had sold for $4,600 less than two years earlier.

POP MUSIC:
PROMOTING THE BEATLES
In April 1964, the Beatles held 12 positions on the Billboard Hot 100 singles chart, including the top five songs. A promotional poster (42.75 x 58 in.) for The Beatles’ Second Album, sent out by Capitol Records for in-store display, touted the group’s “electrifying big-beat performances” of hits such as She Loves You and Roll Over Beethoven. The poster, only the fifth-known copy, sold for $20,315 in October 2007.

Remember When… 1964

A year after the assassination of President John F. Kennedy, Lyndon B. Johnson took office after one of the most lopsided presidential elections in U.S. history. That year, plans to build the World Trade Center towers were announced in New York and the first Mustang rolled off the assembly line at Ford Motor Company.

In sports, the Toronto Maple Leafs defeated the Detroit Red Wings to win the Stanley Cup, and UCLA beat Duke in the NCAA basketball championship game. In entertainment, the musical Hello, Dolly! opened in New York City, the James Bond thriller Goldfinger opened in movie theaters, and the Beatles released Meet the Beatles.

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Heritage magazine — summer 2008

1964

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HERITAGE MAGAZINE — SUMMER 2008

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By the time he was 20, Eanger Irving Couse (1866-1936) was well on his way to prominence. The native of Saginaw, Mich., had studied at the Art Institute of Chicago and at the National Academy of Design in New York City. By 1886, he was in Paris at the prestigious Académie Julian studying under Bouguereau.

The following year, Couse met Virginia Walker, a ranch girl from Washington state who had gone to Paris to study illustration. A romance developed and they were married there in 1889. Soon afterward, Couse completed the present Portrait of Virginia Couse.

“SHE HAD WONDERFUL COLORING, PARTICULARLY THE LIGHT RED HAIR, AND MANY OF THEIR ARTIST FRIENDS ADMIRE IT.”

“My best guess is that this was painted at Cernay-la-Ville, an art colony southwest of Paris where my grandparents spent the first summer after their marriage,” says Virginia Couse Leavitt. “My grandfather used my grandmother as a model a lot in the early days. She had wonderful coloring, particularly the light red hair, and many of their artist friends admired it.”

While in Paris, Couse also met Joseph Henry Sharp, who enticed him with stories about the beauty of New Mexico. Couse visited Taos in 1902 and visited every summer until he made it his permanent residence in 1927. He helped establish the Taos Art Colony and would serve as the first president of the Taos Society of Artists. He devoted himself to depicting the life and habits of American Indians.

“Couse received his foundation in academic training while in Paris, a style that he would not abandon throughout his oeuvre,” says Courtney Case, director of 20th century painting and sculpture at Heritage. “Couse paid extensive attention to the details of his subjects and it was these realistic portrayals that were highly influential in changing the public’s perception of the American West.”

His images were featured in advertisements for the Santa Fe Railway from 1914 to 1938. Today, Couse’s paintings are highly collected and are represented in numerous museums, including the Detroit Institute of Art, the Metropolitan Museum of Art and the National Gallery of the Smithsonian Institution. In 2001, the Couse Foundation (www.cousefoundation.org) was established to preserve his studio and help promote research and training in the fields of Southwest art history.
By 1937, Carole Lombard was at the top of her game. With comedies such as *Twentieth Century* (1934), *My Man Godfrey* (1936), and *Nothing Sacred* (1937), she was a leading lady of the screwball comedy genre. *Love Before Breakfast*, in which Lombard is punched by a romantic interest, was not among her most memorable performances, but it features some of the most alluring images of Lombard ever captured on film. In March 2008, the movie’s poster realized $47,800, one of the highest prices paid for a piece of Lombard memorabilia. A movie fan purchased the poster in 1994 for $4,600.

The Lombard image is prominently featured in the 1936 photograph *Houses and Billboards in Atlanta* by renowned photographer Walker Evans (1903-1975).

“This stone litho one sheet is exceptionally rare and offers one of the best-known images of this beloved star ever released,” says Grey Smith, director of vintage movie poster auctions at Heritage.

Lombard died in 1942 in a plane crash near Las Vegas while returning from a war bond rally in her native Indiana.
Sometimes, treasures are available for the asking.

In 1973, Tom Flynn approached the table of legendary collector Amon Carter Jr. at the American Numismatic Association show. Flynn, a noted collector himself, wanted to look at Carter’s display of treasures, taking particular interest in a $50 National Gold Bank Note.

“To my amazement, Amon offered me the opportunity to own such a rarity and quoted me a price,” Flynn recalls.

Flynn asked for a few minutes to think over the deal and to consult some currency veterans. It didn’t take long for him to realize it was a once-in-a-lifetime opportunity. He hurried back and completed the transaction with Carter.

Today, only five examples of the note are listed in the Kelly and Gengerke censuses, along with a unique 1875 example which is in the ANA museum. Of those five Original Series notes, one is graded as “good” and has not been available since a 1998 auction. A second is graded “very good” in Kelly and “very fine” in Gengerke, but has not been seen since a 1965 auction. A third was last offered in 1975 and has not appeared since, while the fourth was a laminated specimen from the King Farouk holdings that was destroyed in an unfortunate laboratory accident.

In April—35 years after that tabletop deal—Flynn’s “very fine” note was offered by Heritage Auction Galleries at the Central States Numismatic Society convention, realizing $373,750.
After Action Comics #7 was published in 1938, the editors at DC knew something in their new publication was getting the attention of comic book fans. At the time, Action Comics was an anthology series with various characters (such as Zatara the Magician and Scoop Scanlon) sharing its 64 pages. After appearing on the cover of Action Comics #1, Jerry Siegel and Joe Shuster’s Superman appeared only on inside pages between issues 2 and 6. His second cover appearance came with issue 7.

“According to comic book lore, DC management was puzzled at the unexpectedly strong sales of Action,” says Barry Sandoval, Heritage’s director of operations, comics division. “After they talked to news dealers, they discovered kids weren’t asking for Action Comics, they were asking for ‘the comic with Superman.’” Superman next appeared on the cover of issue 10, assuming the permanent cover spot with issue 19. A copy of Superman’s second cover appearance, the finest copy certified by Certified Guaranty Company, was sold by Heritage for $143,400 in February 2008.

"KIDS WEREN’T ASKING FOR ACTION COMICS, THEY WERE ASKING FOR ‘THE COMIC WITH SUPERMAN.’"
NEARLY THREE DECADES AFTER DISCOVERING RANSOM BILLS FROM AMERICA’S MOST NOTORIOUS SKYJACKING, BRIAN INGRAM IS FINALLY SHARING HIS PIECES OF OUTFLOW HISTORY

D.B. COOPER’S CASH

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IT SHOULD HAVE BEEN AN ORDINARY PICNIC. Instead, the Ingram family found bundles of cash that would be the only ransom money ever recovered from the 1971 skyjacking by the infamous bandit known as D.B. Cooper.

Brian Ingram, his parents and an uncle were at the Columbia River in February 1980. The family had moved to Vancouver, Wash., from California 11 months earlier and had found a secluded spot along the river where they liked to spend time.

It was a great place for a self-declared “normal kid” who liked ball cards, sports and skateboarding. “Nobody was ever there,” says Ingram, who was 8 years old at the time. “There was a sandy beach. We had a German shepherd and he loved the Frisbee.”

The visit that day began like all the others. Picking a spot by the river, setting out the food and drinks, enjoying the outdoors. “The only thing out of the ordinary was we usually did not make a campfire,” recalls Ingram, now 37. “It started getting chilly and that was the reasoning for the fire. I was like, ‘Let’s roast our hot dogs.’

My parents thought maybe it wasn’t a bad idea. We could sit around the campfire. So my dad said, ‘If you can find the firewood, we’ll do it.’ Maybe he was thinking I wouldn’t find any firewood, but I rounded some up and came back.”

Ingram and his father picked a spot about 35 feet from the water’s edge.

Then Brian’s Cub Scout skills came into play. “My dad was ready to put the wood down and I said, ‘Hold on, the sand’s a little ripply.’ I took my arm and rubbed it across the sand. In an 8-year-old’s mind, I’m thinking, ‘Hey, we need a flat surface to build this fire.’”

As Ingram leveled the sand, he felt something. “At first, I couldn’t tell what it was,” he says. “Maybe a piece of wood? We had no idea.”

A LEGEND IS BORN

Eight years earlier, a man flying under the name of “Dan Cooper” committed one of the most infamous crimes in American history when he hijacked a Northwest Orient Airlines flight and disappeared with a $200,000 ransom. It is the world’s only unsolved airplane hijacking case.

It was Nov. 24, 1971, when a man wearing a dark raincoat, a dark suit with a skinny tie, and carrying a briefcase purchased a ticket for a 30-minute flight from Portland, Ore., to Seattle. After the plane was in the air, he handed a note to a flight attendant. “I have a bomb in my briefcase,” it read. “You are being hijacked.”

What followed was a remarkable series of events that created a criminal legend to some, a folk hero to others.

The note demanded that $200,000 in $20 bills be delivered to the plane when it landed at the Seattle-Tacoma airport. When the demand was met, the hijacker released the passengers and ordered the plane back into the air.

Police sketch of D.B. Cooper
under 10,000 feet, with its wing flaps in a position that would keep the plane’s speed under 200 knots.

Then, somewhere over the Pacific Northwest, possibly over Woodland, Wash. — about 20 miles from where the Ingram family would picnic nine years later — the 727’s rear airstair was opened and, using parachutes that had been delivered as part of the deal, the hijacker jumped into the night air, never to be seen again.

The FBI has never stopped looking for the man who came to be known as “D.B. Cooper.”

“They might as well be looking for Sasquatch,” New York magazine said in an October 2007 story about the notorious skyjacker. For sure, Cooper is an American folk icon, inspiring books, poems, rock songs, television shows and even a 1981 movie, The Pursuit of D.B. Cooper, starring Treat Williams and Robert Duvall.

“WHERE’S THE REST OF THE MONEY?” REPORTERS ASKED BRIAN.

“WHERE’S THE REST OF THE MONEY?” REPORTERS ASKED BRIAN.

Brian Ingram’s scrapbook includes newspaper clips, magazine stories, photos and books about the 1971 D.B. Cooper hijacking and Ingram’s role in finding part of the ransom money in 1980.

In the 1980s photo, Dwayne Ingram (left) and wife Patricia talk to FBI agents in Portland, Ore., after Brian found D.B. Cooper ransom money while on a picnic on the north shore of the Columbia River. The bills can be seen on the table.
**TIME TO SHARE**

Pulling three bundles of cash from the banks of the Columbia River forever linked Brian Ingram to D.B. Cooper. Even now, Ingram recalls how the bills were stuck together. Some pieces were larger than others. Others had darkened in color. “They still had rubber bands on them,” Ingram says. “I remember picking them up and the rubber band didn’t really break, but it kind of turned to powder. You could tell they hadn’t been touched. They had been in that position for some time.”

Brian Ingram’s parents called the police. They eventually spoke to an FBI agent, who asked the elder Ingram to read some of the serial numbers on the bills. The agent listened intently, then asked: “You think you can come down here to our office and let us see them?” Brian’s father agreed.

“What you have here is ransom money from the 1971 hijacking,” the agent told Brian’s father after matching more bills against a list of FBI serial numbers.

That same day, when Brian Ingram got home from school, his front yard was covered with reporters. The next morning, reporters were still there, ready to walk the young boy to school. “Where’s the rest of the money?” reporters asked Brian.

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(continued on page 72)

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**MINI MOVIE POSTERS**

**EVENT**

Political & General Americana Memorabilia Grand Format Auction #685 is scheduled for June 13-14, 2008. For information, contact Marsha Dixey at 214-409-1455 or MarshaD@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.

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**SMALLEST OF MOVIE WINDOW CARDS PRODUCED FOR ONLY 15 YEARS**

Produced in limited quantities for some of Hollywood’s greatest films, midget window cards—measuring about 8 by 14 inches—rarely come to market. “Midget window cards, or as they are sometimes called ‘mini window cards,’ were distributed for a relatively brief period, from about 1932 to 1947,” says Grey Smith, director of vintage movie poster auctions for Heritage Auction Galleries. Printed in far smaller quantities than most other promotional materials, “midgets” were often placed inside glass counters of smaller retail outlets, like candy and cigar stores. “These were often near-exact reproductions of the larger one sheets,” Smith says. “They’re excellent examples of vintage movie poster art.”

Among the items being offered at Heritage’s Vintage Movie Posters Signature Auction are the minis for Ex-Lady, the 1933 movie starring Bette Davis, and Flying Down to Rio, starring Dolores del Rio.

**EVENT**

Vintage Movie Posters Signature Auction #694 is scheduled for July 11-12, 2008. For information, contact Grey Smith at 214-409-1367 or Grey@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.
When it roamed central Asia 65 million years ago, the *Tyrannosaurus bataar*—like its North American cousin the *Tyrannosaurus rex*—was an apex predator, at the top of the food chain. “Like the T. rex, it was the king of the dinosaurs,” says David Herskowitz, director of Heritage’s natural history department. “They had mouths full of fearsomely curved teeth capable of slicing through meat, bone and muscle.”

A rare *Tyrannosaurus bataar* skull, measuring 31 x 14 x 21 inches and armed with a battery of over 50 teeth, is being offered at Heritage’s June natural History signature Auction. “This scientifically accurate example is over 55 percent complete and took over a year to prepare and restore, enabling us to view it in its original form,” Herskowitz says.

Another highlight of the auction is the skull of a *Machairodus*, the largest-known Saber-Toothed cat that roamed Europe, Asia, Africa and North America 20 million to 5 million years ago. The specimen offered—with 4.5-inch sabers—was found by miners who make their living digging up fossil bones and teeth for traditional Chinese medicines.

Also offered is a Dire Wolf skull, pulled from the Rancho La Brea Formation in Kern County, Calif. “During the last Ice Age,” Herskowitz says, “tar seeps occurred in several locations in southern California, not just at the world-famous La Brea Tar Pits in Los Angeles.”

This particular specimen comes from the estate of world-famous fossil collector George Lee of Costa Mesa, Calif. Lee, a prolific field collector, personally collected the specimen in the early 1970s. “Dire Wolf fossils are highly prized by collectors, first because they are from a large carnivore and, second, because there are almost none in private hands,” Herskowitz says. [continued on next page]
Thirty to 90 million years ago, sap seeping from the trunks and branches of prehistoric flora would trap small insects. The tiny creatures would become entombed in the resin, and it would eventually fossilize. “These specimens are highly prized, because they represent the incredible preservation of a life form physically unchanged over millions of years,” says David Herskowitz, director of Heritage’s Natural History department. “Most often, sap trapped small creatures or floral fragments. Anything larger is extremely rare.”

A scorpion measuring about half an inch trapped in an amber nugget is being offered at Heritage’s June Natural History Signature Auction. “Every detail of this scorpion’s arthropod anatomy is visible,” Herskowitz says. “Its tail is extended with the vicious barb curved around, its tiny jointed legs bent in towards its body, and one of its larger claw legs is extended to the side as though in a final desperate gesture as the sticky tree sap covered its helpless body.”

Also offered in the auction:

- A natural gold nugget, weighing 15.95 Troy ounces (496g) and measuring 2.90 x 2.75 inches, discovered in Wedderburn, Central Victoria, Australia. Estimate: $30,000-$34,000.

- Gibeon iron meteorite recovered by Namibian tribesmen, measuring 12.25 x 13.25 x 6 inches and weighing 83 pounds.

**Uncommon Coins**

Ed Price purchased several dimes when the Allen F. Lovejoy collection of draped bust dimes was auctioned in 1990, including a unique 1802 JR-1 dime (still the only known example).

Owning this unique variety meant that only Price could assemble a complete variety collection of these early dimes from 1796-1807. When he became aware that several of these dimes shared their reverse die with similarly sized $2.50 gold pieces, he began to collect those as well. Previously, only legendary collector Harry Bass Jr. had assembled a complete variety collection of early quarter eagles (1796-1807), on display at the American Numismatic Association museum in Colorado Springs.

**TODAY, HIS COLLECTION HAS BEEN VALUED AT MORE THAN $4 MILLION.**

Price is the only collector to have ever assembled complete variety sets of both of these denominations, with seven of them having linked reverses.

Today, his collection has been valued at more than $4 million. It will be auctioned by Heritage at the American Numismatic Association’s World’s Fair of Money, scheduled for July 30-Aug. 2, 2008, in Baltimore.

While working on his dime set, Price himself discovered new varieties, 1796 JR-7 and 1803 JR-5, unknown for nearly 200 years. “Ed Price accomplished what had never been done before, completing both sets by variety, including the dual-usage dies,” notes Heritage Vice President Leo Frese. “Almost all of Price’s dimes are in the Condition Census, and many are the finest known.”

**EVENT**

**U.S. Coins Signature Auction (AN@) #1114** is scheduled for July 30-Aug. 2, 2008, in Baltimore. For information, contact Leo Frese at 214-409-1294 or Leo@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.
When the Alamo fell on March 6, 1836, few survivors remained to tell the story of what happened. Gen. Antonio López de Santa Anna ordered that his Mexican troops take no prisoners. When the 13-day siege was over, nearly all the Texian and Tejano fighters were killed, with only slaves, women and children spared.

On March 13, Susanna Dickinson, the widow of an officer, and a slave named Joe arrived in Gonzales, about 70 miles east of San Antonio, with news of the slaughter. Sam Houston was there organizing the Texas Army, which would include volunteers from states such as Alabama, the Carolinas, Tennessee and Virginia, and fighters from England, Germany and Scotland.

Eight days after the battle and one day after Dickinson arrived in Gonzales, a man by the name of Nicholas Pickford penned a letter to an acquaintance in Bristol, R.I., relating the news. "I am sorry to inform you of the present situation of this country," he writes. "The Mexicans came in between 4 & 5,000 strong & after an action of 3 Days our little band that remained alive say 7 out of 177 then begged for quarters, but the Rascals gave them no other quarters than their swords & murdered every soul on the spot.

"Now sir retaliation will of course be the next thing to take place," he continues. "There was a number of my intimate friends fallen in this battle but I hope everyone will fall on the heads of them Murderers."

Pickford mentions plans to be joined by his sons, but he adds: "Since … this country has fallen so much into confusion, I shall advise no one coming out … . As for myself I have been in the army for 2½ months & think I had done my duty as for fighting but I find I must go again which I shall do … . [Call] on my wife & tell her I have [written] you but tell her nothing of my going to the army a year … . I leave my business at Gonzales … ."

"This is likely the earliest account of the fall of the Alamo to exist," says Sandra Palomino, director of historical manuscripts at Heritage Galleries. "It’s among the finest Texana manuscripts I’ve had the privilege of handling, capturing the immediacy and despair of the moment."

The fight for independence ended less than six weeks later at the Battle of San Jacinto, where Houston led the Texas Army to victory over Santa Anna.
Historians have called Gen. Winfield Scott one of nation’s greatest military figures.

Gene R. ALWA's one of nation’s greatest military figures.

Even before Gen. Winfield Scott captured Mexico City in 1847 to end the Mexican-American War, the native of Virginia was a military hero. Scott (1786-1866) led troops in the War of 1812 and fought against the Seminoles and Creeks. At a time when the United States was expanding its borders, he was “a leading agent of America’s Manifest Destiny,” John S. D. Eisenhower writes in his book Agent of Destiny: The Life and Times of General Winfield Scott (University of Oklahoma Press).

His service in the War of 1812 first brought Scott to the public’s attention. Under his command, U.S. regular units fighting at the Battle of Chippewa and several weeks later at the Battle of Niagara proved they could hold their own against British regulars with proper training and leadership.

At war’s end, Scott was a national hero and the Virginia Legislature called on the governor to present the general with a sword “as a mark of the high opinion the assembly entertains of his gallantry and distinguished services in the battles of Chippewa and Niagara.”

“The magnificent gold mounts and exquisite gilt-shaded blade etch on this piece represent the ultimate expression of the American swordsmith’s art,” says Dennis E. Lowe, Heritage’s primary militaria consultant. “This sword is, without question, one of the most important pieces of American military history ever to be offered in a public venue.”

The presentation sword is part of the Donald R. Thurpe Collection of American Military History, being offered by Heritage Auction Galleries on June 29-30, 2008, in Gettysburg, Pa. It’s accompanied by Scott’s original manuscript letter to the governor of Virginia, dated July 9, 1821, acknowledging the sword.

Additionally, Heritage’s Civil War sessions include the presentation sword of Maj. Gen. John Fulton Reynolds (1820-1863), who was killed on the first day of the Battle of Gettysburg; the Fort Sumter medal presented to Abner Doubleday (1819-1893), a Union general in the American Civil War and credited by many with developing the game of baseball; a Colt revolver, owned and carried by Samuel Clemens (1835-1910), better known by the pen name Mark Twain; and Civil War photographic images.

Event

Civil War Grand Format auction #6002 is scheduled for June 29-30, 2008, in Gettysburg, Pa. For information, contact Tom Slater at 214-409-1441 or Tom@HA.com.

For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.

“The magnificent gold mounts represent the ultimate expression of the American swordsmith’s art.”

Even more magnificent is the fact that Heritage is offering a sword presented to Maj. Gen. Winfield Scott by the Commonwealth of Virginia for service in the War of 1812, accompanied by original manuscript letter to Governor of Virginia.

Estimate: $2,500,000-$3,000,000.

Scott’s Sword

General was one of nation’s greatest military figures.
**AUCTION PREVIEW**

**EVENT**

American Indian Art Signature Auction #691

is scheduled for June 14, 2008. For information, contact Delia E. Sullivan at 214-409-1343 or Delias@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.

**CHIEF CLERK FOR U.S. INDIAN SERVICE RUBBED ELBOWS WITH FAMOUS FRONTIER PERSONALITIES**

Health issues forced Bird Maynard Robinson (1862-1933) to mingle with some of the most prominent figures of America’s westward expansion.

After contracting tuberculosis at age 19, Robinson, from a well-to-do Tennessee family, left for a drier climate in 1881. His journey took him to the Standing Rock reservation in the Dakota Territory, where he worked as chief clerk for the U.S. Indian Service.

In those days, Standing Rock was a center of frontier activity. Just five years earlier, Lt. Col. George Armstrong Custer fell at the Battle of the Little Bighorn in nearby Montana Territory. After that battle, Chief Sitting Bull fled the United States for Canada.

The year Robinson arrived, Army Maj. James McLaughlin was assigned to Standing Rock. He would later write My American Indian Art signature auction #691, scheduled for June 14, 2008.

**Firsthand View**

Chiefs, Court, and Colorful Characters

By Delia E. Sullivan

As Chief Clerk for the U.S. Indian Service, Bird Maynard Robinson rubbed elbows with some of the most colorful characters of those days, says Delia E. Sullivan, American Indian art specialist at Heritage. "He returned to Tennessee in 1888 and joined his father’s law practice, but the photographs and items he acquired during his stay in the Dakota Territory and in subsequent travels are firsthand pieces from an important era in this country’s history."

Items from the Robinson collection, coming directly from his descendants, are featured in Heritage’s American Indian Art signature Auction #691, scheduled for June 14, 2008.
April 12, 1945, was to be a day of accomplishment. Franklin Delano Roosevelt was sitting for a portrait by noted painter Elizabeth Shoumatoff. The president was being served lunch when he complained of a terrible headache. Moments later, the president collapsed from a fatal cerebral hemorrhage. Shoumatoff (1888-1980) never finished her painting, which today hangs at Roosevelt’s former retreat known as the Little White House in Warm Springs, Ga.

“THESE POWERFUL IMAGES WOULD BE SOME OF THE LAST RENDERED OF FDR WHILE HE WAS ALIVE.”

Shoumatoff’s original watercolor proof studies for that portrait are part of the Drs. Joseph and Deborah Plaud Collection of Franklin and Eleanor Roosevelt Items, being offered at Heritage’s Grand Format Auction scheduled for June 7, 2008. “These powerful images,” says Tom Slater, Heritage’s director of Americana, “would be some of the last rendered of FDR while he was alive.”

Joseph Plaud first heard about Roosevelt from his grandmother, who spoke of the president with great feeling and admiration, Slater says. As a teenager, Plaud began collecting books, documents and photographs relating to the 32nd president. Over the years, he obtained the last check ever signed by the president, his trademark fedora hat, and the Tiffany wristwatch he wore to the Yalta Conference in 1945.

“The items offered in this auction,” Slater notes, “represent a lifetime of collecting passion.”

**EVENT**

Franklin D. Roosevelt Museum Collection Grand Format Auction, Part 1 #6001 is scheduled for June 7, 2008. For information, contact Tom Slater at 214-409-1441 or toms@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.
Real Beauty

MIKHAIL KLODT AMONG MASTERS OF RUSSIAN REALIST MOVEMENT

As one of the founders of Russia’s “Wanderers” movement, Mikhail Klodt (1832-1902) – like his fellow Russian Realist artists – aimed for naturalness in his work, often depicting subjects in relation to their surroundings. Today, he’s considered a master of Russian landscape painting.

“Mikhail Klodt was instrumental in changing the face of Russian art in the 19th century,” says Dr. Douglass Brown, Russian fine art consignment director at Heritage Auction Galleries. “Through their works, Klodt and his fellow realists would create a movement whereby Russians came to celebrate the distinct characteristics of their natural environment.”

Klodt was born into a prominent artistic family that included engravers, sculptors and painters. He studied at the Academy of Arts in the 1850s, and shortly afterward completed Riverside Farmstead. “After winning the gold medal at the Russian Academy at St. Petersburg, he completed this monumental work as an homage to his hometown of Sigulda, Latvia, replete with the 13th century castle ruin high above the farmstead view.”

Klodt’s Riverside Farmstead is part of Heritage Auction Galleries’ inaugural Russian Fine Art Signature Auction, which also includes works by Russian masters Konstantin Makovsky (1839-1915) and David Burliuk (1882-1967). “Over 100 years of Russian art will be included in the auction, gathered from some of the world’s most discerning collectors,” Brown says.

EVENT

Russian Fine Art Signature Auction #5008 is scheduled for June 4, 2008. For information, contact Dr. Douglass Brown at 972-834-4056 or Douglass@HA.com; or Lindsay Walton at 214-409-1177 or LWalton@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.

AUCTION PREVIEW

|
| Real Beauty |
| MIKHAIL KLODT AMONG MASTERS OF RUSSIAN REALIST MOVEMENT |
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Finally, a magazine almost as beautiful as the artworks it features.
Mikhail Klodt (Russian, 1832-1902)

Riverside Farmstead, 1858
oil on canvas
41.5 x 61 in.

Estimate: $800,000-$1.2 million

Russian Fine Art Signature Auction #5008

RUSSIAN FINE ART AUCTION
АУКЦИОН РУССКОГО ИСКУССТВА
In most comics, love is symbolized with a heart. In George Herriman’s groundbreaking comic strip Krazy Kat, it was often associated with a brick – thrown at the head.

Appearing in newspapers for 31 years beginning in 1913, Krazy Kat’s blend of slapstick humor, social criticism and poetic language has made it a favorite of comic aficionados. Original Krazy Kat strips easily fetch up to $20,000, with a 1922 strip, one of only 10 full-page Saturday Krazy Kat originals ever completed, realizing $53,775 in November 2006.

An original Sunday Krazy Kat strip is featured in Heritage’s Vintage Comics & Comic Art Signature Auction, scheduled for August. In the strip, Krazy contemplates the beauty of baby grand pianos. “For every Grand Canyon, there should be a Baby Grand Canyon,” Herriman writes. The strip concludes with Ignatz Mouse eyeing a “baby brick” to hurl at Krazy as a “grand tap.”

“Visually, this is one of the most attractive of all Herriman’s pages, especially the next-to-last panel, a study of the two pianos with a silhouetted wall in the background,” says Heritage comic art specialist David Tosh. “This kind of work places Herriman among the greatest cartoonists of the 20th century, influencing people like Bill Watterson, Charles Schulz and Will Eisner.”

**GEORGE HERRIMAN SUNDAY STRIP A STRIKING EXAMPLE OF HIS INFLUENTIAL WORK**

**Krazy Kat**

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**EVENT**

Vintage Comics & Comic Art Signature Auction #829 is scheduled for Aug. 6-8, 2008. For information, contact Lon Allen at 214-409-1261 or LonA@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.
The development of photography and the westward expansion of America converged to create some of the most captivating images in American history. Among the photographers who set out to chronicle the “Wild West,” only a few would later be seen as pioneers in their field. After initially setting up his studio in Seattle, Edward Sheriff Curtis (1868-1952) photographed dozens of tribes from the American Southwest to the Arctic. Curtis’ portraits are among the most avidly collected emblems of Native American life.

“No other photographer has created a larger oeuvre on [the Native American] theme and it is Curtis, more than any other, who has crucially molded our conception of North American Indians,” Hans Christian Adam writes in his photo book Edward Sheriff Curtis 1868-1952.

Camillus Sidney Fly (circa 1849-1901) moved to Tombstone in Arizona Territory in 1879 and quickly opened a photo studio. He took portraits of Ike Clanton, Wyatt Earp and Doc Holliday, all players in the Gunfight at the O.K. Corral, the famous battle that came to symbolize the struggle between law-and-order and open-bandidry in frontier towns. In addition to intimate images of American Indians, he captured the only known photographs of Geronimo’s surrender to the U.S. Army in 1886. Among his notable photos is an 1886 image of Santiago McKinn, a young white boy who was captured and lived in Geronimo’s camp.

Fly’s work is seen as photojournalism “nearly a century before the term was invented,” Mary Jo Churchwell writes in Arizona: No Ordinary Journey. “While the army was chasing Geronimo, [Fly] was chasing the army, boldly invading the mountain stronghold of the hostile Apache warriors for the purpose of photographing them at home with their families.”

L.A. Huffman (1854-1931) arrived in Montana territory in 1879 as post photographer at Fort Keogh. The great buffalo herds, already in their decline at that time, fascinated Huffman, and his photos of landscapes, animals, early ranches, American Indians and pioneers would document the transition from prairie land to farmland and cattle ranching.

“Photographs by these and other Western photographers are featured in Heritage’s Western Photography & Early Artifacts Grand Format Auction #689, scheduled for June 13-14, 2008. The lesson of Huffman’s work is that photography used with intelligence, enthusiasm, knowledge and passion can help us to enlarge and enrich our understanding of and our affection for the West that has passed,” writes Larry Len Peterson, author of L.A. Huffman: Photographer of the American West. “In my humble estimation, no one did it better than L.A. Huffman.”

Event: Western Photography & Early Artifacts Grand Format Auction #689 is scheduled for June 13-14, 2008. For information, contact Marsha Dixey at 214-409-1455 or MarshaD@HA.com, or Russ Jorzig at 214-409-1633 or RussJ@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.
Leonard Maltin was 8 years old, growing up just outside New York City in Teaneck, N.J., when his parents took him to see *The Golden Age of Comedy*. The film was a compilation of scenes featuring some of the best-known comics from the silent era: Stan Laurel, Oliver Hardy, Ben Turpin, Harry Langdon, Charley Chase.

“I’d seen some of the complete films on television,” Maltin says, “but when I saw this movie, I was just tremendously attracted to it. It was a tremendous turn-on. I fell in love on the spot.”

Fifty years later, Maltin is among the most recognized and respected film critics and Hollywood historians. His career began early. At the age of 13, he began writing for fanzines such as *The 8mm Collector* and *Film Fan Monthly*. Within two years, he was running *Film Fan Monthly*, and before turning 20, the first edition of *Leonard Maltin’s Movie Guide* was published. He’s continued producing books, including *Of Mice and Magic: A History of American Animated Cartoons*, and since 1982 has reviewed movies for the popular TV show *Entertainment Tonight*.

Looking back, Maltin says it all began with his love of silent movies. “They were funny, they were clever, they were imaginative,” says Maltin, who teaches at the University of Southern California School of Cinematic Arts. “It had nothing to do with that misused word ‘nostalgia.’ I was not old enough to be nostalgic for old movies. I just liked them and I was curious to know more about them, which is why I started reading every book I could lay my hands on. From there it was a short step to collecting.”

You were born in 1950, so you grew up right in the middle of 1960s pop culture — 10 years old when the decade began, 20 when it ended. You must have a collection of the coolest ’60s stuff ever, right?

Nope. Absolutely not true. In fact, looking back, I took my *Hard Day’s Night* and *Goldfinger* posters for granted. I let my brother tape them to the wall, where they got curled and faded. I gave those no regard. My interest from the beginning has been in silent movies, and in the 1930s and 1940s. I had some baseball cards when I was young, but I didn’t stay with it. I read comic books, but I...
wasn't into the Marvel heroes. I read Donald Duck and Uncle Scrooge and Little Lulu and Looney Tunes.

So what's the first thing you seriously collected?

The first things in movie terms were 8 x 10 movie stills, in part because they were affordable. When I was 12 or 13, I used to go to New York City on my own – you could do that in those days, parents didn't have to shake in their boots – and my friends and I would take the bus over the George Washington Bridge and there were memorabilia shops where you could buy stills for 25 to 50 cents. That was something I could afford. I remember buying Charlie Chaplin, Buster Keaton, Laurel and Hardy.

So you were already visiting dealers and memorabilia shops when you were 12 years old?

It started early. At the time, when I was 13, I learned there was a network of fanzines, as we used to call them in the back seat of a car, reading a newspaper with his famous pork pie hat on the seat next to him, was Buster Keaton. And that photo was my icebreaker. I said, "Excuse me, I just found this still and I don't know what movie it's from. Can you tell me?" And he looked at it and said, "Yeah, that's Parlor, Bedroom and Bath, but that was the guy who was in the film with me. That must have been a rehearsal shot." I said, "Would you mind signing it?" and he signed it for me and it's still on my wall, of course.

About two years later, when you were 15, you took over the fanzine Film Fan Monthly?

The fellow who published it didn't have time to publish it anymore and said he hated for it to disappear. So he asked if I wanted to take it over, and I did. My newsletter was on a microscope and his was offset printed. So suddenly, I could print stills. This gave a purpose to my collection, which, as I've learned, is the most dangerous thing a collector can have – an ostensible purpose.

I published the magazine for the next nine years. Because I printed so many articles, I thought it would be really helpful to have a broad-based still collection to draw upon. Then, when I published my first book, I had more reason to purchase stills. There was a wonderful place in Canton, Oklahoma, called Movie Poster Service, and they sold stills for 25 cents each. They also had a huge poster inventory, but I wasn't that interested in posters at the time. They sold posters for $1.75, maybe $2. One of my $1.75 purchases was a Three Stooges one sheet, Violent is the Word for Curly, 1938. That's acquired in value considerably.

I had attempted to buy for investment purposes, I would have been picking up The Big Sleep and A Star is Born and Rebel Without a Cause, but I wasn't. I can make this statement as a collector. Every time I've attempted to buy for investment, my attempts have failed miserably, like a bad stock market speculator. I've always collected for love and for purposes, like stills for my magazines and books.

So here we are 40 years later. What kind of items do you have in your collection?

I've always had the taste for the offbeat, and I love unusual collectibles and unusual paper collectibles in particular. Posters are great, stills are great, but there are other odds and ends that I get a big kick out of. We all know about Sardi's restaurant in New York. It's famous for having caricatures on its walls. There was a Sardi's in Hollywood, too, and it imitated that. They hired a talented young caricaturist named Joe Grant to provide those caricatures and they must have sold or given away those postcards. Around this same time, in the 1930s, Joe Grant was hired by Walt Disney. He and his partner created Dumbo, his directed segments of Fantasia. He was a remarkable guy who left the studio in the early '50s and then came back in the '80s and stayed there until he died.

You've been called "a poster child for Disney fans." You wrote the book The Disney Films, which gives an overview of every Disney film, and you've been helping to produce the limited edition Walt Disney Treasures DVD series. Explain your fascination with Disney.

I'm a child of the first television generation, so I was one of those kids who couldn't wait for my daily dose of the Mickey Mouse Club. We just hooked on to Walt Disney's weekly television show, especially when he took us behind the scenes to show us how cartoons were made. I guess I just grew up immersed in all things Disney. Walt Disney made you feel there was a very direct connection between you and his movies.

What other collectibles do you prize?

Back in the early days, someone in Hollywood had the bright idea of minting coins and tokens to promote different movies. I have an elaborate Gloria Swanson coin – a quality piece of work, very high relief, very detailed – for a movie she made in 1924 called Madame Sans-Gène. How the studios distributed these, I don't know, whether they had bobbed heads standing on a street corner, or whether they were distributed in a fish bowl at a movie theater the week before it was playing. I don't know.

I'm a child of the first television generation, so I was one of those kids who couldn't wait for my daily dose of the Mickey Mouse Club.

You're a big fan of those early Hollywood stars?

I interviewed Ginger Rogers, who lived her final years in Oregon. She had just published her memoirs called Hollywood and Entertainment. Tonight sent me out to interview her. We had a lovely day together. When we were done shooting, I was looking at the artwork on her walls, and I noticed on her bookshelf a book, Ginger Rogers and the Riddle of the Scarlet Clue. It's what they used to call a juvenile novel, in the Nancy Drew vein. I said, "You have this book they didn't want you to do about it?" and she said, "Yes, my mother wrote it." I said, "You're kidding" and she said, "No, take a look." I opened the title page and saw enough of her mother Lola Rogers wrote this book. I thought that was neat. So later, I looked out for a copy for some months and finally found one with its dust jacket in nice condition. I sent it to her with a return envelope and she signed it to me. I thought, "That is a very cool book." So I did that with Gene Autry, who signed a similar book of his, and his last wife Willa Withers signed a similar book of hers.

Having interviewed so many celebrities, are you ever tempted to be a little more aggressive – for asking a movie prop, a personal item?

When I first started this, and I started in my teens, there weren't autographs, so you didn't get movie props for your collection, you had to get someone to sign a movie star for an autograph. So wherever I could, I'd bring a nice X 8 10 photo and ask them to sign it. I used to take my newspaper photographs, I still have those. A friend and I had a friendly competition. We set out to get all the autographs we could, and we've done pretty well over the years. Betty Davis, Lauren Bacall, Doris Day, Frank Capra.
Do you think celebrities are just as open to doing that these days? Charles Schulz many times sent fans original comic strips if they asked for one.

He didn’t do that to me! When I was 13 years old, my first ambition was to be a car-toonist. I wrote letters to my favorite cartoonists and I sent them samples of my work. I not only got the warmest, most encouraging letter back from Charles Schulz, a really personal letter, but, unoleon, I got a signed dail-y Peanuts strip, which I prize to this day. Thirty some years later, I was hired to interview him for a tape that would ac-co company a museum exhibit on Peanuts and I finally met him in his studio. I told him that story and he said, “Oh, we got to get you something newer than that.” He jumped out of his seat and got to get you something newer than that.”

Do you have a collecting budget? Do you dream about “the one that got away?”

Do you have a collection conundrum? Do you buy something for the sake of rarity or to be a completist, or do you buy what you like? I decided to not buy what I didn’t like. Part of me regrets not having those rare pieces and part of me says “No, you would have been staring at them all these years saying ‘But that doesn’t look like those kids!’”

All collectors talk about the ones that got away! I co-wrote a book about Our Gang, the Little Rascals, many years ago, and I hosted a video series on them and they’ve been a big part of my life since I was a kid and I have a num-ber of collectible items. One time, at the All American Collector’s Show, a dealer had some extremely rare dolls from the 1930s, when the series be-gan. He had four of them, very colorful-ly clothed dolls, in their boxes and they were, I think, $500 each. The main rea-son I didn’t buy them is I didn’t like them. They looked nothing like the characters. This is another collector conundrum: Do you buy them for the sake of rarity or to be a completist, or do you buy what you like?

My philosophy has changed. It’s taken me a long time to acclimate to the cur-rent range of prices one encounters, even for stills now. When you grew up paying 50 cents for a still and $2 for a one sheet poster, it’s a little tough. On the other hand, you can’t walk around living in the past. It’s pretty unproduc-tive. But I did that for a long time. I grumbled and groaned and refused to pay current prices for some things. But now, I have a somewhat different phi-losophy, which is if I’ve been looking for this item for 30 years, and I’ve never seen it before and this is my first oppor-tunity to buy it, I don’t want to miss that chance. So I’ve splurged more in recent years by using that simple logic.

Do you have a story about “the one that got away?”

I’ve never seen before. that, for me, is the one sheet poster, it’s a little tough. on even for stills now. When you grew up renting range of prices one encounters, it’s been to Brimfield, the huge outdoor antique show in Massachusetts. We’ve been to the big shows in Portland and the All American Collector’s Show in Glendale, California, the Rose Bowl flea market, the Long Beach flea market.

How are you a wiser collector after shopping at these antique shows?

Well, I guess after all these years I have an educated eye. I know a reproduc-tion when I see it – most of the time, not all of the time. As you know, some of the reproductions are pretty starting nowadays. I know when something is common and when it’s rare. Of course, I have the benefit of being an eccle-siatic collector, meaning I don’t specialize, so I find oddball things that happen to strike my fancy that other people might not care about.

Like a lot of collectors, I’m an eBay ad-dict. But my wife and I have been to shows. We’ve been to Brimfield, the huge outdoor antique show in Massachusetts. We’ve been to the big shows in Portland and the All American Collector’s Show in Glendale, California, the Rose Bowl flea market, the Long Beach flea market.

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Ask the average man on the street, “Who was Batman, really?” and you’ll get a variety of answers. The truly comics-aware will answer, “Why, Bruce Wayne, of course,” while others may opine such silver screen luminaries as Adam West, Michael Keaton, Val Kilmer, George Clooney or Christian Bale. But how many people would you expect to answer with Lewis Wilson or Robert Lowery? Who?

**ORIGINALLY CREATED TO CASH IN ON THE POPULARITY OF SUPERMAN, BATMAN WAS EVERY BIT AS BIG A HIT.**

Before we get to Wilson and Lowery, perhaps a word is in order about the Caped Crusader himself. The brainchild of artist Bob Kane and writer Bill Finger, Batman made his debut in the pages of Detective Comics #27, cover dated May 1939, in an eight-page strip titled “The Case of the Chemical Syndicate.” It would take several more months, however, for faithful readers to learn from where this weird avenger of the night came.

Detective Comics #33, cover dated November 1939, first told the story of young Bruce Wayne, whose parents were murdered by a robber before his very eyes. Vowing to spend the rest of his life waging war on crime and criminals, Bruce adopted the disguise of a bat to strike fear and ter-

**BIG-SCREEN BATMAN**

This summer’s “Dark Knight” movie marks 65 years since the caped crusader first began thrilling and chilling moviegoers.

By John Petty and Grey Smith
ror into the hearts of evildoers, a “superstitious and cowardly lot.” In short, Bruce became Batman, and has carried out his one-man crusade for more than 65 years.

Originally created to cash in on the popularity of Superman, Batman was every bit as big a hit. Where Superman was light, however, Batman was dark. Where Superman fought to uphold the law, Batman often made his own law. Where Superman usually performed his amazing feats with a smile on his face, Batman rarely cracked anything happier than a frown. The two were perfectly matched, the yin and yang of comic book superheroes, and readers couldn’t get enough. It was only a matter of time until Batman, like Superman, came to the big screen.

OK, back to Wilson and Lowery. Lewis Wilson and Robert Lowery played the caped crusader in 1943’s The Batman and 1949’s New Adventures of Batman and Robin, respectively. Based on the comic book adventures of the Dark Knight Detective appearing each month in the pages of Batman and Detective Comics, these 15-chapter serials, originally shown in theaters with feature films, were the first on-screen incarnations of Bob Kane and Bill Finger’s nocturnal creation, and several “bat-firsts” can be linked to them.

The Batman (1943) told the story of Batman and Robin’s (Lewis Wilson and Douglas Croft) battle against the evil Asian villain (this was wartime, remember) Dr. Daka, played with over-the-top relish by veteran character actor J. Carrol Naish. The nefarious crime lord develops a sinister mind-control device that enables him to make zombie slaves of whomever he chooses. In addition, he’s perfecting a radium gun to aid the Axis powers in their war effort. Of course, the Dynamic Duo saves the day in the end but not until they’ve survived 15 episodes of spills, chills and hair-raising cliffhangers. Filmed with more enthusiasm than budget, this was a rollicking action ride, complete with car chases, shootouts and deathtraps, all staples of the serial genre. The film is a little difficult to watch today, with many instances of racial intolerance and prejudice, but one can understand how this would have had kids cheering in the aisles during World War II.

Among the firsts in this exciting chapter play is the introduction of Batman’s lair, the “Bat’s Cave.” Originally introduced in the daily Batman newspaper strip in 1942, it was merely an underground garage where Bruce stored some of his exotic “toys.” The producers of the serial obviously thought it would be a lot more intriguing and exciting with actual bats flying around, so the “Bat’s Cave” was born in Episode Two of the 1943 serial. It was re-christened “Bat Cave” later that year in the comic strip, but it didn’t show up in the actual comic books until the beginning of 1944 (in Detective Comics #82). Also debuting in this serial adventure was the secret stairway behind the grandfather clock in the study, a concept that was used more famously in the 1966 TV show starring Adam West. The Batman was a solid success, but it took six years before moviegoers were offered a sequel, titled New Adventures of Batman and Robin (1949). This time around, Robert Lowery donned the cowl, assisted by John Duncan as the Boy Wonder. By now, the war was over and Asian villains passé, so the Dynamic Duo squares off against the Wizard, who covets a machine that can take control of any vehicle. Unfortunately, the machine runs on diamonds, which makes it rather expensive to operate, but the Wizard wants it nevertheless. Fifteen chapters and scores of hair-raising escapes and last-minute rescues later, Batman and Robin triumph over the hooded evildoer.

There are several unintentionally funny moments in this serial. In one cliffhanger, Batman is sealed in a metal-walled room that rapidly fills with poisonous gas. How will our hero escape? Why, by pulling a fully functional acetylene torch, complete with tanks, out of

FILMED WITH MORE ENTHUSIASM THAN BUDGET, 1943’s THE BATMAN WAS A ROLLICKING ACTION RIDE.
his utility belt and cutting a hole in the metal wall, of course! In another scene, Batman has treated a case of ransom money with a radioactive compound to allow him to trace it once the bad guys abscond with it. The criminals take the ill-gotten booty back to their hideout in an old warehouse and start counting it when Batman breaks in and a fight ensues. Knocking one of the evil malefactors into the тебя holding the money, a few stacks of bills fall onto a convenient pile of hay and spontaneous combustion, so the scene makes perfect sense, right? Maybe you had to perfect that Bat-creator Bob Kane was extremely unhappy with Wilson, whom he considered a poor choice due to the actor’s un-superhero-like flabby physique. Whether or not this had anything to do with the producer’s decision to go with another actor is anyone’s guess. Nevertheless, Lowery was, by 1949, a much more experienced actor, and an accomplished athlete to boot, as he had played baseball with the Kansas City Blues, and was an excellent boxer and football player. Filmed on a rather tight budget, as most serials were, New Adventures of Batman and Robin is a solid effort, although most serial enthusiasts judge it to be somewhat weaker than its predecessor. By 1949, the heyday of the serial was coming to a close with the advent of television. Serials were being churned out cheaper and faster than ever before, and it was becoming evident on the screen (Bob Kane once lamented that “his” serials were knocked out in about 10 days). Nonetheless, there was still an active market for this type of entertainment, and Batman and Robin was another success for Columbia.

True media superstardom for the Gotham Guardian had to wait until 1946, though, with the coming of Adam West and Batmania. That, however, is another story.

Excerpted from the book capes, crooks, and cliffhangers: A History of Serials -- the Gotham Guardian had to wait until 1946, though, with the coming of Adam West and Batmania. That, however, is another story.

Creator Bob Kane once lamented that “his” serials were being knocked out in about 10 days.
As with any ardent pursuit, the journey can last a lifetime and be charged with passion.

By Monika Half

Collecting art should be approached as a discipline that not only fosters a true appreciation of the artwork, but also weighs its merits as an asset. As with any commodity, you should feel compelled to consider its true worth against how much you are willing to pay. Strive for competency in evaluating what is good and what is inferior about a particular artwork, as well as judging it in the context of its maker’s body of work.

In photography, your choice should be based on a basic understanding of the characteristics of print processes and their types of deterioration. As with any ardent pursuit, the journey can last a lifetime and can be one charged with passion and understanding. Connoisseurship – commensurate to your investment in time – is its just reward.

The tools: developing connoisseurship

The universally accepted criteria with which professional experts analyze and judge the physical condition and technical virtuosity of the photograph is, for all intents and purposes, straightforward. With tools that are as fundamental as eyesight and as natural as daylight, the task at hand is fairly elemental.

Besides good eyesight or any ordinary corrective reading lens, a magnifying lupa of 10-22X is useful in the differentiation of photomechanical from true photographic print processes; 30X magnification reveals smaller details such as surface texture, paper fibers and support layers to further narrow the probabilities.

There are two primary categories of traditional photographic print production: photomechanical, in which an image is printed on a press with inks or pigments that appear like a patterned image grain, or true photographic, whereby light-sensitized materials and chemistry render the print surface in a continuous tone. These surface characteristics, for the most part, are not readily discernable to the naked eye, but can be easily viewed under low-power magnification. Full-spectrum natural light is best for viewing a print surface in available light; in windowless or dark rooms, bright illumination by tungsten or fluorescent light, although not color-correct, is fine.

The best way to view the print in order to see any surface anomalies is to hold it at an oblique angle in relation to the light source, i.e., in raking light. The use of a blacklight, a lamp that emits electromagnetic radiation almost exclusively in the ultraviolet (UV) light spectrum, is a helpful aid in fluorescing optical brighteners incorporated into the manufacture of photographic papers in the 1950s. These additives cause the paper to emit more visible light than shines on it, enhancing the whitening effect. If a pre-1950s-dated print fluoresces, further inquiry into the paper manufacture should be made.

IT IS CRITICAL TO FAMILIARIZE YOURSELF WITH THE STANDARD WORKING METHODS AND ECCENTRICITIES THAT TYPICALLY APPEAR IN THE WORK OF THE ARTISTS YOU COLLECT.

JUDGING A PHOTOGRAPHIC PRINT
After establishing your collecting goals, it is easier to set specific parameters for qualitatively judging any potential acquisition. With that in mind, the determination of print value may include, but not be limited to, certain criteria that often vary by artist. It is critical to familiarize yourself with the standard working methods and eccentricities that typically appear in the work of the artists you collect.

Common denominators that can affect the value of a work in the broadest sense include:

- The importance of the subject matter in relation to the photographer’s oeuvre
- Object quality
- Strength of composition
- Technical consistency in exposure and printing
- Historical importance based on exhibition, publication and pricing history
- Uniqueness or rarity (one-of-a-kind or rare to the market)
- Provenance (previous ownership by a well-regarded authority, collector, institution)
- Established prominence of the artist and acceptance of the work in the marketplace
- Established ranking of institutional collections with holdings of the artists’ work
- Market acceptance
- When objectively looking at a photograph, it is fair to ask how it compares to the better examples in the photographer’s body of work in terms of process, imagery, size and presentation. If the physical condition of the work seems compromised, it is logical to ask how much is acceptable. But the answers to these questions are based on a myriad of factors, many of which become apparent only through ongoing study of the medium, focusing on the process, technique, intent and relevance of the condition to what is typical for the artist.

VIEW AND INSPECT
Prepare to carefully inspect all surfaces of the print and mount. First, examine the overall impact and presence of the image. If you intend to showcase the photograph, does it sustain its power at a distance or will it demand intimate viewing? Is your attention drawn to the intended focal point of the composition? Is the composition balanced? Is the exposure of optimal contrast and clarity? Is the image-protective toner, if present, still in place? Are there any flaws that grab your attention?

Keep in mind that properly processed black and white fiber-based prints, especially those treated with image-protective toners, can be displayed for hundreds of years under normal conditions without undergoing any significant change. Since the physical condition, in and of itself, can be a dealbreaker, it is in your best interest to examine the paper or other substrates up close with the naked eye in oblique light, and, if warranted, under magnification or black light refraction. Ascertain if there is evidence of any type of damage that seems irreversible and can permanently devalue the work. Record all of your observations in detail during the inspection process to aid in any presale enquiries and for future reference for insurance or subsequent resale purposes.

BLACK & WHITE PRINTS VIEWED UP-CLOSE
Under specular illumination, with the print held at a low angle between your eye and the light source, tilt the print to catch the glare of the light upon its surface to reveal any irregularities. These might include conveniences caused by air bubbles or grit trapped under the mounting tissue. Changes in the predominant finish—such as an opacity or dull spot on a glossy paper or vice-versa—can permanently devalue the work. Record all of your observations in detail during the inspection process to aid in any presale enquiries and for future reference for insurance or subsequent resale purposes.

EXPERTS CAN HELP YOU WITH CONDITION ANALYSIS
Print materials and their components demonstrate characteristic and varying forms of deterioration that include color shifts, changes to the binder layer, fading or mirroring. Some surface characteristics of the binder (emulsion) layer or the presence of a baryta layer that are only evident under various powers of magnification help to narrow the possibilities in accurate process identification and dating of the print. For this reason, it is advisable to establish a dialogue with experts in the field, many of whom are willing to share their valuable insights. Qualified photography dealers, gallerists, appraisers, art consultants, auction specialists, or artists’ or estate representatives should be willing to provide opinions or direct you toward sources of further enquiry.

Factors due to chemical or environmental damage, or poor stewardship:
- Critical damage to overall surface
- Light fading due to improper storage or display
- Oxidative-reductive deterioration of silver salts generally referred to as “oxidation” that is catalyzed by high and sustained combinations of temperature, relative humidity, and air pollutants, appears as a bluish metallic sheen or fogging in shadow areas
- Image transfer or direct staining by contact contamination
- Extensive fingerprintsing that leads to oxidation or etching
- Past or moisture-induced mold and fungus due to improper storage
- Factors due to mishandling abuses:
  - Emulsion debriement such as abroaded scuffing, deep scratches, compression marks, shear or clipping
  - Paper loss such as puncture holes, missing corners, shear, or blinding of paper support
  - Paper fiber breaks such as soft or hard-edged creases and folds, crescent-shaped (thumbnail) crimps, edge tears, abrasions, handling wear
  - Waffling of the print due to relative humidity fluctuations or buckling of the mount due to improper frame fit (too tight)
  - Stains from inorganic contaminants or bleed-through of colored ink stamps
- Factors due to intentional alteration:
  - Application of surface varnish or heavy wax
  - Use of non-archival adhesives/tapes in contact with any surface of the print
  - Trimming of image or original mount
  - Detachment from or loss of original mount
  - Abrasive cleaning

—Monika Hall
sives such as rubber cement, contact cement or pressure-sensitive mounting materials or adhesive tapes. Make note of any transfer staining, discoloration, or other damage to the mount. Armed with such observations, a meaningful dialogue about the print can ensue. Not all photographic works are candidates for restorative treatment.

Not all treatments are completely restorative, but are instead preventative against progressive deterioration. Prints with reversible types of damage offer an excellent prognosis and can actually be good investments, so it is important to consult with a professional conservator for a diagnostic evaluation. Humidifying and compressing prints may reduce warping or waviness of the paper base and shallow indents in the emulsion. Removal of not only surface accretions but also pigment transfer stains, organic stains, adhesives, crayons, graphite, surface coatings such as waxes, color-changed or migrated retouching dyes, or reduction of heavy dichroic fogging (mirroring) is also part of the conservator’s arsenal. Applications of paper fibers, emulsions, adhesives or paste are reversible treatments that can be safely used to fill in losses or re- new restorative work that has altered over time.

COLOR: A BRIEF OVERVIEW

Color photography came of age in the 1970s, emerging on its own merit as an art form. But it wasn’t until the 1970s and 1980s that our perception of how to judge color photography required a paradigm shift. Old-guard concerns of production methods and surface structure (differentiated by continu- ous tone) that were used to classify and identify traditional photography were not as applicable to color photography. More relevant to the color medium was its keeping properties, characterized by both visual image quality and image permanence, profoundly affect- ed by environmental conditions of tem- perature and relative humidity. Looking back to the stability of conventional color or processes of printmaking, it became apparent that colored pigments were more permanent than organic dyes, which would gradually fade when exposed to light. Some of these color prints when held in dark storage over more protracted time periods, exhibit- ed fading characterized by one or more of the following changes: color balance shifts, density and contrast changes that appear as loss of detail in low density image areas, and formation of an objectionable yellow staining in the low den- sity or highlight areas.

Although both light-fading and dark-fading simultaneously occur during light display, the inherent light fading and dark fading stability of particu- lar brands of print materials vary. Dark fading rates increase exponentially the warmer the temperature and are further exacerbated by increases in relative hu- midity levels. Light-fading rates acceler- ate with increasing levels of direct and perpendicular light exposure. Today’s high-per- formance inks and pigments are much less susceptible to light fading. UV-resistant additives in color emulsion as well as UV reflectance by window glass and UV-protected filters in glass or plexi glazing, dimin- ish the effect of the invisible ultravio- let light rays. Physical deterioration of chromogenic process prints can include cracking of the polyethylene and emul- sion layers of the resin-coated (RC) pa- per support, while fiber-base prints can suffer cracking of the emulsion.

THE DIGITAL REVOLUTION

Over the past quarter century, comput- er image database systems have out- paced traditional methods of color print production for still photography in the general marketplace. Technological in- novations have revolutionized every as- pect of production: negative scanning and corrective color imaging, printing, storage and transmission. The aspect of product quality and image permanence used to plot the stability of conventional color materials has been addressed by the manufacture of high stability inks and papers.

ONCE YOU HAVE DONE YOUR HOMEWORK, LOOK TO YOUR INTUITION TO GUIDE YOU IN THE RIGHT DIRECTION.

Opportunities to see

While an awareness of the most impor- tant factors affecting print life is use- ful in choosing a print, it is essential to be able to handle the actual prints in order to see the identifying character- istics and subtleties of each individu- al process. Today, the opportunities are endless. There are print and photog- raphy fairs as well as regularly sched- uled seasonal auctions that offer quality material vetted by experts in the field, where one can closely inspect the pho- tographs exhibited. These venues also provide the opportunity to meet with a diverse group of knowledgeable and experienced people – gallery owners, dealers, museum curators, art critics, researchers, and other collectors with similar interests. Walk-abouts, special exhibitions, and lectures are concurrent- ly scheduled.

Although it can be tempting to fol- low market trends when buying, it’s best to cover all the bases: inspect and an- alyze the quality and condition of the work in comparison to other known works by the artist; assess not only the artists’ place within the pantheon of his peers, but also the long-term mar- ket for his work by checking public re- cords or asking the experts. Ask yourself whether you still feel the passion to own the work. Your decision should not be based on a single factor to the ex- clusion of all others, but should be ap- proached as a balancing act in which all variables are considered on their own merits, and then weighed in rela- tion to their importance. Once you have done your homework, look to your in- tution to guide you in the right direc- tion. Changes do take place – in market trends, popularity, value, collecting cri- teria or personal taste – so acquisitions should never be viewed as mistakes, but rather as stepping-stones along your journey of discovery of the medium.
It’s nice to have choices, and you have many choices when you want to estimate the value of your collectibles. But in many cases, the choices are fundamentally different and it is a good idea to weigh their differences before you proceed.

“An appraisal always needs to be done for a specific purpose,” says attorney Jessica Darraby, author of Art, Artifact & Architecture Law. Estate and tax matters call for written appraisal reports of current market value conforming to the standards of the Uniform Standards of Professional Appraisal Practice (USPAP). This can also be used for “Section 1031 exchanges” that let you buy more expensive artwork by using other artwork for partial payment.

Scheduled insurance seeks a value based on a different standard called replacement cost. This is generally close to the price you would pay at a major gallery. Liquidation value is close to the minimum price you would net if you had to dispose of the object quickly, sometimes referred to as “net cash value.”

Other common uses for an estimate of a collectible’s value do not require a formal written estimate and can be approximated over the phone or via e-mail with object details and photographs. These include preparing a budget for purchases, deciding whether to lease or to buy artwork or setting a reserve price to sell at an auction. This is also a helpful guide if you are deciding how to fairly divide your collection among several heirs.

Checking prices on the Internet is not a substitute for a professional appraisal, but it can be a good way to decide when to schedule the next one. The Heritage Auction Galleries web site (www.HA.com) has more than two million auction results to add to your research preparations. Paid-membership services offering similar information include ArtNet.com and AskART.com.

What is USPAP?
The Uniform Standards of Professional Appraisal Practice (USPAP) are the generally accepted standards for professional appraisal services in the United States. The USPAP program does not mandate specific formulas for valuation. Instead, it provides guidelines for data collection and documentation to achieve consistency and quality control. It also requires specific details about the methods used to determine the valuation ranges and reports on relevant conditions and recent transactions in the entire market. As a result, appraisers following USPAP standards can issue a certificate for their appraisal, which makes them responsible for the results. USPAP contains standards for all types of appraisal services, including real estate and personal property. Visit the Appraisal Foundation’s Web site (www.appraisalfoundation.org) for additional information.

—I. Max Donner
and their history, but do not usually perform financial valuations. The leading professional associations have member directories to start the process. These are the American Society of Appraisers, the Appraisers Association of America, and the International Society of Appraisers.

Additional preparation before the appraisal will help you and your budget. “Appraisers charge by the hour, so anything you can do to prepare can save you money,” observes Matthew S. Wilcox, a consignment director for Heritage Auction Galleries. Compiling previous documentation in chronological order and including a copy of the most recent appraisal will organize much of the key information the appraiser will need. If condition is sub-standard, or extensive restoration work is evident, a condition report from a conservator will strengthen the integrity of your appraisal.

An appraisal conforming to USPAP (see accompanying story) is at your option, but it’s a good idea. This national standard for rigorous appraisals was first introduced in 1989 and requires competence demonstrated in an examination. Key elements of a USPAP valuation are current photographs and a detailed object description, plus an explanation of the valuation methods used. In addition, ownership history, a condition report or summary, the appraiser’s résumé and appraisal certificate are standard operating procedure.

Another standard worth your attention is the Getty Research Institute’s object identification system. This aims to create unique identification for each work of art based on 10 criteria:
- Type of object
- Measurements
- Materials or techniques
- Inscriptions and markings
- Date or period
- Manufacture
- Subject
- Title
- Distinguishing features
- Short text description

The gold standard for appraisals is defined in the reference work Artful Ownership: Art Law, Valuation and Commerce from the American Society of Appraisers (www.appraisers.org). Other works worth consulting are popular industry standards for pricing information, such as Hislop’s Art Sales Index for fine art, the Printworld Directory for limited editions, and Brookman Price Guide for stamps.

The very fact that a work was listed in a reference work adds to its value. Additional distinctions, such as publication in a book, catalog or magazine, as well as public exhibition at a museum or gallery, will often add even more to the value of a work of art.

MORE THAN A DOCUMENT

You can familiarize yourself with the appraisal process by visiting or organizing an appraisal clinic.

Many appraisal services will staff an appraisal event to benefit a worthy charity, such as a school or museum. Appraisal clinics give you a good idea of what actually takes place in the appraisal process—and what you do not see on TV. A typical appraisal clinic will organize appraisals by category, engage multiple experts and have a compendium of reference works and price guides on site. Valuation experts provide consultations, not written appraisals. They also help you understand helpful comparisons. At a recent appraisal clinic organized by Oregon-based Robby’s Bookshelf, veteran appraiser Kyle Husfloen explained a tenfold difference in the price of antiques made of Bakelite and similar antiques made of brass by demonstrating how much more rare the brass items are.

Appraisal is itself a process—and what you do not see on TV.

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Appraisal is itself an art. As veteran appraiser Bob Banks of Dallas explains: “You’re getting decades of experience in the art business, not just a document.” Your appraisal documents can be valuable investments and also protect the value of your investment.

Art appraisal is itself an art. As veteran appraiser Bob Banks of Dallas explains: “You’re getting decades of experience in the art business, not just a document.” Your appraisal documents can be valuable investments and also protect the value of your investment.

Comprehensive and thorough appraisals are of the utmost importance. A careful professional appraisal is one of the most important documents an art collector can possess.

Promises are a trap. The route you take might not be the right route or the only route,” cautions art lawyer Jessica Darraby. Darraby and other art attorneys recommend purchase contracts that strengthen your position and minimize the risk of future disputes. As a rule of thumb you should:
- Determine who is responsible for establishing the authenticity and rightful ownership of the work of art
- Specify the form of this document that will define the provenance
- Obtain a warranty from the seller or agent
- Decide which state’s laws govern the contract

Enforcement can be expensive, so you should consider designating an international arbitration agency in a contract. The chance you will ever have to use it is small, but serious collectors leave nothing to chance.

Max Donner is a business journalist in San Diego, Calif. His web site is www.maxdonner.com.

CASE STUDY

THE UNITED STATES VS. ONE OIL PAINTING BY PABLO PICASSO

Works of art can be more than just a pretty picture. They can also be a party in a civil or criminal case.

The now-legendary case of the United States of America vs. One Oil Painting by Pablo Picasso shows how this can happen and how you can protect the value of your collection by taking the right steps to ensure that it belongs to you.

The painting was Farme man Blanc (Woman in White). The painting had been listed with the Art Bass Register in London since the 1950s and became embroiled in a forfeiture case filed by the U.S. Attorney’s office in December 2002. It had originally been owned by Carlaats Landsberg, who fled Berlin before the onset of World War II.

The case was filed after a Los Angeles art dealer shipped the painting from California to Illinois just hours before Los Angeles attorney E. Randol Schoenberg (representing Landsberg’s heirs), had obtained a restraining order to keep the painting in California.

The twists and turns in asserting the rights of the original owners resulted in federal marshals seizing the painting at the mansion of Chicago society matron Marilyn Alsdorf. Alsdorf had innocently acquired the painting in the 1970s for $357,000 at an art gallery in New York. The dramatic action by federal officials led to a happy ending, of sorts. The next step was mediation, which generated about $6 million each for the Landsberg heirs and Alsdorf after the painting was sold.

This is just one case highlighting the importance of provenance, the term experts use to describe the history of ownership and claims on ownership which determine who owns part or all of a painting or other collectible.

“Provenance is a trail. The route you take might not be the right route or the only route,” cautions art lawyer Jessica Darraby. Darraby and other art attorneys recommend purchase contracts that strengthen your position and minimize the risk of future disputes. As a rule of thumb you should:
- Determine who is responsible for establishing the authenticity and rightful ownership of the work of art
- Specify the form of this document that will define the provenance
- Obtain a warranty from the seller or agent
- Decide which state’s laws govern the contract

Enforcement can be expensive, so you should consider designating an international arbitration agency in a contract. The chance you will ever have to use it is small, but serious collectors leave nothing to chance.

—Max Donner
Late last year in England, an octoge- 
narian couple and their 47-year-old son 
were tried for art fraud. 
The family of forgers admitted to a 
20-year run of selling to museums 
and dealers “authentic” works of art, 
all of which had been, in truth, “knocked 
up in their garden shed.” They had 
earned well over $1 million, but by all 
accounts looked and lived like any oth-
er middle-class British family.

IN 2007, ART FORGERY 
ROSE RIGHT ALONG 
WITH HAMMER PRICES.

One of their unwitting victims was 
the prestigious Art Institute of Chi-
ca go, which had acquired a ceramic sculp-
ture of a classical faun supposedly by 
the French master Paul Gauguin. In ad-
dition to conning the Art Institute, the 
fake statue fooled Sotheby’s, where it 
had been sold in 1994.

Hamburg Germany’s Museum of 
Anthropology also experienced a cura-
torial faux pas when their show, “Power 
in Death,” featured eight of the famous 
Chinese life-size, terra-cotta warriors ex-
cavated from a 2,000-year-old imperial 
tomb. Caretakers of the real terra-cotta 
army in China, aware that they had not 
sent any figures out of the country, be-
gan an inquiry, which soon concluded 
the figures in Germany were fake. The 
show was closed.

Oenophiles lost their reserve in 
2007 after ongoing investigations by 
the FBI into rampant wine fraud. 
Eighteen magnums of a rare 
1947 vintage recently sold, even 
though the French vintner had 
produced only five. In anoth-
er case, four bottles alleg-
edly owned by Thomas Jefferson 
and purchased for more than 
$500,000 were discovered to be 
boogus. Re-used bottles and 
high-tech publishing software for 
labels have aided counterfeiters in 
their efforts.

China, India and Taiwan 
have been getting the atten-
tion of the Australian senate. 
The multibillion-dollar market in 
Australian aboriginal art is in cri-
sis, due to knockoffs produced 
in these countries. Dealers in au-
thentic objects are being forced out of 
business, say experts, as they cannot 
compete with the fakes.

Online auction sites are a venue 
for an incalculable number of likely fake 
Gucci, Rolex and similar items, but high-
er-end artworks appear there as well. In 
2007, a Massachusetts woman was ar-
rested on charges that she used eBay to 
sell a forged Milton Avery painting. She 
was also accused of trying to sell oth-
er forgeries as the works of Franz Kline, 
J.M.W. Turner and Juan Gris.

As fine art and collectibles con-
inue to surge on the market – creating a 
successful alternate asset class for sav-
vy estate planners – it is wise to stay in-
formed about the darker side of the 
market. In 2007, art forgers rose right 
along with hammer prices. While this 
derelict trade may thrive in hush-
hush private sales, such illicit activity 
is almost always discovered by honest 
auction houses, whose catalog research 
brings the crime to light.

Matthew S. Wilcox is the 
Philadelphia-based 
consignment director 
of Fine Arts for Heri-
tage. Formerly the vice 
president of Trusts & 
Estates for Freeman’s 
Auctions, he is an ac-
tive member of the 
Appraisers Association of America.
JAMES C. RUSSO RUSSIAN AND BRITISH ROYAL OBJECTS SIGNATURE AUCTION RECEPTION, NEW YORK

AIR & SPACE EXPLORATION GRAND FORMAT AUCTION RECEPTION, DALLAS
AUCTION PREVIEW

“THE ONLY COMPARISON OF SUCH SIGNIFICANCE WOULD POSSIBLY BE THE LINDBERGH RANSOM MONEY.”

Brian remembers how he was an “instant celebrity” — appearing in newspaper articles and national magazines as the kid who found D.B. Cooper’s loot. “I want from having no girl-friends to having them all. It felt great. I couldn’t imagine it being any better.”

But there was no more cash. The family had given everything to the FBI.

Shortly afterward, the Ingrams moved back to California, where they were contacted by attorney Richard Tossee, who successfully argued that the money belonged to the family. In 1984, four years after Brian found it, the currency was returned — minus 13 bills kept by the FBI as evidence.

Earlier this year, Ingram took his currency to the PCGS Currency Division of Collectors Universe Inc., where experts — working off a list of FBI serial numbers — authenticated the bills as “D.B. Cooper 1971 Ransom Money.”

Ingram says, “Why shouldn’t they have the opportunity to have one of these bills, to put it up in their house, say, ‘Hey, look what I got.’ They’re probably as much of a fan as I am, probably more so, because they did it voluntarily. It’s not something they just happened to stumble into. That’s why I’m sharing these.”

Over the years, Ingram explains, he has received countless calls, letters and e-mails from people wanting to purchase these pieces of history. Until now, Ingram has always said no.

“There are people who’ve followed this story, who didn’t have anything to do with it, and they just love the mystery,” Ingram says. “Why shouldn’t they have the opportunity to have one of these bills, to put it up in their house, say, ‘Hey, look what I got.’ They’re probably as much of a fan as I am, probably more so, because they did it voluntarily. It’s not something they just happened to stumble into. That’s why I’m sharing these.”

Events Calendar

COINS, COMICS, SPORTS, AMERICANA, ENTERTAINMENT, ART, ANTIQUES

JUNE 5-7
Baltimore Coin & Currency Convention
Baltimore Convention Center
Baltimore, MD
www.artinmanexpo.com

JUNE 26-29
Wizard World Chicago
Donald E. Stephens Convention Center
5555 N. River Road
Rosemont, IL
www.wizardworld.com

JUNE 27-29
TRISTAR Sports Collectors Show
Richard G. Brown Convention Center
1001 Avenida de las Americas
Houston, TX
www.tristarproductstore.com

JUNE 27-29
Memphis Coin Club’s Internal Paper Money Show
Cock Convention Center
255 N. Main
Memphis, TN
901-731-2315
www.memphiscocnclub.org

JUNE 26-28
Florida United Numismatists Summer Convention
Palm Beach County Convention Center
602 Okeechobee Blvd.
West Palm Beach, FL
www.funtipica.com

JULY 18-20
Alabama Numismatic Society Show
Bessemer Civic Center
1130 Ninth Ave. SW
Bessemer, AL
205-616-5385

JULY 24-27
San Diego Comic-Con International
San Diego Convention Center
111 W Harborside Drive
San Diego, CA
www.comicon.com

JULY 30-AUGUST 3
ANA World Fair of Money
Baltimore Convention Center
One Pratt Street
Baltimore, MD
888-387-9223
www.money.org

JULY 10-13
National Sports Collectors Convention
Donald E. Stephens Convention Center
5555 N. River Road
Rosemont, IL
www.tristarproductions.com

AUGUST 15-17
Missouri Numismatic Society Coin Festival
St. Charles Convention Center
One Convention Center Plaza
St. Louis, MO
314-603-4208
www.missourinumismaticsoociety.org

AUGUST 21-23
Com & Collectibles Atlanta Expo
Cobb Galleria Centre
Test Galleria Parkway
Atlanta, GA
www.comandcollectibles.com

AUGUST 28-31
Baltimore Summer Antiques Show
Baltimore Convention Center
One West Pratt Street
Baltimore, MD
561-822-5440
www.baltimoresummerantiques.com

OCTOBER 11-12
Albuquerque Coin Club Fall Show
MCM Elegante Hotel
2000 Meridian Blvd NE
Albuquerque, NM
505-271-2953
www.albuquerquecoinclub.com

Send calendar items to Calendar@HeritageMagazine.com or mail to Heritage Magazine, Calendar Page, P.O. Box 170, Dallas TX, 75219-9991. Every effort is made to ensure the accuracy of information. However, programs, event schedules and phone numbers may change after magazine goes to press.

“Just because you collect them doesn’t make them collectibles.”

Matthew S. Wilcox, ext. 1622, or Maureen Belew, ext. 1719
For advertising rates and inquiries, call 214-409-1359.
Focus on... LORRAINE ANNE DAVIS
Director of Vintage and Contemporary Photography - Heritage Auction Galleries

Davis graduated from the University of Wisconsin with a Master’s Degree in Photography and a Master of Fine Arts in Graphic Design. She is a fully accredited appraiser of photography with the Appraisers Association of America. She has published photography for Christian’s, Kunsthaus Zürich, the San Francisco Museum of Art, The J. Paul Getty Museum and numerous other institutions. She writes a column for Black & White Magazine for Collectors of Fine Photography and gives lectures about the history of photography, appraising photographs and identification of photographic processes for collectors and appraisers.
What were your favorite pastimes when you began your career?

I started singing and dancing with a band my husband Harry Kullijian started at Aptos Junior High School in San Francisco, and I was our school’s vice president. That was during the Depression and people were always looking for ways to help each other.

How would you like to inspire young people today to develop a passion for the arts?

We just returned from New Hampshire where Gov. John Lynch has already put arts education back in the public schools. I am going to all 23 campuses of California State University to support more arts education, speaking at master classes at nearby high schools, and talking to high school dropouts, too. I spoke to hundreds of teens in the Jobs Corps in Anaheim, Calif., and half of them went back to school afterward. They gave me a standing ovation.

What are the highlights of your own collection and the items you recently donated to the Smithsonian Museum of American History?

I have hundreds of items from 10 Broadway shows, four Tony Awards and a lifetime achievement award, plus costumes, photographs with other celebrities, videotapes, original music scores, even the score of Hello, Lyndon from the 1964 Democratic Convention. Gov. Mike Huckabee gave me the Arkansas Traveler Good Will Ambassador Award. This year, I gave the Smithsonian the Bob Mackie dress I wore to sing Diamonds are a Girl’s Best Friend, Dolly Levi’s gown from Hello Dolly! and other costumes.

What goals do you have for the legacy of your collection?

The musical theater is a truly American form of art. I want to pass this legacy on to the future and set a cornerstone in history. Four museum experts are taking inventory right now to help decide the best places for items in the collection. We are also planning gala benefit concerts for the Carol Channing Foundation to support arts education.

How does the Carol Channing Foundation serve your goals?

We are getting calls from across the country. A man in New York City donated $1 million worth of musical instruments. A California school district saved four music teachers’ jobs after they contacted us. Arts education makes students smarter in every other subject. We all have different gifts. They were meant to be exercised.
Introducing the New NGC Coin Encyclopedia

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